

THE NEW RADIO VICAR.



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Every Friday. Two Pence.

Come Now, Mr. Arnold Bennett . . .

By H. M. TOMLINSON.

[Recently in a Sunday newspaper Mr. Arnold Bennett expressed his views about broadcast programmes. We are glad to give space this week to a rejoinder from Mr. H. M. Tomlinson, who, as a lifelong journalist, has something to say on the subject which is interesting and to the point.]

SOME years ago there used to appear in a London weekly paper—it was the sort of paper careless folk now call 'highbrow'—regular comments on Literature signed 'Jacob Tonson.' Much current comment on art is—well, tosh. But Jacob Tonson's views, with which I did not always agree, were nothing like that. Whoever he was, he knew what he was talking about. He seemed to have read nearly everything, though that did not make him haughty; he was fair, he was even generous, but he was so simple and acute in his judgments that, whether you liked them or not, you felt you had better pay attention to them. In fact, Jacob Tonson taught you something. You knew more about the way to look at art after he had given you a few hints. I wondered then who on earth this Jacob Tonson could be.

I know now, and am not so surprised as I used to be that Jacob Tonson could so compel my attention; he happened to be Arnold Bennett. Bennett is one of the keenest, but also one of the fairest and most sympathetic critics we have. Somehow he flatters you by conveying the notion that you are really a good and knowing fellow yourself, and therefore you the more readily take superior knowledge from him; you will be, of course, even a better fellow after that.

No wonder, therefore, he is so valuable a publicist. Recently a great Sunday news-



Mr. ARNOLD BENNETT,

from a caricature by Sava. Mr. Bennett, novelist, playwright, essayist and critic, has something worth while to say about most things under the sun. He has lately turned a somewhat jaundiced eye upon the B.B.C.'s programmes. In the accompanying article Mr. Tomlinson reminds Mr. Bennett of certain aspects of the subject which seem to have escaped his attention.

paper saw that, and so Arnold Bennett had a chance in it to discuss 'Wireless without

Yawns.' I am sure that newspaper had excellent reason for thanking a justly popular novelist and critic for supplying it with a Sunday sermon which it could preface with headings telling its many readers that 'Wireless is losing its popularity,' and 'the B.B.C. must revise its policy if listeners are to escape boredom.'

We all know that the newspaper press thinks it useful occasionally to attack and deride Radio programmes; to denounce those programmes as dull, high-brow, boring, unpopular, literary, owlish, scientific, and so on. And we all know, or we ought to know, that we could never accuse the generality of the press of being literary, of being well-informed on the tendencies of modern science, or of showing a brow, as it were, notably high or luminous. Why, then, this eagerness and pertinacity in the attack on the B.B.C. programmes? Can it be possible that the popular press fears the educational influence of the wireless programmes? May that be it?

I think it may be so. With some of Arnold Bennett's complaints I was in agreement. When people, when even newspapers, tell us that 'what the public wants' is so and so, the right reply is: Which public? There are, as Mr. Bennett pointed out, at least forty publics, and each one of us, according to mood, may be found in any one of them, and there is no telling which.

Though many of us never, by any chance, read what a popular Sunday paper has to say about anything—unless it happens to be expressed by a critic of the standing of

(Continued overleaf.)

Come Now, Mr. Arnold Bennett . . .

(Continued from previous page.)

Mr. Bennett, when we have to sit up and take notice—yet we have to confess that sometimes we are in the mood to hear an eminent biologist on his subject, and at another time would prefer to have a comic song, or know the truth about China (as near as we can get it); we might even, when very kind, willingly attend to a young poet, if he wished to experiment on us with his verse.

THERE are almost as many publics as people in the country. There is no safety for a publicist except in versatility, experiment and enterprise. He must try to be as various and unexpected as life itself. And with many of Mr. Bennett's quiet and friendly asides about the defects and limitations of wireless we will agree. During the evolution of the mechanism of Radio, which is still in its infancy, we are sure to complain of its shortcomings, just as its directors and engineers will be sure to improve the service; and our complaints may help to hurry as well as harass them. And quite obviously transmission by Radio will never be the same as the spectacle of Sir Henry Wood evoking from a choir and orchestra in a vast hall the latencies of a great Chorus by Handel. Some of the limitations of Radio are set absolutely.

Yet, the more the service improves, the more vehement, I think, will grow the complaints from some important men (through the newspapers they own) that Radio programmes are dull and high-brow. The 'pedantry' of the B.B.C. will still be their target, because, quite naturally, they fear its influence, and are doubtful about the changes it may cause in the common understanding. Until the coming of Radio, almost all the generality of us learned of the way of the world, of the drift of its affairs, of what scientists, artists, musicians, poets, engineers, architects, and so on, were thinking and doing, was what the press judged it was good for us to know. There was no direct contact with these creative minds. The press was the censor and intermediary.

We must remember that what was often mistaken for 'public opinion' in the past was nothing but the opinion of a gentleman, name unknown, in a newspaper office, who now would be voted dull and unimportant enough if he expressed what he had to say by Radio. For to-day opinion is becoming merely a personal matter, and we gauge the size of it. But, in the past, as an editorial 'We,' mystical and anonymous, a writer of no special merits seemed very august and magisterial, at times, and used to be quite influential. The opinions which the press has desired its myriad readers to support have been published anonymously, as a rule. 'We think,' and so on. That anonymity still has a certain mysterious quality. So the oracle used to have, whose sombre voice, in days long ago, came from a hollow but sacred tree trunk, when a fearful and superstitious populace desired to learn what its future would be like.

But the game is up as soon as the oracle

shows himself. His only security then as an oracle is proved sincerity, knowledge, and sagacity; no portentous solemnity will serve him any longer. He will have to demonstrate that he knows what he is talking about, as soon as he has nothing but his own name and voice to depend on.

Let me ask this question, and the answer which will form in the mind of a fair reader may settle the matter. How many, do you think, of the anonymous gentlemen who have been writing miles of instructive leading articles about China in the press lately know more of China than its ginger jars? Yet we know that the B.B.C., when it invites somebody to broadcast to us about China, has to take good care that the speaker knows something of his subject. It is hard now to get near the microphone, and in the future it will be almost impossible, unless what you have to say comes of personal knowledge of your subject.

The press, like Radio itself, depends on two factors: public curiosity and public favour. The public, in the past, has had to satisfy its curiosity in the press; so there its favour had to go. But Radio has introduced a new and vast, and—for some interests—an inimical power into publicity. Let us suppose that, in the past, when Mr. Bernard Shaw was an unpopular figure, whose plays and opinions were criticized as outrages on public decency, he had been invited to broadcast and defend himself, and that we could have rested at home to be suddenly surprised by that mild and persuasive, but witty and provocative voice of Shaw's. 'Why,' we should have exclaimed in delight, 'is that the fellow they abuse? I hope he comes on again to-morrow night.'

THE curiosity of the public has been, there can be no doubt, stimulated and widened by Radio. For the first time in their lives, millions of people have heard at least the echo of great music; not all of them would care for it, of course; but can it be doubted that the apprehensions of many sensitive minds have been stirred? They have heard poets read their verse, and dramatists their plays, they have heard eminent men of science on the hopes and problems of the laboratories, they have even heard of books well worth reading, news of literature which might never have reached them through the popular press.

Now, it is rather likely that all this has enlarged the ideas of listeners; that the world has been quickened for them into a more interesting and wonderful place than they had hitherto guessed; that they are less likely to believe all they read in future, and are likely to get too well-informed of many important matters to satisfy those who would prefer the obedient public to 'open its mouth and shut its eyes,' and take whatever may be considered to be 'what the public wants.'

At last, through Radio, we are getting direct contact with the men and women who know and do things. When an admittedly important man tells you in your own home what he knows of a certain matter, you will

not be so ready to accept any anonymous scrap of print you may happen to see about it. The unjust power of the printer's word will pass, because of Radio; but, I think its real power will increase, for Radio is going to improve the knowledge and the quality of writing in the press. The press cannot afford to drop behind the value of the material which listeners get at home, and therefore, and before very long, Radio will bring about some sort of a revolution in the editorial direction of the popular press. At present, in such matters as art and science, and the world overseas, it is notorious that any kind of rubbish may be found in the press—some of its blithe and happy comments on science, for example, amuse even well-informed children. But in future they just won't do.

THERE is an incalculable power now working and instructing the commonalty, and therefore journalists will learn that it is no good writing below the intelligence of the village when they venture anonymous comment on the creative and important things of life. Some journalists, no doubt, would prefer that the B.B.C. did not broadcast knowledge, but only the sort of stuff which would leave the control of the press over common opinion as safe as ever. No good, though. The radio set will in time challenge the tyranny of the rotary machine.

Next Week's Issue of

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NUMBER

in commemoration of the centenary of the death of the great composer.

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What Is Coming.

Some Outstanding Events in Future Programmes.

THE LORD MAYOR OF LONDON (Alderman Sir Rowland G. Blades, M.P.) will act as Announcer at a special service arranged by the National Brotherhood Movement, which is to be held in the LONDON Studio on Sunday, March 20. It will be recalled that great interest was evoked throughout the country by a service conducted on similar lines last year. Mr. A. G. Barker, National President of the Brotherhood Movement, is to give the address, and a message to the Nation will be read by Mr. Sydney Walton.



Sir ROWLAND BLADES.

A SCANDINAVIAN programme entitled 'Mid Northern Mists,' is arranged by CARDIFF Station for Tuesday, March 29, the first part of the programme between 7.45 and 9 p.m. will also be broadcast from LONDON and other stations. Among the items is a setting by Sir Herbert Brewer of the ballad *Sir Patrick Spens* which was first performed at the Cardiff Festival in 1907. Sir Herbert Brewer will himself conduct the work on this occasion.

THE DEAN OF WESTMINSTER will be the speaker at the midday service relayed from St. Martin's Parish Church, Birmingham, on Thursday, March 24. The service takes place between 1.10 p.m. and 1.50 p.m., and is one of a series in which many eminent preachers have broadcast from the pulpit.



DEAN OF WESTMINSTER.

THE twelfth and last of the present series of National Concerts will be given at the Royal Albert Hall on Thursday, April 7, instead of April 14, as originally arranged. It was felt that the proximity of April 14 to Easter would prevent many people from attending the concert.

THE LONDON programme on Sunday evening, March 27, will be devoted to some of the best-known works of Liszt, including the *E Flat Concerto*, in which the solo part will be taken by Erwin Schulhoff, the young Czecho-Slovakian composer whose brilliant playing at the Grotrian Hall International Concert, in February, aroused much interest. Miss Bella Baillie (soprano) will sing selections from Liszt's oratorio, *Saint Elizabeth*.

SIR CHARLES C. WAKEFIELD, well known as a former Lord Mayor of London, will make an appeal from DAVENTRY on Sunday, March 27, on behalf of the Mental After-Care Association, of which the Prince of Wales is patron. It is interesting to record that Sir Charles's appeal last January for the National Children's Home and Orphanage was one of the most successful of the whole year, over £1,000 being raised.



Sir CHARLES WAKEFIELD.

THE opinion has sometimes been expressed by listeners who like a little dance music occasionally, but who do not like it sufficiently well to sit up until between 10.30 p.m. and midnight, that a slight variation of the programme timings for dance music now and again would be to the general enjoyment of everybody. In order that the idea may be given a trial, arrangements have been made whereby the dance music on Tuesday evenings will occasionally be given between 9.30 and 11 p.m. instead of from 10.30 to midnight. When this happens, the programme which would ordinarily have come before the dance music will come after it.

A CONCERT of popular old-time songs, sung by well-known artists, will be relayed from the Board Room of the Royal Free Hospital on Wednesday, April 6. Miss Mavis Bennett, one of the best-known radio artists, is responsible for the arrangements, which are similar to those for the concert broadcast from the same hospital last year. During the evening, Lord Riddell will give a few details of the Hospital's work.



Lord RIDDELL.

AT least 238,489 listeners prefer variety and concert parties to any other programme item. Here are a few artists engaged for forthcoming programmes of the variety kind:—

WEDNESDAY, MAR. 23.—George Carney; Paul England and his Revellers; Claude Gardener, the boxing comedian; Audrey Knight, character comedienne; Ellis Burford and Doris Colston in some favourite ballads.

FRIDAY, MAR. 25.—Angela Baddeley in a monologue 'The Public Call-Box,' by A. P. Herbert. Harry Hensley (child impersonator). Doris and Elsie Walters (entertainers); Paul England and his Revellers.

TUESDAY, MAR. 29.—Four Harmony Kings (syncopated singers). Clapham and Dwyer in a new act, 'A Day's Broadcasting in Ten Minutes.' Elspeth Douglas-Reid (character sketch). May Windsor (entertainer).

THE Welwyn Garden City Players, who gained first prize for community players given by Lord Howard de Walden through the British Drama League, are visiting the LONDON Studio on Monday, April 4, to present their prize-winning play, a delightful comedy entitled *Mr. Sampson*, by Charles Lec. Two other one-act plays will be given the same evening, one of which is *The Long Arm of Coincidence*, by Dion Titheradge, played by Jean de Casilis and Malcolm Keen. Miss Lilian Braithwaite will take part in the remaining play, the title of which has not yet been decided.



Miss LILIAN BRAITHWAITE.

THE newly-formed London Chamber Music Society is this year giving a series of about thirty important concerts in the Rudolf Steiner Hall, Regent's Park. From one of these, on Sunday evening, April 3, will be relayed the *César Franck String Quartet* played by the Virtuoso String Quartet.

MR. ARCHIE DE BEAR is producing his first radio show at the LONDON Studio on Monday, March 21, under the title of *The Review of Reviews*. It will be recalled that Mr. de Bear recently arranged to produce a revue under this name at the Winter Garden Theatre, but the piece had to be postponed owing to several of the artists not being available. The cast in the radio version will include several of the well-known artists who took part in some of Mr. de Bear's revues at the Vaudeville Theatre—Enid Stamp Taylor, Basil Howes, Mimi Crawford, Joyce Barbour, and Cyril Smith. The revue will include some specially written material by Mr. Ashley Sterne.



Mr. ARCHIE DE BEAR.

A FIRST-HAND description of 'The Navy of To-day' will be given on Thursday, March 24, from LONDON, DAVENTRY, and other stations. The talk is by 'A Special Correspondent,' who is accompanying the Fleet now on manoeuvres in the Mediterranean. Later the same evening Lady Grigg, wife of Sir Edward Grigg, K.C.V.O., Governor and Commander-in-Chief of Kenya is to give an interesting travel talk on that Colony.

AN attractive concert by the Royal Air Force Band has been arranged for MANCHESTER listeners on Sunday afternoon, March 20, with vocal items by Mr. John van Zyl, the well-known bass, who since his initial appearance before the microphone at the LONDON Station some three years ago, when he sang on Empire Night with Miss Florence Austral, has established himself as an artist equally successful in concert and radio work.



Mr. JOHN VAN ZYL.

AN interesting first performance occurs in a programme of light music from BIRMINGHAM on Friday, March 25, when Miss Muriel Herbert (soprano), herself a composer of distinction, will give the recently-published 'Songs of the Little Brown House,' the poems of which are by Ethel Fenton, and the music by Kenneth A. Wright. In the same programme Miss Jessie Cormack (pianoforte) is playing Mr. Wright's new 'Fantasy Pictures from a Pantomime.'

THE REV. THE HON. EDWARD LYTTELTON is giving the address at the Studio service from LONDON Station on Sunday, April 3. Dr. Lyttelton is probably better known as the Headmaster of Eton, which position he held from 1905 till 1916. He is now the Dean of Whitelands College, Chelsea. After the service, an appeal will be made by the Bishop of Southwark on behalf of the Twenty-five Churches Fund.



The Rev. Hon. E. LYTTELTON.

The New Radio Vicar.

The Rev. 'Pat' McCormick comes to St. Martin-in-the-Fields.

IT would be useless to pretend that vicars, as vicars, are any more attractive to most of us than are colonels or managing directors. What sort of a man is he? That is the usual and the natural question. That is all that interests us concerning a vicar, or any other public figure. Because, of course, as a man is, so will his job be. Empty men do not fill churches or anything else.

We know very well that a good man will not take harsh views of his fellow-men, but that he will, on the other hand, have faith in them; and so it is perfectly natural for us to prefer that religion should be interpreted for us by a man who shows more hope for our good points than despair over our failings. His mere office, however, does not impress us.

That is why I know Canon McCormick—who follows Mr. Sheppard as the Radio Vicar of an immense parish, into the pulpit of St. Martin-in-the-Fields—better as a mere parishioner of his than as a member of his Croydon church. Before I knew him it was clear to me that everybody who had met him did not know him as 'Pat' for nothing.

Moreover, I used to see 'Pat' about the town. I liked the look of him. Later, I even got to talk with him familiarly concerning the war—which we both knew from a close and prolonged view of it—about the state of the new world we are in, and what are its chances; and about those things which might bring more quickly a change of heart in our fellow-creatures, so that they would lose entirely their fading trust in force as an argument.

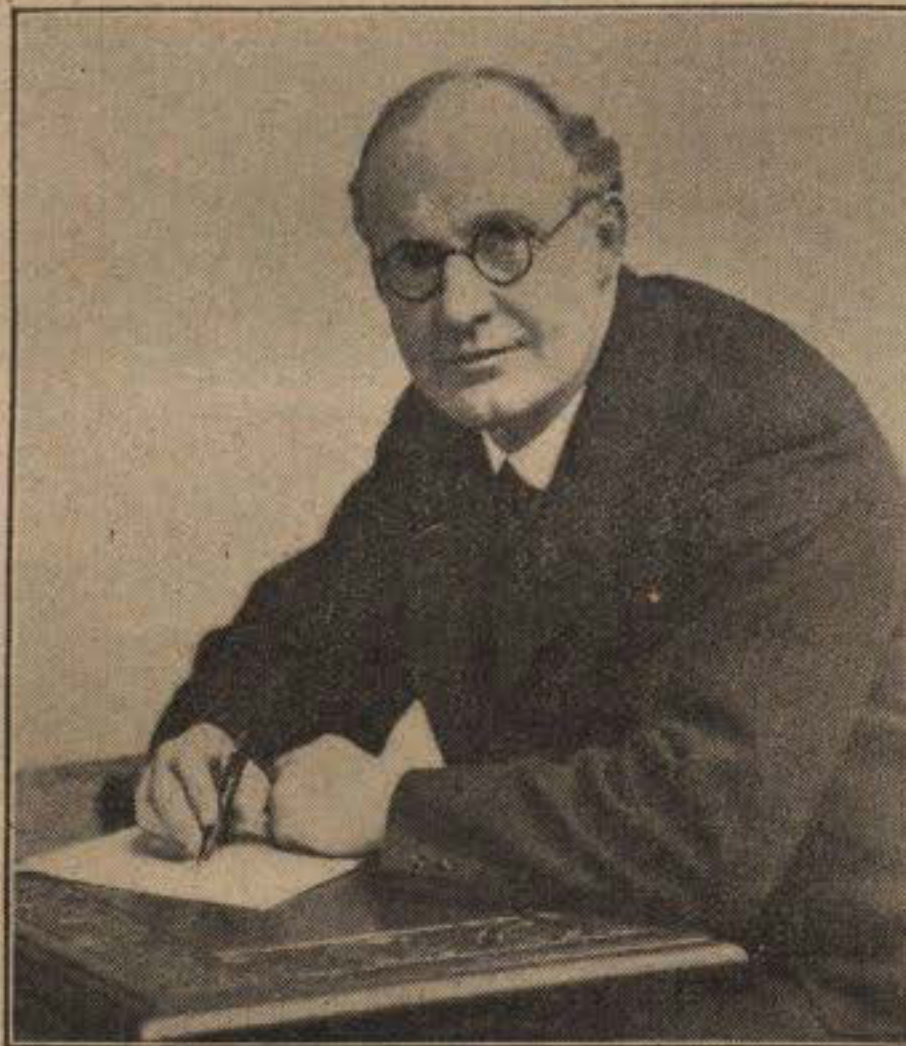
Pat McCormick has an antipathy for violence; he hates guns and bombs as arguments, because he thinks it is time we ceased to be cave-men. He saw enough of that at Ypres and on the Somme to show him that such a phrase as the 'glory of war' is nothing but an ugly outrage on the intelligence.

Well, what is the new Radio Vicar like? Because, unfuckily for his new parishioners, he will be invisible to them. Few of them will ever see their vicar, or know anything of him except his voice and his views. He is a big man, always active through some enthusiasm or other. He had a church in the Transvaal; he himself had it built and he made there his own parish. He is like that.

He was on his way home for a holiday when the war broke out, but he spent four years in France instead. First, he was with the stretcher-bearers; he was in Ypres when the survivors of the 'Old Contemptibles' marched back to a little rest after they had established the historic Salient. Later, he was chaplain to the Guards' Division. It is better never to mention the Somme to him at night, in private conversation, unless you want to stay up till after the clock has struck

twelve; though I've done that, often, and enjoyed it.

I will say for him that the war established his faith in the ordinary man and woman. He knows they are generous, enduring, uncomplaining—perhaps rather too receptive and docile—and that they will stand by a pal to the end, whatever happens. That makes him friendly and familiar with them. He speaks the language they know; and so, of course, his church at Croydon surprised strangers on a Sunday because it was full. A full church is noteworthy, nowadays; it is a feat which can be performed by a parish



THE REV. W. P. G. McCORMICK,

recently Vicar of Croydon, has come to St. Martin-in-the-Fields to take the place of the beloved 'Dick' Sheppard, whose continued ill-health recently forced his retirement. Mr. McCormick is to deliver his first broadcast sermon from his new pulpit on Sunday evening, March 13, at 8.15.

priest only when he feels that Christianity has something for us of importance in these new days when old things are passing, and the things which are taking their places bewilder us and make us anxious and uncomfortable. All the same, here they certainly are for us to make what we can of them. What are we to do about it?

Pat McCormick has something to say about that. He knows, too, that in the world to-day humanity has begun another era in its long history. He knows that society has to be shaped anew, to a better idea. He has, luckily, a faith that the message of Christ has never yet been tried as a practical solution of most of the social difficulties which seem to us past solving; for, luckily again, he is not so much concerned with a State religion as with social righteousness.

(Continued at foot of column 3.)

For Your Radio Diary.

SO that listeners may better appreciate the elaborate arrangements which have been made for broadcasting descriptions of the Grand National and the Boat Race, Mr. R. H. Eekersley will explain the plans in detail during a talk from all stations on Wednesday, March 23.

THE Children's Service on Sunday, March 20, will be relayed from the GLASGOW Studio to all stations. It will be conducted by the Rev. Stuart Robertson.

ANOTHER concert in the 'My Programme' series will be given from LONDON on Monday, March 21, this particular one having been arranged by a barrister.

MISS TALLULAH BANKHEAD, the well-known actress, will make an appeal to LONDON listeners on Sunday, March 20, on behalf of King's College Hospital, Denmark Hill.

THE 'SMILESMITH,' whose views on sport, industry, art and literature are invariably amusing and frequently startling, is re-appearing in the LEEDS-BRADFORD programme on Thursday, March 24, and at other times during the next three or four weeks.

THE MAYOR OF BOURNEMOUTH, Alderman H. J. THWAITES, as President of the Hospital Saturday and Sunday Fund Committee, will broadcast an appeal for Bournemouth Hospital Sunday, March 20.

STUDENTS from University College, London, are visiting the LONDON Studio on Monday evening, March 28, to sing a number of their Student Songs, with specially written words which have been adapted to familiar tunes.

THE broadcast through BOURNEMOUTH of the Evening Service from Christchurch Priory, which had to be postponed from its original date in January, will take place on Sunday, March 20. The address will be given by the Vicar of Christchurch, the Rev. W. H. Gay. It is hoped to relay a number of these Sunday evening services from the Priory during the present year.

THE J. H. SQUIRE CELESTE OCTET, each member of which is a famous exponent of his particular instrument, will visit MANCHESTER studio on Thursday, March 24. Mr. Sidney Coltham, the well-known tenor, will also take part in this programme.

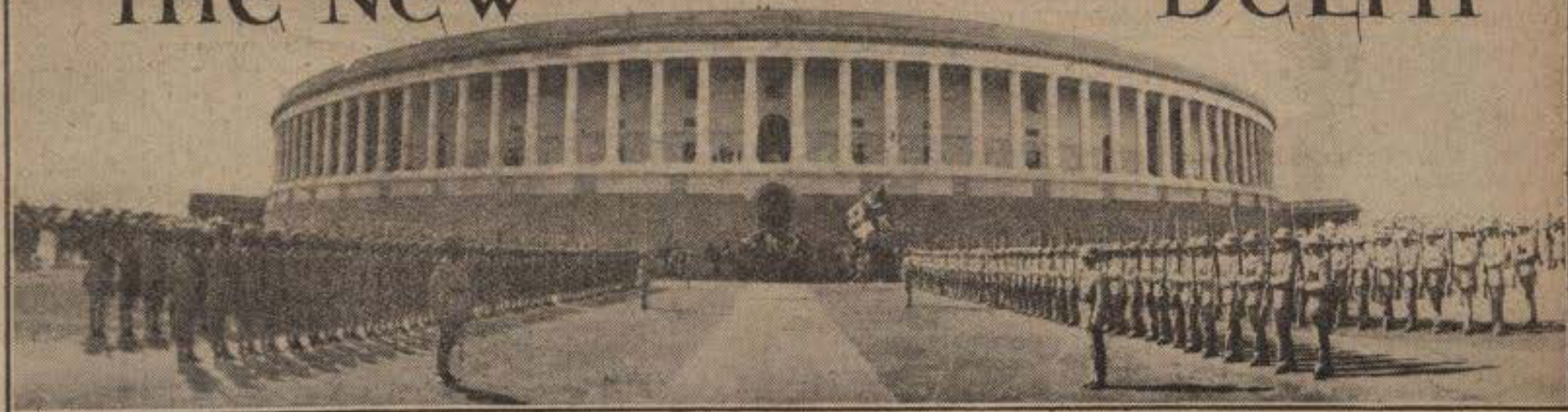
THE Westminster singers will give two short programmes of part songs, negro melodies and humorous quartets from the MANCHESTER Station on Saturday, March 26.

(Continued from column 2.)

He thinks, since guns have failed to set us right, that we might give goodwill a turn; he feels sure that goodwill—which to him does not mean that the other fellow should be the only one to show it, just for the sake of peace—he feels sure that genuine goodwill, which will mean the surrender of some things we should like to keep, will cause smaller cemeteries than high explosives, and certainly, in that, he is the sort of vicar to know what he is talking about. After years spent in burying men, his chief anxiety now is to bring men to life.—AN OLD PARISHIONER.

THE NEW

DELHI



Exterior View

By Sir Frederick Whyte, K.C.S.I.

[One of the most striking addresses that have been broadcast lately was given by Sir Frederick Whyte on the occasion of the opening of the new Legislative Chamber at Delhi. Sir Frederick was for five years President of the Indian Legislative Assembly, and his vivid picture of the new Delhi brought many requests from listeners for the publication of his address in THE RADIO TIMES.]

IN the brilliant sunshine and sharp crystal air of winter in Northern India, Lord Irwin, Viceroy and Governor-General, opened the great Council House in Delhi on January 19. The scene was as brilliant in its physical setting of light and colour, of stone and marble, as it was significant in political meaning. For while Lord Irwin held in his hand the golden key with which he was about to open for the first time the Indian Palace of Westminster, he surveyed before him an audience which represented every activity in Indian life.

There, close by, was Field-Marshal Birdwood, an Imperial figure clothed alike with the authority of the Commander-in-Chief and with the unforgettable memories of service in many lands; and beside him again the six members of the Viceroy's Executive Council (which is the Indian term for the Cabinet) in their handsome uniforms of blue and gold, three of them English, three Indian.

Close by is a very different figure, in a wig which I myself used to wear, Mr. Vithalbhai Javerbhai Patel, the Indian counterpart of Mr. Speaker, in other words, the President of the Legislative Assembly. He was once a great follower of Mr. Gandhi, what we used to call a 'Non-Co-operator,' but he has somewhat changed his ways, and now he sits in the chair of the Legislative Assembly administering parliamentary procedure as if to the manner born. Beside him sits the creator of the building which the Viceroy is about to open, Sir Herbert Baker, the great architect who built the South African Government offices in Pretoria, and is also carrying out the transformation of the home of the Bank of England in London.

The setting of the scene is historic; for not only is the Council House itself a building in which history will be made, but the surrounding country has seen history made.

Look north and you will see the city of Delhi, founded by the Mogul Emperor, Shah Jahan, and sometimes called after him, Shahjahanabad, with its famous fort and its spacious mosque, the Jama Musjid, and a little beyond it to the north-west, the Ridge of Mutiny memory. Look eastwards, down the magnificent Central Vista of the new capital, and the site of another capital looms on the horizon, the great Purana Qila (or Old Fort); and the southern horizon is dotted with the domes and turrets of a score of historic places, over which rises the commanding tower of the Kutb Minar, the great pillar raised to commemorate the conquest of India by the followers of the Prophet ten centuries ago.

Here is the magnetic centre of historic India; and it is fitting that the Viceroy should perform a ceremony, vitally significant in the living world of the twentieth century, surrounded by the silent witnesses of the centuries that are gone. Up the long line of the Central Vista comes the procession which accompanies him: two squadrons of cavalry, with pennants flying, are his escort; and immediately about his carriage rides the Viceregal Bodyguard, magnificent men on magnificent black horses, their lances tossing in the bright air, to the measured accompaniment of resounding hoofs and jingling accoutrements.

AT his approach, the audience rises, the band of the Royal Warwickshire Regiment plays the National Anthem, and Lord Irwin, wearing the insignia of the Grand Master of the Order of the Star of India—the most beautiful insignia in the world—steps on the dais of crimson and gold. One of his Cabinet, Sir Bhupendranath Mitra, who has risen from very humble origin to the highest office, requests him to open the new building. The Viceroy delivers a gracious message from His Majesty the King, Emperor of India; and then, in his own words, calls the audience to witness that the occasion is memorable because the building about to be opened is the visible sign, in enduring stone, of the 'set purpose and sincere design of the British people' to give India new opportunities of political service. He draws special attention to the form in which the

architect has endeavoured to express the idea of political co-operation. And with an exhortation to all to perform their duties in the spirit suggested by that form, he takes the golden key and opens the door.

Let us take a look at this new Indian House of Parliament. As we withdraw from it a little in order to survey its noble proportions, we note, with a sort of pleasant surprise, that the broad road which leads to it from the city is called—Parliament Street, just like the broad street that leads to our own House of Commons! And in that name alone we get a hint of what will be done within those walls.

The building is a great circle, something over a quarter of a mile in circumference, so that it takes us six or seven minutes to walk round it. It contains 11,000,000 cubic feet and cost nearly £600,000; but let us remember that India builds more cheaply than we do, and a similar building in London would probably cost £6,000,000!

TO understand its plan, you should draw a circle on a piece of paper, then draw another concentric circle well inside the first. The smaller circle encloses a great space under the central dome in which the Viceroy can hold his great Durbars; and the space between the outer and the inner circle is divided into three segments, in each of which one of the Indian bodies is housed: the Legislative Assembly, the Council of State, which together make the Indian Parliament, and the Chamber of Princes, in which the Ruling Chiefs meet to transact common business.

With this great circle before you, you begin to understand what was in the Viceroy's mind when he said that the architect had chosen a significant form. The circle is often taken as the emblem of eternity. You remember our own poet who said:—

'I saw eternity the other night
Like a great ring of endless light.'

And here Sir Herbert Baker has combined the idea of permanence with the idea that these wide-sweeping circular walls of his are like all-embracing arms enclosing and uniting the many creeds and castes of India. Thus the conception of something firmly established,

(Continued on page 523.)

CO-OPERATION



EVEN the best set may give poor reception if the valves used are not specifically designed to work together. Don't always blame the set but look, also, to your valves.

If different makes are used in the various stages you will not obtain the best possible reception, and to ensure this desirable result your valves must be chosen as a picked and well-balanced team.

B.T.H. Valves excel in "team work" because they are definitely designed to work in conjunction with each other. They co-operate.

If, therefore, your present valves are a collection of various makes it is well worth while replacing them by a selected B.T.H. "team," because they all pull together, and each one "pulls its weight."

This change will ensure the best possible reception, and is true economy in the long run, because you can be sure of a long run from B.T.H. Valves.

Two good combinations are:—

Valve	Purpose	Fil. Volts	Fil. Amps	Anode Vol.	Amplification Factor	Impedance	Price
for 4v	B5H H.F.	2.8	0.06	40-120	17.5	55000 ohms	14 0
	B5 Det.	2.8	0.06	20-80	7	17000 ohms	14 0
	B6 Power L.F.	2.8	0.12	40-120	8	12000 ohms	18 6
for 6v	B4H H.F. & Det.	6	0.25	60-150	20	28000 ohms	14 0
	B4 Power L.F.	6	0.25	40-120	6.5	6000 ohms	18 6

When buying valves look carefully for the B.T.H. monogram. Every good dealer carries stocks, but if temporarily short of any particular type he can obtain supplies within a few hours. Avoid substitutes, which are usually unsatisfactory.



RADIO VALVES

Use B.T.H. Valves for efficient team work

The above prices are applicable in Great Britain and Northern Ireland only.

The British Thomson-Houston Co., Ltd.

The New Delhi.

(Continued from page 521.)

something enduring, is combined with the conception of something which unites. It is a fine piece of imaginative architecture, and upholds ideals which are vital to India.

Inside you will find every modern convenience for legislators; library, reading room, dining-room (but this room has to be divided up into orthodox and unorthodox, for the true Hindu has strict rules about his food), smoking room, corridors, telephones, division bells. I well remember going round the rooms of the Legislative Assembly with the Head of the Works Department and deciding where to put the division bells and how many would be wanted!

THE new building is part of the new capital which, in all, comprises a new residence for the Viceroy, the two great wings of the Secretariat, and the whole lay-out of a new city covering an area of about seven square miles. Its conception, its design and its completion encountered many obstacles. There were doubts about the choice of Delhi; there were criticisms of the cost: the war retarded everything by about five years and upset all the estimates; but the original plan has outlived many of its critics and is now a splendid reality. I used to watch its slow growth year after year; and even in its uncompleted form, it was so spacious, so noble, so dignified, that I wished that a Brangwyn or a D. Y. Cameron might have been there to transcribe its beauty, especially in its unfinished stages, in such etchings as they alone can make. Against the fading sunset, the massive shoulders of the secretariat and the slender lines of the cranes and gantries made a study in line and shade that memory will not forget.

And when to its inherent beauty there is added the political significance which clothes a capital city, we understand what Sir Christopher Wren meant when he said 'Architecture has its political uses: it establishes a nation,' and we give our thanks to the men who conceived and built the new and noble city of Delhi.

A Pair of Old Shoes.

The Prize-Winning Sonnet.

We print below the winning sonnet in the verse competition broadcast from London and Daventry by Miss Naomi Royds-Smith on February 18 last, and announced in *The Radio Times* for that date. The prize of Two Guineas for the above sonnet on A Pair of Old Shoes has been awarded to Mrs. H. R. Morgan, Ashley House, Hunstanton.

THESE be a pair of shoes old Parson wore;
His missus thought they might be fitting me;
Eh! But it's sad that he needs shoes no more,
For when I look at 'em I seem to see
Old Parson joking with me on the road,
Or hear these shoes creak up the garden path;
They've borne him where he's lightened many a
load,
And carried hope to many a cheerless hearth.

It's proud I be to wear 'em for his sake,
I love to polish 'em and make 'em shine,
But gazing at 'em my old heart do ache
With longing he could see 'em look so fine;
For, Parson he were always trim and neat,
I hope they'll last till he and I shall meet.

Listeners' Letters.

The 'Etherites'—Is Jazz Music?—The 'Refained' Voice.

Identifying British Stations.

THE suggestion in a recent issue of *The Radio Times* that British broadcasting stations when announcing their programmes should omit any preamble and give only their names is a very sound one, but I would go farther and try to induce foreigners to do the same. Spanish stations already do so, but many others make quite a speech, and the name of the station is very hard to pick out. If B.B.C. stations would lead the way in simplified announcing, I believe that foreigners would quickly appreciate the change and follow suit.—R. H., Southampton.

