

## WALES v. SCOTLAND.



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## The Choice of Broadcast Music.

By Sir HENRY HADOW.

THE problem of selecting music for the general purposes of broadcasting is not one to be lightly regarded. By September, 1926, the number of wireless licences exceeded two million, and each of these represented an average of four or five listeners—an audience the like of which has never before been assembled and which must needs represent a considerable variety of standpoints and of degrees of appreciation. But the difficulty was, at any rate in the earlier stages, enhanced by a mis-statement of its actual terms.

When the B.B.C. began operations there still lingered in this country the belief that music could be divided into two categories of good and bad, separated from one another by an impassable gulf, and that the people of this country could, in widely differing proportions, be distinguished on the same principle. It was maintained that the vast majority preferred bad music ('I do not pretend to be an expert, Sir, but I know what I like; give me plenty of good tunes, none of your technical elaborations') and that a certain minority liked, or professed to like, the kind that was labelled good, either because they were strangely constituted or more probably because they regarded it as a mark of superior culture, a hieroglyphic language of which their caste alone had the secret.

This doctrine I regard as the diametric opposite of the truth. It is not true that recondite art must necessarily be unpopular. There is no more recondite writer than Shakespeare—you could stock a library with his commentators—yet a Shakespeare night at the 'Old Vic' packs the theatre to the roof with people who have never read the commentators but have come there to

enjoy themselves. Bach is one of the most recondite of composers—you may study him for a lifetime and yet never penetrate to the inner heart of his secret—but I have heard a Bach concerto encored at a concert



ELLIOTT & Fry

Sir HENRY HADOW, C.B.E.,

who is Vice-Chancellor of the University of Sheffield and a distinguished educationalist and musician, is keenly interested in the progress of broadcasting, which he himself has done much to advance, both by his counsel and co-operation, and as a member of the Crawford Committee which led to the formation of the British Broadcasting Corporation.

in which the front seats cost sixpence, and in the whole thronging audience there were probably not a dozen people who had made music a serious study.

Indeed, the attempts to discriminate between popular and cultured art have led to most of the aberrations which have misguided or retarded the natural love of music which almost all normal persons possess in greater or less degree.

I may illustrate this by two personal experiences of my own, both of which occurred during the War. The first was of a concert organized for the benefit of a hospital of wounded soldiers. After two or three preliminary numbers the programme announced the arrival of the chief comedian. An unhappy girl sat down at the piano and played two chords in ceaseless alternation. After a time a grotesque gentleman advanced to the front of the stage and told us in a series of doggerel stanzas that he had been walking down the street, had passed a lady, had turned to look at her and had run into a lamp-post. To this hour I am uncertain whether or not he was singing. There was nothing resembling a tune; every now and then I seemed to recognize a hoarse note, but the rest was outside the gamut. From first to last the audience was unfeignedly bored and the performer went off the stage in high dudgeon, leaving me to wonder why anybody had taken the trouble to write this work or to publish it or to learn it by heart.

The other experience was of a concert party which visited a town in France where I happened to be at work. One of the numbers was a little Irish song, of no depth or importance, but daintily written and with one or two felicitous turns of phrase. During the interval I went up to congratulate the singer and to ask the name of the

(Continued overleaf.)



## The Choice of Broadcast Music.

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song. She took it wearily from the piano, and handed it across to me. 'I am glad you like it,' she said; '... but I am so much accustomed to good music. . . .'

Now, this does not mean that the standard of musical beauty is relative; that it depends entirely on the momentary state of the listener. It is indeed no more relative than the literary standard which has been built up by the greatest critics of the world during the last two thousand years. But it does mean two things; first, that the standard is affected and influenced by many streams of tendency; that it is not inflexible like a mathematical truth, but is within limits touched by considerations of purpose and character and circumstance; and, second, that the degrees of quality in music are not sharply divided like the squares of a chessboard, but melt into each other by imperceptible shades, like the colours of a rainbow.

**T**HERE are two general principles which determine the choice of broadcast music. The first is technical; the degrees in which various kinds of performance come through the microphone and produce their effect upon the ear. It will be generally agreed that all musical sound loses some of its quality in transmission, though the loss is often slight, and, with the construction of more powerful receivers and more sympathetic loud-speakers it is tending gradually to disappear. At present, many solo voices come through well enough—flute and clarinet are conspicuous examples—and the current complaint that there is a great want of resonance in the pedal notes of an organ, or the bass notes of an orchestra, seems to be yielding before the progress of mechanical invention. The chief defect at present is that the general stream of an orchestral *ensemble*, particularly in loud and rapid passages, becomes rather turbid and confused, and it may be that the channels as yet devised are not adequate to this onrushing flood and volume.

In relation to this a very interesting suggestion has been made that, pending further developments which are, I think, sure to come, the larger orchestral pieces might be carefully and reverently re-scored, so that when heard through the microphone the adapted version should give the same musical effect as the original version when heard in the concert-room.

This, however, is a very debatable question, and is at any rate only of transitory importance. The actual processes of transmission have been so greatly improved since early days that we may well look forward to a time when they will be perfected. Meanwhile it is a vital and relevant fact that by transmission the music can reach thousands upon thousands of hearers who would otherwise have no access to it at all.

And on this another consideration follows. With a very large number of people the possibility of hearing a great orchestral work comes, even under most favourable conditions, with extreme rarity. How many of us have heard any symphony of

Beethoven's as much as ten times? How often have we heard the 'St. Matthew Passion,' or Mozart's 'Requiem,' or 'The Ring'?

The opportunities for repeating great works which are given by the Broadcasting Corporation are of enormous value in keeping our recollection fresh, in stimulating our interest, and in revealing to us those further delights which are caused by increased familiarity with the text. Here, then, is an additional reason why in the choice of music for broadcasting a considerable place should be given to those works which, however much we can enjoy them at the first hearing, we shall love better, because we understand them better, whenever they are repeated.

A more important point yet remains. I have already suggested that most of us enjoy music to a greater or less degree. No doubt there are some people, and among them many of great intellectual power, who have been outside its influence altogether, like Théophile Gautier, who described it as 'a disagreeable noise which they make on purpose.' Others again, like Charles Lamb, are irritated by its complexity, but it must be remembered that Lamb loved Novello's organ playing and has left us an admirable criticism of the singing of Braham. It is obvious that between Gautier and Mozart there is room for almost every kind of receptivity and almost every kind of musical experience, and such differentiation we cannot afford to leave out of account.

**M**OST of us who care about music will be able to recall days when we thoroughly enjoyed melodies which we have now outgrown, and were baffled or bewildered by works which we now regard as masterpieces. That certainly has been my own experience, and it has taught me a great deal of sympathy with people whose tastes in music differ from my own. The only unpardonable sin in music is that it should be dull. Any music which has the power to arouse interest is good up to its measure, though the measure may be very small. Even the trivial tunes of the street attract attention by some quip or some touch of sentiment which may be pert or languorous, but which is not altogether unmeaning; and it is this little point of phrase or colour or rhythm which catches the inexperienced attention, so that the hearer likes the tune, as it were, provisionally, because he does not yet know that the same thing is far better done elsewhere.

To this may be added the influence of circumstance and association. A great many men find it difficult to criticise hymn tunes which remind them of their childhood, or songs which call back some recollection of their early lives; and it would be just as austere to censure their enjoyment as it would be idle to suppose that it has any bearing upon questions of artistic merit.

(The second part of this article will appear in next week's issue of THE RADIO TIMES.)

## A Breath of Fresh Air.



[In this column A. Bonnet Laird quotes in full a letter which he recently received from a nature-lover in Devon.]

**H**ERE is a tragedy so moving that I feel I must quote it in full, offering my Devon friend, H. F. H., my sincerest condolences.

My two greater black-backed gulls, Dilly and Dally, are no more!

Briefly, this was the way of it. Exiled from my garden because they pulled up most things that I planted, I placed them by the pool in my disused and overgrown quarry, where they thrive and were happy, making no attempt to fly, except when I carried their food—and then always towards me and the bucket.

One day I found Dilly with a badly broken wing, the result of an attack from a big spaniel. He was taken, under protest, to my house. It seemed that the end was certain unless something could be done, and so I decided to amputate. This was successfully carried out, artery and sinews being tied up with silk, and the whole stump soaked with iodine. By this time his protests had ceased, his eyes gone dim, and I thought he had gone, but to my great joy two hours later he was trying to get out of his basket.

With the wing stump sewn up in a circular calico bandage he was released upon the lawn, and the next day was eating well. Within a week he had mastered the art of balancing himself and was running to the dining-room window at meal times to be fed. Then I made my fatal error. I cut off the bandage, and in order to heal the wound finally and to keep off the flies, I packed and smeared the stump and surrounding parts with iodoform. His first action was to preen these feathers and clean the stump with his beak. The next day he seemed to be always drinking, and the day following seemed unsteady and shaky. Then he had a succession of fits—and died.

A friend of mine tells me that the Rhino bird, in British East Africa, although preserved, is often poisoned by pecking at and eating iodoform placed upon the sores and wounds of cattle. So much for my ignorance!

Dally was lonely, and began to have visitors at his meals—mostly herring and common gulls. One day he was reported to be on the beach outside the quarry, and then in the sea, with other gulls. I did not try to hinder him. Next, fishermen reported that he was back under the Start, where he was born, half tame, and coming to their boats. And so they always threw him bits of bait used in their crab-pots. He was known by the rings on his legs—one white, one red.

Some weeks later they brought him to me in a bad way with a gunshot wound! They explained that he had been shot by a visitor, who, seeing that it was a fine morning, and having borrowed a gun, went out to shoot something! A half-tame seagull! This 'sportsman' heard so much in good Devonian from Captain T—that when I called upon him at the hotel he was out—and he cleared out completely the next day, after hints from the fishermen that he would be safer where he came from. I failed to save Dally. The wounds were many and some quite beyond surgery or physic. Gangrene set in—and so I killed him, mercifully.

It is saddening and discouraging! Now I have only my three young ravens—Faith, Hope, and Charity. Faith they have, and Hope springing eternal, but I have failed to find any charitable instincts in their make-up. Described by Thorburn as the most intelligent of our British birds, they do justice to their reputation, and I am glad to watch their habits.



# London and Daventry News and Notes.

**B**BROADCASTING is constantly extending its scope, and yet another innovation will be made in the programmes on Friday, February 18, when Miss N. G. Royde-Smith will broadcast the subject of the first of a series of literary competitions. Many listeners will remember that it was Miss Royde-Smith (now well known as a novelist) who, as Problems Editor of the old *Saturday Westminster*, made the weekly literary competition famous, and founded an enthusiastic body of competitors. She is ideally suited to the task of setting such competitions, and listeners who would like to put their literary powers to the test—one might almost say the acid test—should certainly listen at six o'clock on the 18th, and see whether the first subject appeals to them.

After hearing Jan Kiepura sing in *Faust* at the Budapest Opera House, even the most staid of the Hungarian critics agreed that to have advertised him as 'The Second Caruso' was inadequate; he should, they said, have been called, more truthfully, 'The First Kiepura.' The young Polish tenor comes to England with a big European reputation. Listeners will hear him during the course of the eighth of the B.B.C.'s National Concerts, to be held at the Albert Hall on Thursday, March 3, between 8 and 10 p.m. This will be his first appearance in England.

The sixth of the B.B.C. International Chamber Concerts at the Grotian Hall, Wigmore Street, which is to be broadcast from Daventry on Tuesday, March 1, will be devoted to modern Dutch chamber music. The instrumentalists on this occasion will be Willem Pijper (pianoforte), J. Feltkamp (flute), H. Rijnberger (violin), and M. Loevensohn (cello). Their programme will consist of works by modern Dutch composers.

The broadcasting of running commentaries on big sporting events is too new a development of the B.B.C.'s activities for forthcoming arrangements to be made, as yet, very far ahead, but listeners are promised the following events in the near future: Saturday, February 19, a Fifth Round Cup-tie Match (of special interest to Londoners); February 26, International Rugby Match, Wales *versus* France, from Swansea, broadcast from Daventry (at the same time London's listeners will 'be present' at an Association League Match); March 5, a Sixth Round Cup-tie Match; also the Grand National and the Oxford and Cambridge Boat Race. *The Radio Times* has arranged to publish plans of the respective grounds which should greatly assist listeners to follow the course of the play as described by the 'commentator.'

Listeners will have an opportunity of forming a further judgment on the vexed question of 'Classical *versus* Jazz' when at 7.45 on Wednesday, March 2, the London Radio Dance Band (under the direction of Sidney Firman) broadcasts a programme of George Gershwin's music. This composer is in the very front rank of the writers of jazz music; his 'Rhapsody in Blue' is the most successful attempt yet made to introduce the syncopated rhythm into a work of concert proportions—but he is also the composer of many well-known musical comedies, one of which, 'Tip-Toes,' is at present being played at the Winter Garden Theatre.

A speech by the Rt. Hon. David Lloyd George, who is to be the guest of honour at the Dinner of the Women's Advertising Club of London at the Piccadilly Hotel on Monday, February 14, will be broadcast from London and Daventry. A blessed uncertainty governs the timing of after-dinner speeches, but Mr. Lloyd George is expected to face the microphone between 8.45 and 9.30 on that evening.

Great interest has been created by the recent flight of Sir Samuel and Lady Maude Hoare from Croydon to Delhi. It is hoped at 10 o'clock on February 17 to welcome Sir Samuel to the microphone, when he will give a graphic personal description of the flight.

A new experiment in the use of the broadcasting medium will be made on Friday, February 18, when a 'Romantic Radio Story-Play,' by Mr. Cecil Lewis, taken from Conrad's great novel, 'Lord Jim,' will be broadcast at 9.15. Listeners will find that this dramatic version of a novel has been prepared on quite new lines, bearing perhaps more resemblance to those of the film than of the ordinary stage drama.

A debate on 'University Men in Business' is to be broadcast on Wednesday, February 16. Sir



Foulsham & Hanfield Ltd.

Mr. JOHN MASEFIELD.

You might not think that this was a picture of the great 'rough-stuff' poet who has sung of the ring and the chase, the windjammer and the thrills of 'over-the-sticks,' and written two tremendous novels of adventure in South America. But it is! Mr. Masefield will read some of his own poetry from '2LO' next Friday night.

Ernest Benn, the publisher, will be in the chair, and the debaters will be Mr. Ernest Walls, the managing director of Lever Brothers, and the famous economist, Mr. J. Maynard Keynes.

Readers of Miss Rose Macaulay's witty and satirical novels, and those who enjoyed her prophetic article in *The Radio Times* of January 14, will wish to listen on Saturday, February 19, when she will read one of her own essays.

An interesting Talk to all who are concerned with the education of children will be that to be given by Sir Michael Sadler, on Thursday, February 17. Sir Michael Sadler is President of the Centenary Committee which is arranging the celebration of the hundredth anniversary of the death of Pestalozzi, the educational reformer of the Napoleonic age, who worked so hard to induce his contemporaries to teach children on more scientific and more logical lines.

The poetry reading on Monday, February 14, will be by Mr. Laurence Binyon, the distinguished poet and Orientalist; author of, amongst other works, 'London Visions,' 'The Winnowing Fair,' 'The New World,' and some notable works on Oriental art and on the genius of William Blake.

Miss Eva Hasell has recently returned from Canada, where she spent some months touring the sparsely populated Western States with a Sunday School motor caravan. She will give a Talk on her experiences on Thursday, February 17.

Here are some further Talkers, subjects and dates for those who like Talks:—

MONDAY, FEB. 14.—Mr. H. E. Powell Jones: 'South America.'  
Professor G. Elliot Smith: 'The Movements of Living Creatures.'  
Mr. Desmond MacCarthy: Literary Criticism.  
M. Stéphan: French Reading—Molière's 'Le Bourgeois Gentilhomme.'  
Act III., Scene 3 (pages 27-32).

TUESDAY, FEB. 15.—Mr. C. J. Unwin: 'Sweet Peas.'  
Professor P. J. Noel Baker: 'Foreign Affairs and How They Affect Us: How Nations Settle Their Quarrels.'  
Sir H. Walford Davies: 'The Mind of Beethoven.'

WEDNESDAY, FEB. 16.—Mr. A. Lloyd James: 'Our Native Tongue.'  
Miss Rhoda Power: 'Village Life 200 Years Ago.'  
Professor G. M. Robinson: 'Our Soil and its Story.'

THURSDAY, FEB. 17.—A. Bonnet Laird: 'Up Hill and Down Dale.'  
Mr. R. R. Marett: 'The Making of Man: Marriage.'

FRIDAY, FEB. 18.—Mr. Percy Scholes, the B.B.C. Music Critic.  
Professor C. H. Reilly: 'Some Modern Buildings: The Small House of To-day.'

SATURDAY, FEB. 19.—Mme. de Walmont: 'Some Modern French Novels by George Duhamel.'

## The Microphone Says—

THAT gift which we call genius is a capacity for direct, intense concentrated attention to a subject, which enables a man to see new aspects which others have overlooked.—*Desmond MacCarthy.*

WAX and honey—what extraordinary substances to be made by little winged creatures out of roses and lilies. What a singular and lovely energy in Nature to impel those little creatures thus to fetch out the sweet and elegant properties of the coloured fragrances of the garden, and to serve them up to us for food and light. Honey to eat, and waxen tapers to eat it by.—*Miss M. G. Kennedy-Bell.*

IN Kensington, the Gardens Guild has arranged for sixty plots to be cultivated by children on a waste piece of land.—*R. Sudell.*

WHEN all Englishmen unite to honour anybody living or dead, we may be sure that it will be either a footballer, prize-fighter, or jockey.—*James Agate.*

THE theatre is not regarded by the average Englishman as a necessary part of existence.—*James Agate.*

DISCOVERIES of such cardinal importance as universal gravitation, the atomic theory, the constitution of water and its latent heat, the steam engine in all its forms, electro magnetism, wireless telephony, aviation, the circulation of the blood, vaccination, surgical anaesthesia and surgical anti-sepsis were the products of the hard thinking of British brains and of resourceful experimentation by British hands.—*Professor D. Fraser Harris.*

I HEARTILY agree with those who denounce the vandalism of the Gilbert and Sullivan audiences who burst into applause as soon as the singer reaches his last word and so drown Sullivan's always charming orchestral conclusions.—*Mr. Percy A. Scholes.*

IN the act of writing rubbish the British playwright can more than hold his own.—*James Agate.*



# News From the Provinces.

## CARDIFF.

TWO interesting programmes will be given by the Station Symphony Orchestra on Monday, February 21. The first, entitled 'Orchestral Masterpieces,' will present works written by those who were responsible for the great advance made in orchestral writing from the time of Berlioz onwards.

The second programme is in lighter mood and is called the 'Spirit of Carnival.' Nearly all the items have proved popular in the musical sense and will illustrate the fact that good art is not always difficult.

Another 'Hidden Title' programme, this time of a humorous nature, will be given on Tuesday, February 22. Each item has been carefully selected with a view to assisting listeners, as much as possible, to find a clue to the whole. Listeners will be invited to send in solutions.

Mrs. E. Fielden Hodgson, who broadcast to schools last term from London, will give a series of talks from Cardiff on 'Primitive Life and Folk Tales.' Her first talk on Monday, February 21, will be entitled 'In the Balkans.'

A special series of talks on the orchestra and its instruments will begin on Thursday, February 24. Each instrument will be taken in turn, and the part it plays in the general ensemble will be demonstrated. The talks will be given by Mr. Warwick Braithwaite, assisted by the Station Orchestra, under the supervision of Sir Walford Davies.

One of the most successful short plays broadcast recently from Cardiff was *Taffy's Wife*, by Bertha N. Graham. On Thursday, February 24, an amusing Cockney comedy, by the same authoress, entitled *Spoiling the Broth*, will be performed by the Station Radio Players. This play was originally produced at the Court Theatre, London, as prize-winner in a competition of the Amateur Players' Association.

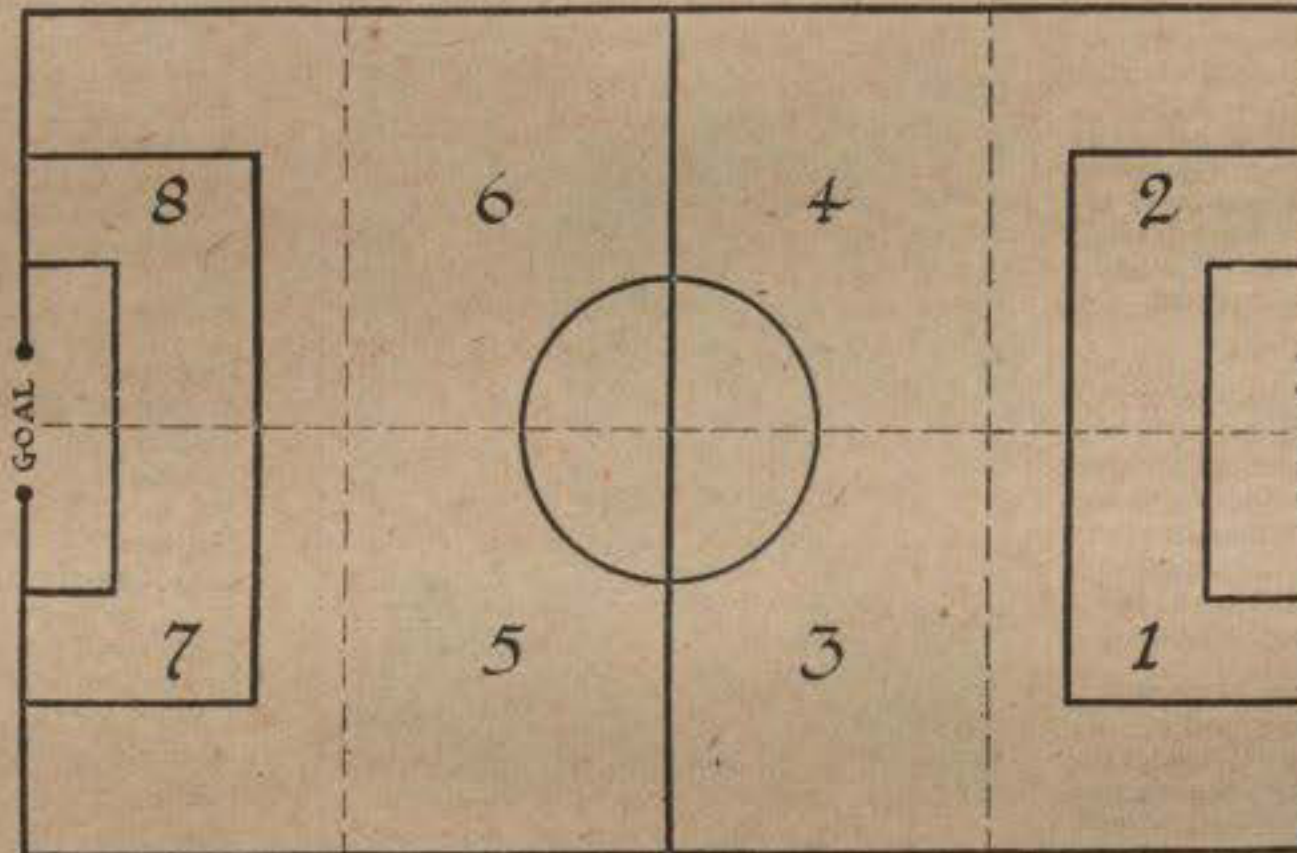
A programme of compositions by Frederick Humphries will be given on Tuesday, February 22. The versatility of this composer will be demonstrated by the inclusion of a short play, *Unmasked*. Cardiff listeners have already heard a short play called *The Master* by Mr. Humphries. His musical compositions will be performed by the Station Orchestra and also by his own Trio, in which he himself will play the piano. Miss Hilda Roberts (soprano), a National Eisteddfod winner, will be the vocalist.

## LIVERPOOL.

THE Station String Orchestra, conducted by Mr. Frederick Brown, will broadcast a programme of popular music on Thursday, February 24, when there will also be items by Mr. E. Cuthbert Smith (baritone). During the later part of the evening there will be a performance of a new radio revue, *The Liverpool Ladies*, written and presented by Mr. Edward P. Genn. This revue will introduce seven novel features, and the cast will be headed by Tommy Handley.

## MANCHESTER.

THE anniversary of the death of Wagner, on Sunday, February 13, will be commemorated by a concert to be given in the afternoon. The programme will consist of items by the Augmented Station Orchestra and the songs by Mr. Frank Mullings and Miss Rachel Morton. Mr. Mullings, who is known all over the country as an operatic star, has lived in Manchester for many years and has taken an active part in helping many of the choral societies in the city. During the evening programme on the same day, Mr. Edward Isaacs, the Manchester pianist, will give two short recitals under the title of 'Pictures and Pianoforte Music.' The aim of the recitals is to show how certain composers have tried to depict various scenes, either of nature or of life's experiences, in their



## TOTTENHAM HOTSPUR v. SUNDERLAND.

An eye-witness account of the League Match between Tottenham Hotspur and Sunderland will be broadcast from London on Saturday, February 5, between 2.55 and 4.40 p.m. This plan of the Tottenham field shows the numbered sections to which the broadcaster will refer, and listeners are advised to keep it before them when listening to the account of the match.

music, as Schumann has done, for instance, in 'Scenes from Childhood.'

A short programme of Russian Chamber Music is to be given by the Chester Trio, on Friday evening, February 18. The Chester Trio, which hails from the city of that name, was formed five years ago and gives a series of chamber concerts annually under the patronage of Professor J. C. Bridge, of Durham University, and Chairman and Director of Trinity College, London. Mr. Alby Hull and Mr. F. W. Hague are members of the Liverpool Philharmonic Orchestra, while Mr. A. B. Coleman was a former pupil of Professor Bridge.

Another Vaudeville programme is to be given on Saturday, February 19, when among the artists will be Madame Patti Regina, the Neslafs, and Sturtivant and Seymour. The Neslafs make a good combination of high-class comedy entertainers; Madame Patti Regina is a solo medallist, and is at present playing in pantomime at Worcester.

## HULL.

A LIGHT programme, opening with a selection of the *Student Prince* by the Station Orchestra, will be presented on Wednesday, February 16. There will also be items by Miss Mary Lohden and Miss Guendolen Roe (solo pianoforte).

## BOURNEMOUTH.

ON February 14, a programme of Music will be performed under the title of 'Night.' The idea of Night which has inspired some of the finest poetry in the English language, from the frigid perfection of Collins' 'Ode to Evening' to the intense passion of Shelley's wonderful poem, has also moved the composer, though naturally enough, to a minor degree, since Music is less dependent than Poetry on externals for its creation. There is, however, more than enough material to make up what should prove to be a very charming programme. Among the orchestral pieces which will form part of the 'Night' concert is the lovely 'Night Music' for strings by Mozart; the songs include Schubert's 'The Quiet Night' and a Hebridean song, 'The Christ-Child's Lullaby'; and among the 'Night-Pieces' for the pianoforte are Grieg's 'Berceuse' and Schumann's 'Dreams' and 'Night Visions.'

Miss Nina Besant (Contralto), who is to be the singer at the above concert, is a daughter-in-law of the well-known writer, the late Sir Walter Besant, and formerly played several of the important Contralto parts in Gilbert and Sullivan Operas with the D'Oyly Carte Opera Company.

## BIRMINGHAM.

THE Radio Fantasy *Old Memories*, on Monday, February 14, which is written for broadcasting by Mrs. Ida M. Downing, takes us forward in imagination to a long summer evening in the Thames Valley, where the master of the house, a retired Indian Officer, lives again in his sleep some of his happiest and saddest memories. The cast is divided into two groups of characters, of which five are 'real' characters and the remainder 'dream' characters, a somewhat unusual difference. All the parts will be played by the Birmingham Station Players.

May we remind Midland listeners to Birmingham and Daventry of the Concert performance of Purcell's romantic opera, 'King Arthur,' which is to be given in the Birmingham and Midland Institute on Saturday, February 12, by the Birmingham Station Orchestra and Chorus, conducted by Joseph Lewis? Tickets, obtainable from Messrs. Priestley and Sons, Colmore Row, are 1s. 2d. and 2s. 4d.

## PLYMOUTH.

MR. TOM ROBINS, the Cornish baritone, will be heard in a short programme, at 6 p.m. on Thursday, February 17.

Miss Hilda Smart, a pupil of Mark Hambourg, and who is well known to local listeners, is giving another pianoforte recital from the studio on Saturday, February 19.

Three London entertainers, Harley and Barker and Mr. Bromley Carter, will contribute items to a variety programme which has been arranged for Tuesday, February 15. Selections from musical comedies will also be given by the Station Varieties Dance Band.



# In the Wilds of British Honduras.

By F. A. MITCHELL-HEDGES.

[We publish below the third of the Talks that Mr. Mitchell-Hedges has given from the London Station since his return from the wilds of Honduras. This time he describes life in a hut in the jungle, the poisonous insects and reptiles that surrounded him, and the wonderful remains of Maya buildings that he and Lady Richmond Brown found.]

SO many listeners have written to ask me what it is like to live at Lubaantun in the midst of the jungle in the interior of British Honduras, that I will try to draw a picture of conditions as they exist there to-day.

The three chief worries are, in order of importance, the lack of water, insect-life, and climate. As an example of the first, both the little streams which gave us our best water, dried up within a fortnight of our arrival, leaving us with no alternative but a small river which, having fallen very low, was in a filthy state. As the dry season advanced, this river became saturated with vegetable matter, apart from which, the Indians used it for their personal washing.

Every day petrol tins were filled with this river water and taken up to our bush-house, where the water was drained through a cloth; after which it was boiled, the scum removed, and then strained again. But so filthy was it that I could almost say that it was food as well as drink.

In the jungle one realizes vividly how necessary water is to life; for as the pools and streams dry up in the dry season, leaving only the one small river, all the life of the bush congregates there. In the hot afternoons and at night-time lizards, snakes—in fact, a regular zoo—creep down to the water's edge to drink.

As for insect-life, there are certain periods when living in New Honduras becomes quite unbearable. The great heat seems to breed everything that is noxious and evil.

LET me describe a typical night in our bush-house at Lubaantun. Our petrol lamp, with its incandescent mantle, was a lure for all kinds of flying creatures, many of whom were so strange and grotesque as to baffle description. One enormous beetle, I remember, resembled a miniature rhinoceros, and praying-mantis, six and seven inches long, and a host of other beetles and flies swarmed to the bright light. On the night I have in mind we had a regular scorpion-hunt. It started with Robbie, the coloured man who had been with us on all our expeditions, lifting up a tin of coffee, on the back of which was a large black scorpion. He let out a yell, dropped the

tin, and at one bound cleared a camp-bed and packing-case, and shot out of the door. I sent the scorpion to its own special Valhalla with an axe-handle.

Peace having been restored, we had hardly settled down when across the floor sped another scorpion. The well-directed heel of a boot was most efficacious in finishing the career of number two.

Five minutes later we were watching a really interesting sight. Slowly down from the roof crept an enormous scorpion, its long, thin black tail, with the curved poisonous sting, curled over its back. A large cockroach, unsuspecting of its approaching doom,

From the point of view of destructive power the worst of all are the tree-lice. Their ravages at times are past belief. There is nothing they will not riddle, with the exception of metal. The large wooden box of our medicine-chest, after a fortnight, was so tunnelled and consumed that there was hardly any bottom left. My camera-case in one night was rendered useless by these lice.

And then, of course, there is the climate. Where you have an intense heat, running up to 110 in the shade every day, and remaining at over 90 throughout the night in the hot season, you must expect anything.

You live in a bath of perspiration. After being out and among the Maya ruins for a day, I would return to find that I could wring the water out of my shirt, while my topboots were as sodden as if I had been wading through a swamp, through the perspiration that had poured down into them from my body.

All night long, the water streams off you. There is no cool breeze to bring respite. Anything made of leather rapidly grows a coating of mildew over it. Any garments which are not in actual use, within a few days acquire large round patches of mildew, and quickly fall to pieces.

These then are the three chief worries one has to contend with in one's travels in British Honduras.

This year, Mr. T. A. Joyce (of the Ethnological Department of the British Museum, whom the Trustees had attached to the Expedition), together with Lady Richmond Brown and myself, made many fresh discoveries of the ancient Maya civilization.

WITH a gang of Indians we cut a trail up a hillside sloping to the stream which forms the western boundary of the ruins. The conical top of this hill has been artificially levelled, and an immense structure erected, covering at least an acre. Like the rest of the city, it is built in terrace formation, and originally must have been a most spectacular edifice. Even now part of the walls have withstood the ravages of time.

Our measurements last year enabled us to record that the main site of Lubaantun, which is really one massive stone structure, with terraces, courtyards, sunken plazas, pyramids, and a vast amphitheatre, covered eight acres. This year we partially felled the dense jungle to the extreme north, and found that beyond the amphitheatre the citadel continues, ending in semi-circular formation, terraced and walled, falling steeply

(Continued in column 3, page 254.)



THE GREAT STONE STAIRCASE AT LUBAANTUN, leading to the amphitheatre, one of the mightiest relics of the great Maya civilization. Mr. Mitchell-Hedges is shown sitting on the steps.

was just below. Stealthily, inch by inch, the scorpion crept nearer; a lightning movement—and it had seized the cockroach in its claws, savagely tearing the luckless insect's head from its body. At the same moment the axe-handle again came into play. But the scorpion fell outside the shack. Lady Richmond Brown, going out with a spotlight to make sure it was dead, called loudly for us to come. Right at her feet was a large tarantula-spider. This went west in the cyanide bottle.

But it is the insects one can scarcely see, and cannot guard against, that constitute the real menace; for instance, that tiny winged insect, the anopheles mosquito, insignificant in itself, conveys into the human system the malaria bacillus. From this cause thousands of lives have paid the penalty.

Then there is the lowly ant. I have seen an army of marching ants numbering millions advance upon a bush-house, take possession of it and clean it of every living thing. They scaled the sides and investigated the thatch, and whenever a scorpion was discovered, it was immediately attacked and slaughtered. By sheer numbers they were enabled to overcome almost anything.



# The Listener's Opportunity.

By ERIC J. PATTERSON.

**W**IRELESS to-day has become such an accepted fact that its possibilities and significance are apt to be forgotten.

It is usual to swear at—and sometimes to praise—those who arrange the programmes, and the artists and speakers who provide the items. A lament is now and then heard from those who regret 'the good old days,' when people did things for themselves, the days of the village concert and debating society. Many of the socially inclined, 'the pally people,' often denounce broadcasting for everything except dancing, on the ground that by emphasizing the individual it robs life of goodfellowship.

It does not seem to be generally realized, however, that to a very large extent wireless will be what the listeners make of it; that the receiving problem is not merely a technical one of apparatus, but that it is also one that involves the question of man as a social animal. Everybody knows what ought or ought not to be done at the broadcasting end of the radio, and the fact that everyone differs from his neighbour on the subject of the 'really good programme' merely shows how right everyone is. One must be more modest, however, in offering suggestions for organization at the receiving end; for here, unfortunately, when anything goes wrong, one cannot throw the whole blame upon the B.B.C., but will have to console oneself with the thought of the 'cussedness of human nature.'

Now let us remember that most men are to a certain extent students all their lives: those who are not students are as a rule either human cabbages or currency reformers. Most of us in the give and take of life are being educated by our fellows; for knowledge is a co-operative thing, the result of the 'swapping of experiences,' and life becomes great from what we have brought into it and made our own.

**T**HE question that I want to raise in this article is the particular one of how we can make the wireless Talks contribute their maximum to life, and especially what can be done in the furtherance of this object by the organization of study and discussion circles.

The study circle ought to, and often does, develop the critical mind by bringing opinion against opinion; but before success can be achieved along this line many dangers have to be overcome. First of all there is the undoubted fact that a mutual improvement society can often become either a mutual admiration society or, what is perhaps the same thing, end up in an orgy of mutual hate.

Then there is the question of size. A too-big circle becomes a temptation to the less modest to indulge in oratory: whilst one that is too small finds it difficult to obtain that extreme stimulus in the shape of an outside speaker, who may or may not be 'a loud speaker.'

Then there is the question of leadership.

A good study circle leader is one who will not talk the whole time, but who will guide the discussion without seeming to do so, in order that shyness may be broken down and the bore who tries to monopolize the talk be put in his place.

To the many hundreds of societies, village institutes, working-men's clubs, which have an educational side to their activities, wireless has come both as a help and a challenge: a help in so far as the very best exponents of various subjects are put at their service: a challenge to follow up the talks with the organization of more intensive study. It has also come as a call to the rest of us to organize ourselves as we please, for one of the advantages at the receiving end of wireless is that we have far greater liberty to get to work—or to refrain from work—in our own way, than in any other type of adult education.

**F**OR example, it is not necessary that all the members of a group should hear the talk in the same place with the same loud speaker. In many cases it has already been found that the most popular type of listening group is that where the members listen in their own homes, or elsewhere, and meet together afterwards for the discussion. In other cases it has been found possible to use the talks to supplement the work of such institutions as University Tutorial classes, where a prolonged course of collective, intensive study is already undertaken. It is to be hoped, too, that something may be done to attract those very difficult people, the boys and girls between fourteen and sixteen years, who have just left school, to hear and follow up the wireless talks. Perhaps the best method would be to organize and to work through old pupils' clubs such as those which have already been formed in connection with many schools.

The possibilities in every direction are great, and it is necessary to consider them in relation to the Talk arrangements from January to April, 1927. There is a variety in this programme to suit all kinds of taste, and there are courses which are specially suited to the needs of discussion circles.

The best thing for any person or group of persons interested in study circles is to send a stamped and addressed envelope to the B.B.C. for a syllabus of the Talks that have been arranged for the coming months, and also for the list of books which are recommended in connection with them. When the books are too dear to buy, application should be made to the nearest Free Library, or where there is no Free Library, to the County Travelling Library, and if that does not exist, to the Central Library for Students.

After all, these broadcast Talks are not an end in themselves: their value lies in so far as they are a stimulus to further effort. The B.B.C. has provided the organization at the broadcast end—what can the listeners and the voluntary agencies do to provide it at the receiving?

## In the Wilds of British Honduras.

(Continued from previous page.)

to a valley—the whole gigantic edifice covering no less than ten acres.

Many millions of blocks of cut stone were employed in its erection; and there is no doubt that with reconstructions and extensions, the building took centuries to reach its final stupendous size and impressiveness.

Another discovery of importance was made by Lady Richmond Brown, who, with a gang of Indians, drove in due east from the extreme northern end of the amphitheatre through virgin jungle so dense that it was impossible to travel a foot without felling the growth.

It is a terrible jungle—every tree, bush and vine appears to have its own special thorn. After driving through this savage growth for over a mile, Lady Richmond Brown came upon a stone edifice completely buried in the jungle growth. When the Indians had cleared the site, there rose up the largest isolated pyramidal structure we have yet discovered. It is impossible to judge its original height. Now, owing to its ruined condition, it is not more than fifty to fifty-five feet high, oblong-shaped, and rounded at each end. It measures two hundred and forty feet in length by eighty feet in breadth.

