

The

Price Twopence

RADIO TIMES

The Journal of the British Broadcasting Corporation

LEAP YEAR NUMBER.

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

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

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

Arthur Watts 23

Maurice Lane-Norcott and Aubrey Hammond

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

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

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

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



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

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

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

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

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

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

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

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

They will be 'through' then with a vengeance.

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

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

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

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

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

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

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

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

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

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

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

Indeed, for all we know to the contrary,

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

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

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

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



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

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

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

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

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

'Beachcomber' and Bert Thomas

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

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

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

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

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

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

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

'Why's it so absurd, Harry?'



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

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

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

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

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

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

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



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

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

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

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

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

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

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

'You, and only you,' he answered.

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

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

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

'I think I may claim to be.'

'And you love me.'

'With all my soul.'

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

'What else can I say?'

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

I heard a gasp of horror.

'You don't understand,' said Dante.

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

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

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

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

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

(Continued at foot of page overleaf.)

W. Branch Johnson,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

W. BRANCH JOHNSON.

(Continued from page 375.)

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

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

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

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

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

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

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

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

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

Walter T. Rault and Alfred Leete

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

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

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

Why should literature alone be debarred from the sphere of records? It is as honourable an achievement to have read right through the 'Faerie Queene' as it is to have rung 20,000 variations on a peal of bells or to have crossed the Atlantic steerage a hundred and seventy times. Let Hazlitt's name be the first on the roll of honour of the literary Wisden; and let the literary Wisden at once appear.

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

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

A VISIT TO THE TRAINING-CAMPS.
Or, in the case of American newspapers, one page of the Sports Section would start thus:

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

And stories by Our Special Correspondent—

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



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

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

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

Next week's issue will contain articles
by

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

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

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

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

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

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

Tex Rickard has matched Otto Mullinger and Jim McClusky for the Milton title on May 1st. The contest, which will be decided over twelve books of "Paradise Lost," will be for a purse of \$1,000,000 (£200,000).

Experts here favour McClusky, in view of his recent victories over Nussbaum and Lachioti, and his unchallenged record of 57½ secs. for Kipling's "H." Mullinger's backing rests on his excellent showing in the "Areopagitica" tournament at Chicago last year, but his record is almost entirely a prose one, and it is felt that in taking on a reader of McClusky's speed and experience he is venturing out of his own class.

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

'Big Bill Beckett, the veteran long-distance Dickens champion, broke down and cried at the conclusion of his bout yesterday with Eddie Perkins, the Tooting High-School Boy. The veteran was leading by over five chapters in "The Old Curiosity Shop" when he accidentally turned over two pages at once and was immediately disqualified. A return contest has been arranged for the spring.'

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

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

WALTER T. RAULT.



Collinson Owen,

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



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

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

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

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

'Things are.'

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

'Such nice little fingers.'

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

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

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

'Is it business?'

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

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

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

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

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

'Is it clothes of any kind?'

'No. Not yet, anyhow.'

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

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

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

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

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

'I can't help that.'

'And handsome.'

'I don't think so.'

'And quite wealthy.'

'What is wealth, Reggie, if—?'

'If what?'

'Oh, if—nothing.'

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

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

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

LEADING FEATURES OF THE WEEK

Items you must not miss (page 386)

AN ELLEN TERRY SUPPLEMENT

in connection with the 80th Birthday

Programme on Monday (page 391)

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

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

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

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

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

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

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

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

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

'I told you why.'

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

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

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

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

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

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

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

'Oh, Reggie, please!'

'Granted.'

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

'All right, little one. Crash on.'

'The date, Reggie, the date!'

'What date?'

'Today, February 29!'

'Feb. 29. What about it?'

'Leap Year, darling—Leap Year!'

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

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

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

'Oh, Reggie, you dear—'

Good-night, everybody, good-night.

(Continued from opposite page.)

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

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

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

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

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

The Talk of the Week. No. 6.

Stella Benson and Charles Grave

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

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

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

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

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

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

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



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

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



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

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

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

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

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

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

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

(Continued at foot of page 378.)



BOTH SIDES OF THE MICROPHONE

An Early Musical Comedy.

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

Town or Country?

ON Monday, March 6, Manchester is broadcasting a 'Town and Country' programme which will be relayed to London, Coventry, and other stations. This programme will attempt to portray in music the respective charms of town and country-side. Poets, while writing lyrically of the open country, have seldom praised the city in their songs. As one who has lived for some time in three of the world's greatest cities—and one not without acquaintance with the gentler delights of country life—I should like to put in a word for the beauty of city life. Fifth Avenue, New York, on a fine spring morning, with a lofty, cloudless sky overhead and the towering lines of concrete buildings shimmering in the smokeless atmosphere, may be as lovely as a Surrey lane. Cowper wrote that 'God made the country and man made the town'—but God, surely, guided man's hand. The musical 'pictures' on the 5th will have Vivienne Chatterton and Ashmole Burch as vocalists.

For Parents and Play Lovers.

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

Our Recent Note on Farming.

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

What is God Like?

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

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

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

The Forbidden Land.

ONE of my favourite books, in younger days, was Boothby's 'Doctor Nikola.' Its setting was Tibet, the land of mystery which has provided the background for a score of romantic novels. Tibet is one of the few parts of the inhabited world which have contrived to keep their secret—or part of it—in face of scientific exploration. On Sunday, March 4, at 6.30 p.m., there is to be a talk by Miss Mildred Cable, of the China Inland Mission, on 'The Dancing Rituals of the Tibetan Lamas.' Miss Cable, in company with friends, has made that long and difficult trek across Central Asia which, as a boy, formed part of my plan for the shadowy future (which has ended in the great adventure of watching the 9.20 from Earl's Court every morning). She is one of the very few white women who have ever entered 'the Forbidden Land,' and the story she has to tell is, in a way, unique.

Strange Music.

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

A Word of Reminder.

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

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

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

A Moszkowski Concert.

A GAY, talented composer is Moszkowski, a programme of whose music Percy Pitt conducted one Sunday a few months back. This last concert was so generally appreciated that Mr. Pitt is going to repeat the dose on Sunday evening, March 12, from the London Studio. The name of Moszkowski should not be confused with that of Moussorgsky. The former was a German composer of light music who died as recently as 1925. Moussorgsky (1839-1881), Russian by nationality, was the composer of *Boris Godunov*, which stands for Russian opera in the minds of most English music-lovers. The programme on March 12 will include Moszkowski's Third Orchestral Suite and Ballet Music from his opera, *Boubdib*.

Dame Ellen Listens.

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

About Books.

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

BOTH SIDES OF THE MICROPHONE



In Next Week's Issue.

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

Bantock and Brahms.

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

The Six Distinguished Olofs.

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

A College for Working Women.

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

The Vanished Island.

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

Ibsen's Greatest Play.

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

The Next Halle Programme.

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

Clarinet Music from 5GB.

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

A Cardiff Sunday.

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

More Charlot's Hours.

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

The Bike which Astonished the Legion.

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

The Russian Brahms.

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

Your Gilbert and Sullivan.

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

'THE ANNOUNCER'

Stephen King-Hall

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

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



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

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

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

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

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

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

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

OUR COVER DESIGN COMPETITION

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

Mr. Percy E. Golding,
Wembleton,
York.

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

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

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



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

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

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

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

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

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

STEPHEN KING-HALL

* Poor chaps* refers to the B.B.C.—not the public.—ASTOR.

Twenty Thousand Pounds in Ten Minutes.

When, in 1923, Lord Knutsford broadcast an appeal on behalf of the London Hospital, of which he has been Chairman since 1896 the £20,000 given by listeners constituted a record in B.B.C. history. In the following article The Prince of Beggars—as someone has christened him—tells of the even more wonderful response to the second appeal, made on February 5.

YOU ask me to tell your readers some of the story of the appeal.

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

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

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

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

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

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

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



VISCOUNT KNUTSFORD

could hope to do so. It has actually taken twenty workers six days (including Sunday).

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

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

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

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

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

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

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

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

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

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

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

(Cont. on page 74)

Mullard

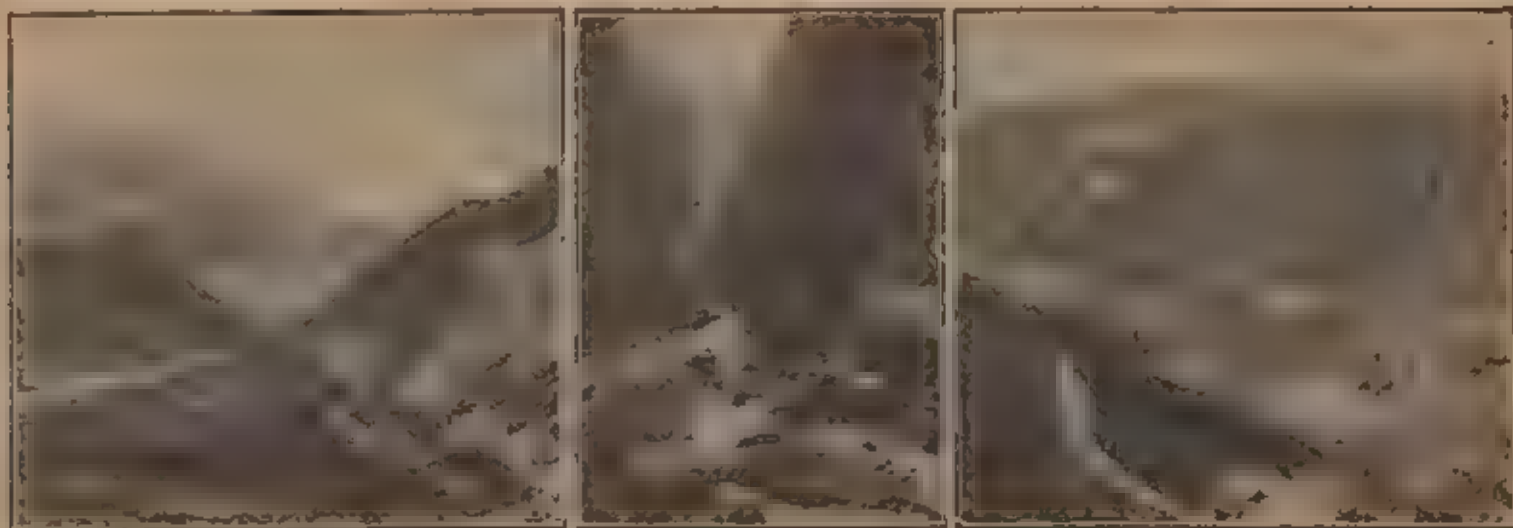


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Mullard
THE MASTER VALVE

THE MULLARD WIRELESS SERVICE CO., LTD., MULLARD HOUSE, DENMARK STREET, LONDON W.C.2



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

DEWI SANT

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

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

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

GWYL DEWI. (St. David's Day)

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

St David's Eve (February 29)

Cardiff	7.45.	'Cantona,' A Cantata.
Swansea	7.45.	'Cantona,' A Cantata.
Manchester	7.45.	A Programme of Welsh Music.

St David's Day (March 1)

Dagenham	8.30.	Cantata.
	9.20.	The Welsh National Dinner of the Cardiff Cymrodoran Society.
London	9.30.	Speech by the Rt. Hon. David Lloyd George from the Welsh National Dinner of the Cardiff Cymrodoran Society.
Cardiff	7.45.	'The Romance of Owen Glendower.'
	9.15.	Speeches from the Welsh National Dinner of the Cardiff Cymrodoran Society.
Liverpool	8.0.	Cymantfa Genu.

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

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

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

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

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

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

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

And, too, upon the hills he gathered in the fields in memory of whom in the revolving year, The day is named, us day, the sacred herb do wear.

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

I. R. A.



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



Mr. JOHN ROWLANDS, C.B.
whose speech in reply to Mr. Lloyd George's speech will be heard in the Cardiff Station

PROGRAMMES for SUNDAY, February 26

2LO LONDON and 5XX DAVENTRY

(981.4 M. 890 KC.)

(1,804.3 M. 187 KC.)

10.30 AM. 10.30 AM. 10.30 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

8.45 AM. 8.45 AM. 8.45 AM.
The World Weather Forecast
by Royal

3.30 A SYMPHONY CONCERT

10.30 AM. 10.30 AM. 10.30 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

3.45 AM. 3.45 AM. 3.45 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

4.15 AM. 4.15 AM. 4.15 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

4.40 AM. 4.40 AM. 4.40 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

5.20 AM. 5.20 AM. 5.20 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

5.30-5.45 AM. 5.30-5.45 AM. 5.30-5.45 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

5.45 AM. 5.45 AM. 5.45 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

5.50 AM. 5.50 AM. 5.50 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.00 AM. 6.00 AM. 6.00 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.05 AM. 6.05 AM. 6.05 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.10 AM. 6.10 AM. 6.10 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.15 AM. 6.15 AM. 6.15 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.20 AM. 6.20 AM. 6.20 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.25 AM. 6.25 AM. 6.25 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.30 AM. 6.30 AM. 6.30 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.35 AM. 6.35 AM. 6.35 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.40 AM. 6.40 AM. 6.40 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.45 AM. 6.45 AM. 6.45 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.50 AM. 6.50 AM. 6.50 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

6.55 AM. 6.55 AM. 6.55 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST

7.00 AM. 7.00 AM. 7.00 AM.
THE BROADCASTING CORPORATION
WORLD WEATHER FORECAST



THE SAFEGUARD OF WISDOM - Proverbs II, 1-20.

