

**BROADCASTING SATURDAY'S FOOTBALL.**

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## When All the World Speaks English.

By Sir ISRAEL GOLLANCZ.

**B**ROADCASTING has become firmly established as a vital factor of our modern life, and the incredulous surprise that hailed its arrival has given way to a general acceptance and appreciation. Possessing as we do a clearer understanding of the facts, it is now possible to consider the many problems to which broadcasting has given birth.

In attempting to estimate the part that wireless will play in the life of the world a hundred years hence, one's thought is inevitably affected by one's own immediate interests. The actor speculates as to the future effect of wireless on his profession; the journalist sees in it a possible menace to the newspaper; the engineer regards it chiefly as a means of speedy communication and a destroyer of distance; while I, with my own particular interest in mind, try to gauge its effect on the growth and development of the English language.

Even to the casual thinker it is obvious that broadcasting is destined to have a powerful effect on language; but if one troubles to consider the question more closely, it will be seen that a strong case can be made for the theory that, through the medium of wireless, the world of the future will have imposed upon it a universal language, and that language will

most probably be our own mother-tongue—English.

The main fact in support of this arresting idea is that the race for supremacy of the ether rests unquestionably between Great

grammes, with the inevitable consequence that a new and insistent demand for a knowledge of English will be created among the people of other nations.

In bringing this about, wireless will merely accelerate a movement that already exists; for it is safe to assert that even now English is more widely spoken than any other language. It is true that the English that is spoken may not be in all cases the tongue of polite society in the West End of London, and doubtless it would often be quite unintelligible if spoken at the Court of St. James, but the fact remains that, allowing for foreign modifications, one may to-day hear English spoken in every corner of the earth. This is a legacy left by the flow of British pioneers to other countries; explorers, adventurers, missionaries, traders—each of them has unwittingly founded an outpost of the English tongue.

But where this haphazard system of spreading English speech has been slow and imperfect, the effect of broadcasting will be rapid

and as nearly perfect as a choice of efficient speakers can make it. The early ambassadors of our tongue in foreign lands were men whose vocabulary was often limited to a score of rich oaths, and perhaps

(Continued overleaf.)

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THE TOWER OF BABEL

from a fourteenth-century painting by Brueghel, where, according to the Bible story, began the 'confusion of tongues.' In the accompanying article Sir Israel Gollancz, one of the greatest living authorities on the English language, prophesies that the slender towers of Daventry and of the other broadcasting stations of the English-speaking world will make our English speech the language of mankind.

Britain and America—and whichever wins, the effect upon the English language will be substantially the same.

As radio reception improves over greater distances, so more and more foreign countries will listen to British and American pro-

# The Drama of Sound.

By Constance Smedley.

WHAT is the medium of radio doing for the drama of sound?

The cinema brought to us the drama of sight. Now comes the drama of sound. Sound has an appeal of even wider range. Sight brings to view unfamiliar habits and environments: the language of melody and rhythm is beyond geographical or racial limitations.

Moreover, this drama of sound penetrates not only into houses, but wherever there is air; it is literally a universal medium of communication.

How is sound expressed? Through pitch, pace, tone, accent, rhythm. The drama of sound will make more and more conscious use of these instruments of expression. At present, listeners often find it somewhat difficult to distinguish between the characters in radio-drama. The choosing of distinctive voices, as positively differentiated as tenor, baritone, bass, soprano, alto, or contralto, greatly aids the invisible audience. Differing qualities of tone should be sought for: a good example of this was Mrs. Patrick Campbell's performance of scenes from *Pelleas and Melisande*; the quality of her voice as Melisande was limpid and clear like a crystal spring: as Pelleas, pulsing with muffled vibration, velvety and deep; as Goland, sonorous and ringing, a deep-toned bell; as Arkel, remote and colourless, reminding one of wintry mists. There was no difficulty in following: the general effect of sound was as interesting as a music tone-picture.

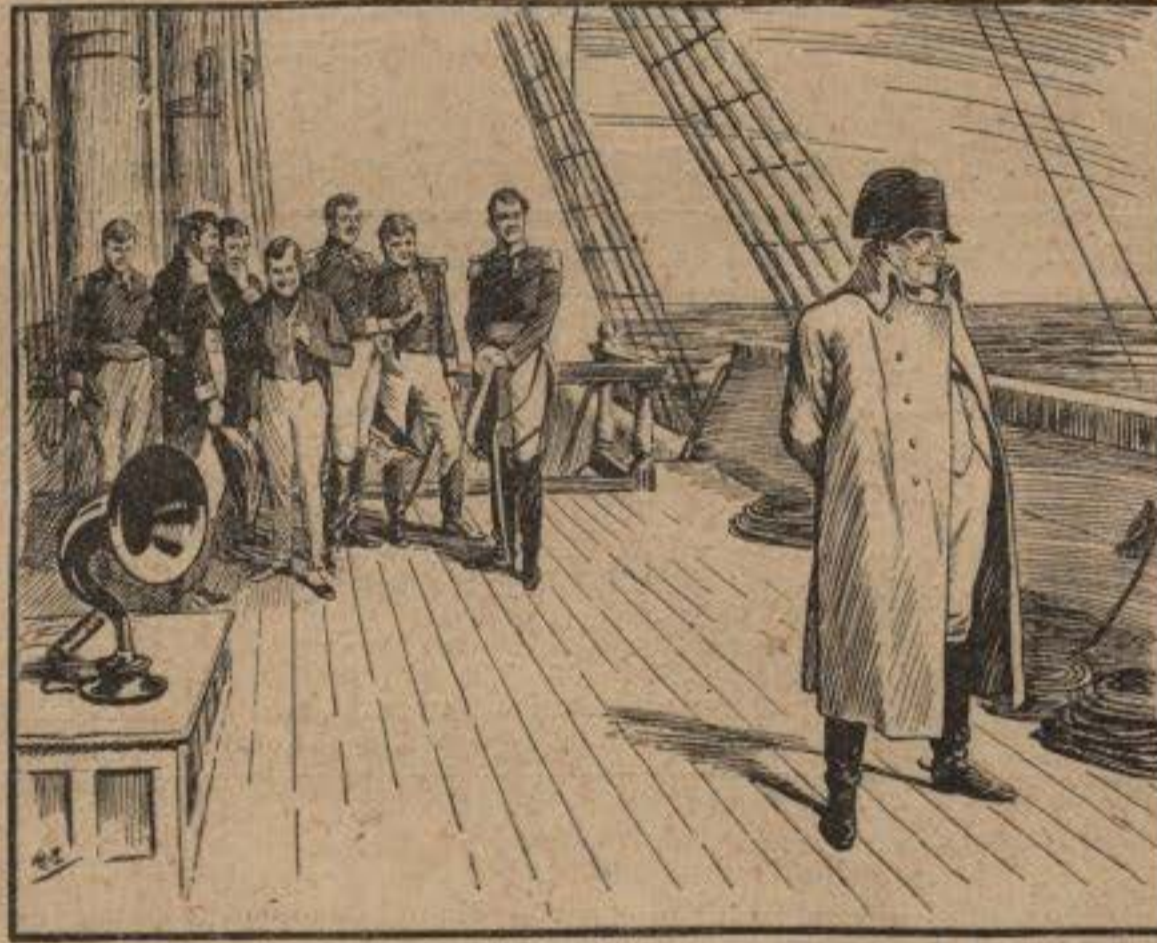
Then comes the problem of inflections. Nothing is more fatiguing and confusing than a radio-drama where the players run up and down the whole scale all the time. Successful radio acting is a model of controlled and contrasted inflections. Mabel Constanduros is invariably restful and easy to follow because of her controlled notation. She reserves changes of pitch for definite purposes: emotion never causes her to race up and down the entire scale with monotonous repetition.

Another point in radio-drama is the regulation of accent. Some radio acting loses all effectiveness in forcing its effects. A group of actors at consistent high pressure from start to finish of a tragedy, become as exhausting and meaningless as would a group of instrumentalists who force their parts, singly and individually, irrespective of their fellow performers, without any attention to general light and shade.

Sybil Thorndike and Lewis Casson's *Henry VIII* can be cited as an example of the right sort of team work. Not only were their words articulated clearly: there

was a genuine pattern of accent, with deliberate crescendos and as deliberate suppression of differing parts of the entire scene.

Finally comes rhythm. The many speakers of poetry, alas, too often demonstrate the Anglo-Saxon tendency to drop the pitch on the last word of the line. They yield to the trap of emphasising the metre, and fall into a deadening sing-song, instead of transcending the metrical form by bringing out the undertones and the overtones, the story, characterization, atmosphere, and, above all, the underlying idea, by intelligent emphasis and clear analysis of the phrasing that



With apologies to Sir William Orchardson

IF RADIO HAD BEEN INVENTED BEFORE—1.

St. Helena would not have seemed such a bad prospect.

constitutes the fundamental rhythm of the poem.

To recite a poem in strict accordance with its metre is analogous to playing a piece of music to the metronome. One ought not to be conscious of the metrical beat any more than of the conductor's beat. Phrasing is the secret of rhythm. The drama of sound includes poems in the form of speech-music compositions: a vastly different affair from poems recited to instrumental music, or poems recited according to the actor's emotional impulses, irrespective of sound-pattern.

The drama of sound will use the laws of sound: it will bring about the art and science of speech-music, which will be as clearly understood as the art and science of song-music or instrumental music. And here we are back at Greek Drama, when a false quantity was hissed as loudly as a false note would be to-day by an Italian audience at their beloved opera, and when actors and audience alike recognized that the fundamental basis of the Art of Sound, as of Movement, is Rhythm.

## When All the World Speaks English.

(Continued from previous page.)

two or three hundred oft-repeated words of special significance to their respective callings; so that the foreigners who heard them could scarcely be blamed for failing to speak more of the language than could their teachers.

But the foreigner who to-day learns his English from his headphones or loud speaker can hear the highest standard of elocution, and the purest speech that the broadcasting authorities can command. Already much that is finest in our spoken word is regular fare for listeners to our British stations, and, no doubt, both in this country and abroad, this influence is bearing fruit.

There are, perhaps, many who will declare that the vision of an English-speaking world is neither an agreeable nor a desirable one; that such a state of things would outrage international susceptibilities; and that Esperanto or some similar language would be more readily accepted as an international language than one that had been imposed by a country largely on account of the fact that it had achieved radio supremacy. The obvious objection to Esperanto is its artificiality. English, on the other hand, is a living tongue, and has been proved to possess all the qualities that are desirable in a universal language. In the first place it possesses a wealth of vocabulary and phrases such as would compare favourably with that of any other language. It was no accident that caused the genius of Conrad to be given to the world in English; it was the great writer's deliberate choice of the best medium for his purpose. Our language is, besides, a workaday instrument that can be adapted with equal success to the rapier play of the satirist and to the heavy bludgeonings of the pamphleteer. It has breadth and depth and flexibility; it can incorporate new ideas and absorb the words of daily fashion without ever yielding its dignity or debasing its finer elements.

Great as are now the responsibilities of the British Broadcasting Corporation, they will increase tenfold with the coming years. For many more millions than they reach at present, wireless speakers will become the recognized authorities on all that is finest in the speech and thought of the English-speaking peoples. In them will be vested the interests of the English language throughout the world.

### NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Corporation, is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 8d., Twelve Months (British), 13s. 6d.

# What Is Coming.

## A Glance At Future Programmes.

**ERNEST ANSERMET**, who is to conduct the eleventh of the series of National Concerts at the Royal Albert Hall on Thursday, March 31, on one occasion played piano accompaniments to the Prince of Wales's ukulele. This was at Buenos Ayres during the Prince's visit to South America, and where for the past three summers Ansermet has conducted the State Orchestra. Ansermet is, of course, one of the most famous conductors of the present time, but like so many other musicians, he trod a stony path to achieve success. As a young man he showed outstanding ability, but in those days practically no opportunities came to young musicians, in his native town of Vevey, in Switzerland, and Ansermet, for a time, was compelled to depend on the teaching of mathematics. During his vacations he paid several visits to the Conservatoire in Paris and after many small engagements, founded the Orchestra de la Suisse Romande in Geneva, of which he is still conductor. Subsequently he became an intimate friend of Stravinsky, which led to his being appointed conductor of the Diaghilef Russian Ballet, with which he toured the world, and first became known in England. It will be recalled that Ansermet specially visited London to conduct one of the B.B.C. Symphony Concerts at Covent Garden Opera House in November, 1925. The National Concert on March 31 will consist entirely of orchestral music, among the items of which will be Schumann's *Second Symphony*, one of Handel's *Concerti Grossi*, the second suite from the music of Ravel's ballet, *Daphnis and Chloe*, the prelude by the English composer Dame Ethel Smyth, *On the Cliffs of Cornwall*, and Balakiref's Symphonic poem, *Tamar*.



ERNEST ANSERMET.

THE 'Empire' in Leicester Square has closed its doors as a theatre, but it will be a long time before we forget its historic associations over those thirty years or so before the war. Its name and fame were spread throughout the world wherever Englishmen travelled. Broadcasting will pay its tribute to the passing of this London landmark on Monday, March 14, when for one and a quarter hours a programme of vocal and instrumental music taken from some of the best-known revues—*Hullo London*, *Everybody's Doing It*, and *All the Winners*, among them—will be given from LONDON and other stations, with, possibly, excerpts from other shows of earlier days. A feature of this programme will be an attempt to recall the old time atmosphere.

**MR. HAROLD M. ABRAHAMS**, the well-known Cambridge and Olympic athlete, will give a broadcast description of the Inter-Varsity Sports which take place at Queen's Club, London, on Saturday, March 26. The nature of this event does not permit of the treatment with which listeners are now familiar in the case of other sporting fixtures, and Mr. Abrahams will give groups of ten minute talks, which will be interspersed with musical items from the studio. This will be followed at 4 p.m. by an hour's description of one of the semi-final ties in the F.A. Cup Competition. Another broadcast narrative of a sporting event to which all enthusiasts of the Rugby game will look forward is the International match between England and Scotland, to be played at Edinburgh on Saturday, March 19.



Mr. H. M. ABRAHAMS.

SOME OF Rimsky-Korsakov's best-known orchestral works, including the famous symphonic suite *Scheherazade* will be heard during a concert from MANCHESTER which has been specially arranged to celebrate the anniversary of the Russian composer's birth, on Friday, March 18. Mr. Herbert Heyner (baritone) will sing two groups of songs.

THE tentative arrangements outlined in the last issue of *The Radio Times*, to broadcast a description of the Oxford and Cambridge Boat Race on Saturday, April 2, can now be taken as definite. Thanks to the co-operation of the authorities, one of the launches which will follow the crews is being fitted with the necessary short-wave transmitting apparatus, so that the progress of the race, as told by an expert, will be sent by wireless to a point on the bank where it will be received and sent by land line to the Control Room of the LONDON Station. For this reason alone the race will be one of the most interesting of the long series of sporting struggles between the great Universities. Further interest will be evoked among listeners by a talk on the event which Sir Theodore Cook is giving from LONDON and other stations on Wednesday, March 30. Sir Theodore is one of the greatest living authorities on rowing. He gained his Blue at Oxford in 1889, is the author of several well-known rowing publications, and editor-in-chief of the *Field*.



Sir THEODORE COOK.

THE Society for Psychical Research, which carried through the recent experiment in Mass Telepathy broadcast from London and Daventry on February 16, has received such a vast number of letters from listeners all over the country that some time must elapse before a considered report on the experiment can be issued. The report when it is ready will appear first in *The Radio Times*.

LIEUT.-COL. SIR ALFRED RAWLINSON, C.M.G., has had many interesting experiences in the Near East, some of which he will relate to listeners during a talk from LONDON and other stations on Thursday, March 17.

MAJOR JOHN HAY BEITH, better known as Ian Hay, the well-known novelist and playwright, is to read one of his own short stories for broadcasting from LONDON and other stations on Saturday, April 2. The title has not yet been selected. The story will be preceded by a popular orchestral concert relayed from the Kingsway Hall, and followed by a programme given by the B.B.C. Concert Party.



IAN HAY.

FEW parts of the programmes are more popular with listeners just now than those devoted to the vaudeville type of entertainment, which has been considerably developed since the beginning of the year. Every week brings its attractive lists of variety artists, and practically all the stars of the music-hall stage whose 'turns' can be utilized for broadcasting, have appeared before the microphone. Looking ahead, there are several evenings which many listeners to LONDON and other stations will take good care not to miss, including Monday, March 14, when Blanche Tomlin will sing some of those numbers for which she is so well known. The remainder of the hour that has been set apart on that occasion will be filled by Hebe Haworth and Adele Wesseley, Ann Penn, Graham Doncaster and Jack Sayes (the Smilesmith). Another fine 'bill' is fixed for the following evening, when the artists are Josephine Trix, one of the most famous singers of syncopated songs, Sandy Rowan, Mabel Constanduros, Margaret Rawson, and Claude Gardener, the boxing comedian. Then Clapham and Dwyer, the cross-talk comedians, are bringing another concert party to the studio on Friday, March 18.



JOSEPHINE TRIX.

THE Cardiff Irish Dramatic Society, members of which are taking part in a special 'Irish Night' programme at that Station on St. Patrick's Eve, is an offshoot of the Cardiff Irish Fellowship, and consisted originally of five women. Men were rather shy of joining at first, so the male parts in some of their early productions were taken by women. The Society produces one-act plays every month for performance at the general meeting of the Fellowship. All the plays undertaken by the Society were originally produced at the Abbey Theatre, Dublin.

MISS NORAH BLANEY, the popular West-end revue artist who has already given several broadcast performances, will be heard from all MAIN STATIONS during a week's tour, which starts on Monday, March 28. A similar series of programmes will be given during the following week by Muriel George and Ernest Butcher, folk-song duettists.

BOTH CARDIFF and DAVENTRY Stations will broadcast a programme from Bath, on Thursday, March 24. Bath is one of the most romantic towns in Britain, and in this concert an attempt will be made to recapture some of the spirit of its bygone days, when Beau Nash was the dictator of fashion to some of his contemporaries. The link between the Bath of his days, with the Roman centre on the one hand, and with the popular resort on the other hand, is 'The Spring,' the story which will be told to the sound of flowing water. The famous chimes of the Abbey will be broadcast at 9 o'clock, and later Madame Sarah Grand, the Mayoress, will speak a Good-Night message.



Madame SARAH GRAND.

## Dancing Fashions, 1927.

By W. F. de Mornys, Manager of the Savoy Bands.



W. F. de MORNYS.

**D**ANCING is now a matter of such general interest that it is not surprising that when a famous dance orchestra introduces some new development, the attention of some thousands — perhaps millions — of people should be instantly aroused. This widespread popularity of dancing is, of course, due in large measure to the advent of broadcasting.

At the moment a good deal of interest is being shown in the recent changes which have been inaugurated by the bands of the Savoy Hotel. This is not to be wondered at, for these famous bands exercise an influence in the world of dancing beyond that of any other dance orchestra in the world.

It is not generally realized, perhaps, that the style of dance music changes nearly as often as fashion changes in ladies' clothes. One particular style of music will be the vogue perhaps for as long as three years, but certainly not longer.

There have been many Savoy Hotel Bands to keep pace with these changes. I have myself produced well over twenty-five, and each band was specially composed to suit the particular fashion of the period, and also to suit the style of dancing.

Starting from the Dixie-Land Jazz Band of the post-war period, there followed another type of band which cannot be forgotten—the band in which the drummer was king, banging and clanging kitchen utensils. After that came the Saxophone Band, this was followed by the Melody Band, which held sway until the first Savoy Orpheans came into existence, this being the first symphonic syncopated band to play in this country.

This type of music suited the new fashion, and was undoubtedly widely appreciated, for everyone enjoyed the experience of hearing for the first time a dance band produced in a musical way with tone, colour and expression in its music.

**W**HEN the Savoy Orpheans were formed, a new fashion was introduced in the dancing of the fox-trot. The old side 'chasses' steps were discarded, and in their place came the walk step. The musical production of the Savoy Orpheans was specially suited to this type of dancing, which became universal.

Now, after three years, the Savoy Orpheans have introduced something entirely new. The dancing public seems to be getting tired of hearing the brass effects that were so popular until recently; the popular taste seems to demand more originality and variety of rhythm.

The speed of dance music has, moreover, increased to fifty-six bars since the coming of the Charleston, which requires a more lively and accentuated rhythm.

A band of the symphonic syncopated type

does not meet these new requirements, and for that reason the new Savoy Orpheans have been entirely re-organized. Their present composition is as follows—two pianos, banjo, drums.

These instruments form the rhythmic section, which practically leads the band. The string section is composed of three violins, which give a more mellow and lighter character to the band. A special selection has been made of the fiddle players, upon whom we especially depend to put expression into the new music.

Three saxophones have been retained, these instrumentalists doubling, of course, on instruments such as clarinets, oboes, etc., etc. There is one trumpet only, and one trombone, these instruments forming the brass section of the band.

**A**S I have pointed out, the heavy symphonic fortissimos and *ensemble* are no longer appreciated, and are, therefore, no more. Instead, the brass players (namely, the trumpeters) are frequently featured as solo players, and are required to put individuality and style into their playing.

The trombone player will follow on the same lines. These two instruments, therefore, will star in the new orchestra, although their manner of playing will be totally different from hitherto. The brass player, however, will be retained, and he will return to the old-fashioned string bass playing which was enjoyed so much a decade ago.

I hope these few notes will prove to be of interest to that vast multitude of happy folk in both the visible and invisible audiences who dance to the music of the Savoy Orpheans.



### THIS WEEK'S DANCE MUSIC

| MONDAY.                 |            | WEDNESDAY.    |            |
|-------------------------|------------|---------------|------------|
| London,                 | 3.45-4.15  | Liverpool,    | 4.0-5.0    |
| Daventry,               | 3.45-4.15  | Cardiff,      | 4.30-4.45  |
| Bournemouth,            | 3.45-4.15  | Daventry,     | 11.0-12.0  |
| Plymouth,               | 3.45-4.15  | THURSDAY.     |            |
| Stoke,                  | 3.45-4.15  | All Stations, | 10.30-12.0 |
| Swansea,                | 3.45-4.15  | FRIDAY.       |            |
| London,                 | 4.30-5.0   | Daventry,     | 11.0-12.0  |
| Daventry,               | 4.30-5.0   | SATURDAY.     |            |
| Bournemouth,            | 4.30-5.0   | Nottingham,   | 3.45-5.0   |
| Plymouth,               | 4.30-5.0   | Leeds,        | 4.0-5.0    |
| Stoke,                  | 4.30-5.0   | Manchester,   | 4.15-5.0   |
| Swansea,                | 4.30-5.0   | Liverpool,    | 4.45-5.15  |
| London, Daventry        | 7.45-8.15  | Cardiff,      | 5.0-5.15   |
| and all relay Stations, |            | London,       | 6.0-6.30   |
| Daventry,               | 11.0-12.0  | Daventry,     | 6.0-6.30   |
| TUESDAY.                |            | Bournemouth,  | 6.0-6.30   |
| Hull,                   | 6.0-6.15   | Cardiff,      | 6.0-6.30   |
| London,                 | 6.0-6.30   | Hull,         | 6.0-6.30   |
| Daventry,               | 6.0-6.30   | Leeds,        | 6.0-6.30   |
| Leeds,                  | 6.0-6.30   | Liverpool,    | 6.0-6.30   |
| All Stations,           | 6.45-7.0   | Bournemouth,  | 9.30-10.30 |
| " "                     | 10.30-12.0 | All Stations, | 10.30-12.0 |

## Some Dates for Your Radio Diary.

**A**N 'American' programme is promised BOURNEMOUTH listeners for Friday, March 18.

A LIGHT programme of orchestral and vocal music under the heading of 'An Irish Concert,' will be given from BIRMINGHAM on Wednesday, March 16.

MANCHESTER Station is celebrating St. Patrick's Day by giving some Irish cameos during the afternoon programme. Mr. Percival Graves will give a talk on Irish wit and humour.

'VOICES,' a light comedy in one act, by Bernard Newman, which was successfully broadcast from Cardiff last August (when many listeners were away on holiday), is to be repeated on Monday, March 21.

Two local concerts, instead of the usual one, will be given from SHEFFIELD next week. The first, on Monday, March 14, is an hour of Chamber Music at 10 p.m.; the other, on Friday, is a variety entertainment and a sketch.

A POPULAR Celebrity Concert will be relayed from the Central Hall, BIRMINGHAM, on Saturday, March 19, the artists being Miss Beatrice Harrison (cello), Miss Vera Gilman (soprano), Mr. Karl Melene (baritone), and Mr. Appleby Matthews (pianoforte).

MR. ORRY CORJEAG, the Manx violinist and conductor who is to be one of the soloists at the afternoon concert from BOURNEMOUTH on Wednesday, March 16, had the distinction of being the first holder of the Manx Scholarship at the Royal Academy of Music in 1904.

## Prose and Verse Competitions.

**O**N Friday, March 4—the day this paper is published—at 6 p.m., Miss Royde-Smith will broadcast from London and Daventry the second of this new series of competitions. The subject and rules are printed herewith.

The B.B.C. offers a prize of Two Guineas for the best new and original ghost story told in English prose in not more than 300 words of one syllable.

### RULES.

(1) All entries must be written on one side of the paper only, and the name and address of the competitor must appear at the top left-hand corner of each page. Where more than one page is used the pages must be numbered and pinned together.

(2) Entries need not be typewritten, but if they are written by hand, neatness and legibility will be taken into account in awarding the prize.

(3) Competitors may, if they choose, use a pseudonym or pen-name. This must be written in block letters at the top left-hand corner of each page of the entry.

(4) Entries must reach the B.B.C. office in envelopes marked in the top left-hand corner 'Prose and Verse Competition,' and addressed to the B.B.C., Savoy Hill, London, W.C.2, on and not before Friday, March 11. All entries must be delivered by noon.

(5) A full report of the competition will be broadcast from London and Daventry at 5 p.m. on Friday, March 18, and the prize-winning entry will appear in *The Radio Times* for March 25.

(6) Copies of the report will be sent on receipt of 3s. and a stamped addressed envelope.

(7) The Competition Judge's decision will be final, and no correspondence can be entered into respecting the award of any prize.

# Ordeal by Microphone.

Words and Fever-Charts by Francis Hackett.

[Many listeners will remember a personal impression of Signor Mussolini which was broadcast recently from the London Studio by Mr. Francis Hackett, the Irish novelist and journalist. This was Mr. Hackett's first appearance before the microphone, and he has written for 'THE RADIO TIMES' a characteristic account of his emotions on that occasion.]

IT is a lonely experience. They are extraordinarily kind to you as they lead you to your cell, but no cheery words disguise the fact that the moment approaches. The Announcers, who broadcast every evening of their lives, are subtly aware that you are self-centred, and they talk to you in easy, matter-of-fact tones. At the microphone, as you enter, is a speaker who makes music of the price of pigs, and whose 'Good night' is a lullaby. He is exquisitely like what you supposed he would be like—tall, pallid, slender. And you are soon to follow him!

In the condemned cell you see gay lights, bright wall-panelling, and pleasant faces.



But above them all, milk-white and ironic, is the face of the clock. The clock says, 'At seven sharp, my good man, you'll begin to spout, and I'll have my eye on you. If you go too slow, I'll prod you. If you go too fast, I'll trip you up. If you stop too soon, I'll open a gulf before you. If you keep on too long, I'll tread on your heels. I am the genius of this place, and don't you forget it. You have trifled with me all your life, but you can't trifle here. You can't make five beginnings, as you do when you write an article. This isn't oil-painting, where you can wipe out your mistakes. This is tempera, this is an etching. Every blur and scratch is going to count. Make no mistakes, and step lively. I am the Angel of Time and I walk behind you with a red-hot poker. Don't stumble. Don't sneeze, or I'll blast you. Remember, SEVEN O'CLOCK!'

YOU sit in the centre of the room, and your head buzzes with common sense. 'Now you are about to speak to several million people, so be perfectly natural. You'll be heard in Woking, in the Isle of Dogs, in the glens of Scotland, among the goats of Connemara, on trains, in boats, in pubs, in rectories. So don't raise your voice. Be simple for the simple, subtle for the subtle, honest and not too painfully honest, serious and not too serious. Someone to whom you owe money will be glad to hear your voice again. Don't be frightened. Breathe up. The doctor will tell you when the operation is over.'

A moment before the fatal hour, the man with the best-known voice in England lightly

lays his hand on your shoulder so that, without disturbing you, he may lean forward to say who you are. He is sensitively simple and casual. No more formal than his dinner-jacket, he speaks as naturally to the invisible public as to an old friend. He has imagina-



tion, and he can feel the people who are listening to him; what greets him is not a hollow void into which his voice must roll like a pebble into the Grand Canyon, but a peopled attention, a real audience, a Someone.

Then, suddenly, his hand has gone. He has abandoned you. They are waiting for you to speak. You sit there, with the little box-like receiver dangling a yard away from you, and what you are going to say will be heard afar.

In the studio there is perfect silence. You must begin. And for two instants you are struck by a dumb futility. How do you know that anyone is listening? This audience is a blank. It is inanimate. It cannot clap or boo or say 'Hear, hear.' For all you know, everyone has gone away to dinner and you are about to chatter to the void. This thick suspicion is so unbearable that you brace yourself to believe in something totally outside your experience.

IT is like a dive. In the way that a diver must say good-bye to his springboard and launch his body into the air, so must you pass from the sure footing of silence and launch into speech. With a rushing and breathless celerity you give your words to space, and what you are saying flicks by you unrecognized, like telegraph poles from a train window. This is a strange confusion. You know you have actually begun to speak,



but what exactly you are expressing, what the words are conveying, is not in your grasp. In the first moments you have more sensations than you can deal with. This plunge is headlong, dizzying, and obliterating. You have broken with the habit of a lifetime, the habit of speaking to a definite auditor, and all you know is that your voice is running on, and on.

It is, in a way, a horrible sensation. You have lost the earth. Whenever before you have spoken in public you have had your victims before you. They looked at you, you looked at them; they coughed if you bored them, and when they fell asleep you could enjoy their peaceful expression. In this new predicament you have no footing. You are out of your depth. You must take the world for granted, you must assume it is interested, you must buoy yourself in confidence.

The word does not exist to describe this experience. It is not torture and it is not pleasure. You lose yourself to find yourself: one of those blessed adventures toward which the psychologists are slowly lumbering with their polysyllables. When I was a child I used to go into the garden to catch a bird by sprinkling salt on its tail. Here I am talking through space, and my father-in-law in Copenhagen is hearing me at the same instant that my sister in Wexford is hearing



me. Sweet, bitter, strong, confused, lulling, alarming, this experience of talking to the air.

After the first five minutes what you want to say really takes possession of your mind, and you definitely want to communicate to these invisible listeners exactly what you have felt. As this conviction mounts, the act of speaking becomes more natural and more amusing. You are not courageous enough to look at the clock, which is glaring at you from the right, and you dare not glance away from the microphone lest it should turn its back on you.

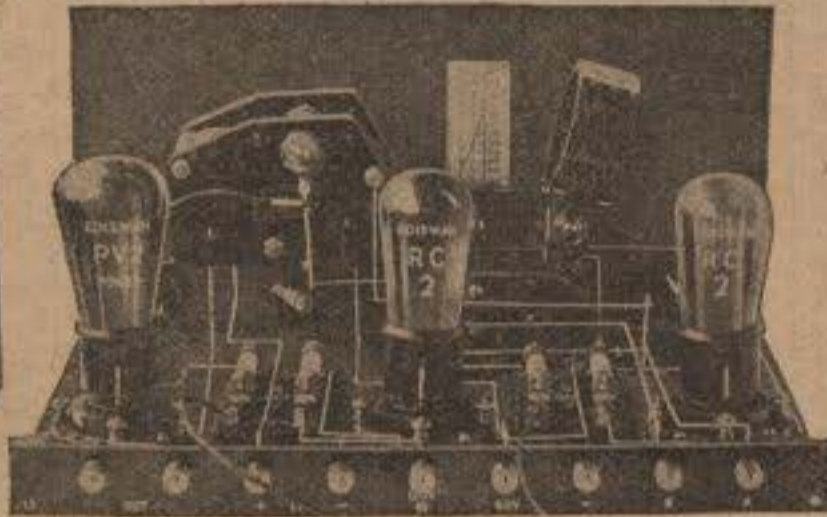
THE dive is over, you are no longer gulping the water and gasping, you begin to time your strokes, to find a rhythm, to swim. And as you do this, the futility of your own ideas gradually becomes less apparent, you actually convince yourself that what you are saying is not so idiotic. You breathe again.

Then the pleasure of speaking to invisible listeners begins to gain on you. Can they escape from you? You don't believe it. The disease which attacks all speakers seizes on you—verbal elephantiasis. Your words begin to swell. You feel you have a great deal more to say, and you turn away so that the ugly, sour-faced clock can no longer see you. You try to climb into the microphone.

Several athletic young men loom up at this point and make formidable gestures. You plead. They threaten.

They drag you away.

