

FRANCIS HACKETT ON 'IBSEN' (page 538)



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Feature Programme and Feature Film.

This article by Walter F. Rault pursues a step farther the analogy, drawn by 'Astyanax,' in last week's issue between the development of Broadcasting and that of the Cinema.

THE twentieth century has seen the birth of many new sciences and of two new arts—radio and the films. Both the arts are in their nonage; one has founded the greatest entertainment industry in the world and the other bids fair to challenge it. The vastness and complexity of the industries have helped to obscure the immaturity of the arts. The older art—that of the cinema—has just reached the stage of adolescence, and it is passing through all the triumphs and troubles of that stage now. What lessons can be drawn from its experience to profit the younger art of radio, which is still learning to walk and trying valiantly to run?

In an article in last week's *Radio Times* 'Astyanax' hailed the Highbrow as the pioneer who should lead the way to better things, whilst the army of ordinarily in-

telligent people followed after and occupied the ground that he had cleared. It is true that such is the whole tendency of modern art; but the trouble with an art that is already enshrined in so huge an industry is, how can the highbrow register on it? Materially, broadcasting has leapt to adult stature in five years; the intellectual pioneer has to work on an art some form of which is being produced for nation-wide audiences for eleven hours a day. Its engineers passed out of the experimental stage before its artists had a chance to realize their problem. But the same thing happened to the cinema. How has it been overcome?

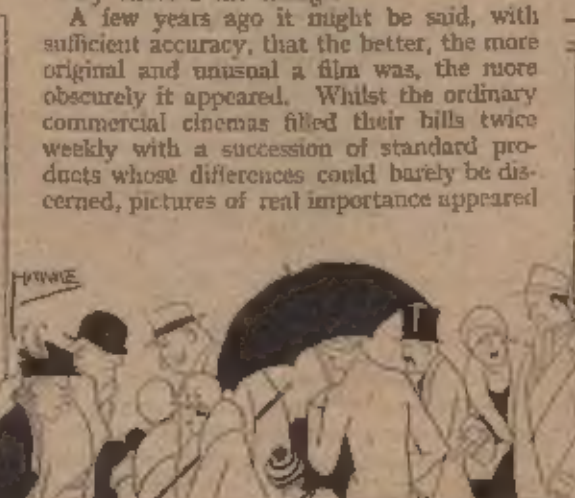
The change in the attitude of the intelligent public towards the movies, which 'Astyanax' described, is, I believe, only secondarily due to any improvement in the quality of the films. Showmanship and distribution have really effected the change.

A few years ago it might be said, with sufficient accuracy, that the better, the more original and unusual a film was, the more obscurely it appeared. Whilst the ordinary commercial cinemas filled their bills twice weekly with a succession of standard products whose differences could barely be discerned, pictures of real importance appeared

unadvertised at houses that nobody knew. Those were the days when people went to the pictures to while away a wet evening—or because of the dark. They correspond to the days in which people listen to broadcast programmes because it is too wet to go out; because it is easier than reading; because they hope without real certainty that they will hear something good, or because they take a purely technical pleasure in hearing anything coming from a long way away.

In the country, and to some extent in the suburbs, exhibitors still work on those lines. But even there, the incursions of the good film—now that people know about it—are being felt. And the West-end of London fairly bristles with films worth seeing. The ultimate reasons for the revolution are complex—the awakening of Hollywood to the

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film art of Europe being amongst the chief of them; but the immediate cause is the 'exclusive run.'

The 'movie cathedrals' (an American term for the super-cinemas such as the Roxy and the Paramount in New York) have raised the prestige of the films in London and at the same time forced the exhibitor to take notice. The Tivoli, Plaza, Capitol and Astoria have invested moving pictures with all the dignity of the legitimate stage; their grandiose architecture, their queues and bookings and advertisements have dispelled the impression that only people who could not afford to go to the theatre went to the films. Usually owned or controlled by big film corporations, they are run for advertisement as well as revenue, and they can take risks. *Chang*, for instance, a superb nature picture recently shown, was a film that the ordinary renter would have been frightened of a few years ago. 'An "interest" film,' he would have said, 'No stars, no sex, no popular appeal.' The Paramount Company put it on at the Plaza and advertised it, and it proved a box-office winner. *The Student of Prague*—a film of the same order as *The Street* and *Warning Shadows*, the generally disregarded pioneers of artistic technique—was first shown exclusively at a big West-end house, and since then it has appeared at local cinemas all over London. Such films as *Hotel Imperial*, *Michael Strogoff* and *Metropolis* have filled cinemas all over the country. But they have only done it after their exclusive run.

The exclusive 'première' has become a part of the ordinary business of presenting a big film. The movie cathedrals have set the pace and the others follow it. Almost every big cinema in the West-end of London

exists to show the wares of some particular firm. Of course, the films they show are not always good. But at least they are now as accessible as theatre productions; a new film from a reputable source appears at a definite place and time and is criticized and talked about like a play. And in London, anyway, there is arising an audience that has a tolerably wide experience by which to select its films, and a tolerably high standard by which to judge them. Anybody who chooses to watch the work of directors, producers and actors can do so; when Lubitsch or Lang, Frank Borzage or Herbert Brenson makes a picture it is given publicity beforehand, it is prominently advertised, it is put on at a London theatre for a première presentation, and consequently, even the provincial cinema-goer who watches the news knows all about it before it arrives at his home town. He is not forced to sit in a cinema day after day waiting for a good picture to make its appearance amongst the stock stuff.

Broadcasting is still in the state in which the movies were two years ago before the advent of the exclusive run. The ordinary 'good' programmes are fairly well classified, for the listener who wants to be selective, into such categories as symphony concerts, light music, stage plays, radio plays, educational talks, and so on. In the same way the discriminating picture goer could always know whether the films of the week were Westerns, spectacular, society, slap-stick or bathing-belle. But the experiments still take their chance in the even flow of broadcasting that goes on all day and every day in the week.

The analogy to the 'exclusive presentation' is the 'feature-programme.' Just as big films are often bad so will feature programmes often be bad, but experiments

made in them will leave their mark. The really intelligent listener who cares critically for the art of broadcasting will get to know the men who are doing good work. When a feature programme is presented by a producer or an author whose previous programmes have interested him, he will see it announced beforehand; he will note the date as the theatre-goer notes a first night; he will no more miss it than I would miss the first showing of a new Chaplin film. The Press will report its progress as it reported progress in the Cricklewood Studios when *Shooting Stars* was being made, and the critics will review it as *Symphony* was reviewed. It will be as impossible for anyone who wanted to hear it to miss hearing it as it was for anyone who wanted to see it to miss seeing *Ben Hur*. Amongst the millions of listeners (many of them probably switched on to the alternative programme on safe conventional lines) the men responsible for the experiment will find their audience of pioneers.

Broadcasting has yet to find its 'big minds'—creative artists whose work will bring to the microphone as much originality of technique and imagination as big minds are bringing to the films. It should not take them from the stage. The analogy still holds good. The finest actors and producers of movie-land learned their art under movie conditions; they were not transplanted from an older art. Similarly, those who are to build the future of broadcasting technique must be those who have gained experience of their medium, who live, breathe and think in it only. Such names will mean nothing to the theatre-goer and the film enthusiast. But they will stand for something with the wireless listener. Then the conscious art of broadcasting will have arrived.

WALTER T. RAULT.

Ibsen, the Master Builder.

The Centenary of the birth of Henrik Ibsen, the Norwegian playwright, in 1828, is this week being celebrated by two broadcast performances of his greatest play—*The Master Builder*. The accompanying sketch of Ibsen and his achievement is the work of Francis Hackett, the brilliant Irish writer and critic who reveals another Ibsen than the frigid intellectual of popular conception.

A GENIUS needs courage. He must be abnormally keen to pain and he must completely master it. In the great contest, Ibsen *versus* Norway, it looked for many years as though the parochial self-conceit of Norway would triumph, and Ibsen was certainly brought to the verge of suicide. But, brittle yet indomitable, the struggle was not fatal for him, and by the time he reached seventy years, in 1898, this self-possessed veteran was able to lead his proud and blushing country to the footlights, to join him in taking the world's curtain call.

But Ibsen's self-possession ought to deceive no one. It is protective. He is one of the most fiery, most quivering, most passionate of poets. And it is by his extreme sensitiveness that he will live.

Everything possible was done by human society to test his grit. His father went bankrupt. At fourteen he was sent to work, far from home, in a village chemist shop by a fjord. There, for seven years, he washed the bottles and pounded blue mass and sold warm powders, while his bourgeois mother thought of asking him to afternoon



From the drawing by Einar Eriksen

coffee. And as the rumour crept out that he was a bitter youth with a sharp tongue, he was shunned as a dangerous Bolshevik. His two boy friends knew the great secret of the back room, however; he was writing a

play, the modest subject he had chosen was a poetic drama on the Roman rebel Catalina, a play for which he had to grind at Latin and read and ponder Sallust.

His play was rejected in Oslo (then Christiania). One of the friends had a little money and got it printed, but no one bought it, so they sold four-fifths of the first edition, to wrap up cheese and sliced liver sausage.

Fifteen years of effort brought Henrik Ibsen to the point where, with a tiny subsidy from the government and a Valkyrie wife, he was glad to turn his back on the theatrical bickerings, the romantic conventions, the spite and the doltishness of literary Norway. He went to Rome and to self-possession.

Hugely ambitious, he set about constructing irresistible masterpieces. He built three vast, unwieldy dramas, *Brand*, *Peer Gynt*, and *Emperor and Galilean*. They were packed with poetry, full of life, magnificent and impracticable. They were cathedrals, and so hurt was he by criticism (a sure sign of livingness) that he left these superb fantasies of beauty and power, truth and

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The Talk of the Week. No. 9.

Twenty Million Africans.

So far our series has not contained a Travel Talk. Here is one of the most amusing and informative 'traveller's Tales' yet broadcast. It was given by Major Walter Elliot, M.P., from the London Studio on Friday, March 2.

THREE of us, Members of Parliament, were invited last autumn by the Government of Nigeria to be their guests for two months or so, and see something of the huge country which they had to govern.

What Nigeria said was: 'If you do take an interest in our affairs let it be an intelligent interest. Come and see for yourselves something of the conditions under which we work; see what we are trying to do. Whatever we can do to help you or to show you things shall be done.' To that there could only be one reply—thanks, and acceptance.

Behold, therefore, Major Walter Elliot, Conservative, Mr. William Lunn, Labour, Mr. Garro Jones, Liberal, the modern Three Men in a Motor Liner, setting out for West Africa just in time to dodge the blizzard of last December.

Where is Nigeria, anyway? If you think of Africa you will see in your mind's eye the huge shoulder of the continent that thrusts out towards the United States of America. The core of that great bulge is the Sahara Desert. The coast on the under side of the bulge runs almost east and west, a thousand miles or more. That is the West Coast of Africa. It holds three great wedges of British territory, Sierra Leone, Gold Coast, Nigeria. Sierra Leone is the size of Ireland; Gold Coast the size of England, Scotland, and Wales together; and Nigeria, the last and the greatest, something like seven times as large as England. It lies just where the West Coast turns south to run down to South Africa.

It holds about four or five thousand Britishers. The rest of the inhabitants are the twenty million Africans.

I SUPPOSE most of us think of West Africa, when we think of it at all, as a sort of blend between the play *White Cargo* and the *Bombay* novels of Mr. Edgar Wallace. We do the country rather an injustice.

As a matter of fact there are two Nigerias in climate and half a dozen in peoples. The two Nigerias in climate are the Wet Belt and the Dry.

The Wet Belt runs from the sea-coast a hundred or two miles inland. When I say wet I mean wet. There falls in some parts ten feet of fresh water—ten feet of rain—in the year, and some parts are even wetter than that. When you pour the heavy soup-heat of a tropical sun over a rich soil soaked with ten feet of rain-water you may expect something sensational in the way of vegetation. And you get it. This is the country of the oil palm (Nigeria exported £8,000,000 of palm products last year). In the Gold Coast it is the country



of the cocoa-tree. The Gold Coast produces half the cocoa of the world. Everywhere it is the country of the jungle—the bush, as they call it there—as high as a factory and as thick as a thorn hedge, crowding upon itself, tree upon tree, struggling and fighting, till at the end the last trees are pushed out knee-deep into the salt water, running down roots from their branches into the tidal mud—the mangroves.

In these forests live the real Negroes, the people who invented jazz and the Charleston centuries before they were carried away as slaves to the Southern States of America. West of the Niger, the Negroes have built up quite a state. They have ten cities with over 40,000 inhabitants apiece, and the most important chief, the Alafin, or King, is the fortieth of his line. Forty African kings in straight succession! It makes one think.

In recent years, indeed in the last twenty or thirty years only, all this country has been penetrated through and through by roads. Now the Africans have taken enthusiastically to roads. If they can't get paid they will turn out and make them for nothing. The reason is—the motor-bus.

The motor-bus! That is the thing the African really does enjoy, the new thing from the West. Railway trains, steamers, and so on, these are all very well. He is allowed to ride in these, but he is never allowed to take them away and play with them for his very own. It's quite otherwise with the Ford van or the Albion lorry. These he does take away; he charges up and down the jungle roads honking, hooting, screaming, taking his corners on two wheels, carrying freight, carrying passengers, carrying anything in the continent of Africa, till the railways begin to pass resolutions about the bus traffic in the centre of Africa just as they do here at home. And the Africans pack the buses, and crowd the buses, and jam the buses, and stick out over the buses.

Sometimes you think the whole of Nigeria's twenty million must be awheel, honking down the roads at the same time.

These are the people who speak the pidgin English. This is really a tongue of its own. Founded on English, yes. But it has got a long way from its foundations. Meat, for example, is 'beef.' So an ox or a cow is 'a beef.' So anything rather like an ox or a cow is also 'a beef,' such as an antelope or a deer. And then anything which can't be described otherwise is 'a beef.' An angel is 'a beef'—that is to say, a strange creature. And as religion is 'God-palaver' ('talk about God') so an angel, if you wish really to define one, is a 'God-palaver beef.' Thus 'an angel from on high' is 'dem God-palaver beef lib up top.' The first time you hear this phrase you are naturally a little puzzled that it should be called any kind of English.

Naturally, our ways seem as strange to them as theirs are to us. I spoke to an African sergeant-major, a very brave man who had won the D.C.M. and the Military Medal. He had been over here with the West Africans at Wembley. You would never guess what he thought most extraordinary in London. Not the motors, not the shops, not the streets, not the river, the Houses of Parliament, St. Paul's, or electric lights. No! What struck him was—the perambulators. 'Dem piccin in small cart,' he said. And, in fact, it was odd to him. The idea that anyone would put a baby in a cart, anywhere, indeed, but astride one's hip or tied across the back, would seem the oddest thing to any African.

The only stranger thing to them is to learn that we would drink milk. This seems to them disgusting—almost repulsive.

THE people in the North are perfectly different in almost every way. True, they are also black, but with straight noses and straight hair and thinner lips. They wear far more clothes than we do—trousers twelve or fifteen yards round the waist, for instance, and cloaks and mantles that trail the ground. Very fine and noble.

The country of the North is like the Arabian Nights come alive. It is full of caravans and kings, burning sun and chill nights, long, open highways, and all the adventures that come from roads to which a thousand miles is only a stage in the journey. Its great trading centre is Kano, a black capital of sixty thousand inhabitants or more, which has ruled and fought and fallen and ruled again for centuries upon centuries. The caravans come to Kano, and still come,

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BOTH SIDES OF THE MICROPHONE

The Emancipation of the Microphone.

THE news that the Government has sanctioned the broadcasting of controversial matter has been received with delight by those who have for a long time felt that this ban alone stood in the way of a great future for Broadcasting. It is now five years since the B.B.C.'s first effort to secure this extension of its activities. Both as a company and a corporation it has striven for what may be termed 'the emancipation of the microphone.' It is impossible to over-estimate the importance of this new concession. Talks and debates will attract a larger 'audience' now that the speakers are to be free of the former rigid censorship, and the whole field open to Broadcasting will be widened.

For Dance Enthusiasts.

AT the May Fair Hotel—that concrete palace in Berkeley Square occupying an acre of territory which must belong by right of conquest to Michael Arlen (since all his heroines and heroines moved and had their being there)—Ambrose and his Band play for the dancing. This famous and elegant head is to join the ranks of those which play regularly for listeners. It will be relayed from the May Fair between 11 and 12 p.m. on Tuesday, March 20, and again on Friday, March 30.

The Versatile Twelve.

CONSIDERABLE interest has been aroused by my announcement that Sydney Baynes is to bring his orchestra to the London Studio on Sunday, April 1. This combination, which is at present taking part in Jack Hulbert's *Clowns in Clover* revue where it plays syncopated dance music, will give a special recital of light orchestral music. Mr. Baynes has scored certain 'light classics' for his orchestra which employs instruments usually associated with the dance band—saxophones, banjos, and so on. A notable fact about the orchestra is the volume and variety of its playing—though it consists of no more than twelve instrumentalists. The explanation of this is that the twelve are very versatile. There are, for instance, two violins, one of whom also plays the alto saxophone. Then there is one saxophonist who can play the alto and soprano saxophones as well as the clarinet and another who adds the oboe to the list of his accomplishments. Mr. Baynes himself occasionally lays down his baton and joins his pianist as a second piano.

Serious Uses of the Saxophone

THE introduction of saxophones into an orchestra is, of course, not in itself a novelty. The instrument was invented about 1840 by Adolphe Sax, son of Charles Joseph Sax, the most famous manufacturer of musical instruments of his day. Adolphe, Belgian by birth, moved to Paris, where he specialized in the making of wind instruments and finally acquired a monopoly for supplying French military bands. He invented the saxophone for use in these bands. There is today a growing use of these instruments in our own military bands. As far as the orchestra is concerned, Meyerbeer, Bizet, d'Indy, and Saint-Saëns all introduced the saxophone into their scores. Among the moderns Strauss and Joseph Holbrooke have employed these instruments which, for the composer's purpose, have a tone half way between those of the wood-wind and the brass.

They Remember.

THERE are still two more talks to be given in the 'I Remember' series. Of the many series contrived by the Talks Department of the B.B.C. this has, I think, been by far the most consistently first rate. Of the first half-dozen talks, Dame Ethel Smyth's and Mrs. Sydney Webb's come to my mind as most exquisite and vivid pictures of two great men. On Thursday, March 20, Sir Landon Ronald, who has had a long and distinguished career in music, will give his recollections of Sir Charles Santley, Sir Herbert Beerhohn Tree, and Caruso. Sir Landon on Tree should be particularly good. There are more amusing and characteristic anecdotes about the great actor than almost anyone of his generation. The last talk of the series will be given by Mrs. Margaret L. Woods on Lord Tennyson. Mrs. Woods, well known as poetess and novelist (author of 'A Village Tragedy,' 'The Spanish Lady,' and many other books of prose and poetry) is a member of the distinguished Bendley family, and, as such, came in contact with most of the great Victorian writers—Tennyson, Browning, George Eliot, and so on. I am looking forward to hearing Mrs. Woods, for she is an old lady of great charm and brilliance, and I understand that her talk will give an unconventional picture of Tennyson, whom she visited on the Isle of Wight as a child. A new series of 'I Remember' talks will begin after Easter.

