

Full Programmes from all Stations.



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The Wireless as Detective.

By Mrs. BELLOC LOWNDES.

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

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

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

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

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

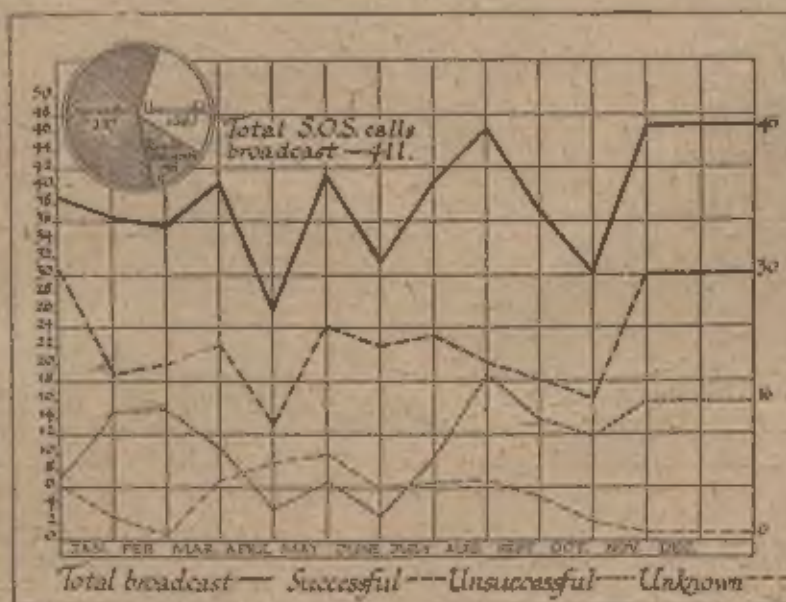
for a reason which may be inferred by all those who set themselves to consider how circumscribed are still the average human being's activities.

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

I think we may certainly foresee the day or evening when the millions then listeners will be thrilled by an S.O.S. message which will tell of the escape of some already world-famous murderer, whose return to freedom will threaten every man, woman, and child, with whom he may be brought into in-

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

(Continued overleaf.)



THE WIRELESS DETECTIVE AT WORK.

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

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

The Oscillator's Dream.

By H. TOPLIS

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

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

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

And being asleep, he dreamed a dream.

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

And then our champion knew himself for an oscillator.

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

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

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

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

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

And when those in the office did see these things,

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

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



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

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

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

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

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

The Wireless as Detective.

(Continued from previous page.)

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

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

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

(Continued from previous column)

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

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

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

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

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

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

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

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

Crash! Crash! Crash!

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

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

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

London and Daventry News and Notes.

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

The new revue by L. de Gasle Peach, of Peach, which, as already mentioned in *The Radio Times*, is to be given from London between 7.45 and 8.45 p.m. on Saturday, February 12, has been given the title of *Heterodyned History*. It can be said in its favour that the character of this revue is unlike anything previously attempted, finding as it does a fund of humour in vital episodes in our history—the landing of Julius Caesar, King Alfred the Great and the Cakes, King Canute on the Seashore, and King Henry VIII. and just one or two of his wives. Another interesting feature centres round the Bacon-Shakespeare controversy, which our author now decides by a debate between Bacon and Shakespeare on the relative merits of their own works. Before its performance for London listeners, the revue will be broadcast from a number of provincial stations on January 29 and February 6.

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

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



Dr. R. R. MARETT.

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

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

Some forthcoming variety items:—

SATURDAY, FEBRUARY 5.—(8.30 p.m. to 10.30 p.m.) The Two Bobs, in cheery synopsized numbers; Miss Blanche Tomlin, in some of her musical comedy successes; Tommy Handley in his farcical Army episode 'The Disobedient Room'; Tex McLeod, more rope and yarn spinning; Sandy Rowan, Scots comedian.
MONDAY, FEBRUARY 7.—(7.45 to 9.30 p.m.) Miss Elsie Carlisle and Bobby Alderson, pianist; Miss Edna Thomas, negro spirituals.
SATURDAY, FEBRUARY 12.—(8.45 p.m. to 10.0 p.m. from London). The Whispering Septuages—Florence Oldham and Alma Vano.

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

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

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

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

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

MONDAY, JAN. 31.—Mr. Philip Graves: Travel talk to schools, 'The Holy Land.'
M. Stéphan: French readings from Molière's 'Le Bourgeois Gentilhomme.'
TUESDAY, FEB. 1.—A. Bonnet Laird: 'February.'
Professor P. J. Noel Baker: 'How Governments Co-operate,' in his series on 'Foreign Affairs and How They Affect Us.'
Sir H. Walford Davies: 'The Mind of Beethoven,' with a discussion on 'Chords.'
WEDNESDAY, FEB. 2.—Miss Rhoda Power: 'Life in Queen Elizabeth's Days.'
Dr. S. Monckton Copeman: Ministry of Health talk.
Professor V. H. Morham: 'What Food is and what is Food.'
THURSDAY, FEB. 3.—Capt. G. A. Macdonald, who recently retired from commanding the R.M.S.P. *Albatross*—A Short Account of his Experiences.
Dr. R. R. Marett: 'The Making of Man: Magic.'
Dr. L. B. A. Huxley: Travel talk, 'Lost in the Antartics.'
FRIDAY, FEB. 4.—Professor C. H. Rolly: 'Some Modern Buildings: The Office Block.'
SATURDAY, FEB. 5.—Mrs. de Winton: 'Some modern French novels by René Benjamin.'
Mr. O. L. Owen: 'Sports talk.'
Mr. Jerome K. Jerome: A humorous reading, 'Shopping for a Tour.'

News From the Provinces.

MANCHESTER.

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

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

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

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

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

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

LEEDS-BRADFORD.

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

CARDIFF.

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

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

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

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

BIRMINGHAM.

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

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

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

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

BOURNEMOUTH.

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

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

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

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

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

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

PLYMOUTH.

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

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

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

The Way They Have in America.

III.—Ironing to Music. By HAMILTON FYFE.

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

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

She saw that I didn't quite understand.

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

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

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

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

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

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

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

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

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

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

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

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

With Healing in Its Wings.

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

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

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

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

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

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

LASS CHAFFORD.

A Breath of Fresh Air.



[In his column, A. Bonnet Lister comments upon some of the many letters he has lately received from country listeners.]

A Walker's Gaze.

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

Gossamer.

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

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

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

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

The Wasp in the Web.

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

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

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

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

The Truth About Fairies.

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

[A. Bonnet Lister dispatches one of his broadcast books this week to the reader of the most interesting item of Nature news—Mr. George Howard, Siltwell Vale, Moorgate, Rotherham.]

The Children's Corner.

The Changes in the Children's Hour. What They Are and What They Mean.

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

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



Miss Dorothy Howell.

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

For instance, it was found impossible to continue indefinitely the system of long lists of birthday greetings, hidden presents and so forth. While these appealed strongly to a section of listeners, they have undoubtedly become tedious to others. In the same way, it was considered necessary to diminish in printed programmes the excessive reference to Aunts and Uncles with pet names, which often creates in the minds of readers a mistaken impression of the real nature of the Children's Hour and limits the range of its appeal. On the other hand, there is an intention to do away with the note of informality and human interest, which is rightly associated with the Children's Hour.

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

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

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

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

Next Week's Events.

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

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

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

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

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

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

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

PROGRAMME INDEX

SUNDAY	155, 156, 157
MONDAY	158, 159, 160
TUESDAY	161, 162, 163
WEDNESDAY	164, 165, 166, 167
THURSDAY	167, 168, 169, 170, 171
FRIDAY	172, 173, 174
SATURDAY	175, 176, 177

PROGRAMMES FOR SUNDAY (January 23)

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2LO LONDON. 361.4 M.

3.30 POPULAR CHAMBER MUSIC

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

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

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

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

3.40 ERNEST THOMSEN

will give Poems Selected from
"THE HAND OF THE LARK" (Danish Folk Songs)
Collected from the Poets by HENRIK VADSKOV
Translated by CARMEN SYLVA and ALMA STEINDEL

3.55 OCTET

My Beauty Laid, She Sings, Morley
Loch Lomond (Folk Tune), Mr.
The Turtle Dove (Folk Tune), Vaughan Williams
MORLEY'S jolly song is a "Ballad," one of the lighter Madrigals that were "all the rage" three hundred years and more ago. "My beauty laid, she singeth, while the my heart beguileth" is the beginning of the piece, which ends, as was the custom in Ballads, with a colloquial "Fa la la" refrain.

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



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

4.5 QUARTET

First String Quartet—Second and Third Movements, Tchaikovsky

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

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

4.15 JAMES CHING

L'Egyptienne Brahms
Les Tondres Plantes Brahms
Tambourin Brahms
Intermezzo in E Major, Op. 118, No. 4 Brahms
Capriccio in D Minor, Op. 10, No. 2 Brahms

4.25 app. QUARTET

Minuet and Finales from Quartet in E Flat, Mozart
Waltz and Orientals Grieg
OCTET
Hunting Song Mendelssohn
The Blue Bird Stanford
Cradle Song Brahms, arr. P. Fletcher

5.0 QUARTET

Variations from the "Death and the Maiden" Quartet, Schubert

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

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

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

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

THE CALL OF ABRAHAM, Genesis 12. and 13.

6.0 BELLS of St. Botolph's Church, Bishopsgate

6.7 ORGAN RECITAL

By LEONARD H. WARNER
Relayed from St. Botolph's Church, Bishopsgate
Fantasia Prelude Mendelssohn

6.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, "Hail to the Lord's Anointed" (Tune: "Cruger")

4th Reading
Psalm 137: Chant, J. Tynie (from Purcell) in F
Address by the Rev. E. D. JARVIS, Maxwell Hill
Hymn, "Songs of Thankfulness and Praise" (Tune: "St. Edmund")

Prayer
Hymn, "Sun of My Soul" (Tune: "Hurdley")
Sevenfold Amen Stainer

6.45 ORGAN RECITAL (Continued)

Allegro from Symphony, No. 6 Widor

6.55 THE WICK'S GOOD CAUSE: St. Christopher's College, Appeal by the Rt. Rev. the Bishop of Woolwich

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

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



Mr. JAMES CHING

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



THE VIRTUOSO QUARTET.

