

EVERY PROGRAMME FROM EVERY STATION (March 4-10)



The Journal of the British Broadcasting Corporation.

Vol. 18. No. 231. [Registered at the G.P.O. as a Newspaper.]

MARCH 2, 1928.

Every Friday. Two Pence.

What Do You Listen For?

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This series of articles will be continued in next week's issue, with an article by

HERMAN KLEIN,

entitled

'What do you listen for in singing?'

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

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

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

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

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

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

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

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

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

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

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

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

RICHARD CAPELL.

A Wider Scope Than Wesley's,

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

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

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

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

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

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

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

I wonder if it is realized that in a quarter

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

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

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

I would suggest that what we most need is to bring an element of faith into the subject of wireless services. Imagine a congregation of a thousand people, such as assemblies in many churches from which services are broadcast, or a studio choir of a dozen people, who are praying that they in company with the preacher may rightly give the message of the evening and make use of the opportunity which is before them. So far as I can see at present, it is by the B.B.C. that the everlasting Gospel of Christ is today being brought right into the homes of our people, and I wonder whether it is inconceivable that the time may come when by means of the broadcast services our whole country will be called back to those standards of the highest and the best which at times we seem to have forgotten. As these services are still more widely used and appreciated, so will they be developed and improved to meet the needs of ordinary men and women.



'DICK' SHEPPARD.

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

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

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



BOTH SIDES OF THE MICROPHONE

An Operatic Revival.

THE next opera in this year's Broadest Season is Méhul's *Joseph and His Brethren*. Who was Méhul and to what age does he belong? He was born in the middle of the eighteenth century in a village in the Ardennes, the son of a cobbler who was too poor to be able to have him educated. His passion for music was quickly aroused and, after learning as much as local organists could teach him, he went ambitiously to Paris, where he became a pupil of Gluck, whose operas had made him the idol of the capital. Méhul, after a first success with his opera *Épiménide* and *Carlin*, went on to compose no less than twenty-four operas and to step into the shoes of his master. His genius was for orchestration. He carried on Gluck's work with even greater skill, and restored opera *conique* to the position from which it had degenerated. He was, during his lifetime, immensely popular and a great figure in Parisian life, where the composer of the moment always enjoys the adoration of the crowd. *Joseph and His Brethren* will be broadcast from 6.45 on Monday evening, March 12, and from London, Coventry, etc., on March 14.

This Year's Boat Race.

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

Programmes from the Continent.

SUNDAY and Monday, March 11 and 12, will mark the inauguration of the first international relays. At 10.15 on the first day, we are to have a broadcast from Liège, Belgium, by the 'Legia' Choir of 225 voices. The three items included in this twenty-five minute broadcast, which has been arranged by Radio Belgique, are *Les Emigrants* (The Emigrants) by Gervais, *La Vieille Chanson* (The Old Song) by Redonx and *La Rossignol* (The Nightingale) by Gretry. On the following evening, the Cologne station of the Werrag is relaying to us the Second Act of *The Marriage of Figaro*. This will be a Studio performance—and a good one, for Cologne is famous for operatic broadcasts.

Our Programme for Cologne.

A FORTNIGHT since I gave a preliminary note on this experiment. My paragraph has drawn a number of replies from listeners who appear to appreciate the boundless possibilities of the system of international relays to which Liège and Cologne broadcasts will be a prelude. Our concert, which is to go by land-line to Cologne on Tuesday, March 13, by way of returning the compliment, will be given by Anthony Bernard and the London Chamber Orchestra. This will be broadcast from 6.45. The choice is an appropriate one, for there are few orchestras which 'come over' so finely as this and few which so sympathetically interpret old English music, various items of which are to have a place in a programme which also includes Mozart and Haydn. The singer will be Gladys Palmer—in old English airs and songs by Delius.

Doctor, Circus-Rider, and Dramatist.

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

The Million Which Melted.

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

Polishing of Accent.

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

Sandler for London.

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

A Great Poet on a Great Playwright.

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

For Women Listeners.

ON Thursday, March 16, Miss Violet Brand will continue her welcome series on 'Something New for Something Old' with a talk on 'Clothes for the Small Boy.' In connection with this talk, the B.B.C. is publishing a simple paper pattern, which will enable listeners to make up boys' knickers for various sizes. This pattern can be obtained by filling in the coupon which you will find on page 470 and sending it to the B.B.C., Savoy Hill, London, W.C.2, together with 3d. in stamps.

When Machinery Came.

IT is difficult to realize that, only a hundred years ago, following upon the industrial revolution, the conditions of society, especially in the new industrial regions, were abominable beyond description. The slave ship, child labour in factories and mines, unspeakable prisons, the utter lack of precautions against disease—these were a few of the evils which attended the birth of the Age of Machinery. A good many listeners may care to possess, if only for its illustrations, the pamphlet which is issued by the B.B.C. in connection with the series of talks which Mr. R. S. Lambart is giving on 'Pioneers of Social Progress.' These talks are arousing considerable discussion. I hear, for instance, that an important Co-operative Society in the Midlands is offering prizes to its members for essays written in connection with the talks. Particulars of how to obtain the pamphlet—and any other of the B.B.C.'s publications—will be found on page 471.

A Story from Ruby M. Ayres.

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

BOTH SIDES OF THE MICROPHONE



The Power of Music.

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

Gipsy Songs of the New Forest.

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

The Laurie Letters.

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

The Loveliest of Trades.

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

The Halle Pension Fund.

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

A Magnificent Abbey.

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

Sir Henry Wood at Bristol.

A SYMPHONY Concert conducted by Sir Henry Wood is to be relayed by Cardiff from the Colston Hall, Bristol, on Tuesday, March 27. The orchestra will be drawn from members of the Cardiff Station and the Bristol Symphony Orchestras, with Flora Woodman and Maurice Cole as soloists. The programme includes a modern arrangement by Sir Henry of Bach's *Orchestral Suite No. 3*, Beethoven's Fifth Symphony, Rimsky-Korsakov's *Capriccio Espagnol*, the second of Elgar's *Wand of Youth* suites and the Mozart Piano Concerto No. 2 in A. The profits of this concert are, I understand, to go to the Lord Mayor of Bristol's Hospital Fund. It will also be heard from G.B.

An Electrician's Vade Mecum.

EVERYTHING for the Electrician might well be the sub-title of *The Practical Electrician's Pocket Book*, 1933, recently published by Routledge at the price of 2/6. And it really does fit the pocket. I've tried.

Liverpool's Bach Celebration.

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

A New Experiment.

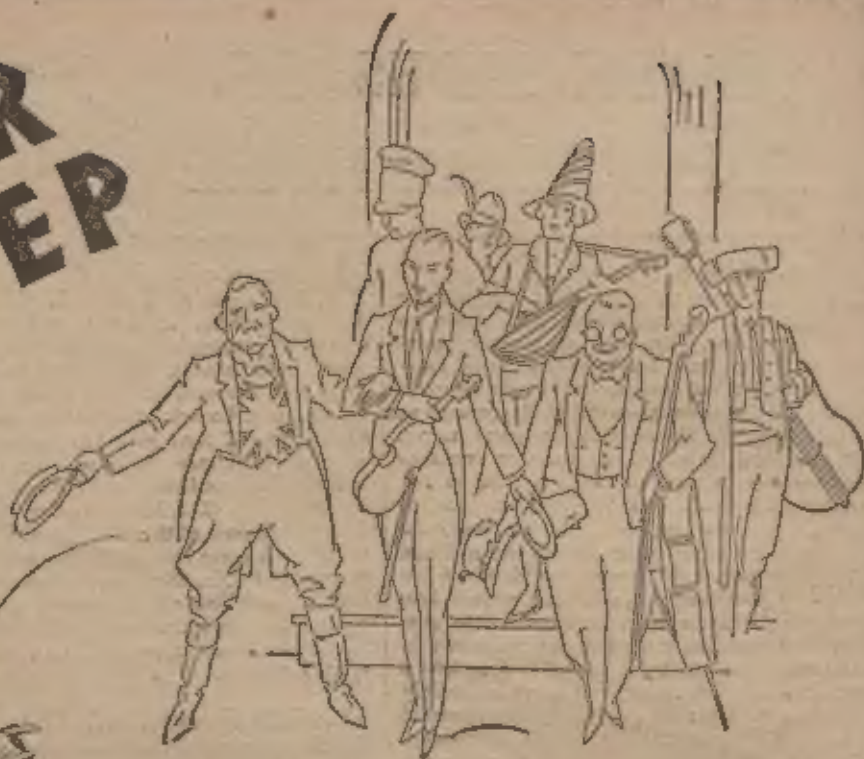
AN attempt is to be made in the near future to bridge the gap between the provision of items in the programmes for children and 'grown-ups.' This will take the form of a series of experimental talks for boys and girls between the ages of 14 and 18—'Charlie' Buchan on 'Football and Sportsmanship,' Alexander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

Reading Aloud.

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

'THE ANNOUNCER.'

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The Talk of the Week, No. 7.

The Lovable Bear.

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

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

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

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



Portrait by Anton von Werner, Berlin, 1872.

JOHANNES BRAHMS.

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

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

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

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

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

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

(Continued on page 453.)

PROGRAMMES for SUNDAY, March 4

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

3.30 A MILITARY BAND CONCERT

ROSE HIGNELL (Soprano); KENNETH
ELLIS (Baritone)

THE WHOLENESS MILITARY BAND

Conducted by

H. WALTON O'DONNELL

Philadelphia Festival March Wagner

3.42 ROSE HIGNELL

Happy Land of Love

Judge Robinson

Spring's Awakening Santerson

3.50 BAND

The Night of the Bumble

Ben

Hyten to the Sun

Dance of the Tumbler

Miscellaneous

Kenneth Ellis

4.0 KENNETH ELLIS

Though Faithless Men (La Eterna)

Melody

Sombre Woods Lully

4.8 BAND

Overture to 'The Sicilian Vespers'

Verdi

4.19 ROSE HIGNELL

Town and Country Haydn Wood

Piper Tune Carew

Over the Meadow Montague Phillips

Sun Flakes Montague Phillips

4.25 KENNETH ELLIS

Ships of Yule Martin Shaw

A Banjo Song Sidney Homer

Border Ballad Cowen

4.34 BAND

Suite Lovelock

March; Pastoral Intermezzo; Valse

4.46 ROSE HIGNELL

Piper of Love Carew

May Morning Denon

4.54 BAND

Tone Poem, 'Finlandia' Sibelius

5.2 KENNETH ELLIS

Thou art risen, my beloved .. Coleridge-Taylor

Ave Maria Percy Kahn

5.10 BAND

Two Norwegian Dances, Nos. 2 and 3 Grieg

Wedding Day at Troldhaugen

5.20 READINGS FROM THE OLD TESTAMENT

'Practical Wisdom'

Proverbs vi, verses 6-23

5.30-5.45 A Missionary Talk: Miss MILDRED

CABLE, 'The Dancing Rituals of the Tibetan

Lamas'

THE 'Forbidden Land' of Tibet is becoming

more accessible nowadays, and several

European travellers have penetrated it in recent

years. Few women, however, can rival the

record of Miss Cable, who, with two other women,

made a remarkable journey across Central Asia

from the isolated Chinese province of Kansu

to Siberia, a journey recorded in their interest-

ing book, 'Through Jade Gate and Central

Asia.' By far the most interesting of all their

experiences on this adventurous trek was their

visit to Tibet, which they were able to enter as

unlike most travellers, they approached it from

the Chinese side. In her talk this afternoon

Miss Cable will describe the strange ritual dances

that the Tibetan lamas perform, fantastically

garbed in curious vestments and vast and

grotesque masks.

(Picture on page 445.)

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)



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PRACTICAL WISDOM.—Proverbs vi, 6-23.

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

SERVICE

8.0

Hymn, 'Holy, Holy, Holy'

Bidding to Prayer

Psalm No. 23

Lesson

Hymn, 'Be Thou my Guardian'

What is God like?—(I)

The first of a series of Three linked addresses to be given on succeeding Sundays from the pulpit of St. Martin's, by the Rev. Eusebius Southam

Prayers

Hymn, 'Abide with Me'

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Residential College for Working Women, by Miss SYBIL THORNDIKE

MUCH has been done of late to provide opportunities of higher education to working men, but working women are not provided for on the same scale. When, therefore, the Franchise

DAVENTRY 5XX PROGRAMME

9.5 NEW HYMNARY RECITAL

By the GLASGOW ORPHEUS CHOIR

Conducted by HUGH S. ROBERTSON

S.B. from Glasgow

9.30 SPENCE MALCOLM (Violin), ANDREW

BEYRON (Pianoforte)

Sonata Janse

10.0 GLASGOW ORPHEUS CHOIR

How sweet the moonlight sleeps Wood

The Knight's Tomb Stanford

The Nightingale Tchaikovsky

Cradle Song Armstrong, Gibbs

CENTRAL SOLO (Two Voices)

AGNES DUNCAN and MARGARET FERGUSON

He was despised ('Messiah') Handel

MALE VOICES

Swing low, sweet chariot arr. Warrell

FEMALE VOICES

Music, when soft voices die Robertson

CHORALE

Jesus, Joy of men's desiring Bach

10.30 EPILOGUE

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

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

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

9.5 HARMONY CLUB

MARGOT HINNENBERG-LEFVRE

(Soprano)

THE VIRTUOSO STRING QUARTET:

MARGHERITA HAYWARD (1st Violin),

EDWIN VIBOU (2nd Violin), RAY-

MUND JEREMY (Viola), CEDRIC

SHARPE (Violoncello)

Quartet in E Flat, Op. 61, No. 6 Haydn
(1) Moderately quick; (2) Slow; (3) Minuet;
(4) Very fast

9.25 MARGOT HINNENBERG-LEFVRE

Concert Air, 'Bella mia bambina addio' .. Mozart

9.40 QUARTET

Romance and Intermezzo from String Quartet,

Op. 27 Grieg

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

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

9.50 MARGOT HINNENBERG-LEFVRE

Erwartung Schönberg

Schenk mir deinen goldenen Kuss

Erhebung

Waldesruhe

10.0 QUARTET

String Quartet, Op. 10 Debussy

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

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

It is in four Movements.

