

Full Programmes from all Stations.



The Journal of the British Broadcasting Corporation.

Vol. 14. No. 173. [Registered at the G.P.O. as a Newspaper.]

JANUARY 21, 1927.

Every Friday. Two Pence.

The Wireless as Detective.

By Mrs. BELLOC LOWNDES.

ALL those who are interested in crime, and the detection of crime, will doubtless remember the fact that the notorious Crippen was the first murderer to be 'caught' with the powerful aid of radio.

That fact seized on the imagination of the world of that day, as it proved beyond all doubt to a certain type of then still sceptical mind that a ship at sea could, and did, pick up messages from the ether. I, myself, can well remember the kind of awe which came over me when I realized all that this must henceforth mean, not only to those that lead their lives on the Face of the Waters, but also to all on land who are bound by ties of affection to seafaring men.

Yet how amazed we should all have felt had we then foreseen even a thousandth part of what has been achieved, and in so amazingly short a space of time, by what we now know as Wireless!

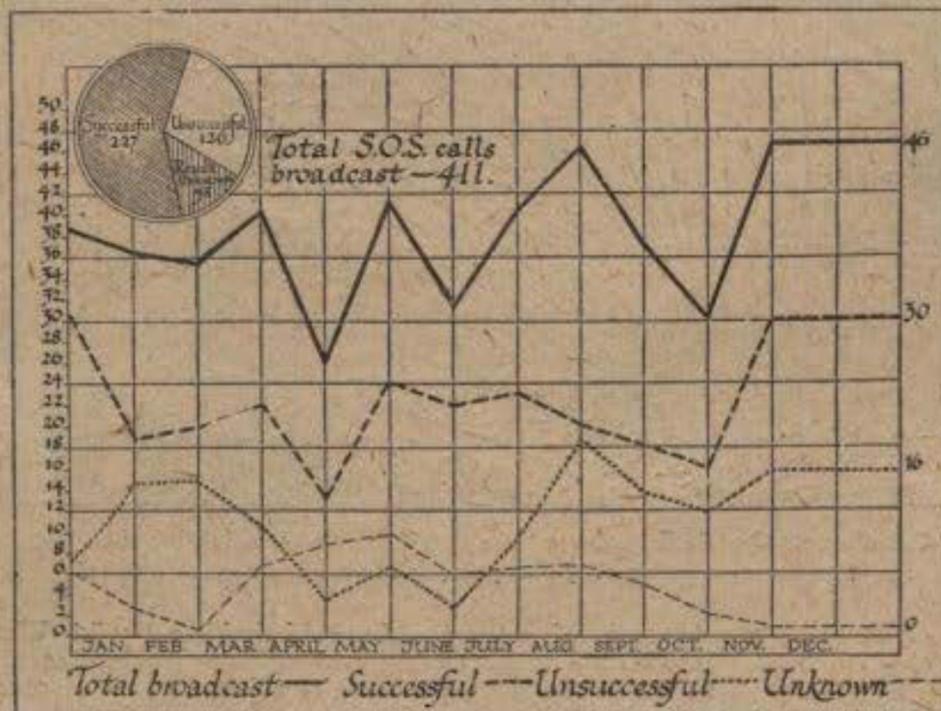
I venture to predict, here and now, that the time may come when the curiously intimate, and yet impersonal, new factor in the world commonly called Broadcasting, will almost entirely take the place of that mysterious, powerful, and if often exceptionally clever, as often perhaps amazingly stupid, human being known to all lovers of sensational fiction and, in a more poignant sense, to every criminal, whatever be his age or class—the detective.

Even now, the aid of the B.B.C. is often invoked by the Police. This is, perhaps, not realized by many of us owing to a fact which should be obvious, and yet was not obvious to me till I was told of it. What may be called detective messages are not broadcast, excepting in very rare cases,

for a reason which may be inferred by all those who set themselves to consider how circumscribed are still the average human being's activities.

To those of us who are not the fortunate owners of a motor-car, there is something pleasing in the thought that more and more the 'road hog' has reason to fear the wireless detective. On innumerable occasions, some brute—I use the word advisedly—who has driven on, leaving his unfortunate victim dead or mangled in the roadway, has been brought to condign punishment owing to the broadcast description of his car, and, whenever possible, of himself. It is, indeed, an amazing tribute, not only to the Wireless itself, but also to the great intelligence and public spirit of the British nation, that out of a hundred S.O.S. calls of this kind, and, indeed, of any kind, seventy-five per cent.—that is to say, three out of every four—are successful.

I think we may certainly foresee the day or evening when the millions then listeners will be thrilled by an S.O.S. message which will tell of the escape of some already world-famous murderer, whose return to freedom will threaten every man, woman, and child, with whom he may be brought into incidental contact. That day or evening may not come till the owner-flyer is as common as the owner-driver, but that it will come,



THE WIRELESS DETECTIVE AT WORK.

In her article on this page Mrs. Belloc Lowndes, herself a writer of powerful and absorbing detective fiction, describes the romantic possibilities of the broadcast S.O.S. This diagram shows, in actual figures, the record of the S.O.S. calls put out from the London Station last year. It will be seen that out of 411 calls broadcast, only 126 are known to have failed.

from every broadcasting station, but only from those stations which cover the wide stretch of country where the man sought for is known to be flying from justice. This

cidental contact. That day or evening may not come till the owner-flyer is as common as the owner-driver, but that it will come,

(Continued overleaf.)

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The Oscillator's Dream.

By H. TOPLIS

THE champion of oscillators was asleep. This was, of course, unusual, but as he had stayed up till three o'clock a.m. for seven nights running, he was naturally tired, and being tired, he slept.

But do not make the mistake of thinking that our champion was safe in bed. No! he was sprawling uncouthly over his five-valve power station, his face almost filling the horn of his loud speaker. His feet, in the fender, were in the preliminary stages of cremation from the roaring fire left by his devoted wife, who had retired to her bed at 12.30 a.m.

But in spite of all these physical disabilities, he slept, for he was tired and sadly needed rest.

And being asleep, he dreamed a dream.

Carried, as it were, on the crest of an oscillatory wave of his own manufacture, he was borne over land and sea, over continents known and unknown, at the velocity of light for days and weeks of incredible space and incredible speed, until finally he was dropped off the carrier wave down a grid leak to find himself in an office-like room, and to hear a voice shouting 'Oscillators this way. Oscillators this way,' and the voice spoke in all known languages at once.

And then our champion knew himself for an oscillator.

He had never known it before, for he was a man of little sense and of no imagination, but when that mighty Voice speaking all languages at once said 'Oscillators this way,' he knew that he was an oscillator, and was afraid, for he had come to the place prepared for him.

The office in which he found himself was not so much an office as a large magnetic field, of a brilliant violet colour, with all sorts of lines of force growing in beautiful, yet geometrical, symmetry, and radiating so far as the eye could see. And the Voice that spoke took on the shape of a fourth dimension or a swirling Vortex, and from the centre of the Vortex it spoke again.

'Choose,' it said, 'choose one from among you, that he may speak for you, that I may hear of any good you have done, and of any excuse you may make for your delilement of the ether.'

And the oscillators, of whom there were many thousands, men, women, and children, did look one on the other and did murmur among themselves, saying 'He or she did howl mightier than I,' until the Voice spake again, saying 'Choose quickly, lest you all suffer the flaming electrons,' and drawing a shutter set in the midst of the magnetic field, the Voice said, 'Look!' and they looked.

And, looking, they saw one like unto Captain Eckersley with a pitchfork stirring a boiling atom until it was like a maelstrom of spinning fire, and in the fire were oscillators being whirled for ever, and as the oscillators whirled they did squeak like a female heterodyne which has lost its young, and they did squeak for ever.

And when those in the office did see these things,

they did tremble and with one accord did point at our champion and did shout, 'Lo! Lo! He! He! He! He is our champion and must speak for us, for if we did oscillate once, he did oscillate seventy times. Let him speak for us and let him take the punishment for all of us, for he is the champion and we did oscillate but on occasion.'

Then he in the Vortex did spin more swiftly, and did say, 'Ha! vile tearer of the ether, what hast



'One like unto Captain Eckersley with a pitchfork stirring a boiling atom until it was like a maelstrom of spinning fire, and in the fire were oscillators.'

thou to say that thou mayst not be pitchforked into the atom and the whirling electrons?'

And the champion trembled and in a whisper spoke, saying, 'Please, sir, I did not do it on purpose.'

And the Voice in the Vortex said, 'Oh, defiled and wretched teller of lies! Gaze yonder and see thy sins rise before thee.'

And in a mirror like unto a sea there rose before all a picture, and the picture showed a poor old woman lying in her bed listening by virtue of a broadcast to a great one-singing the songs the old woman used to sing when she was a girl, and she did weep the tears of sweet memory. For the

The Wireless as Detective.

(Continued from previous page.)

and probably far sooner than now seems probable, I am convinced.

When as many people who now use motors will either own, or can hire, such an air-plane as is the little Moth, at a moment's notice, what we now call distance and what we now call time will be, for all practical purposes, obliterated, and the criminal escaping from justice will be able to choose his own line of country in a way that has hitherto been impossible to him.

I venture to make another prediction. This is that a day will come when we shall have a continuous Wireless service on the lines of the present continuous telephone service. When this comes to pass, there will certainly be a time set aside for the broadcasting of Stop Press News. And just as innumerable people now make a point of listening, however busy, however absorbed they may be in something of real moment to themselves, at those moments of the day when is broadcasted the General News Bulletin, so we may be sure there will be an ever-increasing audience for announcements made by the wireless detective.

(Continued from previous column)

woman was very old, and had not left her bed these many years. And in the midst of her listening there came a howl, and the howl did affrighten the old woman, so that she could listen no more, and she wept the tears of disappointment.

Then the oscillator knew that he was father to that howl.

So the picture did change and did show a father listening to a message that his son was sick and did want him, his father. And the father did listen that he might know where his son did lie, but the howl stopped him, and he did sob, saying, 'My son, my son, I know not where he is that I may go to him.'

Then the oscillator knew that he was the father of that howl.

And picture did give way to picture, until he that was the champion of oscillators did shriek in his terror, saying, 'Mercy! Mercy!'

But the Voice of the Vortex spake saying, 'What mercy hadst thou when thou sendst thy waves on their journey, destroying beauty and destroying concord; when thou didst turn music to a mockery and song to a thing of

evil? When thou didst gloat over thy destructive hand as it turned a tune to discord, that did spoil the speech of continents and the song of strange lands.'

And as the Voice spake, the shutter did open wide and he like unto Eckersley did approach with a face of hate and did strike his pitchfork in—

Crash! Crash! Crash!

'Lawrence! Lawrence!' cried the wife of the oscillator, 'What have you done? What is it, dear?'

And the champion of the oscillators gazed on his set where the loud speaker had fallen through, and said:—

'My goodness, Sarah! I've bust my set!'

London and Daventry News and Notes.

WHAT to most listeners will be a novel entertainment, and to some people a serious experiment to test the possibilities of telepathy, has been arranged as a late item in the programme on Wednesday, February 16. It will be remembered that a similar transmission took place some time ago, but the next venture, if it can be so termed, has been suggested by the Psychological Research Society, a body of scientists formed to investigate psychical phenomenon, such as spiritualism and telepathy. Briefly the scheme is that a number of scientists—probably six—selected by the Society, shall be located in a locked room, remote from the Studio, and having no connection with it, either by telephone or otherwise. They will endeavour to transmit by telepathy their thoughts, of which listeners are invited to be the receivers, thus reversing the procedure of a former test. The subjects of these thoughts will be arranged beforehand and placed in sealed envelopes, so that they will be unknown to the investigators until the experiment actually begins. So far it will be seen that radio has no connection whatever with the scheme. It comes in only as an explanatory link by which Sir Oliver Lodge will give the necessary instructions to listeners from the Studio, though he himself will be totally unaware of the 'thoughts' of the scientists, as these are contained in the sealed envelopes. Listeners are asked to send to the B.B.C. details of any messages they may, or think they may, have received, and, probably at a later date, the 'thoughts' of the scientists will be revealed.

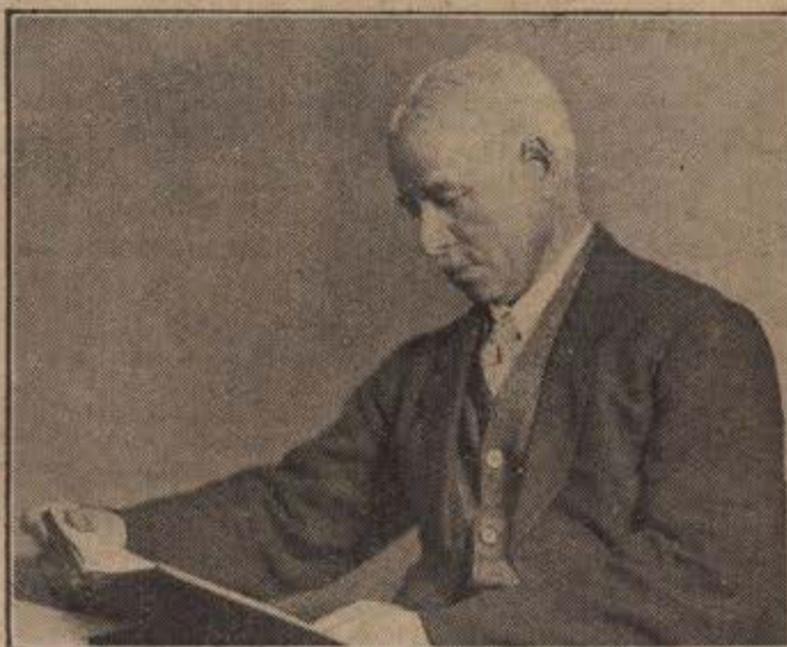
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The new revue by L. du Gard Peach, of *Punch*, which, as already mentioned in *The Radio Times*, is to be given from London between 7.45 and 8.45 p.m. on Saturday, February 12, has been given the title of *Heterodyned History*. It can be said in its favour that the character of this revue is unlike anything previously attempted, finding as it does a fund of humour in vital episodes in our history—the landing of Julius Caesar, King Alfred the Great and the Cakes, King Canute on the Seashore, and King Henry VIII. and just one or two of his wives. Another interesting feature centres round the Bacon-Shakespeare controversy, which our author now decides by a debate between Bacon and Shakespeare on the relative merits of their own works. Before its performance for London listeners, the revue will be broadcast from a number of provincial stations on January 29 and February 5.

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We are asked by the Rev. Bernard Walker, Vicar of St. Hilary, near Marazion, Cornwall, to say that the response to Mr. Filson Young's appeal on behalf of the St. Hilary Cornish Home for Children on the occasion of the broadcasting of the Nativity Play, *Bethlehem*, was so overwhelming as to be quite beyond his power to deal with personally in the time that has elapsed. Over 3,000 letters were received, all containing money; so that readers will realize why there must inevitably be a delay before their individual contributions are acknowledged. We understand that something in the neighbourhood of £1,000 has been received, and that it will be put aside for the purpose of helping to start the children in life as they grow up and leave the Home.

The eighth of the series of National Concerts to be given at the Royal Albert Hall, between 8 and 10 p.m. on Thursday, February 17, will consist entirely of orchestral music, conducted by the distinguished Italian conductor, Bernardino Molinari. Since 1912, Signor Molinari has been conductor at the Augusto, Rome, the most famous and important concert hall in Italy. He has already appeared in this country, though not recently. His programme on this occasion will include the Beethoven No. 5 *Symphony in C Minor*, without a rival as the most popular symphony in the world. Other works will be a new ballad *La Giara* ('The Jar') by Casella, a prominent young Italian composer, and the *Tannhäuser* Overture. The symphonic poem, *The Pines of Rome* (Respighi), will also be heard; it was relayed from a Hallé Concert last season, and is a



ELIOTT & Fry

Dr. R. R. MARETT.

one of Oxford's most distinguished scholars and anthropologists, who is to give a series of weekly Talks from the London Station on 'The Making of Man.' His first Talk on man's advance through the ages, will be given on Thursday, January 27, at 7.25.

descriptive work which owed its conception to a gramophone record of the song of the nightingale.

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Some forthcoming variety items:—

SATURDAY, FEBRUARY 5.—(9.30 p.m. to 10.30 p.m.) The Two Bobs, in cheery syncopated numbers; Miss Blanche Tomlin, in some of her musical comedy successes; Tommy Handley in his farcical Army episode 'The Disorderly Room'; Tex McLeod, more rope and yarn spinning; Sandy Rowan, Scots comedian.

MONDAY, FEBRUARY 7.—(7.45 to 8.30 p.m.) Miss Elsie Carlisle and Bobby Alderson, pianist; Miss Edna Thomas, negro spirituals.

SATURDAY, FEBRUARY 12.—(8.45 p.m. to 9.0 p.m. from London). The Whispering Sopranos—Florence Oldham and Alma Vane.

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Three-quarters of an hour's music by the New Verrey's Orchestra, conducted by Arthur Salisbury, will be given during the early evening programme on Wednesday, February 9; to be followed by a short concert by the choir of Mansfield Road L.C.C. Boys' School. This choir, which consists of not more than twelve scholars, specializes in part-songs and madrigals, being trained by Mr. J. B. Miles, their headmaster. He has organized the choir at his school for over twenty years.

Everyone knows the *Blue Danube* Waltz, but not everyone realizes that Johann Strauss, its celebrated composer, wrote between seven and eight hundred other waltzes, many of them exceedingly attractive. It is not too much to call these the highest achievement of waltz writing, whether as ballroom numbers or concert items. A programme drawn from Johann Strauss' waltzes will be given between 7.45 and 8.45 on Saturday, February 19. Later on the same evening, part of another great community singing concert is to be relayed from the Royal Albert Hall, lasting on this occasion for an hour.

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The first of a series of debates to be broadcast at regular intervals will take place on Monday, January 31, when at 9.15 Miss Iris Barry and Mr. Ashley Dukes will uphold the respective merits of the screen and the stage. The debate will be presided over by Mr. Charles Lapworth.

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Daventry is to broadcast from 9.45 to 10.30 on Thursday, February 10, a programme of violin sonatas, played by Brosa, and Gordon Bryan, who are associated in the 'Aeolian Players.' The two sonatas chosen for the programme are Beethoven's in C Minor and Grieg's in G Major, one of the most attractive works by the Norwegian composer. A similar programme will be given by Arthur Catterall and Lucy Pierce from the London Station at 9.30 on Saturday, February 12, the vocalist being Roger Clayson. In this case, the G Major Sonata, by Beethoven, and the sonata in the same key by Brahms (the best known of Brahms' three violin sonatas) have been selected. The vocalist is one who has already established himself as a favourite singer, but for personal reasons he has adopted a *nom de concert*.

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Some people, subjects and dates for those who like talks:—

MONDAY, JAN. 31.—Mr. Philip Graves: Travel talk to schools, 'The Holy Land.'

M. Stéphan: French readings from Molière's 'Le Bourgeois Gentilhomme.'

TUESDAY, FEB. 1.—A. Bonnet Laird: 'February.'

Professor P. J. Noel Baker: 'How Governments Co-operate,' in his series on 'Foreign Affairs and How They Affect Us.'

Sir H. Walford Davies: 'The Mind of Beethoven,' with a discussion on 'Chords.'

WEDNESDAY, FEB. 2.—Miss Rhoda Power: 'Life in Queen Elizabeth's Days.'

Dr. S. Monckton Copeman: Ministry of Health talk.

Professor V. H. Mottram: 'What Food is and what is Food.'

THURSDAY, FEB. 3.—Capt. G. A. Mackenzie, who recently retired from commanding the R.M.S.P. *Almazora*—A Short Account of his Experiences.

Dr. R. R. Marett: 'The Making of Man: Magic.'

Dr. L. D. A. Hussey: Travel talk, 'Lost in the Antarctic.'

FRIDAY, FEB. 4.—Professor C. H. Reilly: 'Some Modern Buildings: The Office Block.'

SATURDAY, FEB. 5.—Mme. de Walmont: 'Some modern French novels by René Benjamin.'

Mr. O. L. Owen: 'Sports talk.'

Mr. Jerome K. Jerome: A humorous reading, 'Shopping for a Tour.'

News From the Provinces.

MANCHESTER.

THE Male Voice Choir of the Manchester Co-operative Wholesale Society, Ltd., composed entirely of the employees of that organization, will visit the Studio on Wednesday, February 2, to give a programme under the conductorship of Mr. Alfred Higson. The choir, which was founded in 1901, specializes in the singing of part-songs, and has gained a number of prizes at Musical Festivals in the North. Its Studio concert will consist of madrigals, glees, and part-songs, dating from 1562 to the present day.

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The anniversary of the birth, one hundred and eighteen years ago, of Mendelssohn, will be marked on Thursday, February 3, by a special afternoon Chamber Concert of his works. The programme will be given by the Edith Robinson String Quartet, one of the most distinguished women's instrumental quartets of our time.

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Numerous appreciations have been received of the concerts which for some time past have been a feature of the Manchester Saturday afternoon transmissions. The major part of the programme on Saturday, February 5, will be given by the Hebden Bridge Band, a combination significant of the musical enthusiasm of Yorkshire, inasmuch as Hebden Bridge is only a hamlet. The conductor of the band is Mr. Sam Townsend.

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It is a long way from the murk of Manchester to the sunny skies of Southern Italy, but it is hoped that the twenty minutes' programme of Italian folk-songs and duets to be given by Miss Gaby Valle (soprano) and Mr. Silvio Sideli (baritone), on Friday, February 4, will bring something of the 'sunburnt mirth' of the South into the homes of northern listeners.

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The Rev. Francis Paton Williams, who has been recently presented by the Bishop with the living of St. Ann's, Manchester, will give his first religious address during the Studio service on Sunday, January 30. For many years past, the services at St. Ann's Church, which is situated in the heart of the city, have attained a distinctive character under the directorship of the late Canon Dórrity, and many famous men have preached from its pulpit.

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Even though we do not nowadays mummify our domestic cats, there are still those who would seek to defend themselves against ill luck by wearing mascots in the form of black cats. One of the two short comedies to be performed by the Station Repertory Players on Saturday, February 5, is entitled *The Sacred Cat*, a satire in one act by the Manchester playwright, Mr. F. Sladen-Smith. The other comedy, by Mr. G. E. Lewis, is entitled *The Greater Psychologist*, and concerns life in a Lancashire colliery town, which, as all who have lived in one know, must inevitably have its 'Colliery Row.'

LEEDS-BRADFORD.

THE local programme on Wednesday, January 26, will be a solo evening. Items will be contributed by Mr. Anderson Tyrer, the well-known pianist, who will be especially remembered by Yorkshire listeners for the good work which he recently did in the rearrangement and orchestration of the opera *The Cherokee*, broadcast from the Little Theatre, Leeds, not long ago. Others in the programme will include Miss Nanette Evans (solo violin), Miss Ruby Wigoder, the well-known Leeds artist, Mr. Lawrence Bascombe (entertainer) and Mr. Walter Mason (tenor).

CARDIFF.

FEW men can claim to have written so many popular songs of half a century as can Mr. Fred E. Weatherly. A glance at a programme of Weatherly songs is a revelation. His songs have not merely the passing popularity of the latest 'hit'; they live year after year. 'Nirvana,' 'Danny Boy,' 'Friend o' Mine,' 'My Dreams'—to name only a few—are among Mr. Weatherly's successes. On Wednesday, February 2, Mr. Weatherly will broadcast a programme of his songs, and tell listeners their stories; how they were written, from what sources they came, and what their environment. We may be sure that his recital will be full of the same genial, whimsical tenderness and humour which characterize his songs, and which have given to them such a wide appeal. The programme is also to be relayed to Daventry.

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A particularly interesting outside broadcast will be given on Sunday, February 6, from the Bristol Cathedral, when the preacher will be the Rev. J. M. D. Stancomb, who is Chaplain to the Bristol Rugby Football Club. It is believed that this is the only club of the kind to have its own Chaplain, and the title of the address will be, appropriately, 'The Sportsman and Religion.' Mr. Stancomb is the Precentor of Bristol Cathedral.

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A new series of talks on 'Dress Through the Ages' is to be given by Mrs. Dina Portway Dobson. The first is entitled 'Prehistoric Times,' and will be given on Thursday, February 10. Miss Esyllt Newberry, whose travel talks last year were so much appreciated, is starting a new series entitled 'Eastern Cameos,' on Thursday, February 10, the first chat on 'Life in Tibet' being a record of personal observation. Other interesting forthcoming talks will be given on Monday, February 7, when Capt. H. A. Gilbert will speak on 'Birds of the Scottish Forest,' and Miss Edith Cedervall will discuss Carlyle, the writer.

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Another of John Drinkwater's works—this time a short drama entitled *The Storm*—will form the central item of the programme on Wednesday, February 9.

BIRMINGHAM.

THOSE who have not yet heard the high standard which can be reached by juvenile performers, should listen to the Children's Concert, which forms one of a series of such concerts given on the first Saturday of each month, and which are arranged by Mrs. L. Webb. The next concert takes place on Saturday, February 5, at 3.45 p.m. A pleasing feature of these concerts is the lack of self-consciousness evinced by the young performers, an advantage which they have in many cases over their older rivals.

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An entire programme devoted to the works of Mozart will be broadcast on Tuesday, February 1. It will consist of orchestral selections conducted by Mr. Joseph Lewis and solo violin items by Mr. William Primrose.

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A Tale of the Hebrides is the title of a play specially written for broadcasting by D. G. Couzens, which is to be performed by the London Radio Repertory Players on Wednesday, February 2.

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In the afternoon programme on Tuesday, February 1, Mr. R. Cary Gilson will give the third of a series of talks arranged in co-operation with the Birmingham Library, and will describe King Edward's School, Birmingham, of which he is Headmaster. This famous public school dates its foundation from the reign of King Edward VI.

BOURNEMOUTH.

AN appeal on behalf of the Dorset and Bournemouth Branch of the Discharged Prisoners' Aid Society, an organization which is deserving of the very fullest recognition and support for the invaluable work that it does by helping lame dogs over stiles, will be made by Major Ruddle on Sunday, January 30.

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While invalids and others now have an opportunity of hearing Evensong from Westminster Abbey on Thursday afternoons, the desirability of continuing the special local services for invalids, which have been so much appreciated in the past, has not been overlooked. The first Thursday of every month is, therefore, to be reserved for a service from the studio, which will enable listeners to hear local preachers of various denominations. The address at the service on Thursday, February 3, will be given by the Rev. H. I. Bruce, Minister of the Boscombe Baptist Church.

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Owing to unforeseen difficulties, it was, unfortunately, not possible to carry out the first broadcast service from Christchurch Priory, as originally promised, on Sunday, January 16. It is hoped that it is only a postponement and that Evensong will be relayed from the Priory on some Sunday during March.

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A performance of the play *For France*, by John Oswald Francis, described as an episode of the Franco-Prussian War, will be broadcast on Friday, February 4.

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'Fantasies,' an hour of song and music, will be given by Miss Mavis Bennett and the Station Octet on Tuesday, February 1. As the title suggests, this entertainment is concerned with fantasies—with fairies and nymphs and the delicate figures of Chelsea china, with the music on which was wafted a kiss for Cinderella, and the minuet, composed for the twinkling feet of some 'princesses lointaines.'

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The fourth of the series of translations from Foreign Literature by E. Gee Nash, *The Debt Collector*, from the French of Maurice Level, is fixed for the afternoon of Friday, February 4.

PLYMOUTH.

ARRANGEMENTS have been made to relay the Plymouth Corporation Concert from the Guildhall on Saturday, February 5. The concert, which begins at 7.30 p.m., will be under the direction of Mr. Harry Moreton, Borough Organist, and the latter half, from 9.15 p.m. onwards, will also be relayed to Daventry listeners. Items will be contributed by Miss Gwladys Naish, the well-known coloratura soprano; Mr. Kenneth Ellis (bass), Miss Thora Rhys-Smith (solo violin), Miss Thelma Rhys-Smith (cellist), and the Clarion Male Voice Choir, conducted by Mr. J. T. Harris. Organ solos will also be contributed by Mr. Harry Moreton, including an arrangement of his own of 'The Ride of the Valkyries.'

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The local programme on Wednesday, February 2, will include items by Miss Mabel Grose (soprano) and Mr. Wallace Cunningham. The latter will be heard in one of his original ventriloquial sketches, and will be making his first appearance before the Plymouth microphone.

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The address at the Studio service on Sunday, January 30, will be given by the Rev. J. W. Watts, musical portions of the proceedings being supplied by the choir of the Mutley Wesleyan Church.

The Way They Have in America.

III.—Ironing to Music. By HAMILTON FYFE.

[Mr. Hamilton Fyfe has been acting as Special Correspondent for 'The Radio Times' in America. In the following article, the third of his series dealing with Broadcasting conditions in the United States, he explains the popularity which the ubiquitous 'radio' enjoys with American housewives.]

'WELL, now,' said the farmer's wife on Monday evening, as we sat snug and comfortable round the fire of huge logs in a Connecticut farmhouse, 'I wonder what we'll get in our Ironing Day programme to-morrow.'

She saw that I didn't quite understand.

'Tuesdays we all do our ironing,' she said, 'and it used to be pretty tough to get through a big basketful of laundry. Now it's a pleasure. The radio gives us a special programme of music and the hours just fly. I find my arm keeping time with the orchestra, and when there's a song I know, I join in: that does me a power of good.'

This is typical of the efforts which American broadcasting stations take now to please and interest women. For some while the American housewife was scornful about the radio. She did not like the look of the wireless set. She complained that it spoiled the appearance of a room. So it very often did—in the early days. Now it has become an agreeable piece of furniture. Cabinets are made in all sorts of different styles—and for all sorts of prices, running up to £400. Even a small sum will purchase a neat little arrangement of which any house-mistress can be proud.

Nor was it long before women began to find that listening added enjoyment to life, opened up new fields of delight and instruction and amusement to them. After their work was done music soothed them, made them forget their fatigue. They were thrilled by the marvel of being able to pick up far-distant stations just by turning a button. They could keep the children quiet on the rainiest afternoons by letting them have the earphones or turning on the loud-speaker. Soon it became evident to those who were supplying programmes that it would pay them well to make a special appeal to women who, it appeared, were really their best clients.

So now there are, all over America, daytime talks on all kinds of topics connected with the home. Women are given cooking lessons. The instructor often asks them to do what she tells them as she tells it, 'Break two eggs into a cup—I am waiting while you do it—now beat them with your whisk, and while you are doing that I will tell you what to do next,' and so on.

In the same fashion the expert in Physical Drill and Exercise expects those who get up early every morning and listen while he gives words of command, to obey his directions then and there. How many do this cannot be exactly known; the number is beyond question very large. Few people, it seems, have the energy, the enterprise, and the persistence to go through exercises of their own accord. Many are glad to be drilled, and will make physical jerks a regular habit so long as they can feel they are doing them the right way and in common with lots of other people.

How to look after babies; how to keep children in health; how to make clothes for themselves and their families; how to trim hats; how to decorate their rooms—these are subjects on which daytime talks are given by an ever-increasing list of American stations. Suggestions for marketing are made a feature of these home-talks. Women are told what is in season, what is cheap, what is nourishing. They learn to vary their meals, to get more value for their money. The advice given is, I am told wherever I inquire, sensible and well-informed. Some mothers are scornful at times about what they hear concerning the care of infants—but they listen all the same, and they generally admit that they have picked up useful hints at times.

Certainly this radio feature is very popular. One big studio estimates, from a careful study of the letters it receives, that eighty in every hundred of its audience are women. All studios agree that more women use the radio than men. This is a recent development, but no one doubts that it has come to stay. Once a woman has found out the talks she likes and considers most useful, she listens regularly to them. She has a feeling that, if she does not, she may miss something of value. Also she might be unable to take part in the discussions which very often arise out of the radio lessons at women's clubs and in homes when visits are being paid. These lessons have done a great deal to inject new ideas into conversation and to freshen up old ones.

For it is not only the purely domestic interest which receives attention. There are book talks for women and picture talks. They are told what is stirring in the thoughts of their sisters in other lands. And if they are anxious to play bridge well, as so many are in all parts of the country, they can get radio teaching in that also.

WOMEN do not seem to care much for lectures, speeches or sermons. These are too often what Americans call 'hot air.' To interesting information they will listen. The mass of them like talks by favourite stage or film performers, or even interviews with such stars. But they have no patience with speakers, who have nothing particular to say. They are a more critical audience than men. Politicians and preachers have not yet jumped to the understanding of this. If they are to make any impression on the mass of women listeners, they will have to freshen up their methods, get nearer to the realities of life.

I remember the first speech which Theodore Roosevelt made after he had been away in Africa for a year, filling his terms of office as President. He was vigorously applauded and, while the clapping went on, he turned round and said with a grin to some newspaper correspondents, of whom I was one: 'The old stuff still goes.'

That is equally true to-day so far as men are concerned, but it is not true with women. They are, if anything, too eager for novelty, for variety, too little inclined to listen to anything musical for more than a few minutes. I have watched them in a number of homes tuning the button from one wavelength to another so as to cut into different programmes. There is always so huge a choice of items that the newspapers do not attempt to print them all. They give selections recommended by their radio editors, but I have seldom seen women use these. They do not, in my experience, often try to get any particular station in order to hear a particular piece or performer. What they do is to turn and turn and turn, listening to a little bit of this and a little bit of that, too restless to settle down to go through with any of them.

Many have told me they think that there is too much choice, too many studios, not enough concentrated effort to put the best possible programmes together. There is a good deal of feeling in America that our British system is better than that which has grown up over there.

With Healing in Its Wings.

(The following tribute to the aid and comfort which wireless has brought to the sick and suffering of all ages in hospitals and homes throughout the land has been written for THE RADIO TIMES by the author of 'The Idle Hours of a Victorious Invalid,' who is himself an invalid and has written this article, he tells us, lying on his sick bed.)

YOU may be suffering pain; you may be depressed and weary after a long illness; you may be anxiously awaiting an operation on the morrow; you may be a chronic invalid confined to your continual couch, but when you put on the earphones or switch on the loud-speaker, your burden, for the time being at least, well-nigh disappears.

You can hear news of the world—the world from which you are cut off. You may hear a talk on some fresh and diverting topic. Your solitary soul may be momentarily lifted from the slough of despond by the sound of beautiful music.

Music is a great aid to the development of the philosophic mind—and Heaven knows, severe physical trouble needs for its endurance some philosophy.

How blissfully the sense of loneliness is alleviated by wireless. In course of time, the Announcer becomes a looked-for companion—he seems to be speaking to you alone, and sometimes to be standing in the flesh by your bedside. However lonely and desolate you may be, he is always at hand to bid you a cheerful good evening and good-night.

