

EVERY PROGRAMME FROM EVERY STATION (February 19-25)



The Journal of the British Broadcasting Corporation.

Vol. 18. No. 229. [Published in the
M.P. as a Newspaper.]

FEBRUARY 17, 1928.

Every Friday. Two Pence.

When Nation Wars Against Nation.

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

THE climax of the Rugby season is upon us; Broadcasting is to take a hand in it.

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

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

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

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

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

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

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

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

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

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

ALSO IN THIS ISSUE :

Complete words of
'THE SPECTRE'S BRIDE'

'What is Philosophy?'

By THE MASTER OF BALLIOL

'Debussy—Musical Impressionist'

By GRAHAM ELTHAM

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

Rugby has always been strictly amateur,

(Continued overleaf.)

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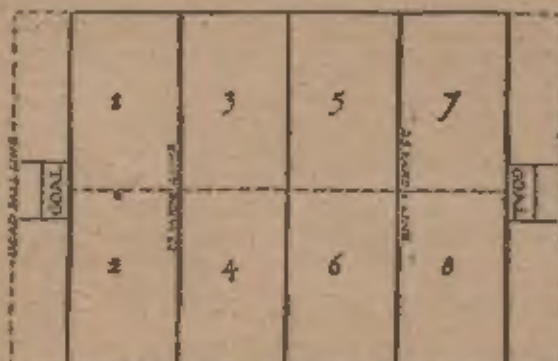
match with Ireland, you may learn something of it. They still know the fine art of the loose rush towards the opposing line, taking the ball with them. How often, I wonder, has the old battle cry of 'Feet, Scotland, feet,' taken them to victory.

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

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

hear the whole story for yourselves when the time comes.

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



The plan to follow for both matches.

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

Here again, though, the manner and

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

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

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

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

H. G. H.

(Continued from opposite page.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

No. 15.—BARYTONE SOLO AND CHORUS.

He leapt the wall, with sudden power,
Five fathom fall, or somewhat more.
The maiden then in deadly fright,
Betook herself to headlong flight.

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

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

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

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

No. 16.—BARYTONE SOLO AND CHORUS.

And at the door there came a knock;
Arise, thou dead, one loudly spoke,
Wake up, wake up, without delay,
And draw me now the bolts away.

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

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

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

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

(Concluded on page 351.)



The Spectre's Bride



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

No. 1.—CHORUS.

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

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

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

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

No. 2.—SOPRANO SOLO.

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

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

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

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

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

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

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

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

No. 2.—BARITONE AND TENOR SOLO AND CHORUS.

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

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

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

No. 4.—SOPRANO AND TENOR DUET.

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

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

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

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

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

No. 5.—BARITONE SOLO AND CHORUS.

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

No. 6.—BARITONE SOLO AND CHORUS.

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

No. 7.—DUET—SOPRANO AND TENOR.

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

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

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

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

No. 8.—BARITONE SOLO AND CHORUS.

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

No. 9.—BARITONE SOLO AND CHORUS.

And out of caverns under ground,
The screech-owl, hark, the screech-owl cries,
And coming evil prophecies.
And on he went, with rapid gait,
And she behind, she might not wait.
And over flinty stones they sped,
Through thorny brakes, and deserts dead;
And whoso'er her footstep fell,
With blood the track was marked as well.

No. 10.—DUET—SOPRANO AND TENOR.

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

I do not fear, when I have thee;
The hand of God is over me.

Deny me not, but answer give,
Describe thy home, where we shall live,
The view that from the house one sees;
And say if near the church it is.

Thou askest much, but let it be,
The whole this very day thou'lt see,
Make haste, make haste, time quickly flies,
A weary march before us lies.

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

No. 11.—BARITONE SOLO AND CHORUS.

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

(Continued on page 318.)



BOTH SIDES OF THE MICROPHONE

Our Frivolous Lapse.

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

A Godchild of Shakespeare.

ANOTHER feature of next week's *Radio Times* will be a short supplement devoted to Ellen Terry, to commemorate whose eightieth birthday, on Monday, February 21, a special programme is to be broadcast. This programme will consist partly of scenes from various plays of Shakespeare, with which Dame Ellen's name is closely associated. An interesting point is that those who take part in the programme will be for the most part members of the Terry family. A 'family' performance of this nature is not without precedent; the Forbes-Robertsons gave recently a matinee of *Twelfth Night*, in which all the parts were played by themselves. There seems to be no end to the offshoots of the Terry tree—Fred Terry, Marion Terry, Mabel Terry Lewis, and others of the name—not to mention the two young Gielguds, great-nephews of Ellen Terry, who are rapidly making a name for themselves on the stage. The musical part of the celebration on the 27th will be given under John Ansell's direction. The programme will be a repetition of that which he himself conducted at the Hotel Cecil in June of 1900, when a Festival Dinner was held in honour of our great actress. The name of Ellen Terry stands not only for her own great gifts but for many associations with the past. She was the friend of most of the great Victorians. G. F. Watts, her first husband, and the Hon. John Collier painted her; Oscar Wilde addressed two of his loveliest sonnets to her.

Talks Too Short.

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

A Historic Experiment.

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

Exchanging Programmes with Germany.

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

A Proper Introduction.

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

One of the Literary Great.

IN the near future we are to have two broadcasts from James Stephens, one of the greatest of Irish writers—certainly the greatest since the time of Synge. Though Mr. Stephens has written in the modern manner such books as 'Here are Ladies' and 'Etched in Moonlight' (which is shortly to appear), it is in his treatment of the mystical, fantastic figures of the Shies, the giants and gods, the heroes and fairy-folk of Irish legend in books such as 'The Deirdre-Gods' and 'The Cavern of Gold,' that he excels. On Saturday, March 5, he will read from London a selection from his own verse and prose. During the following week, in the 'I Remember' series of talks, he will give some reminiscences of J. M. Synge, author of 'The Playboy of the Western World,' about which he recently wrote in *The Radio Times*.

Medtner to Broadcast.

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

On Sunday, February 26.

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

Addresses during Lent.

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

S.B. from Stoke.

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

BOTH SIDES OF THE MICROPHONE



The Boat Race Again—

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

—And the Grand National.

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

Manifestations in honour of St. David.

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

St. Patrick's Day.

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

An Appeal for the Poor Children.

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

5GB News.

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

The Laughter of Fools.

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

I take back all I said.

UNFORTUNATELY, 'The Announcer' is sometimes compelled to eat his own words. I do my best to give information about the programmes of the near future, knowing from experience how often one misses one's favourite broadcast through inadvertently making an engagement to go out, but it sometimes happens that programmes 'fall through' after I announce them. This has happened in the case of Ferreri's opera, *The Piper*, which last week I announced for March 8. It has not been possible to gather the ideal artists for this date, and so *The Piper* has been postponed till later in March. Its place on March 6 will be taken by *La Serva Padrona* ('The Maid turned Mistress'), an enchanting little opera in two acts by Pergolesi, about which I will have more to say next week.

The Plaintive Melodies of Jewry.

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

Three Appeals.

ON Sunday, February 26, the Lord Chancellor, Lord Cave, will appeal from London and Daventry on behalf of the Royal Hospital and Home for Incurables, Putney, while the Plymouth appeal will be made by Viscount Astor on behalf of the Virginia House Holiday Camp, which is held each year in August at Maker, and gives a much-needed holiday to some two hundred poor children from the Batter Street district of Plymouth. From Bournemouth there will be an appeal for funds for the Free Eye Hospital, Southampton, which was started in 1880 in a private house, and has in less than forty years become a great institution serving the needs of not only its parent city but of the greater part of Hampshire.

A New Radio Society.

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

Memories of Spencer.

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

'THE ANNOUNCER'

(Continued from opposite page.)

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

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

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

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

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

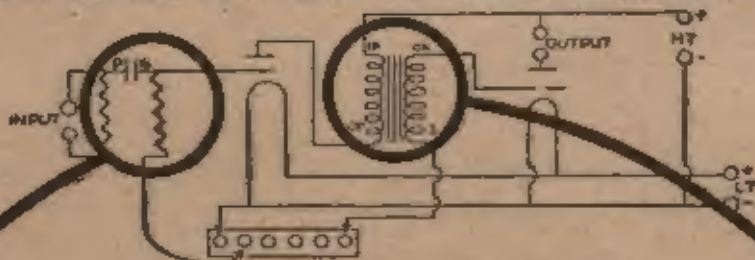
That there are problems enough in the relation between Ethics and Politics will be obvious to anyone who thinks of the long history of the relations between the Churches and the State.

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

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

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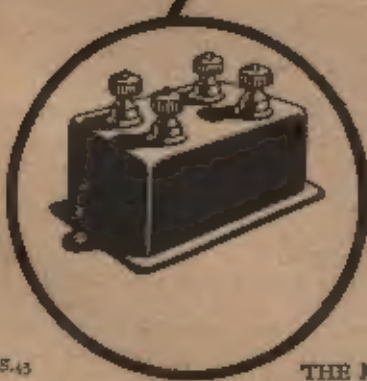


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The Talk of the Week, No. 5.

What Philosophy Means to Us.

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

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

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

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

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

If the fundamental proposition of evolution is true, that the entire world, living and not living, is the result of the mutual interaction, according to definite laws, of the forces possessed by the molecules of which the primitive nobility of the Universe was composed, it is no less certain that the existing world lay, potentially, in the cosmic vapour, and that a sufficient intellect could, from a knowledge of the properties of the molecules of that vapour, have predicted, say, the state of the fauna of Great Britain in 1810, with as much certainty as one can say what will happen to the vapour of the



Dr. A. D. LINDSAY,

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

breath on a cold winter's day.

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

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

the different departments of life.

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

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

(Continued on page 322.)

Leading Features of the Week.

N.B.—All items from SXX can also be heard from ZLO.

TALKS (SXX).

Monday, February 20.

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

9.15 The Chief Engineer: 'Talk on Wireless'.

Tuesday, February 21.

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

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

Wednesday, February 22.

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

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

Thursday, February 23.

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

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

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

Friday, February 24.

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

Saturday, February 25.

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

MUSIC.

Sunday, February 19.

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

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

Monday, February 20.

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

Tuesday, February 21.

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

Wednesday, February 22.

(SXX) 8.10. 'Rodelinda,' an Opera by Handel.

Thursday, February 23.

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

(SXX) 7.45. The Casano Octet.

Friday, February 24.

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

Saturday, February 25.

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

VAUDEVILLE AND VARIETY.

Monday, February 20.

(5GB) 3.0. Louise Nolan

(SXX) 7.45. Leslie Serony, Firth and Scott, Angela Baddeley, and Musical Avalos.

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

Tuesday, February 21.

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

Wednesday, February 22.

(SXX) 10.35. Mabel Marks, Tammy Handley.

Thursday, February 23.

(SXX) 10.5. Jeanne Chevreau, Deslys and Clark.

Friday, February 24.

(SXX) 7.45. Marie Dainton.

Saturday, February 25.

(5GB) 8.0. Yvette Darnac.

Debussy—Musical Impressionist.

(Continued from opposite page.)

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

'Impressionism' in Music.

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

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

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

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

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

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

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

The Listener's Duty.

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

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Debussy—Musical Impressionist.

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

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

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

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

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

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

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

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

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

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



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

wounded raising their faces to the flag in romantic ecstasy.

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

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

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

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

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

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

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

(Continued on page 324.)

PROGRAMMES for SUNDAY, February 19

10.30 a.m. (Downcountry only)
 TIME SIGNAL, GREEN-
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9.15 TOM KINNIBURGH
 Within those sacred
 bowers (from the
 'Magic Flute')
 Mozart
 (Conrad)

3.30 'THE SPECTRE'S BRIDE'

A Dramatic Cantata written by K. J. ERBEN
 Set to Music for Soprano, Tenor, Baritone Solo,
 Chorus and Orchestra by ANTONIN DVORAK
 S.B. from Manchester

ELLEN SUTCLIFF (Soprano)

TREBOR JONES (Tenor)

HAROLD WILLIAMS (Baritone)

THE HALLS CHORUS: Chorus Master, HAROLD DAVIES

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

(For the words of the Cantata see page 318)

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

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

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

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

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

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

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

5.20 READINGS FROM THE OLD TESTAMENT

'A Hymn of Wisdom.'—Psalms cxi

5.30-6.0 A CHILDREN'S SERVICE

Relayed from Wesley Chapel, Broad Street, Nottingham

Conducted by the Rev. C. H. HODGSON

S.B. from Nottingham

Hymn, 'O Happy Band of Pilgrims'

Prayers and Responses

The Lord's Prayer

Hymn, 'Jesus High in Glory'

Scripture Reading

Address

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

Communion

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by THE SALVATION ARMY

With an Address by General Booth

Order of Service:

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

Prayers by Lieut.-Colonel OUBORN

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

Meditation, 'Harrower,' by the International Staff

Music

Talk by Lieut.-Colonel MOLLWATHE (Ansb.)

'Experiences during 36 years' missionary service in India'



Written by Elizabeth Rivers

A HYMN OF WISDOM.—Psalms cxi.

Song, 'Hark, the Gospel news is sounding,' by

Salvationist Miners from Abertillery

Address by General Booth

Closing Hymn, 'Just as I am'

Communion

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

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

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

(Picture on page 337.)

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

9.5 A MILITARY BAND CONCERT

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

DOROTHY BENNETT (Soprano)

TOM KINNIBURGH (Bass)

THE BAND

Heroic March, 'Sabadi'..... Massenet

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

(Conrad)

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

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

9.15 BAND

Third 'Leonora' Overture..... Beethoven

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

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

9.32 DOROTHY BENNETT

Saltworts..... Alec Rowley
 The New Umbrella..... Maurice Bealy
 Someone.....

9.40 BAND

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

9.50 TOM KINNIBURGH

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

9.58 BAND

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

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

10.12 DOROTHY BENNETT

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

Old French

Tarabouria..... Pierrot

A des oiseaux (To Birds)..... Héro

10.20 BAND

Andante and Rondo Capriccioso .. Mendelssohn
 Benedictus .. Machenka

10.30

EPILOGUE

THE SALVATION ARMY'S Programme

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

TRAGEDY and JOY.

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

82 Countries and Colonies,

and its Message is now being broadcast in

57 Different Languages.

Figures convey little to the average mind! In some idea of the magnitude of the Army's efforts may be gained from the fact that

IN ONE YEAR

The Salvation Army supplied

**Nearly Ten Million Beds
and over 15 Million Meals**

through its Food Disputes, etc.

360,000 Men given Work

either temporary or permanent

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

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

among which is:

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

GENERAL BOOTH

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

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

RADIO TIMES

Sunday's Programmes cont'd (February 19)

(Continued from page 32)

5.20 S.B. from L.
5.30-6.0 S.B. from Vortyphant
6.0 S.B. from London (9.0 Local Announcements)
10.30 FILL FILL
10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 284.0 M. 780 KC.