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

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

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

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

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

10.30

EPILOGUE

Sunday's Programmes continued (March 4)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 510 MC.)

TRANSMISSION FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED.

3.30 A SYMPHONY CONCERT

BRATHUR HARRISON (Violoncello)

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

Overture, "Agrippina" Handel

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



HERMANN SCHERCHEN

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

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

There are four Movements. First Movement. This has a fine, rather long, slow introduction, followed by the gay Movement proper.

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

Third Movement. This is a brilliant Scherzo, with a capital contrast in its calm second section (the "Trio").

Fourth Movement. The fun continues, with other qualities mingled, a rude boisterousness being one.

4.0 BRATHUR HARRISON and Orchestra

Violoncello Concerto Dello, DELIUS Concerto for Pianoforte, Violin, and Cello are very different

works from the older Concertos, that involved a good deal of display by the soloist. He condenses his thoughts into one Movement, which contains sections roughly corresponding to the three Movements of the older Concerto form, yet sometimes, as in this work, more unified in mood. The spirit of meditative beauty informs this Concerto, beauty that is luxuriously given out. Its fresh, cool charm of melody and richness of harmony are restful and refreshing. The Concerto was published in 1921, and Miss Harrison was the first to perform it—at Vienna.

4.20 ORCHESTRA

Concerto for Orchestra (Op. 38) Hindemith
PAUL HINDEMITH (born 1895) began as a Violin and Viola player, and now plays the Viola in the Amur Quartet. He led the orchestra in the Opera House at Frankfurt, and from 1915 to 1923 conducted there.

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

In this work, which was first heard at a Promenade Concert in 1925, Hindemith treats the idea of the solo group more freely than the older composers. His solo group at the start is a Violin, Oboe and Bassoon.

In the First Movement he weaves strands of tone together in a striding, dancing style.

The Second Movement, planned to go straight on without pause, is even livelier.

The Third Movement is a March for Woodwind only.

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

4.40 Seventh Symphony Beethoven

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



By courtesy of Pathé Pictures

THE DANCING LAMAS OF TIBET

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

5.20 READINGS FROM THE OLD TESTAMENT (See London)

5.30-5.45 MISSIONARY TALK (See London)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0 SERVICE (See London)

8.25 THE WEEK'S GOOD CAUSE (See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A LIGHT ORCHESTRAL CONCERT

From Birmingham

THE HERMESIAN STUDENT ORCHESTRA Conducted by JOSEPH LEWIS

Overture to "Preciosa" Weber

MAVIS BENNETT (Soprano)

Sleeping Flowers Saint-Saëns
The Nightingale Saint-Saëns

THOMAS FREEMAN (Cello) and Orchestra

Slow Movement and Final Movement from Seventh Concerto Gounod

ORCHESTRA

Selection from "Carmen" Bizet, arr. De Gebo

MAVIS BENNETT and Orchestra

Voix souffrant-R! Mozart, arr.

Wachet! Alr. "There's a voice within my heart" ("The Barber of Seville") Rossini

ORCHESTRA

Minuet Boccherini

Cradle Song from "Jocelyn" Godard

THOMAS FREEMAN

Romance... Schröder

ORCHESTRA

Spring Song } Men-
The Rose } del-
Wedding } eson

10.30 EPILOGUE

5WA

CARDIFF.

853 M.
850 h.c.

3.30 RUGBY FOOTBALLERS' SERVICE

Relayed from the Cathedral, Bristol

Hymn, "Come, let us join our cheerful songs (A. and M., No. 289)

Opening Versicles

Psalm 122

1st Lesson—Canon FLETCHER, D.D.

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

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

The Creed and Prayers

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

Hymn, "Jesus, Lover of my soul" (A. and M., No. 193)

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

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

The Blessing

4.30-5.45 S.B. from London

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

9.5 THIRD CONCERT of the

CARDIFF MUSICAL SOCIETY

(Season 1927-1928)

Relayed from the Park Hall, Cardiff

THE AUGMENTED SYMPHONY ORCHESTRA (Leader, LEONARD BURFIELD)

Conducted by WARWICK BRAITWAITE

Symphony Franck

FRANCK'S only Symphony has three Movements.

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

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

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

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

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

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

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

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

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

LEIF POULSEN (Pianoforte)

Ballad in F Debussy

Polonaise in A Flat Chopin

ORCHESTRA

Prelude, "The Afternoon of a Faun" Debussy

The Ride of the Valkyries ("The Valkyrie") Wagner

10.15-10.35 THE SILENT FELLOWSHIP

Sunday's Programmes continued (March 4)

22Y MANCHESTER. 384.6 M. 780 KC.

3.30 A LIGHT SYMPHONY CONCERT

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

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

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

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

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

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

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

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

The contrasting Second Tune comes in on

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

GLADYS PALMER

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

EDWARD ISAACS

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

ORCHESTRA

Second Symphony *Beethoven*

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

There are four Movements.

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

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

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

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

5.25-5.45 S.B. from London

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

9.5 GREAT HYMNS

St. George's Church Choir (Bolton), Conducted by Thomas Booth

Accompanied by THE IRWELL SPICES BAND, conducted by HARRY BARLOW

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

BAND

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

CHOIR and BAND

The Church's one Foundation (Aurelia) *Wesley*
Anthem (unaccompanied) 'God is a Spirit' *Sir W. Sterndale Bennett*

All hail the power of Jesus' Name (Miles Lane) *Shrubsall*

BAND

First Movement from the 'Unfinished' Symphony *Schubert, arr. Hawkins*
Trumpets Solo

Recit., 'Hide thou thy hated beams' } *Handel*
Air, 'Wait her angels' }

Soloist, IRENE BROWNE
Selection from 'Elijah' *Mendelssohn, arr. Owen*

CHOIR and BAND

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

Abide with me (Eventide) *Mack*

10.30 EPILOGUE

(Sunday's Programmes continued on page 447.)

Leading Features of the Week.

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

TALKS (5XX).

Monday, March 5.

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

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

Tuesday, March 6.

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

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

Wednesday, March 7.

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

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

Thursday, March 8.

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

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

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

Friday, March 9.

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

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

Saturday, March 10.

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

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

MUSIC.

Sunday, March 4.

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

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

Monday, March 5.

(5GB) 8.30. Chamber Music.

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

Tuesday, March 6.

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

Wednesday, March 7.

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

Friday, March 9.

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

Saturday, March 10.

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

DRAMA, ETC.

Tuesday, March 6.

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

Wednesday, March 7.

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

Thursday, March 8.

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

(5XX) 9.35. 'Charlotte's Hour.'

VAUDEVILLE AND VARIETY.

Monday, March 5.

(5GB) 3.0. Harley and Barker.

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

Tuesday, March 6.

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

Friday, March 9.

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

Saturday, March 10.

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

Programmes for Sunday.

6LV	LIVERPOOL.	297 M. 1,010 KC.
3 30	S.B. from Mar	
5 20 5 45	S.B. from London	
7 55	S.B. from London 9.0 Local An	
10 30	Epilogue	
2LS	LEEDS-BRADFORD.	277.5 M. & 1,080 KC & 1,190 KC
3 30		
5 20 5 45		
7 55	S.B. from London 9.0 Local Announcements	
10 30	Epilogue	
6FL	SHEFFIELD.	272.7 M. 1,100 KC.
3 30-5 45	S.B. from London	
7 55	S.B. from London (9.0 Local Announcements)	
10 30	Epilogue	
6KH	HULL	294.1 M. 1,020 KC.
3 30-5 45	S.B. from London	
7 55	S.B. from London (9.0 Local Announcements)	
9 5	S.B. from Mar	
10 30	Epilogue	
6BM	BOURNEMOUTH.	290.1 M. 970 KC.
3 30-5 45	S.B. from London	
7 55	S.B. from London (9.0 Local Announcements)	
10 30	Epilogue	
5NC	NOTTINGHAM.	275.2 M. 1,090 KC.
3 30-5 45	S.B. from London	
7 55	S.B. from London 9.0 Local An	
10 30	Epilogue	
5PY	PLYMOUTH.	290 M. 780 KC.
3 30 5 45	S.B. from London	
7 55	S.B. from London (9.0 Local Announcements)	
10 30	Epilogue	
6ST	STOKE.	294.1 M. 1,020 KC.
3 30 5 45	S.B. from London	
7 55	S.B. from London 9.0 Local Announcements	
10 30	Epilogue	
5SX	SWANSEA.	294.1 M. 1,020 KC.
3 30 5 45	S.B. from L	
6 30	A RELIGIOUS SERVICE	
	Relieved from St. Mary's Parish Ch	
	Address by His Grace the Archbishop of	
	Manchester (The Most Rev. HARRINGTON C	
7 55	S.B. from London 9.0 Local Announcements	
9 5 10 35	S.B. from Cardiff	
	(Continued on front of column)	

In the Near Future.

News and Notes from the Southern Stations.

Bournemouth.

In her talk on "Mr and Mrs. Noddy as Quaint Couple," on Tuesday, March 13, F. Paul M. Hewitt will tell something of the story of the famous sculptor known affectionately to his generation as "Lalor."

Leeds-Bradford

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

Plymouth.

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

Manchester.

A programme almost entirely composed of selections from Gilbert and Sullivan operas, for which Sir Charles Mackerras conducted by T. W. Woodhouse, will be broadcast on Monday, March 12. It includes two readings from the poetry of W. S. Gilbert.

Cardiff

Mechanical aids, which have become celebrated in musical items, as for instance *The Girl in the Tower*, *The Striking*, *You in a Gondola*, and *My Love* are included in a programme entitled "The Great Trick," on Monday, March 12.

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

Daventry Experimental.

The concert of light music which was to have been given on February 16, under the direction of Richard Wassell, conductor of the City of Birmingham Police Band, has been transferred to Monday, March 12.

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

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

Northern Programmes.

5NO	NEWCASTLE.	275.2 M. 1,090 KC.
3 30 5 45	London 7 55	Local 10 30
5SC	GLASGOW	275.2 M. 1,090 KC.
3 30	London 7 55	Local 10 30
2BD	ABERDEEN	275.2 M. 1,090 KC.
3 30	London 7 55	Local 10 30
2BE	BELFAST.	275.2 M. 1,090 KC.
3 30 5 45	London 7 55	Local 10 30

Julius Caesar was Disgusted— No Wonder!

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

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

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PROGRAMMES for MONDAY, March 5

2LO LONDON and 5XX DAVENTRY

(891.4 M. 230 MC.)

(1,504.9 M. 157 MC.)

5.15 THE CHILDREN'S HOUR

10.15 a.m.

A SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL GREENWICH WEATHER FORECAST

11.0 (Daventry only) THE NEW LONDON QUINCY, and MISS MARY WARD (Soprano)

12.0 THE GREENHORN PARKINGTON QUINCY, and MISS FRANCES FISHER (Contralto); FRANK LEWIS (Tenor)

1.0-2.0 AN ORGAN RECITAL

By HAROLD E. DANKE

Relayed from St. MICHAEL'S, COVENTRY

Prelude and Fugue in A... S. B.
Choral Prelude, St. Cross... Hubert Parry
Toccata, Adagio and Fugue in G... Bach
Choral Prelude... Bach(a) 'Deck thyself, my soul, with gladness'
(b) 'When we are in deep distress'
(c) 'Jesus Christ, our Lord and Saviour'Prelude, 'Divine of the... Elgar arr. B. Danke
Tranquilly (Lullaby Organ Book)... Hubert Parry
Theme Heroic... Frank2.30 MISS RHODA POWER 'Boys and Girls of Other Days: VIII, The Red Indian Princess'
BENIMORE COOPER never wrote a more romantic story than the true history of Captain John Smith, who fell into the hands of hostile Indians in the very early days of the first settlement in America, and was saved by the love of Pocahontas, the daughter of the Indian chief, in the way that Miss Rhoda Power will tell this afternoon.