# The R.C. THREESOME continues to enjoy amazing popularity



#### TESTIMONIALS FROM DELIGHTED R.C. THREESOME CONSTRUCTORS.

"It brings music to the listener—sweet and pure—and is so very easy to operate that its performance cannot be beaten. It is a set fit for the King . . ."

—B., ROCHDALE

"It is a 'Little Wonder.' It brings in the Local Station so that the Loud Speaker can be heard outside the house."

—J.S., EDINBURGH

"It passed my greatest expectations both as regards clarity of tone and volume. I think it is great."

—F. H., MANCHESTER

"I have recently built one of your famous R.C. THREESOME Sets and am absolutely delighted with it. I have listened to several expensive sets, but none of them come anywhere near the Threesome for clearness and absence of distortion. This is my first attempt at building a set so I am naturally very proud of it."

—E. G. B., BRISTOL

"I have heard some good valve sets, but nothing to touch the Threesome."

—P. E. T., BIRMINGHAM

"The volume obtainable is simply amazing, and for purity of reproduction it cannot be beaten. I have only one complaint to make and it is that you did not bring this set out three years ago."

—A. C. B., HIGHBURY, N.

"... how highly appreciable and pleasure giving your most excellent 'Threesome Circuit Receiver' is, for purity, volume and sweet resonance it is unparalleled. I am speaking from practical knowledge and experience, having tested and made many so-called Wonderful Valve Receivers now on the market." T. C. W., ANOR PARK, E

"For purity and volume I know not its equal, and had it cost me double the price I would have been well satisfied."

—F. H. C., HARLESDEN, N.W.

R.C. Threesome enthusiasts now comprise a large army. ("One man tells another.") The demand for the Instruction Book (with Blue-print) steadily continues; soon nearly a half-million will have been issued, in response to requests.

Great national newspapers have severely tested the merits of the R.C. Threesome and all are unanimous in their praise for its brilliant, mellow tonal qualities . . . its blare-free abundance of volume . . . its irreducible economy in current consumption; and for the Ediswan Quarter-Watt Point One Economy Valves which the Receiver employs.

If you haven't built the R.C. Threesome, you have yet to experience the joy of listening to music and speech as pure and natural as it enters the microphone. It is simple and cheap to construct—you can do it in an evening, and at a cost of £3, or less.

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Send now for the Simple-to-follow Blue-Print and Book of Instructions. They are FREE and Post Free!

#### MORE PROOF OF THE AMAZING PERFORMANCE OF THE R.C. THREESOME.

"The results I received were wonderful. The volume was terrific, and every sound was clear. Plymouth came in the clearest I have ever heard."

—E. T. R., PLYMOUTH

"I may say that previous to starting the set I didn't know the difference between a terminal and a condenser, but found your instructions and blue print very easy to follow."

—J. S. E., BIRMINGHAM

"... excellent results from the local station—really too good with H.T. and L.T. cut down. D'centry very good full out, and San Sebastian lady announcer and French station good phone strength."

—T. H., FENTON, STAFFS

"I must say for Loud Speaker work it surpasses anything I have tried for quality of tone, musical range of octaves, and freedom from distortion."

—A. C. B., BIRMINGHAM

"I am very pleased indeed with my 'Threesome' and all my friends comment on the purity of the Speaker; since constructing it I have washed my hands of transformer L.F. stages, and I consider the P.V. 2 one of the best valves I have ever tried; in fact I could almost 'pur' at the moment as I listen to the Savoy."

—D.H.S.,  
PAPWORTH OVERARD, CAMBS.

"I have mine working wonders . . . I have never heard better or clearer reception. I have also introduced it to several others that are now enthusiasts after hearing my own at work."

—W.R., WALTHAMSTOW.

"I can briefly express my opinion of the set I have made in these words: 'It takes you into the Studio.' Accept my congratulations for having given the public a set which renders such splendid reception possible at so small a cost and which renders obsolete those sets which annoy one's neighbours."

—E. J. C., SUTTON

"... would like to say how very pleased my friends and myself have been with the results obtained."

—R. B. F., CARDIFF

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V.26

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struction Book and Blue-print.

PLEASE USE BLOCK LETTERS

## Listeners' Letters.

### Radio the Healer—A Message from Frederick Delius.

'With Healing in Its Wings.'

YOUR readers may care to hear how radio is received in a mental hospital. I was for over a year at Bethlem Royal Hospital, London, with slight delusions due to toxic causes. I shall never forget when the loud speakers were installed there. Ours was a splendid instrument, giving speech and song in a manner as limpid and crystal-clear as a stream. Patients gazed amazed at it as the first sounds came forth, and a deep hush fell around the circle, which included ex-officers, University men, musicians, and writers; every listener was still. A woman sang something in French, indolently, like a blackbird. The song stole through the room, a magic stream of sound, and 'Taffy,' our little Welshman, gazed at the loud speaker with enraptured eyes. Then a speech, easy and sonorous. Next came the New Gallery organ, with deep notes shuddering like a forest of pines in a tempest, and the *vox humana* singing fit to break hearts. Then the Children's Hour, and a ruddy-faced man near me almost wept, saying: 'To think that we are listening with thousands of sweet young children.' After that came a speech; and I remember that I made a remark which perhaps sums up the whole value of radio to mental hospitals—'We are at last listening with sane people to sane talk by sane people, for sane people.' Wireless certainly speeded up our convalescence. I can assure you that our midday lunch in the great dining hall was the more enjoyable because of the lunch-time music we heard.

And now as I hear Big Ben toll eight, I am carried back in fancy to the spotlessly white beds of Bethlem, where, as the chimes from Westminster pulsate through the silence of the great hospital, the tired patients are lying all safely tucked in their beds.

In conclusion, let me ask those who read these lines not to think 'Bedlam' a terrible place. It is in truth a comfortable home; where good food, rest, fresh air, and a firm kindness, all combine to set many run-down people on their legs again. It was the first to introduce the 'voluntary-boarder' system, which I recommend to any readers suffering unduly from depression or 'fancies.' Those professional musicians who attack and condemn wireless (as coach drivers did our railways a hundred years ago), should certainly 'sign up' as voluntary patients at Bethlem and get sensible again.—RECOVERED, Broadstairs.

#### The Pronunciation of Place Names.

I SHOULD like to thank in your columns those of your readers who have responded to my request for information concerning the pronunciation of English place-names. It would have given me pleasure to thank each one personally, but this would have been a task beyond my power. I should like also to thank the hundreds of correspondents who have replied to my recent broadcast appeal for similar information. Thanks to the combined contribution of listeners and readers, I have now a valuable list of place-names which may form the nucleus of a valuable work on the subject.—A. LLOYD JAMES (Secretary of B.B.C. Advisory Committee on Spoken English), London Institution, Finsbury Circus, London, E.C.2.

#### Bridging the Years by Radio.

THE play by Allan Ramsay, *The Gentle Shepherd* (broadcast recently from the Glasgow Station) was listened to with much appreciation by an aged lady of over eighty years, Mrs. Anderson, of Break-Plough, Stevenston. She declares that she heard this play performed by a group of amateurs over seventy years ago in a barn in New Cumnock. Her husband, who is over seventy, is a keen wireless enthusiast. He had heard his wife refer to *The Gentle Shepherd* so often that when he knew it was

to be broadcast he made sure that his wife should hear it. Mrs. Anderson, who is unwell just now and confined to bed, is usually asleep at 9.30 p.m., but she promised to keep awake on this occasion in order to hear this old play of her childhood. A switch was run from the set to her bed, and she was propped up with the headphones on and listened till 11 p.m. Mr. Anderson told me she had repeated nearly every word of the play, and that it has done her 'the world o' guid, faur better than medicine.'—JOHN S. G. POLSON, Lundholm Road, Stevenston.

From Frederick Delius.

IN my home here in France I greatly enjoyed listening to the concert of my works which was broadcast from the London and Daventry Stations on January 30. Some of the pieces I had not heard for quite a long time, and I was very much pleased with Geoffrey Tove's sensitive conducting. The violin playing of Sammons came out beautifully. I want also to thank the B.B.C. for the kind words that were spoken to me at the beginning of the concert, and which gave such an intimate touch to the performance. Radio is indeed a marvellous invention, and holds great possibilities for the future.—FREDERICK DELIUS, Grez-sur-Loign, Bourron, France.

#### Voices That are Better Unheard.

WHEN I read in a recent issue of *The Radio Times* the letters of several listeners about the Mournful School of poetry-readers who broadcast occasionally, I was reminded of the old lady's remark to the expressively voluble sailor who had closely followed her to the ground, both having slipped upon the same piece of orange peel: 'Thank you, sir; those words of yours were a great relief to me.' I felt sure that there were others besides myself who had suffered and to whom the doleful poetry reader and the unnatural intonation of many of our clergy were distasteful and unhelpful. I would add what may be called the 'Archibald' voice to the collection as my own particular *l'êtes noires*.—N. S. CRAWSHAW, Charles Street, Halifax.

#### An Earlier Weather Forecast.

I SHOULD like to suggest that the 7 p.m. weather forecast be broadcast earlier in the day, at about 3 p.m., or as soon as ever the Daventry and London Stations open each afternoon. The 7 p.m. forecast is based on 13 hr. Greenwich Mean Time observations, and this is generally issued by the Air Ministry at about 3 p.m., so that if it could be broadcast at that time there would be a gain of about four hours. As the changes that take place in this unstable climate of ours are frequently so rapid, the earliest possible dissemination of weather forecasts is a matter of some importance, especially to agriculturists. The forecast might well be repeated at 7 p.m., so that those who are unable to listen at 3 p.m. may hear it then.—F. ERIC LEE, Tetchill, Ellesmere, Shropshire.

#### HOW DO YOU PRONOUNCE—?

The Advisory Committee on Spoken English will be glad to receive from readers of 'The Radio Times' any words of doubtful pronunciation, in order that the Committee may have the opportunity of discussing at its next meeting the pronunciation to be recommended for use in the Studios of the B.B.C. All communications should be addressed to the Secretary of the Advisory Committee on Spoken English, B.B.C., Savoy Hill, London, W.C.

## A Breath of Fresh Air.



[Mr. A. Bonnet Laird, well known to listeners for his nature talks, comments below on some of the many letters he has received.]

#### Fire Cure for Pigs.

I HAVE often told, here and in my talks, of the queer country legends which every country tramper must come across now and then.

'A. A.' recalls an old couple—small Norfolk farmers—who used, when their pigs were ill, to light a fire and solemnly drive the afflicted animals seven times round it.

'They were good old people, very constant at church; but surely there was some far-off echo of Devil-worship here.'

I remember reading, in a charming little book of old-world memories, of a sturdy West Countryman, gathered to his fathers only a few years back, who could well remember a farmer, hauling grain, who had a load topple over three times at the gate of a field. Confident that an old woman leasing (gleaning) in the field had put the evil eye on his cart, he threatened her with a pitchfork till she agreed to say, 'May God in heaven bless you, and all belonging to you.' Only then did his load pass out safe and sound.

Still, in out-of-the-way corners, many queer old superstitions must survive. I wonder, if you come across them, whether you will send me a note of them?

#### Mid-Air Mimicry.

Starlings, we all know, are the most imitative of birds, mimicking the songs of many other kinds. I do not recall, though, hearing of their copying other birds' flight.

A Somerset reader (L. C.) recalls, however, watching starlings circling overhead on a calm evening, imitating every motion of a flock of martins, as if they, too, were catching insects in mid-air.

I should like to know if any more of you have noticed this particular trick.

#### Taps at the Window.

Quite a number of letters lately have told of birds tapping—deliberately, persistently—at the windows of various readers' houses, and I am asked for an explanation.

The latest letter on the subject comes from Surrey, where 'A. E. C.' hospitably providing a bird table during the recent cold spell, had among his visitors a great tit, whose taps on the window have been so regular and determined as to convince him that the bird had a very definite object in view.

Years ago, I read an ancient country legend explaining this; but for the life of me I cannot recall it. Can any listener remind me?

#### 800 Blooms in a Year.

Gardening, as you know, is not my province; but I must pass on the triumphant challenge of A. C., another London listener, who, in her suburban garden, has an evening primrose which has borne 800 blooms this season, and has still, when she wrote, thirty buds to open. 'Have any of your listeners,' she asks, 'had more?'

[A. Bonnet Laird dispatches one of his broadcast books this week to the sender of the most interesting item of Nature news—H. F. Hemmings, Sunnydale, Beesands, Torcross, Kingsbridge, S. Devon.]

# The "Pelman Touch"

By ANTHONY SOMERS

MANY 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 Brest 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 feebly 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 other 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.

## Remarkable Reports

I have been going through some of the 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 testifying to the remarkable benefits the writers have gained as a result of taking the Pelman 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 Shorthand-Typist** writes: "In the last two months I have had two advances in salary." (M. 24,807.)

**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 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: "I have obtained a very definite and delightful aim and a super-abundant 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 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.)

**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 comers. To repeat another student's statement: 'Pelmanism was the best investment I ever made.'" (P. 31,238.)

## How to Acquire the "Pelman Touch"



Readers 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. Write or call for this Free Book To-day.

*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.*

## POST THIS FREE 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.

Name .....

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All correspondence is confidential.

This Coupon can be sent in an OPEN envelope for id.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 19, West 44th Street.  
MELBOURNE: 398, Flinders Lane. DUBLIN: Natal Bank Chambers. DELHI: 10, Alipore Road.



# PROGRAMMES FOR SUNDAY (March 6)

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**2LO LONDON. 361.4 M.**

**3.30 CHAMBER MUSIC**

THE PRIMROSE-KRISH TRIO: WILLIAM PRIMROSE (Violin), MANUCCI (Violoncello), SERGE KRISH (Pianoforte), with OLGA HALEY (Soprano) and HUGH MCKAY (Tenor)

Trio in G ..... *Beethoven*

OLGA HALEY  
Selected Songs

HUGH MCKAY  
Songs of the Hebrides  
Spinning .....  
Weaving .....  
Waulking .....  
Milking .....  
} *arr. Kennedy-Fraser*

TRIO  
Trio in One Movement (Op. 35) *Norman O'Neill*

OLGA HALEY  
Selected Songs

HUGH MCKAY  
Songs of the Hebrides  
Churning .....  
Sowing .....  
Reaping .....  
Dancing .....  
} *arr. Kennedy-Fraser*

TRIO  
Trio in D Minor ..... *Arensky*

**5.15 TALES FROM THE OLD TESTAMENT**  
Joseph and his Brethren (Genesis, ch. xlii.-xlv)

**5.35-5.50 app.** The Rev. FRANK NICHOL, of the Colonial Missionary Society: 'On the Road to El Dorado'

FOR the past twelve years the Rev. Frank Nichol has worked in Britain's only South American colony, British Guiana, as superintendent of the Colonial Missionary Society. His activities have embraced not only white men and the descendants of the African slaves who were brought to work on the sugar plantations, but also the remnants of the aboriginal tribes, particularly the Arawak Indians.

**7.45 CHURCH CHORAL MUSIC**  
Recital by THE CHOIR OF ST. JOHN'S CHURCH, HURSTPIERPPOINT

*Relayed from Hurstpierpoint College*

Kyrie from Mass in C Sharp Minor for Two Choirs  
*Widor*

Motet, 'Laudate Nomen Domini' (Unaccompanied Double Quartet) ... *Christopher Tye*  
King Jesus Hath a Garden (Words from the Dutch -c. 1609; Melody Harmonized by Charles Wood)

(First, Second and Last Verses)  
(Unaccompanied Double Quartet)

Tunes Petrus—On an Old Plainsong  
*Dubois*

Hymn (519, English Hymnal)—With Descant by H. A. Hawkins 'Ye Watchers and Ye Holy Ones'

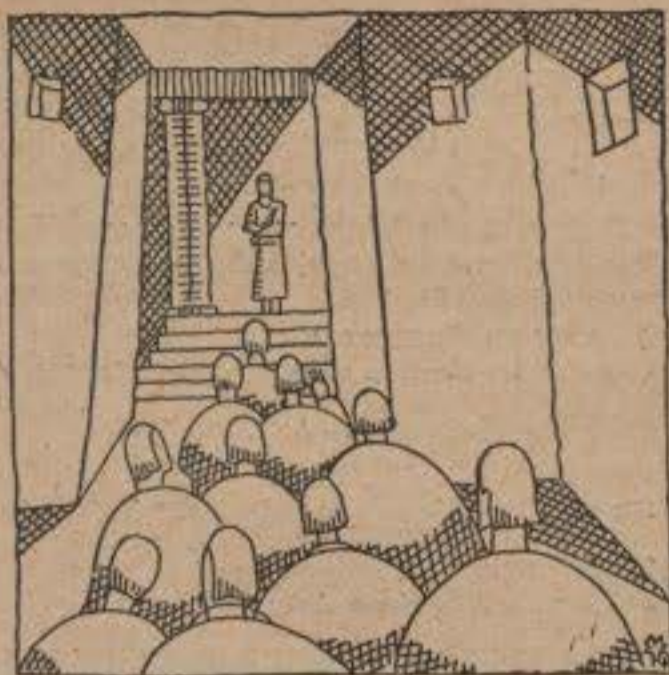
Aria for Treble Voices, 'My Heart Ever Faithful' ..... *Bach*

Tantum Ergo—Motet for Two Choirs  
*Widor*

Gloria from Communion Service in C Minor (for Two Choirs)

*H. A. Hawkins*

Evening Hymn, with Descant, 'The Night Is Come' .... *Maurice Besly*



JOSEPH MEETS HIS BRETHREN.  
An original drawing by E. McKnight Kauffer, to illustrate the Old Testament reading this afternoon.

**8.15 RELIGIOUS SERVICE**  
FROM THE STUDIO

Hymn (74, A. and M.), 'Father, Let Me Dedicate' (Tune, 'Father, Let Me')

Bible Reading

Psalm 130

Chant, J. Tule in F, adapted from Purcell

Prayer

Hymn (172, A. and M.), 'Praise to the Holiest in the Height' (Tune, 'Gerontius')

Address by the Rev. C. C. MARTINDALE

Hymn (17 A. and M.), 'The Sun is Sinking Fast' (Tune, St. Columbo)

The Lord's Prayer

The Blessing

Sevenfold Amen

ONE of the most distinguished living Jesuit theologians and preachers, Fr. Martindale, is also a particularly effective broadcast speaker, as those listeners will remember who heard his address from Glasgow (which London also broadcast) a month ago.

**8.55 THE WEEK'S GOOD CAUSE:** Queen Mary's Hospital for the East End. Appeal by Sir LEONARD LYLE, M.P.

THIS Hospital is situated in the poorest part of London, and serves a population of two millions. It has the fourth largest Out-Patient Department in the Metropolis, the attendances last year numbering 145,780, and the casualties dealt with in that Department totalled 26,676. Its Maternity Wing is the fourth largest in England. Founded in 1861 as a dispensary, it has since grown into a great General Hospital, and it was incorporated by Royal Charter in 1917. During the last four years three new wings have been erected and paid for at a cost of £120,000. A further new wing which is being built will contain 24 beds for casualties, a new Children's Medical Ward, a Solarium for Sunlight treatment (probably the only one in London), and a very much enlarged X-Ray Department.



**TO-DAY'S CHAMBER MUSIC CONCERT.**

The Primrose-Krish Trio, who will be heard from London at 3.30. From left to right, Serge Krish (pianoforte), William Primrose (violin), and Manucci (violoncello).

Donations should be sent to Sir Leonard Lyle, M.P., Chairman, Queen Mary's Hospital, Stratford, London, E.15.

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

**9.15 MOSZKOWSKI**

MAURICE COLE (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY PITT

Movements from Second Orchestral Suite

MOSZKOWSKI, whose graceful music has been so widely played, died a poor man owing to losses brought about through the war.

He was a Pole, born in 1854, who was for long equally popular as Concert Pianist and Composer.

His Second Orchestral Suite (Op. 47) was first heard in this country in 1890; when the Composer conducted it at a Philharmonic concert. It includes a part for the Organ, an instrument, of course, not often available in the concert room. There are altogether six Movements, four of which we are now to hear.

**9.40 Scherzo-Valse.**

**9.45 MAURICE COLE with Orchestra**  
Concerto in E

MOSZKOWSKI, on his concert tours, used to play the solo part in this work a good deal. In it he made his first appearance as a Pianist in England, in 1898. Concertos usually have three Movements, but this one has four.

**10.15 ORCHESTRA**  
Cortège: Torch Dance

**10.25 MAURICE COLE**  
In Autumn  
The Juggleress

**10.35 ORCHESTRA**  
Moorish Fantasia (Boabdil)

**10.45 EPILOGUE**

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

**10.30 a.m.** Time Signal, Weather Forecast

**3.30-5.50 S.B. from London**  
(Time Signal from Greenwich 4 p.m.)

**7.45 S.B. from London**

**8.55 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Royal Association in Aid of the Deaf and Dumb, by the Rev. W. G. PENNYMAN

THERE is little need to stress the importance of work amongst the deaf and dumb, those unfortunates who are doubly cut off from the ordinary interests of their kind. The Association exists to help and protect them in every way, from the early training of children before their admission into educational institutions to their employment and relief later in life.

The Rev. W. G. Pennyman, who makes the appeal, is Chairman of the Association, with which he came into contact as Vicar of St. Mark's, North Audley Street, as the old church in Oxford Street was in his parish. He has done very valuable work for its objects, and the foundation of the Ladies' Association was due to him.

The address to which donations should be sent is the Royal Association in Aid of the Deaf and Dumb, 413, Oxford Street, London, W.1.

**9.0 WEATHER FORECAST, NEWS**

**9.10 Shipping Forecast**

**9.15-10.45 S.B. from London**  
(Time Signal from Greenwich at 10 p.m.)

# PROGRAMMES FOR SUNDAY (March 6)

## 5IT BIRMINGHAM. 326.1 M.

3.30-5.50 app. *S.B. from London*

7.45 *S.B. from London*

### 8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'O Lord, My God' ..... *Wesley*  
 Hymn, 'All Ye Who Seek a Comfort Sure'  
 (English Hymnal, No. 71)  
 Reading  
 Anthem, 'Jesu, Word of God Incarnate' *Mozart*  
 Religious Address by the Rev. THOMAS NIGHTINGALE  
 (Secretary of the Free Church Council)  
 Hymn, 'Glory to Thee, My God, This Night'  
 (English Hymnal, No. 267)

8.55 THE WEEK'S GOOD CAUSE: The Handsworth  
 General Hospital League—Appeal by COUNCILLOR  
 PHILIP WHITEHOUSE

9.0 WEATHER FORECAST, NEWS; Local News

### 9.15-10.30 BEETHOVEN CENTENARY SERIES

FIFTH CONCERT

THE STATION ORCHESTRA,  
 conducted by  
 JOSEPH LEWIS

Overture to 'Fidelio'

BEETHOVEN wrote four Overtures for his  
 solitary Opera, *Fidelio*. Three of them are  
 known by the name of the heroine, Leonora,  
 and are numbered for identification purposes,  
 1, 2, and 3. Only the last of the four is called  
 by the Opera's title. It is simpler and of some-  
 what smaller scope than the three *Leonoras*.

The Introduction has two themes, an opening  
 lively one, and a continuing slow, sad one. The  
 quick section returns, and then there is another  
 slow portion.

After this we come to the body of the Over-  
 ture, which has a First Main Tune built upon the  
 opening phrases of the Introduction.

A gentler Second Main Tune then appears,  
 and both these subjects are developed very briefly,  
 and duly recapitulated. Afterwards we have  
 another slow section bringing in again the sad  
 theme of the Introduction, and a triumphant  
 Coda, typifying the happy re-union of husband  
 and wife at the end of the Opera.

NIGEL DALLAWAY (Pianoforte) and Orchestra  
 Fifth Concerto ('The Emperor')

'EMPEROR' is a title bestowed on this work,  
 not by Beethoven, but by the rest of the  
 world, as a tribute of admiration for its splen-  
 dours. It is one of the most spacious utterances  
 of the epic poet in Beethoven. The three great  
 prelude chords at the beginning are like  
 the solemn opening of doors to the temple of  
 sound.

There are three Movements. The First is  
 long and of heroic cast in its tunes and in its  
 fine rhetorical periods. The Second is quiet  
 and suggestive of things celestial. The Third is  
 an expression of joy, with many buoyant tunes  
 and rhythms.

HAROLD HOWES (Baritone)

To Hope  
 Sacrificial Love  
 Mutual Love

ORCHESTRA

Selections from the Incidental Music to 'Egmont',  
 Op. 84

BEETHOVEN'S fine Overture to Goethe's  
 drama, *Egmont*, is often played, the inci-  
 dental pieces less frequently. These consist  
 of four entr'actes, two songs, and three other  
 portions, entitled respectively *Clärchen's Death*,  
*Melodrama* and *Triumph Symphony* (this last  
 being reproduced in the Coda of the Overture).

EPILOGUE

## 6BM BOURNEMOUTH, 491.8 M.

3.30 POPULAR ORCHESTRAL PROGRAMME

(*S.B. from Glasgow*)

THE STATION SYMPHONY ORCHESTRA  
 Overture, 'William Tell' ..... *Rossini*

THORPE BATES (Baritone) and the ORCHESTRA  
 Selected Songs

BASSOON and ORCHESTRA  
 Concerto for Bassoon and Orchestra (K. 191)  
*Mozart*  
 (Solo Bassoon—A. T. Wood)

ORCHESTRA  
 Air with Variations from Suite No. 3 in G Major  
*Tchaikovsky*

THORPE BATES  
 Songs with Pianoforte Accompaniment



Miss Enid Cruickshank (left), contralto, sings  
 from Bournemouth at 9.45 and 10.5 to-night, and  
 Miss Mary Congreve, soprano, appears in the  
 Cardiff programme at 9.15

THE ORCHESTRA  
 Overture, 'Rienzi' ..... *Wagner*

5.15-5.50 app. *S.B. from London*

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

9.15 THE STATION OCTET  
 Selection from 'Cavalleria Rusticana'  
*Mascagni, arr. Tavan*

9.30 Morning ..... { From the First } *Grieg*  
 Anitra's Dance ... { 'Peer Gynt' Suite }

9.45 ENID CRUICKSHANK (Contralto)  
 Night Song ..... *Schumann*  
 Abide With Me ..... *Liddle*

9.55 OCTET  
 Meditation (Thais) ..... *Massenet*

10.0 Trio (Violin, Harp and Organ), 'Religious  
 Meditation' ..... *Edmond Milla*

10.5 ENID CRUICKSHANK  
 O Lily Lady of Loveliness ..... *M. Besty*  
 The Heart Worships ..... *Holst*  
 A Song of Thanksgiving ..... *Allitsen*

10.15 OCTET  
 Melody in E ..... } *Rachmaninov*  
 Prelude in C Minor ..... }

10.30 EPILOGUE

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

## 5WA CARDIFF. 353 M.

3.30-5.50 app. *S.B. from London*

6.0 ORGAN RECITAL  
 by  
 JOSEPH MORGAN

Relayed from The Presbyterian Church of  
 England, Windsor Place, Cardiff

Prelude and Fugue in E Minor ..... *Bach*  
 Slow Movements from Piano Sonatas, Op. 2, No. 1,  
 and Op. 13 ..... *Beethoven*  
 Short Prelude and Fugue in E Minor ..... *Bach*

### 6.30 RELIGIOUS SERVICE

Relayed from The Presbyterian Church of  
 England, Windsor Place, Cardiff

Preacher, The Rev. J. R. COATES, of Roath  
 Park Presbyterian Church

Anthem, 'All Ye That Cried I Waited for the  
 Lord'

7.45 *S.B. from London*

8.55 THE WEEK'S GOOD CAUSE: 'The Work of  
 the Bristol General Hospital.' Appeal by the  
 Secretary, Mr. THOMAS W. GREGG

9.0 WEATHER FORECAST, NEWS; Local News

### 9.15 THE STATION ORCHESTRA

Overture, 'Saul' ..... *Bazzini*

MARY CONGREVE (Soprano)

Come Unto Him ('The Messiah') ..... *Handel*  
 Easter Hymn ..... *Frank Bridge*  
 (With Orchestral Accompaniment)

ORCHESTRA

The 'Oxford' Symphony—First Movement *Haydn*

### 9.40 PRINCE OF PEACE

An Incident in the Life of St. David  
 A Play in One Act by A. G. PRYS JONES.

Maldwyn (The Pagan Chief of a remote Cymric  
 Tribe, a comparatively old man)

Melita (His Daughter, a Girl of Eighteen)

St. David (The Missionary Saint of Wales)

RICHARD BARRON  
 HOPE KEER  
 PERCIVAL THOMPSON

THE interior of a lonely hut in a wild forest.  
 Maldwyn has been treacherously over-  
 thrown by his enemies. He is badly wounded,  
 but has managed to escape to this secret hiding  
 place where he is awaiting succour. His sole  
 companion in his flight is his daughter Melita.  
 When the play opens Maldwyn is alone in the hut,  
 and is lying upon a rough couch of bracken and  
 skins. Melita has gone to find food. Maldwyn  
 is expecting her return; and—though in con-  
 siderable pain from his wound—is chanting slowly  
 to himself in the gathering dusk.

Incidental Music by THE STATION TRIO

ORCHESTRA

Statue Music from 'Orpheus'  
 (Solo Flute—HILARY EVANS)

MARY CONGREVE

Silver ..... } ..... *Victor Hely-Hutchinson*  
 A Window ..... }  
 Suo Gan (Lullaby) Welsh Air, arr. Robert Bryan  
 Cador Idris (Jenny Jones) .... *Bard Alan—1804*

ORCHESTRA

Trepak ..... *Rubinstein*  
 Canzonetta ..... *D'Ambrosio*  
 From Bohemia's Fields ..... *Smetana*

10.30-10.50 THE SILENT FELLOWSHIP

# PROGRAMMES FOR SUNDAY (March 6)

## 2ZY MANCHESTER. 384.6 M.

3.30 SPECIAL SERVICE WITH CANTATA  
Relayed from MANCHESTER CATHEDRAL

Evening  
Magnificat and Nunc Dimittis (in C) . . . *Stanford*  
Hymn, 'Soldiers of Christ, Arise' (A. and M. No. 270)  
Motets from 'Songs of Farewell' . . . *Hubert Parry*  
The Blessing

4.30 FOUR WAGNER OVERTURES

THE AUGMENTED STATION ORCHESTRA  
The Flying Dutchman  
Rienzi  
Tannhäuser  
The Mastersingers

5.15-5.50 app. S.B. from London

7.45 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

'The Greatest Prayer in the World'  
Hymn, 'My God, How Wonderful Thou Art' (English Hymnal, No. 441)  
Bible Reading: St. Luke, Chapter xxiii, Verses 33-49  
Hymn, 'There is a Land of Pure Delight' (English Hymnal, No. 498)  
Address by the Rev. K. L. PARRY, B.Sc.  
Hymn, 'Lead, Kindly Light' (English Hymnal, No. 425)

8.45 Sacred Music by THE STATION QUARTET

8.55 THE WEEK'S GOOD CAUSE: MR. WILLIAM BATEMAN, An Appeal on behalf of the Stockport Institute for the Blind, the Deaf and the Dumb. Donations should be sent to the Secretary of the Institute, St. Petersgate, Stockport

9.0 WEATHER FORECAST, NEWS; Local News

9.15 CONCERT IN AID OF THE HOPE HOSPITAL

Relayed from the SALFORD PALACE

THE SALFORD CITY POLICE BAND, conducted by THOMAS WILSON  
Overture, 'Egmont' . . . . . *Beethoven*  
ISABEL F'ANSON (Soprano)  
The Spring is at the Door . . . . . *Roger Quilter*  
Diaphenias . . . . . *Harold Samuel*  
O Tell Me, Nightingale . . . . . *Liza Lehmann*  
BAND  
Suite, 'Othello' . . . . . *Coleridge-Taylor*  
HARRY HOPEWELL (Baritone)  
The Bandolero . . . . . *Stuart*  
BAND  
Two Slavonic Dances . . . . . *Dvorak*  
Hymn (Selected)

10.30 EPILOGUE

## 6KH HULL. 294 M.

3.30-5.50 } S.B. from London (9.10 Local  
7.45-10.45 } News)

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

5.15-5.50 app. S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from BRADFORD CATHEDRAL  
Address by the Venerable the ARCH-DEACON of BRADFORD  
THE CATHEDRAL CHOIR



THE Ven. William Stanton-Jones — whose picture appears herewith — has been Vicar of Bradford since 1919 and Archdeacon since 1921, and he is also an Honorary Canon. His whole career in the Church has occurred in Lancashire and Yorkshire, as before coming to Bradford he was in succession at Widnes, Liverpool and Middleton.