**T**HUS our investigations during the year have brought to light certain facts hitherto totally unsuspected. But apart from what we have found on the surface, even more intriguing is what we have discovered beneath.

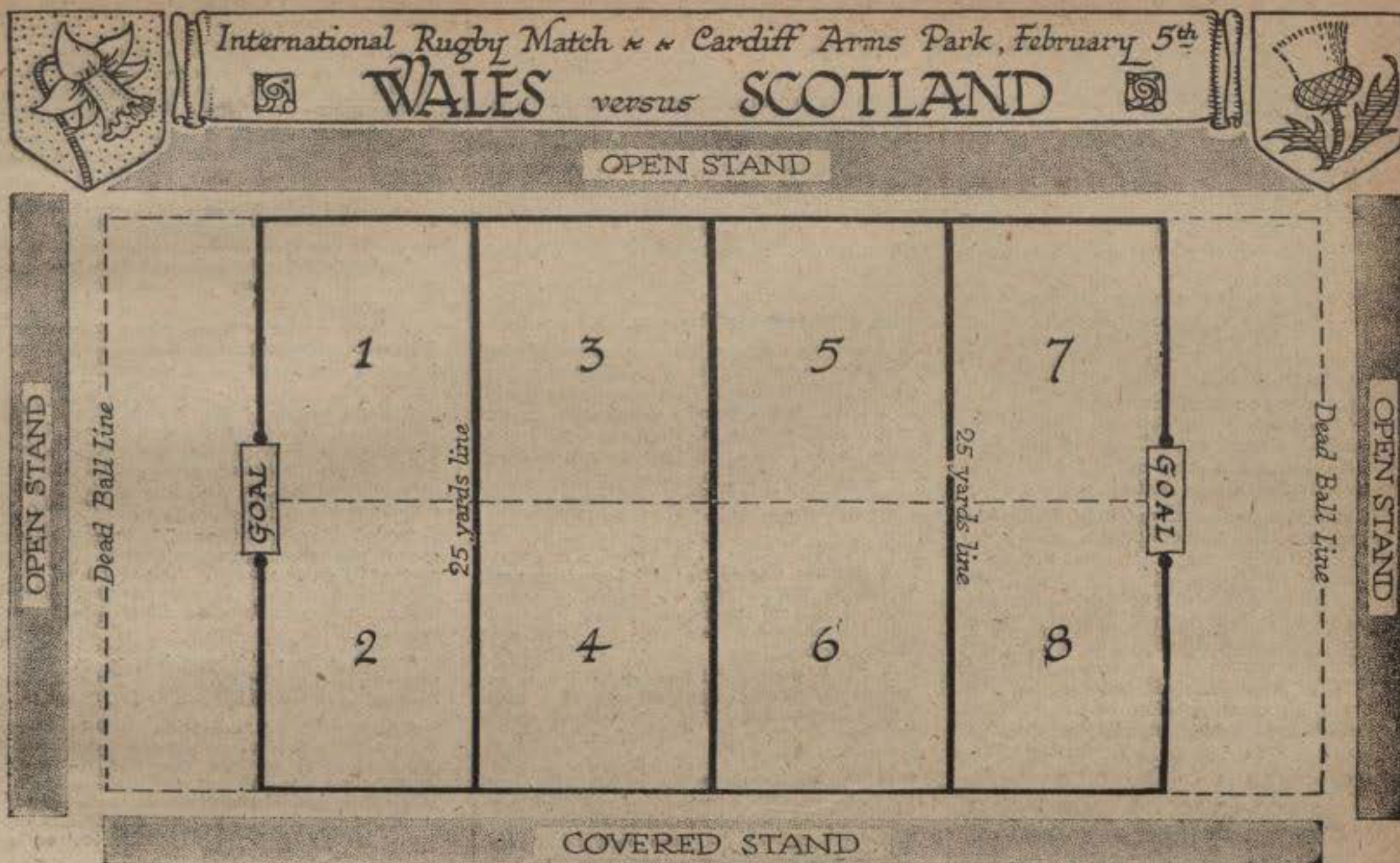
On the surface of a cement courtyard appeared an outline of cut-stones, and at Mr. Joyce's suggestion, the Indians drove through the cement of the courtyard, and followed this line of stones downwards, with surprising results. For it soon became plain that at some remote period immense buildings existed which are now beneath the citadel of Lubaantun. We continued our work, and after much labour finally disclosed a perfect platform of hard cement, sixty feet in length, built on the top of a substructure, the cut-stone blocks of which were erected in terrace-formation.

Emboldened by our success, we drove still further down, and came upon stone-built terraces in a perfect state of preservation. We tested another courtyard a hundred feet to the south, with the same results. Mr. Joyce then took a careful compass-bearing, and a hundred and fifty feet still further south set the gangs of Indians to drive into the steep wall of the citadel; and fourteen feet below the surface found the same buildings continued.

We have now proved beyond doubt that beneath the main building, which covers over ten acres, the terraces and courtyards of which are in a ruined condition, there are vast buildings in a perfect state of preservation. Through being completely buried they have escaped the ravages of time, and the destruction caused by the roots of trees.

I feel certain that when this riddle of the jungle is further investigated, it will add greatly to our knowledge of the world's ancient civilizations.





### On the Touchline with the B.B.C.

ON Saturday, February 5—the day after this issue appears—Scotland and Wales will play their International Rugby match at Cardiff Arms Park. A running commentary on this match, on the lines of those that proved so successful in the case of England v. Wales at Twickenham, the Football Association Cup-Tie at the Crystal Palace, and the League match, Arsenal v. Sheffield United, at Highbury, will be broadcast from Cardiff Station, and relayed from Daventry and many other stations.

Play is timed to begin at 3.0, but broadcasting will start at 2.30. This will, it is hoped, enable listeners to hear something of the famous singing in which Welsh Rigger crowds excel. It has been said, in fact, that many an International match on Welsh grounds has been won for Wales beforehand by the effect of this singing, which has heartened

the Welsh side and struck awe into the hearts of their opponents! But, if ever this was so, the effect has now probably worn off, and even Scottish listeners may enjoy the singing from Cardiff Arms Park without feeling that it is imperilling the success of their side.

Listeners will find the plan of the ground which we print above useful in following the course of the match. The sections marked on it are those to which the eye-witness will refer in describing the run of the play, as he sees it from the observation hut, which is situated in a particularly favourable position, practically level with the half-way line, on the same side as the open stand that appears at the top of the plan.

The meetings between Scotland and Wales, especially when they take place in Wales, never

fail to provide plenty of thrills, whatever the state of the championship table may be. At the time of writing, Scotland have won their only match played so far, and Wales have suffered one defeat; but whereas Scotland's easy victory over an exceptionally weak French side left many critics unimpressed, Wales put up a great fight against England at Twickenham, and came within measurable distance of breaking the 'Twickenham tradition' again, although for the greater part of the match they were playing a man short. So far, therefore, as one can judge of form so early in the International season, Wales would seem to have more than a sporting chance of inflicting a defeat upon Scotland for the first time since the war. If they do, listeners will certainly hear such a demonstration from the crowd round the field as the microphone has never been called upon to transmit before.



ROWE HARDING,  
the Cambridge captain.  
(Wales.)

WINDSOR LEWIS,  
the lightning half-back.  
(Wales.)

B. R. TURNBULL,  
the Welsh centre.

G. P. S. McPHERSON,  
the Scottish 'three.'

I. S. SMITH,  
the Oxford flier.  
(Scotland.)

J. M. BANNERMAN,  
who leads Scotland's pack.

Some Stalwarts of the Rival Teams.



# THE "PELMAN TOUCH"

By Anthony Somers.

**M**ANY years ago, when I was a boy at Plymouth, I found in an old scrap-book a letter from Lord Nelson. It was addressed, if I remember rightly, to a certain Lieut. Somerville, then commanding a sloop off Brest. And it directed the commander of this small vessel to cruise to and fro outside the harbour and to prevent the French fleet coming out.

I do not know what the strength was of the French fleet at that time, but I vividly recall the emotion with which I read that dispatch, with its audacity, its daring and its supreme self-confidence. The ink was faded. The paper was discoloured with age. But across the years I still felt the thrill of the authentic "Nelson touch"—as it has been called—that marked every act and deed of the greatest seaman in our History.

Nelson, of course, was not only daring—he was expert. His Self-Confidence was based upon Knowledge and Conscious Power. I suspect that somewhere behind the Lieutenant's small vessel, invisible, but within striking distance, were the frigates and the three-deckers. The great Admiral was no rash and hot-headed incompetent. *He knew what he was about.* He was decisive because he was Efficient. He planned before he struck. And his victories were artistic masterpieces.

## The Adventure of Life.

The great adventure and business of life requires the exercise of the same qualities as those which mark the great commander. The men and women who rise to positions of authority and responsibility in the Professions, in Commerce and in Industry are, in 99 cases out of 100, those who possess Confidence as well as Competence. They Win because they Prepare, and because, when they have prepared, they Act. They pick out the right Opportunity from amidst a throng of Incidents and the convincing Argument from amongst a crowd of specious but weak-kneed Fallacies. They are undaunted by Difficulties. They overcome doubts by an Optimism based upon Reason. They unite Enthusiasm with Efficiency. They display Initiative and Originality when others are mired knee-deep in the rut of Custom and Routine.

These are the men and women who drive through and past all Opposition. They master and control circumstances instead of weakly giving in to events. They win Promotion. They rise to a higher level of Working-Power and Earning-Power. They make the most of Life and of the Opportunities that Life brings. They are successful in the things they undertake and they are happy in their Success. These are the men and women who know what they are about. These are the men and women who possess what I call "the Pelman touch."

## Psychology Made Practical.

Pelmanism trains your mind just as scientific physical exercise trains your muscles. It places the results of the latest discoveries in Psychology at the service of every reader. It eliminates Nervousness, Fear, Boredom, Lassitude, Forgetfulness, Slackness, Lost Confidence, Weakness of Will and all harmful and depressing moods, tendencies and states of mind. It develops your Brain-Power. It increases your Mental Energy. It strengthens and steels your Will. It gives you Initiative, Forcefulness and Determination. It improves your Memory

and enables you to cultivate the art of Concentration. It enables you to take an Optimistic outlook on life. It develops Self-Confidence and Organising Power. It makes your mind keen, alert and resourceful. It doubles your Efficiency. It gives you the Courage to strike out for yourself on new lines. It fits you for Promotion and enables you to earn a higher income.

## Some Remarkable Reports.

I have been going through some of the day-by-day correspondence received by the Pelman Institute from all parts of the world and from men and women engaged in almost every known Profession, Business, Trade and Occupation. Here are a few examples, taken quite at random from an immense pile of letters received from Pelmanists, testifying to the remarkable benefits they have gained as a result of taking this Course:—

**A Business Man** writes: "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 32,210.)

**A Doctor** writes: "I have changed from an easy-going, take-it-for-granted sort to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain." (K. 30,108.)

**A Telegraphist** reports that he has secured an appointment simply and solely through Pelmanism. (H. 26,743.)

**A Clerk** writes: "I have obtained a very definite and delightful aim and a superabundant supply of enthusiasm to carry me through with it." (S. 32,418.)

**A Shop-keeper** reports the following results from Pelmanism: "Great improvement in Memory, Observation, Attention, Classification of Knowledge, Imagination and Ideas, Concentration, Aim or Purpose, Self-Confidence, Trained Senses, Accuracy, Perception, Will-Power and Effort." (T. 32,244.)

**A Pilot** writes: "I have greatly developed my conversational abilities, and lack of Self-Confidence seems to have totally disappeared. Will-Power has been appreciably strengthened." (A. 32,147.)

**A Shop Assistant** writes: "I had an increase last week in my salary and a very good one at that. My sales have trebled and are still 'looking upwards.' It has acted like magic in my case. A few months ago I lacked Self-Confidence, whereas now I feel capable of 'tackling' all corners. To repeat another student's statement: 'Pelmanism was the best investment I ever made.'" (P. 31,238.)

**A Shorthand-Typist** writes: "In the last two months I have had two advances in salary." (M. 24,807.)

**A Lady Student** states that she has passed an examination with great success, and attributes this to the Pelman Course. (F. 21,201.)

**An Engineer** writes that he has experienced "a general toning-up"—"especially with respect to general alertness and increased power of concentration." (C. 32,480.)

**A Manager** writes: "While I have been working through the 'Little Grey Books' I have doubled my income." (M. 21,738.)

**A Metal Refiner** reports that he has increased his Self-Confidence as a result of Pelmanism. (M. 32,797.)

**An Assistant Cashier** writes: "Since starting your Course my salary has been increased by 50 per cent." (H. 25,351.)

**A Clerk** writes: "Since taking Pelmanism I have been transferred to a more responsible position in the Head Office of the firm." (M. 27,213.)

**A Nurse** writes: "The Pelman Course has helped me greatly. I have increased Self-Confidence, a better Memory and take a larger interest in life. It has also developed Personality and Individuality. I feel both mentally and physically improved." (D. 32,189.)

**A Civil Servant** writes: "I have derived considerable benefits from the Course. Memory good and I create interest. Able to discuss and criticise more freely. Never get fagged. Take notice of considerably more things than I did before." (T. 32,288.)

**A Clerk** writes: "I know how to go about things instead of groping about in the dark. I have gained in Self-Confidence." (W. 32,318.)

**A Fitter** writes: "Since taking up Pelmanism I am able to Concentrate my mind on almost any subject. I am now very Self-Confident, which previously was my very weakest point. It has made a wonderful difference to me since I started to systematise my spare time." (M. 32,100.)

## How to Acquire the "Pelman Touch."



Readers who are interested should certainly write to-day for a copy of "The Efficient Mind." This book contains a full description of the revised Pelman Course and shows you how you can enrol on specially convenient terms. It will show you how to acquire the famous "Pelman touch" so that everything you do will be marked by that "finish," that sureness, and that accuracy which mark the possessor of the scientifically-trained mind. Fill up the form printed below and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and "The Efficient Mind" with the other particulars mentioned above will be sent to you by return—gratis and post free.

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

## DO YOURSELF A GOOD TURN BY USING THIS COUPON TO-DAY.

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

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

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ADDRESS .....

All Correspondence is Confidential.

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# PROGRAMMES FOR SUNDAY (February 6)

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**2LO LONDON. 361.4 M.**

**3.30 MILITARY BAND CONCERT**  
 THE WIRELESS MILITARY BAND  
 Conductor: Lieut. B. WALTON O'DONNELL, R.M.  
 FREDERICK GRISEWOOD (Baritone)  
 CECIL BAUMER (Pianoforte)

**BAND**  
 Overture to 'Tannhäuser' ..... Wagner

THE theme of Wagner's opera is the conflict between the higher life and the sensual side of man's nature, and the Overture is an epitome of the hero's temptation and salvation. First is heard the solemn statement of the Pilgrims' Song, accompanied by the throbbing 'pulses of life that leap for joy in this song of salvation,' as Wagner put it.

The procession approaches and passes. Evening comes on, and the enchanting sound of music from the Hill of Venus is heard. The theme curves upward and the dances of the Queen of Love's attendants ensue. Tannhäuser enters, and, drawn by the seductive influences, sings his Love Song—a bold, exultant, leaping theme. The allurements unfold him, and Venus herself appears. Tannhäuser hymns her again, and the music grows ever wilder as his senses become intoxicated. Finally the mists clear away, the evil influences depart, and the song of the pilgrims rises triumphant.

FREDERICK GRISEWOOD  
 Of A' the Airts ..... } W. G. Hadov  
 Irish Peasant Song ..... }  
 Chillingham ..... }  
 The Open Road ..... } Duncombe

**BAND**  
 Ballet Suite, 'The Seasons' ..... Glazounov  
 Barcarolle and Variations; Valse of the Poppies and Cornflowers; Slow Movement; Bacchanal

CECIL BAUMER  
 Intermezzo in B Flat Major ..... } Brahms  
 Intermezzo in C Major ..... }  
 Etude in F Major ..... } Chopin  
 Prelude in C Sharp Minor ..... }  
 Novelette, No. 7 ..... Schumann

**BAND**  
 Theme and Variations .... B. Walton O'Donnell  
 Norwegian Rhapsody ..... Lalo

PART of Lalo's work was originally written for Violin and Orchestra, under the title of *Norwegian Fantasia*, and was played by Sarasate, (whom Lalo greatly admired, and for whom he wrote his *Spanish Symphony*).

Later, the piece was arranged for Orchestra alone, and, still later, Lalo added another section to it, completing the *Rhapsody*.

To-day we are to hear an arrangement of the piece for Wind Band.

It begins with a two-bar 'call to attention,' and an Introduction. Then begins a lively section, the opening tune of which is gaudily set out, with percussion instruments cheering it along. This, like most of the other tunes in the work, is not an actual folk melody, but is modelled in the style of Norwegian airs.

The Second Main Tune of this section is forcefully given out by the deeper-toned instruments. The first part of the work is built upon these two melodies.

The second part, in a minor key, contains several other themes. It begins with one of which Grieg made use in an album of his Piano pieces, depicting Norwegian life. It is there called 'In the Mountains.'

FREDERICK GRISEWOOD  
 Love Went A-riding ..... } Frank Bridge  
 Oh That It Were So ..... }  
 The Roadside Fire ..... } Vaughan Williams  
 Linden Lea ..... }

**BAND**  
 Ballet Music from 'The Queen of Sheba' Gounod

THERE is nothing in the fragments of dance music which Gounod wrote in his Opera, *The Queen of Sheba*, to suggest an improper approach to sacred matters. Yet this Opera was banned in England as being too Biblical. All that London was allowed to know of it in the 'sixties (it came out in 1862) was learnt from a concert performance at the Crystal Palace, under the title of *Irene*, with all the Biblical references removed.



The Most Rev. Dr. F. W. KEATING, the Roman Catholic Archbishop of Liverpool, whose address in the Liverpool Studio Service to-night will be relayed to London and Daventry [8.10].

**5.15 TALES FROM THE OLD TESTAMENT**  
 The Story of Rebecca—Genesis xxiv.

IN to-day's instalment of this series of stories from the Old Testament, listeners will hear one of the most famous episodes in the Pentateuch; how Abraham, in his old age, sent his servant to find a wife for his son Isaac, and the servant met Rebecca at the well outside the city of Nahor, in Mesopotamia, and brought her back. This incident, by the way, is one that has appealed especially to painters of Biblical subjects; there have been countless famous pictures depicting Rebecca at the Well.

**5.30-5.45 Mr. DONALD MILLER, 'With the Lepers in India'**



MR. DONALD MILLER, largest leper colony in India, but he has also travelled extensively throughout the Indian Empire, and is in close touch with Government

THE terrible scourge of leprosy still exists in many parts of the world, amongst them the Indian Empire. Mr. Miller, who is Secretary for India of the Mission to Lepers, has just returned to England after a long spell of work in the East. He was stationed for some time at Purulia, the largest leper colony in India, but he has also travelled extensively throughout the Indian Empire, and is in close touch with Government

officials and medical missionaries there. Few men have had more to do with the recent widespread developments in the work of fighting leprosy in India.

**8.0 BELLS OF ST. LUKE'S CHURCH, Bold Street, Liverpool**

**8.10 RELIGIOUS SERVICE**  
 FROM THE LIVERPOOL STUDIO  
 Address by HIS GRACE THE ARCHBISHOP OF LIVERPOOL.

DR. KEATING has been Roman Catholic Archbishop of Liverpool since 1921. Before that he had been Bishop of Northampton for fourteen years.

**8.55 THE WEEK'S GOOD CAUSE: The Hampstead General Hospital. Appeal by Sir GERALD DU MAURIER**

THE Hampstead General and North-West London Hospital, which is ideally situated at the top of Haverstock Hill, serves, in addition to Hampstead, the very populous districts of Kentish Town and Camden Town, and large numbers of patients are also regularly drawn from as far afield as Hendon. Over 1,700 patients pass annually through the wards, which at present provide 130 beds. With the out-patients' department in Camden Town and the casualty and special departments at Haverstock Hill, total attendances number over 70,000 a year. The annual cost of maintenance is about £25,000, and there is at present a debt of £9,000.



Sir Gerald du Maurier, who makes the appeal, needs no introduction to playgoers. In particular, his acting in the recent long run of *The Last of Mrs. Cheyney*, at the St. James's Theatre, confirmed him in his high position amongst our most accomplished actors.

The address to which donations should be sent is the Secretary, The Hampstead General and North-West London Hospital, Haverstock Hill, N.W.3.

**9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements**

**9.15 POPULAR CLASSICS**  
 GWLADYS NAISH (Soprano)  
 FRANK MERRICK (Pianoforte)  
 THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA  
 Third 'Leonora' Overture ..... Beethoven  
 GWLADYS NAISH (with Orchestra)  
 Let the Bright Seraphim ('Samson') .. Handel  
 ORCHESTRA  
 First Movement from the Fifth Symphony Beethoven

**9.45 FRANK MERRICK**  
 Two Favourite Impromptus:  
 G Major, Op. 90, No. 3 ..... } Schubert  
 A Flat Minor, Op. 90, No. 4 ..... }

ORCHESTRA  
 Canzonetta from String Quartet, Op. 12 Mendelssohn  
 Minuet in G ..... Beethoven  
 GWLADYS NAISH  
 With Verdure Clad, from 'The Creation' Haydn

**10.10 ORCHESTRA**  
 Elegy and Waltz from Serenade for Strings Tchaikovsky

FRANK MERRICK  
 Waltzes ..... Brahms  
 ORCHESTRA  
 First 'Peer Gynt' Suite ..... Grieg

**10.45 EPILOGUE**  
 (Continued on page 259.)



# Loud Speaker Reproduction from 15 European Stations



The illustration shows a "Symphony Three" Receiver with the batteries enclosed at either end of the cabinet. Price, inclusive of Loud Speaker, all accessories and Royalties, £25.

## Read what this user writes

Moseley,  
BIRMINGHAM.  
10th January, 1927.

Dear Sirs,

Referring to your advertisement in the current number of "Radio Times," I note that you state with regard to your "Symphony Three" instrument "that a very wide choice of entertainment is available, including some European Broadcast."

Might I say after two months' experience of the instrument referred to, that the word "some" hardly does you justice, and it will no doubt interest you to know that I have definitely logged, at Loud Speaker strength, the undermentioned Continental Stations, and have still to identify half-a-dozen others. With regard to English Broadcast, I can obtain all the principal stations without difficulty, and on two occasions tuned in Belfast and Newcastle fairly clearly.

Frankfurt, Bern, Hamburg, Toulouse, Stuttgart, Madrid, Prague, Petit Parisien, Radio Paris, Breslau, Hanover, Dortmund, Cassel, Hilversum, Dublin.

Yours faithfully,  
J. D. W.

### "SYMPHONY" Receivers Complete from £13-18-6

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# PROGRAMMES FOR SUNDAY (February 6)

(Continued from page 257.)

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

3.30-5.45 S.B. from London

8.0 S.B. from Liverpool

8.55 THE WEEK'S GOOD CAUSE: Hospital Wireless Funds

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15-10.45 S.B. from London

## 5IT BIRMINGHAM. 326.1 M.

8.30 FOURTH CONCERT

of the  
**BEETHOVEN CENTENARY SERIES**

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Third 'Leonora' Overture

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

*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.

EMILY BROUGHTON (Soprano), GEOFFREY DAMS (Tenor), JAMES HOWELL (Bass)

Terzetto, 'Lochnagar' (Byron)

AN enterprising Scotsman, George Thomson, being anxious to popularise old songs of his native country, had got two then popular Composers, Pleyel and Kozeluch, to write Sonatas using some of these melodies as themes, and persuaded Haydn to write accompaniments for other of the songs. He asked Beethoven for some Sonatas, but the Composer wanted a price that the publisher thought too high, so the Sonatas were not forthcoming. A little later, after Haydn's death, Thomson got Beethoven to continue the work of writing accompaniments and preface passages for the Scots songs, and also for some Irish and Welsh ones. The accompaniments provided were for Pianoforte, Violin and Cello.

This afternoon we are to enjoy the rare opportunity of hearing a good selection of these interesting settings by Beethoven.

ALICE VAUGHAN (Contralto)

Faithful Johnnie

EMILY BROUGHTON

O Might I but My Patrick Love

GEOFFREY DAMS and JAMES HOWELL

Duet, 'The Chase of the Wolf' (from 'Arrangements of National Airs for Voices, Pianoforte, and Strings')

NIGEL DALLAWAY (Pianoforte) and ORCHESTRA

Fourth Concerto (in G)

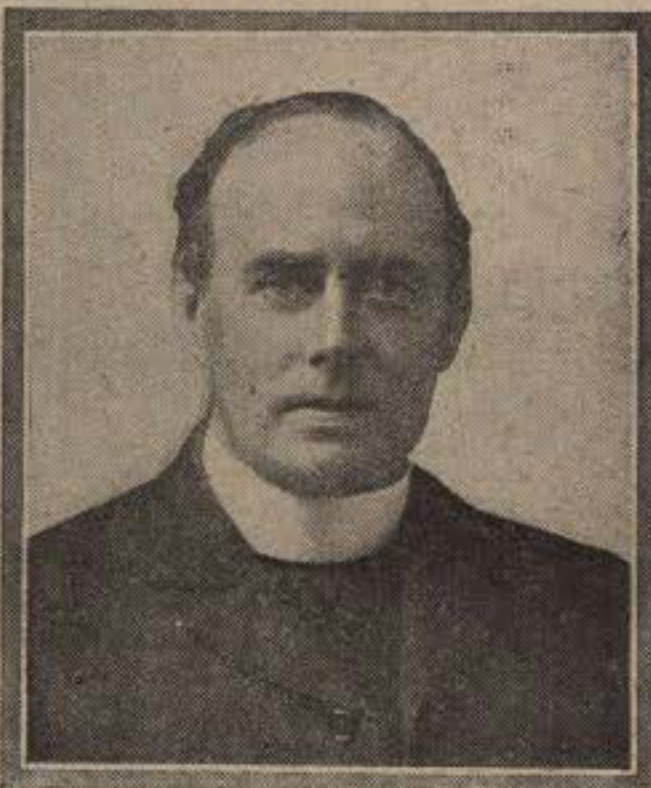
A HUNDRED and nineteen years have passed since Beethoven's Fourth Concerto was first heard, at a concert which must have been a memorable evening for the audience, for besides this work they heard, for the first time, the

Choral Fantasia and the Fifth and Sixth Symphonies—a well-filled programme indeed!

The work contains several striking and individual ideas, which are noted below.

**FIRST MOVEMENT.** The first new thing is that instead of beginning with the usual burst of Full Orchestra (a plan he had followed in his three earlier Concertos), Beethoven lets the Soloist announce the First Main Tune. Besides this there are several other leading tunes, the Second Main one being given to Violins (a minor key melody in 'arpeggio' steps), and two or three others being brought in. During the middle part of the Movement (the 'development') the Pianoforte plays decorative passages while the Orchestra deals chiefly with the First Tune. The themes are duly recapitulated, and in a Coda the Orchestra and Pianoforte say farewell to the First Tune.

The **SECOND MOVEMENT** provides another of the work's points of rarity and interest. It is



Russell

The Rev. Canon GUY ROGERS, M.C.,

Rector of Birmingham, conducts the Religious Service that Birmingham Station is relaying from St. Martin's Parish Church to-night.

very short and consists of a lovely dialogue between Orchestra and Pianoforte, the former stating an emphatic, almost imperious Tune, and the latter replying in smooth, quiet, thoughtful passages, as if sweetly reasoning with the other's impatience. This short interlude between the First and Last Movements is one of the most poetic and impressive pieces in all Beethoven's works.

**THIRD MOVEMENT.** This, the Composer directed, was to follow closely on the Slow Movement. It is a sprightly Rondo, clearly and cleanly built, with its recurring First Tune, started by the Strings and at once varied by the Pianoforte, and its smooth, two-part Second Tune, which the Soloist suavely puts forth. The Movement runs its course with the smiling good humour of a fanciful, happy fellow, who is feeling particularly well pleased with the world.

GEOFFREY DAMS  
The Enchantress's Farewell

ALICE VAUGHAN  
Bonnie Laddie, Highland Laddie

JAMES HOWELL  
The Soldier

EMILY BROUGHTON, GEOFFREY DAMS, JAMES HOWELL  
Terzetto, 'Duncan Gray'

ORCHESTRA  
Finale from Fifth Symphony, in C Minor

5.15-5.45 S.B. from London

8.0 RELIGIOUS SERVICE

Conducted by Canon GUY ROGERS  
(Rector of Birmingham)

Relayed from St. Martin's Parish Church.

8.55-10.45 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

3.30-5.45 S.B. from London

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STRAITS  
S.B. from Liverpool

8.10 RELIGIOUS SERVICE

From the Studio

CHOIR OF HOLY TRINITY CHURCH, MILLBROOK

Choirmaster—Dr. OSCIL WILLIAMS

Hymn, 'Through the Night of Doubt and Sorrow' (A. and M., No. 274)

Bible Reading

Anthem, 'O Come, Ye Servants of the Lord'  
Tye—18th Century

Religious Address by The Venerable E. NEVILLE LOVETT, Archdeacon of Portsmouth.

Hymn, 'Praise to the Holiest in the Height'  
(A. and M., No. 172)

Anthem, 'Blessing and Glory'  
Boyce—18th Century

Collect and Vesper

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

9.15 THE STATION OCTET, directed by REGINALD S. MOUAT

Grand Fantaisie, 'Faust'.. Gounod, arr. Tavon

9.30 Spanish Serenade ..... Glazounov  
The Bees' Wedding ..... Mendelssohn

9.40 GLADYS DENNEY (Soprano)

Nymphs and Shepherds ..... Purcell  
'O Sleep, Why Dost Thou Leave Me,' from

'Semele' ..... Handel  
'Voi Che Sapete' ('You who know') from 'The Marriage of Figaro' ..... Mozart

PURCELL'S song comes from a play by Shadwell, *The Libertine*, one of the many for which he wrote incidental music. The words are a jolly invitation to lads and lasses to come away to sport and play, 'for this is Flora's holiday.'

THE lovely Handel air, from the secular Oratorio *Semele*, is sung by Semele herself, who, on awaking, wishes that her lover, Jupiter, of whom she has been dreaming, were with her.

MOZART'S air is a delicious little love-song, sung by the love-torn page Cherubino, who worships his mistress with dog-like fidelity. In the Countess' presence, her maid Susanna twits Cherubino about a song he has written to his mistress. The Countess bids him sing it, to guitar accompaniment. So the page sings this sweet, rather plaintive song of the pangs of love.

9.50 OCTET

Serenata (The Eternal City) ..... Mascagni  
Suite, 'Woodland Sketches' ..... MacDonnell

10.10 GLADYS DENNEY

Orpheus with His Lute ..... Sullivan  
L'Heure Exquise ..... Poldowski  
Bed in Summer ..... Ireland

10.20 OCTET

Solemn Melody ..... Walford Davies  
Extase ..... Gounod

10.30 EPILOGUE



# PROGRAMMES FOR SUNDAY (February 6)

**5WA CARDIFF. 353 M.**

**3.30 SPECIAL SERVICE for RUGBY FOOTBALLERS**

Relayed from the Cathedral, Bristol

Hymn, 'Soldiers of Christ, Arise' (A. and M., No. 270)

Evensong to the Third Collect

The First Lesson will be read by Mr. L. J. CORBETT, Captain, English Rugby XV.

Magnificat and Nunc Dimittis (8 Part). (Setting by T. A. Walmisley in B Flat)

Anthem—

'Awake my heart, upraising,  
Our Maker's pow'r amazing,  
Who all good gifts bestoweth,  
From Whom all comfort floweth.'

Address by the Rev. J. M. D. STANCOMB, Hon. Chaplain, Bristol Rugby Football Club; Vice-President, Western Counties Hockey Association. Subject, 'The Sportsman and Religion'

Hymn, 'The Church's One Foundation' (A. and M., No. 215)  
The Blessing

4.45-5.45 S.B. from London

6.0 BELLS and SERVICE. S.B. from Liverpool

8.55 THE WEEK'S GOOD CAUSE. Appeal on behalf of the Bristol Royal Infirmary, by Alderman FRANK SHEPPARD, J.P.

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

10.45-10.55 THE SILENT FELLOWSHIP

varied Movements, including one or two sprightly dance tunes, and a couple of expressive airs full of Handel's melodic sweetness and grace.

WINIFRED BROWNE

Third Piano Concerto in C Minor....*Beethoven*

AS this work was written when Beethoven was about thirty, it naturally shows more of his earlier grace and geniality than of his later force and fire.

It is in three Movements.

In the First Movement the First Main Tune



BRISTOL CATHEDRAL.

from which a special service for Rugby footballers is being relayed by Cardiff Station this afternoon.

is heard in the opening passage (it begins in Strings alone, and is then at once taken up by Wind alone, so it is easy to identify).

The Second Main Tune is more flowing: it is a gentle, pleasant little tune, first played by the Violins and Clarinets, with accompanying parts by the other instruments. By and by the Orchestra works up excitedly and comes to a full stop, upon which, with some rushing scales, the Pianist wakes to life and, on his part, enters on the First Subject and then the Second—with occasional orchestral trimmings.

Having now heard the main material out of which the Movement is made, one can readily follow its course.

The SECOND MOVEMENT is a more deeply-felt kind of thing. It is not very long, and does not need explanation.

The THIRD MOVEMENT is a Rondo, the several statements of its Main Tune (that begins on the

Pianoforte alone, and by its recurrence becomes a familiar friend) being varied by intervening contrasting themes.

NORRIS PARKER

Three Shakespeare Songs.....*Roger Quilter*  
Come Away, Death; O, Mistress Mine; Blow, Blow, Thou Winter Wind.

ORCHESTRA

Overture to 'Anacreon'.....*Cherubini*

ANACREON, or *Fugitive Love*, is one of the many Operas that have been ruined by poor libretti. Cherubini's music had plenty of life in it, but the plot never had any, and so the work was a failure when it was brought out at the Paris Opera in 1803.

Yet the Overture is one of the best things Cherubini ever did. It begins with a dignified slow Introduction, in which the Woodwind instruments have some charming imitative passages.

This goes straight into a quick Movement, full of energy and of brilliant writing, especially for the Violins.

The one Main Tune on which the Movement is largely built begins with several quiet but insistent repetitions of one note, in the bass, and goes on to a busy Violin Theme chiefly in arpeggio style.

This is repeated and dealt with so vivaciously and with so much variety that the Overture sparkles along in the liveliest way imaginable, putting one in just the right mood for some operatic happy-go-lucky tale of love-making and humorous intrigue.

Symphony in G (Military) (By Request)

*Haydn*

HAYDN'S *Military Symphony*, one of the set he composed for J. P. Salomon, the organizer of London Concerts, gets its name from the fact that the Composer included an extra battery of percussion instruments (the Bass Drum, Cymbals and Triangle) in two of its Movements. We do not know why for just one Symphony he added to his Orchestra in this way. Anyhow, his extra instruments are very effectively used. The Symphony is in four pellucidly clear Movements. A slow Introduction precedes the FIRST, which epitomizes Haydn's light-heartedness and love of fun.

The SECOND MOVEMENT is a free form of an Air with Variations.

The THIRD is a straightforward Minuet and Trio.

The FOURTH is in sportive mood.

5.15-5.45 S.B. from London

8.0 BELLS and SERVICE. S.B. from Liverpool

8.55 THE WEEK'S GOOD CAUSE: The Rev. Principal A. J. GRIEVE, D.D., An Appeal on behalf of the Hospital Sunday Fund.

9.0 WEATHER FORECAST, NEWS; Local News

**9.15-10.30 ORGAN MUSIC AND ORATORIO**

Dr. A. W. WILSON in Organ Recitals  
Relayed from Manchester Cathedral

THE LANSDOWNE QUARTET:

EDITH PASS (Soprano), ELSIE WILLIAMSON (Contralto), SELWYN DYSON (Tenor), WILLIAM WALKER (Bari-tone)

In the Studio

Dr. A. W. WILSON

Sonata, No. 6.....*Mendelssohn*  
Chorale and Variations; Finale  
Toccata in F.....*Bach*

**2ZY MANCHESTER. 384.6 M.**

**3.30 LIGHT SYMPHONY CONCERT**

WINIFRED BROWNE (Pianoforte)

NORRIS PARKER (Bass)

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

Overture to 'The Ruins of Athens'...*Beethoven*

NORRIS PARKER

It is Enough (Elijah).....*Mendelssohn*

ORCHESTRA

Water Music.....*Handel, arr. Harty*

THERE used to be a story attached to the suite of pieces called 'The Water Music.' It told how Handel, when out of favour with King George I., specially composed this music as a peace-offering.

When the King made a procession on the Thames from Limehouse to Whitehall, Handel had the pieces played by musicians in a barge that followed behind the Royal vessel.

The King was delighted with the music, took Handel into favour again, and gave him a pension of £200 a year.

Alas, the story turns out to be, like many pleasant legends, very dubious!

However that may be, the Suite we are going to hear is a delightful packet of light, short pieces, well worth hearing, without the make-weight of a story.

There were originally twenty-one pieces in the Suite. Sir Hamilton Harty has arranged half-a-dozen for the modern orchestra. They are well-



SPORTSMEN AND RELIGION.

A special service for Rugby footballers is being relayed by Cardiff Station from Bristol Cathedral to-day. Above are (from left to right) Mr. L. J. Corbett, the well-known Bristol three-quarter, now Captain of England; the Dean of Bristol (Very Rev. H. L. C. V. de Candole), and the Rev. J. M. D. Stancomb, Hon. Chaplain to the Bristol R.F.C., who gives the address on 'The Sportsman and Religion.'