3.30 'THE SPECTRE'S BRIDE'
A Dramatic... written by K. J. I...
Set to Music... Soprano, Tenor, Baritone Solo,
Chorus and Orchestra by ANTONIS DAVANIS
Relayed to London and Daventry
FLORA STODART (Soprano),
FREDERICK JONES (Tenor)
HAROLD WILLIAMS (Baritone)
THE HALL CHORUS (Chorus Master, HAROLD...)
THE AUGMENTED STATION ORCHESTRA, Con-
ducted by T. H. MORRISON
(The words of the Cantata... given in full on
page 319, and a note on the... will be found
in London's Programme... page 319.)



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

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

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

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

2LS LEEDS-BRADFORD. 277.5 M. & 282.1 M. 1,080 KC. & 1,180 KC.

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

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

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

254.1 M. 1,020 KC.

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

6BM BOURNEMOUTH. 375.1 M. 920 KC.

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

5NG NOTTINGHAM. 278.3 M. 1,080 KC.

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

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

5PY PLYMOUTH. 400 M. 750 KC.

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

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

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

9.6 FOLK MUSIC CONCERT

In aid of the North Staffs. Welfare Committee
for the Blind
Arranged and described by E. SIMS-HILLON
at the 10a

Relayed from the Victoria Hall, Hanley
THE POTTERIES CHORAL SOCIETY
Conducted by CARL OLIVER
Spanish Lullies (See Shanty)... arr. Cecil Sharp
BEATRICE WATLEY (Soprano); BEATRICE COLE-
MAN (Contralto); SPENCER HAYES (Tenor);
J. CHADDER HAYES (Baritone)
All through the night (Old Welsh)
arr. Harry Esmond

ALBY HULL (Violin)
Old Tunes (English and Scotch)... arr. Somerville
CHORUS
Early one morning (Old English)... arr. Dunhill
Danny Boy (Londonderry Air)... Old Irish Melody
BEATRICE WATLEY
Over the Mountains (16th Century)... arr. Vincent
Coming thro' the Rye... Old Scottish Melody

Programmes for Sunday.

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

9.45 CHALLENGER HEATON with Chorus
Rio Grande } (See. Shanties) arr. Sir E. Terry
Mendocino }

10.15 DEATH OF COLEMAN
The Frog and the Mouse. Folk Song

SPENCER HAYES

1 Gentle Maiden, Old English

Flight of the Earls (with Soprano Duet)

Old Irish, arr. Geoffrey Shaw

ALLEN FORD ('Cello)

Drink to me only Trade Song, arr. Square

Top o' the Cork Road arr. Cecil Sharp

10.45

Chester Chorus (Old Song) arr. Joseph G. Bridge

The Road to the Isles (Hebrides)

arr. Kennedy-Fraser

BRITISH

SSX SWANSEA. 284.1 M
1,020 KC.

3.20 S.B. from Cardiff

5.20 S.B. from London

5.30 6.0 S.B. from Nottingham

6.30 A RELIGIOUS SERVICE

in Wales

(Relayed) from Capel Gomer Welsh Baptist Church

Address by the Rev. E. S. Rogers

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

10.30

FRIDAY

10.40 11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M
950 KC.

5.30 S.B. from Manchester 5.50 S.B. from London

5.50 6.0 S.B. from Nottingham 6.0 S.B. from London

10.30

5SC GLASGOW. 305.4 M
750 KC.

3.30 Light Orchestral Concert, The Station Orchestra

4.15 S.B. from Edinburgh 4.30 S.B. from London

4.30 5.0 S.B. from Nottingham 5.0 S.B. from London

5.0 6.0 S.B. from Nottingham 6.0 S.B. from London

6.0 7.0 S.B. from Nottingham 7.0 S.B. from London

7.0 8.0 S.B. from Nottingham 8.0 S.B. from London

8.0 9.0 S.B. from Nottingham 9.0 S.B. from London

9.0 10.0 S.B. from Nottingham 10.0 S.B. from London

10.0 11.0 S.B. from Nottingham 11.0 S.B. from London

11.0 12.0 S.B. from Nottingham 12.0 S.B. from London

12.0 1.0 S.B. from Nottingham 1.0 S.B. from London

1.0 2.0 S.B. from Nottingham 2.0 S.B. from London

2.0 3.0 S.B. from Nottingham 3.0 S.B. from London

3.0 4.0 S.B. from Nottingham 4.0 S.B. from London

4.0 5.0 S.B. from Nottingham 5.0 S.B. from London

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12.0 1.0 S.B. from Nottingham 1.0 S.B. from London

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3.0 4.0 S.B. from Nottingham 4.0 S.B. from London

4.0 5.0 S.B. from Nottingham 5.0 S.B. from London

5.0 6.0 S.B. from Nottingham 6.0 S.B. from London

6.0 7.0 S.B. from Nottingham 7.0 S.B. from London

7.0 8.0 S.B. from Nottingham 8.0 S.B. from London

In the Near Future.

News and Notes from the Southern Stations.

Bournemouth.

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

Mrs. Neville Gardner is giving the second of her series of talks on "How to Live Better" on this occasion dealing with the life and work of Florence Nightingale—on Friday, March 2.

Cardiff.

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

A West Country programme "Light o' the Week" on Tuesday, February 28, will include W. Irving (see in songs) and a play in West Country play, *Money Makes a Difference*.

Plymouth.

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

Manchester.

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

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

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

Darkest Experimental.

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

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

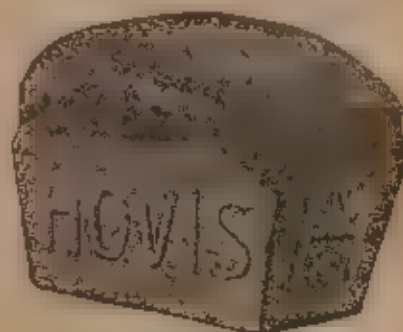
A chamber music concert which the Harold Mills Trio is giving on Wednesday, February 29, will include Beethoven's *String Trio, Opus 3*, in E. Flat and Haydn's *Divertissement No. 6*, on D. Songs by Schumann and Strauss will be sung by Winifred Davies.

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

What's in HOVIS?

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

Vitamins are present in abundance as well as Phosphates for feeding Brain and Nerve. The essential elements for maintaining health, increased energy, better mental efficiency, the stuff for making Bone and Muscle, easily assimilable, concentrated nutriment—that's what's in HOVIS! There's no waste in HOVIS—it's all Food—the best Food, for the health-giving elements are there in their ideal proportions. Get a loaf to-day.



HOUSEWIVES PLEASE NOTE!

HOVIS actually goes much farther and is far more nourishing than ordinary bread. Therefore it must be—and is—more economical in the long run.

Best Bakers Bake it.

HOVIS: LONDON & MIDDLEFIELD

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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"TAKE UP PELMANISM."

Sir John Foster Fraser's Appeal.



Photo by J. P. S.

Sir John Foster Fraser, FRGS., the well-known author and special correspondent, is a great believer in the value of Pelmanism. "Pelmanism is genuinely scientific," he says. "It brings new life to the young, and brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dulleard into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

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

Training the Senses.

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

Applied to Every Phase of Life.

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

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

"What are the features of the Pelman Course?"

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

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

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Shyness | |
| Timidity | Indecision |
| Forcefulness | Weakness of Will |
| Boredom | "Defeatism" |
| The Worry Habit | Procrastination |
| Unnecessary Fears | Restlessness |
| Indefiniteness | Brutal Anger |
| Mind Wandering | Morbid Thoughts |

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

develops strong, positive, vital qualities such as

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

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

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

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

Remarkable Results.

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

A Teacher writes: "I have been teaching for many years and am not so subject to fits of depression."

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

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

An Accountant writes that Pelmanism has shown him "how to overcome that paralyzing feeling of inferiority."

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £300, then to £350, now to £1,000, in two years."

A Clergyman says that his preaching has improved.

A Gardener states that Pelmanism has given him the "stimulus to forge ahead in spite of ill-luck."

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

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

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

A Clerk states that he has secured a bigger salary.

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

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

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

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

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

If, therefore, you wish

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

in short, to make the best use of the powers now lying dormant in your mind, then you must take the Pelman Course. It will be a joy to you.

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

The coupon is printed below. Post it to-day to the Pelman Institute, 85, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the revised Pelman Course on a specially convenient terms. Call or write for this free book to-day.

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

POST THIS FREE COUPON TO-DAY.

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

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

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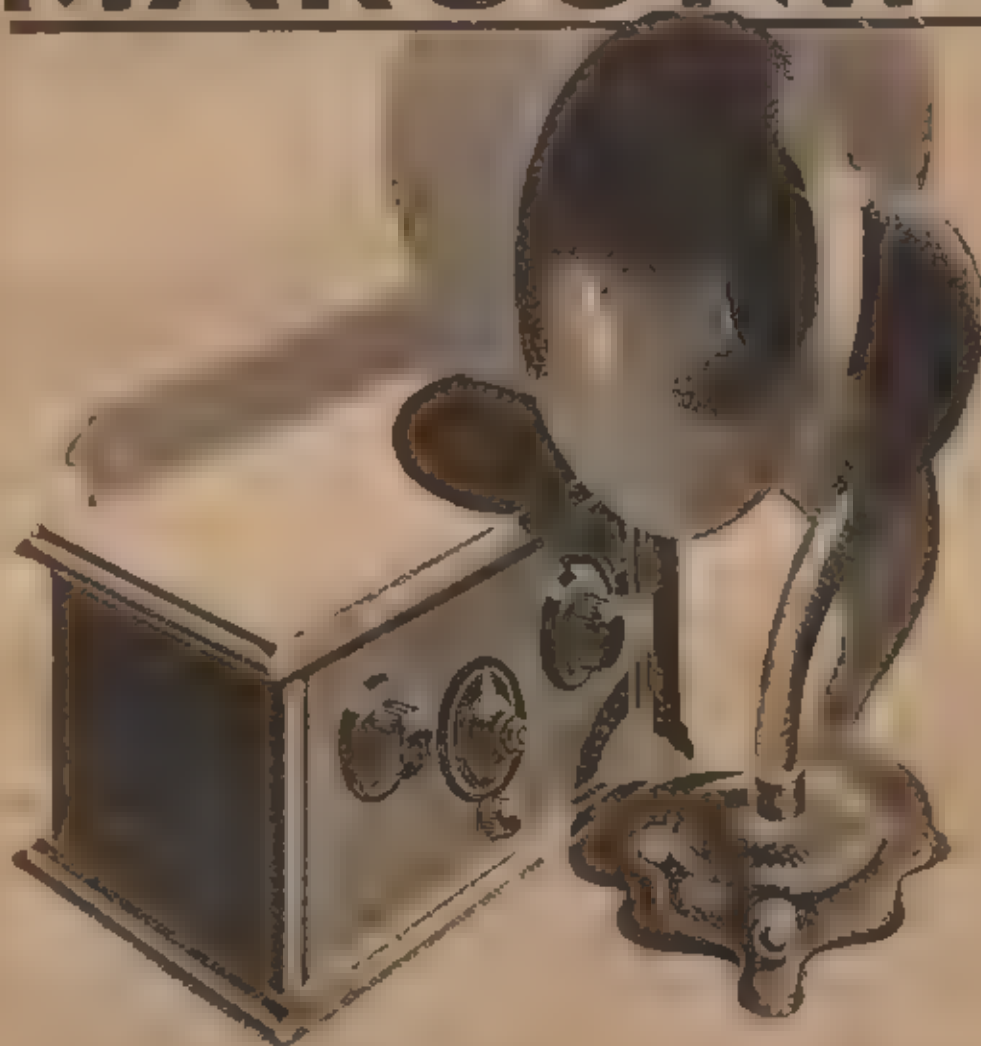
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OCCUPATION

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A luxury you can afford

To own a Marconiphone is to gain an entirely new conception of wireless entertainment. For a Marconiphone installation establishes a finer standard of *natural* reproduction, of range; of simplicity. The untiring research of the immense Marconi organisation is behind every Marconiphone receiver.

You can enjoy the luxury of Marconiphone leadership in wireless for only 20s. down. Marconiphone Model 22 (2-valve) Receiving Set, illustrated above, complete with "Popular" Loud Speaker,

Marconi Valves, Batteries and Leads, becomes your own on payment of this small sum. The twelve further instalments of 21s. 9d. are paid while you are in full enjoyment of the set.

Marconiphones Receivers may also be operated from the electric light socket by means of a Marconiphone Power Unit, entirely dispensing with batteries and accumulators. Full particulars in the pamphlet "The New Radio Simplicity".

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Marconiphone Model 32 (3-valve) Receiver, a fine example of the sensitivity and power inherent in all Marconiphones. Can be obtained for £2 down.



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The	No
New	Best-Aid
Ride	As
Simplicity	Accumulators



Monday's Programmes continued (February 20)

(Continued from page 332)

5WA CARDIFF. 253 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 PIANO FLUTE
The Swan Song (L. Schwan) by J. S. Bach
Piano Flute

3.0 A REQUEST PROGRAMME

THE STATION ORCHESTRA

Turkish Patrol Michaela

Overture to 'The Bohemians' Balf

MARGARET WILFORD (Soprano)

Danny Boy (Irish Air) Words by Fred F. Weatherly

Here is the Quilt (L. Schwan) by J. S. Bach

A Night Lay Loughborough

ON REQUEST

Selection from 'Merrie England' German

KENNETH HARRISON (Viola) and Orchestra

Romance in F Bruch

ORCHESTRA

Duet Suite from 'Herald' Maxwell

Overture, 'The Nautilus' Bennett

MARGARET WILFORD

A Dream Garden Montague Phillips

Duet Suite from 'Herald' Maxwell

Duet Suite from 'Herald' Maxwell

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Mr. CARADOC EVANS.

the author of *Taffy*, is the modern Anglo-Cymric author of whom Mr. Ian Kyle Fletcher will talk from Cardiff this afternoon

CLAY THOMAS

Soldier's Post Dr

My Old Shakes Trotter

ON REQUEST

Selection from 'Merrie England' German

KENNETH HARRISON (Viola) and Orchestra

Romance in F Bruch

ORCHESTRA

Duet Suite from 'Herald' Maxwell

Overture, 'The Nautilus' Bennett

MARGARET WILFORD

A Dream Garden Montague Phillips

Duet Suite from 'Herald' Maxwell

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6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 CHAMBER MUSIC

THE EDITH ROBINSON SCHMIDT QUARTET

F. J. B. (First Violin) Hilda Lindsay

HARRIS (Second Violin) Hilda Lindsay

Violoncello Kathleen McCarthy

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

(1) Quick; (2) Slow, in a singing style, with

a quick interlude; (3) Quick (Scherzo);

(4) Very quick

LULLY'S TWENTY (Soprano)

Pur deesse a bocca bella (Mouth so Charming)

Lull 1847 (1740)

Faery Song ('The Immortal Hour') Houghton

Der Vogel im Walde (The Bird in the Wood)

Lull 1847 (1740)

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SHOOTING THE RAPIDS ABOVE MONTREAL.