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



Mr. LEONARD H. WARNER.

who is giving an organ recital from St. Botolph's Church, Bishopsgate, at 6.7 and 6.45 this evening.

PROGRAMMES FOR SUNDAY (January 23)

9.0 WEATHER FORECAST, GENERAL NEWS
BULLETIN; Local Announcements

9.15 ALBERT SANDLER
and

THE GRAND HOTEL PATRONS' ORCHESTRA
Relayed from the Grand Hotel, Eastbourne

THE ORCHESTRA
Selection of Russian Melodies, 'The Glory of
Russia' *arr. Krumpholtz*

LEONARD GOWINGS (Tenor)

Flower Song ('Carmen') *Blond*

(With Orchestra) *Mendelssohn*

Angels Guard Thee (with Violin Obligato) *Grieg*

ALBERT SANDLER (Solo Violin)

Romance *Schubert*

On Wings of Song *Mendelssohn*

LEONARD GOWINGS

Love in Her Eyes Sits Playing (Acta and Galatea)

(With Orchestra) *Handel*

Thou Art Repose *Schubert*

THE ORCHESTRA

Fantasy, 'Carmen' *Blond*

10.30 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 A.M. TIME SIGNAL, WEATHER FORECAST

2.30-5.30 S.B. from London

8.0 S.B. from London

9.10 Shipping Forecast

9.15-10.30 S.B. from London

811 BIRMINGHAM. 491.8 M.

2.30 MUSIC BY IRISH COMPOSERS

DOROTHY McLURE (Soprano)

JOHN THORNE (Baritone)

THE STATION ORCHESTRA, conducted by JOSEPH
LEWIS

ORCHESTRA

Overture, 'The Siege of Rochelle' *Bulfe*

JOHN THORNE

The Fairy Lough *Librett: Stanford*

The Monkey's Carol *Librett: Stanford*

Joy, Shipmate, Joy *Librett: Stanford*

The Bold, Unbiddable Child *Librett: Stanford*

ORCHESTRA

The 'Irish' Symphony *Stanford*

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

There are four Movements.

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

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

This matter forms the basis of the Movement.

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

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

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

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

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

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

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

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

DOROTHY McLURE

If I had a-kiss

Silent O Moyle

His Sorrow thy Young Days

Shaded

Herbert Hughes



Miss MARIE NOVELLO.

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

ORCHESTRA

Suite, 'Three Dances' (The Tempest) *Sullivan*

JOHN THORNE

When Fergus Smote the Shield *Norman O'Neill*

O Men from the Fields *Herbert Hughes*

The Moon Cradle *Herbert Hughes*

The Terrible Robber Men *Herbert Hughes*

DOROTHY McLURE

Song of Glen Dun *Handel*

Padraic the Fiddler *Larchet*

On the Road to Hollyshoe *Librett: Edgar*

Cattin' Rushes *Librett: Edgar*

ORCHESTRA

The Londonderry Air *arr. O'Connell-Morris*

5.15-5.30 S.B. from London

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

6BM BOURNEMOUTH. 326.1 M.

3.30-5.30 S.B. from London

8.0 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 S.B. from London

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

5WA CARDIFF. 353 M.

3.30-5.30 S.B. from London

6.30 RELIGIOUS SERVICE

Relayed from the Tabernacle Baptist Church,

The Hayes

Address by the Rev. CHARLES DAVEN

8.0 ORGAN RECITAL

Relayed from the Tabernacle Baptist Church,

The Hayes

8.15 CARDIFF MUSICAL SOCIETY'S SEASON

SECOND CONCERT (1024-7)

Relayed from the Park Hall

THE SOCIETY'S CHORUS in Unaccompanied Works

Conducted by WARWICK BRATHWAITE

Anthem, 'Judge Me, O God' *Mendelssohn*

MARIE NOVELLO (Pianoforte)

Gavotte *Berens*

Polonaise in A Flat *Chopin*

CHORUS

Motet, 'I Wrestle and Pray' *Bach*

ALBERT SAMMONS (Solo Violin)

Caprice Viennoise *Krumpholtz*

Romance *Schubert, arr. Brugn*

Trapatenda *Schubert*

CHORUS

Carols

The Holly and the Ivy

In Dulce Jubilo

9.0 WEATHER FORECAST, NEWS; Local News

CONCERT (Continued)

9.15 MARIE NOVELLO (Pianoforte) and ALBERT

SAMMONS (Violin)

Sonata in C Minor *Grieg*

CHORUS

Six Part Chorus, 'Go, Song of Mine' *Elgar*

[THE words of this unaccompanied part-song
are a translation, by D. G. Rossotti, of a
fine thought of the thirteenth-century Guelph
Cavalieri.]

Dishevelled and in tears, go, song of mine;

To break the hardness of the heart of man;

Say how his life began

From dust, and in that dust doth sink supine;

Yet, say, the unerring spirit of grief shall

guide

His soul, being purified,

To seek its Maker at the heavenly shrine.

MARIE NOVELLO

Nocturne *Chopin*

Etude *Chopin*

CHORUS

Motet, 'At the Round Earth's Imagined Corners'

Parry

AMONG Parry's most deeply-felt and nobly-
wrought choral pieces are the Motets
known collectively as *Songs of Farewell*. Of
these we are to hear one—his seven-part setting
of Donne's striking words—

At the round earth's imagined corners blow

Your trumpets, angels, and arise from death,

You numberless infinities of souls . . .

But . . . let me mourn a space,

For if above all these my sins abound,

'Tis late to ask abundance of Thy grace

When we are there . . .

Teach me how to repent, for that's as good

As if Thou'd sealed my pardon with Thy

blood.

10.15-10.35 THE SILENT FELLOWSHIP

811 MANCHESTER. 384.6 M.

3.30-5.30 TONE POEMS OF GREAT MASTERS

THE ACCREDITED STATION ORCHESTRA, con-

ducted by T. H. MORRISON

Vocal Interludes by

ROBERT BURNETT (Baritone)

ORCHESTRA

Francesca da Rimini *Telesford*

Till Eulenspiegel *Richard Strauss*

PROGRAMMES FOR MONDAY (January 24)

2LO LONDON. 361.4 M.

10-20 ORGAN RECITAL

By HAROLD E. DAKER, Mus. Doc., F.R.C.O.

Relayed from St. Michael's, Cornhill

Fantasia and Toccata Stanford
Meditation Holmboe
Chaconne, No. 1 Saint-Saëns
Two Trumpet Tunes Purcell
Lydell (The Sea) Arnold Smith
Scherzo Opus
Fantasia and Fugue on the Name 'Bach' Liszt

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

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

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

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

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

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

5.15 THE CHILDREN'S HOUR: Piano Solo by C. E. DIXON: Songs by R. F. PALMER: 'The Giant's Cake' (L. E. BRETT); 'The Book That Was Lost' (A. HARCOURT BURROUGHS)

6.0 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

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

6.45 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

7.0 Mr. JAMES AGATE, Dramatic Criticism

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

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

7.45 A Shortened Version of

THE BEGGAR'S OPERA

by Mr. GAY

(First produced in 1727)

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

Muchesth FREDERICK RANALOW
Pescunno DALE SMITH
Fitch FREDERICK DAVIES
Mrs. Pescunno ELLEN FRENCH
Polly Pescunno MARY BENNETT
Lucy Lockit GLADYS PALMER
Muchesth's Companions and Women of the Town.

THE ORCHESTRA

Harpsichord NELLIE CHAPLIN
1st Violin and Viola d'Amore KATE CHAPLIN
2nd Violin MARY FOSTER-EVANS
Viola LILIAN MOORE
Violoncello and Viola da Gamba MABEL CHAPLIN
Double Bass EDWARD CROFT
Flute FRANK ALMOND
Oboe JOHN FIELD
Conducted by STANFORD ROBINSON

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

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

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

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



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

them a welcome a couple of centuries hence? It seems doubtful. The moral of which is—Not stay, what has *The Beggar's Opera* to do with morals?

8.45 FRENCH SONGS

from Folk Songs to the Present Day

Sung by HELEN HENSHAW

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

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

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

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

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

Another Gounod not Saint-Saëns needs any introducing to Opera lovers. Both composed a great many songs, Saint-Saëns sometimes writing his own words, as he did for the song *Quintessence* and *Mandoline* that we are now to hear.

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

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local Announcements

9.15 FAMOUS WRITERS OF TO-DAY

By Cecil Lewis

I—GEORGE BERNARD SHAW

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

9.30 VARIETY

CHARLIE KIDD (Comedian)
HARLEY and BARNER (Synchronized Duoettists)
OLIVER MESSEL (Humourist)

10.0-11.0 'JULIUS CAESAR'

By WILLIAM SHAKESPEARE

A Selection of Scenes arranged for Broadcasting

Cast:

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

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

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

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

10-20 S.B. from London

3.0 S.B. from London

9.10 Shipping Forecast

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

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

PROGRAMMES FOR MONDAY (January 24)

5IT BIRMINGHAM. 491.9 M

- 7.45 THE STATION PIANOFORTE QUINTET
 4.45 S. B. from London
 5.15 THE CHILDREN'S HOUR
 6.4 HAROLD D. BLEY'S ORCHESTRA relayed from
 6.30 S. B. from London
 7.25 Mr W. F. BLECHER Spanish Talk S. B.
 7.45 11.0 S. B. from London. (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M

- 7.30 Lunch Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION TRIO. REGINALD S. MOUNTAIN
 (Chorus), ERNEST LEAR (Solo)
 6.30 S. B. from London
 7.25 Mr W. F. BLECHER Spanish Talk S. B.
 7.45 11.0 S. B. from London. (9.10 Local News)

SWA CARDIFF. 353 M

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

3.40 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA conducted by WARWICK BRAITHWAITE

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

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

[PPOLITOV IVANOV was born in 1850. He was a pupil of Rimsky Korsakov, and became Conductor of the Tiflis Opera House. He is now Professor of Composition in the Moscow Conservatoire. In 1923 he received the title of 'People's Artist of the Republic'. His *Concertino Sketches* are entitled respectively: *In the Mountains*, *In the Village*, *In the Mosque*, and *In the Garden of the Soudar*.