Are You an 'Etherite'?

THERE has been much discussion as to the best name to give to users of wireless sets. Apparently up to the present no more suitable term can be found than 'listener' and 'listener-in.' Neither of these seems to me to be very satisfactory, and I should like to suggest that 'etherite' is better in every way. What is the opinion of your readers? —EDWARD V. DADSON, Hornsey Rise, N.19.

The Eavesdropping Headphones.

I HAVE installed in my home a crystal set. My neighbour has a four-valve set, and I am puzzled to know how it is that when he is at home my neighbour can hear conversations carried on in my home yet I cannot hear any sound at all from him. The first time that this state of things came to my knowledge was when my neighbour informed me one morning that he had heard members of my family talking together the previous evening. What is the explanation? —T. B. JAMES, Gloucester.

[A receiving aerial tuned in to a broadcasting station re-radiates some of the energy received from that station when it is working. In fact, it acts as a little transmitter. The very first microphones used were made like our present telephone earpieces. When these are connected to a crystal set they can act as a microphone, pick up any sounds in the room where they are situated and modulate the re-radiation referred to above, and act just like a miniature broadcasting transmitter. Our correspondent's neighbour will, with his powerful four-valve receiver, be able to hear this little transmission between the items of the broadcasting transmission, and to listen to what is happening in his neighbour's house. Moral: If you want to maintain the privacy of your home-life, don't forget to earth the aerial when you are not actually listening.—EDRON.]

A Protest from North Ireland.

YOUR correspondent in Newcastle-on-Tyne calls attention to the way English is spoken in many of the Talks relayed from London. In my view it would be better not to relay these Talks to the provinces at all, rather than relay them in a language that is unintelligible to the majority of listeners. English and London-English appear to be two different languages. English is good enough for Mr. Baldwin, Sir Oliver Lodge, Professor Huxley, and some others, but nothing less than London-English (though I am afraid this is unfair to Londoners, most of whom do not speak the artificial language of which I complain) will satisfy the society ladies, actresses, and some of the actors and poets who broadcast from time to time.

By the way, the English lesson broadcast from Hamburg is a model which some of those who give Talks from the London Station should try to copy. —OWEN VARBA, Ballymartin Road, Belfast.

The Food Value of Milk—A Correction.

IN your issue for January 28 you published in connection with Professor Mottram's series of Talks on food a table representing the composition of certain foods. I notice that for milk you give: Water, 88; Protein, 1; Fat, 4; Sugar, etc., 5.

You will note that there is a gap here of 2 per cent.

I should like to point out that the Protein in milk is at least 3½ per cent. instead of 1 per cent. After an analysis of some hundred thousand samples of milk, I find the grand average would come approximately: Water, 87½; Protein, 3½; Fat, 3½; Sugar, etc., 5½.—F. W. RICHARDSON, City and County Analyst's Office, Bradford.

[Professor Mottram writes: 'Of course, your correspondent is right, and the protein content of milk is 3-3½ per cent. It was such an obvious slip that I did not think it necessary specifically to correct it in my talk following the publication of the table, although I then gave a figure which Mr. Richardson would accept. I am glad he has given me the opportunity of putting this straight, not only *in vivo* but in print.']

The *f. s. d.* Test.

A CORRESPONDENT, Mr. J. T. Bull, in your issue of January 28, under the above heading, puts forward an argument in favour of Jazz, as against Classical Music, from the contrast of these alleged facts: (a) During the past year a famous orchestra has been disbanded through lack of support; (b) A member of a London dance band, summoned for non-payment of income-tax, disclosed that his weekly earnings averaged £27.

Mr. Bull says 'further comment seems superfluous.' To me it seems that comment is imperatively called for. First, I think your correspondent should name the 'famous orchestra that has been disbanded.' Secondly, he should remember that for the past thirty-two years it has been possible to hold in London every autumn a two-months' season of nightly Promenade Concerts of 'Classical Music,' whereas it has never proved to be possible to establish any series whatever of concerts of Jazz music, and even single concerts are of the greatest rarity.

The point of this last remark is that Jazz has never established itself with the public as 'music'; it is simply the method, fashionable for the moment, of enabling dancers to move their legs rhythmically and of encouraging a cheerful feeling amongst people whose main occupations at the moment are mastication, deglutition and digestion.—P. A. S., London, W.C.1.



THIS WEEK'S DANCE MUSIC

MONDAY.		FRIDAY.	
London,	4.30-5.0	Swansea,	7.45-9.0
Daventry,	4.30-5.0	Daventry	11.0-12.0
Bournemouth,	4.30-5.0	SATURDAY.	
Liverpool,	6.0-6.20	Manchester,	4.45-5.15
Daventry	11.0-12.0	Liverpool,	4.45-5.15
TUESDAY.		Nottingham,	4.45-5.15
London,	6.0-6.30	London,	6.0-6.30
Daventry,	6.0-6.30	Daventry,	6.0-6.30
All Stations,	6.45-7.0	Bournemouth,	6.0-6.30
All Stations,	10.30-12.0	Cardiff,	6.0-6.30
WEDNESDAY.		Hull,	6.0-6.30
Liverpool,	4.0-5.0	Leeds,	6.0-6.30
Cardiff,	4.30-4.45	All Stations,	6.45-7.0
Daventry,	11.0-12.0	London,	7.45-8.0
THURSDAY.		Daventry,	7.45-8.0
All Stations,	7.45-8.0	All Relay Stations,	7.45-8.0
All Stations,	10.30-12.0	All Stations,	10.30-12.0

The pleasures of Foreign Travel are multiplied tenfold when you have learnt, by the New Pelman Method, to speak the language of the country.



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PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish ?

No.

Do you know any German ?

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Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them ?

Of course not.

Well, try and see.

An Hour later.

Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish and Italian by the New Pelman Method.

A Business Man, for example, visits the Foreign Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a free first lesson in Italian, Spanish, German or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers and advocates of the New Pelman Method.

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This method is revolutionising the teaching of Foreign Languages.

It enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself right away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot-fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using them, so that they stay in your mind without effort.

Reading Foreign Literature.

It enables you to write and converse in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual time.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"The Pelman method is the best way of learning French without a teacher."

Others write in the same strain of the Pelman Courses in German, Italian, and Spanish.

Here are a few typical examples of letters received from readers who have adopted this new method:—

"I consider the method of teaching (French) to be infinitely superior to any other, and the only way of teaching." (M. 187.)

"I honestly confess that I have retained more from these lessons (in Spanish) than I did from six months of class tuition." (S.L. 182.)

"I think your Course (in German) is a masterpiece of ingenuity and simplicity." (G.H. 139.)

"I took up your Course in October with a view to improving my French for the Intermediate Arts Exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course of Instruction." (W. 794.)

"I am returning for correction the last lesson of Part I of the Italian Course, and would like to tell you how much I have enjoyed the books and exercises. Made up in such an ingenious manner, it is really a fascinating method of teaching, and puts all other methods about 50 years behind the times. When I came to write the final exercises I was really astonished and delighted at the progress I have made. Hang it all, under your tuition a fellow can't help but learn." (F.C.H. 119.)

"I can truly say that I have learnt more French during the last three months from your postal Course than I learnt during some four or five years' teaching on old-fashioned lines at a school." (S. 382.)

"I have just finished the Spanish Course and am immensely pleased with it. It has been very interesting all the way through, and I now seem to know Spanish about six times as well I do French, although I spent about six years at school on that, and only about six months on this." (S.P. 122.)

"I have spent some 100 hours on German studying by your methods: the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I now find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work." (G.P. 136.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. As you know, I was absolutely ignorant of the language before I began your Course eight months ago. My employer is not only satisfied with the way in which I am able to conduct his Italian correspondence, but he has also congratulated me on my pronunciation. He is an Italian himself." (I.F. 121.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the New Pelman Method.

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PROGRAMMES FOR SUNDAY (March 13)

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2LO LONDON. 361.4 M.

3.30 MILITARY BAND PROGRAMME

THE WIRELESS MILITARY BAND, conducted by Lieut. B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M. HILDA BLAKE (Soprano). FRANK TITTERTON (Tenor)

BAND

Overture to 'The Bartered Bride' Smetana
Symphonic Poem, 'Omphale's Spinning Wheel' Saint-Saëns

THE hero, Hercules, as a penance for a crime, had to hire himself out for three years. He took service with Omphale, Queen of Lydia, and worked at her side amongst the women—in so unbecoming a manner as to win him many a blow. In this Symphonic Poem you may hear the whirl of the wheels, the derision of the Queen, and the sorrow of the enslaved hero.

Saint-Saëns meant the work as a suggestion of the web-spinning of a woman, and of the weakness of the strong man when love ensnares him.

HILDA BLAKE

My Lovely Celia G. Munro
The Unforeseen Cyril Scott
Villanelle Dell'Acqua

Sir GERALD DU MAURIER
Will read Selected Poems

SIR GERALD DU MAURIER is one of those celebrities who really do need no introduction to any audience. He is at present appearing in *Interference* at the St. James's Theatre.

BAND

The Ride of the Valkyries Wagner

FRANK TITTERTON

On Wings of Song Mendelssohn
Myra Clutsam
At the Well Hageman

BAND

First Suite Holst

IN spite of the immense popularity of the Military Band, it has practically never until quite lately been taken seriously by the great Composers, and Military Band music has suffered accordingly.

But at last, in our own days, some of the leading living Composers have given it their attention.

Here is the First of two Suites for Military Band which Holst has written. It is made up of three separate pieces—(1) a vigorous *Chaconne* (a piece in which one bit of tune is repeated over and over again in the bass, occasionally in other parts); (2) an expressive *Intermezzo*; and (3) a lively *March*.

HILDA BLAKE

Old Man Might-have-been M. Bealy
Over the Mountain

arr. Roger Quilter
Wise Folly Landon Ronald
When'er a Snowflake Lisa Lehmann



TALES FROM THE OLD TESTAMENT.

The Death of Jacob.

BAND

Italian Caprice Tchaikovsky

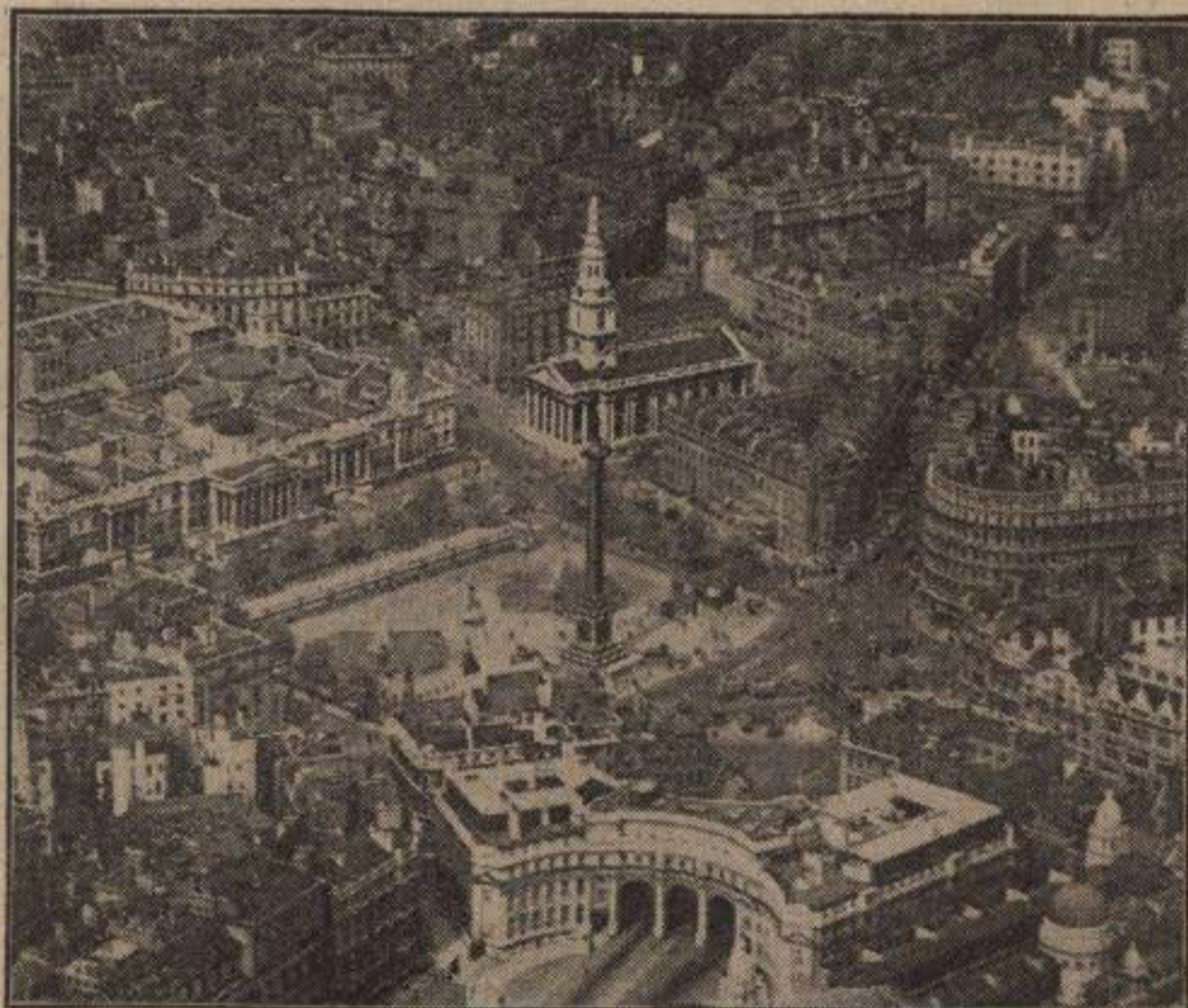
TCHAIKOVSKY, during a stay in Italy, gathered together some native folk-songs that he found in collections or heard in the streets, and made this piece out of them. It is full of the spirit of peasants, in rude health.

The opening Trumpet call is a reminiscence of the military music the Composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in.

The last section of the work consists of a lively Tarantella. One of the folk-tunes looks in for a moment on the Full Orchestra, and then the Tarantella is resumed, and the piece sweeps on to its riotous conclusion.

FRANK TITTERTON

Three Songs from 'A Cycle of Life' Landon Ronald



ST. MARTIN-IN-THE-FIELDS.

Trafalgar Square from the air, showing in the foreground the Admiralty Arch, and in the background—its spire continuing the line of Nelson's Column—the Church of St. Martin-in-the-Fields, from where evensong will be relayed at 8.10 this evening, when the new Vicar will give his first broadcast address.

Prelude: Down in the Forest; Love, I Have Won You

BAND

First 'Peer Gynt' Suite Grieg

5.15-5.30 TALES FROM THE OLD TESTAMENT

Jacob's Death (Genesis, chapters xlviii-xlix)

8.0 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.10 SERVICE

Address by the Rev. W. P. G. McCORMICK, D.S.O., Vicar of St. Martin-in-the-Fields

THIS is the first broadcast by the new Vicar of St. Martin-in-the-Fields.

A personal impression of the Rev. W. P. G. McCormick appears on page 520.

8.55 THE WEEK'S GOOD CAUSE: Appeal by Mr. HOWSON F. DEVITT (Chairman of the *Arcthusa* Training Ship Committee) on behalf of the Shaftesbury Homes and *Arcthusa* Training Ship.

STARTED in 1843 as a Ragged School in the slums of St. Giles's, the Shaftesbury Homes now run seven different homes, where 1,200 fatherless children are always being kept and trained to enable them to get established in life. In addition, there is the *Arcthusa*, the famous ship which, starting as the last British frigate to go into action solely under sail, became the Society's in 1874, and is now an up-to-date training-ship from which 3,500 boys have passed into the Navy and 6,500 into the Merchant Service. It is for extensive and urgently-needed repairs to the *Arcthusa* that an additional sum of £1,000 is necessary this year.

The address to which donations should be sent is the Shaftesbury Homes or the *Arcthusa* Training Ship, 164, Shaftesbury Avenue, London, W.C.2.

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

9.15 ALBERT SANDLER and the

GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

ORCHESTRA

Selection from 'La Tosca' Puccini

Love's Old Sweet Song (by special request) Molloy

HAROLD WILLIAMS (Bari-tone) with Orchestra

Non Più Andrai ('La Nozze de Figaro') Mozart

ALBERT SANDLER (Solo Violin)

Slow Movement from Violin Concerto (by request) Mendelssohn

HAROLD WILLIAMS

In Summertime on Bredon Graham Peal

Onaway Awake Cowen

ORCHESTRA

Fantaisie, 'Tannhäuser' Wagner

10.45 EPILOGUE

PROGRAMMES FOR SUNDAY (March 13)

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast
 3.30-5.30 S.B. from London (4.0 Time Signal)
 8.0 S.B. from London
 9.10 Shipping Forecast
 9.15 S.B. from London (10.0 Time Signal, Greenwich)
 10.50 THE SILENT FELLOWSHIP. S.B. from Cardiff

5IT BIRMINGHAM. 326.1 M.

3.30 SYMPHONY CONCERT
 GWEN LONES (Violin); PARRY JONES (Tenor); THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

ORCHESTRA
 Overture to 'Peter Schmolli' Weber
 PARRY JONES and Orchestra
 The Dream (Macon) Massenet
 Ah! Depart, Image Fair ..
 GWEN LONES and ORCHESTRA
 Fourth Violin Concerto Mozart
 PARRY JONES
 So Sweet Is She arr. Bairstow
 When All the World was Young Brewer
 Cuttin' Rushes Stanford
 ORCHESTRA
 The 'Military' Symphony Haydn
 GWEN LONES
 Bourrée Sammons
 Hymn to the Sun Rimsky-Korsakov, arr. Kreisler
 Molly On the Shore Grainger, arr. Kreisler
 ORCHESTRA
 Suite, 'Children's Games' Bizet

FROM twelve pieces for Piano Duet, written when he was thirty-four, Bizet selected a few and orchestrated them. These charming reflections on the pretty ways of children include a miniature *March*, picturing a procession approaching and passing into the distance, a *Cradle Song* for Muted Strings and Woodwind, an *Impromptu*, subtitled *The Poptop*, a Duet between *Little Husband* and *Little Wife*, and finally a ballroom scene, *The Galop*.

5.15-5.30 S.B. from London

8.0 RELIGIOUS SERVICE
 Conducted by the Rev. HERBERT SMITH (Secretary of the Sunday School Union)
 Relayed from the Ebenezer Church

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

6BM BOURNEMOUTH. 491.8 M.

3.30-5.30 S.B. from London

8.0 RELIGIOUS SERVICE
 FROM THE STUDIO
 THE STATION CHOIR
 Address by the Rev. W. JOHNSTONE (Charminster Road Congregational Church)

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

5WA CARDIFF. 353 M.

3.30-5.30 S.B. from London

7.0-8.40 SUNDAY EVENING SERVICES FOR THE PEOPLE
 Relayed from the Colston Hall, Bristol THIRTY-NINTH SEASON

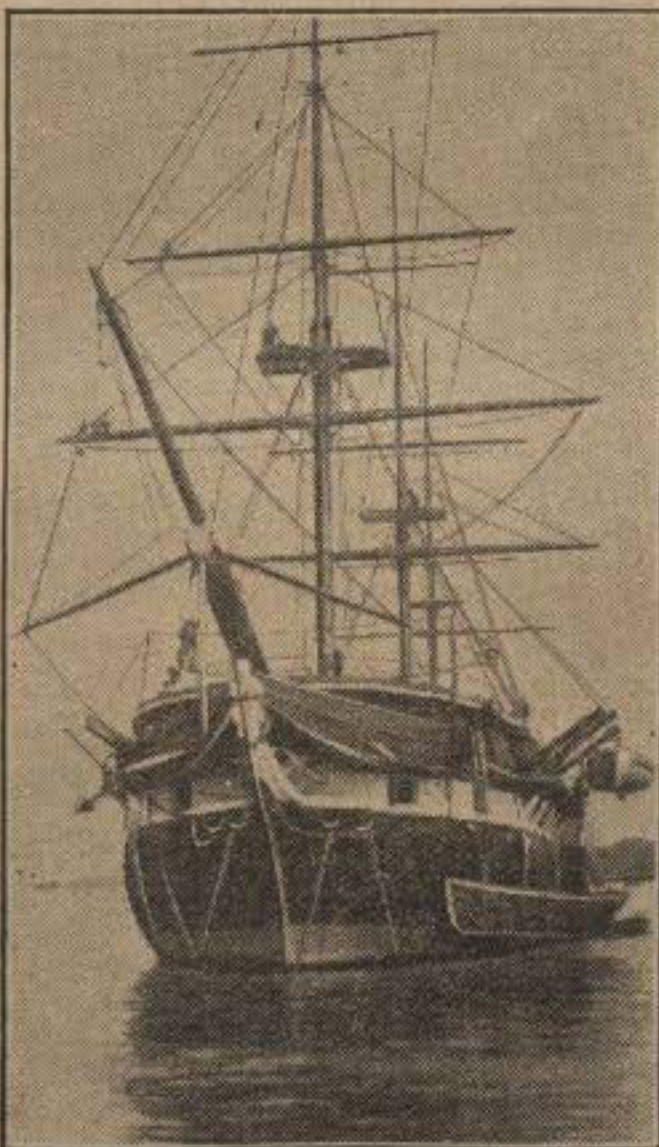
ORGAN
 Funeral March and Hymn of Angels .. Guilmant

GRACE TROKE (Contralto)
 Recit., 'Then shall the Eyes of the } ('The
 Blind be Opened' } Messiah')
 Aria, 'He Shall Feed His Flock' } Handel
 Hymn, 'God Bless Our Native Land' (Fellowship
 Hymn Book, No. 8)

WILLIAM PARSONS (Baritone)
 Hear Me! Ye Winds and Waves Handel

ORGAN
 Final in B Flat César Franck
 Hymn, 'O God, Our Help in Ages Past' (Fellowship Hymn Book, No. 131)
 Prayers; The Apostles' Creed; The Lord's Prayer; The Grace

GRACE TROKE
 Entreat Me Not to Leave Thee (Song of Ruth) Gounod
 Bible Reading by the Hon. Secretary



THE 'ARETHUSA.'

the last frigate to go into action under sail, now a training ship for boys, for funds for which Mr. Howson F. Devitt is making an appeal from London tonight [8.55].

ORGAN
 Minuet in E Flat Mozart
 Hymn, 'All People that On Earth Do Dwell' (Fellowship Hymn Book, No. 110)

WILLIAM PARSONS
 It is Enough (Elijah) Mendelssohn
 Address by the Rev. Canon W. R. YATES
 Hymn, 'Abide with Me' (Fellowship Hymn Book, No. 302)
 Benediction and Closing Voluntary

ORGAN
 Toccata in F Bach
 At the Organ: FRANK W. TAYLOR

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

10.50-11.10 THE SILENT FELLOWSHIP
 RELAYED TO DAVENTRY

2ZY MANCHESTER. 384.6 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

6KH HULL. 294 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

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

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

3.30-5.30 S.B. from London

8.15 RELIGIOUS SERVICE
 FROM THE STUDIO
 Address by the Rev. S. M. MORRIS, Minister of Myrtle Street Baptist Church
 Music by the MYRTLE STREET CHURCH CHOIR
 Hymn, 'Jesu, Thou Joy of Loving Hearts' (Baptist Church Hymnal, No. 163)
 Bible Reading, St. Matthew x, 28-42
 Anthem, 'By Babylon's Wave' Gounod
 Hymn, 'Lord of All Being, Throned Afar' (Baptist Church Hymnal, No. 31)
 Address, The Conflict of Loyalties
 Hymn, 'Immortal Love, For Ever Full' (Baptist Church Hymnal, No. 92)

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

5NG NOTTINGHAM. 275.2 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

6ST STOKE. 294 M.

3.30-5.30
 8.0-10.45 S.B. from London (9.10 Local News)

5SX SWANSEA. 294 M.

3.30-5.30 S.B. from London

8.0 RELIGIOUS SERVICE
 Relayed from St. Mary's Parish Church
 Address by the Rev. A. PENRY EVANS (Walter Road Congregational Church)

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

10.50-11.10 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-5.30 and 8.0-10.45—S.B. from London.

5SC GLASGOW. 405.4 M.

3.30—Station Symphony Orchestra. Edward Isaac (Pianoforte). Helen Henschel (Soprano). 5.15-5.30—S.B. from London.
 8.10—Religious Service from the Studio. Conducted by the Rev. W. Jardine, of Bellshaven Church. 8.55-10.45—S.B. from London.

2BD ABERDEEN. 500 M.

3.30-5.30—S.B. from London. 8.15—Religious Service from the Studio. Conducted by the Rev. John MacGillchrist, of Old Machar Cathedral. Assisted by the Cathedral Choir. 8.55-10.45—S.B. from London.

2BE BELFAST. 306.1 M.

3.30-5.30—S.B. from London. 7.0—Religious Service relayed from St. James's Church. Address by the Most Rev. the Archbishop of Armagh, Lord Primate of All Ireland. 8.0-10.45—S.B. from London.

PROGRAMMES FOR MONDAY (March 14)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0-2.0 ORGAN RECITAL
 by Rev. CYRIL JACKSON, Succentor of Southwark Cathedral
 Assisted by MURIEL DOWELL (Violin)
 Relayed from Southwark Cathedral

Prelude Rheinberger
 Matinale Percy Fletcher

MURIEL DOWELL
 Adagio from Sonata in E Bach
 Andante from Concerto in E Minor Mendelssohn

THE ORGAN
 Andante from Quartet Debussy
 Chorale Prelude on 'Christe, Redemptor Omnium' Parry

MURIEL DOWELL
 Hymn to the Sun .. Rimsky-Korsakov, arr. Kreisler
 Romanye Max Bruch

THE ORGAN
 Credo from the First Mass Haydn

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

3.0 Major OWEN RUTTER, 'Borneo'

MAJOR OWEN RUTTER has spent five years in British North Borneo as Magistrate and District Officer, and he has many interesting stories about the second largest island in the world. He is the author of many books of travel, but his two recent novels, 'Sepia' and 'Chandu,' have at once brought him wider fame.

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

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

IN the ninth of this series of talks, Professor Elliot Smith presents some of the problems of movement that illustrate how complicated a business walking (which we learn to do automatically before we are old enough to remember it) can be. The poor frog, for instance, never gets quite used to manipulating four legs after being accustomed, as a tadpole, to swimming by merely flicking a long tail. That is why he crawls and jumps and never really walks at all.

4.30 THE ROYAL AUTOMOBILE CLUB DANCE (Continued)

5.0 Household Talk: 'The Ideal Home Exhibition'

THERE are few homes nowadays where modern invention has not found its way into the household arrangements, but there are even fewer where much does not remain to be done in the way of labour-saving devices and better hygiene. Each year's 'Ideal Home' exhibition seems to contain more wonderful inventions than the last, and listeners will gather from to-day's talk that this year's is no exception to the rule.

5.15 THE CHILDREN'S HOUR: Folk Songs by David Brynley. 'The Giant Who Liked Jam' (Fera Alexander). 'Sandy's Pluck on the Playing-Field' (Peter Martin)

6.0 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

6.25 Boys' Brigade and Boys' Life Brigade Bulletins

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

6.45 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre (Continued)

7.0 Mr. DESMOND MACCABTHY, Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC The Sonatas of Mozart



THE TROUBLES OF A FROG.

In his talk from the London Studio at 4.15 this afternoon on 'The Movements of Living Creatures,' Professor G. Elliot Smith will reveal the wretched plight of the frog, who, after moving as a tadpole by means of a long tail, can never get used to manipulating his four legs.

7.25 M. STÉPHAN: French Reading, Molière's 'Le Bourgeois Gentilhomme,' Act IV, Scenes 5, 6, 7, 8

7.45 OLD EMPIRE MEMORIES

WHEREIN we shall endeavour to recall for our listeners the tuneful melodies, gay comedy, and sparkling entertainment associated with the old Empire, Leicester Square, and the irresistible, light-hearted gaiety of its famous promenade.

THE CAST:

MARJORIE FULTON
 OLIVE GROVES
 JOHN BORKE

HAROLD KIMBERLEY
 THE WIRELESS CHORUS
 and

THE WIRELESS ORCHESTRA
 Conducted by CUTHBERT CLARKE

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

9.15 BOARDING v. DAY SCHOOLS

Debate between
 Dr. CYRIL NORWOOD
 Headmaster of Harrow
 and
 Mr. R. F. CHOLMELEY
 Headmaster of Owen's School, Islington
 The Rt. Hon. CHARLES TREVELYAN, M.P.,
 in the Chair

Relayed from the Faculty of Arts Hall, London

THE subject of this discussion is one that will always perplex the minds of parents and provide the educationists with food for debate. To-night's protagonists are well matched. Dr. Cyril Norwood was himself educated at a famous day-school, the Merchant Taylors', and before becoming Headmaster of Harrow, he was in charge of Bristol Grammar School and of Marlborough, one of the more modern public schools. Mr. Cholmeley is Headmaster of Owen's School, Islington, a very old foundation, and Mr. Trevelyan (who was at Harrow) was Parliamentary Secretary to the Board of Education before the war, and President of the Board under the Labour Government.



10.0-11.0 CHAMBER MUSIC

THE COVENT GARDEN OCTET; WYNN REEVES (1st Violin); CHARLES WOODHOUSE (2nd Violin); ALFRED HOBDAV (Viola); AMBROSE GAUNTLETT (Violoncello); VICTOR WATSON (Double Bass); G. W. ANDERSON (Clarinet); EDWARD DUBBUCC (Bassoon); AUBREY BRAIN (Horn)

Octet in F Schubert

SCHUBERT was an extraordinarily prolific composer, and left many works in manuscript, of which this was one. It was written in 1824 for a certain Count Froyer, who was a Clarinetist. Schubert doubtless bore the Count particularly in mind in writing the part for his instrument. In the Second Movement it has a specially good chance to shine. There are six Movements in the Octet.

I This has an introductory slow (Adagio) portion, leading straight into the lively Movement proper. Its jumpy opening three-note motif recalls a figure noticed in the Adagio.

II The Clarinet has the opening melody; soon the First Violin joins in a charming duet. The Movement goes on its leisurely way, singing out the loveliest melodies all the time.

III The skittish Scherzo starts with one vivacious rhythm that canters along the whole time, in the first section of the Movement. In the middle part ('Trio') a smoother melody is set going, very quietly. Then the lively rhythm returns to round off the Scherzo.

IV A Tune with Variations; it is in the folk-songish vein that came very naturally to Schubert. There are seven Variations in all, every one clearly distinguishable.

V A Minuet follows, delightfully unsophisticated. The plan is similar to that of the Scherzo.

VI This has an introductory slow portion somewhat dramatic in style, the Cello (and a moment later the upper Strings) keeping up a very soft throbbing background of accompaniment. The final, quick Movement then begins in a March-like style, though not loudly.



The two contestants and the Chairman in tonight's discussion from London [9.15]. Dr. Cyril Norwood (left) and Mr. R. Cholmeley (right) will discuss the question, 'Boarding Schools v. Day Schools,' with the Right Hon. Charles Trevelyan, M.P. (centre) in the chair.

PROGRAMMES FOR MONDAY (March 14)

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast
- 11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and MEGAN THOMAS (Soprano), MARCUS SAUNDERS (Baritone), JESSIE FURZE (Pianoforte)
- 11.45 app. THE SHAFESBURY SINGERS MALE VOICE QUARTET
- 12.0 Concert (Continued)
- 1.0-2.0 S.B. from London (1.0 Time Signal)
- 2.55 S.B. from London
- 9.10 Shipping Forecast
- 10.0 **VARIETY**
- HEBE HAWORTH and ADELE WESSLEY (Syncopation and Comedy)
- JACK SAYES (Smilesmith)
- ANN PENN (Impersonator)
- GRAHAM DONCASTER (Folk Songs and Dialect) (10.0 Time Signal, Greenwich)
- 11.0-12.0 DANCE MUSIC: KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant

5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET
- 4.45 SIDNEY ROGERS. 'Typical Horticultural Hints—This Year's Sweet Peas.' ROSIE GROVES (Soprano)
- 5.15 THE CHILDREN'S HOUR: A Fairy Story by Gladys Colbourne. Songs by Harold Casey (Baritone). A Children's Play
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.15 For the Boys' Brigade: Alderman Sir PERCIVAL BOWER, 'Thrift'
- 6.30 S.B. from London
- 7.45 **POPULAR ORCHESTRAL MUSIC**
- THE STATION ORCHESTRA
- Overture, 'Opera Bouffe' Finck
- MAY HUXLEY (Soprano) and Orchestra
- Recitative and Air, 'Caro Nome' ('Dear Name') from Rigoletto Verdi
- D**ISGUISED as a student, the profligate Duke of Mantua has been making love to Gilda. She is infatuated, and after he has gone, she sings this song of her happiness; her

lover's dear name (he has given her a false one, of course) is, she declares, for ever written on her heart.

HERBERT STEPHEN ('Cello)

Sonata in F W. de Pesch

WILLIAM DE FESCH (or Defeschi) was an eighteenth-century Flemish Organist and Violinist who came to England in middle life, and produced, among other works, two Oratorios which had some success.

In his day the Sonata had not come to its full form. It was more of the nature of a Suite of Movements in contrasted styles (several of them bearing strong traces of their dance-origin).

ORCHESTRA

Selection from 'La Poupée' ('The Doll') Audran

MAY HUXLEY

Marietta's Song from 'The Dead City' Korngold

Red, Red Rose Cottenet

HERBERT STEPHEN

Two Pieces Godard

Sur le Lac; Sérénade

ORCHESTRA

The Magic Waltz Straus

Military March Schubert

9.0 WEATHER FORECAST, NEWS; Local News

9.15 BALLAD CONCERT

NORMAN KING (Tenor)

Eleanore Coleridge-Taylor

My Dreams Posti

The Sea Gypsy Michael Head

DORIS LORTON (Contralto)

Mollie Elkin, arr. Mullinar

Bouquet of Rosemary) .. Tanner, arr. Mullinar

Fair Phyllis J

Roving In the Dew Butterworth

EDITH JAMES

How Many Times Berlin

Millions of Men Gwyther

Is It Done in Suburbia? Parr

FRANK LESTER (Baritone)

Yarmouth Fair Peter Warlock

Border Ballad Cowen

The Wheeltapper's Song Walseley Charles

YARMOUTH FAIR is one of a number of Norfolk folk-songs collected by E. J. Moeran, a well known young Composer. It is here arranged for Voice and Piano by 'Peter Warlock' (this is the pen-name of Philip Heseltine, another Composer much interested in old English music).

The song is about the way in which a lad fell in with a lass on the way to the fair, and the fun they had there, dancing 'to kingdom come.' There is a frequent quaint interjection of 'And the birds they sang . . .—some appropriate comment on the progress of the courting.

10.0-11.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

- 2.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.15 Mr. R. N. SOUTHCOMBE (President, Wessex Battalion): A Talk on the History of The Boys' Brigade and The Wessex Battalion
- 6.30 S.B. from London
- 7.45 THE STATION OCTET
- Selection of Standard Favourites Ewing
- 7.55 MURIEL GOLTON (Contralto)
- Three Songs from 'A Lover in Damascus'
- A. Woodford-Finden
- If In the Great Bazaars; Where the Abana Flows; Allah Be With Us
- 8.3 THE KINGSWOOD EVANGEL BRASS QUARTET
- Selection from 'Faust' Gounod
- Overture, 'Oberon' Weber
- 8.11 OCTET
- Three Frivolities Fletcher
- Mamselle Mannequin; Thé Dansant; Café Chantant
- 8.20 MURIEL GOLTON
- Zuleika Mendelssohn
- Drumadoon Sanderson
- 8.30 OCTET
- Idylle Passionelle Ravigade
- 8.38 QUARTET
- O Harmony Hollingworth
- Concordia Rimmer
- 8.46 OCTET
- Selection from 'Rose Marie' Friml
- 9.0-11.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 LUNCH-TIME MUSIC from the Carlton Restaurant
- 3.15 BROADCAST TO SCHOOLS: Mrs. E. FIELDEN HODGSON, 'Primitive Life and Folk Tales—In India'
- 3.40 AN ORCHESTRAL INTERLUDE
- 'Arises Venus as she first arose
- She shakes the clustered stars
- Lightly, as she goes
- Amid the unseen branches of the night.'
- (John Freeman, 'The Evening Sky')
- THE STATION ORCHESTRA
- Selection from 'Madame Pompadour' Fall
- Overture, 'Vanity Fair' Fletcher
- Suite, 'An Evening Ramble' Matt



TAKING THE GLOOM OUT OF MONDAY!