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

8.33 ORCHESTRA

Grottesque March, 'Advance of the

'Tanks' Brown

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.0 Mr. MORRIS MELLOR, The Well-known Dialect Entertainer

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

6.0 London Programme relayed from Daventry

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

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

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

Monday's Programmes continued (February 20)

5.15 THE CHILDREN'S HOUR. "Swallows at the Sea" a talk by Barbara Lloyd. A poem, "A Red Indian Boy," by Kenneth. Musical Box (Poldowski), plus "The Little Green Cow," by Peter Howard.

6.0 London Programme relayed from Daventry

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

6KH HULL 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Reading from English Short Stories

5.30 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 326.1 M. 9 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 THE TIME MUSIC, relayed from Bristol Res. Directed by GILBERT STANLEY.

Fox-trot, "Lull Song" (Singer)
A "Gift of Guitars" (Singer)
Song from "The Desert Song" (Singer)
Songs
Dreams of London (Singer)
and the Stars (Singer)
"Why can't we be sweeties" (Singer)
from "Madame Butterfly" (Singer)
"Lost Vows" (Singer)
Fox-trot, "Where do I live?" (Singer)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 "Social Service Adventure," by Miss DOUGLAS EDWARDS. Secretary to the Bournemouth Council of Social Service.

6.15 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 275.3 M. 1,030 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Sgt. J. W. MARSHALL: A Soldier's Tale & a Road

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)

5PT PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECORDAL

Homage March .. Wagner

Overture to "Rosauro" .. Schubert

Waltz "The Blue Bird" .. Strauss

Dance "Johann Strauss

Fox-trot (Selected)
Cello Solo, "Le Cygne" ("The Swan") .. Wagner

Two Music .. Wagner

Concert Waltz .. Wagner

Four Dances from "The Swan" .. Wagner

Waltz (Selected)
Fox-trot (Selected)

2.30 London Programme relayed from Daventry

5.0 Mr. J. W. F. CAMPBELL: "Down the St. Lawrence River" (Picture on page 324)

5.15 THE CHILDREN'S HOUR. A Visit to Fairyland. When the Fairies Sleep. (Nancy M. Hayes). Song "A Fairy Ring" (Johnson), sung by Moly Seymour.

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

5.0 M. J. KENYON. Shrove-lide Cookery

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

11.0-12.0 DANCE MUSIC, relayed from the Kings Hall

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

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. RICHARDS. "A Wanderer in Europe—I in View from the Eiffel Tower, Paris"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 VOCAL AND INSTRUMENTAL

THE APAN GLEE SOCIETY

London Town Gorman
Drake's Drum Cotteridge Taylor

DAVID COLLIER (Violoncello)

Bonata De Fanti
Scherzo

JAMES DANIELS (Horn Baritone)

Y Tair Mordach P. E. Hughes
Don Juan's Serenade Tehuskewu
Scatter Penny

CLIVE SWIFT

Nos Glin J. Parry
Flow Gently, Devo H. Parry

JACK EDWARDS

In Selections on a Banjo, Ukulele, and Guitar

JAMES DANIELS

O Adfyd i Wynfyd Edwards
Cymru T. D. Edwards

DAVID COLLIER

Spanish Serenade Graziano
Elegy Paurb

GLENN SOCIETY

The one bath its pearls Paurb, Mr. Fletcher
To the Sons of Art

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

Northern Programmes.

5NO NEWCASTLE. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 Broadcast to Schools. 3.0 London Programme relayed from Daventry. 4.0 30 min. relayed from Caxton's New School, Epsom. 5.0 London Programme relayed from Daventry. 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London (9.30 Local Announcements). 7.45 Vocal and Instrumental. 8.0-11.0 S.B. from London (9.30 Local Announcements). 11.0-12.0 S.B. from London (9.30 Local Announcements).

5SC GLASGOW. 405.6 M.

11.0-12.0 C. Campbell. 11.15 A. D. D. 11.30 A. D. D. 11.45 A. D. D. 12.0 A. D. D. 12.15 A. D. D. 12.30 A. D. D. 12.45 A. D. D. 1.0 A. D. D. 1.15 A. D. D. 1.30 A. D. D. 1.45 A. D. D. 2.0 A. D. D. 2.15 A. D. D. 2.30 A. D. D. 2.45 A. D. D. 3.0 A. D. D. 3.15 A. D. D. 3.30 A. D. D. 3.45 A. D. D. 4.0 A. D. D. 4.15 A. D. D. 4.30 A. D. D. 4.45 A. D. D. 5.0 A. D. D. 5.15 A. D. D. 5.30 A. D. D. 5.45 A. D. D. 6.0 A. D. D. 6.15 A. D. D. 6.30 A. D. D. 6.45 A. D. D. 7.0 A. D. D. 7.15 A. D. D. 7.30 A. D. D. 7.45 A. D. D. 8.0 A. D. D. 8.15 A. D. D. 8.30 A. D. D. 8.45 A. D. D. 9.0 A. D. D. 9.15 A. D. D. 9.30 A. D. D. 9.45 A. D. D. 10.0 A. D. D. 10.15 A. D. D. 10.30 A. D. D. 10.45 A. D. D. 11.0 A. D. D. 11.15 A. D. D. 11.30 A. D. D. 11.45 A. D. D. 12.0 A. D. D. 12.15 A. D. D. 12.30 A. D. D. 12.45 A. D. D. 1.0 A. D. D. 1.15 A. D. D. 1.30 A. D. D. 1.45 A. D. D. 2.0 A. D. D. 2.15 A. D. D. 2.30 A. D. D. 2.45 A. D. D. 3.0 A. D. D. 3.15 A. D. D. 3.30 A. D. D. 3.45 A. D. D. 4.0 A. D. D. 4.15 A. D. D. 4.30 A. 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PROGRAMMES for TUESDAY, February 21

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KQ.)

(1,004.3 M. 187 KQ.)

10.15 A.M. RELIGIOUS SERVICE

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

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

12.0-1.0 THE GERARD PARKINGTON QUINTET
HENRY MALLON (Pianoforte)1.4-2.0 LONDON RADIO DANCE BAND, conducted by SNEY FIRMEN
EDWANDA and SIXTENS (Entertainers at the Piano)

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

3.15 MUSIC HALL

3.25 M. F. M. STEWART, 'Elementary Music'

3.50 Musical Interlude

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

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

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

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

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

5.15 THE CHILDREN'S HOUR
CAN YOU TELL THEM?

'Pancakes' (Elizabeth Fleming), and other verse and story suitable to the occasion
Shrove Tuesday Customs

Music by THE GERARD PARKINGTON QUINTET

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

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

6.45 A Recital of Gramophone Records

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

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

7.15 THE FOUNDATIONS OF MUSIC

FRANCIS KREUZERIANA and
PASTORAL SYMPHONY (Fantasy)
(Pitts)

Played by WILLIAM BRIGHT
Kreuzeriana, 3, 4, 5



MORRIS HARVEY ON TOUR

The general of of to many with little revues, who lately, during his tour amongst the splendour of 'One Dam Thing After Another' at the London Pavilion, Morris Harvey is to go travelling on the ether this week. Make a careful note of his dates—

Monday, Newcastle; Tuesday, Belfast, Wednesday, Manchester; Thursday, Aberdeen; Friday, Cardiff; and Saturday, Glasgow.

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



AN UP-TO-DATE CATTLE MARKET IN ENGLAND.

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

ancient Greece, through its eclipse in the Dark Ages, and its renaissance in the Middle

Ages, the change that came with the Renaissance and the Reformation, and the age of (more or less) enlightened despotism. This evening Mr. Somervell will conclude the series by describing the rise of modern democracy—first in aspirational form, in the Scottish Kirk and the English Levellers, in the writings of Rousseau and the achievements of constitution-makers in the United States and in revolutionary France.

7.45 A MILITARY BAND CONCERT

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

BAND

A Dance Orchestra

Sail

7.55 RUSFAN GOODACRE

Real songs at Eventide Eric Coates
When love is kind A. L.
The Tryst Sullivan

8.2 BAND

Incidental Music to 'Henry VIII' Sullivan
Beautiful Dances; King Henry's Song; Festival March

8.12 RUSFAN GOODACRE

I know where I'm going Herbert Hughes
Go not, happy day Frank Brash
Starry Woods Montague Phillips

8.20 BAND

Fantasia from the Ballet 'Victoria and Merrie England' Sullivan

8.32 RUSFAN GOODACRE

Through the Sunrises G. Auld
The Little Silver Ring G. Auld
G. Auld G. Auld

8.40 BAND

Selection from 'The Gondoliers' Sullivan

8.4-8.50 (Daventry only) Mr. J. W. ROBERTSON SCOTT, 'Has Farming a Future?—VI, The Achievement of our Agriculture and its Prospects'

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

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES, 'Form and Phrase in Music'

9.35 Local (Daventry only) SHIRAZ Forecast

9.40 VARIETY

MABEL GUTHRIE and CECIL BATHURST (Piano Duets)

DAVID WISE (Interludes on the Violin, accompanied by JUAN MONTAGUE)

MORRIS HARVEY (Comedian)
GEOFFREY GWYNNE and JUDITH Gwynne

(in Musical Comedy Successes)
MURIEL GORDON and ERNEST BROWN

In Folk Songs and Duets
JAMES E. MARRAS

(Folk Songs and Humour)
JAMES E. MARRAS

10.30-12.0 DANCE MUSIC
JACK HILTON'S AMBASSADOR CLUB BAND, directed by RAY STANLEY, from the Ambassador Club

Tuesday's Programmes cont'd (February 21)

5GB DAVENTRY EXPERIMENTAL

(421.8 M. 810 KC)

TEST 10-11 P.M. TO 11 P.M. (DAVENTRY EXPERIMENTAL)

3.0 P.M. **MUSIC** *From the Theatre*

4.0 A MILITARY BAND CONCERT

From Birmingham

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

Overture to 'Martha' *Brumby*
Rancho (Title Test) *L. H. H.*
ARTHUR SMITH (Baritone)
The Rebel *Wallace*
Son of Mine *Wallace*
The Lovers (A Song of the Norwegians) *Derry*
Invictus *Hugh*

4.25 BAND

Andante Religioso *Thomas*
Second Hungarian Rhapsody *Liszt*

4.42 HILDA PARSONS (Piano)

Butterfly *(from 'Lyric')*
Love Poem *Phoen.*
Little Bird *Op. 43*
The Solitary Traveller *Grieg*

4.50 BAND

Fantasia on Wagner's 'The Flying Dutchman'

ARTHUR SMITH
Crown of the Year *Easthope Martin*
Because I wear shy *Johnston*

Gypsy Dan *Kennedy*
Why should I? *Furber*



CLAUDE DEBUSSY

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

5.10 BAND

Descriptive Piece, 'On the Road to Zag-a-Zag' *Finck*
Valse, 'M. R. R. R.' *Sontag*

HILDA PARSONS
Sarraband (from 'Dance Suite,' Op. 34)

Cherry Ripe *York Boats*
Forefather's Song *Scott*
Little Litanies of Jesus *Groves*

5.30 BAND

Suite of Ballet Music from 'Faust' *Gounod*

5.45 THE CHILDREN'S HOUR (From Birmingham)

Four Patries—IV, Perdis: The Boy who became Kadi, by Isabel Lear. Songs and Duets by Marjorie Palmer (Soprano) and Norman Archer (Tenor). 'Kalevala' and the Pankakes, a story by Mabel France

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

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
LEONARD HENRY (Conductor)

7.45 THE LIVERPOOL PHILHARMONIC SOCIETY

TENTH CONCERT

Relayed from the Philharmonic Hall
by 5B from Liverpool

Conductor, Sir HENRY J. WOOD
Vocalist, ROY HENDERSON (Baritone)

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

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

ORCHESTRA
Symphonic Study, 'Falstaff' *Elgar*

4.45 P.M. **MUSIC** *From the Theatre*

From the Theatre

Sage of New York *Dr. Arne-171*
When daisies for *Thomas Morley-1614*
It was a lover *J. Wilson-1871*
Take, oh take, those lips away *Pelham Humphrey-1670*
Where the Sea Barks *Arne*
How should I your true love know *John Christopher Smith*
Ye Spotted Snakes *Arne*

(From 'Songs from Shakespeare's Plays' *Arne*
..... *Hardy*)

Five Modern Songs
The Twilight People *Arne*
The Piper *Arne*
When thou art dead *Gounod*
Cavatina *Howells*
The Burial *Bliss*

9.55 app. LIVERPOOL

PHILHARMONIC

CONCERT

(Continued)

P. HENDERSON (Chorus)

Sea Drift *Delius*

THE same Sea Drift was chosen by Whitman, as a general title, to cover a number of poems inspired by the sea and its life. Delius has not only part of the first of the series—that which begins 'Out of the cradle endlessly rocking.' This line he has chosen as from 'Once Pa anarak' to 'We two together no more,' a little over fifty lines from the end of the first poem—one in which Whitman reaches his highest level of imaginative lyrical expression. On the sea shore

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

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

ORCHESTRA
Solo *For 10-11*

10.5 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.20-11.15 NEW FRIENDS IN MUSIC

Mrs. NORMAN O'NEILL (Pianoforte)

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

(Tuesday's Programmes continued on page 328.)

The British Charities Association announces that its sixth Hospital Ballot will close on Wednesday, February 29. This Association, whose President is Viscount Knutsford, has already distributed £107,000 in cash prizes to the public, and £175,000 to British hospitals. It may therefore fairly claim to be the established authority on this form of money-raising for charitable purposes.

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

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

The AMPLION

is a
Good
loud speaker

Hear it
and judge for
yourself.

25

Models at prices from
37/6

Advertisement of Gramophone Amplifier, Limited,
25, North Row



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

VENOS

LIGHTNING
COUGH CURE
1/3 and 3/- per bottle.

Tuesday's Programmes continued (February 27)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Deventry
 4.45 MARY B. CHURCH, 'The Great Hall of
 Roof'
 5.0 TUDOR DANCE, relayed from the
 5.15 THE CHILDREN'S HOUR
 6.0 ARTHUR MORRIS and his Orchestra
 relayed from the W. & A. Heath and
 Hygiene Exhibition at the Drill Ho.
 6.30 S.B. from London
 7.0 The Station Director, 'Tomorrow,
 including the Month's W.
 Station'
 7.15 S.B. from London

7.45 OLD ENGLISH LAVENDER

The Station Orchestra, cond. (int.)

Dance Suite from 'The Fairy Queen'... Puccini
 RUBY BOGERTON (Soprano)
 Folk Songs
 The Rule to Song, Collection by
 First Suite from 'The Gipsy King' (int.)