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

- 4.30 ORCHESTRA
 Overture to 'The Mastersingers', Wagner
 Overture to 'The Flying Dutchman', Wagner
 Overture to 'The Merry Widow', Strauss
 Overture to 'The Barber of Seville', Rossini

The Overture is constituted out of passages from the Opera. First we hear the noble *Maria* theme, weighted with the *Barber* and *Seville* tradition and accented at the end.

Other themes which follow, and will probably be easily recognized by their representative characters are those which may be called a *Declaration of Love*—a tender Flute phrase, soon imitated in octave lower by Oboe and then by Clarinet, (b) *Procession of the Gulls*, with Bannets—Wind Instruments, (c) *Walter's First Song of Love*—Strings, (d) *The Christy Apprentices*—a reproduction in quickened rhythm of the opening of *Mastersingers* theme, (e) *The Mocking of Be...*—rapid time in Cello.

At the great climax of the piece three themes (*First Song*, *Procession*, and *Mastersingers*) are combined in a grandly effective manner.

- 4.45 Mr F. J. HARRIS: 'A Welsh Ambassador'

5.0 ORCHESTRA

Fantasia on Russian Melodies
 The Glory of Russia
 March—A. I. G. A. I.



THE BEGGARS OPERA.

To-night at 7.45, a shortened version of Gay's famous opera is to be broadcast from the London Stage. The picture taken during the notable revival at the Lyric Theatre, Hammersmith, in 1926 shows Macheath (Mr Frederick Ranalow, who takes the part to-night) before his betrayal, cataguing with the Ladies of the Town.

5.15 THE CHILDREN'S HOUR

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

6.15 THE STATION ORCHESTRA

Selection from the Ballet Music, *Se...*
 Vespers

- 6.30 S. B. from London

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

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

2ZY MANCHESTER. 3M.6 M.

- 3.25 BROADCAST TO SCHOOLS: Mr FOWLER LASSBY: 'Great Leaders of the World—(1), Early Carols'

3.45 JAMES SANDRUM (Baritone)

Old Fashioned Town
 The Fishermen of England
 The Admiral's Honor
 The Road that Leads to You

- 4.0 ORCHESTRAL MUSIC from the Piccadilly Theatre

- 5.0 AFTERNOON TOPICS: Major WILLIAM CROSS (Capt. A. ...)

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

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

- 6.30 S. B. from London

- 6.45 THE MAJESTIC CELEBRITY ORCHESTRA (Continued)

- 7.0 S. B. from London

- 7.25 Mr W. F. BLECHER Spanish Talk

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

6KH HULL. 288.5 M.

- 11.30-12.30 Gramophone Records

- 2.30 Light Music

- 4.5 AFTERNOON TOPICS: Miss K. V. COLE: 'A Half Day in Dulwich'

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

- 5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry

- 6.30 S. B. from London

- 7.25 S. B. from Manchester

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

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

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

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

- 5.15 THE CHILDREN'S HOUR

- 6.0 Light Music

- 6.30 S. B. from London

- 7.25 S. B. from Manchester

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

6LV LIVERPOOL. 297 M.

- 11.30-12.30 Gramophone Records

- 4.0 PATRIZIOV and his ORCHESTRA from the Futurist Cinema

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

- 5.15 THE CHILDREN'S HOUR

- 6.0 A Song Recital by OLIVE STURGESS (Soprano)

7.0 ...
 We ...
 Songs My Mother Taught Me ...
 The Lilacs ...
 Alleluia ...
 Two Little Stars ...
 Little Snowdrop ...
 Ah! for a ...
 (La Traviata) ...

- 6.30 S. B. from London

- 7.25 Señor A. M. DE ARTE: Spanish Talk

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

PROGRAMMES FOR MONDAY (January 24)

5NG NOTTINGHAM. 275.2 M.

3 20 *as Talk*
 7 45 THE MURDER CASE: ONE HUNTER, continued
 by THE OTHER BOFF MILLS
 4 45 Mine and Afternoon Topics
 5 15 THE CHILDREN'S HOUR
 6 15 A READER'S 'New Books'
 6 30 *As B from Land*
 7 25 *As B from Manchester*
 7 45 11.0 *As B from London* (9.30 Local News)

5PY PLYMOUTH, 400 M.

11.0 12.0 GEORGE EAST and his QUARTET
 1.30 OPERETTA selected from P. D. 11.0
 1.45 AFTERNOON TOPICS: Mr. TAN
 SHERIDAN, 'Maid of Wales' - 11
 4.15 THE TALK MUSIC THE HALL
 NIGHT TALK directed by ALBERT
 FULLERBROOK
 5.15 THE CHILDREN'S HOUR
 6.0 THE 1934...
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 11.0 S.B. from London, 9.10 London

6FL SHEFFIELD, 272.7 M.

11 30 12 30 Birmingham News
1 0 Afternoon Town
4 15 Children stories from the Crystal Ball
5 15 The Children's Hour
6 5 "Pythagoras", "The Harvest of a Quiet Eye"
6 30 S.B. from London
7 25 S.B. from Munich
7 45 11 0 S.B. from Lomina (9.10 Local News)

EST STOKE 288.5 M.

30 London Programme relayed from Durrley
 5.45 Local News & Interview
 6.0 Light Music
 6.30 S.B. from London
 7.25 News & Interview
 7.45-11.0 S.B. from London (9.10 Local News)

5SX	SWANSEA.	288.5 M.
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255 L. for Prop. a. and b. and c. from P. v. r.
50 M. for Prop. a. and b. and c. from P. v. r.
515 THE CHILDREN & MOOR
50 BEATLES REE Soprano
630 S.B. from London
725 S.B. from Manchester
745-110 S.B. from London (9.10 Local News)

Northern Programmes.

NO NEWCASTLE 302.5 M

[illegible]

Capri, the beautiful island lying off Naples, which is the subject of Major W. J. M. Cross's 5th talk from Manchester to-day. Nowadays Capri is the retreat of many noted actors and writers who find inspiration in its lovely scenery.

SSC GLASCOW. 405 + M

[illegible]

2BD ABERDEEN 500 M

0 120 3 15 8.50
 3.00 4.45 6.15
 0 30 7 45 11.00

2BE BELFAST 306.1 M

[illegible]

The Broadcast Pulpit.

Wonder *

I WONDER' is a phrase that has a human mind and that has made certain things at the back of all discovery and invention. I wonder what was in the desire of Columbus when he started out to discover what was on the other side of the world. And it is at the discovery of God. I wonder that when I saw the vivid Burning Bush and heard the thunder and watched the lightning and the rushing of the wind, and he talked about it, and his face were full of fear and terror and dread. At last the One he feared came as a helpless baby and grew up into manhood. All the fear of ten thousand ages was shut away with one word, "It is I, be not afraid." The

the answer to men's wonder about God,
and about the great power behind it
inverse, not fear and dread, but love.
The Rev. R. B. Pardey, Birmingham

'A Sort of Something Somewhere'

DO you believe that there is a God? You are a busy person, but if you were pressed to the point, as you will be in later life press every man to the you would say that you do not actually disbelieve. You might be very vague in your thoughts and very heltered about the right words to use. You might be better than the man who said, Well I suppose that there must be a sort of something somewhere; but to admit that

subject
 o-dev
 and

' Home, Sweet Home

[illegible]

Self-Satisfaction

TRUTH satisfaction comes only from within
is the only place wherefrom a soul man can hope
to find a full and final satisfaction in the enjoy-
ment of a noble purpose to live, of faithful
service, of work well done. He shall find sa-
tisfaction, too, in the knowledge that his words be-
come in beauty his imperfect expression of truth.

The Rev. D. Johnston Jones, Cam. ff.

The Question Why?

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

PROGRAMMES FOR TUESDAY (January 25)

2LO LONDON. 361.4 M.

19-20 Concert by the St. James String Sextet
ELIOT FENTON (Conductor)

20 BROADCAST TO SUNDAY: Sir H. WALFORD
DAVIES, 'Elementary Music'

40 TIME SIGNAL, GREENWICH WILLIAM H. H.
SON & MARCEL AMOR PAVILLON ORCHESTRA from
the Marble Arch Pavilion

50 ANN STACEY: 'Bodies to Read'

515 THE CHILDREN'S HOUR: Dance Music by
THE LONDON RADIO DANCE BAND: 'Mrs. Fluff
Brandy Bells' (Mabel Marlowe), 'The Grig Fes
and the Wild Cat' (H. Montrose Bollen)

60 THE LONDON RADIO DANCE BAND, directed
by S. H. K. FIRMEN

630 TIME SIGNAL FROM GREENWICH, WEATHER
FORECAST, FIRST GENERAL NEWS BULLET

645 THE LONDON RADIO DANCE BAND, directed
by S. H. K. FIRMEN

70 CATHOLIC FORECAST: The Rock Exchanges

715 THE FOUNDATIONS OF MUSIC

725 THE FOUNDATIONS OF MUSIC

735 THE FOUNDATIONS OF MUSIC

745 THE FOUNDATIONS OF MUSIC

755 LIGHT SYMPHONY CONCERT

Conducted by FRANK BRIDGE

First Movement: Over the Hills and Far Away

Second Movement: The Swan

Third Movement: The Swan

Fourth Movement: The Swan

Fifth Movement: The Swan

Sixth Movement: The Swan

Seventh Movement: The Swan

Eighth Movement: The Swan

Ninth Movement: The Swan

Tenth Movement: The Swan

Eleventh Movement: The Swan

Twelfth Movement: The Swan

Thirteenth Movement: The Swan

Fourteenth Movement: The Swan

Fifteenth Movement: The Swan

Sixteenth Movement: The Swan

Seventeenth Movement: The Swan

Eighteenth Movement: The Swan

Nineteenth Movement: The Swan

Twentieth Movement: The Swan

Twenty-first Movement: The Swan

Twenty-second Movement: The Swan

Twenty-third Movement: The Swan

of Fine Arts, the young man
er chosen. He always knew how to hit the
Parisian taste. Not many of his works have
survived in England, but the Opera, *Manon*, was
long a favorite at Covent Garden.