8.0 A RELIGIOUS SERVICE

From the Parish Church, Stoke Newington
Conducted by the Rev. D. H. CHICK

Hymn, 'Praise to the Highest in the Heavens'
(A and M., No. 172)
Confession, Absolution, and Intercessions
Magnificat
Lesson
Hymn (A and M., No. 108) (Solo Descant, Miss
MARJORIE LANE)
Address by the Rev. D. H. CHICK
Hymn (A and M., No. 12)
Benediction
Music by the Choir of Stoke Newington Church
Organist, Mr. W. GAVIN

THE parish of Stoke has a curious history,
for in 1800 it comprised the whole of
what is now the City of London and
borough of Newcastle-under-Lyme. Then came
the tremendous expansion in local industry, and
if the parish had not been reduced, the Rector
would now have nearly a quarter of a million
parishioners under his care.
The present Rector, who will preach tonight,
succeeded Dr. H. V. S. in 1911.

9.5 ALBERT SANDLER

GRAND HOTEL, EASTBOURNE,
SUSSEX

Relayed from the Grand Hotel, Eastbourne

On Monday
Finlandia
In a Monastery
Leonard Gowing
Where'er you walk
O Vision Enthralling (from 'Eastermarch')

ALBERT SANDLER
Solo, 'Ophelia'
Violin Solo, 'Ronde Capricieuse'
LEONARD GOWING
An Enchanted Love Lull (Songs of the Hebrides)

Ninetta
Down in the East
Ophelia

10.30
F. H. H. H.

Leading Features of the Week.

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

TALKS (5XX).

Monday, February 27.

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

Tuesday, February 28.

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

Wednesday, February 29.

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

Thursday, March 1.

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

Friday, March 2.

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

Saturday, March 3.

9.15 Mr. James Stephens reading from his own works.

MUSIC.

Sunday, February 26.

(5XX) 9.15 Albert Sandler and Grand Hotel, Eastbourne, Orchestra.

Monday, February 27.

(5CB) 9.0 'Nicola Medtner' in a recital of his own works.

Tuesday, February 28.

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

Thursday, March 1.

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

Friday, March 2.

(5XX) 9.35 A Pianoforte Recital by Musselwhite.

Saturday, March 3.

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

A SPECIAL FEATURE.

Monday, February 27.

(5XX) 8.0 An Ellen Terry Program.

VAUDEVILLE AND VARIETY.

Tuesday, February 28.

(5CB) 9.0 Fred Lewis, Peck Mandell, Vivien Lambell, Leslie Paget.

Wednesday, February 29.

(5XX) 9.30 Peggy O'Neil.

Thursday, March 1.

(5XX) 10.15 Doris Palmer, Wilf Gardner, Carol Balam and his Gipsy Orchestra.

Friday, March 2.

(5XX) 7.45 Irene Russell, Leslie Sargant, John Rose, George Garnet, Lord Cranchfield, Patricia Rossborough and Ivor Demps.

Saturday, March 3.

(5XX) 7.45 Cyril Liddington (5GB) 8.0 Tom Clare.

Sunday's Programmes continued (February 26)

5GB DAVENTRY EXPERIMENTAL

(491.0 M. 810 KC.)

3.30 AN ORCHESTRAL AND VOCAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO CHORUS and
A LAMBERT ORCHESTRA (Leader, FRANK

Conducted by JOSEPH LEWIS

Soprano, GEOFFREY DANE (Tenor) JAMES
HOWELL (Bass)

Vocal Quartet, Chorus and Orchestra

THE GOLDEN THREE-FOLD

Lisa Lehmann

Vocal Quartet, Chorus and Orchestra

Poems by NAIDU

Song, "You flout your beauty in the Rose
Song, "Alabaster"Duet, "Like a Serpent to the ear has
voice of Phoebe"

Song, "Song of a Dream"

Song and Chorus, "The Royal Tenets of

Solo and Quartet, "To a Bodhis"

Song, "The Snake-charmer"

Chorus, "Harvest Hymn"

Duet and Chorus, "Hymn"

Duet, "Palm-tree Heaters"

Song, "The Serpents are asleep"

Chorus, "Nightfall in the City of

Hyderabad"

Chorus, "Indian Dances"

Song, "New flowers grow green on the

Solo and Quartet, "At the Threshold"

4.20 ORCHESTRA

Suite from "Le roi s'amuse" ("The

King's Diversion"), Debussy

The L.B.S. wrote the music for Victor

Hugo's play "Le roi s'amuse"

The play was a gory

and passionate production, but gave

Debussy opportunities for some of

his best incidental music, as this Suite

will show. Several of the pieces in it

are old dance forms—the brisk Galliard, the

slow and stately Pavane, and the lively

Passepied

The Knight of Betuicheim .. Cleghorn Thompson

Shower Song of the Madonna .. Beger

4.40 ORCHESTRA

Audacious in D Flat .. Lenora

JAMES HOWELL

Absent, yet Present .. M. F. White

ORCHESTRA

Conductor .. Ramon

5.0 ALICE VAUGHAN

Hail as the Night .. Bohm

GEOFFREY DANE

Ah! moon of my delight .. Lehmann

ORCHESTRA

Suite of Three Dances from "Nel Gwyn" German

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-5.45 A RELIGIOUS ADDRESS

(See London)

8.0 A RELIGIOUS SERVICE

FROM THE PARISH CHURCH,

STOKE ON TRENT

(See London)

LAWYER'S GOLD CASH (From Birmingham)
Appeal on behalf of the Birmingham Police
Association by Sir CHARLES L. L. L.6.50 WEATHER FORECAST, GENERAL NEWS
H. L. L. L.

9.0 CHAMBER MUSIC

A. M. J. L. (Piano)

THE POLTRONIANI STRING QUARTET

ALBERTO POLTRONIANI (1st Violin)

F. DRESCO MOSA (Viola)

GUIDO FERRARI (2nd Violin)

ASTONIO VALERI (Cello)

QUARTET

Quartet in D Minor E. 421 ... M. J. L.

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

(3) Minuet; (4) Fairly quick



THE PARISH CHURCH OF STOKE-ON-TRENT.

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

9.20 ADOLPHUS HALLIS

La Rossignol (The Nightingale) .. Couperin

9.30 QUARTET

Quartet in C Minor .. Boccherini

(1) At a moderate pace; (2) Slow (3) Very

quick; (4) Fairly lively

9.45 ADOLPHUS HALLIS

La Tie-toe-choc .. Couperin

Allegretto .. Paganini

9.55 QUARTET

Quartet in F, Op. 98 .. Dvorak

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

(4) Fairly lively

10.30 EPILOGUE

THE RADIO TIMES.

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5WA

CARDIFF.

550 M.
850 KC.

3.30 AN ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA conducted

by W. A. W. & P. H. W. A. W.

Overture to "The Merry Wives of Windsor" .. Wagner

SYNCLARK LODAN (Baritone) and Orchestra

No. 10 and 11 (No. 10: you'll go from

Figure 1) .. Mount

ARNOLD TROWELL (Violoncello) and Orchestra

Concerto in B Minor .. Dvorak

DVOŘAK'S Cello Concerto is one of his best

works, and one of the best existing works for

the instrument. It is written in three separate

Movements, and scored for a fairly large orchestra.

FIRST MOVEMENT (Quick) The tempo is

Tutti is given, without preliminary, by Clarinets

in their low, ready, joined at the third bar

by Bassoons and ..

This Tutti is really a "motto" Theme, dominat-

ing this Movement and recurring in

the last one. In the present Move-

ment it is gradually taken up and

brought to a climax in the Full

Orchestra

Very soon after this has died down

a Horn plays a splendid song-like

Second Main Theme

After a sudden silence, the Solo

Cello enters with the First Main

Theme. The rest of the Movement

need not be described.

SECOND MOVEMENT (Not too slow).—

The chief substance of this Movement

consists in expressive, lyrical and

decorative work for the soloist. The

chief Theme opens in the Clarinet.

The Solo Cello enters after the first

phrase.

THIRD MOVEMENT (Moderate).—

Dvorak's music for music ..

has him to open the Main Theme, at

the start of the Finale, with Horns;

indeed, the very nature of the Theme is

obviously that of a Horn-call.

The Horns are answered by Oboe

and Clarinet, and this is followed by

a steady growth in the volume of

the music.

A moderate climax develops, after

which, the Solo Cello enters, with the

Main Theme of the Movement.

There are many other themes introduced in this

Movement, but that just described is the one

that should stick in one's mind, together with

the "motto" theme from the First Movement,

softly referred to in the Finale.

SYNCLARK LODAN

1st Violin .. Couperin

Daphnia .. Schumann

Trade Winds .. Kest

Pannor ..

Symphonic Poem, "The Assured Huntsman"

("Le Chasseur Moulin") .. Franck

THIS is a musical illustration of a kind of

cautionary tale by the German poet Bürger.

(Scott, in his Wild Huntsman, gives an English

version of the legend. Compare also the final sec-

tion of Schönberg's Songs of Gurre). Franck has

told the story in a preface to his score—

"The Sabbath morn' from afar comes the sound

of a joyous peal of bells and the chants of a devout

congregation. .. Sacrilege! The savage

Count of the Rhine has scorned his horn,

"Tally ho, tally ho!" the hunt sweeps over on

bold and plain and heath. "Stay, Count, I pray,

and listen to the pious chant"

"Tally ho, tally ho." "Tarry, Count, I implore"

"beware!" "No!" The chase passes on like a

whirlwind.

Suddenly the Count is alone. His horse refuses

to advance another step. He blows his horn, but

not a sound is heard. A grim voice comes him:

"Blasphemer, thou shalt be hunted for ever by

the hordes of Hell!"

Does the Power Station keep your set going?

Does it supply you with music as well as light and other home comforts?

With the Met-Vick 5 Mains Set this is now possible. It is just plugged into a lamp socket or wall plug and switched on, like any other Electric Appliance, and all the little annoyances of accumulators that will run down, and H.T. batteries that cost so much and last such a short time, trouble you no more.

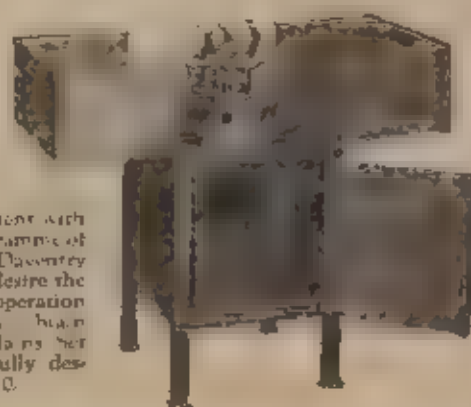
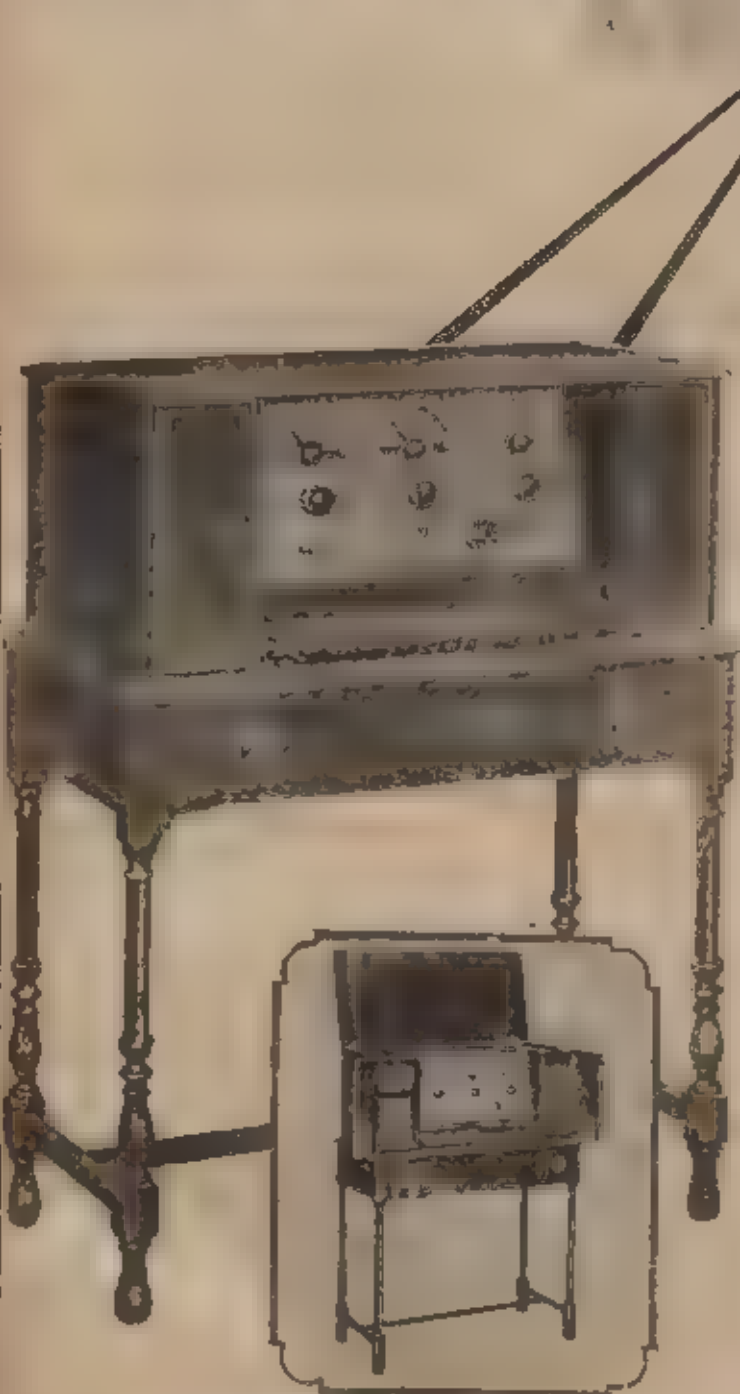
Inherently better than a battery operated set, the reproduction is so near perfection that to ask for more is hypercritical. Selectivity and range are outstanding features, and the controls, while quite simple to use, do respond to that little extra skill of the sympathetic operator which is so delightful.