Sunday Readings.

THE present series of Sunday afternoon Bible readings, entitled 'The Wisdom of the Old Testament,' ends with the current month. It was designed, with its introduction, by the Rev. Dr. Moffat, who is now Professor of Theology at the Union Theological Seminary, New York City. These Old Testament readings were, it will be remembered, designed from a literary rather than a religious point of view. They followed upon the series of 'Shakespeare's Heroines' which some time ago occupied the same time in the programme. They will probably be continued in the late summer. After a second series of these, I understand, there may be a series of readings from *The Pilgrim's Progress*. This would be appropriate, as 1928 is the Bunyan centenary year. In the meantime, from April 1 onwards for about fifteen Sundays, we are to have poetry readings under the general title of 'The Foundations of Poetry.'

'Foundations of Poetry.'

THIS title is borrowed from the 'Foundations of Music' recitals which take place at 7.15 every evening. I believe these readings will be very popular. There seems to be a minor renaissance of appreciation of poetry. I am judging from the letters I received following Desmond MacCarthy's talk, which was a feature of last week's issue. Anyway, the readings will come at the end of the afternoon concert, when those who are not disposed to listen can switch off their sets with the assurance that they will not miss any subsequent programme. They will illustrate chronologically the development of our English poetry, beginning with 'Early Lyrics and Carols, down to A.D. 1400, including Piers Plowman and Chaucer.'

Sir William Thanks You.

I HEAR from Sir William Seager, who, you will remember, spoke in company with the Prince of Wales at the Chamber of Shipping Dinner on February 23, that he received so many letters from listeners that he was unfortunately unable to reply to them all. Sir William asks me to thank all those who wrote to him. To my mind, he made a very trim and snailily speech—and recovered gallantly from the laughter caused unintentionally by his reference to Queen Elizabeth's delay in getting married.

Ibsen, the Master Builder:

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evation, and bent himself to build 'homes for men.'

These 'homes for men' made Ibsen known all over Europe, first in Scandinavia, then in Germany (the Germans promptly said he was a German), and then in England and America.

On the surface, these cabined dramas, with their extreme ethical preoccupation, seemed problem plays. Like a drastic, tight-fisted surgeon, this terrible Ibsen appeared to be putting his relentless finger on one sore spot after another and saying, 'operate!' The wife as a mere plaything, the concealment of shameful disease, the dream-life of the futile inventor, the perverse cruelty of the clever girl mimated, the sham of the refined idealist and uplifter—all these he mercilessly and

indecently laid bare. Europe howled, especially England. The Victorians tried to wrap themselves in the folds of the *Daily Telegraph*. Ibsen was hated, jeered at, parodied. William Archer, stiff as a poker, went on translating him. Edmund Gosse, bland as a marshmallow, explained that these horrid aspects of Ibsen were not final. Two first-rate men, Bernard Shaw and Havelock Ellis, really felt his greatness and sympathetically interpreted him. And all the young highbrows scantly read and discussed him.

Performances like that of *Ghost*, by Orhmel and Nazimova became the glorious memory of a lifetime. Ibsen was a liberator to thousands of thinking people, especially women. He changed ideals, he broke the prison bars of convention, he opened striving minds.

But was that all? Grateful as we must be to our liberators, we cannot return to the shell to appreciate them. Was Ibsen only a radical? Does he date?

He dates in certain of his themes. Just as a play on birth control today, or a play on the cowardice of the censorship, ought to be out of date in 1950, so Ibsen damaged *The Doll's House* and *Ghost* by making his point. The thinking world has caught up with him. But *The Wild Duck*, *Roosensholm*, *Hedda Gabler*, and *The Lady from the Sea* moved from intellectual purposes to free emotional discovery. Ibsen passed from morality to psychology, no longer held by the sins of society, but vibrant with his amazing consciousness of the inner reality of conduct, the double duty and double life of every ego—'love thy neighbour as thyself' and 'love thyself as thy neighbour.'

BOTH SIDES OF THE MICROPHONE



'Say, Massa Bones, can yew tell me—'

THE words 'Christy Minstrels' have a peculiarly old-fashioned flavour. They recall Moore and Burgess at the St. James Hall, who were the delight of our parents in the days of hansom cabs, dundrearies, and balloon-sleeves. Today these troubadours of the burned oak have almost vanished, even from the seaside resorts, where their place has been taken by sophisticated, synopsed concert parties. Almost vanished, I say—for there still survive the Minnehaha Minstrels, a famous band of amateurs which first saw light in 1877, and has since then given performances which have realized more than £50,000 for charity. This troupe is coming to the Manchester Studio on Tuesday evening, March 27. Their broadcast should be very popular with listeners, for it will bring back to those of maturer age memories of the pleasant, leisurely past and give the younger generation a chance of hearing the unsynopsed 'niggers' of thirty years ago.

'Elijah' from Blackburn.

I SEE that Blackburn is shortly to figure in the programmes. On Thursday, March 29, Manchester is relaying from the King George Hall, Blackburn, a performance of Mendelssohn's oratorio, *Elijah*. This will be given by the Blackburn Municipal Choir of three hundred voices and the Blackburn Orchestral Society, conducted by Dr. Herman Brearley, with Miss Liban Taylor at the organ, which is one of the finest in the country. The soloists will include Bella Ballie, Leonard Gowing, and Roy Henderson.

Moschetto with Your Tuesday Lunch.

WHEN you lunch or dine at the Savoy, your ear and your appetite are not disturbed by the hectic rhythms of dance music. Instead, Moschetto and his orchestra, tunefully unobtrusive, supply light music—Puccini, more often than not—which is excellent for the digestion. Moschetto is to broadcast on Tuesdays, at lunchtime, beginning on March 30, his music is to be relayed to London and Daventry. He himself is a fine violinist. His orchestra has memorized a repertoire of something like a thousand pieces. Before he came to the Savoy, five years ago, Moschetto was playing at Monte Carlo.

A Play of Ideas.

YOU may recall my note of last week on *Speed*, the play which is to be given on Monday, April 2, and which will require five studios for its presentation. 'Charles Croker' (I cannot discover his real name but I am assured that he is a dramatist with a big reputation who is experimenting with broadcast drama) has since sent me a copy of the script. It would not be fair to our author to reveal too much of the intention of his play. *Speed* is in many scenes. It is comparable in plan to *The Dynasts* by the late Thomas Hardy, in that both mortals and immortals play a part in it. In theme it might be compared with Capek's *R.U.R.*, Thes von Harbou's *Metropolis* film and certain of the Wells fantasies. It deals with the destructive forward march of the Machine Age, with the *Speed* of the machines which man makes to serve his wishes and the ruin which ensues when man, assuming some of the qualities of the machine, strives with mechanical relentlessness after ever greater power. The play is, in effect, a parable—and an exciting one. Its leading characters are part real, part symbolical. And that is all I propose to say about it, except that it is in my opinion likely to be an outstanding landmark in the development of radio drama and should certainly be heard by anyone who believes that it is in this direction that broadcasting may find its greatest artistic opportunity.

A Jeffrey Farnol Romance.

FURTHER dramatic news includes a revival on Tuesday, April 10 (5GB), and Wednesday, April 11 (London, 5XX, etc.), of Cecil Lewis's adaptation of Conrad's novel 'Lord Jim,' and the broadcasting on Thursday, March 29, of a new romantic play by Jeffrey Farnol entitled *A Woman's Reason*. Many of you will have heard the original production of *Lord Jim*. To those who missed this—or were not yet listeners—I would say that it is one of the most important plays yet written for the microphone, and in technique differs from most of its fellows in that it combines the telling of Conrad's story by a narrator with the intermittent 'coming to life' of the characters in dramatic form. Jeffrey Farnol need not be formally introduced. He is known as a master of romance to all those who have read 'The Broad Highway,' 'The Moneybags,' etc.

The Prince of Wales.

A CANTATA, entitled *The Prince of Wales*, based upon the story of the birth at Carnarvon of a son to Edward I and Queen Eleanor, will be heard from Swansea and Cardiff on March 28. It is by John Owen and J. Ceirion Hughes, and was written for performance at a National Festival held at Carnarvon Castle in 1862. It will be recalled that the first Prince of Wales was born of intention in Wales. His father had had constant trouble with the Welsh, who refused to submit to an English king and demanded a prince of their own. Accordingly, Eleanor travelled to Carnarvon, the young prince was born there and immediately crowned Prince of Wales—and everyone, as the saying is, lived happily ever after. The cantata contains a passing reference to H.R.H. Albert Edward, Prince of Wales, who attained his majority in 1862. The artists on the 28th will be Mariel Evans, Lott Lewis, David Daniel, and Rhys Williams.

'Black-Eyed Susan.'

BROADCASTING owes a great deal to Nigel Playfair's *Riverside Nights* which, some time ago now, definitely proved that a revue, to be successful, need not rely upon jazz music and shapely legs. *Riverside Nights* has given us *The Policeman's Serenade*, Alfred Reynolds' modern comic opera, the delightful art of Harold Scott and Elsie Lankester and the scene, *Black-Eyed Susan* (words by Mr. Gay, music by Leveridge and Alfred Reynolds) which will be broadcast from 5GB on Friday, March 30. This musical episode, which is based upon Leveridge's famous song, will be sung by Vivienne Chatterton, Herbert Simmonds, Geoffrey Duns, Norman Archer, Harold Hovos, and James Howell.

Saving the Children.

AN appeal will be broadcast from the London Studio on Sunday, March 25, on behalf of the Crusade of Rescue. The speaker will be Father Ronald Knox, the well-known writer. The Crusade of Rescue was founded in 1859 with the object of saving Catholic children from misery and want, giving them a home until they are able to make a start in life. The work of the Crusade is conducted for the most part by voluntary helpers, and depends for its maintenance upon charity.

'THE ANNOUNCER'

A Study, by Francis Hackett

No longer did he need emperors and heroes and Valkyries. He took the simplest everyday speech and speakers. He took the local photographer, the local doctor, the second mate on a steamship, the local architect, the general's daughter, the well-off parents whose boy is a cripple. And from these 'homes for men,' where we live, he moved on imperceptibly, a new play every two years, still brooding on the cruelty of nature, the anguish of submission, the loneliness of every relationship, and the agony of every choice, till he reached those last plays which are proud and desolated 'castles in the air.'

These plays, *The Master Builder*, *Little Eyolf*, *John Gabriel Borkman*, and *When We Dead Awaken*, are the union of the dream and the reality—all heart-cries of a man of passionate rectitude who still

was a poet, an anarchist, and in the true sense a libertine.

A large class of human beings are not ready to enjoy Ibsen. The newspaper critic who says about *Ibsen*, 'these are the realities that all Europe wants to forget'—he had better be handed back his ticket. But those who would rather escape into life than out of it, even if their nerves and ideals must suffer, will find in this poet the genius of charity plus sincerity. He is stern. He drove the soliloquy off the stage. He is sparse and classic in pose and gesture. Hardy as he is, he accepts the Greek rules. But who has more octaves in intense drama? Who can whip up more terrific excitement? Whose sense of significance is more acute yet utterly natural and unrhethorical? And who can be more touching?

Life hurt Ibsen too much; he was undoubtedly shell-shocked, or something like it, in his precocious boyhood. But if death visits nearly every one of his plays, no one knew better than he the richness of adventure, and the dim wonder of unrealized happiness—the iron-hearted Valkyrie who wedded him, and the other woman, the heart of gold that he sacrificed.

The question of Ibsen in English remains. It is a sad fact that translators are underpaid commercially and creatively, and William Archer, who was something of a noble, forty-eyed school inspector by nature, has deadened Ibsen. Archer is to the original as a chilly plaster-cast to warm-voiced marble that was hewn in heroic Norway, yet given its life in the melting Italian sun.

'What Do You Listen For?' No. 3.

The Magic of the Violin.

Our series has dealt already with the Orchestra and the Voice. In the accompanying article Mr. F. Bonavia, music critic of the *Daily Telegraph*, writes of the violin and how we may judge the achievement of the violinist.

THE art of violin playing is indissolubly connected with the art of interpretation. The final aim of every violinist is to acquire the skill necessary to perform the masterpieces great composers have written for his instrument. But we are not here concerned with the problems of interpretation, which apply equally to every musical performance. The questions we have to discuss concern the violinist alone, and we must endeavour to ascertain the characteristics in his performance as distinguished from those of the singer, or the pianist. It becomes, then, expedient to suppose, for the sake of argument, that the aim of the player is not to act as the exponent of the thoughts and ideas of great composers, but the acquisition of technique, for its own sake. The supposition is not so preposterous as might seem at first, since a great number of violinists in the past, and not a few at the present time, have never looked upon violin playing as anything but an exhibition of technical dexterity. They are the 'virtuosi,' men who must, of course, give precedence to the interpretative artist, but fulfil, nevertheless, a very important function as teachers and grammarians. Such were Charles de Beriot, Kreutzer, Viotti, Rode, Vieuxtemps and many others whose dexterity delighted their contemporaries, whose names are now forgotten by all except students and teachers. Napoleon, after seeing a feat of dexterity performed by one who had taken twenty years to acquire it, ordered him to be punished for making such reprehensible use of his time. There is at present a tendency to endorse such sentiments and scorn the mere technician. This is an error. We should rather look upon him as Samuel Johnson looked upon jugglers. They ought to be encouraged, thought the doctor, for they show what ingenuity and skill can achieve when combined with determination and perseverance. Moreover, but for grammarians, but for the painstaking technician, the means whereby the composer works could never be refined and improved. Because of the progress of technique the orchestral players of today can master almost all the difficult passages written by Wagner; fifty years ago these were thought exceedingly difficult; a hundred years ago no orchestra could have played them. Let us, then, see what violin technique can do and how it appeals to us.

ALL violin studies and methods have a twofold purpose—the development of the left hand and the training of the bow arm. The left hand is responsible for accuracy of intonation and neatness in the playing of difficult passages. Bowing is to the violinist what the voice is to the singer, and may be taken as synonymous with 'tone.' Good bowing and a good voice result alike in good tone; indifferent bowing or an indifferent



voice must result in a bad tone. A fair performance must give us accurate intonation, clear execution and tone such as one can listen to with pleasure. In the case of an exceptional performer, we get much more than this. It has been said of a great man that he touched nothing which he did not adorn. This is equally true of every man endowed with talent and personality—whether it is expressed in terms of music, in writing, or in painting. Every great violinist invents his own technique; his medium, as well as his thought, as well as his expression, bears his own individual stamp. The technique of Ysaye and the technique of Kreisler are both developed to an extraordinarily fine degree. Yet if Ysaye plays a scale in C Major it will be different from the C Major scale played by Kreisler. It is a commonplace to read in obituaries that the like of So-and-so will never be seen or heard again. The like of So-and-so never lived. We all differ in some degree or other from our neighbours, and our exact counterpart, our perfect 'double,' does not exist. Hence, two equally admirable players will have distinct ideas not only in respect of the conception of a piece of music, but also of its technical problems, which they will endeavour to solve in a different way. Individuality may even find expression in idiosyncrasies and mannerisms which often have a fatal attraction for the imitator. Kreisler's vibrato, his peculiar way of going up to a high harmonic note, his habit of breaking off chords abruptly—these are mannerisms which we, far from condemning, applaud and recognize as part of his style. They are offensive and objectionable in the imitator, for the personality, the unifying force has gone, and they look what they are—borrowed plumes. It is this diversity of style that is the cause of great musical enjoyment; this revelation of the player's individuality in his technique that gives us the keen joy and enables us to listen to

half a dozen renderings of the same work by different people, and see in them every time something fresh and remarkable; it makes it possible to listen to second-rate music and ignore its weakness in the charm of the performance; it was responsible for the vogue of players like Lipinski and Spohr, now forgotten or ignored, since the personal factor has disappeared, and what they left behind seems either dead matter—as in the case of Lipinski—or faded, as in the case of Spohr.

IN the production of tone, the player's individuality is still further revealed. Tone, up to a point, is the outcome of combined forces. The violin maker, as well as the violin player, has a share in it, and there exist fiddles from which even Kreisler or Albert Sammons cannot draw a tone that will be anything but harsh and unpleasant. But, supposing the instrument to be true and responsive, the spell good tone can cast on the audience is obvious to all who have heard a first-rate player. Take, for instance, the E Major concerto of Bach. After the orchestral introduction, the solo instrument enters with a very short and very simple phrase—a plain exposition of a theme of a vigorous type, but of no particular charm. Yet, if you are listening to Ysaye's playing of it, the entrance of the soloist can be so thrilling, that one would think for the moment that the stars had stopped in their course to listen to this loveliest of voices. It seems almost unnecessary to point out how different players draw from the instrument a different tone. Sarasate's tone was always clear, sparkling; Joachim's, on the other hand, suggested nobility, manliness, loftiness; we are all familiar with the sweet urgency of Kreisler's, and the warmth and passion of Ysaye's. Tone, next to interpretation, is the most reliable index of an artist's mentality. Some forty years ago, a Belgian violinist made a concert tour abroad, astonishing all his hearers by his marvellous technique, which was supposed to rival Paganini's. And certainly his playing of quick passages in octaves had never been equalled. Yet he never rose to real eminence, because his tone, powerful and full-bodied, lacked variety. He was a virtuoso (as distinguished from the interpreter), a specialist interested chiefly in the technique of the left hand. The violinist whose range of tone is a narrow one resembles the man whose interests in life are few. He cannot hope to attract a wide public; his friends may be trusty, but they will never be numerous. That an immense range is needed if we are to do justice to music so varied in character as that of Mozart and Brahms, Bach and Beethoven, will appear pretty obvious. Violin tone is so much a part of the player's personality, that after hearing a performer a

(Continued on page 547, col. 2.)

PROGRAMMES for SUNDAY, March 18

2LO LONDON and 5XX DAVENTRY

(351.4 M. 530 KD.)

(1,804.5 M. 187 KC.)

7.55 ST. MARTIN- IN-THE-FIELDS THE BELLS

10.30 a.m. (Daentry only)

THE SIGNAL, GREEN
WICH; WEATHER FORE-
CAST

3.30 AN AFTERNOON CONCERT

THE VICTOR OLOF SEXTET
DORA LABRETTE (Soprano)
KEITH FALKNER (Baritone)

SEXTET

Overture to 'The Magic Flute' Mozart
Three English Dances Quilter

ONE of Mozart's last works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once. In the overture after the Introduction, we have the merry First Main Tune, in fugal style, one 'voice' succeeding another with the same tune. This First Main Tune really runs through most of the Overture. For instance, the beginning of it is going on even while the Second Main Tune is entering.

With this material the Overture trips along happily and straightforwardly, with only one noticeable check—when we have solemn ceremonial again recalled.

QUILTER'S music is a peculiarly happy summing-up of many of the graces of British art. It is fluent, fanciful and delicate, good-humoured and tuneful, fresh-sky and free flowing.

These three English Dances are really work—his eleventh published composition. They were first heard at a Promenade Concert in 1910.

3.45 KEITH FALKNER

Ye twice ten hundred devices Purcell
Sweet Kate .. Robert Jones, arr. Rod
There is a lady, Hubert Parry
Why so pale and wan?