These four artists are taking part in the vaudeville programme to be broadcast from Daventry at 10.0 tonight.—Jack Sayes (left), Hebe Haworth and Adele Wesley, and Ann Penn.

PROGRAMMES FOR MONDAY (March 14)

- 4.15 London Programme relayed from Daventry
- 4.30 ORCHESTRA
On the Steppes of Central Asia Borodin
Overture to 'Mignon' Thomas
- 4.45 FRANCES M. ENGLAND, 'Women Pioneers—
In Science and Travel'
- 5.0 ORCHESTRA
The Pathetic Symphony—Second and Third
Movements Tchaikovsky
- 5.15 THE CHILDREN'S HOUR
- 6.0 Miss EDITH CEDERVALL, 'Prose Writers of the
19th Century—Robert Louis Stevenson'
- 6.15 ORCHESTRA
Suite, 'At Gretna Green' Fletcher
- 6.25 S.B. from London

- 7.45 'BEGONE, DULL CARE'
THE STATION ORCHESTRA
March, 'Dunkirk' Lotter
WILL GARDNER (Entertainer)
In Humorous Selections from his Repertoire
ORCHESTRA
Two Norwegian Dances Grieg

- 8.10 'SOME SUMMER EVE'
A Cameo by GORDON McCONNEL
Featuring
YVETTE The Quint Comedienne

ON the eve of Yvette's debut in a London Cabaret Show, Mac, the Muddlehead, has taken her for a run in a borrowed car to get a breath of fresh country air before dinner. They alight in a pleasant sylvan spot. It is a balmy evening, birds are warbling, brooks are burbling and so is Mac, simply because—

Summer's Here Graham John-Vivian Ellis

Whereupon a thundercloud darkens the sky, hailstones hurtle, and a wintry wind gives rise to a deep depression. Soon, however, the setting sun beams forth with renewed vigour and Yvette rehearses her cabaret numbers; after which the appearance of a new moon on the horizon heralds the intrusion of Cupid, and they return to town—

Feeling Sentimental

- 8.30 ORCHESTRA
Suite, 'From the Countryside' Coates
WILL GARDNER
More Humorous Selections from his Repertoire
ORCHESTRA
Suite, 'Decameron Nights' Finck

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

- 10.0-11.0 THE MUSIC OF FRANCE
VIVE LA FRANCE

ORCHESTRA
Symphonic Poem, 'Phaeton' Saint-Saëns
Suite, 'Avec des Gestes de Grace' Pesse

THE dashing youth Phaeton, having been permitted by his father, the Sun, to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint-Saëns illustrates in his Symphonic Poem.

ETHEL FENTON (Contralto)
Aria, 'The Letters' (Werther) Massenet

ORCHESTRA
Prelude
Clair de Lune ('Moonlight') (Werther) Massenet
Bacchanale (The Prophet) Meyerbeer

'Un peu d'Amour
Et puis... Bon Jour'

ETHEL FENTON
Air from 'Theseus' Lulli
Amour, que veux tu de moi? Rameau
Air de l'Amour Rameau

ORCHESTRA
Ballet Suite No. 1, 'La Source' ('The Spring')
Delibes

ETHEL FENTON
Invitation to the Journey Duparc
Caraval Fauré
La Vague et la Cloche ('The Wave and the Bell')
Duparc

ORCHESTRA
Three Numbers from 'The Children's Corner'
Suite Debussy
(1) The Snow is Dancing; (2) The Little
Shepherd; (3) The Gollivog's Cake Walk

2ZY MANCHESTER. 384.6 M.

- 3.25 BROADCAST TO SCHOOLS: Mr. EDWARD
CHESSEY, 'Great Canals of the World—IX,
From the St. Lawrence to the Great Lakes'

- 3.45 EDYTH KIRBY (Contralto)
Less than the Dust Woodforde-Finden
Wait! Guy d'Hardelot
Love is a Babe Parry
Danny Boy arr. Weatherly
Arise, O Sun M. Craske Day

- 4.0 ORCHESTRAL MUSIC from the Piccadilly Pic-
ture Theatre

- 5.0 Mr. C. K. WRIGHT: 'The Secret of Laughter'

- 5.15 THE CHILDREN'S HOUR: Children's Songs
from America: 'Pig Wig's Appetite' and
'Soldiers of the King' (Solman), sung by Harry
Hopewell. 'Just Before Tea'—A Story by
Edward Holroyd

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

- 6.25 Boys' Brigade Bulletin

- 6.30 S.B. from London

- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Con-
tinued)

- 7.0 S.B. from London

- 7.45 TUNES AND TALES

THE STATION ORCHESTRA
Overture to 'The Merry Wives of Windsor'
Nicolai
Selection on Maux Airs (By Request)
arr. Harry Wood

L. T. WHIPP (Lancashire Dialect Entertainer)
Teddy's Trombone S. Fitton

ORCHESTRA
Selection of W. H. Squire's Songs

L. T. WHIPP
A Story of a Trip to Ireland E. Waugh

ORCHESTRA
Selection from 'The Glory of Russia' Krein

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

- 10.0-11.0 ROMANTIC MUSIC AND FOLK SONGS

EDWARD ISAACS (Pianoforte)
Prelude and Fugue in E Minor Mendelssohn
HELEN HENSCHTEL (Songs to Her Own Accom-
paniment)

Schumann:
Der Nussbaum (The Almond Tree)
Wenn ich früh in den Garten gehe (When I
go into the Garden Early)
Seit Ich ihm gesehen (Since I Saw Him)
Er der Herrlichste von Allen (He, the Dearest
of All)

EDWARD ISAACS
Two Studies in F Minor Chopin
Barcarolle Chopin

HELEN HENSCHTEL
Bergerettes:
Si mes vers avaient des ailes (If my verses had
Wings) Hahn
Clair de Lune (Moonlight) Fauré
Obstination De Fontenailles
Zaneto's Serenade Massenet

EDWARD ISAACS
Humoreske Tchaikovsky
Reverie Balakirev
Study in F Liadov
Rigaudon Raff

HELEN HENSCHTEL
Folk Songs:
Jock o' Hazeldean (Scots)
I will walk with my love (Irish)
I'm seventeen come Sunday English
Bridgwater Fair English

THE theme of love and courtship naturally
comes into a great many folk songs and old
popular ballads.

The wooing of *Jock o' Hazeldean* is a typical
Scots example of the hearty kind of song, about
the love of a bold gallant for a maid. The un-
willing girl was to be wed to a rich man; in the
first three verses his manifold attractions are
described, and the riches she will have as his wife.

But aye she loot the tears down fa'
For Jock o' Hazeldean.

Then, in the last verse, we are told how:—

The kirk was deck'd at morning-tide,
The tapers glimmer'd fair;
The priest and bridegroom wait the bride,
And dame and knight were there;
They sought her bath by bower and ha';
The ladye was not seen!
She's o'er the border and awa'
Wi' Jock o' Hazeldean.

The next two songs tell less exciting stories.
The last is simply a vivid little account of the
gay doings at the St. Matthew's Fair, at Bridg-
water. It has a warning refrain:—

O master John, do you beware,
And don't go kissing the girls at Bridgwater
Fair.

6KH HULL. 294 M.

- 11.30-12.30 Gramophone Records

- 3.30 THE STATION TRIO
- 4.0 Miss C. T. CUMBERBIRCH, 'Some Bible Songs,'
II
- 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
- 6.30-11.0 S.B. from London (9.10 Local News)

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

- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
from the Scala Theatre, Leeds
- 5.0 M. K. DODGSON, 'Country Life and Work'
- 5.15 THE CHILDREN'S HOUR: Hidden Proverb,
play by Mr. R. D. Green
- 6.0 London Programme relayed from Daventry
- 6.25-11.0 S.B. from London (9.10 Local News)

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

PROGRAMMES FOR TUESDAY (March 15)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

- 1.0-2.0 The Victor Olof Sextet and Lillian Blunt (Soprano)
- 2.55 Reading: 'The Bible in Spain' (George Borrow)
- 3.0 BROADCAST TO SCHOOLS: SIR H. WALFORD DAVIES: 'Elementary Music'
- 3.45 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion (Time Signal, Greenwich, at 4.0)
- 5.0 Mrs. MAURICE ROUNTREE: 'The New Womanhood in Turkey'
- 5.15 THE CHILDREN'S HOUR: Songs by Kate Winter: 'The Adventures of a Bookworm: Mandeville's Towels,' 'Paulana the Esquimaux Goes a-Hunting,' by E. Le Breton Martin
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 7.0 Dr. SALEEBY: 'How to Greet the Spring'



Dr. C. W. SALEEBY.

SPRING may be the most cheerful season of the year, but from the point of view of health it is full of dangers for the unwary. Dr. Saleeby, the chairman of the Sunlight League, and author of 'Sunlight and Health,' returns to the microphone to tell listeners how to get the good out of the spring weather without running any risks.

- 7.15 THE FOUNDATIONS OF MUSIC
The Sonatas of Mozart
- 7.25 Mr. EDWARD CRESSY: 'The Growth of Industry—III, The Machine.' S.B. from Manchester

MODERN industry is, of course built up almost entirely on the use of machinery on a large scale—a use not originated, but enormously strengthened by the discovery of steam. Since then electric power has become available, and machinery of all sorts has grown steadily vaster and more complicated, until it bears very little resemblance to the original power-looms, for instance, that drew industry from the cottage to the factory a century and a half ago. Mr. Cressy is just the sort of talker to give the strange story of the machine—the story, in reality, of our modern civilization—its full appeal.

- 7.45 MY PROGRAMME
by JOHN HENRY
- 8.45 GLEES AND MADRIGALS
by THE TRINITY MADRIGAL CLUB
- 9.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS



The composer and the artist who will interpret his songs: M. Bela Bartok, the celebrated Hungarian composer, a concert of whose works is to be broadcast from Daventry at 9.35 this evening, and Maria Basilides, soprano.

9.15 Sir H. WALFORD DAVIES: 'Beethoven'

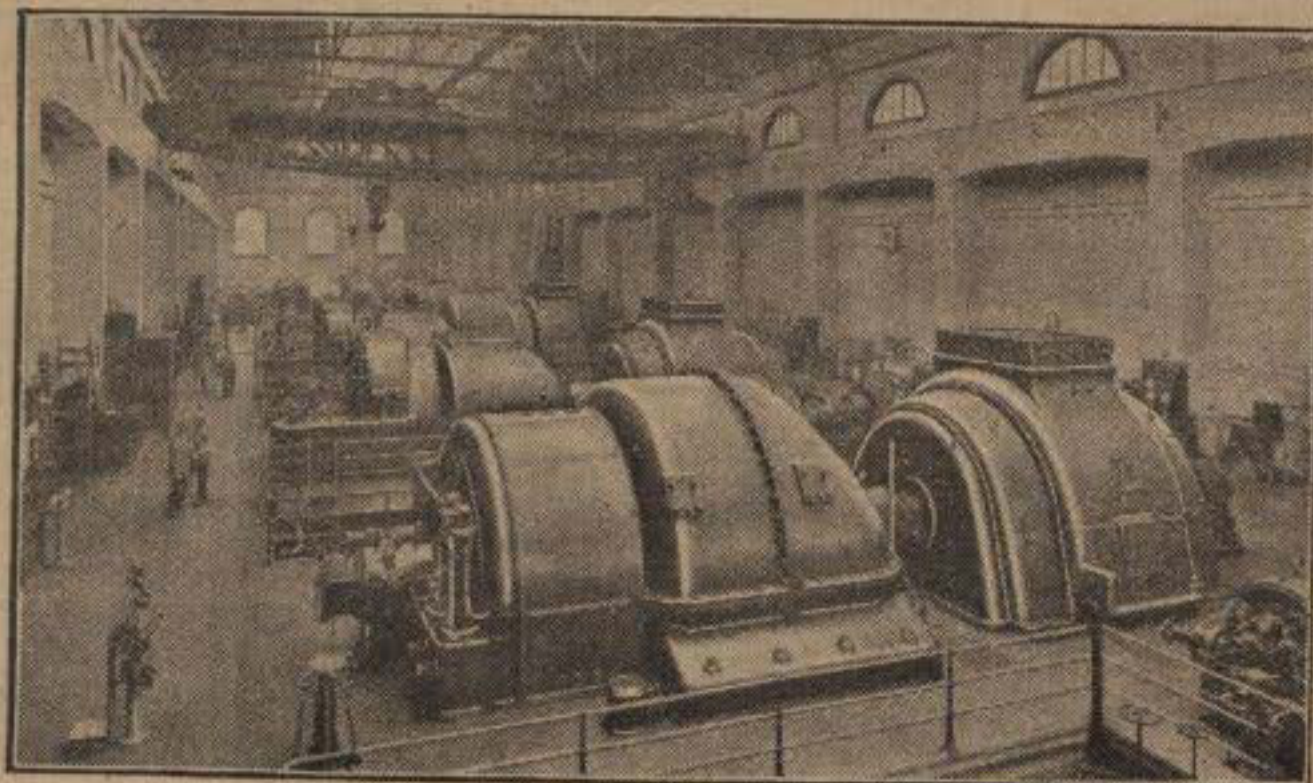
9.35 VARIETY

CLAUD GARDNER (Boxing Comedian)
MAHEL CONSTANDUBOS (Comedy Sketch)
MARGARET RAWSON (Entertainer)
SANDY ROWAN (Scotch Comedian)
and
JOSEPHINE TRIX

10.30-12.0 DANCE MUSIC: DEBROY SOMERS' CIRCUS CLUB DANCE BAND from Circus Club

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast
- 11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and SYBIL MADEN (Contralto); OSMOND DAVIS (Tenor); DORA HUGHES (Violin); HERBERT ALDRIDGE (Entertainer)
- 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



A GREAT MODERN POWER STATION.

In his talk from Manchester, S.B. from all Stations, at 7.25 this evening, on 'The Growth of Industry,' the third of the series, Mr. Edward Cressy will describe the influence of electric power upon the development of modern machinery.

9.35 THE WORKS OF BELA BARTOK

MARIA BASILIDES (Soprano)
BELA BARTOK (Pianoforte)

- I
Old Italian Cembalo Music:
Organ Toccata in A Minor . . . Michaelangelo Rossi
Canzone in C Major
Azzolino Bernardino Della Ciava
Sonata in B Major Benedetto Marcello
- II
Original Compositions:
MARIA BASILIDES
Five Songs on Poems by Andreas Aily (1916)
BELA BARTOK
Second Burlesque, 'Un peu gris' (A Little Tipsy) (1910)
Bears' Dance (1908)
Allegro barbaro (1911)
- MARIA BASILIDES
Nos. 1, 2, 3, and 5 from 'Eight Hungarian Folk-songs' (1907-1911) from the Comitat Csik
- BELA BARTOK
First Roumanian Dance (1909)
Sonata (1926), in three Movements
Allegro moderato; Lento; Allegro molto

BARTOK'S name is now well known as that of one whose compositions have striking individuality and uncommon force.

He is a Hungarian (though the place in which he was born in 1881 is now annexed by Roumania). He began to compose when he was nine, entered the Royal Hungarian High School for Music at Budapest, and first became known, not as a Composer, but as a Pianist. His latent aptitude for composition was awakened by hearing Strauss' Symphonic Poem, *Thus Spake Zarathustra*, and soon he was producing works in various forms, including a Symphonic Poem of his own, entitled *Kossuth* (the name of the leader of the Hungarian Revolution in the middle of the last century), which Richter performed at a Hallé concert in Manchester. A Piano Quintet and some pieces were other early works. He has devoted a great deal of his time to his studies in folk-music, travelling as far afield as Arabia in his investigations. He has put his view of the attitude of the composer to folk-music very clearly. Its appropriate use, he says, 'is not, of course, limited to the sporadic introduction or the imitation of these melodies, or to the arbitrary thematic use of them in works of foreign or international tendencies. It is rather a question of absorbing the means of musical expression hidden in this treasure of folk-tunes, just as the most subtle possibilities of any language may be assimilated. It is necessary for the composer to command the musical language so completely that it becomes the natural expression of his own musical ideas.'

Perhaps the work which best shows Bartok's manner of utilizing folk material is his *Dance Suite*, written in 1923 for a concert that celebrated the fiftieth anniversary of the union between the cities of Buda and Pest. Bartok's style, here as in most of his later works, is bold and uncompromising. The Suite, which has been heard two or three times in London, is one of the most vigorous and vital products of the new Hungarian school.

In to-night's Concert we have the advantage of the personal co-operation of this distinguished Composer, whom we heartily welcome.

(10.0 Time Signal, Greenwich)

10.30-12.0 S.B. from London

PROGRAMMES FOR TUESDAY (March 15)

5IT . BIRMINGHAM. 326.1 M.

- 3.45 BROADCAST TO SCHOOLS: Mr. H. G. SEAB, 'The Man Behind the Music—Your Friend Schumann'
- 4.15 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
- 4.45 Mr. THOMAS C. LAWTON, 'Travel Talk—First Impressions of Austria'
- 5.15 THE CHILDREN'S HOUR: Fairy Story by Phyllis Richardson. Songs by Norah Tarrant (Contralto). A Chat About Folk Songs, with some Illustrations, by Janet MacFarlane
- 6.0 HAROLD TUBLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London
- 7.0 M. RENE THIBAUT: French Talk and Reading
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 11.30-12.0 THE STATION TRIO: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Ernest Lush (Pianoforte)
- 2.55 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC, relayed from Beale's Restaurant, directed by GILBERT STACEY
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.5 FOR FARMERS: Miss H. BALCH, 'The Making of Blue Vinny and Other Cheeses'
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 2.55 London Programme relayed from Daventry
- 3.45 THE STATION TRIO: Frank Thomas (Violin), Frank Whitnall (Violoncello), Evelyn Amey (Pianoforte)
- Two Old French Dances *Bombic*
- Handel in the Strand (arr. as a Trio) .. *Grainiger*
- ROBERT DONAT (The Young Bensonian Actor)
- The Death Scene from 'Edward II' (*Marlow*); 'Mrs. Gummidge.' A short Character Sketch from 'David Copperfield' (*Dickens*)
- TRIO
- Album Leaf *Cui*
- Two Novellettes *Ancliffe*

4.30 TEA-TIME MUSIC from the Carlton Restaurant

- 4.45 Miss ELSPETH SCOTT, 'On Being Broad-minded'
- 5.0 TRIO
- Ballet Music, 'La Source' ('The Spring') *Delibes*
- 5.15 THE CHILDREN'S HOUR: The Station Trio. Robert Donat (Recital), David Copperfield and The Waiter (*Dickens*)
- 5.55 Mr. T. J. LEWIS, 'How to Choose a Camera'
- 6.5 BEETHOVEN'S TENTH VIOLIN SONATA
LEONARD BUSFIELD (Violin)
EVELYN AMEY (Pianoforte)
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.10 Local News)

9.35 MELODY AND RHYTHM

THE STATION ORCHESTRA
Suite, 'Harvest Time' *Wood*

9.45 THE RAMBLERS

The Popular Syncopated Quartet

- 10.0 ORCHESTRA
- Selection from 'The Mastersingers' *Wagner*
- HILDA EAGER (Mezzo-Soprano)
- The Willow *Goring Thomas*
- Sea Wrack *Stanford*
- Gipsy Spring *Oliver*
- ORCHESTRA
- Rhapsody, 'Spain' *Chabrier*
- 10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 Pianoforte Trio from the Piccadilly Picture Theatre
- 2.55 London Programme relayed from Daventry
- 3.45 THE STATION QUARTET
- 4.15 BROADCAST TO SECONDARY SCHOOLS: Prof. F. E. WEISS, 'The Romance of Plant Life—IX, Flowering Plants and their Origin'
- 4.35 TEA-TIME MUSIC
- THE STATION QUARTET
- Sizilietta *Blon*
- PHYLLIS KEBBLE (Soprano)
- Spring's Awakening *Sanderson*
- Give Me Youth and a Day *Drummond*
- In the Harem *Bantock*
- QUARTET
- Selection from 'La Bohème' *Puccini*
- PHYLLIS KEBBLE
- Moorish Maid *Parker*

Little Brown Bees *Graham Peck*

The Feast of Lanterns *Bantock*

QUARTET

Waltz, 'Soldier Songs' *Gungl*

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 Mr. T. A. COWARD, 'The Migration of Birds—Our Greatest Travellers'
- 7.15 S.B. from London
- 7.25 Mr. EDWARD CRESSY, 'The Growth of Industry—The Machine'
- (See note in London Programme)

7.45 VAUDEVILLE

- THE VAUDEVILLE FOUR
- MIRA B. JOHNSON (Artist-Entertainer)
- FRANK FOXON (Character Baritone)
- ALBO CHENTRENS (The Anglo-French Entertainer)
- KLINTON SHEPHERD featuring 'The Ginchy Road,' by *Lauri Edvard*
- SCOTT and ROBBIE in 'An Entertainment that is Different'
- THE VAUDEVILLE PLAYERS present 'Love and the Lawyer,' by *J. H. Elliot*
- EMMIE PINDER in her Latest Syncopated Songs
- 9.0 S.B. from London (9.10 Local News)

9.35 MUSICAL MEDLEY

- THE PICCADILLY ORCHESTRA, conducted by STANLEY C. MILLS
- Slavonic Rhapsody *Friedemann*
- Entr'acte, 'Larks' Valse' (Ballet, 'Harlequin's Millions') *Drigo*
- AGNES O'KELLY (Contralto)
- She is Far from the Land *Frank Lambert*
- By the Short Cut to the Roses *Fox*
- O Men from the Fields *Herbert Hughes*
- The Terrible Robber Men *Herbert Hughes*
- ORCHESTRA
- Characteristique:
- The Old Folks at Home *Roberts*
- In Foreign Lands *Von Blon*
- Entr'acte, 'The Whispering of the Flowers'

- AGNES O'KELLY
- Down by the Sally Garden *Herbert Hughes*
- Over Here *arr. Charles Wood*
- The Calico Dress *Stanford*
- Irish Love Song *Alicia Needham*
- ORCHESTRA
- Selection from 'The Student Prince' .. *Romberg*
- Fox-trot, 'It's for You to Decide' *Evans*
- 10.33-12.0 S.B. from London



ON THE AIR TONIGHT

Miss Mira Johnson (left) is one of the 'stars' of Manchester's Vaudeville programme [7.45]; The Duds Concert Party (centre) will be heard from Liverpool at 9.35; and Miss Hilda Eager, mezzo-soprano, is singing from Cardiff at 10.0.

PROGRAMMES FOR TUESDAY (March 15)

6KH HULL. 294 M.

- 4.0 Rev. NOEL HUTCHCROFT, 'Song of the Sept in Life and Legend'—I
- 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 Beverley and District Bee-keepers' Association's Monthly Talk
- 6.30 S.B. from London
- 7.0 Rev. J. C. C. CUMMING, 'Again Seeing Things'—II, 'Birds of a Feather'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

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

- 4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange-over-Sands
- 5.0 ELEANOR HANSON, 'Fountains 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 the Night'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

- 4.0 GAILLARD and his ORCHESTRA, from the Scala Cinema
- 5.0 Talk for Women by MURIEL LEVY
- 5.15 THE CHILDREN'S HOUR
- 5.50 THE STATION PIANOFORTE QUARTET
- 6.30 S.B. from London
- 7.0 Mr. ERNEST EDWARDS ('Boo'), Weekly Sports Talk
- 7.15 S.B. from London
- 7.25 S.B. from Manchester

7.45 LIGHT OPERA

- THE SKELMERSDALE OLD PRIZE BAND, conducted by R. FARRINGTON
- Overture to 'The Bohemian Girl' Raffé
- Waltz, 'Gypsy Love' Lehar
- WALTON PRITCHARD (Bass-Baritone)
- Even Bravest Heart (Faust) Gounod
- Room for the Factotum (The Barber of Seville) Rossini
- BAND
- Selection, 'Lurline' Wallace
- Duet for Cornet and Euphonium, 'The Moon Hath Raised' (The Lily of Killarney) Benedict (Soloists: EDWARD FARRINGTON (Cornet); EDWARD CORBETT (Euphonium))
- Trombone Solo, 'Lend Me Your Aid' .. Gounod (Soloist: JOHN SWIFT)

WALTON PRITCHARD

- Star of My Soul (The Geisha) Jones
- 'Neath the Shade of the Sheltering Palm (Florodora) Stuart
- Drinking Song (Gypsy Love) Lehar
- BAND
- Selection from 'A Princess of Kensington' German

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

9.35 THE DUDS CONCERT PARTY

- RALPH COLLIS; RETA FISHLOCK; HAROLD BRAYFIELD; BABS WHATLEY; WILLIAM B. MACMILLAN; MABEL MATTISON; W. WILSON REDDING; ERIC E. FOWLER
- (Picture on page 532.)

10.30-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Concert relayed from Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 MUSIC AND AFTERNOON TOPICS: Mrs. WHIPPLE, 'Various Domestic Hints'
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London
- 7.0 Dr. H. L. BROSE, 'Easy Chats on Einstein's Relativity'—II
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

- 11.0-12.0 Concert relayed from Daventry
- 2.55 London Programme relayed from Daventry
- 5.0 Gramophone Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 REG NEWCOMBE (Baritone)
- 6.30 S.B. from London
- 7.0 Monsieur A. BRIAIS: 'Histoire du Chien de Brisquet (Charles Nodier)'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.10 Local News)

9.35 VARIETY

- THE STATION 'VARIO' DANCE BAND
- Swinging Along Stamper and Hay
- HARRY GROSE and DOROTHY LARK
- In Comedy Conceptions
- BAND
- Tell Me you Love Me Hare and King
- ZACHARY TAN (Musical Novelties)
- BAND
- Selection from 'Princess Charming' Sirmay, Bennett, Waller and Ruby

- JOHN RORKE (Entertainer)
- Swinging Along Matthew Hay
- Medley Old Songs (a) arr. John Rorke
- Perhaps You'll Think of Me B. Stone
- Musical Monologue: When the Road's (H) Up It's (H) Up Ernest Longstaffe
- My O'd Dutch Charles Ingle
- I Can't Get Over a Girl Like You Martin Broome
- Medley Old Songs (b) arr. John Rorke
- Say That You Love Me Horatio Nicholls

- BAND
- That's why I Love You Donaldson and Ash
- HARRY GROSE and DOROTHY LARK
- In Some More as Before
- BAND
- Roses remind me of you David, Sherman and Burke

11.0-12.0 S.B. from London

6FL SHEFFIELD. 272.7 M.

- 4.0 Mrs. A. E. LONGDEN, 'The Work of the Woman Councillor'
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30 S.B. from London

7.0 How Sheffield's City Departments Work—VII. Mr. W. TENNEY, General Manager of the Sheffield Corporation Waterworks

- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 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 BEATRICE HULME (Vocalist)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.0 G. P. G., 'The Romance of Lawlessness in Bygone Days'—I, Introductory
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 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
- 6.0 ORGAN RECITAL
- Relayed from St. Mary's Parish Church
- Organist—A. CYRIL BAYNHAM
- 6.30 S.B. from London (9.10 Local News)
- 9.35 S.B. from Cardiff
- 10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 2.55—London Programme relayed from Daventry. 4.0—Station Octet, Lambert Harvey (Tenor). 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—William Moore (Baritone), Robert Banks (Clarinet). 6.30—S.B. from London. 7.0—Capt. Hadden T. Hensell, 'The Advent of Tyne Steamships.' 7.15—S.B. from London. 7.25—S.B. from Manchester. 7.45—S.B. from London. 9.35—Station Octet, Tommy Handley and Florence Oldham in selections from their Repertoire. 10.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M.

- 11.30-12.30—Gramophone Records. 2.55—London Programme relayed from Daventry. 3.45—Dave Caplan's New Princess Toronto Band, relayed from the Plaza. 5.0—Afternoon Topics: Mrs. M. B. Crosthwaite: 'From My Indian Diary.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Intertide. 6.30—S.R. from London. 7.0—Mr. Marshall Heath: 'Big Ben Talks to Scotland—Big Ben on a Sense of Humour.' 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—S.B. from London. 9.35—In Tom Bowling's Time. (Charles Dibdin—Born March 15, 1745). Robert Watson (Baritone) Station Choir. 10.30—Dance Music: Dave Caplan's New Princess Toronto Band, relayed from the Plaza. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M.

- 3.45—Afternoon Topics. 4.0—Station Octet, Phyllis M. McLaren (Mezzo-Soprano). 5.15—Children's Hour. 5.0—Music by the Station Octet. 6.30—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45-12.0—S.B. from London.

2BE BELFAST. 306.1 M.

- 11.0-1.0—Concert relayed from Daventry. 2.55—London Programme relayed from Daventry. 4.0—Station Orchestra. 4.40—Station Dance Band, Fred Rogers (Pianoforte). 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—Bubbles Concert Party. 9.0—News. 9.15—S.B. from London. 9.35—Song and Dances of the Nineties, Station Orchestra, James Sewal (Baritone). 10.30-12.0—S.B. from London.

PROGRAMMES FOR WEDNESDAY (March 16)

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'

BBORROW, the lover of gipsies and tinkers and strolling pugilists, is one of the most notable of those literary tramps, amongst whom are numbered Defoe and Stevenson and so many of the writers of our own time. In Spain, Borrow had all possible scope for his bigotry, insularity and prejudice of all lands, but everything he wrote is full of character, and even when he is most wrongheaded he has a disarming charm.

3.45 Mrs. K. WAUCHOPE MACIVER, 'Citizenship in Practice—III, Wages and Prices'



Mrs. MacIver.

THIS afternoon, Mrs. MacIver will explain the meaning of Money and how it is that changes of the amount in circulation affect prices. She will then suggest some of the factors which influence rates of pay generally, and compare the wages of labour with the other costs in production. The interdependence of wages and prices will be used to explain the variations in the cost of living, and reference will be made to the difficulty of exercising any control.

4.0 TIME SIGNAL, GREENWICH. THE DAVENTRY QUARTET and EDITH GUNTORPE and MABEL RUTLAND (Duets for two Pianos)

5.15 THE CHILDREN'S HOUR: 'Cello Solos by Margaret Izard, 'Bellarion the Bull comes to the Farm-yard' (Olwen Bowen), 'The Answer to the Call' (H. Mortimer Batten)

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 Ministry of Agriculture Talk: Sir DANIEL HALL, 'Sheep and Sheep Breeding'

SIR DANIEL HALL, who is Chief Scientific Adviser and Director-General of the Intelligence Department at the Ministry of Agriculture, and a member of the Minister's Administrative Council since 1920, is the author of many books and papers on problems of crops and the soil.

(Continued in column 3.)

9.54 London and Other Stations

An Excerpt from

'MY SON JOHN'

A Musical Play in Two Acts and Six Scenes.

Book by GRAHAM JOHN

Music by OSCAR STRAUS

With additional numbers by

W. H. THOMPSON, JUNR., and VIVIAN ELLIS

Relayed from the Shaftesbury Theatre

Cast:

Sandy Fayre ANNIE CROFT
Suzanne BETTY CHESTER
Jack Revier REGINALD SHARLAND
M. Nicolai HENRY LATIMER
Benjamin Littlewood BILLY MERSON

The following numbers will be broadcast:
She Don't Go To Cabarets Thompson

BILLY MERSON and Chorus

Sentimental Sweetheart Ellis

BETTY CHESTER

The Love Game Straus

ANNIE CROFT and REGINALD SHARLAND

I Like the Polka Best Straus

ANNIE CROFT, BETTY CHESTER, REGINALD SHARLAND and BILLY MERSON

What Has Happened

THE scene of the excerpt (from Act II) is the garden of the Hotel Baccarolle, on the Lido, near Venice. Lady Blackley, wife of the proprietor of a big London store, has run away from London with Jack Revier, a wealthy young man-about-town. Revier has brought with him Sandy Fayre, who has been dismissed from Blackley's Store on account of her possession of a child whose presence she refuses to explain. Sandy is to act as a 'screen' for Lady Blackley.

Sir Peregrine Blackley, who is aware of his wife's intrigue, has had her followed to Venice by Benjamin Littlewood, the house detective at Blackley's. Benjamin has adopted the disguise of an Albanian prince, and is horrified to discover a real Albanian nobleman, Monsieur Nicolai, staying at the hotel, who insists on talking to Benjamin about Albania, and forces him into stating that he is related to a certain Albanian family against which he, Nicolai, has a blood feud.



Stage Photo Co.

Four of the principals in 'My Son John'—left to right: Reginald Sharland, Annie Croft, Betty Chester, and Billy Merson (complete with striped pyjamas for a visit to the Lido)—are here shown singing Oscar Straus's song, 'I Like the Polka,' which listeners will hear in the course of tonight's broadcast from the Shaftesbury Theatre.

7.15 THE FOUNDATIONS OF MUSIC

The Sonatas of Mozart

7.25 Principal C. GRANT ROBERTSON, 'Empire Builders—III, Warren Hastings.' S.B. from Birmingham

THE third of the Empire-Builders of whom Principal Grant Robertson will speak in his series is one of the most tragic figures that even the stormy history of India can show. The Proconsul who won India for Britain was then accused of tyranny, extortion and peculation. His trial was the sensation of the eighteenth century, and it brought together such a galaxy of orators as has never met together in England before or since.

(Picture on page 537)

7.45 IRISH CONCERT

St. Patrick's Eve Programme

(See Special Programme on page 535)

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

9.15 Topical Talk or Special Feature

9.30 THE WIRELESS ORCHESTRA

Selection, 'My Son John' Oscar Straus
Intermezzo, 'Red Poppies' Elliott
Suite, 'In Sunny Spain' Elliott

9.54 'MY SON JOHN'

(See Special Programme)

10.38-11.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time-Signal, Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET, with VIOLA and OLIVE GOTT (Soprano), HENRY MILLIDGE (Baritone), NANCY PHILLIPS (Violin), TOM BROMLEY (Pianoforte)

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati

(1.0 Time Signal)

2.55 S.B. from London

7.25 Principal C. GRANT ROBERTSON: 'Empire Builders—III, Warren Hastings.' S.B. from Birmingham

7.45 IRISH CONCERT

St. Patrick's Eve Programme

(See Special Programme on page 537.)

9.0 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London (10.0 Time Signal, Greenwich)

11.0-12.0 DANCE MUSIC: JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

ST. PATRICK'S EVE PROGRAMME (March 16)

ST. PATRICK'S DAY

By JAMES STEPHENS.

With the Writer's Homage to George Bernard Shaw.

[Mr. James Stephens, Irish poet, story-teller, and essayist of distinction, is best known as the author of those charming stories, as witty as they are profound, 'Here are Ladies'; 'The Crock of Gold'; and 'Irish Fairy Tales'.]

THE statement that Englishmen take their pleasures sadly is not borne out by my observations among them. An Englishman to whom I mentioned this admitted that his race was shy but not sad. He continued that the public schools of Britain, by standardizing the forms of public behaviour, had destroyed the forms of public happiness. He held that in France, whence the libellous epigram had come, there seemed to be some happiness in the street and none in the house, but that in England the contrary to this was true, and that more merriment would be discovered in any English home in a week than could be elicited from the *chez-soi* of any other nation in a month. Englishmen, he said, live at home, foreigners sleep there.

He contended that more real sadness lay in sight along one acre of American landscape than could be grubbed from the whole width of England, and he was about to expand on this text when he suddenly, unexpectedly, recollected that I am Irish, and accused me of being the saddest man that ever lived, and my nation of being the saddest race in the world.

But that he had to catch a heaven-sent bus he might have accused me and it of unimaginable miseries and indescribable turpitudes.

There are distinctions. But the person (or nation) of one distinction is apt to be blind to many others. The Frenchman is rational. His ability to be witty may blind him to many other qualities, including that of merriment. And the Englishman, to whom merriment is native, may have neither eye nor ear for the gaiety which Ireland loves.