This Suite contains (1) Overture, in the
 tempo from the day (Slow Introduction,
 then quick fugal-style portion, and a few slow
 bars to end); (2) Air; (3) Rondo-Minuet
 4) Air, 5) Air.

FOLLOWERS

A 'CRANFORD' SEQUENCE

Performed by THE STATION RADIO PLAYERS

London Players... Maryon Fordham
 and Masters... FLORA M. DOWELL
 Miss Lucinda Baines at
 The Station
 Mary Bonington
 Playing in the Dow... arr. Basil Swarth
 The... arr. Brahms
 Arranged for Voice, Violin, Cello and Piano in
 Voice, RUBY BOGERTON
 Violin, FRANK THOMAS
 Violoncello, RONALD HARDING
 Piano, HENRIE MCGILL

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

2ZY MANCHESTER. 384.6 M. 780 KC.

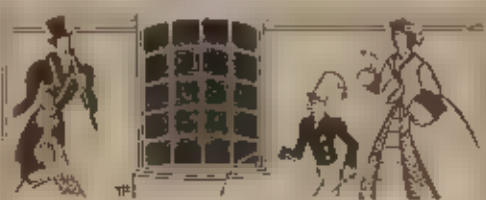
- 2.30 London Programme relayed from Deventry
 3.50 Music by the STATION QUARTET
 Overture to 'The Caliph of Bagdad'... Handel
 Waltz, 'Golden Showers'... W. Strauss
 Selection from 'Mann'... H. G. W. G.
 4.15 A Rental of Fairy Songs
 By FLORENCE GAYNE (Contralto)
 4.30 Quartet
 Overture to 'The Caliph of Bagdad'... Handel
 Waltz, 'Golden Showers'... W. Strauss
 Selection from 'Mann'... H. G. W. G.
 5.0 Miss ANNE L... 'Colour Schemes
 for Vases'

5.15 THE CHILDREN'S HOUR

- Two Marches...
 6.0...
 6.30 S.B. from London
 6.45 ORCHESTRAL...
 7.0 Major W...
 7.15 S.B. from London
 7.45 SCENES FROM 'CRANFORD' (See below)
 8.0 S.B. from London (9.35 Local An-
 nouncements)

9.40 THE BLAYWOOD CONCERTINA BAND

Conducted by JAMES CHADWICK
 from the Overlook... arr. H. L. L.



7.45 SCENES FROM 'CRANFORD'

The Novel by...
 Arranged by...
 Performed by...
 Miss Ma (v)
 Mary South
 Martha
 Miss Ma (v)
 Mary South
 Martha
 Jim Heaton
 Miss Ma (v)
 Mary South
 Martha
 Jim Heaton
 Miss Ma (v)
 Mary South
 Martha
 Jim Heaton



- FRANCIS EARLE (Soprano)
 A Banjo Vamp...
 A Mexican Rodeo
 Sammy on Parade
 Colonial Boys
 Band
 Concert Waltz, 'Silver...'
 Solo Carol...
 EUGENE EARLE
 Hot Dog...
 To the Front
 Savoy...
 Favourite Music
 L...
 Selection, songs of... Sea...
 10.30-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 6010 KC.

- 2.30-3.15 London...
 4.0 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR...
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 7.0 Mr. GEORGE SNOW, Chief Librarian of L...
 pool, 'Makers of Modern Liverpool' - IV
 7.15 S.B. from London
 7.45 THE LIVERPOOL PHILHARMONIC
 SOCIETY

TENTH CONCERT

Relayed from the PHILHARMONIC HALL
 Relayed to Deventry Experimental
 Conductor, Sir HENRY J. WOOD
 Vocalist, Roy Henderson Baritone

Orchestra
 Brandenburg Concerto, No. 3, in G Major
 Roy Henderson and Orchestra
 Isaacaria, 'Sidda Papa' On the Poet

Orchestra
 Symphonic Study, 'Fiddlers'...
 This is a very detailed programme...
 8.45...
 When flowers meet...
 Take, oh take, those
 Where the Bee Sings...
 How should I your name be
 Ye spotted snakes...
 (From 'Songs from...')

Five Modern Songs
 The Twilight People...
 The Piper...
 When thou art dead...
 Gavotte...
 The Buckle...
 9.5 app. PHILHARMONIC CONCERT
 (Continued)
 Roy Henderson, Chorus and Orchestra
 Sea Drift...
 Orchestra
 10.5 app. WEATHER
 NEWS BULLETIN
 10.25 Piano Recital
 10.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.3 M. 6010 KC. & 1,180 KC.

- 2.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 7.0 The Right Hon. the Lord Mayor of Br...
 (J. M. Conway), 'Road Fellowship L...
 7.15 S.B. from London
 7.45 S.B. from Manchester
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

6FL . SHEFFIELD. 272.7 M.
1.400 KC.

2.30 London Programme relayed from Daventry
3.15 Introduction to TALK by Mr G. E. LLOYD
to the Concert for School Children to be broadcast
from the Victoria Hall on February 25
3.35 Musical Interlude
3.50 London Programme relayed from Daventry
5.15 The Children's Hour: A Fancy Party
6.0 London Programme relayed from Daventry
6.30 S.B. from London

74 Pastorex: 'The Harvest of a Quiet Eye—
The Devil Hates Music

6KH	HULL	284.1 M 1.020 LC
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2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.1 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. T. THOMAS, City Engineer: *Hull
 Medical Baths
 7.15 S.B. from London
 7.45 S.B. from Manchester
 9.0 S.H. from London. 9.55 Local Announcements

[illegible]

THE STATION QUARTET: WINIFRED RANNEY (Soprano), J. C. HITCHCOCK (Alto), HENRY TINE (Tenor), EDWIN DRAPER (Bass).

THE STATION QUARTER, directed by EDWARD
STUBBS

Q 177
Morning Song
HERBERT TISS
The Ballad-Monger
PHYLIS HITCHKINSON
SUNSHINE

Song Cycle •
'THE MOUNTAIN SONGS'

Vocal Quartet with Quartet Accompaniment
 Quartet: Lamentable
 Quartet: Epitaph
 Contralto: Croon, 'Dusk of Dreams'
 Alto: Advertisement, 'The Quack Doctor'
 Quartet: Dirge, 'The Heartrending Story'
 Tenor: Romance, 'The Minstrel'
 Soprano: Rondo, 'Jingle Hat'
 Quartet: Envoi, 'Here Today'
 Edwin Draper: 'Fairings'
 Winifred Russell: 'Lanquie Fair'
 Quartet: 'Evermore'

1936-12.4 S.D. from London

6BM BOURNEMOUTH 220.1 M
270 KC

2.30 London Programme relayed from Deventry
4.0 Tea-Time Music by F. G. Baker's ORCHESTRA
Relayed from: W. H. Sainsbury and Son's Restaurant, The Square

4.18 London Programmes relayed from Daventry
4.30 TEA TIME MUSIC by F. G. BACON'S OR-
CHESTRA (Continued)

5.9 London Programme relayed from Daventry
6.30 S.S. from London

715-120 S.E. from London (2.25 Local An
Longitude 64.3

2 30 London Programme relayed from Daventry
5 15 *The Churchill's H. . .*
8 0 London Programme relayed from Daventry
8 30 *S.B. from London*
7 8 Prof. R. F. . . The Good Old Times—
III. The Church's . . the Host M. . .
7 15-12 0 *S.B. from London* (8.35 Local An . .)

5PY PLYMOUTH. 400 M.
750 MC.

2.30 London Programme relayed from Daventry
5.15 THE CASTLEBORN'S II " "
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr D. J. DAVIES: 'The Naga Headhunters
OF THE EAST'
7.15-12.0 S.B. from London (9.35 Local An-
nouncements)

EST **STOKE.** **DD4 M.**
1020 LC

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 "La Praise of Ordinary Folk, by Colin
SIMPSON
7.15-12.0 S.B. from London (9.35 Local Au-
thorities)

304.1 M
1.070 kO

2.34 London Programmes relayed from Daventry
5.15 THE CHILDREN'S HOPE
6.0 AN ORGAN RECITAL by S. J. GRIFFITHS
Relayed from Capel Comer Welsh Baptist Church
5.34 S.B. from London
7.0 The Rev R. S. ROBERTS 'Declares the Decisions of
the National Assembly of the Synod of Wales'
7.15 S.B. from London
7.45 S.B. from Cardiff
9.0-12.4 S.B. from London (9.35 Local An-
nouncements)

Northern Programmes.

SNO		NEWCASTLE.		1894	
2.30	London	6.30	Organ	6.50	4.10
2.40	Am. pay	7.00	5.15	4.20	4.30
2.50	Am. pay	7.10	5.25	4.30	4.40
3.00	Am. pay	7.20	5.35	4.40	4.50
3.10	Am. pay	7.30	5.45	4.50	5.00
3.20	Am. pay	7.40	5.55	5.00	5.10
3.30	Am. pay	7.50	6.05	5.10	5.20
3.40	Am. pay	8.00	6.15	5.20	5.30
3.50	Am. pay	8.10	6.25	5.30	5.40
4.00	Am. pay	8.20	6.35	5.40	5.50
4.10	Am. pay	8.30	6.45	5.50	6.00
4.20	Am. pay	8.40	6.55	6.00	6.10
4.30	Am. pay	8.50	7.05	6.10	6.20
4.40	Am. pay	9.00	7.15	6.20	6.30
4.50	Am. pay	9.10	7.25	6.30	6.40
5.00	Am. pay	9.20	7.35	6.40	6.50
5.10	Am. pay	9.30	7.45	6.50	7.00
5.20	Am. pay	9.40	7.55	7.00	7.10
5.30	Am. pay	9.50	8.05	7.10	7.20
5.40	Am. pay	10.00	8.15	7.20	7.30
5.50	Am. pay	10.10	8.25	7.30	7.40
6.00	Am. pay	10.20	8.35	7.40	7.50
6.10	Am. pay	10.30	8.45	7.50	8.00
6.20	Am. pay	10.40	8.55	8.00	8.10
6.30	Am. pay	10.50	9.05	8.10	8.20
6.40	Am. pay	11.00	9.15	8.20	8.30
6.50	Am. pay	11.10	9.25	8.30	8.40
7.00	Am. pay	11.20	9.35	8.40	8.50
7.10	Am. pay	11.30	9.45	8.50	9.00
7.20	Am. pay	11.40	9.55	9.00	9.10
7.30	Am. pay	11.50	10.05	9.10	9.20
7.40	Am. pay	12.00	10.15	9.20	9.30
7.50	Am. pay	12.10	10.25	9.30	9.40
8.00	Am. pay	12.20	10.35	9.40	9.50
8.10	Am. pay	12.30	10.45	9.50	10.00
8.20	Am. pay	12.40	10.55	10.00	10.10
8.30	Am. pay	12.50	11.05	10.10	10.20
8.40	Am. pay	13.00	11.15	10.20	10.30
8.50	Am. pay	13.10	11.25	10.30	10.40
9.00	Am. pay	13.20	11.35	10.40	10.50
9.10	Am. pay	13.30	11.45	10.50	11.00
9.20	Am. pay	13.40	11.55	11.00	11.10
9.30	Am. pay	13.50	12.05	11.10	11.20
9.40	Am. pay	14.00	12.15	11.20	11.30
9.50	Am. pay	14.10	12.25	11.30	11.40
10.00	Am. pay	14.20	12.35	11.40	11.50
10.10	Am. pay	14.30	12.45	11.50	12.00
10.20	Am. pay	14.40	12.55	12.00	12.10
10.30	Am. pay	14.50	13.05	12.10	12.20
10.40	Am. pay	15.00	13.15	12.20	12.30
10.50	Am. pay	15.10	13.25	12.30	12.40
11.00	Am. pay	15.20	13.35	12.40	12.50
11.10	Am. pay	15.30	13.45	12.50	13.00
11.20	Am. pay	15.40	13.55	13.00	13.10
11.30	Am. pay	15.50	14.05	13.10	13.20
11.40	Am. pay	16.00	14.15	13.20	13.30
11.50	Am. pay	16.10	14.25	13.30	13.40
12.00	Am. pay	16.20	14.35	13.40	13.50
12.10	Am. pay	16.30	14.45	13.50	14.00
12.20					

55C	GLASGOW		425.4 M 240.0
215	Broadford to Kinnaird	1.15	M. Albert
216	4.0	Waverley	5.0
217	4.0	Waverley	5.0
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[illegible]

BELFAST		300 M
7.30 —London	4.0 —S. in Orchestra	1.15 —London
4.10 —Ch. Opera	5.0 —Ch. Opera	1.15 —Ch. Opera
5.0 —London	7.45 —Ch. Opera	5.0 —Ch. Opera
Ch. Opera, Station Orchestra, K. B. & C. (Ch. Opera)	8.0 —London	8.40 —London
Ch. Opera, Programme (continued)	10.30 —12.0 —London	



NEW DANCE RECORDS

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

LEON ROYSTER AND HIS ORCH

Why did you say (Walt
(S. 17) be lonely (For
Trot—Vocal Refrain) (Dixie
and Woods) - B-413, 3'

SAVOY
ORPHEUS

(At the Savoy Hotel, London)
Everybody knows me now—
(For You) I'm a Refrain
(Allen) - What have I done?
(Waltz) (Walker and Carpenter)
B54 H. 3

THE COMPANY
AND ITS WORK

Patty (Fox Trot) (Zameznik);
Prudy (Fox Trot) (Bonta and
de Boer) B-40+3

BAND

I call you sugar (Yale Blues)
(Buster and Howie, Every
little thing I do (Yale Blues)
Blackfath 25389, 3.

"His Master's Voice"

Electrical Recordings



The Gramophone
Company, Ltd.

Oxford Street
London W. 1

PROGRAMMES for WEDNESDAY, February 22

2LO LONDON and 5XX DAVENTRY

(351.4 M. 930 K.C.)

(1,604.3 M. 187 K.C.)