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of St. Monica's Home by the Venerable the ARCHDEACON of BRADFORD

9.0-10.45 S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

3.30-5.50 app. S.B. from London

7.45 S.B. from London

8.15 MUSICAL SERVICE

Relayed from ST. ANNE'S CHURCH, EDGEHILL.  
Address by the Rev. W. T. C. SHEPPARD, O.S.B.  
Music by the CHOIR of ST. ANNE'S CHURCH, directed by ALFRED BENTON

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Robert Burns Memorial Cot for the Liverpool Children's Hospital by Mr. MATTHEW ANDERSON

9.0-10.45 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

3.30-5.50 app. S.B. from London

7.45 S.B. from London

8.55 S.B. from Daventry

9.0-10.45 S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

3.30-5.50 app. S.B. from London

7.45 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from THE GUILDHALL  
Hymn, 'Pleasant Are Thy Courts Above' (A. and M., No. 240)

Prayer and Lord's Prayer  
Magnificat (George Street Baptist Church Choir)  
Bible Reading

Address by the Rev. T. WILKINSON RIDDLE (Minister of George Street Baptist Church)

Hymn, 'Jesus, Lover of My Soul' (A. and M., No. 193)

Organ Solo, 'Offertoire-Salome' by Mr. T. Martin

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Homoeopathic and General Hospital, Plymouth, by Mr. R. H. MITCHELL (President)

9.0-10.45 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

3.30 S.B. from Glasgow

5.15-5.50 app. S.B. from London

7.45 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from ST. PAUL'S CHURCH

Address by the Rev. T. WILSON, Vicar of St. Mary's

Anthem, 'Teach Me, O Lord' . . . . . *Attwood*

8.55 THE WEEK'S GOOD CAUSE

9.0-10.45 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

3.30-5.50 app. S.B. from London

8.15 RELIGIOUS SERVICE

Conducted by the Rev. P. H. MICHAEL, Baptist Minister. Choir of Fenton Baptist Church

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Stoke-upon-Trent District Nursing Association by Mrs. FOWLER

9.0-10.45 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

3.30-5.50 app. S.B. from London

6.30 RELIGIOUS SERVICE

Relayed from ST. MARY'S PARISH CHURCH  
Address by the Vicar of Swansea, Canon CECIL W. WILSON

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

9.15-10.50 S.B. from Cardiff

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

3.30-5.50:—S.B. from London. 6.30-7.45:—Religious Service relayed from Trinity Presbyterian Church. 8.15:—S.B. from London. 8.55:—Week's Good Cause: The Lord Mayor's Holiday Camp. Appeal by the Lord Mayor of Newcastle. 9.0:—News. 9.15-10.45:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

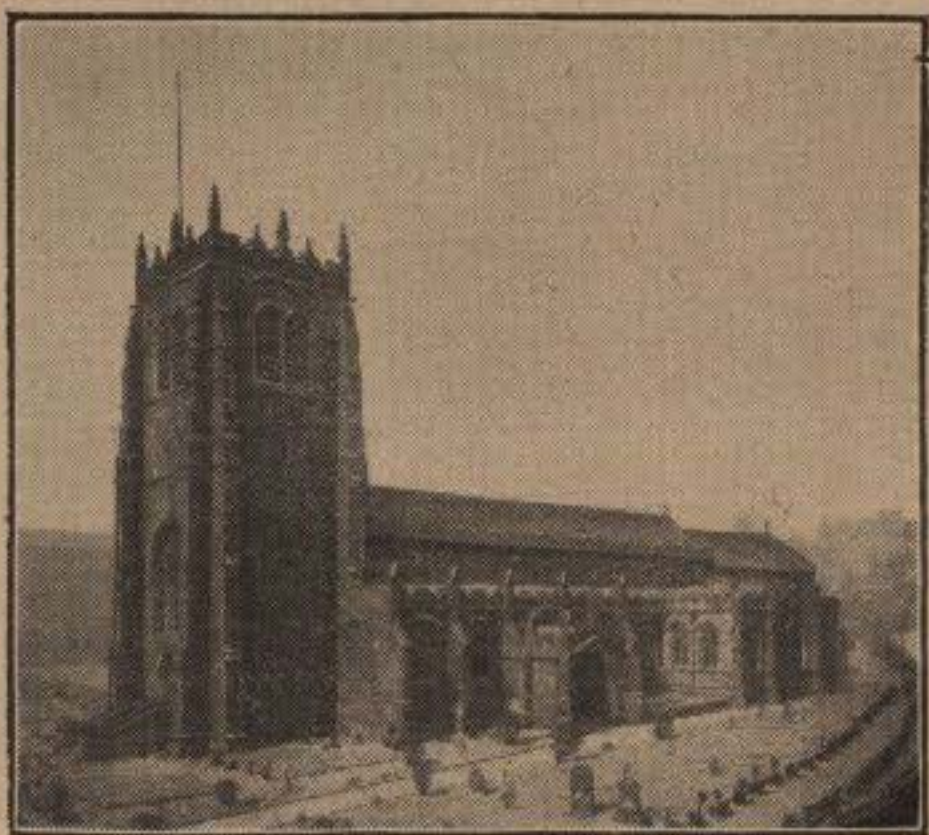
3.30:—Popular Orchestral Programme: Thorpe Bates (Baritone). The Station Symphony Orchestra. 5.15-5.50:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.55:—Scottish National Appeal: The Countess of Mar and Kellie on behalf of the Jubilee Nursing Association. S.B. from Edinburgh. 9.0:—News. 9.15-10.45:—S.B. from London.

### 2BD ABERDEEN. 500 M.

3.30:—S.B. from Glasgow. 5.15-5.50:—S.B. from London. 6.30:—S.B. from Edinburgh. 7.45:—S.B. from London. 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. 3.30-5.50:—S.B. from London. 6.30:—S.B. from Edinburgh. 7.45-10.45:—S.B. from London.



Walter Scott

BRADFORD CATHEDRAL,  
from which the service to-night is being relayed by Leeds-Bradford Station at 8.15.

# PROGRAMMES FOR MONDAY (March 7)

**2LO LONDON. 361.4 M.**

(1.0 Time Signal, Big Ben)

**1.0-2.0 ORGAN RECITAL**  
by  
**HAROLD E. DARKE, Mus.Doc.**  
relayed from  
St. Michael's, Cornhill

Sonata No. 5, in D Major.....*Mendelssohn*  
Prelude on the Welsh Hymn Tune, 'Rhosymedre'.....*R. Vaughan Williams*  
Two Chorale Preludes.....*Harold Darke*  
On a theme of Tallis; Darwall's 148th  
Gavotte.....*Martini*  
Slow Movement, 'Sea Symphony'  
*R. Vaughan Williams*  
Toccata in F.....*Bach*

**2.55 Reading, 'Sailing Alone Round the World'**  
(*Captain Slocum*)

**3.0 Mr. GRANVILLE SQUIERS:** 'The Mangrove Swamps of the Rufiji Delta'

ON the swampy coast of Tanganyika Territory, where the Rufiji flows into the Indian Ocean, some hundred miles south of Zanzibar, Asia and Africa seem to meet. For centuries the dhows of the Arab slavers came here to collect their sinister cargo, and the sailing ships of India came to trade. Mr. Squiers, who knows East Africa as a settler, soldier, hunter and trader, will tell of the adventures that befall the traveller in the Delta, the river and the sea around it—and they are plentiful enough, even in these law-abiding days.

**3.45 Musical Interlude**

**4.0 THE ROYAL AUTOMOBILE CLUB DANCE BAND** from the R.A.C.

(Time Signal from Greenwich)

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

TWO-DAY Professor Elliot Smith will talk about the way in which animals use senses other than sight to find their way about, for many animals, such as dogs, depend more upon smell than upon sight for recognizing people, places and food. He will discuss, too, the competition, at an early stage of evolution, between sight and smell as the chief means of guidance, which ended, of course, in the case of man in the triumph of vision as our chief means of knowing the world in which we live.

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

**5.0 Household Talk:** 'Housekeeping in the West Indies,' by Miss E. M. HEWITT

THIS series of talks on housekeeping in foreign parts should be of great interest to everybody who runs a house—or pays the household bills. Domestic arrangements in the West Indies are, obviously, very different from anything most of us are used to, and Miss Hewitt will tell of some curious customs and some strange recipes.

**5.15 THE CHILDREN'S HOUR:** Piano Solos by Cecil Dixon. Songs by R. F. Palmer. A Story told by Harcourt Williams, 'Canute, the Great Sea Wolf' (*Roland Walker*)

**6.0 ALEX FRYER'S ORCHESTRA** from the Rialto Theatre

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

**6.45 ALEX FRYER'S ORCHESTRA (Continued)**

**7.0 Mr. JAMES AGATE:** Dramatic Criticism

**7.15 BACH**  
Some of his Jolliest Keyboard Music  
Played by **JAMES CHING**  
French Overture in B Minor



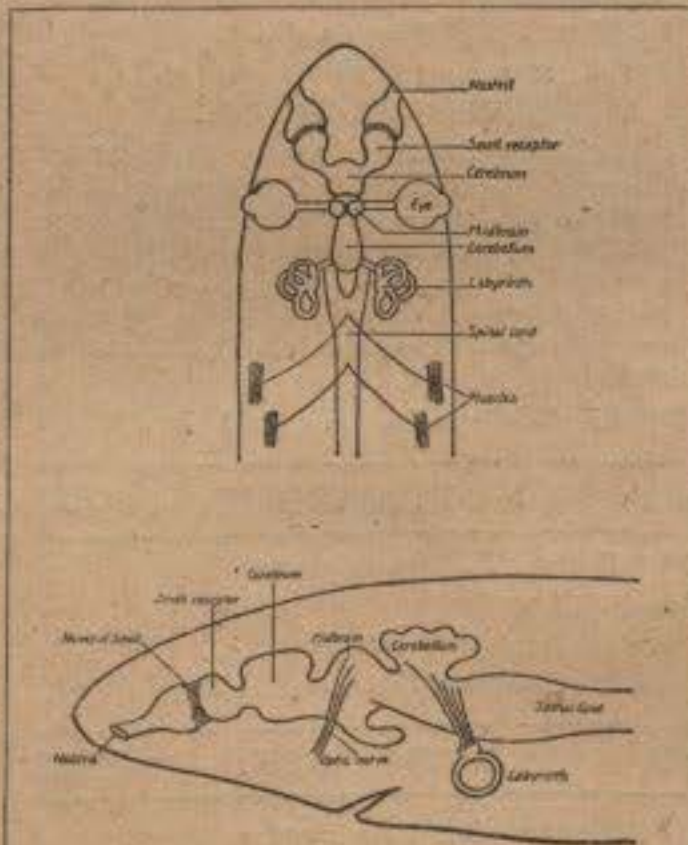
Mr. JAMES CHING.

friend quietly shares with another who understands him.

This week's selection from Bach is designed to show him, for the most part, in his most affable moods.

The title of to-night's work is a little unusual. Bach used the general title 'Overture' (as the

**B**BROADCASTING has given us so many opportunities of hearing Bach's music that there is happily now no need to stress the truth that Bach is one of the merriest-hearted of all Composers. His mirth can be gay and sparkling, or of that more quiet and intimate kind that a



### FROM THE NOSE TO THE BRAIN.

This drawing, which shows the nervous system in the head of a dog-fish (from above and from the left side), particularly the mechanisms of smell and sight, illustrates Professor Elliot Smith's talk from London this afternoon. Have it in front of you at 4.15.

custom then was) for a set of dance-like Movements preceded by a Prelude in the French style (this movement comprising a slow introduction, a lively fugal section, and a repetition of the slow portion). Here he writes such a set of pieces, not for the Orchestra, but for the keyboard (the Harpsichord, in his day—preferably, for this work, one with two rows of keys), and he shows that he is conceiving the whole in the style of an Orchestral 'Overture' by putting in more numerous and more varied Movements than those contained in the normal keyboard Suite. He does not, of course, try to imitate Orchestral style.

The Movements of the 'Overture' which we are to hear are four in number—the Prelude proper, a Gavotte, two Passepieds (originally a lively old French, possibly Breton, round dance), and the dainty little concluding piece of the set, called Echo.

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

**7.45 REQUEST PROGRAMME OF FOX-TROTS**  
Played by THE LONDON RADIO DANCE BAND,  
directed by **SIDNEY FIRMAN**  
With **SIDNEY NESBITT**

**T**TANGOS and Bostons, Blues and Charlestons come and go, but the fox-trot remains, always the backbone of every dance-band's programme. The more it changes, the more it remains the same. Fox-trot fans will to-night hear some of their favourite melodies perfectly rendered by one of London's most expert dance bands.

**8.15 RAYMOND TRAFFORD**  
Reading Poems from 'The Shepheardes Calendar,' by Edmund Spenser, and a short selection of Shakespeare's Sonnets

**8.30 LAYTON AND JOHNSTONE**  
THE LONDON RADIO DANCE BAND, directed by **SIDNEY FIRMAN**

**9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements**

**9.15 Topical Talk**

**9.30 SYMPHONY CONCERT**  
THE WIRELESS SYMPHONY ORCHESTRA, conducted by **HERBERT CARRUTHERS**  
Overture to 'Ruy Blas'.....*Mendelssohn*  
Two Movements from Symphony.....*Sandow*

THE Composer of this Symphonic music was before the War a Professor of the St. Petersburg Conservatoire. Like many other Russians of the professional classes, he suffered heavy loss in the war years. He is now resident in London. This is the first performance in England of any part of his Symphony.

**10.5 JOSEPH FARRINGTON (Bass)**  
Prince Galitzsky's Song ('Prince Igor') *Borodin*

**10.10 ORCHESTRA**  
Ballade, Op. 78.....*Glazounov*  
Shepherd Fennel's Dance.....*Balfour Gardiner*

**10.30 JOSEPH FARRINGTON**  
Le turbini e un Fatmitichi ('La Gioconda')  
*Ponchielli*  
Largo al factotum ('Il Barbiere').....*Rossini*

**10.40-11.0 ORCHESTRA**  
Polovtsian Dances from 'Prince Igor' *Borodin*

THE Opera, *Prince Igor*, glitters with Oriental colour and military splendour. It is a story drawn from Russian history, of the struggles of a Russian Prince with a wandering tribe of Eastern raiders, and of the loves of the Prince and his son.

The Dances now to be heard occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the 'Polovtsy,' is, as a tribute to his courage, invited to be present at a Festival.

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

**10.30 a.m.** Time Signal, Weather Forecast

**11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET** and **DAPHNE BETTGER** (Soprano); **DAVID BRYNLEY** (Tenor); **MAURICE DROGHMANS** (Violin); **EDWARD BRIGHTWELL** (Piano-forte)

**1.0-2.0 S.B. from London** (1.0 Time Signal)

**2.55 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**9.10 Shipping Forecast**

**9.15 S.B. from London**

(Time Signal, Greenwich, 10 p.m.)

**11.0-12.0 DANCE MUSIC: KETTNER'S FIVE,** under the direction of **GEOFFREY GELDER**, from Kettner's Restaurant.

# PROGRAMMES FOR MONDAY (March 7)

## 5IT BIRMINGHAM. 326.1 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL

4.45 AFTERNOON TOPICS: Mr. Seton Gordon, 'Natural History—The Golden Eagle'



AMONGST all the birds of prey the Golden Eagle is supreme in his arrogance, his ferocity and his strength. Fearless and cruel, he does not hesitate to fall, like a thunderbolt from the skies, on the lamb browsing by

its mother's side, and carry it off to his eyrie amongst the crags, as this picture shows.

5.15 THE CHILDREN'S HOUR

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

6.30 S.B. from London

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

7.45 MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND,

conducted by RICHARD WASSSELL  
March, 'The Spirit of Pageantry' Fletcher

CLAIRE DAVIS, (Soprano)

She Wandered Down the Mountain Side ... Clay  
A Birthday ... Cowen

BAND  
Overture, 'Phedre' Massenet, arr. Winterbottom  
Descriptive Piece, 'The Bells' Byrd, arr. Jacobs  
JEAN HARLEY and GEORGE BARKER (Entertainers)

BAND  
Three Dances—  
Gavotte ('Mignon') ... Thomas, arr. Godfrey  
Minuet ... Boccherini, arr. Winterbottom  
Dance of the Hours ... Ponchielli, arr. Kappey  
CLAIRE DAVIS

Piper June ... Carew  
Serenata ... Toselli  
Happy Song ... Del Riego  
JEAN HARLEY and GEORGE BARKER

BAND  
Scherzo in G ... Wassell  
Irish Reel, 'Molly on the Shore' ... Grainger

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

## 6BM BOURNEMOUTH. 491.8 M.

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'Social Service Month by Month, by the Bournemouth Council'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 BEN BRAMMALL (Bass-Baritone). A Short Song Recital

## 8.0 ORCHESTRAL CONCERT

THE MUNICIPAL ORCHESTRA, conducted by SIR DAN GODFREY

Relayed from the Bournemouth Winter Gardens  
Overture to 'The Marriage of Figaro' ... Mozart  
The New World Symphony ... Dvorak

8.45 Pianoforte Recital (from the Studio)

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

9.30-11.0 'HEART'S DESIRE'

A Comic Opera en Casserole

Prepared by MABEL CONSTANDUBOS

Presented by MARJORIE STONE, ISABEL MURRAY, PHILIP TAYLOR, KENNETH M. CORNERE

Assisted by the STATION OCTET

## 7.45 FAVOURITES FROM THE CLASSICS

THE STATION ORCHESTRA

Overture to 'Don Giovanni' ... Mozart  
OLIVE GROVES (Soprano) and HAROLD KIMBERLEY (Light Baritone)

Like a Violet ... Dvorak  
Come a Maiden ... Dvorak

OLIVE GROVES  
Songs My Mother Taught Me ... Dvorak

ORCHESTRA  
Humoreske ... Dvorak  
Hungarian Dance in G Minor ... Brahms

OLIVE GROVES and HAROLD KIMBERLEY  
The False Hope ... Dvorak  
Death in Autumn ... Dvorak

HAROLD KIMBERLEY  
The Vain Suit ... Brahms

OLIVE GROVES and HAROLD KIMBERLEY  
The Magic Chase ... Dvorak

ORCHESTRA  
Overture to 'The Bartered Bride' ... Smetana

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

9.30 A MUSICAL MEDLEY

ORCHESTRA  
Marche Russe (Ballet Russe) ... Luigini

OLIVE GROVES and HAROLD KIMBERLEY  
Jollity (Young England) ... Bath

HAROLD KIMBERLEY  
Red Rose (Monsieur Beaucaire) Messager



PEOPLE YOU WILL HEAR TO-NIGHT.

Four of the popular artists who will entertain Southern listeners this evening. From left to right: Mr. Harold Kimberley and Miss Olive Groves, who sing from Cardiff at 7.45 and at 9.30; Miss Isabel Murray, the elocutionist (Bournemouth 9.30), and Mr. Herbert Leeming, who comperes the Manchester vaudeville programme at 7.45.

## 5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.15 BROADCAST TO SCHOOLS: Mrs. E. FIELDEN HODGSON, 'Primitive Life and Folk Tales—In North America'

3.40 AN ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA

March, 'Gaily Through the World' ... Macbeth  
Suite, 'Monsieur Beaucaire' ... Rosse  
A Comedy Overture ... Keler-Bela  
Selection from 'Carmen' Bizet, arr. De Groot

4.15 London Programme relayed from Daventry

4.30 ORCHESTRA  
Suite, 'Rural Scenes' ... Matt  
March, 'Red Feathers' ... Royan

4.45 FRANCES M. ENGLAND, 'Women Pioneers in Social Reform, Part I'

5.0 ORCHESTRA  
Folly Dance ... Haines  
Reverie, 'Sognai' ... Schirral  
Gopak ... Moussorgsky

5.15 THE CHILDREN'S HOUR: The Orchestra

6.0 Miss EDITH CEDERVALL, 'Prose Writers of the 19th Century—Matthew Arnold'

6.15 ORCHESTRA  
Overture to 'Maritana' ... Wallace

6.25 S.B. from London

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

OLIVE GROVES and HAROLD KIMBERLEY  
The Summit of the Hill (The Rebel Maid) ... Montague Phillips

ORCHESTRA  
Love's Greeting (Salut d'Amour) ... Elgar  
Pizzicato ... Delibes

'SPOILING THE BROTH'

A Comedy in One Act by BERTHA N. GRAHAM  
Played by the STATION RADIO PLAYERS

Characters:  
Mrs. Chance (a Widow of about thirty-eight) ... NAN PORTER

Joey Chance (Her Son) ... GORDON MCCONNELL  
David Wells (the Lodger, about the same age as Mrs. Chance) ... DONALD DAVIES  
Melie Hammond (a Factory Girl) ... FLORA McDOWELL

ORCHESTRA  
Three Dances ('Nell Gwyn') ... German

OLIVE GROVES  
Sail My Ships ... M. Phillips

OLIVE GROVES and HAROLD KIMBERLEY  
I Love You ('Betty in Mayfair') ... Fraser-Simson  
Come into Arcady ('Merrie England') ... German

ORCHESTRA  
Two Dances—Persian; Egyptian ... Ganno

10.45-11.0 EARLY DANCE FORMS

CONSTANCE IZARD (Solo Violin)  
Minuet ... Beethoven  
Tambourin ... Gretry  
Sarabande ... Bach  
Gavotte ... Gossec  
Bourree ... Handel  
Rigaudon ... Rameau

# PROGRAMMES FOR MONDAY (March 7)

## 2ZY MANCHESTER. 384.6 M.

- 3.25 BROADCAST TO SCHOOLS: Mr. EDWARD CRESSY, 'Great Canals of the World—VIII, The Panama Canal,' II
- 3.45 DORIS HOLT (Contralto)  
The Moorish Maid ..... Henry Parker  
The Cuckoo in the Orchard .. Malcolm Lawson  
Softly Awakes My Heart ..... Saint-Saens
- 4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 5.0 AFTERNOON TOPICS: The Rev. CHARLES KELLET, 'Musicians and Matrimony'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London
- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)
- 7.0 S.B. from London
- 7.25 Mr. W. F. BLETCHER, Spanish Talk
- 7.45 VAUDEVILLE  
Programme Announced and Artists Introduced by HERBERT LEEMING  
TOMMY HANDLEY and FLORENCE OLDHAM (The Intimate Entertainers). CHRISTINE SILVER in 'Moments Grave and Gay.' HERBERT LEEMING presents 'Topicalities.' ELSIE CARLISLE, assisted at the Piano by BOBBY ALDESON. THE VAUDEVILLE FOUR
- 9.0-11.0 S.B. from London (9.10 Local News)

## 6KH HULL. 294 M.

- 11.30-12.30 Gramophone Records
- 3.30 Light Music
- 4.0 AFTERNOON TOPICS: Miss C. T. CUMBERBIRCH, 'Some Bible Songs'—I
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

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

- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Country Life and Work'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 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: CHAVIS BROPHY, 'Staying the Night'

- 5.15 THE CHILDREN'S HOUR
- 6.0 DOROTHEA JOHNSTON (Soprano) in a Short Lecture-Recital of Red Indian Songs  
Indian Fire-Drill Song ..... Carlos Troyer  
Her Shadow ..... C. W. Calman  
Chant of the Corn Grinders }  
My Silver-Throated Fawn } Thurlow Lieurance  
Invocation to the Sun God ..... Carlos Troyer  
Peyote Drinking Song ..... Homer Grunn
- 6.30 S.B. from London
- 7.25 Señor A. M. DUARTE: Spanish Talk
- 7.45-11.0 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE, 'Nature Talk'
- 3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant
- 2.55 London Programme relayed from Daventry
- 5.0 Gramophone Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 WINIFRED MORRIS (Soprano)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records (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
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 2.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.15 Boys' Brigades and Girls' Life Brigade Bulletins
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 2.55 London Programme relayed from Daventry
- 5.0 Mr. J. C. GRIFFITH-JONES, 'Across Offa's Dyke'
- 5.15 THE CHILDREN'S HOUR
- 6.0 MYFANWY EDWARDS (Contralto)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

2.55—London Programme relayed from Daventry. 3.30—Mr. George Dodds: 'Folk Songs for Schools.' 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. 6.25—Radio Society Bulletin. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—'For France.' An Episode of the Franco-Prussian War, by John Oswald Francis. 8.10—Request Night. The Station Octet. Lillian Cooper (Soprano). William Hendry (Baritone). 9.0—News. 9.15-11.0—S.B. from London.

### 5SC GLASGOW. 405.4 M.

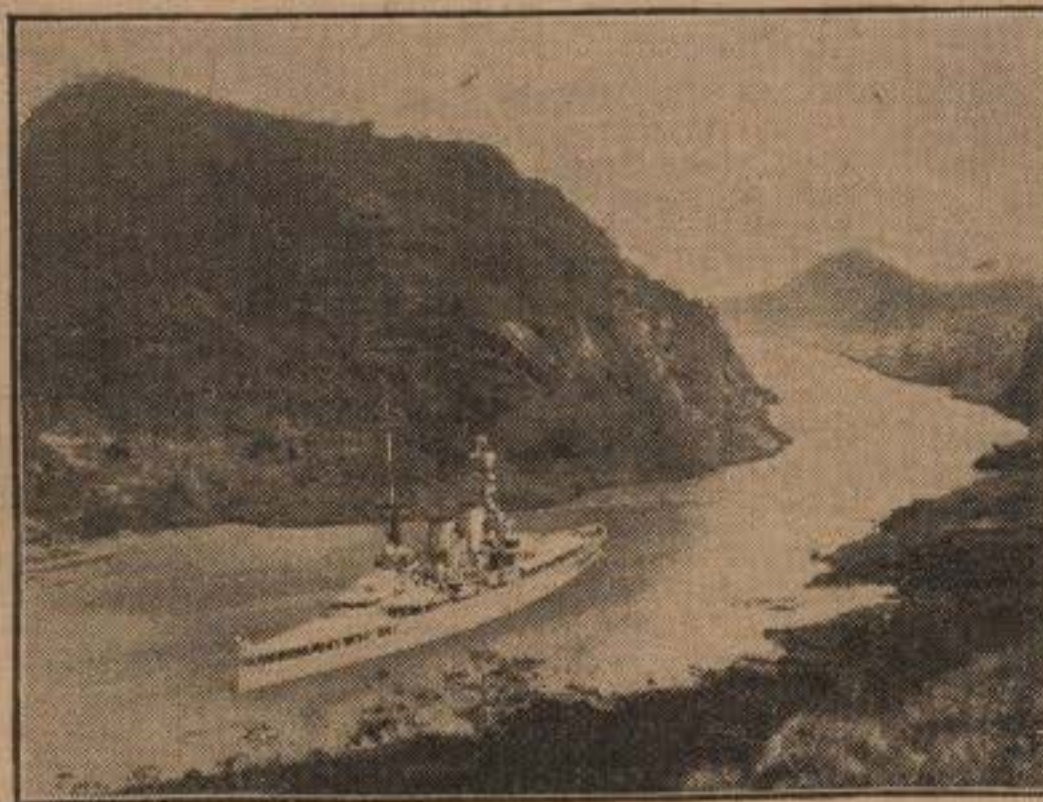
3.0—Dance Music relayed from the Piccadilly Dance Club. 4.0—In the Nursery. The Wireless Quartet. Senta Dabnitz (Soprano). 5.0—Afternoon Topics: Edward Mossman, 'Mark Twain.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.20—Dudley V. Howells, 'Horticulture Bulletin.' 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—Variety Programme. T. C. Stenlake Bennett (Entertainer). The Station Orchestra. 8.30—'The Blue Penguin,' by Harold Simpson and Geoffrey Tempest. 9.0—News. 9.15-11.0—S.B. from London.

### 2BD ABERDEEN. 500 M.

11.0 a.m.—Noon—Gramophone Records. 3.45—Dance Music. 4.15—Afternoon Topics. 4.30—Dance Music from the New Palais de Danse. 5.15—The Children's Hour: Music by the Station Octet. 6.0—The Station Octet. 6.25—Girls' Giddy Bulletin. 6.30—S.B. from London. 7.25—Mr. W. P. Bletcher, Spanish Talk. S.B. from Manchester. 7.45-11.0—S.B. from London.

### 2BE BELFAST. 306.1 M.

3.0—Broadcast to Schools: Prof. James Small, D.Sc. (Professor of Botany, Queen's University), 'What Botany Really Means.' 4.0—Händel, The Station Orchestra. 4.30—John B. Gray (Violin). 4.42—Moderns Orchestra. 5.0—Afternoon Topics. 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—Echoes from Scotland. The Station Orchestra. Cookstown (Co. Tyrone) Pipe Band. Annie Kiernan (Contralto). 8.30—Neil Kenyon (the Scots Comedian) in his Character Sketches. 8.50—Orchestra. 9.0—News. 9.15-11.0—S.B. from London.



Central News

### WHERE THE ATLANTIC MEETS THE PACIFIC.

This afternoon Mr. Edward Cressy will talk about the Panama Canal in his series on Great Canals of the World. [Manchester 3.25.] This picture shows the 'Renown' passing through a gorge in the canal, carrying the Duke and Duchess of York on their tour to Australia.

# PROGRAMMES FOR TUESDAY (March 8)

## 2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

- 1.0-2.0 THE VICTOR OLOF SEXTET and MARY HAMLIN (Soprano)
- 2.55 Reading, 'The Bible in Spain (George Borrow)
- 3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, 'Elementary Music'
- 3.45 Musical Interlude
- 4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion (Time Signal, Greenwich, at 4.0)
- 5.0 Miss ANN SPICE, 'Books to Read'
- 5.15 THE CHILDREN'S HOUR: Part Songs by The Salisbury Singers. The Wicked Uncle gives a Demonstration. 'Fairy Footsteps' (F. C. Palmer)
- 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 (Continued)
- 7.0 Prof. P. J. NOEL BAKER, 'The Olympic Games'

LISTENERS will remember Professor Baker as the giver of an exceptionally interesting series of talks on foreign affairs, but there is another topic on which he is specially qualified to speak. He was President of the Athletic Club at Cambridge, and won the Half-Mile three years in succession in the Varsity Sports. In 1920 and 1924 he captained the British team in the Olympic Games at Antwerp and Paris. In to-night's talk he will discuss what preparations can be made for next year's contest, and how much chance there is of the British team's doing any better than it has done of recent years, and not being so heavily overwhelmed by the Scandinavian countries and the United States.

- 7.15 BACH  
Some of his Jolliest Keyboard Music  
Played by JAMES CHING  
Partita in B Flat Major

IN the seventeenth and eighteenth centuries German town bands used to play dance tunes in sets, such a set being called a 'Partie,' and 'Partita' is the Italian form of the word. Composers for the Keyboard took this name for their suites of pieces in dance styles. The four cornerstone dances of the suite were (in the order of their appearance in the set) the Allemande, Courante, Sarabande, and Gigue. The Allemande (the word shows that this was originally a native German dance) flows along with continuous, easy, graceful swing. The Courante, as may be gathered from its name, is in 'running' style with continuous, lively, six-notes-to-a-bar movement. The Sarabande was the slow dance of the set, and the Gigue the liveliest of all.

Other Movements could be added to these four. In this First Partita, for instance, we have altogether six, standing thus: Prelude, Allemande, Courante, Sarabande, two Minuets, and the Gigue.

- 7.25 Mr. EDWARD CRESSY, 'The Growth of Industry—The Iron Trade.' S.B. from Manchester

IN the first of this series of talks, last week, Mr. Cressy described the rise of the textile industry. To-day he goes on to the iron trade, which again is, in its large-scale form, a product of the nineteenth century. It was with the discovery of steam power that the manu-

facture of iron in enormous quantities became necessary, in order to supply machinery to all the new factories that were springing up all over England, and, from being a local industry of secondary importance, the iron trade took its place amongst the leading industries of the country.