Now of these three, wit and merriment and gaiety, the greatest is gaiety, for, like poetry and the chameleon, it can almost live upon nothing, and be the better for its lack. To be witty one must be abominably thoughtful. To be merry one must be exhaustingly comfortable. But to be gay one needs only to be alive.

On the whole, an Irishman's lot should be a happy one. It may be that the number of things which he can enjoy in his own land are severely restricted—and foreigners have been known to assert that there is nothing to enjoy in Ireland except bad weather—but, even if everything else should lack, he can enjoy his own superabundant energy. And, given that he has made peace with this world, he need not (as all other poor nations must) be in any doubt as to his destiny in the world to come. He may thank mythological kings and heroes and deities for his energy, but he should render a special gratitude to Saint Patrick for services given in the second instance, and which he will for a long time give.

This, if the reader will permit, is how it happened.

According to the Irish Calendar, the second day of February is the first day of Spring, and it is also the Feast Day of Saint Brigid (pronounced Breed).

There has never been a period when a personage of this name was not in Ireland: In very ancient times Brigid was the goddess of poetry. In less ancient times, by a shocking but logical declension, she became the goddess of war, and in the comparatively recent day which represents the year one of this era, she became the respected patron of the new religion, and the beloved Mary of the Gael.

(Continued at foot of next column.)



ST. PATRICK.

London Programme

The Programme will be introduced and announced by FRANCIS HACKETT

- 7.45 THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
- First Irish Rhapsody Stanford
- DALE SMITH (Baritone)
- Remember the Poor..... arr. Stanford
- Ireland..... } Stanford
- Cushendall } Stanford
- Did Ye Ever } Stanford
- 8.20 'THE WORKHOUSE WARD'
- An Irish Comedy in One Act by Lady GREGORY
- Cast:
- Mike McInerney ADRIAN BYRNE
- Mrs. Donohoe (His Sister).... MARY O'FARRELL
- Michael Miskell CHARLES MAUNSELL
- IMAGINE a ward in a country workhouse in the West of Ireland. It is the feast day of St. Colman, and the long row of beds is empty, the usual occupants being at this time at Mass. But not quite empty, for Mike McInerney is lying in one of them with his nightcap pulled over his eyes, whilst in the bed beside him lies his life-long friend, Michael Miskell, knees up and tongue impatient. Michael finds the silence tedious and unnatural. Listen—he has just decided to break it!
- 8.38 ELSIE AVRIL (Violin)
- Irish Jigs and Dances
- 8.40 DALE SMITH
- The Palatine's Daughter.... arr. Herbert Hughes
- Kathleen Mavourneen)
- The Low-Backed Car) Traditional
- Father O'Flynn..... arr. Stanford
- 8.50 THE ORCHESTRA
- Two Irish Dances..... Ansell

Poets, soldiers, saints—these are great travellers. By creating, destroying, preserving, they accomplish the work of the world; and, like the Siva of another mythology, our Brigid seems to have been

mistress of the three great, the three divine, qualities.

She was travelling in the east of the world and came to an overcrowded little town, and, as she went from place to place seeking shelter, she came to a stable and went in. A man and a woman were there before her, and the woman was in the pangs of childbirth. It was Brigid that helped her, and it was in Brigid's cloak that the child was born. Hence she is known as Brigid of the Mantle; and as the Foster-Mother of Christ; and as, after Mary, His Best-Beloved.

Then the years rolled on, and she went from this world. Then the years surged again, four hundred and thirty of them, and Saint Patrick came to Ireland; and then, after the passage of some more years, Saint Patrick died, but his faith was established in the country that he loved.

The scene of this tale next changes to heaven itself.

Brigid and Patrick were walking together. They were, God help them, talking about Ireland. One asking the other had he or she ever been to Connemara? The other asking the one if she or he remembered the Dingle Peninsula, and how it looked in storm? Or the Ben of Bulbin seen with the moon alight? Or yon basket-full of lakes, where each lake dared any other to be as beautiful, and every pool in Ireland lifted the challenge?

Be sure the two saints assured each other, or perhaps even reassured each other, in the faith that, after all, heaven was prettier than Ireland.

Their walk had been a long one, and, immersed in (as Sean O'Casey would say) darling memories, they had reached a place which the saints care but rarely to visit. They had come to the Seat of Judgment.

There the Judge sat, vaster than Vastness, blacker than Blackness; immovable, unescapable, terrific.

Saint Brigid did not dislike Rhadamanthus, for that would be a sin. But she did not like him, for he had never been to Ireland, nor even had he expressed a desire to go there. As her gaze fell on him and off him, a terrible thought caused her to look at him again—at his blank black vastness, at his super-solid solidity. She saw his great hand move this way and yon as, like black lightning, he scrutinized this and that being who grovelled and screamed at his awful brow.

'He, said Saint Brigid, and she was astounded as she said it, 'he would send even an Irishman to hell!'

'He would,' said Saint Patrick, but, even as he said it, he went icy with horror, for the thought had never before struck him.

The Judge looked towards them.

'I will not have it so!' said Saint Brigid, and she spoke the words, as it were, into that all-sighted, implacable eye.

She drew Saint Patrick with her away.

They went to her Foster-Child, and she obtained from Him, who loved her, this concession—that every person who came from Ireland should be judged by Saint Patrick himself, and not by Rhadamanthus.

'You will be very careful,' she said to Saint Patrick.

'Surely I will,' the great saint answered.

'But if,' said Saint Brigid, and the very heart within her was shocked, 'but if a bad Irishman is brought before you—'

'I'll convert him,' said Saint Patrick.

THIS but one of the reasons why Irishmen, of whatever religious or political complexion, pledge Saint Patrick when his Day comes round; and why they may all be fearless of the world to come. . . .

But I, an apprentice in the craft that Patrick loved, and of which she was the patron, am desolated to think that perhaps Saint Brigid is not getting her share of the praise.

PROGRAMMES FOR WEDNESDAY (March 16)

5IT BIRMINGHAM. 323.1 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—II, Reflections.' WINIFRED PAYNE (Contralto)
- 5.15 THE CHILDREN'S HOUR: A Fairy Story by Gladys Colbourne. Irish Songs by Harold Casey (Baritone). 'The Fairy Godmother's Adventure'
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
Fox-trot, 'Why Did You Leave?' Payne
Suite Infantine Lardelli
- 6.20 S.B. from London
- 7.25 Principal C. GRANT ROBERTSON, 'Empire Builders—III, Warren Hastings'
- 7.45 **IRISH CONCERT**
- THE STATION ORCHESTRA
Overture to an Irish Comedy Ansell
- GABRIEL LAVELLE (Baritone)
Danny Boy Old Irish Air
The Next Market Day arr. Hughes
Molly Brannigan J
- HARRY O'DONOVAN (Entertainer)
In Irish Song and Humour
- AGNES O'KELLY (Contralto)
Bantry Bay Molloy
Tim, An Irish Terrier Wood
- ORCHESTRA
The Londonderry Air arr. Percy Grainger
- EDITH PADDOCK, MAY MARTIN, STANLEY FINCHETT, and PERCY CHATWIN
Three Famous Irish Airs, arranged for Part Singing:
- The Minstrel Boy arr. Dunhill
The Dear Little Shamrock .. arr. Elliott Button
Believe Me, if all those Endearing Young Charms
arr. Leslie
- H**IGH in the esteem of all who love Irish songs stands Tom Moore, who by frequently writing his poems to traditional airs, did much to keep the melodies in circulation among the people.
- Everyone knows *The Minstrel Boy*, that song of burning patriotism. *Believe Me* is another favourite, though the words are perhaps less well known to most of us:—
- Believe me, if all those endearing young charms,
Which I gaze on so fondly to-day,
Were to change by to-morrow, and fleet in my arms,
Like fairy-gifts fading away,
Thou wouldst still be adored, as this moment thou art,
Let thy loveliness fade as it will, . . .
. . . the heart that has truly loved never forgets,
But as truly loves on to the close;
As the sun-flower turns on her god, when he sets,
The same look which she turned when he rose.
- GABRIEL LAVELLE
The Green Isle of Erin Roedel
The Ballynure Ballad arr. Hughes
- HARRY O'DONOVAN
In Further Irish Items
- AGNES O'KELLY
I Wish I Were on Yonder Hill arr. Robinson
My Dark Rosaleen Alicia Needham
- ORCHESTRA
Irish Patrol, 'The B'hoys of Tipperary' .. Amers
- 9.0-11.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 2.55 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
- THE STATION OCTET
March, 'The London Scottish' Haines
Overture, 'Egmont' Beethoven
- 4.15 REGINALD RENISON (Pianoforte)
The Rustle of Spring (Op. 32, No. 3) .. Sinding
Moment Musical, No. 4 Schubert
Hunting Song (Op. 19, No. 3) Mendelssohn
- 4.23 ORRY CORJEAG (Violin)
The Deluge Saint-Saëns
Scherzo (Op. 27) Franz Ries
- 4.31 OCTET
Selection from 'The Prodigal Son' ... Wormser
- 4.45 REGINALD RENISON
First Ballad Chopin
- 4.52 ORRY CORJEAG
Malaguena Sarasate
Le Tambourin Rameau
Hungarian Poem Lederec
- 5.0 OCTET
Miniature Suite Eric Coates
- 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)
- 9.30-11.0 **VARIETY**
- SCOVELL and WHELDON
In Syncopated Duets
- HECTOR GORDON
The Scottish Entertainer, in Canny Impressions
- MARIO DE PIETRO
Banjo and Mandolin Solos
- HERBERT FLETCHER
In Vocal Mimicry
- THE STATION OCTET
-
- ## 5WA CARDIFF. 353 M.
- 2.55 London Programme relayed from Daventry
- 4.0 THE STATION TRIO: Frank Thomas (Violin), Frank Whitnall ('Cello), Evelyn Amey (Pianoforte)
Violin Song (Tina) Rubens
Bacchantes' Dance (Philemon and Baucis)
Gounod
- Melody Dawes
Sizilietta Blon
Canzonetta Godard
Prize Song Wagner
- 4.30 TRÉ DANSANT: Music by the LONDON CHORDEANS, relayed from Cox's Café
- 4.45 Miss DOROTHY MORTON, 'The Linen Cupboard and Its Contents'
- 5.0 THE STATION TRIO
Poupée Valsante (Dancing Doll) Poldini
Trésors de Columbine (Columbine's Treasures)
Drigo
Romanesca Leoncavallo
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. B. PERROTT, 'Our Neighbours in Space—Shooting Stars'
- 6.15 Local Radio Societies' Bulletin
- 6.20 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45-11.0 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 2.55 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC. ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 5.0 MARY WILLIAMSON (Soprano)
Holiday Dreams (A Miniature Song Cycle) Fred Royle
The Crosses White
Fiddler Love
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)
- 9.30 **LIGHT ORCHESTRAL MUSIC**
- THE STATION ORCHESTRA
Overture to 'William Tell' Rossini
Selection from 'Tales of Hoffmann' .. Offenbach
- 9.54 S.B. from London
- 10.38-11.0 **LIGHT ORCHESTRAL MUSIC (Continued)**
Fantaisie, 'In a Persian Garden' .. Liza Lehmann
March, 'Sons of the Brave' Bidgood

6KH HULL. 294 M.

- 3.30 THE STATION TRIO
- 3.45 London Programme relayed from Daventry
- 4.0 THE STATION TRIO
- 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
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Birmingham
- 7.45 FRANK JESSOP (Tenor)
Eily Mavourneen Benedict
A Farewell Liddle
Belle Marie Phillips
- 7.55 WILLIAM MACREADY and EDNA GODFREY-TURNER
Present a Scene from
'The Shaughraun' Dion Boucicault
'Shamus O'Brien' J. S. Lefanu
- 8.15 FAWCETT EVANS (Entertainer)
In Selections from his Repertoire
- 8.30 FRANK JESSOP
Flower of Brittany Lohr
A Banjo Song Homer
Beneath thy Window Di Capua
- 8.40 WILLIAM MACREADY and EDNA GODFREY-TURNER
Present a Scene from 'The Colleen Bawn'
Dion Boucicault
- WILLIAM MACREADY
Will tell Irish Stories (Old and New)
- 9.0-11.0 S.B. from London (9.10 Local News)
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- ## 2LS LEEDS-BRADFORD. 277.3 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

PROGRAMMES FOR WEDNESDAY (March 16)

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
 5.0 Miss D. NICHOLS, 'Light Songs of the Moment'
 5.15 THE CHILDREN'S HOUR: Nan, Jerry and 'What,' their Dog
 6.0 Light Music
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Birmingham
 7.45-11.0 S.B. from London (9.10 Local News)

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 'Clothes and the Woman'—A Dialogue written by CHAVIS BROPHY
 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
 7.45-11.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M

11.30-12.30 Morning Concert relayed from Daventry
 3.45 London Programme relayed from Daventry
 4.0 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY
 4.45 Musical Interlude and Capt. DAVENPORT, 'Road Transport—Past'
 5.15 THE CHILDREN'S HOUR
 6.15 MADEL HODGKINSON (Pianoforte)
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Birmingham
 7.45-11.0 S.B. from London (9.10 Local News)

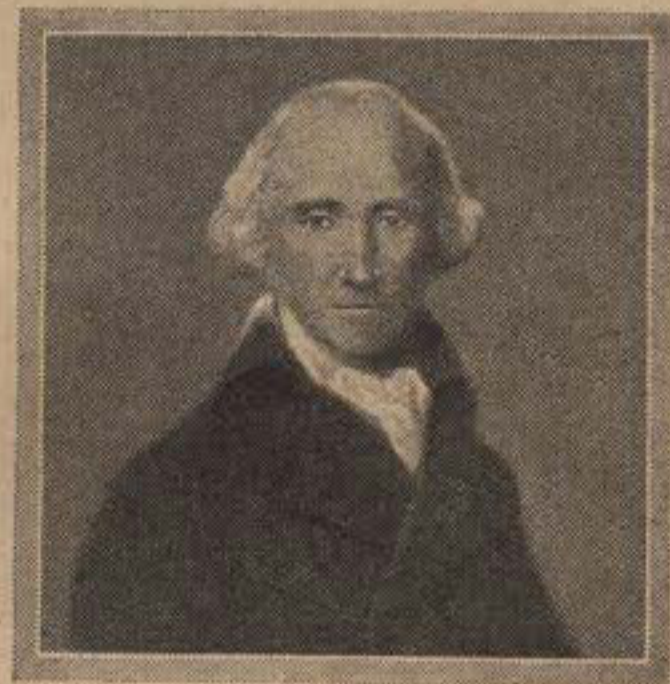
5PY PLYMOUTH. 400 M.

11.0-12.0 Morning Concert relayed from Daventry
 3.30 Gramophone Recital
 3.45 London Programme relayed from Daventry
 4.0 Afternoon Topics
 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
 5.15 THE CHILDREN'S HOUR
 6.0 MURIEL HARRIS (Pianoforte) in a Programme of Russian Music
 Study in C, Op. 31, No. 1 Glazounov
 Evening Reverie, Op. 3 Liapounov
 Impromptu in D Flat, Op. 54, No. 1 Glazounov
 Prelude in D, Op. 23, No. 4a.... Rachmaninov
 Impromptu in A Flat, Op. 54, No. 2. Glazounov
 6.20 London Programme relayed from Daventry

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

6FL SHEFFIELD. 272.7 M.

11.30-12.30 W. H. PITTMAN, Gramophone Lecture—Liszt
 3.45 London Programme relayed from Daventry
 4.0 Mrs. KATE BALDWIN, 'How to Treat Your Gas Stove'
 4.15 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.5 DORIS BROADLEY (Mezzo-Soprano)
 GEORGE JEFFERSON (Pianoforte)



After the painting by Reynolds

WARREN HASTINGS, one of India's greatest Viceroys, the tragic central figure of a famous trial, forms the subject of Principal Grant Robertson's 'Empire Builders' talk from London today [7.25].

6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Birmingham
 7.45-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 294 M.

2.55 London Programme relayed from Daventry
 5.0 JEAN WHITFORD, 'Spring Cleanings'
 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)

9.30-11.0 HANLEY VOCAL UNION
 Conducted by EDWARD RATHBONE
 Chorus, 'Be Not Afraid' (Elijah)... Mendelssohn
 Part Songs:
 My Love Dwelt in a Northern Land.. Elgar
 The River Floweth Strong, My Love R. Rogers
 Ladies' Chorus, 'Spinning Chorus' (The Flying Dutchman) Wagner
 W. T. BONNER (Pianoforte)
 Berceuse (Cradle Song)..... Chopin
 Scherzo in B Flat Minor..... Chopin

FRANK EDGE (Tenor)
 Roses of Love H. D. Squires
 Wild-Rose Land Easthope Martin
 Unspoken Words S. Gastaldon

VOCAL UNION

Part Songs:
 The Message..... Caldicott
 Here a Pretty Baby Lies J. Morgan Lloyd
 I Thought That Love Had Been a Boy... Byrd
 Weary Wind of the West..... Elgar
 Dumbarton's Drums arr. Keighley

W. T. BONNER

Shadow Dance MacDowell
 P. éme de Mai..... Moszkowski
 Air de Ballet..... Moszkowski
 Ballad in A Flat Chopin

FRANK EDGE

A Dream Garden..... Montague Phillips
 Madeline W. James
 The Minstrel Helen Taylor

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 Swansea Radio Society's Bulletin
 6.10 Light Music
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Birmingham
 7.45-11.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

2.55:—London Programme from Daventry. 3.20:—Mr. C. Bernard Stevenson: 'Art.' 3.45:—London Programme from Daventry. 4.0:—Music from Fenwick's Terrace Tea Rooms. 5.0:—Miss Agnes Strong: 'Heroines of Hardy.' 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. 7.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M.

3.0:—Jeffries and his Dance Orchestra relayed from the Lecarno. 3.20:—Mr. G. W. Tyrrell: 'The Story of the Earth.' 3.32:—M. Albert le Grip: 'French.' 3.45:—Musical Item to Schools. 3.55:—Wireless Quartet. Harry Carpenter (Violin). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.1:—Juvenile Organization Society Bulletin. 6.20:—Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—The Ramblers—The Popular Synopses Club. 7.0:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45:—Station Orchestra. 'The Workhouse Ward,' A Play in One Act. 8.15:—Orchestra. Richard and Elma Hayward in a Recital of Traditional Ballads and Modern Irish Verse. 9.0:—S.B. from London. 10.0:—The Ramblers: Syncopated Quartet. 10.15-11.0:—S.B. from London.

2BD ABERDEEN. 500 M.

3.45:—London Programme from Daventry. 4.0:—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.45:—Hilda Gray (Contralto). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 6.0:—Station Octet. 6.20:—Horticultural Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Birmingham. 7.45:—S.B. from London. 9.30-11.0:—Scottish Concert. Station Octet. Robert Burnett (Baritone). Alec Nicol (Violin). William McCulloch (Humorist).

2BE BELFAST. 306.1 M.

2.55:—London Programme from Daventry. 4.0:—Carlton Orchestra, directed by Harold Spencer. 5.0:—Afternoon Topics. 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. 9.30:—Irish Programme, under the auspices of Mrs. Rooney, of Belfast. Carlton from St. Patrick's Roman Catholic Cathedral, Armagh: Carillonist, Thomas W. Holden. R. L. O'Meara: Uilleann Pipes. 9.40:—Station Orchestra. 9.45:—Pearl Macconkey (Soprano). 9.57:—Pauline Barker (Harp). 10.3:—Mat Mulcahy (The Old Boston Man) Tells His Own Story. 10.12:—Orchestra. 10.17:—Pearl Macconkey. 10.30:—Orchestra. 10.40:—Mat Mulcahy. 10.52-11.0:—Ernest A. Stoneley (Violin).

PROGRAMMES FOR THURSDAY (March 17)

2LO LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

- 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 today's talk Mrs. Fisher continues her discussion of the effects of the French wars on English history, social, political, and economic—effects very profound and far-reaching, that can still be clearly seen in, for instance, the Catholic Emancipation Act of 1829, the first Reform Act of 1832, and the repeal of the Corn Laws in 1846.
- 3.0 EVENSONG relayed from WESTMINSTER ABBEY
- 3.45 Rev. W. H. ELLIOTT, 'On Imagining Things'
- 4.0 Time Signal, Greenwich. THE WALPOLE CINEMA ORCHESTRA, directed by FRANCIS R. DRAKE, relayed from the Walpole Cinema, Ealing
- Ballet, 'Britannia's Realm' Ronald Valse, 'To-night You Belong To Me' David Egyptian Ballet Luigini Fox-trot, 'Talking to the Moon' Basketto Meadow Lark Keidel Lyric Suite Grieg Overture to 'Son and Stranger' Mendelssohn
- 5.0 A. BONNET LAIRD, 'Up Hill and Down Dale'



- 5.15 THE CHILDREN'S HOUR: Songs by Arthur Wynn, 'The Story of the King of the Dragons' (Philip Carmichael), 'Spring Suits at the Zoo,' by L. G. M., of the Daily Mail
- 6.0 THE DAVENTRY QUARTET
- 6.15 Market Prices for Farmers
- 6.20 THE DAVENTRY QUARTET
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 LADIES' GOLF
- Miss E. E. HELME: An Eye-Witness Account of the Ladies' London Golf Foursomes at Addington
- 7.0 Mr. CHARLES FFOULKES, 'The Tournament'
- THE tournament of the sixteenth century, with which this talk deals, was a highly-organized and formal trial of skill, bearing about as much resemblance to the sanguinary, promiscuous fights to the death of the Middle Ages as a modern inter-Varsity boxing match does to an old-fashioned 'battle-royal.' The tournaments in which Henry VIII competed are notable chiefly for their rigid rules and the amazingly elaborate armour worn, and Mr. Ffoulkes, who is Curator of the Tower Armouries, and the author of many works on armour, has much of interest to say on these points.



By courtesy of Messrs. Methuen and Co.

THE BITTERN.

At 7.25 tonight Mr. W. P. Pycraft gives from the London Studio the second of his talks on 'Nature's Camouflage.' The photograph reproduced above shows the bittern, one of our rarest British birds, whose colour and markings blend almost indistinguishably with the rushes of the fenlands it inhabits.

- 7.15 THE FOUNDATIONS OF MUSIC
The Sonatas of Mozart
- 7.25 Mr. W. P. PYCRAFT, 'Nature's Camouflage—The Coloration of Animals—II, Warning and Alluring Coloration'
- 7.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 8.0 B.B.C. NATIONAL CONCERT
(See Special Programme)
- 9.15 FROM THE STUDIO. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements
- 9.35 NATIONAL CONCERT (Continued)
- 10.0 Mr. F. H. BICKERTON, 'Wanderings in Australia'
- 10.15-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, THE SAVOY HAVANA BAND and THE SYLVIANs, from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast
- 11.0 THE BAND OF H.M. ROYAL AIR FORCE
(By permission of the Air Council)
Conducted by Flight-Lieut. J. AMERS
Relayed from
THE 'DAILY MAIL' IDEAL HOME EXHIBITION, OLYMPIA
(11.0 Time Signal, Big Ben)
IN THE STUDIO
AGNES O'KELLY (Contralto)
SUMNER AUSTIN (Tenor)
ADELINA LEON (Violoncello)
- 11.45 app. A Recital of Poems by Browning and Tennyson, by GERTRUDE JENNER
- 1.0-2.0 S.B. from London (1.0 Time Signal)
- 2.25 S.B. from London
- 9.25 Shipping Forecast
- 9.35-12.0 S.B. from London (10.0 Time Signal, Greenwich)

5IT BIRMINGHAM. 326.1 M.

- 1.10-1.50 MIDDAY SERVICE, relayed from St. Martin's Parish Church
Speaker, Dr. J. D. JONES (of Bournemouth)
- 3.45 THE STATION PIANOFORTE QUINTET
- 4.45 'Mimi'—'More Modes of a Mummer.'
IVY BROWN (Contralto)
- 5.15 THE CHILDREN'S HOUR: Fairy Story by Phyllis Richardson. Songs by Florence Cleeton (Soprano), Major Vernon C. Brook, 'How Things are Made—The Pin'
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.15 S.B. from London
- 6.45 FOR GIRL GUIDES: Lady Brooks (County Commissioner for Birmingham)
- 7.0 Mr. GEORGE AUSTIN, 'Plato the Philosopher'
- 7.15-12.0 S.B. from London (9.25 Local News)

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
- 2.25 Loudon Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
- 5.0 Miss FLORENCE M. GARDINER, 'The Furniture of Our Forefathers—I, Chairs'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Loudon Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. GEORGE DANCE, 'Gardening'
- 7.15-12.0 S.B. from London (9.25 Local News)

5WA CARDIFF. 353 M

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.0 AN ORCHESTRAL CONCERT
THE STATION ORCHESTRA
Overture to 'Bastien and Bastienne' ... Mozart
Suite 'Ronde' Bizet
- 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 ORCHESTRA
Great Concerto, in B Flat Handel

HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra. Handel used an Orchestra generally containing Stringed instruments and a Harpsichord, and divided it into two groups of players. One group, called the 'Concertino,' consisted of two Violins and a Cello, and the other comprised the remainder of the Orchestra.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak, and sometimes they are combined.

This Concerto is scored for the usual 'Concertino' of three Strings, with accompaniment for

(Continued in column 2, page 540.)

NATIONAL CONCERT PROGRAMME (March 17)



GUSTAV HOLST.

Programme Notes.

The Composer and Conductor.

ARTHUR HONEGGER was born of Swiss parents in 1892. He studied in Paris, and struck out on individual lines, some of the most mature results of which process we are to hear tonight.

He has also written a mimed Symphony, *Horace Victorious*; an Opera, *The Death of St. Alméenne*; a ballet; incidental music to a play; a Prelude to Shakespeare's *The Tempest*; a *Summer Pastoral* for Orchestra; some Chamber music and songs.

King David.

IN 1921, the Jorat Art Theatre at Mézières, in Switzerland, re-opened, for the first time since the War, with a drama, *King David*, by René Morax. For this 'Dramatic Psalm' Honegger composed, in two months, a musical setting.

Later the Composer made, on the same subject, a form of Oratorio, or, as he calls it 'Symphonic Psalm.' It is for Soloists, Chorus and Orchestra, with a Narrator who declaims the dramatic thread of the story, which follows the fortunes of David as told in the Books of Samuel and Chronicles.

The work is in three Parts, and there are in all twenty-eight items, most of them very brief.

A short account of the story (using the translation by Edward Agate) is given below.

FIRST PART.

1. There is a page of Orchestral Introduction. Then the *Narrator* tells of God's charge to Samuel—to go to Jesse and take from among his sons a King, whom the Lord has chosen.

2. The Song of David, the Shepherd (*Contralto*).



FRANK TITTERTON. ELSIE SUDDABY.

God shall be my shepherd kind' (a version of part of the 23rd Psalm). The *Narrator* describes the choosing of David from among the eight sons of Jesse.

3. Psalm (Chorus in unison): 'All praise to him . . . the everlasting God . . . When hordes of heathens rose up against me, By His right hand I felt myself sustained.' (After Clément Marot.)

3a. There is first a Fanfare and a *motif* standing for the entry of Goliath; then the *Narrator* tells of the Giant's challenge to the Israelites, and his death at David's hand.

4. Follows a Song of Victory, and of praise for David.

THE B.B.C. NATIONAL CONCERTS TENTH CONCERT

Relayed from the Royal Albert Hall

THE NATIONAL CHORUS*
(Chorus Master, STANFORD ROBINSON)

and

THE NATIONAL ORCHESTRA
OF 150 MUSICIANS

Conducted by
ARTHUR HONEGGER
and
GUSTAV HOLST

Part I.

8.0 KING DAVID.....Honegger
Symphonic Psalm in Three Parts after a
Drama by René Morax.
First Performance in England.

Elsie Suddaby Soprano
Phyllis Archibald Contralto
Frank Titterton Tenor
Robert Loraine.....Narrator

Conducted by the COMPOSER

9.15 Interlude from the Studio

9.31 Part II.

THE MORNING OF THE YEAR (Choral
Dance) Gustav Holst
First Performance

Conducted by the COMPOSER

'PACIFIC 231' Symphonic Movement
Honegger
Conducted by the COMPOSER

*THE NATIONAL CHORUS is composed of
The London Wireless Chorus and Chorists
drawn from the following Choral Societies, whose
assistance is gratefully acknowledged: The Civil
Service Choir (Conductor, Stanford Robinson);
Lloyd's Choir (Conductor, Geoffrey Toye); The
Railway Clearing House Choir (Conductor, John
E. West).

5. To this succeeds a March, on a constantly repeated *motif* in the bass.

Narrator. 'And Michal, Saul's daughter, loved David.' Saul, in his jealousy of the youth, throws his javelin at him.

6. Psalm (*Tenor Solo*). 'In the Lord I put my faith. How say ye unto my soul, "Flee like any bird unto the mountain . . ."

Narrator. 'So David fled . . . And he languished and pined in the heat of the desert.'

7. Psalm (*Soprano Solo*). 'O had I wings like a dove, then would I fly away and be at rest. . .'

Narrator. 'And Saul sent messengers to take David. . . And they found him with the company of the prophets, prophesying.'

8. Song of the Prophets. (*Tenors and Basses*). 'Man that is born of woman lives but a little while . . .'

Narrator. 'Henceforth he must wander in the wilderness; his heart assailed by want, by care and weeping.'

9. Psalm (*Tenor Solo*). 'Pity me, Lord, for I am weak! . . . My heart uprising to hymn Thy bounty all my days! . . .'

The *Narrator* tells how 'the Lord delivered Saul into the hands of David,' and how the young captain came by night and, fearing to destroy the Lord's anointed, took only Saul's spear and a cruse of water that stood by his head.

10. The music now suggests the scene of Saul's Camp.

Narrator. 'And war broke out anew between the Philistines and the King of Israel. Saul's army is hard pressed . . .'



ARTHUR HONEGGER.

11. Psalm (*Four-part Chorus*). 'God the Lord shall be my light and my salvation . . .'

The *Narrator* tells of Saul's fear, of his fruitless inquiring of the Lord, and of his visit to the Witch of Endor, whom he desires to call up the ghost of Samuel.

12. Incantation of the Witch of Endor. 'By fire, by water, by speech and by wind . . . appear! I call thee from Sheol's darkness . . . The Shade of Samuel appears, and says 'Why hast thou disquieted me, to bring me up?'

The *Narrator* tells of Samuel's prophecy, that the Lord would deliver the Israelites into the hands of the Philistines. 'And Saul fell with his sons in Mount Gilboa. And the men of Israel fled from before the Philistines.'

13. March of the Philistines.
The *Narrator* describes David's mourning for Saul, and for his son Jonathan, David's friend.

14. Lament of Gilboa (*Soprano and Contralto Solos, and Female Voice Chorus*). During the Chorus, the *Narrator* utters a lament for the dead and a reflection upon the lives of Saul and his son.

SECOND PART.

The *Narrator* celebrates the crowning of David as King and his building Jerusalem as the holy place of God.

15. Song of the Daughters of Israel (*Soprano Solo, with Chorus of Female Voices*). 'Sister, oh sing thy song! Never hath God forsaken us, e'en in captivity . . .'

The *Narrator* describes the people's gathering to receive God's blessing, and David's dancing in reverence before the ark. This narration goes on to the music of

16. The Dance before the Ark (*Solo, An Angel, and Chorus of Angels, Maidens, Women, Priests*



PHYLLIS ARCHIBALD. ROBERT LORAINÉ.

and Soldiers). This is the largest scene in the work. The Chorus begins 'Mighty God, Jehovah be with us . . .'

The Soldiers next enter with 'Many nations brought me to war, yet in Jehovah's name they were destroyed . . .'

The Maidens add their joyous strain, 'Sing to the Lord . . . play on your instruments and dance . . .'

The Angel (*Soprano Solo*) warns David that 'tis not for thee as King to build a house unto my name. Behold, a child is born to thee, and I will

(Continued on next page.)

National Concert Notes.

(Continued from previous page.)

set him on thy throne . . . And Solomon he shall be called . . .

Finally the angelic choir sings a chorus of 'Alleluias.'

THIRD PART.

17. 'Now my voice in song upsoaring shall loud proclaim my King afar' (*Unison Chorus*).

The *Narrator* tells of the blessing of God upon David. But sin entered his heart, and he desired Bathsheba.

18. Song of the Handmaid (*Contralto Solo*). 'Oh, my love, take my hand, Let us wander the vale . . .'

Narrator. 'And David took Bathsheba to wife and killed her husband Uriah the Hittite with the sword. And Bathsheba bore a son, but the thing that David had done displeased the Lord. And the Lord struck the child, and on the seventh day he died.'

19. Psalm of Penitence. 'Pity me, God, in my distress . . .'

Narrator. 'And the Lord sent Nathan unto David to reprove him for his sin.'

20. Psalm (*Four-part Chorus*). 'Behold, in evil I was born . . . I have sinned . . . Pardon, Lord, the evil I have done.'

The *Narrator* tells of the troubles that fell on David's house. 'And Absalom, David's well-beloved son, rose up against his father, and David escaped and sought the desert.'

21. Psalm (*Tenor Solo*). 'O shall I raise mine eyes unto the mountains?' (a version of the 121st Psalm).

The *Narrator* describes how 'the people went out into the field against Israel,' and how Absalom, when his hair was entangled in the branches of an oak, was killed by Joab. 'And when the King heard of it he was much moved, and went up into his chamber and wept.'

22. The Song of Ephraim (*Soprano Solo and Chorus of Women*). 'O thou forest of grief . . . The fruit is gathered in that hung upon thy boughs . . .'

23. March of the Hebrews. In the midst of this, there is a halt, and the *Narrator* tells of David's thanking his army, whose warriors have established peace in the land. The March is then continued.

Narrator. 'His enemies o'erthrown, David sings a grateful song unto the Lord.'

24. Psalm (*Four-part Chorus*). David gives thanks to God. 'Thee will I love, O Lord . . . (Words after Clément Marot.)

The *Narrator* tells how pride came upon David, and how the Lord sent pestilence upon Israel, and an angel to Jerusalem to destroy it.

25. Psalm (*Unison Chorus*). 'In my distress then I cried unto the Lord . . . Suddenly the earth did shake in its foundations . . . So great the anger and wrath of the Lord!'

Narrator. 'And David proclaimed Solomon, the son of Bathsheba, King over Israel and over Judah. And when Nathan had crowned Solomon, David looked on the temple for the last time.'

26. The Crowning of Solomon. (Orchestral, with Nathan's words interposed.)

27. The Death of David. (*Soprano Solo—the Angel, and Chorus*). 'And God said: "The day shall dawn to bring a flower, newly born . . . all my people shall adorn . . ."

Here, while the Chorus continues, we hear spoken the thanks of David to his God: 'O how good it was to live! I thank thee, God, thou who gavest me life!'

The Oratorio concludes with an Angelic Chorus of 'Alleluia,' swelling to a triumphant pean.

Choral Ballet, 'The Morning of the Year.'

THIS, the latest work of the Composer (it is his Op. 45, No. 2), is 'a representation of the mating ordained by Nature to happen in the Spring of each year.'

The characters are the Headman, the Hobby-horse, and Youths and Maidens.

The foreword to the score (which is published by the Oxford University Press) gives us the scene and story thus:

(Continued in column 3, page 552.)

PROGRAMMES FOR THURSDAY (March 17)

(Continued from page 538.)

Strings, two Oboes and two Cembali (keyboards—Harpichords, in Handel's day). A Bassoon part (not in the original score) is effectively introduced.

The number of Movements in the Concertos varied somewhat. In general, the plan is to place quick and slow Movements in alternation.

The present work (called 'Op. 3, No. 2,' and numbered 2 in Breitkopf's edition of the Concertos) opens with a vigorous prelude and goes on to a fine Slow Movement, in which one of the Oboes has a solo part. A capital fugal Movement follows, then a calmer Movement in Minuet style. The Last Movement is like an extended and somewhat diversified Gavotte.

3.50 WILLIAM DAVIES (Baritone)

Mistress Mine } Roger Quilter
Blow, Blow, Thou Winter Wind . . . }
My Boy Willie } Somervell

ORCHESTRA

The Parisian Symphony Mozart

CELOE CURTIS MORGAN

Scene from Welsh Life: 'A Trip to the Seaside' (MS.)