3.0 Musical Interlude

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

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

3.28 Musical Interlude

3.30 DREAMS FOR TWO PIANOS
By BENJAMIN DALE and KATHLEEN DALE
Duetting Concertante, for Mozart... Busoni
Our Norwegian Rhapsody and Variations... Grieg

4.0 FRANK ARKWEITH'S PARK LANE HOTEL DANCE BAND

From the Park Lane Hotel

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

IN his two previous talks Mr. Leslie Lewis dealt with the use of walnut and oak, two of the oldest of the woods used in furnishing in England. The American seized upon mahogany, and consecrated it as the only dignified material for the dining-room, whilst for drawing-rooms and bedrooms it was the only acceptable. The ponderous magnificence of Victorian furniture and half-timbers has ceased to appeal to us, and mahogany (and has acquired from its association a certain amount of opprobrium that it does not at all deserve, for it is a lovely wood, and it has many uses in the modern house. Some of these Mr. Lewis will describe this afternoon, as well as those of the newer woods that have lately come into vogue.



NIGHT IN THE TOWN

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

9.35-11.0

TOWN AND COUNTRY

A PROGRAMME OF MOONS

Interpreted by Mr. PERRY SCHOLLS

S.B. from Manchester

VIVIANE CHATTERTON (Soprano)

ASHMOOR BRUCE (Baritone)

THE AMSTERDAM STATE ORCHESTRA

Conducted by T. H. MORRISON

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



THE PEACE OF THE COUNTRYSIDE

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

Tinker, Tailor and other songs (A. P. H. Smith), set to music and sung by HUBERT PARRY.

The School's Whimsical Story by

JOHN H. B. S.

Piano Solos by Cecil Dix

More Hints on Hockey, by MARGARET POLLARD

6.0 THE LONDON RADIO DANCE BAND, conducted by S. J. F. FIRMEN

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

6.30 TIME SIGNAL GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LONDON RADIO DANCE BAND (Continued)

7.0 Mr. JAMES A. ...

7.15 THE FOUNDATIONS OF MUSIC

Lecture for Two Pianos

DOROTHY FOLKLAND and MABEL WARR
HERBERT HORN Sonata in D March No. 1

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

7.45 VALDEVILLE

TOM CLARK at the Piano

RAFAEL COSTA and PARTNER (Syncopated Nocturne), HOPE CHARTERIS and EVE DIX (Solos and Duets), ELIZABETH KELLEY (Cockney Sketches and Monologues), WALL HAY (The H... School... LESLIE WESTON)

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8.15 Topical Talk

9.10 Local Announcements (Daventry only) Signal Forecast

TOWN AND COUNTRY
N.B. from Manchester.

TOWN

A Reading from 'The Londoner' (Charles Lamb)

THE AMSTERDAM STATE ORCHESTRA

Conducted by T. H. MORRISON

Overture... Elgar

VIVIANE CHATTERTON (Soprano)

A City Window... Hubert Parry

A Song of London... Cyril Scott

Dreams of London... Eric Coates

Working in London... Fraser Simeon

ORCHESTRA

Overture, Carnival in Paris... Scendee

COUNTRY

A Reading of 'The Vagabond'

(Robert Louis Stevenson)

ASHMOOR BRUCE (Baritone)

Lancelotti

Vaughan Williams

ORCHESTRA

Slow Movement from

the 'Pastoral' Symphony... Beethoven

ASHMOOR BRUCE

Sounds of Travel

Vaughan Williams

The Vagabond

Bright in the Ring of

Words The Road

ORCHESTRA

Duet from 'The

Country... Dances

Dances... Corran

11.0-12.0 (Daventry only) DANCE MUSIC

ALFREDO and his BAND

and THE NEW PRINCES

ORCHESTRA from The

New Princesses

PROGRAMME

(Monday's Programmes

continued on page 450.)

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Monday's Programmes cont'd (March 5)

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 610 K.O.)

(Continued from page 448.)

3.0 DANCE MUSIC
 T. L. ...
 SIDNEY PERMAN
 H. ...
 HARKER (Entertainers)

4.0 LOZEL'S PICTURE HOUSE ORGAN
 F. ...

FRANK NEWMAN (Organ)
 O. ...

Entr'acte, "Mammelle Marmotain" ...
 L. ...
 A. ... Song (Philemon and Baucis) ...

FRANK NEWMAN
 S. ... from "The Desert Song" ...

LEWIS KNOTT
 The Yeomen ...

FRANK NEWMAN
 Value in C Sharp Minor
 Elegiac ...
 Pieta ...
 In the ...
 Just and ...

5.0 A BALLAD CONCERT

DUETS BY ETHEL LEWIS ...
 ...

ETHEL LEWIS
 My love and I
 The Noble ...
 Sweet Kate (When ...)

5.18 HELEN LEWIS
 ...

...
 ...
 ...
 ...
 ...

5.18 ETHEL LEWIS and T. L. ...

No. not more with ...
 Thomas Moore ...
 The Good man of Elm ...
 The Terrible Barber Men ...

5.26 HELEN LEWIS

Lament of Fanny Grove
 The Blackbird (When) ...
 Turn ...

5.37 ETHEL LEWIS and T. L. ...

The Winding ...
 Must I go bound?
 Andra Quia Song ...

5.45 THE CHILDREN'S HOUR

Story told by Gladys ...
 Ladies Vocal Trio in Part songs ...
 A Play of Ancient Rome, by Una Benabent
 Herbert Stephen (Violoncello)

6.30 TIME SIGNAL, GLENWICH WEATHER FORECAST, FIRST NATIONAL NEWS BULLETIN

8.45 LIGHT MUSIC

From Birmingham

The Birmingham ...
 by FRANK CASTELL
 Overture to "The Pearl of Brazil" ...
 Suite of Variations on "Mistake" ...

7.10 MARGARET WILKINSON (Soprano)

Love ...
 Do you believe in fairies? ...
 ...

ORCHESTRA

Lyric Serenade
 Rhapsody ...

When ...
 ...

...
 ...

Selection of Dorothy ...

8.0 THREE POINT OF VIEW

From Birmingham

A Play in One act by WILHELM T. COLEBY
 ...
 ...
 ...

...
 ...

...
 ...

8.30 CHAMBER MUSIC

MARGOT HANSENBERG (Piano)
 ROBERT MURCHIE (Flute), FRANK ALMOND
 ...

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8.45 MARGOT HANSENBERG

...
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...
 ...

9.0 KATHLEEN LOSE

...
 ...

9.15 MARGOT HANSENBERG

...
 ...

9.30 J. C. PANTLING, FRANK ALMOND

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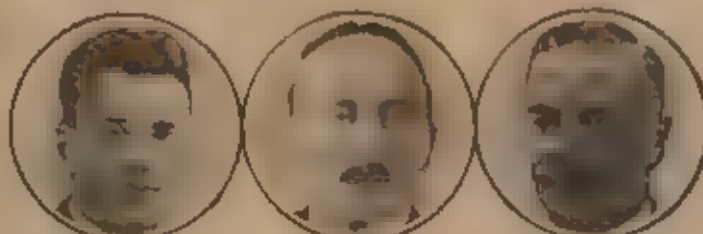
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CHAMBER MUSIC TONIGHT

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

10.0 WEATHER FORECAST
 SECOND NATIONAL NEWS
 BULLETIN

10.15
 ...
 ...

11.0 11.15 ALFRED AND ...
 ...
 ...

Monday's Programmes cont'd (March 5)

5WA CARDIFF. 353 M. 280 KC.

12.0 1.0 London Programmes relayed from Daventry

2.30 BROADCAST TO SCHOOLS:
Prof. A. J. STETON PITTARD, 'Some Historical Flights'

3.0 A LIGHT CONCERT
THE STATION ORCHESTRA - Directed by WARWICK

Ballet, Louis X V. Porgy

CLYN HOPKINS (Tenor)

Now sleeps the crimson petal Quaker

To Sing Auld Dorian

POETRY Margaret

CLYN HOPKINS

Reveries (Cradle Song) H. of

Après-midi (After a Dream) Faure

Overture to 'Joseph' Michel

HUBERT PERSCHKE (Pianoforte)

Theoria

Andréols (In Forme) Chamber

Andréols

ORCHESTRA

Extract from 'The Feast of the Hebe' Rimsky

La Belle Paganini

CLYN HOPKINS

In Love Light

A Little Prayer for Me Kennedy Russell

Love C. of the English

ORCHESTRA

Suite, 'Isle of France' Bruch

Overture, 'Cromwell' La Op

4.45 IFAN KYRIAK FLETCHER - 'Modern Anglo-Celtic Anthems - W. Fred Owen'

5.0 ORCHESTRA

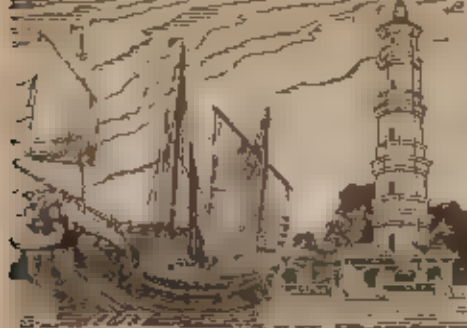
Selection from 'Madame Butterfly'. Puccini

5.15 THE CHILDREN'S HOUR 'Up above the world as I fly - We take wing for an airy fairy programme'

6.0 London Programmes relayed from Daventry

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

9.35 TEMPLE BELLS



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

A. E. (Hobson)

THE STATION ORCHESTRA

Overture, 'The Journey in China' Ba

DOBOITY BENNETT (Soprano)

A Feast of Lanterns

Adapted Bantock

Yung Yang

ORCHESTRA

'Mongolian Love Dance' Herbert Marsden

DOBOITY BENNETT

A Corner of Cathay Kennedy Russell

A Chinese Night Morgan

ORCHESTRA

Overture, 'Fantasia' Byford

DOBOITY BENNETT
The Red Lotus
The Peach Blossom
The Golden Nymphs
ORCHESTRA

Charles March, 'Kwang H' Locke

10.45 11.0 WILL HAY
The International No. 1000000

2ZY MANCHESTER. 384.8 M. 760 KC.

12.0-1.0 Gramophone Records

2.30 London Programmes relayed from Daventry

3.0 BROADCAST TO SCHOOLS

Dr. J. E. MYERS, 'Ten Great Scientific - VIII, Louis Pasteur'

3.20 ORCHESTRAL MUSIC relayed from the Picture Theatre. Conducted by BRUCE

4.0 A CONCERT

PRESENT STUDENTS of the ROYAL MANCHESTER COLLEGE OF MUSIC

HARRY LIPMAN (Violin)

Dramatic Concerto Spohr

DOBOITY BENNETT (Soprano)

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

A Piper Handel

Given Cornfields Rameau

STRIKE QUARTET: NORA WINSTANLEY (First Violin), MARGARET WARD (Second Violin), GUY PARSONS (Viola), LEONARD BAKER (Cello)

Quartet in D, Op. 11 Tchaikovsky

5.0 Mr. D. THORNTON CLARK 'The Romance of Tobacco - III. Smoking'

5.15 THE CHILDREN'S HOUR: Three Songs by Rupert Maub, sung by Harry Hopewell: 'Root and Saddle', 'Hunting Song', 'Pebbles', 'The Squirrel' and 'Pan and the Fairies' (Harley), 'My Canary' (Dund), sung by Betty Wheelley 'In my Native Court' and 'A Bird' (Grag), played by Eric Fogg

6.0 London Programmes relayed from Daventry

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

9.35 11.0 TOWN AND COUNTRY

A PROGRAMME OF MUSIC

Interpreted by Mr. PEARCE SCHOLAS

Relayed to London and Daventry

TOWN

A Reading from 'The Londoner' (Charles Lamb)

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

Cockayne's Overture Elgar

A GREAT favourite is Cockayne, that picture of London, the town of the Cockneys - a picture of bustling, cheery, busy existence, with Romance threading its way bravely through the clutter

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

VIVIANE CHATTATION (Soprano)

From a City Window Hubert Parry

A Song of London Elgar

Dreams of London Elgar

Buckingham Palace Prosser

ORCHESTRA

Overture, 'Carnival in Paris' Brindley

Manchester Programme continued on page 452.

WHY YOU SHOULD LEARN LANGUAGES

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Monday's Programmes continued (March 5)

Manchester Programmes continued from page 451

PARIS, the gay city, is hardly to be gayer than this fair city of Manchester, by the way. We imagine some such oil boat on the St. Tuesday procession, with its decorated grotesque figures, masquers, and happy crowds of lily-lay-making spectators.

COUNTRY

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

ARRANGE BY (Bartlett)

London Lea Vaughan Williams

ORCHESTRA

Slow Movement from 'Pastoral' Symphony

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

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

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

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

As you are

Songs of Travel.....Vaughan Williams
The Vagabond, Bright is the Ring of Words,
The Road to Ere

ORCHESTRA

Rustic Dance from 'Four English Dances'
Country Dance

ELV LIVERPOOL 297 M. 1,810 KC.