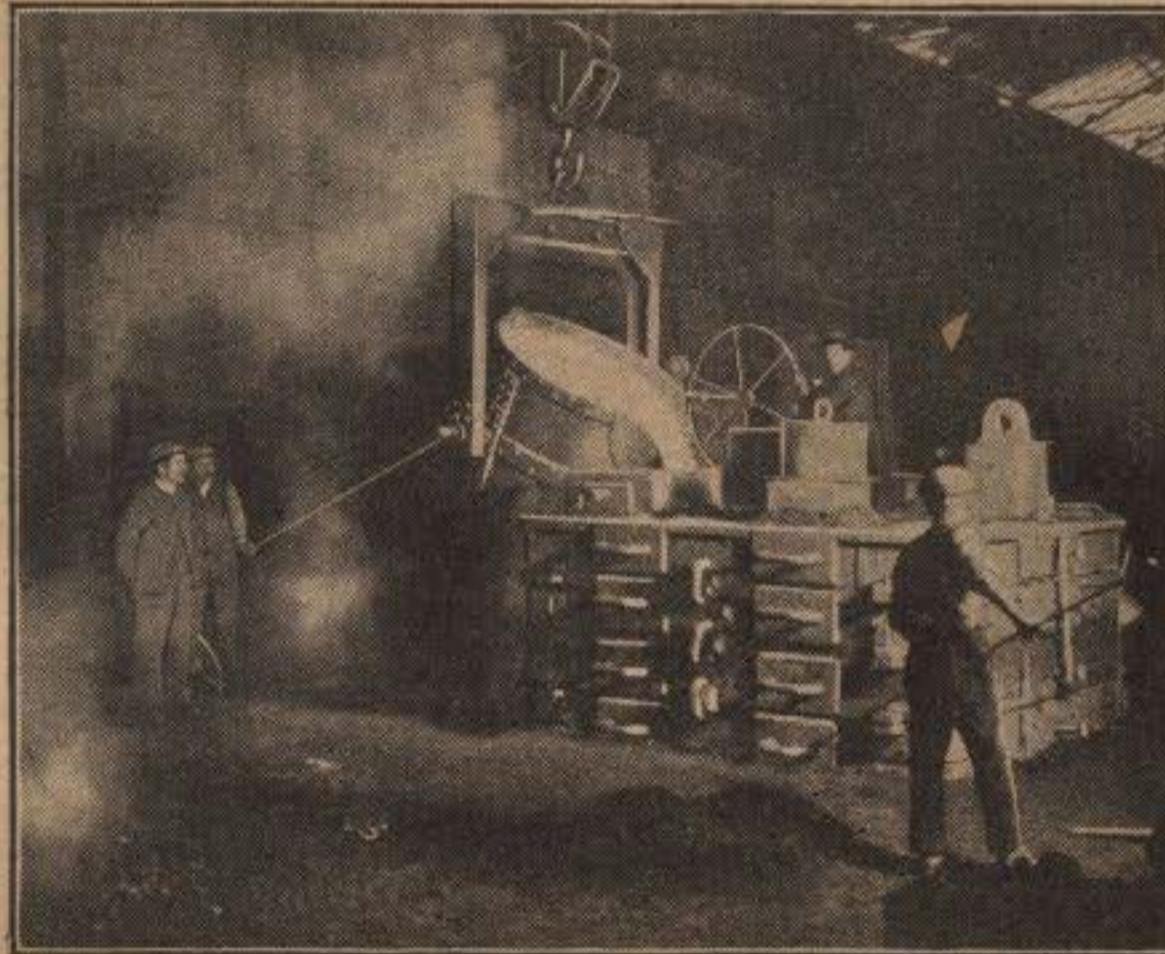
## 7.45 UNIVERSITY OF SHEFFIELD MUSICAL SOCIETY CONCERT

S.B. from Sheffield. (See Sheffield Programme)

## 8.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

## 9.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

## 9.15 Sir H. WALFORD DAVIES, 'Beethoven'



A TORRENT OF WHITE-HOT IRON.

This striking picture of a stage in the manufacture of iron illustrates Mr. Edward Cressy's talk to-night on the growth of the iron trade. [S.B. from Manchester, 7.25.]

## 9.35 ROUND THE WORLD with Mr. FLOTSAM and Mr. JETSAM and PARTY

## 10.30-12.0 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 Time Signal, Big Ben. THE DAVENTRY QUARTET and WINIFRED OSBORNE (Contralto), GERALD NODIN (Baritone)

## 1.0-2.0 S.B. from London (Time Signal, Greenwich, at 1.0 p.m.)

## 2.55 S.B. from London

## 7.25 S.B. from Manchester

## 7.45 S.B. from Sheffield

## 8.45 S.B. from London

## 9.10 Shipping Forecast

## 9.15-12.0 S.B. from London (Time Signal, Greenwich, at 10.0 p.m.)

## 5IT BIRMINGHAM. 326.1 M.

## 3.45 BROADCAST TO SCHOOLS: Mr. H. G. SEAR, 'The Man Behind the Music—Schubert, the Tune Maker'

## 4.15 LOZELLS PICTURE HOUSE ORCHESTRA

## 4.45 AFTERNOON TOPICS: JONATHAN ELLIS, 'A Few Remarks Concerning Goldfish and Their Care.' Gladys Clark (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 Mr. G. F. J. BUVINGTON ('Chanticleer'): 'Poultry Talk—Britain's Popular Dual-Purpose Breeds'

## 7.15 S.B. from London

## 7.25 S.B. from Manchester

## 7.45 POPULAR ORCHESTRAL CONCERT.

THE STATION ORCHESTRA  
Overture to 'Rosamunde'  
Schubert

MAVIS BENNETT (Soprano) and Orchestra

Rest, My Child ..... }  
By the Simplicity of Venus' Doves ..... } Bishop

(With Orchestral Accompaniments newly arranged by STANFORD ROBINSON)

ORCHESTRA  
Selection from 'Tom Jones'  
German

MAVIS BENNETT and Orchestra

Take, Oh Take Those Lips Away ..... }  
Little Love is a Mischievous Boy ..... } Bishop

Home, Sweet Home ... }  
(With Orchestral Accompaniments newly arranged by STANFORD ROBINSON)

ORCHESTRA  
Selection, 'Melodiana' Lestrang

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

## 6BM BOURNEMOUTH. 491.8 M.

## 11.30 ETHEL RAWLINGS (Violin Recital)

## 11.45-12.0 NORA BRADBURY (Pianoforte Recital)

## 2.55 London Programme relayed from Daventry.

## 4.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORA GODOWSKY

## 5.0 London Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR

## 6.0 Musical Interlude

## 6.15 FOR FARMERS: Mr. J. TREHANE, 'The Surplus Milk Problem'

## 6.30 S.B. from London

## 7.0 The Rev. G. F. PEPPIN, 'The Folk-Songs of Somerset'

## 7.15 S.B. from London

## 7.25 S.B. from Manchester

## 7.45 'WITH THE RAGGLE TAGGLE GIPSIES'

THE STATION OCTET  
March, 'Tzigane' ..... Lavoni  
Suite, 'Gipsy Pictures' ..... Mallory

# PROGRAMMES FOR TUESDAY (March 8)

- 8.5 MAROVA**  
In Russian Gipsy Songs, with Guitar
- 8.15 OCTET**  
Violin Solos:  
Gipsy Song ..... Coleridge-Taylor  
Finale (Gipsy Concerto) ..... Wieniawski
- 8.30 OCTET**  
Three Hungarian Dances ..... Brahms
- 8.40 KENNETH ELLIS (Bass)**  
Hungarian Melodies transcribed by FRANCIS KORBAY  
O'er the Forest Rain Clouds Lower  
There's on Earth but One True Precious Pearl  
Marishka! Marishka
- 8.50 OCTET**  
Slavonic Rhapsody ..... Friedmann
- 9.0-12.0 S.B. from London**
- 
- 5WA CARDIFF. 353 M.**
- 2.55** London Programme relayed from Daventry
- 4.45** Mrs. COOMBE TENNANT, J.P., 'Police Court' and Young Offenders'
- 5.0** Tea-Time Music relayed from the Carlton Restaurant
- 5.15** THE CHILDREN'S HOUR
- 6.0** BEETHOVEN SONATA  
Violin—LEONARD BUSFIELD. Pianoforte—EVELYN AMBY  
No. 9 in A. Op. 47 (The Kreutzer Sonata)  
Slow and sustained, leading to Very quick;  
Slow Movement with Variations; Finale
- 6.30** S.B. from London
- 7.0** Mr. RICHMOND HELLVAK; 'Laughter and Love'
- 7.15** S.B. from London
- 7.25** S.B. from Manchester
- 7.45** MUSIC AND HUMOUR  
THE STATION ORCHESTRA  
Overture, 'The Secret Marriage' ..... Cimarosa  
DOROTHY D'ORSAY (Contralto)  
In Moonlight ..... Elgar  
'The Song of the Palanquin Bearers' }  
Cuckoo ..... } Martin Shaw
- 8.0** NEIL KENYON  
The Famous Scottish Comedian  
In his Character Studies
- 8.20** HIDDEN TITLE PROGRAMME—III.  
A Quotation from 'A Winter's Tale' (Shakespeare)  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Introduction, Act III, and Wedding March ('Lohengrin') ..... Wagner  
Prize Song ('The Mastersingers') ..... Wagner  
DOROTHY D'ORSAY (Contralto)  
Sweet is True Love, from 'Four Tennyson Songs' Barry  
Flow Not So Fast, Ye Fountains .... Dowland  
ORCHESTRA  
Prelude to 'Tristan and Isolde' ..... Wagner  
DOROTHY D'ORSAY  
Music, When Soft Voices Die ..... Besty  
Love, What Wilt Thou? ..... Manson  
ORCHESTRA  
Liebestraum ..... Liszt  
Cupid's Carnival (Sylvan Scenes) ..... Fletcher
- 9.0-12.0** S.B. from London (9.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0** TUESDAY MIDDAY SOCIETY'S CONCERT  
RELAYED FROM THE HOULDSWORTH HALL  
THE LEONARD HIRSCH STRING QUARTET
- 2.55** London Programme relayed from Daventry
- 3.45** AFTERNOON MUSIC by the STATION QUARTET
- 4.15** BROADCAST TO SECONDARY SCHOOLS: Prof. F. E. WEISS, 'The Romance of Plant Life—VIII, Conifers and Their Allies'
- 4.35** TEA-TIME MUSIC: THE STATION QUARTET  
Canzonetta ..... Godard  
DORIS DOWARD and MARJORIE SMITH (Pianoforte Duets)  
Second Hungarian Rhapsody ..... Liszt  
QUARTET  
Selection from 'Chopiniana' ..... Finck  
DORIS DOWARD and MARJORIE SMITH  
Russian Dance, 'Trepak' ..... }  
Dance of the Sugar-Plum Fairy ..... } Tchaikovsky  
QUARTET  
Suite, 'Yankiana' ..... Thurban
- 5.15** THE CHILDREN'S HOUR: Concert by the BOYS' CHOIR of PLYMOUTH GROVE ELEMENTARY BOYS' SCHOOL  
Songs and Part Songs:  
Creation's Hymn ..... Beethoven  
The Lark's Grave ..... Stanford  
Land to the Leeward; Ho! ..... Parry  
Shadow Questions ..... Harrison  
Fie! Nay, Prithce, Joln ..... Purcell  
I Know a Bank ..... Martin Shaw  
Evening Song ..... John Ireland  
Cargoes ..... Martin Shaw  
Folk Songs:  
My Boy Billy ..... arr. Vaughan Williams  
The Riddle Song ..... }  
The Keeper ..... } arr. Cecil Sharp
- 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** A Short Story, written and told by Mr. ERNEST RAYMOND
- 7.15** S.B. from London
- 7.25** Mr. EDWARD CRESSY, 'The Growth of Industry—The Iron Trade.' (See Note in London Programme)
- 7.45** S.B. from Sheffield
- 8.45-12.0** S.B. from London (9.10 Local News)

## 6KH HULL. 294 M.

- 4.0** AFTERNOON TOPICS: Mrs. J. REDWOOD ANDERSON, 'Art Through the Ages—VIII, Impressionist and Modern 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** S.B. from London
- 7.0** Rev. J. C. G. CUMMING Again Seeing Things—I, 'Amongst Reptiles'
- 7.15** S.B. from London
- 7.25** S.B. from Manchester
- 7.45** S.B. from Sheffield
- 8.45-12.0** S.B. from London (9.10 Local News)
- (Continued on page 481.)

# PRUDENTIAL BONUS INCREASED

The Directors of The Prudential Assurance Company Ltd. have declared, in respect of the year 1926, an increased Reversionary Bonus payable on all participating Policies in the Ordinary (Life) Branch of the Company. The new rate of Bonus is

**£2-4-0**  
PER CENT.

This represents an addition of £22 to the amount of every £1,000 (with profit) Prudential life policy.

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# PROGRAMMES FOR TUESDAY (March 8)

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

- 4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange-over-Sunds
  - 5.0 ELEANOR HANSON, 'Bolton Abbey'
  - 5.15 THE CHILDREN'S HOUR
  - 6.0 London Programme relayed from Daventry
  - 6.30 S.B. from London
  - 7.0 Rev. G. BRAMWELL EVENS, 'The Lure of River and Stream'
  - 7.15 S.B. from London
  - 7.25 S.B. from Manchester
  - 7.45 'ELLILAND'  
A Song Cycle by Alexander von Fielitz  
Sung by HARRY BREARLEY (Tenor)  
Accompanied by LLOYD HARTLEY
- AGAINST** a background of blue lake and snowy Alps is told this story of the love of a monk for a nun. He was once a hunter and a maker of songs. She was the daughter of a count, who came to take her vows reluctantly and in tears.
- In the first two songs the monk tells of his discontent and of her coming. He then sings about their love and their poor little stolen greetings; rose-leaves carried by the wind, a glance in church, her voice singing under the lindens. Then, the secret discovered, in the ninth song, the Abbot condemns him and bids him bury his songs in the forest.
- 8.10 app. JOHANN RASCH and LLOYD HARTLEY  
A BEETHOVEN RECITAL
  - 9.0-12.0 S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

- 4.0 GAILLARD and his ORCHESTRA, from the Scala Cinema
- 5.0 Miss MURIEL LEVY: A Talk for Women
- 5.15 THE CHILDREN'S HOUR
- 5.50 THE STATION PIANOFORTE QUARTET
- 6.30 S.B. from London
- 7.0 Mr. ERNEST EDWARDS ('Beo'): Weekly Sports Talk
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from Sheffield
- 8.45-12.0 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by Brassey Eyton
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London
- 7.0 Dr. H. L. BROSE: 'Einstein's Theory Explained'
- 7.25 S.B. from Manchester
- 7.45 S.B. from Sheffield
- 8.45-12.0 S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

- 11.0-12.0 Morning Concert relayed from Daventry
- 2.55 London Programme relayed from Daventry
- 5.0 Gramophone Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 JACK CLEMENTS (Bass-Baritone)  
Border Ballad ..... Cowen  
The Red Star of the Romany ..... Sanderson  
A Warwickshire Wooing ..... James  
Harlequin ..... Sanderson  
Bells of the Sea ..... Solman  
Four Jolly Sailormen ..... German  
Off to Philadelphia ..... Haynes
- 6.30 S.B. from London
- 7.0 Monsieur A. BRIATS: 'Une Aventure dans la Forêt de Bondy' (from Victor Hugo)
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 THE STATION ORCHESTRA  
Overture to 'Masaniello' ..... Auber
- JOHN HAMER (Violin)  
Legend (with Orchestra) ..... Wieniawski  
Spanish Dances, Nos. 5 and 6, 'Playera' and 'Zapateado' ..... Sarasate
- SINCLAIR LOGAN (Baritone)  
The Vagabond; Bright is the Ring of Words; and The Roadside Fire, from 'Songs of Travel' ..... Vaughan Williams
- ORCHESTRA  
Second 'Maid of Arles' Suite ..... Bizet
- JOHN HAMER  
Souvenir Moscow ..... Wieniawski  
Air on the G String ..... Bach
- SINCLAIR LOGAN (with Orchestra)  
Lowland Sea ..... arr. Branscombe  
The Crown of the Year ..... Easthope Martin  
The Stockrider's Song ..... W. G. James
- JOHN HAMER (with Orchestra)  
Hymn to the Sun ..... Rimsky-Korsakov
- ORCHESTRA  
Song Without Words ..... Tchaikovsky
- 9.0-12.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 3.25 BROADCAST TO SCHOOLS: G. E. LINFOOT.  
Introductory Talk to the Concert for School Children, to be relayed from the Victoria Hall on March 14
- 4.0 AFTERNOON TOPICS: Miss GERTRUDE WOOD, 'District Nursing—Then and Now'
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A School Story for Girls
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.0 A Talk on Sheffield University
- 7.15 S.B. from London
- 7.25 S.B. from Manchester

(Continued on page 482.)

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# PROGRAMMES FOR TUESDAY (March 8)

7.45

## A CONCERT BY THE UNIVERSITY OF SHEFFIELD MUSICAL SOCIETY

Relayed to London and Daventry  
Arranged and Conducted by Mr. G. E. LINFOOT  
(Lecturer in Music in the University)  
Relayed from the University

Serenade for String Orchestra, 'Eine Kleine Nachtmusik' . . . . . Mozart

AN Orchestral 'Serenade' in Mozart's day was a collection of light pieces such as might be played at intervals in an evening's entertainment. This favourite Serenade of Mozart consists of four delightful little pieces—a kind of miniature Symphony, but light as air and fragrant as the summer evenings for which such music was written.

The FIRST of its four pieces is a lively, dainty one.

The SECOND is a thoughtful Romance.

The THIRD is a rhythmical Minuet and Trio.

The FINALE is a wing-footed Rondo.

Two Numbers from Part I of 'Semele' Handel  
Chorus: 'Lucky Omens'

Air and Chorus, 'Endless Pleasure, Endless Love'  
(Soloist: Miss IDA BLOOR)

THE libretto of *Semele*, by Congreve, had been prepared for an Opera, but Handel wrote the music for concert performance, and the work was produced just over a hundred and eighty years ago, at Covent Garden. Lately, it has been revived in Operatic form, both in Germany and England—notably at Cambridge, by members of the university.

The Chorus 'Lucky Omens,' is the first Chorus in the work. Priests in the Temple of Juno are celebrating a sacrifice to the goddess in honour of the betrothal of *Semele* and *Athamas*. The other extract concludes the First Part of the work.

Scherzo from String Sextet in B Flat . . . . Brahms  
Part Songs . . . . . John Dowland  
Awake, Sweet Love; Say, Love, If Ever Thou Did'st Find

Two Melodies for String Orchestra . . . . Grieg  
IN his later years Grieg composed little, but he occupied himself in arranging some of his piano pieces and songs for Orchestra.

The two pieces we are now to hear are songs, thus re-presented. Their titles are *Love Sickness* and *Last Spring*. Both are in a mood of sadness, as of one recollecting with a sigh the days that are no more.

Air and Chorus: 'Or let the merry bells' . . . . . } (L'Allegro)  
Air and Chorus: 'Haste thee, nymph' . . . . . } Handel  
(Soloist, Miss IDA BLOOR)

WHEN Handel wanted to make a choral work out of Milton's two great poems in praise of Jollity and Meditation, *L'Allegro* and *Il Penseroso*, he seems to have applied for help to a would-be literary man, one Jennens. This Jennens was responsible for the libretto of

### 'ON TOUR' THIS WEEK.



Claude Harris

WANTED (by listeners), Neil Kenyon alias 'The Postman o' Durobin', alias 'The Scottish Hamlet,' alias 'The Stoker,' for the hilarious crime of side-splitting. The above aliases are not filed at Scotland Yard, but in the memory of thousands of vaudeville fans to whom Neil Kenyon is nowadays a household word. You will want to hear the jovial Kenyon this week, so make a note of these dates:—

Monday, Belfast; Tuesday, Cardiff; Wednesday, Glasgow; Thursday, Manchester; Friday, Birmingham; Saturday, London.

*Messiah*, and that must be regarded as his recommendation to mercy. Otherwise, one might be tempted to use harsh words about him, for he cut *L'Allegro* and *Il Penseroso* ruthlessly, and, instead of using them as two whole poems, he took bits of one and sandwiched them with bits of the other. He even managed to get in a bit of his own versification, winding up the work with *Il Moderato* in praise of moderation.

Still, even when Jennens had done his worst, there was enough left of Milton's inspired verse to incite Handel to write some fine music.

The first of the extracts we are to hear, 'Or let the merry bells ring round,' with the following Chorus,

Young and old come forth to play  
On a sunshine holiday,

is taken from the end of Part I. It contains some of the best and most typically happy lines of *L'Allegro*.

The other Air and Chorus have lines of Milton that are often quoted—

Haste thee, Nymph, and bring with thee  
Jest and youthful jollity;  
Quips and cranks and wanton wiles,  
Nods and becks and wreathed smiles, . . . .

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

6ST

STOKE.

294 M.

12.0-1.0 Moses Baritz: Gramophone Lecture Recital

2.55 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS: Lieut.-Commander J. H. CRAINE, R.N.R., 'Sailing Ship Days—I, Sharks'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.15 TUM BEALEY—Notes and Notions

6.30 S.B. from London

7.0 FRANK LAMBERT, 'England before the Angles'—IV

7.15 S.B. from London

7.25 S.B. from Manchester

7.45 BURSLEM ORPHEUS MALE VOICE CHOIR

Conducted by ARTHUR MARTIN

Soldiers' Chorus (Faust) . . . . . Gounod  
O Sweet Delight . . . . . Bantock  
Banks of Allan Water . . . . . arr. Cantor  
Please Won't You Be My—H'm? . . . . Doré  
Part Song, 'John Peel' . . . . . arr. Percy E. Fletcher  
To Celia . . . . . Williams

CATERINA EARP (Soprano)

The Dancing Lesson . . . . . Herbert Oliver  
Knowest Thou That Dear Land? (Mignon)

A. Thomas

HENRY WATERFALL and CHORUS

Good Morning, Ladies All . . . . . }  
Reuben Ranzo . . . . . } arr. Terry  
Blow My Bully Boys . . . . . }

CHOIR

The Lincolnshire Poacher . . . . . Bantock  
The Radiant Morn . . . . . Coleman  
Zut! Zut! Zut! . . . . . Elgar  
The Song of the Jolly Roger . . . . . Candish

CATERINA EARP

Hindoo Song (Sadko) . . . . . Rimsky-Korsakoff  
The Wren . . . . . }  
The Wood Pigeon . . . . . } Liza Lehmann

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

5SX

SWANSEA.

294 M.

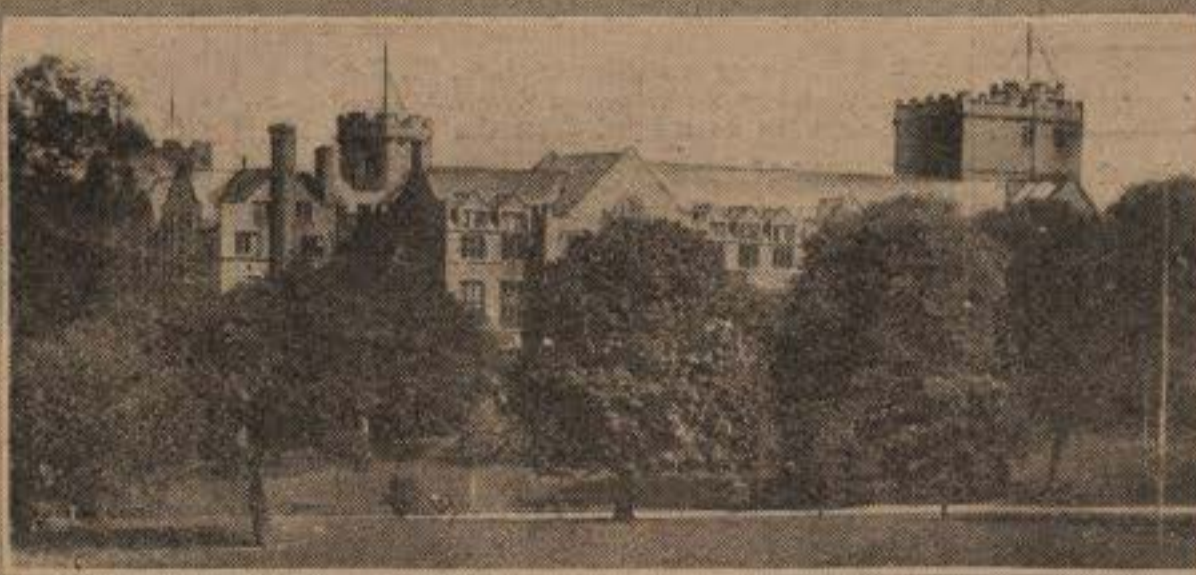
11.30-12.30 Gramophone Records

2.55 London Programme relayed from Daventry

3.45 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



### MUSIC FROM SHEFFIELD UNIVERSITY.

A concert by the University of Sheffield Musical Society is to be relayed by Sheffield Station to-night at 7.45. On the left, above, is Mr. G. E. Linfoot, Lecturer in Music in the University, who has arranged and will conduct the programme. On the right is Sir Henry Hadow, Vice-Chancellor of the University, who is both a distinguished musician and one of the most sympathetic and authoritative advisers of the B.B.C.

## Programmes for Tuesday

- 6.0 ORGAN RECITAL**  
Relayed from St. Mary's Parish Church  
Organist, A. CYRIL BAYNHAM  
TCHAIKOVSKY (Born 1840, Died 1893)  
Romance Sans Paroles; Barcarolle in G Minor;  
Chanson Triste; Nona but the Weary Heart;  
Allegro Con Grazia in 5/4 Time (Pathetic Sym-  
phony); Allegro (Sixth Symphony)
- 6.30 S.B. from London**
- 7.0 Mr. R. P. AUSTIN, 'Adventures of an  
Archaeologist in Greece—The Digging Up of An  
Ancient Greek City'**
- 7.15 S.B. from London**
- 7.25 S.B. from Manchester**
- 7.45 MUSIC AND HUMOUR**  
**THE STATION OCTET**  
Overture to The Marksman ('Der Freischütz')  
Weber  
MURIEL EVANS (Soprano)  
Open Thy Blue Eyes ..... Massenet  
I've Been Roaming ..... Horn  
In the Hay (Old French Air) .... arr. Buntin  
RONALD GOURLEY in Music and Humour  
**OCTET**  
Fantasia, 'From the Old and the New World'  
Dvorák, arr. Leopold  
MURIEL EVANS  
The Snowdrop ..... Craxton  
Moonlight ..... Moss  
RONALD GOURLEY in More Music and Humour  
**OCTET**  
Ballet Music from 'Rosamunde' .... Schubert
- 9.0-12.0 S.B. from London (9.10 Local News)**

## Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.**  
11.30—Mabel Mayne (Soprano), Alfred Smith (Oboe).  
12.10-12.30—Gramophone Records. 2.55-3.45—Broadcast  
to Schools. London Programme relayed from Daventry.  
4.0—Station Octet. Ada Elliott (Contralto). 5.0—London  
Programme relayed from Daventry. 5.15—Children's Hour.  
6.0—Anne Whittaker (Soprano), George Head (Banjo). 6.30—  
—S.B. from London. 7.0—Prof. J. W. Bews: 'Wild Life in  
South Africa'—II. 7.15—S.B. from London. 7.25—S.B. from  
Manchester. 7.45—S.B. from Sheffield. 8.45-12.0—S.B.  
from London.
- 5SC GLASGOW. 405.4 M.**  
11.30-12.30—Gramophone Records. 2.55—Broadcast  
to Schools. London Programme relayed from Daventry. 3.45—  
Dave Caplan's New Princes Toronto Band, relayed from the  
Plaza. 5.0—Afternoon Topics: Helen MacLean, 'The Islands  
of Tires and Barra.' 5.15—Children's Hour. 5.58—Weather  
Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B.  
from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from  
London. 7.25—S.B. from Edinburgh. 7.45—Govan Burgh  
Band, conducted by Gregor J. Grant. James Anderson (Bar-  
itone). 9.0—News. 9.15-12.0—S.B. from London.
- 2BD ABERDEEN. 500 M.**  
3.45—Afternoon Topics. 4.0—Station Octet. R. E.  
Anderson (Baritone) 5.15—Children's Hour. 6.0—Music by  
the Station Octet. 6.30—S.B. from London. 7.0—Mr.  
G. M. Fraser, 'Literary Taste.' 7.15—S.B. from London.  
7.25—S.B. from Edinburgh. 7.45—Chamber Music Concert:  
Station Octet: Neapolitan Song (D'Ambrosio); Hindoo Song  
(Rimsky-Korsakov). 7.57—Frank Scorgie (Tenor): Gracious  
and Kind Art Thou, My Queen (Brahms); The Night (Strauss);  
A Serenade to Sing You (Wolf). 8.8—Station Quartet: Quartet,  
No. 3, in A Major (Beethoven). 8.40—Frank Scorgie: Hark!  
Hark! The Lark (Schubert); Devotion (Schumann); Evening  
Song (Schumann). 8.50—Octet; Idyll, 'Evening Breeze'  
(Langley); Minuet (Elgar). 9.0—News. 9.15-12.0—S.B. from  
London.
- 2BE BELFAST. 306.1 M.**  
11.0-1.0—Concert relayed from Daventry. 2.55-3.45—  
Broadcast to Schools. London Programme relayed from  
Daventry. 4.0—Station Orchestra. 4.30—Dance Music.  
Station Dance Band. 5.0—Marjorie Sinclair, G. Coffey May.  
5.15—Children's Hour. 6.0—London Programme relayed from  
Daventry. 6.30—S.B. from London. 7.0—Talk. 7.15—  
S.B. from London. 7.25—S.B. from Manchester. 7.45—In  
Days of Old. Station Orchestra. Ethel Lewis (Soprano). 8.5—  
'The Death of Cuchulainn,' a Tragedy of the Gael, by H. Richard  
Hayward. 8.32—Orchestra. Ethel Lewis. 9.0—News. 9.15-  
12.0—S.B. from London.



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| 1612                            | "THAT PARTY" (Cross My Heart, Mother, I Love You)                          | 1645                    | "WHEN THE RED, RED ROBIN COMES ROBBIN' ALONG" (What Good is "Good Morning")   |
| 1651                            | "WHEN THE RED, RED ROBIN COMES ROBBIN' ALONG" (Ma, Too, Ho! Ho! Hal! Hal!) | 1681                    | "WHILE THE SAHARA SLEEPS" (Way Down Home) Sung by John Thorpe   |
| 1674                            | "WHILE THE SAHARA SLEEPS" (Hi-Diddle-Dee)                                  | 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) Sung by Dick Henderson |
| 1624                            | "GOOD NIGHT, I'LL SEE YOU IN THE MORNING" (Say It Again)                   | 1649                    | "AM I WASTING MY TIME ON YOU?" (I Wish I Had My Old Girl Back Again) Sung by John Thorpe  |
| 1636                            | "AM I WASTING MY TIME ON YOU?" (My Cutie's Due at Two-to-Two To-day)       | 1603                    | "JUST A COTTAGE SMALL" (At Peace with the World) Tenor Solo   |
| 1639                            | "OH, CHARLEY, TAKE IT AWAY" (My Carmelita)                                 | 1557                    | "PAL OF MY CRADLE DAYS" (Yorkshire) Sung by Dick Henderson  |
| 1637                            | "SUNNY" (PHOM "SUNNY") (Who)   | <b>FOCAL DUETS.</b>     |   |
| 1530                            | "HARCLONA" (On the Midnight Special) One Step                              | 1657                    | "ANY ONE TO-DAY, LADY?" (Ma, Too, Ho! Ho! Hal! Hal!)  |
| 1554                            | "PAL OF MY CRADLE DAYS" (The Prisoner's Song) Waltz                        | 1630                    | "SO IS YOUR OLD LADY" (The Pump Song) Sung by Hara & Jones  |
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# PROGRAMMES FOR WEDNESDAY (March 9)

**2LO LONDON. 361.4 M.**

(1.0 Time Signal, Big Ben.)

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

**2.55** Reading: 'Pickwick Papers'

**3.0** Mr. A. LLOYD JAMES, 'Our Native Tongue'

**3.20** Mr. J. C. STOBART and Miss MARY SOMERVILLE, 'Some Books Worth Reading: "Sailing Alone Round the World"'

IN the spring of 1895 Captain Joshua Slocum set sail from Boston, U.S.A., in a thirty-six-foot boat built, or at least entirely rebuilt, by himself. Rather more than three years later he tied up at Newport, after a voyage of 46,000 miles, by way of Gibraltar, the Horn (for crossing the Atlantic twice was nothing in his way), Samoa, where he met R. L. Stevenson, the Cape (where he broke his journey to visit Kruger), and St. Helena, and after many adventures with Moorish pirates, Fuegian savages, and storms. These he recounts simply, in a terse, humorous Yankee style, in the book (published by Messrs. Sampson Low) from which Mr. Stobart and Miss Somerville will read to-day.

**3.45** Mrs. K. WADHOPE MACLIVER, 'Citizenship in Practice—National Housekeeping'

IN the first talk in her series, last week, Mrs. MacIver explained what 'Economics' is, and how it affects us in our ordinary lives. To-day she will investigate where the rates and taxes go, and what benefits and services are given in return for the public money. She will illustrate the difference between wise and wasteful expenditure, and show the parallel between housekeeping for the nation and housekeeping for the family and the function of Economics in either case.

**4.0** TIME SIGNAL, GREENWICH. THE DAVENTRY QUARTET and TOM SHERLOCK (Baritone); MARGARET FARRELL (Soprano)

**5.15** THE CHILDREN'S HOUR: Dance Music by The London Radio Dance Band. 'The Story of an Engine,' by Kathleen Denham; 'The Flying Scotsman,' by Cecil J. Allen

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

**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 by REGINALD FOORT (Continued)

**7.0** A Talk on International Affairs by Mr. WICKHAM STEED

FEW publicists have had such opportunities of following the under-currents of the world politics of our time as Mr. Wickham Steed. After being foreign correspondent to *The Times* in Berlin, Rome, and Vienna, he was its foreign editor throughout the war, and editor from 1919 to 1922. Since 1923 he has been editor and proprietor of the *Review of Reviews*. Within the last few months he has completed a tour of Central Europe, investigating the movements of opinion amongst the nations.