As one listens to the broadcast programmes, the oppressive four walls of the sick room fade away as at the touch of a fairy wand, and the imprisoned sufferer comes into contact with the world again. Be the victim in a nursing home, hospital ward, or stretched on a bed in a lonely country cottage, anywhere from Land's End to John o' Groat's, he or she has a trusty friend in wireless; a friend who can't irritate your nerves or answer you back.

LANE CRAWFORD.

A Breath of Fresh Air.



[In this column A. Bonnet Laird comments upon some of the many letters he has lately received from nature lovers.]

A Walker's Game.

HERE is a pretty problem for you—now, when wayside blooms are so very rare, and specially next summer-time, when the hedgerows will be ablaze again. How many different kinds of wild flowers can you find in a day's walk? M. E. S., a London listener, found thirty-two in ten minutes: that was in Devon, last July, and later on in the year, in that glorious little paradise of Sark, she picked thirty-eight in one cornfield. I lost count beyond fifty in a long day's walk—thirty-five miles—last summer. Even when the flowers do not show, it is almost as surprising to see the large number you can identify, even in a short walk, just by their leaves.

Gossamer.

What unexpected thrills there are, on every hand out of doors!

Here's a Peterborough listener (M. E. P.) who has found, beneath a coverlet of dead leaves in a coppice, three bee orchis plants, and is in a fever of impatience till she can steal down alone in the spring and see her rare find in flower.

Here's an Aberdeen friend (A. L.) who finds his wireless aerial, one morning, decked with a shimmering sheet of palest blue streaming out into the breeze, the filmy thread small spiders spin—just gossamer: but how romantic a decoration for such a drab object as an aerial!

Small wonder, in tracing the origin of its name, pious Catholic folk have, in olden times, thought of it as 'gauze of Mary'—threads which fell from the Virgin's shroud at the Assumption, which is certainly less materialistic than the other rendering which dictionary-makers quote, 'goose-summer'—because it comes when summer's waning and geese are in season.

The Wasp in the Web.

The way of a man with a maid is not more wonderful than the way of a spider with a wasp.

G. H., of Rotherham, tells how he was examining a spider's web when a wasp got into it.

At first, it looked as if the wasp would completely ruin the web. Very soon, however, the female spider made her appearance. She walked round the wasp, which by this time was darting his sting rapidly in and out. The spider avoided this end of the wasp and went round to his head, giving it a bite.

The next thing astonished me very much: she carefully detached the wasp from the web, then, turning it round and round, wound it round from head to tail with the material of which she had made the web. This being done, she held her prey clear of the web with one foot, repairing the web till it looked like the original. She then rapidly crossed the web and disappeared into a hole in the wall. What followed, I can only guess.

The Truth About Fairies.

To see an earwig alight with its wings outspread, the sun shining blood-red through the horny outer pair, and glistening on the under ones till they look like films of silver gauze—that is not an experience of every day, and I congratulate the Hampshire listener who sends me so poetic an account of it. It is a sight that may well have given birth to many a fairy story.

[A. Bonnet Laird dispatches one of his broadcast looks this week to the reader of the most interesting item of Nature news—Mr. George Howard, Sittell Vale, Meergate, Rotherham.]

The Children's Corner.

The Changes in the Children's Hour.

What They Are and What They Mean.

CHILDREN are notoriously conservative in their instincts and inclined to be suspicious of any change. A large number of letters has been received since the beginning of the New Year from listeners who are aggrieved, sometimes indignant, at the changes which have taken place in the conduct of the Children's Hour. Those who have been and are responsible for the conduct of the 'Hour' wish to take this opportunity of explaining the views underlying such changes.

In the first place, these changes do not in any way depend on the alteration of status from Company to Corporation. They were planned many weeks, even months ago, and several steps had already been taken in the new direction.



Allied Newspapers, Ltd.

Little Miss Hilda Butterworth, an active member of the Manchester Radio Circle, who with her fortune-telling gypsy doll, has collected over £20 for the fund for supplying wireless sets to children in Manchester hospitals.

For instance, it was found impossible to continue indefinitely the system of long lists of birthday greetings, hidden presents and so forth. While these appealed strongly to a section of listeners, they have undoubtedly become tedious to others. In the same way, it was considered necessary to diminish in printed programmes the excessive reference to Aunts and Uncles with pet names, which often creates in the minds of readers a mistaken impression of the real nature of the Children's Hour and limits the range of its appeal. On the other hand, there is no intention to do away with the note of informality and human interest, which is rightly associated with the Children's Hour.

The fears of the children who complain, in some cases bitterly, that they have lost their Uncles and Aunts are not really justified. The same cheerful and homely personalities will continue to direct the fortunes of the 'Hour,' and even if the terms Uncle and Aunt are more sparingly used, there will be no permanent loss of geniality.

For the first few weeks the 'Hour' has been undergoing a transitional period of experiment, and we are not yet at the end of experiment. We know that the 'Hour' had its thousands of devoted followers—Radio Circles number several thousands in many great provincial towns and, of course, in London—but we know also that there were

considerable numbers of children, of all classes, who were not attracted by the particular form adopted. A considerable number of children, of both sexes, but more particularly boys, are excessively suspicious of anything that seems to savour of adult superiority. We hope it may be possible to attract some of these without losing the affectionate sympathy of others. This aim may prove to be impossible of attainment, but we are going to try it for a few weeks.

Our hope is that by introducing some fresh methods and personalities, and inviting them to shape the actual conduct of the 'Hour' at the microphone, we shall be able to effect improvements in the long run. We therefore ask our friends to exercise a little patience and suspend judgment for a time. Nothing that has been done is irrevocable. There has been no change in the essential spirit, nor will there be. The principle holds, though the application of it may vary, and any variety is a considered attempt at improvement. We do not in the least resent such criticism as there has been; on the contrary, we invite correspondence. It is exceedingly difficult to gauge public opinion otherwise. Our own correspondence files give us a wider view of the public, in the matter, than can possibly be obtained by outside critics, less well informed, however well intentioned.

Next Week's Events.

A wide variety of tastes has been provided for in next week's Children's Hour programmes from the London and Daventry Stations by the inclusion of one or two specially interesting features.

On Monday, January 24, there will be piano solos by Miss Cecil Dixon and songs by Mr. R. F. Palmer. There will also be two stories, 'The Giant's Cake,' by Miss L. E. Brettell, and 'The Boat that was Lost,' by Mr. A. Harcourt Burrage.

The programme for Tuesday, January 25, brings the London Radio Dance Band (under the direction of Mr. Sidney Firman), an amusing Mabel Marlowe story called 'Mrs. Fluff's Brandy Balls,' and a Mortimer Batten story entitled 'The Grey Fox and the Wild Cat.'

Miss Dorothy Howell will provide the music for Wednesday, January 26. There will also be on that day a 'Merry-Go-Round' story by Miss Beatrice Flint, the title being 'The Tale of Willie Waggle.' There is also to be another lightning trip from the Studio to the 'Launching of a Liner,' this being written by Mr. G. G. Jackson.

On Thursday, January 27, Mr. Denis O'Neill is to sing some songs. The programme will also include a story called 'The Little Blue Flower,' by Miss Margaret Gills, and a talk on 'Zoo Rebels,' by Mr. L. G. Mainland.

On Friday, January 28, there is to be a longer story than usual, with songs in it. It is called 'The Tangle Wood,' and was written and composed by Miss Edith Agar and Miss Ethel Boyce. The songs will be sung by Mrs. Eva Neale. There will also be one of Peter Martin's 'Sandy' stories, telling 'How Sandy Fought the Flames.'

It is some time since a play was included in the Children's Hour, and on Saturday, January 29, we shall repeat 'The Highwayman,' which was broadcast over a year ago.

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PROGRAMMES FOR SUNDAY (January 23)

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2LO LONDON. 361.4 M.

3.30 POPULAR CHAMBER MUSIC

THE VIRTUOSO QUARTET: MARJORIE HAYWARD (1st Violin), EDWIN VIRGO (2nd Violin), RAYMOND JEREMY (Viola), CEDRIC SHARPE (Cello)
 JAMES CHING (Solo Piano)
 THE LONDON MALE VOICE OCTET

QUARTET
 Variations from the 'Emperor' Quartet. *Haydn*
WHEN Haydn heard our National Anthem in England he was greatly impressed, and determined to try to write one equally worthy for his own people.

Haydn's tune is well known to us, because it is the tune (called *Anstria*) commonly sung to the hymn 'Glorious things of Thee are spoken.' He based this 'Emperor's Hymn' on a popular tune of his native country, Croatia, and later he wrote these Variations on the Tune, and made them one of the Movements of a String Quartet.

The Tune is first played through, and then the four simple Variations follow.

3.40 ERNEST THESIGER

will give Poems Selected from
 'THE BARD OF THE DIMBOVITZA' (Rumanian Folk Songs)
 Collected from the Peasants by HELENE VACARESCO
 Translated by CARMEN SYLVA and ALMA STRECKEL

3.55 OCTET

My Bonny Lass, She Smileth *Morley*
 Loch Lomond (Folk Tune) *Arr.*
 The Turtle Dove (Folk Tune) *Vaughan Williams*
MORLEY'S jolly song is a 'Ballet,' one of the lighter Madrigals that were 'all the rage' three hundred years and more ago. 'My bonny lass, she smileth, while she my heart beguileth' is the beginning of the piece, which ends, as was the custom in Ballets, with a rollicking 'Fa la la' refrain.

THE second of the songs arranged by Vaughan Williams is a folk-song—a conversation between a lover and his lass. He must leave her for a while. She tells him how lonely she will be when he is far away, and he comforts her by the assurance that he will never be false to her till all the rivers run dry and the rocks melt with the sun.



Two speakers in the Sunday evening programme from London—the Rt. Rev. the Bishop of Woolwich, who is fathering this week's good cause [8.55]; and the Rev. E. D. Jarvis, who delivers an address during the service from the studio [8.15].

4.5 QUARTET

First String Quartet—Second and Third Movements *Tchaikovsky*

THE SECOND (SLOW) MOVEMENT of this popular Quartet is founded on two tunes, the second of which is that of a Russian peasant song. The entry of this melody is easily to be picked out, for it is preceded by a short Cello passage, sliding up and down until the First Violin comes in with the new tune.

THE THIRD MOVEMENT opens with something of the character of a Mazurka. It is noticeable that the normally weak second beat of the bar is stressed, in both the first and second sections of the Movement.

4.15 JAMES CHING

L'Egyptienne *Rameau*
 Les Tendres Plaintes *Rameau*
 Tambourin *Brahms*
 Intermezzo in E Major, Op. 118, No. 6 }
 Capriccio in B Minor, Op. 76, No. 2 } *Brahms*

4.28 app. QUARTET

Minuet and Finale from Quartet in E Flat *Mozart*
 Waltz and Orientale *Glazounov*
 OCTET
 Hunting Song *Mendelssohn*
 The Blue Bird *Stanford*
 Cradle Song *Brahms, arr. P. Fletcher*

5.0 QUARTET

Variations from the 'Death and the Maiden' Quartet *Schubert*
THIS is the Second Movement of a String Quartet in D Minor—one of Schubert's last works, and one of his best. The Movement

is a set of Variations on a tune from one of his early songs—the dialogue between Death and a Maiden. In that song a girl begs Death to pass her by and leave her to enjoy her youth. But Death bids her not to fear, but to rest, free from care, in his arms.

The Tune taken from this song is given out very simply and beautifully. It is followed by five Variations, which cover a wide range of emotion.

5.15-5.30 TALES FROM THE OLD TESTAMENT—(1).

THE CALL OF ABRAHAM, Genesis xii. and xiii.

8.0 BELLS of St. Botolph's Church, Bishopsgate

8.7 ORGAN RECITAL
 By LEONARD H. WARNER

Relayed from St. Botolph's Church, Bishopsgate
 Fantaisie-Prelude *Macpherson*

8.15 RELIGIOUS SERVICE
 FROM THE STUDIO

Hymn, 'Hail to the Lord's Anointed' (Tune: 'Cruger')
 Bible Reading
 Psalm 137: Chant, J. Turle (from Purcell) in F
 Address by the Rev. E. D. JARVIS, Muswell Hill
 Hymn, 'Songs of Thankfulness and Praise' (Tune: 'St. Edmund')
 Prayer
 Hymn, 'Sun of My Soul' (Tune: 'Hursley')
 Sevenfold Amen *Stainer*

8.45 ORGAN RECITAL (Continued)

Allegro from Symphony, No. 6 *Widor*

8.55 THE WEEK'S GOOD CAUSE: St. Christopher's College. Appeal by the Rt. Rev. the Bishop of Woolwich

ST. CHRISTOPHER'S COLLEGE was founded in 1909 for the purpose of giving a training to people wishing to undertake the work of religious education in day and Sunday schools. Scientific child-study has brought changes of far-reaching importance in the methods of instruction and discipline in both public and elementary schools, and the same scientific principles must be applied to the training of the young in religion. Religious apathy and scepticism can often be traced to mistaken teaching in home and school. Teachers trained at St. Christopher's are working throughout the home country and also in many parts of the colonies, and so many applications for admission are received that an extension of premises is an urgent need. For this purpose a large sum of money is required.

The address to which subscriptions should be sent is: Principal, St. Christopher's College, Blackheath, London, S.E.



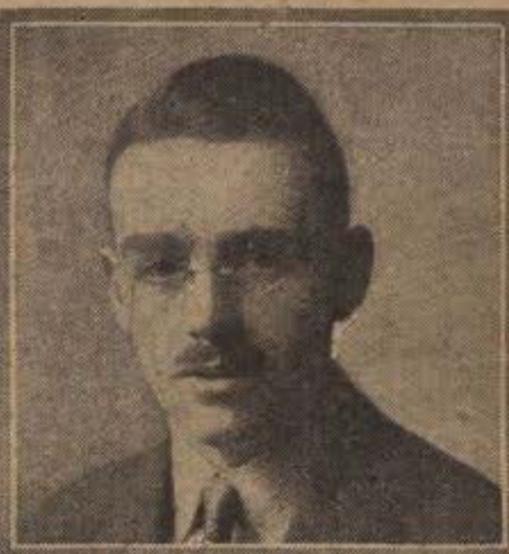
Mr. JAMES CHING

will play pianoforte solos by Rameau and Brahms in this afternoon's concert from London. [4.15.]



The VIRTUOSO QUARTET.

Miss Marjorie Hayward (1st Violin), Mr. Edwin Virgo (2nd Violin), Mr. Cedric Sharpe (Cello), and Mr. Raymond Jeremy (Viola) will be heard to-day from the London Studio in a concert of popular chamber music [3.30].



Mr. LEONARD H. WARNER,

who is giving an organ recital from St. Botolph's Church, Bishopsgate, at 8.7 and 8.45 this evening.

PROGRAMMES FOR SUNDAY (January 23)

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 **ALBERT SANDLER**
and
THE GRAND HOTEL, EASTBOURNE, ORCHESTRA
Relayed from the Grand Hotel, Eastbourne
THE ORCHESTRA
Selection of Russian Melodies, 'The Glory of Russia' *arr. Krien*
LEONARD GOWINGS (Tenor)
Flower Song ('Carmen') *Bizet*
(With Orchestra)
Angels Guard Thee (with Violin Obligato) *Godard*
ALBERT SANDLER (Solo Violin)
Romance *Svensson*
On Wings of Song *Mendelssohn*
LEONARD GOWINGS
Love in Her Eyes Sits Playing (Acis and Galatea) (With Orchestra) *Handel*
Thou Art Repose *Schubert*
THE ORCHESTRA
Fantasy, 'Carmen' *Bizet*

10.30 **EPILOGUE**
5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST
3.30-5.30 *S.B. from London*
8.0 *S.B. from London*
9.10 Shipping Forecast
9.15-10.30 *S.B. from London*

5IT BIRMINGHAM. 491.8 M.

3.30 MUSIC BY IRISH COMPOSERS
DOROTHY McLURE (Soprano)
JOHN THORNE (Baritone)
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS
ORCHESTRA
Overture, 'The Siege of Rochelle' *Balle*
JOHN THORNE
The Fairy Lough
The Monkey's Carol
Joy, Shipmate, Joy
The Bold, Unbiddable Child... } *Villiers Stanford*

THERE are many traces of Irish idiom in this Symphony—the use of old scales or modes, of a characteristic dance form (the Jig), and of old Irish melodies.

There are four Movements.
FIRST MOVEMENT. The First Main Tune, which Strings at once softly give out, has a germ of development in it—those opening four rising notes, and the inverted form of them in the third bar. Of this four-note theme, either standing on its feet or its head, much use is made throughout the Movement.

The Second Main Tune, in calmer style, sung out by Cellos, starts fairly high up, while the Woodwind accompanies.

This matter forms the basis of the Movement.
SECOND MOVEMENT. Here is the Jig—one of the type called the 'Hop-jig.' It has three beats in the bar, whereas the normal jig has two. It begins with a long-held note, after the manner of Irish fiddlers.

The Middle Section of the Movement is based on a charming, song-like theme heard on the Clarinets. After it, the opening Jig is repeated.

THIRD MOVEMENT. A preliminary flourish suggests the improvisation of an Irish harper-bard. In its course, bits of the Movement's leading themes are hinted at.

The Clarinets have the First Main Tune as a duet, and a solo Oboe presents the Second Main Tune, while the Violas use repeatedly a little rhythmic motif of four notes—a fragment of the ancient Irish Lament of the Sons of Usnach.

With alternation and development of these ideas the Movement wends its way.

LAST MOVEMENT. Here two of the tunes are well-known Irish airs. After an Introduction, *Remember the Glories of Brian the Brave* leads off, first in the Violins, and soon declaimed by the Full Orchestra.

A second theme, announced by Strings (in their low register), Bassoons and Horns, is Stanford's own.

Then the other traditional tune is softly given out by the Trumpets—that of *The Little Red Fox*, set to the words, 'Let Erin remember the days of old.' These ingredients make an exhilarating brew.

DOROTHY McLURE
If I had a-knew
Silent O Moyle
Has Sorrow thy Young Days
Shaded } *Herbert Hughes*



Miss MARIE NOVELLO, the pianist, plays in the Second Concert of the Cardiff Musical Society's Season, which is being relayed by Cardiff Station from the Park Hall to-night. [8.15]

ORCHESTRA
Suite, 'Three Dances' (The Tempest) ... *Sullivan*
JOHN THORNE
When Fergus Smote the Shield ... *Norman O'Neill*
O Men from the Fields
The Moon Cradle
The Terrible Robber Men } *Herbert Hughes*

DOROTHY McLURE
Song of Glen Dun *Hartlebeck*
Padraic the Fiddler *Larchet*
On the Road to Ballyshee
Cuttin' Rushes } *Leslie Elliott*

ORCHESTRA
The Londonderry Air .. *arr. O'Connor-Morris*

5.15-5.30 *S.B. from London*
8.0-10.30 *S.B. from London* (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

3.30-5.30 *S.B. from London*
8.0 *S.B. from London*
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 *S.B. from London*

The Pianos in use in the various stations of the British Broadcasting Corporation are by **CHAPPELL and WEBER.**

5WA CARDIFF. 353 M.

3.30-5.30 *S.B. from London*

6.30 RELIGIOUS SERVICE
Relayed from the Tabernacle Baptist Church, The Hayes
Address by the Rev. CHARLES DAVIES

8.0 ORGAN RECITAL
Relayed from the Tabernacle Baptist Church, The Hayes

8.15 **CARDIFF MUSICAL SOCIETY'S SEASON**
SECOND CONCERT (1926-7)
Relayed from the Park Hall

THE SOCIETY'S CHORUS in Unaccompanied Works
Conducted by WABWICK BRAITHWAITE
Anthem, 'Judge Me, O God' *Mendelssohn*
MARIE NOVELLO (Pianoforte)
Gavotte *Ramcau*
Polonaise in A Flat *Chopin*

CHOIR
Motet, 'I Wrestle and Pray' *Bach*

ALBERT SAMMONS (Solo Violin)
Caprice Viennois *Kreisler*
Rosamunde *Schubert, arr. Bruner*
Trapatends *Saravate*

CHOIR
Carols:
The Holly and the Ivy
In Dulce Jubilo

9.0 WEATHER FORECAST, NEWS; Local News
CONCERT (Continued)

9.15 MARIE NOVELLO (Pianoforte) and ALBERT SAMMONS (Violin)
Soprano in C Minor *Grieg*

CHOIR
Six-Part Chorus, 'Go, Song of Mine' *Elgar*
THE words of this unaccompanied part-song are a translation, by D. G. Rossetti, of a fine thought of the thirteenth-century Guido Cavalcanti:—

Dishevelled and in tears, go, song of mine,
To break the hardness of the heart of man:
Say how his life began
From dust, and in that dust doth sink supine:
Yet, say, the unerring spirit of grief shall guide
His soul, being purified,
To seek its Maker at the heavenly shrines.

MARIE NOVELLO
Nocturne
Etude } *Chopin*

CHOIR
Motet, 'At the Round Earth's Imagined Corners' *Parry*

AMONG Parry's most deeply-felt and nobly-wrought choral pieces are the Motets known collectively as *Songs of Farewell*. Of these we are to hear one—his seven-part setting of Donne's striking words:—
At the round earth's imagined corners blow
Your trumpets, angels, and arise from death,
You numberless infinities of souls . . .
But . . . let me mourn a space.
For if above all these my sins abound,
'Tis late to ask abundance of Thy grace
When we are there . . .
Teach me how to repent, for that's as good
As if Thou'dst sealed my pardon with Thy blood.

10.15-10.35 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

3.30-5.30 TONE POEMS OF GREAT MASTERS
THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Vocal Interludes by
ROBERT BURNETT (Baritone)

ORCHESTRA
Francesca da Rimini *Tchaikovsky*
Till Eulenspiegel *Richard Strauss*

PROGRAMMES FOR SUNDAY (January 23)

IN the fifth Canto of Dante's *Inferno* we are told of the poet's arrival at a dreadful place 'midst of all light,' where rages 'the infernal hurricane that never rests.' Here he meets Francesca, who relates her tragic story.

She, the wife of Giovanni Malatesta, Lord of Rimini, was loved by his brother Paolo, Malatesta, finding the lovers together, murdered them. For their sin they are condemned to drift for ever in the desolate second circle of the *Inferno*.

Tchaikovsky, in the opening of his tone-poem, depicts the gloom of that terrible place of 'Hell's Whirlwind.' Later we hear, on the Clarinet, the pathetic, tender melody of Francesca. After the second appearance of this melody a climax seems to suggest the lovers' tragedy, culminating in their death. Their punishment in the Place of Whirlwinds is depicted in the remaining part of the music.

TILL, EULENSPIEGEL is, of course, the legendary high-spirited joker of the thirteenth century, well enough known in this country since Queen Elizabeth's days as Till Owl-glass.

In a Prologue Strauss presents two aspects of Till. The Violins speak of his pensive, gentler side, and the Horn, in its capricious, bounding tune, tells us of his roguishness.

His adventures include a mad ride through the market place, upsetting everything, and then a masquerade as a monk (in which guise he preaches a mock sermon); next he falls in love, and after that jokes with a lot of dry old pedants. When he tires of them he goes off whistling a jaunty street-song.

A high moment is reached when the whole Orchestra gives forth the second Till theme, slowly and majestically—'Till at the height of his glory.'

But at the last Till is arrested and tried. His protests of innocence are useless. He is hanged (Trombone drop, Clarinet shriek, and Flute trill—the last supposed to represent his soul flying away).

Last comes the Epilogue, with its mingled thoughts of wistfulness and gentle smiles. After all, we muse, he was an ingratiating rogue, with something lovable in him.

ROBERT BURNETT

- The Sairy Lough
- The Pibroch
- A Soft Day
- The Prospecie

Charles Villiers Stanford

ORCHESTRA

- Vltava Smetana
- Phaeton Saint-Saens

VLTAVA is one of a set of Symphonic Poems celebrating the beauties of Smetana's native Bohemia. The Vltava (Moldau) is the chief river of the country, and here we follow its progress from its source in the depths of the forest until, after tumbling over rapids and streaming past frowning fortresses, it joins the Elbe as a broad, rolling river. It witnesses on the way typical scenes of Bohemian life—a hunt and a peasant wedding, and by moonlight it spies forest nymphs dancing in a glade.

ROBERT BURNETT

- A Voice By the Cedar Tree
- O Let the Solid Ground ...
- Go Not, Happy Day
- Birds in the High Hall
- Garden
- Come Into the Garden,
- Maud
- O That it Were Possible

(From the Song Cycle 'Maud,' by Tennyson)

Arthur Somervell

ORCHESTRA

- Death and Transfiguration Strauss

DEATH and Transfiguration is one of the best known of Strauss's Symphonic Poems. It was completed in 1889 (when the Composer was only twenty-five), and when published in 1891 the score was prefaced by a poem by Alexander Ritter. This was, however, as a matter of fact, written after the music, and is somewhat in the nature of a commentary, Strauss having composed the work on his own imaginative basis.

8.0 S.B. from London (9.10 Local News)

9.15 S.B. from Cardiff

10.15 SACRED PART SONGS

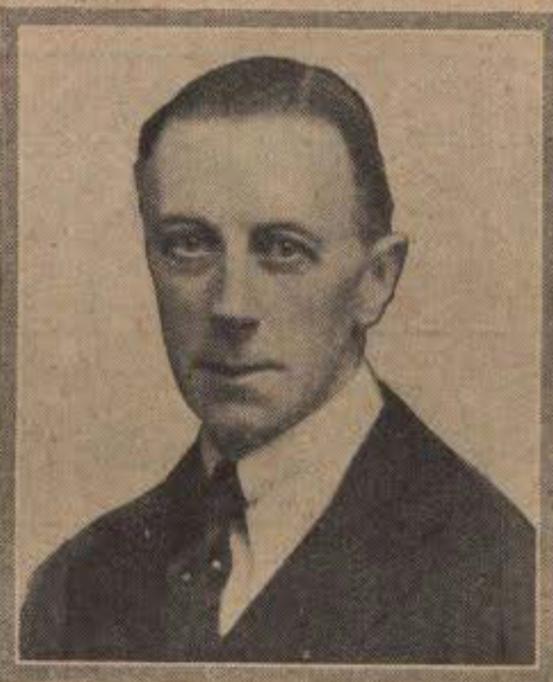
THE MANCHESTER CATHEDRAL QUARTET:
 GEORGE CROWTHER (Alto), ARTHUR WILKES (Tenor), ARTHUR GIDDINS (Tenor), WILLIAM COLEMAN (Bass)

- Far from My Heavenly Home Arthur Page
- O Tarry Thou the Lord's Leisure West
- O Saviour of the World Roberts
- Lord of All Power and Might Barnby
- The Long Day Closes Sullivan

10.30 EPILOGUE

6KH HULL. 288.5 M.

3.30-5.30 } S.B. from London (9.10 Local News)
 8.0-10.30 }



Mr. ERNEST THESIGER.

Mr. Thesiger is one of our finest comedy actors. The most memorable of his recent parts was that of the Dauphin in 'St. Joan.' This afternoon [3.40] he is giving a recitation of Rumanian poetry from the London Studio.

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

3.0 CONCERT

On behalf of the National Institute for the Blind
 Relayed from St. George's Hall, Bradford

- THE YORKSHIRE MILITARY BAND
 Conducted by Mr. A. CARPENTER
 March, 'Machine Gun Guards' Marchal
 Overture, 'Egmont' Beethoven
- Miss WINIFRED SHAW (Soprano)
 Let the Bright Seraphim Handel
- HELENA MARSHALL (Contralto)
 (a) Nocturne Michael Head
 (b) Beloved Michael Head

- THE YORKSHIRE MILITARY BAND
 Reminiscences of Gondol
 Piccolo Solo, 'Chant du Rossignol' .. Filopovsky
- HELENA MARSHALL
 Mother Earth Sanderson
- WINIFRED SHAW
 Caro nome che il mio cor (from 'Rigoletto')
 Verdi

- THE YORKSHIRE MILITARY BAND
 Intermezzo, 'Wedgwood Blue' Ketchey
 Descriptive, 'Grasshoppers' Dance' .. Bucalossi
 Selection, 'Lilac Time' Schubert-Clusam
 Czardas, 'Spirit of the Woods' Grossman
 GOD SAVE THE KING

5.15-5.30 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Leeds

8.55-10.30 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

3.30-5.30 } S.B. from London (9.10 Local News)
 8.0-10.30 }

5NG NOTTINGHAM. 275.2 M.

3.30-5.30 } S.B. from London (9.10 Local News)
 8.0-10.30 }

5PY PLYMOUTH. 400 M.

3.30-5.30 } S.B. from London (9.10 Local News)
 8.0-10.30 }

6FL SHEFFIELD. 272.7 M.

3.30-5.30 S.B. from London

8.0 S.B. from London (9.10 Local News)

9.15-10.35 S.B. from Cardiff

6ST STOKE. 288.5 M.

3.30-5.30 } S.B. from London (9.10 Local News)
 8.0-10.30 }

5SX SWANSEA. 288.5 M.

3.30-5.30 S.B. from London

8.0 S.B. from London (9.10 Local News)

9.15-10.35 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-5.30 and 8.0-10.30 :—S.B. from London.

5SC GLASGOW. 405.4 M.

3.30 :—Choral and Orchestral: Mavis Bennett (Soprano), Parry Jones (Tenor), Roy Henderson (Baritone). The Station Orchestra, conducted by Herbert A. Carruthers. Scenes from the Saga of 'King Olaf' (H. W. Longfellow). Set to Music for Soli, Chorus and Orchestra. Op. 30 (Edward Elgar); Introduction; The Challenge of Thor; King Olaf's Return; The Conversion; Gudrun; The Wrath of Odin; Sigrid; Thyri; The Death of Olaf; Epilogue. 5.0-5.15 :—Orchestra. 8.15 :—Religious Service from the Studio. Conducted by Prof. Charles Treason, D.D. (Roman Catholic), of St. Peter's R.C. College. 8.55 :—The Week's Good Cause. 9.0-10.30 :—S.B. from London.

2BD ABERDEEN. 500 M.

3.30 :—Military Band Concert. Band conducted by Mr. A. Grier. 3.50 :—Josephine MacPherson (Mezzo-Soprano). 4.0 :—Maurice D. Wright (Flute). 4.10 :—Band. 4.30 :—Josephine MacPherson. 4.40 :—Maurice D. Wright. 4.50 :—Band. 5.15-5.20 :—S.B. from London. 8.0 :—S.B. from London. 9.15 :—S.B. from Cardiff. 10.15-10.30 :—S.B. from London.

2BE BELFAST. 306.1 M.

3.30 :—Chamber Concert: The Philharmonic Trio: Albert Fransella (Flute), Leon Goossens (Oboe), Francesco Tieclati (Pianoforte), Alexander McCredie (Tenor), Loesbet Trio: Chretien; Flute Solo (H. Harty); Alec Rowley Trio; Three Numbers; Oboe Solos (three pieces); Tieclati Suite; Bize; Piano solos. 5.15-5.30 :—S.B. from London. 8.0-10.30 :—S.B. from London.

PROGRAMMES FOR MONDAY (January 24)

2LO LONDON. 361.4 M.

1.0-2.0 ORGAN RECITAL.
by HAROLD E. DABER, Mus. Doc., F.R.C.O.
Relayed from St. Michael's, Cornhill

Fantasia and Toccata Stanford
Meditation Hillemacher
Rhapsody, No. 1 Saint-Saëns
Two Trumpet Tunes Purcell
Idylle (The Sea) Arnold Smith
Scherzo Gigout
Fantasia and Fugue on the Name 'Bach'... Liszt

3.0 BROADCAST TO SCHOOLS: MRS. CHARLOTTE MANSFIELD, F.R.G.S., 'North-West Spain'

MRS. MANSFIELD is a traveller, poet, and novelist. Her travels have ranged as far afield as Central Africa, about which she published, some time ago, a book entitled 'Via Rhodesia'; but lately she has spent much time in the less-known parts of Spain, which she described in her novel, 'Trample the Lilies.' It is with the beautiful province of Galicia that she will deal in her Talk this afternoon.

4.0 TIME SIGNAL, GREENWICH. THE ROYAL AUTOMOBILE CLUB DANCE BAND, from the R.A.C.

4.15 Prof. G. ELLIOT SMITH, 'The Movements of Living Creatures'

4.30 THE R.A.C. DANCE BAND (Continued)

5.0 Household Talk: ETHEL OLIVER, 'Life in a French Household'

5.15 THE CHILDREN'S HOUR: Piano Solo by C. E. DIXON; Songs by R. F. PALMER; 'The Giant's Cake' (L. E. Brettell); 'The Boot That Was Lost' (A. Harcourt Burrage)

6.0 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

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

6.45 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

7.0 Mr. JAMES AGATE, Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the month

7.25 Mr. W. F. BLETCHER, Spanish Talk. S.B. from Manchester

7.45 A Shortened Version of

THE BEGGAR'S OPERA

by Mr. GAY

(First produced in 1727)

The original Music arranged, together with additional original numbers, by FREDERIC AUSTIN

Macheath FREDERICK RANALOW
Peachum DALE SMITH
Filch FREDERIC DAVIES
Mrs. Peachum ELSIE FRENCH
Polly Peachum MAVIS BENNETT
Lucy Lockit GLADYS PALMER
Macheath's Companions and Women of the Town.

THE ORCHESTRA

Harpsichord NELLIE CHAPLIN
1st Violin and Viola d'Amore .. KATE CHAPLIN
2nd Violin MAUD FOSTER-EVANS
Viola LILIAN MURLE
Violoncello and Viola da Gamba. MABEL CHAPLIN
Double Bass EUGENE CRUFT
Flute FRANK ALMGILL
Oboe JOHN FIELD
Conducted by STANFORD ROBINSON

THIS sparkling Opera has been revived a great number of times; indeed, in the two hundred years of its life it has never been off the London stage for more than twenty or thirty years at a time. We all remember its extremely successful recent revivals at the Lyric Theatre, Hammer-smith.

The libretto (with spoken dialogue) was by the poet John Gay; the music was a 'stringing together of nearly seventy popular tunes of the day, which were collected and arranged by Dr. Pepusch, a German who, as a young man, settled in London, and was for fifteen years Organist to the Charterhouse.

In those days one could pick up good tunes in the street, or take a stroll out to the country at Hampstead or Islington, and help oneself from the songs that all sorts of labouring folk sang at work and play.