12.0-2.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 RENE'S DANCE BAND, directed by Edward West, from the Parker Street Café Ballroom

5.0 DAVID WRAY: 'The Dance'

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

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

2LS LEEDS-BRADFORD 277.5 M. 1,020 KC. & 1,100 KC. 282.1 M.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SOALA SYMPHONY ORCHESTRA, relayed from the Soala Theatre, Leeds

6.0 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

6FL SHEFFIELD 277.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 ORCHESTRA, relayed from the Grand Hotel

5.0 Rev. F. C. C. Aiken: 'The Romance of Indian Religion'

6.15 THE CHILDREN'S HOUR: A True Story, David Livingstone (Rockland Walker). Another Red Indian Yarn by Kukulano. Folk Songs: 'Dashing away with a smoothing iron.' 'The Wishing Tree.' 'The Wishing Tree' (Brahma).

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

6KH HULL 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Rev. J. O. G. Crampton: 'Western Lights'

5.15 London Programme relayed from Daventry

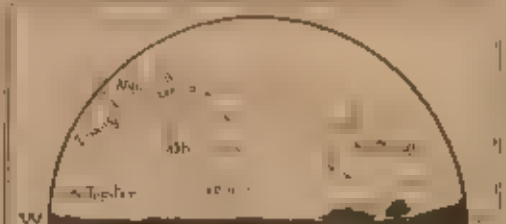
6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 S.B. from Manchester

6BM BOURNEMOUTH 284.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry



STARS OF THE MONTH

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



4.0 TEA TIME

Relayed from Stoke's Radio
Old Christchurch Road
Directed by GILBERT STAIN

Fox-Trot, 'Positively, Absolutely Intermixing'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

Serenade, 'Vagabond's Song'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

5NG NOTTINGHAM 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 MISS MARIANA BRIDGE: 'Concert Plans for Easter'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

5PY PLYMOUTH 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL

Overture to 'The Barber of Seville'... Rossini
Scherzo from 'A Midsummer Night's Dream'... Mendelssohn

Humourous Air from 'I Pagliacci' ('The Play Act')... Mascagni

Scherzo from 'La Bohème'... Puccini
(Tosca's 'Viva la Mamma')... Rossini, arr. Respighi

Selection from 'Old King's Dance'... M. J.

2.30 London Programme relayed from Daventry

5.0 Mr. FRANK JONES: 'The Delectable Doxy and Dartmoor—L. Road and about Plymouth'

5.15 THE CHILDREN'S HOUR: Read out. A Practical Joke (Cherish's Character), 'The Nightingale Hour, Six Songs for Singing (E. G. O. Stevens) sung by Deryl Spenser (Soprano), 1

The Play Hour (Saxford)

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

9.35-11.0 S.B. from Manchester

6ST STOKE 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 'The Pottery' A Visit to the Pottery by Miss R. JONES

Programmes for Monday

#16 Ten Children's Hour Songs: "Who's coming out with me?" - Before Tea? (*Mime!*)
[Fraser-Smythe], "I know a lovely garden"
HARRY DENNIS

6.4 London Frontmen relayed from Davenport

636 S.B. from London (936 Local Announcements)

935 110 S.F. from Maine. etc.

6SX SWANSEA. 284.1 M.
1020 KC.

120 1.0 Tonnet/ Programmes relayed from
+ 4500/3

230 London Programme relayed from Taverney

50 Mr J FLEWYN THOMAS Tales of the African

5.15 THE CHILDREN'S HOUR

6.9 London Programme relayed from Daventry

6 30 8 11 from London (9 34 Local Announc
trunk

935 11.0 E.B. from Manchukuo

Northern Programmes.

5NO NEWCASTLE. 5 2 M
REGD.

12 23	London Programme followed by the Discovery	2 30
12 24	London Programme followed by the Discovery	2 30
12 25	London Programme followed by the Discovery	2 30
12 26	London Programme followed by the Discovery	2 30
12 27	London Programme followed by the Discovery	2 30
12 28	London Programme followed by the Discovery	2 30
12 29	London Programme followed by the Discovery	2 30
12 30	London Programme followed by the Discovery	2 30
12 31	London Programme followed by the Discovery	2 30

SSC GLASCOW 405.4 M
FM 100000Z[illegible]

2BD ABERDEEN 200 14

[illegible]

IRE BELFAST 206 M

[illegible]

The Talk of the Week

The Lovable Bear.

of continued from page 443)

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

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

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

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

The accounts that reached the world of his cruel illness and death were tragic for he fought against his doom, they say, would not or could not accept the inevitable.

The only consolation is to believe, as I for one do, that his best work was behind him, and that, perhaps, Nature did well to ring down the curtain.

ETHEL SMYTH

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4

Things you can't help noticing about

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Tuesday's Programmes continued (March 6)

7.25 S.B. from Liverpool
 7.45 S.B. from London
 8.30 Roy Elmsley (Pianoforte)—Farewell Recital
 'Amour (The Carillon)'
 1 'The Carillon'
 of man's destiny
 Re-orch. beloved Christmas
 The Cathedral Under the Waves
 Collywags Cake Walk
 Two Preludes
 Ballade in A Flat
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

6BM BOURNEMOUTH. 225.1 M. 820 KC.

2.30 London Programme relayed from Daventry
 4.0 Tea Time Music by F. G. Bacon's Orchestra
 Relayed from W. H. Smith and Son's Restaurant
 The Square

4.15 London Programme relayed from Daventry
 4.30 Tea Time Music by F. G. Bacon's Orchestra
 2BA (Continued)

5.0 London Programme relayed from Daventry

5.15 S.B. from London

7.0 M. J. Williamson Jones, 'The Eruption of
 A. Alau in 1881' Some Impressions by one
 who was there

7.15 S.B. from London

7.25 S.B. from Liverpool

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

9.40 A STUDIO CONCERT

The Piano and Voice in Q. N. T.
 Under the direction of F. W. E. ...
 ARTHUR BLUNSTON—At the Piano

QUINTET
 First Movement from Wood-Wind Quintet
 Op. 174
 J. A. KENNIS (Solo Flute)

Second

Third

The Way of a Ship Easthope Martin
 Rosette (Anchor Song), Morning Watch
 (From the Crow's Nest), Sea Voices (Outward
 Bound), Casey's Concertina (a Seal song
 Hornpipe); Roll along home (a homing
 'Shanty').

Q. Barcarole from Quintet
 Old French Dance (Bourre)

Five Australian Bush Songs
 The Land of Who knows where
 Silence, Comrades of Mine;
 Song, The Stock Rider's Song

J. A. KENNIS
 The Nightingale
 C.
 F.

10.30-12.0 S.B. from London

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. E. H. Howard
 'The Carillon Music'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 A SHORT CONCERT GIVE BY THE UNIVERSITY OF LONDON

SONG
 JACKSON, FRANK BLOOMER, M. P.
 SPANISH F. O. RAY

10.30-12.0 S.B. from London

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

7.15 S.B. from London

7.25 S.B. from Liverpool

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. D. JARRITT BRY
 'Byways of Ship-
 building—II, Wooden Walls'

6.0 AN ORGAN RECITAL BY A CYRIL BAYHAM Relayed from St. Mary's Parish Church

6.30 S.B. from London

7.0 Mr. J. H. CURRY The Centenary of the

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 A LOCAL PROGRAMME

Choral Prelude, 'Mortify us by Thy Goodness'
 Bach, arr. Rummel

Adagio from Suite No. 7
 Six Preludes

FRICKERICK STRENGTH (Tenor)
 The Snowy-broasted Pearl Irish Air, arr. Somervell

Ombra mal fu (Shade over dear—The 'Largo')
 Handel

Gwilym ac Elen ... Welsh Air, arr. Somervell

EDWIN A. PALMER (Clarinet)

Spanish Dance

MATTIE DAVIES (Contralto)
 Lugeborg

Y Hwyl Bach to Gwilt
 Siao Gao

KATE KOLINSKY, reading the following Poems
 Ho did

Bobbie Burns
 A Toy Tragedy

CLARA LLOYD
 Romance in F Sharp

Romance in F
 Mazurka in A Minor

FRANKERICK STRENGTH
 Where'er you walk ('Semela')

I attempt from love's sickness to fly
 Braddwyd Rhys yn Bach

EDWIN A. PALMER
 Nocturne

Andante

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

Northern Programmes.

5NO NEWCASTLE. 375.5 M. 1000 KC.

2.30 London 4.30
 6.30 London 7.15

7.45
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

5SC GLASGOW. 284.1 M. 1,020 KC.

2.30 London 4.30
 6.30 London 7.15

7.45
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

2BD ABERDEEN. 500 M. 630 KC.

2.30 London 4.30
 6.30 London 7.15

7.45
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

2BE BELFAST. 306.1 M. 800 KC.

2.30 London 4.30
 6.30 London 7.15

7.45
 9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)



THE TOWN OF LUXEMBURG.

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

PROGRAMMES for WEDNESDAY, March 7

10.15 a.m. A

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

(Continued from column 1)

7.0 Dr. T. CANNWORTH
The Ministry of Health
—I10.30 (Daventry only) FIVE SIGNAL-GREEN
H. WATSON, F. J. ...11.0 (Daventry only) THE GERSON PARKINGTON
QUINTET, with KATHLEEN M. CORNACK (Mezzo-
Soprano)12.0 THE GERSON PARKINGTON QUINTET, and
PHILIP RITTE (Tuba); MARY BELL (Violoncello)1.0-2.0 FRASCHETTI'S ORCHESTRA
Directed by GEORGE HARRIS, from Restaurant2.30 Mr. A. LLOYD JAMES: 'Speech and
Language'

2.50 Musical Interlude

3.0 Mr. J. C. STUART and Miss MARY S. WILKINSON
Stories in Poetry—VIII, 'Heroic Lays'

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

3.30 Musical Interlude

4.45 Capt. L. P. ELLIS: 'Our Interest in Good
Government—II, How Good Government affects
our Society and Home'

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

4.0 A LIGHT CLASSICAL CONCERT

MABEL CORRIAN (Contralto)

THE GERSON PARKINGTON QUINTET
DAVID WINK (1st Violin) H. RAY (2nd Violin)
FRANK HOWARD (Viola) GERALD PARKINGTON (Cello) DINGY (Double Bass)DAVID WINK, RICHARD KAY, FRANK HOWARD,
and GERALD PARKINGTON
String Quartet in E Flat, Op. 51, ... Debussy

4.30 MABEL CORRIAN

Der Himmel hat eine Träne gewacht
(Heaven has wept a tear) ... Schumann
Wie wandelten (We Wandered) ... Brahms
Der Schwan (The Swan) ... Brahms4.38 DAVID WINK, GERSON PARKINGTON, GERALD
PARKINGTON
Dumb Trio, Op. 80, ... Debussy

5.5 MABEL CORRIAN

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

5.15 THE CHILDREN'S HOUR:

'At the Sign of the Blue Bear'—an Eighteenth
Century Programme which will include 'The
Adventure in the Lonely Farmhouse' (Frank
Dorn), and Music by the Olof Sextet6.0 THE LONDON RADIO DANCE BAND, conducted
by SIDNEY FIRMAN6.20 The Week's Work in the Garden, by the
Royal Horticultural Society6.30 TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST: FIRST GENERAL NEWS BULLETIN6.45 LONDON RADIO DANCE BAND (Continued)
(Continued in column 2.)

9.35 11.0

'RAMPA'

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

The Characters speak in the following order:

Kotling	HERBERT LOOG
Walter	WILFRED WALTER
Scott	HAROLD SCOTT
Frank	FRANK FRANK
Harry	HARRY HARRY
Charles	CHARLES CHARLES
George	GEORGE GEORGE

Adapted by CECIL LEWIS

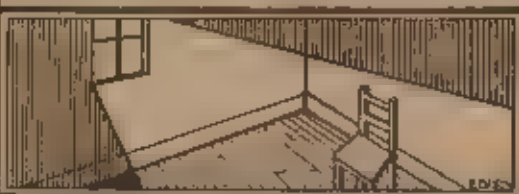


The idea of an affinity, or even a fusion of
identity, between mankind and the brute
creation is old enough: literature is full of
it, from the Frog Princesses of fairy tales to
the modern fantasies of 'A Man in the Zoo'
and 'Lady into Fox.' In Rampa the idea is
different, and more satirically worked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



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

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



7.15 THE FOUNDATIONS OF MUSIC

DEBTS FOR TWO PIANOS

Played by DOROTHY FOLKARD and MURIEL
VAN

Variations in G ... Mozart

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

THE muscles of the human body act, each of
them, like an electrical storage battery,
or accumulator, which can be discharged at a
high rate during heavy work, but must then be
charged again. In this talk Professor Hill will
describe what happens to a muscle when it is
'run down,' or 'fatigued,' and how its energy
requirements and turnover can be tested and
measured; together with the light that these
researches throw upon achievements in sport.
(Picture on page 480.)