**7.15** BACH  
Some of his Jolliest Keyboard Music  
Played by JAMES CHING  
Toccata and Fugue in C Minor  
Fantasia in C Minor

THE Toccata and Fugue fall into sections, as follows:—

(a) A short, quick, rushing movement of the brilliant Toccata style, but with bits of imitation—one part starting a motif and another catching up the idea.

(b) A four-voice 'woven' Adagio, a sermon on a text given out in the treble of the first two bars, and afterwards taken up by the other voices.

(c) A fairly quick three-voice Fugue upon a rhythmic, dancing subject. After a time, a few bars reminiscent of the style of the opening movement intervene, and then the Fugue begins again, now, however, become a double Fugue, for the old subject is given out with a new one as companion, and the two run in double harness henceforth (a good long henceforth it is, too), closed finally by a few effective bars in the character of the opening section.



THE MAN AT THE MANUALS.

Every listener who has enjoyed Mr. Foort's organ-playing, relayed from the New Gallery Kinema in Regent Street, will be interested to see this unusual picture of him actually playing. One of his recitals will be broadcast from London to-day at 6.0.

The *Fantasia* is influenced by the bold harpsichord style of Bach's contemporary, Domenico Scarlatti, a player-composer who used a good deal of hand-crossing to obtain his effects.

Bach began a Fugue to follow the *Fantasia*, but never completed it.

**7.25** Principal C. GRANT ROBERTSON, 'Empire Builders—Marlborough.' S.B. from Birmingham

THERE are not many figures in the list of those who helped, consciously or unconsciously, to build up the British Empire, so unattractive as the one that the Principal of Birmingham University has chosen for the second of his series of talks. Cold, proud, selfish, and undeniably avaricious, Marlborough had few friends in his lifetime and has found few among historians. Yet it was his genius, both as a general and as a statesman, that broke the menace of a complete French predominance in the Europe of his time—a time when the foundations of modern history were being laid.

(Picture on page 486.)

**7.45** MILITARY BAND PROGRAMME

THE WIRELESS MILITARY BAND

Conducted by

Lieut. B. WALTON O'DONNELL, R.M.

ASHMOOR BURCH (Baritone); RONALD GOURLEY (Entertainer)

BAND

Overture, 'Zampa' ..... Herold

ASHMOOR BURCH

Out Where the Big Ships Go ..... } T. J. Hewitt  
The Roving Life ..... }  
Sanctuary ..... }

BAND

Selection from 'I Pagliacci' .... Leoncavallo

RONALD GOURLEY

In Items from his Repertoire

BAND

Gavotte from 'Mignon' ..... Thomas  
Valse Caprice ..... Wieniawski

ASHMOOR BURCH

Poor Man's Garden ..... Kennedy Russell

The Missus and I ..... John Holliday

Cheerily, Yeo-Ho ..... H. Lyall Phillips

BAND

Three Dances from 'Nell Gwynn' Edward German  
Country Dance; Pastoral  
Dance; The Merry-makers

**9.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.15-11.0** 'PEER GYNT'

S.B. from Liverpool

(See Special Programme on page 485)

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

**10.30** Time Signal, Weather Forecast

**11.0** Time Signal, Big Ben. THE DAVENTRY QUARTET with Viola, and ANNE LIDDELL (Contralto), PHILIP BERTRAM (Baritone), LENA MASON (Violin), OLGA THOMAS (Pianoforte)

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

(Time Signal, Greenwich, at 1.0 p.m.)

**2.55** S.B. from London

**7.25** S.B. from Birmingham

**7.45** S.B. from London

**9.10** Shipping Forecast

**9.15** S.B. from Liverpool

(Time Signal from Greenwich at 10 p.m.)

**11.0-12.0** DANCE MUSIC: DESBOY SOMERS' CIBO'S CLUB DANCE BAND, from Cibo's Club

**5IT BIRMINGHAM. 326.1 M.**

**3.45** London Programme relayed from Daventry

**4.0** THE STATION WIND QUINTET

**4.45** FLORENCE M. AUSTIN, 'The Three R's of Country Joy—I, Rambles.' Meisio Tibbins (Pianoforte)

**5.15** THE CHILDREN'S HOUR

**6.0** LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

**6.20** S.B. from London

**7.25** Principal C. GRANT ROBERTSON, C.V.O., 'Empire Builders—Marlborough' (See Note in London Programme)

(Continued on page 486.)



HENRIK IBSEN.

THERE are many plays that can quite possibly be broadcast in the performance or which broadcasting is avowedly offering a second-best for those who live outside the range of the theatres. *Peer Gynt* is not one of these. Admittedly a masterpiece, one of the most important works of a dramatist whose influence on the modern stage it is difficult to over-estimate, it is a play that the most assiduous theatre-goer may never see on the stage. It was first published in 1867, and produced in Christiania, with the incidental music by Grieg that will be heard to-night, in 1876. Paris saw it twenty years later, and it was as long again before the first English version was produced by Richard Mansfield at Chicago (1906). Whilst most of Ibsen's works—*Ghosts*, *A Doll's House*, *The Wild Duck*, and the rest—have passed into the repertoire of the intellectual theatre, and can be seen periodically in every city where the theatre thrives, *Peer Gynt* is a theatrical rarity—almost a curiosity. It was produced at the Old Vic, London's most adventurous permanent theatre, in March, 1922, with Mr. Russell Thorndike playing the title-rôle, and such prominent actors as Mr. Andrew Leigh and Mr. Hay Petrie in the cast. On that occasion



The Wedding-feast at Hegstad.

Mr. Robert Atkins was the producer. The Oxford University Dramatic Society gave it for a week in 1925, with Mr. Reginald Denham as producer, and two of the impressive settings that they used are reproduced on this page. But in general *Peer Gynt* is outside the scope of the ordinary theatre, and broadcasting is doing a service to the drama in giving it twice—as it has done—within a year.

Henrik Ibsen (1828-1906) stands out amongst the great figures in the æsthetic and intellectual history of the nineteenth century. Not merely is he himself the author of plays, both prose and verse, that will always rank as masterpieces, but unlike many great and original minds, he had a profound influence on his contemporaries—and on his successors, for to take only one instance, where can one find a more ardent and practising Ibsenite than George Bernard Shaw?

The first part of Ibsen's career, which was marked by a constant and depressing struggle with poverty, produced such great dramatic poems as *The Pretenders*, *Brand*, and *Peer Gynt*. The two latter began his controversial career. In both he attacked

(Continued in col. 3.)

# 'PEER GYNT'

(Relayed from Liverpool, Wednesday, March 9)

9.15-11.0 A Studio Version of Ibsen's  
Dramatic Poem  
Presented by EDWARD P. GENN  
and THE LIVERPOOL RADIO PLAYERS  
Incidental Music arranged from the Works  
of Grieg by the Producer, and played by  
THE STATION ORCHESTRA  
Conducted by FREDERICK BROWN  
Vocalist—DORIS GAMBELL (Soprano)  
Introduction and Stage Directions read by  
HARVEY J. DUNKERLEY  
Characters in the order of their appearance

Aase (Widow of John Gynt, a Peasant) IRENE ROOKE  
Peer Gynt (Her Son) WILLIAM ARMSTRONG  
First Old Woman... Mrs. FRED WILKINSON  
Second Old Woman... MARY RUTHERFORD  
Aslak (A Blacksmith)... PHILIP H. HARPER  
A Woman... Mrs. HAROLD DICKINSON  
The Steward... EDWARD P. GENN  
A Man... J. P. LAMBE  
A Youth... HUGH H. FRANCIS  
First Girl... LINDA WILKINSON  
Second Girl... ELLA WOODS  
Third Girl... MAY RAHE  
Fourth Girl... DORIS GAMBELL  
Fifth Girl... LINDA WILKINSON  
The Bridegroom (Mads Moen) WALTER SHORE  
His Father... J. P. LAMBE  
Solveig... CATHERINE SCALES  
Solveig's Father... PHILIP HERBERT  
Helga (Solveig's Little Sister) BETTY LANGLEY  
The Bridegroom's Mother MARY RUTHERFORD  
Solveig's Mother Mrs. HAROLD DICKINSON  
Ingrid (The Bride)... MARVEL HULME  
The Woman in Green... PAULINE PARRY  
A Voice in the Darkness PHILIP H. HARPER  
Kari... Mrs. FRED WILKINSON  
The Button Moulder... WALTER SHORE  
Note: The Translation is by R. Farquarson Sharp and is published in the Everyman Library Series

The following scenes used in the Studio Version prepared by EDWARD P. GENN

ACT I  
Scenes—1. The Wooded Mountain Side near Aase's Farm. 2. A High Road. 3. The Courtyard of the Farm at Hegstad.

ACT II  
Scenes—1. A Narrow Track high on the Mountain Side. 2. By the Mountain Lake. 4. Among the Mountains. 5. A Mountain Side. 6. In the Halls of the Mountain King. 7. In the Mountains. 8. On the Hillside, outside a Hut on Aase's Mountain Pasture.

ACT III  
Scenes—2. A room in Aase's House. 3. Outside a newly-built Hut in the Forest. 4. Aase's House.

ACT IV  
Scene 10. Outside a Hut in the Forest in the far north of Norway.

ACT V  
Scenes—7. A Moor. 9. The Cross-roads. 11. The Cross-roads.



EDWARD GRIEG.

the slack, shallow, tepid quality of Norwegian national life in his time; in *Brand* the central figure was the man of God who was rejected by his unworthy nation; in *Peer Gynt* it is Peer himself, the braggart and drunkard, reeling in and out of strange, fantastic adventures without profit to body or soul. Then, too, just before a 'poet's pension' from his country ended his material struggle, he published *The League of Youth*—the first of those satirical prose comedies by which he is best known to-day in the commercial theatres of the world.

After *The League of Youth* came his last historical play, *Emperor and Galilean*; and then came the stream of fierce onslaughts on the meanness and cruelty, the stupidity and hypocrisy of Demos—the soulless majority, the mass of respectable mediocrity that goes to make up Society, as Ibsen saw it then. *Pillars of Society*, *A Doll's House*, *Ghosts*—Ibsen was the storm-centre of intellectual Europe. Towards the end of his career his bent changed again, and *Hedda Gabler* and *The Master-Builders* recall the mysticism of an earlier phase. Ibsen had passed out of the storm into the calm beyond; all Europe recognized his attainment,



The Meeting at Solveig's Hut.

and ever since the majorities that he scourged have been gradually swelling the public for his plays.

*Peer Gynt* itself is one of those vast and varied, rich and abundant works that defy definition and almost elude description. It is founded on folk-tale and full of satire against the world—and especially the Norway—of Ibsen's own day; it is polemical, propagandist and symbolical, and yet it is designed to be enjoyed as a story apart from all else. It is comic to the verge of the grotesque and beyond, and yet it is moving, in the way of great art. Ibsen was a genius, and he put so much of his genius into *Peer Gynt* that ever since its first appearance critics of the eminence of William Archer and Georg Brandes have been getting different things out of it. The philosopher can see in it Ibsen's criticism of life on a wider scale than is to be found in his more openly controversial plays; the uninitiated can enjoy it as a picaresque romance. Beyond that there is little that can usefully be said of it, from the point of view of listeners to to-night's broadcast. The only sound advice is to take it as it is: great literature, great drama, fine satire. M.A.C.G.



Miss Irene Rooke. Mr. William Armstrong.

# PROGRAMMES FOR WEDNESDAY (March 9)

(Continued from page 484.)

## 7.45 COMEDY AND DRAMA IN MUSIC

THE STATION ORCHESTRA

Overture to 'The Flying Dutchmen' ... *Wagner*  
 HAROLD WILLIAMS (Baritone) and Orchestra  
 Iago's 'Creed,' from 'Otello' ..... *Verdi*  
 My Father Has Some Very Fine Sheep  
*arr. Hughes*  
 NIGEL DALLAWAY (Pianoforte), MARGARET  
 ABLETHORPE (Pianoforte), and ORCHESTRA  
 Suite, 'The Animals' Carnival' ..... *Saint-Saëns*  
 HUGHES MACKLIN (Tenor) and Orchestra  
 Kleinzaek's Song from the Prologue to 'The Tales  
 of Hoffmann' ..... *Offenbach*  
 Lohengrin's Narration ('Lohengrin') .. *Wagner*  
 ORCHESTRA  
 March to the Scaffold from the 'Fantastic'  
 Symphony ..... *Berlioz*  
 HUGHES MACKLIN, HAROLD WILLIAMS, and  
 Orchestra  
 Duet from Act II, 'Otello' ..... *Verdi*  
 ORCHESTRA  
 A Musical Snuff-Box ..... *Liadov*  
 Finale from 'Farewell' Symphony ..... *Haydn*

9.0 WEATHER FORECAST, NEWS; Local News

## 9.15 DANCE MUSIC—OLD AND NEW

From the 16th Century to 1900

ORCHESTRA

Galliard ..... *Byrd*  
 Sarabande ..... *Love*  
 Courante ..... *Purcell*  
 Valses (Très Jolie ..... *Waldteufel*  
 (The Blue Danube ..... *Strauss*  
 Quadrille, 'Dorothy' ..... *Cellier*  
 Valse, 'The Mascot' ..... *Godin*  
 Lancers, 'Golden Opera' ..... *Winter*  
 Two-step, 'Yip-i-addy' ..... *Cobb and Flynn*

10.0 app. RUTH ABBOTT

In a Selection of Dance Songs at the Piano

## 10.15-11.0 THE EVOLUTION OF SYNCOPATED MUSIC

From 1914 to the Present Day

By JACK VENABLES and his BAND

## 6BM BOURNEMOUTH. 491.8 M.

2.55 London Programme relayed from Daventry

4.0 F. G. BACON'S ORCHESTRA, relayed from  
 W. H. Smith and Son's Restaurant, The Square

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

7.25 S.B. from Birmingham

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

9.15-11.0 S.B. from Liverpool

## 5WA CARDIFF. 353 M.

2.55 London Programme relayed from Daventry

4.0 THE STATION TRIO

4.30 THE DANSANT: MUSIC by THE LONDON  
 CHORDEANS, relayed from Cox's Café

4.45 Miss DOROTHY MORTON, 'Cookery, Ancient  
 and Modern'

5.0 TRIO

5.15 THE CHILDREN'S HOUR

6.0 Mr. B. FERROTT, F.R.A.S., 'Our Visitors  
 from Space—Comets'

6.20 S.B. from London

7.25 S.B. from Birmingham

## 7.45 THE DRAMA IN WALES

THE STATION TRIO: FRANK THOMAS (Violin),  
 FRANK WHITNALL (Violoncello), EVELYN AMEY  
 (Pianoforte)

Folk Song, 'The Departure of the King'  
*Traditional*



From the Painting by Kneller.

## THE FIRST DUKE OF MARLBOROUGH,

the great general who was the arch-enemy  
 of Louis XIV, is the 'Empire Builder' about  
 whom Principal Grant Robertson will talk  
 to-night. [S.B. from Birmingham 7.25.]

## 'A MARRIAGE FOR MARGED'

A Play in One Act, by R. F. THURTELL. Played  
 by the STATION RADIO PLAYERS

Characters:

Mrs. Llewellyn ..... MARY MACDONALD TAYLOR  
 Marged (Her Daughter) ..... PHYLLIS MORGAN  
 Mrs. Hughes (A Neighbour) ..... NAN PORTER  
 Trevor ..... JACQUE THOMAS

TRIO

The Bells of Aberdovey ..... }  
 The Dove ..... } *arr. Redman*  
 David of the White Rock ..... }

## 'A SHATTERED DREAM'

A Play in One Act, by R. F. THURTELL. Played  
 by the STATION RADIO PLAYERS

Characters:

Trevor Llewellyn ..... JACQUE THOMAS  
 Marged Llewellyn (His Wife)

MARY MACDONALD TAYLOR  
 Gwynneth (Their Daughter) .. PHYLLIS MORGAN  
 Ivor Edwards ..... JOHN MORGAN

TRIO

Selection, 'The Leek' ..... *Myddleton*

9.0 WEATHER FORECAST, NEWS; Local News

## 9.15-11.0 'DROS CYMRU'—II

(FOR WALES)

Noson gyda glowyr Cymru

A Welsh Miners' Night

Arranged by HYWEL PRECELLY

'This was my native land, the mother queen  
 Who suckled me, and fairer there is none,  
 She's wronged no soul—her history is clean;  
 Her language is the sweetest 'neath the sun—  
 Dear Wales is loved and worshipped by her  
 every son.' (*Huw Menai*)

IT is not generally known that a quarter of a  
 million men are employed in the Coal Mining  
 Industry of Wales, and that, in normal times,  
 the annual output exceeds fifty million tons.  
 Out of every ton of coal produced in the world,  
 one hundredweight represents the contribution  
 from Wales—a contribution which has been  
 described by Mr. Lloyd George as 'the life  
 blood of the nation.' Welsh miners are famous  
 for their musical qualities, and they invariably  
 sing at their work. In to-night's programme  
 will be found the most popular of their songs,  
 whilst an occasional background will be pro-  
 vided by the noises of the pits.

THE ORCHESTRA

Welsh Medley ..... *W. Braithwaite*

DAI AND IANTO AT WORK

In the 2ft. 9in. Seam

YNYSWEN, a typical Welsh mining village  
 in the heart of the Rhondda Valley, with  
 its long rows of dwelling-houses closely hugging  
 the mountain side. It was at one time one of  
 Nature's beauty spots, but the hand of toil and  
 industry has altered its appearance. In the  
 valley below runs the River Taff, alongside of  
 which nestles Penlan Colliery, with its tall  
 scaffolding and winding machinery standing  
 out conspicuously. Near at hand, like a long,  
 straggling pyramid, stands the tip, which at any  
 moment threatens to overwhelm the several  
 houses and school at its foot.

Dai and Ianto are Welsh colliers, who have  
 worked at Penlan since their early boyhood  
 days. Dai is aged about fifty, and Ianto is in  
 the early twenties. They are both of medium  
 height but of slight build, with very pronounced  
 Celtic features—their faces and hands bear the  
 honoured blue coal marks of their calling. We  
 will follow them in a few moments of their day's  
 'shift.'

THE APOLLO CONCERT PARTY

Cwm Rhondda ..... *Welsh Hymn Tune*

Wyr Philistia ..... *David Jenkins*

The Soldiers' Chorus ('Faust') ..... *Gounod*

THE ORCHESTRA

Welsh Airs .... *Arranged by Reginald Redman*

GLANVILLE DAVIES

Y Marchog ..... *Parry*

Dafydd y garteg wen ..... *Welsh Melody*

'DAFYDD Y HEN GLOWYR' (Welsh Entertainer)

Humour from the Coal-Mine

APOLLO CONCERT PARTY

Comrades in Arms ..... *Adolphe Adam*

Nyni Yw'r Meillion Cerddgar *Gwilym Gwent*

Y Gwew Fach ..... *E. T. Davies*

THE ORCHESTRA

The Welsh Rhapsody ..... *Edward German*

HUW MENAI

In a Reading of his Poems

Huw Menai is the Welsh Poet who has worked

in the coal mines of the Rhondda Valley

since the age of fifteen.

GLANVILLE DAVIES

The Prologue to 'Pagliacci' ..... *Leoncavallo*

I Am a Rosier ..... *Mendelssohn*

ORCHESTRA

Ar Hyd y Nos .... *Arranged by Reginald Redman*

APOLLO CONCERT PARTY

Lovely Night ..... *Chwatal*

In the Sweet By and By ..... *Dan Protheroe*

ORCHESTRA

Marches of the Welsh Regiments ..... *(Arranged)*

'MAE HEN WLAD FY NCHADAU'

# PROGRAMMES FOR WEDNESDAY (March 9)

## 2ZY MANCHESTER. 384.6 M.

- 2.55 London Programme relayed from Daventry
  - 4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
  - 5.0 GEORGE MONTEITH (Baritone)
  - 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
  - 7.25 S.B. from Birmingham
  - 7.45 S.B. from London (9.10 Local News)
  - 9.15-11.0 CONCERT by THE 'CELEBRITY' ORCHESTRA  
Relayed from the Hotel Majestic, St. Annes'-on-the-Sea
- ORCHESTRA  
March, 'The Happy Warrior' ..... *Fahl*  
Overture to 'The Merry Wives of Windsor' ..... *Nicolai*  
Selection from 'The Student Prince' ..... *Romberg*
- WALTER GLYNNE (Tenor)  
Clorinda ..... *Orlando Morgan*  
O Lovely Night ..... *London Ronald*
- ORCHESTRA  
Grand Fantasia, 'Manon' ..... *Massenet*  
Violin Concerto, 'Andante' ..... *Mendelssohn*  
(Soloist: Charles Coenen)  
Suite, 'Sylvan Scenes' ..... *Fletcher*
- WALTER GLYNNE  
Passing By ..... *Purcell*  
Phyllida ..... *Fisher*
- ORCHESTRA  
Entr'acte, Selected  
Selection from 'Tip Toes' ..... *Gershwin*

## 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. H. H. STIRARUP, 'Country Topics—Celery and Its Diseases in the Isle of Axholme'
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45 LADIES' NIGHT  
DORIS OWENS (Contralto)  
Turn Ye To Me (Old Highland Melody) ..... *arr. M. Lawson*  
The Spirit of the Spring ..... *C. H. H. Parry*  
Do Not Go, My Love ..... *Hagemann*  
When Love is Kind (Old Melody) .. *arr. A. L.*
- 7.55 EVELYN ALEXANDER (Violin)  
'Andante' from Concerto ..... *Mendelssohn*  
L'Abelle (The Bee) ..... *Schubert*
- 8.5 IDA SARGENT (Songs at the Piano)  
Supplanted ..... *Clarke*  
Three Little Fairy Songs ..... *Besly*  
Bread and Cheese and Kisses ..... *Fisher*  
A Letter Home ..... *Pether*

- 8.15 DOROTHY KITCHEN and DORIS OWENS  
O Polly ('The Beggar's Opera') *Gay and Austin*  
In Spring Time ..... *Ernest Newton*  
Calm Silent Night ..... *Goetz*  
Five Eyes ..... *Armstrong Gibbs*
- 8.30 EVELYN ALEXANDER  
Ave Maria ..... *Schubert*  
Obertan Mazurka ..... *Weinikowski*
- 8.40 IDA SARGENT  
In the Rain ..... *Hawray*  
My Little Garden (The Littlest One Again)  
Cherry Stones ... J ..... *Ida Sargent*  
Bad and Naughty ..... *Gallatly*  
The Little Blue Sunbounet ..... *Hamery*
- 8.50 DOROTHY KITCHEN (Soprano)  
Brown is My Love ..... *Elizabeth Poston*  
Old Christmas ..... *Martin Shaw*  
At the Well ..... *Richard Hagemann*  
Fountain Court ..... *Muriel Herbert*

- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15-11.0 S.B. from Liverpool

## 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
- 3.45 London Programme relayed from Daventry
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 MISS DORIS NICHOLLS, Readings from Long-fellow, including 'The Legend Beautiful'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45 S.B. from London (9.10 Local News)
- 9.15-11.0 S.B. from Liverpool

## 6LV LIVERPOOL. 297 M.

- 3.45 London Programme relayed from Daventry
- 4.0 JOHN MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 5.0 JEAN WHITFORD, 'Luck'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 S.B. from Manchester
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45 SOME REQUESTS  
THE STATION ORCHESTRA, directed by FREDERICK BROWN  
Overture to 'They All Do It' (Cosi Fan Tutte) ..... *Mozart*  
Ballet Music ('The Queen of Sheba') .. *Goldmark*
- 8.10 DORIS GAMBELL (Soprano)  
A Spring Fancy ..... *John H. Densmore*  
Daffodils ..... *Cyril Scott*  
What's in the Air To-Day? ..... *Robert Eden*
- 8.20 ORCHESTRA  
Four American-Indian Songs ..... *Calman*  
March Medley, 'Martial Moments' .. *arr. Winter*

(Continued on page 488.)

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# PROGRAMMES FOR WEDNESDAY (March 9)

**8.40 GLADYS SCOLLIK**  
A Pianoforte Recital  
Musette in Rondo Form ..... Rameau  
Sonata in A ..... Scarlatti  
Impromptu on a Theme of Clara Wieck (Op. 5) ..... Schumann  
Capriccio in B Minor ..... Brahms  
Etude in C, Op. 10, No. 1 ..... Chopin

**9.0 WEATHER FORECAST, NEWS; Local News**

**9.15-11.0 'PEER GYNT'**  
(HENRIK IBSEN)  
A Studio Version Presented by EDWARD P. GENN  
and THE LIVERPOOL RADIO PLAYERS  
(See Special Programme on page 485)

## 5NG NOTTINGHAM. 275.2 M.

**11.30-12.30** Morning Concert relayed from Daventry

**3.45** London Programme relayed from Daventry

**4.0** THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY

**4.45** Music and Afternoon Topics

**5.15** THE CHILDREN'S HOUR

**6.15** MABEL HODGKINSON (Pianoforte)

**6.20** London Programme relayed from Daventry

**6.30** S.B. from London

**7.25** S.B. from Birmingham

**7.45** **COMMUNITY SINGING**

FOURTH CONCERT OF THE  
COMMUNITY SINGING SOCIETY  
Relayed from the Albert Hall, Nottingham  
THE NOTTINGHAM PHILHARMONIC SOCIETY,  
conducted by WILLIAM TURNER

Accompanists—  
MABEL HODGKINSON; ALFRED E. JAGO

CHOIR and COMMUNITY SINGING SOCIETY  
Heart of Oak ..... Old English Song  
Killarney ..... Old Irish Song

GWLADYS NAISH (Soprano)  
'A Voice Just Now' (The Barber of Seville) ..... Rossini

GWLADYS NAISH with CHOIR and COMMUNITY  
SINGING SOCIETY  
Loch Lomond ..... Old Scotch Song

ALBERT SAMMONS (Violin)  
La Gitana (The Gypsy Maid) ..... Kreischer  
Tambourin Chinois ..... Kreischer

CHOIR and COMMUNITY SINGING SOCIETY  
Shenandoah ..... arr. R. R. Terry  
The Mosquito's Serenade .. Worthington Loomis

WILLIE ROUSE (Entertainer)  
Alleged Humour at the Piano

PHILHARMONIC SOCIETY  
Choral Fantasia on 'The Bohemian Girl'  
arr. C. Hutchins Lewis

GWLADYS NAISH  
The Bell Song ('Lakmé') ..... Delibes

CHOIR and COMMUNITY SINGING SOCIETY  
The Old Brigade ..... Barri  
All Thro' the Night ..... Welsh Air

ALBERT SAMMONS  
Caprice Viennois ..... Kreischer  
Nocturne in D ..... Chopin, arr. Wilhelmj

CHOIR and COMMUNITY SINGING SOCIETY  
Annie Laurie ..... Scotch Air

GWLADYS NAISH  
The Second Minuet ..... Maurice Besly

GWLADYS NAISH with CHOIR and COMMUNITY  
SINGING SOCIETY  
My Old Kentucky Home .... Stephen Foster  
WILLIE ROUSE  
Repetition of the Previous Offence  
PHILHARMONIC SOCIETY  
Part Song, 'Come to the Fair'  
Easthope Martin

ALBERT SAMMONS  
Slavonic Dance ..... Dvorak, arr. Kreischer  
Bourrée ..... Sammons  
Molly on the Shore .... Grainger, arr. Kreischer  
ARTHUR BAYLEY with CHOIR and COMMUNITY  
SINGING SOCIETY  
The Floral Dance ..... Katie Moss  
NATIONAL ANTHEM

**9.0 WEATHER FORECAST, NEWS; Local News**

**9.15** COMMUNITY SINGING CONCERT  
(Continued)

**10.0-11.0** S.B. from Birmingham

## 5PY PLYMOUTH. 400 M.

**11.0-12.0** Morning Concert relayed from Daventry

**3.30** Gramophone Recital

**3.45** London Programme relayed from Daventry

**4.0** Mr. V. F. WILKINSON, 'A Rapid Mental  
Calendar for Two Centuries, 1800-1999'

**4.15** THE ROYAL HOTEL TRIO, directed by  
ALBERT FULLBOOK

**5.15** THE CHILDREN'S HOUR

**6.0** GODNOR FORD (Xylophone)

**6.20** London Programme relayed from Daventry

**6.30** S.B. from London

**7.25** S.B. from Birmingham

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

**9.15-11.0** S.B. from Liverpool

## 6FL SHEFFIELD. 272.7 M.

**11.30-12.30** Gramophone Records (Vocal and  
Instrumental)

**3.25** BROADCAST TO SCHOOLS: Mr. W. RITCHINGS,  
'The Air—I, The Barometer'

**3.45** London Programme relayed from Daventry

**4.0** AFTERNOON TOPICS: Miss KATE BALDWIN,  
'Sinner Cakes and How to Make Them'

**4.15** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** Musical Interlude

**6.20** Royal Horticultural Society's Bulletin

**6.30** S.B. from London

**7.25** S.B. from Birmingham

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

**9.15-11.0** S.B. from Liverpool

## 6ST STOKE. 294 M.

**2.55** London Programme relayed from London

**5.0** AFTERNOON TOPICS: Miss MILDRED DUKE, 'A  
Lesson in Esperanto'

**5.15** THE CHILDREN'S HOUR

**6.0** Light Music

**6.20** London Programme relayed from Daventry

**6.30** S.B. from London

**7.25** S.B. from Birmingham

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

**9.15-11.0** S.B. from Liverpool

## 5SX SWANSEA. 294 M.

**2.55** 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** LILIAN MORGAN, 'Once Upon a Time'

**6.20** London Programme relayed from Daventry

**6.30** S.B. from London

**7.25** S.B. from Birmingham

**7.45** S.B. from Cardiff

**9.0** WEATHER FORECAST, NEWS; Local News

**9.15-11.0** S.B. from Cardiff

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

**2.55**—London Programme from Daventry. **3.20**—Mr.  
C. Bernard Stevenson. **3.45**—London Programme from  
Daventry. **4.0**—Music from Fenwick's Terrace Tea Rooms.  
**5.0**—The Rev. W. B. Hault. **5.15**—Children's Hour. **6.0**—  
Station Octet. **6.20**—Royal Horticultural Society's Bulletin.  
**6.30**—S.B. from London. **7.25**—S.B. from Birmingham.  
**7.45**—S.B. from London. **9.0**—News. **9.15**—Memories.  
The Station Octet: Leonard Gowings (Tenor); James Mark  
(Violin); Grace Ivell and Vivian Worth (Duettists). **10.30**—  
'Dinner for Two' A Comedy in One Act by R. C. Carton.  
Presented by Eric Barber. Played by the Station Repertory  
Company. **10.50-11.0**—Grace Ivell and Vivian Worth.

### 5SC GLASGOW. 405.4 M.

**3.0**—Jeffries and his Dance Orchestra relayed from the  
Locarno. **3.20**—Broadcast to Schools. **3.32**—M. Albert le  
Grip: French. **3.55**—The Wireless Quartet. William Espie  
(Baritone). **5.0**—Dorothy Carleton Smyth. **5.15**—Children's  
Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Prof.  
James Moffatt, 'Strolls in Literature'. **6.10**—Musical  
Interlude. **6.30**—S.B. from London. **7.25**—S.B. from  
Birmingham. **7.45**—Two Playlets by A. F. Hyslop, 'The  
Infernal Quadrangle' and 'The Pinching Touch'. **8.0**—Neil  
Kenyon (The Famous Scottish Comedian). **8.20**—Guy  
Weatherby's Dilemma, by Hilda P. K. Chamberlain. **8.50**—  
Song Recital by Dorothea Johnston. **9.0-11.0**—S.B. from  
Dundee.

### 2BD ABERDEEN. 500 M.

**3.45**—London Programme from Daventry. **4.0**—Steadman's  
Symphony Orchestra. **4.45**—James J. Smith (Tenor). **5.0**—  
Miss May Gilchrist. **5.15**—Children's Hour. **6.0**—S.B. from  
Glasgow. **6.10**—Gramophone Records. **6.20**—Horticultural  
Bulletin. **6.30**—S.B. from London. **7.25**—S.B. from  
Birmingham. **7.45**—The Station Octet. Croe Davidson  
(Contralto). O. A. Shepherd's Mixed Voice Choir, conducted  
by W. S. Boke. **8.15**—'Mistaken Identity'. A Scots Comedy  
Sketch by Jessie R. E. Allan. **8.30**—Choir. **8.42**—Crae  
Davidson. **8.52**—Octet. **9.0**—News. **9.15-11.0**—'Peer Gynt'.  
S.B. from Liverpool.

### 2BE BELFAST. 306.1 M.

**2.55**—London Programme from Daventry. **4.0**—The  
Carlton Orchestra. **5.0**—Miss Margaret Kinnaird, 'Social  
History'. **5.15**—Children's Hour. **6.0**—London Programme  
from Daventry. **6.20**—S.B. from London. **7.25**—S.B. from  
Birmingham. **7.45**—S.B. from London. **9.0**—News. **9.15-  
11.0**—'Peer Gynt'. S.B. from Liverpool.