Putting copyright difficulties aside, could a modern Pepusch find nearly seventy tunes to-day at once known and whistled of all men and intrinsically of musical value sufficient to assure



This ancient Egyptian attempt at a cinematographic representation of a wrestling contest is reproduced from a small portion of a picture showing a wall-painting in an Egyptian tomb at Beni Hasan (published under the auspices of the Egypt Exploration Fund). Prof. G. Elliot Smith will refer to this remarkable painting in the talk on 'The Movements of Living Creatures' which he is giving from the London Studio at 4.15 this afternoon.

them a welcome a couple of centuries hence? It seems doubtful. The moral of which is—But stay, what has *The Beggar's Opera* to do with morals?

8.45 FRENCH SONGS

from Folk Songs to the Present Day

Sung by HELEN HENSCHEL

Bonjour, Suzon Delibes
Le Roi de Thule Gounod
Si vous voulez qui je m'en aille... }
Guitares et Mandolines } Saint-Saëns
Les Cigales Chabrier

FRANCE has an important place in the story of song, for it was the home of the Troubadours, and the great Emperor Charlemagne, King of the Franks, may be called the first collector of folk-songs. Some of these traditional songs are to be heard later in the week. In the first three evenings Miss Henschel is giving us examples of art-songs by modern French Composers.

Those represented to-night cover just about a century—1818 (Gounod's birth year) to 1921 (when Saint-Saëns died)

All these four Composers struck out on distinct and varied lines.

French people know something of Delibes' Operas, but he is best known here by his Ballet music, which listeners hear very frequently.

Neither Gounod nor Saint-Saëns needs any introducing to Opera lovers. Both composed a great many songs, Saint-Saëns sometimes writing his own words, as he did for the song *Guitares and Mandolines* that we are now to hear.

Chabrier, who belongs to the latter half of last century, was a lively-spirited Composer, whose *Joyous March*, often broadcast, gives a good impression of one side at least of a picturesque personality.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 FAMOUS WRITERS OF TO-DAY

By CECIL LEWIS

I.—GEORGE BERNARD SHAW

THIS is the first of a series of personal sketches of famous writers of the day that Mr. Cecil Lewis—who has been responsible for so many original and stimulating programmes—is to give from the London Station. No such series could begin better than with Shaw, the most brilliant of our contemporary playwrights, one of the most formidable of controversialists, and an eternal enigma to the critics.

9.30 VARIETY

CHARLIE KIDD (Comedian)

HARLEY and BARBER (Syncopated Duettists)

OLIVER MESSEL (Humorist)

10.0-11.0 'JULIUS CAESAR'

By WILLIAM SHAKESPEARE

A Selection of Scenes arranged for Broadcasting

Cast:

Julius Caesar
Octavius Caesar } (Triumvirs after the
Marcus Antonius } death of Julius Caesar)
Cicero (Senator)
Marcus Brutus
Cassius
Casca
Trebinius (Conspirators against
Ligarius } Julius Caesar)
Decius Brutus
Metellus Cimber
A Soothsayer
Pindarus (Servant to Cassius)
Calphurnia (Wife of Caesar)
Portia (Wife of Brutus)
Senators, Citizens, Guards, Attendants,
etc.

Scene: During a great part of the play, at Rome; afterwards near Sardis, and near Philippi.

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and MARGARET LEWIS (Contralto); ADELA HAMATON (Pianoforte); MARGARET COCHRAN (Soprano) and TREVOR WATKINS (Baritone) in Solos and Duets

1.0-2.0 S.B. from London

3.0 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London (10.0 TIME SIGNAL FROM GREENWICH)

11.0-12.0 DANCE MUSIC: THE NEW PRINCE'S DANCE BAND and ALFREDO and his BAND, from the New Prince's Restaurant

PROGRAMMES FOR MONDAY (January 24)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTRELL
- 4.45 SIDNEY ROGERS: 'Topical Horticultural Hints—New Roses of Merit.' ETTA WILKINS (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 6.30 S.B. from London
- 7.25 Mr. W. F. BLETCHER: Spanish Talk. S.B. from Manchester
- 7.45-11.0 S.B. from London. (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO. REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH (Cello); ERNEST LUSH (Pianoforte)
- 6.30 S.B. from London
- 7.25 Mr. W. F. BLETCHER: Spanish Talk. S.B. from Manchester
- 7.45-11.0 S.B. from London. (9.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.15 BROADCAST TO SCHOOLS: Capt. H. A. GILBERT: 'The Raven'

3.40 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Joyous March Chabrier
Caucasian Suite Ippolito-Ivanov
Selection from 'A Princess of Kensington' German

CHABRIER'S piece was originally called a French March, and was written as a sight-reading piece for the young ladies of the Bordeaux Conservatoire. But it was judged too difficult for them, and returned to the Composer, who arranged it for Orchestra.

He tried in the arrangement to catch the gay, even rowdy spirit of carnival time, using a large Orchestra, with plenty of Drums, Cymbals, Triangle and so forth.

IPPOLITOV-IVANOV was born in 1859. He was a pupil of Rimsky-Korsakov, and became Conductor of the Tiflis Opera House. He is now Professor of Composition in the Moscow Conservatoire. In 1923 he received the title of 'People's Artist of the Republic.' His *Caucasian Sketches* are entitled respectively: *In the Mountains, In the Village, In the Mosque, and Procession of the Sirdar.*

- 4.15 Prof. G. ELLIOT SMITH: 'Movements of Animals' (London Programme relayed from Daventry)

4.30 ORCHESTRA

Overture to 'The Mastersingers' Wagner
THE prelude to Wagner's Comedy Opera epitomizes the spirit of one of the happiest and most tuneful works ever written.

The Overture is constructed out of passages from the Opera. First we hear the noble *Mastersingers* theme, weighted with the sense of high tradition and admitted authority.

Other themes which follow, and will probably be easily recognized by their representative character, are those which may be called (a) *Declaration of Love*—a tender Flute phrase, soon 'imitated' an octave lower by Oboe and then by Clarinet; (b) *Procession of the Guilds, with Banners*—Wind instruments; (c) *Walter's Prize Song of Love*—Strings; (d) *The Cheeky Apprentices*—a reproduction in quickened rhythm of the opening *Mastersingers* theme; (e) *The Mocking of Beckmesser*—rapid tune in 'Cellos.

At the great climax of the piece three themes (*Prize Song, Procession, and Mastersingers*) are heard simultaneously in combination.

4.45 Mr. F. J. HARRIES: 'A Welsh Ambassador'

- 5.0 ORCHESTRA
Fantasia on Russian Melodies:
The Glory of Russia arr. Lotter
March, 'Admirals All' Bath

- 5.15 THE CHILDREN'S HOUR: 'Children's Songs from Many Lands—(1) England,' 'The Owl and the Pussy Cat' (Edward Lear), a Recitation

- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT

- 6.30 S.B. from London

- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

- 7.0 S.B. from London

- 7.25 Mr. W. F. BLETCHER: Spanish Talk

- 7.45-11.0 S.B. from London. (9.10 Local News)

6KH HULL. 288.5 M.

- 11.30-12.30 Gramophone Records

- 3.30 Light Music

- 4.0 AFTERNOON TOPICS: Miss K. V. CONI, 'A Half Day in Dulwich'

- 4.15 FIELD'S QUARTET relayed from the New Restaurant, King Edward Street

- 5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry

- 6.30 S.B. from London

- 7.25 S.B. from Manchester

- 7.45-11.0 S.B. from London (9.10 Local News)

2LS 277.8 M. & 254.2 M. LEEDS-BRADFORD.

- 4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds

- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Humour in Books—(4) Stephen Leacock'

- 5.15 THE CHILDREN'S HOUR

- 6.0 Light Music

- 6.30 S.B. from London

- 7.25 S.B. from Manchester

- 7.45-11.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

- 11.30-12.30 Gramophones Records

- 4.0 PATRIZOV and his ORCHESTRA from the Futurist Cinema

- 5.0 AFTERNOON TOPICS: Mr. CHARLES W. BUDDEN, 'The Village Church of Old England—(4) The Story of the Pulpit'

- 5.15 THE CHILDREN'S HOUR

- 6.0 A Song Recital by OLIVE STURGESS (Soprano)
Zuleika Mendelssohn
Whither Runneth My Sweetheart? arr. Bartlett
Songs My Mother Taught Me Deoral
The Lilacs Rachmaninov
Alleluia Massenet
Two Little Stars Stanford
Little Snowdrop }
Ah! fors' è lui ('La Traviata') Verdi

- 6.30 S.B. from London

- 7.25 Señor A. M. DUARTE: Spanish Talk

- 7.45-11.0 S.B. from London (9.10 Local News)



THE BEGGAR'S OPERA.

To-night, at 7.45, a shortened version of Gay's famous opera is to be broadcast from the London Studio. This picture, taken during the notable revival at the Lyric Theatre, Hammersmith, in 1920, shows Macheath (Mr. Frederick Ranalow, who takes the part to-night) before his betrayal, carousing with the Ladies of the Town.

5.15 THE CHILDREN'S HOUR

- 6.0 Miss EDITH CEDERVALL: 'Prose Writers of the 19th Century—Leigh Hunt'

- 6.15 THE STATION ORCHESTRA
Selection from the Ballet Music, 'Sicilian Vespers' Verdi

- 6.30 S.B. from London

- 7.25 Mr. W. F. BLETCHER: Spanish Talk. S.B. from Manchester

- 7.45-11.0 S.B. from London. (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 3.25 BROADCAST TO SCHOOLS: Mr. EDWARD CRESSY: 'Great Canals of the World—(2) Early Canals'

- 3.45 JAMES SANDHAM (Baritone)
Old-Fashioned Town Harris
The Fishermen of England Dodson
The Admiral's Broom Bevan
The Road that Leads to You Weatherly

- 4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

- 5.0 AFTERNOON TOPICS: Major WILLIAM CROSS: 'Capri—A Roman Emperor's Retreat'

PROGRAMMES FOR MONDAY (January 24)

5NG NOTTINGHAM. 275.2 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. A. H. WHITTLE, Nature Talk
- 3.45 THE MIKADO CAST ORCHESTRA, conducted by FREDERICK BOTTMLEY
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 'A READER': 'New Books'
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA relayed from Popham's Restaurant
- 4.0 AFTERNOON TOPICS: Mr. IAN SHEPHERD, 'Music of Words'—(1)
- 4.15 TEA-TIME MUSIC—THE ROYAL HOTEL TRIO directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 GLADYS WATMOUGH (Soprano)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records
- 4.0 Afternoon Topics
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR
- 6.5 'PETRONIUS': 'The Harvest of a Quiet Eye'
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

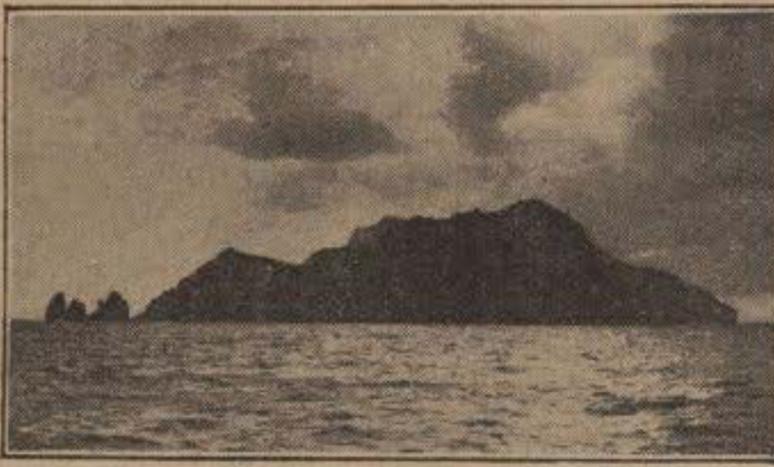
5SX SWANSEA. 288.5 M.

- 2.55 London Programme relayed from Daventry
- 5.0 Mr. J. C. GRIFFITH-JONES, 'Heard on the Wireless'
- 5.15 THE CHILDREN'S HOUR
- 6.0 BEATTIE REES (Soprano)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0—London Programme relayed from Daventry. 3.30—Broadcast to Schools: Mr. Edgar L. Bainton, 'Descriptive Music'. 4.0—Music from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—Hilda Vincent (Soprano): Dance Song (Handel, arr. Carmichael); When Icedes Hang by the Wall (Arne); Shepherd, Thy Demeanour Vary (Brown); Cherry Ripe (Horn, arr. Lehmann). 6.10—J. W. Sowerby (Cello): Kol Nidrei (Max Bruch); Moment Musical (Schubert). 6.20—Hilda Vincent: Vainka's Song (Wilshaw). 6.30—S.B. from London. 7.25—Mr. W. F. Bletcher, Spanish Talk. S.B. from Manchester. 7.45—S.B. from London. 9.30—'Fire', by A. J. Alan, Played by the London Radio Repertory Players. Cast: Albert Buckle (a Caretaker)—Frank Denton; Jane Buckle (His Wife)—Florence Hill; Mrs. Buckle (Albert's Mother)—Gladys Young; Mabel Henderson—Phyllis Panting; and Ruth Henderson—Margaret Gaskin (Two Smart Modern Sisters who are House-hunting); Policeman—Laurence Gowdy; Firemen, etc. 9.47—Marie Dainton: In her Famous Imitations of Well-known Stage Favourites and Some Original Monologues. 10.0-11.0—S.B. from London.



Capri, the beautiful island lying off Naples, which is the subject of Major William Cross's 5.0 talk from Manchester to-day. Nowadays Capri is the retreat of many noted artists and writers who find inspiration in its loveliness.

5SC GLASGOW. 405.4 M.

3.0—Dance Music relayed from the Pleasantly Dance Club. 4.0—Ri-pab Goodacre; Bernard Ross. 5.0—Afternoon Topics: Prof. Ernesto Gilla, 'D'Annunzio—Poet and Novelist'. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Versa Speaking Recital No. IV.—Romantic Period. Catherine Fletcher, Duncan Clark. The World is Too Much With Us (Wordsworth); She Was a Phantom of Delight (Wordsworth); Spoken by Catherine Fletcher. Suggested by a Picture of Peels Castle (Wordsworth); Spoken by Duncan Clark. Extracts from 'Don Juan' (Lord Byron); Spoken by Catherine Fletcher. The Isles of Greece (Lord Byron); Spoken by Duncan Clark. The Vision of Judgment (Lord Byron); Spoken by Catherine Fletcher. Address to the Unco' Guid (Burns); Spoken by Duncan Clark. Last May a Draw Woeer (Burns); Spoken by Catherine Fletcher. O Wert Thou in the Cauld Blast (Burns); Ode to the West Wind (Shelley); Spoken by Duncan Clark. To-night (Shelley); Spoken by Catherine Fletcher. The World's Great Age Begins Anew (Shelley); Spoken by Duncan Clark. 7.25—Mr. W. F. Bletcher: Spanish Talk. S.B. from Manchester. 7.45-11.0—S.B. from London.

2BD ABERDEEN. 500 M.

11.0-12.0—Gramophone Records. 3.15—Dance Music: John R. Swinson and his New Toronto Band, relayed from the New Palais de Danse. 4.15—Afternoon Topics. 4.30—Dance Music relayed from the New Palais de Danse. 5.15—The Children's Hour. 6.0—Music by the Station Orchestra. 6.30—S.B. from London. 7.25—Mr. W. F. Bletcher: Spanish Talk. S.B. from Manchester. 7.45-11.0—S.B. from London.

2BE BELFAST. 306.1 M.

3.0—Broadcast to Schools: Prof. James Small, D.Sc., 'What Botany Really Means'. 4.0—Familiar Tunes. The Station Orchestra: Overture to 'The Bohemian Girl' (Balfe); 'Morning' and 'Antra's Dance' ('Peer Gynt' Suite) (Grieg); Selection from 'The Geisha' (Jones). 4.30—Vocal Interlude: David Wilson (Baritone): The Lime Tree and Who is Sylvia? (Schubert); To Anthea (Hatton); Harlequin (Sanderson). 4.47—Dance Music. The Station Dance Band: Fox-trot, 'Then All the World is Mine' (Young); Fox-trot, 'Here in My Arms' (Rodgers); Valse, 'One Way Street' (Elbor); Fox-trot, 'Lonely Acres' (Robison); Valse, 'Just a Rose in Old Killarney' (Swain); One-step, 'But Not To-day' (Conrad). 5.0—Afternoon Topics: Herbert E. Scott and May Shepherd, 'Some Songs Worth Singing and Why'. 5.15—The Children's Hour. 6.0—The Station Orchestra. 6.30—S.B. from London. 7.25—Mr. W. F. Bletcher, Spanish Talk. S.B. from Manchester. 7.45-11.0—S.B. from London.

The Broadcast Pulpit.

'I Wonder.'

'I WONDER' is a phrase that has haunted the human mind since man first began, a phrase that has made human history and is at the back of all discovery and adventure. I wonder what really is the centre of our solar system, thought Copernicus and started out on his search for the truth; I wonder what is on the other side of the Atlantic, thought Columbus and sailed forth to discover a new world. And it is at the back of man's discovery of God. I wonder, thought primitive man as he saw the vivid flashing of the lightning and heard the thunder and watched the flaming of the volcano and the rushing of the sea and listened to the howling of the wind; and he began to make guesses about it, and his ideas were full of fear and terror and dread. At last the One he feared came as a helpless baby and grew up into manhood. All the fear of ten thousand ages was shattered with one word, 'It is I, be not afraid.' That is the answer to men's wonder about God and about the great power behind the universe, not fear and dread, but love.—*The Rev. R. B. Parslow, Birmingham.*

'A Sort of Something Somewhere.'

DO you believe that there is a God? You are a busy person, but if you were pressed to the point, as sooner or later life presses every man to the point, you would say that you do not actually disbelieve. You might be very vague in your thoughts and very bothered about the right words to use. You might get no farther than the man who said, 'Well, I suppose that there must be a sort of something somewhere'; but to admit that is to admit a good deal. On that 'something somewhere' there hangs the world with all that is in it. When your life is over and there is nothing left to you but hope or fear, it is with that 'something somewhere' that you will have to deal. Hadn't you better think about it a bit more than you have been doing the last year or two?—*The Rev. W. H. Elliot, London.*

'Home, Sweet Home.'

IT is our reproach as a nation that true home life is exceedingly difficult, sometimes, humanly speaking, impossible for hundreds and thousands of our people. The wonder of it is that in countless cases the limitations and handicaps have been overcome, and that the simple 'but and ben,' or even the one-roomed dwelling, are the setting of a happy family circle. God forbid that any of us should rest content with present housing conditions, but the truth remains that just as 'stone walls do not a prison make, nor iron bars a cage,' so a home is not to be appraised by the number and size of its apartments or the costliness of its furnishings or the lavishness of its meals. The real things lie deeper and yet are more accessible.—*The Rev. Principal A. J. Grieve, D.D., Manchester.*

Self-Satisfaction.

TRUE satisfaction comes only from within; that is the only place wherefrom a good man can hope to be satisfied. He shall find satisfaction in the consciousness of a noble purpose in life, of faithful service, of work well done. He shall find satisfaction, too, in the knowledge that his ideals far exceed in beauty his imperfect expression of them.—*The Rev. D. Johnston Jones, Cardiff.*

The Question Why?

WHEN religious perplexities and questions of philosophy are worrying us unduly, the best thing we can do is to get back to Him Whom we worship as Saviour and King. There have been hours spent in arguments about religion, but these arguments are all resolved, or otherwise, in the answers we give to these questions: Who is Jesus of Nazareth? What is He to me? In what way is He affected by the argument?—*The Rev. Icar T. Bidgood, Cardiff.*

PROGRAMMES FOR TUESDAY (January 25)

12LO LONDON. 361.4 M.

1.0-2.0 Concert by the ST. JAMES STRING SEXTET and ETHEL FENTON (Contralto)

3.0 BROADCAST TO SCHOOLS: SIR H. WALFORD DAVIES, 'Elementary Music'

4.0 TIME SIGNAL, GREENWICH: WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion

5.0 ANN SPICE: 'Books to Read'

5.15 THE CHILDREN'S HOUR: Dance Music by THE LONDON RADIO DANCE BAND: 'Mrs. Fluff's Brandy Balls' (Mabel Marlowe); 'The Grey Fox and the Wild Cat' (H. Mortimer Batten)

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

7.0 Captain FOXCROFT: 'The Stock Exchange'

7.15 THE FOUNDATIONS OF MUSIC
Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the month

7.25 Prof. P. J. NOEL BAKER, 'Foreign Affairs and How They Affect Us: How Foreign Offices and Embassies Work'

7.45 LIGHT SYMPHONY CONCERT

THE WIRELESS SYMPHONY ORCHESTRA, conducted by FRANK BRIDGE

'Carnival' Overture.....*Debussy*
Entr'acte in B Flat.....*Schubert*
ELISABETH SCHUMANN (Soprano)
Deh! vieni! non tardar (Susanne's Aria from the Marriage of Figaro).....*Mozart*

ORCHESTRA
Second Symphony.....*Beethoven*

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

There are four Movements.
The FIRST MOVEMENT, after a very slow and fairly long Introduction, dashes off in a quick, spirited style, and he keeps this up throughout its course.

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

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

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

8.45 FRENCH SONGS

Sung by HELEN HENSCHEL

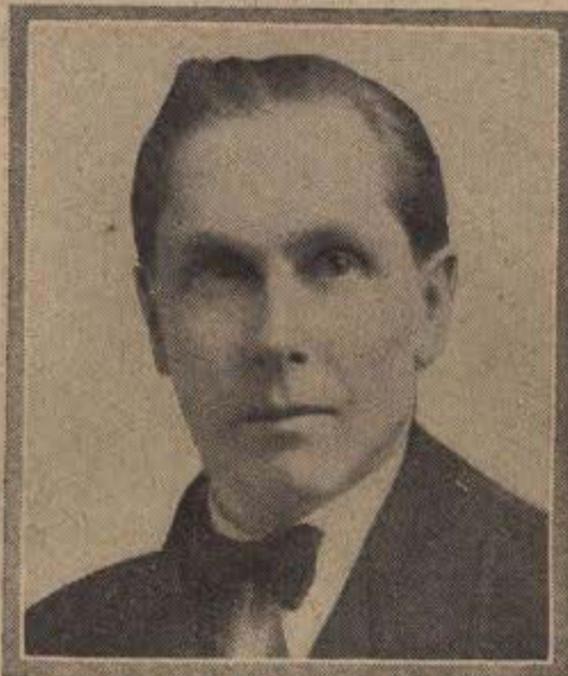
Sérénade de Zanetto.....*Massenet*
Berceuse.....*Bizet*
Après un Rêve.....*Fauré*
Notre Amour.....*Fauré*
En Prière.....*Fauré*

JULES MASSENET was one of those fortunate people who find their life-work quickly, and are able to apply their gifts to the very best advantage. His early successes at the Paris Conservatoire were repeated as soon as he began to write Operas. At the age of thirty-four he received the decoration of the Legion of Honour, and two years later he became a member of the

Academy of Fine Arts—the youngest member ever elected. He always knew how to hit the Parisian taste. Not many of his works have survived in England, but the Opera, *Manon*, was long a favourite at Covent Garden.

BIZET lived only thirty-seven years, and suffered many disappointments, but at least one of his works, *Carmen*, has triumphantly held the stage for over half a century, and seems likely to do so for some generations to come. In a *Cradle-Song* we expect to find the chief charm in lyrical expressiveness, rather than in the command of rhythm and colour that makes his best stage work so attractive.

UPON Gabriel Fauré, who died in 1924, in his eightieth year, a great many official distinctions were conferred, including the rare one of a 'National Homage' at the Sorbonne in 1922. Among his best work (certainly his most distinctive, characteristically French music) may be in-



Prof. P. J. NOEL BAKER.

the eminent authority on International politics, who will give the second of his series of talks on Foreign Affairs from the London Studio at 7.25 this evening.

cluded his songs, of which he wrote very many. Of these, *Après un rêve* has so attractive a melody that instrumental soloists quickly adopted it for their own.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Sir H. WALFORD DAVIES, 'The Mind of Beethoven: His Rhythmic Values'

9.35 SYMPHONY CONCERT (Continued)

ORCHESTRA
Introduction to Act III of 'The Mastersingers'.....*Wagner*
Third Brandenburg Concerto.....*Bach*
Nocturne from 'A Midsummer Night's Dream'.....*Mendelssohn*

BACH'S six Brandenburg Concertos were written for the Count Christian Ludwig of Brandenburg, who had heard Bach play, and immediately asked him to write something for his own private Orchestra.

If, in the Third, any interest is needed besides the sheer joy of the music itself, it is provided by Bach's happy disposition of his instruments. Strings only are used, but they are divided into ten parts—three each of Violins, Violas, and Cellos, together with one of Double Basses.

The effects obtained are of two kinds. Generally, there is a great fullness of sound, due to the many lines of music running side by side; at other times, one group is answered by another, or one part by another.

There are two Movements, but there is no break between them: they are connected by

two sustained chords. Both Movements are quick. The second is rather like a Jig, in the familiar rhythm of two-in-a-bar, each beat being divided into three.

ELISABETH SCHUMANN
Der Nussbaum).....*Schumann*
Auftrage.....*Schumann*
The Early Morning.....*Graham Peel*

ORCHESTRA
'Sylvia' Ballet Music.....*Delibes*

DELIBES made his name as a successful Composer of Ballets and short Comic Operas. *Sylvia* was the successor to his extremely successful first Ballet, *Coppélia*, but there was a gap of six years between the two, for the Franco-German war of 1870 broke out a few weeks after *Coppélia* was produced.

Four separate pieces make up this *Sylvia* Suite.

The First is a lively PRELUDE, with the title *The Huntresses*.

The Second starts with a short Intermezzo, then breaks into a lazy, easy-going SLOW WALTZ.

The Third is the popular PIZZICATO—a piquant little trifle mainly for 'pizzicato' (i.e. plucked) Strings.

The Last is a rather longer, jubilant piece—a BACCHANAL. A festival of the God of Wine is held. There is represented a long procession—satyrs, Bacchic priests, the Muse of Comedy, and Terpsichore, Muse of the Dance, with her train of girls dancing and playing the lyre. At length the revels begin and Bacchus himself arrives in his car.

10.30 ROBERT BURNS
(Born June 25, 1759)

ANDREW SHANKS
Gae Bring to Me a Pint o' Wine
My Love is Like a Red, Red Rose
Corp Rigs

Professor GEORGE GORDON
reading 'Tam o' Shanter'

ANDREW SHANKS
Ae Fond Kiss
Duncan Gray

ROBERT BURNS (1759-1796) is not merely the poet of Scotland. He is one of the purest lyricists and most lovable characters who have ever written in a language that an Englishman can (more or less) understand. The son of a cottar, brought up in extreme poverty, himself working as a farm labourer at the age of thirteen, he knew hardship and suffering enough to make him a truly human poet; and his natural good-humour saves him from being cynical even when he is most fiercely satirical at the expense of the 'uneo guid.'

11.0-12.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND, from the Olympia Dance Hall.

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 THE DAVENTRY QUARTET and JOSEPH YATES (Baritone), CICELY HOYE (Pianoforte)

12.0 app. NICOL PENTLAND will read 'ROBERT BURNS' by Joseph Laing Waugh, with incidental music by The Daventry Quartet

12.15 app. Concert (continued)

1.0-2.0 S.B. from London

3.0 S.B. from London

7.0 Miss L. RAMSAY: Building a Village Hall

7.15 S.B. from London

9.10 Shipping Forecast

9.15-12.0 S.B. from London (10.0 TIME SIGNAL FROM GREENWICH)

PROGRAMMES FOR TUESDAY (January 25)

5IT BIRMINGHAM. 491.8 M.

3.45 BROADCAST TO SCHOOLS: Mr. W. A. SUMMERS, 'Boys in Tales of Adventure—(2) Treasure Island'

4.15 LOZELLS PICTURE HOUSE ORCHESTRA

4.45 WALTER BARROW, 'Landmarks in the History of Birmingham—The Institution of a Market.' (The second of a series of talks arranged in connection with the Birmingham Library.) ANNE GARRETT (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

6.30 S.B. from London

6.45 MARIE DAINTON

In her Famous Imitations of Well-known Stage Favourites and some Original Monologues

MISS MARIE DAINTON is well known not only for her imitations of such widely different personalities as Sybil Thorndike and Marie Lloyd, José Collins and Sophie Tucker, but also for her original songs and monologues. Even those of her admirers who have seen her often on the stage will find that over the microphone Miss Dainton develops quite a new personality. She does not merely broadcast one of the acts that have been so successful at such famous London halls as the Coliseum, Palladium, Alhambra, and Queen's Hall; she adapts herself to the new medium, and her admirers will this week hear something quite new.

To-morrow Cardiff listeners will hear Miss Dainton; on Thursday she is broadcasting from Manchester, and on Friday from the Bournemouth Station.

7.0 Mr. B. T. ABELL: 'Bee-keeping—How to Begin'

7.15 S.B. from London

7.45 ORCHESTRAL CONCERT

Relayed from the Institute, West Bromwich

FRANK WEBSTER (Tenor)

NIGEL DALLAWAY (Pianoforte)

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

ORCHESTRA

Solemn Overture, '1812' Tchaikovsky

THIS piece celebrates the salvation of Russia from Napoleon. It was written for the consecration of a church in Moscow which had been erected in thanksgiving for that event, and it was to be performed in the open air by a huge military band, with cannons firing—all very grandiose! That ceremonial performance, alas, never took place.

FRANK WEBSTER and ORCHESTRA

Aria, 'Where'er You Walk' (Semele) ... Handel

NIGEL DALLAWAY and ORCHESTRA

Pianoforte Concerto (First Movement Only) Grieg

THIS is, perhaps, the most popular of Grieg's larger works. It was written in 1868, when the composer was twenty-five years old. There are three Movements, the first of which will be played to-night.

I. Moderately Quick. After a preliminary flourish on the Piano, the First Main Tune, vigorous and romantic, is at once given out. It consists chiefly of a little curt phrase in Woodwind, and a more suave phrase, which is at first given to Clarinet and Bassoon, and then repeated at great length and more fully orchestrated. This whole (fairly long) Tune is repeated on the Piano (lightly accompanied by Strings). Then follows a longish passage of rapid, light-handed work for the Piano and Strings and Woodwind.

At the end of this there is something of a climax, and then comes the beautiful Second

Main Tune, a tranquil phrase given to Cellos (with soft Trombone, Horn and Bassoon chords), which is echoed by Clarinet and Flute. It is immediately taken up by the Piano, and eloquently elaborated.

The rest of the Movement is closely woven out of this material.

ORCHESTRA

Prayer } (Suite, 'Mozartiana')
Theme and Variations } -Tchaikovsky

FRANK WEBSTER

Thou Art Risen, My Beloved... Coleridge-Taylor

Mattinata Leoncavallo

ORCHESTRA

Tone Poem, 'Finlandia' Sibelius

8.45-12.0 S.B. from London (9.10 Local News)



Mr. NIGEL DALLAWAY

plays, with the orchestra, the first movement from Grieg's Pianoforte Concerto in A Minor, in the Orchestral Concert relayed from West Bromwich to-night. [Birmingham 7.45.]

6BM BOURNEMOUTH. 326.1 M.

11.30-12.0 ETHEL GRACE (Violin Recital)

Siciliano and Gigue Arne, arr. Craxton

Sonata, No. 4 (2nd and 3rd Movements) Beethoven

Boating Debussy

Andante Cantabile (from Quartet, Op. 11) Tchaikovsky, arr. Kreisler

Allegretto Boccherini, arr. Kreisler

Cherry Ripe Cyril Scott

3.0 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road, Directed by GILBERT STACEY

March, 'Jolly Mariner' Myddleton

Valse, 'Twilight on Missouri' Campbell and Connelly

Selection, 'Princess Charming' Sirmay

Songs:

Thou art Risen, my Beloved... Coleridge-Taylor

It's a Beautiful Day Sterndale Bennett

Fox-trot, 'Chinese Moon' Nussbaun

Andantino Lemarc

Selection, 'Lady, Be Good' Gershwin

Songs:

Come Into the Garden, Maud Balfe

Drink To Me Only Quilter

Keltic Dance Holliday

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.5 For Farmers: Mr. COLIN D. ROSS, B.Sc. (Agricultural Organizer for Devon), 'Grass Seeds Mixtures and Laying to Grass'

6.30 S.B. from London

7.0 'Aerial Photography,' by Captain DOUGLAS ENGLISH

7.15-12.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.0 London Programme relayed from Daventry

3.30 THE STATION TRIO

Four American-Indian Songs Cadman

Suite, 'My Lady Dragon-Fly' Finck

4.15 TEA-TIME MUSIC from the Carlton Restaurant

4.45 Afternoon Topics

5.0 TEA-TIME MUSIC from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. H. KENDRICK, 'Rabbits—Managing the Hutch'

6.10 Beethoven Sonata, No. 3 (Op. 12) in E Flat, for Violin and Pianoforte

Violin, LEONARD BUSFIELD

Pianoforte, VERA McCOMB THOMAS

6.30 S.B. from London

7.0 S.B. from Swansea

7.15 S.B. from London

7.45 BURNS NIGHT CELEBRATIONS

of the 168th Anniversary of the birth of Robert Burns

Events at the ANNUAL DINNER of the CARDIFF CALEDONIAN SOCIETY Relayed from Cox's Café

Including:

THE MACKINTOSH OF MACKINTOSH, C.B.E., Chief of Clan Chattan, Lord-Lieutenant of Inverness-shire, proposing the 'Health of His Majesty The King'

Dr. JAMES DEVON, His Majesty's Prison Commissioner for Scotland, proposing 'The Immortal Memory of Robert Burns'

Inspector A. K. WILSON, proposing 'The Lassies'

Miss JESSIE MALCOLM replying to the toast of 'The Lassies'

THE HAGGIS piped in by Piper DUNCAN MACDONALD, M.V.O., who will also play selections during the evening

ROBERT BURNETT (Baritone) (Scotia's ain singer of the songs of Rabbie Burns) In Burns's Songs

9.0 S.B. from London (9.10 Local News)

9.35 BURNS NIGHT CELEBRATIONS (Continued)

Dr. JAMES DEVON, proposing 'The Chairman'

THE MACKINTOSH OF MACKINTOSH replying to the toast of 'The Chairman'

ROBERT BURNETT (Baritone) in Scottish Songs AULD LANG SYNE.

10.15 Songs by JOSEPH A. JENKINS (Tenor) (Organizer in Britain of the Loyal Order of Moose) Scots Stories by a 'BRAID SCOT' Selections on the Bagpipes by DUNCAN MACDONALD, M.V.O.