# PROGRAMMES FOR SUNDAY (February 6)

**QUARTET**  
 Who Daily Bids My Troubles Cease ..... *Root*  
 He that Shall Endure .....  
 O Come Every One that Thirsteth } *Mendelssohn*  
 Cast thy Burden.....  
 Dr. A. W. WILSON  
 Trio, First Sonata, 1st Movement ..... *Bach*  
 Chorale Prelude, 'Lord Jesus to the Jordan  
 Came' ..... *Bach*  
 Chorale Preludes ..... *Parry*  
 On 'Rockingham'; on 'Hanover'

**QUARTET**  
 To God on High..... } *Mendelssohn*  
 O Thou, the True and Only Light }  
 O Thou Whose Sweet Compassion ..... *Mauder*  
 God So Loved the World ..... *Stainer*  
 Dr. A. W. WILSON  
 Prayer and Cradle-Song ..... *Guitmant*  
 First Symphony (Finale) ..... *Vierne*

**EPILOGUE**

**6KH HULL. 294 M.**

3.30-5.45 S.B. from London  
 8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)  
 8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)  
 8.55-10.45 S.B. from London  
 (9.10 Local News)

**2LS 277.8 M & 252.1 M. LEEDS-BRADFORD.**

3.30-5.45 S.B. from London  
 8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)  
 8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)  
 8.55 The Rev. J. G. SUTHERLAND: Appeal on behalf  
 of the Girls' Rescue Home  
 9.0-10.45 S.B. from London  
 (9.10 Local News)

**6LV LIVERPOOL. 297 M.**

3.30-5.45 S.B. from London  
 8.0 THE BELLS of St. Luke's Church, Bold Street,  
 Rung by the St. Nicholas's Church Bellringers  
 8.10 RELIGIOUS SERVICE  
 From the Studio  
 Address by the Archbishop of Liverpool, the  
 Most Rev. FREDERICK WILLIAM KEATING, D.D.  
 Music by the Choir of St. Anne's Church, Edge  
 Hill, Liverpool. Conducted by ALFRED BENTON  
 Hymns:  
 'When Morning Gilds the Skies'  
 Ancient Plain Song Melody, arranged by  
 Alfred Benton, 'Ye Sons and Daughters of  
 the King'  
 Motet: 'Jesu, Word of God Incarnate'  
 Hymn: 'Praise My Soul, the Saviour's Glory'  
 'Tantum Ergo Sacramentum' ..... *Vittoria*  
 Hymn, 'Sweet Saviour, Bless Us ere We Go'

8.55 THE WEEK'S GOOD CAUSE: Appeal on  
 behalf of the Liverpool Seamen's Friendly Society  
 by Mr. J. B. BRYANS, Organizing Secretary  
 9.0-10.45 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

3.30-5.45 S.B. from London

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)

8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)

8.55 The Week's Good Cause

9.0 WEATHER FORECAST, NEWS; Local News  
 9.15-10.45 S.B. from London

**5PY PLYMOUTH. 400. M.**

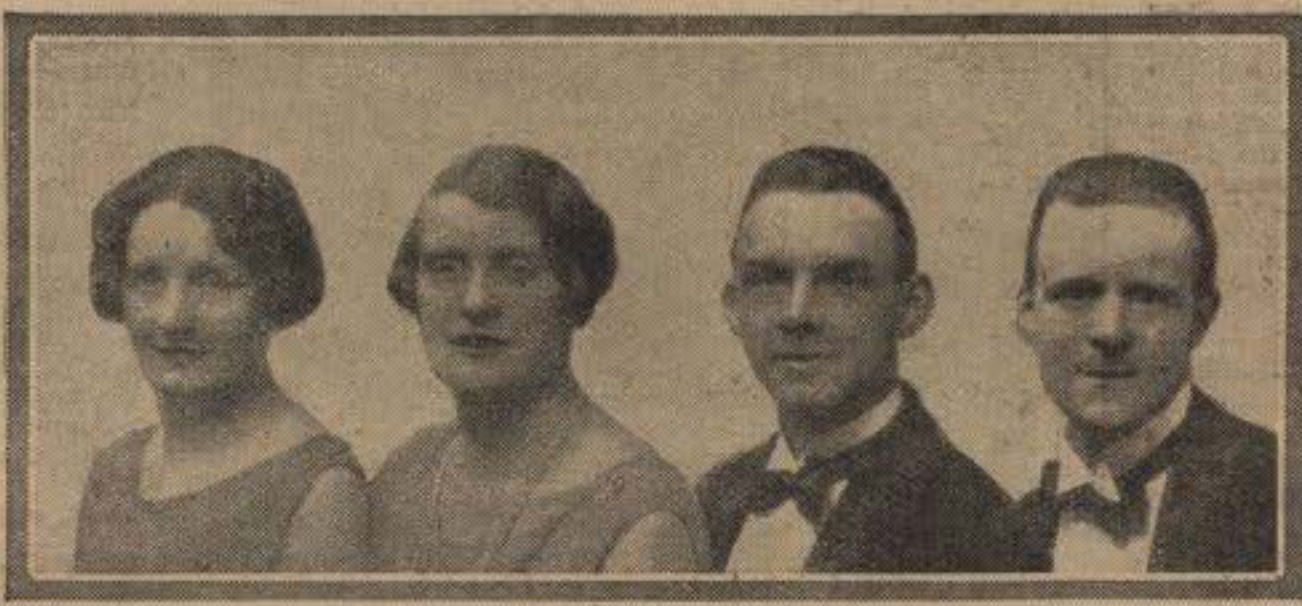
3.30-5.45 S.B. from London

8.15 RELIGIOUS SERVICE  
 Relayed from the Guildhall

Hymn, 'Our Blest Redeemer ere He Breathed'  
 (A. and M., No. 207)

Prayer  
 Anthem, 'Thou Wilt Keep Him in Perfect  
 Peace' ..... *C. Lee Williams*

Bible Reading  
 Hymn, 'I Heard the Voice of Jesus Say' (A. and  
 M., No. 257)



**THE LANSDOWNE VOCAL QUARTET**  
 will be heard from the Manchester Studio to-night at 9.15. Our photograph shows, from  
 left to right, Mme. Edith Pass, Mme. Elsie Williamson, Mr. Selwyn Dyson, and Mr.  
 William Walker.

Address by the Rev. PHILLIP ROGERS, Pastor of  
 Sherwell Congregational Church  
 Anthem, 'Evening and Morning' *Hubert Oakley*  
 8.55-10.45 S.B. from London (9.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

3.30-5.45 S.B. from London

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)

8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)

8.55 The Week's Good Cause

9.0 WEATHER FORECAST, NEWS; Local News  
 9.15-10.45 S.B. from London

**6ST STOKE. 294 M.**

3.30-5.45 S.B. from London

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)

8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)

8.55-10.45 S.B. from London (9.10 Local News)

**5SX SWANSEA. 294 M.**

3.30 S.B. from Cardiff

4.45 S.B. from London

6.30 RELIGIOUS SERVICE  
 Relayed from Capel Gomer Welsh Baptist Church  
 Address by the Rev. R. S. ROGERS

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET,  
 LIVERPOOL  
 (S.B. from Liverpool)

8.10 RELIGIOUS SERVICE  
 (S.B. from Liverpool)

8.55 THE WEEK'S GOOD CAUSE. Relayed from  
 Daventry

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from London  
 10.45-10.55 S.B. from Cardiff

**Northern Programmes.**

**5NO NEWCASTLE. 312.5 M.**

3.30-5.45:—S.B. from London.  
 6.30-7.45:—Religious Service relayed from Jesmond Parish Church.  
 8.55:—Week's Good Cause: Appeal on behalf of the Poor Children's Holiday Association and Rescue Agency, Newcastle. 9.0:—News. 9.15:—Ruthland Boughton's Music. Vocalist, Kennedy Arnold. At the Piano, Ruthland Boughton. The Station String Quartet: (a) Celtic Prelude for Pianoforte, Violin and 'Cello'; (b) String Quartet (in Four Movements). 10.20:—Epilogue.

**5SC GLASGOW. 405.4 M.**

3.30:—Works by Contemporary Scottish Composers. Station Orchestra, conducted by Herbert A. Carruthers, Selkirk Symphony (J. B. McEwen). 3.55:—Songs with Strings and Harp: (Crown)—a Lullaby; Raasay Lament; A Melody of Love (C. Macpherson). 4.5:—Anderson Tyrer (solo Pianoforte) and Orchestra. Concerto for Pianoforte and Orchestra (A. V. MacKenzie). 4.35:—Robert Burnett (Baritone), Choir and Orchestra. Choral Work, 'St. Patrick Spens' (David Stephen). 4.55:—Robert Burnett: Songs, Allan Adair; Bonnie Leslie; Filloch o' Donull Dub (W. B. Mooney). 5.10:—Orchestra: Symphonic Poem, 'Villon' (W. Wallace). 5.15-5.45:—S.B. from London. 6.30-7.30:—Religious Service from St. Cuthbert's, Edinburgh. Conducted by the Rev. H. H. Summers, of Hillhead Congregational Church. S.B. from Edinburgh. 8.15:—Religious Address, by Rev. Father Martindale, S.J., assisted by the St. Cecilia Choir. 8.55:—Week's Good Cause. S.B. from Edinburgh. 9.0:—News. 9.15-10.45:—S.B. from London.

**2BD ABERDEEN. 500 M.**

3.30:—S.B. from Glasgow. 5.15-5.45:—S.B. from London. 6.30-7.30:—S.B. from Edinburgh. 8.0:—S.B. from Liverpool. 8.55:—S.B. from Edinburgh. 9.0:—News. 9.15-10.45:—S.B. from London.

**2BE BELFAST. 306.1 M.**

3.15:—Carillon from St. Patrick's Roman Catholic Cathedral, Armagh. Carillonneur: Thomas W. Holden. 3.30-5.45:—S.B. from London. 6.30-7.30:—S.B. from Edinburgh. 8.0:—S.B. from Liverpool. 8.55:—S.B. from London. 9.0:—News. 9.15:—Chamber Concert. The British Trio. Herbert Heyner (Baritone). Trio: Trio in D Minor (Bachmanov). 9.45:—Herbert Heyner: It is Enough (Elijah) and 'O God have Mercy (St. Paul) (Mendelssohn). 9.55:—Trio: Trio in B Flat, Op. 1 (Beethoven). 10.20:—Herbert Heyner: Brittany (Farrar); Eleanore (Coleridge-Taylor); Three Jacobean Lyrics (Roger Quilter). 10.30:—Epilogue. Sterling Mortimer (Bass): Solo, 'Lord God of Abraham' (Elijah) (Mendelssohn). Bible Reading—Psalm 98. Vesper, 'O Saviour, Ere We Part.'

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



# PROGRAMMES FOR MONDAY (February 7)

2LO LONDON. 361.4 M.

- 1.0-2.0 ORGAN RECITAL  
by  
HAROLD E. DARKE.  
Relayed from  
St. Michael's, Cornhill
- Fantasia in G Major ..... } Bach  
Fugue (à la Gigue) ..... }  
Musette ..... Rameau  
Chorale in B Minor ..... Cesar Franck  
Adagio in E Major ..... Frank Bridge  
Concerto in D Minor ..... Handel  
Night in May ..... Palmgren  
Tuba Tune ..... Cocker
- 2.55 Reading, 'Sailing Round the World,' by  
*Captain Slocum*
- 3.0 BROADCAST TO SCHOOLS: Lieut.-Col. JACOB,  
'The Yemen Province of Arabia'

ARABIA has been very prominent in the news ever since it became part of the war zone, and the interference in Arabian politics of the European Powers stirred up a hornet's nest that is still buzzing rather too angrily for the comfort of the diplomats. The Yemen province, which lies behind Aden, is at the quieter end of the country, but even there there were enough thrilling experiences, and Lt.-Col. Jacob, who was Chief Political Officer with the Aden Field Force during the first three years of the war, and then Adviser on S.W. Arabia to the High Commissioner in Egypt, had more than his share of them.

- 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 Animals'

THIS is the fourth of this series of Talks by Professor G. Elliot Smith, the leading authority on anatomy and anthropology. In this Talk he continues his discussion of the development of muscle and the part that movement plays in the evolution of a nervous system, and, ultimately, of brain and intelligence. This subject may sound fascinating, but abstruse, but Professor Elliot Smith, unlike many other scientists of equal eminence, is gifted with the power of making the most recondite of scientific problems not only interesting, but lucid and clear.

- 4.30 THE R.A.C. DANCE BAND from the R.A.C. (Continued)

- 5.0 HOUSEHOLD TALK: 'Some Welsh Recipes'

- 5.15 THE CHILDREN'S HOUR: Piano Solos by C. E. DIXON. Songs by GEORGE WESTERN. 'Winkie Wee and the Birthday Tree' (*Christine Chaudler*); 'The Temple of Maya Fulu' (*Ross Hobben*).

- 6.0 ALEX FRYER'S ORCHESTRA from the Rialto Theatre

- 6.25 Talk by the Wireless League

- 3.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 5.45 ALEX FRYER'S ORCHESTRA from the Rialto Theatre (Continued)

- 7.0 Mr. JAMES AGATE, Dramatic Criticism

- 7.15 CORELLI

The Violin Sonatas given in the original style by WILLIAM PRIMROSE (with bass played on the Violoncello by AMBROSE GAUNTLETT)

MR. PRIMROSE, who has of recent years rapidly become well known, was born at Glasgow twenty-three years ago. He comes of musical stock, for his grandfather on his mother's side, and his father, were both professional musicians, and the father is a well-known Viola

player in Glasgow to-day. The son studied there with Camilla Ritter, and his playing attracted the attention of Sir Landon Ronald, and afterwards won him a Scholarship at the Guildhall School of Music.

He worked there for four years with Mr. Max Mossel, and then for a further three years with Ysaye.

THE works we are to hear this week are by that great Violinist-Composer of the seventeenth century, Arcangelo Corelli (1653-1713), a contemporary of our Purcell, whom, it is said, he greatly admired. There is a tradition (it may or may not be true) that in 1695 Corelli set out to meet Purcell, got as far as Dover, heard that he had just died, and without even troubling to travel on to London, set off at once on the long return journey to Italy.

Corelli, the first of the great Violinists, may be said to have established the basis of modern Violin technique, and his style in the composition



Mr. FLOTSAM and Mr. JETSAM,

who are giving their humorous news bulletin again every evening this week. London listeners will hear them at 8.30 to-night.

of Sonatas was adopted by Handel in his later instrumental works.

The edition of the twelve Violin Sonatas to be used this week is an old one, dating from about 1780, that has long been in Mr. Primrose's family. It differs in some respects from modern editions, so listeners who know any of these works may expect a few little surprises.

In older days the bass of many pieces was not fully written out; a single line of melody had various figures set below its notes, which indicated to the bass player what chords to employ. This bass part could either be put into shape by a Harpsichord player or (as we shall hear it this week) by a Cellist.

The Sonatas are constructed on the general plan of placing slow and quick Movements in alternation. There is a good deal of diversity in the nature and mood of these, and in their length.

TONIGHT we are to hear the first two of the twelve Violin Sonatas that Mr. Primrose is playing this week.

The FIRST, in the key of D, has five Movements, with a few bars of slow music connecting the Second and Third. (It should be noted that the First Movement itself consists of very brief slow and quick portions in alternation).

The SECOND SONATA, in B Flat, has a slow First Movement, followed by a brisk Fugue, and then by a still livelier-running dance-like piece, in which the Violinist, beginning with two notes to a beat, works up the excitement by breaking into three-notes-to-the-beat, accompanying the bass player for a little, before going back to his

former style. With alternations of these rhythms the piece goes on its brief, bright way.

A very short slow section and a leaping Finale conclude the Sonata.

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

- 7.45 VARIETY

ELSIE CARLISLE (and BOBBY ALDERSON at the Piano)

A Golfing Sketch by MAUDIE FIELD, DESMOND ROBERTS, TONY WILLIAMS and CHARLES HESLOP

EDNA THOMAS (Negro Spirituals)

ANYONE who has heard Miss Edna Thomas sing plantation melodies and Negro Spirituals will agree that she possesses, to a unique degree, the power of making her performance sound like the real thing. Where other artists may give a clever and competent rendering of such naïve and touching songs as, for instance, 'All God's Chillun Got Shoes,' Miss Thomas sings it as one can imagine it being sung in all sincerity by soft-voiced Negroes on some old-fashioned plantation down in Virginia or Tennessee. This may be because she does, in fact, come from the Southern States of America and learnt her songs from hearing the darkies sing them on her own family's estates. At any rate, her singing of these beautiful songs will form a treat that no listener should miss.

- 8.30 Mr. FLOTSAM and Mr. JETSAM in Items from their Repertoire and

A MUSICAL NEWS BULLETIN

IT will be remembered that last autumn, as an innovation in the programmes, 'Mr. Flotsam and Mr. Jetsam' gave a musical resumé of the news of the preceding day. This new feature was so successful that it is to be repeated, and they will give their humorous news, as well as some of their other songs, every evening this week.

- 8.45 READINGS FROM DICKENS (Born Feb. 7, 1812)

ERNEST WELLBELOVED in Impressions of Characters from Dickens' Novels

- 8.55 LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

- 9.15 TOPICAL TALK

- 9.30-11.0 'THE RED PEN'

A sort of Opera in Two Acts by A. P. HERBERT

Music by GEOFFREY TOYE, played by THE WIRELESS ORCHESTRA, conducted by the COMPOSER

Characters:

Sir Robert Quint, M.P. (A Cabinet Minister)

HAROLD KIMBERLEY

The Hon. Michael Gray (A Private Secretary)

JOHN TANNER

Mary Jane Blake (An Assistant Private Secretary)

GLADYS PALMER

Henry Wordsworth (A General Secretary)

SYDNEY GRANVILLE

Daffodil Smith (An Assistant General Secretary)

VIVIENNE CHATTERTON

Samuel Slate (A Pressman) .. JOHN BUCKLEY

Captain Danby (A Military Officer)

JOHN BUCKLEY

Poets, Writers, Soldiers, Policeman, Pressmen,

Loafers, Orators and Newsboys.

Act I. Scene: Part of Hyde Park

HYDE PARK is a large and beautiful place, but unfortunately the parts of it where the events of this act would naturally occur are not the most beautiful parts. Truth, therefore, has been waived in the interests of beauty, and



# PROGRAMMES FOR MONDAY (February 7)

the scene is laid in some pleasant spot towards the south side with plenty of trees, and a grassy bank in the background. There is a park seat to the left, and to the right is a large tub, draped with scarlet.

ACT II. Scene: A room in the Ministry of Verse. Six months later.

A LARGE room, of stately proportions, a Government Office room, but richly furnished, as if it were a room in Buckingham Palace. At either end of the back-wall there are doors (or curtained archways) leading into a corridor; between the doors there is a long table; in the near-end of the right-hand wall there is a door (or arch) into Sir Robert's own room; beyond that door there is another table. In the middle of the left-hand wall there is a sort of throne at the top of a few circular steps where Sir Robert sits to preside over singing contests, etc. There is another door (or archway) on this side of the throne. The room is furnished with the usual paraphernalia of a Government Office, but in a rich and rather Utopian style, e.g., the telephone instruments appear to be made of pure gold, and the tables and chairs suggest Versailles more than Whitehall. In the middle of the back wall there is a large clock, which stands at 3.55. Busts of Shakespeare, Keats, Shelley and other famous poets are placed at intervals about the room.

(A Libretto of this Opera is published by, and is obtainable from, the B.B.C. For full details see the announcement on page 286 of this issue.)

## 5XX DAVENTRY. 1,600M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and MARGARET NORTON (Contralto); JOHN COLLINSON (Tenor); ANGEL GRANDE (Violin); VICTOR LOVE (Pianoforte)

1.0-2.0 S.B. from London

2.55 S.B. from London

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

7.45 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London

11.0-12.0 DANCE MUSIC: JEAN LENSEN'S CIRO'S CLUB DANCE BAND from Ciró's Club

## 5IT BIRMINGHAM. 326.1 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTILL

4.45 AFTERNOON TOPICS: SIDNEY ROGERS, 'Topical Horticultural Hints: Roses for Garden Decoration.' MARJORIE PALMER (Soprano)

5.15 THE CHILDREN'S HOUR

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

6.25 S.B. from London

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

7.45 OPENING ORGAN RECITAL

Relayed from the LOZELLS PICTURE HOUSE  
Vocal Interludes by INGRAM BENNING (Tenor), including:

It Was a Lover and His Lass ..... German  
The Silver Lining ..... Eden  
Madelina ..... James  
Somewhere ..... Waters

8.30-11.0 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Social Service Month by Month, by the Bournemouth Council

6.15 Musical Interlude

6.25 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 Cox's Café

3.15 BROADCAST TO SCHOOLS: Capt. H. A. GILBERT, 'Birds of the Scottish Forests'



Mr. CARL FUCHS PLAYS TO THE MICROPHONE.

A Brahms Sonata is being broadcast from Manchester this evening at 7.45. Mr. Frank Merrick is to be the pianist, and Mr. Carl Fuchs will play the cello. How he does it is shown above.

3.40 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL ('Cello), VERA McCOMB THOMAS (Piano)

Trio in B Flat ..... Beethoven  
Danse Macabre ..... Saint-Saëns, arr. Alder

BEETHOVEN, when he played his own works in public, did not always get for the playing the high praise given to his compositions. When this Trio (his Op. 97) was first heard in public, three years after its completion, the young Moscheles (later to be known as a famous Pianist and Teacher) wrote in his diary that the music was 'full of originality,' but that the Composer's playing 'lacked clearness and precision'; nevertheless the critic 'observed several traces of the grand style of playing.'

There are four Movements in the Trio. The FIRST is cheerful and bold, very clearly made out of two main tunes, with scarcely any subsidiary matter.

The SECOND MOVEMENT is a gay, jesting piece, a Scherzo. In the middle section an odd, creeping theme is set forth in fugal style, each instrument having a cut at it in turn. Then the first section is repeated, and in the Coda (tailpiece) we have recollections of the chief themes of both sections.

The THIRD MOVEMENT is a set of five Variations on a simple, appealing theme.

The LAST MOVEMENT is a Rondo in which two main tunes alternate, with (after the second

appearance of the opening one) an episode of new matter in the middle. Then the two Main Tunes reappear, and a Coda at full speed exhilaratingly winds up.

THE scene of Saint-Saëns' programme piece, which is based on the poem *Danse Macabre*, by Henri Cazalis, is a graveyard. Midnight strikes; Death emerges, knocks on the graves, and starts to tune his fiddle. The Dance then begins. The wintry wind whistles, the white skeletons cross the shadows, running and leaping.

Just when the Dance is at its height the cock crows. Death plays a last strain, ending in a fluttering of wings as he disappears, his skeletons with him.

4.15 London Programme relayed from Daventry

4.30 TRIO  
Waltz from Serenade for Strings  
*Tchaikovsky, arr. Krein*  
Serenade (Les Millions d'Arlequin)  
*Drigo*

4.45 Mr. F. J. HARRIES, 'Shakespeare's Welshmen—(2) Sir Hugh Evans'

5.0 TRIO  
Nocturne ..... *Glière, arr. Krein*  
Moment Musical  
*Rachmaninov, arr. Krein*  
Serenade ..... *Widor, arr. Trio*

5.15 THE CHILDREN'S HOUR

6.0 Miss EDITH CEDERVALL, 'Prose Writers of the Nineteenth Century—Carlyle'

6.15 TRIO  
Waltz, 'Wine, Woman and Song' (Op. 333) ..... *Strauss*

6.25 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—(4) The Suez Canal'

3.45 ANNIE LORD (Pianoforte)  
Study in E ..... *Chopin*  
Claire de Lune (Moonlight) ..... *Debussy*  
Eighth Hungarian Rhapsody ..... *Liszt*

LISZT was a great lover of the music of the gypsies of Hungary, and made a number of their tunes into Rhapsodies—a term he used, so he said, because he felt that it best expressed the epic element in the gypsies' performances. In his book, *The Gypsies and their Music in Hungary*, he gives a stirring account of such performances. Most of his twenty Rhapsodies were composed on his return in 1839 from a tour abroad, on which occasion a sword of honour was presented to him by Hungarian nobles. The pieces were composed as Piano solos, and Liszt later arranged some for Piano duet, and orchestrated a few. They are full of quick changes of mood, and of florid decoration (which reminds us of the gypsies' Oriental origin). In the main they follow this plan—first a slow section, corresponding to the native *Lassan*, and then one or more lively, excitable ones, like the *Friskas* of the gypsies.

The Eighth Rhapsody has a good deal of free declamatory matter to start with, then a slow portion, with many ornaments and pauses, that has the indication 'in a melancholy manner.' A quicker, graceful section leads to the Finale, very fast and flamboyantly gay.

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre



# PROGRAMMES FOR MONDAY (February 7)

5.0 AFTERNOON TOPICS: Mrs. DORA NEWTON, 'Cranford—Then and Now'

5.15 THE CHILDREN'S HOUR: A Little Group of Dr. Aine's Songs. Song of the Mountain Shepherd (Schumann). The Little Screech Owl. The Angel Artist—A Flemish Legend

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

6.25 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 A BRAHMS SONATA  
FRANK MERRICK (Pianoforte) and CARL FUCHS (Cello)

Sonata in F, Op. 99

In four movements: with vivacity; slow and expressive; quick and impassioned; very quick

8.15 TEX McLEOD  
Spinning Ropes and Yarns

8.30-11.0 S.B. from London (9.10 Local News)

**CKH HULL. 294 M.**

11.30-12.30 Gramophone Records

2.30 Light Music

4.0 AFTERNOON TOPICS: Miss HANNCHEN DEASDO, 'Four Norwegian Authors—(1) Ibsen'

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

5.15 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 LEEDS-BRADFORD. 277.8 M. & 252.1 M.**

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

5.0 AFTERNOON TOPICS: M. K. DODGSON, 'The Countryside Again'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.25 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 Midday Gramophone Lecture Recital by MOSES BARITZ

4.0 PATRIZOV and his ORCHESTRA, from the Futurist Cinema

5.0 AFTERNOON TOPICS: Mr. Charles W. BUDDEN, 'The Village Church of Old England—(6) The Story of the Bells'

5.15 THE CHILDREN'S HOUR

6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

6.25 S.B. from London

7.25 SENOR A. M. DUARTE: Spanish Talk

7.45 TWO DICKENS SKETCHES, performed by the Liverpool Branch of the Dickens Fellowship. Incidental Music by the Liverpool Station Pianoforte Quartet

8.30-11.0 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

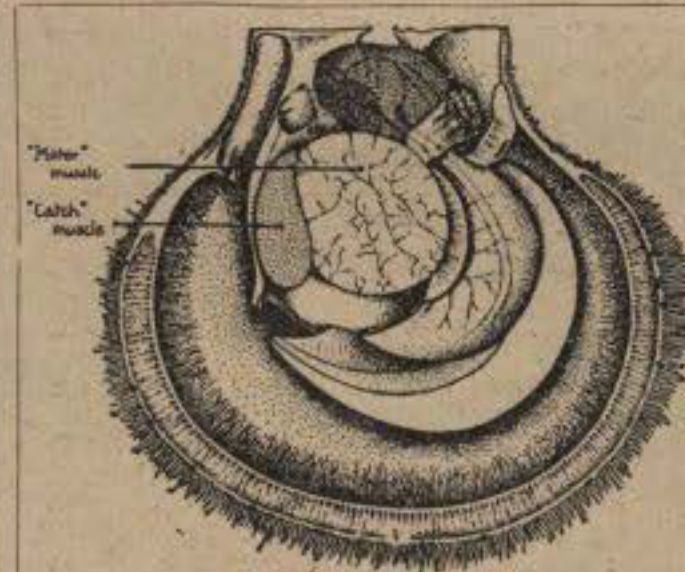
3.20 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE, 'Nature Talk'

3.45 THE MIKADO CAFE ORCHESTRA, conducted by FREDERICK BOTTOMLEY

4.45 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)



## THE MOLLUSC AND HIS MUSCLES.

This afternoon Professor G. Elliot Smith will continue his series of Talks on the movements of living creatures, dealing to-day with the further development of muscle [London 4.15]. This drawing shows the scallop shell-fish (Pecten), with one of the shells removed, to show the mollusc inside: in particular its two kinds of muscle—the 'motor,' for shutting the shells, and the 'catch' for keeping them shut.

6.25 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

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

5.15 THE CHILDREN'S HOUR

6.0 PEGGY WILLIAMS (Contralto)

6.25 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 (Vocal and Instrumental)

4.0 Afternoon Topics

4.15 ORCHESTRA relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.25 S.B. from London

7.25 S.B. from Manchester

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

**6ST STOKE. 294 M.**

3.0 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS: JEAN WHITFORD

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.25 S.B. from London

7.25 S.B. from Manchester

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

**5SX SWANSEA. 294 M.**

3.0 London Programme relayed from Daventry

5.0 Mr. J. C. GRIFFITH-JONES: 'I Heard Timbuctoo Last Night'

5.15 THE CHILDREN'S HOUR

6.0 BILLY ACE and PARTNER (Entertainers)

6.25 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:—Mr. Edgar L. Bainton: 'Descriptive Music.' 4.0:—Music from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Station Octet: Three Hungarian Dances (Schubert); Intermezzo 'Liebestraum' (Bion); Cavalleria Rusticana (Mascagni); March of the Dwarfs (Moszkowski). 6.25:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

3.0:—Dance Music relayed from the Piccadilly Dance Club. 4.0:—Wireless Quartet. Dan Campbell (Baritone). 5.0:—Afternoon Topics: Readings by Augustus Beddie. 5.15:—Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.25:—Girls' Giddy Ballets. 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.

**2BD ABERDEEN. 500 M.**

11.0-Noon:—Gramophone Records. 3.45:—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:—Children's Hour: Music by the Station Octet. 6.0:—Music by the Station Octet. 6.25:—S.B. from London. 7.25:—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:—Holst, Station Orchestra: Jig, Intermezzo and Finale (St. Paul's Suite), for String Orchestra. Japanese Suite. Two Songs Without Words: Country Song; Marching Song. 4.32:—May Wallace (Soprano): Daffodils A-Blowing (German); By the Simplicity of Venus; Doves (Bishop); Have You Seen But a White Lily Grow? (Old English, arr. L. Lehmann); Tho' Clouds by Tempests May be Driven (Weber); If I Were the Man in the Moon (H. Fisher). 4.44:—Orchestra: Suite de Ballet (Lachaux); Valse from Ballet, 'Callirhoe' (Chaminade). 5.0:—Afternoon Topics: Mrs. Liebert, 'Arts and Crafts—Pewter and Metal Work.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.25:—S.B. from London. 7.35:—S.B. from Manchester. 7.45:—Elsie Jackson (Soprano): To Music, Death and the Maiden, and Ganymede (Schubert); Sapphic Ode, The Vain Suit, True Love, and Sunday (Brahms). 8.0:—Dance Music: Plaza Band, directed by R. M. Cole, relayed from the Plaza. 9.0:—News. 9.15-11.0:—S.B. from London.



# PROGRAMMES FOR TUESDAY (February 8)

**2LO LONDON. 361.4 M.**

- 1.0-2.0 THE ST. JAMES STRING SEXTET and DAN JONES (Tenor)
- 2.55 Reading, 'The Bible in Spain' by George Borrow
- 3.0 Sir H. WALFORD DAVIES, 'Elementary Music' S.B. from Cardiff
- 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: Part Songs by the LONDON FOUR. 'The Wicked Uncle discourses on M'Bung.' 'Brer Rabbit and the Tar Baby'
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 7.0 DRIVER ROWSE: 'Driving the Cornish Express'

THE Cornish Riviera Express does the longest non-stop run in the world, from Paddington to Plymouth, and obviously, therefore, it is only driven by the aristocracy of the iron road. Driver Rowse has been in the service of the Great Western Railway since 1878; he has been a driver for thirty-two years, and for the last ten years he has taken his turn in driving the Cornish Riviera Express, about which he will talk to-night.

- 7.15 **CORELLI**  
The Violin Sonatas given in the original style, by WILLIAM PRIMROSE (with Bass played on the Violoncello) by AMBROSE GAUNTLETT

TO-NIGHT the Third and Fourth Sonatas are to be played.

THE THIRD SONATA begins with the usual dignified prelude slow Movement, and goes on to a fugal Movement, with a 'Subject' that hops downwards, in fine feather.

The beginning of the succeeding Slow Movement is melodically, though not rhythmically, like the opening of the Chorus 'And with His stripes we are healed,' in *Messiah*, the Composer of which work, by the way, knew Corelli in Rome, at the meetings of a certain 'Academy of the Arcadians,' a Society 'to further the cultivation of the sciences and to awake the taste for humane letters.' Corelli was a member of the Academy, and Handel visited its meetings as a guest.

There are two quick Movements after this slow one, the earlier having a Violin part in constantly running short notes, and the Last Movement being a sportive Jig.

THE FOURTH SONATA has its Movements rather differently arranged from those of the Third. The first two, the slow one and the fugal one, correspond in style to the first two in the earlier works, but here a few slow bars only are inserted before the running Third Movement comes, in three-time. The Violin part of this has the alternations of two-to-a-beat and three-to-a-beat that we noticed in a Movement in this style in the Second Sonata, played last night.

A short, slow Movement gives a change of key and mood, and then comes the final quick Movement. This, after its few square-rhythmed opening bars, becomes a Jig, in which the Soloist and Accompanist toss the characteristic rhythm about from one to the other.

- 7.25 Prof. P. J. NOEL BAKER, 'Foreign Affairs and How They Affect Us: IV. The International Parliament'

FOR the first time in history, the world has now an International Parliament in the Council and Assembly of the League of Nations, where representatives of countries as far apart as Canada and Siam meet and confer. Professor Noel Baker attended the Peace Conference—at which the League was founded—as a member of the League of Nations Section of the British Delegation, and until 1922 he worked on the Secretariat of the League itself as personal

assistant to the Secretary-General, so he has had every opportunity of finding out how the Council and Assembly really work.

- 7.45 **SYMPHONY CONCERT**  
THE WIRELESS SYMPHONY ORCHESTRA, conducted by JULIUS HARRISON  
MARIE WILSON (Solo Violin)

**PART I.**

Overture to 'The Merry Wives of Windsor' *Niccolai*  
English Suite for Strings ..... *Parry*

SOME people think of Sir Hubert Parry only as the serious one-time Director of the Royal College of Music.

There was another side to his nature, and a very delightful one. The *English Suite* shows that lighter side of Parry—his characteristically British straightforwardness, activity, and jolly tunefulness.



Mr. WILLIAM PRIMROSE,

the young violinist, who plays the works of Corelli in the evening classical recitals this week. [London, 7.15.]

There are seven pieces in the full Suite—a lively *Prelude*, a dainty *Minuet*, a stately *Sarabande*, a skittish *Caprice*, a graceful *Pastoral*, a slow folk-songy Movement of a Scottish tinge and, last of all, what the score calls a 'Frolic.'

- 8.10 Concerto for Violin and Orchestra . . . *Brahms*  
(Solo Violin, MARIE WILSON)



Miss MARIE WILSON

Tagore Gold Medal for the most distinguished pupil of the year; for some time she played in the Queen's Hall Orchestra, and when she left the College, she received a very high tribute from its Director, Sir Hugh Allen. Since then she has played with notable success at important concerts in London and elsewhere, including the Promenade Concerts at the Queen's Hall, the Eastbourne Municipal Concerts, and the Subscription Concerts, British Association Concerts and Musical Club at Oxford.

ONE of Brahms' most intimate friends was the great violinist, Joachim.

This Violin Concerto, the only one Brahms ever wrote, was dedicated to him, and Joachim,

besides taking a great interest in its composition, and advising about some points of fiddle writing, himself wrote the cadenzas for it.

Early Violin Concertos were not much more than means of display for the soloist. In this of Brahms the violinist is a partner with the Orchestra, bound up in the bundle of its life; there is a perfect balance between the works of the two, and each contributes equally to the building up of the work.

There are three Movements: a fully-developed Quick one, a serene Slow one, and an energetic Finale, in which we find some gay Hungarian colour.

Worcestershire Suite ..... *Julius Harrison*

THE Conductor of the evening is also to be welcomed as one of its Composers. His *Worcestershire Suite* has already enjoyed a good deal of favour—in performance at concerts and festivals, as a gramophone record, and in its arrangement for Piano solo. The Suite comprises four movements.

- I. *The Shrawley Round.*
- II. *Redstone Rock.* 'Redstone (Old English Radestone) Rock, once the home of Layamon, the British historian, about A.D. 1200, now the summer home of thousands of sand-martins.'
- III. *Pershore Plums.*
- IV. *The Ledbury Parson.* 'To the memory of those two inimitable artists, Bob and Abel Spragg, who could be heard interpreting this disreputable Worcestershire song over many glasses of beer, any Saturday evening in the 'nineties, at the Bridge Inn, Stourport.'

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

- 9.15 **SYMPHONY CONCERT**  
PART II.

ORCHESTRA  
Overture, to 'A Midsummer Night's Dream' *Mendelssohn*  
Suite in D ..... *Bach*  
MARIE WILSON  
Andantino ..... *Martini, arr. Kreisler*  
Rondo in G (from *Divertimento in G*)  
ORCHESTRA *Mozart, arr. Kreisler*  
Fêtes ('Festivities') ..... *Debussy*  
Symphonic Poem, 'Preludes' ..... *Liszt*

FETES is one of a set of three Orchestral Nocturnes, each of which has a pictorial idea as its basis.

The composer told us that in this piece he had tried to suggest in music 'the restless dancing rhythm of the atmosphere, interspersed with sudden flashes of light.' There is also a dazzling procession that he imagines passing in glory across the sky.

His aim, then, is to give in terms of sound, imaginative impressions of the rhythmic effects of light and of cloud formations.

- 10.15 TOMMY HANDLEY AND PARTNER  
In a Burlesque from the London and Welsh International Rugby Match as played at Twickenham, called 'At the Sale.'

- 10.30 Mr. FLOTSAM and Mr. JETSAM  
in Items from their Repertoire  
and  
A MUSICAL NEWS BULLETIN

- 10.45-12.0 DANCE MUSIC—JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

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

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST

- 11.0 THE DAVENTRY QUARTET and RICHARD FORD (Baritone), AUDRIE CECILE FORD (Violin), PIERRE DE CAILLAUX (Syncopated Pianoforte)

- 1.0-2.0 S.B. from London

- 2.55 S.B. from London

- 9.10 Shipping Forecast

- 9.15-12.0 S.B. from London



Here's  
happiness  
and prosperity  
for you and yours.

## £250 A YEAR FOR LIFE—FROM AGE 55.

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian.

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £62,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits.

The figures here given assume an age of 35, and are estimated on present profits, but readers who fill in the enquiry form and send it to the Company, receive, without obligation, figures to suit their own age and circumstances. Full details of the plan will also be sent.

### £250 a Year for Life.

Just at the age when you begin to feel you ought to take things more easily, the Sun of Canada makes it possible for you to do so. From 55 years of age you will receive £250 a year for life. If you prefer it a cash sum of £3,000 will be given you instead of the yearly income.

### £20 a Month if Unable to Work.

Supposing you adopted this plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due. And from the time of such incapacity no further deposits need be made by you.

### Income Tax Rebate.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

### £2,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £2,000 will be paid to your family and, in addition, half of every deposit you have made to date. If death result from an accident, the sum would be increased to £4,000 plus half the deposits.

### Any Age, Any Amount.

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

### £62,000,000 Assets.

The Sun of Canada has Assets of over £62,000,000, which are under Government supervision.

### FILL IN AND POST THIS FORM TO-DAY.

To J. F. JUNKIN (Manager),  
SUN LIFE ASSURANCE CO. OF CANADA,  
12, Sun of Canada House, Victoria Embankment,  
London, W.C.2. (Near Temple Station).

Assuming I can save and deposit £..... per  
..... please send me—without obligation on  
my part—full particulars of your investment plan  
showing what income or cash sum I shall receive in  
..... years (15, 20, 25, 30, as desired).

Exact date of birth.....

Occupation.....

Married or about to be married.....

Name.....  
(Mr., Mrs., or Miss)

Address.....

R.T.

# PROGRAMMES FOR TUESDAY (February 8)

(Continued from page 265.)