# PROGRAMMES FOR THURSDAY (March 10)

**2LO LONDON. 361.4 M.**

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

2.25 Reading: 'Moby-Dick' (Hermann Melville)

2.30 Mrs. H. A. L. FISHER, 'Before and After the War—A Hundred Years Ago'

IN to-day's talk Mrs. Fisher, having now fully described the condition of England before the Napoleonic wars, and their immediate effects, goes on to discuss the more far-reaching social and political tendencies that were started or strengthened by the wars. In this and in next week's talk she will tell of such widely different developments as the Reform Act, the Corn Laws, Chartism, Poor Law Relief, and the beginnings of adult education.

3.0 EVENSONG, relayed from WESTMINSTER ABBEY

3.45 Rev. W. H. ELLIOTT, 'On Believing in Life'

THIS is the second of a series of seven Lenten talks, which, under the general title of 'The Sunny Side of Life,' will deal not too solemnly with some aspects of Christian ethics. The Rev. W. H. Elliott, who is giving them, is Vicar of Holy Trinity, Folkestone, Six Preacher of Canterbury Cathedral, and Chaplain to the King.

4.0 Time Signal, Greenwich. THE WALPOLE CINEMA ORCHESTRA, directed by FRANCIS R. DRAKE, relayed from the Walpole Cinema, Ealing

5.0 Talk

5.15 THE CHILDREN'S HOUR: Songs by Vivien Lambelet. Piano Solos by Maurice Cole. 'Nursery Rhymes of London Town' (Eleanor Farjeon), recited by Elisabeth Ann. 'Queer Zoo Relations,' by L. G. M., of the Daily Mail

6.0 Ministry of Agriculture Fort-nightly Bulletin

6.15 Market Prices for Farmers

6.20 THE DAVENTRY QUARTET

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

6.45 THE DAVENTRY QUARTET

7.0 Miss MARGARET KENNEDY, 'A Survey of Clothes Since 1066.' S.B. from Plymouth

7.15 BACH

Some of His Jolliest Keyboard Music  
Played by JAMES CHING  
Italian Concerto

THIS important piece dates from 1735, when its composer was fifty years of age. It represents him, then, in his maturity.

This so-called Concerto is an attempt to apply to one instrument the principles of alternation and of contrast observed in the writing of music for a solo instrument or group of instruments used with some form of orchestra. It is in spirit a Concerto, but it is a one-man Concerto. The instrument for which it was intended was a double-keyboard Harpsichord, in which contrasts of tone unavailable in the single-keyboard form could be taken into account by the composer. Bach's use of the one keyboard or the other is indicated by the words *forte* (loud) and *piano* (soft), and sometimes one direction is applied to the right hand part and the other to the left, so

prescribing an effect which would have been impossible upon a single keyboard Harpsichord, but is possible on the modern pianoforte.

There are three Movements:—

I The Movement is a charmingly flowing one. It will easily be realised in what way the player's performance on a one-keyboard pianoforte imitates the original manner performance on a two-keyboard Harpsichord, which, in its turn, imitated the playing of an orchestra divided into a small group of instruments contrasted with a large group.

II This is really, in effect, a violin tune with keyboard accompaniment, and in the original edition the melody is throughout given to one keyboard and the accompaniment to another.

III A very happy, well worked-out movement, which, typically Bachian as it is in its counterpoint, nevertheless, in its clear use of

expert and the author of many books on birds and beasts. To-day he will introduce the subject generally, discussing the question whether the coloration of animals serves any useful purpose, and if so, whether we can see any evidence of this in our own countryside.

7.45 'THE APOSTLES' (PART I)

(See Special Programme on page 491)

9.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Mr. F. W. H. MIGEOD, 'The Dinosaurs of Tendaguru'

9.30 'OUR MR. LOHENGRIN'

A Burlesque Sketch written by FRED BOWYER  
Music Composed, Arranged, and Parodied by  
CUTHBERT CLARKE

Included in the Cast are the following:

WINIFRED DAVIS  
HELEN ALSTON  
JOHN RORKE  
HARRY BRINDLE  
HAROLD KIMBERLEY  
and  
GEORGE BAKER

Scene: An ancient town where a fête is in progress

THIS light-hearted burlesque of the story of Wagner's famous opera was written by Fred Bowyer, the author of that delightful children's play, *The Windmill Man*, which has been performed with such success at the Victoria Palace every Christmas for the last six years. To-night's skit shows us a very topical Lohengrin.

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 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben

THE BAND OF H.M. ROYAL AIR FORCE

(By permission of the Air Council)  
Conducted by  
Flight-Lieut. J. AMERS,  
Relayed from  
The Ideal Home Exhibition, Olympia  
In the Studio

KATHLEEN MAUGHAN (Contralto)  
A. TEMPLE WICKHAM (Tenor)  
ROSA SPICER (Harpist)

11.45 Short Recital of Poetry  
by

DOUGLAS STEVENS

11.55 Concert (Continued)

1.0-2.0 S.B. from London (1.0 Time Signal)

2.25 S.B. from London

7.0 S.B. from Plymouth

7.15 S.B. from London

**VARIETY**

7.45 ETHEL HOOK (in some Favourite Ballads)

MAIDIE SCOTT (Comedienne)

THE HOUSTON SISTERS (The Irrepressibles)

WILL KINGS (Entertainer)

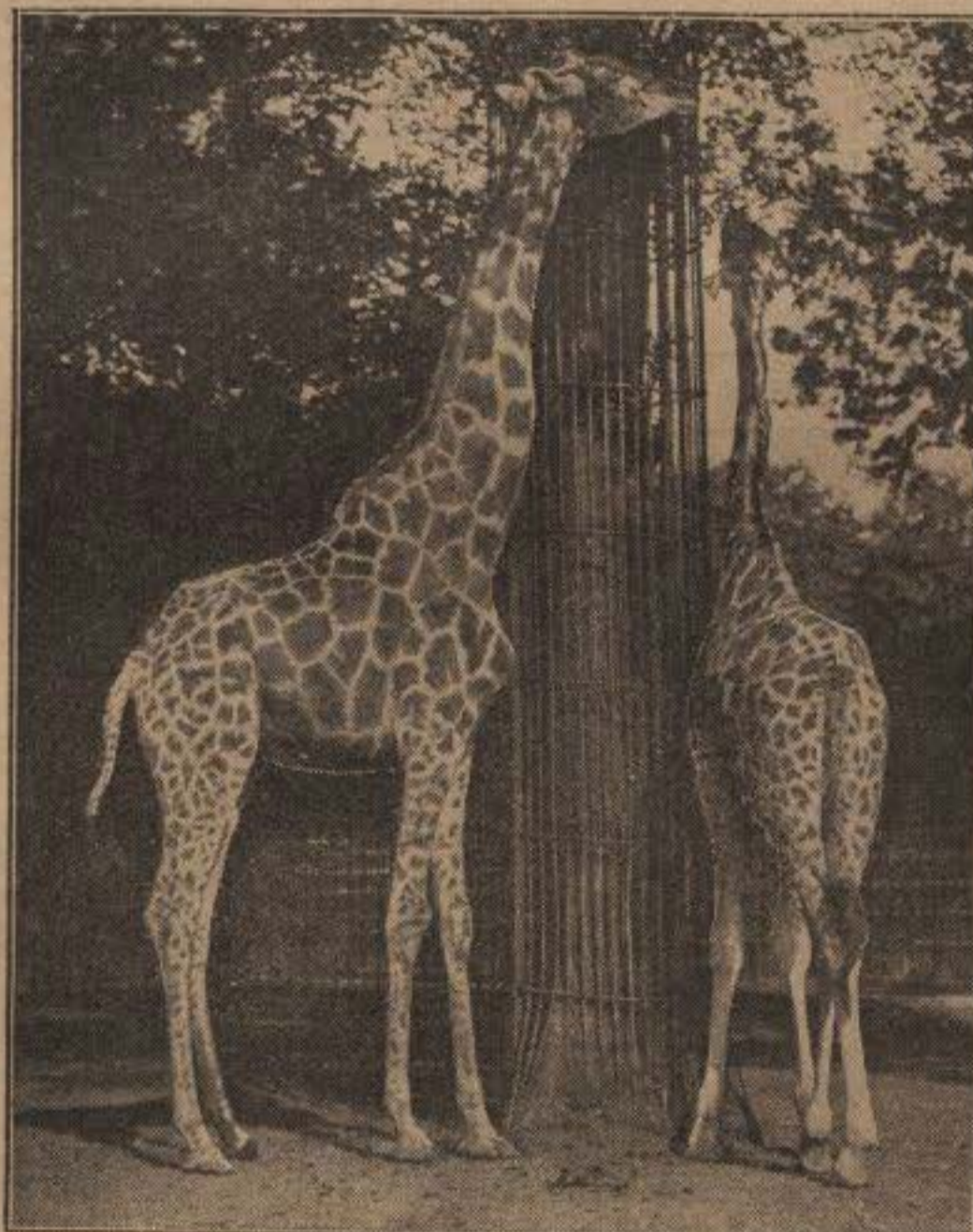
KIRKBY AND HUDSON (Syncopated Duets)

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15-12.0 S.B. from London

(Time Signal, Greenwich, 10.0 p.m.)



James Press Agency

## A MASTER OF CAMOUFLAGE.

Seeing him in the Zoo, one would think that the giraffe would be visible miles off in any surroundings. Yet, notice above how the shadow of the leaves blends with the markings of the giraffe on the left, and how like the trunk of a tree the neck of the right-hand one looks. These are instances of the 'natural camouflage' of which Mr. Pycraft will talk to-night [London 7.25].

extended subjects, and in its plain, diatonic harmony, looks forward a little perhaps towards the coming Sonata style of Haydn.

7.25 Mr. W. H. PYCRAFT, 'Nature's Camouflage—The Coloration of Animals: Introductory'

MOST of us remember, from the natural history that we learnt as children, fascinating scraps of information about how the chameleon assumes the colour of its surroundings, the tiger's stripes make him invisible in the shadows of the jungle, and so on. Mr. Pycraft, who is Assistant Keeper in the Natural History Museum, will talk about such matters with all the authority of an

# PROGRAMMES FOR THURSDAY (March 10)

## 5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL
- 4.45 AFTERNOON TOPICS: Amy H. Moreton, 'Women and Investment—I, The Fascination of Money.' MURIEL NORMANSBELL (Contralto)
- 5.15 THE CHILDREN'S HOUR: A Fairy Story by Phyllis Richardson. Songs by Florence Cleeton (Soprano). 'Shoes of the Nations,' by Margaret Dangerfield
- 6.0 S.B. from London
- 7.0 Mr. STANLEY MAYERS: 'Modern Advertising'
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

- 11.15-12.15 MIDDAY MUSIC, relayed from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
- 2.25-3.45 London Programme relayed from Daventry
- 4.0 Mrs. MARY B. CROWLE, 'Typhoons'
- 4.15 TEA-TIME MUSIC, relayed 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 Mr. RISON BENNETT: 'The Author of the "History of John Bull"—Dr. John Arbuthnot'
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

- 3.15 BROADCAST TO SCHOOLS: 'The Orchestra and Its Instruments,' as revealed by Sir WALFORD DAVIES and Mr. WARWICK BRAITHWAITE with THE STATION ORCHESTRA
- 3.40 Light Music
- 3.45 London Programme relayed from Daventry
- 4.45 Mrs. D. PORTWAY-DOBSON, 'Dress through the Ages—Medieval Times'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.0 Miss ESYLT NEWBERY: 'Eastern Cameos—Three Months in Vladivostok'
- 7.15 S.B. from London
- 7.45 'THE APOSTLES'  
An Oratorio (Op. 29), by Sir EDWARD ELGAR  
Relayed from the Central Hall, Newport.  
(See Special Programme on page 491)
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15 THE APOSTLES (Continued)
- 10.15 BLOND AND BRUNETTE  
in  
Synopated Songs and Character Cameos
- 10.30-12.0 S.B. from London

## 2ZY MANCHESTER. 384.6 M.

- 11.30-12.30 Music by THE STATION QUARTET
- 4.30 AFTERNOON TOPICS: Mr. F. A. HAMPTON, 'The Cinderella of the Senses'

- 4.45 TEA-TIME MUSIC  
J. MEADOWS (Auto-Piano Recital)
- 5.0 FRANCIS F. MARSH (Entertainer)
- 5.15 THE CHILDREN'S HOUR: Violin Solos by Keem McEndoo. A Story—'Thwacker,' by Arthur A. Lewis. 'Sing Me a Song of the Morning' and 'Wake Up,' sung by Betty Wheatley
- 6.0 S.B. from London
- 7.0 The Rev. J. SHEPHERD, 'Dawn to Sunset'—A Day in the Life of an African Witch Doctor
- 7.15 S.B. from London
- 7.45 MANCHESTER CONTEMPORARY MUSIC CENTRE CONCERT  
EDITH ROBINSON (Violin); JEAN FLETCHER (Viola); CARL FUCHS (Cello); FRANK MERRICK (Pianoforte)  
Sonata for Viola and Pianoforte ..... Bar  
Les Fées (Festivities) Souvenir of Puigcerda, (No. 2 of 'Cordana' Suite for Pianoforte)  
Deodat de Séverac  
Trio in F Sharp for Pianoforte, Violin and Cello  
Frank Merrick

- 8.45 NEIL KENYON  
The Famous Scottish Comedian  
In his Character Sketches
- 9.0-12.0 S.B. from London (9.10 Local News)

## 6KH HULL. 294 M.

- 11.30-12.30 MOSES BARITZ: Gramophone Lecture Recital
- 4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS, 'A Musical Tour'
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. K. GRAHAM THOMSON, 'Famous British Boxers—II, Jem Belcher'
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 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
- 3.45 London Programme relayed from Daventry
- 4.0 MOSES BARITZ: Gramophone Recital
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.0 SMILESMITH, 'On My Abvil'
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.10 Local News)

## 6LV LIVERPOOL. 297 M.

- 4.0 HAROLD GEE and his ORCHESTRA from the Trocadero Cinema
- 5.0 AFTERNOON TOPICS: DAVID WRAY, 'Fool-hardy Feats'

(Continued on page 492.)

You can now buy the



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Direct from the Makers

for 35/-

It is absolutely and  
utterly Waterproof

Whatever price you pay, there is no better Weathercoat for the protection of Farmers, Gamekeepers, Smallholders, Stock Breeders and Dealers; Poultry Farmers, Estate Agents and Factors; Surveyors, Travellers, Insurance Men and all who have to face heavy rains. This "Kelvington" is made by the makers of the "Mattamac" Stormproof.

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129a Victoria St., Westminster, S.W. (2 doors from Ashley Pl.)  
Midland Showrooms: 134 New St. Birmingham

# 'THE APOSTLES' by Sir Edward Elgar (March 10)



## The Oratorio.

ELGAR'S desire to write an Oratorio treating of the calling, teaching and mission of the Apostles, goes back to his very schooldays. But he was well over forty before he actually wrote the work, and it was his third Oratorio. It was produced the year that it was finished (1903), at the Birmingham Festival.

The *Apostles* tells of Christ's life, from His first intimate association with those who were His closest followers, until the Ascension.

The words are Scriptural. The Gospel story has continuously woven into it commentary made of material from both Old and New Testaments.

A programme of the various Solos, Choruses, etc., in the work is appended.

### PART I

#### PROLOGUE

Chorus, 'The Spirit of the Lord is Upon Me'

#### I THE CALLING OF THE APOSTLES

Recit. (Tenor), 'And It Came To Pass'

#### Orchestra

Soprano Solo (The Angel Gabriel), 'The Voice of Thy Watchman'

Chorus (Alto and Tenor)—The Watchers on the Temple Roof, 'It Shines!'

Chorus, 'It is a Good Thing to Give Thanks unto the Lord'

Recit. (Tenor), 'And When It Was Day'

Chorus, 'The Lord Hath Chosen Them'

Solo (John, Peter and Judas) 'We are the Servants of the Lord'

Solo (The Angel), 'Thy Watchman Shall Lift Up The Voice'

#### II BY THE WAYSIDE

Solo, Quasi Recit. (Jesus), 'Blessed are the Poor in Spirit'

Solo (The Blessed Virgin, John, Peter and Judas), 'He Setteth the Poor on High from Affliction'

Chorus, 'Weeping May Endure for a Night'

#### III BY THE SEA OF GALILÉE

Recit. (Tenor), 'And Straightway Jesus Constrained His Disciples'

Solo (Mary Magdalene), 'O Lord Almighty, God of Israel'

Chorus (Fantasy), 'Let Us Fill Ourselves With Costly Wine'

### 7.45 'THE APOSTLES'

#### PART I

Broadcast from Cardiff. S.B. to London

Relayed from the Central Hall, Newport

#### Principals:

The Blessed Virgin) IDA COOPER

The Angel) GLADYS PALMER

Mary Magdalene) SIDNEY POINTER

St. John) WALTER SAULL

St. Peter) FREDERICK WOODHOUSE

Judas) HERBERT HEYNER

#### Chorus:

THE NEWPORT CHORAL SOCIETY

SPECIAL SYMPHONY ORCHESTRA

Principal Violin, CHARLES WOODHOUSE

Conductor, ARTHUR E. SIMS

### 9.0 Interlude from the Studio

### 9.15 PART II

Broadcast from Cardiff only

Solo (Mary Magdalene), 'Is Thy Wrath Against The Sea?'

Semi-Chorus (The Apostles), 'It Is a Spirit'

Solo (Jesus), 'Be Of Good Cheer'

Solo (Peter), 'Lord, if it be Thou, Bid Me Come unto Thee'

Recit. (Tenor), 'When Jesus Came into the Parts of Caesarea Philippi'

Recit. (Jesus), 'Whom Do Men Say That I, The Son Of Man, Am?'

Chorus, 'Some Say, John the Baptist'

Solo (Peter), 'Thou Art The Christ'

Solo (Jesus), 'Blessed Art Thou, Simon Bar-Jona'

Solo and Chorus, 'Proclaim Unto Them That Dwell on the Earth'

Solo (Jesus), 'And I Will Give Unto Thee the Keys of the Kingdom of Heaven'

Solo (Mary), 'Hearken, O Daughter'

Recit. (Tenor), 'She Stood at His Feet Weeping'

Chorus (Women), 'This Man, If He were a Prophet'

Solo (Mary Magdalene), 'Hide Not Thy Face Far From Me'

Solo (Jesus), 'Thy Sins Are Forgiven'

Solo and Chorus, 'Turn You to the Stronghold, Ye Prisoners of Hope'

### 9.15 PART II

Broadcast from Cardiff only

Introduction (Orchestra)

#### IV THE BETRAYAL

Recit. (Tenor), 'And It Came To Pass'

Chorus, 'I Will Smite The Shephord'

Solo (Peter), 'Be It Far From Thee, Lord'

Chorus (The Apostles), 'Though We Should Die With Thee'

Chorus (Tenor and Bass), 'Then Gathered the Chief Priests and Pharisees'

Solo (Judas), 'What Are Ye Willing To Give Me?'

Chorus (Tenor and Bass), 'And They Weighed Unto Him Thirty Pieces of Silver'

Solo (Judas), 'Let Them Make Speed, and Hasten His Work'

Solo (Judas), 'Hail, Master'

Solo (Jesus), 'Whom Seek Ye?'

Chorus, 'Jesus of Nazareth'

Solo (Jesus), 'I Am He'

Recit. (Contralto), 'And They All Forsook Him'

Chorus, 'And the Lord Turned and Looked Upon Peter'

Recit. (Contralto), 'Then Judas, Which Had Betrayed Him'

Chorus, 'O Lord God, To Whom Vengeance Belongeth'

Solo (Judas), 'My Punishment Is Greater Than I Can Bear'

Solo (Judas), 'Whither Shall I Go From Thy Spirit?'

Chorus, 'Blessed is the Man Whom Thou Chastenest'

#### V GOLGOTHA

Orchestra, 'Eli, Eli, Lama Sabachthani?'

Chorus, 'Truly, This Was The Son of God'

Solo (Mary), 'The Sword Hath Pierced Through Mine Own Soul'

Solo (John), 'Thou Hast Trodden the Wine Press Alone'

#### VI AT THE SEPULCHRE

Recit., 'And Very Early in the Morning'

Chorus, 'The Face of All the East'

Semi-Chorus (Soprano and Contralto), 'Why Seek Ye the Living?'

#### VII THE ASCENSION

Chorus (The Apostles), 'We Trusted That It Had Been He'

Solo (Jesus), 'Peace Be Unto You'

Chorus, 'Lord, Wilt Thou At This Time Restore?'

Solo (Jesus), 'It Is Not For You to Know the Time or the Seasons'

Recit., 'And When He Had Spoken These Things'

Semi-Chorus and Chorus, 'Alleluia'

Solo and Chorus, 'Give Us One Heart and One Way'



HERBERT HEYNER.

IDA COOPER.



SIDNEY POINTER.

GLADYS PALMER.

# PROGRAMMES FOR THURSDAY (March 10)

(Continued from page 490.)

5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Canon C. R. RAVEN: 'A Talk About Birds'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 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'—VIII  
3.0 London Programme relayed from Daventry  
3.45 AFTERNOON CONCERT  
DAVID LILLIMAN (Blind Violinist); MURIEL ALLEN (Contralto); E. H. ADAMS (Bass)  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Prof. R. PEERS: 'Living and Learning—IV, What is a Liberal Education?'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 5PY PLYMOUTH. 400 M.

11.0-12.0 Morning Concert relayed from Daventry  
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 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Miss MARGARET KENNEDY: 'A Survey of Clothes since 1066'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

3.45 London Programme relayed from Daventry  
4.0 AFTERNOON TOPICS: Miss A. G. CROLL, 'The Turn of the Year'  
4.15 ORGAN relayed from the ALBERT HALL  
5.15 THE CHILDREN'S HOUR: A Competition. An Adventure Story for Boys  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Dr. T. CHERWOOD, Chief School Medical Officer, 'How Sheffield's City Departments Work'—VI  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

11.0-12.0 London Programme relayed from Daventry  
2.25 London Programme relayed from Daventry  
5.0 AFTERNOON TOPICS: B. T. ABELL, 'The Animal Kingdom'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Mr. ALFRED HAIGH: 'Local Industrial Series—X, Paper and Paper Manufacture'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

11.30-12.30 Gramophone Records  
2.25 London Programme relayed from Daventry  
4.0 AFTERNOON CONCERT. DORIS OWEN (Soprano), HOWARD DAVIES (Elocutionist). THE 'J. W. BARLOW' TRIO  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Mr. J. W. THORPE: 'The Human Side of a Police Court'  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

2.25-3.45:—London Programme from Daventry. 4.0:—Octet, Hudson Barnesley (Baritone). 5.0:—London Programme from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers. 6.15:—S.B. from London. 7.0:—Fireside Dialogues. 7.15:—S.B. from London. 7.45:—'The Apostles' S.B. from Cardiff. 9.0:—S.B. from London. 10.30:—Dance Music; Percy Bush's Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

3.0:—Dance Music relayed from the Piccadilly Dance Club. 3.20:—Broadcast to Schools. 3.32:—Mr. John Talman, 'English Literature'. 3.55:—Wireless Quartet, J. B. Dickson (Violoncello). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.20:—Musical Interlude. 6.30:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.45:—Symphony Concert. The Station Symphony Orchestra; Overture, 'Hänsel and Gretel' (Humperdinck). 7.55:—Maryan Elmar (Soprano) and Orchestra; Romance (3rd Act 'Tales of Hoffmann') (Offenbach); Elizabeth's Greeting (Tannhäuser) (Wagner). 8.5:—Orchestra; Symphony, No. 7, Op. 22, in A (Beethoven). 8.45:—Maryan Elmar; The Lotus Flower (Schumann); The Almond Tree (Schumann); Songs My Mother Taught Me (Dvořák); The Lark Now Leaves His Wat'ry Nest (Parker). 8.55:—Orchestra; Introduction to Act III, 'Lohengrin' (Wagner). 9.0:—News. 9.15:—S.B. from London. 10.30:—Dance Music relayed from the Piccadilly Dance Club. 11.15-12.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

3.15:—Concert to Schools under the auspices of the Aberdeen Education Authority, relayed from the Cowdray Hall. 4.15:—Afternoon Topics. 4.30:—Mary Topp (Soprano). The Station Octet. 5.15:—Children's Hour. 6.0:—S.B. from Edinburgh. 6.20:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.45:—Helen Burnett (Violin). J. G. Burnett (Pianoforte). 8.30:—Dorothea Johnston (Soprano). Recital of Red Indian Songs. 9.0:—News. 9.15-12.0:—S.B. from London.

### 2BE BELFAST. 306.1 M.

3.0:—Broadcast to Schools. 3.45:—London Programme from Daventry. 4.0:—The Station Orchestra. Muriel Childs (Contralto). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.0:—Talk. 7.15:—S.B. from London. 7.45:—The Station Orchestra; The Round Table Singers. 9.0:—News. 9.15-12.0:—S.B. from London.



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# PROGRAMMES FOR FRIDAY (March 11)

**2LO LONDON. 361.4 M.**

(1.0 Time Signal, Big Ben)

**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 B.B.C.  
Relayed from Battersea Town Hall  
Eighth Concert of Fifth Series

THE AUDREY CHAPMAN ORCHESTRA, conducted by FRANK BRIDGE

FIRST PART

Devoted to music by BEETHOVEN (1770-1827)

Fifth Symphony, First Movement

Overture, 'Egmont'

SECOND PART

Miscellaneous items, the titles of which will be given by the Announcer  
(Time Signal, Greenwich, at 4.0)

**4.45** Short Vocal Recital by MEGAN THOMAS (Soprano) MACKENZIE LANG (Tenor)

**5.15** THE CHILDREN'S HOUR: Songs with Choruses by J. R. Castling. Soup (Mabel Marlowe). 'The Call,' by H. Mortimer Batten.

**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** BACH

Some of his Jolliest Keyboard Music  
Played by JAMES CHING  
Partita in G

SOMETHING was said about the Partitas on Tuesday. This one (the Fifth) consists of the following Movements:—

I PRÉAMBULE. The title is unusual with Bach, and the style is not that common in the preludes to his Suites, being light and fanciful.

II ALLEMANDE. A piece of serious and interestingly-worked counterpoint, mostly in two voices, but sometimes in three.

III COURANTE. There are two types of Courante, the French and Italian; this is of the latter type—rapid, clear and flowing.

IV SARABANDE. Lighter-minded than most of Bach's Sarabandes.

V TEMPO DI MENUETTO. Not a Minuet for dancing—the cross rhythms (two beats in right hand against three in the left) make this clear.

V PASSEPIED. A delicate little thing.

VI GIGUE. One of the most mature in style of all the Movements of this Partita. The very distinctive and rhythmically strong Subject, given out at the opening and taken up by three 'Voices,' fugal-wise, supplies material for the first half of the piece.

In the second half another Subject is similarly introduced and similarly taken up. Then, after a time, the first Subject appears again, in ingenious combination with the second.

**7.25** Prof. H. B. CHARLTON, 'Poetry and the Plain Man'—I. S.B. from Manchester

THIS is the first talk in a new series by the Professor of English Literature in the University of Manchester. To-day he opens with an intriguing title—'The Wise Neglect of Poetry'

**7.45** VARIETY

ETHEL HOOK (in some Favourite Ballads)  
MAIDIE SCOTT (Comedienne)  
THE HOUSTON SISTERS (The Irrepressibles)  
WILL KINGS (Entertainer)  
KIRKBY and HUDSON (Syncopated Duets)

**9.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.15** Sir PHILIP CUNLIFFE-LISTER, 'Watford Empire Marketing Week'

**9.30-11.0** MY PROGRAMME

by

CAPTAIN HARRY GRAHAM

CAPTAIN HARRY GRAHAM has already figured in the series of 'Modern Humorists,' when he read some verses from his latest book, 'Strained Relations.' Most listeners, however, will have been already familiar with his characteristic humour in one or other of its manifestations, for, besides his books, he was part author of such well-known plays as *Madame Pompadour* and *Katja the Dancer*, and lyricist of *Betty in Mayfair*, *The Maid of the Mountains* and *The Lady of the Rose*. Captain Graham's programme for to-night is, as is customary with 'My Programmes,' veiled in mystery, but we print below his own reply to our demand for enlightenment.

'You ask me to give you some idea of the lines upon which my Programme for March 11 is to be drawn up. I confess that the matter is causing me many sleepless days of earnest thought. It would be easy enough to design

something that would be appreciated by the High-brow intelligentsia—something with a dash of Proust, Holst, Scriabin, Miss Sitwell and Marinetti. Again, it would not be impossible to devise an ideal programme suitable for the groundlings, in which memories of the earliest excesses of our more red-nosed comedians would predominate. It will be my object, however, to avoid these two extremes, to steer a middle course and try to provide something that shall be acceptable to the normal medium-browed Englishman (like myself). And, since I am only human (though you may not have noticed this), it is quite natural for me to feel that the perfect programme must be one which consists almost exclusively of my own works. I shall enjoy it, anyhow, and after all, I take it, this is the most important thing.'

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

**10.30 a.m.** Time Signal, Weather Forecast

**11.0** Time Signal, Big Ben. THE DAVENTRY QUARTET and MAVIS STODDARD (Soprano); BERNARD ROSS (Baritone); CONSTANCE JENKINS (Pianoforte)

**12.30** ORGAN RECITAL

by

Rev. WILLIAM E. LEES,  
Minor Canon, St. Paul's Cathedral  
Relayed from  
ST. MARY LE BOW CHURCH

Choral No. 3 in A Minor ..... César Franck  
Légende No. 2, Op. 59 ..... Deorak  
Allegretto (Sonata 4) ..... Mendelssohn  
Scherzo in A Flat ..... Bairstow  
Sonata in G (1st Movement) ..... Elgar

**1.0-2.0** S.B. from London.  
(Time Signal, Greenwich, at 1.0 p.m.)

**3.15** S.B. from London

**7.25** S.B. from Manchester

**7.45** 'ACIS AND GALATEA'

A Serenata in Two Parts by Handel  
S.B. from Manchester  
(See Manchester Programme)

**9.0** WEATHER FORECAST, NEWS

**9.10** Shipping Forecast

**9.15** S.B. from London

(Time Signal, Greenwich, at 10 p.m.)

**11.0-12.0** DANCE MUSIC: JACK HOWARD and his BAND from the Royal Opera House, Covent Garden



LONDON'S VARIETY STARS.

Here are three of the top-line turns that make up London's variety bill to-night at 7.45. They are, from left to right, Miss Ethel Hook, the irrepressible Houston Sisters, and Miss Maidie Scott.