BIZET lived only thirty-seven years, and
suffered many disappointments, but at least
one of his works, *Carmen*, has rightfully held
the stage for over half a century, and seems like y
to come. In a
little son, we expect to find the chief charm in
lyrical expressiveness, rather than in the richness
of rhythm and colour that makes his best work
so attractive.

UPON Gabriel Fauré, who died in 1924, in his
eighty-fourth year, a great and varied musical
career was unfolded, including the composition of a
'National Hymn' at the Sorbonne in 1924.
Among his best work, certainly his most distinctive,
characteristically French music may be in



Prof. P. J. NOEL BAKER.

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

He will discuss the subject of what he wrote very
much, and the music has so attractive a melody
that instrumental soloists quickly adopted it for
concert use.

90 M. J. DELANT SECOND GENERAL NEWS
BULLETIN: Lord Anderson

915 Sir H. WALFORD DAVIES, 'The Music of
Beethoven: His Rhythmic Values'

935 SYMPHONY CONCERT (Continued)

Orchestra

Introduction to Act III of The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

The Marriage of Figaro

Two suspended chords, but the
rhythm. The second is rather like a Jig, in the
familiar rhythm of two-in-a-bar, each beat being
divided into three.

10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-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PROGRAMMES FOR TUESDAY (January 25)

5IT BIRMINGHAM. 491.8 M.

3.45 Mr. W. A. GIBBONS.
'Boys in Tales of Advent' (2) Treasure Island

4.15 LORILLA PICTURE HOUSE. (Continued)

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

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Palace Cafe

6.30 S.B. from London

6.45 MARIE DANTON

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

MISS MARIE DANTON is well known not only for her imitations of such widely different personalities as Sybil Thorndike and Marie Lloyd, José Collins and Sophie Tucker, but also for those of her own who have secured for her on the stage a wide and loyal following.

From those of her admirers who have seen her of late on the stage will find that over the microphone Miss Danton develops quite a new personality. She does not merely broadcast one of the sets that have been so successful at such famous London halls as the Casino, Palladium, Alhambra, and Queen's Hall; she adapts herself to the new medium, and her admirers will this week hear something quite new.

To-morrow Can all listeners will hear Miss Danton; on Thursday she is broadcasting from Manchester, and on Friday from the Grand Central Station.

7.0 Mr. B. T. ARKELL: 'Bee-keeping—How to do it'

7.15 S.B. from London

7.45 ORCHESTRAL CONCERT

Relayed from the last night, West Bromwich. FRANK WHESTER (Tennor)

First Night's Opera. 'The Barber of Seville' by JOSEPH L. ...

ORCHESTRA

Solemn Overture, '1812' ...

'THIS piece celebrates the salvation of Russia from Napoleon. It was written for the consecration of a church in Moscow which had been erected in thanksgiving for that event, and was performed in the open air by a huge army band, with cannon firing—all very grandiose! This piece has never taken place.

FRANK WHESTER and ORCHESTRA
Aria, 'Where'er You Walk' (Soprano) ...

NIGEL DALLAWAY and ORCHESTRA

Piano Concerto (First Movement Only, Grieg)

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

It is 'Moderately Quick'. After a preliminary flourish on the piano, the first main theme, vigorous and romantic, is at once given out. It consists chiefly of a little curt phrase in woodwind, and a more suave phrase, which is at first given to the violin and ...

... one is repeated on the piano (the ... by strings, ...

... Piano and Strings ...

... and then comes the beautiful Second

Main Theme, a two-part phrase given to Cello with soft Trombone, Horn and Bassoon chords, which is echoed by Clarinet and Flute. It is immediately taken up by the Piano, and eloquently elaborated.

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

Prayer ... (Suite, Mozambique) ...
Theme and Variations ... Tchaikovsky

FRANK WHESTER
Thou Art Reason, My Beloved ... Coleridge Taylor

McGowan ...

Chorus ...
Tone Poem, 'Fiducia' ...

8.45-12.0 S.B. from London 9.10 ...



Mr NIGEL DALLAWAY

plays, with the orchestra, the first movement from Grieg's Piano Concerto in A Minor, in the Orchestral Concert relayed from West Bromwich to-night. (Birmingham 745)

6BM BOURNEMOUTH. 326.1 M.

11.30-12.0 EVELL GRACE (Violin Recital)

Solo and Lullaby ... (Lullaby, arr. Crayton)

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

Routine ... (Lullaby)

Andante Cantabile (from Quatre Op. 11) ... Tchaikovsky, arr. Krasna

Cherry Ripe ... (Cherry Ripe)

1.0 London Programme relayed from Daventry

4.0 Tea Time Music from Hotel's Restaurant, Old Churchchurch Road, Directed by GILBERT STANLEY

March, 'Joy to Morn' ... My theme

Valse, 'Twilight on Missouri' ... Campbell and Connolly

Scherzo, 'Princess Charming' ... Strang

... (Scherzo)

Thou art Reason, my Beloved ... Coleridge Taylor

... (Thou art Reason)

Box-trot, 'Chinese Moon' ... (Box-trot)

... (Box-trot)

... (Box-trot)

... (Box-trot)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.5 For Farmers Mr. (Mr. & D. Ross, B.S. Agricultural Organizer for Devon, Seed. M. starts and I ...

6.30 S.B. from London

7.0 'Aria' ...

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

5WA CARDIFF. 353 M.

1.0 London Programme relayed from Daventry

3.30 THE STATION TRIO

Four American Sacred Songs ... My Lady Dragon Fly ...

4.15 Tea Time Music from the Carlton Restaurant

4.45 Afternoon Topics

5.0 Tea Time Music from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. H. KENDRICK, 'Remarks: Managing the Household'

6.10 Solo ... (Op. 12) in E ... for Violin and Piano

... (Solo)

Pianoforte, VERA McCORMACK

6.30 S.B. from London

7.0 S.B. from Sweden

7.15 S.B. from London

7.45 BURNS NIGHT CELEBRATIONS

of the 168th Anniversary of the Birth of Robert Burns

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PROGRAMMES FOR WEDNESDAY (January 26)

5IT BIRMINGHAM. 491.8 M

- 3.45 London Programme relayed from Daventry
 4.0 In the Studio
 4.45 AFTERNOON TOPICS: JESSIE BAYLIS-ELLIOTT
 4.55 'Mad as a March' ELEANOR JACQUES (Pianoforte)
 5.15 THE CHILDREN'S HOUR
 5.30 LACELLE PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
 1. 'Mad as a March' Becker
 'Bunderton a Popular Song' Baynes
 2. Valse, 'Girls of Baden' Kimmick
 March, 'Night Owl' Perry

- 6.20 S.I. from London
 9.0 WEATHER FORECAST NEWS, Local News

9.15 MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND, conducted by L. P. A. Williams
 March, 'Sea Songs' Vaughan Williams

and Portsmouth.
 BEETHOVEN wrote at different times four

generally reckoned the best.
 Sonata (No. 3) is a very long Overture developed in symphonic lines—too extended for

concert piece. There is a short, slow introduction, and a short, slow movement, and a succeeding smoothly flowing one.

It and mysteriously opening one, and a succeeding smoothly flowing one.

in the middle of the Overture (generally performed in the middle of the Overture) is a crucial moment in the play, when the Minister

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6BM BOURNEMOUTH. 326.1 M

- 3.30 London Programme relayed from Daventry
 4.0 THE STATION ORCHESTRA
 4.15 Mand from 'The Queen of Sheba' Gounod
 4.30 Two African Dances Ring
 4.30 GERALD KAYE (Tenor)
 The Quest M. Phillips
 Communion at Dawn Haydn Wood
 I Love You, Ma Chérie P. Rulens
 An Episode H. Lohr
 4.45 GERALD KAYE
 Gabrielle Rosee



The setting of the scene of the British Museum

VILLAGE LIFE IN OLDEN TIMES.

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

The picture shown above is taken from a miniature painting in an early sixteenth century calendar in the British Museum.

As You Pass By K. Russell

5.5 OCTET
 Gavotte, 'Stephanie' C. Ballin

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TWO.
 REGINALD S. MOUNT (Violoncello), THOMAS E. HILSON (Tuba), ELMER LUBB (Piano)

6.20 S.B. from London

9.0 WEATHER FORECAST NEWS, Local News

9.15 THE STATION ORCHESTRA
 Selection from 'The Queen of Sheba' Lohr

9.35 ELIZABETH LEWIS (Soprano)
 The Quest Lohr

9.55 ELIZABETH LEWIS (Soprano)
 Communion at Dawn Haydn Wood

9.55 ELIZABETH LEWIS (Soprano)
 Communion at Dawn Haydn Wood

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 Communion at Dawn Haydn Wood

9.55 ELIZABETH LEWIS (Soprano)
 Communion at Dawn Haydn Wood

THE NEW UMBRELLA

SYDNEY NORTHGOTT
 The New Umbrella

9.50 THE NEW UMBRELLA
 The New Umbrella

10.0 ELIZABETH LEWIS and SYDNEY NORTHGOTT
 The New Umbrella

10.15-11.15 S.B. from London

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THE NEW UMBRELLA

SYDNEY NORTHGOTT
 The New Umbrella

9.50 THE NEW UMBRELLA
 The New Umbrella

10.0 ELIZABETH LEWIS and SYDNEY NORTHGOTT
 The New Umbrella

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PROGRAMMES FOR THURSDAY (January 27)

... he sitting room at the back of No. 28 Grosvenor Place, Regent's Park, London, a lady is sitting in a chair. The only two eyes visible are through the window with old fashioned shutters and the door.

... the other lady is also to be seen at 12 o'clock and just dark. ... the fine and touches to her ... she speaks.

THE MERRY WIVES OF WINDSOR
Nicolai

... in London (9.10 Local News)

A LIGHT SYMPHONY CONCERT
... conducted by ...

... Doctor of Philosophy, and this was an ... of graduation piece. The title ... but the Overture is ...

