

EVERY PROGRAMME FROM EVERY STATION (January 29-February 4)



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'Is Popular Taste Improving?'

The author of this article answers his own question with a number of pertinent and entertaining observations. 'What is "taste"?' he asks. 'And, anyway, is it as important as "appetite"?' The condition of our artistic and literary taste, he contends, can better be judged from the range and gusto of our enjoyment than from the super-subtle and rather pallid appreciation of the few professional and amateur critics in our midst.

WHAT do we mean by asking the question: Is Popular Taste Improving? What, in the first place, do we mean by 'taste'? It is written in the *Gondoliers* that

*A taste for drink combined with gout
Had doubled him up for ever.*

In the same way, we speak of a man with a 'taste' for bigamy and wife-beating. When we use the word in this sense, we mean something rather like an appetite; something a little stronger than a fancy and less strong than a lust. When, however, we speak of a 'man of taste' we mean a man of good taste. That does not mean the same as good appetite. And so I suppose when we ask the question: 'Is he a man of good taste?' we mean 'Is he discriminating,' and when we ask whether popular taste is improving, we inquire whether people in the mass are becoming more discriminating, more refined, more fastidious.

AS one who has had a good deal to do with education, I have always wondered whether it was right to try and train the critical sense in young people. I am quite certain it is not right if it means imposing a veneer of critical idiom upon pupils at an age when they cannot sincerely discriminate. It is not until anybody has read a very great deal of literature that he has the right to pronounce critical judgment. Teachers cannot help influencing the judgment of their pupils either positively by attraction or negatively by repulsion, but

I think it is disgusting that they should impose their judgments unnecessarily before the child is in a position to judge sincerely on a basis of personal opinion. Comparison

FEATURES OF THIS ISSUE.

'The Island Which Does Not Exist'
By H. M. TOMLINSON

'This Shakespeare Business'
A Reply to Hamilton Fyfe
By BEN GREET

'Both Sides of the Microphone'
By 'THE ANNOUNCER'

'Accelerating the "Messiah"'

and
COMPLETE PROGRAMMES FROM
ALL STATIONS.

is the essence of criticism. I cannot love children who look like fashion plates in their dress, and I hate to hear them expressing the opinions of the day merely at second hand; whether the opinions coincide with my own or not. I like them to be sincere. I do not mind if they are crude. I hate to find them precocious.

I have discussed this matter with many of my friends, chiefly from the point of view

of literature, and I find that nearly all those who are really devoted to poetry have the most catholic tastes. They sometimes put it that in certain moods they prefer the formal work of the eighteenth century to the more impassioned lyrics of the seventeenth. But I do not think it is merely a matter of moods. People of catholic tastes like this, the voracious consumers of poetry think all poetry is good, only some poetry is better than other. These people also admit that in their childhood they liked their poetry to be rather strongly coloured, rich in rhythm and symbolism, and perhaps erring a little on the side of crude and lavish—I might say vulgar—ornamentation. As their reading proceeded, they became naturally more fastidious, on the same principle as the confectioner's boy after the week's free feed which is traditional, I believe, in that trade.

I WANT to tell you about a young fellow, Sean O'Shanahan. His supposed father was an Irish anarchist from Chelsea, and the lady he called his mother was a successful atheist, and I was one of his god-fathers. We wanted him to be a modern child. We had him psycho-analyzed as soon as he was old enough to confess. We had him inoculated with almost all the fashionable diseases. We had him co-educated. He was the youngest member of the League of Nations Union who ever received the bay leaf crown at the Aberfrothoy Eisteddfod.

Sean O'Shanahan was brought up as an

(Continued overleaf.)

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only son on the most modern principles. Signora Montessori presided over his infancy, and his youth was conducted on the Dalton Plan. As for me, I was satisfied to observe his brilliant progress, stipulating for one thing only: that he should not be influenced in his taste for poetry. Believing as I do that the prose of this generation serves its purpose (which is generally publicity) uncommonly well, I hold, and have always held, that poetry is the only thing worthy of the serious attention of practical men. It needs improvement. Either our poetry has got divorced from life, or our life has got divorced from poetry. I cannot diagnose the exact cause of the trouble, but I feel that it exists. I want to bring these two things, poetry and life, closer together. That is why I wanted Sean to be unprejudiced in his approach. I knew that young people are apt to become lyrical between the ages of sixteen and twenty-one.

WELL, I went down to recitations on Speech Day, and there was Sean, resplendent as the prize boy, in a tail coat and white tie. He was down for a recitation in English, the first item in the programme. They had left him to choose his piece because they had such confidence in him. Later on he was to appear as a reciter of French in Racine and of German in Schiller. On a nod from the headmaster, Sean rose up, stepped to the platform, a slim, gracious stripling, and began:—

*I hear them speak of a better land ;
They call its children a happy band ;
Mother, where is that radiant shore ?
Shall we not seek it, and weep no more ?
Is it where the flower of the orange grows,
And the fireflies dance in the myrtle boughs ?
(Not there, not there, my child.)*

Never did I see such a look of startled horror as passed round the ranks where the masters and masters' wives sat huddled together. The headmaster himself expressed no emotion beyond that of a slightly pained surprise. The Board of Governors, on the other hand, seemed strangely interested. The boys were disposed to titter but, awed by the occasion, remained silent. Sean himself was perfectly serious. His young voice rose again in the second verse:—

*Is it far away in some region old,
Where the rivers wander o'er sands of gold,
Where the burning rays of the noonday shine
And the diamond lights up the secret mine,
And the pearl gleams forth from the coral strand,
Is it there, dear mother, that better land ?
(Not there, not there, my child.)*

All this time I had been sitting hunched up with my head hidden as far as possible in my collar, seeking to avoid the inquiring looks of anybody who might happen to know that this was my godson. But now a large lump rising in my throat compelled me to emerge from this concealment. The lad concluded:—

*Eye hath not seen it, my gentle boy ;
Ear hath not heard its deep song of joy ;
Dreams cannot picture a world so fair ;
Sorrow and death may not enter there.
Time doth not breathe on its changeless bloom
Beyond the clouds and beyond the tomb—
It is there, it is there, my child.*

Sean concluded the poem with a graceful bow to the audience, and a perfect storm of applause broke out. The headmaster himself could not refrain from clapping his hands together two or three times. The Chairman of the Governors was visibly moved; the tears were streaming down his rugged face as the blue-eyed boy returned to his seat. Only in the serried ranks of the master's wives was there the same pained look of astonishment and discomfort. For my part, I crept out, feeling in need of fresh air. As soon as Speeches were over, I drew the child aside. "Whatever made you choose that poem, Sean?" I said. "I liked it," answered he, simply. "Don't you?" "Well, yes," I said, "I do; only it is most terribly old-fashioned. We do not mention Felicia Hemans in polite circles in London this year. Surely you must know that?" "I am sorry, uncle," he said, "I did not know it. You see . . . you see . . . I have never been in polite circles in London."



'I hate them to be precocious,' says the writer of this article. Here is Aubrey Hammond's impression of 'The child who wrote to the B.B.C. to ask for "more Bartok, please".'

I will try to dislike it in future. What must I like now? What was I to answer? A fit of coughing suddenly attacked me, and the painful interview was at an end.

I need only add that the boy has returned to Chelsea, and has made several new discoveries in art. For example, that the usual method of drawing a tree, with branches in the air, is all wrong. When old-fashioned people point out to him that the roots are generally lower down, in fact sometimes invisible, he says that that is not the way he sees a tree, and he can only paint trees as he sees them.

But what I want seriously to ask you is this. If, in our literary progress towards perfection, there comes a time when we abandon, say, Longfellow for Keats, or Tennyson for the Sitwells, or Dickens for Flaubert, have we made a great net gain in happiness, or is there a balance of profit and loss? Or again in music, if Mendelssohn becomes commonplace to us because we have become

addicted to Bach, is that sheer progress? In the same way, are we really better off when we cease to be able to enjoy the National Gallery and find our spiritual refuge solely in Chelsea or Montmartre?

I notice that the musical critic of the *Morning Post* has been inquiring why musicians are such a melancholy body. I cannot help feeling that Mr. Ernest Newman, whom I read every week, must get a great deal more pain than pleasure out of his job. I feel that his range of enjoyment in music must get narrower and narrower week by week. It may be (I do not know—I only ask) that his pleasure when he *does* find a praiseworthy programme becomes more and more exquisite. Does the change from gourmand to gourmet, when the hearty appetite of the good eater is sacrificed for the discriminating palate of the epicure, so that plain roast and boiled becomes abhorrent, and honest fowls must be stewed in Tokay before they can be tasted, does that spell progress? It is only when these questions are answered that we can approach the question with which I began: Is Popular Taste Improving?

IT seems to me indisputable that the great public has now a much larger range of possible enjoyment in all the arts, particularly music; that its appetite is growing visibly month by month; that a whole world of music which was previously regarded with suspicion is now familiar, so that names like Rimsky-Korsakov are now as common as oaths in the streets of the great metropolis, and every butcher boy whistles 'Voi che sapete.' The world ought to be a happier place, but not, of course, if you consider that the only way of improving taste is to make it more and more fastidious. I am personally in very little doubt that the road to progress lies in extending the range of enjoyment. Whatever may be the case for 'good taste,' I think that the first thing to be aimed at in education, using the word in its widest sense, is good appetite. Taste, I believe, can take care of itself. In the long run, the enemy of the good is the better.

An analysis of the B.B.C.'s enormous postbag would prove, I think, that apart from a few people constitutionally disposed to letter-writing (they must be a small minority indeed), the mass of mankind only write letters when they are strongly moved, and they are not strongly moved except by some personal appeal. There are certain sympathetic voices beloved of the public. But the world dislikes anything sudden or strange at first hearing. A new work by Bela Bartok arouses a passionate frenzy of protest which dies down considerably on a second hearing, and soon expires altogether, if the work contains the true principles of beauty. The regular protests against chamber music of all kinds have probably almost ceased to appear. It may be only that the public have grown tired of protesting, and quietly switch off and say nothing, but I believe it is the truth that 80 per cent. of the listening public have come to accept and enjoy chamber music at its best, and if that be so, if they have entered into a new inheritance containing fresh sources of enjoyment, then I think we may say with confidence that there has been an improvement.

The Talk of the Week, No. 2.

The Island Which Does Not Exist.

This talk on 'Islands' was given by H. M. Tomlinson from London and Daventry on December 22. All those who know and love Mr. Tomlinson's travel books, 'The Sea and the Jungle,' 'Tidemarks,' etc., and his recent novel, 'Galleon's Reach,' will be glad to see this exquisite little essay-talk reprinted here, the second of our series.

WHEN hope has slumped again through reading our morning paper, we sometimes dream of an island—an island remote, all by itself, without too much government, and without too many noble and patriotic causes to be upheld and paid for deliberately but lightly. We don't know exactly where our island is, or ought to be, but, the farther from Europe and America, the brighter would grow its attractions. We should like to put it in the South Seas, but the chances are a tourist ship would call there—one of the latest liners, 50,000 tons, no smells, a billiard room, a dance hall, a tea-garden, and full of rich people who would think our monkeys so amusing, and who would bribe the gentle islanders to dance the hoola-hoola, which they would photograph as a dance of awful cannibals.

Whenever we open our morning paper, to learn that Lathuvinia has insulted the postmaster of Lithuvatia, that Universalia has intervened on a point of national honour, and that Nova Zembla has placed a large order for bum-boats—to the consternation of all the experts, the diplomats, foreign correspondents, and so on, who expect the worst of gases to be released within a fortnight unless the gasworkers go on strike—then, then we begin to dream of our island again. Any place not too much like a desert island would do, and in any sea where it was warm, and we could work in peace, and the morning crisis was not left with the milk.

What we really want, in truth, is not quite so many of the benefits of civilization.

In what bright spot could we be free from them?

BUT first, what is an island? A child with a geography book would answer that promptly. Yet the question is not to be answered easily—not in the proper way.

Africa is surrounded by water—but is it an island? There is some talk, too, of the British Isles; but the British Isles is merely a military and a geographical expression. It means nothing to a lover of islands. It is merely a confession of faith—for how many of us have ever sailed round our islands? We believe they could be circumnavigated, with luck—though we would rather not try our luck, in this weather. It is no good, if you live in Birmingham, looking for a bright blue sea beating upon all the shores of Corporation Street, so that you may exclaim: 'I am monarch of all I survey.' The police are suspicious.

It has to be admitted—an unpatriotic but necessary admission—that the British are not islanders; except in an atlas.

A true island has to be seen for what it is in a single glance. The fact is, if Robinson Crusoe had been wrecked on the island of Australia he could have done nothing with it. Australia is not a real island. That episode of a wreck on the Australian coast could never have been the cause of an immortal



story. Daniel Defoe could not have made anything of it except emigration propaganda.

Now, propaganda cannot be written about a real island, for such an island produces only peace of mind, which cannot be converted into gold. No bank-manager would look twice at the prospectus of a real island; he would see nothing in it. For example, there are the Galapagos islands of the Pacific. They have never been of use to anyone except to men like Herman Melville and William Beebe. The attraction of that group of volcanic islands does exist, but only in the poetry to which it moved a few gifted travellers who happened once to land upon them. But you could not make emigration posters of those attractions. The posters would not be attractive.

So it looks as if, in this matter of islands, we are in a bit of a muddle. We are in a muddle because the island we desire must be otherwise undesirable. It must be good, because it would be no good except to people like ourselves. It must be the sort of place which would never be fought over by the great Powers during the making of a peace treaty. It would be happily free from all valuable deposits of guano, or gold, or what not.

Ships would have the habit of passing by it. No good calling there.

What is the name of it? Nothing! It is but one of the commercially unattractive Isles of the Blest; one of the Hesperides; a green and wooded item of the Fortunate Isles.

Why, then, do we want to go there? Because, being off the trade routes, it would be free from armed cruisers and cocktail clubs; exempt from the eager attentions of money-makers, and undisturbed by those

gentry who compel our love with bayonets and other legal processes.

In truth, it doesn't exist.

Yet, when travelling about the world you cannot help suspecting, at times, that it does. You get the idea, while drifting about the seas, that the few men who know of it are keeping it a secret.

I first felt this, of course, on my first long voyage. One night we passed into the Mediterranean by Gibraltar. Next morning was bright and warm, and the ship was rolling in a blue and exhilarating sea.

We were out of sight of land. While on the bridge with the officer in charge I saw to port a frail shape on the waters.

No land there, naturally. So what was it? It looked to me like an apparition, the memory of an ancient coast which was gone, for it was shining as if it were the last segment of a sinking moon; but I could see breakers running along its beach. The breakers might have been phantoms, too; a memory of ancient seas; they might not have run there since Ulysses was that way, for they were silent.

'What's that?' I cried to the mate.

The mate gave it an embarrassed glance, and looked away again at once.

'Alboran,' he said.

What a name! And I had never heard it before. It was Arabic, that name; it had the sound of an incantation. The mate kept his face from Alboran. Perhaps he did not want to speak about it. He knew more than he cared to tell me. In any case, I have not seen it since, though I have passed the place several times on other voyages, and have never heard it mentioned.

IT is possible that you may have to pass your little island at a good distance, if you would see it as the shore, better than all other shores, where you would put off from the ship, and stay. Very likely I had better never get any nearer to Alboran, if it really exists; it is better as a memory.

Since then I have occasionally sighted the coasts of other phantom islands. None of them seemed substantial. They might have been nameless, or at most legendary. They looked as though, if you tried to land on them, they would vanish. But the ship you are in never gives you a chance to land. There the place seems to be, on the horizon, or even nearer; a spectre; an illusion of land; the Isle-of-No-Land-at-all, according to the fable of seamen; a place which shows itself only when the light is right and your thoughts are free. You pass by it and never see it any more. It is impossible to believe that men live there. And the ship behaves as though they do not. She holds her course and speed, and you are merely troubled with another mystery.

When cruising in the seas beyond the Strait of Malacca, beyond Singapore, north

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BOTH SIDES OF THE MICROPHONE

Bardell v. Pickwick.

LAST week, apropos of something, I mentioned the *Bardell v. Pickwick* Trial. This immortal lawsuit—which does not appear in 'Shirley's Leading Cases'—is to be broadcast on February 14 by members of the Dickens Fellowship. There can be very few listeners who have not read 'Pickwick Papers,' but there are not many, probably, who have heard the *Bardell* trial given in dramatic form. It is one of the greatest pieces of comedy in our language and—but there, enough! I am so fervent a Dickensian that my pen, if not kept under decent control, might carry me far into the programme pages. Let me suggest that you make a note of the above date, though.

I am Carried Away.

DECENT control, it seems, is impossible. I do not, however, propose to give you here an essay on 'Charles Dickens'—G. K. Chesterton has already given us an admirable book on our author. There is only one point I should like to make, and that is that Dickens is as human, as readable, as dramatic today as he ever was. Our grandfathers, with their passion for 'going the whole hog,' collected his works in ponderous 'sets.' There is something terrifying to the ordinary reader in 'complete sets' of an author's works. That is why the younger generation today do not read Dickens. They prefer some garish 'modern' novel published in glittering isolation to the thunder of press publicity. Compare any of the less distinguished modern novels to, say, 'Our Mutual Friend.' Can any one of them beat it for humour, for mystery, for a faultlessly-complicated plot, for 'human interest'? I verily believe that an editor who republished 'Our Mutual Friend' as his serial story (it was originally written in this form), illustrated by one of our best modern artists, would achieve a most astounding success.

The Dickens Fellowship.

THE Dickens Fellowship, founded in 1902, with its headquarters at the Dickens House in Doughty Street, London, has fifty branches in all parts of the world. Within the past month the first branch to be started in any non-English-speaking country was inaugurated in Denmark. The chief aim of the Fellowship is, of course, 'to knit together in a common bond of friendship' lovers of that great master of humour and pathos, Charles Dickens. It has other objects—to take such measures as may be expedient to remedy those existing social evils, the amelioration of which would have appealed so strongly to his heart, and so on. It is a democratic body with members in every class of society. The subscription is 10s. a year. Dickens House in Doughty Street was the first house rented by Dickens in London, and the only one which today remains unaltered. It contains an admirable museum of 'Dickensiana.'

A Famous Organist and a Fine Organ.

ORGAN recitals by Reginald Goss-Custard have from time to time been broadcast from London and Daventry. Now, I hear, Manchester and Liverpool listeners are to hear him play from Wallasey Town Hall between 8.30 and 9.0 p.m. on Saturday, February 25. The Town Hall organ is a very fine instrument. It has recently been reconstructed by Messrs. Willis, who built the great organ in Liverpool Cathedral.

Through Indian Eyes.

OURSELVES as Others See us'—that was a good idea for a series of talks. I wondered, though, how we were going to stand the criticism of the brilliant foreigners who were being invited to hold the mirror up to England. So far they have been fair and sympathetic to our national shortcomings, and the series has produced some of the most brilliant and amusing talks of the past twelve months. I hope that you enjoyed Dr. Feuchtwanger's analysis of our literary taste as much as I did, and Theodore Komisarjevsky's gentle pulling of our national leg. The next contributor to the series will be Dr. S. K. Datta, General Secretary of the Indian Y.M.C.A., and till recently a member of the Indian National Assembly. A distinguished Indian's impression of England and the English should make good hearing. Dr. Datta will broadcast his talk at 9.15 p.m. on Monday, February 6.

The King of Beggars.

VISCOUNT KNUTSFORD, whose successful appeals in the past on behalf of the London Hospital have earned him the title of 'the King of Beggars,' is to speak from Savoy Hill on Sunday evening, February 5, on behalf of the Hospital. The London Hospital, though it is the largest in England and famed for its research and pioneer work, is so inadequately endowed that four-fifths of its service power depend entirely on the generosity of the public. Viscount Knutsford has been Chairman of the Hospital since 1896. Every five years he issues an appeal for funds. This will be his seventh quinquennial appeal—in all probability my last,' he says.

An Experiment in Religious Broadcasting.

AN interesting experiment is to be tried early in March in connection with the Sunday evening services. A connected series of three addresses will be broadcast on three consecutive Sundays from St. Martin-in-the-Fields. This experiment will greatly extend the scope of the preacher, for instead of having only a few minutes in which to deal sketchily with the subject of his address, he will have the chance of dealing in detail with some of the great spiritual questions. The success of the system of linking the educational talks in a connected series has led to a religious experiment on similar lines—which will be undenominational. The preacher of the first series will be the Rev. Eric Southam, Vicar of St. James, Pokesdown, Bournemouth. He will endeavour to present the simple truth of the Old Gospel in modern language such as may be understood by every listener. In a later issue, I will give you the titles of his addresses. Another interesting feature in connection with these services will be a book of further information on the subjects to be dealt with which is being specially written by the Bishop of Winchester and will be published simultaneously with the broadcasts.

Talks to Come.

NEXT week's programme of talks includes the Rt. Hon. Viscount Cecil of Chelwood on 'The Greatest of British Interests' (7 p.m. February 8); Vernon Bartlett on 'The Way of the World' (9.15 p.m. February 8); Peter Latham on 'How to Appreciate Music' (7.25 p.m. February 9); G. Watson Parker on 'Let's Get a Car—III' (9.15 p.m. February 11); Mrs. Heal on 'Home-made Sweet Making' (5 p.m. February 6).

The Battle of the Composers.

THE announcement that the next opera in our Broadcast Opera Season is to be Handel's *Rodelinda* recalls its composer's connection with opera in London and his feud with Buononcini. In the early years of the eighteenth century the opera situation in London was about as happy as that of the Montagnis and the Capulets. In 1719 the Royal Academy of Music had been founded, with Handel, Buononcini, and Ariosti as directors. This was not an 'academy' in our sense of the word, but an opera-producing venture, most of the productions of which were the work of its directors. The operas of Handel and Buononcini came in for a deal of comparison, and two factions arose in support of their respective merits, Handel having the backing of the King, and his rival that of the Prince of Wales and the great houses of Rutland, Queensberry, Sunderland, and Marlborough. In an attempt to discredit Handel it was suggested that he, Buononcini, and a third composer should collaborate in an opera, each writing an act. However, Handel's act proved so superior to Buononcini's that the tables were turned on the latter. This battle of composers is commemorated in a jingle which an uncle taught us when we were children. It ran, if I remember rightly, something like this:—

*Some say, compared to Buononcini,
That Myneer Handel's but a nimny
Others aver that he to Handel
Cannot afford to hold a candle,*

and so on. The Royal Academy venture went smash after eight stormy years.

The Leys Missioner.

THE REV. ALBERT S. HULLAH, who is conducting the Studio Service from London and Daventry on Sunday, February 5, is Superintendent of the Leysian Mission. The Mission is situated in the City Road, E. It is supported by old boys of the Leys School, Cambridge, and is the largest of our public school missions. It takes care of more than a thousand young people, and carries out relief and social work in the neighbourhood of the City Road. Mr. Hullah is a well-known Wesleyan Minister. He served five years with the Army during the War and won the M.C. After the Armistice, he was for six years chaplain to the Polytechnic Institute, Regent Street.

Sunday Evening in the Atlas.

IF you listened to the service relayed from the City Temple on December 4 last, you will remember that Mr. Basil Mathews, of the World's Y.M.C.A., Geneva, who gave the address, referred to a missionary friend of his in the Atlas Mountains of North Africa, who listened every Sunday to the Daventry Religious Service. The missionary is the Rev. J. T. C. Blackmore (a nephew of 'Lorna Doone' Blackmore), of the American Methodist Episcopal Mission at Fort National, Kabylie, Algeria. He has written to Mr. Mathews saying that he heard his address from the Temple, but had 'come in' late and had not caught the announcement. On hearing the reference to himself, he instantly recognized that it must be his friend who was speaking. It would perhaps be superfluous to comment again on the romance of broadcasting, but it does seem a very marvellous thing, when you come to think of it, that a man isolated in an outlying fort in desert Algeria, should be able to participate in a religious service taking place in our own City Temple!

BOTH SIDES OF THE MICROPHONE



Considerable Licences.

ANY doubt as to the 'liveness' of Broadcasting is removed by the publication of the licence figures for December last. Deducting the number of licences which were not renewed, the total at the end of 1927 showed an increase of 30,000 over the previous month. The total number of licences on January 1 was 2,383,726, plus roughly 11,000 free licences given to blind and other listeners. This means that probably a hundred thousand new listeners have come into being in one month, although broadcasting is five years old and its mechanical novelty may be said to have worn off!

Doctor Adrian Boult and his Orchestra.

THE City of Birmingham has one of the finest orchestras in the country. It is under the direction of Adrian Boult. Dr. Boult has recently been ill, and his place has been taken by Joseph Lewis, who, in addition to being Musical Director of the Birmingham Studio, is also deputy-conductor of the Municipal Orchestra. However, Dr. Boult is now, happily, well enough to resume the baton, and will conduct the orchestra when its Sixth Symphony Concert is broadcast from 5GB on Thursday evening, February 9. The soloist at this concert will be Leff Pouishnoff.

Stanford's Little-Heard Symphony.

I UNDERSTAND that Dr. Boult is also to conduct the National Orchestra at the concert which will be relayed from the Queen's Hall on Friday, February 24. In addition to his recent association with Birmingham's Municipal Orchestra, he has in the past been associated with the following orchestras: The Royal Philharmonic, the Liverpool Philharmonic, the London Symphony, and the Queen's Hall. He has done much for British music, notably in bringing into prominence the work of contemporary composers. His programme on February 24 will include the seldom-heard *Symphony in D Major* of the late Sir Charles Stanford, which was inspired by Milton's 'L'Allegro' and 'Il Penseroso.'

The Liverpool Phil.

A FURTHER concert by the Liverpool Philharmonic Society will be relayed to 5GB on Tuesday, February 21, with a programme including the *Third Brandenburg Concerto*, Elgar's *Symphonic Study Falstaff*, a new orchestral suite by Dohnanyi, and Delius's lovely *Sea Drift* for baritone, chorus, and orchestra.

Grave Error at Sacoy Hill.

IN an article on 'Good Cause' appeals in our issue of December 30, we referred with pleasure to the offer of a correspondent to contribute £52, being one pound for each Sunday appeal from Daventry during 1928. But we forgot that in 1928 there are fifty-three Sundays. A correspondent (S. H. L.) from Beckenham, enclosing a cheque for £53 13s., points out our error. The extra Sunday, he says, is due not to Leap Year, as you might suppose, but to the fact that New Year's Day fell on a Sunday. That this plan of contributing a sum for weekly distribution is a sound and interesting one was endorsed by various correspondents in last week's *Radio Times*. Fifteen subscribers have already rolled up on the fifty-two basis (and the comfortable sum of £200 is now available for distribution). This has put the Appeals Section of the B.B.C. in a quandary. Must the 'Good Cause' of December 30 go short—or what?

Fruity and Full-Bodied.

THERE has recently been a sort of Verdi Festival in my own peaceful corner of Kensington. Among the distinguished artists taking part in this musical celebration were a barrel-organist whose repertory included *La Donna e Mobile* (which Percy Scholes once said seemed to have been expressly written for a cornet-player on Margate pier), and a one-string fiddler on a camp stool, who for several days evinced a decided partiality for a twiddly thing out of *Traviata*. More power to their wrists and elbows. I shall never lose my affection for the 'grand' fruity music of the great Verdi. We all like him for the colour and melody of his operatic writing—though some of us prefer him in the less flamboyant later mood of *Otello* and *Falstaff*. On February 7 the People's Palace, Mile End Road, will resound to Verdi, when Percy Pitt conducts a National Concert composed of excerpts, vocal and orchestral, from his operas. This will be heard from London and Daventry. The People's Palace is a fit shrine for such a celebration for, first and last, Verdi is the people's composer and they love him.

On Sunday, February 5.

A CORRESPONDENT in the country has written asking me to give, whenever possible, advance news of the Daventry Sunday programmes: 'We do not get our *Radio Times* until Saturday,' she says, 'and that scarcely gives us long enough notice of what is coming on the following day.' Here, madam, are the afternoon programmes from both the Daventrys on Sunday, February 5. 5XX is to have a Military Band Concert, conducted by B. Walton O'Donnell. This will include a recital by Egon Petri, the famous pianist of the last generation who is still welcomed when he appears at the 'Proms' and other concerts, and songs by Dora Labbette. 5GB has a concert of chamber music. In the evening Stanford Robinson is conducting an orchestral concert from 5XX, with duets by Lenghi Cellini and Thorpe Bates, including the famous scene between Othello and Iago from Verdi's great opera.

Sunday from Manchester.

THE Chester Trio will be heard again from Manchester on Sunday, February 5. Lancashire listeners will look forward to their broadcast, for the Trio is renowned for the excellence of its ensemble playing. In the same programme is Hilda Atkinson. Miss Atkinson was originally a harpist. Her voice was only discovered when, at a concert in Eastbourne, for which she had been engaged as solo harpist, a singer failed to arrive, and her offer to sing to her own harp accompaniment was accepted by the conductor.

A Man of Many Voices.

A SERIES of short individual recitals will occupy the earlier part of Manchester's programme on Tuesday, February 7—a 'cello recital by Kathleen Moorhouse, a dramatic recital by James Bernard, and a pianoforte recital by Leslie England. James Bernard is one of those gentlemen with protean voices who can play half-a-dozen characters in the same broadcast play. On the 7th, he is going to broadcast 'Pip and the Convict,' a passage from 'Great Expectations.' In this he will play only four characters—still, that's more than one actor's fair share. I shall expect to hear a spirited protest from the Radio Actors Union if these many-voiced actors go on bagging all the parts for themselves.

First Medicine, then Music.

IT is a queer thing that genius, through no fault of its own, is so often sent off on the wrong track to begin with. Thus Robert Louis Stevenson was an engineer, John Galsworthy a lawyer, W. Somerset Maugham a doctor, H. G. Wells a schoolmaster and science lecturer. It finds its true path at last, but not, in many cases, until the most plastic years of its possessor's life have been wasted. Such was the case of Hector Berlioz, whose oratorio *The Childhood of Christ*, based on an old Hungarian folk-legend, is to be given from 5GB on Sunday evening, February 12. He was the son of a country doctor, who insisted on Hector taking up the profession of medicine. Though he was passionately addicted to music, he was forced for the first twenty years of his life to neglect it. When he reached the age of independence he threw up his medical studies and was admitted a pupil at the Conservatoire in Paris.

'I am Wang.'

THE pidgin-English version of Longfellow's *Excelsior* which Dr. Neville Whyman read during his talk on January 11, appears to have amused a great number of listeners who have written to me asking for copies of it. To my correspondents I would reply here that the poem will appear in next week's issue of the *Radio Times*. In the meantime I have been glancing at the manuscript of Dr. Whyman's talk and notice with joy the letter which he quoted from the Chinese applying for a job: 'Sir,—I am Wang. I can drive typewriter with good noise and my English is great. My last job has left itself from me for good reason that large man has dead. It was on account of no fault of mine. So, honourable sirs, what about it? If I can be of big use to you, I will arrive on some date that you should guess!'

The Shop Window of Our Industries.

IF you heard Mr. Gilbert Vyle's recent talk on the British Industries Fair, you will probably have been amazed to hear of this great enterprise which is the manufacturers' method of 'broadcasting' his latest achievements—you will be amazed, that is, if you have never visited the fair, which is held partly at the White City and partly in Birmingham. The Birmingham section includes all the heavier British products—machinery, tools, power plant, railway engines, etc.—while what may be called the 'luxury' industries and all lighter manufactures are represented at Shepherd's Bush. Last year I wandered through the White City past literally miles of exhibits which demonstrated the range of British manufacture. The Fair, which will open on February 20, will continue until March 2.

Mabel Constanduros, Author.

IT is interesting to note that Mabel Constanduros, one of the most popular of all broadcast artists, has begun to write for the microphone. If acquaintance with conditions counts for anything, she should become one of our most successful radio playwrights. She has collaborated with Michael Hogan in a Grand Guignol play, which Daventry Experimental presented last week, and Liverpool listeners are, on Wednesday, February 8, to hear another play of hers, entitled *The Stratham Amateurs Present*, a burlesque apparently of amateur theatricals, a complaint from which we have all suffered, either actively or passively, in our time.

'THE ANNOUNCER.'

The Island Which Does Not Exist.

(Continued from page 155.)

or east or southerly, you will see, every day, just such illusions of land; and if it be at sunrise or sunset, then the apparitions will have their appropriate and unearthly setting, for the beginning of day in those tropical waters of the Orient is like the prelude to a new earth, and at the end of the day the sky might be farewell to the last calamity. And there, silent in the midst of it, is the island of which you have sometimes dreamed. The East Indian Seas are scattered with such dreams. You could not test them all in a lifetime.

As a rule there is no inclination to test them.