## 5IT BIRMINGHAM. 326.1 M.

3.45 BROADCAST TO SCHOOLS: Mr. W. A. SUMMERS, 'Boys in Tales of Adventure—(4) The Raiders'

4.15 The Station Wind Quintet

4.45 AFTERNOON TOPICS: The Rev. LAWRENCE CLARE, 'Landmarks in the History of Birmingham—Old Meeting Houses.' (The fourth of a series of Talks given in connection with the Birmingham Library.)  
WINIFRED PAYNE (Contralto)

5.15 THE CHILDREN'S HOUR

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

6.30 S.B. from London

7.0 M. RENÉ THIBAUT, French Talk and Reading

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

## 6BM BOURNEMOUTH. 491.8 M.

11.30-12.0 RECITAL

NORMAN CARRELL (Viola); ERNEST LUSH (Pianoforte)

Aria, 'Komm, süßer Tod' (Come, kindy Death) Bach, arr. Tertis  
Praeludio and Allegro (from Eleventh Sonata) Corelli, arr. Carrell

Old Irish Air ..... arr. L. Tertis  
Romance (from Suite for Viola and Piano) Dale  
Adagio (from Concerto in D) Haydn, arr. Gevaert  
Lullaby ..... Cyril Scott

THE names of two of the British Composers represented above, Dale and Tertis, have been linked together through the medium of the Viola. Tertis is our finest player of that instrument, and Dale has been much attracted by its qualities and resources.

The Suite from which we are to hear the middle Movement, a Romance, was first played, in the orchestral version by Tertis, in 1911.

This poetic Movement is based on two singing themes, and ranks high among Dale's works.

3.0 London Programme relayed from Daventry

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

Marche Militaire ..... Schubert  
Waltz, 'Princess of Ours' ..... Menemy  
Fox-trot, 'Caring for You' ..... Lang  
Suite, 'Four Indian Love Lyrics'

Woodforde-Finden  
Fox-trot, 'Silly Little Hill' ..... Clarke  
Entr'acte, 'Devotion' ..... Ketelbey  
Song, 'Where the Foxgloves Blossom'

E. Trusted  
Selection, 'Merrie England' ..... German

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.5 FOR FARMERS: Mr. W. PARTRIDGE, 'Pig Breeding and Fattening'

6.30 S.B. from London

7.0 H. G. DALWAY TURNBULL, 'The Madagascar Pirates'

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: FRANK THOMAS (Violin); FRANK WHITNALL (Violoncello); VERA MCCOMB THOMAS (Pianoforte)

Selection of Airs from the Opera, 'Madame Butterfly' ..... Puccini, arr. Tavan

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 Capt. C. H. BREWER, 'The History of the Aeroplane'

6.10 BEETHOVEN'S SONATAS (for Violin and Pianoforte)

Violin, LEONARD BUSFIELD; Pianoforte, VERA MCCOMB THOMAS

Fifth Sonata

IN the summer of 1801, Beethoven, living happily in the country, as he loved to do, was able to complete seven or eight works—the Oratorio, *The Mount of Olives*, a String Quartet, several Pianoforte Sonatas, and two for Violin and Pianoforte, of which this in F (his Op. 24)



On the left is Mr. W. A. Summers, who today, in his series on 'Boys in Tales of Adventure' deals with S. R. Crockett's stirring story, 'The Raiders' [Birmingham 3.45]; and on the right is Mr. Herbert Simmonds, who acts in the play that Cardiff Station is broadcasting tonight at 9.45.

was one. It is often called the 'Spring' Sonata, because of its grace and serenity.

It has four contrasted Movements, the FIRST bubbling with happiness, the SECOND a gracious little meditation, the THIRD a flashing tiny thing—just a twinkling bit of gaiety, and the LAST a robust Rondo, full of good humour and containing some neat syncopation.

6.30 S.B. from London

7.0 S.B. from Swansea

7.15 S.B. from London

7.45 THE STATION ORCHESTRA

Overture, 'Raymond' ..... Thomas

WYNNE AJELLO (Soprano)

A Brown Bird Singing ..... Edward German

By the Waters of Minnetonka ..... Lieurance

Musetta's Song from 'La Bohème' ..... Puccini

ORCHESTRA

Egyptian Ballet ..... Luigini

LUIGINI was a French composer who at one time conducted the Opéra Comique. He wrote some Operas himself, but is remembered only for his Ballet Music. He seems to have taken special interest in national characteristics as displayed in dance music, for he wrote a *Russian Ballet* and a *Turkish Carnival*, besides this *Egyptian Ballet*, which is among the most popular of his works. It is in four Movements—a quick one, with plenty of Drum-and-Cymbals in it; a second, moving daintily, in which the Drums and heavy Brass are silent; a slow, sustained piece; and a Finale, beginning in slowish time and finishing in a whirl of excitement.

BROMLEY CARTER (Entertainer)

N' It's a Rotten World! ..... Hayes

Stories

Burlesque Nursery Rhymes

Duke of York ..... Squires

Down Way ..... M.S.

ORCHESTRA

Suite from 'Othello' ..... Coleridge-Taylor



# PROGRAMMES FOR TUESDAY (February 8)

HERBERT SIMMONDS (Baritone)  
 Toreador Song ..... Bizet  
 Sou of Mine (Freebooter Songs) ..... Wallace  
 When the Sergeant-Major's on Parade  
 Longstaffe

ORCHESTRA  
 Spanish Dance, 'Cachuca' ..... Hadley

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

9.15 LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, relayed from London

9.30 ORCHESTRA  
 Characteristic Piece, 'The Jester's Serenade'  
 Herbert  
 Dances, 'Nell Gwyn' ..... German

9.45 'THE MAN, THE MAID AND THE MIDDLEHEAD'  
 A Cameo by GORDON McCONNEL  
 The Man ..... HERBERT SIMMONDS  
 The Maid ..... WYNNE AJELLO  
 The Middlehead ... GORDON McCONNEL

SCENE: A quiet room—the only quiet room in a Country House, where most of the guests are enjoying life. The Maid having quarrelled with The Man, who departed for ever (sic) yesterday, has stolen away from the Charlestonians to this haven of rest in order to be thoroughly miserable with the help of a piano. Incidentally, after the tiff—

'She Had a Letter from Her Love' (Merrie England) ..... German

Enter the Middlehead, looking for The Maid and asking for Trouble. He offers her his heart and his hand, which she refuses, and a—

'Cigarette' (A Southern Maid)  
 Fraser-Simson

which she accepts, and leaves him to smoke alone.

Enter The Man, who has returned to add a P.S. to the afore-mentioned letter, looking for The Maid and finding The Middlehead, who asks tactless questions concerning The Maid and The Man. The latter airily replies that he intends to remain

'A Bachelor Gay' (The Maid of the Mountains) ..... Tate

Re-enter The Maid, really looking for The Man, trying to look as if she were looking for a lost handkerchief and finding The Middlehead still there. An intensive bombardment of pointed remarks drives The Middlehead into the cold corridor, and The Man banteringly assures The Maid:

'I Worship the Ground You Tread So Lightly'  
 Pelissier

The Maid's sense of humour being temporarily in eclipse, she replies that:

'What Is Done You Never, Never Can Undo' (The Lilac Domino) ..... Cuwllier

But the re-entry of The Middlehead makes her realize that The Man has certain excellent qualities, which other men apparently lack; so she becomes once more her normal merry self and bids The Man:

'Come, Come to Arcady' (Merrie England)  
 German

ORCHESTRA  
 Miniature Suite ..... Coates  
 Children's Dance; Intermezzo; Scene du Bal

10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

KATHLEEN MOORHOUSE ('Cello)  
 PAUL MORTIMER (Baritone)

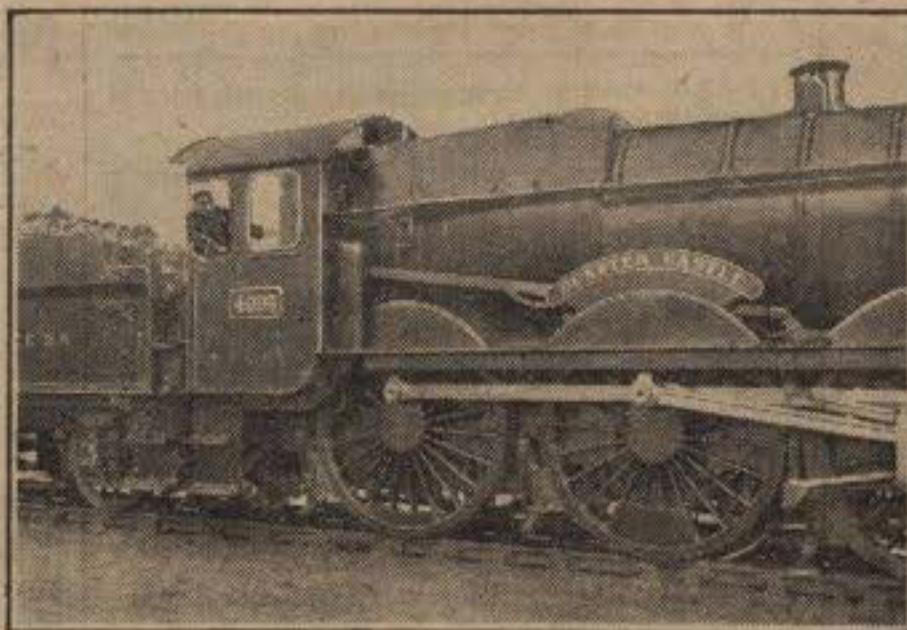
3.0 London Programme relayed from Daventry

3.45 AFTERNOON MUSIC by the STATION QUARTET  
 Selection, 'Lady, Be Good' ..... Gershwin  
 Suite, 'At the Play' ..... York Bowen  
 Dance, 'Fairy Feet' ..... Finck

4.15 BROADCAST TO SECONDARY SCHOOLS: Prof. F. E. WEISS, 'The Romance of Plant Life—(4) Bacteria—The Most Minute Plants'

4.35 TEA-TIME MUSIC

THE STATION QUARTET  
 Quartet, 'Aubade' ..... Pierné  
 KENNETH PURVES (Boy Soprano)  
 The Pipes of Pan are Calling ..... Monckton  
 Songs My Mother Sang ..... Grimshaw  
 QUARTET  
 Selection, 'Sunny' ..... Kern  
 KENNETH PURVES  
 The Shafts of Cupid ..... Fletcher  
 The Smile of Spring ..... Fletcher



G.W.R. Drawing Office, Swindon

### Driver ROWSE IN THE CAB.

This evening, at 7 o'clock, Driver Rowse, of the G.W.R., gives a Talk from London on 'Driving the Cornish Express.' This photograph shows him in the cab of one of the great 'Castle' class locomotives, ready to start on the longest non-stop run in the world.

QUARTET  
 March, 'El Legionario' ..... Rubio

5.15 THE CHILDREN'S HOUR

ROCHDALE PIONEERS' JUVENILE CHOIR  
 Choirmaster, Mr. F. J. WILSON

CHOIR, Georgian Period Song, 'Care Flies from the Lad that is Merry'

DORA PLUMTREE, 'Cherry Ripe'

EUNICE FITTON, 'Three Green Bonnets'

ALICE LORD and Seven 'Pots,' 'Where the Jam Pots Grow'

PHYLLIS HOYLE (Solo Violin), 'Dreaming'

EVIE KERSHAW, 'Love the Pedlar'

Georgian Period Songs:

VERA FOGWILL, 'Little Mary of the Dee'

CHOIR, 'Oh Dear! What Can the Matter Be?'

B. COUP, 'Little People'

CHOIR, Folk Song, 'Swiss Yodel Song'

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 Mr. W. RILEY, 'The Fascination of the Moors'

7.15 S.B. from London

7.45 THE CHAMBER MUSIC OF DVORAK

THE HYDEN STRING QUARTET:  
 DON HYDEN (1st Violin); KEEM McENDOO (2nd Violin); MAURICE WARD (Viola); SIDNEY WRIGHT ('Cello)  
 String Quartet in F (The 'Nigger') .... Dvorak

NEWTON LEES (Baritone)

Gipsy Songs:  
 Chant My Lay  
 Hark! My Triangle  
 Silent Woods  
 Tune Thy Strings, O Gipsy  
 Freer is the Gipsy

QUARTET  
 String Quartet in E Flat ..... Dvorak

DVORAK'S E Flat String Quartet (his Op. 51) contains a wealth of his characteristic idioms and happy strokes. In the FIRST MOVEMENT, for instance, the Second Main Tune (introduced by a number of octave leaps by all hands) has a countrified swing in it that reminds us of Dvorak's intense appreciation of Bohemian folk-tunes. Some of his sudden changes of key—the skips into a new one and back again, are also very characteristic.

The SECOND MOVEMENT shows the national influence again, being cast in the form of the Bohemian 'Dunka' (Elegy). The second portion of the Movement is in quicker time, and is chiefly based on a theme like a waltz, its opening notes resembling those of the Movement's First Main Tune.

The THIRD MOVEMENT is a short Romance in flowing style.

The LAST MOVEMENT is a Rondo, on a very jolly Main Tune, which, with numerous supporting and contrasting themes, gives one an overflowing measure of melodies to carry away in one's head.

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

6KH HULL. 294 M.

4.0 AFTERNOON TOPICS: Mrs. J. REDWOOD ANDERSON, 'Art Through the Ages—(4) Italian Schools of Painting'

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. & 252.1 M.

4.0 WYNN and ALLAN'S ALL STAR VARSITTLES, 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 Mr. E. CAREY-RIGGALL: 'Fast Snakes and Slow Worms'

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

6LV LIVERPOOL. 297 M.

4.0 GAILLARD and his ORCHESTRA from the Scala Cinema

5.0 Talk for Women, by MURIEL LEVY

5.15 THE CHILDREN'S HOUR: Music by the Pianoforte Quartet

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)



# PROGRAMMES FOR TUESDAY (February 8)

(Continued from page 267.)

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry  
 3.45 LYONS' CAFE ORCHESTRA, conducted by BRASSEY EYTON  
 4.45 Afternoon Topics  
 5.15 THE CHILDREN'S HOUR  
 6.15 MABEL HODGKINSON (Pianoforte)  
 6.30 S.B. from London  
 7.0 Mr. F. H. HEALD, 'Our Rivers'  
 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 FLORENCE HOYTON (Soprano)  
 6.30 S.B. from London  
 7.0 Mr. F. S. RUSSELL (of the Marine Biological Association's Laboratory): 'Ocean Seasons'  
 7.15-12.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 4.0 AFTERNOON TOPICS: Mrs. ARNOLD SPENCER, 'How the Guardians Care for Destitute Children'  
 4.15 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Postage Stamps  
 6.0 Musical Interlude  
 6.30 S.B. from London  
 7.0 Talk  
 7.15-12.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 12.0-1.0 The Station Quartet  
 3.0 London Programme relayed from Daventry  
 5.0 AFTERNOON TOPICS: Rev. E. W. BRIDGWOOD, 'Children in the Works of Charles Dickens'  
 5.15 THE CHILDREN'S HOUR  
 6.0 Light Music  
 6.30 S.B. from London  
 7.0 Mr. FRANK LAMBERT: 'England Before the Angles' (1)  
 7.15-12.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M

- 11.30-12.30 Gramophone Records  
 3.0 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 (Piano), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)  
 5.15 THE CHILDREN'S HOUR

## 6.0 ORGAN RECITAL

- Relayed from St. Mary's Parish Church  
 Organist—A. CYRIL BAYNHAM  
 Modern Russian Composers  
 Serenade ..... Rachmaninov  
 Kieff Processional (At the Merchant's Gate) ..... Moussorgsky  
 Petite Berceuse (Little Cradle Song) ..... Sokolowsky  
 Une Larme (A Tear) ..... Moussorgsky  
 Gavotte in A Major ..... Nemerowsky  
 Prelude in C Sharp Minor ..... Rachmaninov

## 6.30 S.B. from London

- 7.0 Mr. R. P. AUSTIN, 'Adventures of an Archaeologist in Greece—How I Climbed Mount Helicon'

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

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

- 11.30—Doris Charlton (Mezzo-Soprano); Evelyn Barrow (Pianoforte). 12.10-12.30—Gramophone Records. 3.0—London Programme relayed from Daventry. 4.0—Station Octet. Nora Allison (Soprano). 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—May Grant (Contralto); Praise (Haydn Wood); Trees (Oscar Rasbach); My Ship (Del Riego). 6.10—Robert Banks (Clarinet); 1st and 2nd Movements (Sonata, Op. 107) (Max Reger). 6.20—May Grant; Son of Mine (Wallace). 6.25—Robert Banks; Adagio from 2nd Concerto, Op. 57 (Stok). 6.30—S.B. from London. 7.0—Major R. F. Hindmarsh; 'The Bridges of the Tyne.' 7.15-12.0—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. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Verse Speaking Recital: Victorian Period. Arranged by the Scottish Verse Speaking Association. S.B. from Edinburgh. 6.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 9.35—Barbara B. Sumner and Robert Atken; Duet, 'Venetian Song' (Tosti). Barbara B. Sumner; Lo, Here the Gentle Lark (Bishop); Vainka's Song (Russian Folk Song) (Stutzman); Comin' Thro' the Rye (Traditional). Robert Atken; Be Kind to Auld Grannie (Gleadhill); When the Sergeant-Major's on Parade (Longstaffe); The Linn Hat Wainin' the Croon (Rorie). Sarah B. L. Gurtshore; Jacob Owen; Nirvana (Adams); I Hear You Calling Me (Marshall); The Lea Rig (arr. Blamphin). Elizabeth V. Laird; La Serenata (Braga); One Morning Very Early (Sanderson); Until the Great Awakening (Forrester). David Finney; Tempo di Minuetto (Pugnani-Kreisler); Nocturne in E Flat (Chopin-Sarasate); Czardas (Monti). 11.0-12.0—S.B. from London.

### 2BD ABERDEEN. 500 M.

- 3.45—Afternoon Topics: Miss Marion Angus. 'Dramatic Moments in History.' 4.0—Station Octet. Catherine Robertson (Mezzo-Soprano). 5.15—Children's Hour. 6.0—Mr. H. O. Hopkins. 'The League of Nations—A Year's Review.' 6.15—Gramophone Records. 6.30—S.B. from London. 7.0—Canon Wilkinson; 'Hamlet's New Job.' 7.15-12.0—S.B. from London.

### 2BE BELFAST. 306.1 M.

- 11.0-1.0—Concert relayed from Daventry. 3.0—London Programme relayed from Daventry. 4.0—Gounod. Station Orchestra: Overture, 'Mirella'; Ballet Music, 'Faust'; Hymn to St. Cecilia (Hymne à St. Cecile); Marche Militaire in E Flat. Adelaide Beattie (Soprano); The Milkmaid's Song (Stanford); Shober Song (Schubert); O, Lily Lady of Loveliness (M. Besly); If Ever I Marry At All (T. F. Dunhill). 4.30—Light Opera-Orchestra; Fantasia, 'La Cigale' (Audran); Selection, 'Merrie England' (German); Selection, 'Madame Favart' (Offenbach). 5.0—Mist and Rain; Doreen Gibson (Pianoforte); Jardins sous la Pluie (Debussy); Hilda Johnston; Poem, 'The Cloud' (Shelley); J. H. Chambers (Baritone); A Soft Day (Stanford); Hilda Johnston; Ceremonies for Candlemas Eve (Herrick); J. H. Chambers; Winter Rain (Perceval Carratt). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. J. W. Coulter; 'The Modern Drama' (2). 7.15—S.B. from London. 7.45—Station Orchestra; Selection on Nautical Airs, 'Life on the Ocean' (Blinding). 7.57—F. Elliot Dobie (Bass-Baritone); Sea Shanties (S. Taylor Harris); Merchant Adventurers (Elgar); Orchestra; The Sentimental Reason and Jolly Sea Dogs (Suite, 'On the Briny') (H. Carr). F. Elliot Dobie; A Song of Big Ships (M. Besly); Orchestra; Overture, 'Britannia' (MacKenzie); 'A Mutual Friend.' A Light Comedy Sketch by Bartimeus. F. Elliot Dobie; Soldier and Sailor Too (W. Ward-Higgs); The Submariners (Elgar); 'The Bumbust Woman's Story,' told by Hilda Johnston (from 'Bab' Ballads, by W. S. Gilbert); Orchestra; Steersman's Song and Sailors' Chorus (The Flying Dutchman) (Wagner). 9.0—News. 9.15—S.B. from London. 9.35—Orchestra; Overture, 'The Flying Dutchman' (Wagner); Hugo Thompson (Baritone); Three Jolly Trawlers (L. Bowen); The Lighthouse (Herbert H. Nelson); Roll On, Thou Dark and Deep Blue Ocean (Petrie); 'The Admiral's Ghost' (A. Noyes), by James Stewart; Orchestra; March, 'On the Quarter Deck' (Alford); Hugo Thompson; The Old Superb (from 'Songs of the Sea') (Stanford); Bells of the Sea (Solman); Orchestra; Nautical March, 'Admirals All' (Bath). 10.30—S.B. from London. 10.45—Tex McLeod; Spinning Hopes and Yarns. 11.0-12.0—S.B. from London.

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# PROGRAMMES FOR WEDNESDAY (February 9)

## 2LO LONDON. 361.4 M.

- 1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati
- 2.55 Reading: 'Pickwick Papers,' by Charles Dickens
- 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, "Moby Dick," by Herman Melville'

ONE of the most remarkable events in the literary world in recent times is the revival of interest in 'Moby Dick.' Six years ago, it is safe to say, the ordinary reader had never heard of Herman Melville, and the majority of critics were not too well informed about his strange and curious books. Then, largely through the writings of a critic who is also a real lover of the sea—Mr. H. M. Tomlinson—the literary world suddenly discovered 'Moby Dick,' that tremendous and fantastic whaling story of the vendetta that Captain Ahab waged against the great White Whale, and its catastrophic ending.

- 3.45 Miss RHODA POWER, 'Village Life Under the Stuarts'

THIS is the fourth of Miss Rhoda Power's afternoon Talks on 'Village Life in Olden Times.' This time, she describes the English village in the days of the Stuarts, with special reference to the influence of the Puritans and that great undertaking, the draining of the fens.

- 4.0 TIME SIGNAL, GREENWICH  
THE DAVENTRY QUARTET and CECIL LUCAS (Contralto); DOROTHEA VINCENT (Pianoforte)

- 5.15 THE CHILDREN'S HOUR: Songs by DAVID BRYNLEY: 'The Silent Call' (H. Mortimer Batten); 'Testing the Iron Horse,' by Cecil J. Allen

- 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, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.45 ORGAN RECITAL (Continued)

- 7.0 Talk on International Affairs by Mr. W. T. LAYTON: 'The World Economic Conference,' (Under the auspices of the League of Nations Union)

NEXT May, in Geneva, there will meet the World Economic Conference, probably the most important yet organized by the League of Nations. Financial and economic authorities from all the States members of the League will meet to discuss the world's economic problems; and the present juncture is a particularly auspicious one, since a determined effort to put international relations on a better footing in the economic as well as in the diplomatic sphere, was started by the Bankers' Manifesto last year. Mr. Layton, who is editor of *The Economist*, is a member of the international committee that has been arranging the Conference.

- 7.15 CORELLI

The Violin Sonatas given in the original style by WILLIAM PRIMROSE, with bass played on the Violoncello by AMBROSE GAUNTLETT

THE FIFTH and SIXTH SONATAS are to be given to-night.

The FIFTH, in G Minor, begins with a Slow Movement in weighty, rather declamatory style, and goes on to a vivacious caper in which the Violin strikes out in a wide-stepping way.

A short slow Movement with a meditative song-like melody leads to a quick Movement, in which the Violin and the accompanist toss a rhythmic figure from one to the other.

A Jig is the cheery closing Movement.

The SIXTH SONATA, in A, has first a smooth, expressive, slow Movement, then a quick one with bold outlines and busy decoration.

A few chords in slow time lead straight on to another quick Movement, in which the Violin part is of the 'perpetual motion' type.

A brief page of sustained and dignified dialogue between Violin and 'Cello brings us to the Last Movement, determinedly jovial.

- 7.25 Prof. V. H. MOTTRAM, 'Present-Day Problems of Food: The Magic Vitamins'

THIS is the fourth of the series of six Talks in which Professor Mottram, the author of 'Food and the Family,' is discussing the



A XVII. CENTURY GENTLEWOMAN,

with her book of recipes and remedies. This picture, which illustrates Miss Rhoda Power's Talk this afternoon on 'Village Life Under the Stuarts' [London 3.45], is from a drawing of 1643, by Hollar, which was recently reproduced in 'English Women in Life and Letters,' by M. Phillips and W. S. Tomkinson (Oxford University Press).

scientific aspect of food. This evening he tackles the mystic subject of Vitamines, about which most people nowadays know so little and talk so much.

- 7.45 CYRIL CLENSY  
Impersonations of Well-known Artists  
MURIEL GEORGE and ERNEST BUTCHER  
In Folk Songs

- 8.15 ARTHUR SALISBURY  
AND HIS  
NEW VERRY'S ORCHESTRA  
Relayed from New Verrey's Restaurant

ORCHESTRA  
Selection from 'Mignon' ..... Thomas

L. RACKLIN ('Cello), ARTHUR SALISBURY (Violin), and A. FERRARIS (Pianoforte)  
Trio, 'Drink to Me Only with Thine Eyes' .....  
arr. W. H. Squire

ORCHESTRA  
Entr'acte, 'En Sourdine' ..... Tellam  
L. RACKLIN, ARTHUR SALISBURY, and A. FERRARIS

Trio, 'Andantino' ..... Lemara

ORCHESTRA  
Selection from 'Carmen' ..... Bizet

L. RACKLIN, ARTHUR SALISBURY and A. FERRARIS  
Trio, 'Indian Love Call' ..... Friend

ORCHESTRA  
Selection, 'Wagneriana'

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

- 9.15 Topical Talk

- 9.30 Part of the Choir of the MANSFIELD ROAD L.C.C. BOYS' SCHOOL, N.W.  
Nymphs and Shepherds ..... Purcell  
The Night Hymn at Sea ..... Thompson  
In Going to My Lonely Bed .... Edwards (1560)  
O Hush Thee, My Babe ..... Sullivan  
Come Again, Sweet Love! ..... Dowland  
My Bonny Lass, She Smileth ..... Morley

- 9.45 Mr. FLOTSAM and Mr. JETSAM  
Items from their Repertoire  
and  
A MUSICAL NEWS BULLETIN

- 10.0-11.0 PROGRAMME OF SPANISH MUSIC

Conducted by JOHN ANSELL  
PART I.

COMPOSITIONS OF FRANCISCO ALONZO

ORCHESTRA  
Danza Gitana  
Chacona from 'La Linda Tapada'  
Soprano Songs (with Orchestra)  
Sus picaros ojos  
Gavota from 'La Calesera'  
ORCHESTRA  
March, 'La Banderita' from 'Las Corsarias'  
Baritone Songs (with Orchestra)  
Tomanza from 'La Calesera'  
Guitarra Espanola

ORCHESTRA  
Fado from 'La perfecta Casada'  
Duet from 'La Calesera'

ORCHESTRA  
Bolero from 'Curro el de Lora'  
March, 'Los Chisperos' from 'La Calesera'  
(Soprano, Baritone and Chorus)

PART II.

ORCHESTRA  
Garni Sardana ..... Breton  
Fantasie Espagnole (Dame un beso) ... Valverde  
Spanish Dances ..... Granados  
Aragonese ..... de Falla

## 5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST

- 11.0 THE DAVENTRY QUARTET, with Viola, and HILTON EDWARDS (Tenor), FRANCES BARNARD ('Cello), CISSIE WOODWARD (Pianoforte)

- 11.45 app. Short Recital by ERLIN O'NEILL (Soprano)

- 12.5 app. Concert (Continued)

- 1.0-2.0 S.B. from London

- 2.55 S.B. from London

- 9.10 Shipping Forecast

- 9.15 S.B. from London

- 11.0-12.0 DANCE MUSIC: TED BROWN'S CAFE DE PARIS DANCE BAND and the LYRICALS, from the Cafe de Paris



# PROGRAMMES FOR WEDNESDAY (February 9)

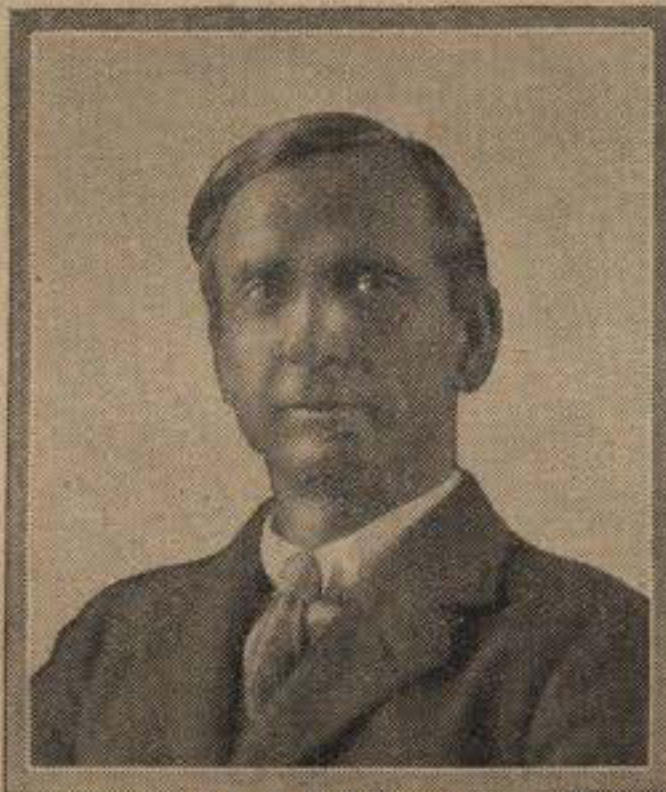
## 5IT BIRMINGHAM. 326.1 M.

- 3.45 London Programme relayed from Daventry
- 4.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 4.30 MARGARET ABLETHORPE (Pianoforte)  
Suite for Pianoforte, 'Biroulki' (comprising fourteen short pieces).....*Liadov*
- 4.45 AFTERNOON TOPICS: HAROLD BAKER, 'Sanctuary'  
MARJORIE HOVERD (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
- 6.20 *S.B. from London*
- 7.45 **MILITARY BAND**  
THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSSELL  
Overture, 'Euryanthe' *Weber, arr. Godfrey*  
HAROLD HOWES (Baritone)  
There's a Land ..... *Allison*  
The Floral Dance ..... *Katie Moss*  
GWEN LEWIS (Entertainer)  
In Songs and Impressions at the Piano  
BAND  
Cornet Solo, 'Still as the Night' ..... *Böhm*  
(Soloist: P.C. COOK.)  
Valse, 'Près de Toi'  
*Waldteufel, arr. Winterbottom*  
GWEN LEWIS  
In further Items from her Repertoire  
BAND  
Reminiscences of Grieg ..... *arr. Godfrey*  
Slav March ..... *Tchaikovsky*
- D**URING the war between Turkey and Serbia in 1876, a great Russian pianist, Nicholas Rubinstein, organized a charity concert for the relief of the wounded, and for the occasion Tchaikovsky, who was enthusiastic for the Slavonic cause, wrote this *Slav March*, which, in fact, he sometimes called a 'Russo-Serbian' March.
- The opening of the March is very sombre; in fact, it begins in the manner of a funeral march. Later the Russian National Hymn is heard, and the whole ends brilliantly and joyously.
- 9.0 *S.B. from London (9.10 Local News)*
- 9.30 BAND  
Selection, 'The Rhinegold'  
*Wagner, arr. Winterbottom*
- 9.45-11.0 *S.B. from London*

## 6BH BOURNEMOUTH 491.8 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION OCTET, directed by REGINALD S. MOUAT
- 4.25 THE GWYNNE TRIO:  
MABEL LEUNG (Elocutionist), REG ATTRIDGE (Baritone), TRISSIE COX (Pianoforte)  
Piano Solo, 'Country Gardens' ..... *Grainger*  
Baritone, Two Songs from 'Bow Bells'... *Willeby*  
The Fortune Hunter; The Sandwich Man  
Musical Monologue, 'Lasca' (Words by Frank Desprez, Music by Cuthbert Clarke)
- 4.35 OCTET  
Suite, 'Summer Days' ..... *Eric Coates*
- 4.50 TRIO  
Baritone Solo, 'The Cobbler's Song' (Chu Chin Chow) ..... *Norton*  
Monologue, 'Love in a Car' (from 'Airy Nothings') ..... *Jessie Pope*  
Piano Solo, Polonaise in A ..... *Chopin*

- 5.0 OCTET  
Intermezzo, 'Forget-Me-Not' ..... *Macbeth*
- 5.5 TRIO  
Duet, 'Mountain Lovers' ..... *Squire*
- 5.10 OCTET  
March, 'A Wounded Friend' ..... *Myddleton*
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne, directed by ISADORE GODOWSKY
- 6.20 *S.B. from London*
- 7.45 THE STATION OCTET, directed by REGINALD S. MOUAT  
Selection, 'Gipsy Love' ..... *Lehar*
- 8.0 VIVIENNE CHATTERTON (Soprano)  
Jingle-Hat-Joe ..... *Easthope Martin*



Mr. W. T. LAYTON,

the eminent economist, will tell London listeners about the forthcoming World Economic Conference, organized by the League of Nations, at seven o'clock to-night.

- VIVIENNE CHATTERTON and SINCLAIR LOGAN  
Duets:  
Langley Fair } ..... *Easthope Martin*  
Fairings ..... }
- SINCLAIR LOGAN (Baritone)  
Tune of the Open Country ..... *Easthope Martin*
- 8.10 OCTET  
Entr'actes:  
Wood Nymphs ..... *Coates*  
The Wedding of the Rose ..... *Jessie*
- 8.20 VIVIENNE CHATTERTON  
Love Me Now (Madame Pompadour).... *Leo Fall*
- VIVIENNE CHATTERTON and SINCLAIR LOGAN  
Duets:  
Swing Song ..... *Messenger*  
Love Me A Little Bit ..... *Fraser-Simson*  
Lightly, Lightly ..... *Messenger*
- SINCLAIR LOGAN  
Long Ago in Alcalá ..... *Messenger*
- 8.30 OCTET  
Suite, 'A Lover in Damascus'  
*A. Woodforde-Finden*
- 9.0-11.0 *S.B. from London (9.10 Local News)*

## 5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THÉ DANSANT: Music by THE LONDON CHORDEANS, relayed from Cox's Café

- 4.45 Miss DOROTHY MORTON: 'Caring for the Invalid'
- 5.0 THÉ DANSANT: Music by THE LONDON CHORDEANS, relayed from Cox's Café
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION ORCHESTRA  
Suite, 'Four American Indian Songs'... *Cadman*  
Two Ancient Dances (Valse and Polka) *Stanford*  
Easter Chimes in Little Russia ..... *Votichenko*
- 6.20 *S.B. from London*
- 7.45 **MUSIC AND DRAMA**  
THE STATION ORCHESTRA  
Overture, 'Sakuntala' ..... *Goldmark*  
Royal Hunt and Storm, from 'The Trojans'  
*Berlioz*

**C**ARL GOLDMARK, a Hungarian, was born in 1830 and lived most of his life in Vienna. His music is unpretentious, but he has a characteristic vein of melody, and his orchestration in particular is always most effective.

*Sakuntala* is a Symphonic Poem, founded on a Sanskrit drama, written some six centuries B.C.

The great King Dushjanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates while hunting. He falls in love with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when washing in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away in distress.

The ring is found by a fisherman, who brings it to the King. He at once remembers Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and so makes all end happily.

## 8.5 'THE STORM'

A Poetic Play by JOHN DRINKWATER

Played by the CARDIFF STATION RADIO PLAYERS  
Alice ..... *VERA ASHE*  
Joan (Her Young Sister).... *PHYLLIS MORGAN*  
Sarah ..... *NAN PORTER*  
An Old Man ..... *EMRYS LLOYD*  
A Young Stranger..... *IVOR MADDON*

**A** MOUNTAIN cottage. It is a mid-winter night. Outside a snowstorm rages. Alice is looking out through the window. Joan and Sarah, an old neighbour woman, are sitting over the fire. Alice speaks.

ORCHESTRA  
Pathetic Symphony (4th Movement) *Tchaikovsky*  
Idyl, 'Dawn' ..... *Matt*  
Overture, 'Oberon' ..... *Weber*

## 8.45 TEX McLEOD™ Spinning Ropes and Yarns

9.0-11.0 *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 GERTRUDE GILPIN (Soprano)  
Morning Hymn ..... *Henschel*  
Tress ..... *Rasbach*  
Gifts ..... *Colin Taylor*  
When I Bring to You Colour'd Toys }  
The Sleep That Flits on Baby's Eyes } *Carpenter*  
Light, My Light ..... }
- 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*



# PROGRAMMES FOR WEDNESDAY (February 9)

**7.45 'BY VIRTUE OF A BROADCAST'**  
A Play specially written for Broadcasting by  
**FRANK H. SHAW**  
Played by the **LONDON RADIO REPERTORY PLAYERS**

*Cast:*  
The Rev. Hilary Standish ..... **DOO MERRAN**  
First Elder ..... **HERBERT LUGG**  
Second Elder ..... **FRANK DENTON**  
Capt. Standish ..... **HENRY OSCAR MENZIES (First Mate)** ..... **REGINALD DANCE**  
Fyfe (Chief Engineer) ..... **ERNEST COVE**  
Third Mate ..... **DINO GALVANI**  
Wireless Operator ..... **LAWRENCE GOWDY**  
Helmsman ..... **FRED VIGAY**  
Sailor ..... **ROGER MAXWELL**

THE essential action of this play takes place in Frank Shaw's favourite setting—the sea—but in an interesting manner he shows how the medium of wireless may provide incidents which in another age would have seemed almost supernatural.

The Scene opens in the Albert Hall at the close of a religious gathering, but in a flash the listener is transported to the deck of a vessel battling with storm off Ushant Light.

In the fight for life which follows, the Ship's Company have the audible encouragement of prayer and wellwishing from their fellowmen on land, and that which in other days might have been a vision becomes by modern science an actual fact.