# PROGRAMMES FOR FRIDAY (March 11)

| SIT      | BIRMINGHAM. 326.1 M.   | 6BM  | BOURNEMOUTH. 491.8 M.  | 5WA  | CARDIFF. 353 M.  |
|----------|--|------|--|------|--|
| 3.15     | London Programme relayed from Daventry   | 3.15 | London Programme relayed from Daventry   | 3.15 | London Programme relayed from Daventry                 |
| 4.45     | AFTERNOON TOPICS: LOUISE TRIBAULT, 'Anglo-French Causerie—En Route for Paris,' ALICE CARHART (Contralto)   | 4.45 | E. GEE NASH: 'Translations from Foreign Literature—IX, Another Story from the Swedish'   | 4.45 | Mr. GEOFFREY WEST: 'Prose Parody'                      |
| 5.15     | THE CHILDREN'S HOUR  | 5.0  | Musical Interlude.   | 5.0  | TEA-TIME MUSIC from the Carlton Restaurant             |
| 6.0      | HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café  | 5.15 | THE CHILDREN'S HOUR  | 5.15 | THE CHILDREN'S HOUR                                    |
| 6.30     | S.B. from London   | 6.0  | THE STATION OCTET  | 6.0  | ORGAN RECITAL  |
| 7.25     | S.B. from Manchester   | 6.30 | S.B. from London   |      | by ARTHUR E. SIMS                                      |
| 7.45     | A VARIED PROGRAMME   | 7.25 | S.B. from Manchester   |      | Relayed from the Central Hall, Newport                 |
|          | ORGAN RECITAL  | 7.45 | BOURNEMOUTH MUSIC  |      | March, 'Pontificale' ..... Lemmens                     |
|          | by FRANK NEWMAN  |      | The Composers of all the pieces in this programme are resident in Bournemouth  |      | Fugue in E Flat (St. Anne's) ..... Bach                |
|          | Relayed from Lozells Picture House   |      | March, 'Carabineers' ..... Montague Birch  |      | Madrigal ..... } Lemars                                |
|          | Overture to 'A Midsummer Night's Dream' Mendelssohn  |      | (Played by the STATION OCTET)  |      | Minuet ..... } Wagner                                  |
|          | The Swan (Le Cygne) ..... Saint-Saëns  |      | Piano Solos:   | 6.30 | S.B. from London                                       |
| 8.0      | NEIL KENYON  |      | Prelude ..... }  | 7.25 | S.B. from Manchester                                   |
|          | The Famous Scottish Comedian   |      | Near an Eastern Bazaar .. } S. H. Braithwaite  | 7.45 | S.B. from London (9.10 Local News)                     |
|          | In his Character Sketches  |      | By the Hot Lake ..... }  | 9.30 | A BRISTOL PROGRAMME                                    |
| 8.20     | THE CATHEDRAL QUARTET  |      | Elfin Fountain ..... }   |      | THE HARMONIC FOUR                                      |
|          | (CHARLES BUNN, G. V. STILLIARD, CECIL WATSON, PHILIP TAYLOR)   |      | Enigma ..... }   |      | London Town ..... German                               |
|          | Cigarettes ..... Sutton  |      | (Played by THE COMPOSER)   |      | Passing By ..... Edward C. Purcell                     |
|          | Johnny Sands ..... Coleman   |      | Songs:   |      | The Sailors' Chorus ..... G. Parry                     |
| 8.25     | 'IN THE TUNNEL'  |      | Four Irish Lyrics ..... Walter Butler  |      | OLIVE FRANKS (Soprano)                                 |
|          | A Short Play specially written for broadcasting  |      | The Lake Isle of Innisfree (Words by W. B. Yeats); The Cloak, the Boat and the Shoes (Words by W. B. Yeats); Four Ducks on a Pond (Words by W. Alingham); The Fiddler of Dooney (Words by W. B. Yeats) |      | Mary of Allendale... James Hook, arr. Lane Wilson      |
|          | by RUPERT CROFT-COOK   |      | (Sung by WINIFRED ASCOTT (Soprano)   |      | My Lovely Celia... George Munro, arr. Lane Wilson      |
|          | Presented by STUART VINDEN   |      | (At the Piano, THE COMPOSER)   |      | FRANK THOMAS (Solo Violin)                             |
|          | Played by the STATION PLAYERS  |      | Orchestral Pieces:   |      | Tambourin Chinois ..... Kreisler                       |
|          | Characters:  |      | Melodie (for Strings) ..... } Montague Birch   |      | Andante Cantabile ..... Tchaikovsky, arr. Austr        |
|          | The Old Gentleman ..... W. W. ALLEN  |      | Dance of the Nymphs ..... }  |      | HEDLEY GOODALL and VERA CLARKE                         |
|          | The Old Lady ..... GLADYS JOINER   |      | (Played by the STATION OCTET)  |      | Two Cameos from 'The School for Scandal'               |
|          | The Girl ..... GLADYS COLBOURNE  |      | Songs:   |      | Sheridan   |
|          | The Young Man ..... W. W. ALLEN  |      | Where Go the Boats? ..... Walter Butler  |      | Lady Teazle ..... VERA CLARKE                          |
|          | The Man in the Far Corner... STUART VINDEN   |      | (Sung by WINIFRED ASCOTT)  |      | Sir Peter Teazle ..... HEDLEY GOODALL                  |
|          | THE Scene is laid in a compartment of an Express Train. The old gentleman is seated in one corner opposite the old lady. Next him is the girl and opposite her the young man. These four have instinctively moved up one end to chatter although the young man and girl are the only members of the party previously acquainted. Empty seats divide them from the man in the far corner. |      | (At the Piano, THE COMPOSER)   |      | THE HARMONIC FOUR                                      |
| 8.40     | QUARTET  |      | Easter Sunday (Words by William Barnes) Gilbert Stacey   |      | Sally in Our Alley                                     |
|          | Little Tommy Went A-Fishing ..... Macy   |      | (Sung and Played by THE COMPOSER)  |      | Robin Adair ..... arr. Cantor                          |
|          | The Goslings ..... Bridge  |      | 'Cello Solo:   |      | Hang Fear, Cast Away Care ..... Parry                  |
| 8.50     | 'DIAMOND CUT DIAMOND'  |      | Amourette ..... E. Slaney  |      | OLIVE FRANKS   |
|          | A Play for Broadcasting by ASHTON PEARSE   |      | (Played by THE COMPOSER)   |      | If My Songs Were Only Winged ..... Hahn                |
|          | Presented by STUART VINDEN   |      | Violin Solos:  |      | My Johnny was a Shoemaker                              |
|          | Characters:  |      | An Irish Lullaby ..... } Kathleen Foley  |      | Traditional, arr. Howard Carr                          |
|          | Nat Rivers ..... W. W. ALLEN   |      | Andante Cantabile ..... }  |      | FRANK THOMAS   |
|          | Jimmy Abercorn ..... STUART VINDEN   |      | (Played by THE COMPOSER)   |      | Russian Dance ..... Zimbalist                          |
|          | The Scene is laid in Jimmy's London flat—a deep toned clock strikes 2 a.m.   |      | Finale:  |      | Andalusian Romance ..... Sarasate                      |
| 9.0-11.0 | S.B. from London (9.10 Local News)   |      | A Hampshire Suite ..... Gilbert Stacey   |      | HEDLEY GOODALL and VERA CLARKE                         |
|          |  |      | (THE STATION OCTET, conducted by THE COMPOSER)   |      | Four Victorian Cameos (with Pianoforte Accompaniment): |
|          |  |      |  |      | The Cap that Fits ..... Austin Dobson                  |
|          |  |      |  |      | A Sonnet in Dialogue                                   |
|          |  |      |  |      | Tu Quoque  |
|          |  |      |  |      | All Sorts ..... S. B. Anthony                          |
|          |  |      |  |      | HARMONIC FOUR  |
|          |  |      |  |      | O Who Will O'er the Downs ..... De Pearsal             |
|          |  |      |  |      | Annie Laurie ..... H. Elliot Burton                    |
|          |  |      |  |      | 10.45-11.0 DANCE MUSIC: THE CAPITOL SIX                |



SIX COMPOSERS FROM THE SOUTH COUNTRY.

To-night, from 7.45 onwards, Bournemouth Station is giving a musical programme composed entirely of works by composers who live in the town. Here are all six of them—from left to right, Gilbert Stacey, Montague Birch, Walter Butler, Kathleen Foley, S. H. Braithwaite, and E. Slaney.

## Programmes for Friday.

**2ZY MANCHESTER. 384.6 M.**

- 1.15-2.0 Pianoforte Trio relayed from the Piccadilly Picture Theatre
- 3.25 BROADCAST TO SCHOOLS: Mr. W. E. BURROWS, 'Travel Pictures of the British Empire—India: VIII, Ranchi—The Car of Jaggernath'
- 3.45 PAULINE RUSSELL (Contralto)
- 4.0 Music by THE STATION QUARTET
- 5.0 AFTERNOON TOPICS: Mrs. M. OSBORNE, 'Shakespeare in the Kitchen'
- 5.15 THE CHILDREN'S HOUR
- 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. H. B. CHARLTON, 'Poetry and the Plain Man'
- 7.45 'ACIS AND GALATEA'  
A Serenata in Two Parts by HANDEL  
Relayed to Daventry  
Acis (a Shepherd) . . . . . ARTHUR WILKES (Tenor)  
Galatea (a Sea Nymph)  
ELSIE SUDDABY (Soprano)  
Polyphemus (a Giant)  
REGINALD WHITEHEAD (Bass)  
Nymphs and Shepherds  
THE STATION CHORUS. Chorus Master, S. H. WHITTAKER  
THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON  
The Scene is a rural prospect, diversified with rocks, groves, and a river.
- 9.0-11.0 S.B. from London (9.10 Local News)

**6KH HULL. 294 M.**

- 11.30-12.30 Gramophone Records
- 3.30 BROADCAST TO SCHOOLS: Mr. PHILIP CHIGNELL, 'Music'—II
- 4.0 Afternoon Topics
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Mr. J. G. STEPHENS: Weekly Football Talk
- 6.30 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.**

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 3.20 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON, 'The Story of Four Great Retreats—I, The Retreat of the Ten Thousand'
- 4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. HERBERT BARDGETT, 'Musical Appreciation—II, Elizabethan Madrigals'
- 4.30 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds
- 5.0 ESSIE SIMPSON (Soprano)  
A Song Recital of Old English and Folk Songs
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

(Continued on page 496.)

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# PROGRAMMES FOR FRIDAY (March 11)

## 6LV LIVERPOOL. 297 M.

- 3.15-3.45 BROADCAST TO SCHOOLS: Prof. G. S. VEITCH, 'Britain in Ancient Times—III, British Homes and Roman Villas'
- 4.0 CATERINA EARL (Soprano)
- 4.15 THE STATION PIANOFORTE QUARTET
- 5.0 AFTERNOON TOPICS: KATE LOVELL, 'St. Patrick'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION PIANOFORTE QUARTET  
Barcarolle, 'The Dream Lagoon' P. Elliott  
Suite, 'Sylvan Scenes' ..... P. Fletcher  
Selection from 'Sybil' ..... Victor Jacobi
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London
- 8.25 A NAUTICAL SCENE. Relayed from the Annual 'Blue Water Evening' at St. George's Hall
- 8.45 JOHN MONTAGUE'S SYMPHONICS. Relayed from the Edinburgh Café Ballroom
- 9.0-11.0 S.B. from London (9.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 LYON'S CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 A READER: 'New Books'
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 5PY FLYMOUTH. 400 M.

- 3.30 BROADCAST TO SCHOOLS: Mr. G. P. DYMOND, 'Stories of Exploration—Australia and New Zealand'
- 4.0 AFTERNOON TOPICS: Mr. A. C. STOCKWELL, 'The Apes of Gibraltar'
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 STANLEY OKE (Pianoforte)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records (Dance Music)
- 4.0 Afternoon Topics
- 4.15 MARY STOCKDALE (Soprano)  
Elizabethan Love Songs:  
Sweet Nymph, Come to Thy Lover *Thos. Morley*  
Dear, If You Change .....  
Come Again .....  
Fain Would I Change That Note *Tobias Hume*
- M. CHRISTINE ANDREW  
Poetry Reading
- MARY STOCKDALE  
English Lyrics ..... *Hubert Parry*  
Three Aspects; A Fairy Town; Whether I Live

## M. CHRISTINE ANDREW Poetry Reading

GEORGE JEFFERSON—at the Piano.

- 5.15 THE CHILDREN'S HOUR: 'Something More to Make—Furniture for the Boot-Box House'
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. J. R. B. MASEFIELD, Nature Talk
- 3.45 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS: FLORENCE M. AUSTIN, 'Snapshots of Children—II, The Child at Play'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. IDWAL JONES, 'Famous Characters in English Literature—II, Piers Plowman'
- 3.45 London Programme relayed from Daventry
- 5.0 Mr. D. RHYNS PHILLIPS, 'Welsh Astrologers'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.10 The West Wales Girl Guides. Playlet, 'A Day in a Guide Camp'
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

3.0:—Broadcast to Schools. 3.20:—London Programme from Daventry. 5.0:—Mrs. Una Rousseau: 'Anne of Warwick.' 5.15:—Children's Hour. 6.0:—William Watson (Cornet). Hilda Hood (Contralto). 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

11.30-12.30:—Gramophone Records. 3.0:—Dave Caplan's New Princes Toronto Band, relayed from the Plaza. 3.20:—Broadcast to Schools. 3.55:—In Omar's Time. The Station Quartet. Mary Ferrier (Soprano), Josephine MacPherson (Contralto), James Newall (Tenor), J. Elliot Dobie (Bass-Baritone). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from Dundee. 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45:—Winifred M. Bury (Soprano), Bay Jellett (Violin), Christine Silver (In Moments Grave and Gay). 9.0:—News. 9.15-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

3.30:—Broadcast to Schools. 3.45:—The Station Octet. 4.0:—Mlle. Madeline Marot: Elementary French. 4.15:—The Station Octet. Isobel Murray (Pianoforte). 5.15:—Children's Hour. 6.0:—For Farmers, by Mr. Don G. Munro. 6.10:—Agricultural Notes. 6.15:—S.B. from Dundee. 6.30:—S.B. from London. 6.45:—Mr. Peter Craignyle: Football Topics. 7.0:—S.B. from London. 7.25:—S.B. from Manchester. 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. 3.30:—Claude De Ville (Pianoforte Recital Series) (Schumann). 3.45:—London Programme from Daventry. 4.45:—Gramophone Records. 5.0:—Miss Beatrice Leslie: 'Literary Studies—II, Henry Fielding.' 5.15:—Children's Hour. 6.0:—London Programme from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Manchester. 7.45:—Oratorio, 'Elijah' (Mendelssohn). Kate Winter (Soprano); Lottie Miller (Contralto); Fred C. Hughes (Tenor); Arthur Cranmer (Baritone); The Station Chorus and The Station Symphony Orchestra, conducted by E. Godfrey Brown. 9.0:—News. 9.15:—S.B. from London. 9.30-11.0:—Oratorio, 'Elijah' (Continued).

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# PROGRAMMES FOR SATURDAY (March 12)

**2LO LONDON. 361.4 M.**

**3.0 MILITARY BAND PROGRAMME**

THE WIRELESS MILITARY BAND,

Conducted by Lieut. B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M.

WALTER GLYNNE (Tenor), BESSIE KERR (Soprano)  
MABEL CONSTANDUROS

BAND

Overture di Ballo ..... Sullivan

WALTER GLYNNE

Faery Song ('The Immortal Hour') ..... Rutland Boughton

If thou wert blind ..... Noel Johnson

BAND

Second 'Maid of Arles' Suite ..... Bizet

Pastorale; Intermezzo; Menuet; Farandole

BESSIE KERR

A Memory ..... Goring Thomas

A Fairy went a-marketing ..... Arthur Goodhart

Trees ..... Oscar Barbach

Still as the night ..... Carl Bohm

BAND

Prelude to 'Parsifal' ..... Wagner

The Golliwog's Cake Walk ('The Children's Corner') ..... Debussy

MABEL CONSTANDUROS

in Selections from her Repertoire

BAND

Neapolitan Scenes ..... Massenet

The Dance (Tarantelle); Procession, Improvisation and The Fête

WALTER GLYNNE

O Flow'r of all the world ..... Woodforde-Finden

Phyllida ..... Howard Fisher

BAND

Invitation to the Valse ..... Weber-Weingartner

BESSIE KERR

Old Scottish Songs:

This is no my Plaid ..... arr. Lawson

Will ye no come back again?

My Heart is Sair

There's nae luck about the House

BAND

Suite from 'The Tempter' ..... Edward German

Prelude; Berceuse; Bacchanale

**5.0 Mrs. MARION CRAN, A Garden Chat**

**5.15 THE CHILDREN'S HOUR: Selections by the Daventry Quartet. A Humorous Sketch by Mabel Constanduros. A Competition**

**6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN**

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

**6.45 Light Music**

**7.0 Mr. J. W. ROBERTSON SCOTT, 'The Month's Reviews'**

A WISE man once said that of the making of books there is no end. If that was true in Solomon's day, how much more is it true in these latter days, when the bookstalls groan under the weight of new books and magazines of all kinds? It is to help us to discover the best things in the flood of weeklies and monthlies and quarterlies that Mr. J. W. Robertson Scott, himself a famous veteran journalist, comes to the microphone and rapidly surveys some of the leading periodicals that have issued from the press during the past month.

**7.15 BACH**

Some of his Jolliest Keyboard Music  
Interpreted by JAMES CHING

Sixth French Suite

BACH'S Suites are much like his Partitas in general style. The 'French' Suites (the name was not given to them by the Composer) are written in the light style that the French then favoured in their music; the dances are all short, and in general slighter than those in the Partitas and 'English' Suites.

The Sixth French Suite has eight Movements, as follows:—

ALLEMANDE. (Moderately quick.) The right and left hand open with a semiquaver tune and a quaver tune respectively, and out of these two the piece develops—in two voices throughout.

**7.45 London, Daventry and other Stations**

## 'IRENE'

A Musical Comedy in Two Acts by James Montgomery.

Music by Harry Tierney. Lyrics by Joseph McCarthy.

Characters (in the order of their appearance):

- Mrs. Marshall ..... ANNIE ESMOND
- Eleanor Worth ..... VIVIEN LAMBELET
- Donald Marshall ..... EVAN THOMAS
- Clarkson ..... CYRIL SMITH
- Robert Harrison ..... DONALD MATHER
- Irene O'Dare ..... VIVIENNE CHATTERTON
- Lawrence Hadley ..... CYRIL NASH
- Mrs. O'Dare ..... EILEEN MUNRO
- Helen Cheston ..... JEAN ALLISTONE
- Jane Gilmour ..... FLORENCE BAYFIELD
- J. P. Beaudon ..... PETER GAWTHORNE
- Madame Lucy ..... MARK LESTER
- Mrs. Cheston ..... FLORENCE WOOD

THE WIRELESS CHORUS and WIRELESS ORCHESTRA, under the direction of JOHN ANSELL

### ACT I.

- Scene 1: Donald Marshall's Home
- Scene 2: The O'Dares' Home
- Scene 3: Donald Marshall's Home—Two Days Later

### ACT II.

- Scene 1: The O'Dares' Home—Two Months Later
- Scene 2: The Garden of Beaudon's Home
- Scene 3: The O'Dares' Home—After Midnight
- Scene 4: Same as Scene 2

COURANTE. The Italian type of Courante—continuously 'running' throughout.

SARABANDE. (Fairly slow and sustained.) The two very expressive little motifs given out by right hand (bar 1) and left hand (bar 2), briefly developed, make up the whole thing.

GAVOTTE. (Pretty lively.) Gay, but courtly. In three voices throughout.

POLONAISE. (Fairly quick and graceful.) Two voices only—the upper one with a tune and the lower one with a steady accompaniment.

BOURRÉE. (Lively.) A simple dance in two voices.

MENUET. (At a moderate speed.) Light and innocent-minded, and quite short.

GIGUE. (Very quick.) The downward arpeggio motif, which supplies material for the first part, becomes an upward arpeggio motif in the second part.

**7.25 Mr. G. WAGSTAFFE-SIMMONS: Association Football Talk—'The International Outlook'**

**7.45 IRENE.** (See Special Programme)

**9.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements**

**9.15 Mr. A. A. THOMSON reading a Short Story**

A REGULAR contributor to such periodicals as *London Opinion* and *The Passing Show*, Mr. A. A. Thomson is also the author of that amusing book, 'Bumble Dinky.'

**9.30 NEIL KENYON**

The Famous Scottish Comedian  
In His Character Sketches  
and

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

**10.0 FLORENCE HOLDING (Soprano), JOSEPH SLATER (Flute)**

FLORENCE HOLDING

Nymphs and Shepherds ..... Purcell

My Sweet Sweeting ..... Keel

Sweet Nymph, Come to Thy Lover

Morley, arr. Keel

PURCELL'S song comes from a play by Shadwell, *The Libertine*, one of 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.'

FREDERICK KEEL is a well-known arranger of old songs and Composer of new ones, many of which have something of the spirit of the Elizabethan age.

THE last song was, in its original form, a duet for two Sopranos. Its gay invitation runs:—

Sweet nymph, come to thy lover,  
Lo, here alone our loves we may discover,  
Where the sweet nightingale with wanton glosses,  
Hark, her love too discloses.

JOSEPH SLATER

Sonata in F ..... Handel

Adagio ..... Quantz

THE Flute was held in greater respect during Handel's days than it is now, when it seldom emerges from the Orchestra except for the playing of show-pieces or bird-music. Some of the most refined and dignified Concerted works of the eighteenth century were composed for groups of players in which the Flautist was a partner, and Sonatas were also written for the instrument. 'Sonata' in those days had not the meaning it took on later, when Haydn built up the form into a homogeneous whole. In Handel's time alternating slow and quick Movements, one or more of them in dance rhythms, made up the Sonata.

Quantz was a celebrated Flute player of the eighteenth century who began as an Oboeist. He taught Frederick the Great to play the flute, and the Emperor made him Court Composer.

FLORENCE HOLDING

Charming Chloe ..... E. German

By the Waters of Minnetonka ..... Licurance

Spring ..... G. Henschel

**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 a.m.** Time Signal, Weather Forecast

**3.0 S.B. from London**

**9.10 Shipping Forecast**

**10.0-12.0 S.B. from London**

(Time Signal, Greenwich, at 10.0)

# PROGRAMMES FOR SATURDAY (March 12)

## 5IT BIRMINGHAM. 326.1 M.

2.45 WEST BROMWICH ALBION v. ASTON VILLA  
A Running Commentary on the play and incidents of this Association match will be relayed from the Hawthorns Ground

4.45 AFTERNOON TOPICS: Miss DORA G. MERCER, 'Looking for Antiques in Birmingham.' HILDA NIBB (Contralto)

5.15 THE CHILDREN'S HOUR: 'Snooky Story,' by Phyllis Richardson. Songs by Doris Palmer (Soprano) and Eva Blackmore (Contralto). 'The Contra Bass—A Music Talk with Illustrations,' by Arthur Cockerill

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER  
March, 'Good Luck' ..... Vieth  
Suite, 'Spanish Ballet' ..... Désormes  
Fox-trot, 'The Grasshopper's Dance' .. Munro

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

9.30 A POPULAR PROGRAMME  
THE STATION ORCHESTRA  
Overture to 'Raymond' ..... Thomas  
LEWIS KNIGHT (Bass)  
Down in the Deep ..... Hatton  
ORCHESTRA  
Two Movements from First 'Peer Gynt' Suite  
Grieg  
The Death of Ase; In the Hall of the Mountain King  
OLIVE TIPTON (Lady Tenor)  
Mary of Argyle ..... Nelson  
ORCHESTRA  
Cavatina ..... Raff, arr. McLean  
ALBERT DANIELS (Entertainer)  
In Items from his Repertoire  
LEWIS KNIGHT  
The Fishermen of England (The Rebel Maid)  
Phillips  
OLIVE TIPTON  
Eily Mavourneen (The Lily of Killarney)  
Benedict  
ORCHESTRA  
The Coon's Patrol ..... Lotter

10.30-12.0 S.B. from London

## 6BM 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  
Fox-trot, 'That's Why I Love You' Donaldson  
Fox-trot, 'Where'd You Get Those Eyes?' Donaldson  
Waltz, 'You Can't Take Away My Dreams' Francis  
Selection from 'Merely Molly' ..... Finch  
Tango, 'Adios' ..... Owens  
Fox-trot, 'Give Me To-day' ..... Fitzworth  
Selection, 'Tell Me More' ..... Gershwin  
Fox-trot, 'Pining For You' ..... Rocco

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

10.0 DANCE MUSIC  
THE ROYAL BATH HOTEL DANCE BAND. Relayed from the King's Hall Rooms. Directed by ALEX WAINWRIGHT

11.0-12.0 S.B. from London

## 5WA CARDIFF. 353 M.

3.0 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

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Capt. A. S. BURGE: 'Rugby Football Gossip'

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

## 2ZY MANCHESTER. 384.6 M.

2.30 app. Running Commentary on a Rugby Match

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

5.0 ARTHUR C. HOLLAND (Baritone)  
The Question; The Rival Sons; The Organ-Man; Good-night; Serenade; My Dwelling Place ..... Schubert  
SCHUBERT'S power of evoking a mood in a few bars of music is brought out time and again in his songs. Such a song as *The Organ Man*, for instance, is one of those subtle tone-pictures in which he makes us see a picture as vividly as he must have done when he was writing the music.  
We stand with the poet, and watch the poor old hurdy-gurdy man, patiently turning the handle, rain or shine. 'Let us go together, you and I,' impetuously cries the poet. 'I will make the songs and you shall play them.'  
In *My Dwelling Place* is no repose for the mind. We share the sadness of the speaker, who cries 'Wearying stream, restless wood, chill rock—all these are my home, and all are witness of my woes.'

5.15 THE CHILDREN'S HOUR: Spring Flowers: 'The Violet' (Kreuz), sung by Harry Hopewell. 'Narcissus' (Nevin), played by Eric Fogg. 'The Shepherd's Purse' and 'Jack-in-the-Hedge,' poems by Eleanor Farjeon

6.0 Light Music

6.30 S.B. from London

6.45 Light Music

6.50 For Scouts

7.0 S.B. from London

7.25 Mr. F. STACKY LINTOTT: Sports Talk

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

9.30 SOME LIVELY FARE  
provided by  
THE BUBBLES CONCERT PARTY  
ROSE MURRAY (Comedienne)  
GRACE HARDING (Soprano)  
ARCHIE CLIFFORD (Entertainer)  
WINIFRED SWINFORD (Solo Accompanist)  
ARTHUR BELL (Baritone)  
WILL SEYMOUR (Comedian)

10.30-12.0 S.B. from London

## 6KH HULL. 294 M.

4.0 AFTERNOON TOPICS: Mr. M. A. R. HORSPOOL, 'The Stage of To-morrow'—XII

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 500.)

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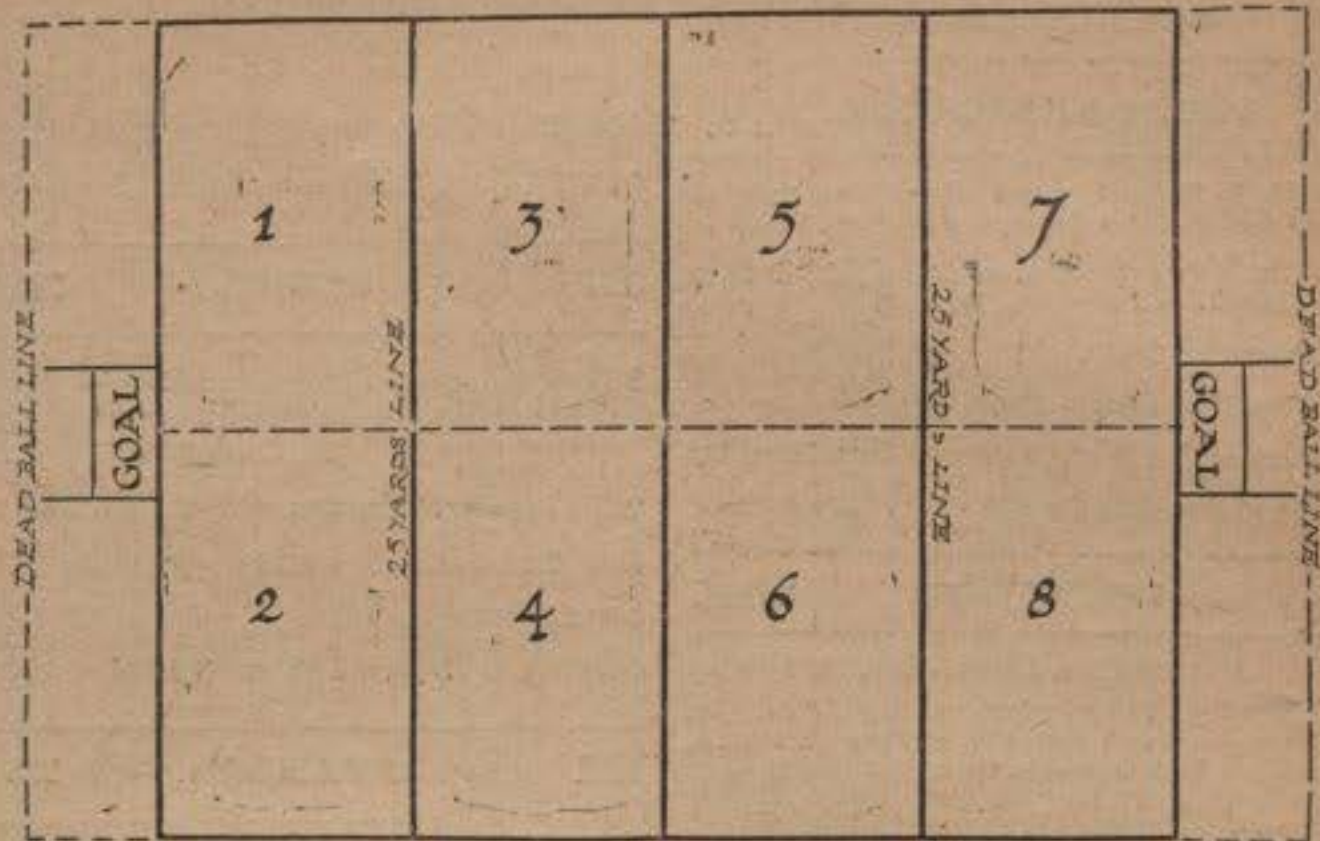
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NAME..... DATE .....

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NOTE.—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.

# Broadcasting Today's Football.



To-day—Saturday, March 12—a Rugby League match will be broadcast for the first time, when Manchester transmits a running commentary on a League Cup-Tie. Plymouth listeners, too, should use this plan when following the match between Plymouth Albion and Bart's.

## The Grand-stand at the Fireside.

IF you had been in the North Country on the day the Cup-Tie match between Newcastle United and the Corinthians was broadcast from the Crystal Palace, you would have found that the possession of a wireless set made you an extremely popular member of the community. Quite a number of old friends paid me a visit on the morning to see if there was room for another listener. The aerial on the roof seemed to act like a magnet.

The first visitors arrived right after lunch, by two-thirty the party was complete. The valves glowed faintly, and the loud speaker thrust its gaping mouth into the circle by the fireside.

Then, suddenly the voice of the London Announcer came through. A few preliminary remarks, then the roar of the crowd.

The room was forgotten. In spirit every one of us was standing on the terraces of that great arena.

A roar—'The teams are coming out,' said the Voice. A pause; then, 'The Captains are tossing up. Newcastle has won the toss.'

A sigh of relief comes from the circle. 'They are kicking towards the south end of the ground—the left on your plan.' A glance at *The Radio Times* diagram pinned to the mantelpiece, and we readily visualize the position of the teams.

Then came the opening incidents of the match. 'Gallacher has got the ball. He is going to shoot. Baker has saved!' and in the background a voice says, 'Square three,' or 'Square five,' and we closely follow the progress of the game from one end of the field to the other.

Half-time. The spell is broken. Agitatedly we discuss the situation.

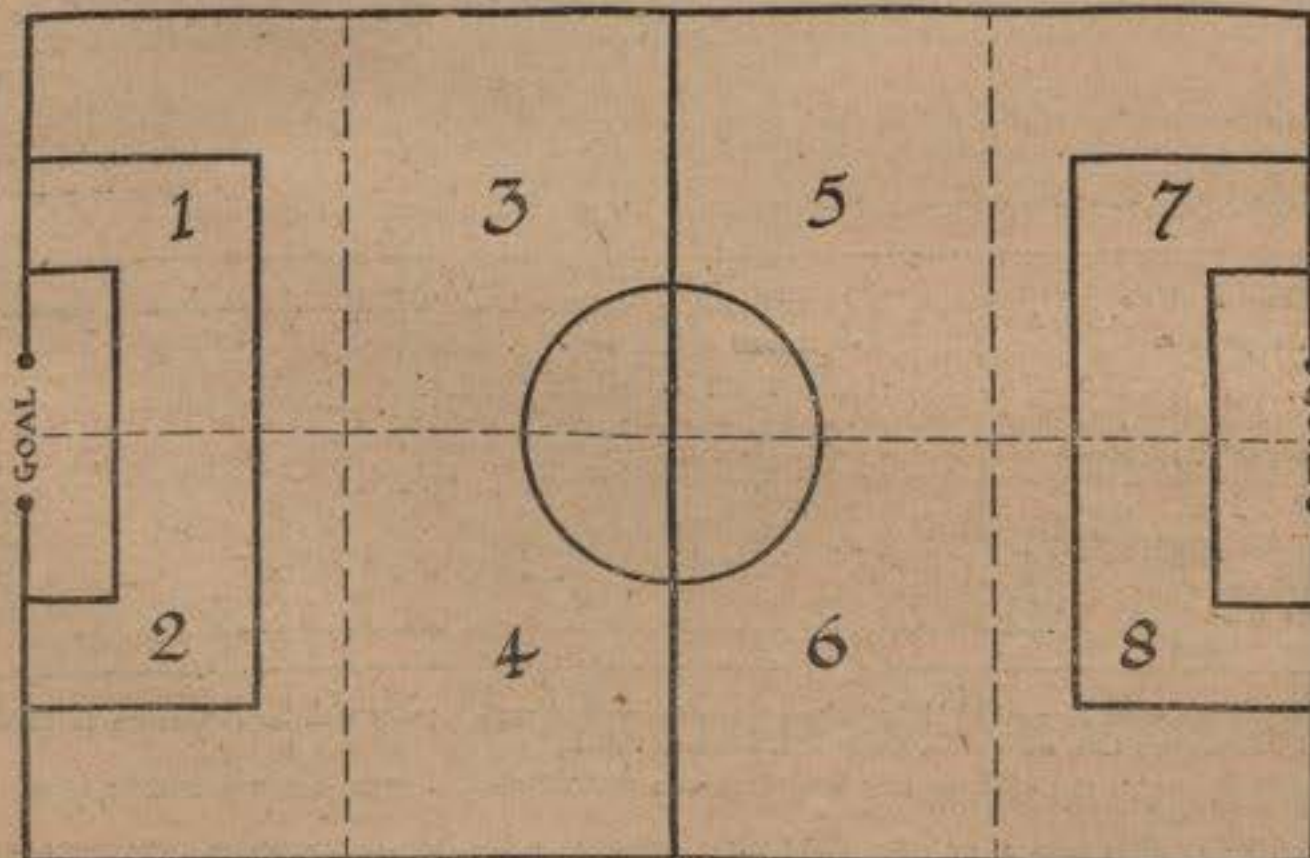
'The teams are coming out.' Once more we are back on the Sydenham slopes. Time and again our hopes rise, only to be dashed to the ground.