10.45 CARDIFF CALEDONIAN SOCIETY'S ANNUAL BALL, relayed from Cox's Café, Cardiff

11.15-12.0:—DANCE MUSIC. S.B. from London

PROGRAMMES FOR TUESDAY (January 25)

2ZY MANCHESTER. 384.6 M.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT—THE BRODSKY QUARTET: Dr. ADOLPH BRODSKY (1st Violin), ALFRED BARKER (2nd Violin), HELEN RAWDON BRIGGS (Viola), CARL FUCHS (Cello)

2.55 BROADCAST TO SCHOOLS: Reading, 'The Bible in Spain,' by George Borrow

3.0 London Programme relayed from Daventry

3.30 J. MEADOWS (Auto-Piano Recital)

3.45 AFTERNOON MUSIC by THE STATION QUARTET
March, 'Pro Patria' Michiels
Fantasia on 'Schubert' Petras

4.15 BROADCAST TO SCHOOLS (for Secondary Schools): Prof. F. E. WEISS, F.R.S., 'The Romance of Plant Life—(2) Seaweeds'

4.35 TEA-TIME CONCERT

THE STATION QUARTET

Waltz, 'The Shack that Means Home, Sweet Home' Leach and Briggs

MARGARET STEWART (Soprano)

My He'rt is Sair (Words by Burns)
Comin' Thro' the Rye Traditional
Ca' the Ewes Traditional

QUARTET

Dances (Henry VIII.) German
Tambourine Dance Danhill

MARGARET STEWART

Tam Glen (Words by Burns)
Last May a Braw Woo'er Traditional

QUARTET

Selection from 'Chu Chin Chow' Norton

5.15 THE CHILDREN'S HOUR: Three Movements from the Fairy Suite by Johnson (Elves, Fays, Goblins), played by THE SUNSHINE TRIO. 'The Little Vulgar Boy,' by Thomas Ingoldsbey

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Ann's-on-the-Sea. Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

6.45 MAJESTIC 'CELEBRITY' ORCHESTRA (Contd.)

7.0 The Rev. W. BARDSLEY BRASH: 'Robinson Crusoe'

7.15-12.0 S.B. from London (9.10 Local News)

6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS: Mrs. J. REDWOOD ANDERSON, 'Art Through the Ages—(2) Egyptian Art.'

4.15 FIELD'S QUARTET relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR: 'Radiosities Competition'

6.0 London Programme relayed from Daventry

6.15 Hull Wireless Society's Talk

6.30-12.0 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

4.0 WYNN AND ALLAN'S ALL STAR VERSATILES relayed from Schofield's Café, Leeds

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.0 THE SMILESMITH: 'On My Anvil'

7.15-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

4.0 Talk for Women by MURIEL LEVY

4.15 BETTY BENYON (Contralto)

Cradle Song Muriel Herbert
Let Me Sit in Your Garden Kennedy Russell
I Know a Lovely Garden Guy d'Hardelot
Life's Epitome Kenneth Rae

4.30 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS ('Bee'): Weekly Sports Talk

7.15-12.0 S.B. from London (9.10 Local News)



Miss Margaret Stewart (soprano), who sings a number of Scottish songs in the Tea-Time Concert from Manchester this afternoon; and Mr. Ernest Edwards ('Bee'), who gives his weekly sports talk from Liverpool this evening at 7.0.

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON

4.45 MUSIC and AFTERNOON TOPICS: Mrs. WEBBER, 'Wee Folk'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

7.0 Talk

7.15-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant

3.30 ORCHESTRA relayed from Popham's Restaurant

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 THE CYMRIC VOCAL TRIO

6.30 S.B. from London

7.0 Mr. F. S. RUSSELL, of the Marine Biological Association's Laboratory, 'Swimming Animals'

7.15-12.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

4.0 AFTERNOON TOPICS: Mrs. GERTRUDE FRANKS, 'Growth and Development of Infant Welfare Work'

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.5 UNA CHEVERTON (Violin), GEORGE JEFFERSON (Piano)

Prélude and Gavotte Bach
(From Unaccompanied Sonata in E)

Cradle Song Schubert-Elman
First Movement from Symphonie Espagnole Lalo

6.20 Musical Interlude

6.30 S.B. from London

7.0 Mr. J. A. BAIN, 'Robert Burns—Scotland's National Poet'

7.15-12.0 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

3.0 London Programme relayed from Daventry

5.0 ESTELLE STEEL-HARPER, 'More Ghosts'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-12.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records

2.55 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN Music relayed from the Castle Cinema

4.30 THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.0 Mr. H. D. AUSTIN, 'Adventures of an Archaeologist in Greece'

7.15-12.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30:—Katherine Green (Soprano), Bert Bright (Baritone).
12.10-12.30:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—The Station Octet. 4.15:—John Clinto (Tenor). 5.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—The Station Octet. 6.30:—S.B. from London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 7.45:—Burns Night. From all Scottish Stations. 8.45:—S.B. from London. 9.35:—Burns Night (Continued). Homage to Robert Burns from Abroad. 10.20:—Dance music relayed from the Plaza. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 3.30:—Dance Music relayed from the Plaza. 5.0:—Afternoon Topics: Evelyn Smith, 'Types in Fiction—Popular People.' 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 7.45:—Burns Night. From all Scottish Stations. 8.45:—S.B. from London. 9.35:—A Night With Burns. Introduced and Arranged by Professor Donald Munro. Artists: Margaret Milne (Mezzo-Soprano), William M. Johnston (Tenor). Aberdeen Station Vocal Quartet—Alice Fettes (Soprano), Lena Dunn (Contralto), Frank Scorgin (Tenor), Hector Monro (Baritone). Aberdeen Station Orchestra, conducted by Paul Askew. 10.30:—Dance Music. John B. Swinzen and his New Toronto Band. Relayed from the New Palais de Danse. 11.30-12.0:—S.B. from London.

2BD ABERDEEN. 500 M.

3.45:—Afternoon Topics: Miss Marion Angus, 'Dramatic Moments in History.' 4.0:—The Station Orchestra, conducted by Paul Askew. Annie Salthouse (Soprano). 5.15:—The Children's Hour. 6.0:—Station Orchestra. 6.30:—S.B. from London. 7.0:—The Rev. John M. McQuitty, 'The Romance of Rabbish.' 7.15:—S.B. from London. 7.45:—Burns Night. From all Scottish Stations. 8.45:—S.B. from London. 9.35:—A Night With Burns. Introduced and Arranged by Professor Donald Munro. Artists: Margaret Milne (Mezzo-Soprano), William M. Johnston (Tenor). Aberdeen Station Vocal Quartet—Alice Fettes (Soprano), Lena Dunn (Contralto), Frank Scorgin (Tenor), Hector Monro (Baritone). Aberdeen Station Orchestra, conducted by Paul Askew. 10.30:—Dance Music. John B. Swinzen and his New Toronto Band. Relayed from the New Palais de Danse. 11.30-12.0:—S.B. from London.

2BE BELFAST. 306.1 M.

11.0-1.0:—Morning Concert relayed from Daventry. 3.0:—London Programme relayed from Daventry. 4.0:—The Plaza Band, directed by R. M. Culp, relayed from the Plaza. 5.0:—Afternoon Topics: Miss H. Edith Geagg, 'The Theatre Habit.' 5.15:—The Children's Hour. 6.0:—The Station Dance Band. 6.30:—S.B. from London. 7.0:—Prof. I. G. Lubera: 'Spanish Humour.' 7.15:—S.B. from London. 7.45:—Burns Night. S.B. from Scottish Stations. 8.45-12.0:—S.B. from London.

PROGRAMMES FOR WEDNESDAY (January 26)

2LO LONDON. 361.4 M.

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati

3.0 BROADCAST TO SCHOOLS: Mr. A. LLOYD JAMES, 'Our Native Tongue'

3.20 Mr. J. C. STOBART and Miss MARY SOMERVILLE, 'Some Books Worth Reading'

3.45 Miss RHODA POWER, 'Village Life 500 Years Ago'

IN the first of this series of Talks, at this time last week, Miss Rhoda Power described life in the English village seven hundred years ago. This time she moves two centuries nearer to our own time, and deals with the social conditions of the countryside five hundred years ago. At that time, in the fifteenth century, the old framework of the village as a social, legal and political unit was still, in theory, intact, and the Lord's Court was still the focus of local life, but, ever since the Black Death at the end of the previous century, disintegrating forces had been at work, and the decay of the manorial system had begun. It is with the emancipation of the villein that Miss Power will deal to-day, and she will also say something of the rôle that women played in the life of the period.

4.0 TIME SIGNAL, GREENWICH

THE DAVENTRY QUARTET and HERBERT SIMMONDS (Baritone); REBECCA BRODIE (Soprano)

5.0 Address by Lord BALFOUR from Edinburgh

5.30 THE CHILDREN'S HOUR: Piano Solos by DOROTHY HOWELL. 'The Tale of Willie Waggle' (Beatrice Flint from 'The Merry-Go-Round'). 'The Launching of a Ship' (G. G. Jackson)

6.0 ORGAN RECITAL by REGINALD FOORT, relayed from the New Gallery Cinema

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

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

6.45 ORGAN RECITAL by REGINALD FOORT (Continued)

7.0 Air Ministry Talk

7.15 THE FOUNDATIONS OF MUSIC
Bach's 43 Preludes and Fugues, played through consecutively at this hour daily throughout the month

7.25 Prof. V. H. MOTTRAM: 'What Food Is and What is Food'

PROFESSOR V. H. MOTTRAM, M.A., Professor of Physiology in the University of London (King's College for Women—Household and Social Science Department), is giving a series of six weekly talks on 'Present Day Problems of Food.' He is a Cambridge scientist who has done research work in Munich, and has lectured in McGill University and the University of Toronto.

7.45 'THE INDEFINITES' CONCERT PARTY
CHARLES CLAPHAM, BILLY DWYER, JACK RICKARDS, CECIL HARRINGTON, GEORGE THOMAS, FRED LEWIS

8.30 Topical Talk or Special Feature

8.45 FRENCH SONGS
Sung by HELEN HENSCHEL

L'heureux vagabond Bruneau
Le Thé Kœchlin

Sainte Ravel
Si mes vers avaient des ailes Hahn
Obstination de Fontenailles
Si j'étais jardinier d'amour Chaminade

OF the Composers represented above, Bruneau is notable as a writer of Operas. In several of these Zola collaborated with him as librettist, and others were adapted from stories by that novelist.

CHARLES KŒCHLIN (born 1867) was a pupil of Massenet and Fauré. The greater part of his compositions, including most of his big works, is yet unpublished.

THE music of Maurice Ravel, the most distinguished of living French Composers, is characterized by delicate grace and refinement. It is always transparently clear and



THE PROBLEM OF FOOD.

The second in Professor Mottram's series of Talks from London, at 7.25 to-day, is entitled 'What Food Is and What is Food.' This picture illustrates an interesting point. It was found that boys in an institution on the ordinary food, passed by medical officers as adequate, and eating as much as they liked, gained 3 1/4 lbs in a year, whilst boys who had in addition a pint of milk a day gained very nearly 7 lbs., and proportionately in height.

melodious, though Ravel's melody is highly individual and not quite like that of any other Composer.

REYNALDO HAHN, Composer and Conductor, was born in Venezuela, though, as he came to France at the age of three, he is classed as a French Composer. He is another of Massenet's pupils.

ELEGANCE and graceful sentiment are the qualities that have won popularity for the songs and Piano pieces of Madame Chaminade.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 CONCERT FOLLOWING THE EIGHTH ANNUAL DINNER OF THE FEDERATION OF BRITISH MUSIC INDUSTRIES

Relayed from the Main Restaurant, Hotel Victoria
Introductory remarks by Mr. PAUL M. BOOTH, Chairman of the Federation

ALL BRITISH PROGRAMME arranged by the COLUMBIA GRAMOPHONE COMPANY

THE J. H. SQUIRE OCTET
Selection, 'Scottish Fantaisie' arr. Mulder

HAROLD WILLIAMS (Baritone)
On the Road to Mandalay W. W. Helgecock

CARRIE HERWIN
My Dear Soul W. Sanderson

NORMAN ALLIN (Bass)
The Yeomen of England Eduard German

LEONARD RUBENS (Violin)
Preludium and Allegro .. Pugnani, arr. Kreisler

FRANK MULLINGS (Tenor)
Drink To Me Only with Thine Eyes .. Traditional

FRANK MULLINGS and NORMAN ALLIN
Duet, 'The Two Beggars' Lane Wilson

THE J. H. SQUIRE OCTET
Selection, 'Milestones on Ballads'

BESIDES furthering the interests of its members and the world-wide sale of British music and instruments, the Federation of British Music Industries works for the general progress of the Art of Music. In connection with this latter activity, it has set up a Consultative Committee of eminent musicians, among whom are Sir Hugh Allen and Sir Henry Hadow.

10.15-11.15 AUSTRALIA DAY PROGRAMME

In this programme an attempt will be made to convey in a series of small cameos some of the landmarks of Australian achievement.

5XX DAVENTRY. 1,600M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET, with Viola, MINNA WOODHEAD (Soprano), JOHN ARMSTRONG (Tenor), REGINALD RENISON (Pianoforte)

11.45 app. Short Recital by GENA MILNE (Violoncello)

Sonata in G Minor Eccles
Largo Chopin
Serenade Espagnole Glazounov
Allegro Spiritoso .. Senaillié, arr. Salmon

12.5 app. Concert (Continued)

1.0-2.0 S.B. from London

3.0 BROADCAST TO SCHOOLS: Mr. A. LLOYD JAMES, 'Our Native Tongue'

3.20 Mr. J. C. STOBART and Miss MARY SOMERVILLE, 'Some Books Worth Reading'

4.0 TIME SIGNAL, GREENWICH CONCERT

THE DAVENTRY QUARTET and HERBERT SIMMONDS (Baritone), REBECCA BRODIE (Soprano)

5.0 Address by Lord BALFOUR from Edinburgh

5.30 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London

11.15-12.0 DANCE MUSIC: TED BROWN'S CAFÉ DE PARIS DANCE BAND and THE LYRICALS, from the Café de Paris

PROGRAMMES FOR WEDNESDAY (January 26)

SIT BIRMINGHAM. 491.8 M.

- 3.45 London Programme relayed from Daventry
- 4.0 THE STATION WIND QUINTET
- 4.45 AFTERNOON TOPICS: JESSIE BAYLISS ELLIOTT, D.Sc., 'Further Old Beliefs About Familiar Plants.' ELSIE JACQUES (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
Pompous March Becker
Selection, 'Sanderson's Popular Songs' *arr. Baynes*
Valse, 'Girls of Baden' Komzak
March, 'Night Owl' Frey
- 6.20 S.B. from London
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15 MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSELL
March, 'Sea Songs' Vaughan Williams
Overture, 'Leonora,' No. 3 Beethoven, *arr. Godfrey*

VAUGHAN WILLIAMS'S piece is founded on the Airs Princess Royal, Admiral Benbow, and Portsmouth.

BEETHOVEN wrote at different times four different Overtures to his one Opera, *Fidelio* (at first called *Leonora*). This one is generally reckoned the best.

Leonora (No. 3) is a very long Overture, fully developed on symphonic lines—too extended for use as a theatre Overture, perhaps, but a magnificent concert piece. There is a short, slow Introduction and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysteriously-opening one, and a succeeding smoothly-flowing one.

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

ROBERT BURNETT (Baritone)
The Linden Tree Schubert
A Love Song Brahms
The Erl King Loewe

BAND
Suite, 'Egyptian Ballet' Luigini
P.C. COOK and BAND
Cornet Solo, 'Mountain Lovers' Squire

ROBERT BURNETT
Ethiopia Saluting the Colours (Whitman) .. Wood
King Charles (Browning) White

WHITMAN gives us a dramatic picture of an old Negro woman, 'so ancient, hardly human,' rising from the roadside to curtsy to the troops as they march through Carolina, and telling her story to the onlooker, who sees in her a personification of ancient wrongs. Her tale is simple and moving:—

'Me, master, years a hundred since, from my parents sundered,
A little child they caught me as the savage beast is caught,
Then hither me across the sea the cruel slaver brought.'

KING CHARLES is one of the set of three poems which Browning called *Cavalier Tunes*. It is a loyal toast to the memory of an admired leader. Its refrain runs:—

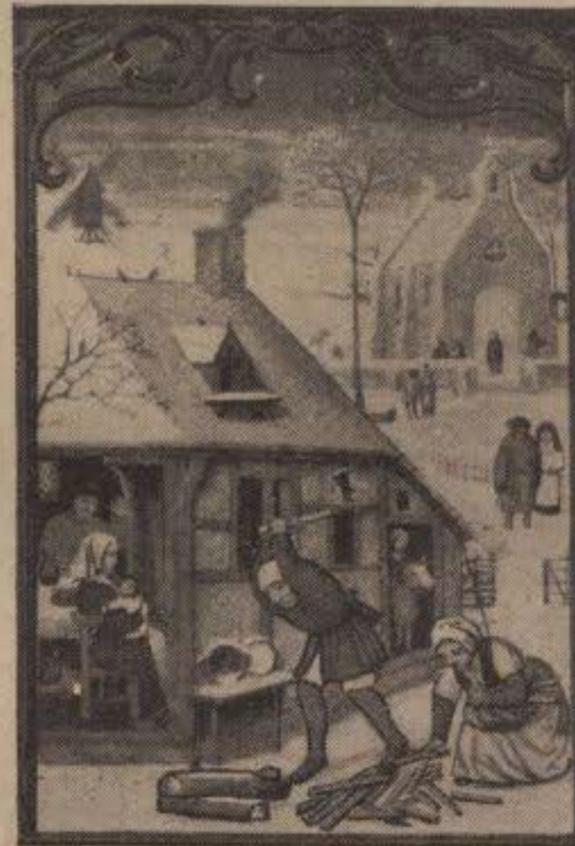
King Charles, and who'll do him right now?
King Charles, and who's ripe for fight now?
Give a rouse: here's, in hell's despite now,
King Charles!

BAND
Overture, 'Tam o' Shanter' *Drysdale, arr. Godfrey*

10.15-11.15 S.B. from London

6BM BOURNEMOUTH. 326.1 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION OCTET, directed by REGINALD S. MOUAT
March from 'The Queen of Sheba' Gounod
Overture to 'Oberon' Weber
Two African Dances Ring
- 4.30 GERALD KAYE (Tenor)
The Quest M. Phillips
Sometimes at Dawn Haydn Wood
I Love You, Ma Chérie P. Rubens
An Episode H. Lohr
- 4.40 OCTET
Gabrielle Rosse
- 4.55 GERALD KAYE
To a Miniature May Bruke



By courtesy of the Trustees of The British Museum

VILLAGE LIFE IN OLDEN TIMES.

Miss Rhoda Power, in her Talk from London this afternoon (the second of a series), will tell something of English village life 500 years ago. The picture shown above is taken from a miniature painting in an early sixteenth century calendar in the British Museum.

The Caravan Martin Shaw
I Heard You Go By D. Wood
As You Pass By K. Russell

- 5.5 OCTET
Gavotte, 'Stéphanie' Czibulka
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO:
REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH ('Cello), ERNEST LUSH (Piano)
- 6.20 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 THE STATION OCTET, directed by REGINALD S. MOUAT
Selection from 'Rigoletto' Verdi

9.35 ELIZABETH LEWIS (Soprano)
The Rivals Oldroyd
SYDNEY NORTHCOTE (Tenor)
In Dreames Fleeting Oldroyd

- ELIZABETH LEWIS
The New Umbrella Besly
- SYDNEY NORTHCOTE
That's the Way for Billy and Me White
- 9.50 OCTET
Bal Masque, Nos. 1 and 2 P. Fletcher
- 10.0 ELIZABETH LEWIS and SYDNEY NORTHCOTE
Duets:
Rose and Lily L. Lehmann
It Was a Lover Walther
- 10.8 OCTET
Entr'acte, 'On the Volga' Krein
- 10.15-11.15 S.B. from London

5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 3.30 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Overture, 'Lurline' Wallace
Prelude, Act V., 'The Sunken Bell' ... Zoellner
- 3.45 London Programme relayed from Daventry
- 4.0 ORCHESTRA
Excerpt, 'The Sound of the Bell' ('The Sunken Bell') Zoellner
Symphonic Poem, 'The Youth of Hercules' Saint-Saëns
- 4.15 THÉ DANSANT: MUSIC by THE LONDON CHORDEANS, relayed from Cox's Café
- 4.45 MISS DOROTHY MORTON: 'The Romance of the Daily Menu'
- 5.0 ORCHESTRA
Scènes de Ballet, 'Mythologia' Sudess
- 5.15 THE CHILDREN'S HOUR: The Orchestra
- 6.0 LORD ABERDARE: 'The Work of the Y.M.C.A.'
- 6.15 ORCHESTRA
Ballet Music from 'Henry VIII.' (Omitting Gipsy Dance) Saint-Saëns
- 6.20 S.B. from London
- 6.45 MARIE DAINTON
In Her Famous Imitations of Well-known Stage Favourites and some Original Monologues
- 7.0-11.15 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 3.0 London Programme relayed from Daventry
- 4.0 TEA-TIME CONCERT: ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 5.0 ALAN BROOKS (Baritone)
The Vagabond Vaughan Williams
Border Ballad Frederic Cowen
Droop Not, Young Lover Handel
The Pilgrim's Song Tchaikovsky
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music by THE STATION QUARTET
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London (9.10 Local News)
- 9.15 SONGS WITH ORCHESTRA
THE STATION ORCHESTRA, conducted by T. H. MORRISON
SAM HEMPSALL (Tenor)
Where'er You Walk Handel
Fair Shines the Moon To-night ('Rigoletto') Verdi

PROGRAMMES FOR WEDNESDAY (January 26)

MABEL MOORE (Contralto)
 Arise, O Sun *Maude Craske Day*
 I Did Not Know *Trotiere*
 KLINTON SHEPHERD (Baritone)
 Falmouth Town *Fraser-Simson*
 O Western Wind *May Brahe*
 SAM HEMPSALL
 Love in her eyes ('Acis and Galatea') ... *Handel*
 Phyllis Has such Charming Graces
arr. Lane Wilson
 The English Rose ('Merrie England') ... *German*
 MABEL MOORE
 Hills of Donegal ... }
 The Glory of the Sea } *Sanderson*
 KLINTON SHEPHERD
 The Gay Highway *Drummond*
 The Ballad-Monger *Easthope Martin*
 Yeoman's Wedding Song *Poniatowski*

10.15-11.15 *S.B. from London*

6KH HULL. 288.5 M.

3.30 Light Music
 3.45 London Programme relayed from Daventry
 4.0 Light Music
 4.15 FIELD'S QUARTET relayed from the New
 Restaurant, King Edward Street
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.10 Country Topics: Mr. J. G. MURRAY, 'The
 Selection of Seed Potatoes'
 6.20 Royal Horticultural Society's Bulletin
 6.30-11.15 *S.B. from London (9.10 Local News)*

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.20 FIELD'S CAPB ORCHESTRA, relayed
 from Field's Café, Commercial Street, Leeds
 4.0 THE SCALA SYMPHONY ORCHESTRA relayed
 from the Scala Theatre, Leeds
 5.0 Miss D. NICHOLS, 'Songs by Teresa del Riego'
 5.15 THE CHILDREN'S HOUR
 6.0 Light Music
 6.20 Royal Horticultural Society's Bulletin
 6.30 *S.B. from London (9.10 Local News)*
 9.15 WALTER MASON (Tenor). Accompanist:
 Madame ADA SUTCLIFFE
 Pleading *Elgar*
 Pretty Ring Time }
 Sweet and Twenty } *Warlock*
 'Gipsy Love' *Lihar*
 ANDERSON TYRER (Pianoforte)
 Berceuse *Chopin*
 Toccata *Sgambati*
 RUBY WIGODER (Soprano)
 Don't Come In, Sir, Please } *Cyril Scott*
 Lilac Time }
 LAWRENCE BASKCOMB (Entertainer)
 In Songs-at-the-Piano of his own Writing and
 Composition
 NANETTE EVANS (Violinist)
 Concerto (2nd and 3rd Movements) ... *Mendelssohn*
 WALTER MASON (Tenor). Accompanist:
 Madame ADA SUTCLIFFE
 Still As the Night *Bohm*
 Come Back to Sorrento *de Curtis*
 Come Not When I Am Dead *Holbrooke*
 ANDERSON TYRER (Pianoforte)
 Näila *Delibes, arr. Doknanyi*

LAWRENCE BASKCOMB (Entertainer)
 RUBY WIGODER
 The Sands of Dee } *Cyril Scott*
 Blackbird's Song }
 10.15-11.15 *S.B. from London*

6LV LIVERPOOL. 297 M.

3.0 CRANE'S MATINEE CONCERT
 Relayed from Crane Hall
 ARTHUR CATERALL (Solo Violin); JOAN SHEPHERD
 (Mezzo-Soprano); ARTHUR SPENCER (Solo
 Pianoforte); B. SANDBERG LEE (Accompanist)
 3.45 London Programme relayed from Daventry
 4.0 MONTAGUE'S SYMPHONICS, relayed from the
 Edinburgh Café Ballroom



Miss MARIE DAINTON,

the famous mimic, singer and music-hall star, who
 is making a tour of the stations this week, will be
 heard by Cardiff listeners this evening at 6.45.

5.0 AFTERNOON TOPICS: W. A. MARTIN, 'A Visit
 to a Gold Coast Chief'
 5.15 THE CHILDREN'S HOUR
 6.0 MONTAGUE'S SYMPHONICS relayed from the
 Edinburgh Café Ballroom
 6.20 Royal Horticultural Society's Bulletin:
S.B. from Manchester
 6.30-11.15 *S.B. from London (9.10 Local News)*

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from
 Daventry
 3.45 London Programme relayed from Daventry
 4.0 THE MIKADO CAFÉ ORCHESTRA, conducted
 by FREDERICK BOTTOMLEY
 4.45 Music and Afternoon Topics
 5.15 THE CHILDREN'S HOUR
 6.10 'A Reader'—New Books
 6.20-11.15 *S.B. from London (9.10 Local News)*

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed
 from Popham's Restaurant
 3.30 Gramophone Recital

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: Mr. C. W. BRACKEN,
 'Insect Visitors from Abroad'

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO,
 directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 PHYLLIS CHADNEY (Contralto)

6.20 *S.B. from London (9.10 Local News)*

9.15 MILITARY BAND NIGHT

THE BAND OF H.M. ROYAL MARINES (Plymouth
 Division)

(By permission of Col.-Comdt. R. O. Paterson,
 O.B.E.)

Directed by Lieut. P. S. G. O'DONNELL, M.V.O.,
 Mus.Bac. (Oxon), L.R.A.M.

March, 'The Ring of the Nibelungs' ... *Wagner*
 Overture to 'The Marriage of Figaro' ... *Mozart*
 Sérénade, 'Quand tu Chantes' ... *Gounod*
 (Solo Cornet, Sergt. J. TULLEY)

9.40 An Interlude by CYRIL CLENSY

9.55 BAND

Bassoon Solo, 'Scottish Air' ... *Golfrey*
 (Soloist, Musician W. PIPER)

BAND

Selection, 'Old English Airs' ... *Myddleton*
 Vocal Fox-trot, 'Good Night' ... *Hohengarten*

10.15-11.15 *S.B. from London*

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records

3.25 BROADCAST TO SCHOOLS: Prof. C. J. PATTEN,
 M.D., 'The Birds of the Sheffield Neighbour-
 hood' (1)

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: KATH RALDWIN, 'Tub-
 bing Silks'

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.20 Royal Horticultural Society's Bulletin

6.30-11.15 *S.B. from London (9.10 Local News)*

6ST STOKE. 288.5 M.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.20-11.15 *S.B. from London (9.10 Local News)*

5SX SWANSEA. 288.5 M.

3.0 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN
 MUSIC, relayed from the Castle Cinema

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.10 Miss K. WILLIAMS: 'Sea Guides'

6.20 *S.B. from London*

6.45 *S.B. from Cardiff*

7.0-11.50 *S.B. from London (9.10 Local News)*

(Wednesday's Northern Programmes in summary
 form will be found in column 3, page 174).

PROGRAMMES FOR THURSDAY (January 27)

2LO LONDON. 361.4 M.

- 1.0-2.0 The Week's Concert of New Gramophone Records
- 2.30 Mrs. H. A. L. FISHER: 'Before and After the War—A Hundred Years Ago'
- 3.0-3.45 EVENSONG, relayed from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH
- PROFESSOR RIETTI'S STRING PLAYERS
In a Recital of Music for Strings:
Suite, 'From Holberg's Day' *Orieg*
Serenade, Op. 20 *Elgar*
Nocturne and Scherzo *Borodine*
- 5.0 Topical Talk

Amaryllis *Louis XIII.*
La Maumariée (Chanson à Danser) *arr. Tiersot*

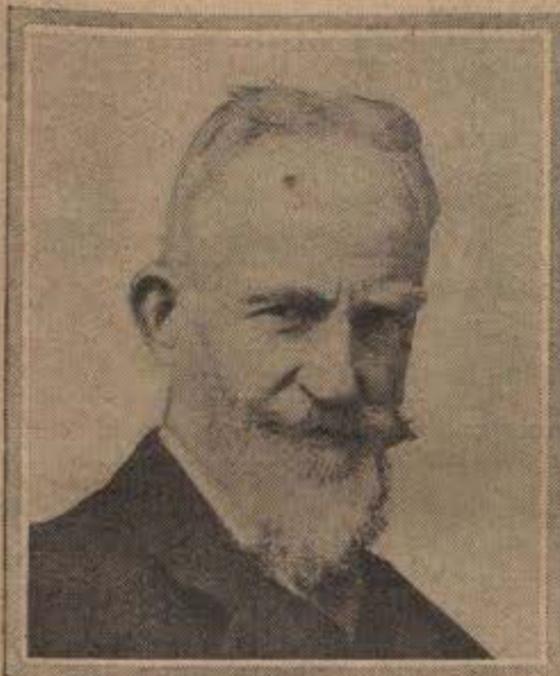
OLD popular songs of France were cast in many different styles. There were narrative songs, satirical songs, pastorals and love ballads, legends of the saints, and a great many other varieties.

Prominent among collectors of those old songs are Weckerlin and Tiersot. The former's work is to-night represented by his arrangement of *Paris est au Roi*, an eighteenth century Minuet tune. Weckerlin began life as a chemist. Later he became a Professor of Singing, and Librarian at the Conservatoire.

A KINGLY Composer figures in to-night's programme. In earlier days monarchs not infrequently amused themselves with composition. Our own Henry VIII found time, among his many other activities, to write Motets

5XX DAVENTRY. 1,600 M.

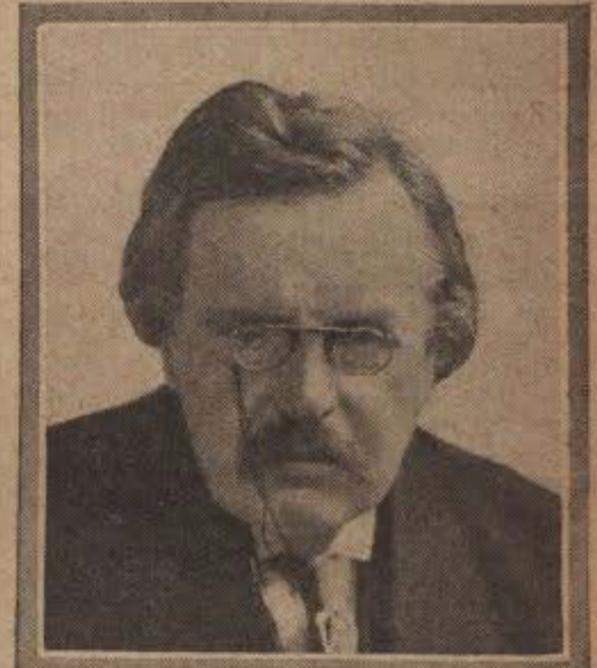
- 10.30 a.m. Time Signal, Weather Forecast
- 11.0 THE KENSINGTON SALON ORCHESTRA
NORAH TARRANT (Contralto), MORLAIS MORGAN (Baritone), and HAROLD RUTLAND (Pianoforte)
- 11.45 app. Short Recital by EVA FLOYER (Soprano)
- 12.5 Concert (Continued)
- 1.0-2.0 S.B. from London
- 2.30 S.B. from London
- 7.45 THE GRESHAM SINGERS
- 8.0 S.B. from London
- 9.10 Shipping Forecast



Shaw, G. B.



Rhondda



Chesterton, G. K.

THREE FAMOUS CONTROVERSIALISTS WHO WILL BE HEARD THIS EVENING.

The highly controversial topic of 'The Menace of the Leisured Woman' is to be debated this evening in the Kingsway Hall, London, under the auspices of the popular feminist weekly, 'Time and Tide.' The view that the woman of leisure is a danger to society will be expressed by Lady Rhondda (centre), who is one of the leaders of the Feminist movement in this country. Mr. G. K. Chesterton (right) will speak for the defence, and Mr. G. B. Shaw, in the chair, will see fair play. The debate will be broadcast from London between 8.0 and 9.0, and it is hoped that in the hour listeners will hear the speeches on both sides and Mr. Shaw's summing up.

- 5.15 THE CHILDREN'S HOUR: Songs by DENIS O'NEILL: The Little Blue Flower (*Margaret E. Gills*). 'Zoo Rebels,' by L. G. M. of the *Daily Mail*
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 Market Prices for Farmers
- 6.20 THE DAVENTRY QUARTET
- 6.30 TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE DAVENTRY QUARTET
- 7.0 M. MARCEL BOULESTIN: 'Wastage in the Kitchen'
- 7.15 THE FOUNDATIONS OF MUSIC
Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the month
- 7.25 Mr. R. R. MARETT, D.Sc.: 'The Making of Man—Evolution'
- 7.45 FRENCH SONGS
Sung by HELEN HENSCHL
S.B. from Newcastle
- Old French Songs:
Paris est au Roi *arr. Weckerlin*
Jardin d'amour *Frederick Keel*
Le joli bois
Les Matines } *arr. E. Moullé*

and some capital songs. Louis XIII's song is a 'Romance.' The title designates one of the earliest and most charming of the characteristic French song styles, in which the subject was the tender sentiments of love. Such songs, invented by the Troubadours, seven or eight hundred years ago, were never long out of favour, and Louis XIII (1601-1643), whose music-master was a famous composer of 'Romances,' wrote a number of such pieces.