WILLIAM DAVIES

I Got Me Flowers Vaughan Williams
Glorious Devon Edward German
Sea Fever John Ireland

ORCHESTRA

Suite, 'Harlequin's Millions' Drigo

4.45 Mrs. D. PORTWAY DOBSON, 'Dress Through the Ages—The 17th and 18th Centuries'

5.0 ORCHESTRA

Selection from 'Siegfried' Wagner

5.15 THE CHILDREN'S HOUR

6.0 Miss ESYLT NEWBERY, 'Eastern Cameos—The Birthplace of Confucius'

6.15 S.B. from London

6.45 Miss L. M. BARTER, Girl Guides' Programme—Irish Folk Songs

7.0 THE STATION DIRECTOR: 'To-Day and To-Morrow, including the Fortnight's Work at the Station'

7.15-12.0 S.B. from London (9.25 Local News)

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET

'Comedy' Overture Keler-Bela
The Whispering of the Flowers Blon
Trio, No. 4, in G, Op. 65 Hummel
Waltz, 'Casino Dance' Gungl
Selection, 'Aida' Verdi

4.30 IRISH CAMEOS

WINIFRED BURY (Songs at the Piano)
I've a Secret to Tell Thee Moore
The Chapel on the Hill Stanford
Over the Mountains Quilter

BAY JELLETT (Solo Violin)
Irish Airs and Reels arr. Larchet
Tir Na N-Og (Traditional Irish Airs)
Brian Boru's March } arr. Winifred Bury

PERCEVAL GRAVES

Irish Wit and Humour

WINIFRED BURY

Oh! Love Is a Hunter Boy Moore
My Wicklow Mountains Wood
In Holiday Gown Cunningham

BAY JELLETT

Slow Movement from Concerto in D Minor
Hamilton Harty

HURRY!

if you want your Telephone Rental paid for a Year



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PROGRAMMES FOR THURSDAY (March 17)

- 5.15 THE CHILDREN'S HOUR: A St. Patrick's Day Programme
- 6.0 Light Music
- 6.15 S.B. from London
- 7.0 Mr. E. G. PRASATHAM COTELINGHAM: 'Dawn to Sunset—A Day in the Life of an Indian Native.'
- 7.15 S.B. from London (9.25 Local News)
- 10.30 THE RAMBLERS
The Popular Syncopated Quartet
- 10.45-12.0 S.B. from London

6KH HULL 294 M.

- 11.30-12.30 MOSES BARITZ: Gramophone Lecture-Recital
- 4.0 Mr. C. H. PHILLIPS: 'English 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
- 6.30 S.B. from London
- 7.0 Mr. K. GRAHAM THOMSON: 'Famous British Boxers—III, Tom Spring'
- 7.15-12.0 S.B. from London (9.25 Local News)

2LS LEEDS-BRADFORD 277.8M & 252.1 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA
- 3.45 London Programme relayed from Daventry
- 4.0 MOSES BARITZ: Gramophone Recital
- 5.0 Mr. B. D. GREEN: 'St. Patrick's Day'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 SMILESMITH: 'On My Avvil'
- 7.15-12.0 S.B. from London (9.25 Local News)

6LV LIVERPOOL 291 M.

- 4.0 HAROLD GEE and his ORCHESTRA from the Trocadero Cinema
- 5.0 Mrs. BARITZ: 'Some Irish Poets'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Liverpool Boys' Association Monthly Talk
- 6.55 Liverpool Union of Girls' Clubs Monthly Talk. By Mrs. W. H. LEWIS
- 7.0-12.0 S.B. from London (9.25 Local News)

5NG NOTTINGHAM 275.2 M.

- 11.30-12.30 Concert relayed from Daventry
- 2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWINERTON
- 3.0 London Programme relayed from Daventry
- 3.45 MARIE JACKSON (Soprano)
Ombra Leggera Meyerbeer
Little Princess, Look Up! P. M. Faraday
RONALD CLIFF (Baritone)
Zueignung ('Dedication') Strauss
Border Ballad Cowen
If I Were David Richards
Phyll's Has Such Charming Graces
arr. Lane Wilson

- CECIL M. BRANSON (Pianoforte)
Etude Moderne } Cecil Branson
Prelude in B }
Polonaise in A Flat }
- MARIE JACKSON
Song of the Little Folk Eric Coates
L'Été Chaminade
Meadowsweet May H. Bruke
- RONALD CLIFF
Sigh No More, Ladies W. A. Aikin
Simon the Cellarer Holton
Five Eyes Armstrong Gibbs
The Toy Band Harold Samuel
- IDA SARGENT
Selections from her Repertoire of Songs at the Piano
- CECIL BRANSON
Valse in D Flat } Chopin
Valse in E }
Bolero }

- 4.15 Organ relayed from the Albert Hall
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. HAROLD DERBYSHIRE: 'Ebenezer Elliott'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mrs. C. J. PATTEN: 'St. Patrick'
- 7.15-12.0 S.B. from London (9.25 Local News)

6ST STOKE 294 M.

- 11.0-1.0 London Programme relayed from Daventry
- 2.25 London Programme relayed from Daventry
- 5.0 B. T. ABELL: 'The Violin'
- 5.15 THE CHILDREN'S HOUR

- 6.0 Light Music
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mrs. J. FORSTER: 'Local Industrial Series—XI'
- 7.15-12.0 S.B. from London (9.25 Local News)

5SX SWANSEA 294 M.

- 11.30-12.30 Gramophone Records
- 2.25 London Programme relayed from Daventry
- 4.0 ALBERTA GEAR (Dramatic Readings); KATHLEEN LEWIS (Mezzo-Soprano); RICHARD GAMMON (Violin); MARY WILLIAMS (Pianoforte).
- 5.15 THE CHILDREN'S HOUR
- 6.0 New Gramophone Records (Dance Music)
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London

- 7.0 Mr. W. N. MEDLICOTT: 'The Birth of Jugo-Slavia'
- 7.15-12.0 S.B. from London (9.25 Local News)

Northern Programmes.

5NO NEWCASTLE 312.5 M.

- 2.25—London Programme from Daventry. 4.0—Station Octet. Reginal Howe (Baritone). 5.0—London Programme from Daventry. 5.15—Children's Hour. 6.0—For Farmers. 6.15—S.B. from London. 6.20—For Girl Guides. 6.30—S.B. from London. 7.0—Rev. John D. St. Patrick's Day. 7.15—S.B. from London. 10.15—Percy Bush's Eolian Band, relayed from the Oxford Galleries. 11.0-12.0—S.B. from London.

5SC GLASGOW 405.4 M.

- 3.0—Mid-Week Service, conducted by Rev. Henry High, Wesleyan Methodist (Glasgow N. West Mission). 3.15—Musical Interlude. 3.20—Broadcast to Schools. 3.22—Mr. John Taitman, 'English Literature.' 3.45—Musical Item to Schools. 3.55—Wireless Quartet, Harry O'Donovan (Entertainer). 5.0—Afternoon Topics. 5.15—Children's Hour. 5.53—Weather Forecast for Farmers. 6.0—S.B. from Aberdeen. 6.15—S.B. from Edinburgh. 6.20—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 10.15—Dance Music relayed from the Piccadilly Club. 11.0-12.0—S.B. from London.

2BD ABERDEEN 501 M.

- 3.45—Afternoon Topics. 4.0—The Radio Dance Quartet, Frank H. Hunt (Baritone). 5.15—Children's Hour. 6.0—Prof. James Hendrick, 'Manufacturing from Air.' 6.15—S.B. from Edinburgh. 6.20—S.B. from London. 6.45—For Girl Guides. 7.0—S.B. from Edinburgh. 7.15-12.0—S.B. from London.

BE BELFAST 306.1 M.

- 3.0—Broadcast to Schools. 3.45—London Programme from Daventry. 4.0—Plaza Band. 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0—London Programme from Daventry. 6.15—S.B. from London. 6.45—For Girl Guides. 7.0—S.B. from London. 7.45—The Ramblers (The Popular Syncopated Quartet). 8.0-12.0—S.B. from London.

'ON TOUR' THIS WEEK.



These are the Ramblers. They suffer from a syncopation in their speech. When they sing, they make you want to dance. It is only a short while since they were introduced to Mr. Mike—and their doorstep has been crowded with Vaudeville managers ever since. Their names (from left to right) are Hal Vieller and Sydney Wilson (Tenors), Harry Stafford (Pianist), Maurice Elwin (Baritone), and Bertram d'Arcy (Bass). If you want to be lifted right out of your chair, make a note of the following dates and tune in when the Ramblers come on to your wavelength.

Tuesday, Cardiff; Wednesday, Glasgow; Thursday, Manchester and Belfast; Friday, Birmingham; and Saturday, Bournemouth.

- IDA SARGENT
Songs at the Piano
- 5.15 THE CHILDREN'S HOUR
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Prof. R. PEERS: 'Living and Learning—V'
- 7.15-12.0 S.B. from London (9.25 Local News)

5PY PLYMOUTH 400 M.

- 11.0-12.0 Concert relayed from Daventry
- 3.50 ORCHESTRA relayed from Popham's Restaurant
- 4.0 Mr. J. W. F. CARDELL: 'A Glimpse of the New World'
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MICROGNOMES
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Miss RUTH BONSALE: 'Mr. Skiffwig'—A Short Story
- 7.15-12.0 S.B. from London (9.25 Local News)

6FL SHEFFIELD 272.7 M.

- 3.25 BROADCAST TO SCHOOLS: Mr. R. E. SOPWITH, 'English Literature—V'
- 3.45 London Programme relayed from Daventry
- 4.0 Miss A. G. CROLL: 'Some Women Novelists'

PROGRAMMES FOR FRIDAY (March 18)

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' (Jane Austen)

3.20 M. E. 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.
Ninth Concert of Fifth Series
THE PEOPLE'S CONCERT ORCHESTRA
Conducted by CHARLES WOODHOUSE
Relayed from the Northern Polytechnic

Part I

Eighth Symphony—Third and Fourth Movements Beethoven
Overture to 'Prometheus' Beethoven

Part II

This will consist of miscellaneous items, the titles of which will be given by the Announcer.

4.45 A Short Recital of Songs
by
GLYN DOWELL (Tenor)

5.0 Miss NAOMI ROYDE-SMITH.
Report on the Second (Prose) Competition and Announcement of the Subject for the Third

5.15 THE CHILDREN'S HOUR: Programme by Children. Piano Duets by Joan and Molly Beech. Piano Solos by B. Leigh. Recitations by Maisie Willingdale and Molly Mason. Songs by Joyce Farris and Alan Louis-Breze

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. PERCY SCHOLES, 'Music Criticism'

AS a part of his talk Mr. Scholes will discuss some of the chief of the broadcast and other music of the previous fortnight, and will, especially, compare views with listeners as to the B.B.C. National Concert at the Royal Albert Hall of the previous Friday. Some may care, as that concert proceeds, to make notes of their own criticisms and to have them before them whilst listening to the speaker.

7.15 THE FOUNDATIONS OF MUSIC
The Sonatas of Mozart

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

THIS is the second of a series of talks by Professor Charlton, who holds the Chair of English Literature in the University of Manchester, and has written some notable works of literary criticism. To-day he will talk of 'Words and the Poet's Use of Them.'

7.45 A QUARTER OF AN HOUR
with
NELSON KEYS

8.0 A PARTY
at
CHARLES CLAPHAM and BILLY DWYER'S
FLAT

The following guests have been invited:
HAROLD HERRICK, FRED LEWIS, ALEC MCGILL,
and GWENNIE VAUGHAN

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

9.15 Speeches following the
FIRST ANNUAL BANQUET
of the
COMPANY OF MASTER MARINERS
Relayed from Fishmongers Hall
Toast:
THE COMPANY OF MASTER MARINERS
Proposed by the Right Hon. VISCOUNT INCHCAPE, G.C.S.I., G.C.M.G., K.C.I.E.
Replied to by Sir BURTON CHADWICK, M.P.,
(Parliamentary Secretary to the Board of Trade)

'OUR GUESTS'

Proposed by Sir BERTRAM F. HAYES, K.C.M.G.,
D.S.O., Commodore R.N.R.



Mr. ARMSTRONG GIBBS.

A well-known figure in modern English music, a Concert of whose works forms part of tonight's London programme. [10.0.]

THIS is the first banquet to be held by the Company, formed in June of last year to give that famous breed, the Master Mariners of England, a professional organization and a corporate status worthy of their traditions.

It was founded by an 'original Hundred' master mariners, all of whom began in the old sailing-ship days as ship's boys. The Company started its career with the whole-hearted support of such people and bodies as Lloyd's, Trinity House, Earl Beatty, and the Prince of Wales, and this banquet should set the seal on its success.

10.0 COMPOSITIONS BY
ARMSTRONG GIBBS

MURIEL HERBERT (Soprano), ARTHUR CRANNER (Baritone), THE WIRELESS SYMPHONY ORCHESTRA, conducted by THE COMPOSER

ORCHESTRA
Suite from 'Crossings'Walter de la Mare

ARMSTRONG GIBBS was born at Chelmsford in 1889. He is one of a group (Bliss is another) who found great musical inspiration in the musical life of Cambridge in the years just before the war. He composed the music to Maeterlinck's *Betrothal*, given at the Gaiety Theatre, London, and has written a large number of songs, a String Quartet, and other things.

Gibbs is on the staff of the Royal College of Music, and his Opera *The Blue Peter* had its first performance in the theatre there, and has also been broadcast, as many listeners will recall.

Crossings is a play written by Walter de la Mare for performance in 1919 at a School at Brighton at which the Composer then taught. He wrote the incidental music and songs for it, and later re-scored the Orchestral pieces for a larger body than could be employed at the first performance.

There are five pieces in the Suite.

I *Overture*. This is built upon themes from the incidental music.

II *The Arrival*. Four children, a brother and three sisters, arrive at night at 'Crossings,' an old country house inhabited only by fairies and a ghost.

III *Butcher, Baker, and Candlestick-maker*. No one is at the house to receive the children, so they fend for themselves. The Butcher and Baker come on their rounds, and the Candlestick-maker, a romantic wanderer, also calls.

IV *The Snow Tea*. The children have built a snow hut in the garden, and here they entertain callers. The fairies persuade one child to go away with them, and the end of this scene depicts the other children's grief at the loss.

V *Christmas Eve*. The fairies come uninvited to a party. Their Queen grants one of the children a wish. She wishes for her lost sister, and a great cake appears by magic. It opens, and inside is the little girl. The fairies dance, and vanish as mummies enter singing a carol.

10.15 MURIEL HERBERT

The Sleeping Beauty
Ann's Cradle Song (from 'Crossings')Walter de la Mare
Silver

ARTHUR CRANNER

Beggar's Song (from 'Crossings')Walter de la Mare
The Chains of Love (from 'Midsummer Madness')Clifford Bax
Five EyesWalter de la Mare

10.30 ORCHESTRA

Dance Rhapsody for String Orchestra and Piano

10.40 MURIEL HERBERT

'Arrogant Poppies' and 'Neglected Moon' from 'Midsummer Madness'

To One Who Passed Whistling Through the NightM. Agrell
ARTHUR CRANNER

By a Bier SideJ. Massfield
The MarketJames Stephens
LyoneseThomas Hardy

10.50-11.0 ORCHESTRA

Music for the Ballet to Maeterlinck's 'The Betrothal'

5XX DAVENTRY. 1,603 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 Time Signal, Big Ben. THE DAVENTRY QUARTET and SYBIL ELLIOT (Soprano); HARRY COSTIGAN (Baritone); ELSA JORDAN (Pianoforte)

12.30 ORGAN RECITAL
by

STANLEY BLIZZARD, Organist and Director of the Choir, St. Barnabas, Clapham Common
Relayed from St. Mary-le-Bow Church
Prelude and Fugue in D MajorBach
Solemn MelodyWalford Davies
Allegro Vivace (Symphony 2)Widor
Intermezzo (Fantaisie Sonata)
Agitato (Sonata II in D)Rheinberger

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

3.15 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London (10.0 Time Signal, Greenwich)

11.0-12.0 DANCE MUSIC: ALFREDO and his BAND and HAL SWAIN'S BAND from the NEW PRINCES RESTAURANT

PROGRAMMES FOR FRIDAY (March 18)

5IT BIRMINGHAM. 326.1 M.

- 3.15 London Programme relayed from Daventry
- 4.45 AZELINE LEWIS, 'Cabbages and Kings—And Other Things.'
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Fairy Story by Gladys Colbourne. Songs by Ethel Williams (Contralto). A Nature Story, 'A Zoo Without Bars,' by 'Trekker'
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 6.30 S.B. from London
- 7.25 S.B. from Manchester

7.45 A VARIED PROGRAMME

FRANK CANTELL (Violin); HARRY FREEMAN (Violin)
Duet in E Flat for Two Violins Spohr

8.0 'GUY WEATHERBY'S DILEMMA'

A Comedy by HILDA P. K. CHAMBERLAIN

Cast:

Weatherby JOHN CHARLTON
McGregor J. HUBERT LESLIE
A Boy FRED PRINLEY
A Client PERCY RHODES
A Man DUNCAN MACRAE
A Girl PHYLLIS PANTING

IN the setting of a modern business office with its usual appurtenances, including a somewhat conspicuous clock, a mild complication is played to an amusing finish. The diplomacy which involves Guy Weatherby, Jim McGregor, a girl, and a man up to the moment of humorous climax will provide listeners with a good thirty minutes' chuckle.

8.30 THE RAMBLERS

The Popular Syncopated Quartet

8.45 F. W. WILSON (Mirimba); P. COOKE (Cornet); G. SAUL (Cor Anglais)

March, 'Through Night to Light' Laukien
Boston Valse from 'Harlequin's Millions'...Lrigo
Absent (Cornet Solo) Metcalf
Fox-trot, 'The Whistler' Green
Overture to 'Pique Dame' (Commencing at Slow Movement) Suppl

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

6BM BOURNEMOUTH. 491.8 M.

- 2.15 London Programme relayed from Daventry
- 4.45 E. GEE NASH: 'Translations from Foreign Literature—X, A Story from the Swedish'
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.10 Local News)



10.0-11.0 AN AMERICAN PROGRAMME

THE STATION OCTET
Suite 'Dwellers in the Western World' J. Sousa
Red Man; White Man; Black Man
Three Minutes with Mark Twain
ERNEST LUSH (Pianoforte)
Valse in Thirds George Liebling
Polonaise Americaine J. A. Carpenter
DOROTHEA JOHNSTON (Soprano)
Red Indian Songs:
The Sunrise Call (Tribe—Zuni)... Carlos Troyer
Love Song, 'My Silver-Throated Fawn' (Sioux)
T. Lieurance
Beware of the Hawk, My Baby (Natoma)
V. Herbert
Eagle Dance-Song (Tewa) Homer Grunn
Chant of the Corn Grinders (Red Willow)
T. Lieurance
(Picture on page 544)

OCTET
Suite, 'Woodland Sketches' MacDowell
Three Minutes with Longfellow
ERNEST LUSH
Winter MacDowell
The Witches' Dance MacDowell
OCTET
Four American-Indian Songs Cadman, 1881
From the Land of the Sky-Blue Water;
Far Off I Hear a Lover's Flute; The Moon
Drops Low; The White Dawn is Stealing

5WA CARDIFF. 353 M.

- 3.15 London Programme relayed from Daventry
- 4.45 Afternoon Topics
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL
By CHARLES A. MILES. Relayed from the Central Hall, Newport
Prelude and Fugue from Sonata, No. 6, Op. 110
Rheinberger
Lied des Crysanthemes Bonnet
Capriccio Buller
Three Miniatures Ernest Bryson
Andante con Tenerezza; Allegro Grazioso;
Vittoria
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.10 Local News)
- 9.15 A SPRIG OF SHAMROCK
Arranged by
THE DRAMA SOCIETY OF IRISH FELLOWSHIP
THE STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE
Irish Dances Ansell
H. E. LORD
'Irish Moments'
ORCHESTRA
Irish Airs Larchet
'MEADOWSWEET'
A Comedy in One Act by SEUMAS O'KELLY
Characters:
Johnny Claffey WILLIAM BURCHILL
Maria Dempsey ANNA DONNELLAN
Kevin Monahan DAN SULLIVAN
Luke Tierney PAT SULLIVAN
(Continued on page 544.)

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"Quality wines of the Empire"

PROGRAMMES FOR FRIDAY (March 18)

SCENE. Outside a farmhouse. The house frontage is to the left. A wheelbarrow, a wooden trough, and against the wall, a birdcage hangs beside the door. To the right is a hedge with clothes drying upon it. Facing the mind's eye there is a low wall, in which there is a little wooden gate leading into the public road. In the background stretches a sweep of hilly country.

Maria's voice is heard in shrill dispute with cackling fowls as she drives them along the road. As the quarrel dies down Johnny Claffey enters through the gate whistling, a bundle of hay on his back. He deposits the hay and calls out, 'Maria, I say, Maria!' and the play begins.

ORCHESTRA
Reminiscences of Ireland .. arr. Chas. Godfrey

CLASSICAL REQUESTS

10.15-11.0 STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE
Capriccio Italien Tchaikovsky



Mr. William Hayle, baritone, takes part in this evening's Song and Comedy Recital from Leeds [9.15]. Miss Dorothea Johnston, soprano, sings in Bournemouth's American programme at 10.0.

DALE SMITH (Baritone)
My Heart Now is Merry ('Phoebus and Pan')
Bach and Hartel

ORCHESTRA
Minuet Boccherini
Entr'acte Music (Rosamunde)..... Schubert

DALE SMITH
A Roaming..... }
The Question..... } Schubert
Impatience..... }
Sérénade..... }

ORCHESTRA
Overture, 'Caliph of Bagdad'
Boieldieu and Hartel

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—IX, The Vocational Training School'

3.45 GIACOMO BOANTEI (Tenor)
Songs from Italy:
Celeste Aida ('Heavenly Aida') Verdi
Una Furtiva Lagrima ('A Furtive Tear')
Donizetti
L'Ultima Canzone ('The Last Song').... Posti

4.0 Music by the STATION QUARTET
Overture to 'Zampa'..... Herold
Minuet Boccherini
Demoiselle Chic Fletcher
Little Suite Bizet
Waltz, 'Daheim'..... Gung'l

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Principal Items—'The Story of Opera—The Marriage of Figaro' (Illustrated); Two Scottish Songs by Willie Cochran

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-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'—II

7.45 STATION TOPICS
8.0 BAND MUSIC AND A PLAY

THE MANCHESTER CITY POLICE BAND, conducted by E. WORMALD
March, 'Glenavy' Wheeler
Hungarian Overture Keler-Bela
Cornet Solo, 'I Passed By Your Window' Brahms
Soloist: P. C. SWIFT

'MAKING HIS NAME'

A New Comedy by JAMES LANSDALE HODSON
Performed by the STATION REPERTORY PLAYERS
Characters:

Archibald Marchmont (A Young-Man-About-Town)
Alice Vander (Hiram's Daughter)
Hiram K. Vander (A Wealthy American)
George (Archibald's Right-Hand Man)

TO enable listeners to enjoy this little comedy, it is necessary to describe, briefly, the appearance of the sitting-room in Archibald's flat where the scene is laid. An attempt has been made to transform a perfectly comfortable sitting-room into a business-like office. On the dining table are a pot of gum, two or three date stamps, a telephone and odd paraphernalia which one may expect to find in a busy office.

The pictures have been removed from the walls, and in their place are several large cards bearing a peculiar assortment of mottoes, such as 'Bright Sayings Limited,' 'Make sure of the roses and the thorns will get there by themselves,' etc.

As the story opens, Archibald is busily engaged tapping out the air of a popular tune on the table, with the aid of one of the date stamps.

BAND
Selection from 'Tannhäuser'
Wagner, arr. Godfrey
Turkish Patrol Michaelis

9.0 WEATHER FORECAST, NEWS; Local News

9.15-11.0 RIMSKY-KORSAKOV
(Born on March 18, 1844)
HERBERT HEYNER (Baritone)
THE AUGMENTED STATION ORCHESTRA

ORCHESTRA
Spanish Caprice
HERBERT HEYNER
What Means My Name to Thee?
The Messenger
The Nightingale Is Silent
Legend (Sadko)
To the Realm of Roses and Wine
The Norseman's Song (Sadko)

ORCHESTRA
The Flight of the Bumble Bee
Dance of the Tumblers, from 'The Snow Maiden'
HERBERT HEYNER
The Pine and the Palm
A Southern Night
The Cloud upon the Mountain
The Hills of Georgia
No Breezes Blowing from the Height
The Rose Enslaves the Nightingale
Night
Song of the Shepherd Lehl

ORCHESTRA
Scheherazade

6KH HULL. 294 M.

11.30-12.30 Gramophone Records

3.30 BROADCAST TO SCHOOLS: Mr. PHILIP CHIGNELL, 'Music'—III

4.0 Afternoon Topics

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

5.0 London Programme relayed from Daventry

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)



Two vocalists who will entertain listeners tonight. Mr. Leonard Roberts, baritone, is singing from Sheffield at 7.50 and Miss Olive Murphy from Leeds at 9.15.

2LS LEEDS-BRADFORD. 277.3 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. WELTON, 'The Story of Four Great Retreats—II, The Retreat of Corunna'

4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. HERBERT BARDGETT, 'Musical Appreciation—III, Musical Canon'

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Wireless Talk

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-11.0 COMEDY AND SONG CYCLE

OLIVE MURPHY (Soprano); KATHLEEN ELLIS (Contralto); JACK WILDMAN (Tenor); WILLIAM HAYLE (Baritone)
THE STATION QUINTET, directed by CECIL MOON

'THE LASS OF RICHMOND HILL'

A Comedy of Yorkshire, with Music. Written by MAX KESTER

FRANCES F'ANSON (The Lass) .. OLIVE MURPHY
WILLIAM F'ANSON (Her Father) WILLIAM HAYLE
DOROTHY PEARSON (Her Companion)

KATHLEEN ELLIS
LEONARD MACNALLY (a Poet) .. JACK WILDMAN
NED BUCKLEY (A Town Gentleman)

R. D. GREEN

EVERY listener has, at least once, heard the old song 'The Lass of Richmond Hill,' but few realize that it is not the Richmond in

(Continued on page 547.)

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 SIZE.



(Reg'd. Trade Mark.)

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IN 11 MODELS, 15 SHADES, 40 SIZES



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"Duo-Mattamac" Coats, though double all through, are of medium weight. The unbelted Coat is, roughly, two-thirds the weight of a Gabardine Raincoat. "Duo-Mattamac" Stormproofs are made in eleven Adult Models, following exactly the cut and styles of Featherweight "Mattamac" Coats in Fawn, Olive, Grey, Nigger, Silver, Black and Blue Shades.

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"Here is a simple recipe for an Ox-Tail Soup which is really something out of the ordinary. **Ingredients:** 1 Ox-Tail, 1 grated Carrot, 1 teaspoonful Celery Salt, 1 tablespoonful Bisto, Pepper, 3 pints Water. **Method:**—Wash the ox-tail, cut it into short lengths, and place in a stew-pan. Sprinkle the ox-tail with the Bisto, pour over the water, add the carrot, celery salt and pepper and cook all slowly for 1 1/2 hours."

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PROGRAMMES FOR FRIDAY (March 18)

(Continued from page 544.)

Surrey which is meant, but the old town in the North Riding of Yorkshire. The lass of Richmond Hill was a real person; her name was Frances Fanson, and the house where she lived still stands at the top of Frenchgate, Richmond. Our sketch this evening attempts to show how this old song came to be written.

THE QUINTET

Suite, 'Three Bohemian Dances' *Smetana*

'THE MOUNTEBANKS'

A Song Cycle by HELEN TAYLOR and EASTHOPE MARTIN

Preamble; Episode

Croon (Contralto), 'Dusk of Dreams'

Advertisement (Baritone), 'The Quack Doctor'

Quartet, 'The Heartrending Story'

Romance (Tenor), 'The Minstrel'

Rondo (Soprano), 'Jingle Hat'

Quartet, 'Here Today and Gone Tomorrow'

6LV LIVERPOOL. 297 M.

3.15-3.45 BROADCAST TO SCHOOLS: Prof. E. T. CAMPAGNAC, 'Praise of England in Poetry and Prose'—I

4.0 MORRIS WILLIAMS (Baritone)
Out Where the Big Ships Go *T. J. Hewitt*
The Carpet *Sanderson*
The Blue Men of the Minch *Bantock*
Beware of the Maidens *M. Craske Day*

4.15 THE STATION PIANOFORTE QUARTET

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

Overture, 'Edelweiss' *Komzar*

Lazy Dance *Montague Ring*

Selection from 'The Cingalee' *Monckton*

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Concert relayed from Daventry

3.45 LYONS' CAFE ORCHESTRA, conducted by BRASSEY EYTON

4.45 MAISIE CUTTS (Soprano)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.15 'A READER': 'New Books'

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

5PY PLYMOUTH. 400 M.

3.30 BROADCAST TO SCHOOLS: Mr. G. P. DYMOND, 'Stories of Exploration—Central Asia'

4.0 Afternoon Topics

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 ALEX SANDERS (Tenor)

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 STUDIO RECITAL

GEORGE JEFFERSON at the Piano

DORIS I. ROESON (Pianoforte)

DOUGLAS PRICE (Baritone)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Pathfinder' (Charles Herbert). Musical Pictures: 'When It Rains' (Povishnoff); 'Snow is Dancing' (Debussy)

6.0 Musical Interlude

6.10 'VIMYANIE' (G. E. FLATT), 'Life in Zululand—II, Sibonga'

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

7.45 VARIETY

THE THURLESTONE HANDBELL RINGERS

The Blue Bells of Scotland and Variations
arr. Biltcliffe

7.50 LEONARD ROBERTS (Baritone)

Coaling *W. Helmore*

The Boson's Lament *W. H. Squire*

Meanderin' *Melville Gideon*

(Picture on page 544)

8.0 'IN THE DARK'

A Play in One Act

Being an Episode in the Experience of Max Carrados, the Blind Unraveller of Mysteries

Adapted from Ernest Bramall's Story,

'The Game Played in the Dark'

and arranged for broadcasting by

GILBERT HERON.

Cast:

Eustace Montmorency (Known as the 'Stoker,'

Second of the Gang, under Karl) W. PLEMAN

Dominique Dompierre (An Accomplice)

GEORGE JEFFERSON

Nina Dompierre (His Wife), MABEL HACKING

(Members of an International Criminal Gang)

Inspector Beedel (Of Scotland Yard)

T. H. HOWARD

Max Carrados (The Celebrated Blind Detective)

H. SAUNDERS-JACOBS

THE scene is laid in the sitting-room of No. 28; Heronsbourne Place, Regent's Park, London. It is about 8 at night and just dark. Nina is making up for the purpose of disguising herself. Stoker is watching her.

8.30 WINNIE HIRST, ROSINA NORTON, and a Banjo

Sweetie Do *Les Copeland*

Banjo Medley (Three Popular Choruses)

When the Lights Go Down

In Chinatown *M. M. Franklin*

Way Down Home *G. Williams*

8.40 LEONARD ROBERTS

The Deathless Army *H. Trotère*

8.44 JACK NORMAN

The Mimic Entertainer in Animal Mimics

8.54 HANDBELL RINGERS

Overture, 'Boudoir' *Webb*

GEORGE JEFFERSON at the Piano

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

6ST STOKE. 294 M.

3.20 BROADCAST TO SCHOOLS: Mr. MARK HUGHES, 'St. Chad'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

5SX SWANSEA. 294 M.

3.20 BROADCAST TO SCHOOLS: Mr. EDWAL JONES, 'Famous Characters in English Literature—III, Sir Thomas Moore'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 T. D. JONES: 'My Piano and I'—A Short Lecture-Recital

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

7.45 DANCE MUSIC: THE KESKERSAYS DANCE ORCHESTRA. Relayed from THE ANNUAL BALL OF THE SPARTANS DANCE CLUB

Interludes from the Studio by SEYMOUR COLLINS (Entertainer)

9.0 WEATHER FORECAST, NEWS; Local News

9.15-11.0 *S.B. from Cardiff*

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30—Charles Nairn (Trombone), Marjorie Foster (Soprano).
12.10-12.30—Gramophone Records. 3.0—Broadcast to Schools: Prof. J. L. Morison, 'Col. Lawrence's Adventures in Arica' 3.20—London Programme relayed from Daventry.
5.15—Children's Hour. 6.0—Harry Shuttleworth (Bass).
6.15—Olive Tomlinson (Pianoforte): A Popular Chopin Recital.
6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—Basington Colliery Silver Prize Band, conducted by Joseph Blaylock; Rosa Burn (Contralto); Doris Miller (Soprano). 9.0—News. 9.15-11.0—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—Mr. Seton Gordon, 'Natural History' 3.32—M. Albert in Grip, French. 3.45—Musical Item to Schools. 3.55—'The Rime of the Ancient Mariner' (Samuel Coleridge), spoken by W. Tyrone Guthrie, Wireless Quartet. 5.0—Afternoon Topics: Jean Aiken, 'Conservative Cookery' 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—Rimsky-Korsakov Anniversary Programme, Station Orchestra. 9.0—News. 9.15-11.0—S.B. from London.

2BD ABERDEEN. 500 M.

3.30—Broadcast to Schools: Rev. A. Austin Foster, 'Literary Comparisons—III, Dickens and Thackeray' 3.45—St. John Octet. 4.0—Mlle. Madeline Marot, 'Elementary French'—X. 4.15—Station Octet, Ina R. Allan (Soprano). 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Rev. Charles E. Forster, 'Scotland in the Making' 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. 506.1 M.

11.0-1.0—Concert, relayed from Daventry. 3.0—Broadcast to Schools: Prof. R. M. Henry. 3.30—Claude de Ville (Pianoforte Recital). 3.45—London Programme relayed from Daventry. 4.45—Gramophone Records. 5.0—London Programme relayed from Daventry. 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—'A Light Programme' Rosalind Cohen (Mezzo-Soprano); Ethel Bartlett (Pianoforte). The Station Augmented Orchestra, conducted by E. Godfrey Brown. 10.0—Stockwin and Beck (Entertainers). 10.12—Orchestra: Yorkshire Patrol, 'Bah Goni' (Carr). 10.18—Stockwin and Beck. 10.30-11.0—Dance Music: The Plaza Band, directed by R. M. Cole, relayed from the Plaza.

PROGRAMMES FOR SATURDAY (March 19)

2LO LONDON. 361.4 M.

- 3.0 SCOTLAND v. ENGLAND**
A Running Commentary on the International Rugby Match.
S.B. from Edinburgh
(See Plan of the Ground on next page)
- 4.55 THE BAND OF H.M. ROYAL AIR FORCE**
Directed by Flight-Lieut. J. AMERS
Relayed from the IDEAL HOME EXHIBITION
Selection from 'My Son John' *Straus*
Ballet Music from 'Romeo and Juliet' *Gounod*
- 5.15 THE CHILDREN'S HOUR: Selections by the Daventry Quartet. 'Sir Toby,' a short Romantic Comedy (Edith Reynolds)**
- 5.45 MME. DE WALMONT: 'Some Modern French Novels by Rene Bazin'**
- 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 Topical Talk**
- 7.15 THE FOUNDATIONS OF MUSIC**
The Sonatas of Mozart
- 7.25 MR. O. L. OWEN: Rugby Football Talk.**
S.B. from Edinburgh
- 7.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN**
- 8.0 ORGAN RECITAL**
By REGINALD FOORT
Relayed from the New Gallery Kinema
Pastorale *Scarlatti*
The Swan (Le Cygne) *Saint-Saëns*
Nola *Arndt*
Drink to Me Only With Thine Eyes *arr. Squire*
The Old Musical Box *Goossens*
Valse in D Flat *Chopin*
Scherzo *Dittersdorf, arr. Kreisler*
- 8.15 'THE ARCADIAN'S'**
A Fantastic Musical Play in Three Acts
Book by MARK AMBIENT and A. M. THOMPSON
Lyrics by ARTHUR WIMPERIS
Music by LIONEL MONCKTON and HOWARD TALBOT

Cast:
James Smith MELBOURNE SYDNEY
Simplicitas (an Arcadian)
Jack Meadows PAUL ENGLAND
Bobbie DONALD MATHER
Sir George Paddock EDWARD FOSTER
Time MORTLAKE WREN
Eileen Cavanagh JEAN ALLISTONE
Chrysaëa HELEN ALSTON
Astrophel REGINALD TATE
Sombra FLORENCE SMITHSON
(Her Original Part)
THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA, directed by JOHN ANSELL
Act I—Arcadia
Act II—Askwood
Act III—The Arcadian Restaurant

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

9.15 'THE ARCADIAN'S' (Continued)

10.15 MR. L. DE GIBERNE SIEVEKING, reading a short story, 'The Prophetic Camera'
BESIDES being a short-story writer of rare originality, Mr. Sieveking is known as a novelist and as a nonsense-poet. His novels include 'Stampede' (which was illustrated by G. K. Chesterton) and 'The Ultimate Island,' a fantasy; and a collection of his nonsense verse was published under the title of 'Bats in the Belfry,' with illustrations by John Nash.