PURCELL'S air comes from one of the last of his works, a tragedy by Dryden and Howard, *The Indian Queen*, for which he wrote music. From this work (which concerns the love of Peru, his General Montezuma, the Queen of Mexico, and the usurping Indian Queen) one song is very frequently heard—the charming *I attempt from love's sickness to fly*. The splendid recitative and air we are now to hear is the solemn incantation of a conjurer-prophet, who summons the God of Dreams to interpret a vision. It contains several striking passages of musical description or suggestion in Purcell's finest dramatic style.

SWEET KATE is a lute-song, belonging to an earlier period than Purcell's air. It shows us a tormented lover, whose Kate has run away. She is a heartless jade, for "He! he! he! quoth she, 'gladly would I see any man to die with loving.' Then she gives him a hint: 'What a fool is he, stands in awe of once denying.' He picks up courage, and ends the story thus—

'Cause I had enough
To become more rough.
So I did: O happy trying!

SOME of the most musically British songs of the last hundred years are to be found in Parry's twelve books of *English Lyrics*, from which the next two examples are taken. One (in the sixth set) is a delicate setting of a favourite poem each verse of which ends 'And yet I love her till I die,' in which the note of wistful longing and worship is beautifully caught. The other fragment (from Set 3) fits vivacious music to Suckling's brisk rallying of the pale lover whose maiden won't listen to his prayers. Mockery and silence, he is sharply told, are of no use; and the conclusion of the whole matter is: 'If of herself she will not love, Nothing will make her. The devil take her!'

3.55 SEXTET

Corn of Melody—Impromptu Solos by Members of Sextet

4.5 DORA LABRETTE

Old Song Dixiel
Pastoral Dixiel
The Nightingale Dixiel
On the Water Dixiel

4.15 SEXTET

Minuet from 'Beverly' Handel
Prelude Strauss
The Tea Caddy Kenneth A. Wright
VICTOR OLOF (Violin)
Ave Maria Schubert, arr. Wilhelm
La Capricieuse Reger

4.35 KEITH FALKNER

By a Bier Side Armstrong Gibbs
Down by the Salley Gardens Martin Shaw
I will give my love an apple (Folk Song)
I'm Seventeen come Sunday arr. Skorp

4.45 SEXTET

Corn of Melody—Part II

5.0 DORA LABRETTE

I've been roaming Horn
Come, my own one (Folk Song) arr. Bullerworth
The last rose of summer arr. Stubbs
O sweetheart, come along (Old Devonshire Folk Song) arr. Gibson



Portrait of King David

THE PROFIT OF WISDOM—Ecclesiastes viii, 5-12.

5.10 SEXTET

March
Dance of the Sugar-Plum
Fairy
Reel-Pipe Dance
Trepak (Russian Dance)
(from 'Nutcracker' Suite) - Tchaikovsky

5.20 READINGS FROM THE OLD TESTAMENT

'The Profit of Wisdom'
Ecclesiastes viii, verses 5 to 12

5.30-6.0 CHILDREN'S SERVICE

Relayed from ST. JOHN'S, WESTMINSTER

Conducted by the Rev. Canon C. B. WOODWARD
Hymn, 'Loving Shepherd of Thy Sheep' (E.H., 602)
Prayers
Psalm No. 148
Lesson, 'The Song of Solomon 11,' verses 5-12
The Creed
Prayers
Hymn, 'Jesus, good above all other' (E.H., 587)
Address by Canon C. B. Woodward
Hymn, 'All things bright and beautiful' (E.H., 587)
The Blessing

5.0 SERVICE

With the last of a series of three Addresses by
The Rev. ERIC SOUTHAM

Hymn, 'Our Blest Redeemer'

Bidding to Pray

Psalm No. 91

Prayers

Hymn, 'Breathe on me, Breath of God'

Address by the Rev. ERIC SOUTHAM, Vicar of
St. James, Pokesdown, Bournemouth: 'What
is God Like I—III, God and Everyday Life'

Prayers

Hymn, 'The day Thou gavest, Lord, is ended'

8.45 THE WEEK'S GOOD CAUSE: Appeal on
behalf of the Adair Wounded Fund, by Mr.
BASIL F. LEAKEY

DURING the war, the hospitals were constantly visited by stage and variety artists who gave unstintingly of their services in an endeavour to make life more cheerful for the wounded soldiers confined there. After the war, it was natural to imagine that the 'wounded soldier' existed no more. It was in 1921 that Mr. Basil F. Leakey, known on the stage as Alan Adair, realising that there were still no fewer than 3,500 wounded soldiers in the hospitals of the London area, organized this Fund; and now the Wigmore Hall is filled every Sunday with men in the familiar hospital blue, who are collected from their hospitals by volunteer drivers, and entertained with a concert and tea. It is for the necessary expenses of this good work that Mr. Basil F. Leakey will appeal tonight.

Contributions should be addressed to the Organizing Secretary, Basil F. Leakey, Adair Wounded Fund, 4, Johnson's Court, Fleet Street, E.C.4.

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

9.5 A MOSZKOWSKI PROGRAMME

TERESA AMBROSE (Soprano)

THE WIRELESS SYMPHONY

ORCHESTRA

Conducted by Percy Pitt

Suite No. 3 in A Flat

Allegro (Quick); The Persistent
Note; In Waltz Time; Allegro
deciso (Quick and decided)

9.30 Serenade

Valco

9.40 TERESA AMBROSE and Orchestra

Air, 'Ah, why so soon would you forsake me?'
(Boothill)

9.50 ORCHESTRA

Ballet Music from 'Laurin'

Introduction and Dance of Rose Elves

March of the Dwarfs

Sarabande and Double

Night Scene

Coquette's Waltz

Bacchanal

10.12 TERESA AMBROSE

When all my woes are o'er

I sat ere the rosy morning

A Folk Song

10.22 ORCHESTRA

Moorish Fantasia from 'Boothill'

10.30 EPILOGUE

Sunday's Programmes continued (March 18)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSION FROM THE LONDON STATION BEGINS WHEN COMING INTO POWER.

3.30 ORATORIO

From Birmingham

THE BIRMINGHAM
STUDIO CHORUS
AND AUGMENTED
ORCHESTRA
(Leader, FRANK
CASTELL). Con-
ducted by JOSEPH
LEWIS

FIFINE DE LA COTE
(Soprano)

MARGERY PHILLIPS
(Contralto)

RICHARD HAWKINS
(Tenor)

DUNSTAN HART
(Baritone)



Margery Phillips and Dunstan Hart sing in 'The Light of Life,' Elgar's sacred oratorio, when it is broadcast from 5GB this afternoon.

I. 'THE LIGHT OF LIFE'

A Sacred Oratorio by Edward Elgar

For Four Solo Voices, Chorus, and Orchestra

WHEN *The Light of Life* was performed at the Worcester Three-Choir Festival of 1905, nobody suggested that the composer of this simple-voiced and complacently fashionable music was destined to stand before the world as a genius. But even then he was at work on the greater work, *The Dream of Gerontius*, which was to place him on his pedestal four years later.

The subject of the Oratorio is the miracle of the blind man restored to sight, told in St. John, chapters ix. and x. The Gospel words were selected and expository verses added by the Rev. F. Capel-Cure, vicar of Bradninch, in Devonshire.

There are sixteen sections, the first of which is an orchestral Meditation. The third is opened by the Contralto soloist with the narrative words: 'As Jesus passed by, He saw a man who was blind from his birth.' In the fifth, sung by the Baritone soloist, occur the words: 'As long as I am in the world, I am the light of the world,' which give the clue to the spiritual theme of the Oratorio: Jesus, the Bringer of Light.

II. CHORAL VARIATION FROM CANTATA 140

Bach, arr. Bantock
For Orchestra only

4.35 III. 'REQUIEM'

Mozart

For Four Solo Voices, Chorus, and Orchestra

MOZART died before he could finish the *Requiem*, which was commissioned by a stranger in 1791, and parts of it (chiefly the last three numbers) were completed by his pupil, Süssmayr.

The items are these (in E. J. Dent's translation):—

1. *Requiem aeternam*. 'Grant to Thy departed rest eternal. . . O hearken unto our supplication. . . Show to us Thy mercy, Lord.'

2. *Dies irae*. 'Day of judgment, day of mourning. . . O what fears. . . when looms Heaven the Judge descendeth!'

3. *Tuba mirum* (Solo). 'Wondrous sound the trumpet blingeth. . . All before God's throne it bringeth. . . When the Judge His seat assumeth. . . Nothing unavenged remains.'

4. *Resurreximus*. 'Lord of majestic tremulous, free salvation Thou dost send us, save us then, Fount of pity, then befriend us!'

5. *Recordare*. 'Lord, remember my salvation caused Thy wondrous incarnation: Save me from damnation. . . Hear my weeping and my wailing. . . Spare me torment, fire undying. . . to Thy right hand upraise me.'

6. *Confutatis*. 'While the accursed are confounded. . . Call me then to bliss unbounded. . .'

7. *Lacrymosa*. 'Day of anguish, day of mourning, From the dust of earth returning,

Man for judgment must prepare him. Spare, O Lord, in mercy, spare him. . .'

8. *Domine Jesu Christe*. 'Lord Jesus Christ our Saviour. . . Save, we beseech Thee, the souls of all Thy faithful departed servants from fire everlasting. . . Give to Thine angel charge over them, to keep them in all Thy ways. . .'

9. *Hosanna*. 'Lord,

receive Thou these our prayers and offerings. . . We give to Thee thanks for all those departed. . . whom we this day are remembering. . .'

10. *Sanctus*. 'Holy, Holy, Holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Hosanna in the highest!'

11. *Benedictus*. 'He is blessed that cometh in the name of the Lord.'

12. *Agnus Dei*. 'Lamb of God, that takest away the sins of the world, grant them Thine eternal peace, we beseech Thee. . .'

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-6.0 CHILDREN'S SERVICE

(See London)

6.10 STUDIO SERVICE

Arranged by THE MOTHERS' UNION

Conducted by the Rev. Canon OSCAR HARDMAN

Hymn, 'Lord of Life and King of Glory' (E. H., 530)

Confession and Lord's Prayer

The Apostles' Creed

Magnificat

Lesson

Thanksgivings and Intercessions

Hymn No. 605, F. H., 'Glad in Royal David's City'

Address by the Rev. Canon OSCAR HARDMAN, D.D.

Hymn, 'Praise, my Soul, the King of Heaven' (E. H., 470)

Blessing

TODAY is Mothering Sunday, a day specially honoured by the Mothers' Union as a rallying-point for its continuous efforts in the cause for which it was founded in 1878—'to uphold the sanctity of marriage, to give to mothers the strength that comes of fellowship in prayer, and to help them to train their families in holiness and purity of life.' The Union now has more than half-a-million members, including single women who are enrolled as associates, and a fitting centre for its activities in Mary Sumner House, named after the founder of the Union, in Tufton Street, Westminster, opened in 1923.

8.45 THE WEEK'S GOOD CAUSE

(See London)

9.30 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by

B. WALTON O'DONNELL

NORAH DAHL (Soprano); REX PALMER

(Baritone)

BAND

Overture to 'The Lily of Killarney' . . . Benedict

(5GB Programme continued at foot of col. 2.)

5WA

CARDIFF.

353 M.
850 KC.

3.30 AN INSTRUMENTAL CONCERT

THE AUGMENTED STATION ORCHESTRA
Conducted by WARWICK BRATHWAITE

Overture, 'Nature' German

CARMEN HILL (Soprano) and Orchestra

Knowest thou the land? (from 'Mignon')

Ambrose Thomas

KENNETH HARMING (Viola) and Orchestra

Illegally W. H. Reed

CARMEN HILL

Loveliest of Trees } Peel

Clipsie } Peel

The Snowdrop Craston

ORCHESTRA

Symphonic Suite, 'Schubertiana'

Rimsky-Korsakov

CARMEN HILL

Thy beaming eyes are paradise MacDougall

ORCHESTRA

Molly on the Shore Grainger

5.20-6.0 S.B. from London

6.10 A RELIGIOUS SERVICE

Relayed from Woodville Road Baptist Church,

Prayer of Invocation, followed by Lord's Prayer

Hymn No. 1, Baptist Church Hymnal. (Tune,

'Old Hundred')

Scripture Reading

Hymn 222 (Tune, 'Tenth')

Prayer

Anthem, 'Be not afraid' (Mendelssohn)

Hymn 221 (Tune, 'Montgomery')

Sermon by the Rev. AMBROSE LEWIS

Hymn 654 (Tune, 'Abends')

Benediction

Vesper

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

(5GB Programme continued from foot of col. 2.)

9.10 NORAH DAHL

Come not when I am dead Josef Holbrooke

The Castle of Dromote arr. A. Somerset

O that it were so Frank Bridge

9.18 BAND

Celtic Rhapsody Jenkins

9.30 REX PALMER

Come, O come, my life's delight Hurty

The Sea Gipsy Head

9.38 BAND

Gipsy Suite German

Melancholy Waltz (Lonely Life); Allegro di

Bravura (Quick and bold—The Dance);

Minuet (Love Scene); Tarantella (The Revels)

9.55 NORAH DAHL

In summertime on Sweden

White in the moon } Somerset

On the hill bill of autumn }

10.2 BAND

Egyptian Scenes Crabbert Harris

In the Palace; Dance of the Hours; Village

Festival

10.12 REX PALMER

King Charles M. V. White

The Fortune Hunter Walley

For you alone Grech

10.20 BAND

Prelude to Act II of 'The Wreckers' Smyth

10.30 EPILOGUE

Sunday's Programmes continued (March 18)

2ZY MANCHESTER. 284.0 M. 750 KC.

3.30 'THE HILLSIDE'

THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON
Tone Poem, 'Death and Transfiguration'

Richard Strauss

THIS work consists of four more or less definite sections, to which the sections of the poem correspond.

I. *Slow*.—The sick man lies in his bed and dreams of 'childhood's golden day.'

II. *Quick, with great agitation*.—A fever, delicious fight with Death. Once again there follows stillness, and in

III. (*Slower*, a lengthy section), the dying man reviews, as in a vision, all his past life. At length, there comes a briefer, fiercer struggle, in which Death strikes his final blow.

IV. *At a moderate speed, and Tranquil*.—The stillness of death is succeeded by the Transfiguration.

LILY ALLEN (Soprano) and Orchestra
Lily's Lament (from 'The Prodigal Son')

Debussy

'THE HILLSIDE'

A Hallel for Soprano and Baritone Soli by
ERIC FOGG

Poem by RABINDRANATH TAGORE.

LILY ALLEN (Soprano)

HARRY HOMEWELL (Baritone)

THE HALLÉ CHORUS:

Chorus Master, HAROLD DAWBER

THE AUGMENTED STATION ORCHESTRA.

Conducted by the COMPOSER

ANYONE who attended the famous Hallé Concerts at Manchester for thirty-five consecutive seasons must have constantly heard one man at the organ throughout the whole

period. This was C. H. Fogg, who was Organist to the Hallé Society for thirty-five years, and was, in fact, one of the best-known practical musicians in the North.

His son is Eric Fogg, born in February, 1903.

By 1920 he had already written a very considerable output of music, and in that year he conducted a Ballet of his at a Queen's Hall 'Prom.' In the last few years he has simplified his style, and has already published a great deal of music which, in many opinions, not merely shows promise, but gives us actual achievement.

Some of his settings of Tagore (the *Songs of Love and Life*) have already been broadcast. *The Hillside*, the story of a vision of the departed, from *The Gardener*, dates from the same period as those—1921.

Here are the complete words of Tagore's poem, reprinted by permission of Messrs. Macmillan and Co.:

SHE dwelt on the hillside by the edge of a maize-field, near the spring that flows in laughing rills through the solemn shadows of ancient trees. The women came there to fill their jars, and travellers would sit there to rest and talk. She worked and dreamed daily to the tune of the babbling stream.

ONE evening the stranger came down from the cloud-hidden peak; his locks were tangled like drowsy snakes. We asked in wonder, 'Who are you?' He answered not, but sat by the gurgling stream and silently gazed at the hut where she dwelt. Our hearts quaked in fear, and we came back home when it was night.

NEXT morning when the women came to fetch water at the spring by the deodar trees, they found the doors open in her hut, but her voice was gone and where was her smiling face? The empty jar lay on the floor and her lamp had

burnt itself out in the corner. No one knew where she had fled to before it was morning—and the stranger had gone.

IN the month of May the sun grew strong and the snow melted, and we sat by the spring and wept. We wondered in our mind, 'Is there a spring in the land where she has gone and where she can fill her vessel in those hot, thirsty days?' And we asked each other in dismay, 'Is there a land beyond these hills where we live?'

IT was a summer night; the breeze blew from the south; and I sat in her deserted room where the lamp stood still unlit. When suddenly from before my eyes the hills vanished like curtains drawn aside. 'Ah, it is she who comes. How are you, my child? Are you happy? But where can you shelter under this open sky? And, alas! our spring is not here to allay your thirst.'

'HERE is the same sky,' she said, 'only free from the frowning hills—this is the same stream grown into a river—the same earth widened into a plain.' 'Everything is here,' I sighed, 'only we are not.' She smiled sadly and said, 'You are in my heart.' I woke up and heard the babbling of the stream and the rustling of the deodars at night.

ORCHESTRA

The Grail Scene from 'Parsifal' Wagner

HARRY HOMEWELL

I have attained to power ('Boris Godunov')
Monnaegely

ORCHESTRA

Tone Poem, 'The Preludes' Liszt

5.20-6.0 S.B. from London

7.55 S.B. from London

(Manchester Programme continued on page 547.)

Leading Features of the Week:

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

TALKS (5XX).

Monday, March 19.

9.15. Miss Elizabeth Robins: 'Ibsen.'

Tuesday, March 20.

7.0. Rt. Hon. the Earl of Drogheda: 'Broadcast Listening.'

7.25. Prof. A. Y. Campbell: 'Euripides and his Hippolytus.'

Wednesday, March 21.

7.0. Sir William Larkes: 'Credit Insurance.'

7.25. Prof. A. V. Hill: 'The "Oxygen Debt" and the Limit of Fatigue.'

Thursday, March 22.

7.25. Mr. R. S. Lambert: 'Lord Shaftesbury and the Saving of the Children.'

9.15. Miss Stella Benson: 'Out of the Way Places in China.'

Friday, March 23.

10.20. Mr. Anthony Armstrong ('A.A.' of *Punch*): 'Music Parties and Olive Stones.'

Saturday, March 24.

6.15. Mr. H. M. Abrahams: 'Eye-Witness Account of the Oxford v. Cambridge Sports.'

7.25. Major L. R. Tossell: 'A Retrospect of the Rugger Season.'

MUSIC.

Sunday, March 18.

(5XX) 3.30. The Victor Olof Sextet, with Dora Labbette.

(5GB) 3.30. Oratorio—'The Light of Life' (Elgar), and 'Requiem' (Mozart).

(5XX) 9.5. A Moszkowski Programme.

Tuesday, March 20.

(5GB) 8.0. 'The Piper,' an Opera by Herbert Ferrers.

Wednesday, March 21.

(5XX) 8.0. 'The Piper,' an Opera by Herbert Ferrers.

Thursday, March 22.

(5GB) 7.30. The Hallé Pension Fund Concert. The Hallé Orchestra. Conductor, Sir Hamilton Harty (from Manchester).