When you gaze at the stars on a clear night, is not the thought of visiting them merely ridiculous? And when your ship, at sunrise, is passing between the island of Bali and the island of Lombok, which are to the east of Java, the idea of landing on either of them is similarly ridiculous. You never think of doing it. One cannot land on the clouds of the morning. Your ship, a midget crawling over the floor of a lower world, does not seem to be near any coast. There is no coast. The shadows hide it; but over your ship, at a terrific height, are continents of clouds in which move strange lights, and reposing on the upper clouds are two mountain peaks which regard each other, like opposing gods, across a narrow strait of water.

Your ship enters that strait, the gods presiding on their clouds above you.

After breakfast you discover that the morning shadows have gone definitely from below—they have gone above to hide the mountain tops. The ship is anchored off clear forested hills, and just showing among the coconuts of the shore are the huts of the usual Malay village at which your captain has called for a few bags of copra.

ONCE I did land on such an island, and the ship sailed without me. It was on one of the Spice Islands, six miles by eight, and next door but one to New Guinea. It had, intervening between us and New Guinea, another large island, Gilolo, which has not been written about, to my knowledge, since Alfred Russell Wallace visited it over seventy years ago. I don't think anyone knows what there is to be seen among the mountains of the interior of Gilolo. I did land over there one day, but was stopped at the back of the beach by a forest, and got no farther. I only know that there was not a sound in that forest. Naturally, I want to go back to Gilolo.

My Spice Island was different. It is only a volcano, 5,000 feet high, with a lower margin by the sea of nutmeg, clove, and coconut groves, flavoured by vanilla vines—groves in which are hidden a few hamlets of agriculturists and fishermen—and above that narrow margin of cultivated gardens is jungle, which nobody ever visits; and above the precipitous gloomy forest—across

which the clouds are ever moving—are the steeps of larva and ash which lead to the smoking crater. Around the island are coral reefs, in water so clear that the colours of the coral and of the fishes can be seen in five fathoms.

NO tempest ever visits that island, which is almost on the equator. There, you could think, when idling through the groves, or out in a canoe with the fishermen, that you have got off the map. The troubles of Europe would never reach so far. The smoking head of its volcano is so remote, and so often hidden, that you can forget all about its savage hint. If my Spice Island is not exactly a Garden of Eden, because of a little malaria and dysentery, yet it is as near to it as mortal man should expect to find on this earth. Its natives are kindly, though alert and intelligent. But one morning, when loafing through a leafy by-way and admiring an orchid, I saw a Malay house in a shrubbery—a house a little more substantial than was usual—and it had a notice-board over it. The notice was in Malay, and translated it read: 'The Communist Party of the Indies.' This surprised me, and I entered its veranda to make sure that what I was looking at was real; and there I found portraits hanging of several of the late notabilities of Moscow. It was real.

What, even there? Yes, even there—and only next door but one to New Guinea. And so our island of the dream is still to be discovered.

Leading Features of the Week.

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

TALKS (5XX).

Monday, January 30.

5.0 Miss Kate Lovell: 'Cakes I Make.'

Tuesday, January 31.

7.25 Mr. D. C. Somervell: 'Modern Europe: The Renaissance.'

8.0 Mr. J. W. Robertson Scott: 'Farming in Holland.'

Wednesday, February 1.

7.0 Prof. Major Greenwood, F.R.C.P.: 'How to Live Well' (Ministry of Health Monthly Talk).

7.25 Sir Edward Denison Ross: 'Eastern Art and Literature—Indian Culture.'

Thursday, February 2.

3.45 Mrs. Ellis Chadwick: 'A Journey to the Holy Land.'

6.45 Mr. R. J. McNeill Love: 'First Aid in the Home' (a simple talk for Boy Scouts and young people).

9.15 Dame Ethel Smyth: 'My Recollections of Brahms.'

Friday, February 3.

5.0 Mr. Val Gielgud: 'Happiness Up to Date.'

7.25 Dr. A. D. Lindsay: 'Philosophy and our Common Problems.'

Saturday, February 4.

7.25 Major L. R. Tosswill: 'Rugby's Greatest Need.'

9.15 Valentine Williams reading from his own works.

MUSIC.

Sunday, January 29.

(5GB) 9.0. A Choral Concert with Muriel Brunskill.

(5XX) 9.5. Albert Sandler and the Grand Hotel, Eastbourne, Orchestra.

Tuesday, January 31.

(5GB) 7.45. A Symphony Concert conducted by Sir Henry J. Wood (from Manchester).

Wednesday, February 1.

(5GB) 8.0. 'Dainty Diana,' an episode in the life of Sir Roger de Coverley.

Thursday, February 2.

(5XX) 7.45. A Programme of Works by Gerrard Williams.

(5GB) 9.30. A Pianoforte Recital by James Ching.

Friday, February 3.

(5XX) 3.50. A Concert for Schoolchildren.

(5XX) 9.35. A Symphony Concert.

Saturday, February 4.

(5GB) 10.20. A Chamber Music Recital by the Philharmonic String Quartet.

VAUDEVILLE AND VARIETY.

Monday, January 30.

5GB) 3.0. Leslie Weston.

Wednesday, February 1.

(5XX) 10.10. Joe Beauchamp, Gordon Sherry, Rosa Spier, Herbert Mundin.

Friday, February 3.

(5XX) 7.45. Wish Wynne, Gracie Fields, Arthur Chesney and Eric Cowley, Leslie Weston, the Emile Grimshaw Quartet.

(5GB) 9.0. Doris and Elsie Waters, Will Gardner, Harry Hemsley, Munro and Mills.

Saturday, February 4.

(5GB) 8.0. Kel Keech and Ord Hamilton.

(5XX) 9.35. George Garner, Betty Bannerman, Wolsley Charles, David Wise.

DRAMA, ETC.

Monday, January 30.

(5XX) 9.20. 'The Lilac Domino,' an Operetta by Charles Cu villier.

Wednesday, February 1.

(5XX) 9.35. The Lena Ashwell Players in Scenes from 'Macbeth.'

Thursday, February 2.

9.35. Charlot's Hour.

Letters From a Fond Uncle.

I. On Presenting a Wireless Set. By Sydney A. Moseley.

MY DEAR NEPHEW,—No doubt your mind has been exercised for the last week or so as to the nature of the gift I intended to bestow upon you. Possibly you have been conjuring up visions of the latest in two-seaters—yes, I heard all about your vigil at the Motor Show—or that eighteen-foot cutter we saw flapping in the breeze at Cowes during the summer, 'going cheap,' as we thought, at 30 guineas. Or did you dream of a 'fat' cheque which you could spend—or waste—how you liked?

But no, my dear Harold, I give you none of these. I give you more. I am sending you, through the usual channels, a 4-valve wireless set.

I wish I could be there when it is unpacked before you; I should like to see your bewilderment and wonderment at the unexpectedness of it. Yet, unless I am mistaken in your good sense and culture, you will at once realize that I have presented you with the finest gift that it is possible to bestow upon anyone today.

It is true that I happen to be fond of music. But who isn't? Every home—even the humblest of them—manages to hold somewhere some means of musical expression, be it a gramophone, a piano or a mouth-organ.

EACH to his taste. As for me, I want nothing more, certainly nothing better than the variety of excellent musical fare that this mystic cabinet summons at my moody behests.

In my young days the pocket money didn't go very far, but I managed to save

enough off my own bat to buy a season ticket for the 'Proms,' where we stood packed together like sardines, our tense faces uplifted towards the half-circle of magic musicians.

(I really don't know for sure whether sardines have tense faces, but I imagine they would have when they are packed tight.)

Well, it is inexpressively marvellous to me that today I am able to hear, fifty miles away, this same orchestra, led by the same conductor, playing these masterpieces to the same excited, enthusiastic audiences. I felt I was there; and as it happens I had seen a photograph of the orchestra in *The Radio Times*, and I actually recognized several of the old-time players.

I'll let you into a secret. My love for the music of the masters so grew—as it always does if you have the desire to understand it—that I began to yearn for an impossible thing—no less than the means of being able to enjoy the fascination of the big orchestras *with myself as an audience of one!* Little did I imagine then that the time would come when I should indeed be able to listen under these unique (much-abused word!) circumstances.

I TELL you all this, my dear Harold, because of the zest you display in most things. The world is peopled with all sorts. But personally I have no use for those who take our wonders for granted—the unimaginative, soulless people who soon 'get over' the marvels of the age, who turn on the wireless as they would turn on the water-tap. They

are just like those who are rich in material wealth but impoverished of all finer feelings; who are only able to measure their art treasures in terms of cash.

Don't, if you love me, come to regard your set at its *external* value, as a 'ripping toy.' That would be degrading one of the biggest achievements of the age. Imagine what it would have meant to me as a boy to have heard from their lips the stories of such great explorers as Stanley or Livingstone. How I would have cherished the memory of having listened to Pitt, Disraeli, Macaulay! I thrill now at the very thought of it. Yet it will be your privilege to hear from the lips of men of equal greatness and distinction their own stories of their adventures or their views on important questions of the hour. *Their personality will come over to you through the ether.*

YOU may say there was always the written word. What a comparison! I am an omnivorous reader, but the printed word is a dry-as-dust skeleton in comparison with the vibrating humanity of the voice itself.

The other evening we returned home from a tea fight. The first thing I did—before taking off my coat—was to go and see what was on and—what we had missed.

'I expect it is one of those missionary talks,' I said, with assumed nonchalance (although I like those thrilling talks of adventures overseas)—and when I switched on it was *Australia calling!*

Wonders may never cease, but so far as wireless is concerned, I never cease from wondering.—Your affectionate UNCLE.

To the Editor of *The Radio Times*.

SIR,—I will not attempt to *debate* with Mr. Hamilton Fyfe on this *business*, as I should probably be shut off again, as I was on the occasion to which he refers, when Miss Rebecca West held the fort—or, rather, the microphone for thirty-five minutes, as opponent of the acted plays of Shakespeare, to an accompaniment of community singing in the adjoining hall, and of the laughter of the audience—and, I fear, myself. The *debate* was spontaneous, without preparation, and my charming opponent believed so thoroughly in the plays *acted*, against broadcasting, filming, reading (in B.E.S.S. fashion), and such contraversions and perversions of the author's intentions, that, in the seven minutes left to the affirmant (my unworthy self), it was almost impossible to uphold what it has taken seven ages to confirm. Your contributor, Mr. Hamilton Fyfe, in his clever article asserts to his annoyance, that 'they did not even approach this controversy. They argued as to how Shakespeare should be acted—the suggestion that it might be better *not* to act him was never glanced at.' Now, sir, although the 'Debate' was not actually initiated by the B.B.C., they might have had the courtesy to allow me at some time the other eight minutes to finish my part of the debate, as positive affirmer, that the acted play, and

This Shakespeare Business.

A Reply to Mr. Hamilton Fyfe.



Mr. BEN GREET.

that only, is the proper way to give the works of Shakespeare. They were written for the theatre, and with no idea at the time that they would absorb the attentions of the whole world as the greatest plays ever written. But I think the B.B.C. has its ring of 'actors,' just as our theatres have; and it may not be policy to let any opponent of this ridiculous manner of doing Shakespeare butt in. Mr. Fyfe's, or anyone else's, argument that our present-day actors cannot act Shakespeare had nothing to do with the debate in question, and, as many of those who act *at* a microphone are those who

would—and do—act him upon the stage, Mr. Fyfe may be right in his assumptions. If I were asked, as a casual listener, to define stage actors and B.B.C. actors, I should be inclined to say that the actors of Savoy Hill seem to have voices and no souls, and those farther up the hill have souls and no voices (but this by the way!).

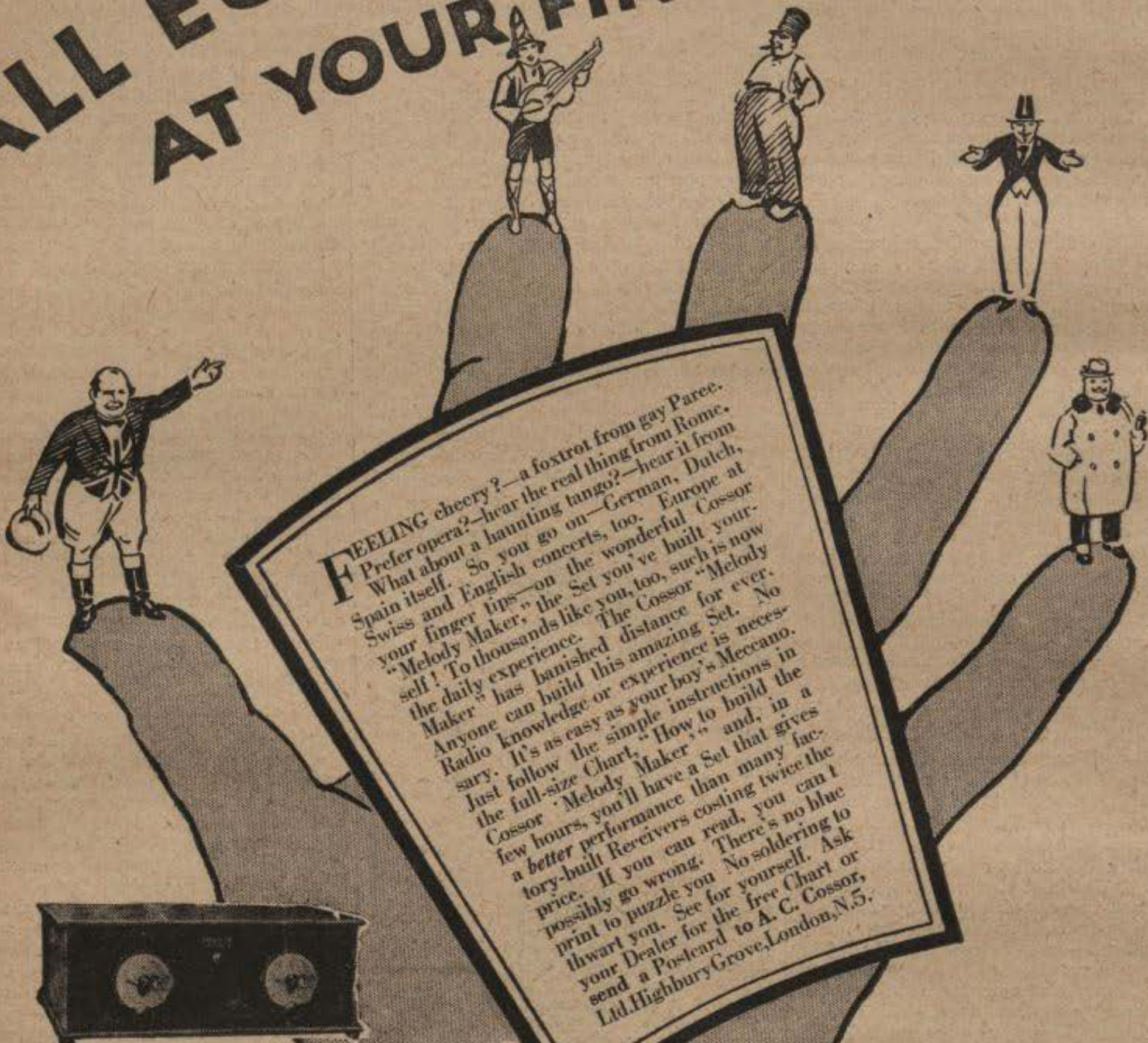
For myself, I am quite ready to challenge, say, Henry Oscar and Company, to an *acted* performance of any one of Shakespeare's plays—*The Tempest*, for example—if he cares to challenge me to a B.B.C. show, or *vice versa*—and without payment—provided he does not annex all my actors or force me to use pronunciations that I dislike, such as *agen* for *again* and so forth; and I suggest that Miss Rebecca West, Mr. William Shakespeare, Mr. Francis Bacon, Mr. G. Bernard Shaw (or Mr. Granville Barker), and Mr. Hamilton Fyfe be asked to sit in state as arbiters.

London, January 9.

BEN GREET.

Editorial Note: Mr. Greet is under a misapprehension as to the reason for the curtailing of his speech in the above-mentioned debate. There was no question of 'discourtesy' involved but merely the necessity of concluding the debate at the scheduled time in order not to hold up ensuing programmes.]

ALL EUROPE AT YOUR FINGER TIPS



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ANYONE CAN BUILD "THE WONDERFUL"

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Accelerating the 'Messiah.'

The Listener Lifts Up his Voice in Letters to the Editor.

Rushing the 'Messiah.'

Is the modern craze for speed invading the music world? I am induced to put this query on account of the terrific speed at which the *Messiah* choruses have been taken that have been broadcast during the past two or three years. Wireless is the only opportunity I have had of late years of hearing the oratorio, but I have known and loved it, as the greatest sacred music ever written, for the past sixty years. Up to the end of 1900 at least, the *tempos* observed were strictly those indicated by the editors or arrangers of the different editions. The earliest I possess is that of Dr. John Clark, dated 1835, and which was probably as near Handel's time as any other; and the latest E. Prout's (1908), and these authorities practically agree in metronomic pace. Take, for example, 'He trusted in God,' broadcast from a gramophone record last week at quite double the speed given by the above authorities (MSS). What becomes of the stern, majestic grandeur of this magnificent chorus rattled off at a speed suited for a music-hall ditty? The last wireless performance of 'Blessing and Honour' was sung at quite 160; it is marked by E. Prout 'Larghetto 80.' These are only two instances, but all the choruses have been turned out at from 30 to 100 per cent. more rapid *tempos* than those that have been in use for 100 years. I am not alone in this opinion, for in *The Times* notice of the *Messiah* at the Norwich Festival last year the musical critic said that 'For unto us' was taken at double its proper speed. Modern conductors are, I suppose, a law to themselves, but surely there should be some regard to the intention of the composer and the uses of tradition. In the old days the *Messiah* took three hours to perform; at modern speeds two would be ample.—C. GERRING, New Romney.

Less Music and More Literature.

Of course you cannot please all your millions of listeners, but may I put in a plea for the small minority to whom the average musical programme is pure boredom? No musician could render anything more beautiful than Sir Edmund Gosse's all too short reading last night, of the average weekly reading of the Bible from the Studio. (We were cut down to a mere thirteen verses today, to last us a week.) May I beg for at least half-an-hour's consecutive reading of the Bible, or of some equally beautiful literature, once a week, perhaps from 5 to 5.30 on Sundays? It is true that scraps of the Bible are read during the various services. Much as we may admire their work, however, the average parson, whether in church, chapel, or studio, is so poor a reader as to lose all the beauty of the Bible.—A LOVER OF LITERATURE, Bexhill-on-Sea.

The Shakespeare Controversy.

HAVING read the 'leader' by Mr. Hamilton Fyfe, I feel I must utter a protest. I think it very unfair for *soi-disant* 'best friends' to say the 'Old Vic' has lost touch at a time when it is closed for repairs. I have been a regular visitor there for seven years. I have been enthralled by the grace and charm of some of the actresses. We had Florence Saunders, Florence Buxton, Jane Bacon. Some thought when these left us that the following year would not be so good, but then came Edith Evans. I will admit I was not so much attracted by the players last year; we missed Andrew Leigh on the stage, and our finest Hamlet, Ion Swinley. But that is only one year. Probably, when they reopen, we shall still have that wonderful 'atmosphere' which certainly is lacking over the microphone (I am not speaking for myself alone). When Shakespeare comes on I usually go to sleep, or take up a book; there is no life in it.—EARS AND EYES, Kennington, S.E.11.

And More about Shakespeare.

I HAVE read with much interest Mr. Hamilton Fyfe's article in a recent issue, on Shakespeare's plays, acted and spoken. May I be permitted to endorse his opinion? The value of the *spoken* play was brought home to me some years ago after listening to a young actor at the Old Vic. The opinion of my fellow-students at the time was that the young man 'couldn't act for toffee'—and as far as impersonation went I was bound to agree—and yet a few of us had to admit that we had enjoyed his performance. For he knew how to speak blank verse, and he spoke it melodiously—and for the rest, he looked picturesque, and had the grace to stand still without fidgeting! I came away wondering whether not only those who 'couldn't act,' but even those who could, might not possibly do more for the cause of Shakespeare, if they would aim simply at effacing themselves, and giving us the poet's lines beautifully spoken. This conviction has grown since I listened last autumn to the broadcasting of 'Shakespeare for Schools.' Richard II, in particular, became a far more living personality than I had ever felt him to be on the stage, or when reading the play. It would almost seem that the ear is a more direct messenger to the imagination than is the eye. 'Tell me a story' is still the cry of children who have long since learnt to read for themselves.—V. S. PHILLIPS, Wellington.

The Meaning of 'The Blue Bird.'

I HAVE read Mr. Farjeon's analysis on Maeterlinck's play, *The Blue Bird*, in the current *Radio Times*. It seems to me a pity to compare *Peter Pan* and *The Blue Bird*, as the one is fantastic and aims at nothing occult, while *The Blue Bird* is distinctly an occult play. One would scarcely say the world rushes to the theatre again and again to hear Maeterlinck say that happiness is to be found at home. Surely those of us who delight in seeing the play go because we realize the fundamental truths are there delightfully wrapped up as a fairy story. Mr. Farjeon seems to think the elusive Blue Bird is happiness such as the world seeks. Rather is it Truth which must fly away as soon as caught, for Truth can never be held in any material form for any length of time. As soon as one attempts so to limit truth, it is no longer truth. As a student of the occult I feel Mr. Farjeon's analysis of the meaning of Maeterlinck's play is off the mark, and would like other people's opinion on the subject. Of course, 'there are few human beings strong enough to resist joining in the general hue and cry after happiness,' but surely Tytil and Mytil were searching after Truth—that wisdom and peace which passeth all understanding—and it was only 'Light' or Christ, the Light of the World, that could lead them through the Land of Memory, the Palace of Mother Night and the Kingdom of the Future, to the stone of the wise, the *summum bonum*.—E. P., Chingford.

Restful Gilbert and Sullivan.

SOMEONE has at last in *The Radio Times* spoken up for 'Restful Music.' Is it, I wonder, someone of my own 'ilk' who, in the short hour between dinner and teatime, can knit, sew or perhaps iron cheerfully to Jazz and tolerate Highbrow, but can neither listen nor rest to either. What a treat, if we could rest to Gilbert and Sullivan's operas, or those popular ones of say twenty-five years ago (so seldom heard on the wireless), or songs by Testi, Stephen Adams, etc.—P. D., Liverpool.

[Difficulties of copyright stand in the way of broadcasts of Gilbert and Sullivan. The excerpts from the operas which were heard in 1926 were relayed by special arrangement from a London theatre. Studio performances of the whole or part of them are not as yet possible.—EDITOR, *The Radio Times*.]

This Bartok Business.

I HAVE read with great interest the letters of your various correspondents on the subject of M. Bartok's compositions, and there are one or two points in them which seem to me worthy of further consideration. In the first place, Mr. Frewin suggests that our 'conservative tastes' were offended by Bartok, and quotes Beethoven as representative of these tastes. Apparently, then, Mr. Frewin has never heard of the *Norwegische Bauerntanze* of Grieg! I think that there is a great deal in what Mr. Lewis has to say on the subject, and the only fault which I have to find with his argument is his rather unhappy choice of illustrations of the public's 'favourite musical diet.' Mr. Lewis does not seem to have taken into consideration the facts that *Faust* is originally an opera, and that Schubert wrote more than one 'Unfinished' Symphony. Apart from the fact that 'T. F.' very impartially classes Bartok with Stravinsky, I should be interested to hear the arguments which he would bring forward to support his contention that the work of these composers 'is not music at all.' I am afraid that this correspondent's major premises will not bear the subsequent trains of thought without proving self-contradictory. With regard to Mr. Allen, the best thing that I can do is to quote his own argument. Is it not possible that M. Bartok's 'present sense of the beautiful in music has been built up by the combined efforts of composers of all times (his native composers, of course), and that ours is music which offends his sense of beauty of tone'? Really, I should have expected a 'lifelong devotee of music' to have been more tolerant and unbiassed! I think that the above are the chief points which have occurred to me, and I will occupy no more of your valuable space.—N. A. STURGESS, Temple, E.C.4.

A Word of Praise.

I FEEL I ought to write and tell you what a boon wireless is to me. I am an old man confined to my room with bronchitis, and after a very active life out of doors it would be very trying were it not for my little one-valve set. I like best of all the religious services. I thank the Glasgow parson for the manner as well as the matter of his address on Sunday. I sat by the fire and heard every word. I hope a good many English parsons were listening to him. It was a good example for those who will not speak out. I greatly enjoyed the service at Watford, and the sermon was splendid. I hope to go again some day (on the wireless). I like your talks on different subjects, most of them appeal to me. Some of the ladies talk a bit too fast, but are very interesting. I don't care much for the high-brow music, but I like music like the Carlton Band gave us last Saturday. We like the entertainers, of course. I think if people listen to the London announcer constantly, they will learn to speak English properly. Could you have a daily prayer about 7 p.m.? I thought you would like to know my likes or dislikes, so write you this. I hope you can read it, but I went to work in 1870.—W. L., Southampton.

The Daily Reminder.

THANK you and God bless you for the 10.15 a.m. Religious Service; if it does nothing else it reminds us of the great fact that God takes a greater part in our everyday life than most people realize. We seem to be too busy about our material affairs these days to remember that life and the future hold something more. I think that your daily service will act as a reminder to many who might otherwise have forgotten the precious truth.—'A WORKING MAN,' Dagenham.

[This is one of many hundreds of letters received from listeners welcoming the institution of a Daily Service.—EDITOR, *The Radio Times*.]

PROGRAMMES for SUNDAY, January 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kc.)

(1,604.3 M. 187 kc.)

10.30 (*Daventry only*)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
(Leader, S. KNEALE-KELLEY)
Conducted by
JOHN ANSELL
RACHEL MORTON (Soprano)
ROBERT BURNETT (Baritone)

ORCHESTRA

'Academic Festival' Overture *Brahms*

WHEN the University of Breslau made Brahms a Doctor of Philosophy he composed, as a graceful recognition of the honour, this Overture, building it out of the tunes of several popular students' songs. First we hear two tunes of Brahms' own composition and then appears the hymn-like melody of *The Stately House*; next, the air of the song called *The Father of his country*; then the *Freshman's Song*, blurted out on Bassoons, and, lastly, *Gaudeamus igitur*.

3.42 RACHEL MORTON and Orchestra
Selected Items

3.50 ORCHESTRA

Ballad in A Minor *Coleridge-Taylor*

IN 1898, Elgar was asked to write a work for an important Festival. He was too busy to do so, and suggested that Coleridge-Taylor should be asked. The result was this *Ballad*, which helped to make the name of the young Composer, then only twenty-three.

The work begins with a roughly energetic introductory Theme on the Strings. Woodwind has the First Main Tune, Strings accompanying.

The opening matter having been repeated, an episode (starting with a lengthened form of the First Main Tune, on the Trumpet), leads to the Second Main Theme (Muted Violins and Violas).

On this material the *Ballad* is built up. Though it has no actual story behind it, one can easily imagine it as a musical commentary on some old chivalric tale of love and warfare.

4.4 ROBERT BURNETT and Orchestra

Hiawatha's Vision *Coleridge-Taylor*
The Pipes of Pan *Elgar*

THIS scene comes from the last part of Coleridge-Taylor's setting of Longfellow's *Song of Hiawatha*. Iagoo, the wandering boaster, tells the Indians what he has seen—the coming of a great canoe holding a hundred warriors, with white faces. Most people laugh at Iagoo's story, but Hiawatha knows better. 'True is all Iagoo tells us,' he declares, 'I have seen it in a vision.'

4.14 ORCHESTRA

Suite from 'L'Enfant Prodigue'
(*'The Prodigal Child'*)... *Wormser*

4.30 RACHEL MORTON
Selected Items

4.38 ORCHESTRA

Symphonic Poem, 'Le Rouet
D'Omphale' (*'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 uncount 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.

4.46 ROBERT BURNETT

Slow, Horses, slow..... *Mallinson*
The Stranger's Grave..... *H. Harty*
Love is a bable..... *Parry*



Dame MAY WHITTY

makes the appeal for the Theatrical Ladies' Guild, the Week's Good Cause, from London tonight.

4.54 ORCHESTRA

Scherzo and Finale from 'The New World'
Symphony..... *Dvorak*
March Solonello *Cesar Cui*

THE Scherzo reminds us that Dvorak, the son of a butcher-innkeeper, never lost his love of peasant ways. There is something here of the countryman's boisterous good humour, we might say almost of the horse-play variety.

The Last Movement is forceful and dramatic.

It opens with a few bars' Introduction, and then the Brass boldly gives out the First Main Tune; this is dealt with for a few moments before the Clarinets have the Second Main Tune. As the Movement goes on we hear tunes from each of the three previous Movements.

5.20-5.30 READINGS FROM THE OLD TESTAMENT
'The Wisdom of a King,' I Kings v, verses 5-15

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. Canon ANTHONY C. DEANE, Vicar of All Saints, Ennismore Gardens, W.



Woodcut by Elizabeth Rice

THE WISDOM OF SOLOMON. I Kings v, 5-15

Order of Service 1

Hymn, 'Thine for ever'
(A. and M., 280)

Confession

Thanksgiving

Psalm No. 42, 'Like as the Hart . . .'

Bible Reading, St. John xiv, verses 1-14

Canticle, Magnificat

Prayers or Intercession

Hymn, 'City of God' (E.H., 375)

Address by the Rev. Canon ANTHONY C. DEANE

Hymn, 'Sun of my Soul' (A. and M., 24)

Blessing

CANON ANTHONY C. DEANE has been Vicar of that well-known London Church, All Saints, Ennismore Gardens, for the last ten years. He has published several books, including 'Our Father,' and 'Questioning Christ,' and he edited *The Treasury* from 1902 to 1909.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Theatrical Ladies' Guild of Charity, by Dame MAY WHITTY

THE theatre is notoriously a precarious profession, and even actors and actresses of real ability may find themselves stranded at times. The Theatrical Ladies' Guild comes to the rescue of artists, stage-hands and theatre staffs when they find themselves in such a position. In cases of absolute destitution it provides food, fuel, clothes and blankets, and one particularly useful branch of its work is the provision of stage dresses which give their recipients a better chance in applying for parts.

Dame May Whitty, who is in the front rank of British actresses, has lately deserted the legitimate stage to make an incursion into 'comedy with music,' and she is now playing with her husband, Mr. Ben Webster, in *Sylvia* at the Vaudeville.

Contributions should be sent to her at the Theatrical Ladies' Guild, 3, Bayley Street, Bedford Square, W.C.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements. (*Daventry only*)
Shipping Forecast

9.5 ALBERT SANDLER

and the

GRAND HOTEL, EASTBOURNE,
ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

OLIVE KAVANN (Contralto)

ORCHESTRA

Overture to 'Poet and Peasant'

Russian Lullaby (By request) *Supp*

OLIVE KAVANN *Ircing Berlin*

Ah, mon fils..... *Meyerbeer*

ORCHESTRA

Hiawatha *Coleridge-Taylor*

ALBERT SANDLER

Andante from Concerto in G Minor

OLIVE KAVANN *Max Bruch*

Morning Hymn..... *Henschel*

I hear a thrush at eve..... *Cadman*

Oh, tell me nightingale... *Lehmann*

ORCHESTRA

Selection of Musical Gems by

Tchaikovsky

The Lost Chord..... *Sullivan*

10.30 EPILOGUE

Sunday's Programmes continued (January 29)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 CHAMBER MUSIC

THE CATERBALL STRING QUARTET
 ARTHUR CATERBALL (1st Violin)
 JOHN F. BRIDGE (2nd Violin)
 FRANK S. PARK (Viola)
 JOHAN C. HOCK (Violoncello)
 with
 J. BARRETT (2nd Viola)
 ANNE THURSFIELD (Soprano)
 FRANCESCO TIOCIATI (Pianoforte)

THE QUARTET and J. BARRETT

Quintet in C for two violins and Cello, Op. 29 *Beethoven*
 1. Allegro moderato; 2. Adagio molto espressivo; 3. Scherzo, Allegro; 4. Presto

4.0 ANNE THURSFIELD

Das Veilchen (The Violet) *Mozart*
 Der Kuss (The Kiss) *Beethoven*
 Willst Du Dein Herz mit schenken? (Wilt thou give me thy heart?) *Bach*
 Patron das nacht der Wind (Good Sir, 'twas but the wind)

4.10 FRANCESCO TIOCIATI (Pianoforte)

Selected Items

4.20 THE QUARTET

Selected Items

4.30 ANNE THURSFIELD

Who is Sylvia? Hark, hark the Lark... Der Tod und das Mädchen (Death and the Maiden) Heidenröslein (Wild Rose) Gretchen am Spinnrade (Margaret at her Spinning wheel) *Schubert*



Major Ford makes the Good Cause appeal from 5GB tonight, and Edna Iles plays in the Choral Concert at 9.0.