10 15

10 30 WITH WEATHER FORECAST

11.0 (Daventry only) THE GERARD PARKINGTON QUINTESS and EDITH DELANEY (Soprano)

12.0 THE GERARD PARKINGTON QUINTESS and EDITH DELANEY (Soprano)

1.0 LUNCH TIME SERVICE

Conducted by the Rev. A. LOMBARDINI

Relayed from St. Boniface Church, Bishopsgate

Order of Service

Organ Music by LEONARD H. WARNER

1.15 The Story of the Cross (Bells)

Hymn No. 91

Hymn No. 27

1.45-2.0 Organ Music by LEONARD H. WARNER

2.30 Mr. A. I. Langlands

2.50 Musical Interlude

3.0 Mr. J. I. Langlands

3.15 Mr. J. I. Langlands

3.30 Mr. J. I. Langlands

3.45 Mr. J. I. Langlands

3.55 Mr. J. I. Langlands

3.38 Musical Interlude

3.45 Mrs. I. Langlands

4.0 A LIGHT CLASSICAL CONCERT

ANNA FILIOVA (Soprano)

THE HENRY BROSCHKE ART TRIO

(Violoncello); HENRY BROSCHKE ART TRIO

5.15 The Elegiac Ethnograph

6.0 THE LONDON RADIO DANCE BAND

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

6.30 TIME SIGNAL, GREENWICH, WEATHER

6.45 THE LONDON RADIO DANCE BAND

7.0 Sir William Ellis: The Work of the Department of Overseas Trade

7.15 THE FOUNDATIONS OF MUSIC

SCHULMANN'S KREISLERIANA AND PRÄLUDE

7.25 Sir Edward Denby: The Work of the Department of Overseas Trade

7.45 AN ORCHESTRAL PROGRAMME

Two Bagatelles

8 10

"RODELINDA"

An Opera in Three Acts by HANDEL

Edited by OSCAR HAGG. Text by N. HAYM. Translated by BAYARD QUINCY

Rodelinda, Queen of the Lombards

Bertario, King of the Lombards, her husband

disappeared by Grimwald

Grimwald, Tyrant of the Lombards

Hadwig, Bertario's sister

Hunolf, Duke of Turin

Hunolf, a Soldier

THE WAREHOUSE

BOMBS MUST NOT BE USED

THE WAREHOUSE

LEADER

COUNCIL

ACT I

9.0 WEATHER FORECAST

9.15 Mr. VERNON BARTLEY

9.30 Local Announcements, Daventry only, Shipping Forecast

9.35 "RODELINDA"

ACTS II AND III

10.35-11.0 VAUDEVILLE

MABEL MARKS ENTERTAINMENT

11.0-12.0 (Daventry only) DANCE

BOBBER FISHER'S KEY-CAT BAND with BILL MANN, from the Key-Cat Restaurant

Wednesday's Programme continued on page 343

ACT I

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

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

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

Grimwald, listening to hear of Rodelinda's

The Story Of 'Rodelinda.'

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

decision, is overjoyed at Garibald's news, and a secret aim that no harm shall come to him. Bertario is heartbroken, believing his wife false to him.

Scene 3. *The Chamber.* The sad scene Bertario, sadly meditating, is found by his sister Hadwig, who consoles him. Hunolf comes joyfully to tell him that Rodelinda is still true, and Bertario goes to meet her and prove her for himself.

Scene 4. *Rodelinda's Chamber.* There is an orchestral interlude, and Rodelinda and her son receive Grimwald and his followers. Grimwald wants to marry her, but demands the death of Garibald. This Grimwald will not give. As she bids him complete his crimes by killing her son, for how, she demands, could she marry the usurper and remain the mother of the rightful king of the Lombards? She will never be Grimwald's queen whilst Flavio lives. Soon she alone, Bertario enters, and husband and wife are joyously embracing when Grimwald rushes in. He does not at first recognize Bertario, but when he does, he orders him to be imprisoned, promising in his rage that Rodelinda shall never see him again.

ACT III

In orchestral introduction: Prelude and Fugue from Concerto Grosso in C Major.

Scene 5. *A Dim Gallery.* Hadwig and Hunolf plot to release Bertario. When they have released him and found him in the cell, they find that the stranger who has broken their plot is not really Bertario. When they find he must be got rid of, Grimwald, half-demented amongst his doubts and fears, can see no light.

Scene 6. *The Dungeon.* Bertario is in despair. A sword is thrown into the cell, and his courage rises. In the darkness Hunolf enters, and Bertario, thinking him an enemy, wounds him. Hunolf urges his master to flee, and they rush out. Hadwig and Rodelinda come to look for her husband, and, seeing the blood and the mantle that Bertario has left in his haste, imagine he is dead.

Scene 7. *A Flower Garden by the Palace.* During this, the last scene, night passes into dawn, and dawn to the full glory of morning sunshine.

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

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

Rodelinda and Hadwig find them thus, and Grimwald, who has been staring at Bertario as at a ghost, comes to his senses, his heart is touched, and he bids Bertario as king. The chiefs flock to the spot, and there is general rejoicing, and a procession of homage. The chief chorists sing a glad song, announcing the glorious day that dawns after the night of sorrow.

Last Few Days

BOVRIL SLOGAN HOSPITAL BALLOT

Organised by the British Charities Association to Help the Hospitals.

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

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

£6,000 IN CASH PRIZES

Presented by BOVRIL, LTD.

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

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

ALL YOU HAVE TO DO

1. Cut out your own favourite slogan from the list by marking it on a numbered list with an X on left hand side.

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

3. Fill in your name and address, keep a note of your selections, and send the entry form with 1/- to the British Charities Association, 103, Langway, London W. 2.

4. Further tickets may be obtained from the British Charities Association, 103, Langway, W.C.2. In addition any correspondence or requests for more tickets to "Judging Room." Extra entries may be sent in on plain paper if desired, provided that each is accompanied by 1/-.

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

RESULTS

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

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

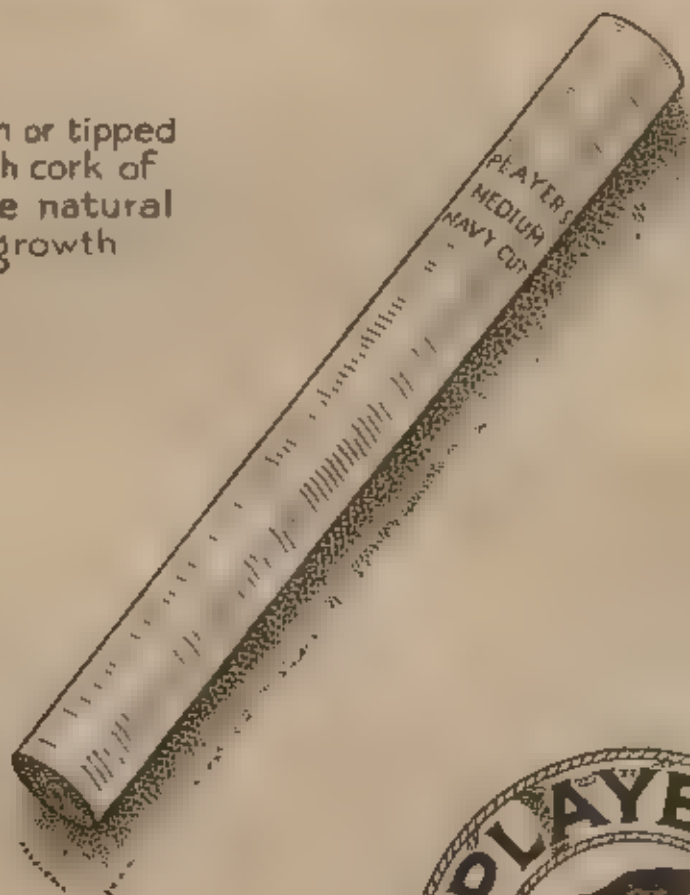
ENTRY FORM CUT HERE Mark most popular three of these in A and next three in B, and give three votes to C.	1. Alas my poor Brother!		Name _____ Address _____ If under 16, age last birthday _____ N.B. To qualify for Boys and Girls' Prizes, entries must be the genuine work of child, elders under 16.
	2. I hear they want more Bovril.		
	3. Bovril better than a Blanket.		
	4. Bovril gives strength to win.		
	5. Bovril the proved Body Builder.		
	6. Don't take cold, take Bovril.		
	7. Bovril will pull you through the Winter.		
	8. Bovril gives "Spring" in Winter.		
	9. It must be Bovril.		
	10. Bovril gives more strength.		
	11. Keep Warmer on Bovril.		
	12. This will be a Bovril Winter.		
	13. Bovril means addition to Nutrition.		
	14. All the wise "Bovrilise."		
	15. Bovril will assist you to resist 'Flu.		
	16. Bovril Prevents that Sinking Feeling.		
	17. Bovril soon puts a man on his feet.		
	18. Bovril is Capital for Labour.		
	19. Bovril Puts Beef into you.		
	20. Bovril makes ordinary fare first-class.		
	21. Thank Bovril for Goodness.		
	22. Bovril keeps you Going.		
	23. Bovril daily life goes gaily.		
	24. Always keep Bovril in the House.		

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 or Money Order

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with cork of
pure natural
growth



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20 for 11^d $\frac{1}{2}$
50 for 2/5 100 for 4/8



DESIGN BY JACOB

"It's the Tobacco that Counts"

NCC 323

SUBJECT: STATION EXPERT INTERVIEW INFORMATION SHEET

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85 18

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

Says the Microphone— Points from Re-ent Lake.

6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local An
Sport Bu. Local An. (10.55)

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

12.0-1.0 London Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour Music by the
Nation, Tr.

6.0 A. B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

6.30-11.0 S.B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

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

12.0-1.0 London Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

4.0 AN AFTERNOON CONCERT
M. C. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

EDWARD J. DAVIES (Mandolin)
THE STATION TRIO

5.15 THE CHILDREN'S HOUR Music by the
Nation, Tr.

6.0 For West Wales Girl Cadets

6.20 London Programme relayed from Daventry

6.30-11.0 S.B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

Northern Programmes.

5NO **NEWCASTLE** 560 K.

12.0-1.0 London Programme relayed from
Daventry 2.30 London Programme relayed from
Daventry 5.15 The Children's Hour Music by the
Nation, Tr. 6.0 A. B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

5SC **GLASGOW.** 475.4 M.
740 KC.

11.0-12.0 London Programme relayed from
Daventry 2.30 London Programme relayed from
Daventry 5.15 The Children's Hour Music by the
Nation, Tr. 6.0 A. B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

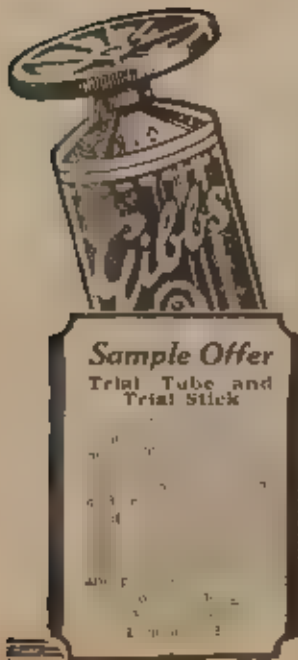
2BD **ABERDEEN** 500 K.

11.0-12.0 London Programme relayed from
Daventry 2.30 London Programme relayed from
Daventry 5.15 The Children's Hour Music by the
Nation, Tr. 6.0 A. B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

2BF **BELFAST.** 406 M.
630 KC.

12.0-1.0 London Programme relayed from
Daventry 2.30 London Programme relayed from
Daventry 5.15 The Children's Hour Music by the
Nation, Tr. 6.0 A. B. from London 9.30 Local An.
Sport Bu. Local An. (10.55)

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on the lather filtering into the pores
of the skin, ready for the last act.

Sweep comes the razor. Off goes the
beard—cleanly, evenly, with skin-
level smoothness. The Cold Cream
working in its wake leaves the re-
freshed glow of a healthily suppli-
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masterpiece of design and thorough work-
manship have hitherto
been exclusive to the
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holstery.

Spine and
with real FIBRE and
HAIR Stuffing. Long
life and strength
in every part.
The Berkeley Easy
Chair is a masterpiece
of design and thorough
workmanship have
hitherto been exclu-
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FREE in England and Wales
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LOOSE COVERS
from 16/6

Thursday's Programmes cont'd (February 23)

5GB DAVENTRY EXPERIMENTAL

1.10 1.50 D.N. ...

3.0 A SYMPHONY CONCERT

1. The First of the Witches ...
2. The Second of the Witches ...
3. The Third of the Witches ...

Conducted by Sir D. ...

Valentin ...

THE ...

W. ...

First Symphony ...

THE ...

The First ...

Notes also ...

flowing piece, partly song ...

Then comes a more ...

of a more ...

from introducing the ...

often ...

symphony ...

The last Movement ...

Introduction that ...

fight for a few bars ...

the prevailing minor to ...

pieces, the urgent Finale ...

starts on its long, ...

Cello Solo ...

Gavotte ...

Arrivo ...

Conductor ...

4.30 AN AFTERNOON CONCERT

Relayed from ...

THE ORCHESTRA, conducted by ...

Overture to ...

Valse, 'Rush Mousse' ('Moss Rose') ...

FRANK NEWMAN Organ

M. ...

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6.30 TALK SIGNAL, OUPENWICH, WEATHER FOR ...

6.45 ...

THE ...

7.30 A SYMPHONY CONCERT

From Birmingham

Relayed from the Town Hall ...

THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by ...

ERNST ...

Prelude to 'Lohengrin' ...

Interval ...

from the ...

reading by MARY WILLETS

The Pied Piper of Hamelin (B ...)

8.35 app. ORCHESTRA

Prelude to 'Khovantchikha' ...

Introduction and Nuptial March from 'The ...

Golden Cockerel' ...

S. ...

The Princess ...

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ANAEMIA

WONDERFUL RESULTS FROM
DR. CASSELL'S TABLETS

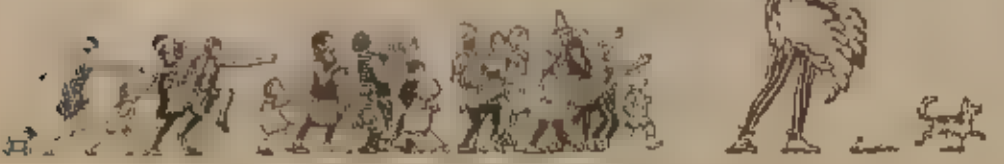


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Many people suffer, unsuspected from a very prevalent form of mild Anaemia. If you are pale and lacking in vigour, pull down the lower eyelid and examine the inside of it in a mirror. A pale and whitish hue denotes Anaemia. Dr. Cassell's Tablets have achieved miracles in Anaemia cases. They provide the complete kind of nutrition essential. Blood nutrients and Hypophosphites, valuable stomachics and Digestive Enzymes. No other stimulants nor sedatives but strength-building elements. See the glow of healthy blood and strong nerves in your cheeks—start a course of Dr. Cassell's to-day.

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Sole Producers, Dore Drug Co. Ltd.