Friday, March 23.

(5XX) 8.0. A National Symphony Concert. The Hallé Orchestra. Conductor, Sir Hamilton Harty. Soloist: Leopold Godowsky.

Saturday, March 24.

(5GB) 8.30. A Symphony Concert. Conductor, Joseph Lewis. Soloist: James Ching.

VAUDEVILLE AND VARIETY.

Monday, March 19.

(5GB) 3.0 (and again during the week) Art Fowler.

(5XX) 7.45. Kathleen O'Regan, Billy Hill, Julian Rose, Sandy Rowan, Yvette Darnac and Bernard Clifton, the Three New Yorkers.

Tuesday, March 20.

(5XX) 7.45. Robb Wilton, Una O'Connor, Esther Coleman, Tommy Handley, Melsa, Phyllis Panting and Co.

Wednesday, March 21.

(5GB) 9.0. Tommy Handley, Carol Lyne, Wolseley Charles, Sandy Rowan.

Thursday, March 22.

(5XX) 7.45. Balagantschina, Firth and Scott, Leslie Weston, the Three New Yorkers, Albert Sandler.

Friday, March 23.

(5XX) 7.45. Fay Compton.

(5GB) 9.0. Robb Wilton.

(5XX) 10.35. Frank Staff, Charles Trehame.

DRAMA, ETC.

Monday, March 19.

(5GB) 7.30. 'The Master Builder,' by Henrik Ibsen.

Tuesday, March 20.

(5XX) 9.40. 'The Master Builder,' by Henrik Ibsen.

Thursday, March 22.

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

Saturday, March 24.

(5GB) 10.20. 'The Night Fighters,' by Cecil Lewis.

PROGRAMMES for MONDAY, March 19

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1004.5 M. 187 KC.)

9.0 WEATHER FORECAST
SPECIALIST
NEWS BULLETIN

10.15 a.m. A

**SHORT RECEPTIONS
SERVICE**

10.25 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 Rosa Ponsiglione (Soprano)
Tosca (at the Vatican)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

10.20 AN ORGAN RECITAL

By HAROLD DAKER

Relayed from St. Michael's, Cornhill

Sonata No. 6, in D Minor *Mendelssohn*

Saul receives his sight *Mendelssohn*

Prelude and Fugue in F Minor *Bach*

Slow movement from 'Sea Symphony' ('On the beach at night alone')

Vaughan Williams, arr. Daker

Fantasia and Fugue on the Chorus 'Adagio e sostenuto' from Meyerbeer's

'The Prophet' *Lucas*

2.30 Miss RUEDA POWER: 'Dave and Girls'

Dave—X. J. J.

ENGLAND has borrowed songs and ideas

from many countries in the course of

its history, since the Romans came, and in this

case Miss Rueda Power will tell

the story of one very profitable loan from

abroad, when Dutch engineers came over to

reclaim the Fen country from the sea.

3.0 Musical Interlude

3.5 Great Stories from History and Mythology

— 'How Sir Lancelot rescued the fish'

3.20 Musical Interlude

3.30 A SONG RECITAL

By NORAH DAHL (Soprano)

Seythe Song *Hart*

An Irish Love Song *Irish Folk Song, arr. Hughes*

Unholy to Mother *Irish Folk Song, arr. Hughes*

I know my love *Irish Folk Song, arr. Hughes*

I *Irish Folk Song, arr. Hughes*

I *Irish Folk Song, arr. Hughes*

I *Irish Folk Song, arr. Hughes*

I *Irish Folk Song, arr. Hughes*

I *Irish Folk Song, arr. Hughes*

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The Nocturnus, like many other of Chopin's compositions, is a good example of howing a good melody. In some the feeling is very clear. The Nocturne, for example, is full of tender sentiment. In the C Sharp Minor has provoked images of lights ranging from comparison with the song of a monk to a picture of a foul murder at night.

The attraction of this music does not, of course, consist in its being supposed to represent or suggest this, that or the other, but in the fact that it has moods and real emotions, and that the player's imagination, working on the composer's



HENRIK IBSEN.

the great Scandinavian dramatist, the centenary of whose birth occurs tomorrow. This evening his play, *The Master Builder*, is to be broadcast from 5CB, and Miss Elizabeth Robins will give a talk on him from London at 9.15. *The Master Builder* will be repeated from London and Daventry tomorrow night.

material, transmits some clear mood and emotion.

The various Nocturnes played throughout the week may thus appeal in widely differing ways to listeners of differing temperament, each hearing giving some personal colour to the music as it passes through the prism of his own imagination.

7.25 Mr. F. NORMAN, German Talk, including a reading from Hebel

7.45 VAUDEVILLE

WILLIAM ROSE (the Hebrew) (Comedian)

VIVIAN DARRAC and BERNARD CLIFTON

(Light Songs)

KATHLEEN O'BRIEN (Irish Harmonica)

and the

BILLY HILL (Singer and Vocalist)

THE THREE NEW VOICES (in Harmony)

and the

B.B.C. DANCE ORCHESTRA, personally conducted

by JACK PAYNE

9.15 Miss ELIZABETH ROBINS: 'Ibsen'

HENRIK IBSEN the greatest force in the European drama of the day, was born on March 20, 1828, and this week the whole of the civilized world is paying homage to his memory. Broadcasts are taking its part with two performances of *The Master Builder* (from 5CB at 7.30 this evening, and from London tomorrow at 9.40), and one of *Peer Gynt* tomorrow from Belfast, and in this talk Miss Elizabeth Robins, the authoress, who was famous in the nineties as an actress of Ibsen's heroines, will discuss his life and work.

9.30 Local Announcements: (Daventry only)
Shipping Forecast

9.35 A CONCERT

by

THE CIVIL SERVICE CHORUS

Conducted by STANFORD ROBINSON

MAVIS BENNETT (Soprano)

Orchestra under the leadership of S. KNEALE

Chorus assisted by Members of THE RAILWAY

CLEANING HOUSE MALE VOICE CHOIR

Relayed from the Kingsway Hall, London

The Blue Bird *Stanford Robinson*

Just as the Tide was Flowing *Stanford Robinson*

The Mocking Bird *Stanford Robinson*

Rest, my Child *Stanford Robinson*

Little Love is a Gift *Stanford Robinson*

The Blue Bird *Stanford Robinson*

Just as the Tide was Flowing *Stanford Robinson*

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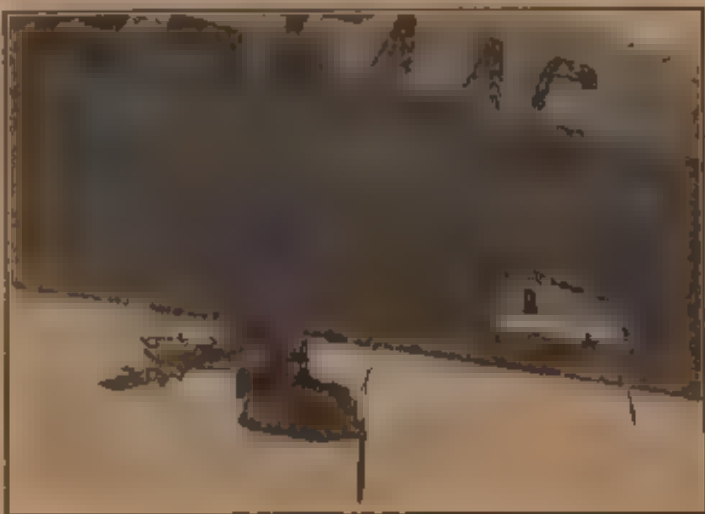
Rest, my Child *Stanford Robinson*

Mrs. George and James Butcher, the couple who have brought the old folk-songs back to our musical stage, will be "on tour" round the wavelenghts this week. These are the Stations they will visit each day: Monday, Aberdeen; Tuesday, Glasgow; Wednesday, Manchester; Thursday, Belfast; Friday, Newcastle; and Saturday, Cardiff.

41. 7. 2. 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

Monday's Programmes continued (March 19)

| SWA | CARDIFF. | 351 M
970 KC | 2ZY | MANCHESTER. | 384.6 M
780 KC | 6LV | LIVERPOOL | 297 M
1,010 KC |
|--|----------|-----------------|--|-------------|-------------------|---|-----------|-------------------|
| 12.0-1.0 London Programme relayed from Daventry | | | 12.0-1.0 Gramophone Records | | | 12.0-1.0 London Programme relayed from Daventry | | |
| 2.30 BROADCAST TO SCHOOLS:
Prof. A. J. SUTTON PIPPAARD, 'Development of
Air Transport in the War and After' | | | 2.30 BROADCAST TO SCHOOLS:
DR. J. K. MYERS, 'Ten Great Scientists—X,
Joseph, Lister' | | | 4.0 REEDS DANCE BAND, directed by EDWARD
WEST, from the Parker Street Cafe Ballroom | | |
| 3.0 AN ORCHESTRAL CONCERT
THE STATION ORCHESTRA
Selected from 'The Mikado'..... Sullivan
HERBY R. LAMBERT (Tenor)
Twain in the glow and moonlight of May }
From out those tear-drops burning }
H. C. BURGESS (Violon)
Ballet in F Sharp Minor.....
Perpetual Motion..... | | | 3.20 ORCHESTRAL MUSIC: relayed from the Proca-
dilly Picture Theatre, conducted by STANLEY
C. M. AS | | | 5.0 THE CHILDREN'S HOUR | | |
| 4.15 THE KYRIE ELMORE: 'Modern Anglo-
Cymric Anthems—Dorothy Edwards | | | 4.0 CLIFFORD WHITE (Baritone) | | | 6.0 Gramophone Lecture-Recital, F. M.
Sutton | | |
| 5.15 THE CHILDREN'S HOUR | | | 4.15 ORCHESTRAL MUSIC (Continued) | | | 6.30-11.0 S.B. from London (9.30 Local An-
nouncements) | | |
| 6.0 London Programme relayed from Daventry | | | 5.0 ROY E. O. TANTON, 'Literary Centenaries of
1928—III, A Minor Group' | | | 21.5 LEEDS-BRADFORD. 277.5 M. A.
1,000 KC | | |
| 6.30 S.B. from London (9.30 Local An-
nouncements) | | | 5.15 THE CHILDREN'S HOUR. Programme of
Request Songs by Betty Wheatley and Harry
Hopewell, and Pianoforte Solos by Eric Fogg | | | 12.0-1.0 London Programme relayed from
Daventry | | |
| 9.35-11.0 A WEST COUNTRY
The breeze has spoken strangers with a stirring
tale to tell.
'Come, they hither in the old way, the only
way that's free!'
And the flying breeze called softly: 'In the
Old Way.'
THE STATION ORCHESTRA, con-
ducted by WARWICK BRANTWATER
Overture, Plymouth Hoe.....Ansell
FRANCIS NEALE (Bass)
Master and Man Conquerry Clarke
A West Country Courting Sanderson
JANE POSTBURN MATCH. Jane Stewart
Intercourse, 'In Sweet Devotion'
RENÉE SWEETLAND (Pianoforte)
FRANCIS NEALE
John o' Devon.....Mortlake
A Rinder Courting.....
Suite, 'Rustic Revels'.....Flicker
The Coach Wheels.....
RHYTHM IN F SHARP MINOR, No. 2
Prelude in E Flat..... | | | 6.0 London Programme relayed from Daventry | | | 2.30 London Programme relayed from Daventry | | |
| | | | 9.35-11.0 A BAND PROGRAMME
The LANCASHIRE BAND conducted
by PAT RYAN
Overture, 'Plymouth Hoe'
Waltz, 'The Blue Danube'
CONSTANCE FLUTE (Contralto)
Far across the desert }
How many a lonely caravan }
O, tell me, Nightingale.....
S. P. TOMP. R. TOMP.
Our Bazaar.....
How I took the Census.....
Willow Song ('O bella')
Summer Highland Days.....
Lilla in Heaven.....
My Son.....
The Carataker
Speech Day
BAND
Selection from 'The Desert Song'
Patrol, 'The Wee Macgregor'. | | | 2.30 London Programme relayed from Daventry | | |
| | | | | | | 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
from the Scala Theatre, Leeds | | |
| | | | | | | 5.0 London Programme relayed from Daventry | | |
| | | | | | | 5.15 THE CHILDREN'S HOUR | | |
| | | | | | | 6.0 London Programme relayed from Daventry | | |
| | | | | | | 6.30-11.0 S.B. from London (9.30 Local An-
nouncements) | | |
| | | | | | | 6FL SHEFFIELD. 271.7 M
1,000 KC | | |
| | | | | | | 12.0-1.0 London Programme relayed from
Daventry | | |
| | | | | | | 2.30 London Programme relayed from Daventry | | |
| | | | | | | 4.15 ORCHESTRA relayed from the Grand Hotel | | |
| | | | | | | 5.0 KATHLEEN HALLFORD 'Quart Partners of
Palestine' | | |
| | | | | | | 5.15 THE CHILDREN'S HOUR | | |
| | | | | | | 6.0 London Programme relayed from Daventry | | |
| | | | | | | 6.30 S.B. from London | | |
| | | | | | | 8.0 S.B. from Nottingham | | |
| | | | | | | 9.0 S.B. from London (9.30 Local An-
nouncements) | | |
| | | | | | | 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 MISS K. O. COLE, 'The British
Heroines' | | |
| | | | | | | 5.15 London Programme relayed from
Daventry | | |
| | | | | | | 6.30-11.0 S.B. from London (9.30 Local An-
nouncements) | | |
| | | | | | | 6BM BOURNEMOUTH. 326.1 M
920 KC | | |
| | | | | | | 12.0-1.0 Gramophone Records | | |
| | | | | | | 2.30 London Programme relayed from
Daventry | | |
| | | | | | | 4.0 THE TIME MUSIC
from 'Beck's Restaurant, Old
Christchurch Road
Directed by GILBERT STACEY | | |
| | | | | | | 5.0 London Programme relayed from
Daventry | | |
| | | | | | | (Bournemouth Programme continued on
page 553.) | | |



AN AIRCRAFT-CARRIER OF THE AIR

In his concluding talk from Cardiff this afternoon, Professor A. J. Sutton Pippard will describe the development of air transport during the war and after. The picture shows one of the very latest advances—an aeroplane being hoisted below the great airship R13, from which it can take off and to which it can return to be rehooked in the air.



BRITISH TRI-COLOUR VALVES

THE 'STANDARD' OF COMPARISON

"Cosmos" Valves have also set the standard for the six volt user, as well as for those who prefer to use two volts.

The S.P. 50/B Blue Spot for H.F. Resistance Coupling, and possibly Detector stages. This valve has an amplification factor of 35 and an impedance of 20,000 ohms.

This valve is particularly suitable for use with the Cosmos Resistance Coupling Unit.

Price 10/6

The S.P. 50/R Red Spot is acknowledged to be the super-power valve. Used in the last stage it has an amplification factor of 6.2 and an impedance of 4,500 ohms.

The S.P. 50/R is the ideal valve for operating a cone-type Loud Speaker

Price 12/6

No other valves in the same class give such astonishingly good results because no other valves can have the advantage of being built on the SHORT PATH principle. Every Wireless paper and Technical correspondent recommends them, but no one more so than present users.

Ask your dealer for Booklet 4117/3 which also gives details of the S.P. 2 volt valves and the remarkable "Cosmos" A.C. Mains Valves. A line to the makers will bring it to you free by return post.

MET-VICK

VALVES - COMPONENTS & SETS

RECOMMENDED SUPPLIERS: BIRD & SON, 10, N. G. ROAD, ST. ALBANS, Herts. & MET-VICK, 10, N. G. ROAD, ST. ALBANS, Herts.

Monday's Programmes cont'd (March 19)

(Journemouth Programme) 551

- 6.15 THE CHILDREN'S HOUR
- 6.4 The Social Service Bulletin by Miss DOBSON
- 6.15 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 276.2 M. 1,000 KC.

- 12.0-1.0 The London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Miss DUTTON 'A Holiday in Nottingham'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

- 8.0 A CONCERT
- Conducted by Sir HENRY COWARD
- Under the auspices of The Sheffield Daily Telegraph
- Band of the Derbyshire Royal Society
- Played from the Drill Hall, Derby
- THE DERBY CHORAL UNION
- THE DERBY ORCHESTRAL SOCIETY
- Conducted by E. H. RICE
- At the request, NORMAN HEBBERT
- 1. 'Rise the Power' (Tune, 'Dundee')
- 2. 'Hail the King' (arranged) with Chorus
- 3. 'Love's Old Sweet Song' (Molloy)
- 4. 'ERNEST PLATT'S (Baritone)
- 5. 'I'm a Soldier' (Acis and Galatea)
- 6. 'O Father, O Mother' (Hallel)

- 7.0-8.0 D'Yviken John Peel 7 Old English
- CHORAL UNION
- By the Shores of Gethsemane ('Hallel')
- MILLICENT WARD (Soprano)
- Waltz Song ('The Jones')
- COMMUNITY ROUND
- Third Hand Mice Old English
- ERNEST REED
- Arise, O sun Day
- ERNEST PLATT'S with Chorus
- Marching through Georgia Old American
- Waltz Song ('The Jones')
- QUEEN OF THE NIGHT Smart
- FOURTH REED with Chorus
- Land of Hope and Glory Elgar
- Speech by Brig. Gen. E. C. WALPHALL

6.0-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

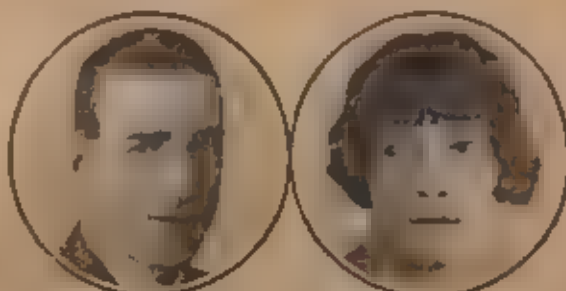
- 12.0-1.0 A GRAMOPHONE RECITAL
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JONES: 'The Dialectical Duchess and Dukes—III, On the Border'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 HILARY FAY 'A Bouncing Dog' a humorous play
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. HARRY T. RICHARDSON 'A Wanderer in Europe—In the Order of Solitaires'
- 5.15 THE CHILDREN'S HOUR



Pat Ryan conducts the Lancashire Military Band, which will broadcast from Manchester tonight. Rens Sweetland is the pianist in the West Country Programme that Cardiff will broadcast at 9.35

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Cardiff

Northern Programmes.

- 5NO NEWCASTLE. 312.5 M. 840 KC.
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JONES: 'The Dialectical Duchess and Dukes—III, On the Border'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

- 5SC GLASGOW. 415.5 M. 840 KC.
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JONES: 'The Dialectical Duchess and Dukes—III, On the Border'
- 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)

- 28D ABERDEEN. 361 M. 800 KC.
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JONES: 'The Dialectical Duchess and Dukes—III, On the Border'
- 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)

- 2B BELFAST. 361 M. 800 KC.
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. FRED JONES: 'The Dialectical Duchess and Dukes—III, On the Border'
- 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)

In the Near Future.

News and Notes from the Southern Stations.

Cardiff.