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

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast**
- 3.0 SCOTLAND v. ENGLAND**
A Running Commentary on the International Rugby Match
S.B. from Edinburgh
(See Plan of the Ground on next page)
(4.0 Time Signal, Greenwich)
- 4.75 S.B. from London**
- 7.25 S.B. from Edinburgh**
- 7.45 S.B. from London**
- 9.10 Shipping Forecast**
- 9.15-12.0 S.B. from London (10.0 Time Signal, Greenwich)**

5IT BIRMINGHAM. 326.1 M.

- 3.0 SCOTLAND v. ENGLAND**
A Running Commentary on the International Rugby Match
Relayed from Daventry
- 4.45 GWENDOLINE I. M. CARLIER, 'Shawls.'**
LILIAN HOLT (Violin)
- 5.15 THE CHILDREN'S HOUR: 'Snooky' Story** by Phyllis Richardson. Songs by Eva Blackmore (Contralto) and Doris Beesley (Soprano). 'The Flute and Piccolo'—A Music Talk with Illustrations by Walter Heard
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER**
- 6.30 S.B. from London**
- 7.25 S.B. from Edinburgh**
- 7.45 POPULAR CELEBRITY CONCERT**
Relayed from the Central Hall
BEATRICE HARRISON (Cello), VERA GILMAN (Soprano), KARL MELENK (Baritone), APPLEBY MATTHEWS (Pianoforte)
- 9.0 WEATHER FORECAST, NEWS; Local News**
- 9.15 OPERATIC ITEMS**
HARRY BRINDLE (Bass), HERBERT THORPE (Tenor), THE STATION ORCHESTRA
ORCHESTRA
Overture to 'William Tell' *Rossini*
HARRY BRINDLE and Orchestra
Aria, 'Madamina' ('Gentle Lady') from 'Don Giovanni' *Mozart*
LEPORELLO, the servant of the gay Don Juan, gives Donna Elvira, a disillusioned lady who formerly loved the Don, a catalogue of his master's love affairs, which he has neatly listed in a book. There were six hundred and forty in Italy, some two hundred odd in Germany, a few in France and Turkey, and in Spain, his native land, a thousand and three!
HERBERT THORPE and Orchestra
Flower Song from 'Carmen' *Bizet*
ORCHESTRA
Valse from 'Eugene Onegin' *Tchaikovsky*
HERBERT THORPE, HARRY BRINDLE, and Orchestra
Duet, 'The King of Spain' ('Maritana') *Wallace*



'THE ARCADIAN'S.'

A scene from the original production at the Shaftesbury Theatre, 1909. Among those who appear in this picture are many whose names are still familiar to the theatre-going public—Florence Smithson, Phyllis Dare, Ada Blanche, Nelson Keys, Dan Rolyat, Ackerman May and Harry Welchman. A broadcast version of 'The Arcadians' is being given from London tonight at 8.15.

PROGRAMMES FOR SATURDAY (March 19)

ORCHESTRA
Selection from 'Il Trovatore' Verdi, arr. Gouffroy

HARRY BRINDLE and ORCHESTRA
Vulcan's Song from 'Philemon and Baucis' Gounod

HERBERT THORPE and ORCHESTRA
'Com 'o gentil' ('How calm it is') from 'Don Pasquale' Donizetti

ORCHESTRA
March from 'Tannhäuser' Wagner

10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

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

Morris Dance, 'Zennor' Holiday
Intermezzo, 'The Mouse and the Maid' Thurban
Folk Tune and Fiddle Dance Fletcher
Song Cycle, 'A Day at the Fair' Martin
Song of the Volga Boatmen, arr. G. Stacey
Selection from 'Chu Chin Chow' Norton
Valse, 'In My Love Canoe'
Fox-trot, 'The More We Are Together' King

3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International Rugby Match
Relayed from Daventry

4.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45 S.B. from London

8.0 THE RAMBLERS
The Popular Syncopated Quartet

8.15-12.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International Rugby Match
Relayed from Daventry

4.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. L. E. WILLIAMS: 'Sport—Here and There'

7.15 S.B. from London

7.25 Musical Interlude

7.30 'DAILY EXPRESS' COMMUNITY SINGING CONCERT

Conducted by GIBSON YOUNG

Relayed from the COLSTON HALL, BRISTOL

THE BRISTOL SYMPHONY ORCHESTRA
Conducted by Dr. MALCOLM SARGENT

8.15-12.0 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International Rugby Match
Relayed from Daventry

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

5.15 THE CHILDREN'S HOUR: Requests

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 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.10 Local News)

6KH HULL. 294 M.

4.0 Miss CONSTANCE CLARK, 'Letters and Letter Writing'—II

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 Edinburgh

7.45-12.0 S.B. from London (9.10 Local News)

2LS 277.8 M. & 252.1 M.

LEEDS-BRADFORD

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

3.15 app. LEEDS UNITED v. HUDDERSFIELD TOWN

A Running Commentary on the Match
Relayed from Elland Road Football Ground, Leeds
Commentor, STACEY LINTOTT

5.15 app. THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International Rugby Match
Relayed from Daventry

4.55 JOHN MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

5.15 THE CHILDREN'S HOUR

5.45 A Play from English History
'KING RICHARD AND ROBIN HOOD'

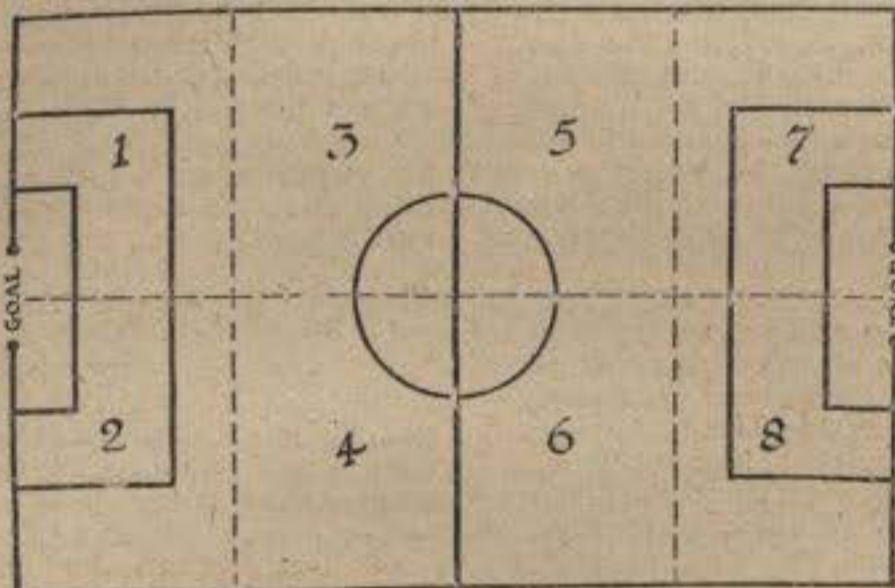
by MARY FARRAH

Presented by EDWARD P. GENN

Cast:

King Richard SAMUEL DRING
Robin Hood PHILIP H. HARPER
Little John J. P. LAMBE
Will Scarlet PHILIP HERBERT
Friar Tuck EDWARD GENN
Maid Marion MARVEL HULME
Kate DOROTHY DUVAL

(Continued on page 552.)



The plan which the Announcer will follow in describing this afternoon's Association League Match—Leeds United v. Huddersfield Town—to be broadcast from Leeds at 3.15.

A Tonic—and more than a Tonic

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THE SUPREME TONIC RESTORATIVE

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A feature you mustn't miss.

"OURSELVES" (Specially drawn by Mr. Flotsam)

Broadcasting - ENGLAND v SCOTLAND from Edinburgh



The Murrayfields ground at Edinburgh, the scene of this afternoon's Rugby International between Scotland and England.

Some Comments on the Commentaries.

THERE can be no doubt whatever as to the widespread popularity among listeners—and of both sexes, too—of the broadcasts of football matches that have been a feature of Saturday afternoon programmes during the past few weeks. *The Radio Times*' post-bag reveals this fact in an unmistakable way. Listeners have written from all over the country to tell of the new thrill that has come to them as they have followed the Announcers' running commentaries on the games. Several of such letters have come from football enthusiasts exiled abroad. Here, for example, is an interesting note from far-off Algeria:—

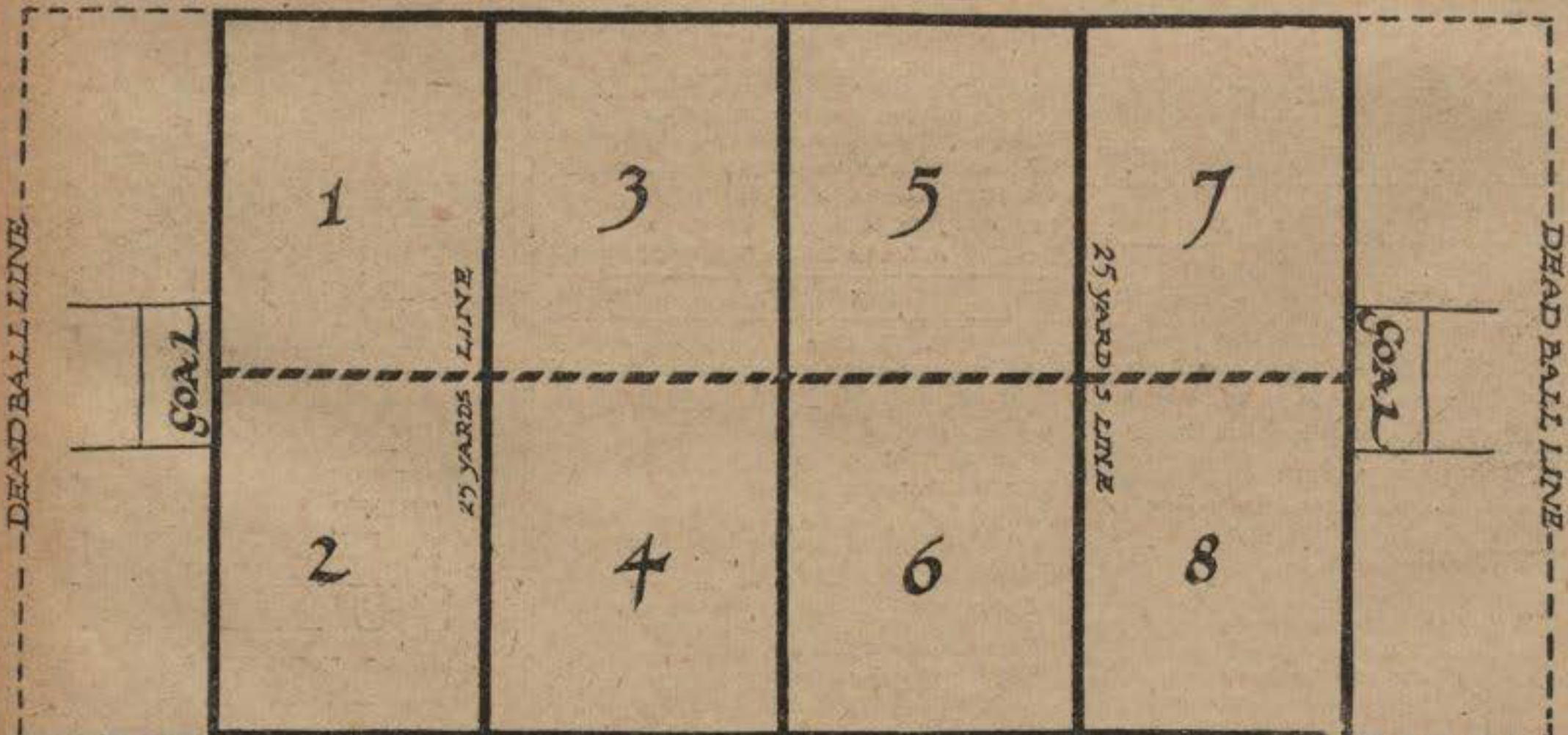
'I have just switched "off" from the Burnley *versus* Chelsea football match fifteen hundred miles away, and I should like to express the deep appreciation of a distant listener for a pleasure which he little dreamt of experiencing before returning to the Home Country. The Announcers admirably discharged a difficult task, and the frequent calling out of the number of the section in which play was in progress enabled one splendidly to follow the course of play. Although isolated in a little com-

munity fifty kilometres from a town, I have, thanks to this afternoon's innovation, once more "that Saturday feeling" which is inseparable from a visit to a first-class football match.—A. F. HARRIS (Les Falaises, par Bougie, Algeria).

Perhaps the most interesting letter of all comes from a listener on board a ship at sea. The writer wishes to remain anonymous, but it may be said that he is a member of the crew of a steamship bound for the Mediterranean. His letter was posted from Genoa:—

'Somewhere at sea—far out at the West End of the English Channel—a ship was outward-bound, with several men aboard in the grip of Cup-tie fever. The question, "Who will win to-day?" was far more urgent than the gale and heavy seas—in fact, the weather simply didn't count. The chief interest centred in the game between the Corinthians and Newcastle United. The second officer had a wireless set in his cabin, with the result that at 2.30 it was soon noised abroad throughout the ship that the big game of the day was being broadcast. When I joined in it was easy to see that a great

game was being played. First, "Sparks" would hold out his hand for silence, and the second mate followed suit, then they would tell us "Howard Baker took it off Gallacher" and "Unwin's got it," and other similar items. This went on for some time, and presently I received the 'phones from one of the eager listeners. What did I hear? "Chocolates, programmes, and half-time score," also the roar of the crowd as the teams returned to their dressing-rooms. Then the game began again. Newcastle was one goal down. The second officer took his watch at 4 p.m., thinking sadly of his team's peril. Most of us "Northerners" were feeling very much depressed, and if Newcastle had been beaten I cannot say what would have happened. Having had the game brought practically before us had made us all homesick, and now it seemed that our team was losing. But the sun broke out when we heard the exciting finish to that glorious game. Our team had won. With smiling faces we went on with our various duties, thanking the B.B.C. for their enterprise. And so we turned the corner to face the weather in the Bay of Biscay.'



Have this plan in front of you this afternoon. The Announcers will refer to it when describing the International match from Edinburgh, and the Swansea v. Aberavon Club match from Swansea.

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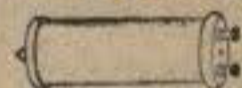
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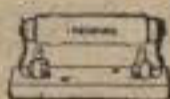
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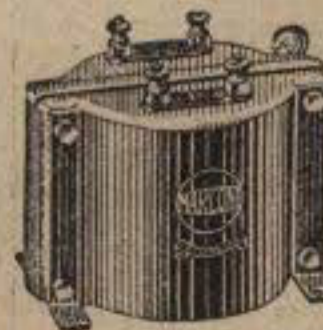


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"Radio Times." USE BLOCK LETTERS

PROGRAMMES FOR SATURDAY (March 19)

(Continued from page 549)

The Scene takes place in Sherwood Forest
Incidental Music by the LIVERPOOL STATION
CHILDREN'S ORCHESTRA
Conducted by HARVEY J. DUNKERLEY

- 6.15 Music by the CHILDREN'S ORCHESTRA
Gavotte from Suite in D... Bach, arr. Woodhouse
Sleepy Dance and Piquant Dance from 'Ballet
Piquant'.....Phyllis Norman Parker
Hymn to the Flowers.....Fauchey
Larks' Waltz (Ballet, 'Harlequin's Millions') Drigo
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Gramophone Records
- 3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International
Rugby Match
Relayed from Daventry
- 4.55 SAM G. ROSS and his BAND, relayed from the
Palais de Danse
- 5.0 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 403 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed
from Popham's Restaurant
- 3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International
Rugby Match
Relayed from Daventry
- 4.55 TEA-TIME MUSIC: THE ROYAL HOTEL
TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 JOAN HATHERLEY (Soprano)
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International
Rugby Match
Relayed from Daventry
- 4.55 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR: Requests
- 6.5 F. R. STAINTON, Eye-Witness Account of
the Match Sheffield United v. Leicester City
- 6.20 Musical Interlude
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

6ST STOKE. 294 M.

- 3.0 SCOTLAND v. ENGLAND
A Running Commentary on the International
Rugby Match
Relayed from Daventry
- 4.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 294 M.

- 3.0 app. SWANSEA v. ABERAVON
A Running Commentary on the Match
From St. Helen's Rugby Football Ground
- 4.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 T. D. JONES (Pianoforte)
Les Nous d'Or.....Chaminade
Ballade in A Flat.....Chopin
Three Pieces for the Harpsichord
Richard Jones—circa 1680-1740
Passepied; Borry; Gigue
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0:—Scotland v. England Rugby International Match, relayed from Daventry. 4.55:—Music from Tilley's Restaurant, Blackett Street. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 7.25:—Mr. John Kenair: 'Association Football.' 7.45:—S.B. from London. 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.

3.0:—Scotland v. England Rugby International Match, S.B. from Edinburgh. 4.5:—Nora K. Mitchell, Eileen McLaren (Violin), Scottish Ballads and Traditional Airs. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.15:—Concert of the Glasgow Caledonian Strathspey and Reel Society, relayed from the St. Andrew's Hall. Remarks by the Chairman, George Eyre-Todd, Esq. Patrol: 'The Earl of Mansfield's March.' The Orchestra—Selection: Slow Air, 'The Campbells are Coming'; Strathspey, 'Tullochgorum'; Reel, 'Lord Macdonald'; Strathspey, 'Lady Ann Hope'; Reel, 'Loch Earn.' Jean MacIay (Soprano): 'The Auld Scots Sangs.' The Orchestra—Selection: Slow Air, 'Nell Gow's Lament for Abercromby'; Strathspey, 'Drumsgarry'; Reel, 'Miss Johnston'; Strathspey, 'Whistle o'er the lave o't'; Reel, 'Torryburn Lasses.' Nicoll Craig (Baritone): 'The Battle of Stirling.' The Orchestra—Selection: Slow Air, 'Scotland Yet'; Strathspey, 'The Forth Bridge'; Reel, 'The Forth Bridge'; Strathspey, 'The Miller o' Hira'; Reel, 'Soldier's Joy.' 8.15:—S.B. from London. 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 01 M.

3.0:—Scotland v. England Rugby International Match, relayed from Daventry. 4.5:—Station Octet. 5.15:—Children's Hour. 6.0:—Music by The Station Octet. 6.3:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45-12.0:—S.B. from London.

2BE BELFAST 306.1 M.

3.0:—Scotland v. England International Rugby Match, relayed from Daventry. 5.0:—Afternoon Topics: Mrs. Benjamin Brady, 'Sketches of Life in Japan—I, Daily Life and Environment.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45-12.0:—S.B. from London.

National Concert Notes.

(Continued from page 540.)

The Voice of Nature is represented by the Chorus. The singers take no part in the action.

The Scene is laid in an open clearing in a forest. The Voice of Nature is heard calling on mankind. The Headman and Hobbyhorse, representing the human and animal worlds, enter and dance together.

Nature calls on the Youths to enter. At the conclusion of their dance and under the direction of the Headman they form a moving pattern in the background. The Calling-on Song is repeated, and in response the Maidens enter. While they dance the background of Men moves independently.

This continues until the two groups become aware of one another. They hear the Voice of Nature calling them together: 'O Dance of Love, O Joy of Dancing! This is the Dance of My True Love.'

The Mating Dance follows, and at its culmination these words are sung again.

All the couples go out with the exception of the youngest Youth and Maid, who are mated by the Headman.

The Voice of Nature is heard in the distance as the youngest couple and later the Headman disappear into the forest.

Symphonic Movement, 'Pacific 231.'

PACIFIC 231 is a railway engine. Here is a word by the Composer on his idea in writing the piece:—

'I have always entertained a passionate love for railway engines. To me they are as live beings, and I love them as other people love women, or horses. In this work I sought, not to imitate the noises of an engine, but to translate into a musical structure a visual impression and a feeling of physical elation. The piece begins with the contemplation of the engine at rest, quietly panting. Then come the start, and the gradual acquisition of speed leads up to the lyrical and pathetic impression of the three-hundred ton train forging ahead through the night at eighty miles an hour.'

'WHAT DO LISTENERS EXPECT?'

AN article under the above heading by Mr. A. E. Parnell, Assistant Secretary of the Wireless League, appeared in our issue of February 25. Mr. Parnell wishes it to be understood that the article expressed his personal views, and that officially the Wireless League does not necessarily subscribe to his statements. Through a misunderstanding we regret that a note to this effect was omitted from the article.—EDITOR, *The Radio Times*.

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

ccpy (copies) of the libretto of 'FIDELIO.' in payment I enclose
at the rate of 2d. per copy.

PLEASE WRITE IN BLOCK LETTERS.

NAME.....

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Applications must be marked 'Libretti' on the envelope, and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for 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,' 'Marthe,' 'The Red Pen,' and 'Orpheus,' and copies of these may also be had on application at the same price, i.e., 2d. per copy.

Another Cossor Achievement

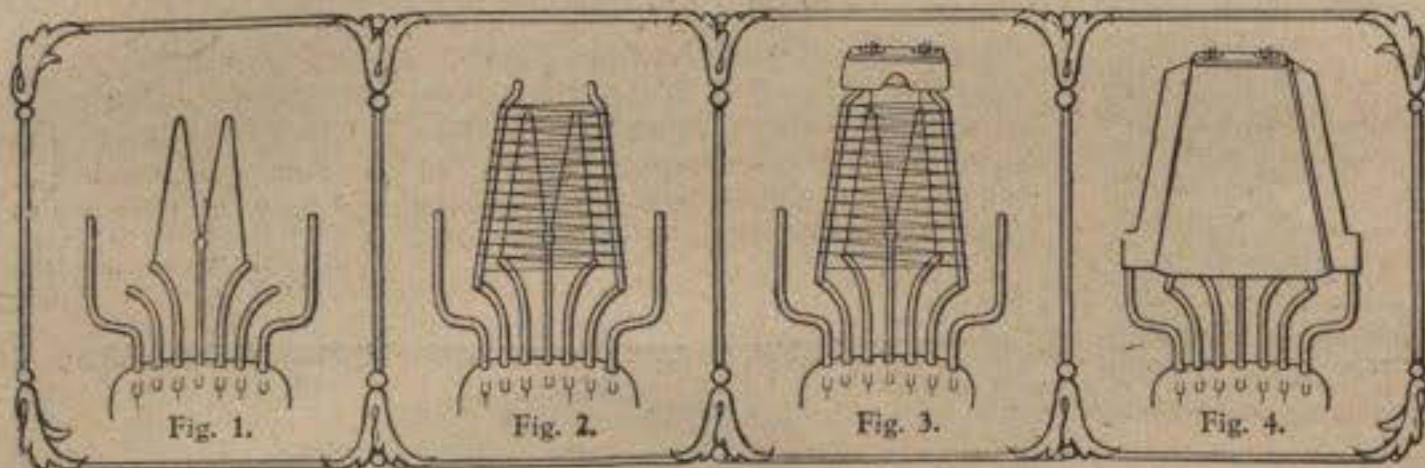
—new series of 6-volt Valves giving remarkable volume and exquisite tone

UNFETTERED by any electrical or mechanical limitations this wonderful new series of Cossor 6-volt Valves give a volume and a richness of tone never before achieved in Radio. Experts have been amazed at the rare beauty and power—the vitality and mellowness of broadcast music which these valves can create.

And small wonder—for Cossor, after the three years spent in bringing the Cossor Point One 2-volt Valve to an extraordinary degree of perfection,

comparable only with valves of higher voltage, now brings to the six-volt field a wealth of experience and technical skill.

Cossor 6-volt Valves are unique in every way—and as such they set new standards of performance. All records for volume, purity of tone, and sensitivity have been broken. Hearing is believing! Let your Dealer demonstrate them to you to-day. For you must hear to realise to what heights of realism Radio music has now attained.



In four types:

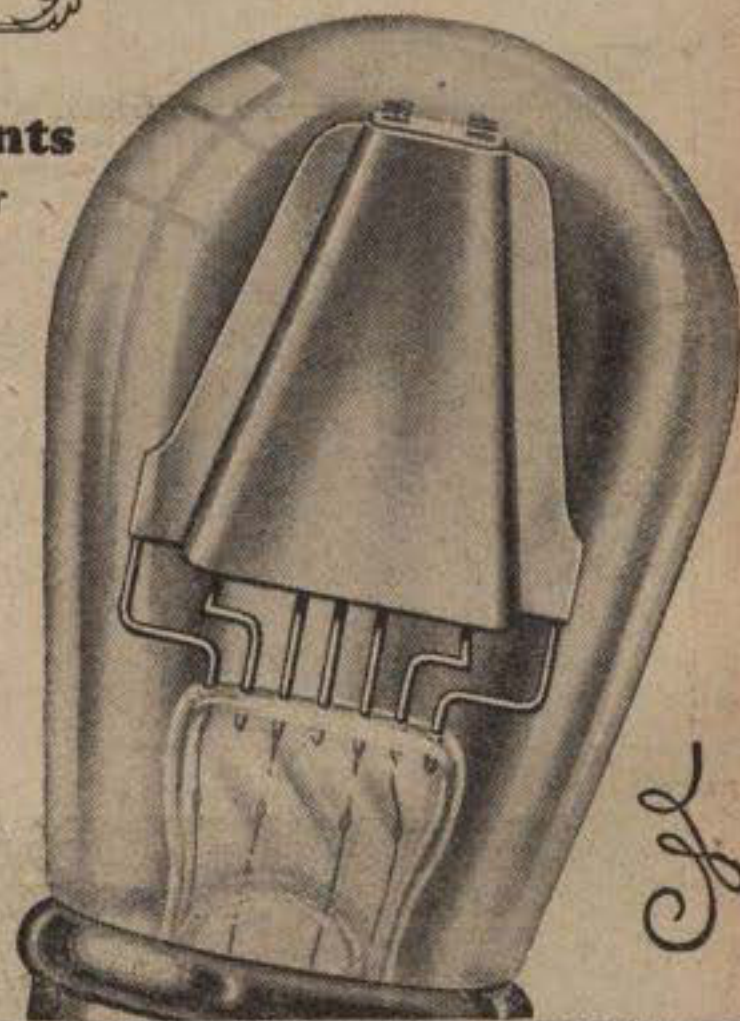
- 610 H.F. and Det. For H.F. amplification or Detector use **14/-**
Impedence 20,000 ohms. Amp. factor 20. Consumption 1 amp.
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Impedence 80,000 ohms. Amp. factor 50. Consumption 1 amp.
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- 610 P. (Stentor Six). Super Power Valve **22/6**
Impedence 3,000 ohms. Amp. factor 35. Consumption 1 amp.

With Co-axial Mounting and Kalenised filaments
—the two greatest Valve improvements of the year

WHEN Cossor introduced Co-axial Mounting a few months ago experts hailed it as one of the greatest improvements in Valve design. At one stroke it abolished the main cause of lack of uniformity in valve manufacture. The illustrations above explain how Co-axial Mounting is applied to the new Cossor 6-volt Valves. In Fig. 1 will be seen the twin filament of exceptional length. Figs. 2 and 3 show how the grid supports the seonite insulator which, as shown in Fig. 4, locks the anode in position in accurate and lifelong alignment. All three units are permanently secured to each other. Individual movement of any one of them is utterly impossible. Microphonic

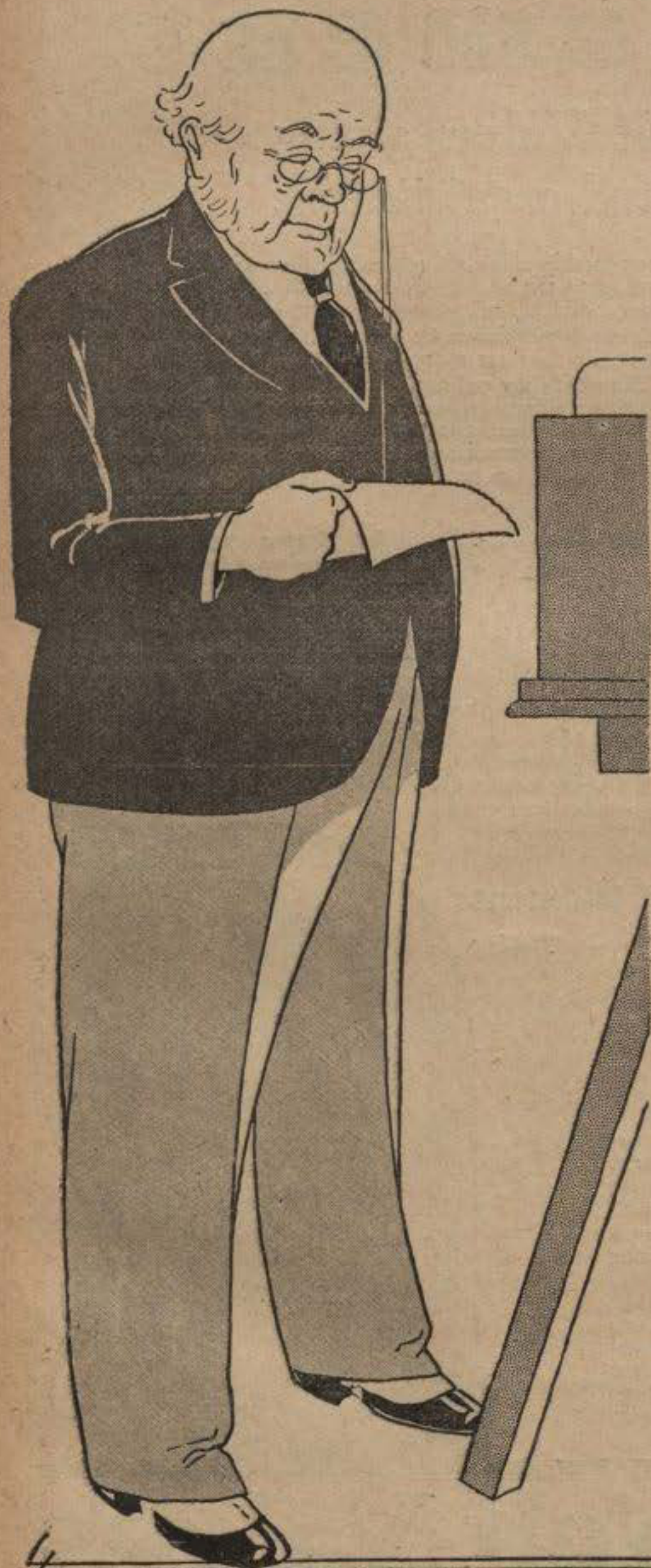
noises are eliminated at their source. Thus throughout the whole life of the valve its characteristics are absolutely constant and unaffected by filament sag or accidental blow.

A large share in the success of these valves must be placed to the credit of the Kalenised Filament. Operating without visible glow—yet giving off a perfect torrent of electrons—the Kalenised filament is revolutionising Radio. It has cut to shreds the previous high costs of Receiving Set maintenance. Half a dozen of these new Cossor Six-volt Valves cost less to run than one ordinary valve. And because it operates almost without heat, its life is immeasurably longer.



Cossor 6 - volt Valves

WHAT ABOUT M^r BLANK?



MR. DASH has a "radio voice" which always reproduces well.

But Mr. Blank is less fortunate. In the Studio you would say he spoke well, but "on the wireless" to those who use ordinary transformers his voice sounds lispng, harsh and nasal, for the trouble about Mr. Blank is that his voice is full of modulations and subtle inflections. These are slurred over—or missed—by the usual transformer. The remedy is to take that transformer out and put the new LISSEN in its place.

For improved reproduction of music do just the same and you will find that every note, every harmonic, every overtone is fully amplified in a background of silence which will be new to you. (This silent background is noticeable at once when the programme pauses.)

Let us make a suggestion: that you buy a LISSEN Transformer and test it for seven days. Be critical. Test it against the most expensive transformer you can find. If you do not definitely prefer the new LISSEN for its combination of pure tone and big volume send it back and your money will be refunded.



*Guaranteed for 12 months.
Turns Ratio 3:1. Resistance Ratio 4:1.*

LISSEN TRANSFORMER 8'6

Sold by all good dealers or direct if difficulty.

LISSEN, LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

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L.278.

**NEVER LEAK
NEVER VARY**



Lissen fixed condensers are accurate to within 5 per cent. of their marked capacities. They never leak, they never vary. Less than a year ago they were being sold at twice the price—and since then they have been still further improved. You can't buy a finer condenser.

**LISSEN FIXED MICA
CONDENSERS**

.0001 to .001 1/- each (much reduced)
.002 to .006 1/6 .. (much reduced)

A pair of clips is included free with every grid condenser.

(Note the new improved case which enables condenser to be fitted upright or flat. Note the convenient grid leak fixing.)

ECONOMISES H.T.



By putting a Lissen 2 mfd. Mansbridge Condenser across your H.T. Battery (1 mfd. will do, but larger size is better) you will lengthen its life by 10 per cent.

**LISSEN (MANSBRIDGE
TYPE)
CONDENSERS**

2 mfd. 4/8.	1 mfd. 3/10.
Other capacities:—	
.01	2/4
.05	2/4
.025	2/4
.25	3/-
.1	2/6
.5	3/4

COSTS NO MORE, YET—

A specially moulded solid insulating case totally encloses a fine quality condenser in each Lissen Mansbridge Condenser. This is a much needed protection, especially when big capacity condensers are used for eliminators. The Lissen Condenser cannot short-circuit on to its case—an advantage exclusive to Lissen.

**SILENCE THAT
IS GOLDEN**



Lissen Leaks are absolutely silent in use: their resistances never alter. This was proved some time ago by exposing them to the rain and sun on our factory roof.

All resistances, previously 1/8.
NOW 1/-.

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AND THEN GET LISSEN

The radio journals 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 jobs? No: it doesn't follow. Radio advertisers expect a certain share of editorial mentions—we do—and they usually get it.

Remember this when you are building. Remember that you are free to choose your own parts. Remember that in practically every instance you can replace the parts specified with Lissen and so not only get better results but save yourself a considerable amount of money too.

Before buying any radio part say to yourself: "Can I get it in the Lissen range?" If you can, insist on seeing the Lissen part side by side with the part mentioned. You will buy Lissen.

Build with all Lissen parts

Lissen parts are made to pull strongly with each other. Used individually with other parts they will greatly improve reception, but used collectively they will improve it still more.

For an Amplifier—

- 1 Lissen Transformer.....8/6
- 1 Lissen Wire Rheostat.....2/6
- 1 Lissen Fixed Condenser.....1/-
- 1 Lissen Valve Holder.....1/-

On these four items alone you save approximately—and get better performance.

**LISSEN LIMITED, 300-320, FRIARS LANE,
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Managing Director: THOMAS N. COLB.

**RAZOR-SHARP
TUNING**



With LISSENSTAT control your valve is made sensitive to a touch—responsive to every fractional turn of a knob. Electronic emission—that vital force in the correct working of a valve—is accurately controlled. You open the way to fine detection—signals from farther away are brought in stronger, sharper than ever before—

THROUGH A BACKGROUND OF DEAD SILENCE.