Time passes. 'Corinthians, one: Newcastle, none,' says the Voice. 'Newcastle are pressing strongly. The Corinthians have cleared. Twenty minutes to go!—United are attacking. Free kick for Newcastle. The kick is being taken. The ball has hit a defender—yes—it's in the net!' and a roar from the circle by the fireside drowns the loud speaker. 'Corinthians, one: Newcastle, one.'

'Ten minutes to go. The Corinthians are striving to hold off Newcastle.' Then the Voice and the roar of the crowd simultaneously proclaim another goal. 'Newcastle, two: Corinthians, one!'

Another goal for Newcastle and the game is over. The Voice ceases and a happy party rises from the fireside. I think we shall have to take the Village Hall for the Cup Final.

W. D. SMITH.



This afternoon's broadcast Soccer—Saturday, March 12—includes matches at Birmingham (where West Bromwich Albion play the Villa), Liverpool, Swansea and Stoke. This is the plan the Announcers will use.

# PROGRAMMES FOR SATURDAY (March 12)

(Continued from page 498.)

## 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 London Programme relayed from Daventry

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

## 6LV LIVERPOOL. 297 M.

3.15 EVERTON v. LEEDS UNITED

A Running Commentary on the Association Football Match, by Mr. ERNEST EDWARDS, relayed from Goodison Park

4.45 app. JOHN MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

5.15 THE CHILDREN'S HOUR

THE QUARREL SCENE FROM  
'THE SCHOOL FOR SCANDAL'  
Presented by EDWARD P. GENN

Cast:

Lady Teazle ..... Mrs. HAROLD DICKINSON  
Sir Peter Teazle ..... HUGH H. FRANCIS  
The Scene is laid in Sir Peter Teazle's House

6.0 JOHN 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

3.45 SAM G. ROSS and his BAND, relayed from the Palais de Danse

5.0 THE CHILDREN'S HOUR

6.15 MAREL HODGKINSON (Pianoforte)

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

## 5PY PLYMOUTH. 400 M.

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

3.15 PLYMOUTH ALBION v. ST. BART'S HOSPITAL  
A Running Commentary on the Rugby Football Match by Mr. E. G. BUTCHER, relayed from Beacon Park

4.45 AFTERNOON TOPICS: Lieut.-Commander E. E. FROST-SMITH, R.N.R., 'More Maritime Reminiscences'—II

5.0 Musical Interlude

5.15 THE CHILDREN'S HOUR

6.0 GLADYS LACK (Soprano)

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

## 6FL SHEFFIELD. 272.7 M.

5.20 ORCHESTRA relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR: 'Sing a Song of Sixpence'—A Very New Play about a Very Old Rhyme

6.0 Mr. F. R. STAINTON: Eye-Witness Account of the Match between Sheffield Wednesday v. Arsenal

6.15 Musical Interlude

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

## 6ST STOKE. 294 M.

2.45 STOKE v. CREWE ALEXANDRA

A Running Commentary on the Football Match, relayed from the Stoke Football Club Ground

4.15 London Programme relayed from Daventry

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.

3.15 SWANSEA TOWN v. NOTTS COUNTY

A Running Commentary on the Football Match, relayed from the Vetch Field, Swansea

5.0 Light Music

5.15 THE CHILDREN'S HOUR

6.0 T. D. JONES (Pianoforte)

Third Sonata—1st Movement ..... Beethoven  
Russian Suite, 'From Ruthenian Heights' ..... Godowsky

Caprice Espagnol ..... Moszkowski  
The Lonely Faun ..... Redmayne

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

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

11.30—Wilfred Ellis (Cello). 11.40—J. Wilson Beveridge (Tenor). 11.50—Wilfred Ellis. 12.0-12.10—J. Wilson Beveridge. 4.0—Music from Tilley's Restaurant, Blackett Street. 5.0—Mrs. Marion Cunn. 'A Garden Chat.' London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—The Station Octet. 6.30—S.B. from London. 7.25—Mr.

Alan Thompson, President of the Northumberland Rugby Union: 'Rugger.' 7.45—S.B. from London. 9.30—A Varied Programme: Vincent Caygill (Pianoforte); Liebestraum (Liszt). 9.40—Prudhoe Gleemen; Bocher Ballad (J. H. Maunders); Bobby Shaftoe (arr. Whittaker); Ca Hawke Through the Water (arr. Whittaker); John Peel (arr. Fletcher). 9.55—Vincent Caygill: Third Ballade in A Flat (Chopin); Nocturne in F Minor, Op. 55 (Chopin). 10.5—Prudhoe Gleemen; Soldiers' Chorus (Faust) (Gounod); I Would I Were the Glow-Worm (The Londonderry Air) (Harold Rhodes); The Song of the Jolly Roger (Candish); The Wanderer (Eggar); Soldier's Farewell (Kinkel). 10.15—Novocastrian Nights—VII: A Belle of the Placcene. 10.30—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0—S.B. from London.

### 5SC GLASGOW. 405.4 M.

2.30—Queen's Park v. Hearts, running commentary on the Match from Hampden. 4.30—Jeffries and his Dance Orchestra, relayed from the Locarno Dance Salon. 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0—Song Recital: Joan Elwes (Soprano). 6.30—S.B. from London. 7.25—Mr. Walter Arnott, 'Association Football' 7.45—S.B. from London. 9.0—News. 9.15—Variety. Gwen Lewis (Entertainer): Where Does Daddy Go To? (Gallatly); Brown Cow (Gay); What Does Her Call You? (Weston). 9.25—Cyril Liddington in Song Studies (H. S. Pepper at the Piano). 9.35—Dan Seymour (Tenor) and The Station Orchestra: Fox-trot, 'Me Too'; Mary Lou; Waltz, 'Just a Rose in Old Killarney'; When You Love Someone Who Don't Want You. 9.50—Gwen Lewis: Nice to be a Man (Bryce); A Little Talk on Pep (Lewis); Little Bit of Fun (Gibson). 10.0—Cyril Liddington with H. S. Pepper. 10.15—Dan Seymour and Orchestra: Fox-trot, 'Who Took Me Home Last Night?'; One-step, 'Oh Grandma, Do It Again'; Fox-trot, 'In a Little Garden'; Fox-trot, 'Poor Papa'; Fox-trot, 'Doubles.' 10.30—Dance Music: Jeffries and his Dance Orchestra, relayed from the Locarno Dance Salon. 11.15-12.0—S.B. from London.

### 2BD ABERDEEN. 500 M.

4.30—The Station Octet. 5.0—Afternoon Topics: Mrs. H. W. I. Match, 'Our Dress Accessories.' 5.15—Children's Hour. 6.0—Music by The Station Octet. 6.30-12.0—S.B. from London.

### 2BE BELFAST. 306.1 M.

2.45—Ireland v. Wales, Running Commentary on the International Rugby Match, relayed from Dublin. (The entire Broadcast being under the direction of the Dublin Broadcasting Station.) 4.45 app.—The Plaza Band, directed by R. M. Cole, relayed from the Plaza. 5.0—Afternoon Topics: Capt. T. O. Corrin, 'The Music of Other Lands'—VI. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Festival Winners: A number of Prize Winners from the 1927 Belfast Musical Competition. 9.0—News. 9.15—Prof. C. J. Patten, Professor of Anatomy at Sheffield University, 'My First Night with the Birds at a Lighthouse.' 9.30-12.0—S.B. from London.

In our issue of January 14, 1927, on page 106, we reproduced a photograph of the interior of Christchurch Priory which was incorrectly attributed to Messrs. Judge's, Ltd. The picture was actually reproduced from a postcard in the series of Wallet Guides published by the London Daily News, to whom acknowledgment is here duly made.

## FOR LISTENERS TO OPERA BROADCASTS.

On March 22 will be broadcast the eighth of the series of Operas for which libretti are being published. Beethoven's only Opera 'FIDELIO' has been chosen, and forms part of the Beethoven Centenary Broadcast Week. The advantages of having the book of words in front of you when listening to the opera are now appreciated by 100,000 listeners, and those who have not yet sent for a copy of this libretto, or are not on our list of regular subscribers, are advised to make immediate application on the form below. The price of the booklet is 2d. post free.

Please send me  
stamps value

copy (copies) of the libretto of 'FIDELIO.' In payment I enclose  
at the rate of 2d. per copy.

PLEASE WRITE IN BLOCK LETTERS.

NAME .....

ADDRESS .....

Applications must be marked 'Libretti' on the envelope, and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for these must, of course, be sent with the order.

The Operas which have already been broadcast are 'Rigoletto,' 'The Bohemian Girl,' 'Faust,' 'The Barber of Seville,' 'Martha,' 'The Red Pen,' and 'Orpheus,' and copies of these may also be had on application at the same price, i.e., 2d. per copy.

# The new Cossor R. C. Valve

## brings you the realism of the Living Artiste



**R**ADIO is now entering upon a new phase. Quality of reproduction is rightly being given pride of place. The chief responsibility for this has been the growing popularity of Choke or Resistance capacity amplification. Experts agree that Radio can now give a more truthful rendering of every note in the harmonic scale—from the deep fascinating rhythm of the lower octaves to the surprisingly sweet high notes. Until recently Choke or Resistance capacity coupling has been handicapped by the lack of suitable valves. But Cossor—by the introduction of wonderful new R.C. valves for 2 or 4 volt accumulators—is now supplying this vital need. The Cossor R.C. with an impedance of only 70,000 ohms., has the amazing amplification factor of 40—considerably higher than any other valve of similar type. This remarkable efficiency is due to its Kalenised filament and its patented method of Co-axial mounting.

Although only on the market a few weeks we have received many letters from users expressing astonishment at the rare beauty and mellowness of their reproduction. They say that they are now hearing instruments in the orchestra which they have never heard before. That from end to end of the scale the chords peal forth with a grandeur which is a revelation. Why not try out these new valves without delay—at one stroke you can abolish distortion and microphonic noises.

### Without equal for richness of tone



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# 34'.

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The sound-reproducing unit of this remarkable loud speaker is the LISSENOLA Loud Speaking Unit, whose golden tones and realistic rendering have delighted tens of thousands. No other unit has such splendid magnets. No other unit has such a clean design or embodies such fine manufacture. No other unit will stand up to the power the LISSENOLA will—220 volts and more can be used without the least dithering or resonating.

LISSEN is only able to sell the LISSENOLA at the unheard-of price of 34'-. by dealing direct with the retailer (so eliminating wholesalers' profits) and concentrating on the production of this one type.

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Test the LISSENOLA Loud Speaker against the most expensive loud speaker you can find—anything up to £20. If you do not definitely prefer the LISSENOLA for tone-purity and power to any loud speaker you test it against, irrespective of price, take it back to your dealer or send it back to the manufacturers and your money will be willingly refunded in full. This offer also applies to the LISSENOLA Loud Speaking Unit.

*These parts can be purchased separately.*

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Big and powerful with 14in. flare. Exactly the same as the horn of the LISSENOLA Loud Speaker illustrated above..... 17/6

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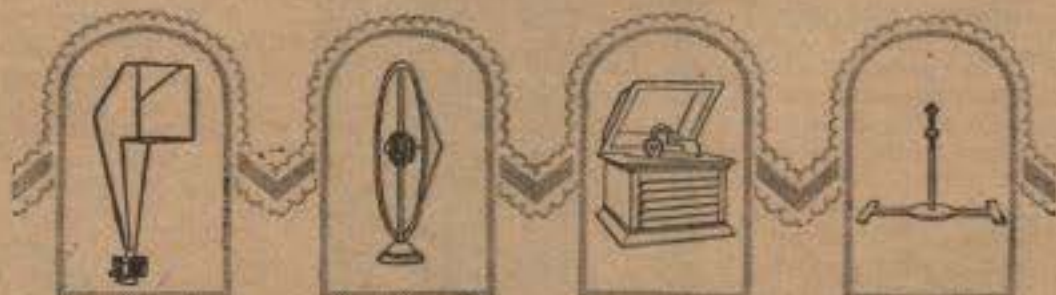
The base of the LISSENOLA Loud Speaker illustrated above. For those who already have a LISSENOLA Loud Speaking Unit and a LISSENOLA Home-built Horn or the LISSENOLA Horn..... 3/-



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Managing Director: THOMAS N. COLE.

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THE radio constructional journals and other papers tell you to use certain makes of parts for the circuits or receivers described in their articles. Why? Are the specified parts the best you can get for their particular object? *No—it doesn't follow.* Radio advertisers each expect a certain share of editorial use and mention—and they get it. Lissen gets it too, but the periodicals obviously cannot use only one make of parts even though they may be known to be the best. A new enlightenment has come to users at last—users now know that they can replace every part named in any published circuit with the corresponding part in the Lissen range. You will use all the energy available if you build with Lissen parts and get louder, clearer signals from near and far in consequence.

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Fixed condensers should be leak-proof, and if they are LISSEN, which DELIVER ALL THEIR STORED UP ENERGY ALL THE TIME, nothing is lost. Note the case in the LISSEN condenser, how it can be clipped into the LISSEN COMBINATOR in resistance circuits, how it can easily be used upright or flat. Then the price of LISSEN FIXED CONDENSERS is half what it was a year ago! The plates are properly laid in a LISSEN—they are homogeneous with each other, and cannot move or come apart.  
Capacities .0001 to .001, 1/- each (much reduced).  
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DEMAND LISSEN FIXED CONDENSERS.

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They do not alter—they are perfectly silent. You can put a LISSEN half-megohm leak in circuit direct on to a 220-volt supply and leave it on indefinitely—it will not alter. It can then be put straight into a critical radio circuit—it will be absolutely silent. LISSEN grid leaks have been further tested by exposure to rain and sun on the roof of the LISSEN factory. They never altered, never varied. Patented.  
All resistances—Previously 1/8, NOW 1/- each.

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Every ordinary H.T. battery can be made to yield more energy if a LISSEN 2 mfd. (or 1 mfd., but the larger capacity is the better) is put across it. It will absorb all the noises when the battery gets old. Your dealer will be pleased to show you how to connect it easily.

LISSEN (Manchester type) Condenser

|      | 2 mfd. | 1 mfd. |
|------|--------|--------|
| 4/8  | 2/4    | 1/5    |
| 3/10 | 2/4    | 3/5    |
| 2/5  | 2/4    | 3/4    |

Specially moulded case makes it impossible for the condenser to short circuit on to case—a feature exclusive to LISSEN.

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To popularise baseboard mounting resistors, LISSEN has now just reduced the price. Baseboard type are without knob, dial and pointer, which are not needed for baseboard.

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| Prices 7 ohms     | 2/6        | 1/6 |
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### QUALITY RHEOSTATS FOR PANEL MOUNTING—previously 4/- NOW 2/6.

LISSEN quality—look how they are made, and note the irresistible appeal of price.

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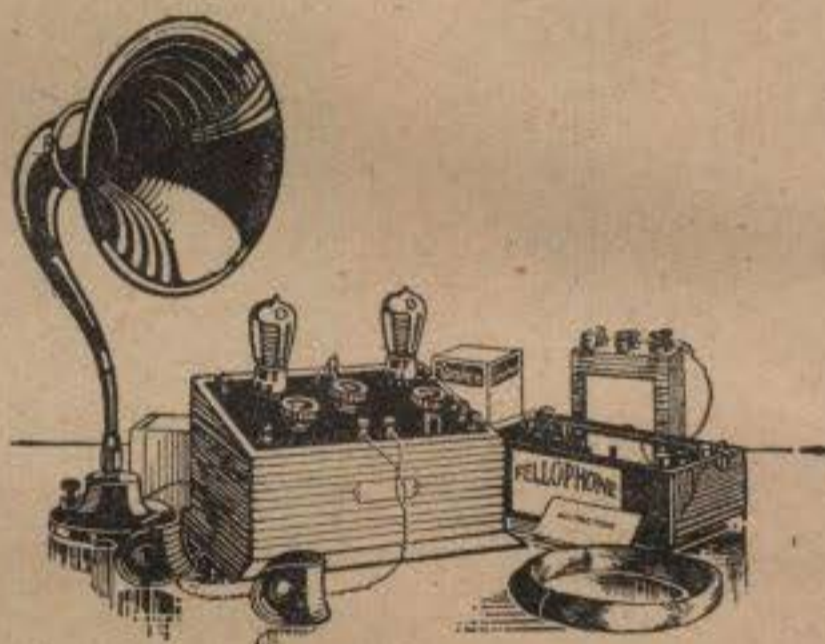
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| Receiver (including Marconi Royalty)        | £2 2 6          | £3 17 0          | £4 12 0           | £6 5 6           |
| Louden 4-Volt D.E. Valves                   | (1) 8 0         | (2) 16 0         | (3) £1 4 0        | (4) £1 12 0      |
| H.T. Battery (Fellophone)                   | (54V) 6 6       | (108V) 13 0      | (108V) 13 0       | (108V) 13 0      |
| Fellows 4V. Accumulator                     | (20ah) 12 6     | (20ah) 12 6      | (20ah) 12 6       | (40ah) 16 6      |
| Aerial, Insulators, Wiring, Instructions    | 3 0             | 3 0              | 3 0               | 3 0              |
| Headphones (H) or Junior Loud Speakers (LS) | (H) 11 6        | (LS) 13 6        | (LS) 13 6         | (LS) 13 6        |
| <b>Total Cash Price</b>                     | <b>£4 4 0</b>   | <b>£6 15 0</b>   | <b>£7 18 0</b>    | <b>£10 3 6</b>   |
| Deferred Payments. With Order               | 24 6            | 38 4             | 44 9              | 57 0             |
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For 4 or 6 Volt Accumulators

**45/-**

For H.T. Accumulators

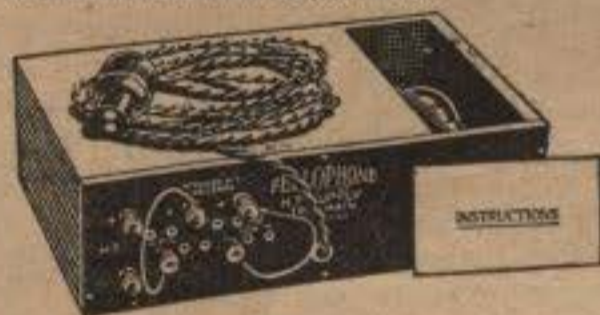
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If you have Alternating Current (A.C.) Electric Light you can do all your own Accumulator Charging at a cost of about 10 hours for a 1d. at the most. The charger is simplicity itself and cannot harm either you or your electric light. Full instructions are sent with the charger which you can try for yourself on 7 days approval.

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NB.—When ordering state carefully voltage and frequency (cycles) of your main. You will find this information on your meter.



**£4.10**

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This entirely replaces the H.T. Battery. Simply plug into a lamp socket, switch on and an inexhaustible supply of H.T. current is at your disposal. The Mains Unit is just as safe to use as an ordinary electric lamp and its current consumption is actually much less!

They are made in two types whether for A.C. or D.C. Type B delivers separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. (For further descriptions see pages 28 and 29 of our Catalogue No 10.)

| A.C.                      |         | D.C.                   |         |
|---------------------------|---------|------------------------|---------|
| PRICES (Carriage forward) |         |                        |         |
| Type A (50 volts)         | £3 10 0 | Type A (50 volts)      | £2 10 0 |
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| <b>4/6</b><br>Bright Emitters.<br>L.F. Amplifier. F.1.<br>H.F. Amplifier. F.2.<br>Detector. F.3.<br>5.5 volts 0.4 amps.   | <b>8/-</b><br>Dull Emitters.<br>L.F. Amplifier. LER.1.<br>H.F. Amplifier. LER.2.<br>Detector. LER.3.<br>2 volts 0.2 amps. | <b>8/-</b><br>Dull Emitters.<br>L.F. Amplifier. FER.1.<br>H.F. Amplifier. FER.2.<br>Detector. FER.3.<br>4 volts 0.1 amps. |
| <b>9/-</b><br>Dull Emitters.<br>L.F. Amplifier. FER.1.<br>H.F. Amplifier. FER.2.<br>Detector. FER.3.<br>6 volts 0.1 amps. | <b>11/-</b><br>D.E. Power Valves.<br>Transformer Amplifier. PER.1.<br>Resistance Amplifier. PER.2.<br>4 volts 0.2 amps.   | <b>12/-</b><br>D.E. Power Valves.<br>Transformer Amplifier. PER.1.<br>Resistance Amplifier. PER.2.<br>6 volts 0.2 amps.   |

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 Amplification Factor ..... 20  
 Impedance..... 28,000 ohms

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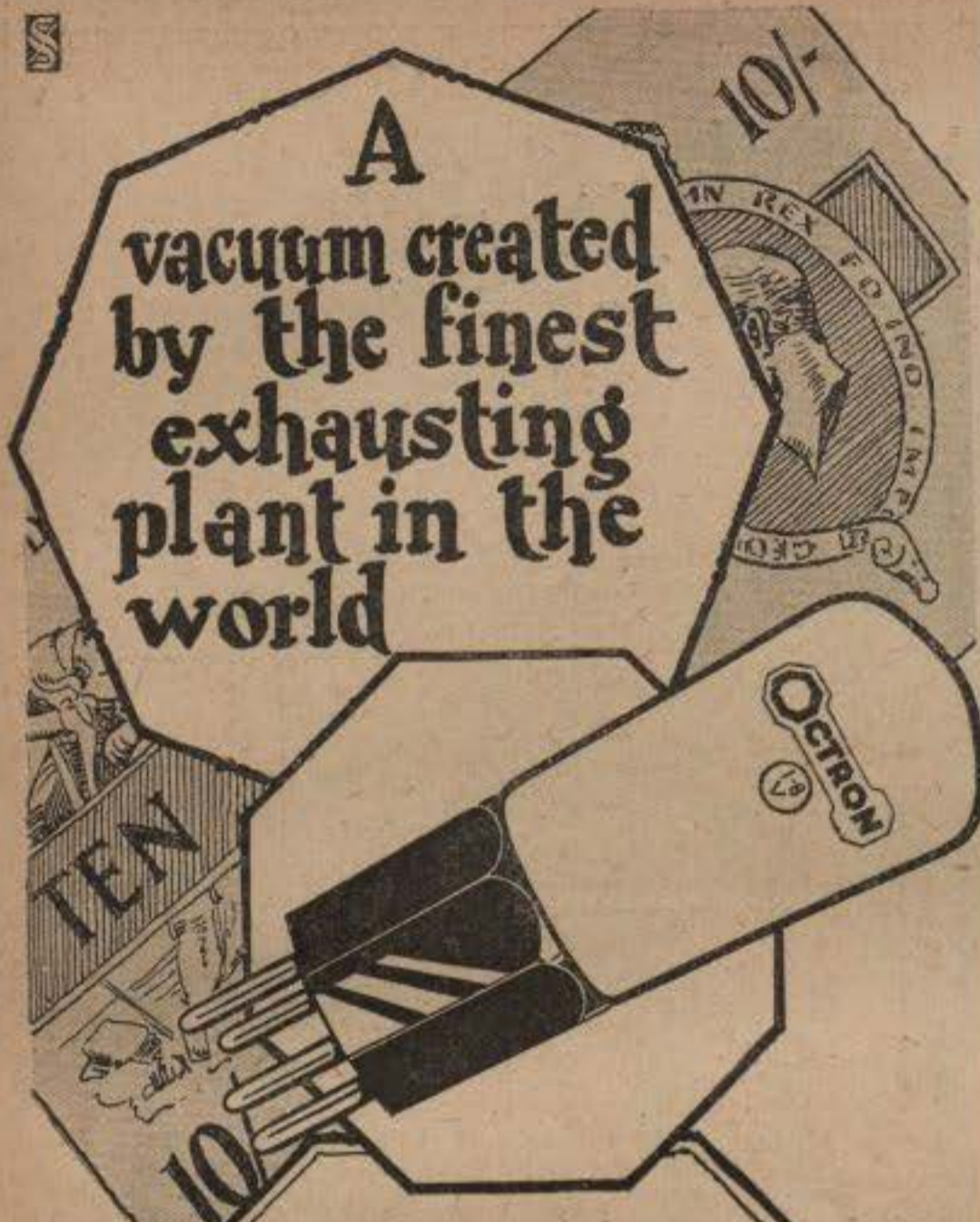
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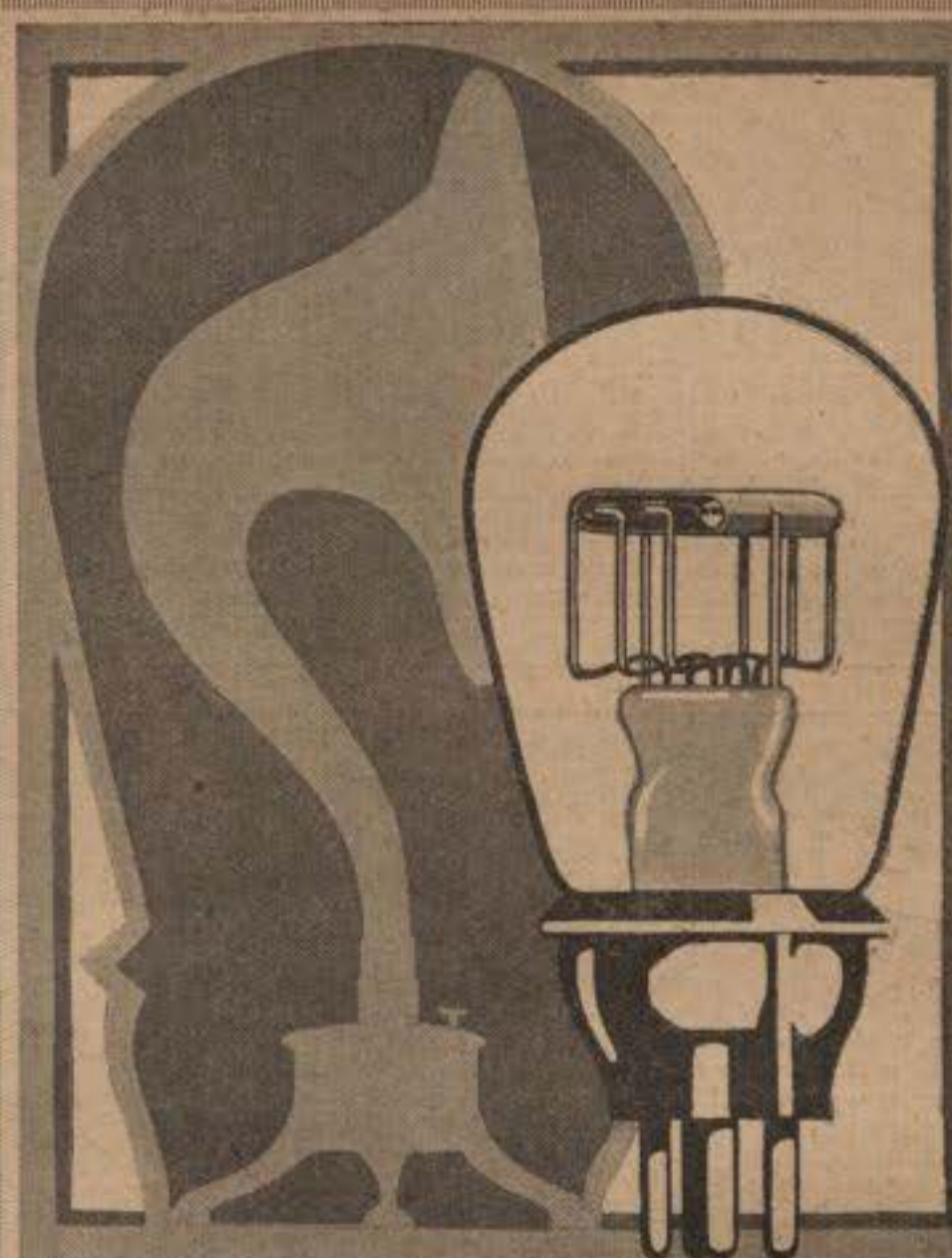
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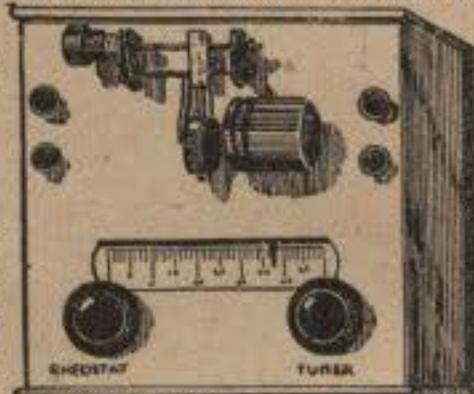
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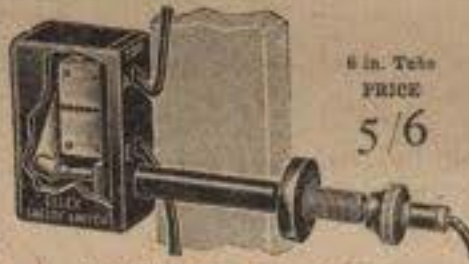
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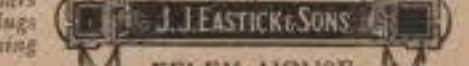


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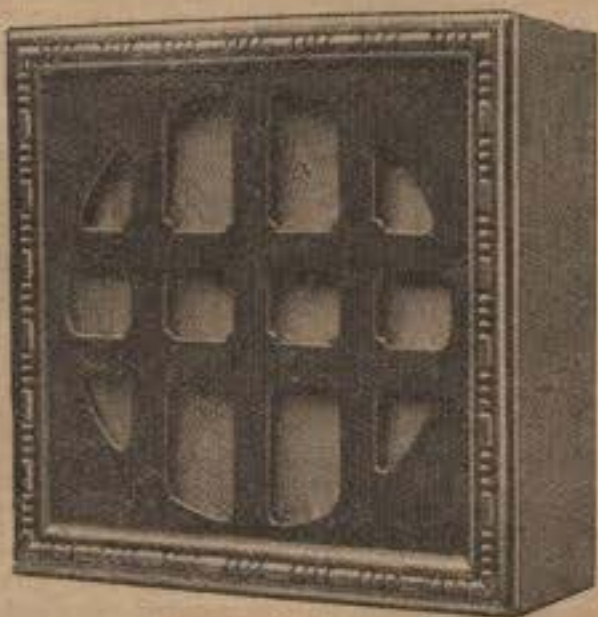
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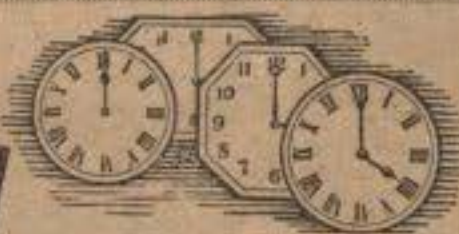
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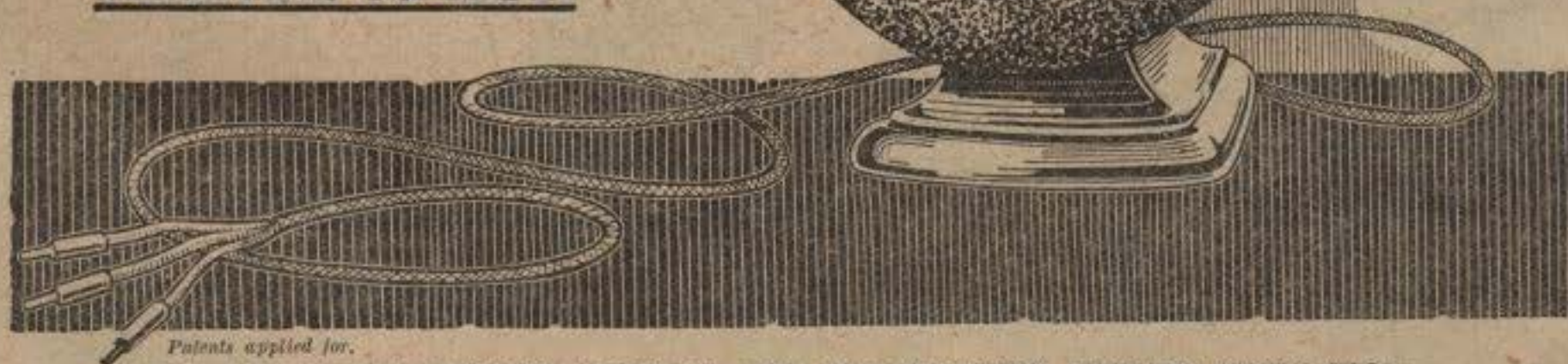
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