... Ket is Drums, Big Drums, ... and Triangle.

... Songs of them are famous in England.

... are four such popular tunes in the Overture. It starts with an original theme, followed ... Tune (also Heals' own) and a ...

... then a new bare of not much introduction. First Main Theme, rather like a hymn tune, ... by three Trumpets alone. This is known ...

The Father of His Country
The Third Tune is the *Peasants' Song* (dating from the early eighteenth century) which is ... by Bassoons, accompanied by Lower Strings. The ...

... in its turn, as a scattered company of students coming home from a graduation ...

... Tune to be used in *Gaudemus agitur*, ... University students the world over.

DAVIES (Tenor)

ANTAR is a
Movements

... from a French collection of Arab ... Agiles

The story of Antar, as illustrated by the ... Movements, and the general out ...

... desert, awaiting vengeance for his fellow creatures, who have always refused him even good. We find him among the grandiose ... of ...

... ascending through Strings and Woodwind ... the Flute. This little section is repeated. Then we hear the Theme on which the whole work is built, that which represents Antar himself— a smooth, curving, melodic phrase ...

A graceful ... the pursuit of a monstrous bird, Gazein ...

... other than Gul Nazeer in *Lopkhan*, and in great joy, also now promises Antar life's greatest joys ...

... the recurrence of the sorrow open air, and the closing with Antar's Theme, give unity to the Movement.

... Antar is granted the ... on his fellow ...

... threatening figure muttered at the opening. He ... and ... with ... a ... version of Antar's Theme and an equally ...

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

... finally to taste the Joy of Love, in the arms of Gul Nazeer herself. At the opening the musical reference to the beginning of his dream (in the First Movement) will be ...

... In the end Antar, intoxicated with ... in the ...

TUDOR DAVIES

10.30 12.0 S.H. from London

2ZY MANCHESTER. 384.6M

11.30 12.30 Music by THE STATION QUARTET
Selection from 'The Huguenots'
Waltz, 'Vision' ...
Lament (for Solo ...
(Solo Cello, STANLEY WRIGHT)
Woodland Sketches ...
Selection from 'The Flying Dutchman' ...

4.30 AFTERNOON TRINITY. Miss ALICE MYERS.
'The Gentle Art of Making Enemies'

4.45 J. M. DOWNS (Auto Piano Recital)

5.0 HILDA REAB (Soprano)
The Maiden ...
Berceuse ...
Songs from 'When We Were Very Young' (A. A. Milne) ...
Lullaby Song ...

5.15 THE CHAMBER'S BOY A VOICE SONG ...
and Their Song: (1) The Dog

6.0 S.H. from London

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

7.15 S.H. from London

7.45 J. A. S. ... (Soprano), Miss ...
THE BLACK LARK HARBOR ...

QUARTET
Selection from 'The Marksmen' (Dor ...)

...
The Night Wind ...
Love is Meant to Make Us Glad (M ...)
England ...

QUARTET
Four Lullaby Love Lyrics ...
London ...
O My Love ...
Poor Man's Garden ...
When Doh (Old English) ...

Selection from ...

8.45 Orchestra: Interlude relayed from London

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



IN TO-DAY'S CARDIFF PROGRAMMES.

On the left is Miss Muriel Budge, soprano, who sings in the afternoon concert (3.45) on the right, Mr Tudor Davies, tenor, who takes part in the ... of 'Music and Drama' that starts at 8.0, and in the centre Mr G. B. ... who talks, at 7.0, on 'The Housing Shortage - Its Causes and Remedies'

PROGRAMMES FOR THURSDAY (January 27)

[illegible]

6KH HULL 288.5 M

11 30 12 30 Gramophone Records
40 AFTERNOON TOPICS: Mrs. R. W. GUNSTON
Domestic Science Talk
415 FIELD'S QUARTER, relayed from the New
Restaurant, King Edward Hotel
515 THE CHILDREN'S HOUR
60 S.B. from London
70 Dr. G. J. FORD: 'The French Revolution
—(3) The Course
715 S.B. from London
745 MUSIC AND A PLAY
(MIRIAM D. T. H. S. L. and L. H. S. S. S.)
Pulling the Sea Ovens Kennedy, Frances
Lullaby arr. Cyril Scott
Shepherd's Song Elgar

755 *13, SIMON STREET*
A One Act Play by ANTHONY P. WHARTON

Mrs Rachum MIRA JOHNSON
William Lassen PERCIBON RAWLINS
Jean Rutt LYN FERRIS
L. Perry NOLA J. THOMAS

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

8 25 *Violin Concerto* by Max Bruch
Russian Suite by
Tchaikovsky }
Wagner } *Andante*
An Autumn Night *Klein*

8 35 *Una Creverton* (Violin)
A Recital from Modern Composers
Suite in an Old Form *Zinckel*
Prelude, Siciliana, Minuet, Largo, Finale
Chanson de Nuit } *Elmer*
Arab Song *Romsky Korsikov, arr. Kreider*

9 12-12 30 *S.H. from London* (1919 Local News)

2LS LEEDS-BRADFORD, 277.8 M. &

11.30 12.30 F. I. CAFE ORCHESTRA, relayed from
Public Lm. Commercial Street, Leeds

4.0 PARKS (AVE. ORCHESTRA

5.0 Afternoon Topics

5.15 THE CHILDREN'S H. R.

6.0 S.B. from London

6.45 For Scouts: Mr. NELSON HUTTON and
Mr. B. TOWNHILL, Leeds (to be relayed from
The Electricity Spring

7.0 S.B. from London

7.45 S.B. from Newcastle

8.0 12.0 S.B. from London 8.10 Local News

6LV LIVERPOOL 297 M.

4.9	HATCHED GEE AND HIS ORCHESTRA, FROM THE Tribune Church
5.0	F. F. F. F. F. F.
5.18	THE CHILDREN'S H. H.
6.0	S. B. from London
7.45	THE WAVELENGTH MALL YOUNG L. L. L. Martyrs of the Arena De Rille Cradle Song Brahms Lock the Door, Lariston Bonfield
8.5	P. P. P. P. P. P. In Music and Honour
9.20	Chorus In Vocal Combat Buck Song of the Jolly Roger Canfield The Hundred Pipers Orr-Rodden



M. LOUIS GOLDING

The award-winning novelist and travel writer is to give a talk from Manchester entitled 'Adopt in the Mountains of Greece,' at 7.0 to-night.

35 RONALD GOURLY
In More Music and Humour
45 Orchestral Interlude relayed from 10.10
9.0 S.B. from London (S.10 Local News)
9.30 THE STATION ORCHESTRA, directed by FREDERICK M. BROWN
 Overture to Don Giovanni
 MAVIS BENNETT (Soprano), with Orchestral Soloists
 The Pastoral
 The Gentle Lark
 Orchestral
 Selection from "La Traviata"
 ROY HENDERSON (Baritone), with Orchestral Soloists
 The Erl King
 Orchestral
 Waltz, Unrequited Love
 MAVIS BENNETT, with Piano
 Willow Song
 A Brown Bird Singing
 ROY HENDERSON, with Piano
 After Water
 Care Flies from the Lad that is Merry
 Was Ever Nymph Like Rosamond
 The Pretty Creature
 Orchestral
 Baque Legend
10.45 10.10 S.B. from London

5NG NOTTINGHAM. 2752 M

11.36 12.30 Morning Concert relayed from Daventry
2.40 SWINNEYSON, *The Geography of Nowhere
and Its Little Sisters--(2) Their Rocky Foundation
3.10 London Programme relayed from Daventry
4.0 AFTERNOON CONCERT OF LIGER MUSIC (w/o)
JDA SABBENT in Songs at the Piano
5.15 THE CHILDREN'S HOUR
6.0 S.B. from London
7.0 MR. E. CAMEY RICHARDS *Collecting Prescriptions
in Winter
7.15 S.B. from London
7.45 WALTER PAYNE (Baritone)
Take to the Damsk Rose
O That it Were So
Drink to Me Only with Thine Eyes
ROBERT SILVESTER (Vocalist)
The Bee is
Molly on the Shore
In a Pot Pourri of Songs and Skits
WALTER PAYNE
What Am I Love Without Thee *
Don Juan's Scherzo
You!
MARCEL FITZGERALD
In a Pot Pourri of Songs and Skits
Orchestral Interlude relayed from London
9.0 12.0 S.B. from London (9.10 Local News)

5PY *419* PLYMOUTH, 400. M.

11:00 **12:00** GEORGE EASTMAN'S
A LADY IN LOVE

3:30 ONE INSTANT delayed from 1:30
to 3:00

4:00 Afternoon Topics

4:15 TEL-TALK Must-See THE ROYAL H...
directed by ALBERT P. ...

5:15 THE CHILDREN & HOPE

6:00 S.B. from London

7:00 Dr. HERBERT FRANK, The 7
Perception

7:15 S.B. from London

7:45 S.B. from London

9:00 **12:00** S.B. from London (\$1.10 Local News)

6FL SHEFFIELD 272 7 M.

4.0 Afternoon Topics
4.15 *Discus relayed from the Albert Hall*
5.15 *Th. [unclear] [unclear]*
6.0 *N.R. from London*
7.0 *Mr. [unclear] [unclear]*
How [unclear] [unclear]
7.15 *[unclear] [unclear]*

PROGRAMMES FOR FRIDAY (January 28)

5IT BIRMINGHAM. 491.8 M.

- 7.20 London Programme relayed from Daventry
- 4.45 AFTERNOON TOPICS: MARGARET ALTON, Dramatic Stories About Some Famous Jewish Artists
- 5.15 THE CHILDREN'S HOUR: A Sunset Story, written by the Reverend Hughson and told by Janet Jay
- 6.0 HAROLD TENLEY'S ORCHESTRA relayed from:
- 6.30-11.0 S.B. from London (9.10 Local News)
- 6.8M BOURNEMOUTH. 326.1 M.