THE PIED PIPER OF HAMELIN

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

Thursday's Programmes continued (February 23)

5WA

353 M.
850 KC.

- 2.30 BROADCAST TO SCHOOLS: Mr. H. A. HAYDN
The Four Seasons of Man—I, Youth
- 3.0 London Programme relayed from Daventry
- 4.0 AUSTIN C. MOOREHEAD and his DANCE ORCHESTRA
relayed from the Western Music
Health and Hygiene: Instruction at the Dr. H.
- 5.0 THE STATION TRIO: FRANK THOMAS (Violin),
RONALD HARDING (Violoncello), HUBERT PEN
GLEY (Pianoforte)
Mighty Men, Set 1 Frank Bridge
- 5.15 THE CHILDREN'S HOUR: The Story of
Schubert's Life, with musical illustrations by
the Station Trio
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 AN ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA, conducted by WARWICK
LBA THWAITE

- Overture to "Don Juan" Mozart
THIRMA PETERSEN (Mezzo-Soprano) and Or-
chestra
Farewell Air Tchaikovsky
ORCHESTRA
Musical Moment, Op. 94 Schubert
BL. M. Reger
RONALD HARDING (Violoncello) and Orchestra
Concerto No. 1, in D Haydn
THIRMA PETERSEN
The Lament of Iris Bartok
Curfew Martin Shaw
Do not go, my love Hagenah
Song of the Open La Forge
ORCHESTRA
"Drum Roll" Symphony Haydn

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

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

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

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

2ZY MANCHESTER.

384.6 M.
850 KC.

12.0-1.0 Gramophone Records

4.35 Music by the STATION QUARTET

- Overture to "Zampa" Herold
Waltz, "Chantilly" Waldteufel
Intermezzo, "Love in Cloverland" Loeber
Selection from "Little Nellie Kelly" Cohen



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

- 5.0 "Something New from Something Old"
Mothers and Daughters' Coats and Dresses,
by Miss V. BRAND
- 5.15 THE CHILDREN'S HOUR: Cautionary Tales
(Jazz Lohman): "Rebecca," "Juni," sung by
Harry Hopewell. "The Beggar's Opera" (arr.
Austin), played by the Sunshine Trio. The
Story will be read by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Market Prices for Farmers

6.30 S.B. from London

7.45 A BALLAD CONCERT

PETER HOWARD (Baritone)

- Luxembourg Songs
If she forsake me Roderic
Thou art a flower Loeber
Farewell to the Loeber
Who later makes a sweetheart Roderic
WALTER HATTON (Violoncello)
Nocturne Tchaikovsky
Siciliana Paganini
Pavane-pied Roderic
FRANCES MORRIS (Soprano)
Down in the Forest Landra, Bonata
It was a lover and his lass Eric Coster
STANLEY KAYE (Pianoforte)
Ballad in G Minor Chapin
I Chapin
PETER HOWARD
Modern Songs
Jule Quiller
A Love's Catalyst Hubert Parry
So precious Frank Bridge
Matched (Love Song) Loeber
WALTER HATTON
Harvesting of the Flowers Loeber
Village Dance Popper
Vito (Spanish Dance) Popper



SCHUBERT'S HOUSE.

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

FRANCES MORRIS

Thou art my beloved. Coleridge-Taylor
Fair House of Joy Quiller
All in a garden green Loeber

STANLEY KAYE

Concert Study in F Sharp, Op. 38 MacDonnell
Caprice in F Minor, Op. 28 Dohn

9.0-12.0 S.B. from London (10.0 Local) A
1,000 KC. & 1,180 KC.

6LV

LIVERPOOL

297 M.
1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Uncle Joe and his
Violin. He re, Kati (Hello, Kati) (Monday).
Mabel Constanduros will make us laugh

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 NORWEGIAN COMPOSERS

THE STATION ORCHESTRA, directed by
FREDERICK BROWN

- March of the Boyards Holmboe
Two Norwegian Melodies (for Strings) Ole Bull
DORIS CAMPBELL (Soprano), with Orchestra
Solweig's Song (from "Peer Gynt") Grieg
Solweig's Cradle Song Grieg
ORCHESTRA
Two Norwegian Country Dances Borch
Horn og Fiolon
Lyric Suite Grieg
DORIS CAMPBELL
A lovely evening in summer 'twas Grieg
A Swan Grieg
The Nightingale Grieg
ORCHESTRA
Norwegian Rhapsody, No. 1 Svendsen

8.45 MABEL CONSTANDUROS
in some Humorous Sketches

9.0 S.B. from London (10.0 Local) Announce-
ments)

10.5 OPERATIC FAVOURITES

TOM ROWLAND (Baritone)

THE STATION ORCHESTRA

- TOM ROWLAND, with Orchestra
Prologus to "Tugliardi" ("The Play Actors") Loeber
Song of the Toccador (from "Carmen") Bizet
ORCHESTRA
Hymn to the Sun (from "The Golden Cockerel") Rimsky-Korsakov
TOM ROWLAND, with Orchestra
O Star of Eve (from "Tannhauser") Wagner
Largo al factotum (V. for the factotum, from
The Barber of Seville) Rossini

10.30-12.0 S.B. from London

1,000 KC. & 1,180 KC. 277.6 M.
152.1 M.

2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr.
S. J. CURTIS, "Makers of History—(b) The
Middle Ages—Columbus, the Discoverer of
America"

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts: Mr. A. J. CRECKATT, "The
Scout Ideals in Practice"

7.0-12.0 S.B. from London 10.0 Local An-
nouncements)

2LO LONDON and 5XX DAVENTRY

51,824.3 Mt. 187 mg.

(Carnegie Collection) 1954-1955

THOMAS, Stanford's Op. 66, written in 1903 was inspired by the two poems of Milton named in its title. The work received one of the awards of the Carnegie United Kingdom Trust.

I have never felt To this my profane
 Will, nor will I ever be a part
 Hence, I have never felt To this my profane
 Will, nor will I ever be a part
 In Stygian cave forlorn,
 Amongst horrid shapes, and shrieks and sighs

Find out some uncouth coil,
Haste thee, Nymph, and bring with thee
Jeet, and youthful jollity

Two little motifs on which the opening
It is a motif of the opening of the first movement
other on the Trombone) are later used as
material for the first part of the Flute theme
and for the first part of the Alto saxophone
and the woodwind theme which is the first part
throughout.

SECOND MOVEMENT (Maestri). This is an
 a fast by () a working plan and progress
 and episode —

Oft listening how the hounds and horn
 Cheerily rouse the slumbering morn,
 Sometimes with secure deluge
 The upland hamlet
 When the merry band of youth
 And the jocund merriment
 Dancing in the chequer'd shade
 On a sun-shine holiday

Turner, Mary Ann, 4000 N. 1st St., Tula
has a black dog, 140 lbs. weight, white
feet, white.

But hail, thou goddess sage and holy,
Hail, daughter of Memory!
Let no Pious Past be forgot and pure.

But first and chiefest will thee bring
 Non that you soar on golden wing,
 Guiding the fiery-wheeled throne,
 The starry Court above.

LAST MOVEMENT.—

THE NOBLE GOTHIC OF THE ABBEY

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

Oft, on a plot of rose-ground
 I hear the far-off curlew sound
 Over some wide water'd shore
 Swinging slow with snail's pace
 Sometimes let gorgeous Tragedy
 In scepter'd pall come sweeping by
 And, as I wake, sweet music breathes
 Above, about, or underneath.
 But let my idle feet never fail
 To walk the stucco'd cloister's pale . . .
 There let the pealing organ blow
 To the full-voiced choir below
 In service high and anthems clear
 As may with sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all Heaven before mine eyes.
 The curlew is sounded at the opening, and
 then we go on to the vigorous and stirring
 musical suggestion of the thoughts of the poet.

16 Local Announcements; (Derwent only)
Shipping Forecast

20 Topical Talk

33-110 A PROGRAMME OF POETRY AND SONG

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

10-12.0 (Dance only) **DANCE MUSIC:**
DEBBY BOMERS' GIN & CLON BAND, directed by
JAMES NEWING, from Gin & Clon

5GB DAVENTRY EXPERIMENTAL

(本報記者 謝 曉 攝) 謝曉攝

TRAVEL/BOOKS FROM THE LONDON STUDY GROUP WHEN OTHERWISE STATE

6 45 **LIGHT MUSIC**
From Birmingham
THE ROYAL COLLEGE OF MUSIC ORCHESTRA,
LONDON
Overture to 'The Maid of Artois' *Half*

G.O

VARIETY

From Birmingham

WESTERN CHAMBER

TIN

S x a p

L —————

M ————— n

(—————)

(—————)

F ————— P

EXCELIOR MALT VOICE QUARTET

9.0 A DEBATE
10.0 WEATHER FORECAST, SEA AND CANNAL
NEWS BULLETIN
10.15 DANCE MUSIC With the Dancers
and the Band from the Royal Albert Hall
(Covent Garden)
11.0-11.15 DEBROY SUMERS' CINEMA - 11.00
Introduced by RICHARD NORTON from 11.00
(Friday's Programme continues) 11.15

1. 1. ? 1870 1871 318

[illegible]

O Virgin-Mother, gracious be,
 An thy prayer I made to thee,
 Sinful the prayer I made to thee,
 Yet in thy love forgive thou me,
 Bring me to down from out this night,
 And set me free from cruel night.

Well was it, maiden, that thy mind
Turned unto God, defence to find,
For He thy foes did burn to find
Naked thou thyself, too, nothing loth
Ill with thy soul it then had done,
Thy body, as the garments were,
Unveiled had been, and scattered the



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Golden Shred

NEW SEASONS NOW READY

ROBERTSON *only makes*

Friday's Programmes cont'd (February 24)

(Continued from page 351)

SWA CARDIFF. 253 M. 250 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Mr ISAAC J WILLIAMS, 'Travel Tales on Art—Music. Part II'

5.0 Tnk DANBANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'In the Shadow of the Guillotine,' by C. E. Hodges

6.0 ALBION C. MORRIS and his DANCE ORCHESTRA

Relayed from the Western Mail Health and Hygiene Exhibition at the Drib Hall

6.30 S.B. from London

7.45 MORRIS HARVEY
The Famous Revue Concerts and Minors

8.0-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 254.6 M. 780 KC.3.0 GORDON GREEN (Pianoforte)
Ballad in F Minor, Op. 51
Berceuse (Cradle Song), Op. 57
Study in C Minor, Op. 10, No. 1
Waltz in C Major
Four of the Five Rentsal De Folia

3.25 London Programme relayed from Daventry

3.45 MUSIC by THE STATION QUARTET
Waltz, 'Trio Jolie' (Very pretty)....Wakitsufel

3.55 Reading: 'Harold, the Last of the Saxon Kings'

BROADCAST TO SCHOOLS: Prof. T. E. PREY
The Dawn of History—VI, Syria, Palestine and the Old Testament4.20 QUARTET
Overture to 'Scaglioso' ('The Harem') Mozart
Waltz, 'September' Go
Lullaby, 'Wunderlied' (Woodland Whispers)
Selection from 'Mignon Lieder' Puccini

5.0 Rev. G. W. KERN, 'Getting Married'

5.15 THE CHILDREN'S HOUR: Two Little Nursery Songs ('Maid Briggs'), 'The Nursery Band, Mamma's Little Coo,' sung by Betty Wheatley, 'The Fishermen of England' (Philips), 'The Cobbler's Song' ('Chu Chin Chow') (Norton), sung by Harry Hopewell. A Story for Girls, read by Hylda Metcalf

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued). Directed by Michael Dora

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

10.35-11.0 FOOTBALL and STAFFORD
(Composers Entertainers)**6LV LIVERPOOL.** 267 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:

Prof. P. H. ROXB, 'The Far East—VI, Modern Japan'

3.45 London Programme relayed from Daventry

5.15 'The Children's Hour': Duet by G. Dore and Uncle Phil. 'Snowdrops' (Lec.), 'The Spider and the Fly' (Brynner Smith), Dora Gumbel (Soprano): Songs by Roger Quilter, 'Spring is at the door,' 'The Fuchsia Tree,' 'Fairy Lullaby'

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277.5 M. 223.1 M. 1,080 KC. & 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS: Mr HERBERT BARDGENT, Mus. Bsc., 'Musical Appreciation—(c) Music of the Twentieth Century'

4.15 AN AFTERNOON CONCERT
PERCY PROCTOR (Violin), ARTHUR HAYNES (Cello), 'The March Lullaby'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Story by Eleanor Farjeon, told by the Studio Fairy, and Songs

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 Gramophone Lecture-Recital by MOSES RABIN

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Bed' (Natal), Joan, from the 'Oxford Annual', told by Mabel Backing, 'Cello Solo', 'Ronde' (Beethoven), Spanish Dance ('Popper'), by Kathleen Moorehouse, Folk Songs, 'Spanish Ladies', 'Bingo', 'Riddle Song' by Peter Howard

6.0 London Programme relayed from Daventry

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

6KH HULL. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

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

6BM BOURNEMOUTH. 285.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 MARIAN MACKAY SHAMPE, 'Saga Folk'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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Friday's Programmes cont'd (February 24)

5NG 115.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

BROADCAST TO SCHOOLS
M. A. BRIDGES, 'The Story of the Voyage of the Volga' (A. G. G. G.)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR The Aunts and Uncles in Revue—A Mixed Salad

6.0 London Programme relayed from Daventry

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

6ST STOKE. 204.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.20-2.45 BROADCAST TO SCHOOLS
Mr. E. Sims-Hilditch, 'What is an Oratorio' with Illustrations

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR The Station Trio—'A Kiss for Cinderella' (Bucalossi)

6.0 London Programme relayed from Daventry

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

204.1 M. 1,020 KC.
SWANSEA.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS
Mr. B. Leonard, 'Stories of the Bible' I, 'The Parable of the Sower' and 'The Parable of the Tares'

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'My Piano and I'—A Short Lecture Recited by T. D. Jones

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

Northern Programmes.

5NO NEWCASTLE. 401 M. 750 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)

55C GLASGOW. 405.4 M. 750 KC.

3.15 London Programme relayed from Daventry
3.50 London Programme relayed from Daventry
4.15 London Programme relayed from Daventry
4.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
5.45 London Programme relayed from Daventry
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (10.15 Local Announcements)

The Organs broadcasting from
2BE - BELFAST - Classic Cinema
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The Organ with the Golden Throat
Office: 33, King St., Covent Garden, W.C. (Lancaster 223)

2BD ABERDEEN. 800 M. 600 KC.

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

5BELFAST. 300 M. 600 KC.

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



UNDER THE TREES OF ARDEN.

This is the famous picturization, by Millan, of Rosalind, Celia and Touchstone in the Forest of Arden. As You Like It will be performed in the London Studio this afternoon.

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Saturday's Programmes continued (February 25)

SWA CARDIFF. 253 M. 950 KC.

2.55 London Programme relayed from Daventry

4.40 **ADRIAN C. MONTEY and his ORCHESTRA**
Relayed from the Western Mail Health and Hygiene Exhibition, at the Drill Hall

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 **MR. GANFORTH MONTAGUE** 'The Film and its Music'

7.15 S.B. from London

7.25 **MR. L. E. WILLIAMS**: 'Topical Sport'
MR. LEON WOODS: 'West of England Sports'

7.45 **LOVERS' LYRICS**

'O lovers' eyes are sharp to see,
And lovers' ears in hearing.

sung Sir Walter Scott, but if it be true that
'All the world loves a lover,' this programme
is for everyone.