4.50 THE QUARTET and J. BARRETT

Quintet in F for two Violins, Two Violas and Cello, Op. 88 *Brahms*
 1. Allegro non troppo ma con brio; 2. Grave ed appassionato—Allegro vivace—Grave—Presto—Grave; 3. Allegro energico

5.20-5.30 READINGS FROM THE OLD TESTAMENT

(See London)

8.0 A RELIGIOUS SERVICE

From the Birmingham Studio
 Conducted by the Rev. F. C. SPURR,
 of Hamstead Road Baptist Church

8.45 THE WEEK'S GOOD CAUSE (From Birmingham): Appeal on behalf of the Birmingham Voluntary Hospitals Contributory Scheme, by Major Ford

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MISCELLANEOUS CHORAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA (Leader, FRANK CASTELL)
 Conducted by JOSEPH LEWIS

MURIEL BRUNSKILL (Contralto)
 EDNA ILES (Pianoforte)

ORCHESTRA

Third 'Leonora' Overture *Beethoven*

FOUR Overtures to one Opera is a generous allowance. *Fidelio* had several vicissitudes of fortune before it became a success, and for each new production the composer wrote a fresh

overture. One of these exists in two different forms, so we may count *Fidelio's* overtures as actually five. Only one of them is called by the name of the work, the others being known by that of the heroine, Leonora.

The so-called Third Overture (actually the second in order of composition) was written for the revival of the Opera in the Spring of 1806, after its unsuccessful first production a few months earlier.

It begins with a short slow Introduction, and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysteriously-opening one, and a succeeding smoothly-flowing one.

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

CHORUS and ORCHESTRA

Festival Te Deum *Sullivan*

THIS Te Deum, the last completed work of Sullivan, was written for the Thanksgiving Service in St. Paul's, in 1902, on the declaration of peace after the South African War. In its accompaniment Sullivan made use of the famous hymn-tune, *St. Gertrude* (sung to 'Onward, Christian Soldiers'), that he had written thirty years before.

9.35 EDNA ILES

Pastoral and Capriccio *Scarlati, arr. Tausig*
 Ballad in F *Chopin*

9.45 MURIEL BRUNSKILL, Male Chorus and Orchestra

Alto Rhapsody *Brahms*

THE words of the Rhapsody consist of some stanzas from a poem of Goethe, who wrote it as a result of his interest in a young man to whom life seemed a weariness. In the first two stanzas, the sad estate is contemplated of him who goes apart from men comfortless, unloved and unloving. Lonely, he becomes self-seeking, doing nothing to help the world onward.

Then, in the last portion of the poem, comes consolation, and here Brahms finely reflects and reinforces the cheering thoughts: 'But if from thy psalter, O Father of Love, one note may come to his ear, refresh his soul! Open his clouded eyes to see the thousand fountains that are near him in the desert!'

ORCHESTRA

Solemn Melody *Walford Davies*
 EDNA ILES
 The Hills of Anacapri *Debussy*
 Lullaby *Arnold Bax*
 Triana *Albeniz*

10.15 MURIEL BRUNSKILL and Orchestra

Hymn to Aphrodite *Bantock*

GRANVILLE BANTOCK (a Londoner, born 1868) has much vocal music to his credit—large-scale Choral works (some with Full Orchestra), Part-Songs and Folk-Song settings, and Solo Songs (some of these with Orchestra). He has also found much interest in Eastern subjects, and in past civilizations such as those of Egypt and Greece.

In the *Hymn to Aphrodite* (one of *Three Songs of Sappho*) a distressed lover craves the aid of the immortal 'Daughter of Zeus.'

ORCHESTRA

Tone Poem, 'Polonia' *Elgar*

10.30 EPILOGUE

5WA

CARDIFF.

353 M.
850 KC.

2.45 A SPORTSMEN'S SERVICE

Organized by THE BRISTOL Y.M.C.A.
 Relayed from the Colston Hall, Bristol.

Hymn, 'Crown Him with many crowns' (Fellowship Hymn Book, No. 178)

Mr. F. KENNEDY, Vice-President, G.F.A.

Scripture Reading

The Rev. Canon A. H. SEWELL

Prayer

THE Y.M.C.A. BROTHERHOOD PRIZE ORCHESTRA,

Conducted by W. S. PORTER

Chorus, 'The Destruction of Gaza'

Laurent de Rille

Brief remarks by the Chairman, the Lord Mayor of Bristol, Councillor J. CURLE, J.P.

Hymn, 'These things shall be' (F. H. B., No. 34)

Address by the Rev. FRANK H. BAILLARD (High-bury Congregational Church)

MATT HALL (Baritone)

Song, 'A Vessel in Distress'

Collection in aid of the Lord Mayor's Hospital Fund. Appeal by Mr. J. H. GIBBS, President, Y.M.C.A. Brotherhood

MALE VOICE CHOIR

Chorus, 'Martyrs of the Arena' *Laurent de Rille*

ORCHESTRA

Descriptive Fantasia, 'Shepherd's Life in the Alps'

CHOIR and ORCHESTRA

Hallelujah Chorus *Handel*

4.0 FAVOURITES FROM ORATORIO AND OPERA—III

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Son and Stranger' *Mendelssohn*
 March from 'Scipio' *Handel*

TO celebrate his parents' silver wedding, Mendelssohn wrote a little Operetta which he called *The Return from Abroad*. After his death, the Operetta was published under the title *Son and Stranger*, and by this name the Overture is generally known.

It is a quite independent piece, containing no themes from the Operetta. It opens with a slow section, after which comes a swift, sunny Movement, the First Main Tune bounding off in a moment in the cheeriest style. The Second Tune, in contrast, trips lightly along, beginning on Strings and continuing on Flutes.

These two melodies are treated quite simply, with all Mendelssohn's native gaiety and charm, and so the Overture runs to its close, bubbling over with happiness.

REX PALMER (Baritone) and Orchestra

Recit., 'Thus saith the Lord'
 Air, 'But who may abide' ('Messiah')
 Recit., 'For behold, darkness' *Handel*
 Air, 'The people who walked in darkness'

ORCHESTRA

The Heavens are telling ('The Creation') *Haydn*

MEGAN THOMAS (Soprano) and Orchestra

With verdure clad ('The Creation') *Haydn*
 Hear ye, Israel ('Elijah') *Mendelssohn*

WE never tire of the vernal freshness and grace of *The Creation*, the first Oratorio Haydn wrote (at the age of sixty-four). Of such qualities this air is compact, that tells of the loveliness of nature:—

With verdure clad the fields appear
 Delightful to the ravished sense;
 By flowers sweet and gay
 Enhanced is the charming sight.
 Here fragrant herbs their odours shed;
 Here shoots the healing plant;
 With copious fruit the expanding boughs are hung;
 In leafy arches twine the shady groves;
 O'er lofty hills majestic forests wave.

Sunday's Programmes continued (January 29)

ORCHESTRA

War March of the Priests ('Athalie')
Mendelssohn
REX PALMER and Orchestra
Air, 'Lord God of Abraham'
Recit., 'I go on my way' ('Elijah')
Air, 'For the mountains shall depart' Mendelssohn

ORCHESTRA

All we like sheep have gone astray ('Messiah')
Handel
MEGAN THOMAS and Orchestra
Jerusalem (from 'St. Paul') Mendelssohn
From mighty kings (from 'Judas Maccabeus')
Handel

THE first air, the lament of Jesus over Jerusalem, is placed in the Oratorio after the account of the martyrdom of Stephen: 'Jerusalem, Jerusalem, thou that killest the prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not!'

IN the Second Part of Handel's *Judas Maccabeus* the Israelitish warriors have returned triumphant from battle, and a woman of Israel raises this glad song, celebrating the deeds of the hero, who despoiled the mighty, and brought fame to Judah.

ORCHESTRA

Overture to 'Messiah' Handel

5.20-5.30 S.B. from London

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 'WHEN THE HOUNDS OF SPRING ARE ON WINTER'S TRACES'

ROBERT DONAT (Recitations)
The Opening Chorus of 'Atalanta in Calydon'
Scribner

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture to 'The Tempest' Sullivan
Winter ('The Seasons') Glazunov
Holly and Mistletoe ('Pastoral Suite')... Ansell
Winter ('The Seasons') German

THOUGH the music for Shakespeare's *The Tempest* was written in Sullivan's student days, it was only in 1903, after his death, that it was heard at regular public performances of the play, at the Court Theatre.

He wrote introductory pieces to four of the Acts, that to the Fourth Act (the one that includes his Masque music) being the only piece named 'Overture.'

The Overture opens, after a sort of 'call to order,' with a dainty Woodwind theme, whose motif is heard a good deal throughout the Overture. The Second Main Tune (also given to Woodwind) is as lively as the First. Neither is developed, but after a short episode, both are recapitulated, and there is a loud and exciting Coda.

WE know the Russian Glazunov chiefly as a writer of large works for the concert hall, but occasionally he wrote music for the stage. *The Seasons*, a Suite of Orchestral pieces from which *Winter* is taken, was written as music for a stage Ballet. Certainly, if anyone is able to give us the feeling of winter in music, it should be a native of a country whose rivers are frozen for several months every year.

SIR EDWARD GERMAN'S Symphonic Suite, *The Seasons*, was written at the request of the authorities for the Norwich Festival of 1899.

Winter is in two sections, preceded



The Rev. HERBERT COOPER conducts the Studio Service from Manchester tonight.

by an Introduction, in which we hear a resolute theme which is frequently met with later.

The first section is based on a hymn-tune-like theme which we may take as representing the iron-bound aspect of earth in Winter. After this section has been expounded, we come to a gay portion, in Tarantella style, in which, after some prefatory matter, the Clarinet begins the dance.

The hymn-like portion strikes in again later, the dance continuing as a counter-theme to it, and so the music runs on to its boisterous end.

ROBERT DONAT

Hymn of Pan Shelley
Two Stanzas from 'Adonais' Shelley

ORCHESTRA

Spring's Arrival ('Lyric Suite') Palingsen
Spring ('The Seasons') German
Spring Song Mendelssohn

ROBERT DONAT

Invocation to The Earth
Stanzas from The Ode, 'Intimations of Immortality,' from 'Recollections of Early Childhood' Wordsworth

ORCHESTRA

Spring ('The Seasons') Glazunov

5.20-5.30 S.B. from London

7.45 A SPECIAL SERVICE

Relayed from St. Ann's Church, Manchester
Organ Solos, Organist, GEORGE PRITCHARD
Scherzo in D Capocci
Festive and Pompous Karg-Elert
Order of Service:

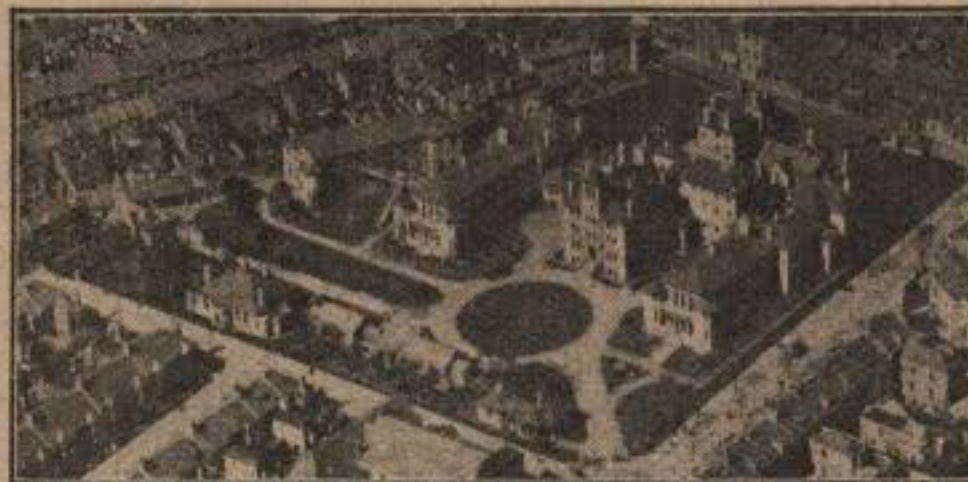
8.0 Hymn, 'I heard the voice of Jesus say' (A. and M., No. 257)

Lesson, St. John, chap. xiii, verses 1-17

Anthem, 'I will lay me down in peace' (Tertius Noble)

Prayers

Hymn, 'Just as I am' (A. and M., No. 225)



Survey Flying Services

A BIG HOSPITAL IN THE WEST.

An aerial view of the South Devon and East Cornwall Hospital at Plymouth; the extension of which will be the object of the appeal that the Rev. T. Wilkinson Riddle will broadcast from Plymouth.

Address by the Rev. HERBERT COOPER (of the Manchester and Salford Wesleyan Mission)
Hymn, 'Our Blest Redeemer' (A. and M., No. 207)
Nunc Dimittis (Somerville in F)

8.45 THE WEEK'S GOOD CAUSE: Colonel F. H. WESTMACOTT, The Manchester and Salford Appeal on behalf of the National Memorial to Queen Alexandra

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

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

6KH HULL. 294.1 M. 1,020 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Luke's Church, Bold Street
Address by the Rev. T. W. MACPHERSON, President of the Liverpool Free Church Federation.
Ex-Moderator of the Presbyterian Church of England
Music by the CHOIR of St. Luke's Church, directed by Mr. W. G. JONES

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

10.30 EPILOGUE

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: An Appeal by the Rev. T. WILKINSON RIDDELL, on behalf of the South Devon and East Cornwall Hospital Extension Scheme

THE South Devon and East Cornwall Hospital now serves a population of approximately half a million. As its activities have increased, it has been found more and more difficult to accommodate all the patients and to find room for the necessary new con-

Programmes for Sunday

sulting rooms and operating theatres. This extension scheme, which will cost £100,000, has been planned to remove all these difficulties, and will also provide for two additional wards to be added to the Royal Albert Hospital at Devonport.

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

10.30 EPILOGUE

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

6ST STOKE. 294.1 M. 1,020 KC.

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE
From the Studio
Conducted by the Rev. J. V. WILSON, Vicar of Sneyd

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

10.30 EPILOGUE

5SX SWANSEA. 294.1 M. 1,020 KC.

2.45 S.B. from Cardiff

5.20-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE
Relayed from St. Mary's Parish Church, Swansea
Address by the Rev. DAVID PRICE, St. Paul's Congregational Church, Swansea

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

10.30 EPILOGUE

10.40-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 980 KC.

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

5SC GLASGOW. 405.4 M. 740 KC.

3.30:—Orchestral Concert. The Station Orchestra: Overture, 'Students' Festival' (Brahms). Kathryn Hilliard (Soprano) and Orchestra: Micaela's Air ('Carmen') (Lizet). Orchestra: Suite de Ballet (Gluck-Mottl) William Michael (Baritone) and Orchestra: Song of Pan (Bach, arr. Beecham). Recit., So your suit has succeeded. Shall I behold while singing? (Mozart). Orchestra: Theme and Six Diversions (Gergman). Kathryn Hilliard: A Prayer to our Lady (Ford); Ecstasy (Rugame); At Dawning (Cadmus). Orchestra: Serenade (Moss-kowski); Puck's Minuet (H. Howells). William Michael: Tomorrow (Kee); She is far from the Land (Lambert). Orchestra: Tone Poem, 'Finlandia' (Sibelius). 5.29-5.30:—S.B. from London. 8.0:—Religious Service from the Studio, conducted by the Rev. Elphin A. Ellis, of Claremont Street Wesleyan Methodist Church, Glasgow, assisted by the Station Choir. 8.45:—Appeal on behalf of the Victoria Infirmary. 8.50:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 800 KC.

3.30-5.30:—S.B. from London. 8.0:—Religious Service from the Studio. Rev. McIntosh Mowat, of Ruthrieston Parish Church. Psalm 23 (Tune, 'Wiltshire'). Prayer. Lesson, 2 Kings, Chap. xix, 1-19. Anthem. Address. Hymn 276 (Old Hymnary). Benediction. Vesper. 8.45:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 305.1 M. 980 KC.

3.30-5.30:—S.B. from London. 8.15:—A Religious Service from the Studio. Choir: Hymn, 'O Joy that seekest me through pain.' Scripture Reading, 1 John iv, 7th verse to end. Choir: Anthem, 'Thou wilt keep Him in Perfect Peace' (Lee Williams). Address by the Rev. W. J. Granden, Rector of St. Mary Magdalene. Choir: Hymn, 'When I survey the Wondrous Cross.' Closing Prayer and Benediction. 8.45:—S.B. from London. 10.30:—Epilogue.

In the Near Future.

News and Notes from the Southern Stations.

Plymouth.

Mr. John Murray, Principal of the University College of the South-West, is giving a talk, entitled 'Life at Oxford,' at 7. p.m. on Tuesday, February 7.

Bournemouth.

The evening service on Sunday, February 5, will be relayed from All Saints' Church, Southbourne, Bournemouth. It will be conducted by the Rev. Eric Southam, who will also preach the sermon.

'Are Short Stories Worth Reading?' Listeners who may be undecided on the question should tune in at 7 p.m. on Tuesday, February 7, for the talk by Mr. Hugh Roberts.

Manchester.

General Death, Colonel Gloom, Major Black and Sergeant Bomb are some of the cheery characters in the farce by A. E. Bryan, entitled *Carry Me Out*, which is to be performed on Monday evening, February 6. In this little play, Mr. Bryan shows that people who think army life in peace time is monotonous are quite wrong.

Leap Year is the appropriate title of a revue which will be produced on Wednesday, February 8. The sketches are by two well-known Northern playwrights, A. F. Hyslop and Edwin Lewis, and are both topical and entertaining.

Listeners who live on either side of the Pennines will be interested in the programme on Thursday, February 9. It will be given by the Hebden Bridge Band, conducted by Mr. Sam Townsend, and George Lister (the Yorkshire entertainer), and, although it is primarily intended for supporters of the White Rose, followers of the Red Rose will enjoy it equally well.

Daventry Experimental.

The religious service on Sunday, February 5, will be relayed from Carr's Lane Church, Birmingham. It is to be conducted by the Rev. Leyton Richards.

A programme typical of all phases of the genius of Sir Edward German, one which will include part-songs and vocal items as well as popular orchestral music, is down for Monday, February 6. The soloist is Miss Dorothy Bennett.

What Men Live By, a play in three acts by Mildred Forster, adapted from one of Tolstoy's tales, will be broadcast from the Birmingham Studio at 8 p.m. on Monday, February 6.

The artists in a variety programme arranged for Tuesday, February 7, include Elsie Gaskell (mezzo-soprano), whose singing of Russian folk-songs is well-known to Midland listeners, Solloway (violin), Ivan Firth and Phyllis Scott (duets), Winifred Johnson (French recitals), Will Kings (entertainer) and the Birmingham Studio Orchestra.

A programme of Chamber Music on Wednesday, February 8, by Lena Wood (violin) and Joyce Rollitt (pianoforte) will include an interesting sonata in A Major by John Collett, and two groups of songs by Joan Elwes.

A new combination, the Birmingham String Orchestra, will be introduced to listeners in a concert of chamber music on Saturday, February 11. The programme will also include songs by Rebe Hillier. At 10.15 p.m. the same evening an orchestral concert by the Birmingham Symphony Orchestra, conducted by Joseph Lewis, will be broadcast. The items include the Third Movement from *Pathetic Symphony* (Tchaikovsky) and the Suite from *Sigurd Jorsalfar* (Grieg).

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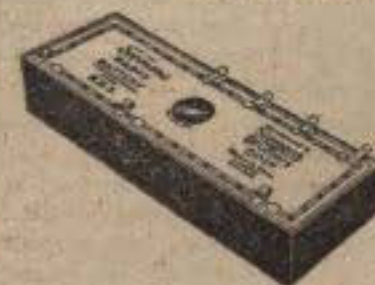
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PROGRAMMES for MONDAY, January 30

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

6.30 TIME SIGNAL,
GREENWICH; WEATHER
FORECAST, FIRST GEN-
ERAL NEWS BULLETIN

10.15 A SHORT RELIGIOUS
SERVICE

10.30 (*Daventry only*)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (*Daventry only*) THE DAVENTRY QUARTET
and ADOLPHE BRÖSCHKE (Violin)

12.0 THE DAVENTRY QUARTET
META MURRAY (Soprano)
VIVIAN GASTER (Baritone)

1.0-2.0 AN ORGAN RECITAL
By EDGAR T. COOK

Relayed from Southwark Cathedral

EDGAR T. COOK
Sonata No. 3 *Mendelssohn*

W. R. TEMPRIEU
Slow movement from Violin Sonata *Grieg*

EDGAR T. COOK
Adagio and Fugue from Sonata on 24th Psalm
Reubke

Variations on 'Heartsease' *Geoffrey Shaw*

W. R. TEMPRIEU
Violin Solo

EDGAR T. COOK
Pastoral Fantasy *de Séverac*
Toccata and Fugue in F *Bach*

2.30 Miss RHODA POWER: 'Boys and Girls of
Other Days—The Queen who was Never
Crowned'

POWER HILL has seen many pathetic
victims of the headman's axe, but no story
that ended there is more touching than that
of Lady Jane Grey. In this talk Miss Rhoda
Power will give a glimpse of the earlier and
happier part of the 'nine-days-queen's' career.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology
—The Round Table'

THE idea of chivalry was never better ex-
pressed than in the famous Round Table
of Caerleon, at which, legend has it, King Arthur
and his most famous champions placed themselves
on a level with the youngest and least experienced
knights. The story of the Round Table, and
of the great legendary figures who feasted at it,
will be told this afternoon.

3.20 Musical Interlude

3.30 W. S. BRYAN (Baritone)
OLGA THOMAS (Pianoforte)

4.0 FRANK ASHWORTH'S PARK LANE HOTEL BAND,
from the Park Lane Hotel

5.0 HOUSEHOLD TALK: Miss KATE LOVELL,
'Cakes I Make'

THE North of England is famous for its cakes,
and listeners who want to learn a few
recipes from a North Country woman will
have their chance this afternoon. Miss Lovell's
somewhat unusual way of presenting recipes
proved very popular last time she broadcast.

5.15 THE CHILDREN'S HOUR:

Mrs. Leo Hunter gives a Lunch Party (*Dickens*),
after which, there is 'A Game of Bluff' (*Sheila*
E. Brains)
followed by

Piano Solos by CECIL DIXON and Songs by
REX PALMER

6.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN

6.45 THE LONDON RADIO DANCE BAND (Con-
tinued)

7.0 Mr. DESMOND MACCARTHY: 'Literary
Criticism'

7.15 THE FOUNDATIONS OF MUSIC
MODERN FRENCH PIANO WORKS
Played by Mrs. NORMAN O'NEILL

7.25 M. E. M. STÉPHAN: 'French Talk, including
a letter from *La Lettre Chargée*, Scene IV'

7.45 A SONG RECITAL by FLORENCE HOLDING
Trees *V. Hely Hutchinson*
April Children *Clives Carey*
Contentment *Muriel Herbert*
The Old Chair *Kenneth A. Wright*
Must we go? *Alan Burr*
The Little waves of Baffin Bay *Edgar Bainton*
Spring *G. Henschel*

8.0 A DEBATE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Local Announcements; (*Daventry only*)
Shipping Forecast

9.20-11.0 'THE LILAC DOMINO'
(See below.)

11.0-12.0 (*Daventry only*) DANCE MUSIC:
JACK HYLTON'S AMBASSADOR CLUB BAND,
under the direction of RAY STARITA, from the
Ambassador Club

(Monday's Programmes continued on page 168.)



ACT I.

AT Breaker's Hotel, Palm Beach, Florida, the
guests are enjoying the delights of a mas-
querade ball. The gay Colonel Cleveden, who is
flirting with the ladies disguised in their dominoes
and masks, wants his nephew, Elliston Deyn,
to marry his daughter, Georgine, to keep her
fortune in the family. But Elliston is in love with
Leonie Forde, on whom the Colonel has an eye
for himself.

Two old cronies, Prosper Woodhouse and
Norman Calmain, finding they are both almost
penniless, determine to borrow money from their
young friend, the Honourable Andre D'Aubigny,
but he is as badly off as they, and cannot even
pay Carabana, the leader of the orchestra who
are playing for him. The three form a compact to
divide whatever money they can get, and at
Carabana's suggestion, throw dice to decide who
shall marry an heiress. Andre wins the throw,
and the choice falls upon Georgine, whom he has
never seen. But with her chaperone, the Baroness,
she has been charming everyone at the ball in
her disguise as a lilac domino, and Andre, not
knowing who she is, falls madly in love with her.

ACT II.

IT is late afternoon in the garden of Colonel
Cleveden's villa at Palm Beach, and a *thé*
dansant is in progress. The Colonel is still bent
on Elliston marrying Georgine, but laughingly
tells Leonie that he would double the money if
the boy married any other fortune. Remember-
ing this, Leonie takes advantage of the Colonel's
ardent feeling for her and makes him give her a
contract to give her a million dollars if she catches
him flirting with anyone else.

(Continued in column 3.)

9.20-11.0 THE LILAC DOMINO

AN OPERETTA IN THREE ACTS

Book and Lyrics by HARRY B. SMITH and ROBERT
B. SMITH

Music by CHARLES CUVILLIER

Characters (in order of speaking):

Cornelius Cleveden (an American Multi-Million-
aire) ROBERT CRIGNELL
Leonie Forde (Georgine's friend)

JEAN ALLISTONE

Elliston Deyn (Cleveden's nephew)

JOHN ARMSTRONG

Prosper Woodhouse (an American friend of Andre)

NORMAN GRIFFIN

Norman J. Calmain (a friend of everybody)

JOHN RORRE

The Hon. Andre d'Aubigny (a young Englishman
seeing U.S.A.) THOMAS BATES

Carabana (conductor of the Spanish (Ipsy
Orchestra) DINO GALVANI

Georgine (Col. Cleveden's daughter)

MAGGIE TEVTE

The Baroness de Villiers (social companion to
Georgine) ALICE GACHET

Maskers, Dancers, Guests, etc.

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

ACT I.

A lounge at the Pavillon de Danse, Breaker's
Hotel, Palm Beach, Florida

ACT II.

The Garden of Colonel Cleveden's house, Palm
Beach

ACT III.

Court of the Palms during High Carnival.



(Continued from column 1.)

Meanwhile, Andre has been searching every-
where for his lilac domino, but inveigled to the
Colonel's house by a false note from Prosper and
Norman, who are anxious to get him safely
married to the heiress, he meets Georgine as her
true self. She so charms him that he forgets
even the lilac domino, and Georgine is overjoyed
when he sings of his love for her. But, later,
Carabana unwittingly gives the game away by
telling her of the plan decided by the throw of the
dice, and Georgine, thinking Andre is only
wooing her for money, gives her hand instead to
her cousin, Elliston.

ACT III.

IT is Carnival night, and Leonie eggs the Baroness
on to make the Colonel flirt with her, so that
she can claim the million dollars from him. This
accomplished, she lies in wait for Andre, who is
giving a farewell supper before his departure for
England. Andre is so sad at the loss of Georgine
that he refuses to have anything more to do with
the schemes of the two friends, Prosper and
Norman, who give him up as a bad job and go off
to have a good time in the Carnival. Meanwhile,
Leonie has found Georgine and gets her to listen
from behind a pillar while she offers herself and
her newly acquired fortune to Andre, who tells
her he will never marry anyone now he has lost
the girl he loves. Overjoyed, Georgine creeps
away and returns singing *The Lilac Domino* to
Andre's amazement and delight. So everything
ends happily and Leonie gives her hand to
Elliston, thus making the Colonel double the
fortune which his nephew has won.

READ THESE LETTERS.

The following letters are typical of the thousands received from men and women who have learnt French, Italian, Spanish or German by the new Pelman method:—

"I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school." (C. 146)

"This is the easiest and quickest way of learning foreign languages. I was not able to study very regularly, but in the space of eight months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

"I am enjoying the (Italian) course tremendously, and think it is a wonderful way of learning, as you unconsciously absorb all sorts of rules of Grammar as well as learning the words." (I. L. 136)

"I have only been learning German for five months, now I can not only read it, but also speak it." (G. M. 148)

"After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realise now that the method was wrong.

"After about six months' study by the Pelman method I find I have practically mastered the language." (B. 143)

"I was invited lately to meet a Spanish lady . . . she was filled with genuine surprise and admiration at the amount I had learnt in eight weeks. I do most of it in omnibuses and at meals." (S. H. 219)

"Enclosed please find further instalment of fee for your excellent Italian Course, every word of which is an enjoyment." (I. W. 166)

"May I thank you for your really wonderful (German) course? It is the first time I have met anything really good and cheap." (G. H. 304)

"I have learnt more and better French in the last four months than previously I had learnt in thrice that period." (M. 241)

"I was able to pass London Matriculation (taking Spanish) last June, with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S. B. 373)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (I. M. 124)

"You will be interested to hear that my first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I found that I was able to speak well enough to go anywhere on my own." (G. P. 111)

Further letters describing the merits of the new method will be found in the book which will be sent free to everyone who writes for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

The Gift of Tongues.

By ANTHONY SOMERS.

I have discovered a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what drudgery, what disappointments I should have been saved!

It has sometimes been said that the British people do not possess the "gift of tongues." Certainly I never possessed that gift. At school I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my Form. And yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion—my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Now, although I never could "get on" with Foreign Languages I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired, Sainte Beuve, in French, and not merely through the medium of a characterless translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase-book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish, Italian and German." Of course, I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their book, "How to Learn French," and this so interested me that I enrolled for the course in that language. And frankly it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens.

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say, Spanish, Italian, German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I am not surprised to hear that it is revolutionising the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word in any of them. Even if you do not know the meaning of a single Foreign word you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Italian-English, Spanish-English or German-English Dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Italian, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers and to write and speak the particular language in question accurately and grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The Pelman method of learning French, Spanish, Italian or German by correspondence is fully explained in four little books (one for each language), and I strongly advise those who are interested to write for a free copy of one of these books to-day.



Everyone who wishes to learn FRENCH, SPANISH, ITALIAN, or GERMAN without difficulty or drudgery should post this coupon to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1. A copy of the particular book desired will be forwarded by return, gratis and post free.

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"HOW TO LEARN GERMAN" "HOW TO LEARN SPANISH"

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Monday's Programmes cont'd (January 30)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 166.)

3.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN

LESLIE WESTON (Entertainer)

4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

FRANK NEWMAN (Organ)

Overture to 'Athalia'.....Mendelssohn

TO Racine's drama about Athaliah (founded on the narrative in 2 Chronicles, xxii and xxiii) Mendelssohn, by command of the King of Prussia, wrote an Overture and incidental music.

The Overture begins with a slow Introduction having a hymn-like melody, taken from a chorus in the work. A short passage in animated style leads to the main body of the Overture, bold and dignified music founded on two themes; one of them is new, and the other has already been heard in the Slow Introduction.



Vincent Curran (left) and Ernest Jones (centre) figure in the Variety programme from Birmingham tonight, and Clifford Fullwood sings in the afternoon.

CLIFFORD FULLWOOD (Tenor)

It is only a tiny garden.....Haydn Wood
I know a lovely garden.....d'Harlelot

FRANK NEWMAN

Entr'acte, 'Cradle Song' from 'Jocelyn' Godard
Fox-trot, 'Persim Rosebud'.....Nicholls

CLIFFORD FULLWOOD

Beauty's Eyes.....Toots
Mato o' Mine.....Elliott

FRANK NEWMAN

Serenade from 'Harlequin's Millions'.....Drigo
Serenade from 'The Bells of Cornoville'

Café Chantant.....Fletcher

5.0 A BALLAD CONCERT

DOROTHY SMITHARD (Contralto)

AUBREY MILLWARD (Baritone)

HARRY BLECH (Violin)

DOROTHY SMITHARD

Angels guard thee.....Godard
Blackbird and Thristle.....Borelorf

5.8 HARRY BLECH

Fugue.....Tartini
On Wings of Song.....Mendelssohn, arr. Achron

5.15 AUBREY MILLWARD

My song is of the sturdy North.....German
The Piper.....McLeod Steel
O Swallow!.....Sullivan

5.22 DOROTHY SMITHARD

Ferry ahoy!.....Breuer
Songs my mother taught me.....Dvorak
You'll git heaps o' lickin's.....Coningsby Clarke
Ecstasy.....Rummel

5.30 HARRY BLECH

Rondo.....Mozart, arr. Kreisler

5.38 AUBREY MILLWARD

The Swordsman.....Wallace
Farewell.....James
Love's echoes.....Goring Thomas

5.45 THE CHILDREN'S HOUR (From Birmingham):

A Story told by Gladys Colbourne. Bird Impressions by Jack Payne (the Newsboy Whistler). Songs by Harold Casey (Baritone). 'A Walk in Cobbled Streets,' a Playlet by Mona Pearce.