SOLD IN THREE MODELS:

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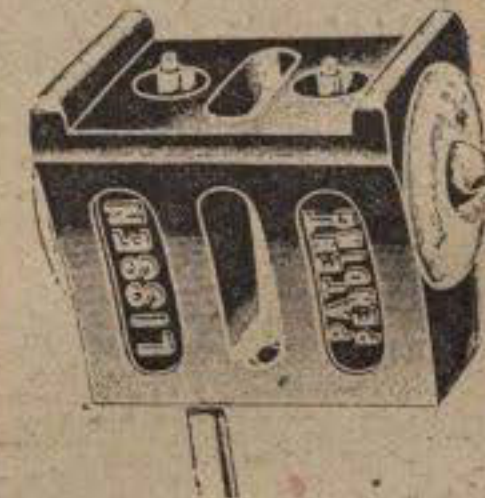
**CAPACITY
SCOOPED OUT**



There is not a square inch of superfluous ebonite in this Lissen Valve Holder. That means low capacity and therefore stronger, clearer signals. Shown ready for baseboard mounting, but can also be used for panel mounting by bending springs straight. Patented.

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**LOW LOSS AND
LOW CAPACITY
COIL MOUNT**



To low loss and low capacity in the Coils is added low loss and low capacity in the Coil Mount. These Mounts are sold separately, 1/- each.

L.281.



BE A RADIO MISER

THE IMPULSES your aerial receives from foreign stations are doubly precious because of their weakness. You must arrange your receiver so that none of the energy is lost. You must guard against leakage. You must be miserly in the way you save each minute portion. This means more than using good radio parts—it means using the one make of parts that has been conspicuously notable for their low loss qualities for many years—LISSEN.

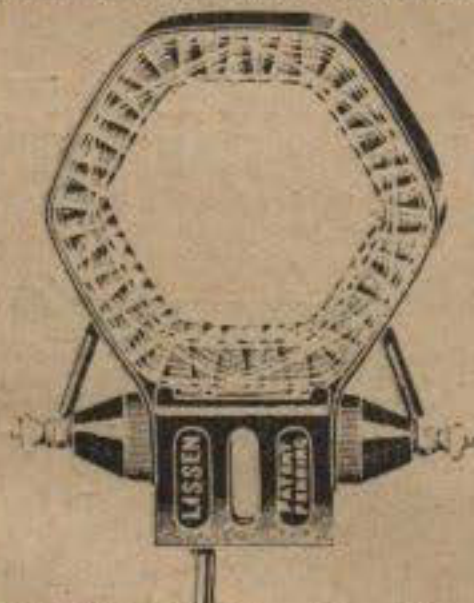
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These LISSENAAGON coils are built on a system that make them much more sensitive than other coils. They intensify tuning. They enable distant stations to be got easily. Fit standard coil-plug.

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50-75	5/4	3/6	250	8/9	5/6
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FOR VERY FINE TUNING.

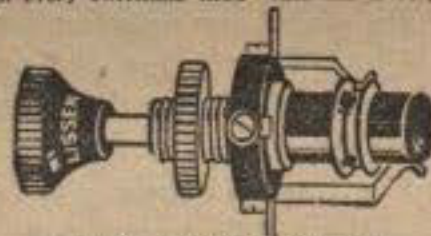


LISSENAAGON X COILS are ultra-sensitive. If you want very fine tuning the slight extra cost over the LISSENAAGON COILS is well worth while. Stations three metres apart can be separated.

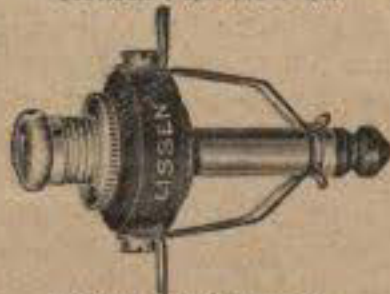
LISSENAAGON "X" COILS.					
No.	Old.	New.	No.	Old.	New.
50 x	6/-	6/-	75 x	6/4	5/4
60 x	6/4	5/4	250 x	9/9	5/9

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Energy is often lost at the switch points. These Lissen SWITCHES are designed to prevent energy leakage away while they do their work efficiently. There is one for every switching need—each one is very neat.



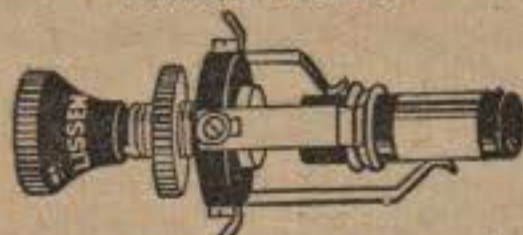
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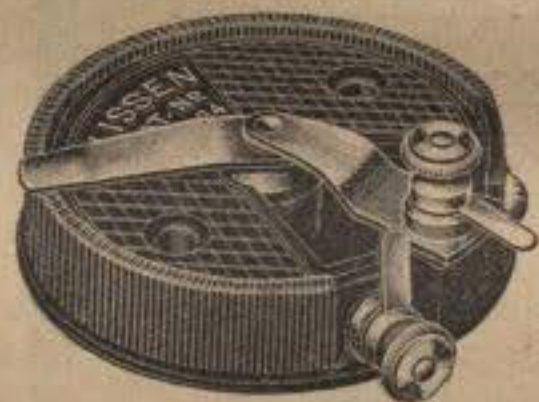


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NOW ONLY 1/6 EACH.



The baseboard type of Lissen Rheostat is now reduced from 2/6 to 1/6. This type has, of course, no knob, dial and pointer, but is provided with 2 holes for screwing to base-board. 7 ohms, 35 ohms Rheostats; 400 ohms Potentiometer, each 1/6 (Previously 2/6).

NOTHING EVER GOES WRONG.



The wires do not loosen, the arm keeps in perfect contact—how could anything go wrong with this Lissen Rheostat when it has the Lissen reputation for quality workmanship behind it?

Rheostats 7 and 35 ohms 2/5 (previously 4/-). Potentiometer 400 ohms 2/6 (previously 4/6). Dual Rheostat 35 ohms 4/5 (previously 6/-).

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EXIDE "MASS" TYPE BATTERIES for long, slow discharges are the most recent advance in battery design and the most important for many years. They are not subject, like the ordinary battery, to loss of charge, or sulphation when standing (even partially run down) for long periods. They are the only batteries free from this disability. They are of quite special construction and design, the secret of which is NOT public property, so that imitations should be avoided.

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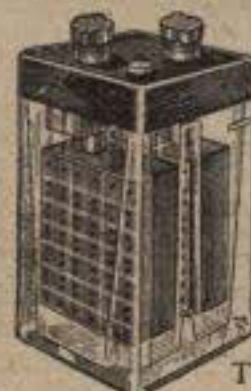
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Of characteristics and advantages exactly similar to WH and WJ for H.T., but of larger capacity. Filament Rheostats, once set, can be left alone. These cells are also ideal for operating domestic bell circuits, and will be found more reliable, cleaner, cheaper and far less trouble than the usual Leclanché cells. DTG cells have operated bell circuits for more than 18 months on one charge with no attention whatsoever.



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Type DTG	2 volts	Type DFG
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Give a steady, even discharge. No fluctuations of voltage or internal resistance. This ensures better reception, clear, round tone against a dead silent background, and smoother, more certain tuning. Intercell Connectors are sealed in, eliminating surface leakage. Voltage adjustments, once carefully made, will stay constant and can be left alone.



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Capacity	Price
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FELLOWS WIRELESS

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Fellophone High Tension Batteries owe their enormous popularity to the magnificent reproduction they give, to their long service, and to their Low Cost.

They owe their Low Cost firstly to the vast number sold and secondly to our direct-sales policy.

It would be possible for us to reduce our prices by nearly one half if we assembled our Batteries from foreign components.

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54 Volts with lead for grid bias.....post free 6s. 6d.

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A WELL designed instrument that astonishes and delights everyone who hears it. It fills an ordinary sized room with clear beautiful reproduction. Try it yourself on approval and you will understand why every post brings us letters of congratulation. 19" high, fitted with volume adjuster. Packing free, carriage forward.

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For 2, 4 or 6 Volt Accumulators

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For H.T. Accumulators

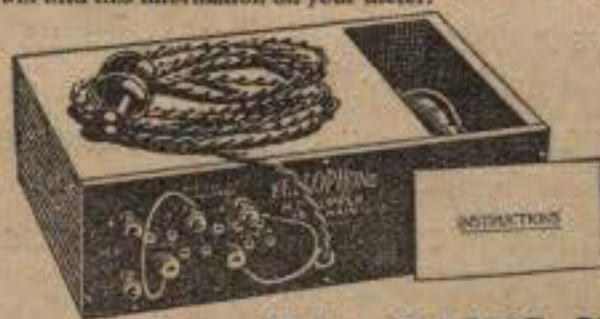
50/-

CHARGE YOUR OWN ACCUMULATORS

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.

There is also a special charger for H.T. Accumulators, price 50s.

N.B.—When ordering state carefully voltage and frequency (cycles) of your main. You will find this information on your meter.



£4.10

H.T. MAINS UNIT

IF you have electric light you can use it in perfect safety to supply your wireless set with High Tension current, by employing a Fellophone Mains Unit.

You merely plug the flexible cord into a lamp holder and connect the unit to your set like you would an H.T. Battery.

It is simple, safe, highly efficient, it does not "run down" with use, and the current consumed is less than that of the smallest lighting lamp made.

There is a model to suit any voltage commonly in use whether A.C. or D.C. Full information is contained in our Catalogue No. 10, pp 28 & 29.

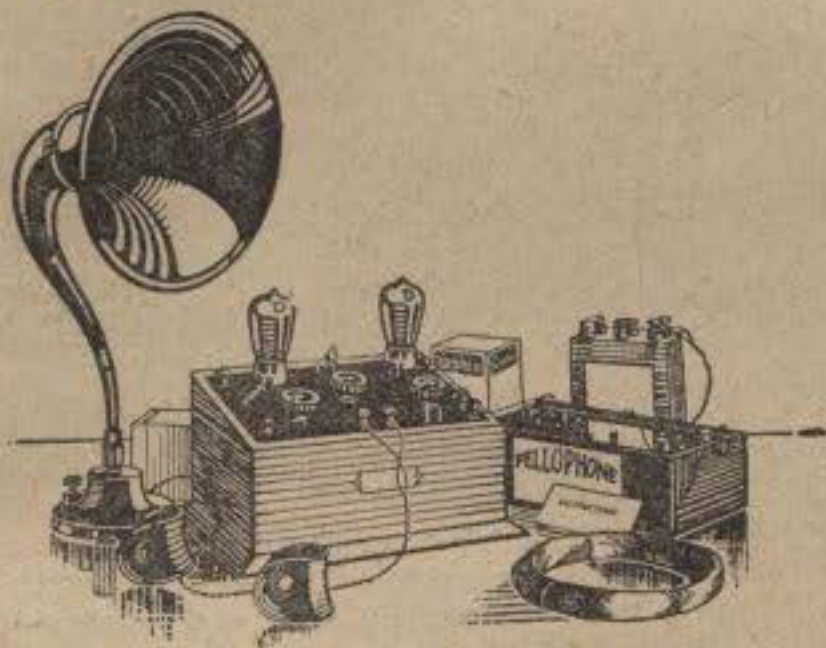
A.C.		D.C.	
Type A (50 volts)	£3 10 0	Type A (50 volts)	£2 10 0
Type A (100 volts)	£3 10 0	Type A (70 volts)	£2 10 0
Type B (multi voltage)	£4 10 0	Type A (100 volts)	£2 10 0
		Type B (multi voltage)	£3 10 0

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- BRISTOL: 36, Narrow Wine Street (Bristol 7972)
- CARDIFF: Dominions Arcade, Queen Street (Cardiff 7685)
- GLASGOW: 4, Wellington Street
- LEEDS: 65, Park Lane (Leeds 21479)
- LIVERPOOL: 37, Moorfields (Bank 290)
- MANCHESTER: 33, John Dalton Street (Central 1164)
- NEWCASTLE: 36, Grey Street (City 980)
- NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5551)
- SHEFFIELD: 11, Waingate (Opening March 25)
- TONBRIDGE: 34, Quarry Hill (Tonbridge 172)

7 DAYS APPROVAL Louden Valves, H.T. Batteries and accumulators excepted, all Fellows Products are sent on 7 days approval on receipt of full cash price. If you send them back undamaged your money will be returned without question. All goods are sent packing free, carriage forward, except where postage is stated.



£6.15.0 LITTLE GIANT TWO COMPLETE

THESE are the famous Little Giant Sets which are selling in thousands in all parts of the country. They give clear and powerful reception of first-rate quality. Our files are full of enthusiastic letters of praise of these wonderful sets. They are complete in every detail.

Specification	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
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
Total Cash Price	£4 4 0	£6 15 0	£7 18 0	£10 3 6
Deferred Payments. With Order	24 6	38 4	44 9	57 0
6 Monthly Payments of	12 3	19 3	22 5	28 8

LEEDS, MANCHESTER, NEWCASTLE, NOTTINGHAM, SHEFFIELD, TONBRIDGE

BUY DIRECT AND SAVE MONEY

Louden Valves



OH, THOSE TESTS!

WE have not yet tested Loudon Valves by flinging them off the Nelson Column. Nor has the British Museum expressed an official opinion of their worth. But every day brings us letters from users of Loudon Valves in all parts of Great Britain, praising their purity of tone, their long life, their volume and their economy. That is why our valve works are going "all out" in an endeavour to keep pace with the demand.

4/6 Bright Emitters. L.F. Amplifier. F.1. H.F. Amplifier. F.2. Detector. F.3. 5.5 volts 0.4 amps.	8/- Dull Emitters. L.F. Amplifier. L.E.R.1. H.F. Amplifier. L.E.R.2. Detector. L.E.R.3. 2 volts 0.2 amps.	8/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 4 volts 0.1 amps.
9/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 6 volts 0.1 amps.	11/- D.E. Power Valves. Transformer Amplifier P.E.R.1. Resistance Amplifier. P.E.R.2. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer Amplifier. P.E.R.1. Resistance Amplifier. P.E.R.2. 6 volts 0.2 amps.

Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

This 48-page Catalogue is free on request.



It will give you full details of all our products so that you can see how our policy of "direct to the public" has given you the world's finest radio value.

M.C.31

At the
Ideal Home
Exhibition
Stand 93,
Ground Floor,
Main Hall.



Look Daddy! I can do it.

THEY'RE very proud of Joyce now. No other child could possibly 'work' a Wireless Set as *she* can! Just listen to that Loud Speaker; it's perfect—and Joyce does it all herself!

We'll admit that Joyce is a clever youngster for her age, but please give *some* credit to the receiver. It's the Brown Wireless Set, you know, and it really is so simple that any child can operate it.

Never has Wireless been so easy. Not the least bit of skill is necessary to operate this new Set. It has brought the Loud Speaker to the masses. Anyone can now enjoy the boon of Loud Speaker reproduction . . . without trouble . . . without expense.

Your radio joys begin the moment you instal this Brown Ideal Set. For because it employs no valves there is no accumulator to worry about. Because it is so sure and so simple, you always know you can rely on perfect Loud Speaker reproduction. Because there is nothing to wear out, nothing can go wrong. No replacement expense. Because it is valve-less, there are no upkeep costs—only a small dry battery which lasts for months.

New radio pleasures await you if you live within 15 miles of a B.B.C. Station—or 30 miles of Daventry—for then you will be able to obtain pure, mellow undistorted Loud Speaker results with the Brown Ideal Wireless Set.

Ask your dealer to demonstrate it to you. It comes in two models. With outdoor or indoor aerial for the above range—complete with Brown Loud Speaker, £12 10s. 0d. Complete with Frame Aerial, and Brown Loud Speaker for use within 3 miles of a B.B.C. Station or 15 miles of Daventry. Price £15. Nothing more to buy—immediate, continuous Loud Speaker reproduction . . . for *always*.

Brown

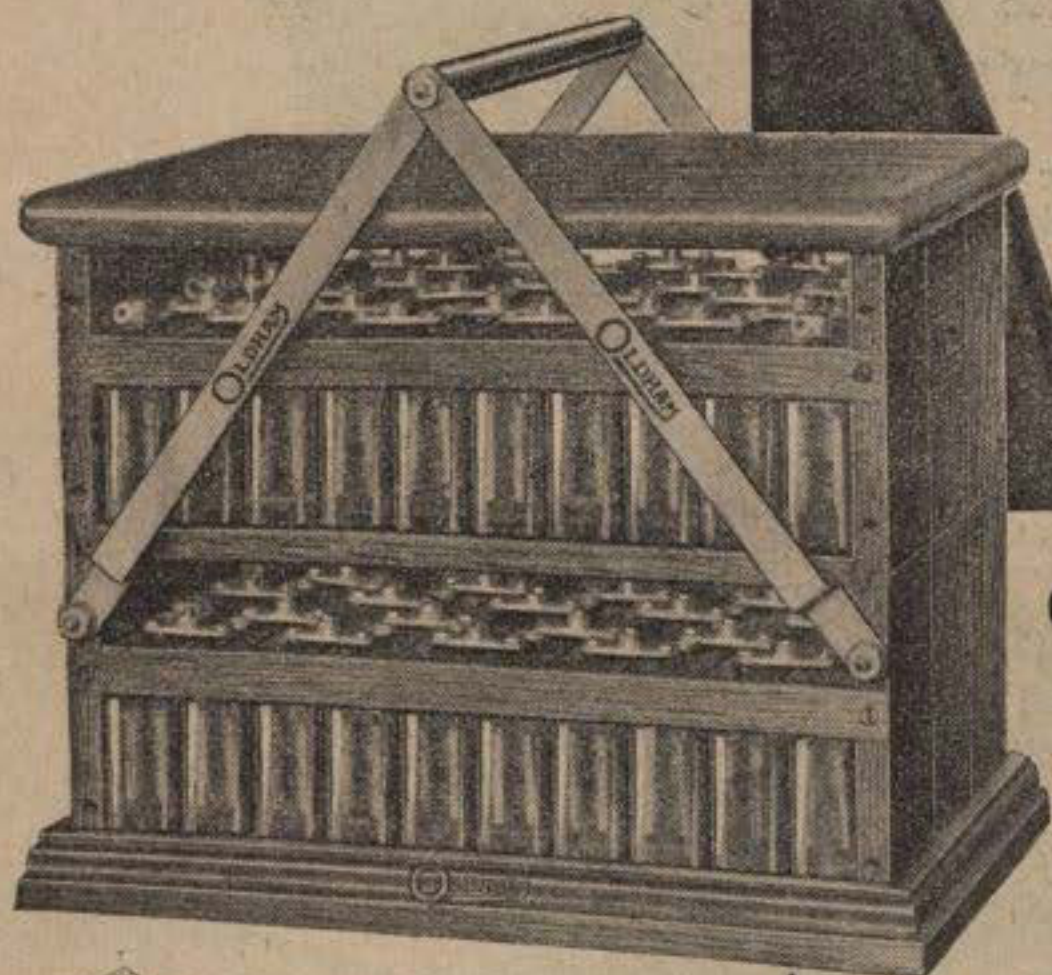
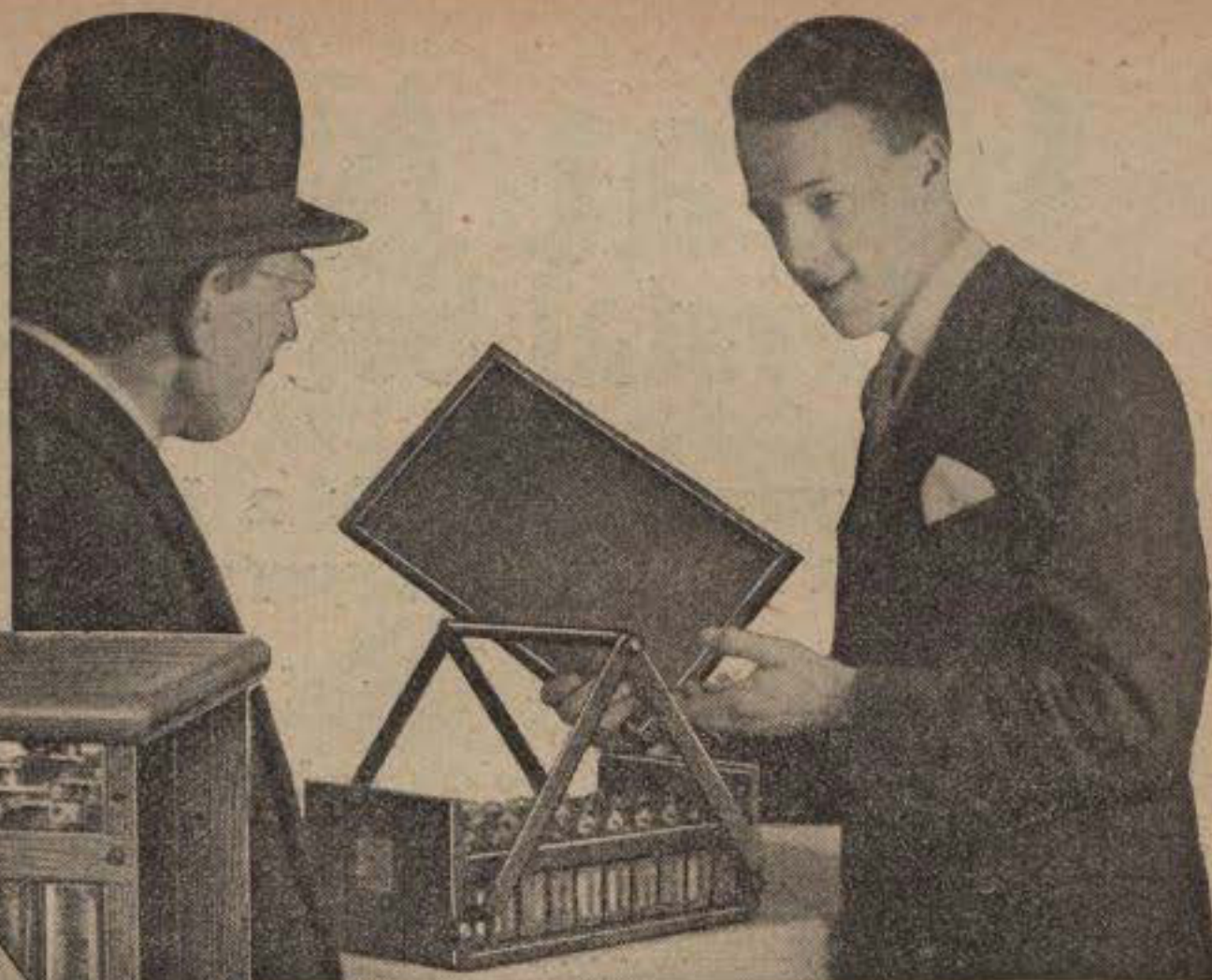
I D E A L W I R E L E S S S E T

S G. BROWN, LTD., Western Avenue, North Acton, London, W. 3

Retail Showrooms: 19, Moortimer Street, W. 1; 15, Moorfields, Liverpool; 67, High Street, Southampton.
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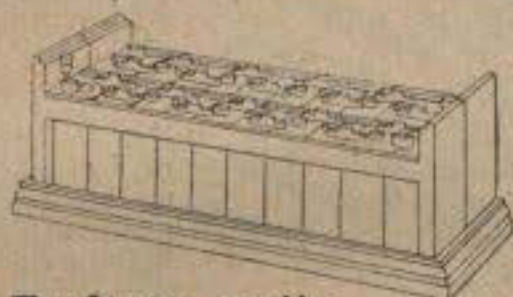
Gilbert Ad. 8171.

The ultimate solution to your H.T. problem



Only Oldham has all these advantages—

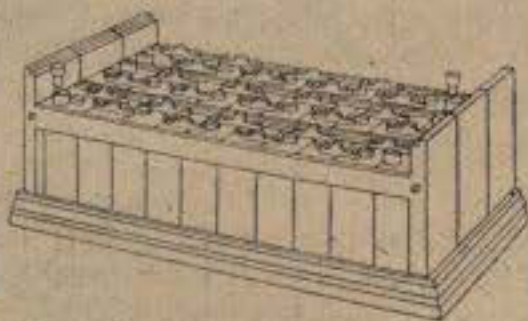
The purchase of an Oldham High Tension Accumulator is an investment which will guarantee you a permanent supply of smooth, unfluctuating H.T. current at small cost.



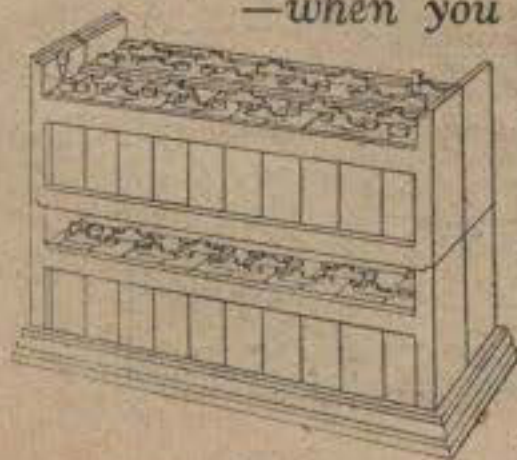
Above is seen the 120-volt Accumulator complete with polished lid and base £5.3.6

Built in units
—like an expanding bookcase

See how easily you can make up any required voltage by using sufficient 20-volt units. Tappings are provided at each 2 volt cell.



Add extra units
—when you need them



Made only by Oldham & Son Ltd. Denton, Manchester.

Also at 6, Eccleston Place, London, S.W.1.

And at 120, Wellington St. Glasgow.

Sold by all Wireless Dealers.

Extreme flexibility

The Oldham H.T. Accumulator utilises the principles of the expanding bookcase. It is built in 20 volt units—which can be clamped together in tiers—with a separate lid and baseboard. All woodwork is substantially made in solid oak. Any voltage available from 20 volts to 120 volts—and over if required.

No first charge—merely add acid

Every Oldham H.T. Accumulator is supplied fully charged but in a dry condition. Merely add acid and wait one hour—it is then ready for use.

Conveniently portable in a compact, handsome Cabinet
Stout carrying handles clamped

to the bottom tier are a popular Oldham feature. The polished oak base and lid add a finishing touch to a handsome production.

Charge it four times a year

The Oldham—because its plates are made under the Special Activation Process—holds its charge over long periods without sulphation. All Oldham plates are exceptionally robust and free from the possibility of buckling.

Each cell a perfect miniature trouble-proof accumulator

Each 2-volt cell is contained within a strong glass box—not a flimsy test-tube—sealed against evaporation. Tappings are provided at each inter-cell connection.

Capacity 2,500 m/a hours 10^d per volt

20 volt unit	16/8	80 volts (4 units)	£3.6.8	Complete with lid and handles.
40 volts (2 units)	£1.13.4	100 volts (5 units)	£4.3.4	Baseboard - 3/6 extra.
60 volts (3 units)	£2.10.0	120 volts (6 units)	£5.0.0	



Great News for Crystal Set Users

NOW you can work a loud-speaker from your Crystal Set!

The beautiful tone and purity of crystal reception can now be amplified to give loud-speaker results at low cost and without trouble: the R.C. TWOSOME has arrived!

NOW free yourself from inconvenient and unsociable headphones! Let everyone in the house listen!

Build the R.C. TWO-SOME. With a screw-driver and pliers you can do it in an evening. **★NO SOLDERING TO BE DONE!** No skill is required. You can buy the parts for 25/-.

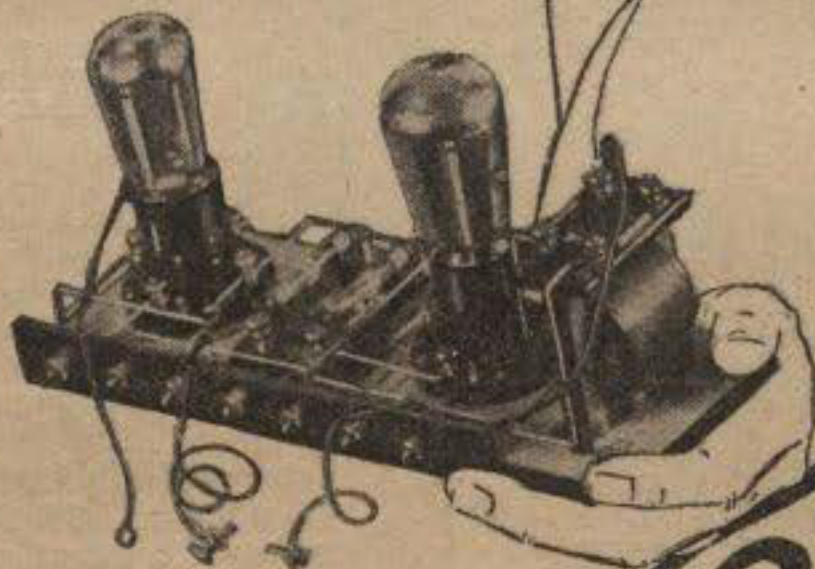
You will get crystal clarity, ample loud-speaker volume, and no distortion. All the purity, mellowness, and fidelity of the original performance you now receive on your crystal set—but on the loud-speaker!

INSTRUCTIONS AND BLUE-PRINT FREE!

The Instructions, complete with an easily read Blue-print, can be followed by anyone.

FILL IN AND POST THE COUPON NOW

EDISWAN



FREE

FREE Blue-print and Instructions

R. C. Twosome
RESISTANCE CAPACITY COIL REED
CRYSTAL-SET AMPLIFIER

You can build this simple set in an evening

25/-
for parts, using your present crystal

To THE EDISON SWAN ELECTRIC CO., LTD.
(Publicity) 123/5, QUEEN VICTORIA STREET, LONDON, E.C.4.

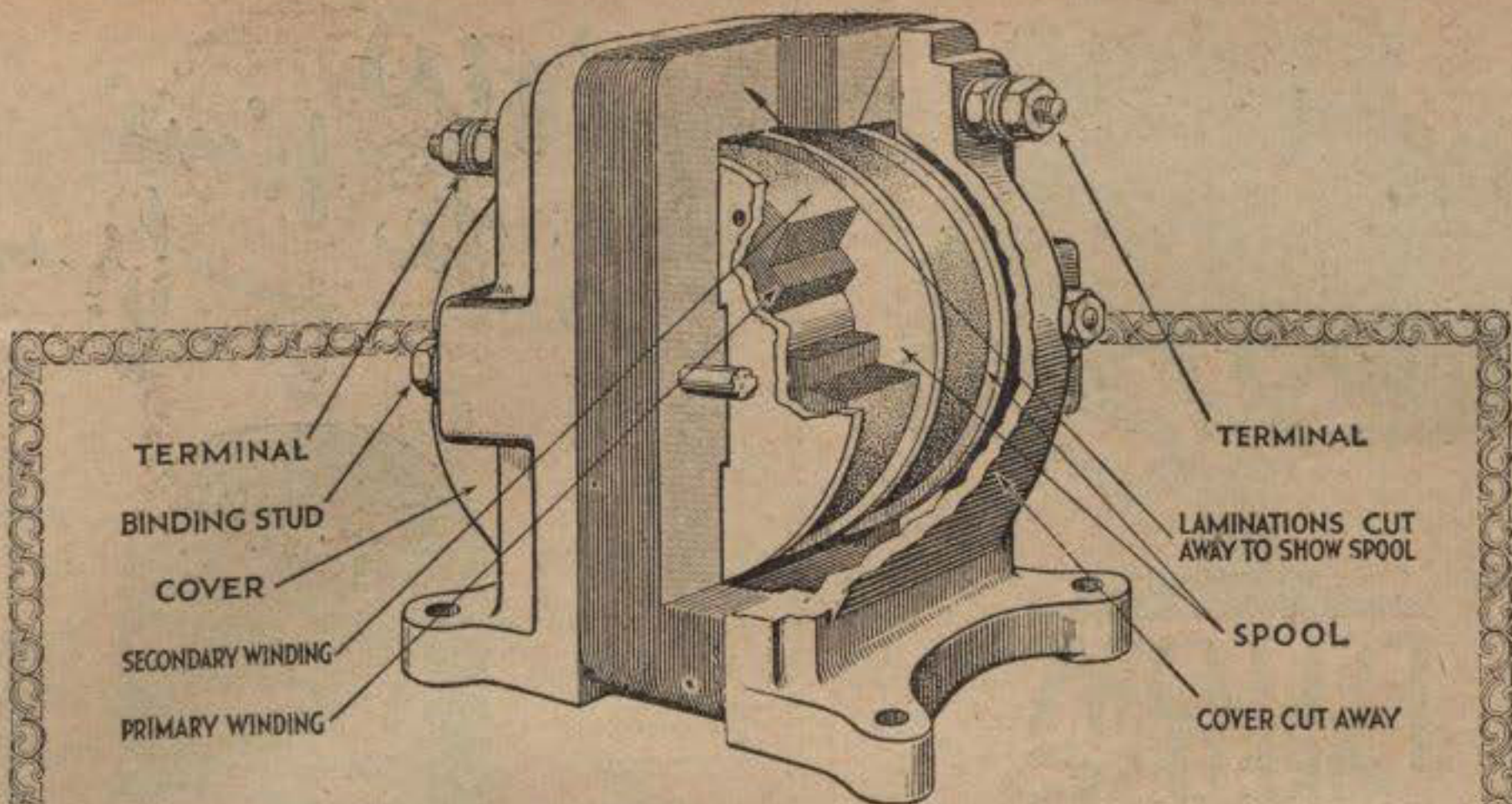
Please send, post free, presentation copy of the R.C. TWO-SOME Instructions and Blue-print.

Name.....

Address.....

PLEASE USE BLOCK LETTERS.....

R.T. 113-27.



High and Constant Amplification

HIGH and uniform amplification over the whole range of vocal and musical frequencies is the outstanding feature of B.T.H. L.F. Transformers. In this respect they can challenge comparison with far more expensive transformers.

The illustration above is full-scale and indicates the small and compact design of the B.T.H. Transformer. There is no waste space and the laminated core is of ample proportions, and is able to absorb, without measurable loss, the whole of the effective fields.

The windings are robust and perfectly insulated, and are guaranteed against premature breakdown.

Guarantee. A definite guarantee is given with each B.T.H. Transformer either to repair or replace, free of charge, any transformer which fails within a period of six months due to defects in the windings, providing these have not been subjected to improper treatment.

Fit a B.T.H. Transformer in your set
and give your valves a better chance.

MADE IN
TWO RATIOS
2:1 and 4:1



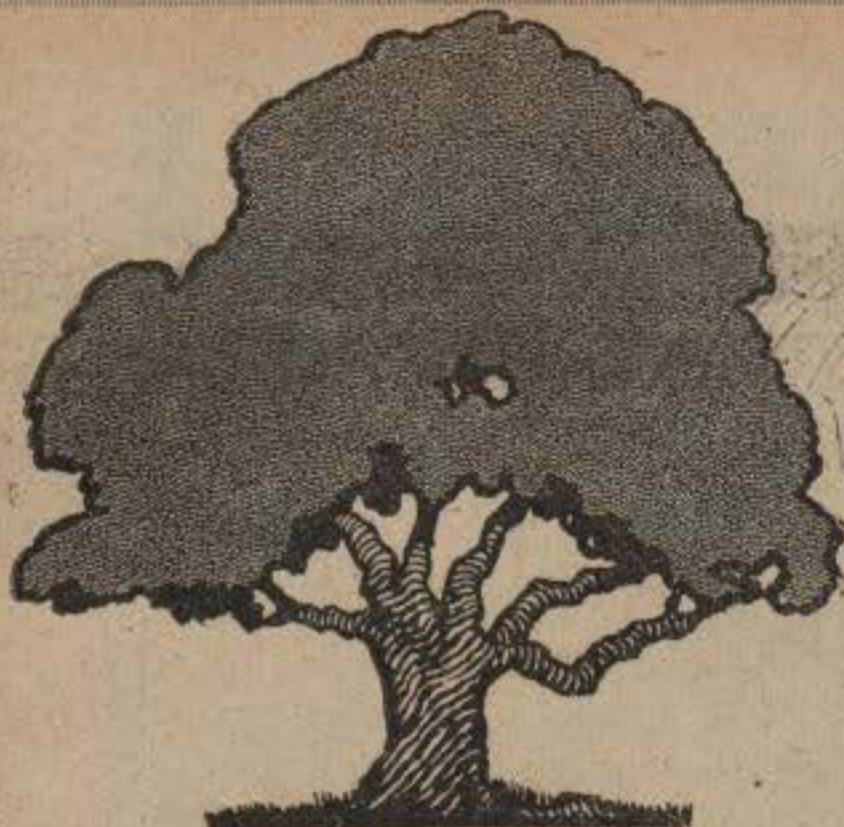
PRICE
17/6

TRANSFORMERS

The above price is applicable in Great Britain and Northern Ireland only.