Mela will appear in the Sunday afternoon programme on March 2.
A gay programme under the title 'Cupid's Round-Up' on Saturday, March 31, will include songs by Denis O'Neil, and a play, *The Stolen Lamb*, by Mungton Hall.

Plymouth

The Cat Burglar, a play by Houghton Townley, will be broadcast on the Plymouth programme at 8 p.m. on Tuesday, March 27.
A running commentary on the Rugby football match between Plymouth Albion and St. Barts, relayed from Beacon Park, Plymouth, will be broadcast on Saturday afternoon, March 31. The Commentator will be Mr. E. G. Bulmer, late Captain of the Devon and Albion teams.

Bournemouth.

Wessex listeners will be interested in a talk by Marjorie Simmons on 'The Romance of the New Forest,' which is in the programme for Friday, March 30.
The second of the series of educational talks on Tuesday, March 27, will be given by Mr. L. B. Benny, Principal of the Municipal College, and Chairman of the Astronomical Section of the Bournemouth Natural Science Society. The title of the talk is 'The Average Man's Opportunity.'

Manchester.

Sam's Grand National, a little play by Edwin Lewis in Lancashire dialect, will be given by the Station Repertory Players on Friday, March 30.
A programme of Haydn's works will be given by the Augmented Station Orchestra on Sunday afternoon, March 25. The solo pianist is Ada S. John Bright, and the vocalist Mabel Parry (soprano).
A short recital of modern songs by George Hill (baritone), who is often heard from the Manchester Station with his male voice chorus, is in the evening programme on Monday, March 26.

A programme by the Catterall Quartet at the Memorial Hall, Manchester, on Wednesday, March 28, is to be relayed to London and Daventry as well as being broadcast from the local station. The soloists are Stewart Redfern (viola) and Carl Fuchs (cello).

Daventry Experimental.

A religious service, conducted by the Rev. Canon S. Blofield, is to be relayed from the Cathedral, Birmingham, on Sunday, March 25.
The outwitting of a pirate and the story of his destruction is the theme of a play *In Chinese Waters* by Vivian Tidmarsh, which is to be broadcast on Tuesday, March 27.
The City of Birmingham Police Band, conducted by Richard Wassell, will again be heard on Tuesday, March 27. The soloists in the programme are John Booth (tenor) and Silvester Wasserman (pianoforte).
Works by Stanford, Elgar and Robert Chignell are included in a 'British Composers' Programme, which is to be given in the Birmingham Studio on Sunday evening, March 26. The soloists are Albert Simmons (viola) and M. J. Williams (baritone).
A programme of light music, relayed from Birmingham on Wednesday, March 28, in which the following artists will take part: Cyril Liddington (light songs), Stainless Stephens (entertainer), Helen Alton (entertainer at the piano), Jack Venables (syncopated pianism).

Tuesday's Programmes continued (March 20)

5WA CARDIFF. 353 M. 850 KC.

2.30 ... relayed from Daventry

4.45 EVELYN BARNETT, T. Lure of the Cinema

6.0 THE DANCANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL
by
SYDNEY G. HAYWARD relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 Dr. OLIVE WHEATLEY, Psychology for Parents—Types of Children

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 **SPRING BLOSSOM**
THE STATION ORCHESTRA
Selection from Programme
Katie Hayes (Soprano)
The Apple Tree ('Veronique') Messenger
The Language of Flowers ('The Toreador')
Monckton

ORCHESTRA
Lullaby is a bloom Sullivan Broome
The Flower Girl (H. W. G.)
Woodflower ('Woodflower') Youngman and Stohart
Under the Lilac Bough ('Lilac Tree')
Schubert, arr. Clusman

ORCHESTRA
FOX TROT
Katie Hayes and The Little Scales
Come to Armand ('Morris England')
German

ORCHESTRA
The Eternal Spring
Raf
Katie Hayes
The Seasons ('The Happy Day')
Raf
The Garden of Love ('Veronique')
Messenger

ORCHESTRA
The Armands Monckton and Talbot

9.0-12.0 S.B. from London 9.35 Local An

22Y MANCHESTER. 344.6 M. 750 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from Houldsworth Hall
CHAMBER MUSIC CONCERT by THE BRADSHAW
Dr. ADOLPH BRADSHAW (1st Violin), ALFRED BARKER (2nd Violin), HUBERT RAWDON (Viola), CARL FUCHS (Violoncello)

2.35 London Programme relayed from

3.45 Music by THE STATION ORCHESTRA
Selection from The Queen of Sheba

4.15 CHARLES CHILTON (Banjo)
Forlank Q. Sketop Oakley
Lullaby and Walls Cammings
Cumbrian Memories Polson

4.30 ORCHESTRA
Overture to The Siege of Rochelle
Walls 'You are my love'
Selection from The Queen of Sheba

5.0 M. MARY HARGREAVES, 'Soleil'
Selection from The Queen of Sheba

5.15 L. ...

6.0 L. ...

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued).
Directed by MURIEL DRAKE

7.0 Mr. H. M. W. ROSE, 'Siccho-Slovakia'
—The City of King Wenceslas—

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 **MUSIC AND HUMOUR**
PUTSALL and STANBURY 'Composers-Eaters'
offer some New and Original Songs
L. R. B. BRACKLETON (Saxophone)
Victory Waltz
Saxophone
Londonderry Air
Vision of Dawn
Waltz, arr. Bishop

THE MIDDLE FURNACE
A Comedy in One Act by PAUL BELMAN
Characters in order of speaking
The ...
Nicomachus Brassington FRANK A. NICHOLLS
Mabel HELMA MITCHELL
Scene: The interior of a shop in a busy London thoroughfare
Promenading the London streets at 10 a.m. was a novelty for Horace Pvepman. He found the hurry and bustle of the city of interest, but the noise and confusion into the dark doorway aroused his curiosity to such an extent that he decided to follow her
PUTSALL and STANBURY
in a further act
L. R. B. BRACKLETON
Saxophone
Waltz, 'Llewellyn'
Victory Waltz

9.0-12.0 S.B. from London 9.35 Local An

6LV LIVERPOOL. 337 M. 1,010 KC.

2.30 3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

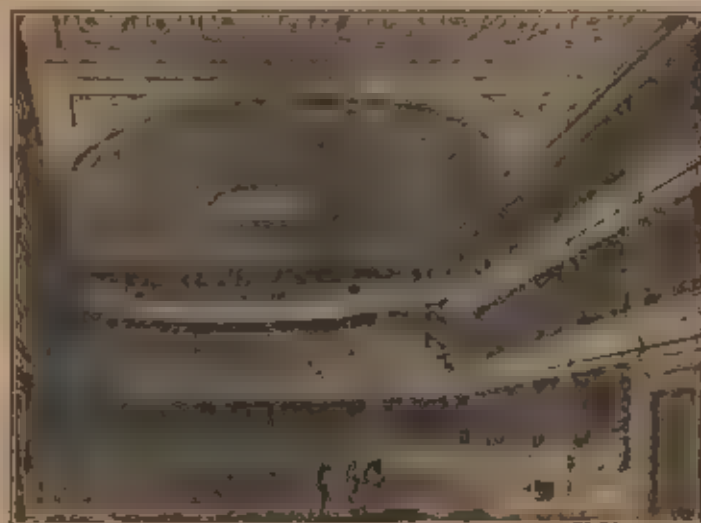
6.30 S.B. from London

7.0 Mr. GEORGE T. SHAW (Chief Lecturer of Liverpool), 'Makers of Modern Liverpool'—VI

7.15 S.B. from London

7.25 Professor A. Y. CAMPBELL, 'Greek Plays for Modern Listeners—IV, Euripides—VI'

7.45 12.0 S.B. from London 9.35 Local An



WHERE NELL GWYN PLAYED

Some of Nell Gwyn's Plays will be the subject of Mrs. Hargreaves' talk from Manchester this afternoon. This old print shows Drury Lane Theatre as it was when she played there in the heyday of her fame—the theatre designed by Wren to replace the older house where she sold oranges in her early days.

2LS LEEDS-BRADFORD. 277.8 M. & 882.5 M. 1,080 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
BARBARA COOPER (Soprano)
The Monkey's Carol Hubert Parry
The Fairy Lure Stanford
The trees they do grow high; Blow away, morning dew Old English Folk Song

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45 **A CONCERT**
Arranged by THE BRITISH MUSIC SOCIETY
Relayed from the Hall Room, Meland Hotel, Bradford
A MADRIGAL QUARTET: DORIS ABBY (Soprano)
V. J. ...
The Old English Madrigals
April is in my mistress' face
In going to my nuptial bed
Peared hid dance with Petronella
Lullaby
To Music
The Wayside Lull
Song of Marling
Arranged by E. C. BARSTOW; English Words by ...

ERNEST GRIFFES (Violin) and LOUIE CHAPMAN (Piano)
Serenade in F (for violin and piano) Grieg
(1) Quick and bold; (2) Slow, leading to
Rather quicker; (3) Very lively

HARRY HORSER (Dramatist)
Modern Songs
Two Vedic Songs—Ushas (Dawn), Varuna (Sky)
Hail
The Bolshoi's Song
Mars
The Bolshoi's Song
Valse, 'La plus que lente' (More than slow)
Debussy, arr. Rognon
Berkley
HARRY HORSER
Chrysis
Like the young god of wine
You'll see the morning light
Why so sad and wan, young lover?
Hubert Parry

9.0-12.0 S.B. from London 9.35 Local An

6FL SHEFFIELD. 272.1 M. 800 KC.

2.15 3.45 CONCERTS FOR SCHOOL CHILDREN
Arranged by THE SHEFFIELD
Relayed from the Victoria Hall

3.50 1. ... relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. O. A. BIRKBECK
The Russian IV N
1908, 'Grandmother Stepanida'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 12.0 S.B. from London 9.35 Local An

PROGRAMMES for WEDNESDAY, March 21

10.15 a.m. A
SHORT RELIGIOUS
SERVICES

2LO LONDON and 5XX DAVENTRY
(201.4 M. 850 KC.) (5.804.8 M. 187 KC.)

THE WIRELESS CHAIRS
Conducted by the COMPOSER

10.30 (Daventry only) TIME SIGNAL, GREENWICH,
A. C. GREENWICH

11.0 (Daventry only) Gramophone Records

12.0 NOVA FINN (Contralto)
MURRAY STEWART (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

1.20-2.00 FILLIAT & CO. ORCHESTRA
Directed by GEORGE HART, from Restaurant
FILLIAT

2.30 Mr. A. LLOYD JAMES (Soprano)
Langmuir

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Mrs.
MARY SOMERVILLE: 'Stories in
Poetry—X. Victorian Poetry'

3.30 Musical Interlude

3.45 Captain L. F. FILLIS: 'Our
Interest in Good Government—IV.
Our Part in the Making of Laws'

4.0 A LIGHT CLASSICAL
CONCERT

PATRICK BYRNE (Baritone)
HETTY BOLTON (Trio)
MARIE WILSON (Viola)
LAKE (Violoncello)
BOLTON (Pianoforte)
Trio No. 3 in D

4.15 L. F. FILLIS

at Rail Road
at M. C.
Musician's Night.

4.25 HETTY BOLTON's Trio
Trio No. 3 in D Minor Scherzo

4.50 PATRICK BYRNE
Spring Sorrow
How gay at the leave to love
Warlock
Oh! that I were so } From Bridge
To bed

5.0 Trio
Fantasy Trio, in C Minor
Peach Bridge

5.15 THE CHILDREN'S HOUR
'Reflections'—Songs from 'Alice
through the Looking-Glass,' sung
by the Wireless Singers. 'The
Magic Glass,' a whimsical story by
Richard Hughes
'Mr. Goat's Reflection'—the good
results of mistaken identity—a
story by Margaret Sandler

6.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK
PAYNE

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

6.30 TIME SIGNAL, GREENWICH;
A. C. GREENWICH, FIRST
GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

7.0 Sir WILLIAM LARKE: 'Credit Insurance'

ONE of the great handicaps placed upon export business is the delay in payment and the risk of bad debts that it often involves. If it were possible to insure against the risk and hence obviate the delay by obtaining payment from a bank, exporters could engage in a far larger trade. Systems of insurance for this purpose are now being introduced, and their benefits to British trade overseas will form the subject of this talk by Sir William Larke, one of the leading figures in the world of iron and steel.

7.15 THE FOUNDATIONS OF MUSIC

By N. W. B. FENN
Played by EDWARD ISAACS (Pianoforte)
No. 1, Op. 37, No. 2
Nocturne in B, Op. 37, No. 1

7.25 Prof. A. V. H. ...
English ...
with the ...

7.45 THE WIRELESS ...
ST ...

THE WIRELESS SYMPHONY ORCHESTRA
Conducted by the COMPOSER

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 H.R.H. THE PRINCE OF WALES

THE PRIME MINISTER
THE RT. HON. STANLEY BALDWIN
Following the SECOND ANNUAL BANQUET
of the

Relieved from the Mansion House
The Reply of H.R.H. The Prince
of Wales, K.G.
the toast of 'The Merchant
Navy and Fishing Fleet'
The Speech of the Prime Minister
the Rt. Hon. Stanley Baldwin

LAST year the
Company of Master ...
held its first house

This year the Company

Master of the Merchant Navy
who have
forward to the P
the programme, with his special
anticipating this one, as the
evening is one after his own heart,
and the company of these master
in whom is
as long and
an address, is certain
inspired a speech in his happy

10.0 Local Announcements, (De-
ventry only) Shipping Forecast

10.5 A SULLIVAN CONCERT
CAROLINE HATCHARD (Soprano),
CHARLES LEE (Tenor)
The Welsh ...
Master, STANFORD ROBINSON
The ...
Conducted by JOHN ANSELL
ORCHESTRA

Overture to 'The Yeoman of the
Guard'
Selection from 'Haddon Hall'

10.24 CAROLINE HATCHARD, Chorus
and Orchestra
The night is calm and cloudless
(from 'The Golden Legend')

10.30 CHARLES LEGGETT and Or-
chestra

The Lost Chord

10.35 ORCHESTRA
Overture to 'Psalms'
Selection from 'The Mauds'

10.50 CAROLINE HATCHARD, with Piano

Orphans with his lute
Where the bee sucks

10.56-11.0 ORCHESTRA
Valse from 'The Merchant of Venice'

11.0-12.0 (Daventry only) DANCE MUSIC
JACK HYLTON & AMBASSADOR CLUB BAND
the direction of RAY STEWART, from 'The AMBAS-
SADOR CLUB'



MASTERS OF THE MICROPHONE 1, THE PRINCE
OF WALES

This portrait opens a series, drawn specially by Gresham for
The Radio Times, which will include some of those broad-
casters whose personality has most impressed listeners as a
whole. There could be no better choice to start the series than
the Prince of Wales, who has well earned his title of the most
popular broadcaster. Listeners who appreciate the wit and
vitality of his speeches will be keenly anticipating his broadcast
from the Mansion House tonight.

Under the Greenwood Tree ...
Moonlight ...
Obedience, my baby ...
Ave Maria ...
The Three Mary Dwarfs ...

8.0 'THE PIPER'

An Opera in One Act (inspired on Robert
Browning's 'Pied Piper of Hamelin')
PERCIVAL FLETCHER

Cast:

The Piper ... DALE SMITH
A Lame Boy ... DORIS VANE
The Mayor of Hamelin ... ST. ART ROBERTSON
The Town Clerk ...
The Boy's Mother ... DOROTHY BURTON

Wednesday's Programmes cont'd (Mar. 21)

5GB DAVENTRY EXPERIMENTAL

(461.8 M. 810 K.C.)

TRANSMISSION FROM THE LONDON ARTIST BY THE WAY OF THE AIR

3.0 CHAMBER MUSIC
(From Birmingham)

DAISY STROCKES (Violin) and NIGEL DALLAWAY (Pianoforte)

Sonata in F major

THE winsome sweetness and purity of Franck's mystical nature shine out in almost every thing he wrote. His only Violin Sonata is in F major Movement which have a certain amount of material.

3.25 ARTHUR RUPPRECHT (Pianoforte)

Sonata in G major, No. 1

Schubert

Sonata in G major, No. 1

Sonata in G major, No. 1

Sonata in G major, No. 1

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Sonata in G major, No. 1

7.40 LUDWIG ZIEGLER
The Roses of Ispahan ... Fauré
Quando cadran le foglie (When the leaves fall) ... Fauré

Or W. L. S. of Song ... Fauré

March of the Dwarfs ... Fauré

8.0 A MILITARY BAND CONCERT

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WANKEL

Overture to The Merry Wives of Windsor

Overture to The Merry Wives of Windsor

Overture to The Merry Wives of Windsor

Overture to The Merry Wives of Windsor

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Overture to The Merry Wives of Windsor



THE SOUL OF THE VIOLIN.

An expressive portrait of Daisy Strockes, who plays in the Chamber Music concert from Birmingham this afternoon.

This is, surely, music of which beauty is the chief characteristic. There are no great contrasts, but the work is rather a continuous, quiet dialogue between Violin and Piano, which only occasionally grows animated.

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK FAYNE
CORDELIA COOPER (Songs at the Piano)
ART FOWLER and his Ukulele5.15 THE CHURCH'S H-UP (From Birmingham)
Fibber Tigger and Smuggler Roo, by G. Bernard Hughes. The Wolverhampton Orpheus Singers in humorous part-songs. Competition Essay, 'Newspapers,' by Major Vernon Brook

6.30 THE SIGNAL, GORINGWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC
(From Birmingham)

The Light Music, conducted by FRANK CASTELL

Overture to 'The Two Brothers' ... Schubert

Suite of Ballet Music from 'La Source' ('The Fountain') ... Delibes

7.15 LUDWIG ZIEGLER (Soprano) and Orchestra
Air, 'Batti, batti, O bel Masetto' (Beat me, beat me, dear Masetto, from 'Don Juan') ... Mozart7.25 ORCHESTRA
Suite from the 'Water Music' ... Handel, arr. Hurry

Handel, arr. Hurry

Danger!

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NATIONAL COUNCIL FOR THE PRESERVATION OF EYESIGHT

97 Cannon Street, London, E.C.4



THE SIGN OF EYESIGHT

Programmes continue (on page 500.)