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

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'The Mill on the Cliff'.....Reissiger
Selection from 'Round the Map'.....Finck

BOOTH UNWIN (Bass)

The Wheeltapper's Song.....Wolsley Charles
At Santa Barbara.....Kennedy Russell
Grendon Fair.....Paul Mario

ORCHESTRA

Suite, 'A Kiss for Cinderella' (Incidental Music from Fairy Play)

Bucalossi

BOOTH UNWIN

King Charles M. V. White
Song of the Flea

Mussorgsky

Hope the Hornblower

Ireland

ORCHESTRA

Selection of Irish Melodies,
'The Shamrock'

Myddleton

8.0 OLD FAVOURITES

A Short Programme

of

DANCE MUSIC

by the LONDON RADIO DANCE BAND, directed by

SIDNEY FIRMAN

8.30

VARIETY

From Birmingham

ERNEST JONES ('Banjo' Virtuoso)

VINCENT CURRAN (Recitals)

SARA SARONY (Reminiscences of Margaret Cooper)

SYDNEY COLTHAM (Tenor)

PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES, relayed from Corporation
Street Restaurant

9.30

A SONG RECITAL

by MEGAN FOSTER

Amour d'Antan.....Chausson
Le Petit Oiseau.....Grotzer

Beau Soir.....Debussy
Fantoche.....Debussy

The First Mercy (Bruce Blunt).....Peter Warlock
Piggesnic (XVI century).....Peter Warlock

The Distracted Maid (Old Ballad).....Peter Warlock
The Pretty Ring Time (Shakespeare).....Peter Warlock

WELSH FOLK SONGS:

Mao nghariad i'n fenws.....arr. W. H. Davies
Lisa Lan.....arr. Grace G. Davies

Dacu nghariad.....arr. W. H. Davies
Efo Deio i Dywyn.....arr. W. H. Davies

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S DANCE BAND from the Carlton Hotel

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB DANCE BAND, under the direction of RAY STABITA, from the Ambassador Club

Monday's Programmes continued (January 30)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 BROADCAST TO SCHOOLS:
Prof. A. J. SUTTON PIFFARD, 'The Conquest of the Air—Gliders'

3.0 A LIGHT ORCHESTRAL CONCERT
THE STATION ORCHESTRA
Selection from 'Tom Jones' German
ADELAIDE McQUISTIN (Soprano)
Waltz Song ('Tom Jones') German
A Brown Bird Singing Haydn Wood
The Blackbird in my Garden Nancy Wood
ORCHESTRA
Fantasia, 'Easter Chimes in Little Russia'
Fotichenko
A. H. TROTMAN (Cornet)
Il Bacio (The Kiss) Ardit
Songs Without Words Hovav
Largo Handel
ORCHESTRA
Bandanna Sketches White
ADELAIDE McQUISTIN
A Birthday Cowen
Wonderful World of Romance Haydn Wood
There's a whisper in the air Brahms
ORCHESTRA
Little Concert Suite Coleridge-Taylor
Humoresque, 'A Lightning Switch' .. Alford

4.45 Major C. J. EVANS, T.D., 'The Castles of Gwent'

5.0 ORCHESTRA
Overture to 'Light Cavalry' Suppe
Slavonic Rhapsody Friedemann

5.15 THE CHILDREN'S HOUR: 'The Tramp Steamer,' by G. G. Jackson. 'Muffin's Rare Fish,' by Mabel Marlowe. The Station Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 LESLIE SARONY
Syncopated Songs to his own Banjolele

8.0-11.0 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 Dr. J. E. MYERS: 'Ten Great Scientists—III, Joseph Priestley'
(Picture on Page 171.)

3.20 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre. Musical Director, STANLEY C. MILLS

4.0 NELLIE EDWARDS (Soprano)
My heart is weary Goring Thomas
The Lilac Tree Gartlan
Beyond the Dawn Sanderson
The Silver Ring Chaminado

4.15 ORCHESTRAL MUSIC (continued)

5.0 Miss HALLIE FRYER: 'Money and the Rabbit'

5.15 THE CHILDREN'S HOUR: Three Songs from 'When we were very young' (A. A. Milne and Fraser-Simson), sung by Harry Hopewell: 'In the Fashion,' 'Hoppity,' 'The Christening,' 'Song of the Mountains' (Grieg), 'Spring's Arrival' (Schumann), 'Rock-a-bye Lullaby' (K. A. Wright), sung by Betty Wheatley. More Soldier Tunes by Edgar Roy, played by Eric Fogg: 'Here's a Health unto His Majesty,' 'The Fife and Drum Sound.' The Story will be read by Robert Roberts

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London 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
March, 'Liberators'
Waltz, 'Smiles, then Kisses' } Ancliffe
Suite from Ballet Music to 'Prometheus' Beethoven
Fox-trot, 'Just another day' Turk
Selection from 'Madame Pompadour' .. Fall
Entr'acte, 'Moorish Dance' Carr
Potpourri, 'Classica' Ewing
One-step, 'Roses for Remembrance' .. Curtis

5.0 Hon. Mrs. STUART WORRELEY: 'State Palaces of Paris—The British Embassy'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 R. SOMERSCALES: An Introduction to Leatherwork

5.15 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'On Board the Ice Breaker'

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 ERICE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

5.0 MANNING CRAINE: 'Selling a Typewriter'—A Humorous Sketch

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

(Monday's Programmes continued on page 171.)

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Monday's Programmes cont'd (January 30)

(Continued from page 169.)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 A READER: 'New Books'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. A. K. HAMILTON JENKIN: 'Cornish Mining—I, The Early Stages'
- 5.15 THE CHILDREN'S HOUR: Reading—Series on 'The Firsts—No. 1, The First Motor' (G. G. Jackson)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15-5.0 ORCHESTRA relayed from the Grand Hotel
- 5.0 KATE BALDWIN: 'Preparation and Cooking of Game'
- 5.15 THE CHILDREN'S HOUR: In England—then—'The Great Armada' (from 'Westward Ho!'). Songs from 'Merrie England' (German), by Leonard Roberts and Win Anson. 'Morris Dances and their Tunes' (W. Manners), 'Henry VIII' Dances (German), played by Hilda Francis
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Dialogue, 'What Matters Most in Life?' by JEAN WHITE RD
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)



National Portrait Gallery.

JOSEPH PRIESTLEY,

the eighteenth-century philosopher, is the great scientist of whom Dr. Myers will talk from Manchester this afternoon.

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-2.0—London Programme relayed from Daventry.
- 2.30—Broadcast to Schools: Mr. A. B. C. Cobban: 'Typical Englishmen since the Conquest—Abbot Samson.' 3.0—London Programme relayed from Daventry. 4.0—Music relayed from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Edward Bird (Baritone). 6.10—Violet Poets (Reciter). 6.20—Radio Bulletin. 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 12.0-1.0—Gramophone Records. 3.15—Dance Music relayed from the Plaza Palais de Danse. 4.0—Concert. The Wireless Quintet. Jean MacFarlane (Soprano). 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—Song Recital—Amy Samuel (Soprano). 6.30-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.25—Afternoon Concert. Isabel Veitch (Contralto). T. E. Wright (Pianoforte). 4.0—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Station Octet. 6.30-11.0—S.B. from London.

2BE BELFAST. 308.1 M. 900 KC.

- 12.0-1.0—London Programme relayed from Daventry. 2.30—London Programme relayed from Daventry. 3.30—Haydn. The Station Orchestra. 3.55—A Vocal Interlude. Jean Ward (Contralto). 4.10—Light Music. Orchestra. 4.22—Pianoforte Jazz by Fred Rogers. 4.45—Dance Music by the Station Dance Band. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0—S.B. from London.

THE VANISHING SHELLBACK.

By C. Fox Smith,

whose programme, 'Sailors' Delight,' is being given from 5GB on Tuesday, January 31.

TIME, so says the old Greek legend, continually devours his own children: and the allegory is one which during the past hundred years has surely acquired a significance undreamed-of by those who first framed it. There is none, perhaps, more striking among all the many phenomena which characterize the Age of Change than the way in which not only the outward and material sides of life, but its mind and soul, and even man himself, the maker of change, have been and are being revolutionized by the irresistible workings of the machine of progress which he has himself set in motion, and could not stop if he would.

Change, in these days, is everywhere. Old landmarks are continually passing away. The face of cities, of villages, of the very countryside itself, is altered. Solitudes are turned into crowded streets; silence is filled with the noise of factories. A mountain valley becomes a lake to give water to a great city hundreds of miles away. The train, the motor-car, the aeroplane, have taken the place once held by the coach, the post-chaise, and the lumbering waggon, familiar to readers of Fielding and Smollett. The steamship has driven the sailing ship off the seas, though she has made a long and a brave fight for it. And all these changes have carried away into oblivion a whole host of local and vocational types which had probably altered but little through all the slow-moving centuries that lay behind them.

Popular education, cheap printing, easy communications and a score of other like influences, have all tended to help on this process of standardization. Where now is to be found the traditional rustic of a hundred—nay, of fifty years ago, with his elaborately embroidered smock-frock, his earth-coloured corduroys, his store of quaint weather wisdom, his ancient Saxon speech? Where is gone the stage-coachman with his bottle-nose and his many 'weskits'—to say nothing of all his horsey-smelling and straw-chewing satellites? Where are the Cockney types Dickens loved to picture, the 'cabby,' the Thames waterman, the 'bus driver of the old school, with their ready wit and rich, fruity speech that would have sounded no wise strange in the ears of good Sir Richard Whittington himself? Where are a hundred and one vanished craftsmen of the anvil, the bench and the loom? And—last but not least—where is now the time-honoured, traditional type of sailor-man, whose habits, whose songs, whose speech, whose pastimes, and all the rites of whose ancient and honourable mysteries, went back to the times of the Elizabethan venturers and beyond?

He has gone, with the ships he sailed. His working songs, his 'shanties,' are heard no more except as revivals. Capstans had gone round to some of them for centuries gone by. Topsails had been hoisted to the sound of their thundering choruses on new and uncharted seas when the world was young. The anchor song of the 'Maid of Amsterdam' is to be found in Thomas Heywood's Elizabethan drama of the 'Rape of Lucrece,' differing very little from the song as I heard it not twelve months ago from the lips of an old sailorman who had served in the *William Mitchell*, one of the very last survivors of the once proud sailing fleets of Britain. The foresheet shanty, 'Haul the Bowline,' probably dates from the same period, since, whereas in early ships the bowline was an important part of the rigging, in modern vessels it has degenerated into a small and comparatively unimportant rope hardly likely to have had a special shanty composed in its honour. And to

(Continued on page 197.)

THE RADIO TIMES.

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PROGRAMMES for TUESDAY, January 31

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 A SHORT RELIGIOUS SERVICE

10.30 (*Dacentry only*)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (*Dacentry only*) THE DAVENTRY QUARTET and MAURICE DROEGMANS (Violin)

12.0-2.0 THE RIO GRANDE TRIO
RENA REVILLE (Soprano)
REGINALD OLLEY (Baritone)
ANGELICA MESSAROSH (Pianoforte)

2.30 Sir H. WALFORD DAVIES: 'Elementary Music—Three Kinds of Rhythm'

3.15 Musical Interlude

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

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion

4.15 Mr. J. H. DRIEBERG: 'The Proper Study of Mankind—An Introduction to Anthropology'

WITHIN the last generation or so, anthropology—the study of man's 'culture,' that is, his language, customs, religion and social organization, at various stages of development—has not merely attained the dignity of a science, but invaded many other fields. The historian, the sociologist and the political theorist, for instance, find themselves continually challenged by the anthropologist to revise their ideas in view of his work. In these talks Mr. Driberg will outline the elements of the subject, and today he will show what we can learn about our own pre-history by studying the primitive peoples existing today—a study which, in a long residence in Central Africa, he has been able to pursue at first hand.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA (Continued)

5.0 Miss ANN SPICE: 'A Bookshelf of Old Favourites—"Emma," by Jane Austen'

QUITE recently Jane Austen has become a fashion amongst the 'intellectuals,' but amongst the humbler readers of the village libraries she never went out of fashion at all. 'Emma,' the book of which Miss Ann Spice will talk this afternoon, was the last novel published during her lifetime; it is one of her most delicate and finished works and it has remained a popular classic ever since its appearance in 1816.

5.15 THE CHILDREN'S HOUR:

SCAN IT IF YOU CAN! 'Rhythms and Rhythms' (*Edgar May*), sung by DALE SMITH. The Story of 'The Prince's Terrible Affliction' (Mabel Tyrrell). 'Hiawatha's Friends' (*Longfellow*), read by CYRIL NASH

6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

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

6.45 Recital of Gramophone Records

7.0 Miss WINIFRED HOLBY: 'Meals in the Train'

MEALS in the train! What hosts of memories are conjured up by the title of Miss Holby's talk! Breakfasts and lunches and teas and dinners in long, crowded restaurant-cars, down whose narrow gangways acrobatic waiters conjure trays of uneatable food; coffee slopping over into thick saucers as the train goes over points; dinners eaten as the spires of Oxford or the towers of Pisa glide past the windows; strange acquaintances—bagmen, Fascists, bookies, monks—met across the narrow tables; any traveller will find that these are only the beginnings of his memories. Many more will have revived before Miss Holby finishes her talk.



Mr. MICHAEL SADLEIR

will read one of the short stories of H. G. Wells from the London Studio tonight.

7.15 THE FOUNDATIONS OF MUSIC

MODERN FRENCH PIANO WORKS
Played by Mrs. NORMAN O'NEILL

7.25 Mr. D. C. SOMERVELL: 'Europe throughout the Ages—The Renaissance'

THE story of 'Europe throughout the Ages' is now coming recognizably into touch with our own time. In the first part of the series Mr. Norman Baynes described the birth of Western civilization in Greece and Rome; in the second Miss Eileen Power carried the story on through the chaos that succeeded Rome to



Personal Gallery

THE ART OF THE RENAISSANCE.

In his talk this evening in the series on 'Europe throughout the Ages,' Mr. D. C. Somervell will discuss the Renaissance. This is one of the most notable pictures of the Florentine School of the fifteenth century—a 'Virgin and Child with angel,' painted in the studio of Lippo Lippi, if not by the master himself.

the decline of medieval Christendom, and now Mr. Somervell opens the third part with

an account of the Renaissance—that vast and composite movement of the human mind which produced Botticelli and Machiavelli, Savonarola and the Medici, the palace of the Louvre and St. Peter's in Rome; left Europe radically severed from the Middle Ages, and (however hard it may be to see the connection) ushered in the civilization of today.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND conducted by
B. WALTON O'DONNELL
HERBERT PARKER (Baritone)

BAND

Overture, 'La Cenerentola' *Rossini*
Four Dances from 'The Blue Bird' *O'Neill*
Dance of the Mist Maids; Water and Fire;
Stars and Glow Worms; Dance of the Hours
and the Loaves

8.4 HERBERT PARKER

Sea Fever } *Coningsby Clarke*
Vagabond }
The Pipes of Pan } *Elgar*

8.12 BAND

Fourth Hungarian Rhapsody *Liszt*

8.22 HERBERT PARKER

Oh, like a Queen's her happy tread }
All in a garden green } *Graham Peck*
Jenny kissed me }

8.28 BAND

Ballad, 'Sir Patrick Spens' *Goodhart*

8.38 HERBERT PARKER

Sea Gipsy *Michael Head*
The Blacksmith *Koenenman*
My father has some very fine sheep
..... *Herbert Hughes*

8.45 BAND

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

8.0-8.30 (*Dacentry only*)

Mr. J. W. ROBERTSON SCOTT: 'Has Farming a Future? Some Comparisons—III, Farming in Holland'

AFTER Japan and Denmark, Mr. Robertson Scott comes to Holland in his search for illuminating comparisons with the agricultural problems of our own country. Farming in Holland is not merely a science, but a romance, and this evening's talk will tell the story of that wonderful system of dykes that alone keeps thousands of acres of prosperous farmland from being devastated by the sea.

(London and Dacentry)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Form and Phrase in Music'

9.35 Local Announcements; (*Dacentry only*)
Shipping Forecast

9.40 A SONG RECITAL by MIRIAM LICETTE

Se tu m'ami *Pergolesi*
Per la gloria *Bononcini*
Nel cor piu non me sento *Paisiello*
Danza, Danza *Durante*
Chanson triste *Duparc*
Les Papillons *Chausson*
Fantoche } *Debussy*
Mandoline }
The Cunning little thing } *Hageman*
At the Well }
Go not, happy day } *F. Bridge*
Love went a-riding }

10.5 Short Story Reading, 'The Truth about Pycraft' (*H. G. Wells*), read by Mr. MICHAEL SADLEIR

10.30-12.0 DANCE MUSIC: THE CECILIANS, from the Hotel Cecil

Tuesday's Programmes cont'd (January 31)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 A MILITARY BAND CONCERT
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSALL
Solemn March Tchaikovsky, arr. Godfrey
Suite, 'Xaviere' Dubois, arr. Godfrey
Marche des Batteurs; Entr'acte Rigaudon;
Dances Cevenoles

4.20 WILLIAM HESELTINE (Tenor)
Affinity Kahn
The Hour Coleridge-Taylor
Eleanore Coleridge-Taylor
Life and Death Coleridge-Taylor

BAND
Selection from 'Madame Butterfly'
Puccini, arr. Godfrey

HERBERT ALDRIDGE (Entertainer)
It'll only make me love you }
all the more Weston and Lee
Buying a Stamp Weston and Lee

4.55 BAND
Invitation to the Waltz
Weber, arr. Weingartner
Cornet Solo, 'Am Meer' (By the Sea) Schubert
Soloist, P.C. COOK

WEBER'S piece has a 'programme.' This is how the Composer describes the music's story-background: 'At a ball a gentleman approaches a lady and asks for the pleasure of a dance. At first she hesitates; he presses; she consents. Now they converse more easily. He begins; she replies. Now for the dance! They take their places and wait for it to begin. Then follows the dance. At its close, the gentleman expresses his thanks, the lady bows, and "the rest is silence."'

This was originally a Piano Piece. Berlioz made an orchestral arrangement of it when ballet music was wanted for a Paris production of *The Marksman*, and Weingartner has also arranged the piece. It is his version which we are to hear.

WILLIAM HESELTINE
The Plague of Love... Arne, arr. Lane Wilson
The Forsaken Maid... Smart, arr. Lane Wilson
Mary of Arundale... Hook, arr. Lane Wilson

5.20 BAND
Overture to 'The Bohemian Girl'
Balfe, arr. Godfrey

HERBERT ALDRIDGE
That's how it was Henty
Admiral's Orders Ellis
The good little boy and the bad little boy
Weston and Lee

BAND
March from 'The Prophet' Meyerbeer

THE Prophet was that John of Leyden, journeyman tailor, innkeeper, and religious zealot, who, with the Anabaptists, made such a commotion in Europe in the early part of the sixteenth century. Meyerbeer wrote some tuneful and dramatic music for the Opera dealing with these doings, but the only part of it we still hear at all frequently is the Coronation March, which accompanies the crowning of John in Münster Cathedral.

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Cocotina—A Fairy from Africa,' by Alice E. Horrell. Songs by Rebe Hillier (Contralto), Leonard Dennis (Violoncello); 'Kinnmont Willie,' a Border Story by Margaret M. Kennedy

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIDMAN
VARIETY

7.45 A SYMPHONY CONCERT
Conducted by Sir HENRY J. WOOD
S.B. from Manchester

THE AUGMENTED STATION ORCHESTRA
Overture to 'Alceste' Gluck
Dance-Waltz Busoni
Symphony, No. 29, in A Mozart

KATE WINTER (Soprano)
Air, 'Miciela's Song' ('Carmen') Bizet
ORCHESTRA
Second 'Wand of Youth' Suite Elgar

9.0 Pianoforte Interlude by Mr. OWEN MACE

9.15 SYMPHONY CONCERT (Continued)
S.B. from Manchester

Concerto for Violin and Orchestra... Mendelssohn
Solo Violin, MARIE WILSON

KATE WINTER
E'en as a lovely flower Frank Bridge
Come unto these yellow sands Nicholls
Yarmouth-Fair arr. Warlock

ORCHESTRA
Clog Dance, 'Handel in the Strand'... Grainger

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 SAILORS' DELIGHT
A Sea Programme of the Time of Sailing Ships

Arranged by
Miss C. FOX SMITH
(An article by Miss C. Fox Smith will be found on page 171.)

(Tuesday's Programmes continued on page 174.)

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In a Persian Market.
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- E. 5954. Chu-Chin-Chow Selection (2 pts.)
- E. 5955. Sunset down in Somerset, Waltz.
Loveland is calling, Waltz.
- E. 5809. The Sanctuary of the Heart.
Intermezzo (Cavalleria Rusticana).

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SAILORS' DELIGHT.—An Impression by Gully.

Tuesday's Programmes continued (January 31)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 DOROTHY MORTON: 'The Housewife's Corner—Feasts and Fasts'
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'Swanee River,' being a collection of 'Darkie' Songs and Stories
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. C. M. HAINES, 'Playgoers of the Past—Mr. Pepsy goes to the Play'
- 7.15 S.B. from London

7.45 A FLAPPER'S PROGRAMME

THE STATION ORCHESTRA
Triumphal March, 'Cleopatra' *Mancinelli*
Overture to 'Ten Maidens and No Men' *Suppe*
JOHN ROBBE (Baritone)
You can't make love by Wireless ('The Beauty Prize') *Kern*
I love the Girls ('Betty') *Rubens*
The only girl I love ('The Arcadians') *Manckton*

ORCHESTRA
Waltz-Intermezzo, 'Flirtation' *Steck*
Dance-Intermezzo, 'Little Miss Butterfly' *Cassara*
Intermezzo, 'Dream Girl' *Fletcher*

'POOR OLD GENTLEMAN'
Adapted as a Play in One Scene
by ARTHUR BLANCH

From the Short Story by A. M. BURRAGE

Characters:

Petronella DOROTHY ALLCOCK
George IVOR MADDOX
Scene: An old Windmill, near to a Golf Course.

Petronella and George are respectively nineteen and thirty-six—and thirty-six, as George says, is the devil of an age when you are in love with nineteen. Petronella tries to make him jealous by asking his advice about a proposal she has had, and when she asks him to propose to her himself, he calls her a scamp-hunter; the situation is very difficult for Petronella, who has loved George ever since she can remember.

ORCHESTRA

One-step, 'Greatest lad we've ever had' *O'Hara*
Waltz, 'The Student Prince' *Romberg*
Fox-trot, 'Blue Boy Blues' *Porter*

JOHN ROBBE
My little Girlie ('A Country Girl') *Town*
I can't keep away from the girls ('Gipsy Love') *Lehar*

ORCHESTRA

Two-step, 'Light of Heart' *Barnard*
I know of two bright eyes *Chasman*
March, 'Amazons' *Blon*

9.0-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Lesser Free Trade Hall
Pianoforte Recital by GEOFFREY TANCRED

2.30 London Programme relayed from Daventry

3.50 MUSIC by THE STATION QUARTET

Overture to 'The Count of Essex' *Mercadante*
Waltz, 'Fairy Dream' *Winter*
Selection from 'A Life for the Czar' *Glinka*

4.15 J. BAINFORD NEWTON (Baritone)

Pretty Polly Oliver *Graves*
Song of the Clock *Burchell*
For ever and for ever *Tosti*

4.30 QUARTET

Selection from 'The Waltz Dream' *Oscar Straus*
Suite from 'Manon' *Massenet*
Habanera *Fillipicci*

5.0 Rev. G. W. KERR: 'The Humour of Travel'

5.15 THE CHILDREN'S HOUR: Request Songs by Betty Wheatley. Selection from 'The Bohemian Girl' (*Balfe*), Selection from 'The Barber of Seville' (*Rossini*), played by the Sunshine Trio

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal. Musical Director, MICHEL DORÉ

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)



Kate Winter (left) is the singer, and Marie Wilson the solo violinist, in the Symphony Concert that Manchester will broadcast this evening at 7.45.

7.0 Mr. T. ALEXANDER BARNES, F.R.G.S., 'Across Angola—From Cape Town to Lobito Bay'

7.15 S.B. from London

7.45 A SYMPHONY CONCERT

Conducted by Sir HENRY J. WOOD

Relayed to Daventry Experimental

THE AUGMENTED STATION ORCHESTRA

Overture to 'Alceste' *Gluck*
Dance Waltz *Busoni*
Symphony, No. 29, in A *Mozart*

KATE WINTER (Soprano)
Air, 'Mirella's Song' ('Carmen') *Bizet*

ORCHESTRA
Second 'Wand of Youth' Suite *Elgar*

THE Movements in this Second Suite are as follows:—
March; The Little Bells; Moths and Butterflies (Dance); Fountain Dance; The Tame Bear and The Wild Bears.

9.0 S.B. from Daventry Experimental

9.15 SYMPHONY CONCERT (Continued)

Violin Concerto *Mendelssohn*
Solo Violin, MARIE WILSON

KATE WINTER
E'en as a lovely flower *Frank Bridge*
Come unto these yellow sands *Nicholls*
Yarmouth Fair *arr. Warlock*

ORCHESTRA
Clog Dance, 'Handel in the Strand' *Grainger*

10.0 SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20 LESLIE SARONY
Syncopated Songs to his own Banjulele

10.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by THE KING'S HALL HARMONICS, relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX. WAINWRIGHT

4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. GEORGE DANCE, F.R.H.S., Gardening—Notes on Early Vegetables

7.15-12.0 S.B. from London (9.35 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. H. HOUGHT, 'Humour through the Ages'—III

7.15-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Morris Dances with Musical Illustrations, and an Old Legend of England

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ALBERT HOUSE, 'Motoring in 1900'

7.15-12.0 S.B. from London (9.35 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

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

7.15-12.0 S.B. from London (9.35 Local Announcements)

Tuesday's Programmes continued (January 31)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. CLIFFORD K. WRIGHT, 'The Psychology of Play'
 7.15 S.B. from London
 7.45 'A MEDITERRANEAN NIGHT'
 THE STATION TRIO, under the direction of ADA RICHARDSON
 Music of Spain:
 Tango } Albeniz
 Cordoba }
 Recuerdo de la Feria de Sevilla (Souvenir of the Fair of Seville) Taberner
 GABY VALLE (Soprano) and SILVIO SIDELI (Baritone)
 Songs of France:
 SILVIO SIDELI
 Elégy Massenet
 Les Feuilles Sont Mortes Dorey
 GABY VALLE
 Madrigal Chaminade
 Mai Hahn
 DUET
 La Nuit au Bois Guy d'Hardelot
 LEONARD HIRSCH (Violinist)
 Spain:
 Spanish Dance Granados, arr. Kreisler
 Malaguena Sarasate
 GABY VALLE and SILVIO SIDELI
 Songs of Italy:
 GABY VALLE
 Serenade Toselli
 O Primavera Tirindelli
 SILVIO SIDELI
 Aprile } Tosti
 O Dolce Meraviglia }
 DUET
 Notturmo Denza
 LEONARD HIRSCH
 Italy:
 Arioso Pietro Nardini, arr. Yeaye
 Berceuse (Cradle Song) Antonio de Grassi
 Prelude and Allegro Pugnani, arr. Kreisler
 GABY VALLE and SILVIO SIDELI
 Neapolitan Songs:
 SILVIO SIDELI
 Tu Ca Nnu Chiagne De Curtis
 Villa Rosa Denza
 GABY VALLE
 Reginella Lama
 Torna Surriento De Curtis
 DUET
 Mari O Mari ... Di Capua
 THE STATION TRIO
 Music of Italy:
 Selection from 'La Boutique Fantasque' Rossini
 Respighi, arr. and Orch. by Howard Carr
 Serenade Capua
 9.0-12.0 S.B. from London (9.35 Local Announcements)

5PY 400 M. 750 KC. PLYMOUTH.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Magic Land' (Norman), illustrated by Prose, Verse and Song

6.0 A WORK OF ART
 A Play in One Act
 By VIVIAN TIDMARSH
 Presented by THE MICROGNOMES
 Characters:
 William Deringham (the father) ANGUS SMITH
 Elizabeth Deringham (the daughter) MOLLIE SEYMOUR
 Erick Van Dyson (a motorist) CHARLES STAPYLTON

6.30 S.B. from London
 7.0 Mr. JOHN MURRAY, Principal of the University College of the South-West: 'Staying at Home'
 7.15 S.B. from London

7.45 A MILITARY BAND CONCERT
 THE BAND OF 1ST BN. THE DUKE OF WELLINGTON'S REGIMENT (West Riding) (by kind permission of Lieut.-Col. F. H. B. WELLESLEY and Officers). Conducted by Mr. EDWIN OVINGTON
 Overture, 'Chal Romano' Ketelbey
 Two Serenades Toselli
 CONSTANCE WENTWORTH (Soprano)
 Little Princess, look up ('Amasia') .. Faraday
 The Pipes of Pan ('The Arcadians') .. Monckton
 My Hero ('The Chocolate Soldier') Strauss
 BAND
 Selection, 'Reminiscences of Chopin' Winterbottom

CONSTANCE WENTWORTH and FREDERIC LAKE (Baritone)
 The Golden Song ('Lilac Time') Schubert, arr. Clutsam
 If you were the only girl in the world ('Bing Boys') Nat Ayer
 Conqueror of my heart ('Catherine') Tchaikovsky
 BAND
 Three Dale Dances (On Yorkshire Folk-Songs) Wood
 A Folk Song Suite Vaughan Williams
 FREDERIC LAKE
 My sweetest flower of all ('Lilac Time') Schubert, arr. Clutsam
 I Prayed for Life ('Amasia') .. Faraday-Metzler
 The Vagabond Song ('The Cousin from Nowhere') Kunze

BAND
 Regimental Marches:
 (a) In 'Ninety Five'; (b) The Wellesley
 9.0-12.0 S.B. from London (9.35 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.15-3.45 app. A CONCERT FOR SCHOOL CHILDREN
 Arranged by THE SHEFFIELD EDUCATION COMMITTEE
 Relayed from the Victoria Hall

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mrs. G. WILKINSON, 'Elephants—Royal and Common'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 'On having already broken one's New Year Resolutions,' by COLIN SHERLOCKE
 7.15-12.0 S.B. from London (9.35 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 AN ORGAN RECITAL by A. CYRIL BAYNHAM, relayed from St. Mary's Parish Church, Swansea
 6.30 S.B. from London
 7.0 The Rev. T. MARDY REES, 'Humour in Welsh Life'
 7.15 S.B. from London
 7.45 S.B. from Cardiff
 9.0-12.0 S.B. from London (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London. 4.30:—Orchestra relayed from the Queen's Hall Picture House. 5.0:—London. 5.15:—Children's Hour. 6.0:—Joseph Young (Viola). 6.15:—Maud Greener (Soprano). 6.30:—S.B. from London. 7.0:—F. Alex. Wills: 'Leaves from a Sailor's Diary—III, Three Love Affairs.' 7.15:—S.B. from London. 7.45:—Schubert Programme. Hubert Kisdell (Tenor). The Scottish String Quartet. 9.0:—S.B. from London. 10.30:—Dance Music. Percy Bush and the Eolian Band, from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 495.4 M. 740 KC.

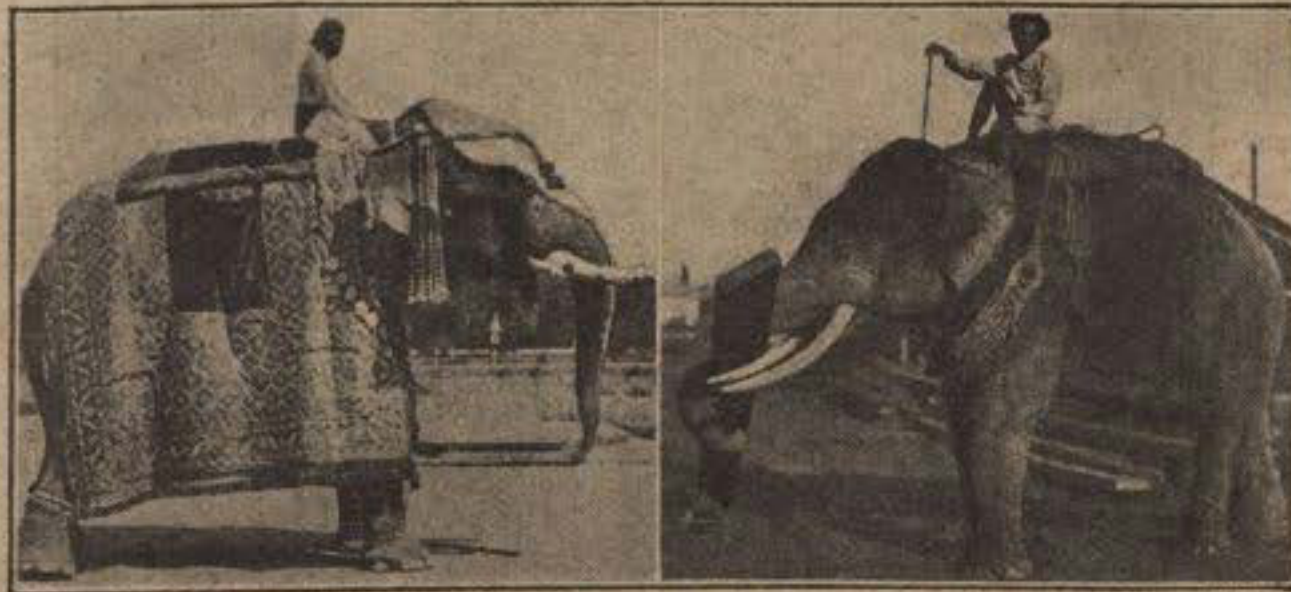
3.15:—Broadcast to Schools. 3.35:—M. Albert le Gris: French. 4.0:—Dance Music from the Plaza. 5.0:—Tom Hall: 'Tales and Legends of Loch Lomondside.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Letch. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—Prof. J. W. Gregory: 'Water Dividing.' 7.15:—S.B. from London. 7.45:—Chamber Music. The Fellows String Quartet. Bella Bedford (Mezzo-Soprano). 9.0:—London. 9.35:—Calendar of Great Scots—Charles Edward Stuart. 9.40-12.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London. 3.15:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.0:—Concert. D. Brown McGill (Tenor). The Station Octet. 5.0:—Miss Flora Cameron: Notable Scotswomen—II. 5.15:—Children's Hour. 6.0:—London. 6.30:—S.B. from London. 6.45 app.—S.B. from Edinburgh. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40:—S.B. from London. 10.5:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 900 KC.