**8.10 A BRASS QUARTET**  
**FODEN'S NO. 1 QUARTET**  
Hymn to Music ..... *Dudley Buck*  
Caprice, 'Butterfly' ..... *J. O. Hume*  
Selection from 'Oberon' ..... *Weber*  
Foresters, Sound the Cheerful Horn ..... *H. Bishop*  
Selection from 'The Huguenots' ..... *Meyerbeer*  
An Eriskay Love Lilt ..... *arr. Kennedy-Fraser*

9.0-11.0 *S.B. from London (9.10 Local News)*

**6KH HULL. 294 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 **MR. OSCAR C. BROWN**: Country Topics, 'The Place of Poultry on the Farm'  
6.20 Royal Horticultural Society's Bulletin  
6.30 *S.B. from London*

**7.45 KATHLEEN MOORHOUSE ('Cello)**  
Adagio and Allegro..... *Boccherini*

**7.55 FRANK FOXON (Baritone)**  
Humorous Ballad Songs  
The Fish Shop..... *May H. Brahe*  
When I Think Upon the Maidens *Michael Head*  
Molly O'Donegal ..... *Harold Austin*  
Three Little Maids I Knew..... *Arundale*

**8.15 KATHLEEN MOORHOUSE**  
Londonderry Air ..... *arr. Troscell*  
German Dance ..... *Mozart*  
Andante Cantabile..... *Dittersdorf*  
Mazurka ..... *Popper*

**8.25 FRANK FOXON**  
Humorous Ballad Songs  
Char-a-banc Joe ..... *Wolseley Charles*  
Two North Country Folk Songs *H. Lyell Johnston*  
Maybe I Will; Because I Were Shy  
Two Old English Songs..... *arr. Cecil J. Sharp*  
Dashing Away with the Smoothing Iron;  
Mowing the Barley  
And You..... *Sterndale Bennett*  
Shy ..... *Harvey Linton*  
Smugglers ..... *E. Whitaker-Wilson*

9.0-11.0 *S.B. from London (9.10 Local News)*

**2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.**

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

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

**5.0 AFTERNOON TOPICS**: Miss D. NICHOLS, 'Readings from Keats'

**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)**

**9.30-11.0 JACK RICKARDS and VIOLET STEVENS (Entertainers)**

The Crystal Gazer  
**MARY LODDEN (Soprano)**  
One Morning Very Early ..... *arr. W. Sanderson*  
My Love's an Arbutus ..... *Irish*  
I'll Build My Bonny Babe a Nest... } *Traditional*  
If Ever I Marry at All ..... *Dunhill*

**JACK RICKARDS**  
In 'Odds and Ends'  
**BESSIE SPENCE (Violin)**  
Items selected from her Repertoire

**VIOLET STEVENS**  
Polyglot Song, 'Bobbies' ..... }  
Cockney Impression: 'We've } *Jack Rickards*  
Insured Father' ..... }

**MARY LODDEN**  
In the Field Where the Daisies Are ... *Castleman*  
La Pluie ..... *Alexandre George*  
It's Only a Tiny Garden ..... *Haydn Wood*  
Three Jolly Gentlemen ..... *Arthur Bliss*  
**JACK RICKARDS and VIOLET STEVENS**  
The Scandalmongers

**6LV LIVERPOOL. 297 M.**

**3.0 CRANE'S MATINÉE CONCERT**  
Relayed from Crane Hall  
**EDITH BYROM (Solo Pianoforte), ELLA ROYCE (Contralto), FURNESS WILLIAMS (Tenor), WALTER WRIGHT (Accompanist)**

**3.45 London Programme relayed from Daventry**

**4.0 MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom

**5.0 AFTERNOON TOPICS**: ALYS MYERS, 'The Pleasures of Reading'

**5.15 THE CHILDREN'S HOUR**

**6.0 MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom

**6.20 S.B. from Manchester**

**6.30 S.B. from London**

**7.45 'LES CLOCHES DE CORNEVILLE'**  
A Comic Opera in Three Acts by M. M. Clairville and Ch. Gabet  
The English Version by H. B. Farnie and R. Reece. Revised Version by Harold Simpson.  
The Music composed by Robert Planquette  
Arranged for Broadcasting and Presented by **EDWARD P. GENN**

*Cast:*  
**Henri, Marquis de Corneville**  
**HERBERT SIMMONDS (Baritone)**  
Gaspard (a Miser) ..... **WALTER SHORE**  
The Bailie **HAROLD BRAYFIELD (Bass-Baritone)**  
Gobo (the Bailie's Shadow) **GERALD W. TAYLOR**  
Grenicheux ..... **LEONARD GOWINGS (Tenor)**  
Christophe ..... **HUGH H. FRANCIS**  
Germaine ..... **DORIS GAMBELL (Soprano)**  
Serpolette .. **HILDA ROBERTS (Mezzo-Soprano)**  
Chorus of Peasants, Fishermen, Officers, Knights, etc. .... **THE STATION CHORUS**  
**THE STATION ORCHESTRA**, directed by **FREDERICK BROWN**  
**ACT I. Scene 1. The Seashore near Corneville**  
**Scene 2. The Village of Corneville**  
**Scene 3. The Market Place**



SOME ARTISTS WHO WILL BE HEARD TO-DAY.

From left to right, Mr. Frank Foxon (baritone), who will sing from Hull at 7.55; Miss Mary Lohden (soprano), who appears in the Leeds-Bradford programme at 9.30; Miss Gertrude Gilpin (soprano), whom Manchester listeners will hear at 5.0; Miss Gwen Lewis, who will give some of her songs and impressions at the piano from Birmingham at 7.45; and Mr. Alfred Moyle, who will play some 'cello solos' in the concert from Plymouth that begins at 7.45.



# PROGRAMMES FOR WEDNESDAY (February 9)

ACT II. A Chamber in the Chateau de Corneville  
ACT III. An Orchard in Corneville Park

**T**HE Story of the Opera: Gaspard, the cunning and grasping old servitor of a proud French nobleman, had an unappeasable lust for gold. The Comte de Lucenay, his master, forced from political reasons to leave the country, asked Gaspard to look after his money and his infant daughter, Lucienne.

The cunning old miser sees that the Count may never return, and brings up the child as his own niece under the name of Germaine. He conceals his treasure in the deserted Chateau of Corneville, whose lord, like Lucenay, is also an exile.

There is an old story that one day the heir of Corneville will return to claim his own, and that the ghostly bells of the Chateau will ring out in welcome. Gaspard keeps the inquisitive at bay by contriving mailed spectres in the passages and at the window, and the Chateau gains the reputation of being haunted.

Gaspard promises Germaine's hand in marriage to the pompous old village Bailie, though she herself loves Grenicheux, a ne'er-do-well fisher-lad, who she believes rescued her from drowning. Actually she was saved by the young Henri de Corneville, who is revisiting his ancestral domains. Henri and his friends search the Chateau, and lay bare the miser's secret, but cannot tell whether Germaine or Serpolette (another waif adopted by Gaspard) is Lucenay's daughter.

They hide in the Chateau, and see the old miser gloating over his gold, and working his ghostly spectres.

They disguise themselves as the ghosts of the dead Lords of Corneville, and Gaspard in his terror discloses all.

Germaine, the missing Lucienne de Lucenay, is free to marry her real lover, Henri de Corneville, and the legendary chimera ring out a merry wedding peal.

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

9.30-11.0 'LES CLOCHES DE CORNEVILLE'—(Continued)

**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 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODOKINSON (Pianoforte)

6.20 S.B. from London

7.45 S.B. from Edinburgh

9.0-11.0 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 Gramophone Recital

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: Mr. C. W. BRACKEN, 'The History of Devonport,' or 'Dock,' as it was once called

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

5.15 THE CHILDREN'S HOUR

6.0 THE MICROGNOMES

6.20 S.B. from London

7.45 THE STATION ORCHESTRA, directed by WINIFRED GRANT

Spanish March, 'Triana' ..... *Lope*

GLADYS PALMER (Contralto)

You Lay So Still in the Sunshine } *Coleridge-*

The Rainbow Child } *Taylor*

Thou Art Risen } *Taylor*

This is the Island of Gardens } *Taylor*

(From 'Songs of Sun and Shade')

ALFRED MOYLE (Violoncello)

Litany ..... *Schubert. arr. Piatti*

Serenade ..... *Victor Herbert*

ORCHESTRA

POPPI ..... *Drda*

GLADYS PALMER (with Orchestra)

Flower Song ('Faust') ..... *Gounod*

Dream o' Day Jill ('Tom Jones')... *E. German*

Habanera ('Carmen') ..... *Bizet*

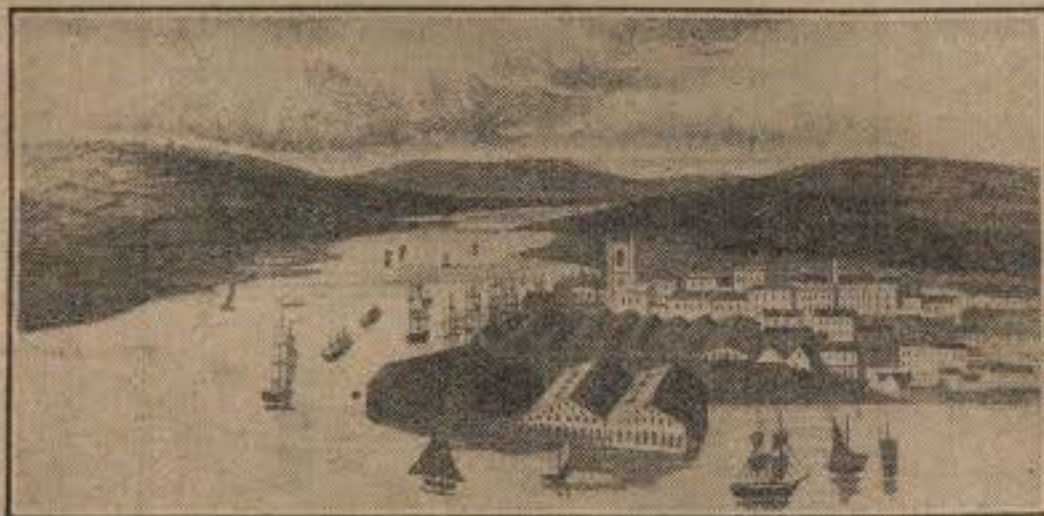
ALFRED MOYLE

Le Cygne ('The Swan') ..... *Saint-Saëns*

Dance ..... *Popper*

ORCHESTRA

Valse des Alouettes ..... *Drigo*



AN OLD VIEW OF DEVONPORT.

A talk on the history of Devonport, or 'Dock,' as it was once called, is to be given from Plymouth Station at 4.0 this afternoon.

GLADYS PALMER

The Dove ..... *Eric Fogg*

Ecstasy ..... *Rummel*

Cotswold Love ..... *Alex Rowley*

A Visit from the Moon ..... *Danhill*

ALFRED MOYLE

Autumn Flower ..... *Popper*

Tarantelle ..... *Fischer*

ORCHESTRA

Tango ..... *Albeniz*

9.0-11.0 S.B. from London (9.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

11.30-12.30 Gramophone Lecture Recital by MOSES BARTZ

3.25 BROADCAST TO SCHOOLS: Prof. C. J. PATTEN, 'The Birds of the Sheffield Neighbourhood' (2)

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: Miss KATE BALDWIN, 'Pancakes'

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Presentation of a Loud Speaker to the King Edward VII. Hospital, Rivelin

6.0 Musical Interlude

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 S.B. from Edinburgh

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

9.30-11.0 CONCERT PARTY-CIPATIONS

A Light Entertainment

Devised by W. H. PITTMAN and R. HALL  
Produced by W. H. PITTMAN. Additional Numbers Composed by RUPERT HALL

The Company give away some Family Secrets, 'Ding Dong' (Hall)

WAL HANLEY tries to tell the Story of his Uncle's Rabbit (F. Rome), but no one will listen, and so we go on to—

We Advise You to 'Sing Your Cares Away' *Strachey*

LEN ROBERTS, singing 'Sonny Boy' *Wolsely Charles*

'THE INTRUDERS'

A Gripping Melodrama in One Grip

He ..... H. SAUNDERS-JACOBS

She ..... MABEL HACKING

The Intruder ..... GEORGE JEFFERSON

Scene—Her Boudoir

HORACE SAUNDERS-JACOBS, with his Violin

WIN ANSON asserts she is 'Worth Her Weight in Gold' ..... *Bateman and Foley*

Company, 'Wonderful Girls'... *Hay*

RUPERT HALL and a Piano, 'Mice in the Music-Box' ..... *Hall*

WIN ANSON and GEORGE JEFFERSON go for a Picnic, 'Summer's Here' *Ellis*

BERTHA ANSON sings, 'The Pixie Piper Man' ..... *Ellcott*

'THAT'S FINE'

A Farcical Interlude

The Hon. Dudley Spool, WAL HANLEY

Slippers (His Valet)... RUPERT HALL

Sophie So-Fah (Dudley's Fiancee)

MABEL HACKING

Scene: A Room in Dudley's Flat

A Duet between BERTHA ANSON and

LEN ROBERTS, 'The Maiden in Grey' *Barnicott*

WAL HANLEY tells of his Experiences as 'The Schoolmaster'... *Gibson*

Finale, The Company, 'Night May Have Its Sadness'... *Novello*

Piano—GEORGE JEFFERSON and RUPERT HALL

**6ST STOKE. 294 M.**

3.0 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS: W. E. SWALE, 'The Romance of Electricity'—(2) Some Pioneers of the Electrical Age'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.20 S.B. from London

7.45 SEA SHANTIES

GEORGE HILL and the LIVERPOOL MALE VOICE QUARTET

Can't You Dance the Polka? ... *arr. T. K. Fell*

Jack the Jolly Tar O ..... *arr. C. Sharp*

The Liverpool Girls ..... *arr. C. Carcy*

John Brown's Body ..... *arr. R. Terry*

Stormalong ..... } *arr. Taylor-Harris*

Fire Down Below ..... }

8.15 MARION MACMILLAN ('Cello)

Sonata in D Minor ..... *Defesch*

GEORGE HILL and the LIVERPOOL MALE VOICE QUARTET

Aye Waukin' O ..... *Peterkin*

Maltworms ..... *Moerans, arr. Peter Warlock*

The Tree in the Wood ..... *arr. C. Sharp*

Bring Us In Good Ale (Unaccompanied) *Suckling*

Hullabaloo Bally ..... *arr. Taylor-Harris*

MARION MACMILLAN ('Cello)

Three Songs of the Hebrides *Kennedy-Fraser*

9.0-11.0 S.B. from London (9.10 Local News)



## Voice and Personality. A Note on the Manchester Station's Recent Test.

THE response of the listening public to the invitation to send in reports with regard to the speakers who took part in the recent 'Voice and Personality' Experiments on January 17, 20 and 21, has been far greater than was anticipated. At the time of writing (January 25), approximately 4,500 letters and coupons have been received at the Manchester Station, and we are now counting on a total of 5,000 or 6,000 when all the reports have arrived. In these circumstances it will be impossible for Professor T. H. Pear, who conducted the tests, to analyze so large a mail and draw his inferences before at least two or three weeks have passed. When he has had time to do this, readers of *The Radio Times* will be glad to know that he has promised to write a full report for publication in this paper.

Meanwhile, in view of the great interest taken by listeners, a brief interim report on the tests and some general remarks on the results may not be out of place.

Who were the speakers? We can now disclose their identities:—

First Test—January 17.

**Speaker 1.**—Detective-Sergeant F. R. Williams, of the Manchester City Police. Age, thirty-eight. Locality of birth, Oxfordshire. Resided in Oxfordshire and South Northamptonshire until nineteen years of age. Has resided in Manchester during last nineteen years.

**Speaker 2.**—Miss Madeleine Rée. Private Secretary. Age, twenty-two. Birthplace and residence, Manchester. Educated at Wycombe Abbey School, Bucks. Her mother is an American and she herself has visited the United States.

**Speaker 3.**—Canon V. Dams, Precentor of Manchester Cathedral. Age, thirty-five. Born and brought up in Staffordshire. Educated at Cambridge University. Has held clerical and scholastic appointments in Devonshire and London, and was on active service during the War. Resident in Manchester for the last seven years.

Second Test—January 20.

**Speaker 4.**—Miss A. L. Robinson, Buyer and Controller of the Dressmaking and Ladies' Tailoring sections of Messrs. Kendal Milne & Co. (Harrods, Ltd.), Manchester. Age, thirty-nine. Born and brought up at Ipswich. Has lived for more than ten years in London and the last nine years in Manchester.

**Speaker 5.**—Captain F. E. Humfrey, Training Officer, Bury Depot, Lancashire Fusiliers. Age, thirty-one. Born in Cork; home in Donegal; educated at Bedford and Sandhurst; overseas during war; has lived for last two years at Bury.

**Speaker 6.**—Miss Marjorie Pear, Schoolgirl, daughter of Professor Pear. Age, eleven. Born and brought up in Manchester.

Third Test—January 21.

**Speaker 7.**—His Honour Judge R. McCleary, of the County Courts, on Circuit No. 12. Age, fifty-seven. Birthplace, Chorlton-cum-Hardy, Manchester. Early life in Buxton and South of England. Educated at Cambridge University. Called to the Bar in 1895.

**Speaker 8.**—Mr. H. C. Turner, Electrical Engineer. Age, thirty-eight. General Manager of Engineering firm manufacturing electrical apparatus. Birthplace, Manchester, near which city he has resided for thirty-five years. In London three years. Educated at Manchester Grammar School.

**Speaker 9.**—Mr. George Grossmith, the famous actor, author and theatrical manager. Age, fifty-two. Born in London; educated at University College, London, and in Paris.

EDWARD LIVEING,  
Station Director, Manchester.

## Programmes for Wednesday.

(Continued from Page 272.)

5SX SWANSEA. 294 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema
- 5.0 AFTERNOON TOPICS
- 5.15 THE CHILDREN'S HOUR
- 6.0 New Dance Records
- 6.20 S.B. from London

7.45 OUR LITTLE HOUR.

THE STATION OCTET

'Natalia'—Five South African Impressions  
*Percy Elliott*  
Table Mountain—Sunrise; Groot Schuur—  
Noon; The Great Karoo—Dusk; Natalia—  
Night; The Twelve Apostles and the Ocean

MARGARET WILKINSON (Soprano)

Love's Philosophy ..... *Roger Quilter*  
Songs My Mother Taught Me ..... *Drorak*  
Orpheus With His Lute ..... *Sullivan*  
E'en as a Lovely Flower ..... *Frank Bridge*

OCTET

Fantasia, 'A Midsummer Night's Dream'  
*Mendelssohn, arr. Finck*

MARGARET WILKINSON

Starry Woods ..... *Montague Phillips*  
Bird Songs at Eventide ..... *Eric Coates*  
Coolan Ohu ..... *Leoni*

OCTET

Four Indian Love Lyrics .... *Woodforde-Finden*  
The Temple Bells; Less than the Dust; Till  
I Awake; Kashmiri Love Song

9.0-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0—London Programme relayed from Daventry. 3.20—  
Mr. Thomas Carter, 'Popular Science—What Our Ears Hear.'  
3.45—London Programme relayed from Daventry. 4.0—  
Music from Fenwick's Terrace Tea Rooms. 5.0—Rev. W. B.  
Hault, 'The Women of the Windows—Liverpool Cathedral.'  
5.15—Children's Hour. 6.0—Station Octet. 6.20—Royal  
Agricultural Society's Bulletin. 6.30—S.B. from London.  
7.45—'Better Times.' A Radio Revue by E. A. Bryan. Pre-  
sented by 'The Novos' and the Station Octet. Musical Numbers  
by Various Composers. 8.45-11.0—S.B. from London.

5SC GLASGOW. 405.4 M.

3.0—Dance Music, relayed from the Locarno. 3.20—  
Broadcast to Schools. Mr. C. W. Tyzrell, 'The Story of the  
Earth—Earthquakes.' 3.32—M. Albert le Grip, 'French—  
A Propos de Statues.' Musical Item to Schools: Selection,  
'Mignon Lescap' (Puccini). 4.0—Wireless Quartet, Edith  
Jarday (Soprano). 5.0—Afternoon Topics: Mr. W. Kersley  
Holmes, 'Travelling by Tram Car.' 5.15—Children's Hour.  
5.58—Weather Forecast for Farmers. 6.0—Prof. James  
Moffatt, 'Strolls in Literature.' William Caxton—On the  
Life of King Arthur. 6.10—Musical Interlude. 6.20—Mr.  
Dudley V. Howells, Horticultural Bulletin. 6.30—S.B. from  
London. 7.45—Govan Burgh Prize Band, conducted by Mr.  
Gregor J. Grant; James Anderson (Baritone). 8.45-11.0—  
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. 4.45—Alex Leitch (Tenor). 5.0—Afternoon Topics.  
5.15—Children's Hour. 6.0—S.B. from Glasgow. 6.10—  
Music by the Station Octet. 6.30—S.B. from London. 7.45—  
S.B. from Edinburgh. 8.45—S.B. from London. 9.30—  
Whiffed Fairlie (Entertainer at the Piano). 9.45-11.0—S.B.  
from London.

2BE BELFAST. 306.1 M.

3.0—London Programme relayed from Daventry. 4.0—  
Carlton Orchestra, directed by Harold Spencer, relayed from the  
Carlton Café. 5.0—Afternoon Topics: Miss Margaret Kinraid,  
'Social History—(2) Workers in the Tudor Period.' 5.15—  
Children's Hour. 6.0—S.B. from Glasgow. 6.10—London  
Programme relayed from Daventry. 6.20—S.B. from London.  
7.45—Symphony Concert, relayed from the large hall of the  
Queen's University, Belfast. Station Light Symphony Orchestra  
(30 performers), conducted by E. Godfrey Brown. Elsie  
Suddaby (Soprano); Arnold Trowell (Violoncello). 9.0—  
Interval News. 9.15—Symphony Concert (Continued).  
10.0-11.0—S.B. from London.



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# PROGRAMMES FOR THURSDAY (February 10)

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'

IN the series of Talks of which this is the fourth, Mrs. Fisher is tracing the parallel between the state of England after the Napoleonic wars and now, after the war of 1914. This afternoon she takes a retrospective view of conditions in Great Britain before the French wars, to investigate what sort of society it was that was subjected to so terrible a strain.

2.55 Reading, 'Moby Dick,' by Herman Melville



Toulson and Benfield, Ltd.

Mmc. ALICE DELYSIA,

who has been responsible for the success of so many revues, appears in the variety programme from London to-night at 7.45.

3.0-3.45 EVENSONG, relayed from WESTMINSTER ABBEY

4.0 TIME SIGNAL, GREENWICH. THE WALPOLE CINEMA ORCHESTRA, under the direction of FRANCIS R. DRAKE, relayed from the Walpole Cinema, Ealing

5.0 Topical Talk

5.15 THE CHILDREN'S HOUR: Songs by HELEN HENSCHEL; 'Singing Fever' (Mabel Marlowe); 'Doctoring the Zoo,' by L.G.M. of the Daily Mail

5.0 Ministry of Agriculture Fortnightly Bulletin and Market Prices for Farmers

5.20 THE DAVENTRY QUARTET

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

6.45 THE DAVENTRY QUARTET

7.0 A. BONNET LAIRD, 'On February'

7.15 CORELLI

The Violin Sonatas given in the original style (with Bass played on the Violoncello by AMBROSE GAUNTLETT) by WILLIAM PRIMROSE

TO-NIGHT we are to have the SEVENTH and EIGHTH SONATAS.

For the various Movements of these Corelli adopted the titles of the 'Suites' of dances, the most familiar of which are those by Bach, with

the first half of whose life Corelli's was contemporary. The foundation Movements of the Suite were the *Allemande*, *Courante*, *Sarabande* and *Gigue* (with sometimes a *Prelude* and various other Movements added).

In the SEVENTH SONATA Corelli leads off with a lively *Prelude*. He omits the *Allemande* on this occasion, and gives us next a *Corrente* (*Courante*). This means a 'running' piece, and it lives up to its name, tripping along in a happy fashion.

A *Sarabande* follows—a strong contrast. This serious, expressive piece is one of a type that probably came from Spain. It was the chief slow dance of the Suite, and comes as restful relief between the opening quick dances and the concluding one, the liveliest of all—the *Jig* (or 'Giga,' as Corelli spells it, in the Italian way).

The EIGHTH SONATA opens with a *Prelude* (a slow one this time). Next comes a brisk *Allemande*, the name of which shows the derivation of the dance—from Germany. This piece, with its large melodic skips, is another good example of the 'violinistic' writing of Corelli.

Thirdly, we have the smooth and gracious *Sarabande*, and lastly the bouncing *Jig*, with some more of the characteristic fiddle jumps in its tune.

7.25 Mr. R. R. MARETT, 'The Making of Man—Religion'

MR. MARETT has now dealt with Evolution, and with Magic as a factor in the making of man. This evening he goes on to consider Religion, that universal and all-important element in the development of law, government, social custom and everything else that goes to make up a civilized society. Mr. Marett, who is Reader in Social Anthropology at Oxford, has himself written a notable book on this subject, entitled 'The Threshold of Religion.'

7.45 ALICE DELYSIA

In some of her Successes

8.0 Mr. FLOTSAM and Mr. JETSAM

in Items from Their Repertoire

and

A MUSICAL NEWS BULLETIN

8.15 TUBBY EDLIN

will

Entertain

8.30 'LE VILLI'

(The Witch Dancers)

An Opera by Giacomo Puccini

S.B. from Glasgow

THE Villis, or Witch Dancers, are the spirits of maidens who have been betrothed and whose lovers have proved faithless. At midnight they are supposed to arise in bridal attire and dance until dawn in weird frenzy. Should they encounter one of their false lovers, they beguile him into their midst and whirl him round in a mad dance until the victim dies of exhaustion.

Characters:

Anna ..... ALICE MOXON (Soprano)  
Roberto (Her Lover) . . . HERBERT THORPE (Tenor)  
Guglielmo Wulf (Her Father)  
ARTHUR CRANMER (Baritone)

THE STATION CHORUS

THE STATION ORCHESTRA, conducted by HERBERT A. CARRUTHERS

ACT I. The scene is laid in the Black Forest. Anna, Wulf, and Roberto are sitting before Wulf's cottage on the hillside receiving the congratulations of the villagers upon the betrothal of the young couple. It transpires that Roberto is the heir of a rich lady in Mayence, and it will be necessary for him to journey thither to make arrangements about his inheritance before his wedding. As he departs, Anna gives him a bunch of forget-me-nots. Roberto implores her not to become downhearted during his absence, and the pair ask Guglielmo for his blessing, which is freely accorded.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Lord RONALDSHAY: 'A Visit to Ranchenjunga and an Oracle of Tibet'

THE EARL OF RONALDSHAY is one of the many Englishmen who, living in the East as public servants, have become fascinated with its people, art and literature. He has travelled extensively in Asia, from Persia to Japan, besides being Governor of Bengal for five eventful years (1917-22), and has published several books on India, the latest being 'The Heart of Aryavarta.' In this Talk he will describe a visit to a Tibetan oracle.

9.30 'LE VILLI' (Continued)

S.B. from Glasgow

ACT II. In those days there was a woman of Mayence who bewitched all who beheld her. Roberto proved no exception, and breaking



Rossano, Ltd.

The EARL OF RONALDSHAY

ex-Governor of Bengal, gives a Talk from London to-night at 9.15, in which he describes a visit to a Tibetan oracle.

his plighted word, he remains in the city, enthralled by the siren. Worn out by hopeless longing, Anna falls sick and dies. The second act is played in the same setting as the first and opens with Anna's funeral procession. The curtain is lowered to denote lapse of time and is raised upon the same scene at midnight. The Witch Dancers rise up in the darkness and begin their wild dances. They vanish, and Guglielmo comes out from his cottage to bemoan the treachery of Roberto and the death of Anna. Roberto enters and the familiar scene re-awakes memories of Anna. Hoping to find her, he approaches the cottage door, but is checked by the apparition of the girl in her bridal robes. Torn with remorse, he expresses his willingness to meet Death. The Witch Dancers reappear and Roberto is whirled into the fantastic dance and dies of exhaustion. The opera closes with a triumphant chorus of Hosannas.

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and SIDNEY BOWMAN'S TRIO: MAX LYMBURN (Contralto); CYRIL WHITTLE (Baritone); DOROTHY HUXTABLE (Violin)



# PROGRAMMES FOR THURSDAY (February 10)

**11.45 app.** H. NAGAHANA: Recital of Japanese Songs

**12.5 app.** Concert (Continued)

**1.0-2.0** S.B. from London

**2.30** S.B. from London

**7.15** RONALD GOURLEY, in Items from his Repertoire

**7.25** S.B. from London

**8.15** THE STRING BAND OF H.M. ROYAL MARINES  
(By kind permission of Col.-Commandant R. C. Temple, C.B., R.M.)  
Conductor: Lieut. B. WALTON O'DONNELL, R.M.  
Relayed from the Town Hall, Dover

Suite Française ..... Foulds  
Marche les Zouaves; La Fée Tarapatapoum;  
Hymne Héroïque à la France

Trio for Solo Flute, Oboe and Clarinet .... Hamm  
(Flute, Musn. J. H. J. FOLEY, Oboe, Musn. G. DENHAM, Clarinet, Musn. R. L. CROSER)

Prelude and Liebestod (from 'Tristan and Isolde')  
Wagner

Musette ..... Gluck, arr. Mottl

Second Hungarian Rhapsody ..... Liszt

**9.0** WEATHER FORECAST, NEWS

**9.10** Shipping Forecast

**9.15** S.B. from London

**9.30** FLORENCE OLDHAM and ALMA VANE (The Whispering Sopranos)

**9.45** CHAMBER MUSIC

ANTONIO BROSÀ (Violin); GORDON BRYAN (Pianoforte); BERTRAM AYRTON (Baritone)

ANTONIO BROSÀ and GORDON BRYAN

Sonata in A Minor ..... Veracini, arr. Moffat

Preludio; Allemanda; Siciliana; Grave; Allegro Vivo

BERTRAM AYRTON

Auf dem Kirchhofe ..... Brahms

Aus den östlichen Rosen ..... Schumann

When Icicles Hang By the Wall ..... Arne

Orpheus with His Lute ..... Vaughan Williams

Come, O Come, My Life's Delight ..... H. Harty

Nancy's Hair is Yellow Like Gowd  
arr. Kennedy-Fraser

ANTONIO BROSÀ and GORDON BRYAN

Second Sonata for Violin and Pianoforte .. Grieg

**10.30-12.0** S.B. from London

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**5IT BIRMINGHAM. 326.1 M.**

**3.45** THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL

**4.45** AFTERNOON TOPICS: Rev. REGINALD KIRBY, 'Fifteen Minutes with John Clare'  
NORAH TARRANT (Contralto)

**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

**8.30** CONCERTO

CORA ASTLE (Pianoforte) and the STATION ORCHESTRA, conducted by JOSEPH LEWIS

Second Concerto ..... MacDowell

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

**9.30** A WINTER PROGRAMME

THE ORCHESTRA

Winter (Suite, 'The Seasons') ..... German

APPLETON MOORE (Baritone)

Blow, Blow, Thou Winter Wind ..... Sargeant

The Winter's Willow ..... Vaughan Williams

WINIFRED DAVIS (Soprano)

Aria, 'Les Temps des Lillas' ..... Chausson

The Dreary Steppe ..... Gretchaninov

ORCHESTRA

February (Suite, 'The Months') ..... Cowen

APPLETON MOORE

Hear Me, ye Winds and Waves! ..... Handel

Windy Nights ..... Stanford

Ho, Jolly Jenkin ..... Sullivan

WINIFRED DAVIS

Let Winter Come ..... Tchaikovsky

Fall, Snowflakes, Fall ..... Liddle

The Snow Man ..... Popper

ORCHESTRA

Selections from Ballet Music, 'The Seasons'  
Glazounov

Hoar Frost; Ice; Hail; Snow

**10.30-12.0** S.B. from London

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**6BM BOURNEMOUTH. 491.8 M.**

**11.15-12.15** MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

**2.30-3.45** London Programme relayed from Daventry

**4.0** Short Story, 'The Toy-Shop,' by Miss B. E. M. HUNT

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

**5.15** THE CHILDREN'S HOUR

**6.0** S.B. from London

**7.0** RISON BENNETT, 'A Society Poet: John Gay, Author of "The Beggar's Opera"'

**7.15** S.B. from London

**8.30** 'LE VILLI' S.B. from Glasgow

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

**9.30** 'LE VILLI' (Continued). S.B. from Glasgow

**10.30-12.0** S.B. from London

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**5WA CARDIFF. 353 M.**

**12.30-1.30** LUNCH-TIME MUSIC from the Carlton Restaurant

**3.0** AN ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA

Third 'Leonora' Overture ..... Beethoven

Fantasia, 'Proserpine' ..... Saint-Saëns

**3.20** BROADCAST TO SCHOOLS: Mr. GLYN EASTMAN, 'Song Throughout the Centuries—Opera (Part I.)'

**3.40** ORCHESTRA

Suite, 'The Nutcracker' ..... Tchaikovsky

GWLADYS PARTRIDGE (Soprano)

A Birthday ..... Huntington Woodman

Bridal Dawn ..... Easthope Martin

One and Twenty ..... Easthope Martin

ORCHESTRA

Symphony in C ..... Haydn

GWLADYS PARTRIDGE

Fifinella ..... Herbert Oliver

Keep on Hopin' ..... Kathleen Heron Maxwell

Piper of Dreams ..... Margaret Wakefield

ORCHESTRA

Trumpet Solo, 'Margarita' .... Meyer-Helmund

Barcarolle ..... Tchaikovsky

Two Pieces ..... Mott

Reverie, 'Angelus'; Caprice, 'Carnival'

**4.45** Mrs. D. PORTWAY DOBSON, 'Dress Through the Ages—Prehistoric Times'

**5.0** ORCHESTRA

Suite, 'Callirhoë' ..... Chaminade

**5.15** THE CHILDREN'S HOUR

**6.0** S.B. from London

**7.0** Miss ESYLT NEWBERRY: 'Eastern Camocs—Life in Tibet'

MISS ESYLT NEWBERRY went to China when she was nineteen, and lived there for fifteen years. She has also travelled much throughout the East, including that strangest of all Mongolian countries, Tibet, where, until a few years ago, only one or two of the most reckless adventurers had penetrated, and where Europeans are still none too certain of their lives.

**7.15** S.B. from London

**7.45** SOUTH WALES ARGUS COMMUNITY SINGING CONCERT

Relayed from the Central Hall, Newport

Conducted by GIBSON YOUNG

Soloists: CAROLINE HATCHARD (Soprano); ERIC GODLEY (Baritone)

**8.15** 'GUY WEATHERBY'S DILEMMA'

A Comedy by HILDA P. K. CHAMBERLAIN

Characters:

Weatherby ..... JOHN CHARLTON

McGregor ..... J. HUBERT LESLIE

A Boy ..... FRED PEISLEY

A Client ..... PERCY RHODES

A Man ..... DUNCAN MACRAE

A Girl ..... PHYLLIS PANTING

IN the setting of a modern business office with its usual appurtenances, including a somewhat conspicuous clock, a mild complication is played to an amusing finish.

The diplomacy which involves Guy Weatherby, Jim McGregor, a girl and a man, up to the moment of humorous climax, will provide listeners with a good thirty minutes' chuckle.

**8.45** COMMUNITY SINGING CONCERT (Continued)

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

**9.30** COMMUNITY SINGING CONCERT (Continued)

**10.15** DOROTHEA JOHNSTON

In a Red Indian Song Recital

Indian Fire Drill Song ..... Carlos Troyer

Her Shadow ..... Cadman

Corn Chant ..... Licurance

Peyote Drinking Song ..... Homer Grunn

Incantation Upon a Sleeping Infant ..... Carlos Troyer

Invocation to the Sun God ..... Carlos Troyer

Zuni Lover's Wooing ..... Carlos Troyer

Palsoble (The Rose) ..... Licurance

At the Foot of the Mound ..... Licurance

**10.45-12.0** S.B. from London



# PROGRAMMES FOR THURSDAY (February 10)

## 2ZY MANCHESTER. 384.6 M.

- 11.30-12.30 Music by the STATION QUARTET  
 Selection, 'The Glory of Russia' ..... Krein  
 Entr'acte, 'La Lettre de Manon' ..... Gillet  
 Overture, 'The Caliph of Bagdad' .. Boieldieu  
 Floral Suite ..... Bendix  
 Selection, 'Queen High' ..... Genesler
- 4.30 AFTERNOON TOPICS: The Rev. CHARLES KELLETT, 'Musicians and Their Parents'
- 4.45 TEA-TIME MUSIC: J. MEADOWS (Auto-Piano Recital)
- 5.0 FLORENCE HOLROYD (Soprano)  
 Three Little Fairy Songs ..... Besty  
 The Lilac Tree ..... Gartlan  
 The Sandman ..... Brahms
- 5.15 THE CHILDREN'S HOUR: Elizabethan Memories—Violin Solos from the 16th Century by Auntie Keem. Two Elizabethan Songs: 'Orpheus and His Lute'; 'Who is Sylvia?' Story, 'A Child's Day in Queen Elizabeth's Time'
- 6.0 S.B. from London
- 7.0 Mr. MANNIN CRAINE: 'Hoo-doo and Hobos' (Some Sea Superstitions)
- 7.15 S.B. from London
- 8.30 'LE VILLI' S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 'LE VILLI' (Continued). S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 6KH HULL. 294 M.

- 11.30-12.30 Gramophone Records
- 4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS, (1) 'Folk Music'
- 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—Books on the Revolution'
- 7.15 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 4.0 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Leeds
- 5.0 AFTERNOON TOPICS
- 5.15 THE CHILDREN'S HOUR: Music of Modern Composers—(1) Children's Songs of Sir Walford Davies; (2) Roger Quilter; (3) Armstrong Gibbs
- 6.0 S.B. from London
- 6.45 FOR SCOUTS: 'The Electricity Supply,' by Nelson Heford and R. Toynbee
- 7.0 S.B. from London

- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 6LV LIVERPOOL. 297 M.

- 4.0 HAROLD GEE and his ORCHESTRA, from the Trocadero Cinema
- 5.0 Readings from the Poets, by H. C. PEARSON
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert relayed from Daventry
- 2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWINNERTON, 'The Geography of Nottingham and Its Little Sisters—(4) Their Climate'
- 3.0-3.45 London Programme relayed from Daventry
- 4.0 AFTERNOON CONCERT

BARBARA HARRIS (Violin)  
 Sonata in G Minor ..... Purcell, arr. Moffat  
 Aria on G String ..... Bach, arr. Wilhelmj  
 IDA SARGENT (Songs at the Piano)  
 ETHEL KIDDIER (Soprano) and J. MAYNARD GROVER (Pianoforte)  
 I Saw Three Ships Come Sailing By .....  
 Monday's Child .....  
 Oh, Dear! What Can the Matter Be? .....  
 When I Was a Little Girl ..  
 Sing a Song of Sixpence ..  
 Girls and Boys Come Out to Play .....

J. Maynard Grover



The DAVENTRY QUARTET will play from London to-day at 6.20. This photograph shows, from left to right, Mr. David Wyse (first violin), Mr. Paul Brunet (second violin), Mr. Stanley Holt (piano) and Mr. C. Parkington (cello).

BARBARA HARRIS  
 Zigeunerweisen ..... Sarasate  
 Londonderry Air ..... arr. Tertis

ETHEL KIDDIER and J. MAYNARD GROVER  
 Parliament Hill .....  
 The Dove Said, 'Give Us Peace' .....  
 If I Had But Two Little Wings .....  
 Close to My Heart .....  
 Just My Way of Loving You ... Irving Rikers

J. Maynard Grover

- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.0 Prof. R. PEERS: 'Living and Learning (1) The Progress of Learning'
- 7.15 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 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 S.B. from London
- 7.0 POETRY READING: 'The Pattern of a Dream,' by JAMES LANGHAM, read by the Author
- 7.15 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 6FL SHEFFIELD. 272.7 M.