8.0 DEBATE
(Under the auspices of *Time and Tide*)
'THE MENACE OF THE LEISURED WOMAN.'
by
THE VISCONTRESS RHONDDA,
and
MR. G. K. CHESTERTON,
With Mr. GEORGE BERNARD SHAW in the Chair
Relayed from the Kingsway Hall

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements
- 9.15 Lord APSLEY: 'New Homes for Old'
- 9.30 OLD HAMPSTEAD
A Programme arranged by PERCIVAL J. ASHTON
- 10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel

- 9.15 Recital of Songs by DAVID CLEGHORN THOMSON and VICTOR HELY-HUTCHINSON, relayed from the Faculty of Arts Hall, Golden Square, W.C.2, by JOAN ELWES (Soprano) and DALE SMITH (Baritone)
- JOAN ELWES
Imogen } *David Cleghorn Thomson*
The Noble Nature .. }
Gavotte }
- DALE SMITH
Gratiana Dancing }
My Love She's but a } *Victor Hely-Hutchinson*
Lassie Yet }
The Old Soldier }
- 9.30 'THE SOLDIER'S TALE'
L'Histoire du Soldat (*Stravinsky*)
S.B. from Glasgow
- The Reader MORTLAKE WREN
The Soldier BASIL MAINE
The Devil FRANK RAMDELL
- INSTRUMENTAL ENSEMBLE, directed by HERBERT A. CARRUTHERS
- Violin ISAAC LOSOWSKY
Double Bass F. G. COLE
Clarinet G. H. GREEN
Bassoon A. T. WOOD
Cornet W. MADDUCK
Trombone C. WATSON
Percussion (Triangle, Cymbals, Big Drum, Side Drum, Three Kettledrums) CLARENCE O'NEILL
- 10.30-12.0 S.B. from London

PROGRAMMES FOR THURSDAY (January 27)

5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CASTELL

4.45 AFTERNON TOPICS: 'Mimi'—'Further Modes of a Mummer.' NELLIE KENNERLEY (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Mr. COLIN H. GARDNER, 'Reality in Broadcast Reception'

7.15 S.B. from London

7.45 GIPSY SPIRIT IN MUSIC

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'The Bohemian Girl' *Bolfe*

THE STATION CHORUS and Orchestra

Gipsy Chorus (Il Trovatore) *Verdi*

ORCHESTRA

Gipsy Suite (Four Characteristic Dances)

German

LEONARD ASHDOWN (Baritone)

Ho, there, Gipsy.....

High and Lowering Rima

Stream.....

Know Ye When My Loved (From 'Eight Gipsy

One?..... *Brahms*

Sunbrow Lad to Dance is

Leading.....

Art Thou Thinking Often

Now?.....

CHORUS and Orchestra

Gipsy Chorus (The Bohemian Girl) *Bolfe*

IN Act I, Thaddeus, a proscribed Pole, fleeing from the invaders of his country, tells in with a band of gipsies, who thus, on their first coming upon the stage, introduce themselves and sing of their free-and-easy life.

The words of the Chorus will be found on page 9 of the libretto of the Opera, as published by the B.B.C.

ORCHESTRA

Two Hungarian Dances *Brahms*

8.45 Orchestral Interlude, relayed from London

9.0 S.B. from London (9.10 Local News)

9.30 A POPULAR HOUR

ORCHESTRA

Selection from 'The Maid of the Mountains'

Fraser-Simson

JEANE PAULE and LEONIE LASCELLES

Introduce a Piano—And Themselves, in

Harmony, Syncopation and Comedy Duets

LEONARD ASHDOWN (Baritone)

The Roadside Fire..... *Vaughan Williams*

I Know a Bank..... *Martin Shaw*

The Philosophy of Love..... *Larchet*

ORCHESTRA

March of the Dwarfs..... *Moszkowski*

JEANE PAULE and LEONIE LASCELLES

In a further Light Entertainment

ORCHESTRA

Patrol, 'The Wee Macgregor'..... *Amers*

10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M.

11.15-12.15 MID-DAY MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

2.30 London Programme relayed from, Daventry

4.0 JANET MACGREGOR, 'Scotch Dishes'

4.15 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 E. GEE NASH, 'Winter in the New Forest'

7.15 S.B. from London

7.45 BAND NIGHT

THE YEOVIL TOWN SILVER PRIZE BAND: Musical Director, R. W. DAVISON

Overture to 'Poet and Peasant' *Suppe*
Symphony in B-Minor (The Unfinished)—First Movement *Schubert*

WHY Schubert left his Eighth Symphony unfinished, nobody knows. Its two-movements-and-a-bit were written, probably in the space of no more than a week or ten days, in 1822, six years before the Composer's death, and the music remained in manuscript, quite unknown, for forty-five years!

We are now to hear the First Movement, which contains some of Schubert's finest melodies, and nobly expresses his deeper, graver emotions.

Most listeners will be familiar with the original orchestral form of the Movement and will doubtless be interested to hear how it is transcribed for a Band consisting entirely of Brass instruments.

HARRY BRINDLE (Bass-Baritone)

Life *Blumenthal*

Falmouth is a Fine Town *Landon Ronald*

BAND

Selection from 'Oberon' *Weber*

Cornet Solo, 'The Hailstorm' *Rigmer*

(Soloist—R. W. DAVISON)

HARRY BRINDLE

Absent *Metcalf*

When Dull Care *arr. Lane Wilson*

The Gentle Maiden *arr. Somervell*

BAND

Selection from 'Carmen' *Bizet*

Regimental March of the 'Somerset Regiment'

8.45 Orchestral Interlude, relayed from London

9.0 S.B. from London (9.10 Local News)

9.30 THE STATION OCTET, directed by REGINALD S. MOUAT

Overture, 'Prometheus' *Beethoven*

9.40 WINIFRED SMALL (Violin) and OCTET

Concerto in E *Bach*

THIS is straightforward music, with spirited

tunes and swinging rhythms.

We have three separate pieces, or Movements. The FIRST MOVEMENT is as good an expression of vigorous, healthy enjoyment as you could find. The right description for it seems to be that it is full of *gusto*, or the joy of life.

The SECOND MOVEMENT is slow, meditative and soothing.

The LAST MOVEMENT is a gay piece in unflagging high spirits. One tune comes round several times, the Violin going upon short adventures in between.

10.0 STATION OCTET

Bird Scene (From 'Hiawatha's Ballet')

Conjurers' Dance) *Coleridge-Taylor*

10.10 WINIFRED SMALL (Violin Recital)

A Spanish Love Song *Joseph Speaight*

La Chasse *Cartier, arr. Kreisler*

African Dance, No. 2 *Coleridge-Taylor*

Vöglein im Hain (Little Bird in the Grove)

Reel *Sinding*

..... *Stanford*

10.20 OCTET

Invitation to the Valse *Weber*

10.30-12.0 S.B. from London

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

A Famous Overture, 'Rosamunde' *Schubert*

Arab Dance (The Nutcracker Suite) *Tchaikovsky*

3.15 BROADCAST TO SCHOOLS: Mr. GUYN EASTMAN, 'Song Throughout the Centuries—Oratorio, Part I'

3.40 ORCHESTRA

Suite, 'Ilys' (Byzantine Suite) *Gaude*

MURIEL BUDGE (Soprano)

Sing, Joyous Bird *Montague Phillips*

Irish Lullaby *Alicia Needham*

When April Laughs *Montague Phillips*

ORCHESTRA

Symphony, No. 44, in E Minor *Haydn*

MURIEL SADLER

A Dramatic Recital

ORCHESTRA

Minuet in E Minor (Sonata, Op. 7) *Grieg*

Norwegian Folk Song *Borch*

Gipsy Dance (Henry VIII.) *Saint-Saens*

MURIEL BUDGE

Love's Echo *Ernest Newton*

My True Love Hath My Heart *C. H. H. Parry*

The Fiddler *Norman Peterkin*

ORCHESTRA

Suite of Four Pieces *Friml*

Fantasy on a Russian Dance, 'Cosatchoque'

Dargomijsky

4.45 Mrs. D. PORTWAY DOBSON, 'Appreciation of Church Architecture—Gothic Churches'

5.0 ORCHESTRA

Suite, 'Children's Games' *Bied*

5.15 THE CHILDREN'S HOUR: The Orchestra

6.0 S.B. from London

7.0 Mr. G. BERTRAM HARTBER, 'The Housing Shortage—Its Causes and Remedies'

7.15 S.B. from London

8.0 MUSIC AND DRAMA

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Coriolanus' *Beethoven*

TUDOR DAVIES (Tenor)

My Lovely Celia *Munro*

Five Eyes *C. A. Gibbs*

Do Not Go, My Love *Hageman*

Song of the Open *La Forge*

ORCHESTRA

First Suite from 'Carmen' *Bizet*

'IN THE DARK'

A PLAY IN ONE ACT

Adapted for Broadcasting from Ernest Bramah's Story, 'The Game Played in the Dark,' by GILBERT HERON

Produced by GORDON MCCONNELL

Cast:

Eustace Montmorency

(Known as the 'Stoker,' second of

the gang, under Karl)

Dominique Dompierre

(An Accomplice) ..

Nina Dompierre (His

Wife) ..

Inspector Beedel (Of Scotland Yard)

SIDNEY EVANS

Max Carrados (The Celebrated Blind Detective)

IVOR MADDOX

(Members of an International Criminal Gang)

DONALD DAVIES

GORDON MCCONNELL

FLORA MCDOWELL

PROGRAMMES FOR THURSDAY (January 27)

THIS episode in the experiences of Max Carrados, the blind unraveller of mysteries, takes place in the sitting-room at the back of No. 28, Heronsbourne Place, Regent's Park, London, a fairly well-furnished room. The only two exits are a heavily-curtained window with old-fashioned shutters and the door.

At the beginning of the episode the room is illuminated by two electric lights: one a small reading lamp on the table, the other hanging from the ceiling. A telephone is also to be seen. It is about eight o'clock and just dark.

Stoker is watching Nina as she stands before the mirror putting the finishing touches to her clever disguise. She speaks.

ORCHESTRA
Overture to 'The Merry Wives of Windsor' *Nicolai*

8.45 Orchestral Interlude relayed from London

9.0 S.B. from London (9.10 Local News)

9.30 **A LIGHT SYMPHONY CONCERT**

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Academic Festival Overture *Brahms*

IN 1880 the University of Breslau made Brahms a Doctor of Philosophy, and this was, as it were, his thesis or graduation piece. The title may sound rather solemn, but the Overture is one of the gayest pieces of music Brahms wrote. It is scored for Full Orchestra, with plenty of percussion—Kettle Drums, Big Drums, Cymbals and Triangle.

The chief themes are all well-known German students' songs. Some of them are familiar also to us in England.

There are four such popular tunes in the Overture. It starts with an original theme, followed by a Viola Tune (also Brahms' own) and a return of the first melody. This is worked up a little, and then a few bars of soft music introduce the First Main Tune, rather like a hymn-tune, played by three Trumpets alone. This is known as *The Stately House*.

Second Violins have the next Tune, a livelier one—*The Father of His Country*.

The Third Tune is the *Freshman's Song* (dating from the early eighteenth century) which is humorously blurted out by Bassoons, accompanied by plucked Lower Strings. The orchestral chorus takes it up, the instruments joining in in turn, as a scattered company of students coming home from a jollification might do.

The last Tune to be used is *Gaudeamus igitur*, known to University students the world over. It bowls along in the Full Orchestra, bringing the Overture to a high-spirited close.

TUDOR DAVIES (Tenor)
Aria from 'Don Giovanni' *Mozart*
(With Orchestral Accompaniment)

ORCHESTRA
Antar *Rimsky-Korsakov*

ANTAR is a big-scale work, in four separate Movements. It is one of Rimsky-Korsakov's earliest works, but it is typical in its highly coloured, always effective use of the Orchestra. The Composer tells us that, with the exception of the *Antar* Theme, he took nearly all his tunes from a French collection of Arab melodies of Algiers.

The story of Antar, as illustrated by the four Movements, and the general outlines of the music, are given below.

I. Antar has taken refuge in the solitude of the desert, swearing unending hatred for his fellow-creatures, who have always returned him evil for good. We find him among the grandiose ruins of Palmyra. Slow, sombre, descending Woodwind chords are followed by a short phrase ascending through Strings and Woodwind up to the Flute. This little section is repeated. Then we hear the Theme on which the whole work is built, that which represents Antar himself—a smooth, curving, melodic phrase, here given to Violas.

The music of the rest of this Movement is self-sufficient when one knows the story.

A graceful gazelle appears; Antar rescues it from the pursuit of a monstrous bird. Gazelle and bird both vanish. Antar falls asleep, and in a dream the Fairy Queen of Palmyra, Gul-Nazar, appears to him. The gazelle was none other than Gul-Nazar in disguise, and in gratitude she now promises Antar life's greatest joys.

Antar awakens, still amid the ruins. (Musically, the recurrence of the sombre opening, and the closing with Antar's Theme, give unity to the Movement).

II. Antar is granted the Joy of Vengeance on his fellow-men.

This Movement is entirely made out of the threatening figure muttered at the opening, the loud Brass chords which follow, a ferocious version of Antar's Theme and an equally ferocious rising phrase, which itself ends with a few notes of the Antar Theme.

III. The Third Movement (Quick, resolute, in the manner of a March) interprets the Joy of Power. The music explains itself. Antar's Theme is towards the end thundered out by the Brass.

IV. Antar has come back to Palmyra. He is finally to taste the Joy of Love, in the arms of Gul-Nazar herself. At the opening the musical reference to the beginning of his dream (in the First Movement) will be recognized.

In the end Antar, intoxicated with love, dies in the Fairy's embrace.

TUDOR DAVIES
In the Silence of Night *Rachmaninov*
O Could I in Song *Malashkin*

ORCHESTRA
March (Le Cid) *Massenet*

10.30-12.0 S.B. from London

2ZY **MANCHESTER. 384.6 M.**

11.30-12.30 Music by THE STATION QUARTET

Selection from 'The Huguenots'

Waltz, 'Vision' *Meyerbeer, arr. Tavan*

Lament (Keltic Suite) *Waldteufel*

(Solo 'Cello, SIDNEY WRIGHT)

Woodland Sketches *MacDowell*

Selection from 'The Flying Dutchman' *Wagner*

4.30 AFTERNOON TOPICS: Miss ALYS MYERS, 'The Gentle Art of Making Enemies'

4.45 J. MEADOWS (Auto-Piano Recital)

5.0 HILDA READ (Soprano)

The Maiden *Ferry*

Bergerettes *arr. Weckerlin*

Songs from 'When We Were Very Young'

(A. A. Milne) *Fraser-Simson*

Cuckoo Song *Roger Quilter*

5.15 THE CHILDREN'S HOUR: Violin Solos; 'Pets and Their Care—(1) The Dog'

6.0 S.B. from London

7.0 Mr. LOUIS GOLDING, 'Afoot in the Mountains of Greece'

7.15 S.B. from London

7.45 JOAN SHEPPARD (Soprano); FRED SUTCLIFFE (Baritone); THE BLACK DYKE HARMONY QUARTET

Selection from 'The Marksman' (Der Freischütz)

Robin Adair *Weber*

JOAN SHEPPARD

Habanera ('Carmen') *Bizet*

The Night Wind *Roland Parley*

Love is Meant to Make Us Glad ('Merrie England') *Edward German*

QUARTET

Four Indian Love Lyrics *Woodforde-Finden*

FRED SUTCLIFFE

Linden Lea *Vaughan Williams*

O Mistress Mine *Roger Quilter*

Poor Man's Garden *Kennedy Russell*

When Dull Care (Old English) .. *arr. Lane Wilson*

QUARTET

Selection from 'William Tell' *Rossini*

Annie Laurie *Scott*

8.45 Orchestral Interlude relayed from London

9.0 S.B. from London (9.10 Local News)



IN TO-DAY'S CARDIFF PROGRAMMES.

On the left is Miss Muriel Budge, soprano, who sings in the afternoon concert [3.45]; on the right, Mr. Tudor Davies, tenor, who takes part in the programme of 'Music and Drama' that starts at 8.0; and in the centre Mr. G. Bertram Hartfres, who talks, at 7.0, on 'The Housing Shortage—Its Causes and Remedies.'

PROGRAMMES FOR THURSDAY (January 27)

9.30 SHORT VIOLIN RECITAL
By LEONARD HIRSCH
Air, 'Mattheson' arr. *Burmester*
Spanish Dance *Granados, arr. Kreisler*
Sérénade *Arensky*
Contretanz *Beethoven, arr. Gustav Hollaender*
Tempo di Minuetto *Pugnani, arr. Kreisler*

9.45 MARIE DAINTON
In her Famous Imitations of Well-known Stage Favourites, and some Original Monologues

10.0 PURSALL and STANBURY (Entertainers)

10.30-12.0 S.B. from London

6KH HULL 288.5 M.

11.30-12.30 Gramophone Records

4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON, Domestic Science Talk

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Dr. G. J. JORDAN: 'The French Revolution—(3) The Course'

7.15 S.B. from London

7.45 MUSIC AND A PLAY
MIRIAM DITCHBURN BENHAM (Contralto)
Pulling the Sea Dulse *Kennedy-Fraser*
Lullaby *arr. Cyril Scott*
Shepherd's Song *Elgar*

7.55 '13, SIMON STREET'
A One-Act Play by ANTHONY P. WHARTON
Cast:
Miss Raeburn MIRA JOHNSON
William Laffen FERGUSON RAWLINS
John Rutt LYN PERRING
Cecil Harry Carter .. STEWART HUTCHINSON

THE SCENE is laid in the second floor back room of a tenement house in Simon Street, Whitechapel. It is dingy and squalid in the extreme, and the furniture is of the most meagre and primitive kind. William Laffen is discovered sitting at the table cleaning a pair of boots, and partaking of a rough meal, by the dim light of a tiny fire and two candle-ends, which are stuck into the necks of empty bottles.

8.25 MIRIAM DITCHBURN BENHAM
Russian Ballads:
Gipsy Song } *Dubriquo*
Winter }
An Autumn Night *Klemm*

8.35 UNA CHEVERTON (Violin)
A Recital from Modern Composers
Suite in an Old Form *Zimbalist*
Prelude; Sicilian; Minuet; Largo; Finale
Chanson de Nuit } *Elgar*
La Capricieuse }
Arab Song *Rimsky-Korsakov, arr. Kreisler*

9.0-12.0 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 FIELD CAFE ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

4.0 FIELD'S CAFE ORCHESTRA

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.45 For Scouts: Mr. NELSON HEFFORD and Mr. R. TOYNBEE, Leeds Electricity Department, 'The Electricity Supply'

7.0 S.B. from London

7.45 S.B. from Newcastle

8.0-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL 297 M.

4.0 HAROLD GEE and his ORCHESTRA, from the Trocadero Cinema

5.0 H. C. PEARSON (Readings)

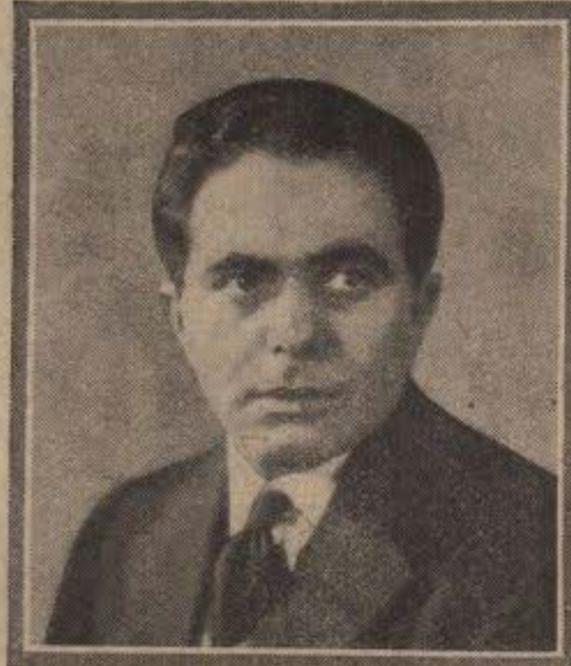
5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.45 THE WAVERTREE MALE VOICE CHOIR
Martyrs of the Arena *De Rille*
Cradle Song *Brahms*
Lock the Door, Lariston *Bantock*

8.5 RONALD GOURLEY
In Music and Humour

8.20 CHOIR
In Vocal Combat *Buck*
Song of the Jolly Roger *Candlish*
The Hundred Pipers *arr. Roddie*



Clude Harris, Ltd.

Mr. LOUIS GOLDING,

the brilliant novelist and travel-writer, is to give a Talk from Manchester, entitled 'Afoot in the Mountains of Greece,' at 7.9 to-night.

8.35 RONALD GOURLEY
In More Music and Humour

8.45 Orchestral Interlude relayed from London

9.0 S.B. from London (9.10 Local News)

9.30 THE STATION OCTET, directed by FREDERICK BROWN
Overture to 'Don Giovanni' *Mozart*
MAVIS BENNETT (Soprano), with Octet
L'amero, saro Costante ('Il Re Pastore') .. *Mozart*
Lo, Here the Gentle Lark *Bishop*

OCTET
Selection from 'La Tosca' *Puccini*

ROY HENDERSON (Baritone), with Octet
The Erl King } *Schubert*
Serenade }
OCTET
Waltz, 'Unrequited Love' *Lincke*

MAVIS BENNETT, with Piano
Willow Song *arr. Coleridge-Taylor*
Little Love is a Mischievous Boy *Bishop, arr. S. L.*
A Brown Bird Singing *Haydn Wood*

ROY HENDERSON, with Piano
Afton Water *arr. R. Henderson*
Care Flies from the Lad that is Merry ... } *Arne*
Was Ever Nymph Like Rosamond? }
The Pretty Creature *arr. Lane Wilson*

OCTET
Basque Legend *Maquarre*

10.45-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry

2.40 BROADCAST TO SCHOOLS: Professor H. H. SWINNETON, 'The Geography of Nottingham and Its Little Sisters—(2) Their Rocky Foundations'

3.0 London Programme relayed from Daventry

4.0 AFTERNOON CONCERT OF LIGHT MUSIC, with IDA SARGENT in Songs at the Piano

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Mr. E. CAREY-RIGGALL: 'Collecting Insects in Winter'

7.15 S.B. from London

7.45 WALTER PAYNE (Baritone)
Like to the Damask Rose *Edward Elgar*
Isobel } *Frank Bridge*
O That it Were So }
Drink to Me Only with Thine Eyes *arr. Roger Quilter*

ROBERT SILVESTER (Violin)
Canzonetta *Tchaikovsky*
The Bee *Schubert*
Molly on the Shore *Grainger, arr. Kreisler*

MABEL FITZGERALD
In a Pot Pourri of Songs and Sketches

WALTER PAYNE
What Am I, Love, Without Thee? *Stephen Adams*
Don Juan's Serenade *Tchaikovsky*
Youth *F. Allitsen*

MABEL FITZGERALD
In a Pot Pourri of Songs and Sketches

ROBERT SILVESTER
Valse-Caprice *Wieniawski*
Guitar *Moszkowski*

8.45 Orchestral Interlude relayed from London

9.0-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400. M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant

3.30 ORCHESTRA relayed from Popham's Restaurant

4.0 Afternoon Topics

4.15 TRA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Dr. HERBERT FISHER, 'The Training of Ear Perception'

7.15 S.B. from London

7.45 S.B. from Newcastle

8.0-12.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD 272.7 M.

4.0 Afternoon Topics

4.15 ORGAN relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Mr. RICHARD J. GORDON, Chief Librarian, 'How Sheffield's City Departments Work' (2)

7.15 S.B. from London

PROGRAMMES FOR THURSDAY (January 27)

7.45 VARIETY
 EDWARD BROTHERS (Boy Concertina Soloists)
 Imitation of Church Bells and Organ (introducing
 'Callin' Herrin', 'Sweet Chiming Bells,' and
 'Abide with Me' (Henri Albano)
 Alice, Where Art Thou? Ascher

7.56 'THE IDOL OF JADE'
 A Dramatic Sketch written by JOHN WRIGHT
 Characters:
 Barcroft Hitchton (a Dabbling in Crime) W. PITTMAN
 Rene } (Hitchton's Accomplices) MABEL HACKING
 Reg Smolland }
 Burton (a Detective-Inspector) H. SAUNDERS-JACOBS
 The Scene is laid in Barcroft Hitchton's flat.
 It is evening. Hitchton is discussing with his
 accomplices the results of recent burglaries.

8.16 WM. PARKIN (Bass Soloist)
 Old Comrades C. Teike
 Savoy American Medley arr. Debroy Somers

8.22 STUART S. BOOTH (Entertainer)
 Introducing:
 Have You Noticed the Papers } Mark Merry
 To-day? }
 Me }
 My Breakfast in Bed Sam Mayo

8.37 DAVID MILNER and his Banjo
 Gipsy Dance Hunter
 Concert March Oakley
 Kenilworth Cammeyer

8.45 Orchestral Interlude relayed from London
9.0 S.B. from London (9.10 Local News)
9.30 THE GEORGE JEFFERSON STRING QUINTET:
 JOHN LOWNDES (Violin), ALAN MORTON (Violin),
 LAWRENCE DALEY (Cello), W. HOLMES (Double
 Bass), GEORGE JEFFERSON (Pianoforte)
 FANSY MOORE (Soprano)
11.0-12.0 S.B. from London

6ST STOKE. 288.5 M.

2.30-3.0 London Programme relayed from Daventry
5.0 The Rev. E. W. BRIDGWOOD, 'Children in
 the Books of Dickens' (3)
5.15 THE CHILDREN'S HOUR
6.0 S.B. from London
7.0 Mr. A. BOULTON, 'Industrial Series—(4) The
 Manufacture of Pig-Iron in the Blast Furnace'
7.15 S.B. from London (9.10 Local News)
7.45 S.B. from Newcastle
8.0 S.B. from London (9.10 Local News)
9.30 A NIGHT IN THE EAST
 Directed by FREDERICK HUMPHRIES
 QUARTET:
 HILDA ROBERTS (Soprano); ELIZABETH DYSON
 (Contralto); WM. VENABLES (Tenor); F.
 NICHOLSON (Baritone)
 Accompanist: EDITH DARBYSHIRE
 Selection from 'In a Persian Garden'
 Liza Lehmann
 QUARTET
 Wako, for the Sun
 BARITONE SOLO
 Myself When Young
 QUARTET
 They Say the Lion
 TENOR SOLO
 Ah, Moon of My Delight
 QUARTET
 Alas! That Spring Should Vanish

9.50 TOM MATTHEWS (Violin)
 Orientale D'Ambrósio
 Harem Song Humphries
 Orientale Zimbalist

9.55 FRANK NICHOLSON (Baritone)
 Beloved in Your Absence A. Woodforde-Finden

10.0 HILDA ROBERTS and FRANK NICHOLSON
 Allah, Be With Us A. Woodforde-Finden
 HILDA ROBERTS
 Hindoo Song (Violin Obligato) Bemberg
 Love's Hour Glass Humphries
 The Lament of Isis Bantock

10.10 EDITH DARBYSHIRE (Pianoforte)
 Valse Maszkowski

10.15 FREDERICK HUMPHRIES
 A Japanese Scene: A practical illustration of
 how one of these descriptive piano pieces is
 evolved

10.25 ELIZABETH DYSON
 The Interfering Parrot } ('The Geisha') S. Jones
 The Toy Monkey }

10.30 TOM MATTHEWS
 Arab Song Rimsky-Korsakov, arr. Kreisler
 Intermezzo ('The Garden of Allah') Landon Ronald

HILDA ROBERTS
 Japanese Love Songs .. A. Woodforde-Finden
 By the Waters of Minnetonka Lieurance

**10.50 FREDERICK HUMPHRIES, HILDA ROBERTS
 and TOM MATTHEWS**
 Chinese Lament Humphries
 FRANK NICHOLSON
 Far Across the Desert Sands A. Woodforde-Finden
11.0-12.0 S.B. from London

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records
2.30-3.0 London Programme relayed from Daventry
4.0 AFTERNOON CONCERT. THE 'W. H. HOARE'
 TRIO; MARGARET SAMUEL (Soprano)
5.15 THE CHILDREN'S HOUR
6.0 S.B. from London
7.0 Mr. J. W. THORPE, 'The Human Side of a
 Police Court'
7.15 S.B. from London
7.45 THE SWANSEA AND DISTRICT STRING ORCHESTRAL
 SOCIETY, conducted by HORACE SAMUELS
 ORCHESTRA
 Suite in C Purcell Hurlstone
 EMLYN JONES (Tenor)
 When a Charmer Verdi
 Where'er You Walk Handel
 ORCHESTRA
 The Charterhouse Suite Vaughan Williams
 EMLYN JONES
 Dafydd y Gareg Wen Traditional
 Unwaith eto'n Nghymru Anwy! E. D. Williams
 ORCHESTRA
 St. Paul's Suite Gustav Holst
 THE title refers to St. Paul's Girls' School,
 Hammersmith, where the Composer has
 for some years been the Director of Music. He
 wrote the Suite for the girls' Orchestra there.
 There are four Movements in it.
 The FIRST is a capering Jig.
 The SECOND is called an *Ostinato*, because one
 bit of tune persists all the way through.
 The THIRD piece is an *Intermezzo*.
 The FINALE is built on an old English dance-
 tune called *The Dargason*. The Composer has

neatly woven with this another old melody—
 that of the song *Green Sleeves*, which Shakespeare
 mentions in *The Merry Wives of Windsor*.

8.45 Orchestral Interlude relayed from London
9.0 S.B. from London (9.10 Local News)
9.30 S.B. from Cardiff
10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
2.30-3.0—London Programme relayed from Daventry.
4.0—The Station Octet. Ruby Longhurst (Mezzo-Soprano).
5.0—London Programme relayed from Daventry. **5.15**—
 The Children's Hour. **6.0**—For Farmers. Mr. R. W. Wheldon,
 'Soil Cultivation.' **6.15**—S.B. from London. **7.0**—Prof.
 J. W. Bews: 'Witch Doctors and Kafir Medicines.' **7.15**—
 S.B. from London. **9.30**—A Musical Hour. Helen Henschel in
 Song to her Own Accompaniment. **9.40**—Edward Isaacs (Piano-
 forte): Scenes from Childhood (Schumann). **9.55**—Reginald
 Howe (Baritone): The Misty Isle (Monk Gould); Three Little
 Songs (M. V. White); Prince Ivan's Song (F. Alltrent). **10.10**—
 Edward Isaacs: Fantasia in C Major (Handel); Chant Polonoise
 No. 5 (Chopin-Liszt); Humoresque (Tchaikovsky). **10.20**—
 Helen Henschel: The Little Red Lark; The Glen of Kennaree;
 Joek o' Hazeldean; O'er the Moor; Leezie Lindsay. **10.30-
 12.0**—S.B. from London.

5SC GLASGOW. 405.4 M.
2.0—Dance Music relayed from the Piccadilly Dance Club.
3.20—Broadcast to Schools: Dr. J. P. MacHutchinson, 'Science
 in Everyday Life—Why a Ball Bounces.' **3.32**—Mr. John Tal-
 man: 'English Literature.' **3.45**—Musical Items to Schools.
3.55—The Wireless Quartet and Mrs. Jessie Macdonald (Elo-
 cutionist). **5.0**—Afternoon Topics. **5.15**—The Children's
 Hour. **5.50**—Weather Forecast for Farmers. **6.9**—S.B. from
 Edinburgh. **6.20**—Musical Interlude. **6.30**—S.B. from
 London. **7.0**—S.B. from Dundee. **7.15**—S.B. from London.
7.45—Song Recital. John Thorne (Baritone): The Rose and
 the Nightingale (Fred Keel); By a Bierside (G. Armstrong
 Gibbs); In Dorset (Francis Tope); I Heard a Piper Piping (Norman
 Peterkin); A Welcome (Owen Mace); The Bold, Unbiddable
 Child (C. Villiers Stanford). **8.0**—The Blue Penguin, by
 Harold Simpson and Geoffrey Tempest. Played by the London
 Radio Repertory Players. **8.23**—Song Recital. John Thorne
 (Continued): A Rainy Day (M. Stewart Bakker); When Thou Art
 Dead (E. Goossens); The Exile (Armstrong Gibbs); The Noble
 Nature (D. Cleghorn Thomson); The Gallias (Norman Peterkin);
 On Eastnor Knoll (Fred Keel); Requiescat (G. Butterworth);
 Lore Pagan (Martin Shaw); Roister Dolister (Peter Wenlock).
8.45—Orchestral Interlude relayed from London. **9.0**—S.B.
 from London. **9.30**—The Soldier's Tale (L'Histoire du Soldat)
 (Stravinsky). Relayed to Daventry. **10.30-12.0**—S.B. from
 London

2BD ABERDEEN. 500 M.
3.15—Concert for Schools relayed from the Cowdray Hall.
4.15—Afternoon Topics: Miss Flora Cameron, 'Some Georgian
 Beauties' (II). **4.30**—Andrew Cruikshank (Baritone) and
 the Radio Dance Quartet, directed by Alex. Madisky. **5.15**—
 The Children's Hour. **6.0**—S.B. from Edinburgh. **6.20**—
 S.B. from London. **7.0**—S.B. from Dundee. **7.15**—S.B.
 from London. **7.45**—Burns Concert by Aberdeen Choral
 Union. Relayed from the Music Hall. The Station Orchestra,
 conducted by Paul Askew: Overture, 'Prince Charlie' (Viñti).
 The Choir: There was a Lad; Bonnie Wee Thing (arr. Paterson);
 F. Elliot Dobie (Bass); An Fond Kiss (Scott Gatty); Green
 Grow the Rashes (Trad.). Alex. Sim (Violinist); Slow Air,
 'Braes o' Auchtertyre' (arr. Scott Skinner); Slow Strathspey,
 'Fairbairns'; Strathspey, 'Because He Was a Bonnie Lad'
 (Trad.); Reel, 'Mason's Apron' (McKercher); Air, 'The Gallant
 Weaver' (Burns); Air, 'The Nameless Lassie' (McKenzie);
 Strathspey, 'Lord Lynedoch' (Gow); Reel, 'Mrs. Gordon'
 (Marshall). Margaret F. Stewart (Soprano): A Rosebud by My
 Early Walk; Whistle and I'll Come Tae Ye, My Lad (Trad.).
 The Choir: Afton Water (arr. Archer). The Orchestra: Keltic
 Suite (Foulds): 1. The Clans; 2. Lament; 3. The Call. **8.45**—
 Orchestral Interlude relayed from London. **9.0**—S.B. from
 London. **9.30**—Burns Concert (Continued). Margaret F.
 Stewart: My Heart is Sair; Comin' thro' the Rye (Trad.). The
 Choir: Ye Banks and Braes; Scots wha hae (arr. BeB). The
 Orchestra: Selection, 'The Thistle' (Myddleton). **10.0**—Dance
 Music: John R. Swinson and his New Toronto Band, relayed
 from the New Palais de Danse. **11.30-12.0**—S.B. from London.