THE STATION ORCHESTRA

Overture to 'Romeo and Juliet'

WYNN AZELLO (Soprano)

Can I Forget I,

Montague Phillips

A Love Song

R. Percell Jones

Yearning

Eric Cochrane

ORCHESTRA

Pavane and Pastoral, from Music for 'Romeo and Juliet'

German

Introduction to Act III of 'The Masteringers'

1922

THE Prelude to Act III sets the scene for the monologue of the philosopher-culinary Sacha, who at the opening of the Act is found reading and meditating, in the glow of the mid-summer morning sun, upon the life and the strife of man, the love of Walter for Eva, his own hopes and his glad resignation of them for the furtherance of others' happiness.

J. S. COCHRANE (Tenor)

A Winter Love Song

Keller

Love, could I only tell thee

Capel

Life and Death

Coleridge T. Phil

ORCHESTRA

Prelude to 'Tristan and Isolde'

Wagner

THE Prelude to Wagner's great music drama epitomizes the transcendent love of Tristan and Isolde. In the closing scene, which for concert purposes follows immediately, Isolde sings her passionate song over the dead Tristan. Much of the music is a recollection of the great love duet in the Second Act.

WYNN AZELLO and Joux COLLIERON

Where is the Lover's Nest? ('The

Wagner

Overture to 'Lohengrin'

Wagner

ORCHESTRA

Introduction to Act III of 'Lohengrin'

Wagner

WAGNER regarded the legend of Lohengrin, the Knight of the Holy Grail, who comes to champion the wrongfully-accused maiden, Elsa, as symbolical of universal spiritual truth.

The Prelude to Act III of the Opera gives the atmosphere of festivity and the marriage of Lohengrin with Elsa.

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

ZZY MANCHESTER. 594.8 M. 780 KC.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**: 'The Ring and the Book,' a Play by G. H. Higgins, performed by the Station Orchestra. Music by the Station Orchestra.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 **Lieutenant-Colonel S. O. GOLDSCHMIDT**: 'The Psychology of the Horse and his Rider'

7.15 S.B. from London

7.25 **MR. F. STACY LINTOTT**: Sports Talk

7.45 **MARCHES AND WALTZES**

Played by

THE STATION ORCHESTRA

March, 'Here, There and Everywhere'

Waltz, 'Remember!'

March, 'The Light Horse'

Waltz, 'The Grenadiers'

March, 'Song of the Brave'

Waltz, 'Time'

8.30 S.B. from Liverpool

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 **ON THE PLANTATION**

THE STATION ORCHESTRA

Down South

Mass Johnson

THE HARMONY EIGHT (late St. Stephen's Gleemen): Musical Director J. S. WARDURTON

The Crook Maid

Irish you cry

Cotton Dolly

ORCHESTRA

Selection of Plantation Songs

THE HARMONY EIGHT

Ma

Aunt Maedy's Clue

Mammy's Lil' Honey

Kentucky Babe (By Request)

ORCHESTRA

Suite, 'A Corn's Day Out'

10.30-12.0 S.B. from London



A FAMOUS POLO PONY

This evening Lieut.-Col. Goldschmidt gives the first of his series of talks from Manchester on 'The Psychology of the Horse and his Rider.' Here is a fine example of horse-breeding—Miss Buck, who played in both the international polo matches in America last year, and was sold at auction for £1,400.

61V LIVERPOOL. 270 M. 1,070 KC.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

'Young King Coil'

A Play for Children, by UNA BELL

Produced by EDWARD P. GINN

Coil

Coil (King of Colchester)

Arrived (as Master of St.)

Carlisle (an Outlaw)

Ellin (a Jester)

Ione (a Flower Girl)

A Crowd of People

Scene 1: A Fight in the Palace of the King

Scene 2: In the Forest

Scene 3: The Market-place in Colchester

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 S.B. from Manchester

8.30 **AN ORGAN RECITAL** by REGINALD GOS

CASTLE

Relayed from Walsley Town Hall

Improvisation

March

The Minister Walks

Overture to 'William Tell'

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 272 M. & 257.5 M.

1,080 KC. & 1,190 KC.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272 M. 1,100 KC.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**: 'Our Programme' by the Sheffield Girl

Coil

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6.0 **ORGAN RECITAL** relayed from the Albert Hall

9.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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This is what Mr. G. A. Exeter, the London Area Manager of the Radio Society of Great Britain says about them:—

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pay for themselves over and over again.

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MICROPHONE BAR AMPLIFIER

which operates a loud-speaker direct from any crystal set up to a maximum of nine, according to strength of original reception from main Broadcasting Stations, or makes weak reception loud and clear in headphones under an earpiece. A must for deaf persons. May be used with small valve sets.

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NO Valves, Accumulators or HT Batteries. Fragile parts. Distortion.

Saturday's Programmes continued (February 25)

1000-1100 (page 35)

5NG NOTTINGHAM. 375.2 M.
1,090 K.C.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M.
750 K.C.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs and Stories of Boys and Girls in Nursery Rhymes

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

6ST STOKE. 284.1 M.
1,020 K.C.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5SX SWANSEA. 294.1 M.
1,020 K.C.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. G. Evans: "Rugby Football Topics"

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 325.4 M.
967 K.C.

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

5SC GLASGOW. 405.4 M.
960 K.C.

11.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
2.45 S.B. from London
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)

2BD ABERDEEN. 600 M.
800 K.C.

2.45 S.B. from Edinburgh
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)

2BE BELFAST. 800 M.
900 K.C.

2.45 S.B. from Edinburgh
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)

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

Rates of Subscription to 'The Radio Times' (including postage) - Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2

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The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

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Secondary Schools Syllabus.
Music Manual.
French Manual.
Out of Doors from Week to Week.
Empire History and Geography.
Stories in Poetry.
Boys and Girls of Other Days.
London's Great Buildings.

Europe Throughout the Ages.
Has Farming a Future?
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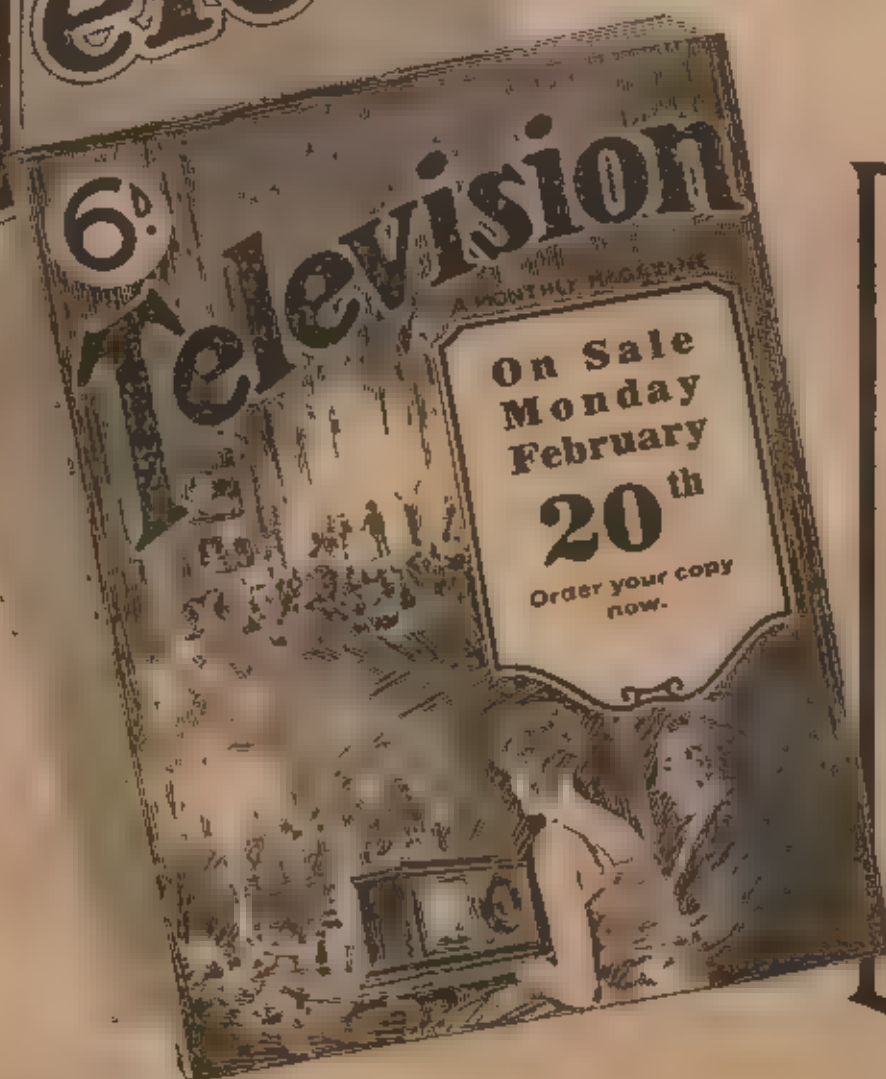
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THE WORLD'S FIRST TELEVISION JOURNAL

Television



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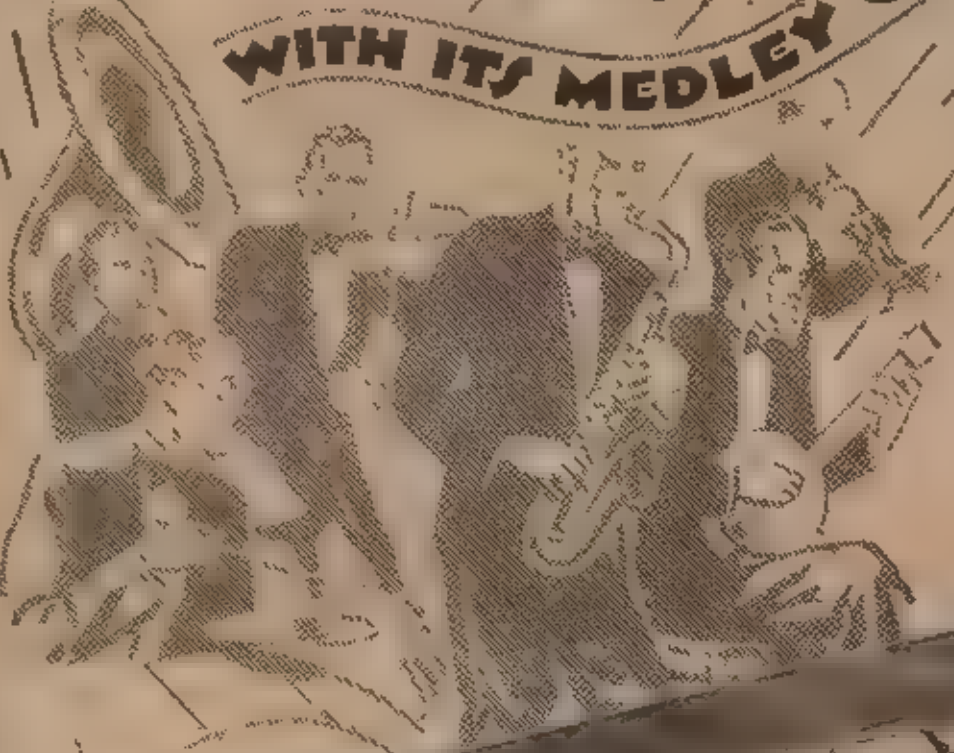
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Drawn by W. Heath Robinson
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By Professor Cheshire, C.S.E., A.R.C.S.,
F.P.
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SOCIETY OF GREAT BRITAIN
TECHNICAL NOTES
By the Technical Editor
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No. 1—Television in Warfare
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but they make a wonderful harmony of the medley. And you catch the real spirit of jazz when you have a Lissen New Process Battery in your set. Your valves, like its power, never distort, and you get that clear reproduction without which jazz loses its infectious gaiety. The pure D.C. current of the Lissen Battery is flowing always so noiselessly, so smoothly, and so abundantly that every instrument is clear and distinct, every note and every word is clear and loud. The oxygen content of the cells due to the new process and chemical combination known only to Lissen is so great that throughout the longest programme your loud speaker utterance is natural and true from first to last. You get months and months of use out of the battery and delightful reproduction all the time. You can buy a Lissen Battery at 10,000 dealers. Ask for it in a way that shows plainly you want it and will take no other.