- 4.0 Afternoon Topics
- 4.15 Organ relayed from the Albert Hall
- 5.15 THE CHILDREN'S HOUR: A Competition
- 6.0 S.B. from London
- 7.0 Topical Talk
- 7.15 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

## 6ST STOKE. 294 M.

- 12.0-1.0 The Station Quartet
- 2.30 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS: W. SIMCOCK
- 5.15 THE CHILDREN'S HOUR



## Programmes for Thursday.

- 6.0 S.B. from London
- 7.0 Mr. EDGAR T. PAINTON: 'Local Industrial Series—(6) The Lightest Commercial Metal'
- 7.15 S.B. from London
- 8.30 S.B. from Glasgow
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 10.30-12.0 S.B. from London

### 5SX SWANSEA. 294 M.

- 11.30-12.30 Gramophone Records
- 2.30-3.45 London Programme relayed from Daventry
- 4.0 AFTERNOON CONCERT  
PATTIE MERRIMAN (Contralto); SULWEN EVANS (Pianoforte); W. B. DAVIES (Guitar)
- 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' (2)
- 7.15 S.B. from London
- 8.15 'GUY WEATHERBY'S DILEMMA' (A Play)  
(See Cardiff Programme)
- 8.45 S.B. from Cardiff
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Cardiff
- 10.45-12.0 S.B. from London

### Northern Programmes.

#### 5NO NEWCASTLE. 312.5 M.

2.30:—London Programme relayed from Daventry. 4.0:—The Station Octet. Lambert Harvey (Tenor). 5.15:—Children's Hour. 6.0:—For Farmers: Prof. D. A. Gilchrist. 'Seasonable Notes.' 6.15:—S.B. from London. 7.0:—Mr. T. Russell Goddard. 'What Happens to Specimens Between Arriving at Museum and Appearing on Exhibition.' 7.15:—S.B. from London. 8.30:—'Le Villi' (Puccini). S.B. from Glasgow. 9.0:—News. 9.15:—S.B. from London. 9.30:—'Le Villi' (Continued). S.B. from Glasgow. 10.30-12.0:—S.B. from London.

#### 5SC GLASGOW. 405.4 M.

3.0:—Dance Music relayed from the Piccadilly Dance Club. 3.20:—Broadcast to Schools: Dr. J. P. McHutchinson. 'Science in Everyday Life—How Soap Cleanses.' 3.32:—Mr. John Talbot. 'English Literature.' Musical Item to Schools: Selection, 'Martha' (Plotov). 4.0:—Wireless Quartet. Josephine MacPherson. 5.0:—Afternoon Topics: Miss Alison Neilans. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—S.B. from Aberdeen. 6.15:—Market Prices for Farmers. 6.20:—S.B. from Edinburgh. 6.20:—Musical Interlude. 6.30:—S.B. from London. 7.0:—Mr. Alex. S. Drummond. 'Humours from Painting.' S.B. from Dundee. 7.15:—S.B. from London. 8.15:—Tex McLeod. Spinning Ropes and Yarns. 8.30:—'Le Villi' (The Witch Dancers). An Opera by Giacomo Puccini. Act I. Characters: Anna, Alice Moxon (Soprano); Roberto (Her Lover); Herbert Thorp (Tenor); Guglielmo Walt (Her Father); Arthur Cranmer (Baritone). The Station Chorus and Orchestra, conducted by Herbert A. Carruthers. 9.0:—News. 9.15:—S.B. from London. 9.30:—'Le Villi' Act II. 10.30-12.0:—Dance Music relayed from the Piccadilly Dance Club.

#### 2BD ABERDEEN. 500 M.

3.15:—Concert to Schools relayed from the Cowdray Hall. 4.15:—Afternoon Topics: Miss Elytt Newbery. 'Humour in Children.' 4.30:—John Henderson (Baritone). The Station Octet. 5.15:—Children's Hour. 6.0:—Prof. James Hendrick, B.Sc. 'A Soil Balance Sheet.' 6.15:—S.B. from Edinburgh. 6.20:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 8.30:—'Le Villi' (Puccini). S.B. from Glasgow. 9.0:—News. 9.15:—S.B. from London. 9.30:—'Le Villi' (Continued). S.B. from Glasgow. 10.30-12.0:—S.B. from London.

#### 2BE BELFAST. 306.1 M.

3.0:—Broadcast to Schools: Prof. Alan MacKinnon. 'How to Enjoy Reading.' 4.0:—Station Orchestra. 4.32:—Sam Adams (Baritone). 4.44:—Dance Music. Station Dance Band. 5.0:—Afternoon Topics: Miss Florence Irwin. 'Fritters and How to Make Them.' 5.15:—Children's Hour. 6.0:—S.B. from London. 7.0:—Talk. 7.15:—S.B. from London. 8.30:—'Le Villi' (Puccini). S.B. from Glasgow. 9.0:—News. 9.15:—S.B. from London. 9.30:—'Le Villi' (Continued). S.B. from Glasgow. 10.30-12.0:—S.B. from London.



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1651	"WHEN THE RED, RED ROBIN COMES BOBBIN' ALONG" (Me Too, Ho! Ho! Ha! Ha!) Fox Trot	1681	"WHILE THE SA-HARA SLEEPS" (Way Down House) Song by John Thorpe
1674	"WHILE THE SA-HARA SLEEPS" (Hi-Diddle-Dee-dee) Fox Trot	1622	"GOOD NIGHT, I'LL SEE YOU IN THE MORNING" (I Don't Care What You Used To Be, I Know What You Are To-day) Song by Dick Henderson
1624	"GOOD NIGHT, I'LL SEE YOU IN THE MORNING" (Say It Again) Fox Trot	1640	"AM I WASTING MY TIME ON YOU?" (I Wish I Had Mr. Oh! Girl Back Again) Song by John Thorpe
1636	"AM I WASTING MY TIME ON YOU?" (My Gals' Bus at Two-to-Two To-day) Fox Trot	1608	"JUST A COTTAGE SMALL" (At Peace with the World) Tenor Solo
1639	"O H, CHARLEY, TAKE IT AWAY" (My Carmelita) One Step	1567	"PAL OF MY CRADLE DAYS" (Yokshire) Song by Dick Henderson
1037	"SUNNY" (FROM "SUNNY") (Who) Fox Trot	<b>VOCAL DUETS.</b>	
1590	"HARCELONA" (On the Midnight Special) One Step	1657	"ANY ICE TO-DAY, LADY?" (Me Too, Ho! Ho! Ha! Ha!) Song by Hare & Jones
1554	"PAL OF MY CRADLE DAYS" (The Prisoner's Song) Waltz	1630	"SO IS YOUR OLD LADY" (The Pump Song) Song by Hare & Jones
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1688	"DREAMY SWANER LULLABY" (Sun-Kist Hawaii) Played by Ferera and Poslaki	1595	"KING COTTON" (Pomp and Circumstance) Played by Ferera and Poslaki
1546	"DROWSY WATERS" (La Golondrina) Played by Ferera and Poslaki	1603	"BLAZE AWAY" (The Bullfighters) BELL SOLO.
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# PROGRAMMES FOR FRIDAY (February 11)

**2LO LONDON. 361.4 M.**

**1.0-2.0** Lunch-Time Music from the Hotel Metropole

**3.15** Reading: 'Emma,' by Jane Austen

**3.20** M. STÉPHAN: 'Elementary French'

**3.45** CONCERTS FOR SCHOOL-CHILDREN.

Arranged by the  
PEOPLE'S CONCERT SOCIETY  
in co-operation with the  
BRITISH BROADCASTING CORPORATION

Fourth Concert of Fifth Series

THE PEOPLE'S CONCERT ORCHESTRA

Conductor, CHARLES WOODHOUSE

Principal Violin, GEORGE STRATTON

The First Part devoted to Music by MOZART (1756-1791)

Symphony, in G Minor, Third and Fourth Movements

Minuet and Trio; Allegro Assai.

THE THIRD MOVEMENT is a cheerful, rather ceremonious 'Minuet and Trio,' or, in other words, two Minuets arranged in this way—First, Second, First.

The First Minuet is scored for full Orchestra throughout, but as Mozart has in this work used no Drums or any of the heavier Brass instruments, his fullest scoring is on a fairly modest scale of loudness. The Second Minuet is very lightly scored.

The LAST MOVEMENT (Very quick) begins with a bustling First Tune, carried on at some little length. Then comes a sort of semi-colon cadence (Full Orchestra), and you feel that something new is about to begin. This proves to be the Second Tune, very much contrasted with the First, inasmuch as it is in slower notes, is gentle in feeling, and is scored for Violins and Violas only. As soon as these instruments have ended it (which does not take long, for it is only brief) the following pleasant combination takes it over, and repeats it with a few subtle little changes—Clarinet, immediately joined by Bassoon, and then by Cellos and Double Basses, and after a moment by the other instruments. This is another of these delicately coloured passages that help to make a hearing of this Symphony always such a pleasurable experience.

The first part of the Movement (i.e., the part which introduces the Tunes) having been played, some conductors repeat it (according to Mozart's directions and the custom of his day) and others proceed straight to the Second and Third Sections, in which the Tunes are first 'developed' and then 'recapitulated.'

Overture to 'The Magic Flute'

ONE of Mozart's last great works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once.

Mozart was a Freemason. Freemasonry was very much 'in the air' at that time, and all the curious plot of *The Magic Flute* has Masonic ideas at its foundation.

There is much elaborate ceremonial in the Opera, and we hear suggestions of this in the impressive introduction to the Overture, and also later in its course.

After the Introduction we have the First Main Tune. This is 'fugal,' i.e., one 'voice' (in this case an instrumental 'voice') starts all alone with the Tune; next another voice enters, repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through most of the Overture. For instance, Bassoons and Clarinets continue playing the beginning of it while Oboe and Flute are playing the Second Main Tune.

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

The Second Part of the Programme will include miscellaneous items, the titles of which will be given out by the Announcer

**4.45** Short Vocal Recital by

LILY FAIRNEY (Soprano)

FREDERICK STEGER (Tenor)

**5.15** THE CHILDREN'S HOUR: Items by Children: Recitations by Molly Mortimer and Nanea Fearnside; Piano Solos by Denise Hart and Dorcas Brown; Violin Solos by George Jupp; Songs by Bessie Clayden

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

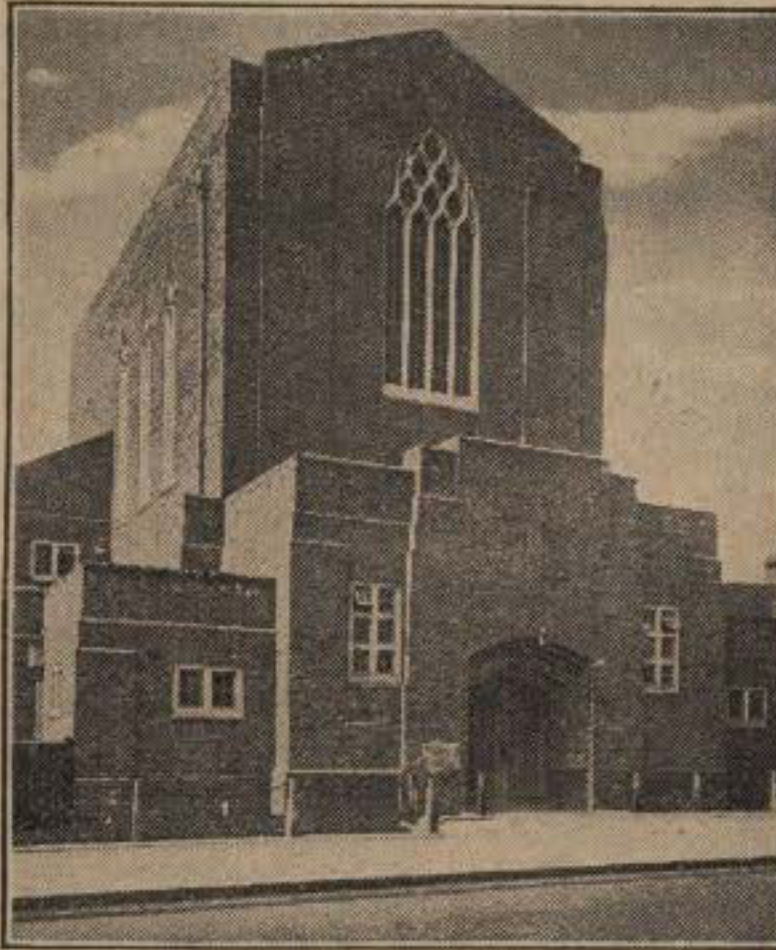
**6.30** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

**6.45** FRANK WESTFIELD'S ORCHESTRA (Continued)

**7.0** Mr. G. A. ATKINSON, 'Seen On the Screen'

**7.15** CORELLI

The Violin Sonatas given in the original style, by WILLIAM PRIMROSE (with bass played on the Violoncello by AMBROSE GAUNTLETT)



A NOTABLE MODERN CHURCH.

In his Talk to-day on 'Some Modern Building Problems' [Liverpool 7.25], Professor Reilly will discuss the church of to-day. This picture is of St. Saviour's Church and Institute at Acton, a recent building by Mr. Edward Maufe, which is one of the most remarkable churches of recent years.

THE NINTH SONATA (in A), after the fashion of the Seventh and Eighth, contains one or two dance Movements, but Corelli does not here write a regular set or 'Suite' of them.

There is a charmingly tuneful slow Movement, followed by the greatest possible contrast, a Jig, one of his happiest pieces, with the sort of tune that sticks in one's head. Before the next Movement, a Gavotte, there are no more than eight bars of slow interlude. The Violin begins the Gavotte by rather comically stalking down the scale and back again, like a man on stilts, treading stairs.

The TENTH SONATA (in F) has a complete set of dances, like a Suite (except that the Courante, the usual second dance of the regular four, is not here). Instead we have a Gavotte, the Movements standing thus: Prelude (a slow one), Allemande, Sarabande, Gavotte and Gigue.

**7.25** Prof. C. H. REILLY, 'Some Modern Buildings Problems—III. The Church of To-day.' S.B. from Liverpool

IN the first two Talks in this series, Professor Reilly discussed the general problem of modern architecture—the application of sound principles to the particular needs of the present

day—and with one particular aspect of it: the modern office block. This evening he goes on to consider recent developments in the designing of churches—still an important branch of architecture, although far fallen from its high estate of Gothic days, when architecture's greatest achievements were made in the ecclesiastical sphere, and secular buildings were little more than a by-product of the art. There has been a great revival in church architecture in this country since it was almost killed by the pseudo-Gothic craze, and, apart from such masterpieces as Bentley's Cathedral at Westminster and Scott's at Liverpool, many notable churches have been built in recent years. A picture of one of the most interesting of them—Maufe's church at Acton—appears on this page.

**7.45** A CONCERT PARTY

directed by ERNEST LONGSTAFFE

including

TOMMY HANDLEY; MARIE DIX; MORTLAKE WREN; DORIS PALMER and GEOFFREY GWYTHYR

**8.30** Mr. JOHN MASEFIELD

Reading His Own Poetry

MR. MASEFIELD is one of the most characteristic poets in the English language, as parodists have found to their joy. From his first book of poems, 'Salt Water Ballads,' to his great epics of sport, 'Reynard the Fox' and 'Right Royal,' one can trace the same qualities—a keen sense of the wind and the sea and the open country, a vigorous rhythm and life and movement that sweep over minor blemishes and crudities that would ruin the work of many a less sincere poet. In addition to his poems, of which the most notable are, besides those already mentioned, 'The Widow in the Bye Street,' 'The Everlasting Mercy' and 'Dauber,' Mr. Masefield has recently written two great novels of adventure, 'Sard Harker' and 'Odtaa,' and several religious plays.

**8.45** MARIAN CAREW

(Soprano)

Songs by Dunhill, accompanied by the Composer

The Dandelion

The Queen of Heaven

In the Dawn

The Cloths of Heaven

Infant Joy

The Shepherd

**9.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.15** Mr. FLOTSAM and Mr. JETSAM

in

Items from their Repertoire

and

A MUSICAL NEWS BULLETIN

**9.30** SPEECHES FOLLOWING THE ANNUAL DINNER OF H.M. CIVIL SERVICE

Relayed from the Great Hall, Connaught Rooms

Toast: The Judges and Bar of England

Proposer: Sir CECIL HARCOURT SMITH

Responders: The Rt. Hon. Lord HANWORTH, K.B.E., Master of the Rolls

Sir T. W. H. INSKIP, K.C., M.P., Solicitor-General

ON the second Friday in each February representatives of His Majesty's Civil Service, from the top to the bottom, meet together at dinner, with the Secretary to the Treasury and head of the Civil Service in the chair, and entertain as guests a member of the Royal Family, representatives of His Majesty's Govern-

(Continued on page 280.)



I'm the Bisto Chef.



Keep a Look Out

for my

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I am going to tell you how you can improve beyond measure, stews, hashes, hot-pots, savouries, in fact, *all meat dishes*, by using—

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London, E.1

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A "Mattamac" is identical in appearance with the usual five-guinea Weather-proof. In utility, also, it equals its much-more-costly competitor. It gives lasting wear, weighs one-third, and is ABSOLUTELY WATERPROOF.

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19 OUNCES WEIGHT 21/-



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GREY,  
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SILVER,  
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COPPER,  
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TAWNY,  
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RUSSET,  
POWDER BLUE,  
LEAF GREEN,  
NAVY, and  
BLACK.

Drawn from photos of stock "Mattamac" Stormproofs.

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129a VICTORIA ST., WESTMINSTER, S.W. (Two doors from Ashley Place);

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	"Mattamac" NOW	
49/6	"Duo-Mattamac"	35/-
	Unbelted . . . NOW	
52/6	"Duo-Mattamac"	37/6
	Belted . . . NOW	

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**"DUO-MATTAMAC"**

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Less than Double Weight and Price

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"Duo-Mattamac" Coats, though double all through, are of medium weight. The unbelted Coat is, roughly, two-thirds the weight of a Gabardine Raincoat. "Duo-Mattamac" Stormproofs are made in eleven Adult Models, following exactly the cut and styles of Featherweight "Mattamac" Coats in Fawn, Olive, Grey, Nigger, Silver, Black and Blue Shades.

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London and Birmingham residents can try-on at the "Mattamac" Showrooms and Branches, beneath.



# PROGRAMMES FOR FRIDAY (February 11)

(Continued from page 278.)

ment, the heads of the Fighting Services, and in addition representatives of one of the professions. This year the special guests will include representatives of the Judges and Bar of England. Last year Literature was so represented, and in 1925 the High Commissioners for the British Dominions overseas attended.

## 10.0-11.0 POPULAR ORCHESTRAL PROGRAMME

THE WIRELESS ORCHESTRA  
ASHMOOR BURCH (Baritone)

ORCHESTRA

Divertissement, 'A Day in Naples' ..... *Byng*  
Cornet Solo, 'Parted' ..... *Tosti*  
(Soloist: CHARLES LEGGATT)

ASHMOOR BURCH

The Forrester's Love Song ..... *Mark Strong*  
Bridal Dawn ..... *Easthope Martin*

ORCHESTRA

May Song ..... *Elgar*  
Georgian Suite ..... *Alec Rowley*  
Clarinet Solo, Adagio ..... *Mozart*  
(Soloist, FREDERICK THURSTON)

Bassoon Solo, 'Ri-oo-al-i-tay' ..... *Hinchliff*  
(Soloist, ERNEST HINCHLIFF)

ASHMOOR BURCH

Me and My Jane ..... *T. C. Sterndale Bennett*  
Charabanc Jec ..... *Walseley Charles*

ORCHESTRA

Ballet Suite, 'The Tribute of Zamora' .. *Gounod*

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and NEVILLE WHITE (Soprano), FREDERICK WOODHOUSE (Baritone), KATHLEEN THOMSON (Pianoforte)

12.30 ORGAN RECITAL

1.0-2.0 S.B. from London

3.15 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London

11.0-12.0 DANCE MUSIC: JACK HOWARD and his BAND from The Royal Opera House, Covent Garden

## 5IT BIRMINGHAM. 326.1 M.

3.20 London Programme relayed from Daventry

4.45 AFTERNOON TOPICS: Mr. HERBERT STANLEY, 'The Festival of St. Valentine.' MARJORIE WILKS (Pianoforte)

5.15 THE CHILDREN'S HOUR: 'A Sunset Story,' written by G. Bernard Hughes, told by JANET JOYE

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

6.30 S.B. from London

7.25 Prof. C. H. REILLY, 'Some Modern Buildings—The Church of To-day.' S.B. from Liverpool

7.45 S.B. from London

8.30 TEX McLEOD  
Spinning Ropes and Yarns

8.45 Local Programme

9.0-11.0 S.B. from London (9.10 Local News)

## CBM BOURNEMOUTH. 491.8 M.

3.20 London Programme relayed from Daventry

4.45 E. GEE NASH: 'Translations from Foreign Literature—(5) Nils Petter's Legacy (from the Norwegian of Elias Karemmar)'

5.0 Musical Interlude

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY



TEX McLEOD.

the laughter-maker from the Western Plains, the cowboy who can spin a rope or back a bucking bronco as well as he can throw a yarn into the 'Mike'—Birmingham listeners will hear him at 8.30 to-night.

6.30 S.B. from London

7.25 Prof. C. H. REILLY, 'Some Modern Buildings—The Church of To-day.' S.B. from Liverpool

7.45-11.0 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—A Short History'

5.0 TEA-TIME MUSIC from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Major C. J. EVANS: 'Folk Medicine'

6.15 LEONARD BUSFIELD (Violin)

Sarabande ..... *Sulzer*  
(Organ Accompaniment)

Repose ..... *Ehrenberg*  
(Organ and Pianoforte Accompaniment)

Berceuse ..... *Borthwick*  
Katy's Reel ..... *Hughes*

REGINALD REDMAN—At the Organ

6.30 S.B. from London

7.25 Prof. C. H. REILLY, 'Some Modern Buildings—The Church of To-day.' S.B. from Liverpool

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

## ZZY 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—(4) A Visit to Benares—The Holy City'

3.45 FLORENCE WHITTLE (Pianoforte)

Sonata in F—Quick Movement ..... *Paradies*  
Soaring (Aufschwung), from 'Fanciful Pieces' (Phantasiestücke) ..... *Schumann*  
Third Consolation ..... *Liszt*  
Continuous Motion (II Moto Continuo), from Sonata (Op. 24) ..... *Weber*

4.0 Music by THE STATION QUARTET

Selection, 'The Student Prince' .... *Romberg*  
Farewell ..... *Howgill*  
Fun on Deck ..... *German*  
A Breezy Evening ..... *Petzl*  
Romance and Two Dances ..... *Leoncavallo*  
Waltz, 'L'Amour Veille' ..... *Leoncavallo*  
Selection, 'I Pagliacci' ..... *Leoncavallo*

5.0 AFTERNOON TOPICS: Mr. THOMAS CROSSLEY, 'Witchcraft and Magic'

5.15 THE CHILDREN'S HOUR: Principal Feature, 'The Story of the Opera—(3) 'The Bohemian Girl'

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 Prof. C. H. REILLY, 'Some Modern Buildings—The Church of To-day.' S.B. from Liverpool

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

## GKH HULL. 294 M.

11.30-12.30 Gramophones Records

3.30 BROADCAST TO SCHOOLS: Mr. K. GRAHAM THOMSON, 'How Our History Grew—(4) The Influence of Religion'

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. STEPIENS: Weekly Football Talk

6.30 S.B. from London

7.25 S.B. from Liverpool

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

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

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

3.20 BROADCAST TO ELEMENTARY SCHOOLS: Mr. S. J. CURTIS, 'The Story of Our Languages—(1) How Modern English Developed'

4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. S. C. KAINES SMITH, 'The History of History—(2) The First Historian'

(Continued on page 282.)



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# PROGRAMMES FOR FRIDAY (February 11)

(Continued from page 280.)

- 4.30** THE SCALA SYMPHONY ORCHESTRA relayed from the Scala Theatre, Leeds
- 5.0** Afternoon Topics
- 5.15** THE CHILDREN'S HOUR
- 6.0** Light Music
- 6.30** S.B. from London
- 7.25** S.B. from Liverpool
- 7.45-11.0** S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

- 3.15-3.45** BROADCAST TO SCHOOLS: Prof. P. ROXBY (John Rankin Professor of Geography at Liverpool University), 'Great Britain's Place in the World (1)'
- 4.0** PERCY BILSBURY (Tenor)  
A Spirit Flower ..... Campbell Tipton  
Maultes Come Down ..... Hubert Ryan  
O Men from the Fields ..... Raymond Loughborough  
Good Ale ..... Peter Warlock
- 4.15** THE STATION PIANOFORTE QUARTET
- 5.0** AFTERNOON TOPICS: DAVID WRAY, 'Diamond Mining in South Africa'
- 5.15** THE CHILDREN'S HOUR
- 6.0** THE STATION PIANOFORTE QUARTET
- 6.50** S.B. from London
- 7.25** Prof. C. H. REILLY, 'Some Modern Buildings—The Church of To-day'
- 7.45-11.0** 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** 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 Liverpool
- 7.45-11.0** S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

- 3.30** BROADCAST TO SCHOOLS: MR. DOUGLAS M. DURSTON, 'Negro Melodies'
- 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** ALBERT FULLBROOK (Pianoforte Recital)  
Polonaise in C Minor, Op. 40, No. 2 ..... Chopin  
Intermezzo and Barcarolle from Second Suite  
York Bowen  
Rococo ..... Palmgren  
La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair) ..... Debussy  
Second Arabesque, in G ..... Debussy  
Tocatta in C Major, Op. 7 ..... Schumann
- 6.30** S.B. from London
- 7.25** S.B. from Liverpool
- 7.45-11.0** 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** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR: Musical Pictures about Dolls; some dance and some don't
- 6.0** Musical Interlude
- 6.30** S.B. from London
- 7.25** S.B. from Liverpool
- 7.45-11.0** S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 3.20** Mr. E. SIMS-HILDITCH, 'What is Music?' with Illustrations
- 3.45** 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 Liverpool
- 7.45-11.0** S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 3.20** BROADCAST TO SCHOOLS: Mr. B. PERROTT, 'Our Neighbours in Space—(4) How Our Neighbours Sometimes Hide from One Another'
- 2.45** London Programme relayed from Daventry
- 5.0** Mr. D. RHYS PHILLIPS, 'The Lure of Mythology'
- 5.15** THE CHILDREN'S HOUR
- 6.0** With the Welsh Girl Guides: Talk and Folk Songs
- 6.30** S.B. from London
- 7.25** S.B. from Liverpool
- 7.45-11.0** S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

- 3.0**—Broadcast to Schools: Prof. J. L. Morison, 'Travellers' Tales from Many Lands—(1) Travelling in the Middle Ages Through Central Asia.' **3.20**—London Programme, relayed from Daventry. **3.45-4.45**—London Programme, relayed from Daventry. **5.0**—Miss Rollin, 'Basket Weaving.' **5.15**—Children's Hour. **6.0**—Gladys Edmundson (Pianoforte); Elsie Downing (Soprano). **6.30**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45**—S.B. from London. **10.15**—'A Tale of the Hebrides.' Specially Written for Broadcasting by D. G. Couzens. Characters: The Skipper; Ian; Donald; Angus. **10.30-11.0**—S.B. from London.

### 5SC GLASGOW. 405.4 M.

- 11.30-12.30**—Gramophone Records. **3.0**—Dance Music, relayed from the Piccadilly Dance Club. **3.20**—Broadcast to Schools: Mr. Mortimer Batten, 'The Romance of Our Mountain Birds—The Heron.' **3.35**—M. Albert le Grip, 'French—A Propos de Statues.' **3.45**—Musical Item to Schools: Selection, 'Tannhäuser and Lohengrin' (Wagner). **4.0**—Wireless Quartet: Jacob Owen. **5.0**—Afternoon Topics: Elizabeth Smith, 'Stories of Great Poems.' **5.15**—Children's Hour. **5.55**—Weather Forecast for Farmers, by Mr. Don G. Munro. **6.25**—Agricultural Notes. **6.30**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45-11.0**—S.B. from London.

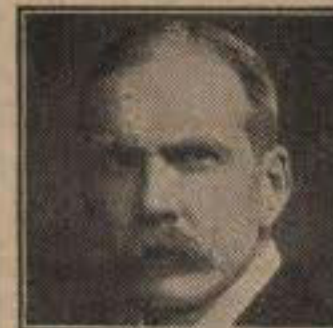
### 2BD ABERDEEN. 500 M.

- 3.30**—Broadcast to Schools: Rev. A. Austin Foster, 'Shakespeare's "Tempest"—The Characters (III), Ariel and Caliban.' **3.45**—Station Octet: Suite in D Major for Strings (Bach). **4.0**—Miss Madeline Marot, 'Elementary French.' **4.15**—Station Octet: Mary Miller (Contralto). **5.15**—Children's Hour. **6.0**—'Behsidian'—Recent Events. **6.15**—For Farmers, by Mr. Don G. Munro. **6.25**—Agricultural Notes. **6.30**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45-11.0**—S.B. from London.

### 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.' **3.30**—Claude de Ville (Pianoforte Recital Series). **3.45**—London Programme, relayed from Daventry. **4.45**—Gramophone Records. **5.0**—Afternoon Topics: Mrs. Morwood, 'American Life in Retrospect (2)'. **5.15**—Children's Hour. **6.0**—Orchestral Music, London Programme relayed from Daventry. **6.30**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45-11.0**—S.B. from London.

## Three Lessons from Plunket Greene.



Mr. PLUNKET GREENE.

THERE is only one Plunket Greene. None of us has ever heard another!

Mr. Greene would be the last to say that he has what is called a 'great' voice. I have heard him publicly assert that his chance of developing the sort of voice he would have liked was thrown away

by those mistaken friends who encouraged him in adolescence to sing on through the voice-breaking period.

Yet, with a voice of no exceptional power or beauty, Mr. Greene always charms. How is this accounted for? Well, firstly, Plunket Greene is an Irishman, with the Irish knack of irradiating sympathy. And secondly he has an imaginative mind that jumps straight into the middle of a poem and at a second jump takes in the details surrounding the central thought, grasps them clearly, and yet merges the whole. With him a poem is a living thing, and he sympathizes with it as he does with everyone and everything he chances to meet in a train, or any member of his audience whose eye he catches, a friend's dog, or indeed any living thing.

And, thirdly, besides grasping and communicating the spirit of the words, Plunket Greene enunciates them in such a way that even the man on the back bench of the top gallery can catch their every syllable. Next must be mentioned command of his breath. Mr. Greene has good bellows and knows how to control them in such a way as never to distress us by himself seeming distressed.

And finally (for one must make an end of the catalogue somewhere), Mr. Greene has a sense of rhythm. To him the whole world is a piece of highly rhythmic machinery. Day and night recur rhythmically, the seasons go and return by rhythm, tides are rhythmic, so are horses' legs and motor-cars, so are fashions, and so are songs. Every note he sings is more than a note: it is also the herald of the next note. With Plunket Greene melody is progressive; the first note of a phrase implies its last note, and the first phrase of a song implies its last phrase. 'The New Testament,' said John Wesley, 'knows nothing of solitary Christianity,' and music, implies the practice of this great singer, knows nothing of solitary B's or C's or D's. All the notes of a song are 'members one of another,' and (in another sense than the one that has just become common) every song a 'Community Song.'

This list of Plunket Greene's personal charms and musical qualities suggests another catalogue—that of his literary graces. In his writings and his speech he has the gifts of clear thought and apt expression. He has also the knack of directness; his thoughts are arrows flying straight to the middle of their target, and most of them are both barbed with wit and feathered with humour.

This combination of ability to sing beautifully and to write attractively has brought it about that the best book ever written on singing is Plunket Greene's 'Interpretation in Song.' No German, Frenchman or Englishman could have written this book. No mere singing master could have done so. It took a thorough musician—and an Irishman besides—to grasp and express eternal but sometimes little-recognized and even unpalatable truth, and in doing so to create a real piece of literature.

And so it was a joy lately to hear Mr. Greene broadcast into people's very homes three 'talks' on singing, and it is another to find that the same publishers who issued the famous 'Interpretation in Song' (Messrs. Stainer and Bell) have now published these talks, and at a price that will surely affright nobody—one shilling.

PERCY A. SCHOLES.



# PROGRAMMES FOR SATURDAY (February 12)

**2LO LONDON. 361.4 M.**

- 2.50 ENGLAND v. IRELAND**  
INTERNATIONAL RUGBY MATCH  
A running commentary on the play and incidents of the match by an eye witness will be relayed from the Twickenham Ground.  
(A plan of the ground will be given in next week's issue of THE RADIO TIMES, to be published on February 11.)
- 4.30 THE WIRELESS ORCHESTRA**  
ELSTIE BLACK (Contralto), GLYN EASTMAN (Baritone), BETTY HUMBY (Pianoforte)
- 5.0 Mrs. MARION CRAN, 'A Garden Chat'**
- 5.15 THE CHILDREN'S HOUR:** Selections by the DAVENTRY QUARTET; 'Bedtime at the Bug-ginses,' by MABEL CONSTANDUROS; A Competition
- 6.0 THE WIRELESS ORCHESTRA,** conducted by JOHN ANSELL  
Overture, 'Maridarella' ..... Fucik  
Valse, 'Nareuta' ..... Komzak  
Selection, 'La Béarnaise' ..... Messenger  
Suite, 'The Tempter' ..... German
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LEYTON EISTEDDFOD**  
ADJUDICATOR'S REPORT by PERCY A. SCHOLES on 'SCHOOL CHOIRS'  
Followed by Performance of Test Selections by WINNING CHOIRS  
Programme:  
Boys  
1. The Laughing Waves ..... Rathbone  
2. Unison Song (own selection)  
Girls  
1. The Pedlar of Dreams ..... Alcock  
2. Unison Song (own selection)
- 7.0 Topical Talk**
- 7.15 RONALD GOURLY** in Items from his Repertoire
- 7.25 Mr. H. E. HASLAM, 'Hockey'**
- 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. The Writing of Shakespeare's Plays  
The Cast will include:  
LILIAN HARRISON, JOYCE TREMAYNE, MORTLAKE WREN, TOMMY HANDLEY, ANDREW CHURCHMAN, LAURENCE IRELAND, WILLIAM MACREADY
- 8.45 FLORENCE OLDHAM and ALMA VANE** (The Whispering Sopranos)
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local Announcements**
- 9.15 Mr. L. DU GARDE PEACH** (L. du G. of *Punch*)  
MR. L. DU GARDE PEACH, to-night's representative of the 'Modern Humorists' series, is known to readers of *Punch* as L. du G. Some of his pleasant sketches have also been published in book form under the title of 'Angela and I,' and many listeners will have enjoyed his radio revue, 'Heterodyned History.'
- 9.30 ARTHUR CATTERALL** (Violin); **LUCY PIERCE** (Pianoforte); **ROGER CLAYSON** (Tenor)  
ARTHUR CATTERALL and LUCY PIERCE  
Seventh Sonata for Violin and Pianoforte, —First Movement ..... Beethoven

OF Beethoven's ten Sonatas for Violin and Pianoforte scarcely any sustains so noble a discourse as does this, the Seventh (known as Op. 30, No. 2).

In its FIRST MOVEMENT there are some stormy episodes and some charming melodies, but dignity is never lost in passion.

- ROGER CLAYSON**  
I'll Sail Upon the Dog Star ..... Purcell  
As Ever I Saw ..... Peter Warlock  
Diaphenia ..... Denis Browne  
Cotswold Love ..... Michael Mullinar  
A Song of Lyonesse ..... Rutland Boughton  
**ARTHUR CATTERALL and LUCY PIERCE**  
First Sonata for Violin and Pianoforte, Op. 78  
Brahms

**10.15 Mr. FLOTSAM and Mr. JETSAM**  
in Items from their Repertoire and  
A MUSICAL NEWS BULLETIN

**10.30-12.0 DANCE MUSIC:** THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND from the Savoy Hotel



Mr. L. DU GARDE PEACH

figures largely in the London programme to-night. His burlesque revue, 'Heterodyned History,' is to be broadcast at 7.45, and at 9.15 he will himself figure in to-night's instalment of the series of Modern Humorists.

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

**10.30 a.m. TIME SIGNAL, WEATHER FORECAST**

**2.50 ENGLAND v. IRELAND**  
INTERNATIONAL RUGBY MATCH  
S.B. from London (See London Programme).

**4.30 S.B. from London**

**7.15 CORELLI**  
The Violin Sonatas given in the Original Style by WILLIAM PRIMROSE (with bass played on the Violoncello by AMBROSE GAUNTLET)

**7.25 S.B. from London**

**7.45 S.B. from Birmingham**

**8.0 'KING ARTHUR'**  
An Opera composed by HENRY PURCELL  
S.B. from Birmingham

Artists:  
DORIS VANE (Soprano); GLADYS PALMER (Contralto); JOHN ADAMS (Tenor); HERBERT HEYNER (Baritone)  
THE BIRMINGHAM STATION ORCHESTRA and CHORUS, conducted by JOSEPH LEWIS  
Relayed from the Birmingham and Midland Institute

**9.0 WEATHER FORECAST, NEWS**

**9.10 Shipping Forecast**

**9.15 'KING ARTHUR' (Continued).** S.B. from Birmingham

**10.15-12.0 S.B. from London**

**5IT BIRMINGHAM. 326.1 M.**

**3.45 AFTERNOON CONCERT**

THE METROPOLITAN WORKS BAND, conducted by GEORGE WILSON

March, 'Punchinello' ..... Rimmer  
Overture to 'Don Giovanni' ..... Mozart

FLORENCE CLEETON (Soprano)

The Wood Pigeon ..... }  
The Yellow Hammer ..... } Liza Lehmann  
Fiddler, Come and Play for Me ..... Phillips

BAND

Humoresque, 'Three Blind Mice' arr. Douglas  
Selection, 'Reminiscences of Gounod' arr. Rimmer

FLORENCE CLEETON

Piper Jute ..... Carew  
Love the Pedlar ..... Edward German  
Hunger (Creole Love Song) ..... Layton

BAND

Stately Dance, 'Queen Bess' ..... }  
Andante, 'The Grey Cloister' ..... } Rimmer  
Descriptive March, 'Aerial' ..... De Solla

**4.45 AFTERNOON TOPICS:** AZELINE LEWIS: 'The Course of Love in Old Provence,' NORAH APPLEBY (Contralto)

**5.15 THE CHILDREN'S HOUR**

**6.0 LOZELLS PICTURE HOUSE ORCHESTRA,** conducted by PAUL RIMMER

**6.30 S.B. from London**

**7.45 HUMOROUS INTERLUDE**  
FRANK THOMPSON (Entertainer)

**8.0 'KING ARTHUR'**

An Opera composed by HENRY PURCELL  
RELAYED TO DAVENTRY

Artists:  
DORIS VANE (Soprano); GLADYS PALMER (Contralto); JOHN ADAMS (Tenor); HERBERT HEYNER (Baritone)  
THE BIRMINGHAM STATION ORCHESTRA and CHORUS, conducted by JOSEPH LEWIS  
Relayed from the Birmingham and Midland Institute

**ARGUMENT:** The subject-matter of the opera 'King Arthur' is a contest between the Britons, under the leadership of King Arthur, and the Saxon invaders who had settled in Kent, under Oswald. The first scene of Act I. represents the British camp, where preparations are being made to attack the foe. Arthur, betrothed to Emmeline, the blind daughter of the Duke of Cornwall, bids her farewell. The next scene shows us the Saxon camp, with the Army and their leaders sacrificing to the gods Woden, Thor and Freya. (Here Purcell's vocal music commences.) A Battle ensues, in which the British prevail and sing their song of victory, 'Come, If You Dare.' In Act II. the Saxons employ a magician and his attendant sprites to harass the Britons and lead them astray into bogs and pitfalls. Philidel, one of the attendants, repents, and is persuaded by Merlin, a British magician, to transfer her arts to the aid of Arthur and the Britons. The blind Emmeline having been captured by Oswald, the Saxon king, her place of captivity is discovered by Merlin, who sends Philidel to her with a magic liquid which restores her sight. In the meantime, Osmond, the Saxon magician, becomes enamoured of Emmeline, imprisons King Oswald, and, by the exercise of his magic power, displays to Emmeline the force and power of love in the 'Frost Scene' of Act III.