The British Thomson-Houston Co., Ltd.





**FELLOWS
WIRELESS**

THREE MORE!

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BRIGHTON
TONBRIDGE
BIRMINGHAM
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NOW COME

**GLASGOW
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AND
SHEFFIELD**

(Opening March 25th)

and the list continues to grow week by week.

At each of these Branches you can inspect and buy any product from our wide range. By purchasing direct from us or from our Branches you enable us to save you money. You also help to give employment to your own countrymen, because every single Fellows Wireless product is British from start to finish.

FELLOWS, PARK ROYAL, N.W.10.

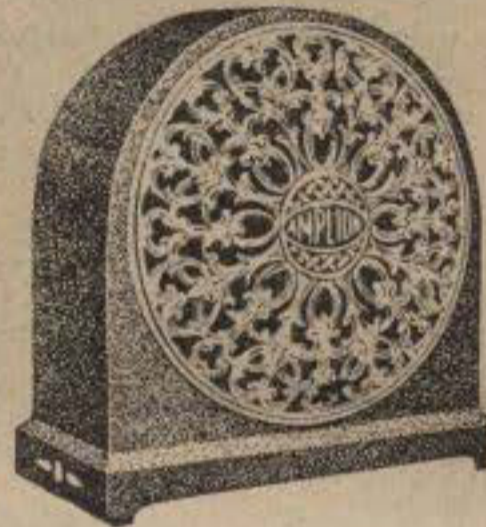
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BUY DIRECT AND SAVE MONEY

*Now
is the time
to buy!*

The
famous
Radiolux
Series of
Cabinet
Type
Loud
Speakers



Just
reduced
in Price
—
Models
from
£3:17:6
to
£6:6:0

You cannot

get good Radio Reproduction
without a *good* Loud Speaker.

You cannot

afford to overlook the Amplion
HALL MARK of leadership,
efficiency and Service when
looking for a *good* Loud Speaker.

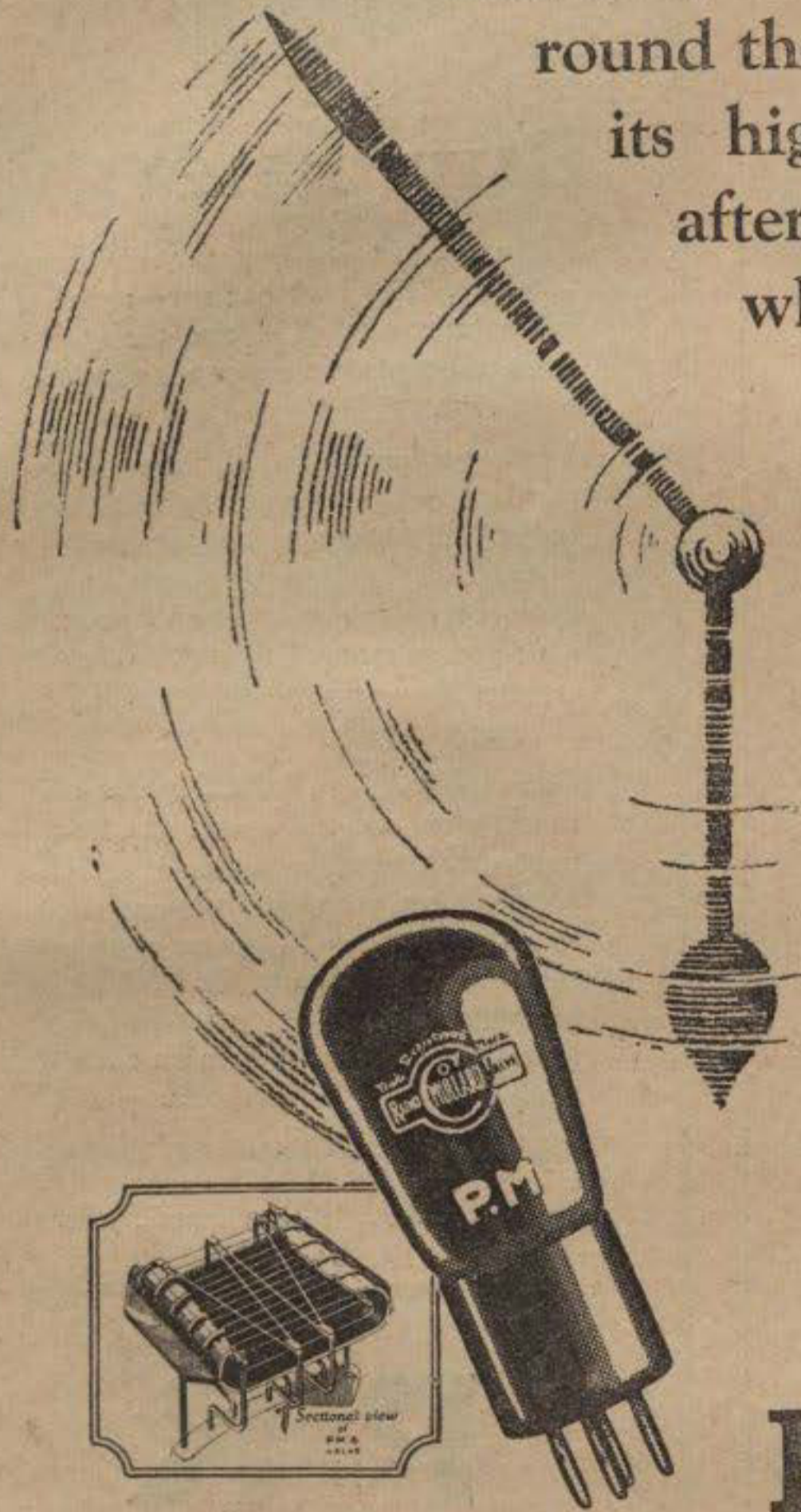
You can

now buy any model among one
of the most popular Amplion
lines at prices which represent
unprecedented value for money
among *good* Loud Speakers.

*Get a Good
Loud Speaker for
Better Radio
Reproduction*

The Wonderful P.M. Filament

serves you a thousand times
round the clock and continues
its high performance long
afterwards the same as
when new



Even a year's broadcasting service will not impair the original perfect results given by Mullard P.M. Valves with the wonderful P.M. Filament. This fact was convincingly proved by the test report of the National Physical Laboratory. After 1,000 hours' rigorous life-test the operating characteristics of P.M. Valves with the unique P.M. Filament were the same as before the test. This unequalled performance is due, without question, to the gigantic emission of the P.M. Filament. Vastly increased emission from the P.M. Filament means more than long useful valve life, it secures greater sensitivity, greater volume and purer reproduction.

Enjoy the fullest possibilities of your radio receiver.

Bring in stations you have never heard before, and obtain really pure, musical reception by asking for valves that have an official Government Laboratory Test Report—

Ask for Mullard P.M. Valves with the wonderful P.M. Filament.

Mullard

THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., MULLARD HOUSE, DENMARK STREET, W.C.2.



You can hardly keep your feet still when the Cosmos Valves are making the saxophone croon. But then, whatever the music be, the Cosmos Valves—owing to the Shortpath construction—bring it nearer, make it clearer, and are yet no dearer than any other valves.

Cosmos
SHORTPATH
RADIO VALVES
FOR ALL CIRCUITS

FROM WIRELESS DEALERS
EVERYWHERE



Buy Energy

When you buy a battery, size is nothing to go by. Nor is shape; nor—unless a guarantee goes with it and the trademark of a reputable maker—is what the label says.

When you buy a P. & R. Accumulator you buy energy, capacity; a little black case full of valve-operating service. A P. & R. label tells the truth; it isn't a pious hope; not an optimist's dream; it's a plain statement of fact. When it says amp.-hours it means AMP.-HOURS. No more. No less.

Other things. A P. & R. Dagenite case is acid-proof and leak-proof. It's nearly unbreakable, even if you drop it. P. & R. terminals are petroleum-jelly-packed to stop creep; P. & R. patent vents are spray- and spill-proof. A P. & R. is a *battery*. It needs no crate. You don't have to buy a carrier. And a P. & R. has a long, long, working life.

Write us for interesting free booklet.

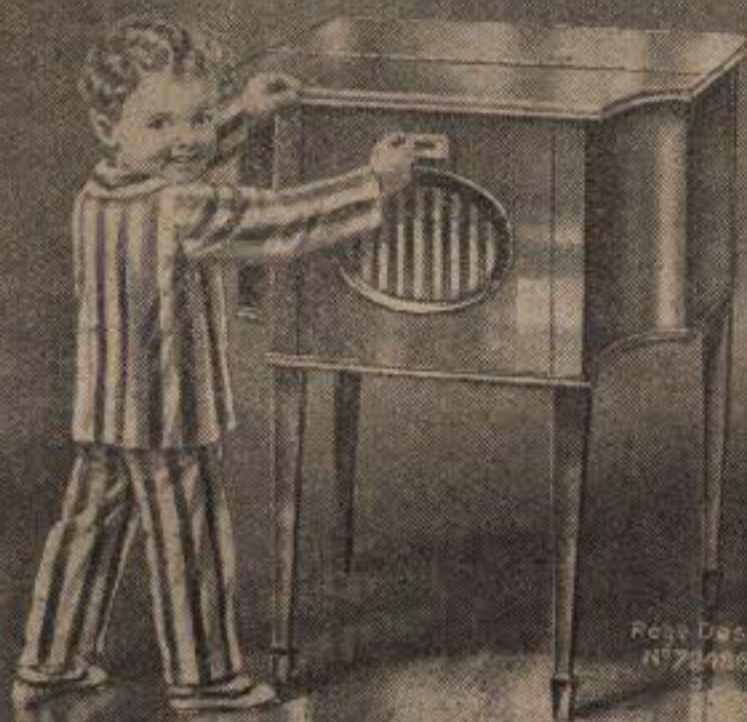
Peto & Radford, 50, Grosvenor Gardens,
London, S.W.1.

Telephones: Victoria 3667 (5 lines). Works: DAGENHAM DOCK, ESSEX.
London Sales and Repair Depot: 107a, PIMLICO ROAD, S.W.1.
Telephone: Sloane 6114, 5.

P AND R
PETO & RADFORD
ACCUMULATORS
The beginning and the end in
POWER

C.A.V.

"BABY GRAND RECEIVER"



Pat. Design
N° 724864

LOCAL & DISTANT STATIONS
CONTROLLED BY A SINGLE SWITCH

ELEGANT SIMPLICITY

A child can operate this cleverly designed receiver, supplied complete, ready for use, leaving ample room for spare components.

It is an enviable possession to be treasured by the most discriminating lovers of music and good furniture.

A duplicate tuning system enables any two selected stations to be tuned in, and either can be reproduced by operating the control switch.

Height, 31 ins. Length, 27 ins.
Width (front to back), 20 ins.

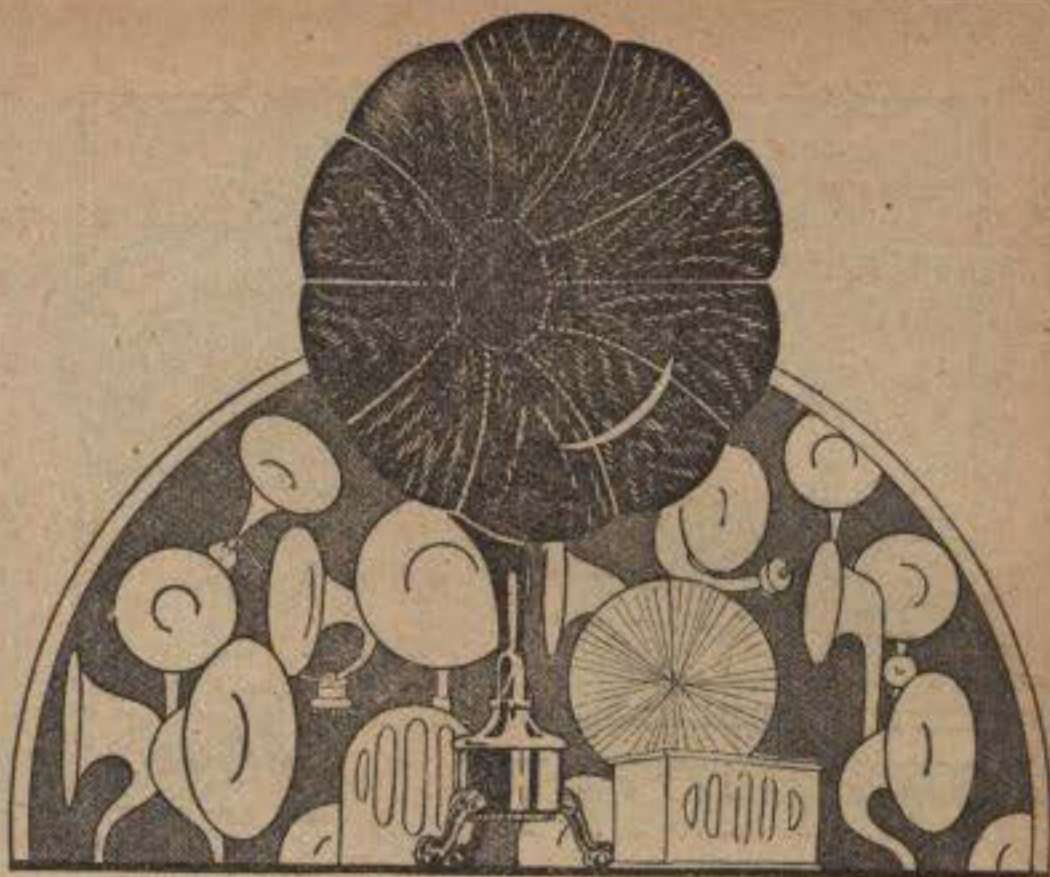
RECEIVER COMPLETE including Loud Speaker, 4-volt 40/80 amp. Accumulator, two 60-volt H.T. Batteries, three Valves, and Plugs for Aerial, Earth and extra Loud Speaker. Price, in Mahogany or Oak ... **£25 0 0**
Matconi Licence **£1 17 6**

Satinwood and figured walnut can be supplied at extra cost.

Catalogue supplied on application.

C.A.V. Vandervell & Co., Ltd.
ACTON, LONDON, W. 3.

West End Depot: 224, Shaftesbury Avenue, W.C.2
And at Birmingham, Belfast, Bristol, Dublin, Glasgow, Leeds, Manchester, Newcastle-on-Tyne.



THERE IS NO COMPARISON

Ethovox Loud Speakers stand supreme for tone, quality and volume. Here is proof:—

MIDHURST & DISTRICT RADIO SOCIETY.
(Affiliated to the Radio Society of Great Britain)

Headquarters: New Road, Watlington (Oxfordshire) (Reading Road, Oxford)

President: The Rt. Hon. EARL BATHURST, First Viscount
Secretary: Mr. W. F. DAVYLL, B.C.M.G., Mount St. Harding, Henley
Hon. Secretary: H. R. AMOORE, 10, Grosvenor Gardens, London, W.1
President: H. R. AMOORE, 10, Grosvenor Gardens, London, W.1

Messrs. Durdeapt Wireless Ltd., Blackheath London S.E.3.

Dear Sirs,

On Thursday last the above Society held a test of loud speakers, some fifteen models were tried ranging in price from 50/- to 15 guineas, all speakers were placed behind a curtain and a vote taken.

It may interest you to know that the Durdeapt Ethovox five guinea model with wooden horn was placed first for tone purity and volume.

Yours faithfully
H. Amore
Hon. Secy.

DURDEAPT WIRELESS LTD.
1, FEB 1927
4411 2014
NEW ROAD WATLINGTON

It is only necessary to add that the model referred to as costing five guineas now costs only four.

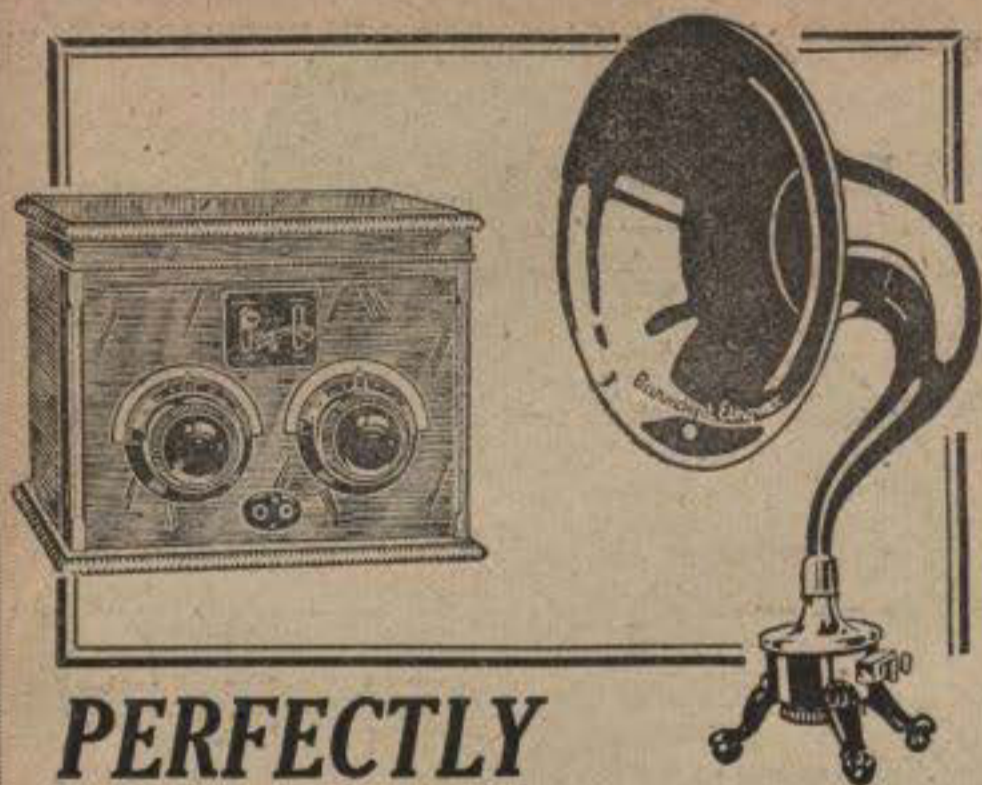
ETHOVOX

MAHOGANY 4 GNS HORN MODEL

OTHER MODELS
70/- & 37/6

A BABY MODEL
18/6

Get one from your Local Dealer



PERFECTLY PURE MUSIC

99% of Wireless Receiver owners have no idea of just how perfect wireless reproduction can be. Are you one of them? Will your set give you every note of the music, every shade of expression, just as it is played in the concert hall or studio? Burndept equipment will.

It will give you, in your own home, just such perfect reproduction as you hear from painstakingly designed apparatus on the B.B.C. Stand at the Ideal Home Exhibition. People who hear Burndept Wireless equipment for the first time say "I never heard wireless like that before."

The Set, the Valves, the Loud Speaker are individually designed and built by Burndept to work harmoniously as a group and the result is a perfectly balanced equipment which gives absolutely faithful reproduction of music and speech, and is so extraordinarily simple to operate.

THE BURNDDEPT THREE COMPLETE EQUIPMENT

Including Ethophone Three Valve Receiver, Ethovox Loud Speaker, Burndept Super Valves, Accumulator, High Tension Battery and Aerial Equipment. Royalties included and the whole equipment delivered right to your door. THERE IS NOTHING ELSE TO BUY.

PRICE

£25

The "Burndept TWO" Complete Equipment similar to above but giving not quite such great volume or range but equally faithful reproduction—

Price £16 10 0

ASK YOUR LOCAL DEALER FOR
A DEMONSTRATION

BURNDDEPT

WIRELESS LIMITED

BLACKHEATH, LONDON, S.E.3.

A few minutes—
A few words—
may win you
Many Pounds



£1000

CASH PRIZES

FOR **XTRATONE** PLUS VALVE UNIT USERS

FIRST PRIZE
£50

SECOND PRIZE
£25

THIRD PRIZE
£10

THREE PRIZES OF
£5 EACH

PRIZES FOR
TRAD. RS
supplying
Xtratoners
to the
Prizewinners
in this
Competition.

1st £15
2nd £10
3rd £5

ALL you have to do to win one of these Cash Prizes is to state, in not more than seven words, what you think of the "XTRATONE," after having given it a fair trial on your Set. In short, we want a slogan or phrase which we can use in our advertisements to describe the remarkable qualities of this ingenious invention.

Already many thousands have expressed their surprise and delight with the improved reception and greater volume obtained by just plugging in the XTRATONE to the last valve holder on their sets, thereby converting a one-valve Set into a two-valve Set, a two-valve Set into a three-valve Set, and so on.

Immediately stations hitherto received on headphones only come in at full Loud Speaker strength, with purity of tone and wealth of volume which must be heard to be believed.

There's nothing to do but just plug in the "XTRATONE"—no confusing connections—nothing to go wrong. At less than the cost of an amplifier or a good L.F. Transformer, it adds a valve to your Set and gives you all the volume you are likely to want. All this without any trouble and with only one trifling initial expense.

GET
AN

XTRATONE
PLUS VALVE UNIT

SAY WHAT YOU THINK
OF IT AND WIN A PRIZE.
The Free Entry Form is in the Box
with the XTRATONE.

If your local Radio Dealer cannot supply you, write direct to us.

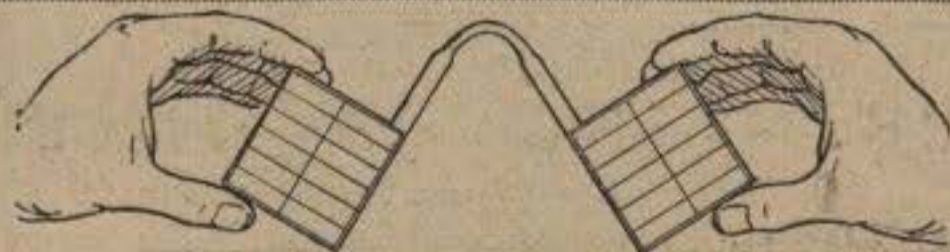
Get an XTRATONE at once and enter for the Competition NOW.

21/-
POST FREE

Money instantly refunded if not completely satisfied.

The PENTON ENGINEERING CO.,
15, Cromer Street, Gray's Inn Road, King's Cross,
London, W.C.1. Telephone: Museum 4681.

or if you have less than 1 1/2 inches all round your valve holders, you will require the External Model, price 23/6, Post Free. State circuit, if possible, and make of Receiver when ordering.



MAKE YOUR OWN H.T. ACCUMULATORS AND SAVE HALF THE COST.
NO MORE SOLDERING.

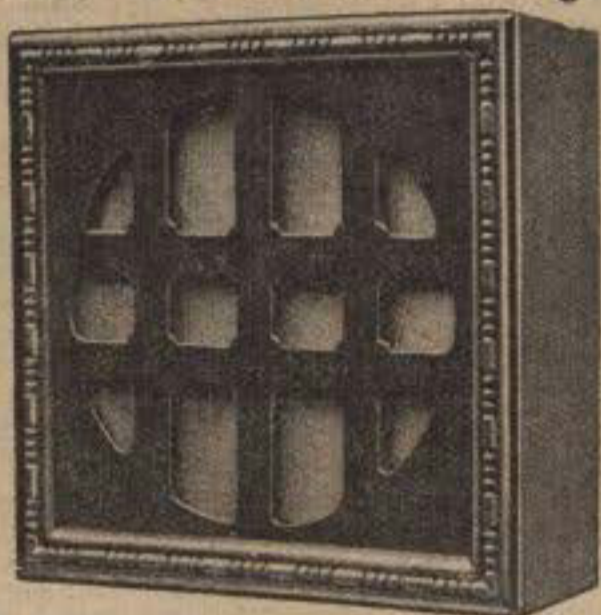
Easily assembled in 1/2 an hour. Re-charge every 7-8 months. Capacity 5,000 milli-ampere hours. Champion H.T. parts are guaranteed, made of best quality all British material, they have stood the severest tests, and have a 20 per cent. higher capacity than many other well-known makes at nearly double the price. The Plates are manufactured under a new patent process entirely different from other types. They will stand the charge for seven to eight months without deteriorating or sulphating, and with ordinary care will last for years. Champion H.T. Accumulator Parts are very easy to assemble, in fact, so simple, that anyone without experience will find it almost impossible to go wrong, and a 60-volt H.T. can easily be completed in 1/2 an hour.

CARRIER FREE. With every 40 or 60 volts of Champion H.T. Accumulator Parts, a Carrier to fit same is given FREE.

Champion Parts, separately or in quantities, are obtainable from all leading Dealers, or post free direct from the Manufacturers. Write for free instructions and illustrations to—

THE CHAMPION ACCUMULATOR CO.,
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Try this amazing new loudspeaker free for seven days



Flawless realism from highest soprano notes to bass drums!



—see for yourself how marvellously it reproduces the whole tonal scale!

NEVER has radio science achieved such perfect reproduction as this new 'cone' speaker gives. Limpidly clear, full-toned melody from the very highest registers to the lowest.

Not a trace of "squeak" or "rattle." It simply re-creates the music, tone for tone, shade for shade.

Ask your local dealer for a demonstration; if he cannot give you one, write for a model to try on your own set free for a week. No charge or obligation.

In handsome oak or mahogany cabinet; guaranteed 12 months.

Panel Model 45/- Table Model As shown 57/6 Table Grand 77/6

M.P.A

'Sprung - Cone' Loudspeaker

Ask also for the new book of wonderful M.P.A. Portable Wireless Sets

M.P.A. WIRELESS (Dept. 4) 62 CONDUIT ST. LONDON W1
Phone: Gerard 6845-7 Trade enquiries are invited

ACCUMULATOR CHARGING FOR HOME SERVICE.



NO TECHNICAL KNOWLEDGE OR ATTENTION REQUIRED.

"ALTERNO" CHARGER FOR ALTERNATING CURRENT.

This Rectifier is recommended for charging High Tension Radio Accumulators and other small capacity Accumulators. It will charge at a negligible cost and will be found of immense convenience to those who desire from time to time to re-charge their H.T. Accumulators from A.C. Lighting Supply.

Complete with Adaptor, Cords, Charging Salts, and Instructions. Price 21/-

EXTRACT FROM POPULAR WIRELESS, Sept. 11/26.

"It is highly efficient in operation and will rectify up to a charging rate of 2 amp. with the greatest ease and freedom from heating. It is moreover quite easy to handle."

The lines advertised can be supplied by all first class Radio Stores. REFUSE SUBSTITUTES. Large illustrated Radio List on request.



"INDISPENSO" HIGH TENSION ACCUMULATOR CHARGER.

For use on direct current only.

Charges the high tension accumulator at no extra cost when the light is in use.

Complete with Adaptor, Connecting Cords, Polarity Indicator, and full instructions. Price 6/0.

Can also be used as a trickle charger for low tension accumulators, and will charge at no cost when light is in use.

THE BEST TEST THE GOLTONE 3 BEAD HYDROMETER

PRICE 5/- POST FREE

AN INFALLIBLE TEST.

Soak in a full tube of acid from your accumulator as illustrated.

3 Beads rise, accumulator fully charged.

2 Beads rise, accumulator 2/3rd charged.

1 Bead rises, time for charging.

If all beads sink, charge immediately.

5/0, post free.



ECONOMY!

Do you realise how much you can economise in the running cost of your wireless set by using H.T. batteries of a reliable make? The indiscriminate use of any nondescript type of battery may be costing you several hundred per cent. more than is necessary.

Siemens H.T. Dry Batteries have behind them the accumulative results of over 40 years' experience in the manufacture of batteries, and a research staff is constantly employed to ensure that all the batteries which leave our Factory are up to that high standard of quality which has always been associated with the name "Siemens."

If you possess a multi-valve wireless set you will appreciate the saving which can be effected by installing the new SIEMENS SUPER-RADIO DRY BATTERY.

This battery has approximately 7½ times the capacity of the usual "small unit" type, but only costs 2½ times as much per volt.



Reg. Trade Mark. THE HALL MARK OF QUALITY.

May we send you our Catalogue 650 on the Care and Maintenance of Radio Batteries? It will also assist you in the selection of the correct size and type of battery to use. Post free on application.

SIEMENS

BROTHERS & Co., LTD., WOOLWICH, S.E.18.

ADANA AUTOMATIC SELF-INKING PRINTING MACHINE

45/- COMPLETE PLANT



THIS massively constructed Printing Machine is the most wonderful of its kind. There are now over 10,000 users of these plants, many saving enormously in their own work, others making an excellent living.

Will print any class of matter from a CHEMIST'S LABEL to an ILLUSTRATED MAGAZINE including Perforating, Creasing and Box-making. The finest rollable iron and mild steel used in construction. Simplicity to the extreme. No special skill required. Large numbers of boys are producing their School and Scout Magazines. Printers' metal type, case, complete accessories, and excellently illustrated instructional book included. Illustrated

particulars in two colours, and samples of work, sent on receipt of stamped addressed envelope. Also sold by small weekly instalments. Ask for Terms.

THE "ADANA" AGENCY (Dept. R.T. 18), 34, King St., Twickenham, Middx. Printers should write for particulars of new system of supplying First-class Founders' Type.

ELECTRON WIRE

THE PERFECT AERIAL

MADE BROADCASTING
POPULAR IN GREAT BRITAIN

ELECTRON WIRE did more to popularise Broadcasting in Great Britain than anything else. It brought wireless within the reach of everybody by its simplicity and inexpensiveness.



Everybody can fix up a crystal set in a few minutes and obtain perfect reception by simply hanging an ELECTRON AERIAL round the room, over the fence, over a tree or exactly as they like.

THE ELECTRON WAY.

- IT ABOLISHES RENEWALS
- IT ABOLISHES MASTS
- IT ABOLISHES INSULATORS
- IT SAVES MONEY
- IT BRINGS RESULTS
- IT PROMOTES COMFORT
- FOOL-PROOF—STORM-PROOF—TROUBLE-PROOF

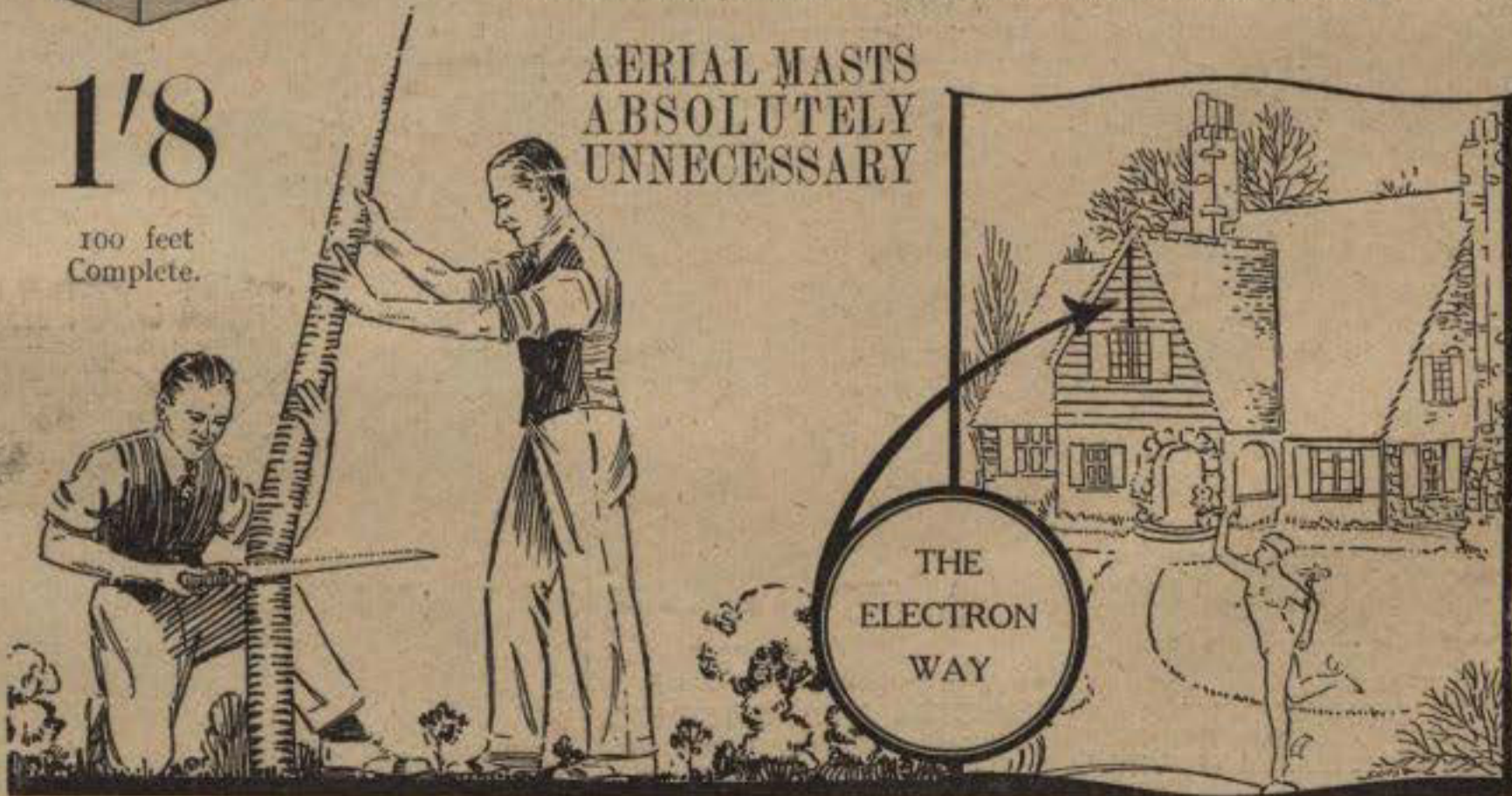
IT'S SO EASY TO FIT, TOO!!

ELECTRON WIRE may be looped in the loft out of sight, without masts; one end tied to the rafters and looped back again, the other end brought under the eaves direct to the set through the nearest window (with no insulator or lead-in tube). The window may be closed tightly. You can simply fling it over a tree, over the roof, round a chimney, run it along the fence, around the picture rail, across the room, hang it out of the window, or where and how you like, and the results are there. Use a short piece as an earth and—there you are! Perfect reception and immediate satisfaction.

1/8

100 feet Complete.

AERIAL MASTS
ABSOLUTELY
UNNECESSARY





SPEAKS WELL FOR LISSEN —and for you too

YOU should hear the *Lissenola* sing across your room! There is all the difference in the world between the glorious volume of this splendid full-sized instrument and the timid voice of low-priced "baby" loud-speakers.

This *Lissenola* is one of our proudest achievements—and although our policy of mass production and "no wholesaler" distribution allows us to sell it at the incredibly low price of 34/—, we know quite well that there is no other loud-speaker—even costing as much as twenty guineas—that can surpass it for clarity of tone or full-voiced utterance.

The credit is due to the *Lissenola* Loud-Speaking Unit—the heart of the Loud-Speaker—which thousands of people purchase by itself (13/6) so as to make a loud-speaker by attaching it to their gramophone or to the many other made-at-home-sound-distributors that a little ingenuity can devise.

Here is a practical suggestion: Purchase a *Lissenola* and listen critically to its golden tones in your own home. If at the end of a week you think you might have done better by paying more, return your purchase to the shop or send it back to us at Richmond and your money will be at once refunded.

LISSEN LIMITED, 300/320, FRIARS LANE, RICHMOND, SURREY.
Managing Director: THOMAS N. COLE.

The LISSENOLA - 34/-

Sold separately:
 LISSENOLA REPRODUCING UNIT, 13/6
 LISSENOLA HORN (14in. flare), 17/6
 LISSENOLA LOUD SPEAKER BASE, 3/-
Made golden-toned for your enjoyment.
 LISSENOLA REED ATTACHMENT,
 for use with cone diaphragm loud-speakers
 that you can make for yourself, 1/-.