2.20:—London. 4.0:—Coldridge-Taylor, The Station Orchestra. 4.15:—London. 4.30:—Romantic Orchestra. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—London.



ELEPHANTS—ROYAL AND COMMON.

This is the interesting title of Mrs. Wilkinson's talk from Sheffield at 7.0. Here are good specimens of the two types; on the left a Maharajah's State elephant, gorgeously caparisoned in scarlet and gold, and on the right an everyday but very useful giant 'handling' great beams of timber in a timber yard.

PROGRAMMES for WEDNESDAY, February 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 A SHORT RELIGIOUS SERVICE

10.30 (*Daventry only*)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (*Daventry only*) THE DAVENTRY QUARTET and IDRIS DANIELS (Bass)

12.0 THE LONDON RADIO DANCE BAND
Directed by SIDNEY FIRMAN
DORIS and ELSIE WATERS (Syncopated Duets)

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
from Restaurant Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Stories in Poetry—No. II, Epic Poetry: The Iliad and the Odyssey'

OF all the branches of narrative poetry, the epic is indisputably the most important; and some of the greatest achievements in poetry of any sort have been cast in this form. Today Mr. Stobart and Miss Somerville will deal with the earliest and most famous of all known epics—the Iliad and the Odyssey

3.30 Musical Interlude

3.45 Mrs. PENELOPE WHEELER: 'Village Play Production—III, Work at Rehearsals'

EVERYBODY who has ever played a part knows the difficulties and problems associated with rehearsals: acute enough on the professional stage, and amongst amateurs often fatal to the production. This afternoon Mrs. Penelope Wheeler will give some strictly practical advice as to how to get the best possible value out of every minute of the time.

4.0 A LIGHT CLASSICAL CONCERT

ELEANOR MARSHALL (Soprano); ROSINA WALL (Viola); PERCY TURNBULL (Pianoforte)

ROSINA WALL AND PERCY TURNBULL
Sonata in E Flat for Viola and Pianoforte

Brahms

4.26 ELEANOR MARSHALL

Three Songs from the cycle:

'Frauenliebe und leben'
Er der Herrlicheste von allen
Ich kann's nicht faessen, nicht glauben } Schumann
Helft mir ihr Schwestern

4.34 PERCY TURNBULL

Sonata No. 3 in A, Op. 120
Schubert
Variations on a Hungarian Song,
Op. 21, No. 2 Brahms

4.57 ELEANOR MARSHALL

'Wennich früh in den Garten
geh' Schumann
'Ein Stübchen
wohl vor Tag' } Hugo Wolf
'Der Gärtner' }
'Zigeunerlied,' Op. 112, No. 3
Brahms

5.5 ROSINA WALL

Adagio from Viola Concerto
Mozart
Adagio and Minnetto
Ariosti, arr. Piatti
Gavotte
Mehul, arr. Burmeister-Tertis

5.15 THE CHILDREN'S HOUR:

'Once Upon a Time,' an operetta, by Liza Lehmann, performed by THE WIRELESS SINGERS and THE DAVENTRY QUARTET, under the direction of STANFORD ROBINSON



'BIG JOE' STRIKES UP.

This is 'Big Joe' Beauchamp, the French-Canadian lumber-jack, who has, thanks to his remarkable basso-profondo voice, left the backwoods for the boards, and achieved a great success. He is due to give his first broadcast from London tonight.

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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 THE LONDON RADIO DANCE BAND (Continued)

7.0 Ministry of Health Talk, by Professor MAJOR GREENWOOD, F.R.C.P.: 'How to Live Well'

FOR centuries the sages have been telling us how to live well; preachers, moralists, political theorists, economists—all have poured out an unbroken stream of exhortation and advice. And yet most of us still find it very hard. Nowadays, however, the medical aspect of life occupies more and more important a place in people's thoughts, and it is from this point of view that Professor Greenwood will address his good counsel in this talk.

7.15 THE FOUNDATIONS OF MUSIC

MODERN FRENCH PIANO WORKS

Played by Mrs. NORMAN O'NEILL

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art and Literature—III, Indian Culture'

INDIA has been in touch with the West ever since Alexander's day, and many of our most familiar fables can be traced originally to Indian sources, but the serious study of Indian literature by Western scholars is quite a recent growth. Yet in poetry, philosophy and drama it is a mine of riches, which Sir Edward Denison Ross will describe in this evening's talk, from the 'Rig Veda' and the 'Mahabharata' to the contemporary poetry of Rabindranath Tagore.

7.45 CHAMBER MUSIC

TATIANA MAKUSHINA (Soprano)

THE BAINTON-WALL-FUCHS TRIO

EDGAR BAINTON (Pianoforte)

ALFRED WALL (Violin)

CARL FUCHS (Violoncello)

TRIO

Trio in F Minor, Op. 65 Dvorak

8.15 TATIANA MAKUSHINA

Selected Songs

8.30 TRIO and ROSINA WALL (Viola)

Quartet for Pianoforte and Strings in C Minor
Alfred Wall

Allegro ma non troppo; Poco adagio, con moto; Animato e giusto

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local Announcements; (*Daventry only*)
Shipping Forecast

9.35 THE LENA ASHWELL PLAYERS

Scenes from

MACBETH

by

Miss LENA ASHWELL and Mr. PAGET BOWMAN, as performed for the troops in France during the War

10.10-11.0 VARIETY

HERBERT MUNDIN

(Comedian)

JOE BEAUCHAMP (Bass)
French-Canadian and other songs.

ROSA SPIER (Harp Solos)
and

GORDON SHERRY

in further selections

from his

GOLF SPIRITUALS

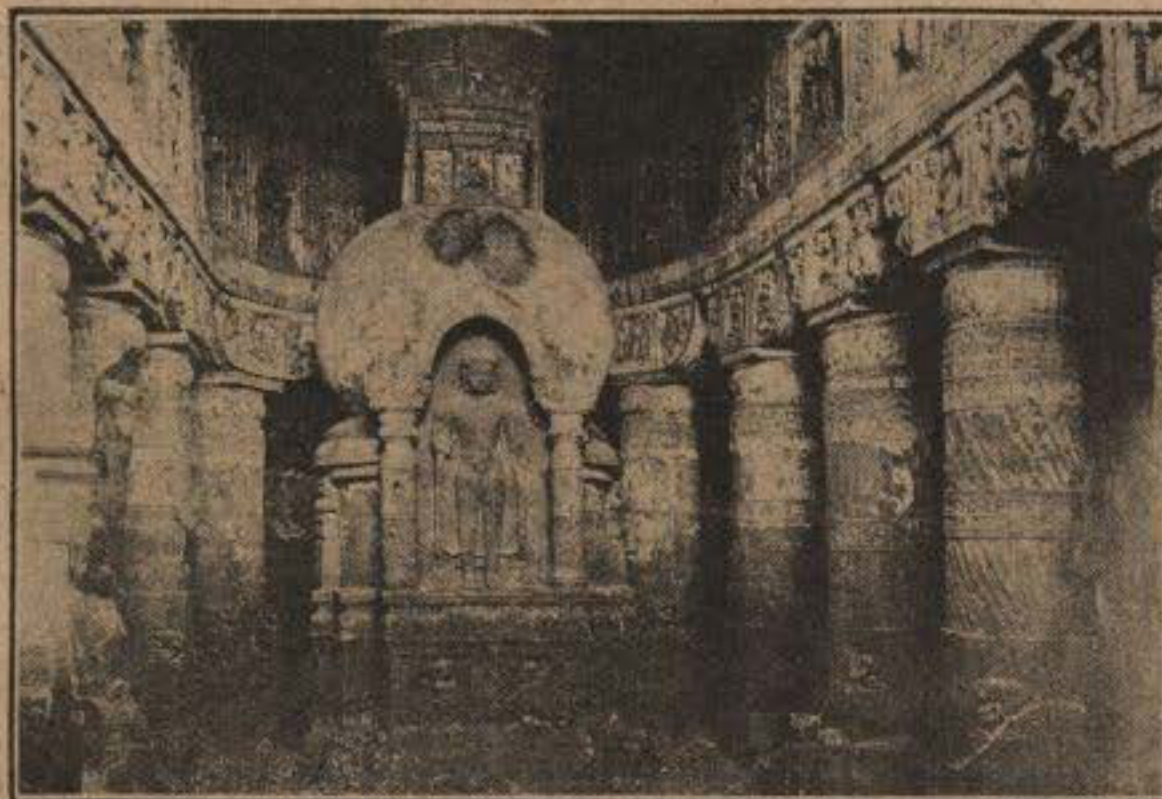
Golfing Blues

The Old Black Crow

The Last Putt

Caddie Don't Smile

11.0-12.0 (*Daventry only*)
THE RIVIERA CLUB DANCE BAND, under the direction of JEAN MORIEL, from the Riviera Club



THE ROCK SCULPTURES OF AJANTA.

India is a land rich in art and in literature, and Sir Edward Denison Ross will deal with both in his talk this evening. This picture shows some of the magnificent sculptures in the caves of Ajanta, carved from the living rock.

E.N.A.

Wednesday's Programmes cont'd (Feb. 1)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.



FROM THE BIRMINGHAM STUDIO TODAY.

Nora Desmond (second from left) sings in the Chamber Music Concert this afternoon. John Armstrong (left), Olive Groves, and Harry Saxton play in 'Dainty Diana,' the Roger de Coverley episode, at 8.0.

3.0 CHAMBER MUSIC
From Birmingham
THE MARY ABBOTT PIANOFORTE TRIO: FRANK YENTON (Violin), HARRY STANIER (Cello), MARY ABBOTT (Pianoforte)

Trio in D Minor..... Mendelssohn
IN Mendelssohn's Two Trios there is much to admire—in particular their sincerity, tunefulness and good, clean workmanship.

The D Minor Trio (his Op. 49), has four Movements. The First is suavely hurried and well marked in its three-beat rhythm. The Second is more tranquil, and very melodious, as it goes steadily along in four-square time. The deft Scherzo follows, and then the last Movement, the most characteristic of the four, opens with a rhythm that is seldom absent for long. It is tapped in chords or sung in melodies, now loud, now soft, all through the Movement.

3.35 NORA DESMOND (Soprano)
Se Florinda è fidele (If Florinda is faithful) *Scarlatti*
Charmant Papillon (Charming Butterfly) *Campra, arr. Moffat*
Maman, dites-moi (Mother, tell me) (Eighteenth Century)..... *Weckerlin*
J'ai pleuré en rêve (I wept in my dream)..... *Hue*
As I lay in the sun..... *Armstrong Gibbs*
The Child and the Twilight..... *Hubert Parry*
TRIO
Scherzo from Trio, Op. 97..... *Beethoven*

4.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
MIRA B. JOHNSON (Actress-Entertainer)
JOCK GLEN (Scots Comedian)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'That Cold!' by Hilda Redway. Duets by Ethel Williams (Contralto) and James Howell (Bass).
'Old Father Thames,' by William Hughes.
Margaret Ablethorpe (Pianoforte)

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

6.45 LIGHT MUSIC
CORELLI WINDEATT'S BAND; MARGARET LEWYS (Soprano); EMLYN BEBB (Tenor)

THE BAND
The Vagabond King..... *Friml*
Song without words..... *Tchaikovsky*
Dancing Tambourine..... *Polla*

6.58 MARGARET LEWYS
I think..... } *Guy d'Harlelot*
In the great Unknown..... }
A Birthday..... *Cowen*

7.8 EMLYN BEBB
An Uncouth Love Song..... *Walford Davies*
To a Nightingale..... } *Brahms*
To a Violet..... }

7.17 BAND
Woodland Sketches..... *MacDowell*
Liebestraume..... *Liszt*
Valse (Selected)

7.28 MARGARET LEWYS
Le Nil..... *Leroux*
L'Intruse..... *Fevrier*
Aurore..... *Faura*

7.38 EMLYN BEBB
Go, lovely Rose..... *Quilter*
The Bells of San Marie..... *Ireland*
At the Mid-hour of Night..... *Cowen*

7.46 BAND
Canzonetta..... *Godard*
O lovely Night..... *Ronald*
Serenade..... *Toselli*
Fox-trot (Selected)

8.0 'DAINTY DIANA'
From Birmingham
(An Episode in the life of Sir Roger de Coverley)
Story and Catches by A. F. Cross. Music by GUY JONES

Produced by STUART VINDEN
Sir Roger de Coverley (High Sheriff of Worcestershire)..... AUBREY MILLWARD
Beau Lightfoot (King of the Mohocks)..... HAROLD KIMBERLEY
Sir David Rigby (Sir Roger's neighbour)..... } KINGSLEY LAIR
The Crimson Mask (a mysterious highwayman)..... }
Will Honeycomb (Sir Roger's friend)..... WORTLEY ALLEN

Sir Bilberry Bounce (a Mohock)..... } ROBERT
Lord Dishley (his friend)..... } CHIGNELL
Clincher (a Bow Street runner)..... REX BURCHELL
Pottle (Sir Roger's butler)..... HARRY SAXTON
Gaddy (Sir David's servant) JOHN ARMSTRONG
Diana Denbigh (Sir Roger's ward and heiress)..... OLIVE GROVES

Daphne Firebrace (her friend)..... PHYLLIS LONES
Lydia Manners (the widow that wouldn't)..... VIVIENNE CHATTERTON

Jenny Oldacres (a yeoman's daughter)..... ESTHER COLEMAN
Martha (Miss Denbigh's maid)..... MABELLE HEMMING

Members of the Coverley Hunt, Mohocks and Servants

THE STUDIO CHORUS
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

ACT I. The exterior of Coverley Court, in Worcestershire at the Opening Meet of the Coverley Hounds, on an early morning in September, 1736

ACT II. The Bun-House at Chelsea on a late evening of the same month.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND, and LEON ABBEY and his BAND from the Olympia Dance Hall

11.0-11.15. THE RIVIERA CLUB DANCE BAND, under the direction of JEAN MOREL, from the Riviera Club

(Wednesday's Programmes continued on page 178.)

WHAT DO YOU KNOW ABOUT BUSINESS?

To the thoughtless, the easy-going, or the very young man this question may, at first glance, seem an insult.

Such a one would answer in an off-handed sort of way: "Why, I am in Business. I am a Business man. I know all about Business, or I ought to."

He ought to. But does he?

Let me put the same question to you.

How much do you know about Business? Unless you are a rare and brilliant exception—you will probably own, after a mortifying self-examination, that it is precious little indeed of sound Business knowledge that you really have.

Yet without the Business knowledge your chances of doing well for yourself in the Business world are very poor indeed. With it there is

No Position You Cannot Aspire To.

For instance, do you understand book-keeping thoroughly? Could you draw up a balance-sheet? Do you understand a profit and loss account?

What do you know about Advertising and Circularising, Accountancy, Auditing, Agreements, Banking, County Court Procedure, Commercial Law, Company Law, Law of Contract, Debt Collection, Office Organisation, Insurance, Landlord and Tenant, Bankruptcy, How to open a Business, How to Extend a Business, etc., etc.?

To understand thoroughly these and other important business subjects you must have the "Business Encyclopædia."

The work is edited by W. S. M. Knight, Barrister-at-Law, and contains hundreds of business articles written by the most successful business men of the day.

Among these are: Lord Dewar, Lord Waring, Sir Woodman Burbidge (Managing Director, Harrods Stores), John Lawrie (Managing Director, William Whiteley), H. G. Selfridge, Sir S. J. Chapman, K.C.B. (Joint Permanent Secretary, Board of Trade), Sir James Kennal (Managing Director of Babcock and Wilcox, Ltd.), F. W. Dunn, B.A. (H.M. Patent Office), and many others.

TWO OPINIONS.

J. S. FRY and SONS, Ltd., Bristol, write: "We strongly advise all commercial men to purchase the work. It is THE work par excellence for every business man to possess."

Mr. J. C. COMPTON, "Haden Villa," Hales Road, Cheltenham, writes:

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Wednesday's Programmes continued (February 1)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 A SYMPHONY CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Anacreon' Cherubini
Suite in C Bach
Serenade for Strings Elgar
Overture and March, from 'Turandot'... Weber

3.45 London Programme relayed from Daventry

4.0 ORCHESTRA

'Dolly' Suite Faure
FAURE, the eminent Frenchman who died a few years ago, produced in his almost eighty years a great quantity of charming music, eclectic and urbane, typical of the best qualities in French music of his day.

The little *Dolly* Suite (originally written for Pianoforte) in its complete form comprises six pieces, thus entitled: (1) *Cradle Song*; (2) *Mi-a-ou*; (3) *Dolly's Garden*; (4) *Kitty Valse*; (5) *Tenderness*; (6) *The Spanish Dance*.

VIOLET DAVID (Soprano)
I attempt from love's sickness to fly Purcell
A Pledge (words from Old Italian Folk Song, Fifteenth Century) Wm. Pentney Ward
Orpheus with his Lute Sullivan

ORCHESTRA
Symphony No. 78, in E Flat Haydn
VIOLET DAVID

The Last Rose of Summer Old Air
Do not go, my love Hageman
Should he upbraid Bishop

ORCHESTRA
'Nutteracker' Suite ('Casse-Noisette')
Tchaikovsky

5.15 THE CHILDREN'S HOUR: Spic and Span.
The Station Orchestra

6.0 London Programme relayed from Daventry

6.15 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A WELSH PROGRAMME

S.B. from Swansea

THE GWAUNCAEGURWEN SILVER BAND, directed by TAL MORRIS

Cornet Solo, 'Annie Laurie' }
A Grand Selection from } arr.
the Works of Gounod. } Rimmer

RHYS WILLIAMS (Baritone)
Gwlas Y Delyn John Henry
Chwifswm Fancr Wm. Davies
Ti a Minnau John Hughes

BAND
Euphonium Solo, 'Kentucky Home'
Hartmann
Symphonic Poem, 'The White
Rider' D. Wright

READINGS FROM WELSH POETRY
by GUNSTONE JONES

RHYS WILLIAMS
The Call of the Wild McGeoch
Devonshire Cream and Cider

A Jolly old Cavalier Dix
Sawlerston

BAND
Trombone Solo, 'The Rosy Morn'
Round
Descriptive Piece, 'In a Persian
Market' Ketelbey

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

11.0-11.30 DANCE MUSIC by THE CAPITOL SYMPHONIC DANCE ORCHESTRA and LIONEL FALKMAN, relayed from THE GLAMORGAN COUNTY TERRITORIAL BALL at the CITY HALL, CARDIFF

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 AN AUTO-PIANO RECITAL by Madame RUTH

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre. Musical Director, STANLEY C. MILLS

5.0 ELIZABETH HARTLEY (Contralto)
Silent Noon Vaughan Williams
How like a flower Schumann
The Wild Rose Schubert
Wild Flowers Montague Phillips
Londonderry Air arr. Monk Gould

5.15 THE CHILDREN'S HOUR: A Story for Boys, read by Robert Roberts. Songs from the Students' Song Book, sung by Harry Hopewell, 'Way down upon de Swanee Ribber,' 'Marching through Georgia,' 'Syncopated Waltz' (*Besly*), played by Eric Fogg

6.0 Gramophone Records

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 THE 'DUDS' CONCERT PARTY

HAROLD BRAYFIELD

W. B. MACMILLAN

ERIC E. FOWLER

RETA FISHLOCK

PHOEBE HUGHES

PAULINE PARRY

W. WILSON REDDING

Produced by RALPH COLLIS

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

9.35-11.0 CHAMBER MUSIC

LEE THISTLETHWAITE (Baritone)
Impatience Schubert
The Wanderer }
Plaisir d'Amour (Love's Pleasure) Martini
Love in May Berlioz

THE BRODSKY STRING QUARTET
Quartet in B Flat (Op. 130) Beethoven

BEETHOVEN'S last Quartets, of which this is one, represent the matured mind of the master at work upon problems of expression in

which he attained heights that no musician had before aspired to reach. We find him, in his search for a deeper, fuller exposition of his thoughts, sometimes adapting and moulding the old forms anew, and even breaking the moulds altogether and creating new ones to hold his ever-widening ideas.

In the B Flat Quartet, written in 1825, less than two years before his death, there are six Movements, in widely-varying moods; none of them is obscure, though the music originally written as the Last Movement (a fugue) certainly is. It was later issued as a separate piece, and the present cheerful, straightforward Finale (the last piece of music Beethoven completed) was substituted.

The Movements stand thus:

FIRST MOVEMENT. A quick, vigorous one, with a short, slow Introduction, which recurs several times in the course of the Movement. There is a fine sense of Beethoven's grip and purpose in this Movement.

SECOND MOVEMENT. *Presto*. A little fireball of a piece; but its fire is inward, rather than showily external.

THIRD MOVEMENT. A slow Movement, a happy blend of lightness of thought and sensibility of feeling.

FOURTH MOVEMENT. Marked *Alla danza tedesca*—like a German dance. It shows what fancy can do with a simple, waltz-like country dance.

FIFTH MOVEMENT. *Cavatina*. The most deeply-felt piece in the work, the essence of Beethoven's richness—noble, heart-easing music.

SIXTH MOVEMENT. The gaiety hides some capital science in construction, that musicians like to savour. Everyone enjoys the sancy charm with which Beethoven throws about the bouncing octave figure that he chucks into the ring like an old hat, at the start of the jollity.

LEE THISTLETHWAITE
Song of the Flea Mussorgsky
Mephistopheles' Song ('The Demon') Rubinstein
Mephistopheles' Serenade ('Faust') Berlioz

QUARTET
Quartet in G Haydn
(1) Quick, spirited; (2) Slow, sustained; (3) Minuet; (4) Fairly quick

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 MOSES BARITZ: Gramophone Lecture Recital—I

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.30 Local Announcements)



The 'Duds' Concert Party, who will broadcast from Manchester tonight.

Wednesday's Programmes cont'd (Feb. 1)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.
1,080 KC. & 1,190 KC.

12.0-1.0 Mr. MOSES BARITZ: Gramophone Recital
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.0 CRANE'S MATINÉE CONCERT
Relayed from Crane Hall
NIEDZIELSKI (Pianoforte)
EVELINE STEVENSON (Soprano)
KATHLEEN DALY (Violin)
3.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.20 Royal Horticultural Society's Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Horticultural Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 AN AFTERNOON CONCERT
GWEN LEWIS (Contralto) and THE STATION TRIO
5.15 THE CHILDREN'S HOUR: Music by the Station Trio
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 THE GWAUNCAEGURWEN SILVER BAND, directed by TAL MORRIS
Cornet Solo, 'Annie Laurie'
A Grand Selection from the Works of Gounod } arr. Rimmer
RHYS WILLIAMS (Baritone)
Gwlad y Delyn John Henry
Chwiliwn Fauer Wm. Davies
Ti a Minnau J. Hughes
BAND
Euphonium Solo, 'Kentucky Home' Hartmann
Symphonic Poem, 'The White Rider' Denis Wright
READINGS FROM WELSH POETRY
by GUNSTONE JONES
RHYS WILLIAMS
The Call of the Wild McGeech
Devonshire Cream and Cider Sanderson
A Jolly Old Cavalier Dix
BAND
Trombone Solo, 'The Rosy Morn' Round
Descriptive Piece, 'In a Persian Market' Kettelbey
9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—London. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—Vocal and Instrumental Concert. Blodwen Caerleon (Contralto). Hildgarde Arnold (Cellist). York Bowen (Pianoforte). 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools. 3.45:—Rev. Donald Fraser, 'Pioneers of Progress—III, Mungo Park.' 4.0:—Wireless Quintet. Beattie Watson (Soprano). 5.0:—Madame Mauboussin: 'The Home Life of Lamartine.' 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organizations' Bulletin: Boy Scouts. 7.0:—S.B. from London. 7.45:—Scottish Humour. Morland Graham 8.0:—S.B. from Dundee. 9.0:—S.B. from London. 10.10:—Recital of Modern French Music. Andrew Bryson (Pianoforte). 10.30-11.0:—S.B. from Edinburgh.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—Gramophone Records. 3.30:—Broadcast to Schools. 3.45:—London. 4.0:—Dance Music by the Radio Dance Six. Interludes by George C. Masson (Scottish Humorist). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhouse: 'Horticulture.' 6.30:—S.B. from London. 6.50:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.45:—S.B. from Glasgow. 8.0:—S.B. from Dundee. 9.0:—S.B. from London. 9.35:—S.B. from Dundee. 10.30-11.0:—S.B. from Edinburgh.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—London. 2.30:—London. 4.0:—The Carlton Orchestra directed by Harold Spencer, relayed from The Carlton Cafe. 5.0:—'A Glimpse of Holland,' by May Gilchrist. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Paine, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Leslie Sarony. Syncopated Songs with his own Banjo. 8.0:—Orchestral Concert. The Station Symphony Orchestra, conducted by E. Godfrey Brown. Kathleen McQuitty (Pianoforte). Dorothy Rodgers (Contralto). 9.0:—S.B. from London. 9.35:—Orchestral Concert (Continued). 10.30-11.0:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

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PROGRAMMES for THURSDAY, February 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 (Daventry only)

A SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (Daventry only) THE DAVENTRY QUARTET and PHYLLIS HUGHES (Pianoforte)

12.0 THE DAVENTRY QUARTET and THOMAS WATSON (Baritone); LAURANCE TURNER (Violin)

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

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—III, Feeding Birds'

3.0 EVENSONG

Relayed from Westminster Abbey

3.45 Mrs. ELLIS CHADWICK: 'A Journey to the Holy Land'

ALL through our era, the Holy Land has attracted a steady stream of pilgrims from the West, and the flow is not checked to-day. Even to the most worldly of travellers Palestine, old and new, remains a country full of interest and charm. In this talk Mrs. Ellis Chadwick (who will be known to many listeners as the biographer of Mrs. Gaskell) will describe a recent visit to the Holy Land.

4.0 THE ASTORIA ORCHESTRA
Under the Direction of
FRED KITCHEN

5.0 ORGAN RECITAL by PATMAN, from the ASTORIA CINEMA

5.15 THE CHILDREN'S HOUR:

GUZZLING JIMMIE AND LITTLE BILLY

'The Ballad of Little Billee' and 'Ham and Eggs,' with trimmings by THE OLOF SEXTET. The Story of 'The Pirates' Feast,' from 'Tom Sawyer' (Mark Twain). 'Zoo Larders'—with L. G. MAINLAND as Housekeeper-in-Chief

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 BOY SCOUT PROGRAMME: Mr. R. J. McNEIL LOVE, Boy Scout Commissioner for Poplar—A Talk to Boy Scouts: 'First Aid in the Home'

7.0 Mr. FRANCIS FOYE:
'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC

MODERN FRENCH PIANO WORKS

Played by Mrs. NORMAN O'NEILL

7.25 Mr. PETER LATHAM:
'How to Appreciate Music'

MUSIC, because it is thought to appeal directly to the emotions, is an art that everybody expects to be able to understand, and people who are frankly baffled by recondite literature feel only annoyance at the idea that they may be missing half the significance even of the music that they enjoy. But music has its own language that must be learnt, and this is the point that Mr. Latham will develop in the first of his two talks.



On the left is Mr. Gerrard Williams, a programme of whose music is to be broadcast this evening at 7.45. Dame Ethel Smyth (right), the composer and author, will give some personal reminiscences of Brahms, in the 'I Remember' series of talks, from London at 9.15.

7.45 A GERRARD WILLIAMS PROGRAMME

THE WIRELESS! ORCHESTRA and THE WIRELESS CHORUS, conducted by STANFORD ROBINSON

JOHN GERRARD WILLIAMS, born in London in 1888, is perhaps best known as the composer of the ballad opera *Kate*, which recently had a run at the Kingsway Theatre. His sensitive music, cast in a present-day idiom, is always pleasant to listen to, and is free from excessive strenuousness. Mr. Williams not long ago joined the musical staff of the B.B.C.

In this work (based on verses by Rodney Bennett) we are to picture an old-world garden. The happenings in it are thus told by the composer:—

- (1) *Clown*. Grotesque antics.
- (2) *Pierrot*. He is sadly thrumming a Serenade to Columbine, à la Sérénade Espagnole.
- (3) *Columbine*. She is concerned only with Harlequin, and to the splash of a fountain dances alone in the moonlight.
- (4) *Harlequin*. The care-free, irresistible dancer.
- (5) *Pantaloon*. The old man dreams of the far-off days when he danced like Harlequin, and through his dreaming faintly hears a queer old tune he used to know.
- (6) *Pierrotte (and Pierrot)*. Pierrotte (to a Valse-like tune) chides Pierrot for his pining for Columbine. His feeble resistance (fragments of



THE GATEWAY TO THE HOLY LAND.

Joppa, with its sands and camels and lateen sails in the offing, has changed little throughout the ages; it is still the chief port of Palestine, and it will figure largely in the talk in which, this afternoon, Mrs. Ellis Chadwick will describe her journey to the Holy Land.

his Serenade) is overcome, and the two break into a few bars of dance with abandon.

ORCHESTRA

Ring up the Curtain: A Harlequinade

7.55 CHORUS

A Cycle of the Sea:

Choral Suite (Words by F. Wyville Home)
(a) Calm; (b) Disquietude; (c) Storm;
(d) Subsidence; (e) Peace.

8.5 ORCHESTRA

Solitude } From 'Three
By Hawthorn Falls } Preludes'

THE second piece was inspired by a visit to the miniature Hawthorn Falls in Yorkshire, a spot in which Charlotte Brontë is said to have found a happy place in which to write.

8.10 CHORUS

Scizzars and Pumpy (Male Voices)
Tragic Fragment (Mixed Voices)
The Hawthorn Tree (Female Voices)
Whither runneth my Sweetheart? (Mixed Voices)

SCIZZARS and Pumpy are an old carter's two horses, Caesar and Pompey.

The *Tragic Fragment* is an experiment in choral colour, in which contrasted consonant and vowel sounds are used instead of words.

The *Hawthorn Tree* uses a traditional tune.

8.18 ORCHESTRA

Dejeuner Dansant:
Two Impertinences
(a) Valsette Brute; (b) Raguetto extra see.

8.25 CHORUS

Welcome, sweet pleasure (two-part Female Voices)
Rondeau: 'Tears are her beads' (Mixed Voices)
Searching for lambs (Folk-song) (Mixed Voices)
Thou sent'st to me a heart (Male Voices)
Peggy Ramsay (Trad. tune) (Mixed Voices)

8.35 ORCHESTRA

Three Expressions
(a) Propriety; (b) Prunes; (c) Prisms

8.45 Poems, read by DOROTHY HOLMES-GORE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I REMEMBER' (No. 2)

DAME ETHEL SMYTH:
'My Recollections of Brahms'

9.30 Local Announcements, (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR—IV

A LIGHT ENTERTAINMENT
Specially designed
and arranged
by the well-known theatrical director
ANDRE CHARLOT

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHANS, FRED ELIZALDE and his MUSIC, and THE SAVOY TANGO BAND, from the Savoy Hotel

(Thursday's Programmes continued on page 182.)

Here's Happiness and Prosperity for You and Yours

£250 A YEAR FOR LIFE—FROM AGE 55

Think of it. A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions or political troubles. What a boon to you and yours! What a burden off your mind!

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £70,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit, and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

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

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

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Supposing you adopted this plan now and next week, next year, or any year until you were 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes

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Don't let this opportunity go by. Fill in and post this Enquiry Form to-day. It may make a world of difference to you and yours.

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Thursday's Programmes cont'd (February 2)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 180.)