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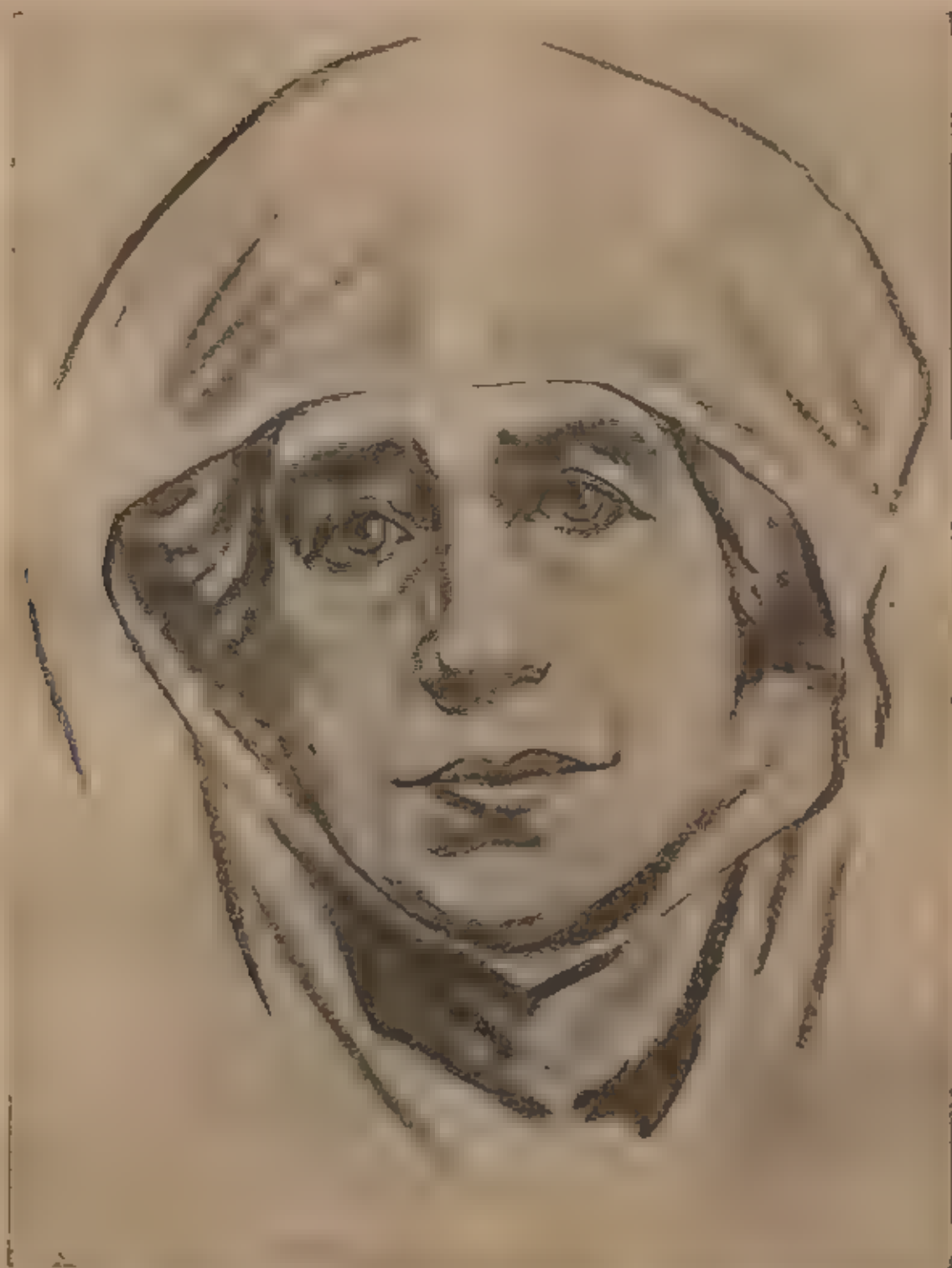


MET-VICK SUPPLIES LTD. 125 CHALKING CROSS ROAD, W.C.2.



An Ellen Terry Programme

8 p.m., Monday, February 27



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

A Portrait specially drawn by Ginsbury

Ellen Terry.

By James Agate.

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

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

THE words 'great actress' stare at me from the paper upon which I have just written them. Well may they stare, for if one wanted to find two words which should exactly express what Ellen Terry was, those are the two. Of tragedy she had nothing, as those who remember her winson Lady Macbeth have always admitted. Of mannered, artificial comedy she was never the mistress, for the reason that artifice died in her presence as fire is put out by the sun. What, then, was Ellen Terry? I think one may put it that she was all the heroines of Shakespeare's comedies, who, it is convenient to remember, are all so many natural actresses. Consider how Viola, Imogen, Rosalind take to pretending to be something other than their natural selves about making the least bit of a success of it—and you have here the key to the art of Ellen Terry. That she never played Rosalind does not prevent the Rosalind she would have made from being incontestably the best impersonation of that divine creature. And she was, of course, the only I list

Then trumpet set for Shakespeare's lips to blow was foolishly written of Henry Irving, who had nothing of the trumpet in his whole voice. But I always think of

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

Mais aussi tu es si bien, Sarah, que quelquefois tu es si furtivement si posée, quand tu joues, les yeux baissés, que l'on croit aux larmes de tes yeux.

It was a later day. We know that it was a later day whose fingers the lip of the poet, could he have seen her, would have been reverently laid.



ELLEN TERRY AS 'LADY MACBETH.'

John Sargent's magnificent portrait, which hangs in the Tate Gallery, Millbank.

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

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

For look where Beatrice, like a lapwing, runs close by the ground, to hear our conference. Or the royal rage with which she took the case of the church at the retort:—

You, and I will weep a while longer. And, of course, it is this play which enshrines the whole of this actress's art in the line:—

'I am sure, my lord, my mother cried, but she was a star danced, and under that was I born.'

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

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

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

Another two days, and then:—

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

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

Even the shortest account of this Great

(Continued on opposite page, or on 3.)

Portrait of a Lady.

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

THAT is a portrait of a lady. But you will be hard put to it to find many women of her generation were greater beauties. A charming person? Her charm has become proverbial, but it can hardly be termed a patent of immortality.

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

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

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

A BIRTHDAY PROGRAMME In Honour of THE EIGHTIETH BIRTHDAY OF DAME ELLEN TERRY, C.B.E., LL.D. Born February 27, 1848

Here was a star danced, and under that was I born.
Common, God gave you joy!
—Much Ado About Nothing

Coronation March from Henry VIII
(Edward German)

Mamillius
(April 28, 1856, with Charles Kean)
THE WINTER'S TALE
(Act II, Scene I)

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

Puck
(October 15, 1856, with Charles Kean)
A MIDSUMMER NIGHT'S DREAM
(Act II, Scene I)

Music by Mendelssohn

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

Portia
(April 17, 1875, with Squira Bancroft)
THE MERCHANT OF VENICE
(Act III, Scene 2)

Music by Sullivan

'Ding Dong Bell'

sung by

L. an Davies

Portia Mabel Terry Lewis
Bassanio John Gielgud

OSCAR WILDE'S SONNET TO
ELLEN TERRY AS PORTIA
Spoken by HENRY AINLEY

Ophelia
(December 30, 1878, with Henry Irving)

HAMLET

(Act IV, Scene 5)

Music by Heuschel

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

Mistress Page

(June 10, 1902, with Beerholm Tree)

THE MERRY WIVES OF WINDSOR

(Act II, Scene I)

Music by Nicolas

Mistress Page Minnie Terry
Mistress Ford Mabel Terry Lewis

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

OUR BIRTHDAY GREETINGS

spoken by

SIR JOHNSTON

FORBES-ROBERTSON

March from Henry VIII (Sullivan)

A MESSAGE FROM

ELLEN TERRY

Ellen Terry.

By James Agate.

(Continued from page 392.)

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

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

Two Sonnets to Ellen Terry.

By Oscar Wilde

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

To Ellen Terry as 'Portia'

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

As Henrietta Maria in 'Cromwell'

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

(By courtesy of Messrs. Methuen)

THE MOST INTERESTING WAY OF LEARNING A LANGUAGE.

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

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



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

No Grammatical Difficulties.

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

These are the reasons why this method extremely interested and absorbing letters, from readers who have adopted it, indicate:—

"My progress in the French Course has been most satisfactory. I cannot speak too highly of your excellent and fascinating method of teaching." (S.B. 193)

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

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

"I can say with confidence that the claims made by the Institute as to the value of the course in German are not exaggerated. The interest of the study is maintained throughout." (G.A. 370)

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

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

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

"I find your (German) system most ingeniously arranged. It is wonderful how rarely one has any difficulty in grasping the meaning of the new words. The 'no translation' system saves endless time and gives one a better grasp of the language in a much shorter time than the old method." (I.G. 145)

"I am delighted with the progress I have made. I have learned more French this last four months than I did in four years. I enjoyed the Course thoroughly." (W. 140)

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

"Your method of teaching German is excellent and I am delighted with my progress. I find that I never forget a word I have learned, as it has been acquired in a natural way." (G.A. 370)

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

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

The Direct Method.

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

No Vocabularies.

This method enables you to think in the particular language you are learning and as a result

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

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

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, in your own home, and in from one-third to one-half the usual time.

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

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Please send me gratis and post free, a copy of

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"HOW TO LEARN GERMAN"

"HOW TO LEARN SPANISH"
"HOW TO LEARN ITALIAN"

(cross out three of these)

and full particulars of the new Pelman method of learning Foreign Languages without using English.

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Monday's Programmes continued (February 27)

2ZY MANCHESTER. 354.5 M. 780 KC.

12.4-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:
Dr. J. R. MYERS, 'Ten Great Scientists—VII, Mendel'.

3.20 ORCHESTRAL MUSIC, relayed from the Picture Palace Theatre. Conducted by STANLEY C. WELLS

4.0 ELAINE DENMAN (Soprano)
My mother bids me bind my hair Haydn
O had I John's Lyre! (Joshua) Handel
Ho! Ho Song ('Nadko') Rimsky Korsak
Oh yes, just so ('Phoebe and Pan') Bach

4.15 ORCHESTRAL MUSIC (Continued)

5.0 Mr. D. THORBUEN CLARK, The Romance of Tobacco.—II

5.15 THE CHILDREN'S HOUR: Songs from the Kiddie Book—'Apple Tree,' 'Robin and Pussy,' 'Billy Button,' sung by Betty Wheatley
Two Seventeenth-Century Songs—'I cry Hopewell—Dulce Domini,' 'A Short Greg' sung by Eric Fogg.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 VIOLET ESSEX AND TUCKER,
The Singing Violinist

8.0 BAND MUSIC AND HUMOUR

THE SKELMESEDALE OLD PRIZE BAND, conducted by RICHARD FARRINGTON

March, 'Washington Greys' Graefsta
Overture to 'Tannhauser' Rossini

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

Mr. D.
Trombone Solo, 'Lead me your soul' Gounod
Selection from 'Rigoletto' Verdi

STAINLESS STEPHEN
In a further Inter-ude

BAND
Waltz, 'River of Pearls' Romner

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

9.15-11.0 'THE LAUGHTER OF FOOLS'

A Comedy in Three Acts by R. F. MALTBY
Cast (in order of speaking)

Mabel Grog EDITH M. TONES
Berlin Grog HANNA CHUFF

Doris Henney RYDA MITCHELL
Lt.-Col. John Bassett Grog LEO CRANNING

Robert Hughes MICHAEL VOLSEY
Capt. Charles Vival W. E. DICKMAN

Mr. Nuttall (of Nuttall and Nookes, House and Estate Agents) E. H. BRIDGESTOCK

Mr. Plunket (a representative of the London and Great Southern Railway) D. E. ORRICKSON

Taxi Driver GUS FLEMINGTON

Arranged for broadcasting and produced by VICTOR SEXTON

Time: The Present

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

Act II. The same—next morning

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

Interludes by the STATION QUARTET

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

12.4-1.0 Gramophone Lecture-Recital by MOANS BARRE: 'Glances of Modern Composers—IV, Roger Quilter'

4.0 London Programme relayed from Daventry

6.0 KATE LOVELL: 'Floods'

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

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277.8 M. 1,080 KC. & 1,025 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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



SIR GALAHAD

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

5.0 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 Rev. F. C. C. ATKIN: 'The Buffalo Wife'

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

6.0 London Programme relayed from Daventry

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

9.35 MUSIC AND COMEDY

THE STATION QUARTET

Selection from 'Pagliacci'—The Day After Tomorrow

9.42 PRINCE F. DE LUTTE
in Original Humour at the Piano

9.49 QUARTET

Wadflower Poupans and Stottart

9.54 DONALD PETERS and his Circle

How do you do, everybody? De Val

Shady Nook Nelson

's and friend? Turk

Rickety, Rickety Shack Ayer

10.4 'MANAGING MARGARET'

A One-Act Comedy by WIN LEWIS

Being a further episode in the life of Sarah Brown, a Northern miner's wife

Margaret Spikesley (her unmarried sister) M. MARRAND

Mr. Brown (Sarah's husband) EDWIN LEWIS

Herbert Brown (Sarah's son) RALPH BROWN

A Telegram Boy

her sister Margaret and the hour when Mr. Brown and his son will be the day shift, and so preoccupies that the table is not laid. Dinner will be a most unusual thing for her, which proves how Margaret is bringing the end of a chapter in her love, silent men and shrouded maidens, and were just in time to catch the last paragraph of Allen's Romance.