- 7.20 London Programme relayed from Daventry
- 4.45 E. GER NASH: 'Time-Literature—A Story from the Russian'
- 5.0 Musical Interlude
- 5.15 THE CHILDREN'S HOUR
- 5.0 ORIENTAL MUSIC relayed from the Super Cinema
- 6.20 S.B. from London
- 7.45 THE STATION TALK: REVEREND R. MOWAT
- 1.00-1.15 THE NORTH: COULSON, BERNARD LEE (Pianoforte)
- 5.0 S.B. from London
- 6.10 S.B. from London
- 6.15-11.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 7.20 London Programme relayed from Daventry
- 4.45 Mr. GEORGE WEST: 'Parody—Its Part in Literature'
- 5.0 THE CHILDREN'S HOUR (Continued)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Major J. Evans, 'Mortals in Fairy Land'
- 6.15 Light Music
- 6.30 S.B. from London
- 7.45 Light Music by THE STATION TALK: FRANK VERA McCOMB THOMAS (Pianoforte)
- 8.45 SPEECHES AT THE ANNUAL DINNER OF THE SOCIETY OF BRISTOLIANS IN LONDON
- 9.0 WISHED DUNK (Soprano), 'Lama o Lama o'
- 9.15 SPEECHES AT THE ANNUAL DINNER OF THE SOCIETY OF BRISTOLIANS IN LONDON (Continued)

- 7.45 'The City of Dreadful Night' proposed by Sir Robert H. L. J. P. 311. Chairman: Lord Mayor of Bristol
- 8.45 FLORENCE OLIPHANT, Entertainer at the Piano
- 10.0-11.0 DANCE MUSIC: LION VAN STRAYEN & DANCE BAND, relayed from the Riviera Club, London

2ZY MANCHESTER. 394.5 M.

- 1.15-2.0 Pianoforte Trio from the Piccadilly Picture Theatre
- 3.25 BROADCAST TO SCHOOLS: Mr. W. E. DENNIS, Director of the British Empire Picture Palace, by Melba and the Lord of the Rings



PRINCIPALS IN TONIGHT'S PERFORMANCE OF MARTHA

Three artists who will also part in the broadcast performance of his opera from the London 5WA to tonight at 8.5. From left to right: Mr. Frederic Coulter (Sir T. Stanley), Miss Sylvia Neus (Lady Harriet Durham), and Mr. Joseph Farrington (Phidias).

- 3.45 J. H. LEE-BOKER (Entertainer) Laugh and the World Laughs With You... With the Irish Emigrant's Lament... Lady Dufferin

- 4.0 Music by the STATION Glee Club: POMPONS MARCH Selection from 18th Century Music

TO AUTHORS AND COMPOSERS

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

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

- Waltz: 'Assumptions'... P. Blumenthal
- For Dances from 'The Blue Bird'... O.N. 4
- Set by 'A Lover in Dumas'... H. Hofford's Piano

NORMAN O'NEILL'S four 1. music to Masterbrook's fairy play, *The Blue Bird* (1909) have become popular as a... Hyl and Myllyl... The second is a Dance of Fire and Water, who fight for supremacy. The third... the Stars in the Palace of N... he last is the Dance of the Hours, who... of the grandfather clock when Tystyl... as magic of time.

- 5.0 AFTERNOON TOPICS: Mr. LOUIS GOLDBERG, A Reading of Lines

- 5.15 THE CHILDREN'S HOUR: 'The Story of... illustrated by the Sydney Tr...

- 6.0 THE MANCHESTER 'CRISTY' ORCHESTRA from the Hotel Majestic, St. James on the Sea. Musical Director, LEMUEL W. BRIGHT

- 6.20 S.B. from London
- 6.45 THE MAJESTIC
- 7.0-11.0 S.B. from London (9.10 Local News)

6KH HULL. 289.5 M.

- 11.30-12.30 S.B. from London
- 1.30 S.B. from London
- 2.0 S.B. from London
- 2.30 S.B. from London
- 3.0 S.B. from London
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- 12.0 S.B. from London
- 12.30 S.B. from London

- 4.0 Afternoon Topics
- 4.15 THE CHILDREN'S HOUR: Restaurant, King
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Mr. F. C. STONE, Football Talk
- 6.30-11.0 S.B. from London (9.10 Local News)

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

- 11.30-12.30 PICTURES: C. C. C. relayed from the Leeds & Bradford & Co., Ltd., Leeds
- 3.20 S.B. to LEEDS & BRADFORD: (3) Sentence Building
- 4.0 Talk to SECONDARY SCHOOLS: FAWCETT, 'Political Culture in Europe'
- 4.30 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, London
- 5.0 AFTERNOON TOPICS: Miss M. M. H. WILKINSON, 'Names'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (9.10 Local News)

PROGRAMMES FOR SATURDAY (January 29)

2LO LONDON. 361.4 M

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

30 MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by FRANK RUM

ELLIS BURFORD

1. The Silent Night

2. The Little Animal

BAND

Overture to 'The Bartered Bride' ... Smetana

THE Opera, the second (and, as most people agree, the best) of eight such works by Smetana, turns on an old situation—a young man in spite of his parents choosing rather as her husband. Of course, all comes right in the end. The plot is worked out in a very simple way. The Overture starts off delightfully. The impact of its very first chords, and the use of the brasses, are typical of the general spirit of the Opera.

3. The Silent Night

4. The Little Animal

BAND

Solemn March (The Tiding of the Gods) ... Wagner

5. The Silent Night

6. The Little Animal

BAND

Orchestra with His Love ... Eric Coates

The Beloved ... Forsyth

The Little Animal ... Stanford

BAND

Pieces from 'The Charming Girl' ... Debussy

Serenade for the Doll, The Little Shepherd

The Glimmering Lake Wads

BAND

Fourth Symphony—Third and Fourth Movements ... Tchaikovsky

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

In the Third Movement he said, 'we have only capricious arabesques ... which ... a man's head when he has been drinking ...'

Memory calls up the picture of a busy peasant and a street song. From afar come the sounds of a military band.

Those listeners who have heard this Movement its original (orchestral) form will remember the string players pluck their strings with ...

It was so interesting to hear how ...

The Fourth Movement is one of Tchaikovsky's ...

hottest and roughest. Go to the people, says the Composer in explaining it. 'See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted ...'

At the end of the Movement we hear the ...

amatory motif of Fate, menacingly humpered ...

ELLIS BURFORD

Crying of Waters ... Campbell Tyson

Free ... Reg ...

Free ... John

Var and Woman ... Arthur ...

Favorite of the ... of M ...

... Robert M. Leed

Ch. ... how ...

... Kennedy Fraser

... Lord

5.0 Mrs. MARYON LEAN ...

5.15 THE CHILDREN'S HOUR ...

A play of the old ... days. ... by THE DAVENTRY QUARTET



Miss HELEN HENSCHEL

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

6.0 OLD FASHIONED DANCES

THE WIRELESS ORCHESTRA, conducted by JOHN ...

1. 'Will This' ... Strauss

2. 'A Toi' ... Woldenfel

3. 'I ...'

4. 'Valse, Village Children' ... Krumpholtz

5. 'Valse from Two Little Dances' ... Frick

6. 'L'Esprit Français' ... H. ...

7. 'Exposition' ... Krumpholtz

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

6.45 OLD FASHIONED DANCES (Continued)

THE WIRELESS ORCHESTRA

1. 'Masque from As You Like It' ...

2. 'L'Esprit Français' ...

7.0 TOPIC IN TALK

7.15 THE FOUNDATIONS OF MUSIC

Baritone 48 Preludes and Fugues played through

consecutively at this hour daily throughout the

7.25 SPORTS TALK

7.45 S. LILIAN

THE WIRELESS ORCHESTRA, conducted by JOHN ...

1. 'The Merchant of Venice' ...

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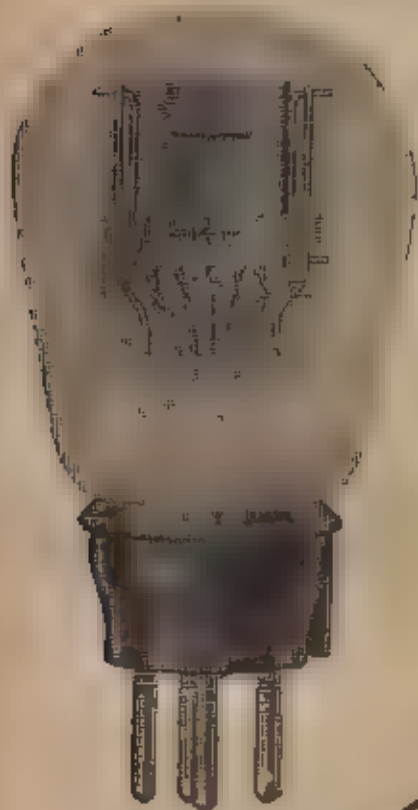
177. 'The Merchant of Venice' ...

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179. 'The Merchant of Venice' ...

MARCONI

Two new 6-volt General Purpose Valves extremely economical in current consumption.



Types
D.E.H. 612
and
D.E.L. 612
—price
14/-

VALVES



THE SWEETEST, richest, truest radio you have ever listened to is at your command by means of these new Marconi valves. Both types are extremely economical—the filament consumption is only 12 amperes—thus your accumulator charge will last twice or three times as long, and you will get better results from your receiving set.

Type D.E.H. 612 is a highly efficient detector valve, suitable for resistance or choke-capacity coupling and all forms of high frequency amplification. Type D.E.L. 612 is designed for transformer-coupled sets, and is also an excellent amplifying valve in the second stage.

	D.E.H. 612	D.E.L. 612
Filament volts	5.6 - 6	5.6 - 6
Filament amps.	1.2	1.2
Anode volts	40-150	50 max.
Amp. factor	20	7
Impedance ohms	32,000	9,000

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Ask your radio dealer for full particulars, or send postcard for Valve Literature No. 443B, mentioning "Radio Times," to

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not accept a substitute--no
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BUILD A HORN —OR BUY A HORN

USE your gramophone, make a cone there are many different ways you can use the LISSENOLA Loud Speaking Unit to get real delight out of it.