2BE BELFAST. 306.1 M.
3.0—Broadcast to Schools: Prof. Alan MacKinnon, 'How
 to Enjoy Reading.' **4.0**—The Damsel: The Carlton Orchestra,
 directed by Harold Spencer, relayed from the Carlton Café.
5.0—Afternoon Topics: Samuel Leighton, 'The Romance of
 Eileen Aroon and Robin Adair.' **5.15**—The Children's Hour.
6.0—S.B. from London. **7.0**—Arthur W. Hayes, Dramatic
 Recital: 'James Steerforth,' from 'David Copperfield.' **7.15**—
 S.B. from London. **7.45**—The Station Symphony Orchestra,
 conducted by E. Godfrey Brown: Academic Festival Overture
 (Brahms). **7.57**—Rispah Goodacre (Contralto): O Don
 Fatale (Don Carlos) (Verdi). **8.0**—S.B. from London. **9.30**—
 Orchestra: Two Hungarian Dances in G and D (Brahms).
9.40—Janie Martin (Soprano): Two Old English Songs (Eric
 Coates); Orpheus With His Lute; Under the Greenwood
 Tree; Love Whisper (C. Willaby); The Rose and the Nightingale
 (F. Keel); A Blackbird's Song (W. Sanderson). **9.52**—Or-
 chestra: Gipsy Suite, 'Four Characteristic Dances' (E. Ger-
 mann); Valse, 'Der Rosenkavalier' Op. 59 (Strauss); Bohemian
 Melody for Violoncello and Orchestra (Davies). (Reginald Dobson,
 Solo Violoncello). Triumphant March (Caractacus, Op. 35) (Elgar).
10.30-12.0—S.B. from London.

PROGRAMMES FOR FRIDAY (January 28)

2LO LONDON. 361.4 M.

1.0-2.0 Lunch-Time Music from the Hotel Metro polo

3.20 M. STÉPHAN: Elementary French

3.45 CONCERTS FOR SCHOOLCHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C.

Relayed from the Northern Polytechnic Second Concert of Fifth Series

CONSTANCE IZARD (Violin); J. R. BRAND (Oboe); VERA MOORE (Pianoforte)

PART I. Devoted to music by J. S. BACH (1685-1750)

Two Movements from Sonata in E for Violin and Pianoforte

Adagio—Allegro

Pianoforte Solos:

Two-part Invention in F

Chorale, 'Jesu, Joy of Man's Desiring' arr. Borwick

Gayotte and Musette from English Suite in G Minor

Oboe Solo: Minuet and Rondo arr. Gillet

PART II. of the programme will include miscellaneous items, the titles of which will be given out by the announcer

4.45 CLAY THOMAS (Baritone)

DAVID SISSERMAN (Violoncello)

5.15 THE CHILDREN'S HOUR: Songs by Eva Neale; 'The Tangle Wood,' a story with songs (Edith Agar and Ethel Boyce); 'Sandy Fights the Flames' (Peter Martin)

6.0 FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales' Playhouse, Lewisham

6.30 THE SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the month

7.25 Prof. C. H. REILLY, 'Some Modern Building Problems'

THERE has been recently a considerable revival of public interest in architecture, and the ordinary man in the street is beginning to realize that, unlike most of the arts, architecture is also in the street, and new buildings, good or bad, affect him more immediately than, for instance, new music or pictures. Professor Reilly (who is Roscoe Professor of Architecture in the University of Liverpool) has led the way in criticising buildings from a social and civic, rather than from a purely architectural, point of view. In particular, he has expressed himself strongly on such modern tendencies as those displayed in the new Regent Street. His own ideas can be seen in a concrete embodiment in the new building on the Piccadilly frontage of the Devonshire House site, in the designing of which he collaborated with a firm of American architects. In this series of six Talks he will discuss some of the new buildings, and listeners may be sure that his judgments will be not only trenchant and witty, but expressed in terms that the ordinary layman can understand.

7.45 VARIETY

EDDIE SHELDON (in Syncopation)
RAMON and NADA (in a Musical Act)
RICKARDS and STEVENS (Entertainers)

8.15 'MARTHA'

An Opera by FLÓTOW

Cast:

Lady Harriet Durham (Maid of Honour to Queen Anne) SYLVIA NELIS

Nancy (Her Friend) GLADYS PAIR

Sir Tristram FREDERIC COLLIER

Lionel (Foster Brother to Plunkett, afterwards Earl of Derby) LEONARD GOWINGS

Plunkett (a Farmer) JOSEPH FARRINGTON

THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON) and SYMPHONY ORCHESTRA,

conducted by PERCY PITT



Photograph by F. E. Felbery, by courtesy of the 'Architects' Journal'

THE ARCHITECTURE OF TO-DAY.

This evening at 7.25 Professor C. H. Reilly will give the first of a series of six Talks from London on 'Some Modern Building Problems.' Our illustration shows a bold attempt to adapt architecture to modern conditions and needs—Adelaide House, at London Bridge, the huge, stark block of offices, designed by Sir John Burnet, that aroused such controversy when it arose two years ago.

(A Libretto of this Opera is published by, and is obtainable from, the B.B.C. For full details see the announcement on page 175 of this issue.)

MARTHA, that lively story of a love-frolic in Queen Anne's day, is just eighty years old, in the form which it finally took. It was originally a Ballet in which Flotow collaborated with two other persons. Its tunes have kept it alive on the Continent. It has not been heard at Covent Garden for over thirty years.

The work has been variously produced in three, four and five Acts. In the present performance there are four, the first Act being divided into two Scenes.

ACT I. SCENE I. One of the Queen's Maids of Honour, Lady Harriet Durham (*Soprano*), tired of coquetting with an old admirer, Sir Tristram Mickleford (*Bass*), decides to run off,

with her friend Nancy (*Mezzo-Soprano*) for an adventure.

SCENE 2. Escorted by the pertinacious Sir Tristram, they attend the Richmond Hiring Fair. Under the disguise of servant girls, and passing themselves off as 'Martha' and 'Julia,' they meet two farmers, Lionel (*Tenor*) and Plunkett (*Bass*), and contract with them to become their serving-maids.

ACT II. At the farm, there is some fun when Lionel and Plunkett find the girls curiously ignorant of their duties. Plunkett pairs off with 'Julia,' and Lionel falls in love with 'Martha,' who sings to him the (now celebrated) *Last Rose of Summer*. In the night, the girls escape from the farm, helped by Sir Tristram, and return to Court.

ACT III. The Queen and her Court are hunting. Plunkett appears and recognizes his 'Julia' in Mistress Nancy; then Lionel approaches and again seeks to woo 'Martha,' but he is repulsed. He is able, however, to leave in her hands a ring. (This proves that he is the son and heir of the late Earl of Malby.)

ACT IV. Lionel's reason is giving way, because of his disappointment in love, and when he next sees Harriet, who is now touched by his love, he does not recognize her as 'Martha.' When again a fair is being held, the two girls resume their masquerade, in the endeavour to restore Lionel to his right mind by the sight of her whom he loves (and who now returns his affection) dressed as he first saw her. Harriet again sings her *Rose* song to him, and, his mind clear once more, the Earl wins the willing Harriet as his bride.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Topical Talk or Special Feature

9.30 'MARTHA' (Continued)

10.30-11.0 DANCE MUSIC: LEON VAN STRATEN'S DANCE BAND, from the Riviera Club

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 THE DAVENTRY QUARTET and FLORENCE MILLS FORSYTH (*Soprano*); ELIO BADO (*Tenor*); SEYMOUR COLLIS HESS (*Pianoforte*)

12.30 ORGAN RECITAL BY A. NORMAN CARTER, Organist and Director of the Choir, Lyndhurst Road Congregational Church, Hampstead, relayed from St. Mary-le-Bow

Mary-le-Bow

Prelude and Fugue in F Minor Handel

Adagio in D Mozart

La Cinquantaine Gabriel-Marie

Nimrod (from variations on an original theme) Elgar

Nun danket alle Gott (Choral Improvisation No. 59) Karg-Elert

1.0-2.0 S.B. from London

3.20 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London (10.0 TIME SIGNAL FROM GREENWICH)

10.30-12.0 DANCE MUSIC: LEON VAN STRATEN'S DANCE BAND, from the Riviera Club

PROGRAMMES FOR FRIDAY (January 28)

5IT BIRMINGHAM. 491.8 M.

- 3.20 London Programme relayed from Daventry
- 4.45 AFTERNOON TOPICS: MARGARET AULTON: 'Dramatic Stories About Some Famous Jewels.' HILDA NIBB (Contralto)
- 5.15 THE CHILDREN'S HOUR: A 'Sunset Story,' written by G. Bernard Hughes and told by Janet Joye
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 6.30-11.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 3.20 London Programme relayed from Daventry
- 4.45 E. GEE NASH: 'Translations from Foreign Literature—A Story from the Russian.'
- 5.0 Musical Interlude
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY
- 6.30 S.B. from London
- 7.45 THE STATION TRIO: REGINALD S. MOUAT (Violin); THOMAS E. HLINGWORTH (Cello); ERNEST LUSH (Pianoforte)
- 7.55 MARIE DANTON
In her famous Imitations of Well-known Stage Favourites and some Original Monologues
- 8.10 THE STATION TRIO
- 8.15-11.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 3.20 London Programme relayed from Daventry
- 4.45 MR. GEOFFREY WEST: 'Parody—Its Purpose and Variety'
- 5.0 Tea-Time Music (Continued)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Major C. J. EVANS, 'Mortals in Fairy-Land'
- 6.15 LIGHT MUSIC
- 6.30 S.B. from London
- 8.15 Light Music by THE STATION TRIO: FRANK THOMAS (Violin); FRANK WHITNALL (Violoncello); VERA McCOMB THOMAS (Pianoforte)
- 8.45 SPEECHES AT THE ANNUAL DINNER OF THE SOCIETY OF BRISTOLIANS IN LONDON
Relayed from The Venetian Chamber of the Holborn Restaurant, London
SONG, WINIFRED DUNK (Soprano), 'Lanie o' Mine' Edward J. Walt
Presentation of a President's Gold Badge and Chain to commemorate the 25th year of the Society by Sir George Davies, J.P., President, 1925
Accepted by the President, R. E. Bush, Esq., J.P.
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15 SPEECHES AT THE ANNUAL DINNER OF THE SOCIETY OF BRISTOLIANS IN LONDON (Continued)
Song, 'Old Bristol' Churchill

Toast, 'The City of Bristol,' proposed by Sir GEORGE HULME, J.P., M.P., Chairman, London County Council
Responded to by Alderman E. N. DYER, Lord Mayor of Bristol

- 9.45 FLORENCE OLDHAM (Entertainer at the Piano)
- 10.0-11.0 DANCE MUSIC: LEON VAN STRATEN'S DANCE BAND, relayed from the Riviera Club, London

2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 Pianoforte Trio from the Piccadilly Picture Theatre
- 3.25 BROADCAST TO SCHOOLS: MR. W. E. BURROWS: 'Travel Pictures of the British Empire—India—(2) Taj Mahal and the Land of Five Rivers'

Waltz, 'Acclamations' *Waldteufel*
Four Dances from 'The Blue Bird' O'Neill
Suite, 'A Lover in Damascus' *Woodforde-Pinden*

NORMAN O'NEILL'S four Dances from the music to Maeterlinck's fairy play, *The Blue Bird* (1909) have become popular as a Concert Suite.

The first is the Dance of the Mist-Maids. The mist shuts out the Land of Memory, and through it the children, Tytyl and Mytyl, find their way. The second is a Dance of Fire and Water, who fight for supremacy. The third is the Dance of the Stars in the Palace of Night, and the last is the Dance of the Hours, who come out of the grandfather clock when Tytyl turns the magic stone.

- 5.0 AFTERNOON TOPICS: MR. LOUIS GOLDING, A Reading of Tales

5.15 THE CHILDREN'S HOUR: 'The Story of the Operas—(3) "Lohengrin,"' illustrated by the Sunshine Trio

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Amos-on-the-Sea. Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

7.0-11.0 S.B. from London (9.10 Local News)

6KH HULL. 288.5 M.

11.30-12.30 Gramophone Records

3.30 BROADCAST TO SCHOOLS: MR. K. GRAHAM THOMPSON, 'How Our History Grew—(2) The Influence of Farming'

4.0 Afternoon Topics

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 MR. J. G. STEPHENS: Weekly Football Talk

6.30-11.0 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

3.20 Talk to ELEMENTARY SCHOOLS: MR. HERBERT BARDGETT, 'Musical Appreciation—(3) Sentence Building'

4.0 Talk to SECONDARY SCHOOLS: DR. C. B. FAWCETT, 'Political Geography of the New Europe'

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

5.0 AFTERNOON TOPICS: Miss M. M. HUMBERSTON, 'Names'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-11.0 S.B. from London (9.10 Local News)



PRINCIPALS IN TO-NIGHT'S PERFORMANCE OF 'MARTHA'

Three artists who will take part in the broadcast performance of this opera from the London Studio to-night at 8.15. From left to right: Mr. Frederic Collier (Sir Tristram), Miss Sylvia Nelis (Lady Harriet Durham), and Mr. Joseph Farrington (Plunkett).

- 3.45 J. R. LEE-BOOKER (Entertainer)
Laugh and the World Laughs With You... *Willcox*
The Soliloquy of an Old Piano *Harris*
The Irish Emigrant's Lament ... *Lady Dufferin*
- 4.0 Music by the STATION QUARTET
Pompous March *Becker*
Selection from 'Les Cloches de Corneville' *Planquette*

TO AUTHORS AND COMPOSERS

The Productions Director of the B.B.C. is glad to consider one-act plays for radio production, particularly those that have been specially written for the purpose. They should be written to play for from 15 to 30 minutes, and must be typewritten.

The B.B.C. can accept no responsibility for the safe custody or return of MSS. sent to its offices for consideration with a view to broadcasting. If, however, stamped addressed envelopes or wrappers are sent, every effort will be made to return MSS. that are unsuitable.

PROGRAMMES FOR FRIDAY (January 28)

6LV LIVERPOOL. 297 M.

- 3.15-3.45 BROADCAST TO SCHOOLS: Mr. J. J. SIMPSON, 'The Economic Uses of Animal Products—(2) Fish'
- 4.0 GAILLARD and his ORCHESTRA from the Scala Cinema
- 5.0 AFTERNOON TOPICS: KATE LOVELL, 'Frogs'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION PIANOFORTE QUARTET
- 6.30-11.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 MORNING CONCERT, relayed from Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

- 3.30 BROADCAST TO SCHOOLS: Mr. DOUGLAS M. DURSTON, 'Sea Shanties'
- (Illustrated by Members of the 'Hoe Grammar School Boys' Choir.)
- 4.0 AFTERNOON TOPICS: Mr. ALBERT P. STEER, 'Hints to Amateur Photographers'
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 WILLIAM HEBBLETHWAITE (Solo Banjo)
- 6.30-11.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records (Dance Music)
- 4.0 Afternoon Topics
- 4.15 STUDIO RECITAL
- GEORGE F. LINSTEAD (Pianoforte)
- The Carman's Whistle Byrd
Prelude Gibbons
- HEDLEY HEPWORTH (Reciter)
- In Selections from the Works of Shakespeare
- GEORGE F. LINSTEAD
- Suite, No. 5 Purcell
- HEDLEY HEPWORTH
- Earthenware Weston and Lee
He Fell Among Thieves Newbolt
- GEORGE F. LINSTEAD
- Sonata, No. 3 Arne
Air, with Variations Handel
- HEDLEY HEPWORTH
- The Legend Beautiful Longfellow
- GEORGE F. LINSTEAD
- Minuet Croft
Pavan W. Byrd
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. E. SIMS-HILDITCH, 'Schubert and His Melodies'—with Illustrations
- 3.45 London Programme relayed from Daventry
- 5.0 AGNES ANDERTON, 'Old Pontigny'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 288.5 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. B. PERROTT, F.R.A.S., 'Our Neighbours in Space—Our Nearest Neighbour, the Moon'



THE SCALA SYMPHONY ORCHESTRA.

which is just completing its second year of broadcasting, is one of the most popular features of the Leeds-Bradford programmes. It will be heard at 4.30 to-day.

- 3.45 London Programme relayed from Daventry
- 5.0 Mr. D. RHYS PHILLIPS, 'What the Average Welshman Reads'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. T. D. JONES: A Short Lecture-Recital—'My Piano and I'
- 6.30-11.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 3.0—Broadcast to Schools: Mr. T. Russell Goddard 'Mammalian Life.' 3.20—London Programme relayed from Daventry. 5.0—Mr. Arthur B. Alwick, 'Lights and Shades.' 5.15—Children's Hour. 6.0—Big Four Male Voice Quartet. 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M.

- 11.30-12.30—Gramophone Records. 3.0—Dance Music relayed from the Locarno. 3.20—Broadcast to Schools: Mr. Seton Gordon, 'Natural History—Wild Swans.' 3.32—M. Albert le Grip, 'French—A Propos du Pied.' 3.45—Musical Item to Schools. 3.55—Flora Robson and Tyrone Guthrie in Divertissements, assisted by the Wireless Quartet. 5.0—Afternoon Topics. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.30—Orchestral Concert relayed from St. Andrew's Hall, Station Symphony Orchestra, conducted by Herbert A. Carruthers. Overture, 'The Mastersingers' (Wagner) 7.40—Norman Allin (Bass) and Orchestra: Furibondo (Handel); Arise, Ye Subterranean Winds (Purcell). 7.55—Daisy Kennedy (Violin) and Orchestra: Concerto No. 1 in G Minor, Op. 26 (Max Bruch). 8.25—Prose Reading from the Studio. 8.35—Orchestra: Variations on a once popular humorous song (Haydn Wood). 8.50—Norman Allin: Death and the Maiden, The Organ Man, and the Erl King (Schubert). 9.5—Orchestra: Pastorale d'Été (Honegger). 9.10—Daisy Kennedy: Siciliano and Allegro (Anon.) (18th Century), Lotus Land (Cyril Scott-Kreisler), Spanish Dance (Jota Navarra) (Sarasate). 9.25—Orchestra: Hungarian Rhapsody, No. 2 (Liszt). 9.30—Dance

Music relayed from the Locarno. 10.0—News. 10.15-11.0—Dance Music relayed from the Locarno.

2BD ABERDEEN. 500 M.

- 3.30—Broadcast to Schools: Rev. A. Austin Foster, 'Shakespeare's "Tempest": The Characters—Prospero.' 3.45—Station Orchestra. 4.0—Miss Madeline Marot: French. 4.15—Station Orchestra. Arthur G. Londe (Tenor). 5.15—Children's Hour. 6.0—Bolshevik: Recent Events. 6.15—For Farmers, by Mr. Don G. Munro. 6.25—Agricultural Notes. 6.30—S.B. from London. 6.45—Mr. Peter O'Neil: Football Topics. 7.0—S.B. from London. 7.30—S.B. from Glasgow. 10.0—News. 10.15-11.0—S.B. from Glasgow.

2BE BELFAST. 306.1 M.

- 11.0-1.0—Concert relayed from Daventry. 3.0—Broadcast to Schools: Prof. R. M. Henry, 'What We Owe to Greece and Rome.' Claude de Ville: Pianoforte Recital Series. 3.45—London Programme relayed from Daventry. 4.45—Gramophone Records. 5.0—Afternoon Topics: Miss Florence Irwin: Travel Talk, 'Holland.' 5.15—Children's Hour. 6.0—Station Dance Band. 6.30—S.B. from London. 7.30—S.B. from Glasgow. 9.30—The Plaza Band, under the direction of R. M. Cole, relayed from the Plaza, Belfast. 10.0—News. 10.15-11.0—Dance Music: Plaza Band, directed by R. M. Cole, relayed from the Plaza.

Wednesday's Northern Programmes.

(Continued from page 166.)

5NO NEWCASTLE. 312.5 M.

- 3.0—London Programme, relayed from Daventry. 3.30—Broadcast to Schools: Mr. Thomas Carter, 'Popular Science—Things We See in the Sky.' 4.0—Music from Fenwick's Terrace Tea Rooms. 5.0—Mrs. Una Rodenhurst, 'Women As Queens.' 5.15—Children's Hour. 6.0—Ede and Tom Colightly (Vocal Duets and Solos). 6.20—Royal Horticultural Society's Bulletin. 6.30-11.15—S.B. from London.

5SC GLASGOW. 405.4 M.

- 3.0—Dance Music, relayed from 'The Locarno.' 3.20—Broadcast to Schools: Mr. G. W. Tyrrell, A.R.C.Sc., 'Story of the Earth—Continents and Oceans—The Balance of the Earth's Crust.' 3.32—M. Albert le Grip, French—'A Propos du Pied.' 3.45—Musical Item to Schools: Selection, 'Geneviève of Brabant' (Offenbach). 3.55—Wireless Quartet: Hungarian Concert Overture (Kielar Bela); Selection, 'Pathetic Symphony' (Tchaikovsky); George Reno and Dave Burdett (Entertainers); The Red Robin (H. Woods); O, Miss Hannah (F. Hollingsworth); In My Gondola (Green and Warren). Quartet: Canzonetta (Godard); Entr'acte, 'Sizilietta' (Blon); Intermezzo, 'Penelope's Garden' (Anelli), George Reno and Dave Burdett: Where I Meet My Girl (Healey and Singer); Me Too (Wood and Sherman); Dinah (Lewis and Young). 5.0—Afternoon Topics: Kersley Holmes, 'The Craggona Mountains.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.20—Horticultural Bulletin: Dudley V. Howells. 6.30-11.15—S.B. from London.

2BD ABERDEEN. 500 M.

- 3.45—London Programme, relayed from Daventry. 4.0—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.40—Margaret Milne (Mezzo-Soprano). 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0—Music by the Station Orchestra. 6.30—S.B. from London. 9.0—News. 9.15—Ballad Concert. Station Orchestra, conducted by Paul Askew; Entr'acte, 'Moon Maid' (Ancliffe); Liebestraum (Von Blon). 9.25—Bella Bedford (Mezzo-Soprano); Come then, piping, peevish Lover (Vinci); The Lilacs (Rachmaninov); The Old Spinnet (Squire); Love is a Sickness (Stephenson). 9.33—James Newall (Tenor): Crabbed Age and Youth (Parry); Sylvia (Speaks); I Know the Place Where We Will Rest (Vannab). 9.43—Orchestra: Sérénade Napolitaine (Drigo). 9.48—Bella Bedford: The Snowdrop (Craxton); A Brown Bird Singing (Haydn Wood); Where'er a Snowflake Leaves the Sky (Liza Lehmann). 9.54—James Newall: The Little Cares That Fretted Me (Pritchard); What the Birds Say (Pritchard); I Saw Thee Weep (Pritchard). 10.5—Orchestra: Three Irish Tone Sketches (O'Donnell). 10.15-11.15—S.B. from London.

2BE BELFAST. 306.1 M.

- 3.0—London Programme, relayed from Daventry. 4.0—Beethoven, The Station Orchestra: Overture, 'Fidelio' (Beethoven); Seventh Symphony—Second, Third and Fourth Movements (Beethoven); (2) Allegretto; (3) Presto. Presto. Presto Assai; (4) Finale. Allegro Con Brío. 4.35—Song Interlude. Albert Taylor (Baritone); Eleanore (Coleridge-Taylor); Song of Open Country; Crown of the Year; The Wayfarer's Night Song; and Tune of Open Country (Easthope Martin). 4.47—Light Music. Orchestra: Selection from 'Lady, Be Good' (Gershwin); March, 'The Gladiator's Farewell' (Blankenburg). 5.0—Afternoon Topics: Miss Edith C. Murphy, 'Stars in the Minds of Men.' 5.15—Children's Hour. 6.0—The Belfast Radio Quartet. 6.20—S.B. from London. 9.0—News. 9.15—Divertissements: Flora Robson; Tyrone Guthrie, Station Orchestra. 'The Drawback.' A Play by Maurice Baring. Orchestra: Preludium (Jarnett). Traditional Tales and Ballads. Orchestra: Seventeen Come Sunday (Folk Song Suite) (V. Williams); 'Thru' Train.' A Monologue. Orchestra: Valse Triste (Sibelius); 'The Tell-Tale Heart,' by Edgar Allan Poe. Orchestra: Zennor (Morris Dance) (Holliday); Tarantelle (Balf). 10.15-11.15—S.B. from London.

PROGRAMMES FOR SATURDAY (January 29)

2LO LONDON. 361.4 M.

Note.—A narrative of some outside sporting event will probably be relayed in the course of the afternoon. Full details of this will be announced.

3.0 MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by Lieut. B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M.

ELLIS BURFORD
BERTRAM AYRTON
EDITH LAKE (Violoncello)

BAND
Overture to 'The Bartered Bride' Smetana

THE Opera, the second (and, as most people agree, the best) of eight such works by Smetana, turns on an old situation—a girl's loving one man in spite of her parents' choosing another as her husband. Of course, all comes right in the end. The plot is worked out in a gay spirit, and the Overture hits that off delightfully. The impact of its very first chords, and the rush of the scales, are typical of the general spirit of the Opera.

ELLIS BURFORD
In the Silent Night Rachmaninov
Berceuse Gretchaninov
Spring Waters Rachmaninov

BAND
Solemn March (The Twilight of the Gods) .. Wagner
BERTRAM AYRTON

Heraclitus Cleghorn Thomson
Orpheus with His Lute Eric Coates
The Bellman Forsyth
The Little Admiral Stanford

BAND
Pieces from 'The Children's Corner' Debussy
Serenade for the Doll; The Little Shepherd;
The Golliwog's Cake Walk

EDITH LAKE
Sarabandé Zipoli
Bourrée Handel
Beau Soir Debussy
Les Cloches Dupont
Allegro Dupont
The Foggy Dew arr. Trowell

BAND
Fourth Symphony—Third and Fourth Movements Tchaikovsky

TCHAIKOVSKY himself explained that his Fourth Symphony has a 'programme.' He brings into it Fate, representing by a recurring motif 'that inevitable force which checks our aspirations towards happiness,' as he puts it.

In the THIRD MOVEMENT he said, 'we have only capricious arabesques . . . which come into a man's head when he has been drinking wine. . . . Memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band.'

Those listeners who have heard this Movement in its original (orchestral) form will remember that the String players pluck their strings with the finger. It will be interesting to hear how the Movement is re-scored for a Wind Band, and also to note what happens to the Military Band imitation of the original.

The FOURTH MOVEMENT is one of Tchaikovsky's loudest and rowdiest. 'Go to the people,' said the Composer in explaining it. 'See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted.' Near the end of the Movement we hear the declamatory motif of Fate, menacingly thundered out.

ELLIS BURFORD
Crying of Waters Campbell Tipton
Trees Respach

The Netmender Coningsby Clarke
Spring Percy Ashton Jensen

BAND
Rigaudon Raff
BERTRAM AYRTON

Lament Coleridge-Taylor
Man and Woman Arthur Benjamin
Pavane of the Duchess of Medina
Becket Williams

Song of the Passing Soul Robert McLeod
Oh, Nancy's Hair is Yellow Like Gold
arr. Kennedy-Fraser

BAND
Rhapsody, No. 1 Liszt

5.0 Mrs. MARION CRAN, 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: 'The Highwayman,' a play of the old coaching days. Selections by THE DAVENTRY QUARTET



Maull & Fox, Ltd.

Miss HELEN HENSCHEL,

who is giving a Recital of French Songs from the London Studio throughout the week.

6.0 OLD-FASHIONED DANCES

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

Galop, 'With Chic' Strauss
Valse, 'A Toi' Waldteufel
Polka, 'Coachman' Fahrbach
Valse, 'Village Children' Kalman
Gavotte from 'Two Little Dances' Finck
Polka, 'L'Esprit Français' Waldteufel
Galop, 'Express Train' Kalkbrenner

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

6.45 OLD-FASHIONED DANCES (Continued)

THE WIRELESS ORCHESTRA
Masque from 'As You Like It' German
English Dances Quilter

7.0 Topical Talk

7.15 THE FOUNDATIONS OF MUSIC

Bach's 48 Preludes and Fugues played through consecutively at this hour daily throughout the month.

7.25 Sports Talk

7.45 SULLIVAN

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

TOPLISS GREEN
ORCHESTRA
Overture to the Ball
Masquerade, 'The Merchant of Venice'
March from 'Henry VIII.'
Overture to 'Iolanthe'

IN *The Merchant of Venice* a Masque is held outside the house of Shylock, the Jew. The dancing reaches a great pitch of excitement, and when the revelry is at its highest, Shylock's daughter, Jessica, escapes with her lover, Lorenzo.

About thirty years ago, Henry Irving produced, on a grand scale, the Shakespearean play, *Henry VIII*. Sullivan wrote the incidental music, which immediately became very popular.

TOPLISS GREEN
Woo Thou Thy Snowflake (Ivanhoe)
Ho, Jolly Jenkin (Ivanhoe)

ORCHESTRA
Selection of Sullivan's Popular Songs
arr. Henley

8.45 FRENCH SONGS

Sung by HELEN HENSCHEL

Chanson Triste Duparc
Les Papillons Chausson
La Lettre Louis Aubert
Chevaux de Bois Debussy
Mandoline Debussy

HENRI DUPARC, born in 1848, was one of the best pupils of Franck. Ill-health caused his output of music to be very small. His songs, of which there are less than a score (all written in his twenties) are his most distinguished work.

CHAUSSON (1855-1899) also became a pupil of Franck. He had a period with Massenet first, but the lighter-minded and more formal style of that Composer were much less congenial to him than the serious aims and more vigorous style of Franck. Chausson was not dependent on his art, as he had considerable means, but he gave himself whole-heartedly to his study and creative work. Those who knew him best (such as, for instance, Vincent d'Indy, his fellow pupil under Franck) assert that a great development in his genius might have been expected had not his life come to a sudden end in early middle life, through a cycling accident.

AUBERT (born 1877) has written, besides songs, a lyric fairy play, *The Blue Forest*, and works for Piano and for Orchestra.

DEBUSSY'S many settings of Verlaine are notable. *Mandoline*, from the *Fêtes Galantes*, is the first of these. It was written in 1880, when the Composer was eighteen.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Capt. HARRY GRAHAM, 'Ought the Children—or Not?'

9.30 DANCE NIGHT

LESLIE ELLIOTT and his DANCE BAND

10.30-12.0 THE SAVOY ORPHEANS and THE SYLVIANS from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 Time Signal, Weather Forecast

3.0 S.B. from London

9.10 Shipping Forecast

9.15-12.0 S.B. from London (10.0 TIME SIGNAL FROM GREENWICH)

PROGRAMMES FOR SATURDAY (January 29)

5IT BIRMINGHAM. 491.8 M.

3.45 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

4.45 AFTERNOON TOPICS: ALAN GRIFF, 'A Chinese Fantasy—Scarlet Dragon' (told by the Author)

5.15 THE CHILDREN'S HOUR: A 'Snooky' Story

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIDMER

6.30 S.B. from London

7.45 HETERODYNED HISTORY

OR HISTORICAL EVENTS AS THEY MIGHT HAVE BEEN

A Broadcast Revue by L. du G., of *Punch*

IN this novel revue the Professor of History As It Might Have Been, arguing that historians never agree as to how anything happened or whether it actually happened at all, takes the liberty of building up new versions of important episodes in our history. The instances dealt with in the revue cover what may have happened in such notable incidents as the following:—

1. Caesar's Attempt to Land in Britain.
2. King Alfred and the Cakes.
3. Edgar and the Danes.
4. King Canute on the Seashore.
5. Henry VIII.'s Excursions into Matrimony.
6. Who Wrote Shakespeare's plays?

8.45 S.B. from London

9.30 MIRTH AND MELODY

HAROLD KIMBERLEY, ALMA VANE and PATRICIA ROSSBOROUGH

In Selections from their Repertoire

10.30-12.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH 326.1 M.

11.15-12.15 MIDDAY MUSIC from BEALE'S RESTAURANT, Old Christchurch Road Directed by GILBERT STACEY

4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall Rooms. Directed by ALEX WAINWRIGHT

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 THE STATION OCTET, directed by REGINALD S. MOUAT

6.30 WEATHER FORECAST, NEWS

6.45 THE STATION OCTET

7.0 S.B. from London

7.45 HETERODYNED HISTORY

OR HISTORICAL EVENTS AS THEY MIGHT HAVE BEEN

A Broadcast Revue by L. du G., of *Punch*

8.45-12.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.0 London Programme relayed from Daventry

5.0 THÉ DANSANT. Music by THE LONDON CHORDEANS, relayed from Cox's Café

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Capt. S. A. BURGE, 'Wales v. Scotland Rugby International Prospects'

7.15 S.B. from London

7.45 A VARIETY CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Raymond' Thomas

SYDNEY NESBITT (Songs with Ukulele)

CYRIL CLENSY (The Famous Impersonator)

Imitations—Present Stars

ORCHESTRA

Selection from 'Tom Jones' German

JEAN HARLEY and GEORGE BARKER (Duettists)

Everybody Slips a Little Saxe

I've Seen Isabel Weston and Lee

You Talk About Your Sweetie Donaldson

Somewhere Handy Ernest Crampton

ORCHESTRA

Intermezzi { 'Valse Lente' Rosse

{ 'Danse Tambourin' }

8.45 S.B. from London (9.10 Local News)

9.30 A VARIETY CONCERT (Continued)

ORCHESTRA

Suite, 'Gabrielle' Rosse

SYDNEY NESBITT

and his Ukulele

CYRIL CLENSY

Imitations—Past Stars

ORCHESTRA

Selection, 'A Midsummer Night's Dream' Mendelssohn, arr. Finck

JEAN HARLEY and GEORGE BARKER

Soft-Hearted Sal Melvin

Don't Let Nobody Steal You From Me Weston

Peter Piper Ernest Crampton

Poor Papa Woods

ORCHESTRA

Two Pieces Tchaikovsky

Réverie Interrompue; Danse Russe

10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

3.30 DANCE MUSIC: THE ELYSÉE FIVE from the Piccadilly Dance Salon

5.0 JOHN ARMITAGE (Baritone)

Youth Allitson

The Rebel Wallace

Son of Mine Knight

The Hillside Nelson

The Windmill

5.15 THE CHILDREN'S HOUR: Requests

6.0 Musical Interlude

6.30 S.B. from London

6.50 For Scouts

7.0 S.B. from London

7.45 ORCHESTRAL HUMOUR

THE STATION ORCHESTRA, conducted by T. H. MORRISON

The Village Circus Bucalossi

The Rag-Time Bass Player Lotter

A Southern Wedding Ewing

The Policeman's Holiday Daly

Chicken Reel Muscat

The Jolly Musicians

8.45 S.B. from London (9.10 Local News)

9.30 'WHEN GREEK MEETS GREEK'

A Competition in Humour

ENGLAND—WALLACE CUNNINGHAM (Entertainer) Original Musical Character Impressions, 'All Sorts of Lovers'

IRELAND—DENIS O'NEIL

SCOTLAND—HECTOR GORDON (Entertainer)

Canny Impressions Gordon

WALES—EDDIE PARRY (Entertainer)

'Fun With a Piano'

10.30-12.0 S.B. from London

(Continued on page 178.)