7.45 A LIGHT ORCHESTRAL CONCERT

BARRINGTON HOOPER & ORCHESTRA

THE WIRELESS ORCHESTRA, conducted by
JOHN ANSELLFestival Overture ... Saint-Saëns
Orchestral Ballad, 'The Ship on the Flood' ... Wagner

8.5 BARRINGTON HOOPER and Orchestra

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

Lamento all my heart is thine ('Coffea') ... Debussy

8.14 ORCHESTRA

Béla Bartók, Kármán ... Liszt
Hungarian Rhapsody, No. 4, in D ... Liszt

DEBussy was not such success with his
orchestral ballets, was anxious to produce
something more ambitious, on a grander scale
and wrote several works for the Opéra-Comique,
the most famous being the five-act Opéra Kármán,
which he did not live to complete. It was
finished by Massenet, and produced in 1901, two
years after Debussy's death.

LISSZT was a great lover of the music of the
Gipsies of Hungary, and made a number
of their tunes into Rhapsodies—a term he used,
so he said, because he felt that it best expressed
the epic element in the gipsies' performances.
In his book *The Gipsies and their Music in
Hungary* he gives a stirring account of such
performances. Most of his twenty Rhapsodies
were composed on his return in 1858 from a tour
abroad, on which occasion a sword of honour
was awarded to him by Hungarian nobles.
They were later, and lastly later arranged
some for Piano duet, and orchestrated a few.

8.34 BARRINGTON HOOPER

O that it were so ... Frank Bridge
I love thee ... Grieg

8.42 ORCHESTRA

Overture to 'A Midsummer Night's Dream' ... Mendelssohn

Military March in D ... Wagner

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN9.15 An Interview with Dr. CHARLES EASTMAN,
Chief of the Sioux Indians

9.30 Local Announcements ... Shipping Forecast

'RAMPA'

(See centre column.)

11.0-12.0 DAVENTRY only DANCE MUSIC
and ORCHESTRAL MUSIC

JANE MOSELEY (and the band)

Wednesday's Programmes continued (March 7)

[illegible]

Wednesday's Programmes cont'd (Mar 7)

2LS LEEOS-BRADFORD. 377.5 M. & 363.1 M. 1,080 KC. & 1,100 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A Story from 'Tom Sawyer' by Mark Twain
6.0 London Programme relayed from D.
6.20 Horticultural Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.15 Music Lullaby
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 324.1 M. 870 KC.

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

5NG NOTTINGHAM. 377.5 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. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A Day with the Reading, 'Joey the Parrot' (Piglet), Piano-forte, 'The Dicky Bird Hop', 'The Little Brown Owl', 'The Swallows' (Cowan), and 'The Wren' (Lehmann), sung by Beryl Bailey (Soprano)
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Min. Week Sports Bulletin; Local Announcements)

6ST STOKE. 394 M. 1,020 KC.

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

5SX SWANSEA. 294 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 A CONCERT
VIOLIN: REYNOLDS (Soprano)
THE STATION TROUPE: T. D. JONES, Piano; MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
5.15 THE CHILDREN'S HOUR: Music by the Station Troupe
6.0 'PYGMAH' DYDD YNG NGHYMRU (Current Topics in Wales)
A Review in Welsh by E. EMMET HUGHES
6.20 London Programme relayed from Daventry
6.30 S.B. from London
7.45 S.B. from London
8.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 323 M. 980 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
4.15 Music Lullaby
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

5SC GLASGOW. 323 M. 980 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
4.15 Music Lullaby
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
4.15 Music Lullaby
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 377 M. 980 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.15 Music Lullaby
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D.
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

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



YOU will look like yourself again if you take

care to keep your liver active and digestion in good order. To do this you need Beecham's Pills. They are an excellent remedy for constipation and digestive disorders and remove the most frequent cause of sickness, headache, languor and debility.

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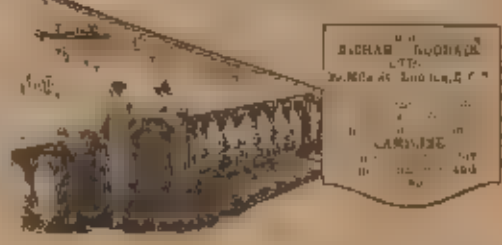
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PROGRAMMES for THURSDAY, March 8

2LO LONDON and 5XX DAVENTRY

**BAPTIST RELIGIOUS
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10 30 (Expenditure only) TAIL SHEET, GREENWICH

110 (Interview only) THE LEXINGTON PARK MOTEL
OCEANVIEW and VIOLET M. TURNER (Contractor)

120 • LE CERNOM PARKINSON QUINET, 1994

1020 The World's Nutrition
Records

236 Mr. FLEET—**to Week—VIII.** Cotkins *

30 EVENSONG
Relaxed from Westminster Abbey

330 Lenton Address: The Rev. W. H. LLOYD,
The Secretary, St. Luke's.

3.45 Miss VIOLET P. [redacted] [redacted]
[redacted] [redacted] [redacted] [redacted]

It may be seen by the above that the 11th of July
 1877 was the last day of the week will be found on
 in the 11th.

“CARPETS occupy a large place in the domestic
furnishings of a household. They are the
most important and beautiful part of the
interior decoration. They are the
person whose unpleasant lot it is to replace
them when the ravages of many
feet can no longer be concealed.
In this talk Miss Violet Brand,
who has kindly undertaken now
to make their clothes last longer,
will tell some of the best of
postponing the evil day.

Book

40 I-3 A-47-21 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 103

50 ORDAIN RECITAL by PATMAN,
and the A. and S. of the

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Nightly Bulletin

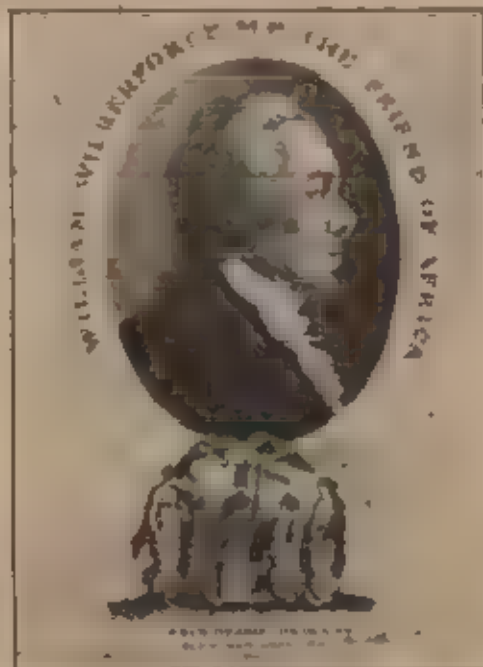
\$ 15 1/2 fine Irons for 1 yr 13

620 THE LONDON RACE COURSE
 AND OTHER SPORTS

6.50 TIME SIGNAL, GREENWICH;
WEATHER FORECAST
ESSENTIAL NEWS BULLETIN

645 Murray, Leonard

70 1898. W. A. HAMILTON



'THE FRIEND OF AFRICA'

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

715 THE FOUNDATIONS OF MUSIC

DIETS FOR TWO PIANOS

Played by DOROTHY FOLKARD and NEWMAN
WARN

H. HUPP & W. N.

Tupper Little Pages 3 1 3

725 M H S. LAURENT: "Products of Social
Abolition of the Slave Trade"

Mr. Elizabethan sea dogs with a hand
in our history, but they left us cursed with
the moral horrors of the slave trade. In
this talk Mr. Lambert will describe how,
two centuries after Hawkins died, the moral
standards of the English people had pre-
vented sufficiently to make possible Wilber-
force's great crusade.

[illegible]

7.45 'THE GYPSY PRINCESS'
(See earlier pages)

9.2 WEATHER FORECAST, SECOND CENTRAL NEWS BULLETIN

915 FIVE LINE TALK
DURING LAST KNOWN
CONNECTION TO FORMER
the WAF

[illegible]

9.30 Local Area Forecasts (Daguerre)

9.35 CHARLOT'S HOUR VII

A LIGHT ENTERTAINMENT
Symphony designed and arranged
By the WEINSTEIN FILM MUSIC
directors
ALAN CHAPMAN

10:30-12:00 DANCE MUSIC
The New Orleans 9. For
F.L.A.T. and the Major and
The New York Times, and

7.45
'THE GYPSY PRINCESS'
 A Musical Play
 Book by ARTHUR MILLER Lyrics by ARTHUR STANLEY
 Music by EMMERICH KALMAN
 Arranged and abridged for Broadcasting
 THE WIRELESS CHORUS and the WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL
Characters in order of speaking

Ned (F. Cabaret Manager)	MORRIS MONCRIEFF
Selva (The Cabaret Star)	MAGGIE TYLER
Count Fern	LESLIE SARONY
Lord Boniface	HOWARD SCOTT
Prince Kestrel	PAUL ENGLAND
Eugene (his Count)	ERIC DERWINT
Nitch	FRANK DENTON
Prince Cazotte (Former Ronald's La Fe)	ROBERT CHIFFELL
Princess Anita (b. Wile)	MIRIAM FERRIS
Countess Dora	DOROTHY MONKMAN

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

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

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

(Continued on page 24)

(Thursdays' Programmes continued on page 487.)





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If you use Two-Volt Valves, why not use the best? "Cosmos-Met-Vick" Shortpath Valves, in the 'tri-colour' styles, Blue Spot, Green Spot and Red Spot are, by virtue of their special construction, inherently more efficient than any valves built on stereotyped lines. Hundreds of testimonials support this statement. They have become a 'standard' with which other valves are compared.

For your High Frequency stage or Resistance coupling you want the S.P. 16/B Blue Spot, your Detector needs a Blue Spot or perhaps the S.P. 16/R 0.09 Amp. Red Spot. For Transformer or Choke coupling use the S.P. 18/G Green Spot. Your Last Stage Valve must be an S.P. 18/RR Red Spot.

Combinations of these S.P. valves will astonish you if you have not already had experience of them. If you are a constructor you will know, if not ask your dealer which Cosmos Valve to buy for each stage. These valves are so sensitive and so full of kick and pep that you may require advice as to the type or types for your particular circuit.

Booklet 411/3, which also gives particulars of S.P. 6 Volt Valves, and the remarkable Cosmos A.C. Mains Valves, sent free on application.

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Programmes for Thursday.

(Continued from page 464)

SPY PLYMOUTH. 400 MC
750 MC

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6ST STOKE. 284.1 MC
1,020 MC

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

SWANSEA. 284.1 MC
1,020 MC

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Cardiff

10.30-12.0 S.B. from London

Northern Programmes.

NEWCASTLE 2.30-12.0

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.30 Local Announcements)
9.35 S.B. from Cardiff
10.30-12.0 S.B. from London

GLASGOW 2.30-12.0

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.30 Local Announcements)
9.35 S.B. from Cardiff
10.30-12.0 S.B. from London

ABERDEEN 2.30-12.0

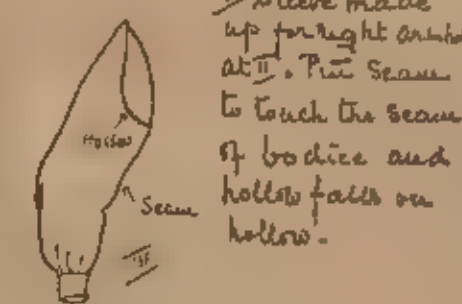
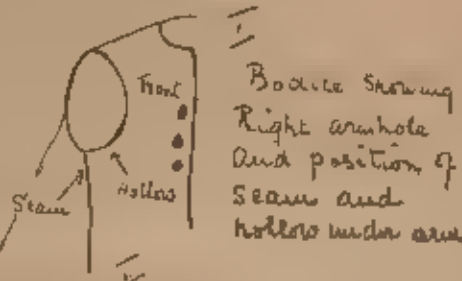
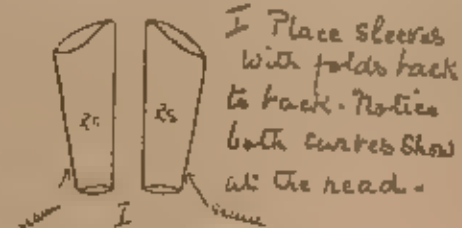
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.30 Local Announcements)
9.35 S.B. from Cardiff
10.30-12.0 S.B. from London

BELFAST 2.30-12.0

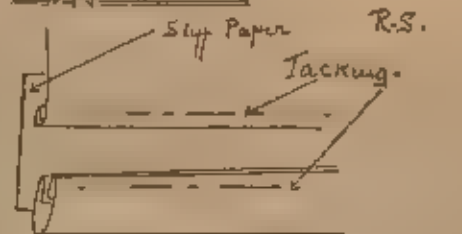
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.30 Local Announcements)
9.35 S.B. from Cardiff
10.30-12.0 S.B. from London

Something New from Something Old.

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



Faggot Stitch



I Preparation of Garment - Both edges which are to be joined neaten and tacked to slip paper.