3.0 A SYMPHONY CONCERT
Relayed from the WINTER GARDENS,
BOURNEMOUTH
(No. 18 of the Thirty-third Winter Series)
THE BOURNEMOUTH MUNICIPAL SYMPHONY
ORCHESTRA (50 Performers)
Conducted by Sir DAN GODFREY
Overture to a Comedy *Balfour Gardiner*
Suite from 'The Gordian Knot Untied' . . . *Purcell*
(First Performance at these Concerts)
Concerto for Saxophone and Orchestra *Holbrooke*
(First Performance at these Concerts)
(Soloist, WALT LEAR)
Symphony, 'From the New World' *Dvorak*

4.30 AN AFTERNOON CONCERT
From Birmingham
Relayed from Lozells Picture House
THE ORCHESTRA, conducted by PAUL RIMMER
Overture, 'Rakoczy' *Keler-Bela*
Entr'acte, 'Gallantry' *Ketelbey*
ALEC SHANKS (Baritone)
Serenade *Schubert*
Water Boy (Negro Convict Song) . . . *arr. Robinson*
FRANK NEWMAN (Organ)
Valse, 'I love the Moon' *Rubens*
In a Monastery Garden *Ketelbey*
ALEC SHANKS
Blow, blow, thou winter wind *Quilter*
ORCHESTRA
Suite of Spanish Ballet Music *Desormes*
Spanish Serenade *Glazunov*
FRANK NEWMAN
Humoresque *Dvorak*
Selection from 'Tosca' *Puccini*

5.45 THE CHILDREN'S HOUR (*From Birmingham*)
6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
WINNIE VICTORIA (Entertainer)

8.0 TWO SHORT PLAYS
From Birmingham
'COLVIN'S LANE'
A Play by GLADYS WARD,
Produced by STUART VINDEN
Mary GLADYS JOINER
Minnie GLADYS WARD
Jim WORTLEY ALLEN
Mike EDGAR LANE
Lucy GLADYS JOINER
The Scene is the room of a miner's cottage in the Black Country. The table is laid for tea, while a kettle boils on the fire. A dark, good-looking woman of about thirty stands on the hearth. A knock is heard on the door, which opens to admit a thin, middle-aged woman wearing rough, working clothes.
'HONOURS EASY'
A Trifle of Patches and Powder by A. E. DRINKWATER
Lucy Lorbone GRACE WALTON
Martha HELEN M. ENOCH
A Chance Acquaintance . . . WILLIAM HUGHES

The Scene is the entrance hall, used as a living-room, in a country mansion, during the year 1780. Martha was born of parents both in the employ of the Lorbone family, and has herself lived in their service all her life. During the years of widowhood, she has been there in the capacity of housekeeper.
Martha enters the room muttering, followed by Lucy dressed for a coach journey, elegantly and in perfect taste.

8.45 INSTRUMENTAL AND VOCAL
From Birmingham
THE MIDLAND SEXTET: Leader, FRANK CANTELL
First Mosaic on the Works of Haydn . . . *arr. Tavan*
JOHN BUCKLEY (Baritone)
Who is Sylvia? } *Schubert*
The Organ Grinder }
My Dwelling Place }
SEXTET
First Serenade *Toselli*
JOHN BUCKLEY
Some rival has stolen my sweetheart . . . *arr. Broadwood*
A Ballynure Ballad *arr. Hughes*
Trottin' to the Fair *arr. Stanford*
Shepherd, see thy horse's foaming mane . . *arr. Korbay*
SEXTET
Bacchanalian Valse *Zulueta*

9.30 A PIANOFORTE RECITAL
By JAMES CHING
Overture, Passepieds, I and II 'Echo,' from French Overture in B Minor *Bach*
Toccata in C, Op. 7 *Schumann*
Nocturne in E, Op. 62, No. 2 } *Chopin*
Waltz in C Sharp Minor, Op. 64, No. 2 }
Two Monographs *James Ching*
No. 1 in B Flat (A Marching Tune); No. 4 in A Study in C, Op. 31 *Glazunov*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 AN ELGAR PROGRAMME
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
Second 'Pomp and Circumstance' March
Three Dances from the 'Bavarian' Highlands Suite

10.32 WALTER GLYNNE (Tenor)
After
Is she not passing fair?

10.40 BAND
Suite (No. 2) from 'The Wand of Youth'

10.55 WALTER GLYNNE
Speak, Music
Pleading
The Blue Mountains (A Song of Australia)

11.4 BAND
Chanson du Matin
Chanson de Nuit
Spanish Scene, 'Sevillana'



HONOURS EASY—A TRIFLE OF PATCHES AND POWDER.

Drawn by M. Alroy

Thursday's Programmes cont'd (Feb. 2)

5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS:
Mrs. D. PORTWAY DOBSON: 'Children of Long Ago—The Hebrews'

3.0 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Second Trio (Op. 58)..... *de Bériot*

CHARLES DE BÉRIOT (1802-1870) was something of a youthful prodigy, for he performed a Concerto in public at the age of nine. He had great success as a performer and teacher, both in England and on the Continent, the King of the Netherlands appointing him his Court Solo Violinist. Vieuxtemps was his most distinguished pupil. Twelve years before his death he became totally blind.

His Second Trio contains three Movements: (1) At a moderate speed; (2) Slow; (3) Rondo—lively.

Fantasia, 'Madame Roland' *Fourdrain-Delsaux*
Violin Solos:

Bourrée..... *Sammons*
Indian Lament..... *Dvorak, arr. Kreisler*
Airs from 'Tosca'..... *Puccini, arr. Tavan*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Story of Mozart's Life, with Musical Illustrations by the Station Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 AN ORCHESTRAL PROGRAMME

THE STATION AUGMENTED ORCHESTRA, conducted by WATKINS BRAITHWAITE

'Carnival' Overture..... *Dvorak*

SOLOMON (Pianoforte) and Orchestra
Symphonic Variations..... *Franck*

ORCHESTRA

Arab Idyll..... *Chaminade*

Symphonic Poem, 'Carnival in Paris' *Svendsen*

SOLOMON

Study, Op. 25, No. 3, in F..... *Chopin*

Prelude in B Flat..... *Liszt*

'Mephisto' Valse..... *Liszt*

ORCHESTRA

Suite, 'Mlada'..... *Rimsky-Korsakov*

9.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 Music by the STATION QUARTET

5.0 Mr. J. BEAUMONT PERCIVAL: 'Inventions and Patents'

5.15 THE CHILDREN'S HOUR: In the Sunny South—'Gipsy Songs' (*Schumann*), sung by Betty Wheatley. 'Riviera Scenes' (*Brook*), 'Sounds from the Sunny South' (*Jacobsen*), played by the Sunshine Trio. Two Stories from the Children's Encyclopaedia, told by Robert Roberts.

6.0 London Programme relayed from Daventry

6.20 Market Prices for Farmers

6.25 app. London Programme relayed from Daventry

6.30 S.B. from London

6.45 FOR SCOUTS:

Rev. E. J. DAVIDSON (Chaplain, Dunham Park Camp): 'In the Australian Big Timber Country' (Picture on page 184.)

7.0 S.B. from London

7.45 A SPECIAL CONCERT

relayed from

THE HOTEL MAJESTIC, ST. ANNES-ON-SEA
THE MAJESTIC 'CELEBRITY ORCHESTRA: Musical Director, GERALD W. BRIGHT

Miniature Overture, 'The Merry-makers'... *Coates*
Grand Fantasia, 'Carmen'..... *Bizet*

GWLADYS NAISH (Soprano)

Waltz Song from 'Romeo and Juliet'... *Gounod*

The Virgin's Slumber Song..... *Reger*

Solveig's Song..... *Grieg*

ORCHESTRA

Suite, 'A Lover in Damascus' *Woodforde-Finden*

Two Syncopated Pieces..... *Coates*

GWLADYS NAISH

A Pastoral..... *arr. Lane Wilson*

Down in the Forest..... *Landon Ronald*

The Hallowed Hour..... *Haydn Wood*

ORCHESTRA

Entr'acte, 'Andantino'..... *Lemare*

Selection from 'The Desert Song'.... *Romberg*



THE EMPEROR CHARLEMAGNE,

founder of the Holy Roman Empire, is the subject of Mr. Curtis's talk from Leeds-Bradford this afternoon. This is the picture by Albrecht Durer.

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

9.35 THE BLACK DYKE PREMIER QUARTET

Selection from 'Il Trovatore' ('The Troubadour')..... *Verdi*

White Heather..... *Hume*

Hymn to Music..... *Dudley Buck*

THE FATAL MISTAKE

A Comedy-Drama in One Act by WILLIAM DONALDSON SMITH

Cast:

James Anderson (the owner of the house)

E. H. BRIDGESTOCK

Mrs. Anderson (his Wife).... LUCIA ROGERS

Reginald Denton (the } W. E. DICKMAN

John Webster (Suspects) } HAROLD CLIFF

To be awakened at midnight and discover that strangers have entered your house is fortunately a rare occurrence. In this play, however, Mr. Anderson finds that nocturnal visitations, although rare, can provide sufficient thrill and excitement in twenty minutes to satisfy the average person for a lifetime.

QUARTET

The Pilgrim..... *Rimmer*

Selection from 'The Huguenots'.... *Meyerbeer*

10.30-12.0 S.B. from London

(Thursday's Programmes continued on page 184.)

MOORFIELDS



MOORFIELDS
THE EMPIRE'S EYE HOSPITAL

Each day 500 men, women and children from all parts of the country are under treatment.

A day's work costs £100.

Will you help?

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MOORFIELDS

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MAZDA
LAMPS
ensure good lighting
1925

Thursday's Programmes continued (February 2)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 3.0-3.30 A SERVICE FOR THE SICK
THE STATION CHORUS
- 3.45 London Programme relayed from Daventry
- 6.0 FOR FARMERS: Mr. T. S. HOOPER, 'How I arrange to Feed my Sheep'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 FOR BOY SCOUTS
- 7.0-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Town and Country: W. A. STANSFIELD, 'From the Cow to the Milk Jug'
- 6.15 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS:
Mr. S. J. CURTIS: 'Makers of History—(b) The Middle Ages—Charlemagne'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 REGINALD PAUL (Pianoforte)
Leopold Serenata (from 'Secular Cantata')
Bach
Adagio (from Organ Toccata in C)
Bach, arr. Busoni
Le Tie Toe Choo or les Maillottins... Couperin
Toccata in C, Op. 7... Schumann
- THE MENBOROUGH EXCELSIOR MALE VOICE QUARTET
Break, Break, Break on thy cold Grey Stones,
O Sea... Roland Rogers
Pickaninny Lullaby... Macy
Sweet and Low... Barnby
In Absence... D. Buck
- THE TWO JACKS will deal a hand from their pack of original humour
- RUBY WIGODER (Soprano)
Four American Indian Songs (founded upon Tribal Melodies)... Cadman
On the day I get to Heaven...
Thoughts have wings... L. Lehmann
Good Morning, Brother Sunshine
- REGINALD PAUL
Reflets dans l'eau... Debussy
Etude-Tableau in D Minor, Op. 39, No. 8... Rachmaninov
Prelude in B Flat, Op. 23, No. 2
- 11.0-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

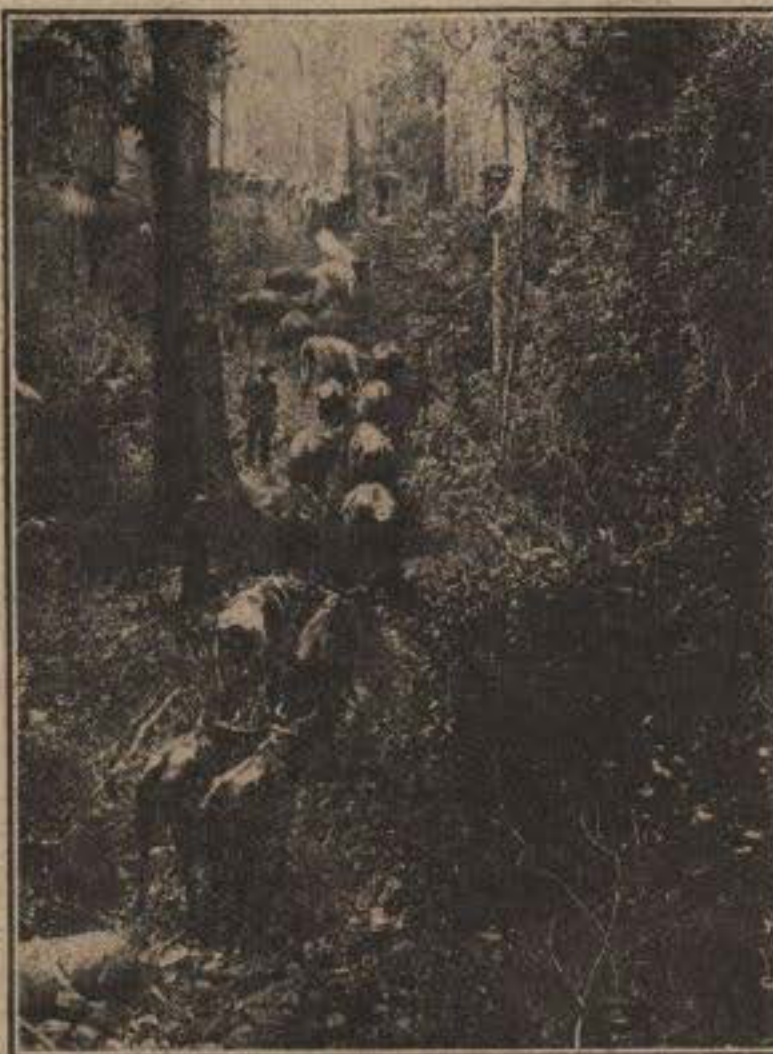
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 10.30 'TOWN AND GOWN'
A Panto-Day Operetta, written and performed by STUDENTS of LIVERPOOL UNIVERSITY
- 10.50-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 2.40 BROADCAST TO SCHOOLS:
Prof. H. H. SWINNERTON: 'The Deserts, Seas, and Glaciers of Nottingham and District—III, The Coral Reefs of Matlock'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 The Rev. K. B. FRAMPTON: 'Early Days of Scouting in Far-off British Columbia'
- 7.0-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 A VIOLIN RECITAL
by
BERNARD SHORE
- 4.30 London Programme relayed from Daventry



By courtesy of the High Commissioner for Australia

IN THE HEART OF THE BIG TIMBER.

An impressive scene in the timber country, of which the Rev. E. J. Davidson will talk from Manchester this evening at 6.45. The bullock team is hauling away a great trunk that has just been felled.

5.15 THE CHILDREN'S HOUR: Play, 'The Spirit in the Bottle'

- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Down Among de Cotton Fields: 'No other little Coon' (Elliott); 'Don't you cry, ma honey' (A. W. Noll); 'Piccadilly mine, good-night' (Trotter), sung by Win Anson. A Story from 'Uncle Remus,' by Wal Hanley, and Banjo Solos by the Extra Uncle
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Scouts

7.45 VARIETY

CONSTANCE WENTWORTH (Soprano); WINIFRED WILLIAMS (Violin); FREDERIC LAKE (Tenor)
STAINLESS STEPHEN (Entertainer)
GEORGE JEFFERSON at the Piano

CONSTANCE WENTWORTH
Star of Fate ('Catherine')... Tchaikovsky
Pipes of Pan ('Arcadians')... Monckton
My Hero ('Chocolate Soldier')... Strauss

7.55 WINIFRED WILLIAMS
Prelude and Allegro... Pugnani, arr. Kreisler
Arab Song... Rimsky-Korsakov, arr. Kreisler

8.5 CONSTANCE WENTWORTH and FREDERIC LAKE
The Golden Song ('Lilac Time')
Schubert, arr. Clutsam
When you're in love ('Maid of the Mountains')
Fraser Simpson

8.12 STAINLESS STEPHEN—The Nightingale's Only Rival

8.20 FREDERIC LAKE
Dream Enthralling... Schubert, arr. Clutsam
The Vagabond Song ('The Cousin from Nowhere')... E. Kunneke
I prayed for life; the veriest gambler I ('Anasis')... Faraday

8.30 WINIFRED WILLIAMS
Andante from Mendelssohn's Violin Concerto
Nocturne in E Flat... Chopin, arr. Sarasate

8.40 CONSTANCE WENTWORTH and FREDERIC LAKE
Any time's kissing time ('Chu-Chin Chow')
Frederic Norton
If you were the only girl in the world ('Bing Boys')... Nat Ayer

8.46 STAINLESS STEPHEN and 'OSCILLATING OSCAR' will insulate each other

8.54 CONSTANCE WENTWORTH and FREDERIC LAKE
Conqueror of my heart ('Catherine')
Tchaikovsky
I love you so ('Merry Widow')... Lehar

9.0-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

Programmes for Thursday.

6.45 For Boy Scouts
 7.0 S.B. from London
 7.45 ROUND THE STATIONS
 9.0-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 560 KC.

2.30—London Programme relayed from Daventry. 4.15—Hilda Vincent (Soprano), Reginald Howe (Baritone), Macgregor (Clyde (Violin). 5.15—Children's Hour. 6.0—For Farmers: Dr. B. W. Wheldon, 'Management of Grassland.' 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—For Boy Scouts. 7.0-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Mid-Week Service, conducted by the Rev. R. Marshall Smart, of Ralston U.F. Church, Paisley. 3.15—Broadcast to Schools; Mr. L. A. L. King, 'Wild Animals—Rats, Mice, and Voles.' 3.35—Isobel M. Milligan, 'Modern Books and their Writers—Walter de la Mare.' 4.0—Concert: The Wireless Quintet. 5.0—'Village Play Production,' by Penelope Wheeler. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30—S.B. from London. 6.45—Agriculture Talk. 7.0—S.B. from London. 7.45—The Scottish Choral Concert. Station Orchestra: Overture, 'The Little Minister' (Mackenzie). Greenock Male Voice Choir (Conductor, A. J. Gourlay): Hunting Song (Mendelssohn); Health and Joy be with You (arr. A. J. Gourlay); Scots who hae Ho-ro, my nut-brown maiden (arr. K. G. Finlay); There's nae one to soothe (arr. C. Wood); Green grow the rushes O (arr. R. Davidson). Orchestra: Perthshire Echoes (Moonie). Choir: The Road to the Isles (M. Kennedy-Fraser); The Aye waukha O and Hey! the dusty miller (arr. C. Wood); The Land o' the Leal (arr. H. E. Button); I'll aye ca' in by yon toon (arr. K. G. Finlay); Psalm, 'The Old 124th' (arr. A. J. Gourlay). Orchestra, Scottish Patrol, 'The Gathering of the Clans' (Williams). 8.45—Leslie Sarony; Syncopated Songs with his own Banjulele. 9.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—From the Countryside. Station Octet; Jevington Suite (Loughborough); Three More Dale Dances (Arthur Wood); In Downland (Hewitt). 6.30—S.B. from London. 6.45—S.B. from Dundee. 7.0—S.B. from London. 7.45—Scottish Variety Programme. Queenie Arthur (Soprano); Robert Burnett (Baritone); Pipe-Major George S. McLennan; Allick Hobbs (Scottish Entertainer). The Station Octet. 9.0-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 990 KC.

2.30—London Programme relayed from Daventry. 4.30—Dance Music: Larry Brennan and his Band, relayed from the Plaza. 5.0—Miss Allister Moore, 'Careers for Girls—V, The Cinema.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—An Irish Programme. Jeannie Erskine and Anna McClure Warnock (Comedy sketches) James Marshall (Violoncello). R. L. O'Mealy (Ulster Pipes). Station Orchestra. Orchestra: Allegro con brio (from 'Irish' Symphony, Op. 50) (Esposito). 7.55—R. L. O'Mealy: Single Jig, 'The Shady Lane'; Leinster Song Tune, 'The Maid of Ballymore'; March Tune, 'Billy Byrne of Ballymanus'; and Hornpipe, 'The Honeycuckie' (Traditional, arr. R. L. O'Mealy). 8.0—'The Wisdom of Pools.' A Sketch by Anna McClure Warnock. 8.10—Orchestra: Intermezzo from 'Shamus the Post' (H. R. White); Three Irish Dances (Ansell). 8.27—R. L. O'Mealy: Leinster Song Tune, 'A Mother's Lamentation'; 'The Derry Reel'; Double Jig, 'The Wheels of the World'; The Cork Hornpipe (Traditional, arr. R. L. O'Mealy). 8.32—'The Quilt.' A Sketch by Anna McClure Warnock. 8.42—James Marshall: Irish Airs arranged for Violoncello and Piano-forte (Arnold Trowell). 8.52—Orchestra: Overture, 'Shamus O'Brien' (Stanford). 9.0-12.0—S.B. from London.

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A "last-word" three-valve set employing many ultra-modern refinements and capable of long-distance loud-speaker reception. Comparatively inexpensive and simple to build. Equal to a four-valver of a year ago. (No. 4)

NEXT WEEK'S BLUE PRINTS

This Year's "Chitos" One-Valver

A famous little set brought right up-to-date. (No. 5)

The "Q. & A." Three

A local station loudspeaker receiver described in a novel manner. (No. 6)

The "Inexpensive" Four

A set which will tune in many stations on a loudspeaker, but the cost of which has been reduced to a minimum without sacrificing efficiency. (No. 7)

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A powerful multi-valver for loudspeaker reception of the highest possible efficiency. Can tune in dozens of stations on the loudspeaker; but easy-to-build, easy-to-operate, cheap to construct and cheap to run. (No. 8)

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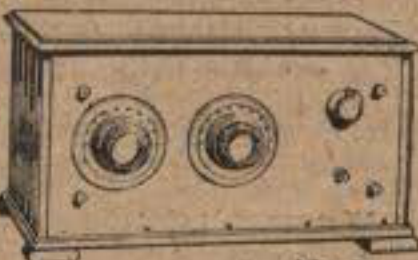
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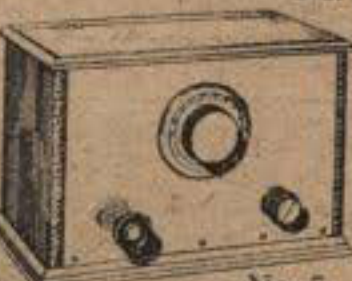
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The Amalgamated Press, Ltd.

PROGRAMMES for FRIDAY, February 3

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 A SHORT
RELIGIOUS SERVICE

10.30 (*Daventry only*)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (*Daventry only*) THE DAVENTRY QUARTET and HARRY BAILEY (Tenor)

12.0 A SONATA RECITAL
AMINA LUCCHESI (Violin) and MARGERY CUNNINGHAM (Pianoforte)
Kreutzer Sonata.....*Beethoven*

12.30 AN ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's Church, Bishopsgate
Prelude in F.....*Dubois*
Toccata in G.....*Dubois*
Variations on an Original Theme...*Stuart Archer*
Chorale in B Minor.....*Frank*

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL METROPOLE ORCHESTRA (Leader, A. Mantovani), from the Hotel Metropole

3.0 Mr. ERNEST YOUNG and Mr. GRANVILLE SQUIRES: 'Empire History and Geography—III, (a) What South Africa Sells; (b) Travel on the Veldt'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great Buildings—The Priory Church of St. Bartholomew'

ONE of the oldest and most interesting buildings in London is the little Norman Church of St. Bartholomew-the-Great, Smithfield, hidden away behind the great hospital which was founded at the same time. Built by Rahere, said to have been a Court jester before he became a Canon of St. Paul's, it has been changed singularly little since it was built eight centuries ago. In his talk this afternoon Mr. Allen Walker will tell the history and describe the interesting features of the church.

3.45 Musical Interlude

3.50 CONCERTS FOR
SCHOOLCHILDREN
Arranged by the
PEOPLE'S CONCERT SOCIETY
in co-operation with
THE B.B.C.
Second Concert of Eighth Series
Relayed from
The People's Palace, Mile End, E.
THE PEOPLE'S CONCERT SOCIETY ORCHESTRA,
Conducted by CHARLES WOODHOUSE
Principal Violin, GEORGE STRATTON
Concerto No. 2 in B Flat for Organ and String
Orchestra.....*Handel*
Slow and majestic; Quick: Very slow;
Quick, but not too fast
Largo.....*Handel*
Solo Violin, GEORGE STRATTON
Harp, JOHN COCKERILL
Two Movements from 'Little Serenade' *Mozart*
Minuet and Finale
The 'Lament' from the 'Keltic' Suite...*Foulds*
Solo 'Cello, CHARLES CRABBE
Harp, JOHN COCKERILL

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



Glasgow; Friday, Aberdeen; Saturday, Newcastle.

LESLIE SARONY,

whose syncopated songs, sung to the music of his own Banjulele, will be a feature of the programmes of six Stations this week. Here is his route on his broadcast tour: Monday, Cardiff; Tuesday, Manchester; Wednesday, Belfast; Thursday, Glasgow; Friday, Aberdeen; Saturday, Newcastle.

4.45 LEYLAND WHITE
(Baritone)

5.0 Mr. VAL GIELGUD, 'Happiness Up-to-date'

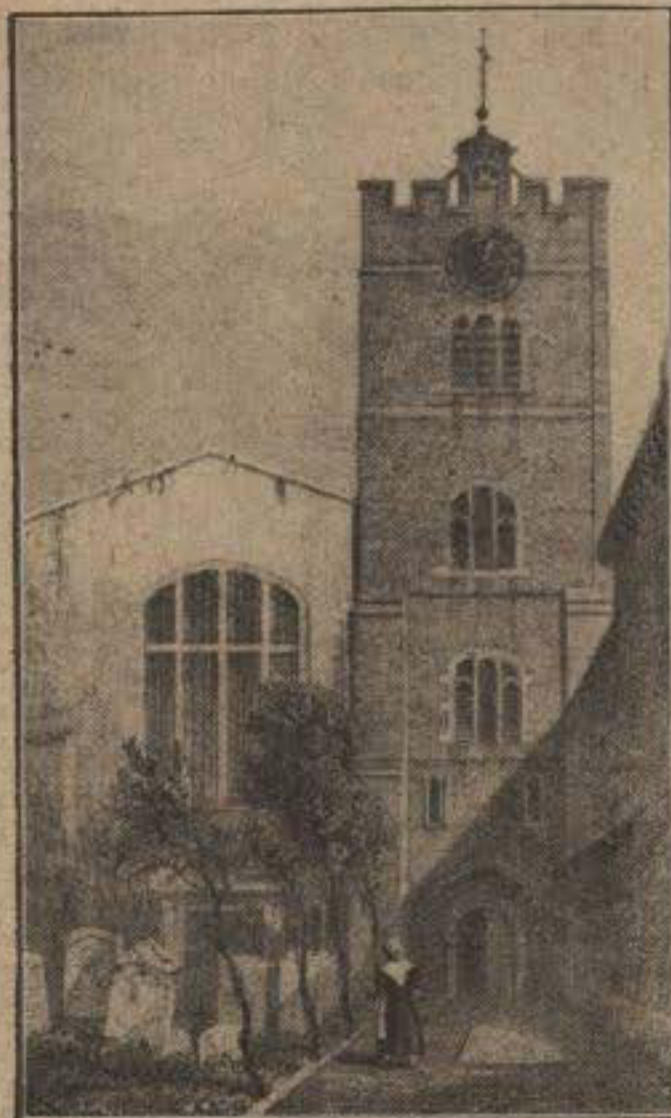
5.15 THE CHILDREN'S HOUR:
The Family at Home

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, the B.B.C. Music Critic



ST. BARTHOLOMEW-THE-GREAT.

An old print of the little church in Smithfield, of which Mr. Allen Walker will talk this afternoon.

7.15 THE
FOUNDATIONS OF
MUSIC

MODERN FRENCH PIANO WORKS
Played by Mr. NORMAN O'NEILL

7.25 The MASTER OF BALLIOL
(Dr. A. D. LINDSAY):

'Philosophy and our Common Problems—III,
What Matters Most.'
(Relayed from Oxford.)

IN the second talk in his series the Master of Balliol pointed out how the rival claims of economics, politics and ethics to have their own values accepted as paramount confused much of our thinking on social problems. This evening he will begin to examine the claim of economics, inquiring how far it is true that buying-and-selling relations are the only ones that matter, and how much force there is in the economic interpretation of history.

7.45 VAUDEVILLE

WISH WYNNE

in a sketch:

'Sukie's Silk Scarf,'

by MARIE RUSSELL

ARTHUR CHESNEY and ERIC COWLEY, in songs and sketches

LESLIE WESTON (Entertainer)

THE EMILE GRIMSHAW QUARTET

GRACIE FIELDS (Entertainer)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir FREDERICK WHYTE: 'India in 1928'

THE Statutory Commission, under the Presidency of Sir John Simon, is just about to start its work in India, and the future of India hangs, to some considerable extent, upon its findings and the spirit in which they are received. In this talk Sir Frederick Whyte who, as President of the Legislative Assembly from 1920 to 1925, has had a unique experience of Indian politics, will discuss the many problems with which the Commission is confronted, and the particular field it was appointed to investigate.

His talk will be followed with the greatest interest at a time when India and Indian affairs are looming so large in the minds of all men who are concerned with the future of our Indian Empire.

9.30 Local Announcements. (*Daventry only*) Shipping Forecast

9.35-11.0 A SYMPHONY CONCERT

STUERMANN (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by

Sir DAN GODFREY

ORCHESTRA

Overture to 'Der Freischutz' ('The Marksman')
Weber

STUERMANN and the Orchestra

Concerto for Pianoforte and Orchestra

ORCHESTRA

Petite Suite.....*Debussy*
Symphony No. 4 in E Minor.....*Brahms*

11.0-12.0 (*Daventry only*) DANCE MUSIC:
ALFREDO'S ORIGINAL BAND and HAL SWAIN
and his NEW PRINCES ORCHESTRA, from the
New Princes Restaurant

Programmes for Friday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON TOWER EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
GLADYS LACK (Soprano)
- 4.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
VARIETY
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
"The Young Eskimo," by Janet Muir. Songs
by Winifred Payne (Contralto). "The Ever-
lasting Why—Why our Lips Move," by Nicolina
Twigg, M.Sc. Duets by Bitsum and Poccum
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 LIGHT MUSIC
THE SLYDELL OCTET
MARGERY PHILLIPS (Soprano)
EDWARD NICHOL (Tenor)
- OCTET
Valse, "Hydropaths"Gung'l
- 6.55 MARGERY PHILLIPS
Thinkin' of you Eric Coates
The Stars Montague Phillips
Two Child Songs Becket Williams
- 7.5 EDWARD NICHOL
Spring-time Tirindelli
I wonder what the stars are Saxby
A song written at sea Stanford
- 7.15 OCTET
Three Bavarian Dances Elgar
- 7.30 MARGERY PHILLIPS
Dream Ships Waddington
One morning Oh! so early Diack
Butterfly Wings Montague Phillips
June Music Trent
- 7.40 EDWARD NICHOL
The Miller and his Cat Brewer
The Bens of Jura ("Songs of the Hebrides")
arr. Kennedy-Fraser
Lorraine Sanderson
- 7.50 OCTET
Selection from "La Boutique Fantasque" ("The
Eccentric Toyshop") Rossini
- 8.0 A MENDELSSOHN PROGRAMME
From Birmingham
THE BIRMINGHAM STUDIO AUGMENTED ORCHE-
STRA (Leader, Frank Cantelli). Conducted by
JOSEPH LEWIS
NORA BRADBURY (Pianoforte)
BARRINGTON HOOPER (Tenor)
- ORCHESTRA
Overture to "Ray Blas"
NORA BRADBURY and Orchestra
Pianoforte Concerto, in G Minor
(1) Very quick and fiery; (2) Slow; (3) Very
quick
BARRINGTON HOOPER and Orchestra
Recit., "Ye people, lend your hearts" } (Elijah)
Air, "If with all your hearts" }
- ORCHESTRA
Scherzo from "A Midsummer Night's Dream"
BARRINGTON HOOPER
The Garland
When through the Piazzetta
On Wings of Song
- ORCHESTRA
Final Movement from "Reformation" Sym-
phony
- 9.0 VAUDEVILLE
DORIS and ELSIE WATERS (Duets)
WILL GARDNER (Entertainer)
HARRY HEMSLEY (Child Impersonator)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.15 DANCE MUSIC: KETTNER'S FIVE,
under the direction of GEOFFREY GELDER,
from Kettner's Restaurant
- 11.0-11.15 ALFREDO'S ORIGINAL BAND and HAL
SWAIN and his NEW PRINCES ORCHESTRA, from
the New Princes Restaurant

(Friday's Programmes continued on page 188.)