LAUGHTER-MAKERS OF THE FOUR NATIONS.

At 9.30 to-night Manchester Station is broadcasting, under the title 'When Greek Meets Greek,' humour representative of the four peoples. On the left is Mr. Wallace Cunningham (England), next to him Mr. Denis O'Neil (Ireland), then Mr. Hector Gordon (Scotland) and, on the extreme right, Mr. I. Eddie Parry (Wales)

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Filament amps. . .	.12	.12
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PROGRAMMES FOR SATURDAY (January 29)

(Continued from page 176.)

6KH HULL. 288.5 M.

- 4.0 AFTERNOON TOPICS: Mr. M. A. R. HORSPOOL: 'Drama Through the Ages—(7) The Renaissance of the Drama in Europe'
- 4.15 FIELD'S QUARTET, from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Cafe, Commercial Street, Leeds
- 4.0 THE TROCADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

- 4.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe Ballroom
- 5.0 AFTERNOON TOPICS: Mrs. C. BROPHY, 'How to Compose a Ballad'
- 5.15 THE CHILDREN'S HOUR, including at
- 5.45 'JARLEY'S WAX-WORKS,'
A Scene from 'The Old Curiosity Shop' (Charles Dickens). Presented by EDWARD P. GENN
Mrs. Jarley Mrs. FRED WILKINSON
Little Nell BETTY LANGLEY
Little Nell's Grandfather WALTER SHORE
Scene 1: The Interior of Mrs. Jarley's Caravan
Scene 2: A High-road (some months later)
- 6.5 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe Ballroom
- 6.30-12.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Gramophone Records
- 3.45 SAM G. ROSS and his BAND, relayed from the Palais de Danse
- 5.0 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.0 THE STATION ORCHESTRA
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 MORRIS GILBERT (Pianoforte)
- 6.30-12.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 4.15 ORCHESTRA, relayed from the GRAND HOTEL
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30-12.0 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

- 3.0 London Programme relayed from Daventry
- 5.0 FLORENCE M. AUSTIN: 'Five Fancies from Frocks—(3) Muslin'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-12.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 288.5 M.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 T. D. JONES (Pianoforte Recital)
Impromptu in Mazurka Style Scriabin
Prelude
Souvenir de Vienne Cyril Scott
Ballet Music from 'Rosamunde' Schubert, arr. Pouchkoff
Three Silhouettes Coleridge-Taylor
Tambourin; Lament; Valse
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 8.45 S.B. from London (9.10 Local News)
- 9.30 S.B. from Cardiff
- 10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 11.30—Jack Boddice (Euphonium), Harold Cooper (Tenor)
- 12.10-12.30—Gramophone Records. 4.0—Music from Tilley's Restaurant, Blackett Street. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Station Octet. 6.30—S.B. from London. 7.0—Mr. Alan Thompson, President of the Northumberland Rugby Union: 'Rugger.' 7.15—S.B. from London. 7.45—Benton Colliery Prize Band, conducted by W. M. Oughton. William Hendry (Baritone). 8.45—S.B. from London. 9.30—Joseph Farrington (Bass). 9.45—Frank Charlton (Entertainer). 9.55—Joseph Farrington. 10.5—Frank Charlton. 10.15—Dance Music: Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.0-12.0—S.B. from London.

5SC GLASGOW. 405.4 M.

- 3.0—Dance Music relayed from the Locarno. 5.0—Afternoon Topics: Mrs. Ida Kelsall, 'House-Planning from the Housewife's Point of View' (II). 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—S.B. from London. 9.30—Song Recital: Joan Sheppard. 9.35—Marie Dainton. 9.50—Song Recital: Joan Sheppard (continued). 10.0—Dance Music relayed from the Locarno. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M.

- 3.45—Afternoon Topics. 4.0—Station Orchestra. 4.15—Isabel Michie (Soprano). 5.15—Children's Hour. 6.0—Music by the Station Orchestra. 6.30—S.B. from London. 7.45—Heterodyned History, Or Historical Events As They Might Have Been. A Broadcast Revue by L. du G., of 'Punch.' 8.45—S.B. from London. 9.30—Station Orchestra, conducted by Paul Askew: A Lightning Switch (Aldoff). 9.40—Gretta Don (Soprano): Summer is a-Coming In: 'The Blackbird'; and Golden Slumbers (Old English Series) (arr. Coedre). 9.48—John Thorne (Baritone): My Lovely Cella (arr. Lane Wilson); Son of Mine (William Wallace); The Yeomen of England (Edward German). 9.58—Orchestra. 10.5—Gretta Don: Caro Mio Ben (Giordani); Beautiful Riverlet (Paradies); My Heart Ever Faithful (J. S. Bach). 10.15—John Thorne: Father O'Elyn (Stanford); Helen of Kirkconnell (arr. Kiel); Down Among the Dead Men (G. H. Clutsam). 10.25—Orchestra. 10.30-12.0—S.B. from London.

2BE BELFAST. 306.1 M.

- 4.0—Station Orchestra. 5.0—Afternoon Topics: Mr. James A. Barlowe: 'The Rivers of Derry and Fermanagh.' 5.15—Children's Hour. 6.0—Station Orchestra. 6.30—S.B. from London. 7.45—Heterodyned History, Or Historical Events As They Might Have Been. A Broadcast Revue by L. du G., of 'Punch.' 8.45—S.B. from London. 9.30—Edward German Programme: Station Orchestra. Hugh Thompson (Baritone). 10.30-12.0—S.B. from London.

FOR LISTENERS TO OPERA BROADCASTS.

THE fifth of the series of Operas is to be broadcast from all stations on Friday of this week. This time it is to be Flotow's Opera 'Martha.' Listeners are recommended to have a copy of the words of the Opera in front of them when listening to the broadcast, and those who have not yet sent for a copy of this Libretto are advised to make immediate application. The form given below is arranged so that applicants may obtain either (1) single copies of the Libretto of 'Martha' (or of 'The Barber of Seville,' 'Rigoletto,' 'The Bohemian Girl,' and 'Faust,' which have already been broadcast) at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value in future broadcasts); or (3) the remaining eight of the series (including 'Martha,' but excluding operas already broadcast) for 1s. 4d.

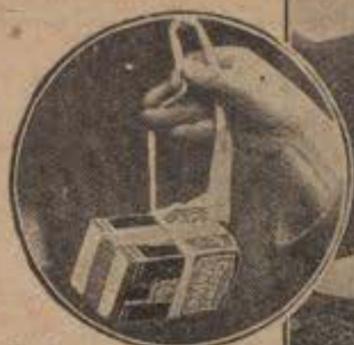
1. Please send me	copy (copies) of the Libretto of 'Martha.'
" " "	" " " " " 'The Barber of Seville.'
" " "	" " " " " 'Faust.'
" " "	" " " " " 'Rigoletto.'
" " "	" " " " " 'The Bohemian Girl,' for which I
enclose	pence at the rate of 2d. per copy.
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or cheque, value	in payment at the rate of 2s. for the whole series, post free.
3. Application for the remaining eight of the Series (including 'Martha').	
Please send me	copy (copies) of each of the remaining eight Libretti of the complete series. I enclose
P.O. No.	or cheque value in payment at the rate of 1s. 4d. each eight Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

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Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.
Additional names and addresses may be written on a separate sheet of paper, but payment for the additional subscriptions must, of course, be sent with the order. The Libretti will be sent singly as published to reach subscribers a few days before each Opera is broadcast.



Centre: Capt. Barnard and the assistant editor of "Amateur Wireless."



Above: "The Wireless World" man retrieves one of the dropped Cossor Valves.

Crash!

Q "The World's most sensational valve test"

—vide the Press.

Experts dumbfounded when Cossor Valves are hurled from aeroplane to prove amazing strength of new Cossor Kalenised filament



EXTRAVAGANT claims and bombast have never found a place in Cossor advertising. To demonstrate the immense strength of the new Cossor Kalenised filament we looked for deeds—not words. We determined to convince the public that through recent improvements the Kalenised filament is now practically indestructible. And so we asked for the co-operation of "Amateur Wireless," "Popular Wireless" and "Wireless World."

When we told them our plan of dropping twelve Cossor Valves from a height of 500 feet they were frankly incredulous. "It can't be done," they exclaimed, "no valve in the world could stand such a drastic test." But, knowing the vast strides made by our chemists during the last few months, we had confidence that the new Cossor Kalenised filament would withstand even this amazing abuse.

On December 20th at Stag Lane aerodrome this epoch-making test took place. Twelve Stentor Two Valves—previously sealed within their boxes without cotton wool or corrugated paper—were dropped from an aeroplane at a height of over 500 feet. One valve was lost owing to the high wind but in each of the remaining 11 valves the Cossor Kalenised filament was unbroken. One of the valves hit the tail plane with terrific force and was smashed. But even this filament was found to be intact. This remarkable test from start to finish was directly supervised by the Technical Press and the sealed valves were afterwards opened and tested by them at our Highbury Works.

This test was carried out under the direct supervision of 'Amateur Wireless' 'Popular Wireless' 'Wireless World'

What this test means to you

Here is unanswerable proof of the tremendous strength of the new Cossor Kalenised filament—proof that every Cossor Dull Emitter will give long and enduring service. Of equal importance is the fact that the Cossor Kalenised filament never becomes brittle in use. This is because it gives off a terrific electron emission without visible glow. Heat has been practically eliminated. The Kalenised filament never loses its emission through over-running—any Cossor Dull Emitter can be operated from a fully charged accumulator without a rheostat without harm. Remember the wonderful Kalenised filament is to be found only in Cossor Dull Emitters—no other valve has it. Do not accept a substitute—no other valve is so strong or can give such economical service.

TYPES & PRICES

Cossor Point One		
210H for H.F. use	...	14/-
210D for Detector	...	14/-
(2 volts 1 ampere)		
Cossor Power Valves		
Stentor Two	...	18/6
(2 volts 15 ampere)		
Stentor Four	...	18/6
(4 volts 1 ampere)		

All above Valves fitted with Cossor Kalenised Filaments

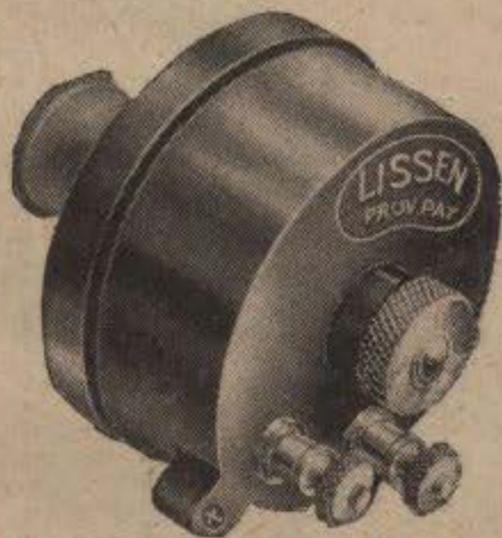
Cossor —the Valve which serves you longest

BUILD A HORN —OR BUY A HORN

USE your gramophone, make a cone—there are many different ways you can use the LISSENOLA Loud Speaking Unit to get real delight out of it.

You can make a horn out of $\frac{1}{8}$ " board or wood panelling. Cover the inside of the flare with paper of a lincrusta or similar pattern—paint it over a vivid orange colour. Cover the outside of the horn with the same kind of paper and paint it black—hang the horn up, or use the new LISSENOLA stand to hold it upright—and the whole will look so attractive that you will be surprised and more than delighted at what you can do. There are full size diagrams and clear instructions, with each LISSENOLA unit telling you how to make a proved horn for a few pence.

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**LISSENOLA
LOUD-SPEAKING
UNIT**

13/6

7 DAYS' TEST.

Take the LISSENOLA Unit home with you—test it against the most expensive speaker a friend may have—first put it on the expensive speaker, then take the horn off and put it on the LISSENOLA—if you do not prefer the LISSENOLA for tone and volume return it within 7 days of purchase and your money will be refunded.

No loud speaker is more natural in its tones or more powerful in its volume than the LISSENOLA.

The secret of this remarkable efficiency at a record in low price is due to the splendid magnets, the non-resonating case—the clean design—the fine making of every part. You can use 220 volts and more without the slightest sign of dithering or resonating.

The LISSENOLA LOUD SPEAKING UNIT

Made golden toned for your enjoyment

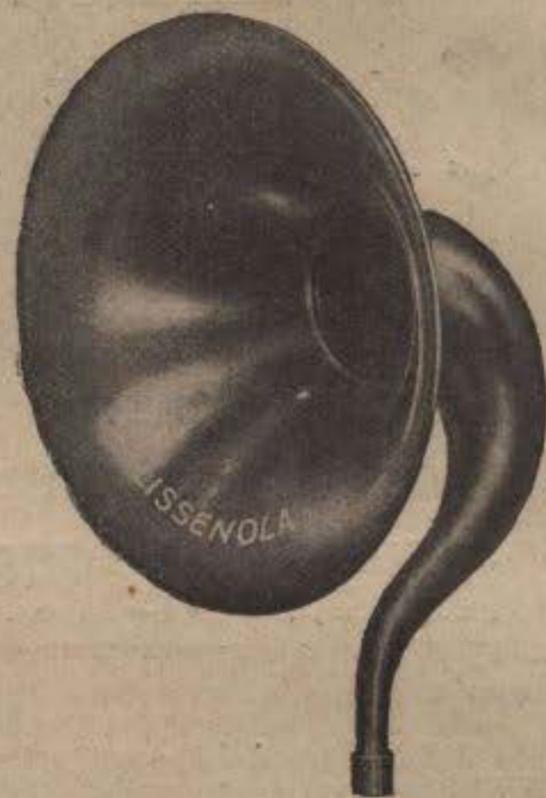
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Managing Director: THOMAS N. COLE.



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New LISSENOLA Upright horn,
big and powerful with 14" flare only. **17/6**
Can be bought separately.



**COMPLETE LISSENOLA
LOUD SPEAKER—**

showing the LISSENOLA Unit in the new stand, and with the new upright horn fitted, making the only British Made Loud Speaker of FULL POWER SIZE AND ACTUAL FULL POWER PERFORMANCE of high grade manufacture to-day selling complete for **34/-**

L.907.



BUILDING UP A WHISPER OF SOUND—

From quite a small thing, up and up you can build it with this new LISSEN Transformer—the sustained volume kept crystal-clear all the time, and words coming through without a slur on the syllables. There is no noise in the background—and sound emerges pure and powerful.

LISSEN Transformers have never been excelled for purity of amplification, and this new LISSEN is the best of them all. Every previous expensive LISSEN Transformer has been withdrawn in favour of this new and better LISSEN.

Powerful amplifiers are now within the reach of every crystal-set user—valve sets can be made better and bigger—expensive transformers when they break down can be replaced with this new LISSEN with an *improvement in performance in many cases, and always a great saving in cost.*

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Try the new LISSEN at home—if within seven days of purchase you can find a better transformer at any price, return the LISSEN and your money will be willingly refunded.

8'6

GUARANTEED FOR 12 MONTHS.

URNS RATIO 3 to 1
RESISTANCE RATIO 4 to 1
Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and all valves you will want to use.

CAN BE USED AS A CHOKE ALSO—your dealer will be pleased to show you.

USE IT AS A CHOKE, USE IT AS A TRANSFORMER, IT FULLY AMPLIFIES EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE.

YOUR AMPLIFIER NOW COSTS YOU LESS AND IS BETTER. Use all LISSEN parts for it and it will be better still. Your dealer will show you how to build.

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Managing Director : THOMAS N. COLE.

L.203

Dominant Energy—

Unadulterated energy—in the LISSEN New Process Battery, keeping your valves *fully* active all the time, your loud speaker natural and undistorting, bringing a new power smoothness into your reproduction and maintaining this through the longest programmes.

The secret of the process and chemical combination responsible for this is closely guarded—it is known only to LISSEN.

By a new direct-to-dealer policy of distribution, too, LISSEN has saved you paying several shillings more for this new battery, and the system employed also ensures your getting a fresh battery every time.

Obtainable at any dealer's, but take no substitute. Ask firmly for LISSEN New Process, and come determinedly away if any difficulty, and send direct to factory. No postage charged but please mention dealer's name and address.

Rated at 60 volts, this LISSEN battery goes considerably over.

10'6

(Price would have been 13/- but for our new distribution policy.)



IMPORTANT TO THE TRADE

Retailers who have not already been notified should write at once for details of the new LISSEN direct-to-dealer policy of distribution—all orders for LISSEN products must now be sent direct to us at Richmond, not to your factory.

Hear your LISSENBOLA working off this battery to know what a good loud speaker and a good battery can do together.

Build an amplifier in less than an hour—

transformer coupled, giving bigger volume than any other form of coupling, and pure reproduction if the LISSEN Transformer is used, no big H.T. voltage required, and for a total cost surprisingly low. You will want one LISSEN Transformer 8/6, one LISSEN fixed Condenser 1/-, one LISSEN Rheostat 2/6, one LISSEN Valve Holder 1/-. And you can use any type or any make of valve with it. Your dealer will help you build.

A BETTER CONDENSER AT HALF ITS PREVIOUS PRICE—



LISSEN only it is who make their fixed condensers in a way in which once the plates are laid they can never move apart either through the influence of heat or by a definite physical effort. The plates in the LISSEN condenser are not mechanically clamped, they are not riveted,

but once laid they become homogeneous with each other, inseparable. Once the capacity is fixed, therefore, it can never alter—there is no leaking of energy. The method used by LISSEN is much more expensive than the usual method adopted by other condenser makers, yet LISSEN condensers are available to you at new reduced prices which are HALF WHAT THEY WERE LESS THAN A YEAR AGO. And each LISSEN condenser is accurate to 5 per cent. of its marked capacity—AND WILL DELIVER ALL ITS STORED-UP ENERGY, ALL THE TIME.

LISSEN Fixed Mica Condensers, capacities—.0001 to .001, 1/- each (much reduced). .002 to .006, 1/6 each (much reduced).

(Every grid condenser has a pair of clips included free.)

Note the new LISSEN case which enables the LISSEN condenser to be used upright or flat. Note the convenient grid leak mounting.



YOUR BATTERY CAN COST YOU LESS—

by making it last longer. An ordinary H.T. battery becomes noisy as it becomes old. But a LISSEN 2 mfd. (or 1 mfd., but the larger capacity is the more effective) absorbs all those noises and keeps reproduction clear, and so enables the battery to be used until it is finally drained of its energy. The LISSEN condenser costs you nothing, because the lengthened life you get out of your battery pays for it over and over again, while it will improve the reception of any ordinary high-tension battery.

LISSEN (Mansbridge Type) Condenser
2 mfd. .. 4/8 1 mfd. .. 3/10

Other capacities are:—
.01 .. 2/4 .1 .. 2/6
.025 .. 2/4 .25 .. 3/-
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YOU PAY NO MORE FOR A LISSEN YET GET AN INFINITELY BETTER CONDENSER—it is the only condenser of the Mansbridge type

which has a case, itself a solid insulator—no short circuit can take place on to its case—the only condenser of this type which offers you this protection, important if you use a condenser in eliminator circuits connected straight to electric-light mains.

SILENT IN EVERY CIRCUIT—AND FIXED IN VALUE.

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LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

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F.154

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NOW 2/6.

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Previously NOW

LISSEN 7 ohms, patented 4/- 2/6

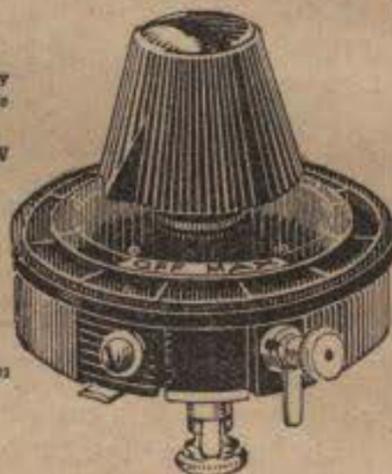
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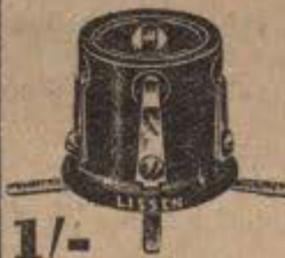
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Made low loss, low capacity, to give clearer, stronger signals. You cannot get a good valve holder for less than LISSEN sells this one for. Patented. Shown ready for baseboard mounting; can also be used for panel mounting by bending springs straight.



1/-

Previously 1/8.

NOW 1/-

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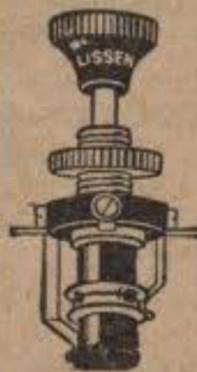
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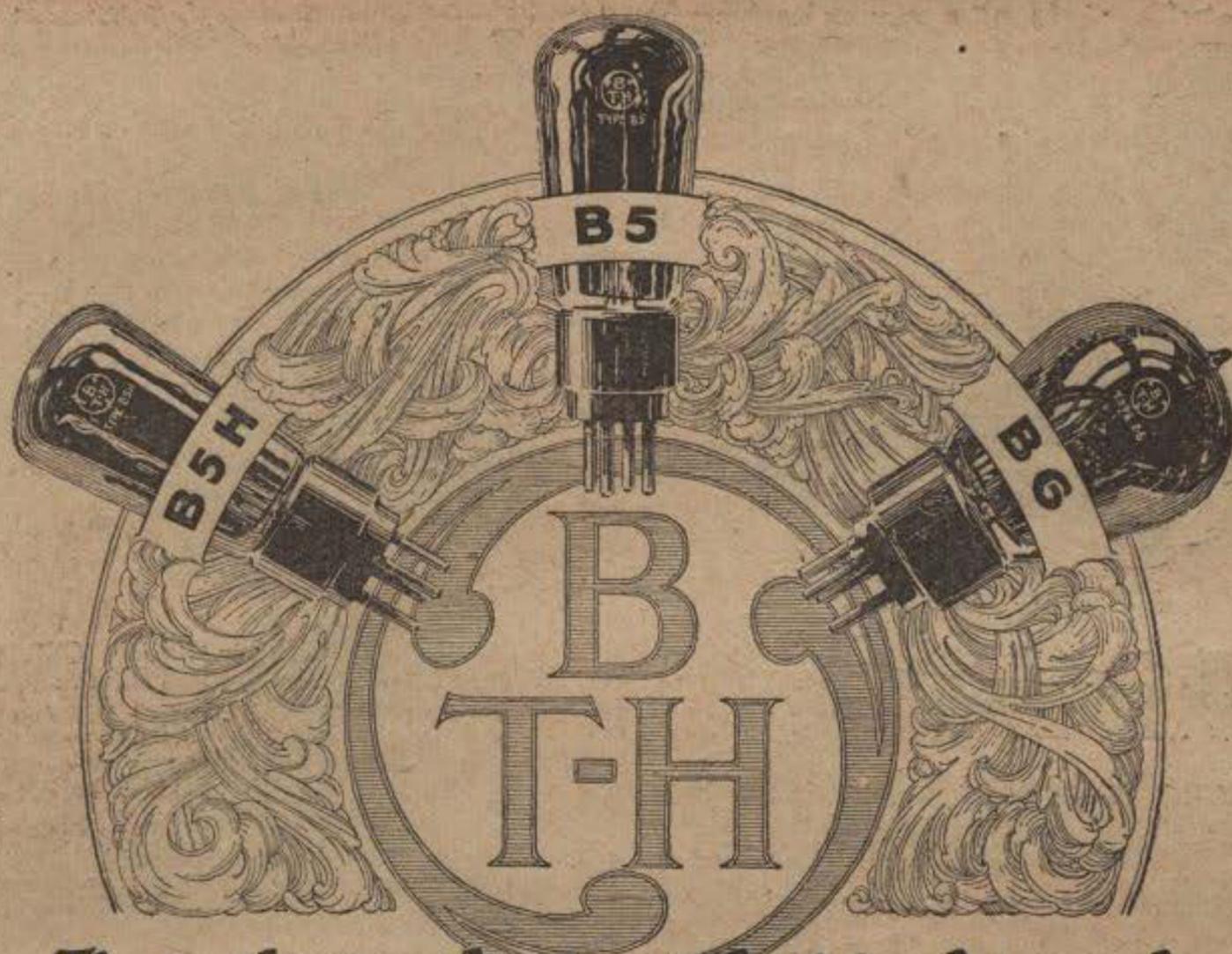


LISSEN 2-way Switch



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IMPORTANT TO THE TRADE.—Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent direct to us at Richmond, and not to usual factors.



These three valves are designed to work perfectly together on a small 4v. accumulator or dry battery.

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Filament Volts.....	2.8
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Anode Volts.....	40 to 120
Amplification Factor.....	17.5
Impedance.....	55,000 ohms
B. 5.	14/-
Filament Volts.....	2.8
Filament Current.....	0.06 amp
Anode Volts.....	20 to 80
Amplification Factor.....	7
Impedance.....	17,000 ohms
B. 6.	18/6
Filament Volts.....	2.8
Filament Current.....	0.12 amp
Anode Volts.....	40 to 120
Amplification Factor.....	8
Impedance.....	12,000 ohms

With the introduction of the new B.5.H. Valve, there is now available a complete range of super-efficient valves for 4 volt batteries. The B.5.H. Valve is intended for the H.F. stages, the B.5 for detector and early L.F. stages, and the B.6 for the final L.F. stage.

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H.T. Battery (Fellophone) (54V)	6:6	(108V) 13:0	(108V) 13:0	(108V) 13:0
Fellows 4V. Accumulator	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:6
Aerial, Insulators, Wiring, Instructions	3:0	3:0	3:0	3:0
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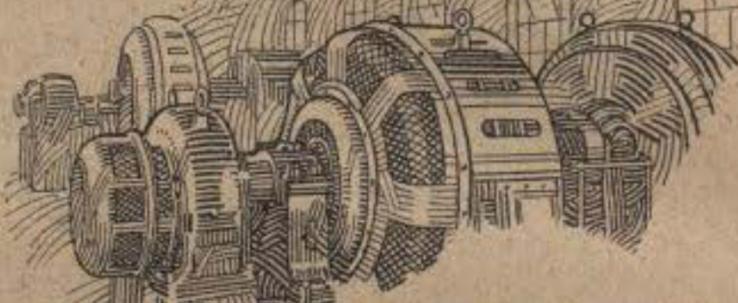
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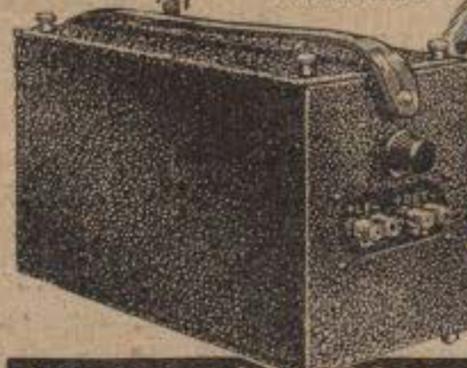
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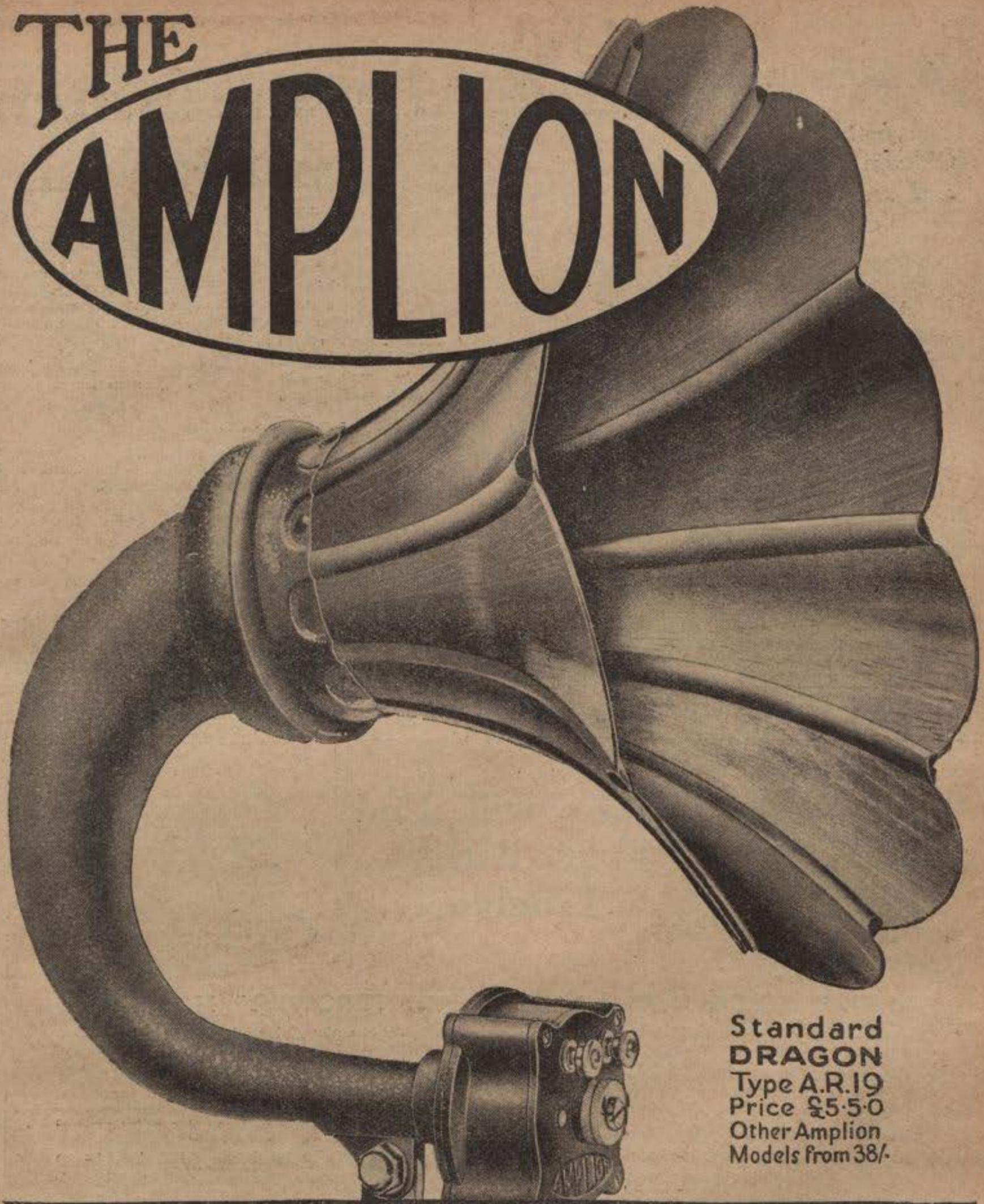
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THE AMPLION

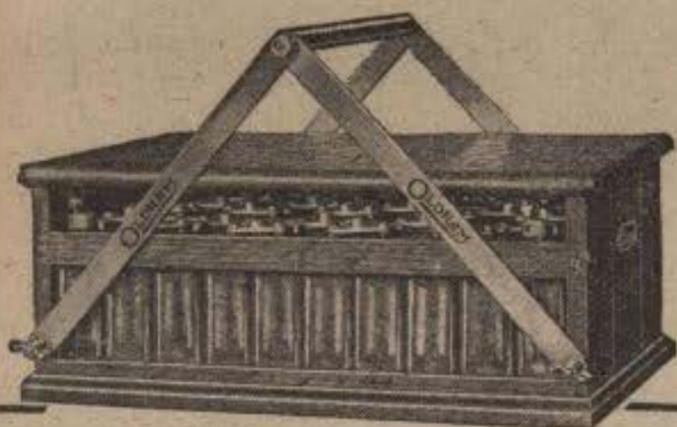


Standard
DRAGON
Type A.R.19
Price £5.5.0
Other Amplion
Models from 38/-

The World's Standard Wireless Loud Speaker

No more long and tedious waiting!

You just add acid to this Oldham H.T. Accumulator and use it within an hour.



FROM the Dealer's shelf to your home and contentedly giving up its stored energy within an hour. That is the Oldham High Tension Accumulator. No long and tedious first charge to keep you waiting. For it comes to you already dry charged—you simply add acid and in a short while it becomes active and ready for use.

Look at the cleverly designed Oldham H.T. Accumulator shown below. Note that it is assembled on the unit system. Each unit consists of 20 volts. Build them up just like an expanding bookcase. 60, 80, 120 volts—just what you will. The Accumulator is always neat and tidy—fit to take its place in any room. Acid can't be spilt and when it needs re-charging a

convenient carrying handle is available. Each of its big capacity cells is a miniature Oldham accumulator capable of holding its charge for months on end. Each plate is made under the same Special Activation Process which has made the name Oldham famous throughout the country.

The Oldham H.T. Accumulator is not only more efficient, but is cheaper than the dry battery. You just charge it four times a year, and forget it!

Ask your Dealer to show you one of these handsome H.T. Accumulators—don't be put off with a substitute. Nothing can take its place for none other can give you the same steady flow of power—the same freedom from sulphation and the same generous length of service.

10d. per volt.

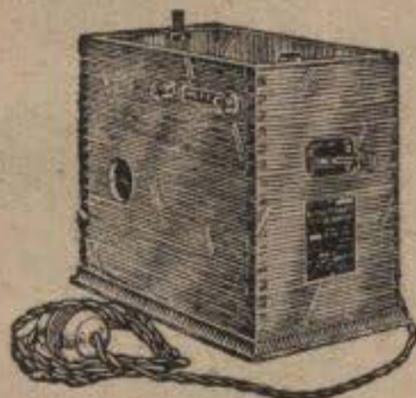
60 volts	£2 10 0	100 volts	£11 3 4
80 volts	£3 6 8	120 volts	£5 0 0

Complete with lid and polished aluminium handles.
Solid Oak Base 3/6 extra.