Wednesday's Programmes continued (March 21)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

YVETTE (the Quaint Comedienne) Will sing to the Modern Misses (*M. Guleon*)

Two Ballet Music from 'Faust'... *Gounod*

YVETTE

Some light play and an interruption (*Kohn and B. King*)

Two Novellettes... *Gounod*

6.15 THE CHILDREN'S HOUR: 'The Wife of Bath's Tale'... *Yvette*

6.30 S.B. from London

6.40 London Programme relayed from Daventry

6.50 S.B. from London

7.45 THE BRISTOL POST OFFICE LITANY BAND CONCERT

Relayed from the Victoria Rooms, Clifton, Bristol

March from 8 to 'The Crown of India'... *Edward Elgar, arr. W. G. Whittaker*

Festivalet Overture Op. 42... *Leopold Stokowski*

STANLEY FRANK BARTON

The Toccata and Fugue (Carnegie)

LOUISE ROGERS (Violin)

LOUISE ROGERS (Violin)

Military Piece, 'The Outpost'... *Richard Mackenzie, arr. Shapley Douglas*

MARION ELLEN (Contralto)

Softly awakes my heart ('Samson and Delilah')... *Saint-Saëns*

PETER SMITH (Entertainer at the Piano)

A Humorous Mechanical Story

Hand

Selection from 'Haddon Hall'... *Sullivan, arr. O. Godfrey*

9.0 S.B. from London 10.0 Local Announcements

10.5 DREAMS AND DANCES

THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

YVETTE (the Quaint Comedienne) Will sing to the Modern Misses (*M. Guleon*)

Two Ballet Music from 'Faust'... *Gounod*

YVETTE

Some light play and an interruption (*Kohn and B. King*)

Two Novellettes... *Gounod*

A Play in One Act by G. BRUCE THOMAS

Played by THE STATION RADIO PLAYERS

Hand

Selection from 'Haddon Hall'... *Sullivan, arr. O. Godfrey*

9.0 S.B. from London 10.0 Local Announcements

10.5 DREAMS AND DANCES

THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

2ZY MANCHESTER. 284.5 M. 760 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

YVETTE (the Quaint Comedienne) Will sing to the Modern Misses (*M. Guleon*)

Two Ballet Music from 'Faust'... *Gounod*

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Some light play and an interruption (*Kohn and B. King*)

Two Novellettes... *Gounod*

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6.50 S.B. from London

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Some light play and an interruption (*Kohn and B. King*)

Two Novellettes... *Gounod*

A Play in One Act by G. BRUCE THOMAS

Played by THE STATION RADIO PLAYERS

Hand

Selection from 'Haddon Hall'... *Sullivan, arr. O. Godfrey*

9.0 S.B. from London 10.0 Local Announcements

10.5 DREAMS AND DANCES

THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

6LV LIVERPOOL. 287 M. 1.0 KC.

12.0-1.0 London Programme relayed from Daventry

2.30-2.50 London Programme relayed from Daventry

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 A BACH CONCERT

Relayed from St. George's Concert Hall

(J. S. Bach—Born March 21, 1685)

THE LIVERPOOL BACH CHORUS and LIVERPOOL WIRELESS ORCHESTRA, conducted by Dr. ALICE VAUGHAN (Contralto)

J. T. WILLIAMS (Bass)

Chorus: 'Lord, my God, my King, my Father'... *W. G. Whittaker*

THIS, one of about three hundred Church

for the night Sunday after Trinity, about 1725,

when he was 12 of age, he came at the Thomas

Chorus in Leipzig. It

two others and two other

portions; a Chorus, first

and a Contralto cantata, pleads

and a clemency, followed by a Soprano

strings of conscience. There follows a Bass

thought of the happiness of him who knows his

Saviour, and a Tenor Air glorifying the love of

Jesus above all earthly treasure. The work ends

with a Chorus expressing the singer's joy at his

forgiveness, and his assurance of heavenly joy

through faith

Sinfonia, No. 3, for Soprano

Cantata, 'God's love is best'

THIS, Bach's hundred-and-sixth Cantata, was

begins with an Introduction, scored for Flute,

Soprano and Continuo (a keyboard part). The

Chorus sings of the good pleasure of God, by

whom life and death are appointed in His good

time. 'O Lord, teach us to remember that our

days are numbered; incline us to wisdom,' is

part of its thought

Contralto and Bass sing together, 'Let it

keeping my spirit I confide, ... Finally, the

Chorus ascribes praise and glory to Father, Son

and Spirit, through whom man's light is won.

Sinfonia to Church Cantata, No. 3

THIS Movement, from a cantata for the

Sunday after Trinity, brings in a cheerful

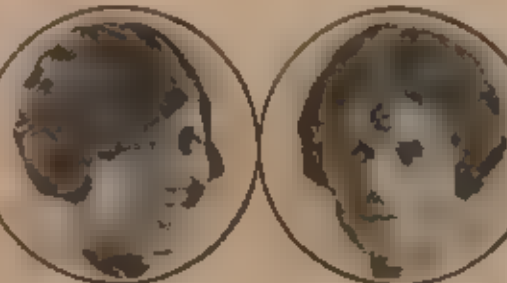
hymn tune, on the Trumpet—the tune to the

Lyrics beginning 'What God does, that alone is

right ... His word is a rock ... My Father's

arm is ever near, His strong right arm doth uphold

me. To Him, I trusting, yield me.



Yvette, 'the quaint comedienne' (left), and Hilda, mezzo-soprano (right), appear in Cardiff's programme today

5.15 THE CHILDREN'S HOUR: Two Old English Songs by Henry Hopswell: 'Ye Mariners of England' and 'The Hermit' 'Sea March' and 'Barnum Dance' ('Crested Swift'), played by Peter Page. 'Artful Travellers,' by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

6.40 S.B. from Liverpool

7.45 VARIETY

ROBERT GORELEY (Bard Entertainer)

Original Songs at the Piano

Original Songs at the Piano

Original Songs at the Piano

Original Songs at the Piano

Original Songs at the Piano

Original Songs at the Piano

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Original Songs at the Piano

Original Songs at the Piano

9.0-11.0 S.B. from London (10.0 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. 282.1 M. 1.040 KC. & 1.100 KC.

12.0-1.0 Music Bulletin

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Wife of Bath's Tale'... *Yvette*

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London 10.0 Local Announcements

10.5 DREAMS AND DANCES

THE STATION TRIO: FRANK THOMAS (Violin), HUBERT PETERSON (Piano), and HUBERT PETERSON (Cello).

Selection from 'The Pied and the Wolf'... *Wagner*

YVETTE (the Quaint Comedienne) Will sing to the Modern Misses (*M. Guleon*)

Two Ballet Music from 'Faust'... *Gounod*

Thursday's Programmes continued (March 22)

**355 M.
860 KC.**

2.30 BROADCAST TO SCHOOLS:
Mr. H. A. HYDE: 'The Wood in Spring. I, Spring Suite and what they Teach'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'My Programme' by Mabel Herbert

6.0 London Programme relayed from Daventry

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

9.35 A TCHAIKOVSKY PROGRAMME

THE STATION ORCHESTRA, conducted by
WILLIAM BENTLEY

On the 22nd March, at 9.35, the Station Orchestra will perform a programme of music by the great Russian composer, Tchaikovsky.

The programme will include the 'Swan Lake' Suite, the '1812 Overture', and the 'March in F major', which was first performed in Moscow, and the building of the church by the composer. The programme will also include the 'March in F major', which was first performed in Moscow, and the building of the church by the composer.

The programme will also include the 'March in F major', which was first performed in Moscow, and the building of the church by the composer.

JOHN VAN ZYL (Bass)

'Nachtlied' Suite ('Case-Noisette')

JOHN VAN ZYL

A Legend

Oh, let me hear thy voice

T. P. H.

ORCHESTRA

Two Pieces

Song of Sadness (Eleanor Toste); Humorous

Slavonic March

10.30-12.0 S.B. from London

2ZY MANCHESTER.

12.0-1.0 Gramophone Records

4.30 Music by THE STATION QUARTET

March, 'Lorraine'.

Waltz, 'New Vienna'.

Selection from 'William Tell'.

5.0 'Something New from Something Old: The Family Hat' by Miss Violet Brand

6.15 THE CHILDREN'S HOUR

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6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.45 DOROTHY BENNETT (Soprano)

'The Song of the Lark'.

'Clair de Lune (Moonlight)'.

'Le Thé (Tea)'.

'Lullaby (Cradle Song)'.

7.55 HALLÉ ORCHESTRA PENSION FUND CONCERT

From the Free Trade Hall

First Symphony..... Brahms

(See also 5GB Programme)

8.30 app. In the Studio

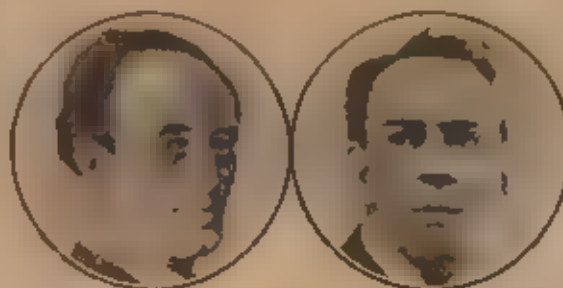
Conductor: F. Scott

The Angels at Shopping

Someone.....

A Blackbird Singing.....

Love's Philosophy.....



Alfred Barker (left) will lead the Orchestra in the Hallé Concert that Manchester relays this evening from the Free Trade Hall, and John van Zyl (right) sings in Cardiff's Tchaikovsky programme tonight.

8.45 app. HALLÉ CONCERT

(Continued)

Fifth Symphony..... Tchaikovsky

(See also 5GB Programme)

9.15 S.B. from London

9.45 app. S.B. from Daventry Experimental

10.0 SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20 Pianoforte Improvisations by Earl Fozz

10.30-12.0 S.B. from London

6LV LIVERPOOL.

297 M.
1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs and Music by Schubert and some stories about him

6.0 London Programme relayed from Daventry

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

2LS LEEDS-BRADFORD.

277.5 M.
2,025 M.

1,080 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELTON: 'The History of our Industries'—(5) The Story of Rubber'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Orace and 'Erbert' again

6.0 London Programme relayed from Daventry

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

6FL SHEFFIELD.

272.7 M.
1,100 KC.

2.30-3.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS

Mr. R. E. SORWICK: Talks on English Literature: Newbolt—'How to'; Palgrave—'C'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The White Knight' by 'Orace Logical' (M. Lory). Another Competition. Music, to which you can dance, played by Carl Duse and his Band. Songs by Peter Howard

6.0 London Programme relayed from Daventry

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

6KH HULL.

294.1 M.
1,010 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6BM BOURNEMOUTH.

326.1 M.
920 KC.

2.30 London Programme relayed from Daventry

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

5NC NOTTINGHAM.

275.7 M.
1,090 KC.

2.40 BROADCAST TO SCHOOLS:

Prof. H. H. SWINERTON: 'The Deserts, Seas and Glaciers of the Nottingham District'—X, 'The Coming of the Ice Age'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH.

400 M.
750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Our Islands' Story, in five stanzas: Neptune; The Tree Dwellers; Richard the Lion Heart; Procession of the Crusaders; Good Queen Bess

6.0 London Programme relayed from Daventry

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

6ST STOKE.

294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5SX STOKES.

294.1 M.
1,010 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: An Open-Air Programme

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

(Thursday's Northern Programmes appear at the foot of col. 2, page 507)



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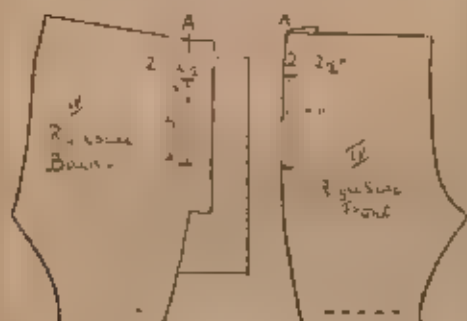
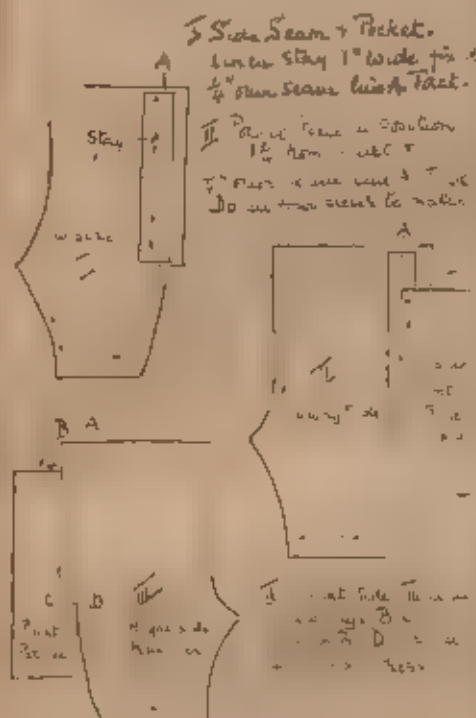


*Player's
Please*

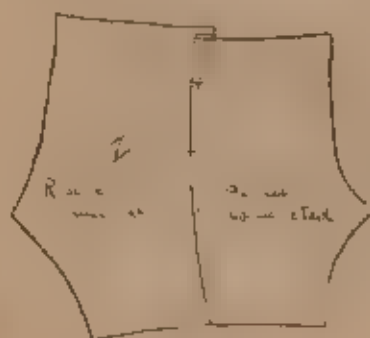
Clothes for the Growing Boy.

This is the first of the two diagrams to which Miss Violet Brand referred in her talk of Thursday, March 15.

See usual notation form on page 714



Stitch pocket mouth $\frac{1}{2}$ " in from edge - Rev -
Pocket mouth = about 5" wide 2" or 2 $\frac{1}{2}$ " from the waist -



✓✓ Stitch Seam about 1 inch pocket mouth
Turn to wrong side and seam up pocket

The Magic of the Violin.

(Continued from page 543)

certain number of times, we come to know his tone as well as we know the voices of the people of our own family. And this does not apply only to the men who enjoy a world-wide reputation. It is equally true of the humblest orchestral player. But just as there are men and women who lack strength of character and purpose, so there are violinists in whose tone the individual trait is less distinct. It is command of tone that gives the violinist his superiority over the pianist, and over the singer. The pianist loses control of the note as soon as it has been struck, while the violinist retains it as long as he wishes, the singer must break the musical phrase here or there to breathe, whilst the violin player can continue indefinitely without a break of any kind. Tone, then, is what we must listen for when the violin is played—tone and neatness in phrasing and execution.

The final test of a performance, however, is in interpretation. The loveliest of tones can be put to the worst uses; the most deft tricks of fingers become at times but a handicap. A very warm tone will be out of place in music of virginal purity such as that of Mozart; the left hand shall of certain players induces them at times to play a quick movement much more than its composer intended—often with disastrous results. These are definite errors and we expect responsible musicians to avoid them. Absence of error, however, does not constitute excellence. Interpretation is penetration, insight; and we demand of the interpreter that he should reveal to us the working of the composer's mind and heart, and reveal them in so convincing a manner that we ourselves feel in complete sympathy with him. He must, in Dante's fine phrase, "still all our desires"; he must compel us to surrender willingly our own thoughts and feelings. When the interpreter and the listener are at one, swayed by the emotion which inspired the composer in his work—then we have the perfect performance.

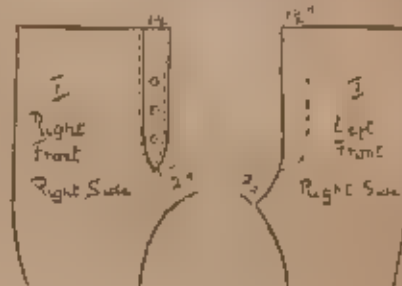
*Thursday's
Northern Programmes.*

(Continued from page 54)

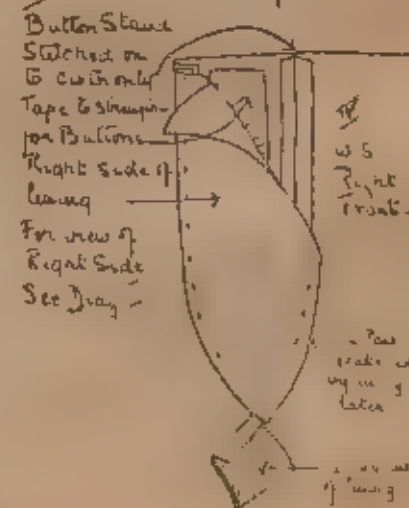
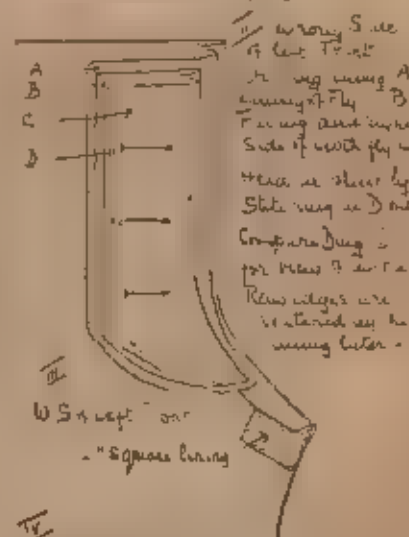
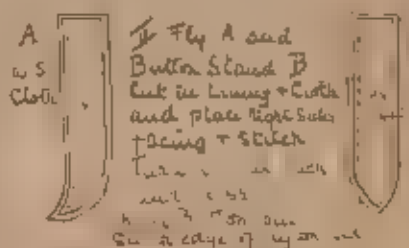
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| 5NO | | NEWCASTLE. | | 3 | 4 |
| 2.30 | London | 4.0 | London | 5.0 | London |
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| 12.0 | London | | | | |
| SC | | GLASGOW. | | 4 | 5 |
| 3.0 | London | 4.0 | London | 5.0 | London |
| London | 5.15 | London | 6.0 | London | 6.15 |
| 3.35 | London | 4.0 | London | 5.0 | London |
| London | 5.15 | London | 6.0 | London | 6.15 |
| 12.0 | London | | | | |
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| London | 5.15 | London | 6.0 | London | 6.15 |
| 3.35 | London | 4.0 | London | 5.0 | London |
| London | 5.15 | London | 6.0 | London | 6.15 |
| 12.0 | London | | | | |
| 2BE | | BELFAST | | 4 | 5 |
| 2.30 | London | 4.0 | London | 5.0 | London |
| London | 5.15 | London | 6.0 | London | 6.15 |
| 3.35 | London | 4.0 | London | 5.0 | London |
| London | 5.15 | London | 6.0 | London | 6.15 |
| 12.0 | London | | | | |

Clothes for the Growing Boy.

The second of Miss Brand's diagrams, mentioned in last week's talk on the making of boys' knickers,



I Finished sheet of Fly Opening -
Cut Paper Pattern for each side -
were left past paper on clothed line
Cut lining 1 3/4" wide -



of K. N. R. & Co.
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,

Friday's Programmes continued (March 23)

5.1.2 Programme continued from page 508

8.0 FROM THE MUSICAL COMEDIES

(From Birmingham)

OLIVE GROVE (Soprano)

HAROLD KIMBERLEY (Horn)

THE BIRMINGHAM SYMPHONY ORCHESTRA
Directed by JOSEPH LEWIS

This Programme will include solos, duos and orchestral selections from old favourites such as *Monsieur Devaltre* (Messinger), *The Little Dutch Girl* (Kaiman), *How Mario* (Frank), *Betty* (Robens), and *The Southern Maid* (Novello)

9.0 RONA WILTON (Entertainer)

9.15 DANCING THROUGH THE AGES

(From Birmingham)

A Programme of Dance Music commencing from the olden times and working up to the present-day Jazz

With incidental remarks by

WILLIAM LEE

and music by the

BIRMINGHAM SYMPHONY ORCHESTRA

and

LEO'S RHYTHMIC DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC THE CRELLANS from the Hotel Ux

11.0-11.15 LEROY SOMERS Ciro's CLUB DANCE BAND, under the direction of RAMON NEWTON, from Ciro's Club

333 M
850 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 RICHMOND HELLYAR The Heart of the Midlands

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: The Voyages of Dr. Doolittle, by Hugh Lofting, 'Tommy and the Mouse,' by C. M. V. Anderson

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

22Y MANCHESTER.