10.29 QUARTET

Little Waltz } Lull
Country Dances }

10.34 ERNEST ELLIOTT

Original Skits and Sketches

10.41 QUARTET

Caprice, 'Whispers of Spring' Tondalio

10.45 DONALD PETERS

In a new play day Johnson, Tolson and Sherman

Popcorn tree in Tennessee Davis

Just another day Tur

Turning my troubles David

10.55-11.0 QUARTET

Selection from 'Bach' K

6KH HULL. 294.7 M. 1,020 KC.

12.4-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 CONSTANCE JENNINS: 'When we were musical'

5.15 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 228.1 M. 930 KC.

12.4-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 A READER: 'New Books'

Programmes for Monday.

SPY PLYMOUTH. 450 M.
750 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr J W F CARROLL. "The Northern Mail"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M.
1,020 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr A. R. FRANK. "Aunt Maria on the Radio"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

55X SWANSEA. 294.1 M.
1,020 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 450 M.
750 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr J W F CARROLL. "The Northern Mail"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

5NC GLASGOW. 405.3 M.
1,350 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr J W F CARROLL. "The Northern Mail"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 500 M.
1,500 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr J W F CARROLL. "The Northern Mail"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 505.1 M.
1,500 K.C.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr J W F CARROLL. "The Northern Mail"
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.5 S.B. from London (9.30 Local Announcements)

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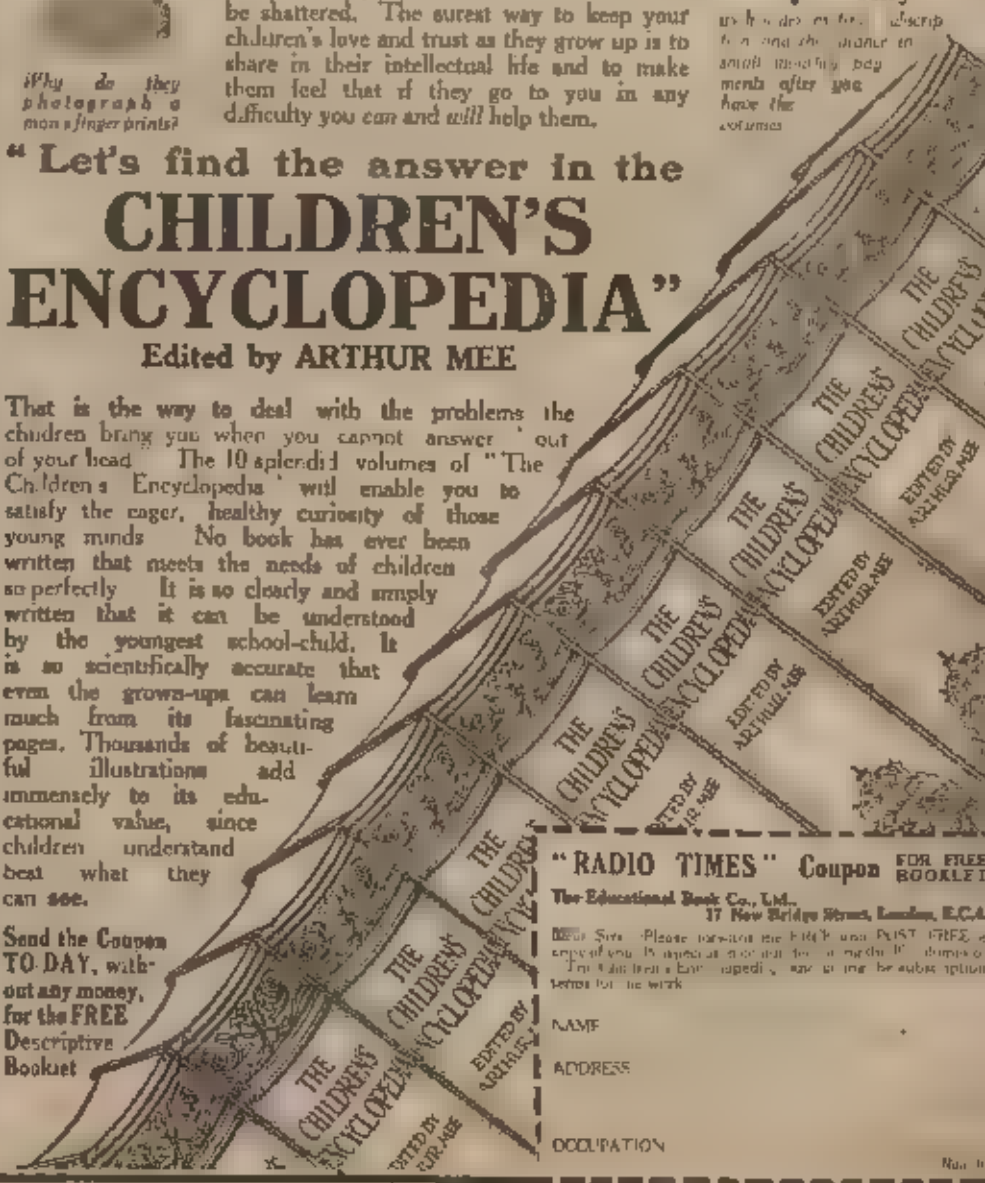
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PROGRAMMES for TUESDAY, February 28

2LO LONDON and 5XX DAVENTRY

(881.4 M. 830 KC.)

(1504.3 M. 107 KC.)

10.15 A.M. A SHORT
HELIOGRAPH SERVICE

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

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

12.0 THE GREENHAM PARKINGTON QUINTET
MAUDE AMLAHOSE (Soprano)
D. ABCT WOOLVEN (Baritone)

1.0-2.0 THE LONDON RADIO DANCE BAND
Directed by SIDNEY FERNAN
JOHN PALMER

2.30 Sir H. WALFORD DAVIES: 'Familiar
Music—VII, Florida'

3.15 Musical Interlude

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

3.50 Musical Interlude

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

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

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

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

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

5.0 Miss ANN SPIGGS: 'A Bookshelf of Old
Fiction—The Tower of London,' by
HARRISON AINSWORTH

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

5.15 THE CHILDREN'S HOUR
MAUDE AMLAHOSE

'The Twelfth Day' and other songs, sung by
MAUDE AMLAHOSE

'Peter's Bad Day'—the story of a young
'Pickle,' by Christine Chandler

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

6.0 A Recital of Gramophone Records pre-
sented by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

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



HELEN HENSCHEL

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

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

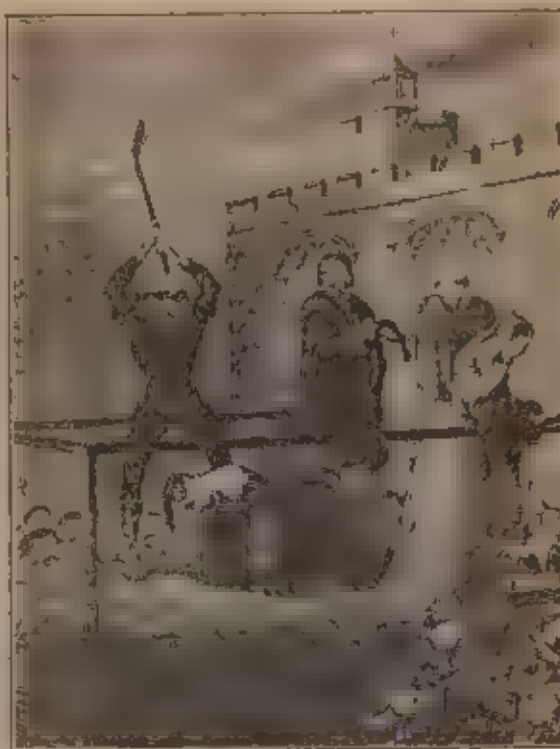
7.15 THE FOUNDATIONS OF MUSIC

SCHUMANN'S SONGS

Sung by HELEN HENSCHEL (Soprano)

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

S. B. from Liverpool



THE EXECUTION OF JANE

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

THE appeal of classical Greek drama is, at first sight, somewhat incomprehensible to the modern mind. Yet Greek tragedy is the constant reading of a great number of people, and more Greek plays are performed every year. In these talks Professor Campbell, who holds the Chair of Greek at Liverpool University, will explain how classical drama differs from that of our own time, and how it should be approached to enjoy it.

7.45 A MILITARY BAND CONCERT

The 1st and 2nd Military Bands of the City of London
The 1st and 2nd Military Bands of the City of London

8.0-8.30 (DAVENTRY ONLY)
Mrs. MARY ADAMS: 'Problems of Heredity
I Nature and Nurture'

8.17 St. George's Singers
Lullay my lark (Carol) Holst
Matthew, Mark, Luke, and John (West Country
Folk Song) Holst
Diversa and Laxaria Traditional Melody

8.25 BAND
Suite of Four Flemish Dances Bloks, arr. Godfrey

8.37 St. George's Singers
I call, I call Charles Wood
Bunyas and Briars (Essex Folk Song)
arr. Vaughan Williams

Choral Dance, 'Pan' Boult

8.46 BAND
Three Dances from 'Henry VIII'—German
Morris Dance, Shepherds' Dance, Torch
Dance

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Form and
Content in Music'

9.35 Local Announcements: (Daventry only)
Shipping Forecast

9.40 CHAMBER MUSIC
The 1st and 2nd Military Bands of the City of London

THE QUARTET
Quartet in E Flat Carl von Dittmar
A. B. A. Suite; Minuetto; Finale
arr. Vaughan Williams

9.55 BAND
Three Dances from 'Henry VIII'—German
Morris Dance, Shepherds' Dance, Torch
Dance

10.0 THE QUARTET
Serenade for String Quartet Hugo Wolf

10.12 BAND
Moment Musical Schubert, arr. Lortie
Moment Musical Schubert

10.20 THE QUARTET
Quartet Germaine Tailleferre
(1) At moderate speed; (2) Intermezzo;
(3) Lively

10.30-12.0 DANCE MUSIC—JAY WHEAT-
DEN'S BAND, from the Carlton Hotel

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Marconi 2-volt General purpose valve

The D.E.L. 210 gives you better reception, longer life with very low current consumption. The price is 10/6



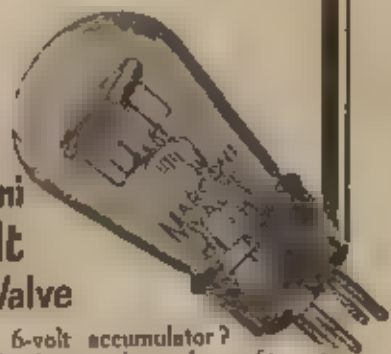
Marconi 4-volt H.F.R.C. Detector Valve

If your accumulator is 4-volt, D.E.H. 410 is the valve to use for H.F. or R.C. Amplifying or as detector. The price is 10/6



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You use a 6-volt accumulator? Then for full volume and round tone fit the last stage of your receiver with Marconi D.E.P. 610. The price is 12/6



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If you have not yet written for your copy of this valuable time and money saver, post the coupon below NOW; free and post free we will send you the book entitled "500 Marconi Valve Combinations" which shows you at a glance the correct valves for 1, 2, 3, 4, and 5 valve circuits using 2, 4, or 6 volts of L.T. supply.

It is a costly business to discover for yourself by trial the most suitable valves for any particular circuit; on the other hand, to guess is frequently to miss the best results of which your receiver and its circuit are capable. For the convenience of listeners, therefore, the Marconiphone Company have tabulated the results of numerous laboratory tests in this book, "500 Marconi Valve Combinations."

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Tuesday's Programmes cont'd (February 23)

6FL SHEFFIELD. 272.7 M. 1000 KC.

2.15-3.45 A CONCERT FOR SCHOOL CHILDREN

Arranged by Sir John Goss

Rehearsal 1.15-4.00 Victoria Hall

3.50 J. & W. BAKER'S 10th ANNIVERSARY DANCE

5.15 THE CHILDREN'S HOUR: Story Day about "The Steamship" (G. G. Jackson). The Story of Grace Darling (Roland Walker). Songs of the Sea, by Peter Howard. "Sally's Hornpipe," played by Hilda Francis

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mrs. G. WILKINSON: "Siamese Superstitions"

7.15 S.B. from London

7.25 S.B. from Liverpool

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

6KH HULL. 254.1 M. 1070 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 TOWN AND COUNTRY: Mr. H. J. WILSON, Your Share of the Town

7.15 S.B. from London

7.25 S.B. from Liverpool

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

6BM BOURNEMOUTH. 258.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KING'S HALL BAND, relayed from the King's Hall, Rooms, Bath Hotel. Directed by ALAN WALKER

4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by the KING'S HALL BAND, relayed from the King's Hall, Rooms, Bath Hotel

5.0 London Programme relayed from Daventry

6.30 S.B. from London

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

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5NG NOTTINGHAM. 275.2 M. 1090 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Prof. E. W. PATCHETT: "The Good Old Times" (some illustrations from Local Hist. Nottingham's Contribution to Social Progress in the Nineteenth Century)

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 MUSIC AND DRAMA

THE STATION TWO, directed by ADA R. HANSON. Selection from "The Bug Boys of Broadway"

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A FUNERAL PROCESSION IN SIAM.

It is in the magnificent gilded car, surrounded by the royal and accompanied by the royal umbrella, that the king of Siam will be seen. Mrs. Wilkinson will describe some Siamese beliefs about death, birth, and marriage in her talk from Sheffield this evening at 7.0.