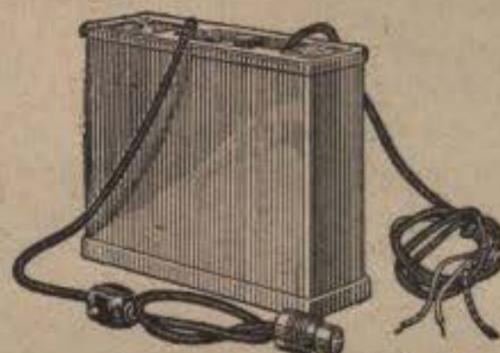
Special Activation Process Batteries.
OLDHAM

OLDHAM & SON, Ltd., Denton, Manchester.
London Offices and Service Depot: 6, ECCLESTON PLACE, S.W.1.

G.A. 1927.



These will End Your Battery Troubles



BALKITE TRICKLE CHARGER

Charges your accumulator, by means of A.C. electric light supply. Connected up to the main by means of any convenient plug or lamp socket, it charges your accumulator from the moment your set is switched off until it is switched on again. All the while your receiver is not in use your low tension battery is being brought up to its full strength and you need never be without the use of your set. It entirely eliminates the frequent bother of carrying heavy Accumulators to be re-charged. Suitable for charging either a two, four, or six-volt accumulator.

- No. 484 Balkite Trickle Charger, 100-120 volts, 50-80 cycles with filler and gauge. Price **£2 18. 0.**
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No. 483 220-240 volts, 50-80 cycles. Price **£2 18. 0.**

London Showrooms:
15, Bedford Street, Strand, W.C.2.

Write for full particulars of these two Burndeft Appliances or ask your local Burndeft Dealer about them.

BURNDEFT
WIRELESS LIMITED

AGENTS AND BRANCHES EVERYWHERE.

"ETHOPOWER" H.T. UNIT

A Burndeft appliance that eliminates the H.T. Battery altogether by supplying H.T. current direct from A.C. electric mains at the cost of about 1d. per hour. Compared with dry battery renewals it pays for itself in a year. The cheapest method of providing H.T. Current.

"Ethopower" plugged-in to a lamp socket and connected to the Receiving Set, at the touch of a switch provides an instantaneous supply of H.T. current, perfectly filtered and free from hum or noise.

- No. 548 Ethopower H.T. Unit, 100-120 volts, 50-60 cycles, complete with Ethotron Valve. Price **£12 12. 0.**
No. 549 Ethopower H.T. Unit, 200-240 volts, 50-60 cycles, complete with Ethotron Valve. Price **£12 12. 0.**

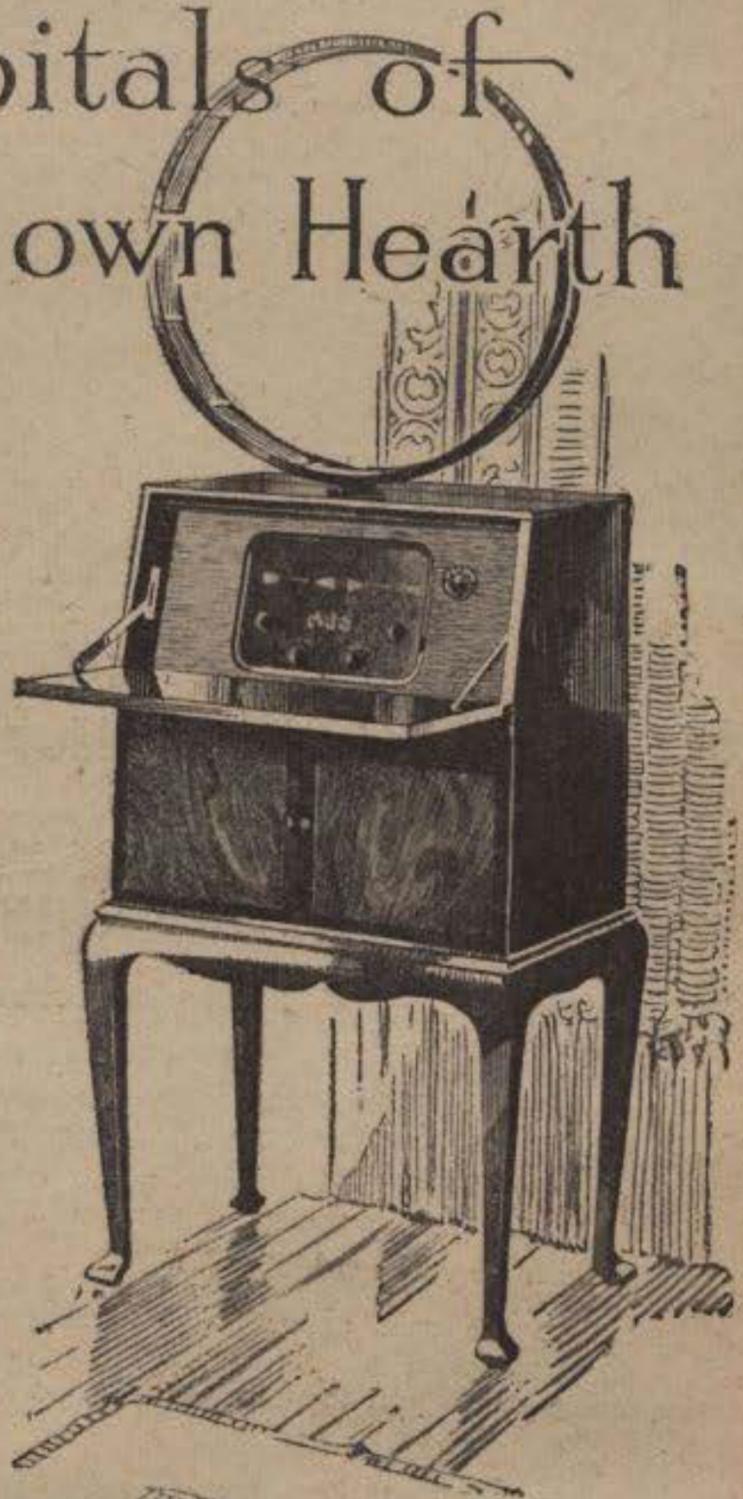
Head Office & Factory:
Backheath, London, S.E.3.

Let "SYMPHONY" Receivers bring the Capitals of Europe to Your own Hearth

WE are a race of travellers, wander-
lust is in our blood, but if we have
to stay at home "Symphony"
Radio will enable us to hear the music and
speech of those far-off lands we cannot visit.
Our choice is wide, ranging from the famous
Bells of Moscow to the Tango played
in Barcelona. When most of England
is asleep, we may still dance to music
that Radio brings—all the way from Spain.

The following prices include Loud Speaker, Valves, all
Batteries, Aerial Equipment, and Royalties:—2-Valve
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"Symphony Three," £25; "Symphony Five" (Super-
heterodyne) Table Model, £45; Bureau Model, £52/10/0;
"Symphony Seven" (Superheterodyne) Table Model,
£60; Bureau Model, as illustrated, £67/10/0.

They may be obtained from any one of nearly a
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Symphony Seven Bureau
Containing all Batteries.

Complete from £13 - 18 - 6

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Phone: Regent 7161.

**A. J. Stevens & Co. (1914), Ltd.,
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*Please send me your latest catalogue
* and arrange to give me a free demonstration at the address
given below.*

Name

Address

B.T. 21/1.

* Delete if not required.



**FELLOWS
WIRELESS**

60 volts

now **7/6!!**

This 60-volt H.T. Battery tapped every 3 volts and complete with wander plugs now costs only 7/6 (post free).

Once again Fellows show the way to lower prices. First Valves, then Sets, then Loudspeakers, and now H.T. Batteries!

Can you find anywhere such value in H.T. Batteries as this all-British 60-volt Fellows?

In a short time the sale of these H.T. Batteries has risen to *thousands* a week and so once again we are passing on to you the benefit of the savings effected.

Order from our Branches or direct by post from us to-night.

54 Volts	with lead for grid bias	post free	6/6
60 "	tapped every 3 volts and supplied complete with wander plugs	post free	7/6
108 "	tapped every 6 volts and supplied complete with wander plugs.....	post free	13/-

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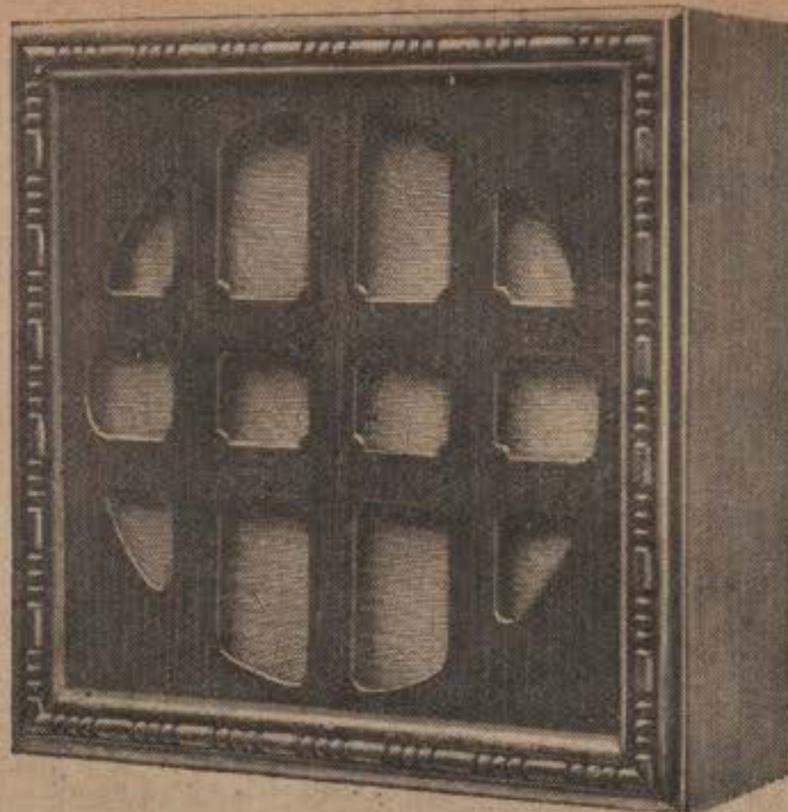
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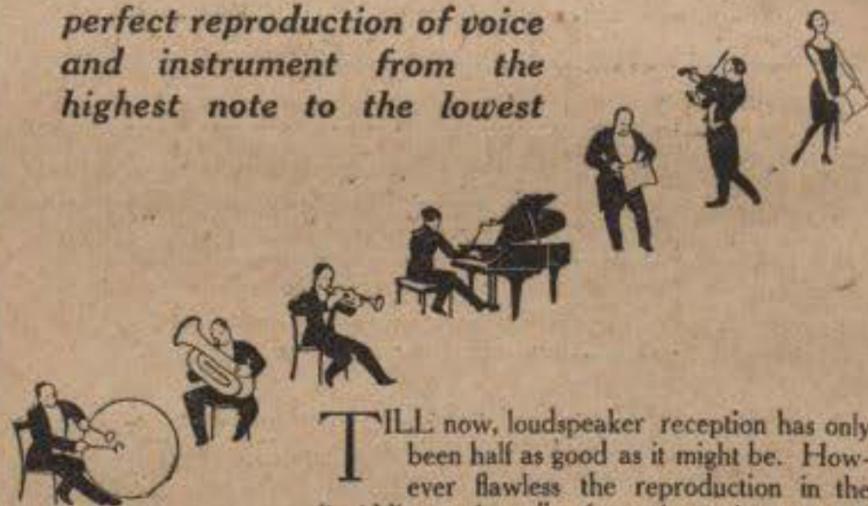
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M.C. 297.



**AN AMAZING
NEW LOUDSPEAKER**

perfect reproduction of voice and instrument from the highest note to the lowest



TILL now, loudspeaker reception has only been half as good as it might be. However flawless the reproduction in the "middle registers" of vocal or instrumental music, the deep notes and the very highest notes have always suffered distortion. Drums have caused a toneless rattle, high soprano notes have simply squealed.

Now, with the introduction of the M.P.A. "Sprung-diaphragm" Loudspeaker, it is possible to secure absolutely flawless music.

Listeners who have already heard this remarkable instrument are positively amazed by the sense of "reality" it gives. With eyes closed it is almost impossible to believe that the artist is not actually present.

Come and hear for yourself, any day during broadcast hours at our showroom, or, if you cannot call, send for the fully-descriptive leaflet.

FREE TRIAL FOR SEVEN DAYS

You can test this wonderful loudspeaker on your own set for a week without any charge or obligation. Write or phone your application at once!

57/6

in handsome oak or mahogany cabinet. Guaranteed for twelve months.

Other models at 45/- and £3 17 6

M.P.A.

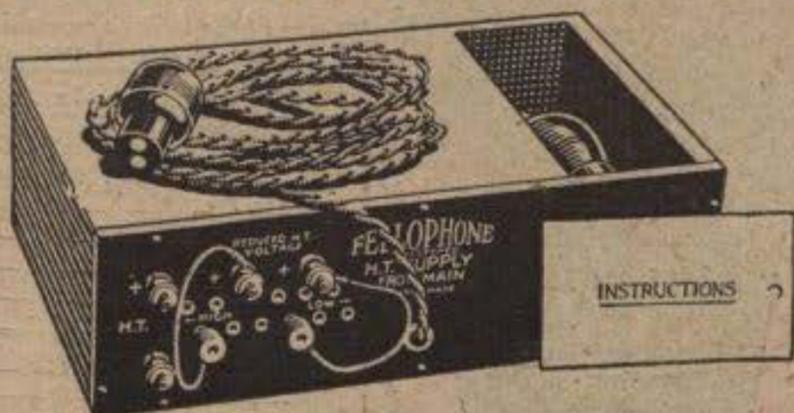
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Send a postcard for the new M.P.A. book of Portable Wireless Sets—full details of the most remarkable receivers of the age.

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FELLOWS WIRELESS

Type B. Unit for Alternating Current
£4 : 10 : 0



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit; and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

1. **ABSOLUTE SAFETY.** An ample margin of safety is provided in these Units which completely safeguards them against breakdown. They are as safe to fit as an electric light globe and as safe to handle when working as an H.T. Battery.
2. **LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
3. **PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
4. **A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
5. **SINGLE OR MULTI VOLTAGE.** These units, whether for A.C. or D.C., are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
6. **SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

PRICES (Carriage forward):

A.C.		D.C.	
Type A. (50 volts) -	£3 : 10 : 0	Type A. (50 volts) -	£2 : 10 : 0
Type A. (100 volts) -	£3 : 10 : 0	Type A. (70 volts) -	£2 : 10 : 0
Type B. (multi voltage)	£4 : 10 : 0	Type A. (100 volts) -	£2 : 10 : 0
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M.C.279.



THE BEST CONES IN 1927

THE Ellipticon has been described as "the best loudspeaker on the market" by one who is fully qualified to judge, and who has no personal interest in our success. And we honestly consider that it is one of the best instruments we have ever turned out. The Tablecone, too, can really be said to be superior to similarly priced Cones.

THE TABLECONE *(Trade-mark)*

The cone is housed in an attractive cabinet of unique design, which has a walnut finish. The circular diaphragm has an extremely sensitive driving unit which brings a wealth of volume with pure and effortless ease. The magnet in the cone unit is unusually large. This instrument is supplied complete with cord connection, and is a proposition of excellent value. It has a genuine claim to be better than any similar instrument at the price. Height 10 inches, breadth 7 1/2 ins. at base, depth 7 ins.

£2 : 15

THE ELLIPTICON *(Registered Trade-mark)*

The loudspeaker cabinet is finished in dark walnut and will admirably harmonize with any decorative scheme or furnishings. The elliptical concavity of this casing reflects the full body of sound with wonderful depth and sweetness. The large vibrating area of the cone, together with a driving unit of special design, brings pleasing and natural tone with plenty of power. The magnets in the cone unit are very large. There is no diaphragm, but a small armature which, reacting to the faintest impulse, faithfully reproduces extremely low and high tones. Height 13 ins., depth 7 ins., width 10 ins.

£5 : 10

Brandes

From any reputable Dealer.

BRANDES LIMITED, 296, REGENT ST., LONDON, W.1.

B. L.T.D. 938

FELLOWS WIRELESS



For 4 or 6 volt Accumulators **45/-**
 For H.T. Accumulators **50/-**

10 hours for 1d.!

If you have Alternating Current (A.C.) Electric Light you can charge your Accumulator at home for an absurdly low cost by using the Fellow's Accumulator Charger.

This charger is simplicity itself, there are no expensive parts to require renewal, it cannot harm your electric light in any way, and it is as safe to handle as your loud speaker.

Simply plug it into an electric lamp holder (see above), switch on, give a twist to the knurled knob, and, when the little motor is running connect up your 4 or 6 volt accumulator and leave it on charge until the bubbles rise freely in the acid inside. The charger will automatically give the correct charging current.

You need only have one accumulator because you can charge it up when your set is not in use.

Your present accumulators probably cost from 9d. to 1/6 per charge; you cannot be certain that they get fair treatment while away; and there are frequently delays and disappointments.

The Fellow's charger eliminates all these troubles. It will charge up a large accumulator (e.g. 6V. 30 ah) for a cost of about ONE PENNY for 10 hours, even in districts where lighting is as high as 5d. per unit.

There is also a special model designed to charge up H.T. Accumulators in batches of 60 volts at a time. Output 1/2 ampere.

You can, by remitting full cash value, have one of these chargers on SEVEN DAYS' FREE TRIAL. If you are not more than satisfied we will take it back and return your money in full.

N.B. When ordering please state carefully voltage and frequency (cycles) of your mains. You will find this information on your meter.

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M.C. 209.

FELLOWS ELECTRIC LAMPS

They last!

because of the infinite care taken in their manufacture.

FROM **1 1/2**



TYPE B (Half-Watt Type).				
Volts and Prices.				
Watts.	30 V.	50 V.	100, 110, 200, 210, 220, 230, 240, 250	
30	..	1/10	..	
40	..	1/10	1/10	
60	2/-	2/-	2/-	
100	2/10	
200	6/-	

TYPE A (Vacuum Type).				
Volts and Prices.				
Watts.	50 V.	100 V. or 110 V.	200, 210, 220, 230, 240, 250	
10	1/2	
20	1/2	
30	..	1/2	1/4	
60	..	1/2	1/4	

Postage and packing: 1 and 2 lamps, 6d., 3, 4, 5 or 6 lamps, 9d.

N.B.—Kindly state the type, watts, and exact voltage, as shown on your electric light meter, of the lamps you require. Include with your remittance amount to cover postage as shown above. Remember every Fellow's Lamp is guaranteed.

BUY BY POST & SAVE MONEY
 FELLOWS, PARK ROYAL, N.W.10.
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GENERAL ACOUSTICS LTD.,
 77, Wigmore Street, London, W.1.
Also at 34, St. Ann's Square, Manchester; 60, Corporation Street, Birmingham; 76, Buchanan Street, Glasgow; 11, Sandwell Place, Edinburgh.

1927 can bring you PERFECT HEARING by way of the NEW ACOUSTICON—the smallest, lightest, and most inconspicuous aid ever invented. It is good enough for the GREATEST LONDON HOSPITALS to use EXCLUSIVELY and the world's leading EAR SPECIALISTS to widely recommend, it is surely good enough for you.



A NEW YEAR AND—NEW HEARING
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A CONDENSER 4ft. IN DIAMETER
 would only be equal to ten complete turns of the dial of the

M·A·P STRETLINE CONDENSER

Agents wanted in all towns,
20/- M·A·P COMPANY,
 each 246, Great Lister Street,
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Altogether this Condenser gives an entirely new meaning to tuning. It resolves it into a perfectly simple operation and the average person has no difficulty without any technical knowledge or skill in tuning in distant stations which on the standard type of Condenser used to-day are extremely difficult.

SCOTLAND YARD



Can detect the Identity of an Individual from a FINGER PRINT



You can detect the Crystal in the Set from the Reception obtained.

"The Mighty Atom"

Remains the supreme and distinct CRYSTAL.

Complete with Plated Tweezers, Directions,

6^{D.}
Complete



Special Silver Catwhisker in Tube. FREE £200 Comprehensive Insurance Policy.

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Complete

"THE MIGHTY ATOM"

is being used by practically every Crystal User in the World.

Stocked by the World Leading Firms:—

ALL WOOLWORTH'S BRANCHES,
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DEALERS OF REPUTE EVERYWHERE.

Always ask for *Britain's Best Crystal*

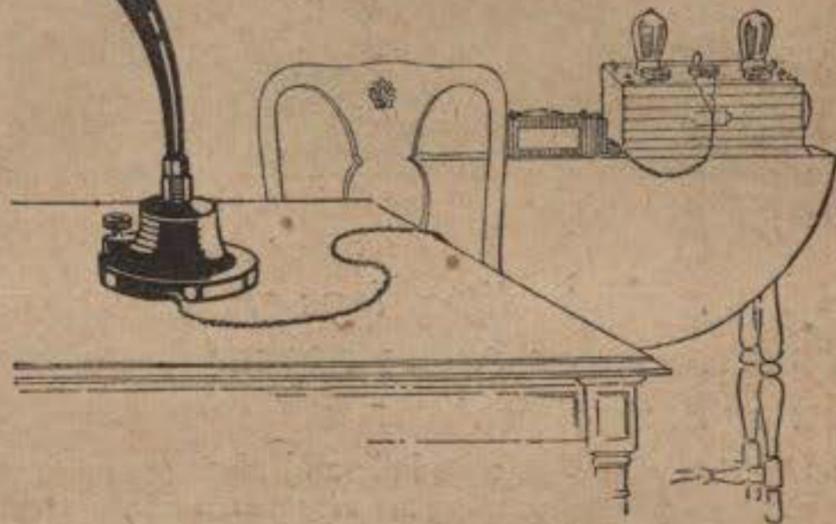
"The Mighty Atom"

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FELLOWS WIRELESS

13/6



The Fellows Junior

Loud Speaker is the delight of all who have heard it.

We have produced an improved model giving still greater volume, and our enormous sales have enabled us to fix its price at thirteen shillings and sixpence.

Try one of these instruments for seven days in your own home free.

If you too are not delighted your money will be returned in full.

The Junior stands 19" high and is fitted with volume adjuster; it is sent packing free, carriage forward. Equally wonderful in value is the Volutone Loud Speaker which gives strong clear reproduction for large rooms, halls, etc. 20 inches high, volume adjuster, and beautiful in appearance, it is sent packing free, carriage forward, on 7 days trial for 45/-

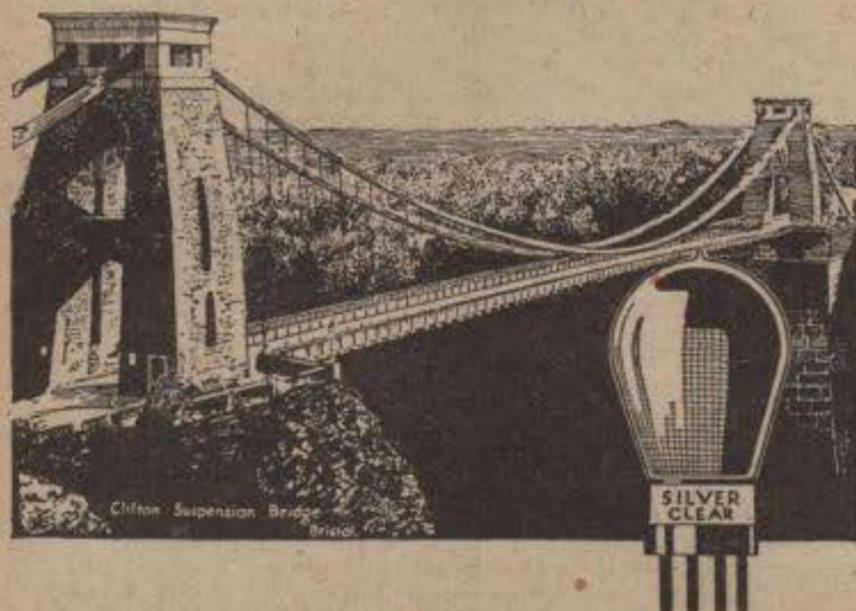
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"..... for purity of tone and minimum of current your valves appear to be the best on the market."

You want a valve that costs little and gives you a long life of silver clear tones using the very minimum of current to do it.

More and more people each day are discovering all these properties combined in the Loudon Valve. Then like Mr. Jeves, they write and say so.

"Dear Sirs,

"I thank you for sending on the two 6Toll Dull Emitter Valves: I have tried them out on my set, and obtained exceptionally good reception."

"Without disparaging other well advertised makes (which I have tried) I can assure you that for purity of tone and for minimum of current your valves appear to me to be the best on the market."

"You can make any use of this deserved and unsolicited testimonial you care to."

"Yours Truly,
C. JEVES (Bristol)."

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profits. The list below gives prices and full particulars.

Order your Loudon Valves from us by post.

4/6 Bright Emitters. L.F. Amplifier. F.1 H.F. Amplifier. F.2 Detector. F.3 5.5 volts 0.4 amps.	8/- Dull Emitters. L.F. Amplifier. L.E.R.1 H.F. Amplifier. L.E.R.2 Detector. L.E.R.3 2 volts 0.2 amps.	8/- Dull Emitters. L.F. Amplifier. F.E.R.1 H.F. Amplifier. F.E.R.2 Detector. F.E.R.3 4 volts 0.1 amps.
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Postage and Packing: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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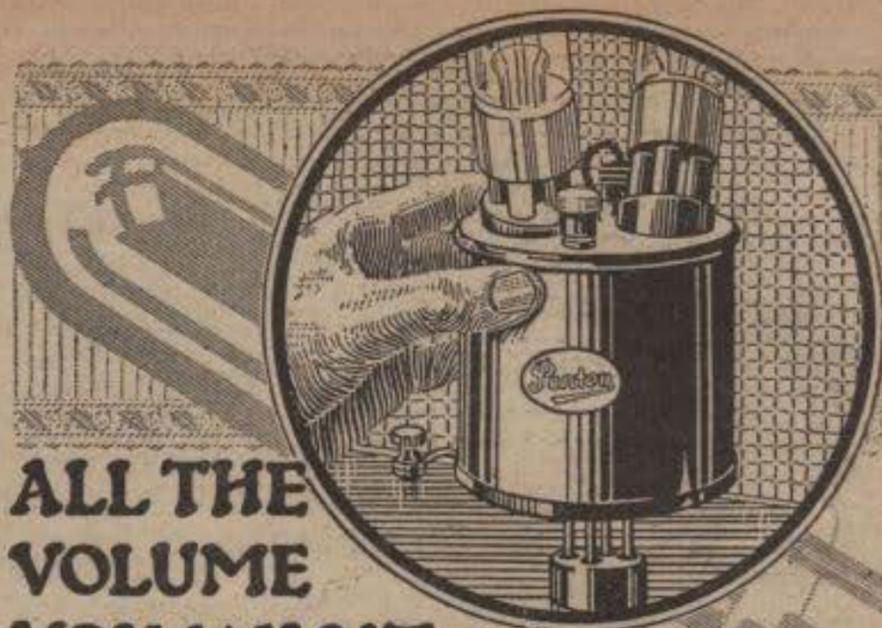
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by simply plugging in

The **XTRATONE**
PLUS VALVE UNIT

P. Patent No. 17099/26.

Fig. No. 720006.

See what others say:—

"... Allow me to express my real delight with the 'Xtratone.' It is a very wonderful contrivance and you are really too modest in your advertisement, as it has exceeded the expectations of many of my friends who are not only qualified engineers but are also wireless enthusiasts."
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"... After a month's trial, highly delighted in that it is so different from most advertised goods, for it is all you claim for it and much more."
—A.M. (Birmingham) 20/12/26.

"... It is very satisfactory indeed, and reception is very clear. This has been used on a one-valve set and will now operate a Loud Speaker comfortably from Daventry, which is over 100 miles distant."
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Speaks Volumes!
For Itself!

It's astounding, but nevertheless true. . . . You just remove your last valve, plug in the "XTRATONE" (which carries two valves), and your one-valve Set immediately becomes a two-valve Set, your two-valve Set becomes a three-valve Set, and so on.

Immediately you get, at full Loud Speaker strength, stations hitherto received on the headphones only, with purity of tone and wealth of volume unbelievable unless you hear it.

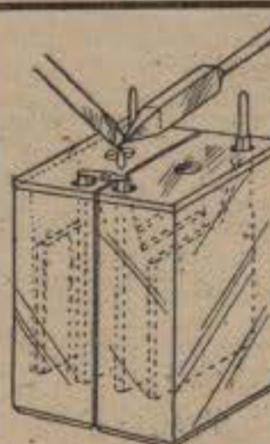
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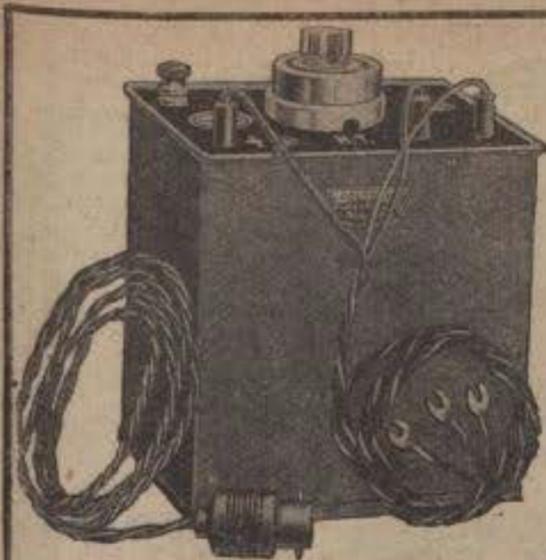
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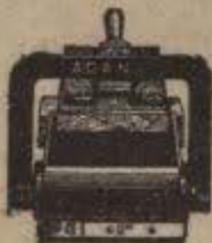
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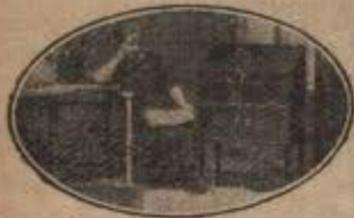
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The really beautiful Loud Speaker

THE early car was an ugly brute. When they had perfected it mechanically, though, motor manufacturers turned their attention to its appearance. Changing something here, adding something there, it was gradually evolved until to-day, the graceful beauty of many cars is fair to see.

There is an exact parallel in the Loud Speaker. The appearance of the original loud speaking instrument was far from attractive. Distasteful, almost. As with the motor manufacturers, Wireless engineers concentrated their attention upon improving the reproducing qualities of the loud speaker. Tone improved. Volume increased. But the old horn remained. Then the demand arose for the 'loud speaker beautiful.' In meeting this need, S. G. Brown led the way. The Cabinet and the Q. set a new standard in design. Many instruments

appeared which were really distinctive and graceful in appearance. To S. G. Brown, Ltd., however, it was left to produce the really beautiful loud speaker. They did it in the Disc you see here.

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If you have watched the development of the loud speaker you'll appreciate just what tremendous forward strides the Disc marks. Hear it at your Dealer's and appreciate this for yourself. You'll covet the Disc.

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Valve Set Owners Are Fast Learning This Secret[★]

★ the secret of increased range and greater economy in the operation of their radio receivers

It must have struck you at one time or the other that the radio results of certain of your friends who have sets based on the same circuit and the same number of valves, were better than those from your own receiver. The answer to the following question will give you the key to the secret of improved reception:

"How copious is the emission given by the filaments of your valves over a range of filament temperatures?"

IT may seem strange to you that the emission of a valve filament can make a marked difference in the way your receiver operates and in the cost of its upkeep.

If, for example, your set is "all out" when receiving a station, say 100 miles away, you have small hope of securing weaker distant stations as your friends may do, moreover, your battery consumption is naturally at its highest under these conditions.

Why great emission makes all the difference

When a valve filament gives a copious and sustained emission at the correct filament temperature, a rich field of power is placed under your control which enables the best conditions to be secured to deal with the incoming signals, so that your



receiver is adjusted to suit the particular circumstances existing at the time.

The local station may be tuned in purely and strongly with the minimum of energy expended because valves that possess a huge emission are able to function perfectly at considerably less than their full capacity.

Then, as you reach out for more distant stations or weaker signals, you are able to adjust the operating energy of your high emission valves, particularly in the detector stage, to suit the exact demands

for ideal reception. It will be realised that by the use of Mullard P.M. valves with their abundant electron emission you will save upkeep costs since your receiver will only consume minimum energy from your batteries.

A valve filament that has up to 5½ times the emission surface of an ordinary filament

To no one so much as the owner of Mullard P.M. Valves is the truth of this boon of great emission so apparent. The wonderful P.M. Filament—the foundation of the famous series of Mullard P.M. Valves—is so generous in its dimensions that the emission surface is immense. This remarkable fact is due to the length of the P.M. Filament being up to 3 times that of an ordinary filament, and its greater diameter. These two factors are responsible for the supreme efficiency of the Mullard P.M. Filament which possesses an emission surface 5½ times more effective than an ordinary filament.

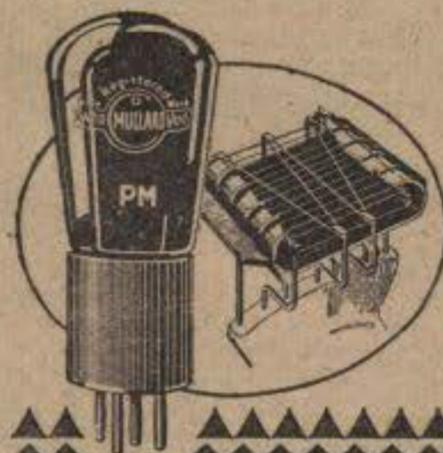
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Convincing proof of the high emission of the wonderful P.M. Filament was recently given by the 1000 hours' test report of the National Physical Laboratory. This proved that the emission of Mullard P.M. Filaments was so abundant and consistent that an 18.6 Mullard P.M. Valve was still worth 18.7 after 1000 hours' continuous life test, equivalent to a year's broadcasting service.

Bring your radio receiver up to the highest pitch of efficiency by installing Mullard P.M. Valves with the wonderful P.M. Filament and remember they consume absolutely minimum current.

Ask any radio dealer for full information.

INSTALL MULLARD P.M. VALVES WITH THE WONDERFUL P.M. FILAMENT



Mullard THE MASTER VALVE

Sectional view of P.M.5 showing generous proportions of P.M. Filament

For 2-volt accumulator

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For 6-volt accumulator or 4 dry cells

THE P.M.5x (General Purpose) 0.1 amp. 14/-

THE P.M.6 (Power) 0.1 amp. 18/6

Super power valves for low L.F. stages

THE P.M.254 4 volts, 0.25 amp. 22/6

THE P.M.256 6 volts, 0.25 amp. 22/6

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