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

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together with a long and comprehensive article by G. V. Dowding, GRAD. I.E.E., on operation, maintenance and general care.

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THE MELODY MAKER

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

MODERN WIRELESS

Now on Sale Price 1/-

PROGRAMMES for FRIDAY, March 9

2LO LONDON and 5XX DAVENTRY

(301.4 M 830 KC.)

(1,604.3 M 187 KC.)

9.15 NATIONAL CONCERT

10.15 a.m. A
SUNDAY SCHOOL

10.30 (Daventry only) TIME SIGNAL, GREENWICH.

11.0 (Daventry only) THE GRESHAM PARKS CON-
QUINTET, and ELLEN FITCH (Contralto)

12.0 A SONATA RECITAL.
KATHLEEN CURRY (Violin)
RENER SWEETLAND (Piano)

Sonata No. 2 A. Bach
Sonata No. 1 A. Debussy

12.30 AN ORGAN RECITAL
JAMES PERCIVAL DAVIS
Organist of the Church of St. Peter, Church, Chesham

March and from St. Mary-le-Bow Church
March on a Theme of Handel. Gounod
Allegretto (from the Hymn of Praise) Mendelssohn

1.00 A SONATA RECITAL
JAMES PERCIVAL DAVIS
Organist of the Church of St. Peter, Church, Chesham

1.30 LECTURE BY MR. ALLEN WALKER
The Guildhall of the City of London

2.00 M. PENDERVOE and Mr. J. A. W. LIVINGSTON
"The History of the City of London"

2.25 Musical Interlude

3.30 M. A. WALKER. London's Great
The Guildhall of the City of London

4.00 A. WALKER. London's Great
The Guildhall of the City of London

4.30 A. WALKER. London's Great
The Guildhall of the City of London

5.00 A. WALKER. London's Great
The Guildhall of the City of London

5.30 A. WALKER. London's Great
The Guildhall of the City of London

6.00 A. WALKER. London's Great
The Guildhall of the City of London

6.30 A. WALKER. London's Great
The Guildhall of the City of London

7.00 A. WALKER. London's Great
The Guildhall of the City of London

7.30 A. WALKER. London's Great
The Guildhall of the City of London

8.00 A. WALKER. London's Great
The Guildhall of the City of London

8.30 A. WALKER. London's Great
The Guildhall of the City of London

9.00 A. WALKER. London's Great
The Guildhall of the City of London

9.30 A. WALKER. London's Great
The Guildhall of the City of London

10.00 A. WALKER. London's Great
The Guildhall of the City of London

10.30 A. WALKER. London's Great
The Guildhall of the City of London

11.00 A. WALKER. London's Great
The Guildhall of the City of London

11.30 A. WALKER. London's Great
The Guildhall of the City of London

12.00 A. WALKER. London's Great
The Guildhall of the City of London

12.30 A. WALKER. London's Great
The Guildhall of the City of London

1.00 A. WALKER. London's Great
The Guildhall of the City of London

1.30 A. WALKER. London's Great
The Guildhall of the City of London

2.00 A. WALKER. London's Great
The Guildhall of the City of London

2.30 A. WALKER. London's Great
The Guildhall of the City of London

3.00 A. WALKER. London's Great
The Guildhall of the City of London

3.30 A. WALKER. London's Great
The Guildhall of the City of London

4.00 A. WALKER. London's Great
The Guildhall of the City of London

4.30 A. WALKER. London's Great
The Guildhall of the City of London

1.25 Prof. C. H. Dancy. The use of
Metal. B. The Bee

AFTER the Iron Age, the use of
Metal. B. The Bee

2.45 A SONATA RECITAL by OCTAVE DE FORAS

Les Cloches (The Bells)
Mendelssohn
Le Reveil de la Mairie (The Bride's
Awakening)
Tout gai (Very Gay)
Soir (Evening)
Clair de Lune (Moonlight) Four

3.0 NATIONAL SYMPHONY CONCERT
THE NATIONAL SYMPHONY ORCHESTRA
Conducted by Sir HENRY J. WOOD

Orchestra: April 10. Gluck
Fourth Brandenburg Concerto, in G for Two
Flutes, Solo Violin and Strings Bach

THIS fourth Concerto has three Movements:
a quick one, a graceful slow one, in which
the Flutes hold the melody, and a magnificent
Trio-Finale.

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

OTTORINO RESPIGHI's new "Preludes,"
written in 1926, were suggested by the
pictures in the stained glass windows of Italian
churches; in the music the ancient church
muses are suggestively used.

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

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

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

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

9.0 WEATHER FORECAST. SECOND GENERAL NEWS
8.15 (In Interval)

Violin Concerto Beethoven

Violin Concerto Beethoven

Violin Concerto Beethoven

Violin Concerto Beethoven

Violin Concerto Beethoven

Violin Concerto Beethoven

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Violin Concerto Beethoven

Violin Concerto Beethoven



THE GUILDHALL OF THE CITY OF LONDON

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

An exhibition of antiques was recently opened in
London, and the sight of these relics
of the past all gathered together
for the delight of our collectors
aroused in the imagination
What of our own belongings
in a couple of generations
time? We who are at the
age of the wax flower
and wasted antimacassars of
the Victorians—how will our
shakers, our telephone-dolls and
wrist watches and season-cards
look to the alien eyes of a
great grandchild? Mr.
Richard Heaton, secretary of
the Society, is very vivid in
his writings, and consider the

10.35 VARIETY

PHILIP M. BLENES

his own compositions at
the Piano.

11.0-12.0 (Daventry only)

DANCE MUSIC: THE
LYRICISTS from The Cafe de
Paris

Friday's Programmes cont'd (March 9)

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 610 K.C.)

1.0 AN ORGAN RECITAL

By LEONARD H. WARNER

Relayed from St. Botolph's, Ipswich

M. RIEL, SOPIANO (Soprano)

LEONARD H. WARNER

Voluntaria in F. Theod. Tocatta in C. Debuss

M. RIEL, SOPIANO

The Silver Ring Chorus solo

Elsey Massenet

Down by the Sally Gardens

Martin Shaw

LEONARD H. WARNER

Chorus in B Minor. From

Morning Song A. H. . . .

M. RIEL, SOPIANO

It soft was the song. Elmer

A Black and Blue

Leonard H. Warner

Grand Chorus alla Handel

M. RIEL, SOPIANO

M. RIEL, SOPIANO

M. RIEL, SOPIANO

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by HENRY FARMER

HARLEY and HARKER Entertainers

YVETTE DARNAC (Light Songs)

5.45 THE CHILDER.
Songs and Duets by Marjorie Palmer, Soprano
and Ethel Williams (Contralto).
Clock-III, by Margaret Dargatzidis.
Pennylin (Flute).

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

6.45 LIGHT MUSIC

THE LONDON RADIO DANCE BAND, directed by HENRY FARMER

GARY VALLE (Soprano)

SON TO SILENCE (Hymn)

Q. T.

To the Forest

Q. T.

John Karsky

6.54 SIXES SET

SON TO SILENCE (Hymn)

Perigolani

GARY VALLE

Son to Silence

Perigolani

GARY VALLE and SILVIO SIDOLI

Oro Fugge? (Duet)

Cundrabo

7.5 QUINTE

Clair de lune

Debussy

7.15 SILVIO SIDOLI

Les feuilles sont mortes G. Dore

GARY VALLE

The New

Bealy

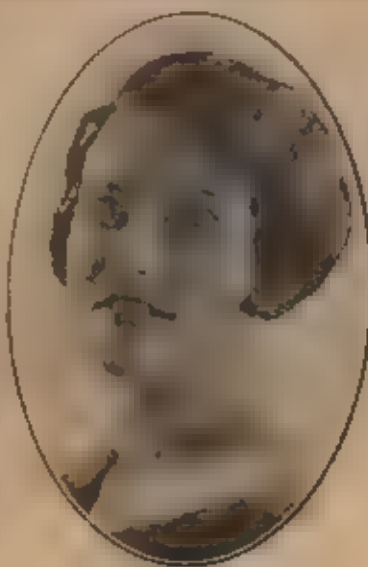
GARY VALLE and SILVIO SIDOLI

Nearest and Dearest

Caracciolo

7.25 QUINTE

Selection from 'The Mastersingers' Wagner



GARY VALLE,

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

7.35 GARY VALLE

Mrs. R. Hahn

ST.

O. T.

GARY VALLE and SILVIO

VISION, VISIONS Brogg

7.45 QUINTE

Arr. from 'Louise'

Mrs. Volpatti

8.0 VAUDEVILLE

From Birmingham

THE 'ROOSTERS' and Enter-

9.0 LIGHT MUSIC AND COMEDY

From Birmingham

THE BIRMINGHAM STUDIO

Conducted by

EDGAR CASTELL

Overture to 'Zampa'

Heron

EDITH PENNELL (Flute)

Tambourin Gaseco (1724-1826)

Précade and Scherzo Bussac

9.15 'KITTY'

A Dialogue by ROBERT HIGGINSBOTHAM

Lil EDITH MALPAS

Sid STUART VINDEN

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

9.30 ORCHESTRA

Valse, 'Accelerations' Johann Strauss

WITH PERCUSSION

Nocturne Doppler

Humorous Variations Andersen

9.45 ORCHESTRA

Selection from 'By Jingo' Finch

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC KETTERERS FIVE, under the direction of GEOFFREY GELDER, from 'Ketters' Restaurant

11.0-11.15 THE LYRICALS, from The Café de Paris

(Friday's Programmes continued on page 470.)

The Organs broadcasting from

5GB-BIRMINGHAM—Lozella Picture House

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RESTORING THE NERVES



Your nerves decide whether you are healthy or depressed. It is very hard to be optimistic when suffering from the irritating pains of a weak nervous system.

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

These remarkable tablets nourish the nerves and enrich the blood with Hypophosphites and Blood Nutrients, and this process is assisted by the stimulation of appetite and digestion through valiant Stomachics and Digestive Enzymes. Start a course of Dr. Cassell's to-day, and soon you will enjoy the bright healthy outlook upon life you have envied in optimists 'without nerves'.

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1/3 and 3/4 per box

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



"Newgate Fringes."

Men used to wear these funny beards under the jaw just because it was so difficult to get a good close shave there.

It your beard grows strongly in the difficult places—at the corner of the jaw, beneath the point of the chin—try **ERASMIC Shaving Soap**. It lathers so freely and quickly and softens the beard so thoroughly for the razor, that you not only get a cleaner shave all over, but you save precious minutes in the morning.

ERASMIC SHAVING STICK

In the Blue Tin—1/-

ERASMIC SHAVING STICK LTD.
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MAKE BIG MONEY IN YOUR SPARE TIME!

Wonderful New Invention **YOU** can Make and Sell under My Patent!

Only one person in 50,000 of the population is able to make money under my Patent. In order to secure this privilege, you must first of all acquire my Patent. Let me tell you how. **NOW** before the price rises, I am offering you the right to make money under my Patent. The extra money that you can make by selling my Patent is a very big thing. I am offering you the right to make money under my Patent. The extra money that you can make by selling my Patent is a very big thing. I am offering you the right to make money under my Patent. The extra money that you can make by selling my Patent is a very big thing.

MAKE MONEY AT HOME
COUPON
To THE HOLLAND-RICHARDS CO.
10, NEWGATE, LONDON, E.C. 4

I GUARANTEE

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MORE things than bricks and mortar go into the making of Ideal Homes. You must have **COMFORT** to make a house a really happy home. That's why the Berkeley Easy Chair always scores such a tremendous success at the Daily Mail Ideal Home Exhibition. No other chair in the kingdom can offer the same luxurious comfort as the BERKELEY. The price of the Berkeley is 10/-, the most famous in the world. It is a chair of the highest quality and value at a price that is really supreme. Luxuriously upholstered in softest H.F.F. and HAIR Stuffing and lined with plush velvet in seat back and foot edge. New Electric Chair. Covered in beautiful hand-wearing Tape. A smash on the scene at your own selection.

10/- with order brings this famous Easy Chair to your fire-side.

SOLD UNDER OUR USUAL GUARANTEE of 10/- if not DELIVERED FREE in England and Wales.

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LOOSE COVERS from 16/6



Special Notice.

Owing to the enormous demand for our Free BISTO KIDS Painting Book, we have temporarily run out of stock, and some delay in supplying further copies is unavoidable.

We very much regret the disappointment which this may cause, but all applications will be dealt with immediately we receive the further supplies that are on order with our printers.

BISTO
for Soups, Stews and all Meat Dishes.