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- 4270 Under the Moon, Fox-Trot
- 4271 Why Can't We Be Sweethearts? Fox-Trot
- 4286 Ruby Waltz, Fox-Trot
- 4287 If Only I Had Known, Waltz
- 4274 As the Wind Blows, Fox-Trot
- 4275 The Moon is a Good Friend, Fox-Trot
- 4288 Mine, Fox-Trot
- 4289 In a Japanese Garden, Fox-Trot
- 4276 Tiger Eyes (of I Love You), Fox-Trot
- 4277 Mandy, Fox-Trot
- 4280 The Girl in the Red Dress, Waltz
- 4281 The Girl in the Red Dress, Waltz
- 4278 Who Told You That? Fox-Trot
- 4279 The Girl in the Red Dress, Waltz
- 4282 Brown Eyes, in your Dreams, Fox-Trot
- 4283 Dreamily, Waltz

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10 inch Records, 3/- each

- 4271 Carol (Ay Ay Ay)
- 4272 In a Blue Moon, Waltz
- 4273 La Tonne—Fandango (1 and 2)
- 4274 Snow in the Forest
- 4275 I Love You, Waltz (It's You)
- 4276 Waltz (Gypsy d'Harlem)
- 4277 La Bohème—Fantasia (in Two Parts) (Fascinating)
- 4278 arr. Gertrude

PATTMAN—Organ Solos at the Astoria Theatre, London

9 inch, single sides, 2/- each

- 4431 Where, Oh, Where Do I Live? Fox-Trot
- 4432 Jo Jo Jo Jo, Fox-Trot
- 4433 Charming, Waltz (E. Raper)
- 4434 The Doll Dance (N. H. Brown)

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

(Continued from page 407)

SWA CARDIFF. 353 M. 860 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 A LIGHT SYMPHONY CONCERT

The STATION ORCHESTRA conducted by WARWICK

Overture to 'Coriolanus' *Decca*
The 'Mid' ('Midday') Symphony *Haydn*
Ballet, 'Carmen' *Debussy*

THE 'MID' is one of Haydn's early early works (it was written when he was twenty-nine). The meaning of the title is obscure. He uses a scheme of orchestration which



Professor A. V. HILL.

who this evening broadcasts from London the first of a most interesting series of talks on the scientific investigation of speed, strength and endurance in sport.

was adopted in Concerto about that time—the scheme of writing for a little group of three strings (two Violins and a 'Cello' as well as for the full Orchestra, and occasionally letting one or more members of the little body (the 'concertante' group, as it is called) play in a more or less 'soloist' capacity—working in with the rest of the Orchestra, but contributing their individual, slighter quality of tone as a contrasting element.

3.45 London Programme relayed from Daventry

4.0 ORCHESTRA

Fourth Concerto Grosso, in F *Handel*
HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel generally used an Orchestra of Stringed instruments and one or two Harpsichords, and divided it into two groups of players. One group consisted of two Violins and a 'Cello', and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

MARY MAWSON (Soprano)
To the Queen of Heaven *Dunlop*
The Piper *Benjamin*
Lullaby *Boughton*

ORCHESTRA
Viennese Dances *Pathoren*

MARY MADDOCK
Love's Quarrel *Cyril Scott*
The Swan Boat Low *Marshall*
Big Lady Moon *Coleridge-Taylor*

ORCHESTRA
'Pathetic' Symphony First Three Movements *T. S. Eliot*

6.15 THE CHILDREN'S HOUR

6.30 London Programme relayed from Daventry

6.15 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 'CAMBRIA'

A Cantata for Soli, Chorus and Orchestra by OWEN M. E. WARD and JOSEPH PARRY
St. John's Church

9.0-11.0 S.B. from London (1.30 Local Announcements)

2ZY MANCHESTER. 354 M. 700 KC.

12.0-1.0 Gramophone Records

London Programme relayed from Daventry

3.30 AVIS BENN (Pianoforte)

Lothstrum (Love's Dream) *Lothstrum*
Lullaby (Love's Dream) *Schubert, arr. Liszt*
Fugue on a Song *Decca*
Lullaby *Decca*
Lullaby and Variations *Decca*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILES

5.0 HARRY REEDS (Bass)

The Floral Dance *Moss*
When song is sweet *Decca*
Mendin' Roadways *Decca*
Hybris the Cretan *Decca*

5.15 THE CHILDREN'S HOUR: 'Maiden' and 'Henry King' (from 'More Cautionary Tales' (Belton and Leppin), sung by Harry Hopwood. An old Fairy Tale—Up-to-Date, told by Fogg and Robert Roberts. 'Waltz in C Sharp Minor' (Chopin), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 ST DAVID'S EV.

A Programme of Welsh Music arranged by E. T. DAVIES
(Picture on page 400.)

THE ARGUMENTED STATION ORCHESTRA conducted by E. T. DAVIES and T. H. MERRISON
Welsh Rhapsody *German*

THIS work, first produced at the Cardiff Festival of 1914, is built in four sections roughly corresponding to the four Movements of a Symphony, though it has not quite the close development of themes that generally characterizes such a work.

The Main Tunes of the four sections (which do not require very detailed analysis) are those of Welsh songs.

I. 'Loudly proclaim o'er land and sea

This is the home of liberty.

This strikes a martial, patriotic note. An urgent rhythm pulses through the Movement (three-quarters note followed by quarter-note expression its swing). This rhythm is the basis of one of the Tunes (the Second). An incidental Tune (on C major and D minor) is in quiet contrast. It is in the style of a hymn-tune. This section runs a right.

II. Here is the part of the work which corresponds to the lively Scherzo of a Symphony. Two tunes are treated—'Hunting the Hare' and 'The Bell of Aberdovey'. The ingenious composer always at his best in light, sparkling music makes them play all kinds of games, combining appearing in longer or shorter notes than at first, a lullaby.

A touch of the Aberdovey tune in the Minor key changes the mood for—

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 CANNATTON Church Square

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

(Bournemouth Programmes continued from page 470.)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 275.1 M.
1,080 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 280 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR The Toy Symphony (Rosenberg), directed by Miss E. M. Hooper

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Avonclark Musician (Violin); 'Humoresque' (Tchaikovsky), Minuet (Paganini, arr. Kreisler), Lament (Dvorak), A Chat on Stamp Collecting, Story, 'The Apple Fairy' (Christine Chandler)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ROUND THE WORLD

FREDERICK HUMPHRIES' QUINTET: J. E. MATTHEWS (Leader), G. A. BAKER (2nd Violin), LEN COLCHESTER (Violoncello), WALTER WRIGHT (Pianoforte), FREDERICK HUMPHRIES (Organ)

ENGLAND

Nautical Songs, No. 1. Percy Fletcher

SPAIN

Spanish Suite Leoncavallo

Spanish Secenade Humphries

ITALY

MEGAY TELINT (Soprano)

Non so più (I know no more) ("Figure")

Voi che sapete (Ye who know) Moore

Q. INTERT

Italy: A Day in Naples M. T. M. M.

Roman Romance in F Tchaikovsky

Persian Oriental K Humphries

ENGLAND

Two Swanway (Baritone)

Old Ballad G. M. G.

Sea Song G. M. G.

Devonshire Cream and Cider Sanderson

Q. INTERT

India: Two Hindi Pictures Humphries

China: In Hong Kong Street Humphries

Japan: A Day in Tokio Clark

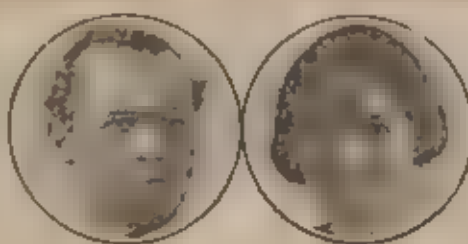
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David Harry and Beane Jones sing in 'Cambria' when it is broadcast from Swansea tonight

Q. INTERT

America: 'Hawthorne' Suite Coleridge-Taylor

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 'CAMBRIA'

A Cantata for Solo, Chorus and Orchestra by OWEN M. EDWARDS and JOSEPH PARRY

Cambria BLODWIN CAERLEON (Contralto)

Aurora (Gawwedydd) BEANE JONES (Soprano)

Llywelyn DAVID HARRY (Tenor)

Glyn Dwr BEANE JONES (Tenor)

CHORUS OF DAVENTRY

THE STATION LICHES and ORCHESTRA

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

Northern Programmes.

5NO NEWCASTLE. 300.1 M.
963 KC.

12.0-1.0 Gramophone Records. 2.30 Lullaby. 4.15 Music relayed from Fenwick's Theatre Ten Rooms.

London: 4.00 5.15

London: 5.15 6.30

London: 6.30 7.45

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London: 8.30 9.00

In the Near Future.

News and Notes from the Southern Stations.

Hull

A Farewell Recital, before he leaves for Hull in the Duncannon, will be given by Roy Elliott, the pianist, at 8.30 p.m. on Tuesday, March 6. Earlier the same evening a talk on 'The Fishing Industry,' an important topic to Hull, will be given by Arthur Cargill.

Liverpool

A 'Maritime Recital,' by Gordon Bryan (pianoforte) and Cuthbert Smith (baritone), will be heard on Wednesday evening, March 7. Later the same evening the Station Radio Players will present *A Traveller's Return*, a play by Clemence Dane.

Plymouth

Listeners will be interested to learn that the recent appeal by the Rev. T. W. W. Riddle on behalf of the South Devon and East Cornwall Hospital Extension Scheme resulted in £84 5s. 6d. being received, which constitutes one of the most successful charitable efforts from the Plymouth Station.

Cardiff

A *Romance of Spain*, by Vincent Thomas, in which the artists will be Margaret W. Kinsman, Victor Lambell, Walter Glynn, and G. Eastman, has been arranged for Wednesday, March 7.

A night programme called 'March Hares' is down for Thursday, March 8. It will comprise songs at the piano by Cordelia Cooper and items by James Whigham (entertainer), as well as music by the Station Orchestra.

Manchester

A Beethoven symphony, a Beethoven pianoforte concerto, interpreted by Edward L. L. and the Station Augmented Orchestra, and a Gounod aria sung by Gladys Palmer (soprano) are among the interesting items in the Sunday afternoon programme on March 4.

Albert Voorsanger, a young Manchester violinist, is no novice at broadcasting, for he has already played before the microphone in America and South Africa. He will take part in the ballad concert on Thursday, March 8, when he will play two short groups of songs. Another well-known Manchester artist, Reginald Whitehead, will also be heard in this concert in a number of bass songs, while flute solos will be played by Edith Penville.

Daventry Experimental

Their Point of View, a play in one act by Wilfred T. Coleby, is in the evening programme for Monday, March 5. It will be produced by Stuart Vinden.

A twenty minutes' recital by Daisy Kennedy, the violinist, will be included in a variety programme to be given from the Birmingham Studio on Tuesday, March 6. Gladys Ward (recitals) and Cuthbert Smith (baritone) are among the artists in this programme.

An afternoon concert of chamber music on Wednesday, March 7, will include Brahms's *Clarinet Quintet Opus 115*, and a song recital by Phyllis Sjöström (soprano).

A programme featuring the works of that delightful French composer, Massenet, will be heard on Wednesday evening, March 7. It will be given by the Birmingham Symphony Orchestra, conducted by Joseph Lewis. Arias will be sung by Kingsley Lark.

'The Roosters' Concert Party are giving one of their bright and merry entertainments in the Birmingham Studio on Friday, March 9.

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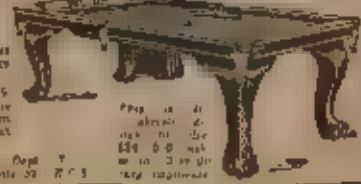
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PROGRAMMES for THURSDAY, March 1

10.15 a.m. A
SHORT RELIGIOUS
SERIES

2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 KC)

(4805.3 M. 187 KC)

(Continued from col. 1)

7.45 A MILITARY

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

11.0-12.0 (Daventry only)
THE GERSON PARKINGTON QUINTET
WARD-JACKSON (Harmonica)

12.0 THE GERSON PARKINGTON QUINTET
MURIEL MIDDLETON (Soprano)
SYLVIA DE HAY (Violin)

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

2.30 Mr. ERIC PARKER: "Out of Doors from Week
to Week" VII. Snipes and Thrush

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.30 London Address: The Rev. W. H. ELLIOTT
"The Seamy Side of Life"

3.45 Miss V. BRAND: "Something New from Some-
thing Old—Mothers' and Daughters' Jumpers
and Blouses"

(A chart illustrating points to which Miss Brand
will refer in this talk will be found in column 2
of page 419.)

4.0 THE ASTORIA ORCHESTRA
Directed by FRED KITCHEN
From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATRICK, from the
Astoria Cinema

5.15 THE CHILDREN'S HOUR
ST. DAVID'S DAY

"Songs of Wales," sung by THE WIRELESS
STARS

"Daffyd Mewing of Batwa Biedrwa," from "Won-
der Tales of Ancient Wales" (B. Brinderson
and S. Jones)

"Snapshotting at the Zoo," with LESLIE G.
MAINLAND as Photographer-in-Chief

6.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FISHMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Contd.)