384.5 M

780 KC

3.0 DOROTHY WHITAKER (Pianoforte)

Choral Prelude, 'Mortify us by Thy Goodness'

bach. arr. Hummel

Arietta

Leonardo Leo

Solo No. 12

Funkenberg

Capriccio

Grieg

Op. 25, No. 2

Schumann

Op. 10, No. 3

Debussy

Op. 10, No. 3

Debussy

Op. 10, No. 3

Debussy

Op. 10, No. 3

Debussy

3.25 London Programme relayed from Daventry

3.45 Music by the STRAIGHT QUARTET

Waltz, 'Wine, Women and Song'

and 1890s

3.55 BROADCAST TO SCHOOLS

Reading, 'Harold, the last of the Saxon Kings' by Lord Lytton

4.0 Prof. T. E. Peet

The Dawn of H. story—X Western Europe before the Dawn



MISS FAY COMPTON

the famous London actress, will broadcast some "Kiddlogues" from London and Daventry this evening at 7.45.

4.20 QUARTET

Selection from 'M. Relia' (Gounod arr. T. M.)

Interlude, 'Jolt Moulin' (Pretty Mil) (arr. T. M.)

Overture to 'Marco Spada' (A. M.)

Interlude, 'Americana' (T. M.)

5.0 Mr. HARRY ROBERTS A. M. Sings—their History and Charms, II

5.15 THE CHILDREN'S HOUR: Three Songs from 'Fancies' by Florian Pascal—'A Little Bird,' 'The Brown Mouse,' 'Peek-a-boo,' sung by Betty Wheatley, 'The Spinning Wheel' and 'The Old Spout' (Claude Francaise), sung by Harry Hopewell, 'Fragrance' (Frank Bentley) played by Eric Fogg

6.0 ORCHESTRAL MUSIC relayed from the Theater Royal

6.30 S.B. from London

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

7.0 S.B. from London

7.25 S.B. from Sheffield

7.45 A DICKENS RECITAL by ARTHUR HAYES

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

6LV 297 M 1,010 KC

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:

'Adaptations in Nature,' by Geoffrey W. Pagen—'IV, Adaptations for Securing Food and Avoiding Danger'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

21S LEEDS-BRADFORD.

277.5 M

263 M

1,080 KC & 1,180 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SCHOOLS: Dr. C. H. FAWCETT, The Geographical Position of the British Empire—(The British Empire)

4.15 A CONCERT
1. F. J. FRISTICK (Violin), ARTHUR HAYES (Cello), LUCIL MOON (Pianoforte)

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

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

6FL 272.7 M 1,000 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Prof. C. H. DREW: 'Methods in the Use of Maps—IV The Age of Sea'

7.45-11.0 S.B. from London (10.15 Local Announcements)

6KH 294 M 1,020 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Prof. C. H. DREW: 'Methods in the Use of Maps—IV The Age of Sea'

7.45-11.0 S.B. from London (10.15 Local Announcements)

6BM 378 M 820 KC

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 GEORGE DANCE A Talk for the Smallholder

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

7.45-11.0 S.B. from London (10.15 Local Announcements)

5NG 275.2 M 1,000 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Sheffield

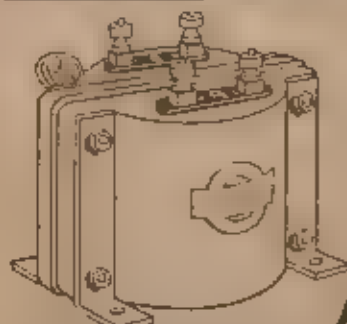
7.45-11.0 S.B. from London (10.15 Local Announcements)



DANCING THROUGH THE AGES—Daventry Experimental, 9.15

Friday's Programmes continued on page 513

MARCONIPHONE



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The Marconiphone "Ideal" Transformer is so all intent and purpose distortionless in design and in range. Rigorously tested at every stage of manufacture every "Ideal" is guaranteed to conform to the individual curve supplied with each instrument and moreover it is guaranteed against mechanical and electrical defects for twelve months. Supplied in 4 ratios: 1, 7 to 1; 1, 4 to 1; 1, 5 to 1; 1, 8 to 1.

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For their poster they've seen on a hoarding,
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"A good picture of you"
She said to those two.
"I really believe you're the poster come true."
And the Kids said "Ah Bisto" and sniffed in great glee,
Exactly as shown on the hoarding.

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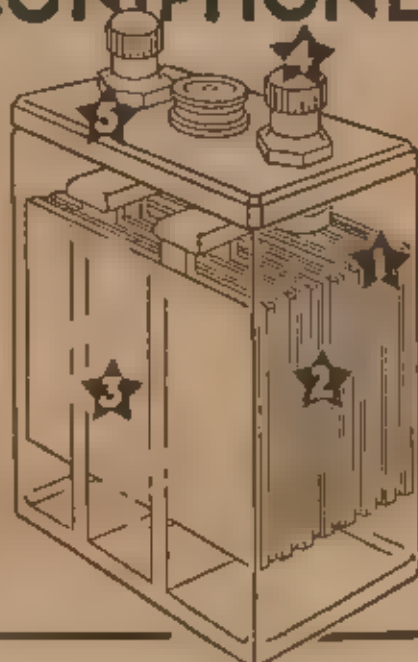
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Programmes for Friday.

[illegible]

5PY PLYMOUTH. 400 M
750 KC

12 0 10 from D
3 0 London Programme relayed from Daventry
3 30 BELLAIR AST TO S...
M... ..
Educational Talks
3 45 London Programme relayed from Daventry
5 15 THE CHURCHMAN'S HOUR
6 0 London Programme relayed from Daventry
6 30 S.B. from Lond.
7 25 S.B. from Sheffield
7 45 11 0 S.B. fr... .. 10 15 Local An

6ST **STOKE.** 204 M
D70 M

12.5 1.9 MORRIS RABITZ (Cymrophon) Lectures
4.10-4.11
2.28-2.45 BROADCAST TO SCHOOLS
Mr E. S. HILTON, "Music of Other Lands,"
with H. H. H. H.
3.5 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from Leeds
7.25 S.B. from Sheffield
7.45 11.0 S.B. from London (10.15 Local Ad-
ditional)

| | |
|-----|---------|
| 5SX | 2941 M |
| | 1-073 M |

12.0 10 o'clock Programmes relayed from Daventry
3.0 London Programme relayed from Daventry
3.30 BRITAIN EAST TO SCHOOLS
M. B. PARR TELLS SCHOOLS OF THE SOUTH
Strange Visitation and the South
3.50 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 'My Piano and I.' A Short Lecture-Recitation
by T. D. JONES
6.30 S.B. from London
7.25 S.B. from Sheffield
7.45 11.45 S.B. from Luton, 10.15 from London

Northern Programmes.

NO NEWCASTLE. 31 5 32
Gr. 1 1/2[illegible][illegible]

| | | | | |
|------|----------------|------|------|----|
| 3 15 | Armenia | 5.50 | 1.30 | 50 |
| 6 0 | France | 5.50 | 1.30 | 50 |
| 6 0 | Italy | 5.50 | 1.30 | 50 |
| 6 0 | Spain | 5.50 | 1.30 | 50 |
| 6 0 | Germany | 5.50 | 1.30 | 50 |
| 6 0 | Sweden | 5.50 | 1.30 | 50 |
| 6 0 | Norway | 5.50 | 1.30 | 50 |
| 6 0 | Denmark | 5.50 | 1.30 | 50 |
| 6 0 | Finland | 5.50 | 1.30 | 50 |
| 6 0 | Poland | 5.50 | 1.30 | 50 |
| 6 0 | Czech Republic | 5.50 | 1.30 | 50 |
| 6 0 | Slovakia | 5.50 | 1.30 | 50 |
| 6 0 | Hungary | 5.50 | 1.30 | 50 |
| 6 0 | Romania | 5.50 | 1.30 | 50 |
| 6 0 | Bulgaria | 5.50 | 1.30 | 50 |
| 6 0 | Greece | 5.50 | 1.30 | 50 |
| 6 0 | Turkey | 5.50 | 1.30 | 50 |
| 6 0 | Ukraine | 5.50 | 1.30 | 50 |
| 6 0 | Belarus | 5.50 | 1.30 | 50 |
| 6 0 | Latvia | 5.50 | 1.30 | 50 |
| 6 0 | Lithuania | 5.50 | 1.30 | 50 |
| 6 0 | Estonia | 5.50 | 1.30 | 50 |
| 6 0 | Belgium | 5.50 | 1.30 | 50 |
| 6 0 | Netherlands | 5.50 | 1.30 | 50 |
| 6 0 | Portugal | 5.50 | 1.30 | 50 |
| 6 0 | Switzerland | 5.50 | 1.30 | 50 |
| 6 0 | Austria | 5.50 | 1.30 | 50 |
| 6 0 | Germany | 5.50 | 1.30 | 50 |
| 6 0 | France | 5.50 | 1.30 | 50 |
| 6 0 | Italy | 5.50 | 1.30 | 50 |
| 6 0 | Spain | 5.50 | 1.30 | 50 |
| 6 0 | Sweden | 5.50 | 1.30 | 50 |
| 6 0 | Norway | 5.50 | 1.30 | 50 |
| 6 0 | Denmark | 5.50 | 1.30 | 50 |
| 6 0 | Finland | 5.50 | 1.30 | 50 |
| 6 0 | Poland | 5.50 | 1.30 | 50 |
| 6 0 | Czech Republic | 5.50 | 1.30 | 50 |
| 6 0 | Slovakia | 5.50 | 1.30 | 50 |
| 6 0 | Hungary | 5.50 | 1.30 | 50 |
| 6 0 | Romania | 5.50 | 1.30 | 50 |
| 6 0 | Bulgaria | 5.50 | 1.30 | 50 |
| 6 0 | Greece | 5.50 | 1.30 | 50 |
| 6 0 | Turkey | 5.50 | 1.30 | 50 |
| 6 0 | Ukraine | 5.50 | 1.30 | 50 |
| 6 0 | Belarus | 5.50 | 1.30 | 50 |
| 6 0 | Latvia | 5.50 | 1.30 | 50 |
| 6 0 | Lithuania | 5.50 | 1.30 | 50 |
| 6 0 | Estonia | 5.50 | 1.30 | 50 |
| 6 0 | Belgium | 5.50 | 1.30 | 50 |
| 6 0 | Netherlands | 5.50 | 1.30 | 50 |
| 6 0 | Portugal | 5.50 | 1.30 | 50 |
| 6 0 | Switzerland | 5.50 | 1.30 | 50 |
| 6 0 | Austria | 5.50 | 1.30 | 50 |
| 6 0 | Germany | 5.50 | 1.30 | 50 |
| 6 0 | France | 5.50 | 1.30 | 50 |
| 6 0 | Italy | 5.50 | 1.30 | 50 |
| 6 0 | Spain | 5.50 | 1.30 | 50 |
| 6 0 | Sweden | 5.50 | 1.30 | 50 |
| 6 0 | Norway | 5.50 | 1.30 | 50 |
| 6 0 | Denmark | 5.50 | 1.30 | 50 |
| 6 0 | Finland | 5.50 | 1.30 | 50 |
| 6 0 | Poland | 5.50 | 1.30 | 50 |
| 6 0 | Czech Republic | 5.50 | 1.30 | 50 |
| 6 0 | Slovakia | 5.50 | 1.30 | 50 |
| 6 0 | Hungary | 5.50 | 1.30 | 50 |
| 6 0 | Romania | 5.50 | 1.30 | 50 |
| 6 0 | Bulgaria | 5.50 | 1.30 | 50 |
| 6 0 | Greece | 5.50 | 1.30 | 50 |
| 6 0 | Turkey | 5.50 | 1.30 | 50 |
| 6 0 | Ukraine | 5.50 | 1.30 | 50 |
| 6 0 | Belarus | 5.50 | 1.30 | 50 |
| 6 0 | Latvia | 5.50 | 1.30 | 50 |
| 6 0 | Lithuania | 5.50 | 1.30 | 50 |
| 6 0 | Estonia | 5.50 | 1.30 | 50 |
| 6 0 | Belgium | 5.50 | 1.30 | 50 |
| 6 0 | Netherlands | 5.50 | 1.30 | 50 |
| 6 0 | Portugal | 5.50 | 1.30 | 50 |
| 6 0 | Switzerland | 5.50 | 1.30 | 50 |
| 6 0 | Austria | 5.50 | 1.30 | 50 |
| | | | | |

2BD ABERDEEN. 1850 11

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|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 11-12 | 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 |
| 11-12 | 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 |

2BC BLIFAST 3200

[illegible]

Twenty Million Africans.

(Continued from page 530)

across the Sahara from the Mediterranean—three months' trek over the sand. Or from Khartoum in Soudan, on the Nile. Or farther than that, from Mecca in Arabia across the Red Sea.

This country is really all out of the Arab an-
N I remember not six weeks ago we
were in the courtyard of the palace of the
Emir of Katsina. His great black boxer
was stepping round the sandy square at
sundown. He was blowing on a trumpet
made from an antelope's horn, and pro-
claiming his readiness to defend the cham-
pionship belt. And from time to time he
would cry: 'I am the slave of the Emir. I
am a Very Bad Man.'

I said it was like a page of the Arabian Nights, perhaps it was also a little like Chicago! But Chicago also is a city out of the Arabian Nights.

If the North is out of the Arabian Nights, the Plateau is out of Rider Haggard! The Plateau lies in, and, in the heart of Nigeria. It is high—it runs up to six thousand feet above sea level—and is cut off in every direction, like the edge of a cliff, from the rest of the country. Up there it is cool—it is even cold at times. And in the gardens they even have English roses. There is nothing stranger than to see an ordinary English rose garden, stone paths and rose-bushes and then the proprietor, your host, bringing out a chameleon, an animal really like nothing on earth, like an elongated rat, slate-grey, with two eyes on swivels which it can turn one ahead and one astern simultaneously, a tail neatly curled in a tight ring, a long tongue that can whack out six inches or more at a passing fly, and a habit of turning almost instantly grey or red or greenish, according to the background on which it finds itself.

The Plateau is the size of Wales. They speak fifty different languages on it. They have parades of black bowmen, naked black cavalry with throwing spears, spurs, and poisoned arrows. And in the middle of this extravagant romance are the Naga tinfields, with huge steam shovels lifting the earth five, ten, fifteen tons at every bite.

I haven't told you about the exports and imports, the hides and the ground nuts, the mahogany, the oil-palms, the rubber. I always hate a man who tries to tell me statistics down a telephone. These are simply impressions of our tour—Walter Elliot, Conservative, William Luna, Labour, Garro Jones, Liberal. And isn't it rather pleasant to know that there are still some strange places left in the world, some even within ten days of Liverpool?

The Organs broadcasting from

5GB-BIRMINGHAM-Lazells Picture House
5NO-NEWCASTLE-Herwick SUNDERLAND
2BE-BELFAST-Classic Cinema

AND WURLITZER ORGANS

also installed at
New York's Knickerbocker, Kibbutz House
with 8000 ft. Plaza, Fairbury Park, Columbia
Marine View Picture House
Offices: 33 King St., Covent Garden, W.C. General 2281

*The Public,
the Press—and
"EKCO"*

The Birmingham Mail,
7th December 1914

The W. release expert writes: "I have just had an hour or two with a unit made by the FROO people and found an interesting experience. I am a good lawman, a philosopher and an idealist and all at once. I am a good speaker, too, and certainly appear to be just what is required, and I am not surprised to find that a large number of a number of our people, who are not known to me as serious experimenters, are not likely to get into a serious study of the subject. I am a good lawman, a philosopher and an idealist and all at once. I am a good speaker, too, and certainly appear to be just what is required, and I am not surprised to find that a large number of a number of our people, who are not known to me as serious experimenters, are not likely to get into a serious study of the subject."

Hull Evening News, 2nd January.
328

The following names appear in the list of names of the
the only one who has been named as EKCO. The
the only one who has been named as EKCO. The
the only one who has been named as EKCO. The
the only one who has been named as EKCO. The

R. J. P., Brighton, 13th January.

"... I may say that I consider your lights as
superior to the ordinary dry batteries and I
recommend them to you as well as to me."

H. H. Birmingham,
12th January, 1928.

The Unit is still working satisfactorily—now needs two more rods at no cost.

M. P., Altrincham,
29th December, 1927

"I purchased the Model ten days ago and only after trying many other makes which harm badly. Your make is good silent."



44 20 17 1000 20 20 20 20
 24 126 20 20
 44 20 17 1000 20 20 20 20
 24 126 20 20



41-12-101 A 100-1-100
 100-1-100 176
 41-12-101

E.K. COLE LTD Dept. R.T., "EXCO"
Works, London Road,
Lough-on-Sea.



Free
FOR
150 Coupons

You can have a "NEUTRON" VALVE fully guaranteed—in whatever voltage your set requires. Perfect reproduction, volume and tone, a truly harmonious accompaniment to the perfect BLACK CAT CIGARETTE. Start saving your coupons now and enjoy your winter evenings with your wireless and your "BLACK CATS."

List of Valves

When ordering please mention Gift No. 347, Reference No. 1 (or number selected) and so on.

| Reference No. | Type of Valve. | Voltage. |
|---------------|----------------------|----------|
| 1. | L.F. | 2 Volt. |
| 2. | H.F. and Detector. | " |
| 3. | Resistance Capacity. | " |
| 4. | Power. | " |
| 5. | L.F. | 4 Volt. |
| 6. | H.F. and Detector. | " |
| 7. | Resistance Capacity. | " |
| 8. | Power. | " |
| 9. | L.F. | 6 Volt. |
| 10. | H.F. and Detector. | " |
| 11. | Resistance Capacity. | " |
| 12. | Power. | " |

Black Cat
VIRGINIA CIGARETTES

10 for 6^d

To The BLACK CAT CIGARETTE CO.
(Dept. 100), Gifts Dept., 12, Bath Street, City Road,
LONDON, E.C.1.

Please send me Free Booklet and Five Free Coupons.

Name _____

Address _____

ONLY ONE OF THESE SIGNED COUPONS WILL BE ACCEPTED.

HIGHEST QUALITY. PURE VIRGINIA TOBACCO. NOT ONE ATOM OF ADULTERATION.

The Danger of Neglected Eyesight

Specialist Sounds a Note of Warning and Points the Way to Better Eyesight for Thousands.

A SIMPLE HOME TREATMENT THAT REMOVES DEFECTS THAT ARE ONLY TEMPORARILY CORRECTED BY WEARING GLASSES.

Free Book of Advice FOR EVERY "Radio Times" Reader.

THOUSANDS of people who are suffering from some defect of the eyes take to wearing glasses, and imagine that by this means the trouble is abolished.

There could not be a graver error, or one more serious in its consequences, said Mr. Havilland, the well-known Specialist and Originator of the Havilland Method of Eyesight Preservation and Improvement, in an interview.

A WORK OF NATIONAL IMPORTANCE

MR HAVILLAND has by his method improved the sight of thousands of people in all walks of life during the past many years, and in so doing has done work of really national importance.

When we say that old people of upwards of ninety years are to-day reading without

Mr Havilland

Mr Havilland's method of eyesight preservation and improvement is a simple and absolutely safe method of eyesight preservation and improvement. It is a method which has been adopted by thousands of people in all walks of life during the past many years, and in so doing has done work of really national importance.