You can make a horn out of $\frac{1}{2}$ " board or wood panelling. Cover the inside of the flare with paper of a lincrusta or similar pattern—paint it over a vivid orange colour. Cover the outside of the horn with the same kind of paper and paint it black—hang the horn up, or use the new LISSENOLA stand to hold it upright—and the whole will look so attractive that you will be surprised and more than delighted at what you can do. There are full size diagrams and clear instructions, with each LISSENOLA unit telling you how to make a proved horn for a few pence.

And not only will it be good looking but convincingly fine in its tone, while no loud speaker can surpass it for volume. We give you 7 days to prove this for yourself.



**LISSENOLA
LOUD-SPEAKING
UNIT**

13/6

7 DAYS' TEST.

Take the LISSENOLA Unit home with you—test it against the most expensive speaker a friend may have—first put it on the expensive speaker, then take the horn off and put it on the LISSENOLA. If you do not prefer the LISSENOLA for tone and volume return it within 7 days of purchase and your money will be refunded. No loud speaker is more natural in its tones or more powerful in its volume than the LISSENOLA.

The secret of this remarkable efficiency at a record in low price is due to the splendid magnets, the non-resonating case—the clean design—the fine making of every part. You can use 220 volts and more without the slightest sign of dithering or resonating.

The LISSENOLA LOUD SPEAKING UNIT

Made golden toned for your enjoyment

Lissen Limited, 300-320, Friars Lane, Richmond, Surrey

Managing Director: THOMAS H. COLE



New LISSENOLA Stand

—this holds the LISSENOLA and any upright horn. Can be bought separately **3/-**



New LISSENOLA Upright horn,
big and powerful with 14 flare only. **17/6**
Can be bought separately.



**COMPLETE LISSENOLA
LOUD SPEAKER**

showing the LISSENOLA Unit in the new stand, and with the new upright horn fitted making the only British Made Loud Speaker of FULL POWER SIZE AND ACTUAL FULL POWER PERFORMANCE of high grade manufacture to-day selling complete for **34/-**



BUILDING UP A WHISPER OF SOUND—

From quite a small thing, up and up you can build it with this new LISSEN Transformer—the sustained volume kept crystal-clear all the time, and words coming through without a slur on the syllables. There is no noise in the background and sound emerges pure and powerful.

LISSEN Transformers have never been excelled for purity of amplification, and this new LISSEN is the best of them all. Every previous expensive LISSEN Transformer has been withdrawn in favour of this new and better LISSEN.

Powerful amplifiers are now within the reach of every crystal-set user: valve sets can be made better and bigger—expensive transformers when they break down can be replaced with this new LISSEN with an improvement in performance in many cases, and always a great saving in cost.

7 DAYS' TEST

Try the new LISSEN at home—if within seven days of purchase you can find a better transformer at any price, return the LISSEN and your money will be willingly refunded.

8'6

GUARANTEED FOR 12 MONTHS.

Turns Ratio 3 to 1
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Use for 1, 2 or 3 stages L.F. It is suitable for all circuits and all valves you will want to use.

CAN BE USED AS A CHOKE ALSO—your dealer will be pleased to show you.

USE IT AS A CHOKE, USE IT AS A TRANSFORMER, IT FULLY AMPLIFIES EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE.

YOUR AMPLIFIER NOW COSTS YOU LESS AND IS BETTER. Use old LISSEN parts for it and it will be better still. Your dealer will show you how to build.

LISSEN, LIMITED, LISSENIUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director THOMAS N. COLE.

L. 20

Dominant Energy—

Unadulterated energy—in the LISSEN New Process Battery, keeping your valves fully active all the time, your loud speaker natural and undistorting, bringing a new power smoothness into your reproduction and maintaining this through the longest programmes.

The secret of the process and chemical combination responsible for this is closely guarded—it is known only to LISSEN.

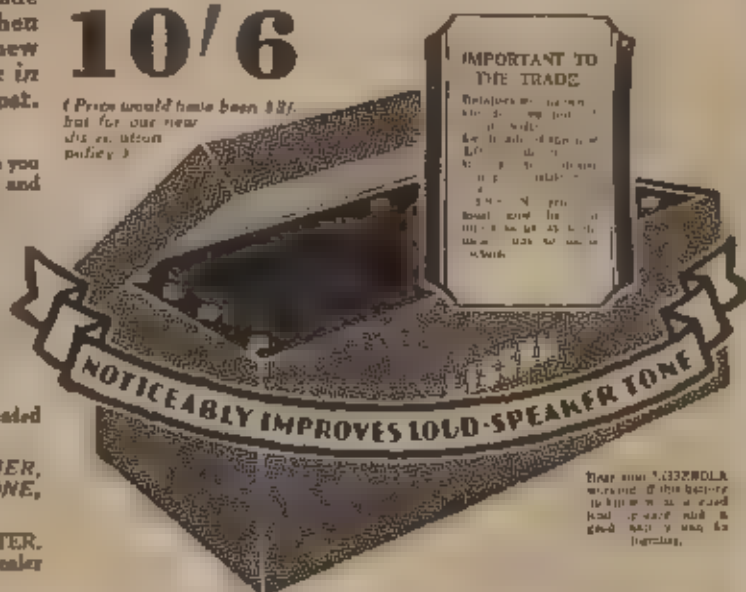
By a new direct-to-dealer policy of distribution, too, LISSEN has saved you paying several shillings more for this new battery, and the system employed also ensures your getting a fresh battery every time.

Obtainable at any dealer's, but take no substitute. Ask firmly for LISSEN New Process, and come determinedly away if any difficulty, and send direct to factory. No postage charged but please mention dealer's name and address.

Rated at 60 volts, this LISSEN battery goes considerably over.

10'6

(Price would have been 12s. but for our new direct-to-dealer policy.)

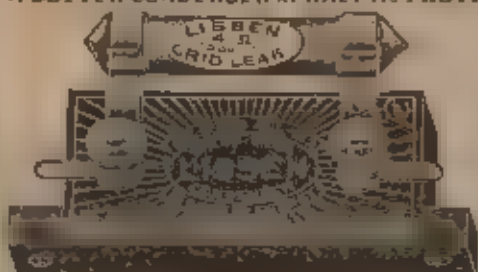


THIS NEW LISSENIUM BATTERY WORKING IN THE BATTERY IS A NEW AND BETTER BATTERY FOR YOUR RADIO.

Build an amplifier in less than an hour—

transformer coupled, giving bigger volume than any other form of coupling, and pure reproduction if the LISSEN Transformer is used, no big H.T. voltage required, and for a total cost surprisingly low. You will want one LISSEN Transformer 8/6, one LISSEN fixed Condenser 1/-, one LISSEN Rheostat 2/6, one LISSEN Valve Holder 1/-. And you can use any type or any make of valve with it. Your dealer will help you build.

A BETTER CONDENSER AT HALF ITS PREVIOUS PRICE



LISSEN says it is who make the fixed condensers in a way in which the plates are and they can never move apart either through the influence of heat or by a definite physical effort. The plates in the LISSEN condenser are not mechanically clamped, they are not fused.

But now, and they become homogeneous with each other, inseparable. Once the capacity is fixed there is no danger of its changing. This is a new method of making condensers, and LISSEN condensers are available to you at new reduced prices which are HALF WHAT THEY WERE LESS THAN A YEAR AGO. And each LISSEN condenser is accurate to 5 per cent of its marked capacity AND WILL DELIVER ALL ITS STORED-UP ENERGY ALL THE TIME.

LISSEN Fixed Metal Condensers capacities: 000' to 001. 1/- each much reduced. 002 to 008 1/6 each much reduced.

(Every grid condenser has a pair of clips included free.) Note the new LISSEN case which enables the LISSEN condenser to be used upright or flat. Note the convenient grid leak mounting.



YOUR BATTERY CAN COST YOU LESS

by making it last longer. An ordinary H.T. battery becomes useless as it becomes old. Buy a LISSEN 2 mfd. for 1 mfd. but the larger capacity in the more effective absorbs all the energy and keeps reproducing in clear and unbroken the battery to be used until it is long & dead of its energy. The LISSEN condenser costs you nothing because the investment for you get out of your battery pays for it over and over again while it improves the reception of any ordinary high-reception battery.

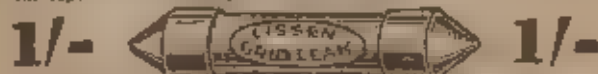
LISSEN (Manchester Type) Condenser	2 mfd.	4/8 1 mfd.	3/10
Other capacities are—			
.01	2/4		2/6
.025	2/4	.25	3/-
.95	2/4	5	3/4

YOU PAY NO MORE FOR A LISSEN YET GET AN INFINITELY BETTER CONDENSER. It is the only condenser of the Manchester type which has a case, itself a solid insulator, no short circuit can take place on to its case—the only condenser of this type which offers you this protection, important if you use a condenser in alternative circuits connected to light or electric light circuits.

SILENT IN EVERY CIRCUIT AND FIXED IN VALUE

You will never get a hum in your set due to a faulty grid leak if you use LISSEN and find your results deteriorating due to an unstable leak. For LISSEN Leaks have been proved as no others have. Left on the roof of the LISSEN factory during the summer of 1925, they were soaked in rain and baked by the sun, yet the resistance value of each Leak never varied.

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Let it be in all the hands of the radio world, and you will see it is the best and most reliable from now and far than ever you can get. It is the best and most reliable, because every LISSEN part is made to last, always with each other.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

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

And by Drawing THOMAS H. COLE

QUALITY RHEOSTATS previously 4/-

NOW 2/6.

LISSEN quality looks how they are made, and note the irresistible appeal of price.

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LISSEN 7 ohms patented 4/- 2/6

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Baseboard mounting means prices as above

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Makes low loss, low capacity, to give clearer stronger signals. You cannot get a good valve holder for less than LISSEN sells this one for. Patented. Shown ready for baseboard mounting, can be used for panel mounting by bending springs if a ght.

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You can get a LISSEN Switch for everything you want a switch to do. Ask your dealer for the appropriate LISSEN Switch, and you will get a real radio switch. LISSEN one hole fixing explains itself.