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

6.45 Boy Scouts' Programme: A competition
arranged by the Editor of the Scout

7.0 Mr. FRANK TOWN: "Music in the Theatre"

7.15 THE FOUNDATIONS OF MUSIC

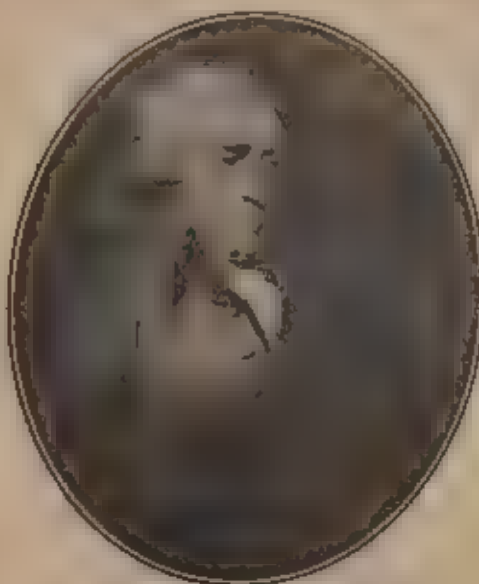
SCHUBERT'S SONGS

Sung by HELEN BENSONNET (Soprano)

7.25 Mr. R. S. LAMBERT: "Pioneers of Social
Progress—I, John Howard and the Cleansing of
the Prisons"

THE civilization of today may not seem a
very beautiful or graceful spectacle, but we
have only to look at the suburbs of a century
ago to realize the magnitude of the horrors from
which we have already escaped. In this series
of talks Mr. Lambert will survey some of the
great achievements in social progress—John
Howard's crusade to cleanse the prisons, Wilber
force's campaign against the slave trade. Over a
century ago the reformer, Shaftesbury's attack
on child labour, and the lesser-known activities
of Chadwick and Layard. This evening's talk
will deal with the greatest feat of all, and many
listeners will no doubt be startled to learn of the
revolting conditions that obtained in our prisons
before Howard's time.

(Continued in column 3.)



National Portrait Gallery

THE PRISONERS' FRIEND.

John Howard, the father of prison reform, is the
first of the pioneers of social progress whose work
Mr. Lambert will describe in his new series of talks

DAVENTRY 5XX PROGRAMME

8.45 CYMANFA GANU

(Welsh Community Singing Festival)

Relayed from Plas Mawr (the Minors')
Institute, Rhodfa-nu-yr-ogor, Wrexham

Solo Harp, SYDNEY ROBERTS
The Singing directed by W. S. GWYNNE
WILLY AUNT

Songs taken from "Canuon y Cymanfa"
(The Welsh Community Song Book)
S.B. from Liverpool

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Shipping Forecast

9.20 THE WELSH NATIONAL DINNER

of the Ceredigion Cymrodorion Society

In Honour of St. David

"Ein Gwestai" (Our Guests)

Proposed by the President

Mr. GWYNNE HUGHES

Responded to by the Rt. Hon.
DAVID LLOYD GEORGE, M.P.

Wales Today and Tomorrow

Proposed by

THE LORD MAYOR OF CARDIFF

Responded to by

Mr. JOHN ROWLAND, C.B.

Music by the HERBERT WALKER ORCHESTRA
Arranged

GLYN HOCKING (Tenor)

JENNIE ELLIS (Soprano)

GWYNETH WILLIAMS will sing "Penillion,"
accompanied by GLYN DAVIES on the Harp

ELIZABETH THOMAS (Telynorews Taw)

S.B. from Cardiff

10.30 DANCE MUSIC

S.B. from London

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

LOLA VASILKOVSKA and her Two Guitarists
BAND

Quintette "The Merry-makers" *See Col. 2*
Regiment *See Col. 2*

7.55 LOLA VASILKOVSKA and her Two Guitarists
Russian Gipsy Songs

8.2 BAND

Suite, "Looking Upward" *See Col. 2*
By the Light of the Polar Star; Beneath the
Southern Cross; Mars and Venus

8.20 LOLA VASILKOVSKA and her Two Guitarists
French and Spanish Songs

8.27 BAND

Selection from "Quo Vadis" *See Col. 2*

8.40 LOLA VASILKOVSKA and her Two Guitarists
Russian Gipsy Songs

8.48 BAND

Swedish Rhapsody *Friedemann*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local Area *See Col. 2*

9.20 BAND

Welsh Selection, "The Leek" *Middleton*

9.30 Speech by the

Rt. Hon. DAVID LLOYD GEORGE, M.P.

Responding to the Toast of "Our Country" at
the Welsh National Dinner at the Cardiff
Cymrodorion Society

S.B. from Cardiff

10.0 VAUDEVILLE

CHARLES L. FISHER

to present

CAROL DALAN and his GYPSY ORCHESTRA

DONALD PALMER

(Character Comedian)

WILL GARDNER

Humorist,

10.30 12.0 DANCE MUSIC: THE SAVOY
ORCHESTRA, FRED ELIZABETH and his Music, and
the SAVOY TANGO BAND, from the Savoy Hotel

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London, W.C.2

Thursday's Programmes continued (March 1)

SWA CARDIFF. 389 M. 850 KC.

10.00 BROADCAST TO SCHOOLS
Mrs. D. PIERCEY DUNN, 'Children of Long Ago—Rome'

10.30 London Programme relayed from Daventry

11.00 MAX ERAND and his BAND
Relayed from the Western Mail Health and Hygiene Exhibition at the Drill Hall

11.50 Pianoforte Recital

12.15 THE CHILDREN'S HOUR St. David's Day

13.00 London Programme relayed from Daventry

13.30 S.B. from London

14.45 FOR BOY SCOUTS; A ST. DAVID'S DAY PROGRAMME by the Cardiff Association Boy Scouts

15.00 S.B. from London

7.45 'THE ROMANCE OF OWEN GLEADOWER'
(Owain Glyndwr)
Patnot, Poet, and Warrior
Written and arranged by E. B. ARLETON
(Continued from p. 1)

- Scenes—
1. Near Tregerant in the year 1369
 2. Within Glyndwr's beautiful home at Bodelarth, twenty years later
 3. The year 1400, within the old fortress of Ederyn Ederuon, near Corwen
 4. A room in the hall of Glyndwr Mortimer
 5. Fohstaf and his company on the road to Ederyn
 6. A Battle Scene—1401
 7. 1412. An old Welsh cottage on a hillside

8.45 THE WELSH NATIONAL DINNER
OF THE CARDIFF CYMRODDION SOCIETY
In Honour of St David
Relayed from
THE CITY HALL, CARDIFF
The Toast: 'Dewi Sant' (St David)
Proposed by the Rev. Dr. H. M. HUGHES

9.15 THE WELSH NATIONAL DINNER
OF THE CARDIFF CYMRODDION SOCIETY
(Continued)
Relayed to Daventry 5XX (9.20-10.30)
Relayed to London (9.30-10.0)

'Ein Gwlad' (Our Guest)
Proposed by the President, Mr. GWILYM HUGHES
Responded to by the
Rt Hon. DAVID LLOYD GEORGE, M.P.
'Wales Today and Tomorrow'
Proposed by the Lord Mayor of Cardiff
Responded to by Mr. JOHN BOWLAND, C.B.
Music by the HERBERT WARE ORCHESTRA
JENNIE HILLS (Soprano)
GLYN HOPKINS (Tenor)
GWILYM WILLIAMS will sing 'Penillion,' accompanied by GLYN DAVIES on the Harp
ELLEN THOMAS (Telynoriau Tawo)

10.30 Local Announcements

10.35-12.0 S.B. from London
(An article on St. David appears on page 34)

The Organs broadcasting from
5GB—BIRMINGHAM—Leeds Picture House
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Office: 33 King St., Covent Garden, W.C. 2. Gerald 2231

2ZY 384.0 M. 700 KC.

12.10 Gramophone Records

4.30 Music by the STATION QUARTET
Overture to 'Serenade'
Waltz from 'The Sleep of Reason is Sanity'
Suite from 'The Sleeping Beauty'
5.0 'Something New from Something Old'
Mollers and Dicks' 'Costs and Drains,' by
Miss V. BRAND

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 app. Market Prices for 1.00.00

6.30 S.B. from London

7.0 Musical Interlude

7.8 'Pioneers of Social Progress' by Mr R. S. JAMES



OWEN GLEADOWER
(or Owain Glyndwr) as he appeared on his own
Great Seal. The romance of the Welsh hero will
be celebrated with a special programme from Cardiff
this evening at 7.45

7.30 HALLÉ CONCERT
Relayed from the Free Trade Hall
Relayed to Daventry Experimental

'THE KINGDOM'
An Oratorio by Sir EDWARD ELGAR
DOROTHY SILE (Soprano)
M. RILEY (Tenor)
JOHN COATES (Tenor)
HAROLD WILSON (Bass)
THE HALLÉ CHORUS: CHOIR MASTER, HASTED
DAVIES

THE HALLÉ ORCHESTRA, conducted by
Sir HAMILTON HARTY
THE KINGDOM will now be called a requiem
to the Apostles. It is a requiem for the
Apostles of the Church, the great men of the
Church, the great men of the Church, the great
men of the Church, the great men of the Church.
The orchestral part is as significant as the vocal
parts, and the whole texture is woven out of
leading motifs, short phrases that stand for
people or ideas in the scheme of the work. The
first vigorous bars of the Prelude, for instance,
stand for the Gospel (the strong theme in the
treble) and the mission of the Apostles as
preachers.

The sections of the work are: I. The names
of the characters are given in the order of their
appearance.

I. IN THE UPPER ROOM
The Disciples and the Holy Women (Catherine
Peter (Bass), Mary (Soprano), Mary Magdalene
(Contralto) and John (Tenor)
The remembrance of the Saviour's words
with His disciples, and of His words to the
choosing of Matthias in the presence of the
Apostles.

II. AT THE BEAUTIFUL GATE
The Mass of Pentecost. Mary and Mary
Magdalene give alms to the blind men, and speak
of Jesus' resurrection, before going to the
House of the Lord.

III. PENTECOST
In the Upper Room. The Disciples and the
Holy Women (Catherine Peter (Bass), Mary (Soprano),
Mary Magdalene (Contralto) and John (Tenor).
The promise that the spirit of the Lord shall
descend, and its fulfilment in the 'rushing of a
mighty wind'.
In Solomon's Porch. The People, John, and
Peter. The marvel of the resurrection. Peter
interprets as the sign of the resurrection.
Christ, whom the multitude crucified, is lifted
up on high. The People, penitent, cry out
'What shall we do?' and Peter bids them
repent and be baptized. At his word they seek
the spirit of grace.

IV. THE SIGN OF HEAVEN
A the People of the Church. The Disciples and
the Holy Women (Catherine Peter (Bass), Mary (Soprano),
Mary Magdalene (Contralto) and John (Tenor).
John tells the people that faith, through Christ, has wrought the miracle.
The People, penitent, cry out 'What shall we do?'
and Peter bids them repent and be baptized. At his word
they seek the spirit of grace.

V. THE UPPER ROOM
In Fellowship. The Disciples and the Holy
Women, with John and Peter.
The people rejoice in the power of the name of
Jesus Christ. Peter tells how the priests ordered
him and John not to speak or teach, but in vain,
and how, nothing being chargeable against them,
they were released.
The Breaking of Bread. The Disciples and
Holy Women, Peter, John, Mary, and Mary
Magdalene.
The celebration of the Holy Communion.
The Prayer. The Lord's Prayer. The final
thought—'Then, O Lord, art our Father, our
Redeemer, and we are Thine.'

8.30 app. A Reading from Plato's 'Allegory'
(translated by E. J. Church)
Socrates' Speech to the Athenians after he
condemned to Death.

Relayed to Daventry Experimental

8.45 app. 'THE KINGDOM'
(Continued)

Followed by
Coronation Anthem, 'The King shall rejoice'

Relayed to Daventry Experimental

9.40 app. CHAMBERS ELGAR (Pianoforte)
A Short Recital from the Works of Arensky
Bizarre Medley, Op. 90, Nos. 1 and 2
Consolation in D
Study in G Flat
Mazurka, Op. 53, No. 4
Elegy in G Minor
Scherzo in B
Scherzo in A
Gavotte, Op. 66, No. 7

10.0 WEATHER FORECAST NEWS, Local Announcements

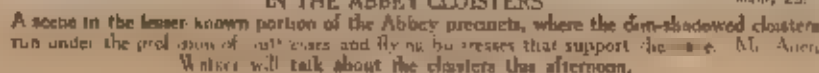
10.20 app. DANCE MUSIC, relayed from
London

11.30-12.0 S.B. from London

2LO LONDON and 5XX DAVENTRY

(3,804,244, 187 W.C.)

To Mr. Percy Scholes, the
B.H.C. Music Club



SONNEN'S CIRCUS CLUB DANCE
BAND, under the direction of
RAMON NEWTON from Circus
CL

Friday's Programmes continued (March 2)

5WA CARDIFF. 353 M. 800 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Isaac J. Williams: Travel Talks on Art—Salzburg—the German Jewry

5.0 THE DANCERS, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 ORGANS REPILED BY ARTHUR F. SING

Relayed from the Central Hall, Newport
A Fantasy of Happiness
A. J. Williams: Travel Talks on Art—Salzburg—the German Jewry
Selection from 'Judas Macbeth'

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

10.0 THE HEATH VERMAIN

'To gain the love of man or woman, go to the heart of the Vermain when it is flowered near the full of the moon'

(Quoted by C. J. S. Thompson in 'The Mysteries and Secrets of Magic')

7.0 S.B. from London (9.30 Local Announcements)
P. J. Williams: Travel Talks on Art—Salzburg—the German Jewry
P. J. Williams: Travel Talks on Art—Salzburg—the German Jewry

Reveries, MacDowell, arr. Alder

10.10 'A MARRIAGE HAS BEEN ARRANGED

A Play by ALFRED SYTHES
Mr. Harrison Crockett, Lady Anne de Vaux, Mary West, Scene, the conservatory of No. 304, the street

Lord Close on the play
Lady Anne de Vaux, the conservatory leaving a room of Mr. Harrison Crockett, who is a wealthy and the most unscrupulous aristocrat could desire. A ball is in progress and deafening music is heard in the distance.

Two
La Bohème, arr. Alder

10.45-11.0 VIOLIN E-SLEX AND TUCKER
The Singing Violinist

2ZY MANCHESTER. 284.6 M. 780 KC.