PERFECT SIGHT.

It depends upon a series of adjustments in the ocular apparatus which might be described as a "balance" of the eye. The eye is a very delicate instrument, and its adjustments (which are constantly being made) are very important. If the adjustments are not correctly made, and defects known as near sight, far sight, old sight, astigmatism, etc., appear, the eye is apt to become weaker and to grow worse. Wearing glasses will temporarily correct these defects, but will not remove them. Many troublesome eyesight complaints such as squint, Watery Eyes, Inflammation of the Eyes, etc., etc., can also be traced to this original eye-tiredness and eye strain.

HOW TO STRENGTHEN THE EYES.

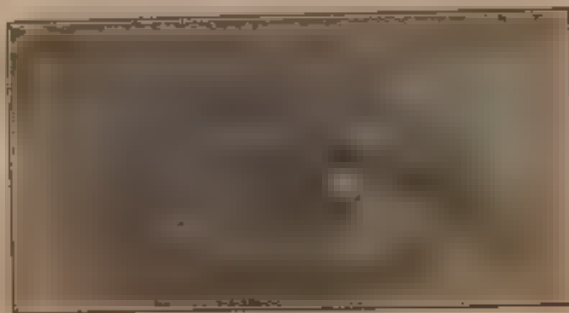
Mr Havilland's method strengthens the eye structures by a simple and absolutely safe method of eyesight preservation and improvement. It is a method which has been adopted by thousands of people in all walks of life during the past many years, and in so doing has done work of really national importance.

Mr. Havilland's method can be adopted at home by anyone, at small cost, and some of what it will do may be gathered from

the amazing letters, every one of them entirely unsolicited, which are reproduced in these columns.

TITLED LADY'S PRAISE.

The Hon. Mrs. A. W. who suffered from Presbyopia, enhanced by severe eye strain, and had worn glasses for eight years, writes:



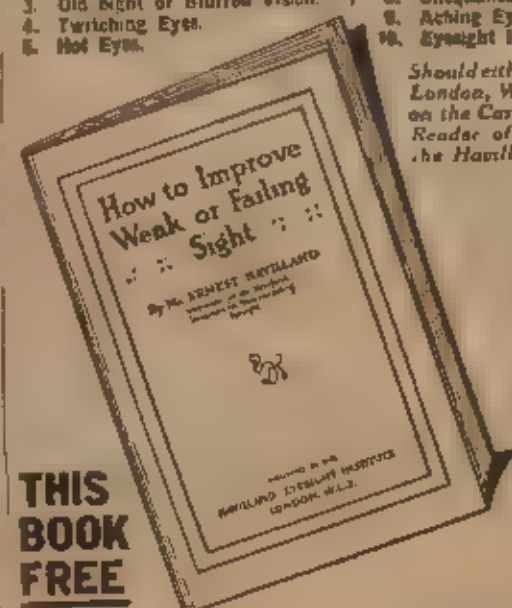
THE HUMAN EYE.

O - Pupil. Iris. A - Sclerotic. D - Tear Duct. The Lens. Conjunctiva. Cornea.

EVERYONE WHO IS SUFFERING FROM:-

1. Failing or Weak Sight.
2. Near Sight.
3. Old Sight or Blurred Vision.
4. Twitching Eyes.
5. Hot Eyes.
6. Watery Eyes.
7. Discharging Eyes.
8. Unequalled Power of Eyes.
9. Aching Eyes.
10. Squinted Eyes.
11. Drooping Eyelids.
12. Red and Inflamed Eyes.
13. Strained Sight.
14. Conjunctivitis or any other eye troubles.

Should either call upon Mr. Havilland personally at 33 Strand, London, W.C.2, or write for a copy of the Book of Advice on the Care of the Eyes which will be sent FREE to Every Reader of "Radio Times" who completes and forwards to the Havilland Institute the Application Form printed below.



THIS BOOK FREE

Complete and Forward this Form To-day

TAKE THE FIRST STEP TO PERFECT SIGHT TO-DAY

POST THIS "RADIO TIMES" FORM TO
HAVILLAND EYESIGHT INSTITUTE,
33, STRAND, LONDON, W.C.2

Please send me a Free Copy of the Book of Advice on the Care of the Eyes which will be sent FREE to Every Reader of "Radio Times" who completes and forwards to the Havilland Institute the Application Form printed below.

NAME _____
Please write in full, and include Mr. or Mrs. if applicable.

ADDRESS _____

Enclose 20 Stamps for Postage (if required).

I have been suffering from eyesight defects for many years, and have been unable to do my work properly. I have been advised to wear glasses, but I have found that this does not improve my sight. I have been advised to see a specialist, but I have been unable to do so. I have been advised to see a specialist, but I have been unable to do so.

NEW ZEALAND PATIENT'S DELIGHT.

Mrs. A. W. who is from Marlborough, New Zealand, writes:

DOCTORS' REPORTS ON VALUE OF TREATMENT.

A Doctor aged 40 years, suffering from Presbyopia, the age failing of sight, reports:

A North of England Practitioner, M.D., aged 37, suffering from Myopia, reports:

A CLERGYMAN'S EXPERIENCE.

The Rev. A. B. who is from London, writes:

Two months later writes:

READ THIS ARMY OFFICER'S REPORT.

Col. A. G. B. who has suffered for a considerable time and had worn glasses for 20 years, writes:

Col. A. G. B. who has suffered for a considerable time and had worn glasses for 20 years, writes:

The Havilland Eyesight Institute has been established for many years and guarantees the genuineness of every testimonial. Many hundreds of these striking tributes can be produced, and the number is being added to daily. All from grateful men and women, who while suffering from eyesight defects, have found splendid eyesight improvement thanks to the Havilland treatment. Only with such living witness to its efficacy can any eyesight treatment be confidently recommended.

ARE YOU UNDER NORMAL WEIGHT?

2000

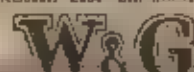
HONEST ALLEY

(Saturday's Programmes continued on page 679.)

THE UNIVERSITY OF CHICAGO

The inter-Varsity Sports will be contested this afternoon, and Mr H. M. Abrahams will broadcast an account of them from London and Daventry at 6.15. This race we show a close finish in the Hundred Yards.

Insist on McCoy's Tablets—the original and only genuine. Refuse imitations. In case of difficulty send direct to McCoy's Laboratories, Norwich.



Saturday's Programmes continued (March 24)

| 6KH | HULL. | 294.1 ME.
1,020 KC. |
|----------|--|------------------------|
| 2.55 | News from Manchester | |
| 4.45 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 6BM | BOURNEMOUTH. | 275.2 ME.
920 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 5NG | NOTTINGHAM. | 275.2 ME.
1,000 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 4.45 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |

| 5PY | PLYMOUTH. | 400 ME.
750 KC. |
|----------|--|------------------------|
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 6ST | STOKE. | 284.1 ME.
1,020 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 5SX | SWANSEA. | 284.1 ME.
1,020 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr. C. H. ADAMS' SWIMMING WATER | |
| 7.15 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |

| 5NO | NEWCASTLE | 400 ME.
750 KC. |
|----------|--|--------------------|
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 5SC | GLASGOW. | 400 ME.
750 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 2BD | ABERDEEN. | 400 ME.
750 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |
| 2BE | BELFAST | 400 ME.
750 KC. |
| 2.55 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.45 | S.B. from Aberdeen | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements, Sports Bulletin) | |

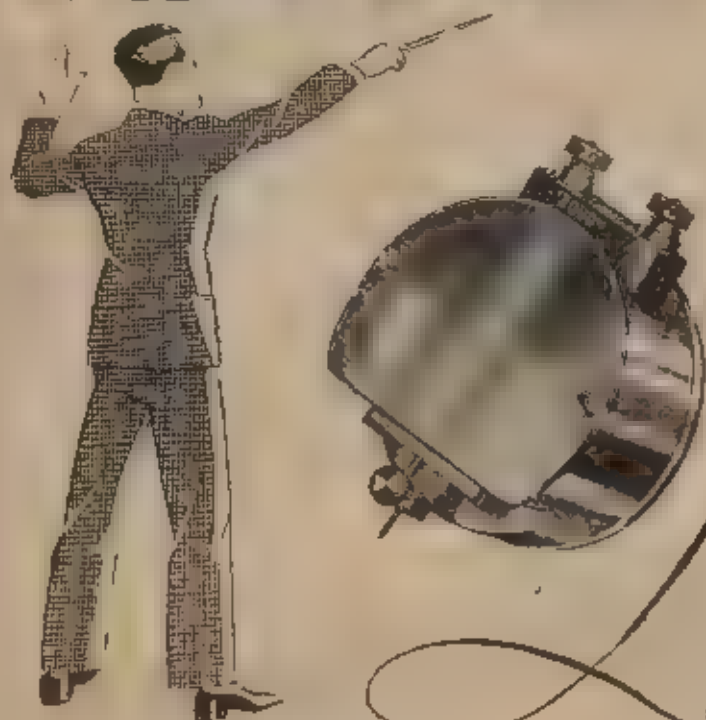
Publications Subscription Scheme.

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

| SCHOOL PAMPHLETS | TALKS PAMPHLETS | OPERA LIBRETTI | SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. |
|--|--|---|--|
| <p>issued in January, April, and September before the beginning of the three seasons of Talks and School Broadcasts.</p> <p>This Season's Pamphlets</p> <p>Schools Syllabus.
Secondary Schools Syllabus.
Music Manual.
French Manual.
Out of Doors from Week to Week.
Empire History and Geography.
Stories in Poetry.
Boys and Girls of Other Days.
London's Great Buildings.</p> | <p>issued Monthly</p> <p>April.</p> <p>Armida.
Cass Fan Talte.</p> <p>May.</p> <p>Manon Lescaut</p> <p>Subsequent.</p> <p>The Girl of the Golden West.
The Daughter of the Regiment.</p> | <p>(Please strike out Form not required.)</p> <p>LIBRETTI</p> <p>(a) Please send me _____ copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 2/- for a series of twelve.</p> <p>SCHOOL PUBLICATIONS.</p> <p>(b) Please send me _____ copy (copies) of each of the three series of School Pamphlets as published. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 4/- for the whole series.</p> <p>AIDS TO STUDY PAMPHLETS</p> <p>(c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 4/- for the whole series.</p> <p>ALL PERIODICAL PUBLICATIONS.</p> <p>(d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 10/- for one copy of all such publications.</p> | |
| <p>NOTE. The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d each free. Individual pamphlets are issued on the date of the opera, Armida, which is to be broadcast from 5CB on April 6, and from London, Daventry, and other stations on April 18.</p> | | | |
| <p>ARMIDA.</p> <p>Please send me _____ copy (copies) of the Libretto of 'Armida.' I enclose _____ penny stamps in payment at the rate of 2d. per copy post free.</p> | | | |
| <p>PLEASE WRITE IN BLOCK LETTERS.</p> <p>NAME _____</p> <p>ADDRESS _____</p> <p>(County) _____</p> <p>Date _____</p> | | | |

Full Band Strength

With the



WHAT a difference it makes! Your favourite dance tunes, just as they play them, violin, trumpet, banjo, and saxophone, so natural, so tempting, you can't keep your feet still. Any music, every record, full band strength. You will never realise the real joy of your gramophone until you fit the Brown electrical Pick-up. Such improvements! Volume—Purer Tone Volume control—no needle scratch—a wonderful instrument. Ask your dealer to demonstrate the Brown Electrical Pick-Up. Price £4.

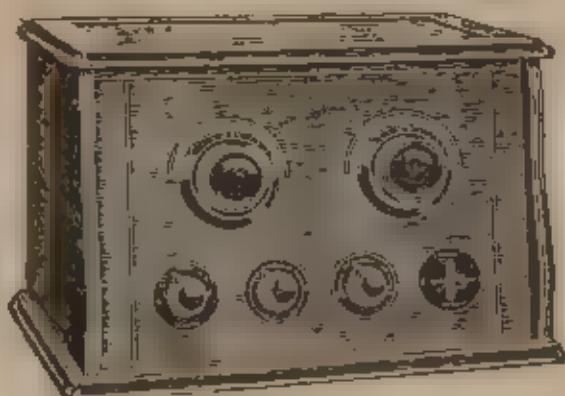
Brown

ELECTRICAL PICK-UP

S. G. BIRD, 12, Abchurch Lane, London, E.C. 4.

*"Forty Stations easily obtainable
on the Loud Speaker—"*

THIS ANNOUNCEMENT
CONSISTS ENTIRELY OF
PHRASES FROM RECENT
TESTIMONIALS



Burndeft Receivers are now supplied on Hire-Purchase terms. Write for particulars.

"THE 'SCREENED FOUR' is the finest 4 valve set on the market, some forty stations being easily obtainable on the loud speaker."

"Though I know practically nothing about wireless, I succeeded on the first night in getting every station that I tried for, with one exception. 'Fourteen American stations on new 'Screened Four' excellent' (telegram)——" Apart from the reasonable price, the purity of reception is so amazing, one wonders whether there can be any room for improvement. This instrument has completely revolutionised radio reception."

Price without valves or licence **£26. 10**

Write for full particulars and ask your local radio dealer to demonstrate.

BURNDEFT

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Offices: Blackheath, London, S.E.3.
London Showrooms: 13, Bedford St., Strand, W.C.2

HOW TO USE YOUR GRAMOPHONE

AS AN ORCHESTRA FOR REAL DANCING!

Use the Lissen Electrical Pick-up on your gramophone and you can amplify the music, adjusting the volume with the round milled nut provided until it fills the largest room or hall. You can dispense with an expensive orchestra and yet enjoy real dancing to the finest bands.

The Lissen Electrical Pick-up helps your gramophone to reproduce the low notes of the music more perfectly than ever you have heard them - it takes the needle scratch from old records and makes new records last longer.

LISSEN ELECTRICAL PICK-UP 15!

INSTRUCTIONS:

Replace your sound box with the Pick-up, connect from Pick-up to Grid Terminal of the Lissen Pick-up Adaptor and to one filament terminal of the Adaptor. Plug the Adaptor with valve fitted in it into the Adaptor Valve Socket of a two or three valve set.

Full particulars included in every Adaptor Carton. Obtainable at most dealers, but if any difficulty send direct to factory (post free or C.O.D.).

LISSEN LTD., FRIARS LANE, RICHMOND, SURREY.

(Managing Director Thomas N. Cole.)





**Better—
and they stay better**

You will know they are better directly you put them into your set. There will be an immediate improvement in the volume and quality of reproduction. As to their "staying" power—you will only appreciate this after a long period of use at a time when other 2 volt valves would have had to be replaced.

Have and maintain the very best results of which your set is capable by using BTH Nickel Element Valves.

| B. 210 H | B. 210 L | B. 215 P |
|-------------|-------------|-------------|
| Box 210 H | Box 210 L | Box 215 P |
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Your dealer holds adequate stocks

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The New Oldham U.V.D. Clear Glass Accumulator represents truly amazing a.c. Wh. a.g. capacity of 40 amp. hours actual as compared with the Q.V.D. (10 amp. hours actual) and L.V.D. (20 amp. hours actual). It is particularly suitable for use with sets having three or more valves. Its slow discharge Limnode Plates, made under the vacuum type Activation process are especially robust and hold their charge for long periods. The U.V.D. is charged ready for use when it leaves our factory; your dealer simply adds acid and in an hour or so you can connect it to your set.

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Price **15/-** Each

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Get this feast of real music

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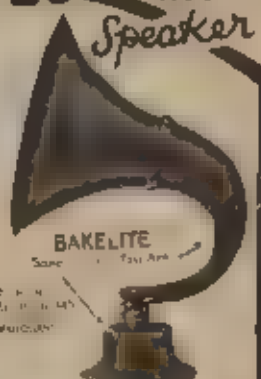
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2 ins high, with 14 inch Bell. Magnifying horn with plates of m. and sound



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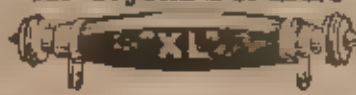
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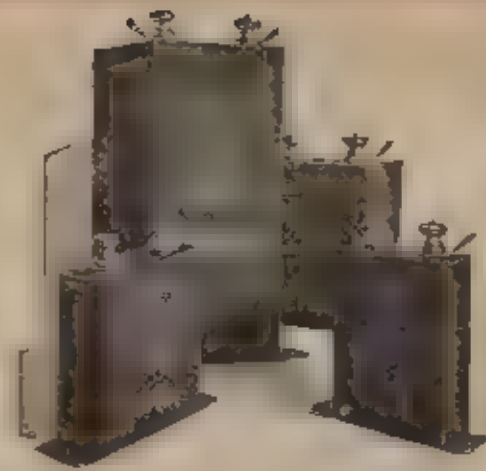


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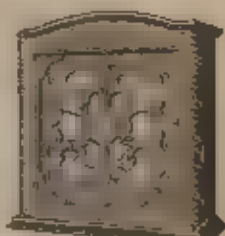
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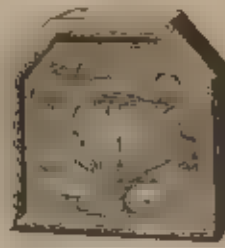
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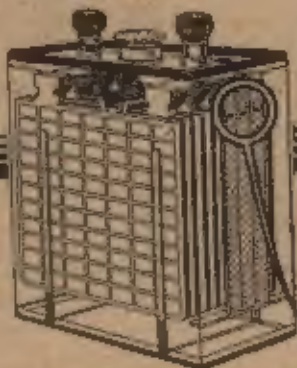
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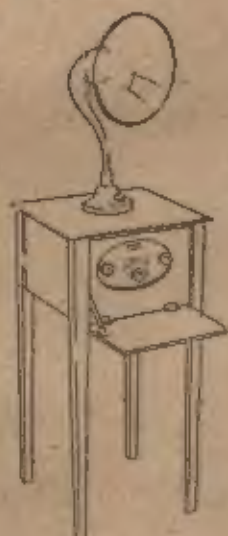
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FROM now on every Fellows Set will be installed absolutely free of charge. As soon as we get your order our representative for your district will be notified and the set sent direct to you. He will install it and leave it playing. He will pay you a free service visit within a few days to ensure that the set is perfectly satisfactory in every way.

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2 Valve £8:0:0
3 Valve £10:0:0
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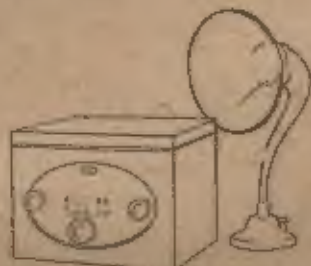
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LITTLE GIANT CABINET MODEL

or 12 monthly
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2 Valve £9:10:0
3 Valve £11:10:0
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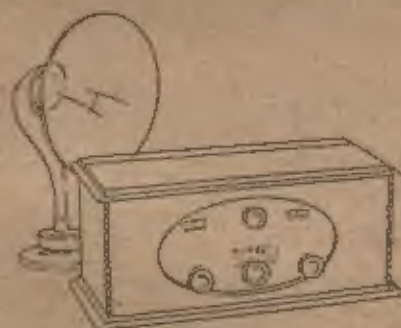
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