Arthur, marching to destroy Osmond's enchanted grove, is waylaid by syrens and nymphs, but, protected by Philidel, he successfully resists their arts.

**9.0 WEATHER FORECAST, NEWS; Local News**

**9.15 'KING ARTHUR' (Continued)**

**10.0-12.0 S.B. from London**



# PROGRAMMES FOR SATURDAY (February 12)

## CBM BOURNEMOUTH. 491.8 M.

- 11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
- 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 TRIO: REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH ('Cello); ERNEST LUSH (Pianoforte)
- 6.30 S.B. from London
- 7.45 VARIETY
- THE STATION OCTET, directed by REGINALD S. MOUAT
- Valse, 'Beautiful Spring' ..... Lincke
- MIRIAM FERRIS
- Some Songs—Some Talk—Some Laughs—(Perhaps)
- OCTET
- Entr'acte, 'Cheero' (The Palace Girls' Dance) ..... Finck
- TOM DEANE and EVELYN MEADE
- The Comedian and the Soprano
- MIRIAM FERRIS
- In further Selections from her Repertoire
- OCTET
- American Sketch, 'Down South' ..... Myddleton
- TOM DEANE and EVELYN MEADE
- OCTET
- March, 'The Tiger's Tail' ..... Thurban
- 8.45 S.B. from London (9.10 Local News)
- 9.30 TO THE ORIENT
- SPAIN
- THE STATION OCTET, directed by REGINALD S. MOUAT
- Tango, 'Spanish Love' ..... Marsden
- 9.35 ITALY
- Tarantelle (A Day in Naples) ..... Byng
- 9.40 ROBERT MOTT (Bass-Baritone)
- How Many a Lonely }  
Caravan ..... } Woodforde-Finden  
If in the Great Bazaars }  
Allah Be With Us }  
(From 'A Lover in Damascus')
- 9.47 EGYPT
- OCTET
- Excerpt from 'Egyptian Ballet' ..... Luigini
- 9.52 ARABIA
- OCTET
- Danse Arabe ('Nutcracker' Suite) ..... Tchaikovsky
- 9.57 ROBERT MOTT
- Myself-When Young ..... Liza Lehmann
- Nirvana ..... Stephen Adams
- 10.5 CHINA
- OCTET
- Violin Solo, 'Tambourin Chinois' ..... Kriesler
- Chinese March, 'Kwang Hsu' ..... Lincke
- 10.15-12.0 S.B. from London

## 5WA CARDIFF. 353 M.

- 2.45 BRISTOL v. SWANSEA RUGBY CLUB MATCH  
Relayed from Bristol
- 4.30 London Programme relayed from Daventry
- 5.0 THE DANSANT. Music by THE LONDON CHORDEANS, relayed from Cox's Café

5.15 THE CHILDREN'S HOUR: SPECIAL BIRTH-DAY FEATURES. JOHN HENRY and BLOSSOM-  
THE STATION ORCHESTRA

- 6.0 ORCHESTRA
- From a Russian Village ..... Marsden
- Peacocks Parade ..... Ancliffe
- ARCHIE GAY (Tenor)
- O' Lovely Night ..... Ronald
- Dolorosa ..... Phillips
- ORCHESTRA
- Serenade Sarcastique ..... Forterre
- ARCHIE GAY
- There's a Gold Moon in the Sky ..... Meale
- Passing By ..... Purcell
- ORCHESTRA
- Overture, 'Quo Vadis' ..... Scassola

6.30 S.B. from London

6.45 ORCHESTRA

Danses Arabes ..... Granboch

7.0 Captain A. S. BURGE: 'Rugby News and Views'

7.15 S.B. from London

### 7.45 OUR STATION ANNIVERSARY CELEBRATIONS

THE BAND OF THE ROYAL AIR FORCE  
(By permission of the Air Council)  
Conducted by Flight-Lieut. JOHN AMERS, M.B.E.

March, 'Mercatel' ..... Heber

BEN DAVIES (Tenor)

Where'er You Walk ..... Handel

The Flower Song ('Carmen') ..... Bizet

Accompanied by the Station Orchestra

BAND

Selection from 'Looking Backward' ..... Finck

JOHN HENRY

Comes to the Party

BAND

Fantasia, 'Le Cid' ..... Massenet

BEN DAVIES

At the Mid-hour of Night ..... F. H. Cowen

Y Gwew Fach (Welsh Melody) ..... arr. Lloyd

BAND

Selections of Songs and Dances of Wales  
arr. F. Godfrey

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

### 9.30 ANNIVERSARY CELEBRATIONS (Continued)

BAND

Celebrated Serenata ..... Toselli

Tarentelle Neapolitain ..... Barthelémy

JOHN HENRY

A Humorous Interlude

BAND

Grand Selection from 'Rigoletto' ..... Verdi

BEN DAVIES

To Mary ..... M. V. White



IN THE BOURNEMOUTH STUDIO TO-NIGHT.

Mr. Tom Deane and Miss Evelyn Meade, who will help to entertain Bournemouth listeners in the hour's Variety programme that starts at 7.45.

BAND

Way Down Upon the Swanes Ribber

C. R. Roberts

BEN DAVIES and BAND

Mae Hen Wlad Fy Nhadau ..... Traditional

10.15-12.0 S.B. from London

## 2ZY MANCHESTER. 384.6 M.

2.50 ENGLAND v. IRELAND  
INTERNATIONAL RUGBY MATCH  
Relayed from Daventry  
(See London Programme)

3.30 DANCE MUSIC: The Elysée Five from the Piccadilly Dance Salon

5.0 CHARLES N. COOP (Baritone)

The Admiral's Broom ..... Bevan

Captain Mac ..... Sanderson

The Fortune Hunter (Lunnon is a Big Place) ..... Willeby

Love's Coronation ..... Aylward

5.15 THE CHILDREN'S HOUR: Requests

6.0 LIGHT MUSIC from the Studio

6.30 S.B. from London

6.45 Light Music

6.50 For Scouts

7.0 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

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 connection with such notable topics 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. The Writing of Shakespeare's plays.

The Cast will include:

LILIAN HARRISON, JOYCE TREMAYNE, MORT-LAKE WREN, TOMMY HANDLEY, ANDREW CHURCHMAN, LAWRENCE IRELAND, WILLIAM MACREADY

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

### 9.30 SEA BREEZES

THE STATION ORCHESTRA, conducted by T. H. MORRISON

March, 'Admirals All' ..... Bath

Overture, 'Plymouth Hoe' ..... Ansell

At the Seaside (String Orchestra)

Dunkler

Nautical Scenes ..... Fletcher

Selection of Sea Songs ..... arr. Volti

10.15-12.0 S.B. from London

## 6KH HULL. 294 M.

4.0 AFTERNOON TOPICS: M. A. R. HORSPOOL: 'Drama Through the Ages—(9) The Golden Age'

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

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

(Continued on page 286.)



# The Radio Mail

For long service  
**Cossor**  
every time!

Published periodically in the interests of Valve Users

## A Sensational Valve Test

Cossor Valves hurled from aeroplane to prove that new Kalenised filament is practically unbreakable

When the cat becomes entangled in the leads to your Receiver—writes our Special Correspondent—and brings the outfit crashing to the floor, don't despair. You won't find it necessary to replace three or four costly valves—at least not if you are using the ones I saw subjected to a most amazing test at Edgware a week or two ago.

In company with Mr. Sissons Relf, of *Amateur Wireless*, Mr. Wheatley, of *Popular Wireless*, and Mr. Thompson, of *Wireless World*, I was invited to witness an unusual kind of test. It was nothing short of dropping valves from an aeroplane in full flight. It seemed a new sort of a joke—one usually reserved for the first of April. I was loth to go—the whole thing appeared to be so incredible. What else could one expect to find but a few fragments of broken glass? However the voice on the phone was insistent. "Please come—the others have promised—and we know you'll only kick yourself afterwards for missing the most thrilling valve test you are ever likely to see." That fixed me! As a journalist I am all out for thrills!

On arrival at Highbury we were duly taken around the works and invited to choose a dozen Stentor Two valves from among a huge stock ready for despatch. We were then asked to insert them into the ordinary kind of folding carton and after sealing them to number the boxes for ready identification. I should mention that no cotton wool or corrugated paper was used to protect the valves. On arrival at Stag Lane Aerodrome the parcel of valves was handed to Captain Barnard with instructions that they should be thrown overboard at a height of not less than 500 feet. As there was a spare seat in Captain Barnard's "Moth" my friend Mr. Relf, of *Amateur Wireless*, accepted the opportunity of seeing what Edgware looks like from the air.

They climbed into their seats, a mechanic gave a few preliminary turns

to the propeller. "Contact," cried Captain Barnard, and with a roar the machine dashed forward. In a few minutes it was back over our heads. "Look out—here's the first one," someone exclaimed, as a small object was seen to be falling rapidly to the ground. There was a general rush to pick up the first valve ever to be thrown out of a plane. The box was badly dented, but the seal was intact, and vigorous shaking failed to disclose whether there was anything loose within. "Here's another," was the shout, and glinting in the bright sunlight—tumbling over and over in its mad plunge earthwards was another little blue and yellow box. This time luck was against it. There was an ominous rattle as the carton was shaken—the pilot told us afterwards that this box crashed against the tail plane. And so at regular intervals these wonderful little Cossor Valves were showered down upon us. Like the parable "some fell on stony ground and some by the wayside"—three did fall on a concrete road and one landed with a resounding crash upon a corrugated iron roof.

But all—except one—were retrieved and taken—under strict supervision—back to Highbury. Mr. Thompson, of the *Wireless World*, made himself responsible for their safe custody. I don't think that the great Mr. Maskelyne himself would have been able to have substituted new valves without Mr. Thompson's knowledge!

On arrival at the works, the seals are broken and the valves removed. As we surmised, the one which struck the tailplane is badly smashed. And now everyone is keeled up with excitement. One by one the valves are inserted into a socket—a switch is moved, and the needle swings over to say "All's well." *Every filament is intact.* It is incredible. Even the valve which is smashed also registers a bull's eye. Eleven unbroken filaments out of eleven valves—well

might we be proud to think that this amazing test took place in England. Surely British valves are the best in the world. As *Popular Wireless* in their issue of January 8th remarked in commenting upon this test, "It now remains for some manufacturer to agitate a valve in a cocktail-shaker and then try it with a steam-roller!"

### Flashes from the Test

• • • • •  
Captain Barnard himself was so sceptical that the aeroplane test would not succeed that he bet a member of the aerodrome ground staff that at least half the valves would be smashed to pieces. Captain Barnard is now half-a-crown poorer!

• • • • •  
There is no truth in the rumour that A. C. Cossor, Ltd. are proposing to perform the same test with five hundred valves over Trafalgar Square.

• • • • •  
Nor do they propose to utilize this method for delivering valves to their wholesale depots.

• • • • •  
In deference to the wishes of the passenger Captain Barnard was earnestly requested not to loop the loop!

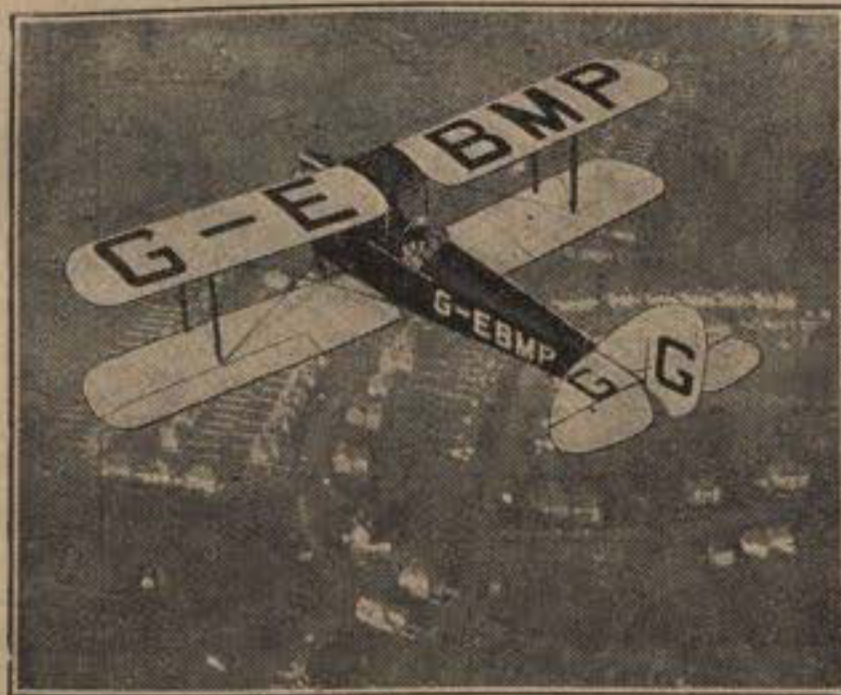
• • • • •  
After reading details of this test in *Popular Wireless* one man wrote us that as he found a Cossor height emitter on the refuse heap at the Welsh Harp which gave him good service for two years, he intended searching the aerodrome at Edgware for the missing one. And his name wasn't McPherson either!

### How long should Valves last?

—the filament has the last word every time!

• • • • •  
In the early days of Broadcasting we were lucky if valves lasted six months. If perchance one gave a whole year's service it was something to be shouted from the house tops. Now science has taken a hand in the game, and has given us a filament which will last for thousands of hours.

• • • • •  
Interviewed at the works of A. C. Cossor, Ltd., the Chief Research Engineer gave out representative some details of this new Kalenised filament. "It is fundamentally different," he said, "to other types of filament inasmuch as it operates practically without heat. In the past the chief trouble with filaments has always been their brittleness due to the constant contraction and expansion whenever the current is switched on and off. Because the Kalenised filament never contracts or expands its nature does not alter. It is as pliable after 2,500 hours as on the first day it is made." "Then, presumably," asked our representative, "it does not lose its emission?" "No," he answered, "because the electron stream is given off by the Kalenised layer and not by the metal core itself. The metal core serves merely as a conductor of electricity. There is another point, too, which ought not to be forgotten. And that is the wide latitude of working voltages enjoyed by this marvellous new filament. A year or two ago every receiving set was embellished with a rheostat knob for every valve. Delicate filament control became a fact. Non-technical people were scared off wireless—they couldn't understand the array of knobs. Now we are much more amiable. Any receiver fitted with Cossor Valves needs only an On-and-Off Switch. It doesn't require any variable rheostats—the Kalenised filament in a Cossor 2-volt Dual Emitter starts giving off its electron emission at 1.2 volts and reaches its maximum at 1.8 volts. Even a fully charged accumulator won't harm it—although of course it won't give any better results."



The De Havilland "Moth" carrying out the Test

## The Curse of Microphonic Noises

Science discovers a new remedy

There is nothing more irritating than to use a valve afflicted with microphonic noises. Let anyone walk across the room—touch the table on which the receiver is placed—and immediately there is a warning "Ping!" from the loud speaker. Microphonic noises can come from a variety of causes—but there are two principal ones. A very common reason is a badly designed mounting system within the valve. Sometimes the grid—or the anode for that matter—is not sufficiently rigid. It can move—very imperceptibly, of course, when any vibrations are set up. But generally the fault lies with the filament. Stretched taut as a violin string, the average filament is very apt to vibrate—and once set in motion these tiny vibrations, unseen of course by the human eye, continue for quite a long time.

• • • • •  
Now a new method of filament manufacture has been discovered which ends this curse. It is embodied in the new Cossor Kalenised filament.

• • • • •  
Imagine, if you will, a glass tumbler struck by a sharp blow by a spoon. A clear musical note is set up due to the vibrations of its edge. But hold it with string or paper tape and what happens? It is as silent as the grave. The vibrations are damped out. This simple parallel will show why the Cossor Kalenised filament is free from all suspicion of microphonic noises.

• • • • •  
The wire core is surrounded by balanced layers of non-metallic material. The vibrations are smothered at their source.

• • • • •  
This exclusive Cossor feature is particularly important in power valves, and it is interesting to note that technical experts have—without a single exception—commented strongly upon the exceptional purity of tone of the new Stentor Power Valves.

### A new valve

—the Cossor 2-volt R.C.

VALVE design has been advanced one step further by the introduction of the wonderful new 2-volt Cossor Resistance Coupling Valve. LF. amplification with resistances or chokes has long been recognised as giving the purest reproduction. Its universal acceptance has only been delayed through the lack of suitable valves. The new Cossor R.C. has an amplification factor of 40 and is absolutely non-microphonic. Filament consumption 1 amp. Your Dealer stocks it.

14/-

## Cossor

—the valve which serves you longest

Gilbert Ad. 7346



# PROGRAMMES FOR SATURDAY (February 12)

(Continued from page 284.)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, 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 S.B. from London  
 6.45 Mr. J. H. BURNS (of the Leeds Motor Club): Narrative Account of To-day's Yorkshire Motor Trial  
 7.0-12.0 S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

4.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom  
 5.0 AFTERNOON TOPICS: JAMES HARCOURT, 'David Copperfield and the Waiter'  
 5.15 THE CHILDREN'S HOUR  
 5.45 A Scene from Shakespeare's 'HENRY VIII' Act II., Scene I—A Street in Westminster Played by the LIVERPOOL RADIO PLAYERS  
 6.5 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom  
 6.30-12.0 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Gramophone Records  
 2.50 ENGLAND v. IRELAND INTERNATIONAL RUGBY MATCH Relayed from Daventry (See London Programme)  
 4.30 SAM G. ROSS and his BAND, relayed from the Palais de Danse  
 5.0 THE CHILDREN'S HOUR  
 6.15 MABEL HODCKINSON (Pianoforte)  
 6.30 S.B. from London (9.10 Local News)  
 9.30 S.B. from Glasgow  
 11.0-12.0 S.B. from London

## 5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and His QUARTET, relayed from Popham's Restaurant  
 4.55 Gramophone Recital  
 5.15 THE CHILDREN'S HOUR  
 6.0 STANTON T. WICKS in an Instrumental Feature.  
 6.30 S.B. from London (9.10 Local News)  
 10.30 THE STATION ORCHESTRA, directed by WINIFRED GRANT, with FRANK WEBSTER (Tenor), in a Song Recital  
 11.0-12.0 S.B. from London

## 6FL SHEFFIELD. 272.7 M.

2.50 ENGLAND v. IRELAND INTERNATIONAL RUGBY MATCH Relayed from Daventry (See London Programme)  
 4.30 ORCHESTRA relayed from the Grand Hotel  
 5.15 THE CHILDREN'S HOUR: ESMÉ PRINCE will Recite; GLADYS HEATH will Sing; HAROLD SCOTT will play the Piano; GRACE HILL will play the Violin  
 6.5 GEORGE LEWIS (The Yorkshire Nightingale) in a Programme of Whistling Solos  
 The Dear Home Songs . . . . . Lindsay Lennox  
 The Holy City  
 Words by F. E. Weatherly, Music by Stephen Adams

The Hymns My Mother Used to Sing  
 Frank Langford

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

## 6ST STOKE. 294 M.

2.50 ENGLAND v. IRELAND INTERNATIONAL RUGBY MATCH Relayed from Daventry (See London Programme)  
 4.30 London Programme relayed from Daventry  
 5.0 AFTERNOON TOPICS: FLORENCE M. AUSTIN: 'Five Fancies from Frocks—(5) Hartogs'  
 5.15 THE CHILDREN'S HOUR  
 6.0 LIGHT MUSIC  
 6.30-12.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 T. D. JONES (Pianoforte)  
 Sonata, (Op. 31, No. 1) (1st and 2nd Movements)  
 Beethoven  
 Melody in F Flat . . . . . German  
 Dans la Lande . . . . . Chaminade  
 6.30 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0 S.B. from London (9.10 Local News)  
 9.30 S.B. from Cardiff  
 10.15-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

11.30—Leslie Goe (Cello); Margaret Magnay (Mezzo-Soprano). 12.10-12.30—Gramophone Records. 2.50—England v. Ireland—International Rugby Match, relayed from Daventry. 4.30—Music from Tilley's Restaurant, Blackett Street. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Station Octet: Selection, 'Les Contes d'Hoffmann, (Offenbach); Neapolitan Serenade, 'O Solo Mio' (Di Capua); Suite, 'At Gretton Green' (Fletcher). 6.30—S.B. from London. 7.25—Mr. Alan Thompson, President of the Northumberland Rugby Union: Rugby Football. 7.45—Brass Band Concert. Harton Colliery Band, conducted by Ernest Thorp. Rosa Bara (Contralto). 8.45—S.B. from London. 10.30—Tex McLeod: Spinning Ropes and Yarns. 10.45-12.0—S.B. from London.

### 5SC GLASGOW. 405.4 M.

3.0—Dundee v. Celtic—Scottish Association League Match. 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. 7.25—Old Association International will give a Description of 'Queen's Park versus Dundee United' League Match. 7.45—S.B. from London. 9.30—Abraham Lincoln Anniversary Programme: William J. Rea; Station Players; Station Choir; Station Orchestra, conducted by Herbert A. Carruthers. The Programme will include Scenes 3, 4 and 5 from 'Abraham Lincoln,' by John Drinkwater. Abraham Lincoln, William J. Rea. 11.0-12.0—S.B. from London.

### 2BD ABERDEEN. 503 M.

3.0—Dundee v. Celtic—Scottish Association League Match. 5.15—Children's Hour. 6.0—Music by Station Octet. 6.30—S.B. from London. 7.45—Popular Ballad Concert. Station Octet. Olive Sturgess (Soprano). John Cooper (Baritone). 8.45—S.B. from London. 9.30—S.B. from Glasgow. 11.0-12.0—S.B. from London.

### 2BE BELFAST. 306.1 M.

2.50—England v. Ireland—International Rugby Match, Relayed from Daventry. 4.30—The Plaza Band, directed by B. M. Cole, relayed from the Plaza. 5.0—Afternoon Topics: Capt T. O. Corrin, 'The Music of Other Lands' (2). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Band of H.M. 1st Bn. the Northumberland Fusiliers. Conductor—J. Causby Windram. Robert Watson (Baritone). Victor Watson (Double Bass). 9.0—News. 9.15—Band. 10.30-12.0—S.B. from London.

## FOR LISTENERS TO OPERA BROADCASTS.

THE sixth of the series of Operas is to be broadcast from all stations on Monday of this week. This time it is to be 'The Red Pen' by A. P. Herbert. Listeners are recommended to have a copy 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 below is arranged so that applicants may obtain either (1) single copies of the libretto of 'The Red Pen' (or of 'Martha,' 'The Barber of Seville,' 'Faust,' 'The Bohemian Girl' and 'Rigoletto,' 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 seven of the series (including 'The Red Pen,' but excluding operas already broadcast) for 1s. 2d.

1. Please send me	copy (copies) of the Libretto of 'The Red Pen.'
" " "	" " " " " 'Martha.'
" " "	" " " " " 'The Barber of Seville.'
" " "	" " " " " 'Faust.'
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" " "	" " " " " 'Rigoletto,' for which I enclose pence

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2. Application for the complete series (including 'Rigoletto,' 'The Bohemian Girl,' 'Faust,' 'The Barber of Seville,' 'Martha,' and 'The Red Pen')

Please send me copy (copies) of each of the Opera Libretti as published. I enclose P.O. No. or cheque, value in payment at the rate of 2s. for the whole series, post free.

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Please send me copy (copies) of each of the remaining seven Libretti of the complete series. I enclose P.O. No. or cheque value in payment at the rate of 1s. 2d. each seven Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

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 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.



4, 1927.]

# 3,600 HOURS

47, Milton Road,  
Cambridge.  
Nov. 15th, 1926.

Dear Sirs,

You will no doubt be interested to hear of my experience with three of your B.T.H. B5 .06 valves. Two of these, up to the present time have been used for 3,600 hrs. and the third for nearly this period.

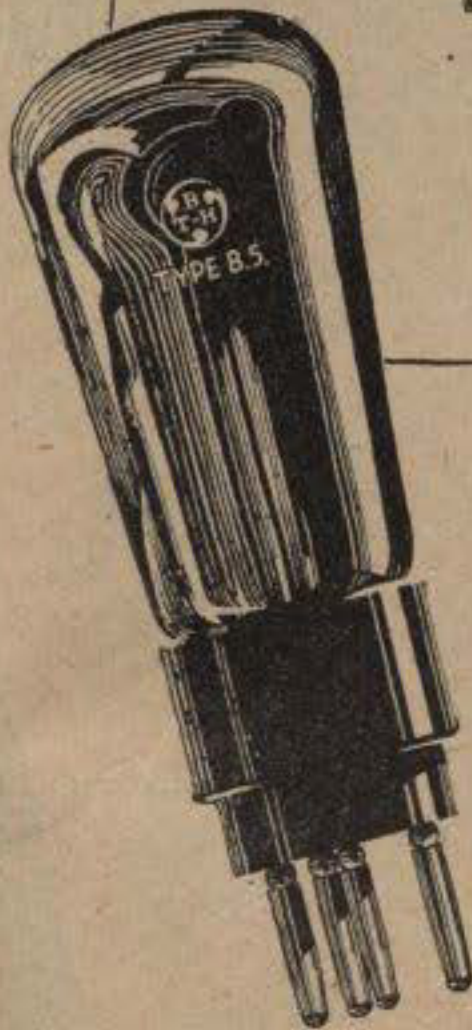
When I bought them (Jan. 4th 24.) it was after careful comparison with the best valves then on the market and in the meantime I have frequently tested them alongside other makes and have failed to note any falling off in the efficiency of these valves.

On two occasions I have accidentally flashed H.T. current through the filaments, temporarily causing them not to function, but, by applying the current as per your instructions, the valves have come back to life and are an amazing testimony to your splendid production. They are used on a loud speaker set and have therefore had to work at good pressure.

Wishing you all success,

Yours faithfully,

*Lu. J. Stanley*



# B.5. VALVES

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The British Thomson-Houston Co. Ltd.

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Filament Current	0.06 amp
Anode Volts	40 to 120
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Impedance	55,000 ohms
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Filament Volts	2.8
Filament Current	0.06 amp
Anode Volts	20 to 80
Amplification Factor	7
Impedance	17,000 ohms
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Filament Volts	2.8
Filament Current	0.12 amp
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Amplification Factor	8
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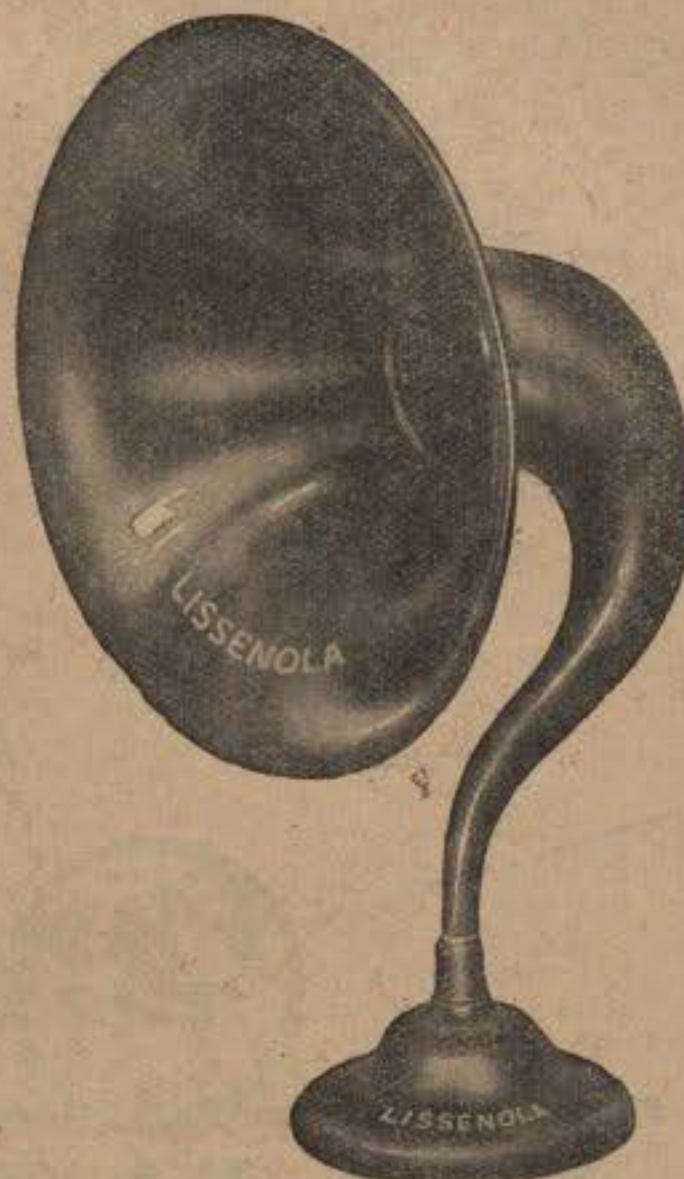


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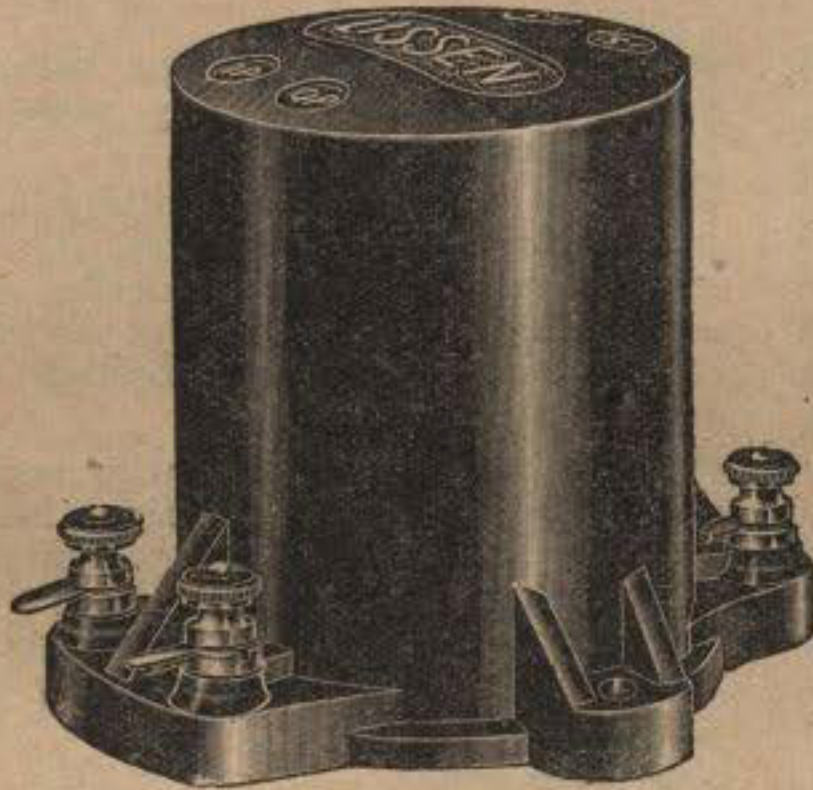
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Ref. 7180.

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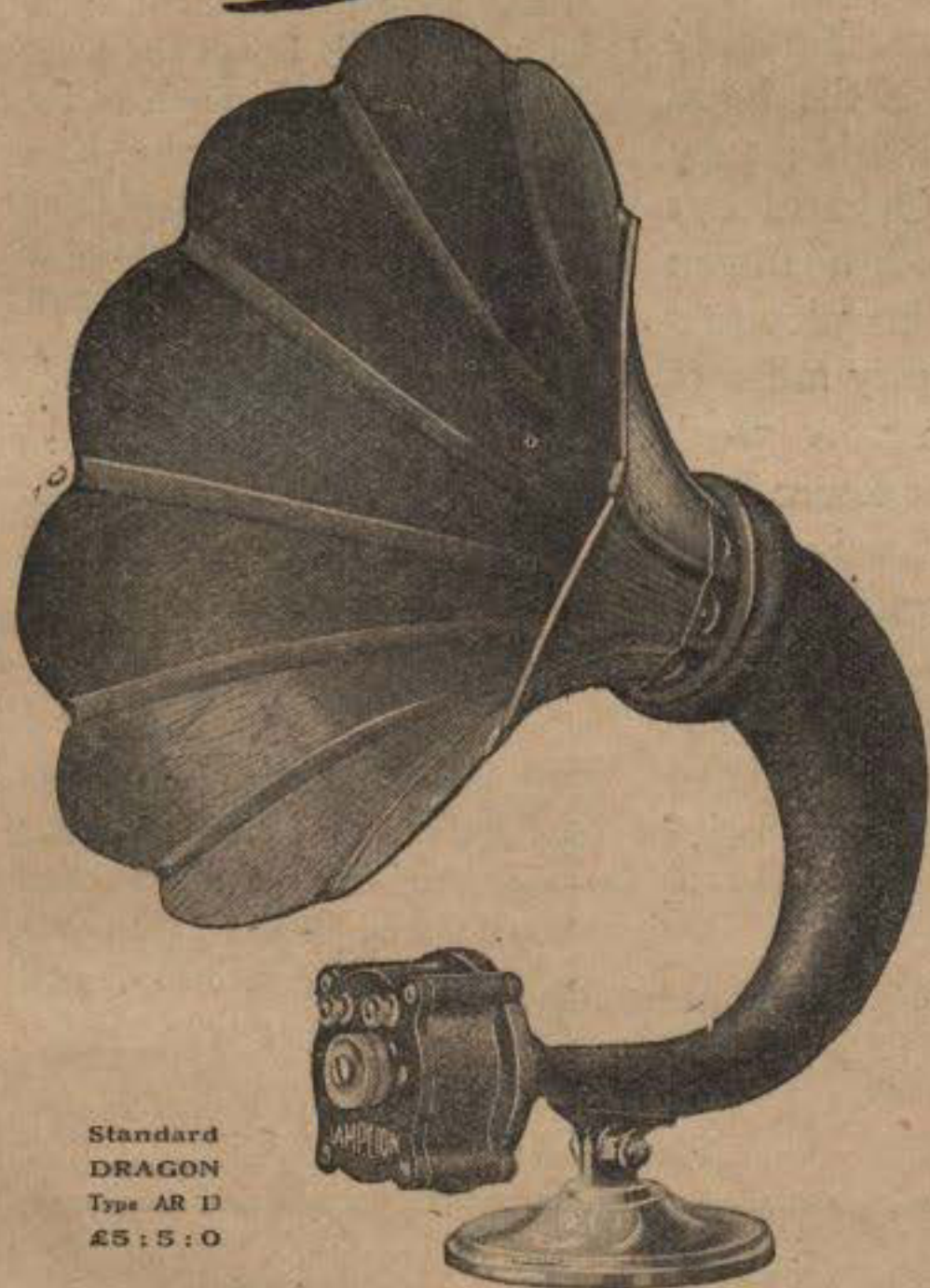
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One correspondent finds the set will not work properly with the R.C.2 valves in the first and second sockets; he has to use a P.V.2 as a detector.

This shows that there is some error in wiring—though exactly what, it is impossible to say without examining the set.

Other readers ask me whether, instead of the stipulated make and type of valve, various others may be used. The reply is emphatically in the negative, unless other valves of precisely similar characteristics as to impedance, etc., are used.

Speaking generally, however, the Ediswan "Threesome" should not be regarded as a distance-getter, first because in the interests of purity no reaction is used, so that the detector valve is little better than a crystal.

Secondly (also in the interests of purity) anode rectification is employed in place of the more usual and more sensitive grid leak and condenser.

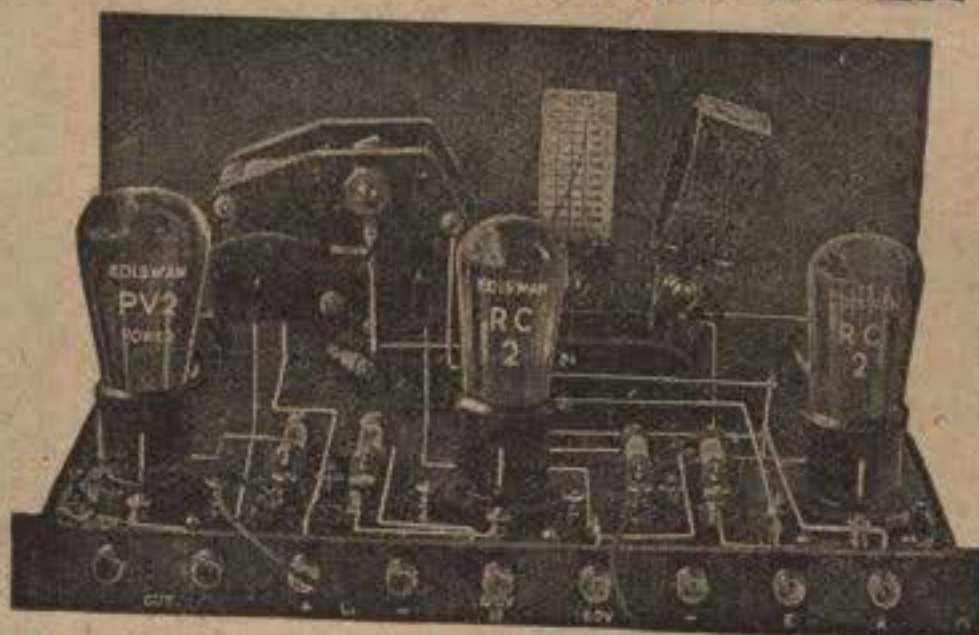
All these things can be easily altered, but then the set ceases to be the "Threesome." If it is regarded—as its designers regard it—simply as an ultra-pure toned loud speaker receiver for the local station only, it will give satisfaction. (Daily Sketch, 1-1-27.)