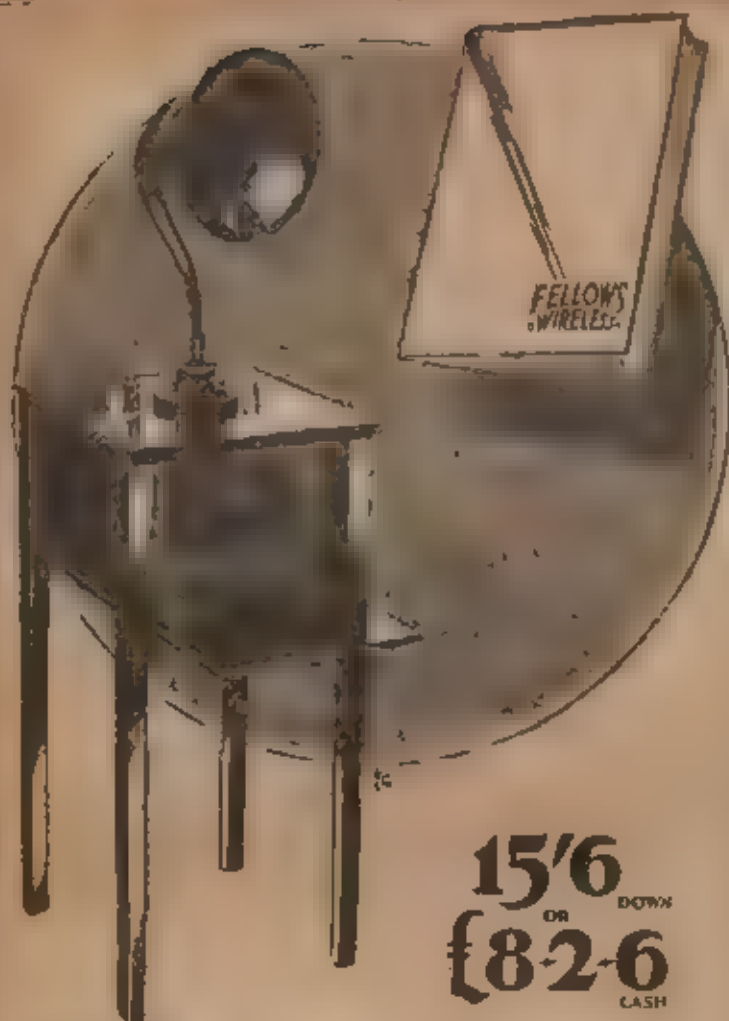
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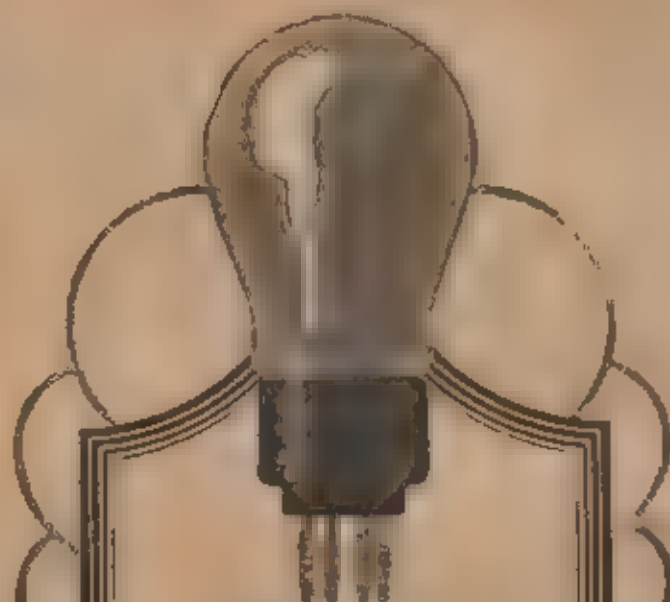
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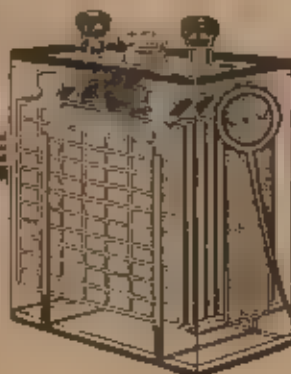
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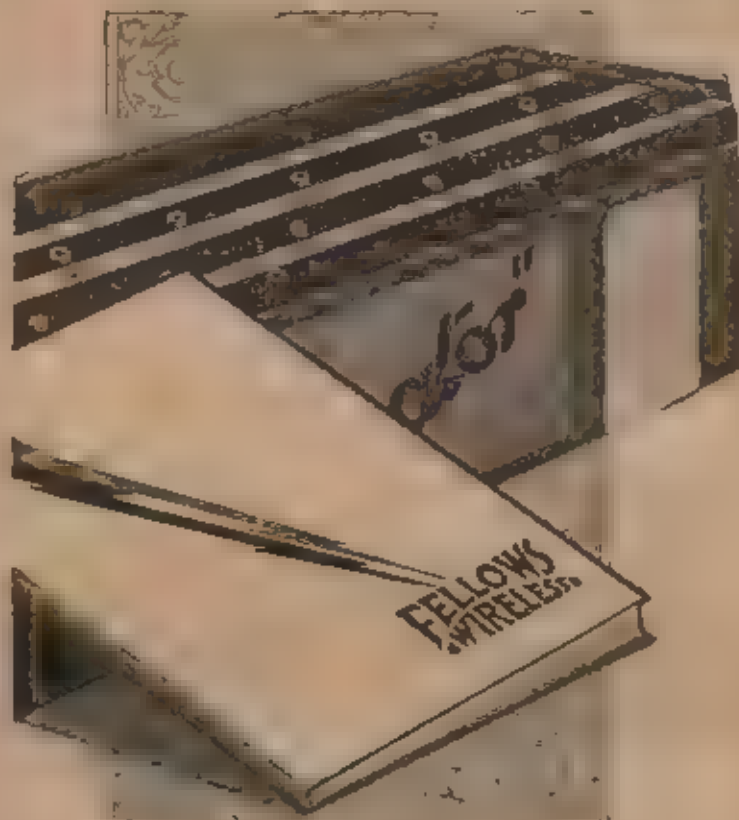
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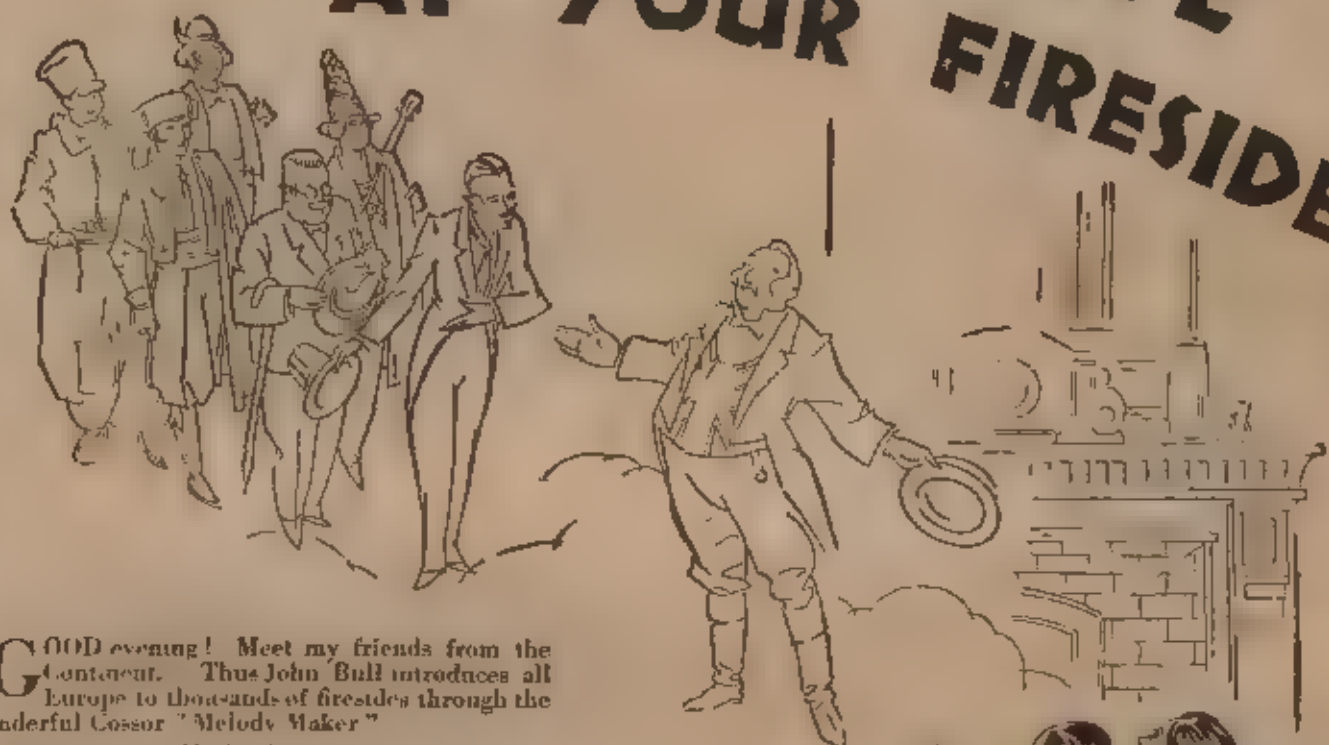
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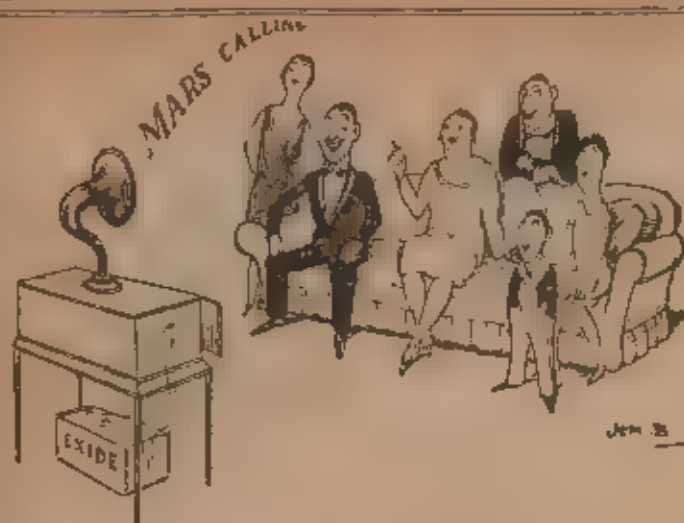
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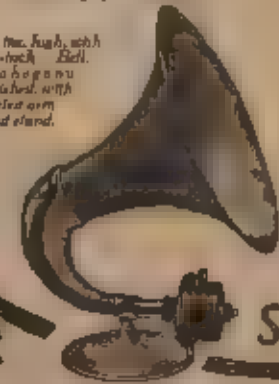
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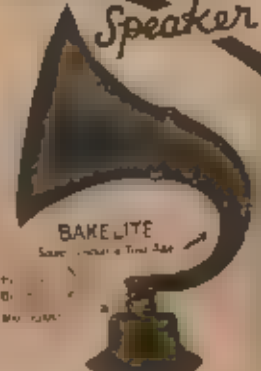
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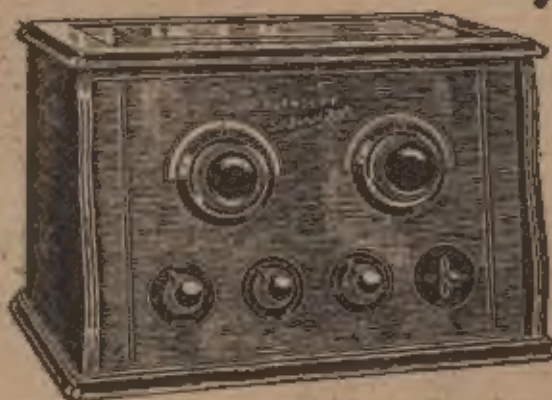
A LONDON user has received on the loud speaker:
2 American Stations
9 British Stations
26 Continental Stations.

From PENARTH, Glam.:
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A MANCHESTER user wires:
14 American Stations on new
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Excellent.

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3 American Stations
8 British Stations
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"Apart from the exceedingly reasonable price, the purity of reception is really so amazing that one wonders whether there can be any room for improvement. This instrument has completely revolutionized radio reception."

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HERE is a wonderful spontaneous tribute from a wireless enthusiast who has proved to his own satisfaction that the Oldham H.T. Accumulator is not only more efficient, but more economical than the average dry battery. Adequate high tension current is a vital necessity; so much so that a prominent radio engineer has said that 82% of poor reception is due to faulty H.T.

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1 Recharge 4 times a year.

The Oldham H.T. holds its charge so well, that with normal use frequent recharging is unnecessary. Four times a year should suffice. The robust plates of each glass cell are made under the Oldham Special Activation Process which accounts for their long life and their ability to hold their charge.

2 Cheaper than Dry Batteries.

The Oldham H.T. is a sound investment. When your dry battery runs down you must buy a new one. Your Oldham H.T. will last for years, and in the long run you will be handsomely in pocket.

3 No crackling-No noises

Crackling and noises are inevitable with dry batteries. With the Oldham H.T. you obtain a smooth, steady flow of current all the time. Its output is absolutely constant, unvarying and dead silent.

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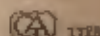
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Per 10-Volt Block
Complete with two plugs and
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THREE

DIALS

IN

STEP

AND ALL EUROPE
COMES IN LIKE
THE LOCAL

| STATION | Active | Up
H.F. | Down
H.F. |
|--------------------|--------|------------|--------------|
| Unidentified | 70.5 | 75 | 75 |
| Radio Paris | 71 | 64.5 | 64.5 |
| Daventry | 64 | 59 | 59 |
| Berlin | 44 | 44.5 | 44 |
| Unidentified | 34.5 | 34 | 34.5 |
| Unidentified | 31 | 32 | 31 |
| Unidentified | 29.5 | 29 | 29 |
| Hilversum | 25 | 24.75 | 25 |
| London | 14.5 | 12 | 12 |
| Munich | 14 | 10 | 10 |
| Vienna | 13 | 10.25 | 10 |
| Brussels | 12.5 | 10 | 10 |
| Daventry (G.B.) | 11 | 10 | 10 |
| Langenberg | 77 | 78.5 | 78.5 |
| Oslo | 77 | 77 | 77 |
| Rome | 74.25 | 75 | 75 |
| Brussels | 73.5 | 73.5 | 73.5 |
| Frankfurt-on-Main | 69 | 71.25 | 71 |
| Coscow | 68 | 70 | 70 |
| Berne | 65 | 64 | 67.5 |
| Glasgow | 45 | 62.5 | 62 |
| Plymouth | 43.5 | 60 | 60 |
| Hamburg | 42 | 63 | 63 |
| Toulouse | 50.75 | 64 | 64 |
| Munster | 53.5 | 62.5 | 62.5 |
| Stuttgart | 58 | 62 | 62 |
| London | 55 | 59 | 59 |
| Koenigsberg | 40.5 | 50 | 50 |
| Bromwich | 44.5 | 49 | 49 |
| Paris | 44 | 48 | 47 |
| London | 43.5 | 47.5 | 46.5 |
| Brescia | 42 | 47 | 45.5 |
| Newcastle | 41 | 45 | 45 |
| Belfast | 38 | 44 | 45 |
| Nuremberg | 37 | 42.5 | 42.5 |
| London and Harrow | 30 | 40 | 41 |
| Edinburgh | 34.5 | 40 | 39 |
| Edinburgh | 34 | 37.5 | 38 |
| Shanghai and Canal | 11.5 | 13.5 | 13 |
| Lille | 25 | 26.5 | 26.5 |
| Toulon | 27.5 | 27.5 | 27.5 |
| Bremen | 27.5 | 27.5 | 27.5 |
| Clermont | 25 | 25 | 25 |
| Munich | 23 | 23 | 23 |
| Ostern | 22.5 | 22.5 | 22.5 |
| Bahmad | 18 | 18 | 18 |

**THE MULLARD
RALEIGH P.M.**
The PUBLISHERS, 63
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forward free, complete
instructions, blue print
and No. 4 RADIO FOR
THE MILLION, to build
this master receiver.

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ADDRESS _____

Mullard

MASTER · RADIO

Analyse the test report on the Raleigh P.M. No use of re-acton made during the whole evening. Stations printed in black face were received with one L.F. Stage to circuit only.

It is extremely impressive to be able with no more mental or physical effort than maintaining three dials in step to produce a log of stations such as that on the left and receive each one as perfectly as the local. Few sets, if any, could boast of a performance equal to that!

Has not the vision of such a set filled your mind's eye from time to time? Would not radio be just your greatest joy if you owned a set such as this?

Contrary to usual experience the long wave tuning curve is dotted with stations to no less an efficient degree than the broadcast waveband.

On the 200 to 550 metre waveband performance of this receiver is remarkable. Stations such as Langenberg, Brussels, Frankfurt-on-Main, Nuremberg, 5 G.B., Bruenn, Stuttgart, Toulouse, Munich, Muenster, Berne, Hamburg, Rome and Madrid, simply break through like an immense volume from a suddenly-opened swell-box of a great cathedral organ.

This is an experience which occurs over the whole tuning range of the condensers. Mark you, it is not confined to those stations which are known to be working on very high power but is also extended to such transmissions as are not often heard, for reasons of their limited power.

If you want a radio set to provide your family with a variety of distant programmes at a volume as intensive as the local, build the Raleigh P.M.

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