3.0 C. B. HAY (Pianoforte)
Prelude and Fugue in A Major
Bach, arr. 1

Andantino
W. J. Williams: Travel Talks on Art—Salzburg—the German Jewry
And A. J. Williams: Travel Talks on Art—Salzburg—the German Jewry
Prelude in F

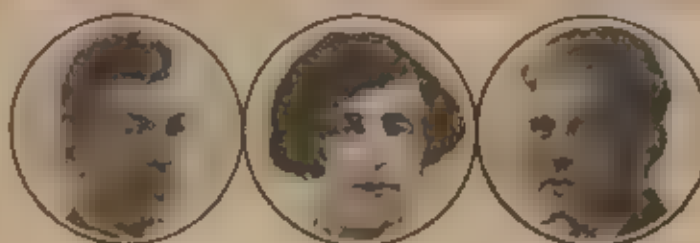
3.25 London Programme relayed from Daventry

3.45 Music by the STATION QUARTET
Ave Maria, Bach, arr. Gounod
Spring Song, Mendelssohn

3.55 BROADCAST TO SCHOOLS
Reading 'Humbly, the best of the Saxon Kings' by Ian Liffan

4.0 Prof. T. E. Pyle: The Dawn of History—VII, The Old Sea-Lovers

4.20 QUARTET
Selection from 'Pavane and Nocturne' by Gounod
Excerpts from 'The Old' Ballet
March, 'Lorraine', Gounod



HEBREW MELODIES FROM MANCHESTER.

The three of us who take part in this interesting programme are: Nathan Joseph (left), Reba Cohen and Louis Cohen (right).

6.0 Mr. ALBERT BERMAN
'In Whirl' May's
Greatest Invention'

5.15 THE CHILDREN'S HOUR: Request Songs by
'Town and Country' (Haydn Wood), song by
and others

6.0 ORCHESTRAL MUSIC
Relayed from the Carlton Restaurant

6.30 S.B. from London

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

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

10.0-11.0 HEBREW MELODIES

LOUIS COHEN (Vocal)

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

Hebrew Melody

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THE CATHEDRAL TOWERS OF SALZBURG.

seen from the quadrangle of the old Benedictine Abbey of Saint Peter. Mr. Isaac J. Williams will describe Salzburg in his 'Travel Talks on Art' from Cardiff this afternoon.

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

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS

Mr. GREGORY W. PAGET: 'Adaptations in Nature—J. Adaptations in Man and Animals' (continued)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD. 277.8 M. & 262.1 M. 1,080 KC. & 1,150 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS

Dr. C. B. FAWCETT: 'The Geology of the British Empire—(a) The Geology of Lands and Peoples'

4.15 AN AFTERNOON CONCERT

Mr. J. H. FORTICK (Vocal)
C. B. HAY (Pianoforte)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Charlie, Charlie, by Mr. R. D. Green

6.0 London Programme relayed from Daventry

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

10.0-11.0 S.B. from Manchester

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6KH HULL. 284.1 M. 1,030 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

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

10.0-11.0 S.B. from Manchester

Programmes for Friday.

6BM BOURNEMOUTH. 225.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
3.0 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

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

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 Local
3.0 Local Programme relayed from Daventry
3.30 S.B. from London 9.30 Local Announcements
3.45 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

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

12.0-1.0 London
2.20-4.5 Mr. S. H. Hilditch - What is the
3.0 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

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

12.0-1.0 Local
3.0 London Programme relayed from Daventry
3.30 Mr. B. Penrose - Notes on the
3.50 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

Northern Programmes.

5NO NEWCASTLE. 250 M. 1,000 KC.

12.0-1.0 Local
3.0 Local Programme relayed from Daventry
3.30 Mr. B. Penrose - Notes on the
3.50 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

5NC GLASGOW. 275.2 M. 1,080 KC.

12.0-1.0 Local
3.0 Local Programme relayed from Daventry
3.30 Mr. B. Penrose - Notes on the
3.50 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

2BD ABERDEEN. 250 M. 1,000 KC.

12.0-1.0 Local
3.0 Local Programme relayed from Daventry
3.30 Mr. B. Penrose - Notes on the
3.50 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

2BE BELFAST. 250 M. 1,000 KC.

12.0-1.0 Local
3.0 Local Programme relayed from Daventry
3.30 Mr. B. Penrose - Notes on the
3.50 Local Programme relayed from Daventry
5.15 The Children's Hour
6.0 Local Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

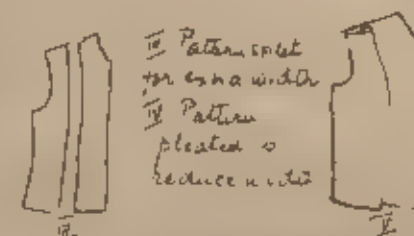
Something New from Something Old.

The art explains Miss V. Brand's work on Thursday, February 23. Listeners will remember that Miss Brand advised them to use this when adapting paper patterns for the renovation of coats and dresses.

Altered on 5.6.24 on Paper Patterns.



Pattern Pleated to match
Pattern Split for extra width



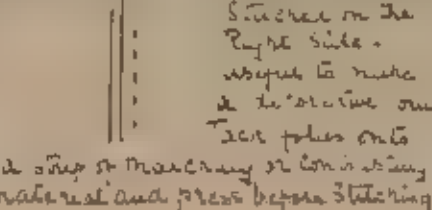
Pattern Pleated to match
Pattern Split for extra width



Pattern Pleated to match
Pattern Split for extra width



Pattern Pleated to match
Pattern Split for extra width



Pattern Pleated to match
Pattern Split for extra width



ONLY Pomeroy could have evolved this perfume so refined, so fragrant, so effective. It reflects their unique experience as London's leading practical Beauty Experts for more than 25 years.

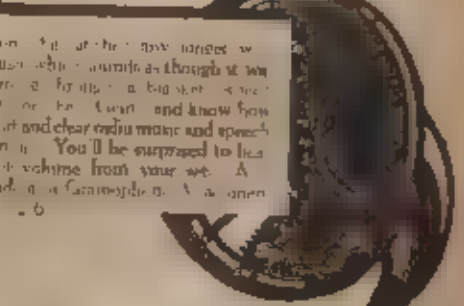
POMEROY Day Cream

It makes the skin soft, smooth, and red, and does not dry out the skin. It is the best of all day creams.

2/6 vases and 1/- tubes

MRS. POMEROY LTD., 29 Old Broad Street, London, W 1

Now you can get the results you've always wanted



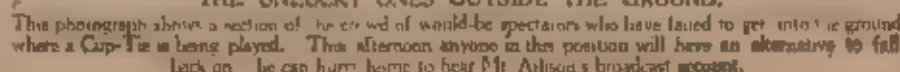
Orphean GEM

Finished in Brown to match your set
FULL SIZE 30 ONLY
MARVELOUS

0.004-2 M. 197 105.7

С.И.С. 1998

BECHTOLD'S BOYS
Sung by
HELVY HINCHERL
(Soprano)



completely awarded to

RAT TO REMEMBER ONE OF THE BRIGHTEST FEATURES of the broadsheet programmers, and a new review on the air is as eagerly awaited by its own audience as a new review on the stage. Tonight's presenter, MORRIS HARVEY, a former *Mail* critic, French, who has written the "Book," is one of the most reliable of humorists. He has ample experience of the stage and screen. The cast includes many leading favorites, as in *Mr. Harveys*. Morris Harvey, probably the cleverest revue writer in the country, writes the material, and the personal attention to the quality that gave it such a reputation with the audience.

MUSIC: THE SAVOY ORCHESTRA, PAUL ELKIND:
1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-2636-2637-2638-2639-2640-2641-2642-2643-2644-2645-2646-2647-2648-2649-2650-2651-2652-2653-2654-2655-2656-2657-2658-2659-2660-2661-2662-2663-2664-2665-2666-2667-2668-2669-2670-2671-2672-2673-2674-2675-2676-2677-2678-2679-2680-2681-2682-2683-2684-2685-2686-2687-2688-2689-2690-2691-2692-2693-2694-2695-2696-2697-2698-2699-2700-2701-2702-2703-2704-2705-2706-2707-2708-2709-2710-2711-2712-2713-2

Saturday's Programmes continued (March 3)

5GB DAVENTRY EXPERIMENTAL

(491.0 MC. 810 MC.)

3.30 VIOLIN

The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

3.30 VIOLIN
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

4.30 CHAMBER MUSIC
From Birmingham
The BRATHWELL HEWITT TRIO. ARTHUR LATTER.
Violin: JONAS HOOK ('Cello); BRATHWELL HEWITT (Pianoforte)
Trio in A Minor (In memory of a great Artist)

5.10 OLIVE STURGES (Contralto)
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

5.20 TALK
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

5.35 OLIVE STURGES
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

5.45 THE CHILDREN'S HOUR
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

6.30 TIME SIGNAL, GOLF, WEATHER FORECAST, FIRST-CLASS NEWS
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

6.50 SOME BIRTHDAY MUSIC
From Birmingham
The BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
A Birthday Overture
Miranda Boudes (Soprano)
A Birthday
A Birthday Song

7.10 ORCHESTRA
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

7.25 ORCHESTRA
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

7.45 ORCHESTRA
The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

8.0 DANCING TIME

10.0 WEATHER FORECAST

10.15 SPORTS TALK

10.20 A MILITARY BAND CONCERT

The WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
NORMAN VENNER (Baritone)

BAND
Overture to 'Euryanthe' ... Weber
The plot of the Opera Euryanthe was made out of a confusion of ...
The Golden Vanity (Folk Song) arr. L. B. ...
To the Moon ...

10.28 NORMAN VENNER
The Golden Vanity (Folk Song) arr. L. B. ...
To the Moon ...

10.34

The following programmes will be broadcast on 5GB DAVENTRY EXPERIMENTAL (491.0 MC. 810 MC.)

10.48 NORMAN VENNER
Eleanor ...
Life and Death ...

10.54 BAND
Ballet Suite 'The Swan Lake' ...
Valse, De ...

11.5 NORMAN VENNER
A Sailor's ...
... Horn ...

11.10-11.16 BAND
Two Slavonic Dances, Nos. 10 and 11 ...

10.48 NORMAN VENNER
Eleanor ...
Life and Death ...

10.54 BAND
Ballet Suite 'The Swan Lake' ...
Valse, De ...

11.5 NORMAN VENNER
A Sailor's ...
... Horn ...

11.10-11.16 BAND
Two Slavonic Dances, Nos. 10 and 11 ...

(Saturday's Programmes continued on page 422)

'PHONE RENT FREE!

Your Telephone Rental Paid for a Year

TO call attention to the advantages and cheapness of Telephone Service in the home, the Telephone Development Association has decided to pay the first year's rental in a number of cases selected at random.

Full details, with Free Entry Form, will be supplied on personal application at St. James No. 47, New Hall, at Olympia or on receipt of stamped 1½d. addressed envelope at address below.

Even if you are not one of the lucky winners in the list published in the 'Daily Mail' on April 2nd next (last day for closing entries, March 24th) you will find a telephone in your home nowadays is a necessity.

Send for Entry Form NOW!

enclosing 1½d. stamped addressed envelope.
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12D, Bedford Street, Strand, London, W.C.2.
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A PENNY

for each local call you make.

2/6 a WEEK

for Rental. Even for calls outside London area.

Saturday's Programmes continued (March 31)

SWA CARDIFF. 283.0 M. 1,000 KC.

3.30 London Programme relayed from Daventry
4.45 MAX EDWARD and his BAND
The Western Mail Health and
H. m. Exhibition at the Docks Hall

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. P. EDWARD FLY, 'Flutterings' from
Monte Carlo

7.15 S.B. from London

7.25 Captain A. S. BURN, 'The Rugby Inter-
national Championship'

7.45 WRITERS OF MUSICAL COMEDY - II

The Music of LIONEL MONCKTON
THE BEATON ORCHESTRA
Selection from 'The Cuckoo'

LELY TURNER Soprano;
The Pipes of Pan ('The Arcadian')
Tony from America ('The Quaker Girl')

CHORUS
Waltz, 'A' ('The Quaker Girl')
March, 'Sold' ('The Quaker Girl')

JOHN ROUSE (Baritone)
Glad to see you're back ('Bene-a-Bro')
At dawn Peradilly ('The Arcadian')

CHORUS
Waltz, 'The Dancing Mistress'
One-step, 'Moonstruck' ('Our Miss Gibbs')

LELY TURNER and JOHN ROUSE
One-step, 'Our Miss Gibbs'
'Quaker Girl' ('The Quaker Girl')

CHORUS
One-step, 'The Porcupine Patrol'

LELY TURNER
Chalk Farm to Catberwell Green ('Bene-a-Bro')

ORCHESTRA
Selection from 'A Country Girl'

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

22Y 284.0 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
'The Rose and the Ring'
(Theobald). Adapted for
broadcasting by G. E.
Hodges. Performed by the
Station Repertory Players.
Songs by Harry Honyewell.
Inter-quest Pieces played by
the Bandone Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ALAN GRAY, 'The 100 Years'

7.15 S.B. from London

7.45 A LIGHT ORCHESTRAL CONCERT

Conducted by T. H. MONTGOMERY

Orchestra to 'Euryanthe' (Wagner)
'Early Sketches' (Foulds)

Mrs. B. JOHNSON (Actress-Entertainer)
1. 'The 100 Years' (Repet)

ORCHESTRA
Overture to 'Othello' (Wagner)

Mrs. B. JOHNSON
In a further Interlude

ORCHESTRA
Ballad Music from 'The Two Orpheans' (Messager)

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

9.35 A PROGRAMME OF SONGS AND

By COLERIDGE TAYLOR

Conducted by T. H. MONTGOMERY

Songs from Music to 'Othello'

PHILIP MONTGOMERY music to 'Othello' was written for
the production of the play at His Majesty's
Theatre in 1911. Afterwards some of the music
was made into an Orchestral Suite (1912).
In its complete form, five (1912).
Children's Interlude, Funeral March, The Willow
Song, and, Military March.