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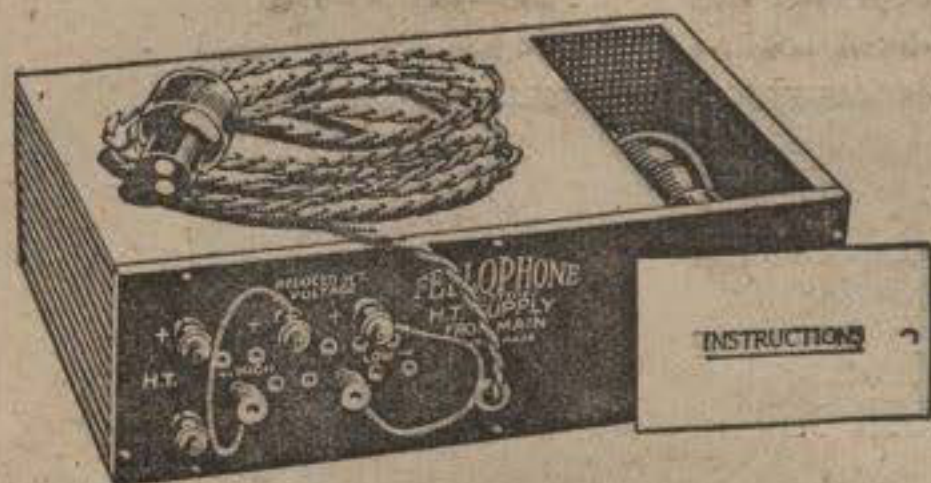
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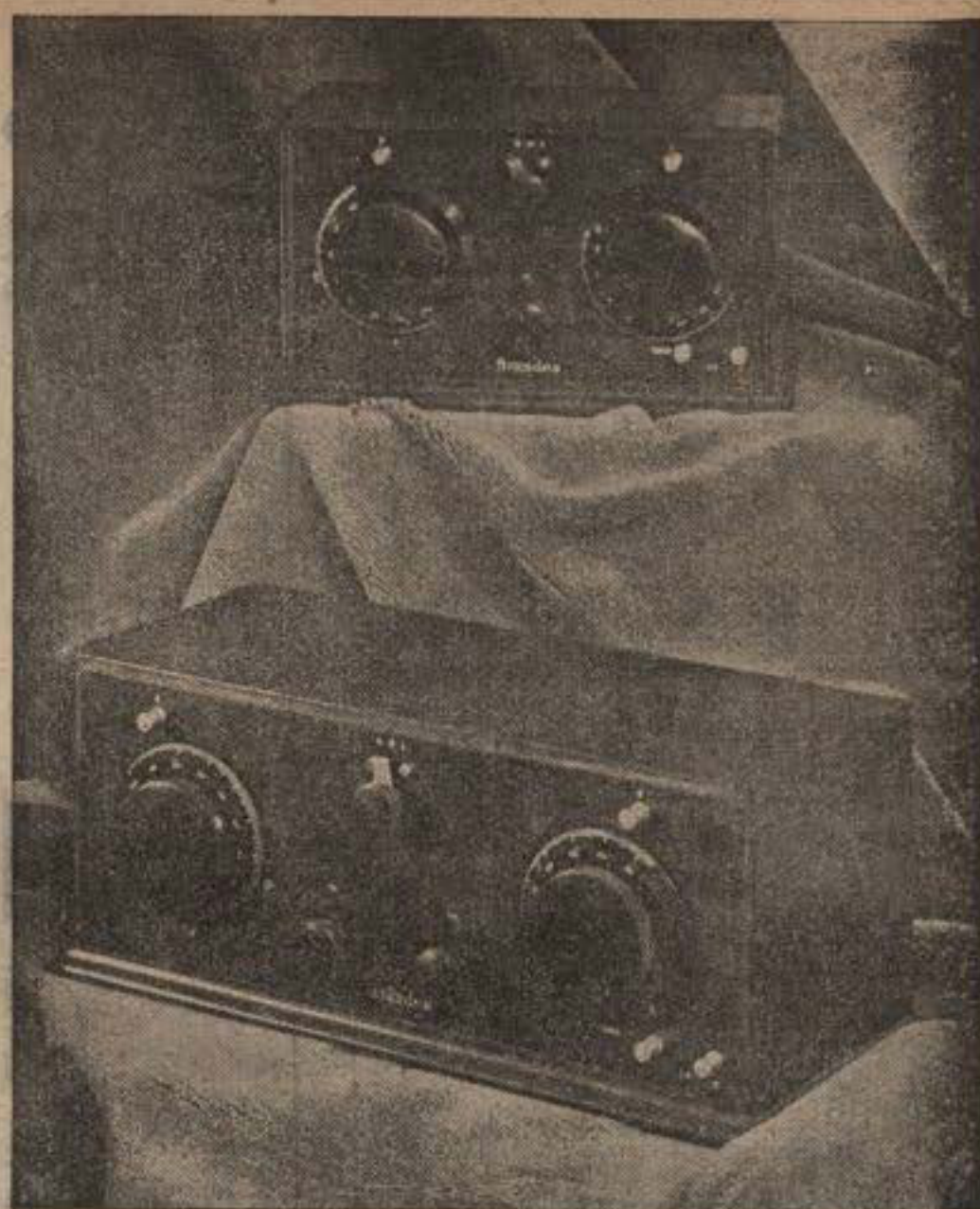
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**T**ESTING the new 2-valve receiver at our Works at Slough, on a standard P.M.G. aerial, we tuned in the two Paris stations, London, Daventry, Bournemouth, Birmingham and Newcastle on the loud-speaker. This despite bad screening set up by a large power station not more than 50 yards away. We were testing on 66 volts.

### THE BRANDESET II.

The new Brandes 2-valve set is designed for ease of operation, real compactness and thoroughly efficient loud-speaker work. It is simple to operate, and will bring most excellent results from local broadcast stations, and the high power station. It will give good loud-speaker results during long range work, depending, of course, on the efficiency of your aerial and earth. It is of the same excellent quality of all Brandes' products and is reasonably priced

£6:10

(Exclusive of Marconi Royalty and Accessories)

### THE BRANDESET III.

Like the 2-valve set, the new Brandes 3-valve receiver is designed for ease of operation, marvelous compactness and guaranteed efficiency. Its loud-speaker results of great purity and volume are expected from a number of outlying stations, its performance in this direction is unequalled. Both sets have but three controls on the panel, and can easily be operated by a novice. The 3-valve set has, of course, a greater range, but in other respects its characteristics are as the 2-valve set

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From any reputable Dealer.

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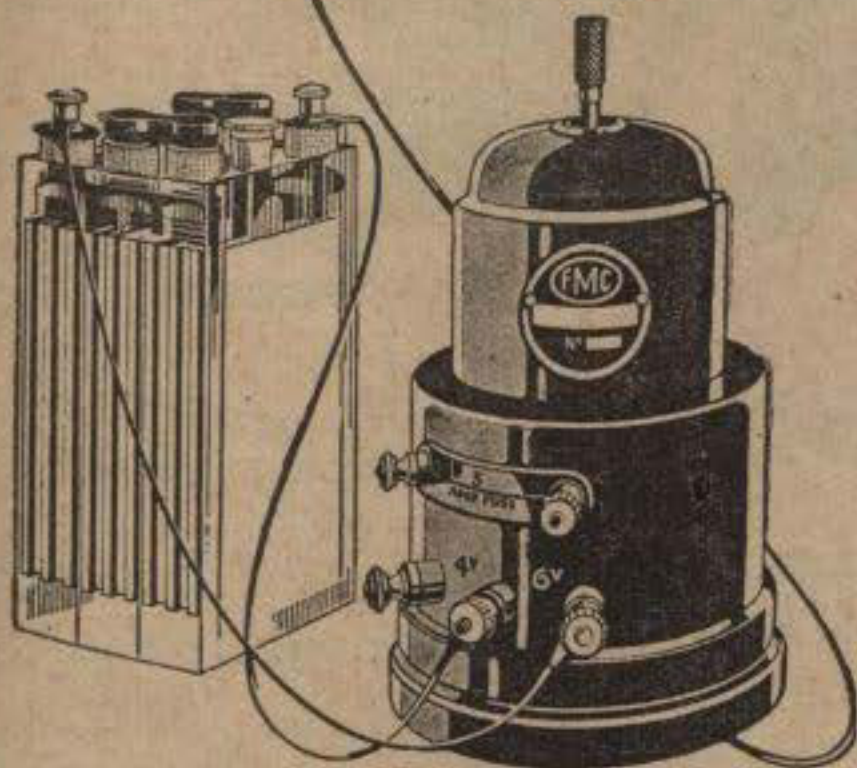
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# FELLOWS WIRELESS



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.

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*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. 269.



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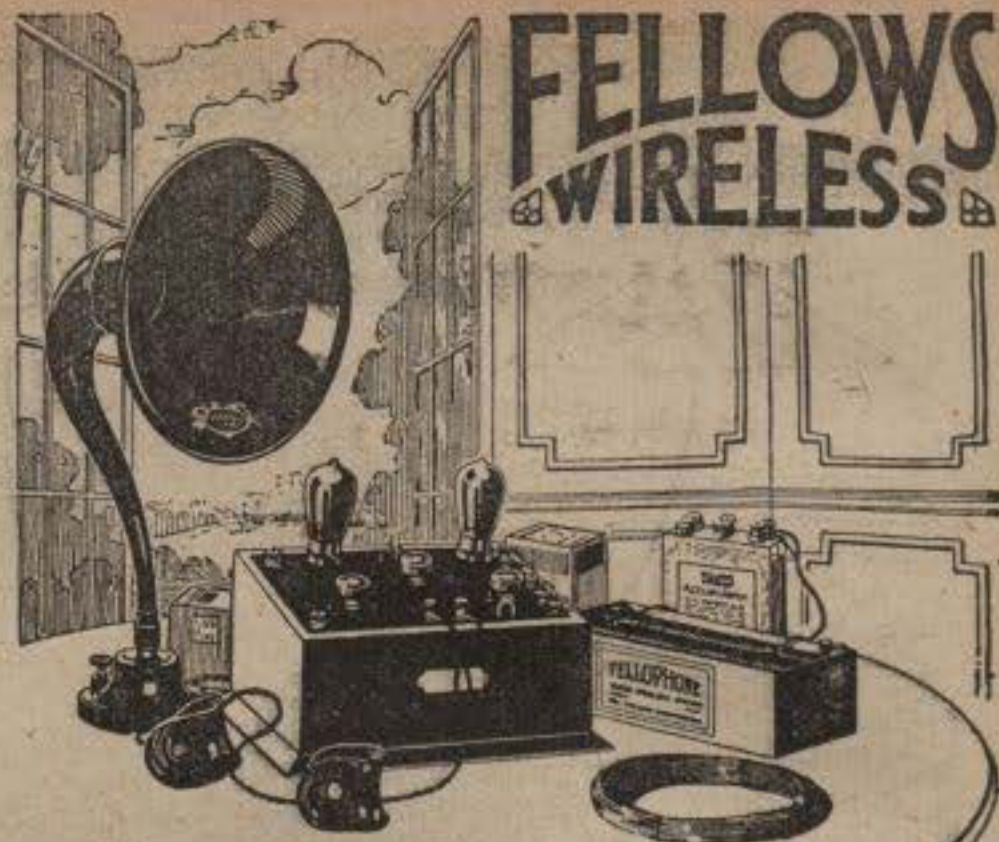
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**£6.15.0**  
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COMPLETE AS BELOW.

"I have now had the set 13 months and have not had any trouble of any kind."

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Note.—All Fellows sets can be supplied on 7 days' trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, carriage forward.

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'TONE & POWER.'



# Osram Valves

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PRICE **30/-**

The G.E.C.—  
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## 13/6

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Everyone is amazed at the low price. Those who have not heard the Fellows Junior, however, wonder about the quality. Can it be as good as it is claimed to be at such a price? It can and it is! You can have a Fellows Junior for 13/6, carriage forward, and if, after seven days, you are not fully satisfied, send it back and your money will be returned at once. We claim that it will give clear, sweet, mellow tones, sufficient to fill an ordinary sized room. It stands 19" high and is fitted with an adjustable diaphragm. Now buy one and hear for yourself!

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You can use this Loudspeaker for public occasions in dance halls, etc., and yet the tone will be just as sweet as if you were in your own drawing-room. It is a full-sized model and stands 20" high. **45/-**  
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M.C. 300.

**Louden Valves**



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Every day they come, these friendly enthusiastic letters from every part of the kingdom, and every one of them is voluntary!

What do you think of Louden Valves?

Here's Mr. Shade's opinion.

*"Dear Sirs,*

*"I should like to write a letter of appreciation for your Louden Dull Emitter Valves, which I have been using for the last four months. They are really all you advertise and I have recommended them to my wireless colleagues. I was constantly buying valves of various makes which were unsatisfactory, not getting good results at all. But at last I have found the finest valve on the market, and I hope they will keep up their reputation in the future and satisfy others as they have satisfied me. You can use this letter as a testimonial if you please.*

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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. Order your Louden Valves by post to-day.

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M.C. 301



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Accept this strictly limited part-cost price trial offer and see that our claims for these amazing Octron Valves are fully substantiated.

**VALVES AVAILABLE FOR IMMEDIATE SUPPLY.**

No.	Flament	Purpose	Revised List Price	Trial Coupon Price	Identification
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5	4 .1	L.F. Amplifier	10/-	7/6	Green Line
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If in doubt describe your set and we will supply the correct valve.

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Co-operate with us and we will make you a special part-cost price offer too. Larger sales await stockists of Octron Valves. Write for details at once.

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*The Valve with the Octagonal Base*

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Make use of this Coupon to-day. Hand it to your dealer or post to either of the addresses below.

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You will be impressed with its large size, which is the secret of its excellent volume, and by its handsome cabinet which gives that air of distinction.



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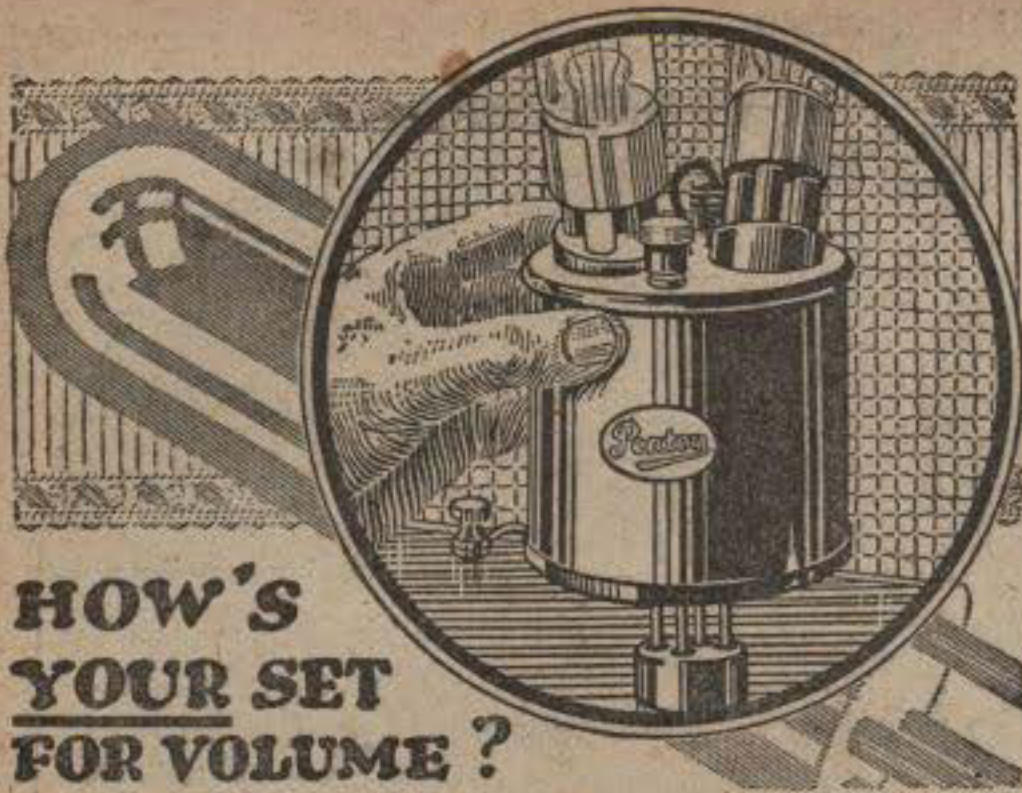
Name .....

Address .....

Dealer's Name and Address.....

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**HOW'S YOUR SET FOR VOLUME?**

**Are the words as clear as the music?**

Do you have to strain your ears to catch the words? Do distant stations come in too faintly to be heard on the Loud Speaker? Does an extra pair of 'phones reduce your volume to an uncomfortable degree? In short, **Do you want more volume?**

then just plug in  
**The XTRATONE**  
PLUS VALVE UNIT

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to your last valve holder and put two valves in the "XTRATONE." Your one-valve Set is instantly converted into 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 headphones only, and your local station comes in with a wealth of volume and purity of tone unbelievable unless you hear it.

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says:

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**21/-**

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Fits 3-16", 1" and 2 B.A. Spindles. Ratio 50-1. No Backlash. Converts ordinary condensers into super-vernier type. Fits into the core of almost any coil. Greatly increases selectivity. Only to be used on sets with no stage of H.F.

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ORDER FROM YOUR LOCAL DEALER or DIRECT

CASH PRICE

**60/-**

POST FREE

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**FOR CASH OR ON EASY TERMS**

This De Luxe Nightingale Bullphone Speaker will not overload 2 to 10 valves and is absolutely free from all distortion. Guaranteed superior to others regardless of price.

**5/=** Deposit secures this Speaker and 12 monthly payments of 5/- completes purchase.

Or can be purchased post free for 60/- cash. Specification: Full size, 21in. high, bell mouth 4in., strong handsome nickel plated tone arm and stand and black crystal bell head, as illustrated. The last word in speaker construction.



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Dealers see the "Broadcaster" for Bullphone terms.

Ask your dealer to demonstrate Bullphone Loudspeakers or send your orders direct with cash to—

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**A 2-VALVE SET for £3-15-0**

(EXCLUDING EQUIPMENT AND MARCONI ROYALTY)

**The NEW CHAKOPHONE "JUNIOR TWO"**

A neat receiver in polished Oak Cabinet. Capable of extraordinarily good results, owing to its simplicity itself, range and sensitivity exceptional. The valves and grid battery are housed inside, no loose coils. Wave-length throw-over switch. All terminals at back. Constructed from the very best components.

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Here is a guaranteed service that will amazingly improve loud speaker reception, and keep you constantly supplied with the latest type, fully charged C.A.V. or ROTAX High and Low Tension wireless accumulators, fitted with Patent non-corrosive Spring Terminal Clips—for less than the cost of dry batteries, and the expense of having your own accumulators ruined by unskilled charging. If you possess your own accumulators, we will skilfully maintain them. If you have one only, we will lend you one of our alternate deliveries to ensure a constant supply.

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# REDUCED IN PRICE

## The World's Best Loud Speaker — ETHOVOX

WITHOUT in any way impairing their quality or decreasing their efficiency, we have succeeded in reducing the manufacturing costs of the now world-famous Ethovox Loud Speakers. This reduction we are passing on to the public in the form of a very substantial price reduction, being £1 on the Standard Model and £1 1s. 0d. in the case of the mahogany horn model.

With this reduction the last barrier to the universal use of Ethovox Loud Speakers has been removed. They are now no higher in price than any other good loud speaker, whilst their performance is so much greater.

The quality of reproduction given by Ethovox Loud Speakers is unsurpassed—the devices upon which this quality is dependent are patented, so that it is impossible for you to obtain another loud speaker giving such faithful reproduction. Ask your nearest Burndept dealer to give you a demonstration and prove the superiority of these speakers.



**ETHOVOX JUNIOR**  
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ALL TYPES.

ETHOVOX METAL HORN MODEL REDUCED FROM £4-10-0 TO **£3-10-0**

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### THIS IS THE M·A·P STRETLINE CONDENSER

**21/s.**

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.



Each. Sole Agents Wanted In All Towns.  
M·A·P Co., 246, Gt. Lister St., Birmingham.

### Standard Wet H.T. Batteries, 3d. a volt.

This source of H.T. is absolutely ideal, being simple to fix, cheap, and silent in operation.

Send 1d. stamp for full particulars.

Price per dozen cells complete, giving 16 volts, 3/6.  
Zincs 1/- per dozen, Jars (waxed) 1/3 per dozen.  
Sacs No. 1 for 7 milli-amps, 1/8 per dozen; ditto with terminals, 2/3 per dozen.  
No. 2 sacs for 15 milli-amps, 3/- per dozen; ditto with terminals, 3/9 per dozen.

Full instructions for assembling sent with each order. Carriage extra.

WET H.T. BATTERY CO., 23, Coldharbour Lane, Camberwell Green, S.E.5.



Size: 9 1/2" high, 1 1/2" square.

for 14/2 down  
**a 6ft RILEY Home Billiard Table**  
delivered in your home



Riley's "Home" Billiard Table shown resting on an ordinary dining table. It is not a toy, but a perfect billiard table. Riley's pay the carriage and take all risk in transit. All accessories are included, and

Write for FREE PRICE LIST.

**7 days free trial given**

Insert in Riley's Pool Size Tables Catalogue and Accessories sent free.

### WHY NOT BILLIARDS AT HOME?

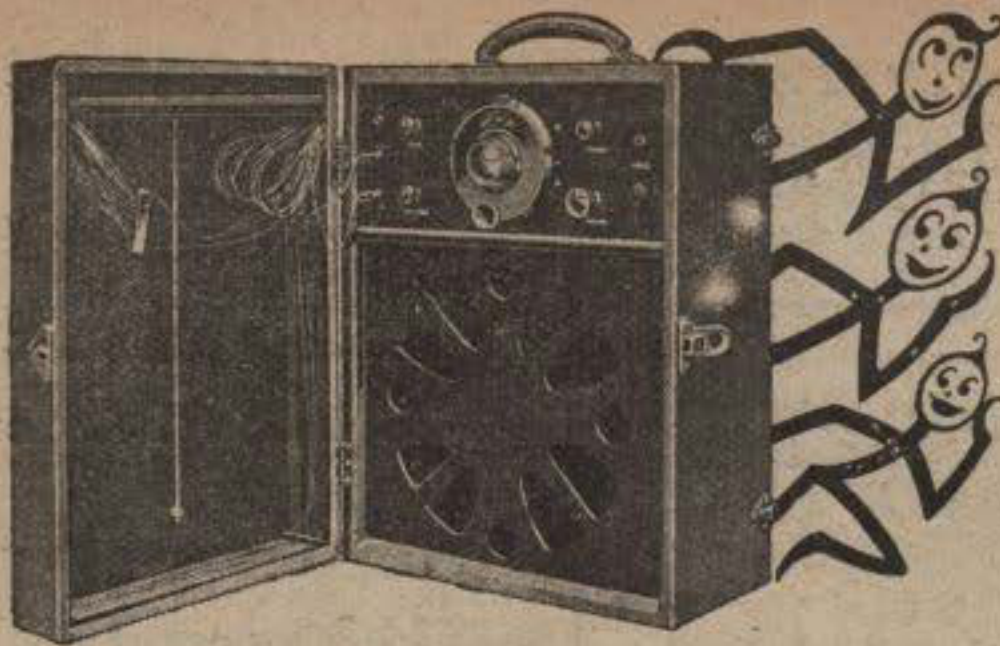
Install a Riley "Home" Billiard Table. It will last a lifetime and provide enjoyment out of all proportion to its cost. Send a P.O. to-night for 14/- and Riley's will despatch the popular 6ft. size "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.

Other sizes are as follows:  
4ft. 4in. x 2 ft. 4in. — £7 0 0  
5ft. 4in. x 2 ft. 10in. — £9 0 0  
6ft. 4in. x 3 ft. 4in. — £11 15 0  
7ft. 4in. x 2 ft. 10in. — £15 0 0  
8ft. 4in. x 4 ft. 4in. — £21 10 0

Or in 18 Monthly Payments of 8/6, 11/-, 14/-, 18/-, or 26/- respectively. Riley's have another table for the home—the COMBINE BILLIARD AND DINING TABLE. Can be had in various designs and sizes, and in Oak or Mahogany. Prices range from £22 10 0. Cash or Easy Payments.

**E. J. RILEY, LTD.,**  
Raymond Works, Accrington.  
And Dept. 17, 147, Aldersgate Street, London, E.C.1.





## An Amazing 'Three'

You can carry this set wherever you want to listen in, because it needs

### NO AERIAL OR EARTH

You merely open the case and adjust one dial to tune in. The built-in loudspeaker is the new M.P.A. 'Sprung-Diaphragm,' giving astounding realism in reproduction. The range is 20 miles; or, if you can use an outside aerial you can get most British and several Continental stations. And everything is complete in the one handsome case for only 15 guineas (Royalties 37/6).

### Test it Yourself!

Any day in our showrooms you can work this set yourself, or a card will bring a demonstrator and a set to your door, no charge or obligation.

### A Free Book

The New M.P.A. book has full details of this 'Three' and other wonder-sets with ranges up to 1,000 miles. Write or phone for it now.

## M.P.A.

### PORTABLE WIRELESS SETS

M.P.A. WIRELESS (Dept. 4) 62 CONDUIT ST. LONDON W.1  
Phone: Gerrard 6845-7 Trade Enquiries are invited

# IT'S VERY, VERY EASY TO MAKE A SPLENDID WIRELESS SET BY FOLLOWING THE INSTRUCTIONS IN THE SAXON GUIDE TO WIRELESS

Probably you know nothing about wireless construction, but wish that you were competent to make a set to meet your particular requirements. If so, do not hesitate to send for the "Saxon Guide to Wireless," price 1/3, post free. This book will make everything quite clear, as it enables any beginner without previous experience to make wireless instruments which are unequalled in price, quality or EFFICIENCY. Thousands of people who formerly had no knowledge of wireless have made splendid Saxon Sets, and you too can make the set you need with amazing ease. Therefore, do not purchase an expensive ready-made instrument, but get the "Saxon Guide" and make an up-to-date receiver which will be a source of satisfaction and pleasure. The exact cost of each set is clearly stated.

### The "SAXON GUIDE TO WIRELESS"

gives FULL INSTRUCTIONS with CLEAR WIRING DIAGRAMS for making SUPER EFFICIENT CRYSTAL SETS. DUAL AMPLIFICATION RECEIVERS. SINGLE VALVE SETS. ONE AND TWO VALVE AMPLIFIERS. TWO, THREE, AND FOUR VALVE TUNED ANODE ALL-WAVE RECEIVERS. THE VERY LATEST TYPE OF FIVE VALVE RESISTANCE CAPACITY RECEIVER. NO SOLDERING. NO DRILLING. NO KNOWLEDGE REQUIRED. 176 PAGES. Price 1/3, post free.

### SPECIAL APPROVAL OFFER.

If desired, this book will be sent on approval on receipt of your promise to remit 1/3 or return the book within seven days.

**SAXON RADIO Co. (Dept. 24), SOUTH SHORE, BLACKPOOL.**

# FELLOWS ELECTRIC LAMPS

FROM 1/2



*They last!*

because of the infinite care taken in their manufacture.

#### TYPE B (Half-Watt Type).

Watts.	Voltages and Prices.		
	30 V.	50 V.	100, 110, 100, 230, 220, 250, 240, 250
30	..	1/10	..
40	..	1/10	1/10
60	2/-	2/-	2/-
100	..	..	2/10
200	..	..	6/-

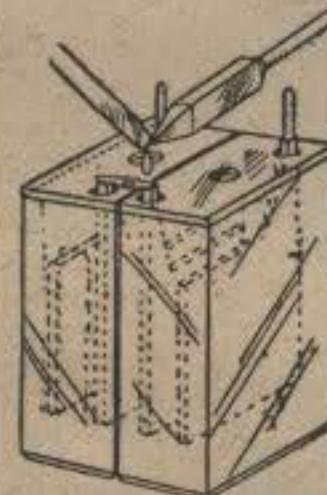
#### TYPE A (Vacuum Type).

Watts.	Voltages and Prices.		
	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.  
M.C.L.S.



## MAKE YOUR OWN H.T. ACCUMULATORS AND SAVE HALF THE COST.

Easily assembled in two hours. Re-charges every 7-8 months. Capacity 3,000 milli-ampere hours. See what Champion H.T. users are saying. One of many unsolicited letters received daily.

Dear Sirs, Derby, 21-1-27.  
I received your parts safely on the 12th, and I should be glad if you would send me another Mica Cover as I mislaid one. I should like to say I assembled the Accumulator easily the same evening and had it charged the following day, since then I had it working on my set and I am very pleased with the result. Two of my chums are interested and one will be writing to you next week for parts.  
Yours truly, S.D.,  
London Road.

Champion Parts are obtainable from all leading Dealers, or post free direct from the Manufacturers. Write for free instructions and illustrations to:—  
**THE CHAMPION ACCUMULATOR CO., 2, Prebend Street, Leicester.**



## ADANA AUTOMATIC SELF-INKING PRINTING MACHINE 45/-

THIS massively constructed Printing Machine is the most wonderful of its kind. There are now over 10,000 users of these plants, many saving enormously in their own work, others making an excellent living. Will print any class of matter from a CHEMIST'S LABEL to an ILLUSTRATED MAGAZINE, including Perforating, Greeting and Box-making. The finest malleable iron and mild steel used in construction; Simplicity to the extreme. No special skill required. Large numbers of boys are producing their School and Scout Magazines. Printers' metal type, case, complete accessories, and excellently illustrated instructional book included. Also particulars in two colours, and samples of work, sent on receipt of stamped addressed envelope. Also sold by small weekly instalments. Ask for terms.  
THE "ADANA" AGENCY (Dept. R.E. 18), 84, King Street, Twickenham, Middlesex. Printers should write for particulars of new system of supplying First-class Foundry Type.

## LISTENING-IN AND HEALTH.

Lulled by sweet melodies, the average man or woman nowadays spends far too many hours of inactivity in the wireless den. Poisonous materials which would be removed by ordinary exercise collect in the system and lead to indigestion, Biliouness, Constipation, Rheumatism, Sciatica, Neuritis, Skin Troubles, and kindred ailments. A delightful, effective and simple substitute for lack of exercise is the Gem Portable Bath Cabinet, by means of which Turkish, Russian, or Perfumed Baths can be obtained in one's own room at a trifling cost of time and money. Extraordinary benefits result from its regular weekly use. Waste materials are removed from the system, the blood stream is purified, muscles become elastic, the eyes brighter, and the brain more alert. A free book about the Gem Cabinet will be sent post paid on application to:—THE GEM SUPPLIES CO., LTD. (Desk RT.), 67, Southwark Street, London, S.E.1.



**Wireless Dealers:**

Send at once for window display material, showcards and literature. Generous supplies available free.

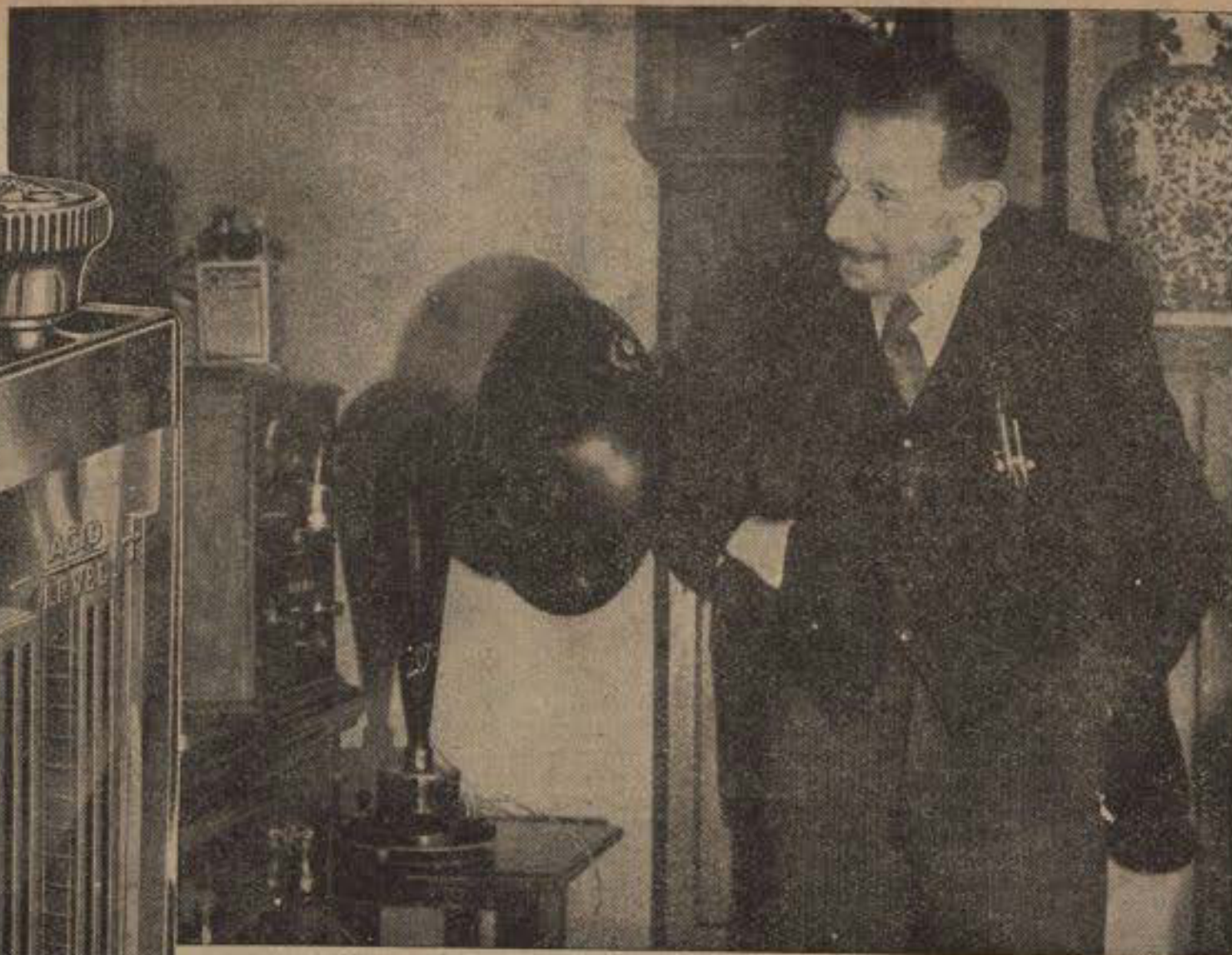


### The wonderful new O.V.D.

HERE is an entirely new kind of Accumulator specially evolved by Oldham for use with the latest type of dull emitter valves. Will give 180 hours service at one charge when used with a one-valve Set fitted with a 1 amp. valve. A 2-valve set lasts 70 hours (more than 3 weeks normal use). Whilst with a three-valve set it will last 40 hours. In stout crystal clear glass container and with large coloured terminals to indicate polarity. **5/6**

# OLDHAM

Special Activation Process  
Accumulators & Starter Batteries



## Mr. Jordan makes a discovery!

MR. JORDAN was irritated. In the middle of the programme he had been waiting all the week to hear, the Loud Speaker grew fainter and fainter. He recognised the familiar symptoms. His Accumulator was exhausted. And yet it was only a few days since it had been returned from re-charging. This was the third time he had been let down within the last few weeks. Someone must have blundered. He would have a word with Tomlinson about it when he got to the office in the morning. Tomlinson always knew everything about Wireless—he had dabbled in it ever since Broadcasting began.

Next day he took his troubles to Tomlinson and learned more about accumulators in ten minutes than he had known since he bought his Set six months previously.

"It is obvious" said Tomlinson, "that your accumulator was not fully charged. You admit that you told your garage man that you wanted it back the next day. They probably did their best, but the time was too short to allow the acid to take effect upon its thick plates. There is only one accumulator suitable for dull emitter valves which can be charged quickly. That is the new Oldham O.V.D. The reason for this lies

in the special construction of the O.V.D. plates. Instead of two thick ones it has two laminated plates. The electrolytic action can take effect upon all its many surfaces simultaneously the moment it is put on charge. The ordinary slow-discharge accumulator requires at least 30 to 40 hours of slow recharging because its plates are so thick."

"If your local garage man" he added, "switches off his current at night—and, of course, many do—it may take three or four days to complete the charge. An Oldham O.V.D. can, on the other hand, be fully charged between 8 a.m. and 4 p.m. And, by the way, Jordan, here's another point worth knowing. You can always leave an Oldham O.V.D. for months on end without attention. It won't sulphate because its plates are made under the Special Activation Process."

"Sounds like a pretty good proposition" agreed Jordan. "I ought to call in at the garage on the way home and tell them to get one charged up for me for to-morrow night." "No need even for that" replied Tomlinson, "the O.V.D. is already charged when it leaves the factory. It needs only acid—within an hour you can be using it."

OLDHAM & SON, LTD., Denton, MANCHESTER, and at 6, Eccleston Place, LONDON, S.W.1  
also 120, Wellington Street, GLASGOW.



# 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.

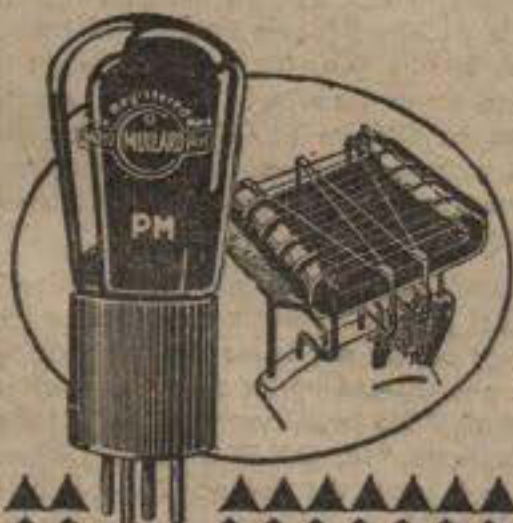
### A Government Test

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/- 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

6 coil resistance capacity valve THE P.M.5B (0.1 amp.) 14/-

For 2-volt accumulator  
THE P.M.1 H.F. 0.1 amp. 14/-  
THE P.M.1 L.F. 0.1 amp. 14/-  
THE P.M.2 (Power) 0.15 amp. 18/6  
For 4-volt accumulator or 3 dry cells  
THE P.M.3 (General Purpose) 0.1 amp. 14/-  
THE P.M.4 (Power) 0.1 amp. 18/6  
For 6-volt accumulator or 4 dry cells  
THE P.M.5 (General Purpose) 0.1 amp. 14/-  
THE P.M.6 (Power) 0.2 amp. 18/6  
Super power valves for last L.F. stage  
THE P.M.254 (4 volts, 0.25 amp.) 22/6  
THE P.M.256 (6 volts, 0.25 amp.) 22/6

These prices do not apply in Irish Free State

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