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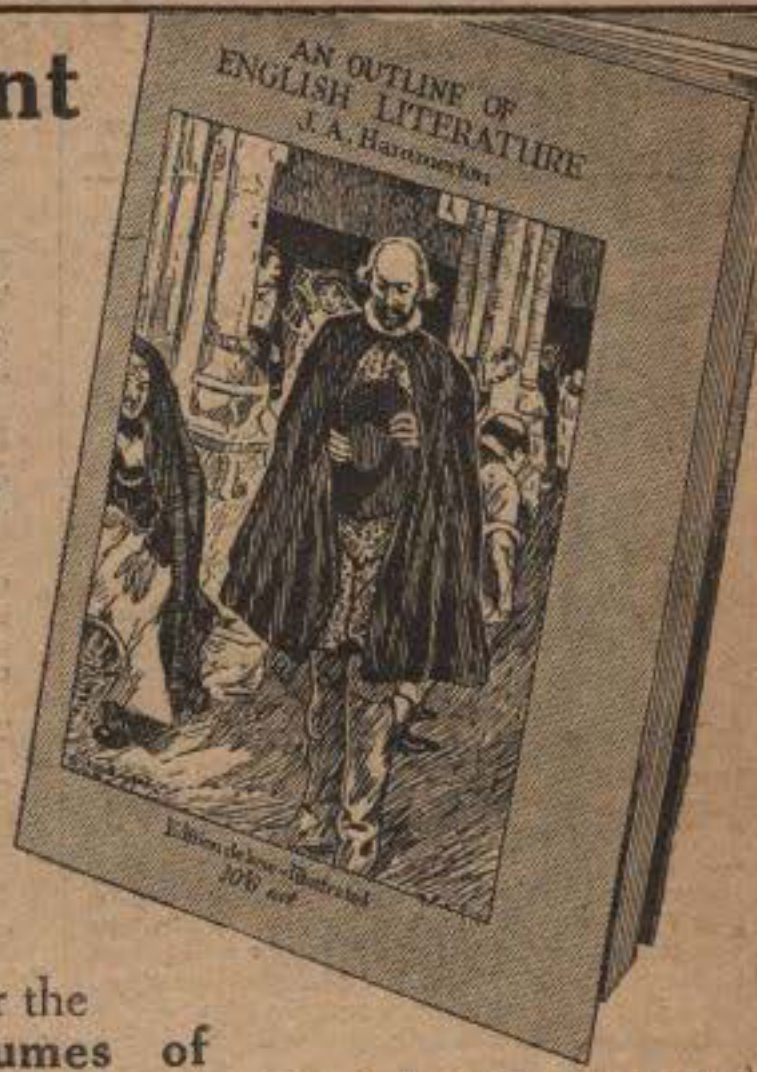
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Friday's Programmes continued (February 3)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 MR. ISAAC J. WILLIAMS: 'Travel Talks on Art—Vienna' (Part II)
- 5.0 THE DASSANT, from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 HAPPY MUSIC BY LIZA LEHMANN

Arranged by HERBERT BEDFORD

KATE WINTER (Soprano); ESTHER COLEMAN (Contralto); ERIC GREENE (Tenor); DALE SMITH (Baritone)

LIZA LEHMANN (1862-1918) was one of the comparatively few British women who were known as composers in the 'eighties and 'nineties. Her first lessons were given by her mother, who was herself a composer and arranger well known under the initials 'A. L.' Randegger continued her education as a singer, and she also studied composition—abroad, in Italy and Germany, and under Hamish MacCunn in England. For about ten years she appeared on the concert platform as a singer, retiring from this branch of music on her marriage to the painter and composer, Herbert Bedford, and devoting herself to teaching and composition. She was the first woman to be commissioned to write a Musical Comedy—*Sergeant Bruc* (1904), which many listeners will remember. Among her works is the romantic Light Opera, *The Vicar of Wakefield*, which came out in 1906, the 'morality' play *Everyman*, incidental music to stage works, and the song cycles that are so familiar in concert programmes—*In a Persian Garden*, *The Daisy Chain*, *In Memoriam*, etc.

Of the representative extracts now to be heard, *The Golden Threshold*, described as *An Indian Song Garland*, is a setting of poems by Sorajini Naidu. The settings of Belloc's *Cautionary Tales* and of the *Parodies* belong to Liza Lehmann's days of professorship at the Guildhall School of Music, thirty years ago.

Four Shakespearean Part Songs (Unaccompanied)
I know a bank; When icicles hang on the wall;
Tell me where is fancy bred; Under the Greenwood Tree

ESTHER COLEMAN and DALE SMITH

'Four Cautionary Tales' and a Moral:

Rebecca (who slammed doors for fun and perished miserably); Jim (who ran away from his nurse and was eaten by a lion); Matilda (who told lies and was burned to death); Henry King (who chewed bits of string, and was early cut off in dreadful agonies); Charles Augustus Fortescue (who always did what was right, and so accumulated an immense fortune)

ERIC GREENE

Recitation and Song from 'The Golden Threshold':
Come to me, sweet; You flout your beauty in the rose

KATE WINTER, ESTHER COLEMAN, ERIC GREENE and DALE SMITH

Quartet from 'The Vicar of Wakefield'

Haste not to end the day so soon

KATE WINTER

Cycle of Bird Songs

The Woodpigeon; The Yellowhammer; The Starling; The Wren; The Owl

ESTHER COLEMAN

The Guardian Angel

DALE SMITH

Burlesque Scene from 'The Vicar of Wakefield'
The Mad Dog

KATE WINTER and ERIC GREENE

How sweet the moonlight sleeps upon this bank
'PARODY PIE'

A Song Cycle for Four Voices

Quartet, 'Come, live with me and be my love'

Duet, 'My true friend bath my hat, and I have his'

Contralto, 'Geyserbianca' (The boy who stood on the bathroom mat)

Tenor, 'Blink to me only with thine eyes, and I will wink with mine'

Quartet, 'Maud' (The Maid-of-All-Work)

Soprano, 'The May Queen in Galoshes'

Bass, 'The Walking Tour' (We are Seven)

Duet, 'I stuck a pin into a chair' (The Pin and the Egg)

Quartet, 'Goodbye, Supper'

9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 An Auto-Piano Recital by J. MEADOWS

3.25 London Programme relayed from Daventry

3.55 BROADCAST TO SCHOOLS:

Reading: 'Harold, the Last of the Saxon Kings,' by Lord Lytton. Prof. R. E. PEET: 'The Dawn of History—III, Egypt and the Early Tillers of the Soil'

4.20 MUSIC BY THE STATION QUARTET

Radio March Pechmann

Selection from 'Merrie England' German

Selection from 'Falstaff' Verdi

5.0 MR. REDPATH SCOTT: 'The Novelist of the Peak'

5.15 THE CHILDREN'S HOUR: Request Songs by Harry Hopwell: 'The Fairies' (Lozell), 'When the fairies are about' and 'Goodnight, fairies' (Hright), sung by Betty Wheatley. A Short Recital of Grieg's Music, played by Eric Fogg

6.0 ORCHESTRAL MUSIC FROM THE THEATRE ROYAL: Musical Director, MICHAEL DORÉ

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)

7.0 S.B. from London

7.45 A CELLO RECITAL

by W. H. SQUIBB

Rondo Boccherini, arr. Squire

Concerto, in G Minor Handel, arr. Squire

Gavotte Popper

Love's Dream Liszt, arr. Squire

Mazurka, in G Minor Popper

8.15 NORMAN BLACKETT

(Lancashire Dialect Entertainer)

I want to fly Anon.

Ode to th' Sun Laycock

The Basso's Dream Radford

8.30 SONGS OF GOOD CHEER

GEORGE HILL and MALE VOICE CHORUS

Bring us in good ale arr. Suckling

A Song of Water Drinkwater

Come, landlord, fill arr. J. K. L.

Twelve Oxen Warlock

Captain Stratton's Fancy Warlock

The Toper's Song Foss

The Sergeant's Song Foss

Little Brown Jug arr. Marco

Of all the Birds arr. Suckling

Jolly good ale and old arr. Suckling

Troll the bowl Moran

9.0-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 820 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS:

Mr. HERBERT BARGETT, 'Musical Appreciation—(a) Beginnings of Harmony'

4.15 PIANOFORTE TRIO, directed by Mr. CECIL MOON

5.15 THE CHILDREN'S HOUR: Songs for Boys, by Edward Shenton and K. A. Wright.

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

(Friday's Programmes continued on page 161.)



A PANORAMA OF THE NOBLE BUILDINGS OF VIENNA.

Vienna, the subject of Mr. Isaac J. Williams's 'Travel Talk on Art,' from Cardiff this afternoon, is notable for the splendour of its street architecture and the magnificence of its civic buildings. This view shows the Reichsrath in the foreground and the Rathaus beyond.



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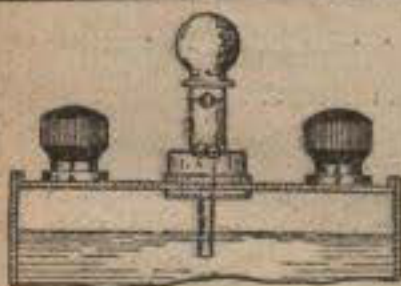
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Friday's Programmes cont'd (February 3)

(Continued from page 188.)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry
 3.15 BROADCAST TO SCHOOLS: Prof. P. M. ROXBY, 'The Far East—III, The Old Civilization of China and its World Setting'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.50 DORIS GAMBELL (Soprano) Songs by ERNEST AUSTIN
 Wind Flowers
 The Happy Journey
 Sleep, Little Rose
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 760 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WERKES, 'Musical Appreciation—Sad Tunes'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'Query' Programme
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'My Programme,' by an extra Aunt
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry
 2.20-2.45 BROADCAST TO SCHOOLS: Rev. G. DEKIN, 'Adventures of Robinson Crusoe'—I, With Xury
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: The Station Trio, Light Music
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS: Prof. ERNEST HUGHES, 'Social History of Wales'—IV
 3.50 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville, 'Blue Stockings New and Old—II, Jane Austen.' 5.15:—Children's Hour. 6.0:—Ethel Ashmore (Soprano), W. J. S. Herbert (Entertainer), William Slater (Concertina). 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert MacLeod, 'Music.' 3.45:—Musical Interlude. 3.50:—London Programme relayed from Daventry. 5.0:—Mr. Gordon McWhirter Webster, 'Modern Stained Glass.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital by Neil C. Donaldson (Tenor). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Military Band Concert. Band of the 1st Batt. The Royal Scots, conducted by Bandmaster S. Rhodes. Percy Thompson (Baritone). 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—French, by M. Casati (Lesson XV). 3.50:—London Programme relayed from Daventry. 4.45:—Song Recital by Dorothy C. Mitchell (Mezzo-Soprano). 5.0:—Miss Brenda Trail, 'What is Happening at Home and Abroad.' 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle, 'Football Topics.' 6.15:—Mr. Don. O. Munro, 'For Farmers.' 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—'Mrs. Buggins' gives a Party in the Aberdeen Studio. Mabel Constanduros, Radio Concert Party. Radio Dance Six, Station Octet. 8.45:—Leslie Sarony, 'Synopsed Songs with his own Banjulele.' 9.0-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 600 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, from the Classic Cinema. 6.30:—S.B. from London. 7.45:—Military Band Programme. Ernest Davison (Baritone). Band of the 1st Bu. The West Yorkshire Regiment (The Prince of Wales's Own). Conductor: Bandmaster E. J. Macdonald. 9.0-11.0:—S.B. from London.

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Girl gains 15lbs. in 6 weeks.

To be a wreck after influenza, thin, run down, and weak with sunken cheeks and feeble appetite is a common experience. But to recover completely from such a condition and actually to put on 15 lbs. in 6 weeks is rare indeed. Yet that is what one girl did and she achieved this wonderful result just by taking Cod Liver Oil in its new form of tasteless tablets. This is what she says herself.

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Cod Liver Oil, of course, is the richest known source of the marvellous, health giving, flesh producing food elements, and McCoy's Tablets brought this girl this wonderful result, simply because they are just a concentration of the valuable elements from the purest Cod Liver Oil in little sugar-coated tablets, tasteless, odourless and as easy to swallow as sweets. Try McCoy's yourself. If they don't make you feel better in every way and put on at least 3 lbs. of firm, healthy flesh with thirty days' treatment as prescribed, the makers will refund your money.

Any chemist will tell you how good they are, 1/3 and 3/- the box. But insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's Laboratories, Norwich.

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PROGRAMMES for SATURDAY, February 4

10.15 A SHORT BELLIGIOUS SERVICE

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

8.2 BAND
Four Characteristic
Valses Coleridge-Taylor

10.30 (Daventry only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.9-2.0 THE CARLTON HOTEL OCTET
Directed by RENEE TAPPONNIER, from the
Carlton Hotel

2.30 app. A Running Commentary
on the

SCOTLAND v. WALES

International Rugby Match, by
Mr. J. M. MACLENNAN
S.B. from Edinburgh

IN its short history as a Rugby International venue, the Murrayfield ground has already acquired a great reputation as the scene of memorable matches, and there is every prospect of another being added to the list this afternoon. The odds, of course, are on Scotland. Always very hard to beat at home, they bid fair to be as formidable a team this year as they were last season, when they shared the Championship with Ireland. In beating the all-conquering Waratahs they gave indications of form that no country in the championship can disregard, and their victory at Colombes, though not of equal significance, was another reassuring sign for their supporters. Wales, on the other hand, are a team whose possibilities cannot yet be accurately judged, but even on the firm turf of Murrayfield they are always liable to spring a surprise, and no Scotsman in the stands can feel quite happy about the result until the final whistle blows. English sportsmen will feel particularly interested in today's game, as it will give a very good line on form for the Calcutta Cup match at Twickenham on March 17.

4.15 app. THE DANSANT
FRANK ASHWORTH and his PARK LANE HOTEL
DANCE BAND
from the Park Lane Hotel

5.15 THE CHILDREN'S HOUR:
WHEREFORES and WHYS; set to music and sung
by HUBERT EISEDELL.
The same in the form of a Competition for those
that are wise.
Also the Story of 'Glow-worm' (James Henry),
showing how a small boy solved a big problem.

6.9 A BALLAD CONCERT
LAURA EVANS WILLIAMS (Soprano)
TOPLISS GREEN (Baritone)
EDITH LAKE (Cello)



Mr. VALENTINE WILLIAMS

is the 'Writer of Today' who will broadcast from
London at 9.15 tonight.

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

6.50 BALLAD CONCERT
(Continued)

7.0 Mr. BASIL MAINE; 'Next Week's Broadcast
Music'

7.15 THE FOUNDATIONS OF MUSIC
MODERN FRENCH PIANO WORKS
Played by Mrs. NORMAN O'NEILL

7.25 Sports Talk:
'Rugby's Greatest Need,' by Major L. R.
TOSWILL
S.B. from Edinburgh

7.45 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
HARRY BRINDLE (Bass)

BAND
Overture to 'Rosamunde' Schubert

7.55 HARRY BRINDLE
O Isis and Osiris Mozart
The Two Grenadiers Schumann

8.18 HARRY BRINDLE
Life Blumenthal
Mephistopheles' Serenade Goetted

8.25 BAND
Souvenir Drilla
Valse from 'Eugen Onegin' Tchaikovsky
Tarantelle de Belphegor Albert

8.38 HARRY BRINDLE
The Ringers Hermann Lahr
Stonecracker John Eric Coates

8.45 BAND
Burmese Suite Woodforde-Finden
Pagoda of Flowers; Introduction and Passing
of the Priests; 'Midst the Petals; The Star
Flower Tree; The Blue Lotus Dance; The
Return of Oomala

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

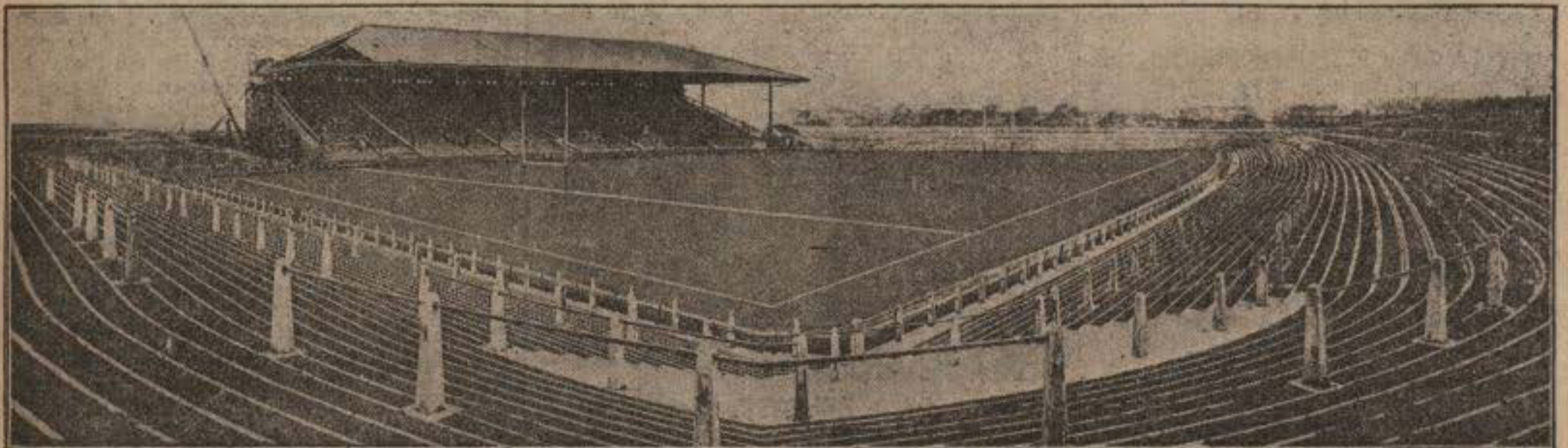
9.15 WRITERS OF TODAY:
VALENTINE WILLIAMS reading from his own
Works

AS the creator of 'Club-foot,' Mr. Valentine Williams may claim to have added to the gallery of master criminals a worthy companion to Dr. Moriarty, Carl Petersen, and the Four Just Men. Certainly no lover of crime stories will be able to stay away from his wireless set tonight, when Mr. Valentine Williams will broadcast an example of the particular brand of fiction which has so often intrigued them in the past.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 VARIETY
WOLSELEY CHARLES
and a Piano
GEORGE GARNER
In Negro Spirituals
BETTY BANNERMAN (Soprano)
In Scotch Ballads
DAVID WISE
(Violin Solos)
'PIERROT IN HOSPITAL'
a Fantasy
by
GILBERT CANNON

10.30-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS, FRED ELIZALOE and his Music, and
THE SAVOY BAND, from the Savoy Hotel



MURRAYFIELD—WAITING FOR THE CROWDS.

A running commentary on today's Rugby International—Scotland v. Wales—at Murrayfield, will be broadcast from Edinburgh (S.B. to London and Daventry) this afternoon. The plan to which the narrator will refer will be found on page 194.

Saturday's Programmes continued (February 4)

5GB DAVENTRY EXPERIMENTAL

(491.0 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 VAUDEVILLE
From Birmingham
THE TWO M'S
(A Piano and some Songs)
MABEL FRANCE (in Aunt Maria Sketches)
THE AUDLEY MOUTH ORGAN TRIO (Musical Selections)
STAINLESS STEPHEN (Entertainer)
JACK VENABLES and his BAND

4.0 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
(Leader, S. KNEALE KELLEY)

Conducted by
JOHN ANSELL

GABY VALLE (Soprano)
GREGORY STROUD (Baritone)

ORCHESTRA

Processional March Finck
Overture to 'Mignon' Ambroise-Thomas

4.12 GABY VALLE

Stornellata di Maggio Volonnino
Soul of Mine }
The Miracle }
(Accompanied by the COMPOSER)

4.22 ORCHESTRA

Dance of the Hours Ponchielli
Potpourri, 'Looking Backward' Finck

4.40 GREGORY STROUD

Son of mine Wallace
The Lilac Tree Gartlan
Time to go Sanderson

4.48 ORCHESTRA

Mimnet, 'My Lady Lavender' Leo Peter
Intermezzo, 'Love in Cloverland' }
Suite, 'Four Trifles' Hewitt

5.2 GABY VALLE

Trees Rasbach
Fountain Court M. Herbert
Fairy Lullaby Quilter

5.10 ORCHESTRA

Valse, 'Carnival des Enfants' Zichrer

5.18 GREGORY STROUD

The Rancher's Daughter Lehmann
Leavin' Sterndale-Bennett
Tired Hands Sanderson

5.28 ORCHESTRA

Scenes Galantes, 'Zino-Zina' Vidal

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Gold Digging,' an Australian Story, by Ruth Maschwitz. Songs by Marjorie Palmer (Soprano).
'The Three Chessmen,' by Estelle Steel Harper.
Musical Selections by the Audley Mouth Organ Trio

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

6.50 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Cosi Fan Tutte' (The Way of all Women) Mozart

THE plot of this Comic Opera (which has recently been revived on the London stage) is very unreal, but very amusing, and the music is particularly sparkling.

The title refers to womenkind and their alleged fickleness. The Overture is a lengthy piece of vivacious, care-free music, exactly the right thing to ring up the curtain on so gay a plot.

JOHN THORNE (Baritone), Chorus and Orchestra
Bon-Bon Suite Coleridge-Taylor

THE Suite (the Composer's Op. 68) was published in 1909, when Coleridge-Taylor was thirty-four. It was originally intended as a work for Children, and is dedicated to 'Little Sunshine,' his name for a child who made a friend of him whilst he was at work on it.

It consists of settings of six of Thomas Moore's lyrics: (1) *The Magic Mirror*; (2) *The Fairy Boat*; (3) *To Rosa*; (4) *Love and Hymen*; (5) *The Watchman*; (6) *Say, what shall we dance?*

7.30 ORCHESTRA

Gavotte from 'Mignon' Ambroise-Thomas
Intermezzo (from Piano-forte Concerto) Schumann, arr. Finck

Prelude in C Sharp Minor Rachmaninov

JOHN THORNE

Hell's Pavement }
A Wanderer's Song } ('Five Salt Water Ballads')
Trade Winds } Frederick Keel
A Sailor's Prayer }
Cape Horn Gospel }

ORCHESTRA

Keltic Suite Foulds
The Claus; A Lament; The Call.

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

KEL KEECH and OMB HAMILTON
MUNRO and MILLS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. (Sports Bulletin, from Birmingham)

10.20-11.15 CHAMBER MUSIC

From Birmingham

THE PHILHARMONIC STRING QUARTET: PAUL BEARD (Violin), HAROLD MILLS (2nd Violin), FRANK VENTON (Viola), HERBERT STEPHEN (Violoncello)

Quartet in D Minor ('Death and the Maiden') Schubert

THIS, one of Schubert's loveliest works, is in four Movements.

The First Movement, energetic, somewhat long and fully developed, is made out of two Main Tunes, the First in the minor key and the second a quietly happy major tune, given out by First and Second Violins, the Viola and Cello rocking gently beneath.

The Second (Slow) Movement is a set of Variations on a tune from one of his early songs—the dialogue between Death and the Maiden. In this song a maiden bids Death pass her by, and leave her to enjoy her youth. But Death in the tones which we hear at the beginning of this Movement, bids her not to fear, but to rest, free from care, in his arms.

The five Variations in the melody cover a wide range of emotion.

The Third Movement is a playful Scherzo, with a lyrical middle section.

Finally, we have a rollicking, quick Movement built, like the First, on two Main Tunes, one dance-like and the other in martial style.

LESLIE BENNETT (Baritone)
Five Poems by Thomas Hardy Ireland

QUARTET
Londonderry Air arr. Frank Bridge

(Saturday's Programmes continued on page 194.)

The **MAN** who tried
many **REMEDIES**



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**ULCERS
ECZEMA
PSORIASIS
PILES
RINGWORM
SCALDS
AND
BURNS**

Saturday's Programmes continued (February 4)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Trip to Spain
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Sir THOS. HUGHES: 'The Only Way' ('A Tale of Two Cities')
- 7.15 S.B. from London
- 7.25 Capt. A. S. BURGE: 'The Rugby International Gossip'
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.0 Our Saturday Short Story: Mr. F. SLADEN SMITH: 'Two Fables'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. JAMES L. HOLSON: 'Cameos of Lancashire Life'—IV
- 7.15 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45 A MUSICAL COMEDY PROGRAMME

THE STATION ORCHESTRA
Selection from 'The Quaker Girl' Monckton
FREDERIC LAKE (Baritone)
The Vagabond Song ('A Cousin from Nowhere')
Kunzeke

CONSTANCE WENTWORTH (Soprano)
Here's to Love ('The Sunshine Girl') Rubens
FREDERIC LAKE and CONSTANCE WENTWORTH
When you're in love ('Maid of the Mountains')
Fraser-Simson

ORCHESTRA
Selection from 'The Maid of the Mountains'
Fraser-Simson
Selection from 'Tip-Toes' Gershwin

FREDERIC LAKE
Dream entralling ('Lilac Time')
My sweetest flower of all! Schubert, arr. Clutsam

CONSTANCE WENTWORTH
Under the Deodar ('A Country Girl') .. Monckton
FREDERIC LAKE and CONSTANCE WENTWORTH
If you were the only girl in the world (The 'Bing Boys') Ager

ORCHESTRA
Selection from 'Oh Kay!' Gershwin
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 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
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



By courtesy of Messrs. Chapman and Hall

THE PRISONER OF THE BASTILLE.

In his talk from Cardiff this evening Sir Thomas Hughes will tell the story of 'A Tale of Two Cities,' Dickens's great novel of the Terror. This picture (from the title-page to the Cadshell Edition de Luxe) shows Dr. Manette making shoes in his cell in the Bastille.

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 2.30 S.B. from Edinburgh
- 4.15 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
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.30 'THE BAG OF GOLD'
Adapted from an old story by MURIEL A. LEVY
Produced by EDWARD P. GENN
Cast:
Andrea (a foreign merchant) WALTER SHORE
Landlord of the Tabard Inn. EDWARD GENN
The Sailorman PERCY M. PATTERSON
The Town Crier J. P. LAMBE

Dick Whittington, Lord Mayor of London
HUGH H. FRANCIS
Clerk of the Court J. P. LAMBE
Act I: In the Street, and at the Tabard Inn.
Act II: At the Lord Mayor's Court.

- 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 (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 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
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 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
- 7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

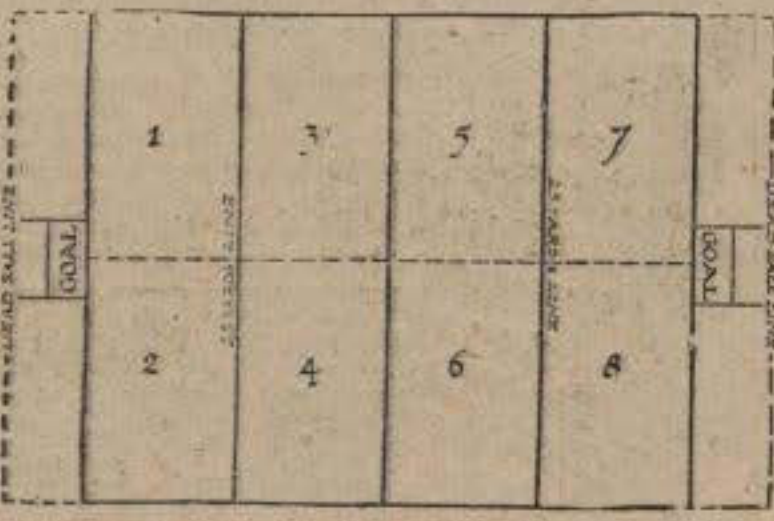
- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
A Play, 'THE MARATHON RUNNER,' by G. M. FAULDING
- 6.0 ORGAN RECITAL relayed from the Albert Hall
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST STOKE. 294.1 M. 1,020 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 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
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 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. J. W. THORPE: 'Association Football Topics'
- 7.15 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



Listeners should use this plan when they listen to the running commentary on the Scotland v. Wales match this afternoon.

(Saturday's Programmes continued on page 197.)

THE PROPER SELECTION OF VALVES

To discover for yourself, by trial, the most suitable valves for a receiver or amplifier of any type may be a costly business. On the other hand, just to guess at it is frequently to miss getting the efficient results the design of the instrument and its circuit would appear to warrant.

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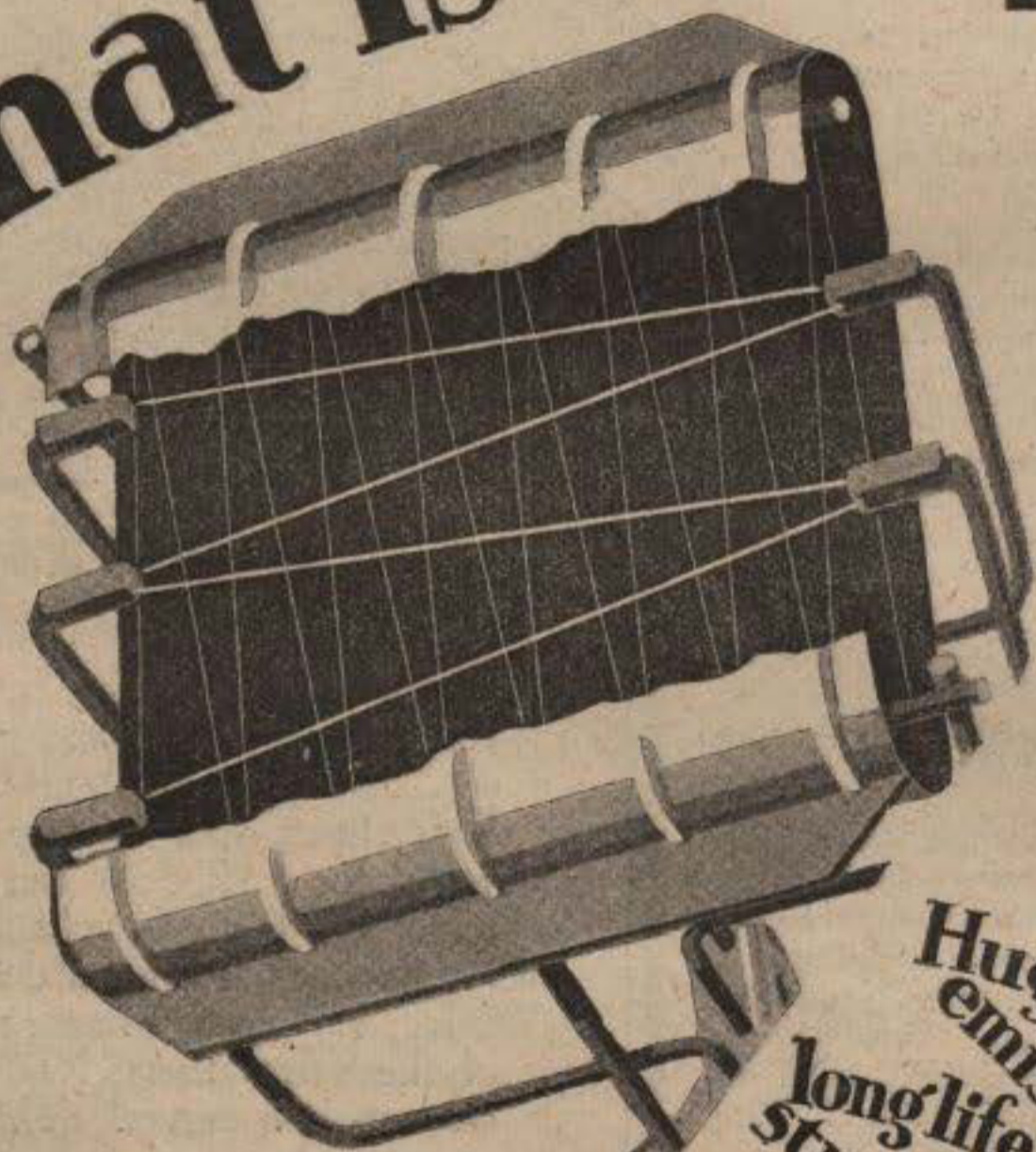
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WITH THE WONDERFUL P.M. FILAMENT

Saturday's Programmes cont'd (Feb. 4)

(Continued from page 194.)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30.—Edinburgh Programme relayed from Daventry. 4.15.—Music from Tilley's Blackett-Street Restaurant. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 7.25.—S.B. from London. 7.45.—S.B. from Edinburgh. 7.45.—Leslie Sarony, syncopated songs to his own Banjulele. 8.0.—Revue. 9.0.—S.B. from London. 10.30 app.—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. 740 KC.