WALTER HARRIS 'Tune' with Orchestra

CHORUS
Little Concert Song

WALTER HARRIS
Life and Death

She tested by the broken brook
Unwound of its roses

ORCHESTRA
Ballad Music from 'Hawthorne'

10.30-12.0 S.B. from London

6LV LIVERPOOL. 287.0 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.35 'THE SWISS FAMILY ROBINSON'
(Episode IX)

Adapted for broadcasting by MICHAEL A. LEVY

Cast
The Mother ... Mrs. FRED WILKINSON
The Father ... J. P. LAMONT
The Son ... OLIVE WOOD
The Daughter ... JACK

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.0 S.B. from Nottingham

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

2LS LEEDS-BRADFORD. 277.0 M. 1,000 KC. & 1,100 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.0 S.B. from Nottingham

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

6FL SHEFFIELD. 273.0 M. 1,100 KC.

3.30 London Programme relayed from Daventry

5.15 'THE YOUNG KING COLE'

A Play by USA REDDING

Cast
W. HARRIS
F. WILKINSON
J. P. LAMONT
O. WOOD
J. JACK

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.0 S.B. from Nottingham

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.0 S.B. from Nottingham

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

Saturday's Programmes continued on page 424.



THE SIXTH ROUND OF THE FA CUP

Everybody interested in sport will want to hear Mr. Allison's running commentary on the sixth round of the Cup which will be broadcast from London, Daventry and other stations this afternoon. This is the plan to which he will refer

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Saturday's Programmes continued (March 3)

(Continued from page 422.)

5BM BOURNEMOUTH. 330. M. 620 KC.

3.30 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 6090 KC.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 8.30 S.B. from London
 8.0 LEICESTER BRASS BAND FESTIVAL
 (The De Montfort Hall, Leicester
 Relayed to London and Deventry
 [For full details see London Programme])
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 760 KC.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR A Cornish Drama
 (The Cornish Drama Society, Plymouth)
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Items of Naval Interest; Sports Bulletin)

6ST STOKE. 704.1 M. 1,020 KC.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX STAMFORD. 204.1 M. 1,020 KC.

3.30 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 Mr. J. W. Thomas Association Football
 Times
 7.15 S.B. from London
 7.45 S.B. from Cardiff
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5ND NEWCASTLE. 335 M.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Items of Naval Interest; Sports Bulletin)

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0 S.B. from London (9.30 Items of Naval Interest; Sports Bulletin)

5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2BD ABLERTON. 345 M.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2BE BELFAST. 331 M.

3.30 London Programme relayed from Deventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Deventry
 6.30 S.B. from London
 8.0 S.B. from Nottingham
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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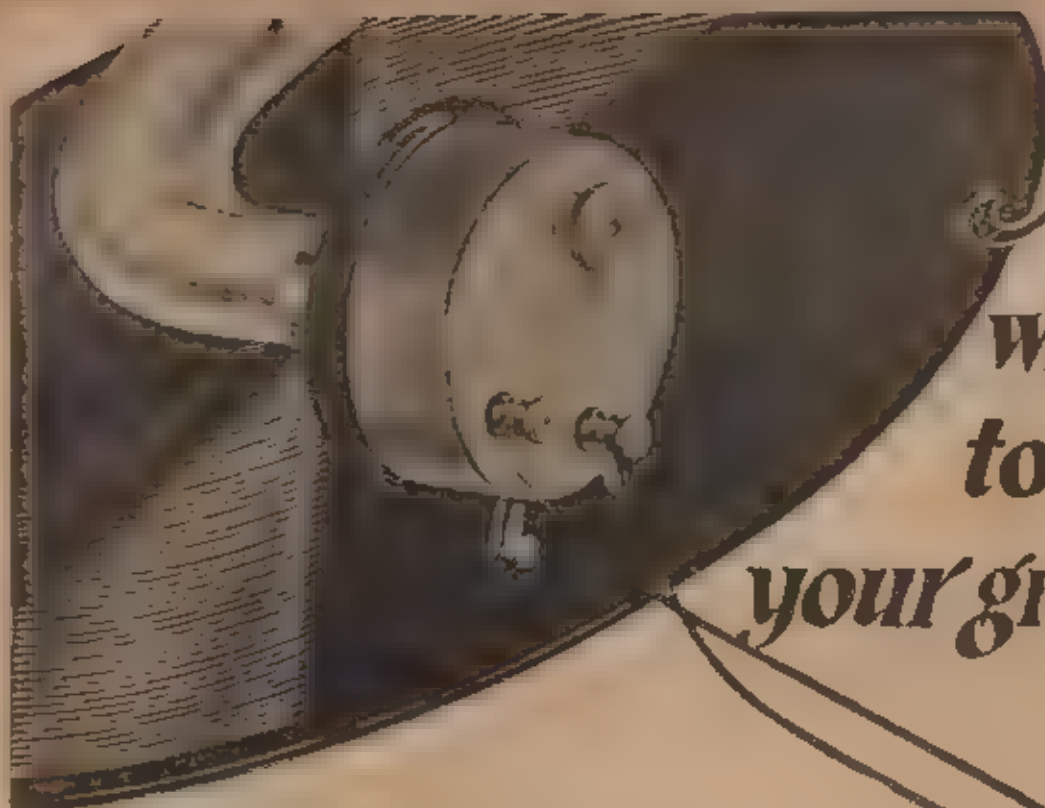
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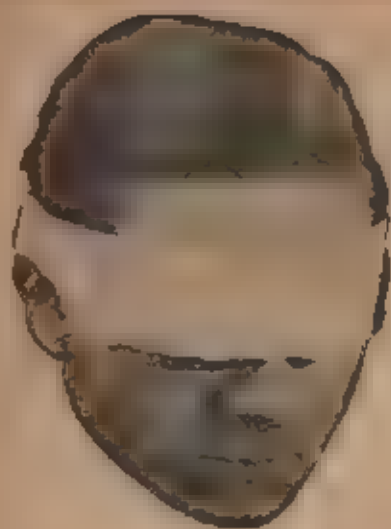
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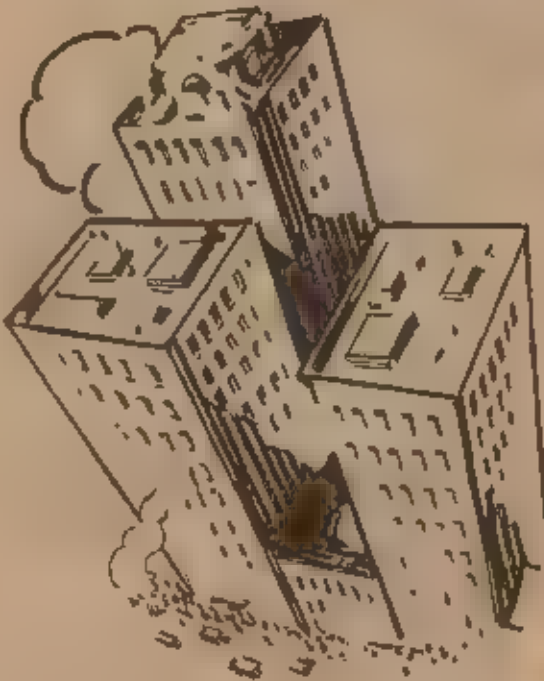
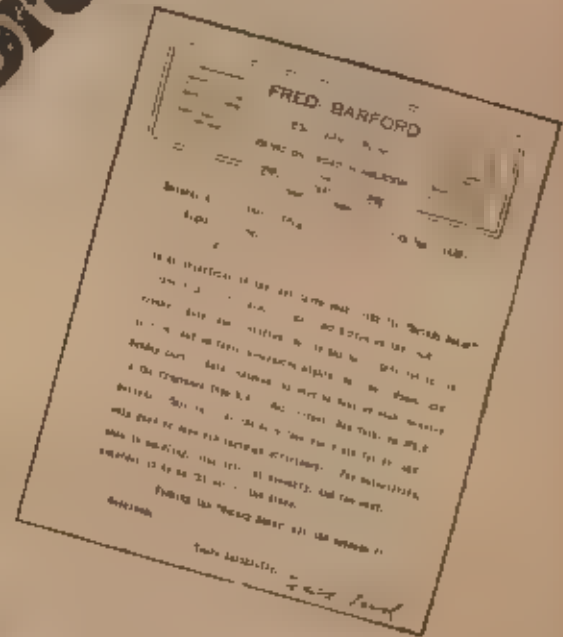
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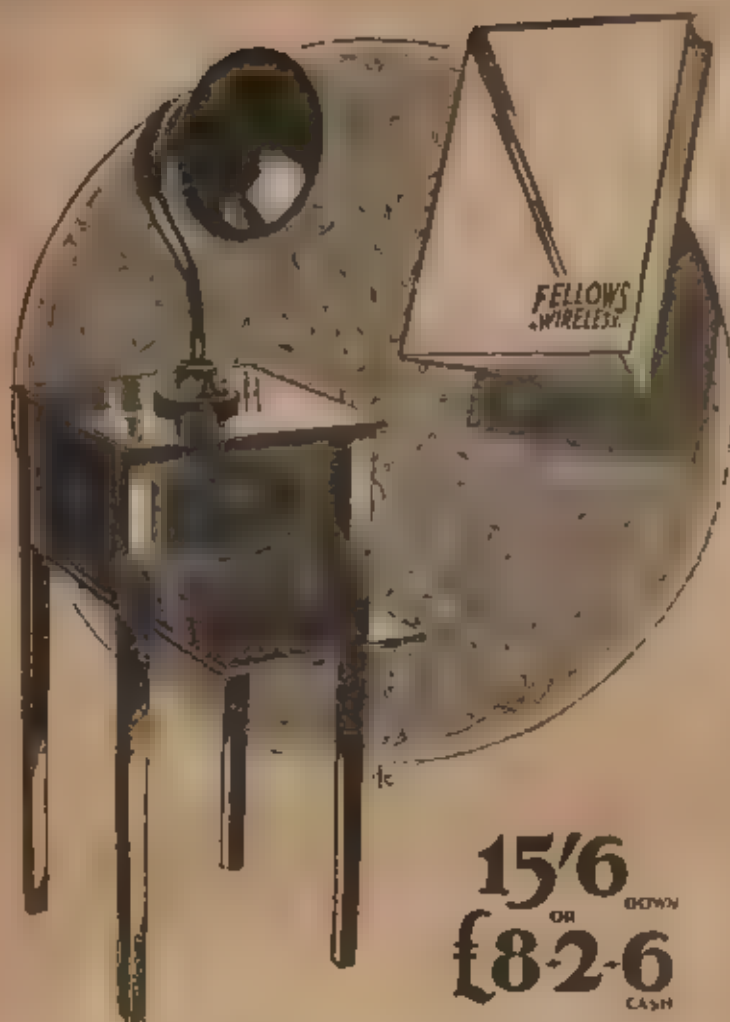
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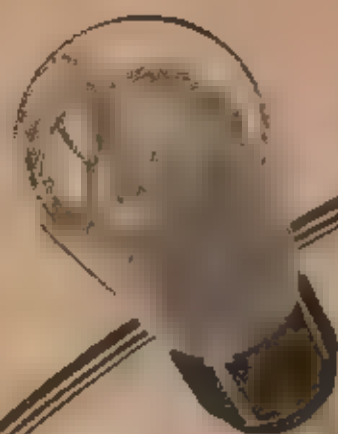
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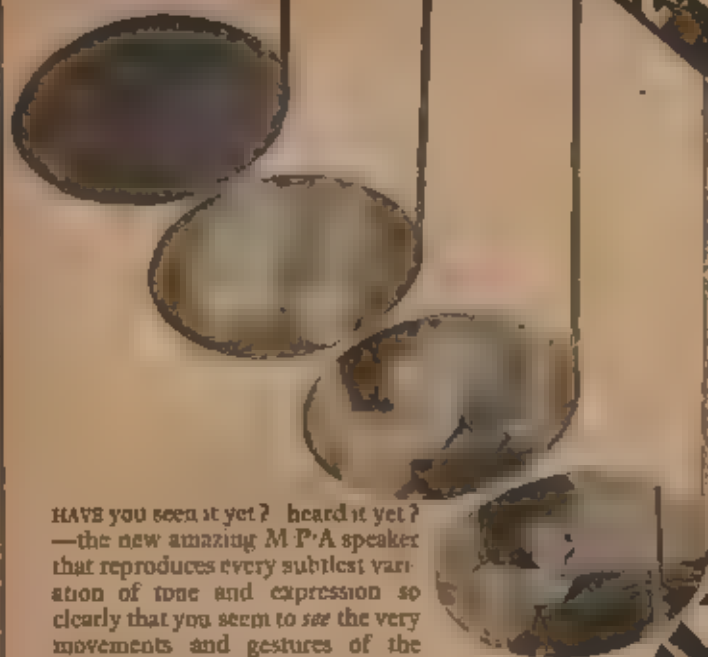
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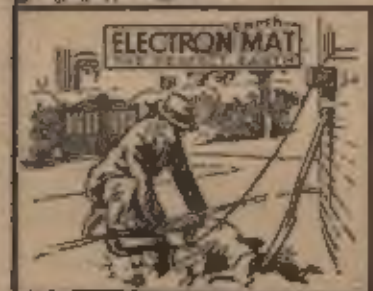
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