PROGRAMMES for SATURDAY, March 10

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

10.15 A.M. A
SHORT RELIGIOUS
SERVICE

10.30 (Daresbury only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.20 THE CARLTON HOTEL ORCHESTRA, directed by
RENEL TAFT, comes from the Carlton Hotel

3.30 AN ORCHESTRAL CONCERT
THE WHITLEY ORCHESTRA, conducted by JOHN

FLORENCE LONG (Mezzo-Soprano)
CHARLES TRUX (Baritone)

ORCHESTRA

Overture to 'Morning, Noon and Night' Suppe
Second Selection from 'Merrie England' Bernard

FLORENCE LONG

I think of you, my sweet
You gave me all my sunshine
Everywhere I go

Haydn Wood
Eustace Martin

ORCHESTRA

Venetian Wails
Polonaise from 'Boris Godunov'

Ed. Elgar
Musorgsky

CHARLES TRUX

To the Forest
Myself when young
Jenny's Way

Tea Koren
Lehman
Willeby

ORCHESTRA

Ballet Suite, 'The Tallman'

Drigo

FLORENCE LONG

The Conquerors Shore
The Garden of your Heart
The Stars have eyes

F. Scher
Lorel
Don't know

ORCHESTRA

Overture to 'Oberon'
Menuet (for Strings)

Wagner
Grieg

CHARLES TRUX

Sea Fever
The Carpet
The Fortunate Hunter

Ireland
Sanderson
Willeby

ORCHESTRA

Ballet Music from 'Faust'

Gounod

5.15 THE CHILDREN'S HOUR:
My Programmes, by J. C. STUBBS

6.0 A BALLAD CONCERT

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

ETHEL BARKER

Bubble Song
The Hold Unbuildable City
Lie there, my love...

Martin Shaw
Stanford
M. J. Conn

5.0 JOHN TURNER

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

6.15 WALES & IRELAND

Eye-Witness Account of
the International Rugby
Match

S.B. from Cardiff

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



Lord ROCHDALE

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

in the championship table and listeners every
where will be very eager to hear the result and
the destiny of the team

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

6.50 MAUDE MELLIER (Oboe)
Selected Items

7.0 Mr. BASIL MAINE Next Week's Broadcast
Music

7.15 THE FOUNDATIONS OF MUSIC
DEETS FOR TWO PIANOS

Played by DOROTHY FOLKLAND and MORRIS
WARR

SCHUMANN Twelve Little Pieces, Nos. 9 to 12

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

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

7.45 VARIETY

FOURTY-ONE ENTERTAINMENT
ANGELA BADDELEY
In a further 'TALES OF TONY'
Sketch by A. P. HERBERT



The Man with the Big Car: 'Come on, jump in'
The Man with the Small Car: 'But I...'
The Man with the Big Car: 'Of course not...'

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

D. ARCY WOOLVEN (Baritone)

by H. C. G. STEVENSON and L. J. M. MANCHA

The Man... H. C. G. STEVENSON
The Girl... L. J. M. MANCHA

9.0 WEATHER FORECAST SECOND GENERAL NEWS

9.15 Mr. G. WATSON PARKER Local Road &
Car—V. Breakdowns (Continued)

HOW much more than any other...
...and...
...since first it broke...
...of...
...as he...
...I...
...some hints—by which many an ob-
...owner may also profit—for behaving in a style
that will conduce to his own comfort and the
of others on the road

9.30 Local Announcements...
Shipping Forecast

9.35 A MILITARY BAND CONCERT

EVELYN TIERNEY (Soprano)

THE WHITLEY MILITARY BAND conducted by
B. WALTON O'DONNELL

PAND

Overture to 'The Flamingo'

9.45 EVELYN TIERNEY

My Mother bids me bind my hair...
Lamento (I will love her, from 'The Shepherd'
K. J. (With Flute obbligato)...
A Pastoral... Lane Wain

THE SHEPHERD KING (in Re...
short 'Music Drama' (Mozart...
in two Acts. It is an early work...
Mozart was Director of Music to the Arch-
bishop of Salzburg, for the celebration is...
arranged when the Archbishop's M...
younger brother of Marie Antoinette) paid the
Archbishop a visit

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

The music is quiet and expressive, and the
orchestration is very interesting, Mozart having
used, among other instruments, two Corns Anglia
and a Solo Violon

9.52 BAND

Second March of Art
Suite (L. A. M. Wain)

Instrumental...
Menuet, Farandole

10.0 EVELYN TIERNEY

Don't come in Sir, please
Cyril Scott
By the Waters of Minne-
tanka (With Flute Ob-
bligato)...
For Night Wind
Roland Emery

10.16 BAND

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

10.30 12.0 DANCE

MUSIC THE SAVOY
ORCHESTRA...
Savage and his Music and
THE SAVOY TANGO BAND
from The Savoy Hotel

Programmes for Saturday

5GB DAVENTRY EXPERIMENTAL

(481.8 MC. 810 MC.)
TRANSMISSION TEST NO. 1
EXPERIMENTAL TRANSMISSION

3.30 PIANOFORTE AND VIOLIN RECITAL

From Birmingham

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

GEORGEY O'CONNOR MORRIS and MARJORIE
HAYWARD

Sonata (Op. 100) for Violin and Pianoforte

Brahms

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

3.55 GEORGEY O'CONNOR MORRIS

Six Pieces of Childhood O'Connor Morris

MARJORIE HAYWARD

The Bard's Legacy (Old Irish Melody)

arr. O'Connor Morris

The Admiral's Galliard

"Star"

4.15 MARJORIE HAYWARD and GEORGEY O'CONNOR MORRIS

Sonata in B Flat Mozart

(1) Moderately quick; (2) Slow, sustained;
(3) Rondo—Quick

4.20

THE DANCANT

From Birmingham

PAUL RAFFMAN and his BAND

BREDA QUINN (Light Songs)

4.45 THE CHILDREN'S HOUR (From Birmingham)

A further Shanty Adventure by Phyllis Richard-

son. Songs by Janet MacFarlane (Soprano).

The Lark of the Lorn, a Border Story by Mar-

garet M. Kennedy. Geoffrey O'Connor Morris

(Pianoforte)

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

6.50

LIGHT MUSIC

FRANK IVIMEY'S SEXTET

HILDA SEARLE (Soprano)

CHARLES TREHARNE (Baritone)

THE SEXTET

The Yeoman of the Guard Sullivan

7.15 HILDA SEARLE

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

Purewell! Our pretty little table ... Massenet

Cuckoo Song Quilter

7.12 CHARLES TREHARNE

The Ballad Monger Ruthven Martin

When I think upon the Maidens .. Michael Head

7.20 SEXTET

Heaven Land Dvorak

Beautiful Danube J. Strauss

7.32 HILDA SEARLE

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

Lionel Monckton

Today my spirit (from "Tom Jones") .. German

Good-night, Ladies and Gentlemen Francois Dorel

7.40 CHARLES TREHARNE

A Devonshire Wedding Philip Phillips

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

7.48 SEXTET

Israel Aria arr. M. Head

8.0 A SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA
(London, FRANK CANTRELL)

Conducted by JOSEPH LEWIS

Horn Overture (dedicated to Joseph Lewis)

G. O'Connor Morris

(5GB Programme continued on page 474)

Post Time is Adventure Time!

By ANITA RICHMOND

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

"It's time the postman came."

But

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

It's quite an adventure nowadays, she exclaimed.

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

My pen name. This letter's from an editor and— She tore open the envelope. Yes, there's a cheque. Ten beautiful guineas.

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

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

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

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

"And you joined?"

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

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

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

"I don't till I learnt more about this."

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

Well?"

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

It's perfectly wonderful, Norah. I wish I could do it; but then, stories are hard not—

Rubbish! It's a matter of training. If you can write a good letter you can learn to write 'copy' for the papers—I'll tell you what I'll do, Marjorie. I'll write and get the Institute's new prospectus for you.

The Institute?

"The Regent Institute, Victoria Street. But I couldn't afford the fee, Norah."

"It's really quite reasonable, and you can pay it in instalments. You might get it back in no time. I did within five months. Do let me get that prospectus for you."

"I'll think about it."

"Take my advice, Marjorie, and act now. I wish I hadn't waited so long. I'd have earned pounds more."

All right, Norah," Marjorie rose to her feet. She was quite enthusiastic by this time. "Let's send for it now, dear."

LEARN TO WRITE—Earn while you Learn

Many striking parallels to the case of Norah are to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One woman pupil reported that she had sold 55 articles within ten months of enrolment.

Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

The Regent tuition will show you definitely and practically how to write in the way that appeals to editors, what to write about, how to get ideas, and where to sell.

Send to-day for a free copy of the Institute's prospectus, "How to Succeed as a Writer." It contains much striking information of interest to literary aspirants and describes the Regent postal courses, which have enabled so many novices to earn while learning.

Cut this coupon out and post in an unsealed envelope (add stamp), or write a simple request for the booklet.

THE REGENT INSTITUTE

(Dept. 258C), 13, Victoria St., London, S.W.1.

Without obligation on my part, please send me a copy of "How to Succeed as a Writer"—free and post free.

Name,

Address,

.....

Saturday's Programmes continued (March 10)

8.10 ASTRA DESMOND (Contralto) and Orchestra
"Sappho" Song Cycle (Prelude and Suite in
B-flat)

Prelude: Hymn to Aphrodite, Daughter
of Zeus: I loved thee so, Attika, long ago
Evening, thou bringest all stand fast
face, friend, The Moon has set
be secret, in a dream I spoke: wouldst thou
O fair, O lovely, Muse of the Lyre

8.15 ORCHESTRA
Fourth Symphony

9.30 DANCE MUSIC
JAN WILKINSON'S BAND from The London Hotel

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 A BALLAD CONCERT
From Birmingham

PAUL MORTIMER (Baritone)

Obstinately *Do Konsens* (by)

The Lullaby *Carlton*

The Banjo Song *Homer*

DONALD BRADBROW (Pianist)

Sto *Chop*

Chopin's Ballade *Chop*

DORIS COWEN (Soprano)

The early morning *Graham Paul*

Inter No *Macfadyen*

Birthday Song

PAUL MORTIMER

Speak to me *Chop*

The curfew birds *Chop*

Wait

DONALD BRADBROW

Valse in E Minor *Chopin*

Second Nocturne *Chopin*

Prelude in C Sharp Minor *Chopin*

DORIS COWEN

O that it were so *Frank Bridge*

Canoe Boats *Chop*

SWA CARDIFF. 252 M. 1,000 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Trip to Holland

6.0 London Programme relayed from Daventry

6.15 WALES & IRELAND

Eye-Witness Account of the International
Rugby Match by Dr W. J. Keogh, Ex Irish
International and Light Heavy Weight Champ, on
for Wales

Relayed to London and Daventry

6.30 S.B. from London

7.0 "Life and the Novelists," by W. H. Roberts

This talk is one of a series—Humour of the
Professions—but it will deal less with the humour-
ous side of novel writing than with the humour
unconsciously created by the interplay of art
and life.

7.15 S.B. from London

7.25 L. E. WILLIAMS, "The Football Association
Cup and Other Topics"

Lilian Woods "West of England Sport"

7.45-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

22Y MANCHESTER. 254.5 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Alice in
Two Queens, adapted from "Alice in W-
land," by Mrs. Winifred Grant. No. 10
by the Station Repertory Players. Req-
Songs by Betty Wheatley

6.0 London Programme relayed from Daventry



A BROADCAST FROM SCHOOL

Will Hay, whose comic schoolmaster has de-
sired so many mimic-ball audiences, will tour the
this week. He will broadcast from Cardiff on
Monday, Belfast on Tuesday, Glasgow on Wednes-
day, Aberdeen on Thursday, Newcastle on Friday
and Manchester on Saturday

5.15 Cardiff Programme relayed from Daventry

6.30 S.B. from London

7.0 Lieut. Col. S. G. Geybenschmidt, "The Psycho-
logy of the Horse and his Rider" II

7.15 S.B. from London

7.45 WILL HAY

(The International Schoolmaster)

8.0 S.B. from London (9.30 Local Announce-
ments, Sports Bulletin)

9.35 "LONDSOME LIPS"

A LONDSOME COMEDY IN ONE ACT BY HAROLD
L. H. H.

Characters in order of speaking

Sarah Ormerod. HYDRA M. T. T.

Franka Brierley. M. T. T.

The Rev. Frank Allayne. M. T. T.

Sam Horrocks. M. T. T.

Scene: A Cottage in a Lancashire Village

Sarah Ormerod, after years of toiling, is
faced with the prospect of ending her days in
the workhouse. At the point where our story
begins, Sarah is busy gathering together a few
things preparatory to her depart

10.35-12.0 S.B. from London

6LV LIVERPOOL. 227 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Two Scenes from "David Copperfield"

Cast

David Copperfield. BETTY L. L.

Miss Betsey Trotwood. Mrs. L. L.

Mr. Murdstone. Mr. L. L.

Miss Murdstone. MARY HUTCHINGS

Mr. Dick. PERRY M. PATTERSON

Scene I—Miss Betsey Trotwood's Cottage at
Dover

Scene II—The same (Two days later)

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from London

7.15 S.B. from London (9.30 Local Announce-
ments, Sports Bulletin)

9.35 S.B. from Manchester

10.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.5 M. & 252 M.
1,080 KC. & 1,100 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Story. The
Story of a Boy and a Girl

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Story. The
Story of a Boy and a Girl

Bayles, the champion smooth-organ soloist of the
world. Request Songs by Leonard Roberts
and Wal Henley "Shepherd's Hey," "Lon-
donderry Air" (Grogger), played by Hilda
Francis

6.0 Organ Recital relayed from the Albert Hall

6.15 Cardiff Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

6KH HULL. 254.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

6BM BOURNEMOUTH. 255.1 M. 930 KC.