2.30.—S.B. from Edinburgh. 4.15.—Concert. Wireless Quintet: Overture, 'La Dame Blanche' (Boieldieu). Jean Houston (Soprano): Come, let us all this day, and O Saviour Sweet (Bach); Over Here (arr. Wood). Quintet: Suite, 'Scènes Alsaciennes' (Massenet). Jean Houston: O where, tell me where (arr. Hopkirk); The Auld Hoose (arr. Moffatt); Land of Heart's Desire, and Milling Song (Kennedy-Fraser); The Carles o' Dysart (arr. Robertson). Quintet: Suite Miniature (Coates). 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.50.—Scottish League Football Results. 6.55.—Musical Interlude. 7.0.—Mr. W. S. Morrison: 'The Road to the Isles.' 7.15.—S.B. from London. 7.25.—Mr. J. McAndrew: 'Golf.' 7.45.—Living Scottish Poets Series—V. W. S. Morrison reading from his own works. 8.0.—Revue. 9.0-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30.—Edinburgh Programme relayed from Daventry. 4.15 app.—Dance Music by Al Leslie and his Orchestra, from the New Palais de Danse. 4.30.—Studio Concert. Winifred McLeod (Cello). Station Octet. Octet: Overture, 'The Barber of Seville' (Rossini). 4.40.—Winifred McLeod: I think of thee (Amy Har). A Sweet Lament, and When rooks fly homeward (Alec Rowley). 4.48.—Octet: Demoiselle Chic (Fletcher). 4.53.—Winifred McLeod: Kerry Dance (Molloy); If I might only come to you (W. H. Squire). 5.2.—Octet: Selection, 'Columbian Mixture' (Edward Green); March, 'The New Colonial' (Hall). 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 7.0.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45.—S.B. from Glasgow. 8.0.—MacCunn Programme. Robert Watson (Baritone), Alice Peites (Soprano). Alec Leitch (Tenor). Station Choir and Orchestra, conducted by Arthur Collingwood. 'Bonny Kilmeny.' A Choral Ballad for Soprano, Tenor, Baritone, Chorus and Orchestra. 'The Cameronian's Dream.' A Choral Ballad for Baritone, Chorus and Orchestra. 9.0-12.0.—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

2.30.—Edinburgh Programme relayed from Daventry. 4.15 app.—Popular Concert Music. Station Orchestra: Overture, 'The Mastersingers' (Wagner, edited by Hoffmann); Valse Triste (from 'Kuoelma') (Sibelius); Danza Pantomica, No. 2 (Sinigaglia). 4.20.—A Vocal Interlude. The owl is abroad (Parcell); Johnson (C. V. Stanford); The owl is abroad (Parcell); The Emperor (Granville Bantock). 4.30.—Mark Henningway (Trumpet): Il Bacio (Arditi). 4.36.—Children's Programme. Orchestra: Fairy Phantasy, 'The Three Bears' (Eric Coates); Children's Corner Suite, No. 1 (Debussy); Variations on a once popular humorous song, 'If you want to know the time, ask a Policeman' (Haydn Wood). Selection, 'No. No. Nanette' (Youmans). 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 6.50.—S.B. from Glasgow. 6.55 app.—Musical Interlude. 7.0.—Station Director's Talk. 7.15.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45.—A Musical Comedy Programme. Elsie Jackson (Soprano), David Wilson (Baritone). Station Orchestra. Orchestra: Selection, 'Monsieur Beaucaire' (Messager); Valse, 'When I waltz with you' (from 'The Blue Kitten') (Frital). 8.2.—David Wilson: On a January Morning (from 'Tom Jones'), and Yeomen of England (from 'Merrie England') (Fraser-Simson). 8.14.—Orchestra: Selection, 'Lido Lady' (Hodgers). 8.24.—Elsie Jackson: Dream o' Day Jill (from 'Tom Jones') (German); Waltz Song (from 'The Maid of the Mountains') (Fraser-Simson); The Gielsha's Life (from 'The Gielsha') (Jones). 8.36.—Orchestra: Fox-trot, 'World of Love' (from 'The Blue Mazurka') (Whidden). 8.40.—Elsie Jackson and David Wilson: Duets, 'Swing Song' (from 'Veronique') (Messager) and 'The Lady of the Castle in the Air' (from 'King of Cadonia') (Sidney Jones). 8.50.—Orchestra: Selection, 'Sunny' (Kern). 9.0-12.0.—S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

The Vanishing Shellback.

(Continued from page 171)

that somewhat ribald ditty, 'Whiskey Johnnie,' has sometimes been ascribed a considerable, if not exactly a respectable, antiquity, 'whiskey' in its original form having, so some authorities tell us, been represented by 'malmsey.'

The windjammer sailor of the nineteenth century occupied his scanty leisure very much the same as sailors had done for generations. He made himself pipe stems of the wingbones of sea-birds—precisely as, we read, did the crew of Captain George Shelvocke's ship when the First George sat upon the throne. He disliked passengers in general, and women and sky-pilots in particular, just as much as the mariners in 'The Tempest' who showed such scant respect to the questions of the agitated Gonzalo.

He was 'strong in custom,' like the sailors in 'Pericles'; he regarded Russian Finns as uncomfortable shipmates, by reason of their uncanny influence on the winds, and the presence of a corpse on board as a sure sign of a rough passage. He sang interminable ballads of 'Ward the Pirate' and 'Admiral Benbow,' and long 'come-all-ye's,' drowned out through the nose. And he yarned.

The seafarer of today—whether in the Royal Navy or under the Red Duster—has preserved, as many a recent episode both of peace and war bears witness, many of the best traditions of the days of sail.

But many others, good and bad, are gone for ever. How should it be otherwise? The sailor is no longer, as his forerunners were, one of a breed apart, as aloof from the life of shore folk—but for occasional hectic, and often somewhat disastrous, contacts—as if he dwelt within the walls of a monastery. Now, the land holds him to it by a thousand invisible threads.

C. FOX SMITH.

Publications Subscription Scheme.

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

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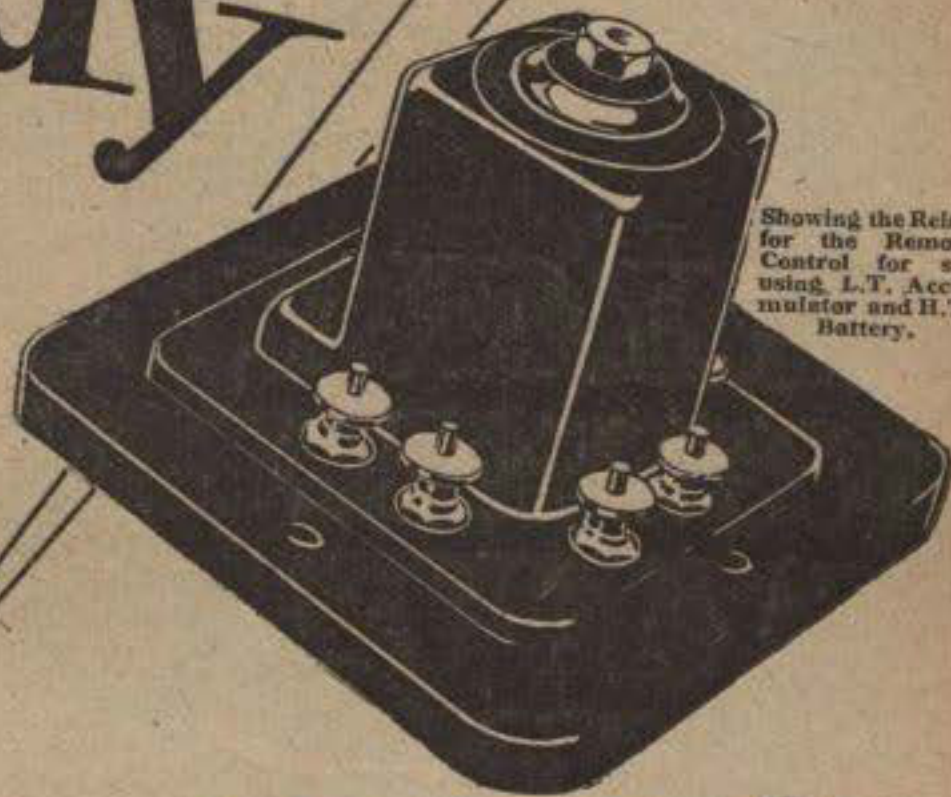


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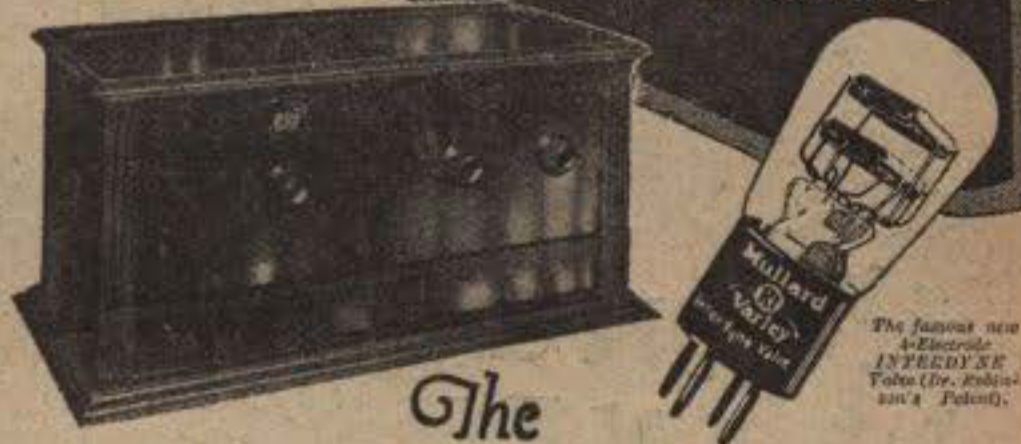
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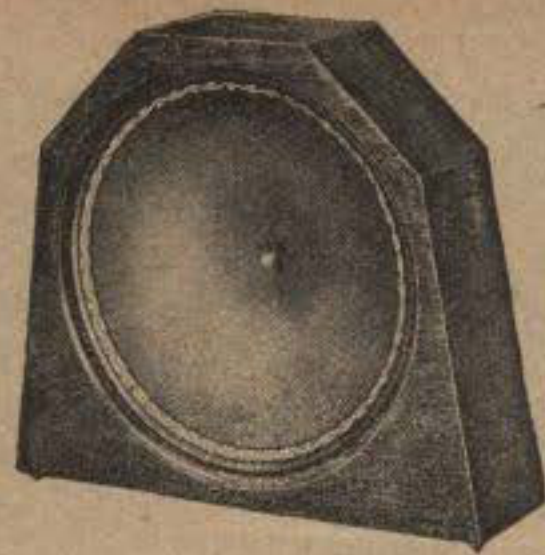
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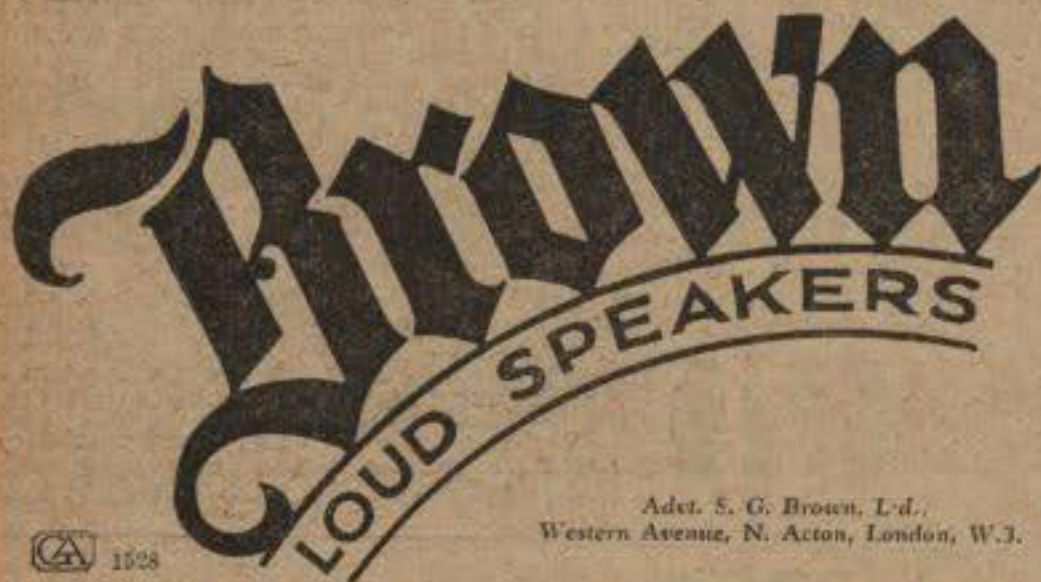
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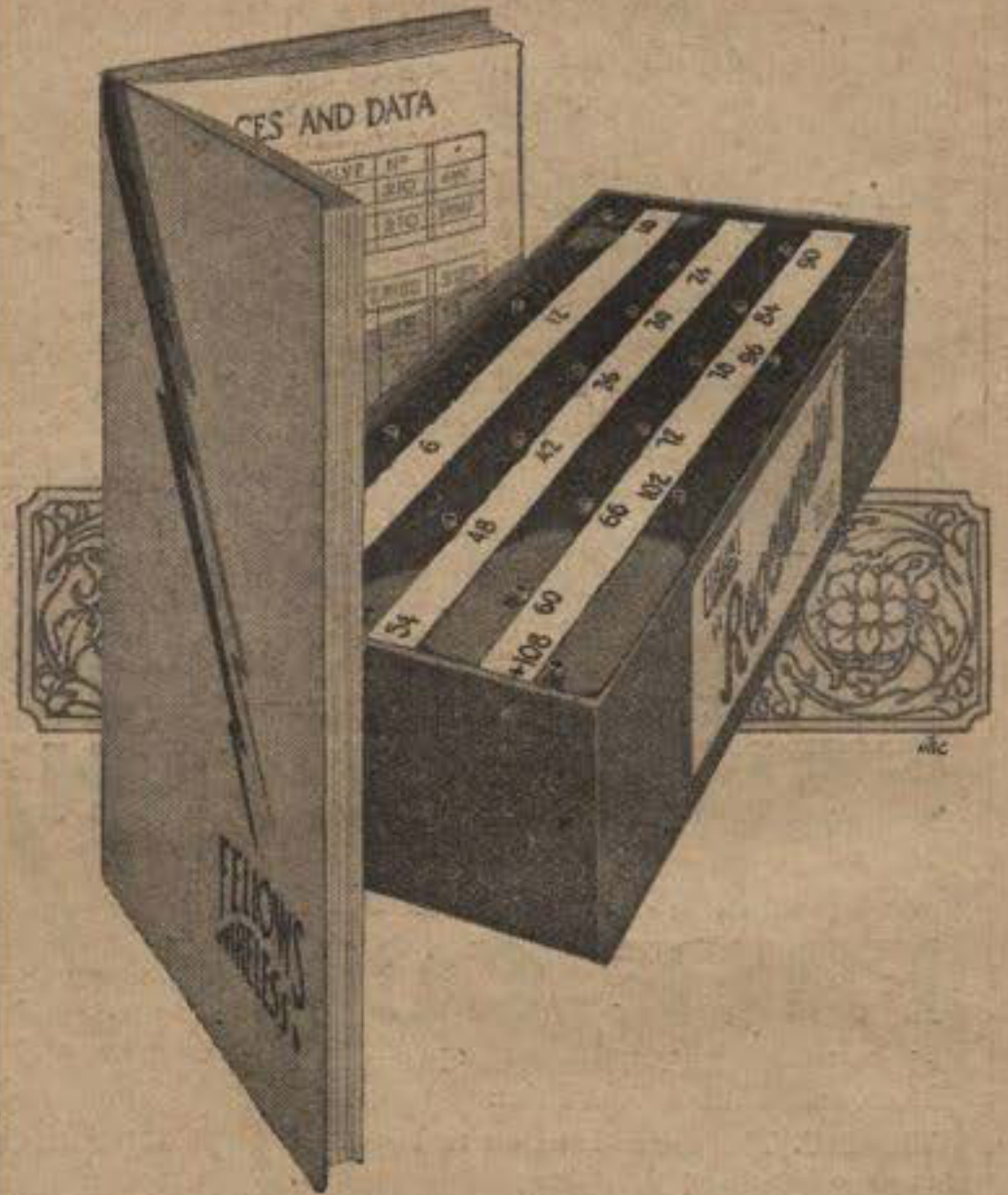
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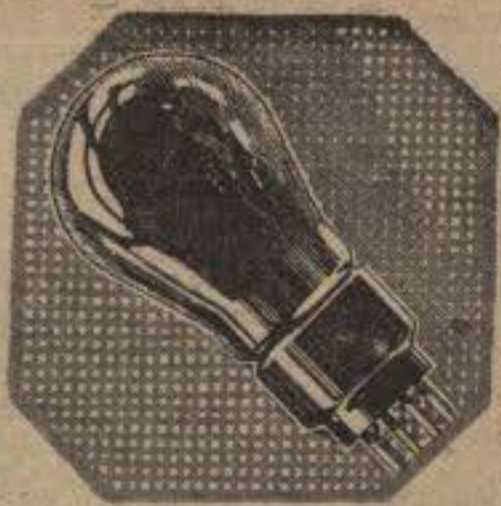
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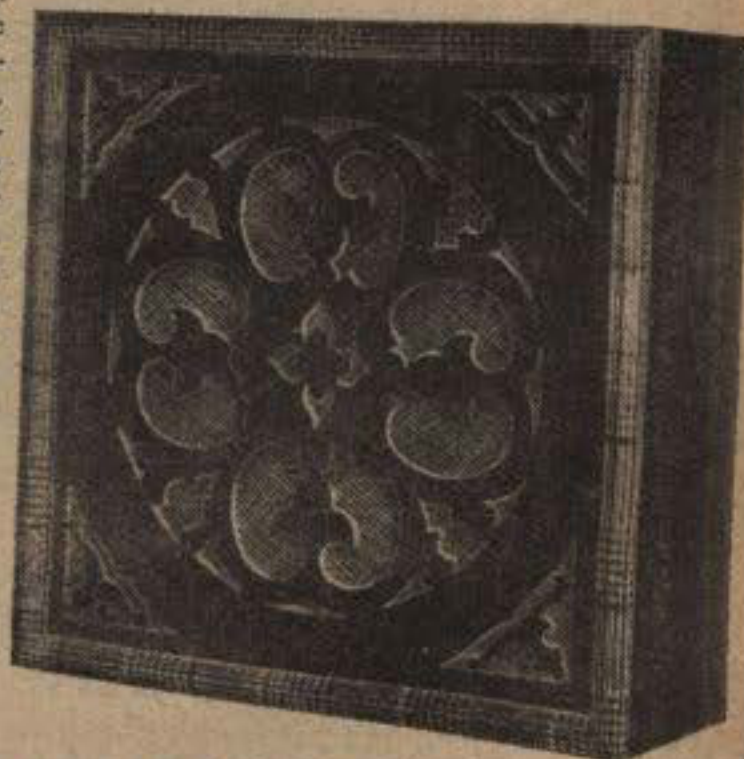
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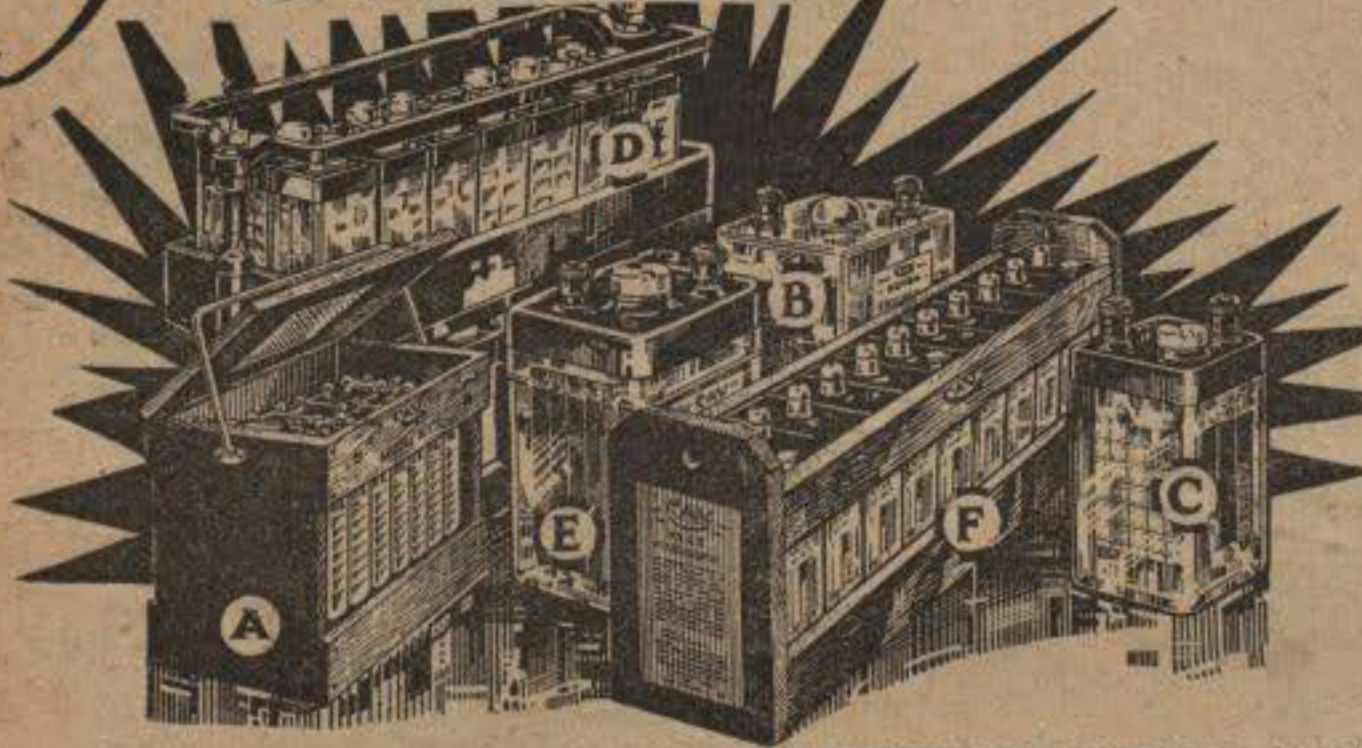
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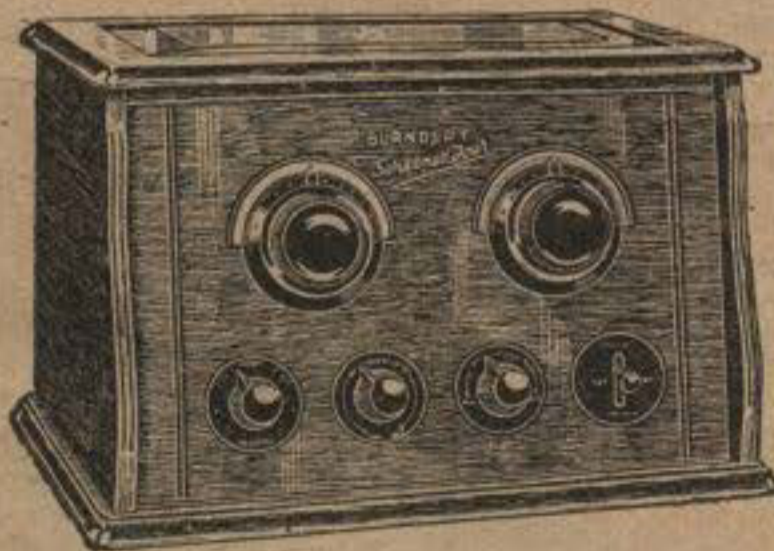
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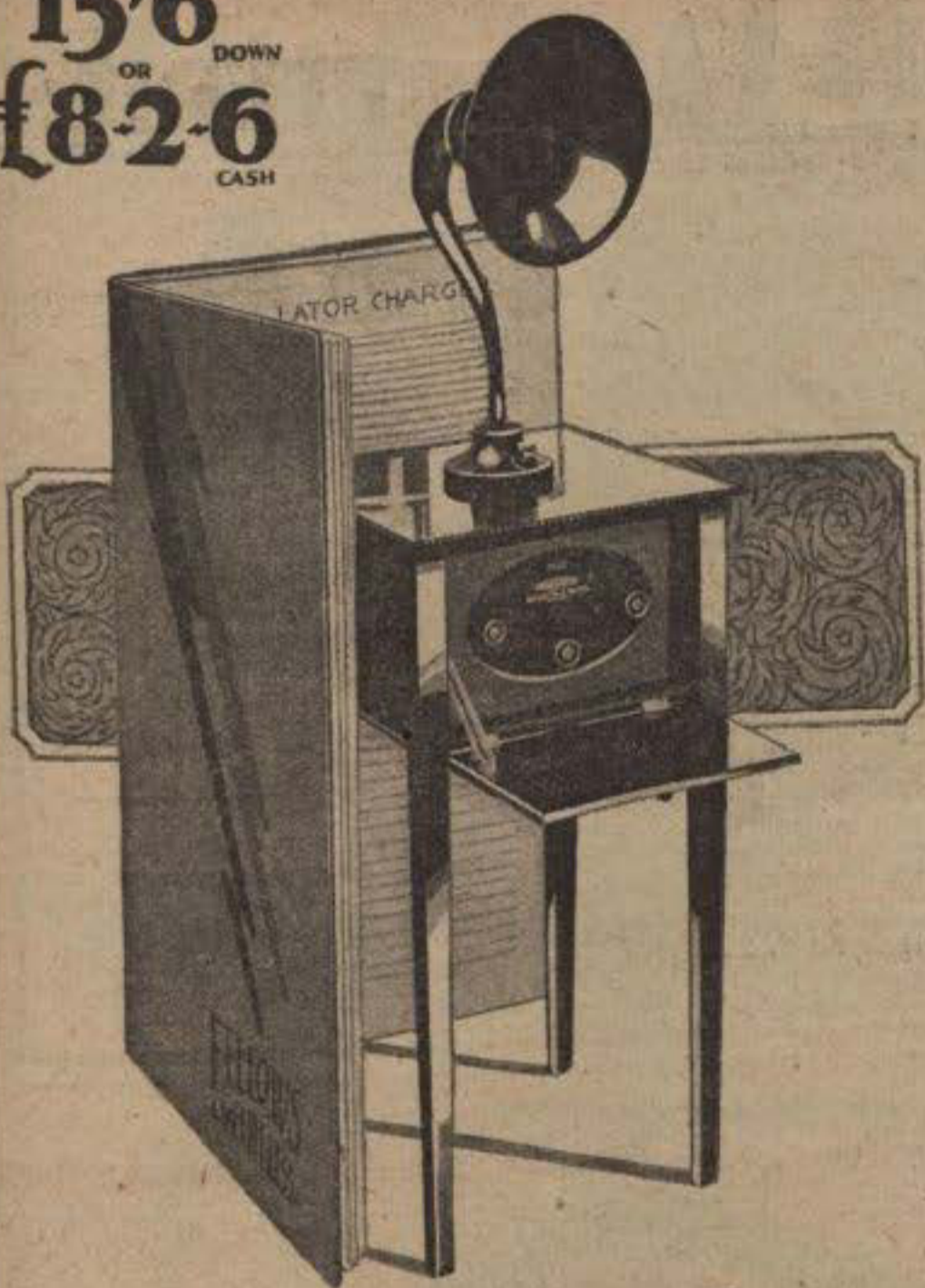
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ALL SETS ON 7 DAYS' APPROVAL ON RECEIPT OF CASH PRICE OR FIRST INSTALMENT.

Absolutely complete, including Marconi Royalty, Loud Speaker, Valves, Batteries, Full Instructions, Aerial Equipment—everything except the wireless mast.

FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10.
For full list of branches, see page 200.



"I can't understand a word you're saying."

WHO has not had this exasperating experience?—made worse by the fact that, having no say in the matter of telephones, one is so utterly helpless.

It is not like listening to broadcast, where quality of reception is largely under one's own control.

IF YOU HAVE 'DUD' RADIO, IT'S YOUR OWN FAULT.

Good radio sets and components are obtainable everywhere in these days, and you can be quite sure of your loud speaker if it is one of the twenty-five different kinds of AMPLION.

The **AMPLION**
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MAKE YOUR OWN CONE SPEAKER

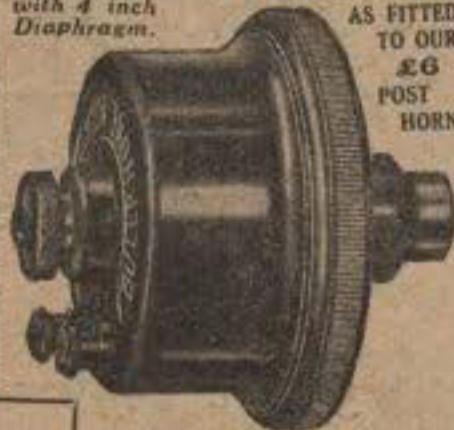
TWO WONDERFUL UNITS AT ONLY **15/-** Each.
You'll be Surprised—!

The New Wonder "Nightingale"
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AS FITTED TO OUR CABINET SPEAKER

GRAMOPHONE ATTACHMENT
with 4 inch Diaphragm.



AS FITTED TO OUR £6 POST HORN

From a 3-ply board 2 ft. square, cut out a 32½" circle, then cut a strip of wood 16" x 31" and make



a hole 2½" dia in centre, this will carry the unit. Fit strip to board as shown.

BULLPHONE DOUBLE PAPER CONE **2/-**

Postage 2d. extra.

Exactly as fitted to our own Speakers.

Reduced from 32/6 to 15/- solely as an advertisement for the famous Bullphone Nightingale Speakers. Cobalt magnet guaranteed for all time.

ASTONISHING RESULTS. equal to the most expensive Loud Speakers yet made, are guaranteed with either of these Units.

SATISFACTION GUARANTEED OR MONEY REFUNDED.

BUY ON 10/- DEPOSIT EASY TERMS 5/- DEPOSIT

10/- SECURES THIS SPEAKER

5/- SECURES THIS SPEAKER

SEND DEPOSIT NOW



CABINET CONE.

Size 17 ins. high by 15 ins., in Mahogany, Walnut or Rosewood finish.

77/6 cash, or **EASY TERMS**

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21 ins. high with 14-ins. Bell, Mahogany finished, with plated arm and stand.

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Obtainable from your Local Dealer or direct from:

MAKERS OF THE **WORLD-FAMOUS NIGHTINGALE LOUD SPEAKERS**



15/-
Per Pair

This price is applicable in Great Britain and Northern Ireland only

**Try these—
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WH 40-VOLT
In polished wood container with detachable wire carrying handle.

WH 10-VOLT

WH 60-VOLT
In polished wood container with detachable wire carrying handle.

PRICE 7s. 6d. 9d. per Volt

Capacity - 5,000 milli-amp. hrs.

The Exide WH Battery is the best H.T. battery ever produced. Hitherto offered only in 24-volt units at 24/- (1/- per volt), it is now available in a new, improved, and much handier 10-volt unit at 7/6—or 9d. per volt. A really heavy duty 5,000 milli-ampere hour H.T. battery at this greatly reduced price creates a record in value, even for Exide.

This super battery for H.T. must now appeal to everyone—obviously to users of powerful sets taking large currents (for the WH has long been the professional choice for the heaviest duty)—and equally to those whose current requirements are more modest, for its large capacity will greatly prolong the periods between recharges—while its new price places it within the reach of all.

Compared with an H.T. Battery of, say, half its capacity, the Exide WH will more than double the working hours per charge, at a price only 50% more at the outside.

INSTALL A 5,000 MILLI-AMPERE HOUR WH BATTERY.

Obtainable from any Exide Service Agent or your local dealer.

	Dimensions	Weight	PRICE
WH 10-Volt unit.	2 $\frac{3}{8}$ in. × 7 in. × 5 $\frac{1}{2}$ in. high.	6 $\frac{1}{2}$ lbs.	7 6
WH 40-Volt	} Complete in crate as illustrated	6 $\frac{1}{8}$ in. × 15 $\frac{1}{2}$ in. × 6 $\frac{1}{2}$ in. ..	£1 17 6
WH 60-Volt			

5,000 Milli-amp-hrs. at 9^d per volt.

Advertisement of The Chloride Electrical Storage Co. Ltd., Clifton Junction, near Manchester.



**THERE'S
FIGHTING SPIRIT**
in
every LISSEN Battery

which stubbornly resists volt drop, which resists the strain of the longest programme—a fighting spirit which never tires, which sustains the energy of the battery throughout the longest period of use, maintaining the electronic emission of the valves always at a high value. And this energy is the result of the free oxygen liberation of each cell, which is copious beyond description because of the new chemical combination and process of making which is known only to LISSEN.

Whenever there is a fine piece of music broadcast, hear it with a LISSEN Battery in your set, and you will appreciate a new power smoothness and a new tone clarity in your loud-speaker which was never there before.

10,000 dealers are now selling the LISSEN Secret Process Battery at a price which has been made low to bring it within the reach of all. Next time you want a good battery take no other than a LISSEN, and your insistence will be rewarded by the vastly improved reproduction of your next radio programme.

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60 volts (reads 66) 7/11
100 volts (reads 108) 12/11
9 volts (grid bias) - - 1/6