3.30 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-
nouncements, Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Oddities—Song
"What a Dream," "My Aunt," "A Strange Thing
Happened," "The Dragon who was
Kind" (Hugh Orr), Pianoforte "A Memory
Cue"

(Plymouth Programme continued on page 277)

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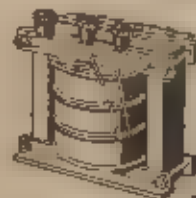
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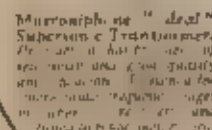
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4 to 1 for use in h.f. 5 to 10
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for use with vacuum tube
in a frequency of 100 to 1,000 Hz.



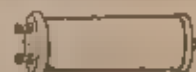
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Design similar to "Ideal" Transformer. Suitable for use in a frequency of 100 to 1,000 Hz. Supply 1 amp and 200 volt at 50 Hz.



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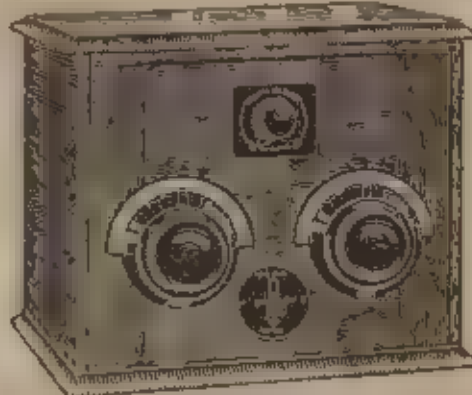
Marconiphone H.F. Choke.
Inductance 1,000 mH at 50 Hz and 100 mH at 1,000 Hz. Supply 1 amp and 200 volt at 50 Hz.



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Revolvers 37/6, Valves 41/-



Ethovox Loud
Speaker, Metal
Horn... £3

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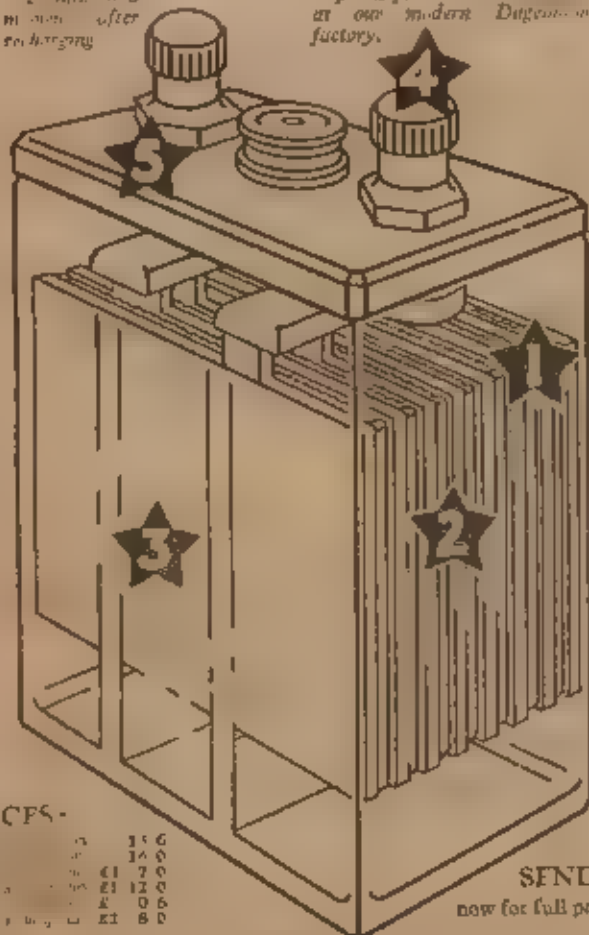
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- 4 The Terminal—cast in bakelite—ensuring safety and accuracy in connection
- 5 The Flush Top can be removed in a moment after recharging
- 6 It is a guaranteed Marconiphone product built in our modern Dagenham factory.



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February 9, 1928.

Teddington, Kent, near Road.
Northampton M. address

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My set requires between 80 and 120V and I have to admit that the results have been very poor. I have never realised the performance of which my set was capable and I used RIPALITS. Previously I have been unable to get 5GB more than very poor. Loud Speaker at length and badly distorted but now with your Battery, get it through clearly and with

CONT'D

ample volume for dancing in a fairly large room. Moreover, I am now bringing in the signal, one which hitherto were quite unobtainable.

Let me now I did not appreciate that the quality of the Battery played such an important part in good reception and volume. I am sure you will explain to me why I am able to get so much better results with your Battery than with the others I have used. Looking forward with interest to your reply.

I remain, Yours faithfully,
(Signed) E. B. BULL

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Saturday's Programmes continued (March 10)

(Plymouth Programmes continued from page 474.)

- 6.0 London Programmes relayed from Daventry
 6.15 Cardiff Programmes relayed from Daventry
 6.30 12.0 S.B. from London (9.30 Items of Naval Information, Sports Bulletin, Local Announcements)

6ST **STOKE.** 294.1 M. 1,070 KC.

- 3.30 London Programmes relayed from Daventry
 5.15 The Children's Hour
 6.0 London Programmes relayed from Daventry
 6.15 Cardiff Programmes relayed from Daventry
 6.30 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5SX **SWANSEA.** 294.1 M. 1,070 KC.

- 3.30 London Programmes relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programmes relayed from Daventry
 6.15 Cardiff Programmes relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. W. W. Miron, Hockey in Wales
 7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

Northern Programmes.

5NO **NEWCASTLE.**

- 1.30 London Programmes relayed from Daventry
 Made relayed from Tilly's Blackout Street Restaurant
 4.15 S.B. from London
 6.21 S.B. from London
 7.45 S.B. from London
 8.15 S.B. from London
 9.15 S.B. from London
 10.15 S.B. from London
 11.15 S.B. from London
 12.0 S.B. from London

5SC **GLASGOW** 405.1 M.

- 11.0 12.0 S.B. from London
 1.15 S.B. from London
 1.45 S.B. from London
 2.15 S.B. from London
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 10.45 S.B. from London
 11.15 S.B. from London
 11.45 S.B. from London
 12.0 S.B. from London

2BD **ABERDEEN**

- 1.45 S.B. from London
 2.15 S.B. from London
 2.45 S.B. from London
 3.15 S.B. from London
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 10.45 S.B. from London
 11.15 S.B. from London
 11.45 S.B. from London
 12.0 S.B. from London

2BE **BELFAST.**

- 3.30 S.B. from London
 4.15 S.B. from London
 4.45 S.B. from London
 5.15 S.B. from London
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The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes

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SCHOOL PAMPHLETS. issued in January, April, and September before the beginning of the three seasons of Talks and School Broadcasts.	TALKS PAMPHLETS.	OPERA LIBRETTI issued Monthly	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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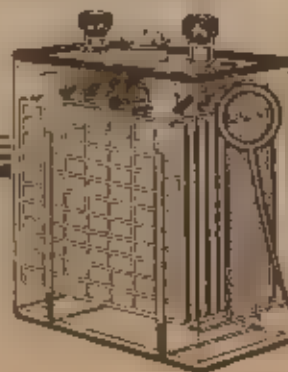
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WIRELESS**

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A. G. LEE.



THE lights are dimmed, the
fire is glowing red, and the
cat is curled up on the rug
before it. You lie back in
your fatherly old chair, pipe
between your teeth, to be
thrilled for an hour by the
music of your Brown Loud
Speaker.

What more would ye, my
Masters?

This Brown H.3. Loud Speaker is as much a
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THOSE H.T. Dry Batteries you bought last year. Remember how they found their way, one by one, into the dust-bin? A sheer waste of money. Your biggest expense in Radio is this unceasing purchase of H.T. Dry Batteries. As bad as a hole in your pocket.

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Why? Because, unlike a Dry Battery, its voltage remains perfectly steady—no matter how long the programme lasts—no matter whether you use one valve or six. An H.T. Dry Battery has to create its own energy—that is why it flags after a while. An Oldham H.T. Accumulator merely stores up the energy it has received from the Mains.

For real economy—for sweetness of tone—for majestic volume—buy an Oldham H.T. to-day. In convenient 10-volt blocks.



5/6 each

Each piece with two plugs and a length of connecting cable.

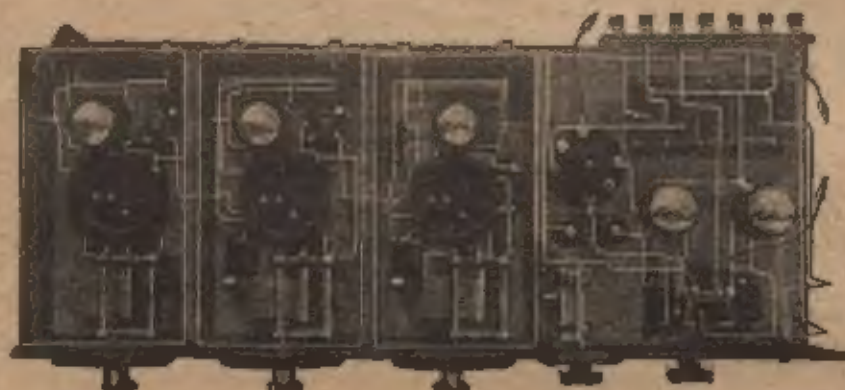
OLDHAM & SON, LTD., Denton, Manchester. Telephone: Denton 123.

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Distance to the very edge Volume to fill the house Purity . . . to give radio the breath of life

The Free Blueprint simplifies building to a degree that every-one may duplicate the original set wire for wire without the least difficulty.



The instructions for building this master receiver have been divided to cover six enjoyable evenings, making success certain.

THE great set for you is the Raleigh P.M. You will be amazed at the remarkable power which its five valves have at their command.

Imagine how much greater one's radio enjoyment would become if possessed of the Raleigh P.M. Once and for all radio from the Continent would find a welcome with all the members of your family. Their prejudice against "foreign stations" which you have almost despaired of ever breaking down, would vanish during your first half-an-hour's test. Think of the untold pleasures to which you will be able to treat them and your friends.

It is hardly creditable that two high-frequency stages are able to reach out to any part of Europe as one feels inclined to direct them.

Yet it is definitely the case, as hearing

is believing. On the long waves one journey round the dial brought in eight stations; most other sets satisfy themselves with four.

If your radio set is to provide your family with a variety of distant programmes at a volume as intensive as the local, it should embody not less than two high-frequency valves.

It must not be assumed that a large set is difficult to handle because it employs a large number of valves. The true state of affairs is rather to the contrary. A group of stations may be tuned-in on the Raleigh P.M. which by comparison almost place a slightly lower-powered valve receiver into the category of the crystal set.

It is scarcely believable that the simple addition of two or three valves may completely transform a radio receiver so that it will always provide its owner with more programmes than will ever be called upon to deliver their entertainment. Such an overwhelming supply of music from opera to jazz, from musical comedy to the concert-hall, is at the call of any reader who owns a Raleigh P.M.

Fill in the coupon to-day.

STATIONS	Aerial	1st H.F.	2nd H.F.
Unidentified	70.5	76	70
Radio Paris	71	68.5	65.6
Doverley	64	59	58
Berlin	44	44.5	44
Unidentified	34.5	36	30.6
Unidentified	31	32	33
Unidentified	28.5	29	28
München	25	24.75	25
Düsseldorf	24.5	22	22
Münch	68	60	60
Vienna	85	80.25	86
Brussels	83.5	85	85
Doverley (568)	81	83	83
Langenberg	77	78.5	78.5
Oslo	75.5	77	72
Rome	73.25	75	75
Bratislava	71.5	73.5	73.5
Frankfurt-on-Main	69	71.25	71
Cologne	68	70	70
Paris	65	68	67.5
Glasgow	63	67.5	67
Plymouth	62.5	66	66
Hamburg	62	65	65
Toulouse	60.75	64	64
Manchester	60.5	62.5	62.5
Stuttgart	58	62	62
London	56	60	57
Roosburg	47.5	50	50
Bournemouth	47.5	49	49
Paris	44	48	47
London	43.5	47.5	48.5
Brest	42	47	45.5
Newcastle	41	45	45
Paris	38	44	42
Nuremberg	37	42.5	42.5
Liverpool and Hannover	30	41	41
London	34.5	40	38
Edinburgh	34	37.5	38
London and Canal	31.5	36.5	32
Edin	28	31	30.5
London	27.5	30.5	30.5
Bremen	26	27.5	26
London	25	26	25
London	23	25	23
London	22.5	24.5	19
Hamburg	19	8	8

THE MULLARD RALEIGH P.M.

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