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LISSEN Key Switch

IMPORTANT TO THE TRADE. Distributors who have not yet been notified of our new date of introduction on any distribution should, in the event of a change, be notified by us in the first instance. As a result, must now be sent direct to us at Richmond, and not to your local agent.



These three valves are designed to work perfectly together on a small 4v. accumulator or dry battery.

B 5 H.	14 -
Element V. s.	2.8
Power Output	0.06 W
Anode Volts	40 to 120
Amplification Factor	17.5
Impedance	55,000 ohms
B. 5.	14/-
Element V. s.	2.8
Power Output	0.06 W
Anode V. s.	20 to 80
Amplification Factor	7
Impedance	17,000 ohms
B. 6.	18/6
Element V. s.	2.8
Power Output	0.12 W
Anode V. s.	40 to 120
Amplification Factor	8
Impedance	12,000 ohms

With the introduction of the new B.5.H. Valve, there is now available a complete range of super-efficient valves for 4 volt batteries. The B.5.H. Valve is intended for the H.F. stages, the B.5 for detector and early L.F. stages, and the B.6 for the final L.F. stage.

These three valves provide a combination of incomparable

efficiency and economy for multi-valve sets using 4 volt accumulators or dry batteries. A 3 valve set for example, equipped with one of each of the three types would require a total filament current of only 0.24 of an ampere, and could be operated for over 80 hours for a single charge on a 4-volt 20 ampere-hour accumulator.

If you use, or wish to use, a 4-volt battery you will get the finest possible reception at the lowest possible running cost by equipping your set with one or more of the valves illustrated above.

B.T.H. VALVES



£6.15.0
or 38/4 down.

COMPLETE AS BELOW

"Its volume is simply Great—in fact it equals many 3 and 4 valve sets I have heard (G.F.L., Netley Abbey.)"

One more tribute to the wonderful Little Giant Two Little Giant Sets are made in 4 models and are supplied complete with all accessories including the famous Silver Clear Dull Emitter Louden Valves.

Specification	Model A	Model B	Model C	Model D
Receiver including Marconi				
Results	£2 2 6	£3 17 0	£4 12 0	£6 5 6
Louden 4 V 4 D.E. Valves (1)	8 0 (2)	16 0 (3)	£1 4 0 (4)	£1 12 0
H.I. Meters Telephone (54V)	6 6 (108V)	13 0 (108V)	13 0 (108V)	13 0
Fellows 4V Accumulator (20ah)	12 6 (20ah)	12 6 (20ah)	12 6 (20ah)	16 6
Aerial, Insulators, Wiring				
Instructions	3 0	3 0	3 0	3 0
Headphones (H) or Junior				
Loud Speaker (L5)	(H) 11 6 (LS) 13 6 (LS) 13 6 (LS) 13 6			
Total Cash Price	£4:4:0	£6:15:0	£7:18:0	£10:3:6
Deferred Payments With				
Order	24	48	48	54
6 Months Payments of		17		

HOW TO OBTAIN THESE WONDERFUL SETS.

1. You can inspect or purchase Fellows apparatus at any of our 12 branches.
2. You can order by post and all cash values (in O Money Order or Cheque) direct to us or to the branch.
3. You can obtain your set on the Deferred Payment System, you can have it delivered to the address of your choice and we will send you the appropriate form to fill in and return to us.

Note: A Fellows set can be supplied on 7 days trial, if full cash value is required. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, postage forward.

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Write for 48 pp.
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Let the switch work your set

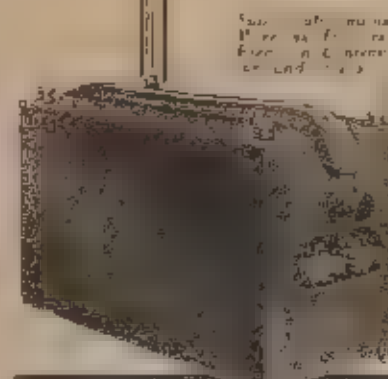


Why buy a C.C. or N.E.H.T. BATTERY? A MINOR OR big tension supply is no longer a matter of pounds, shillings or pence—but a matter of a few pence A YEAR only.

In the power behind your electric lightingswitch you have a constant unvarying source of high tension supply which can be harnessed and led by the GECAPHONE Unit with accuracy that can never fail. Besides a saving that very soon pays for the Eliminator too—is the certainty that never again will you have a failing H.T. supply, and that you are finished with battery renewals and associated costs and trouble.

Models for A.C. and D.C. Mains.

Price of standard Gecophone £5.00 + 55%



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SMALLEST

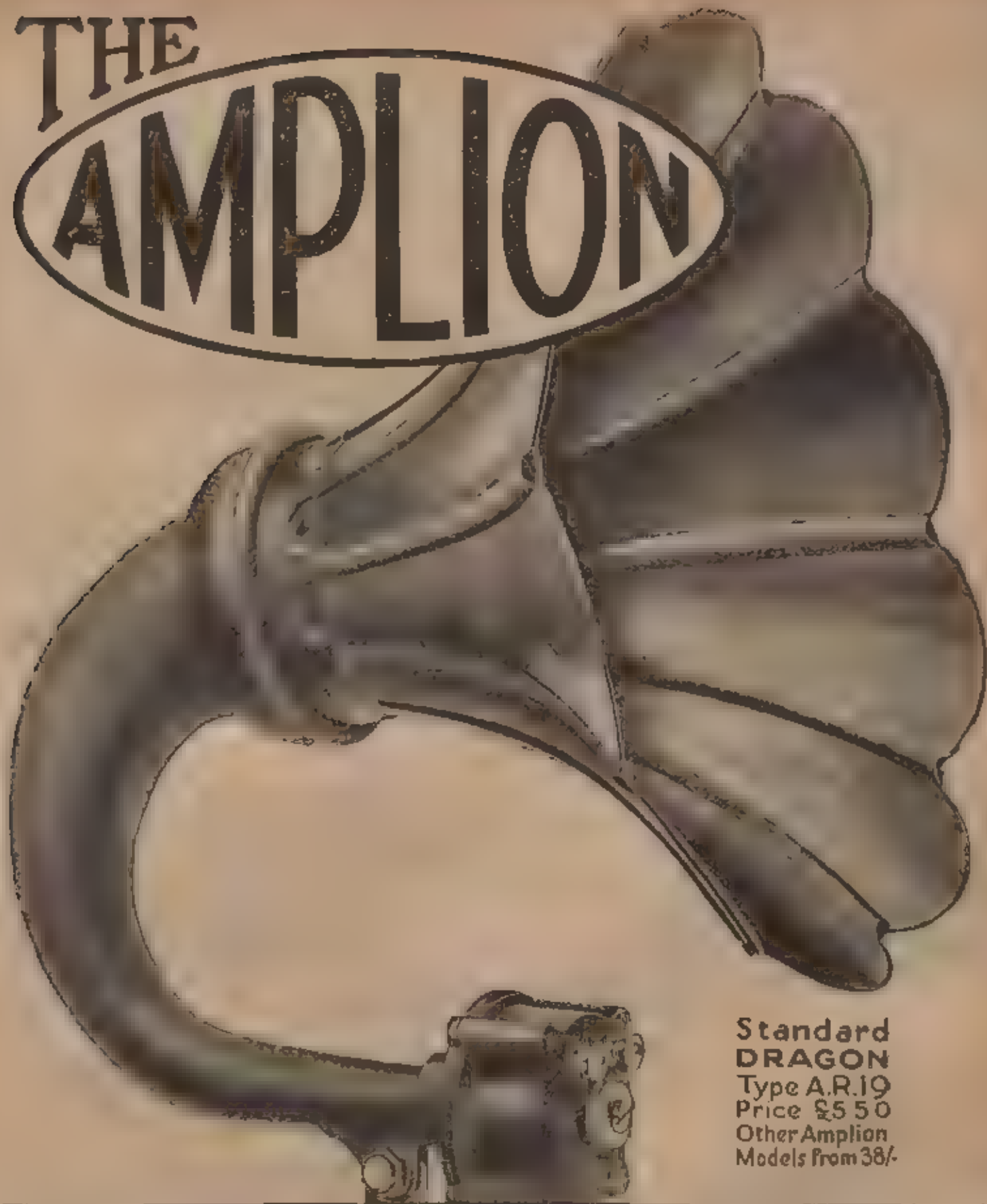
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The G.E.C.—your guarantee

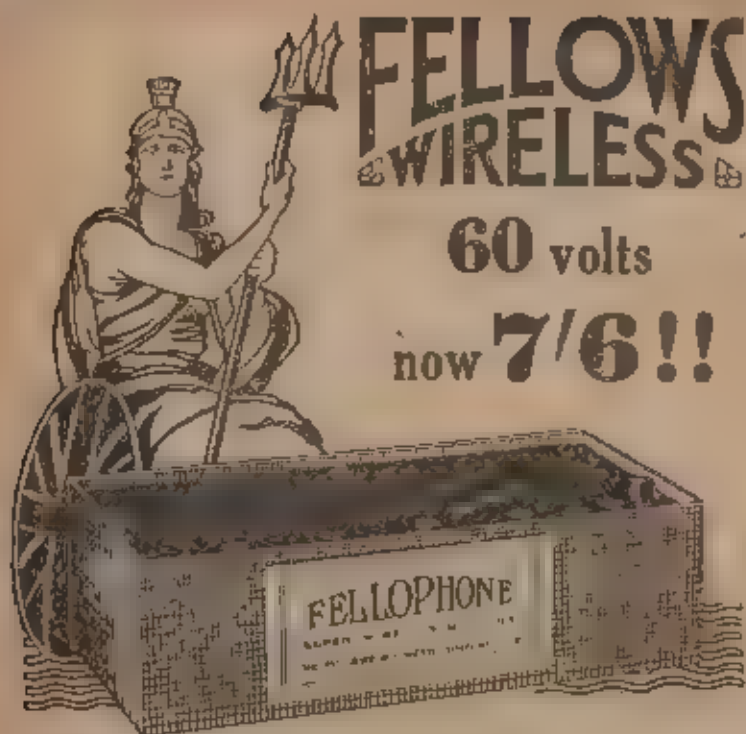
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THE AMPLION



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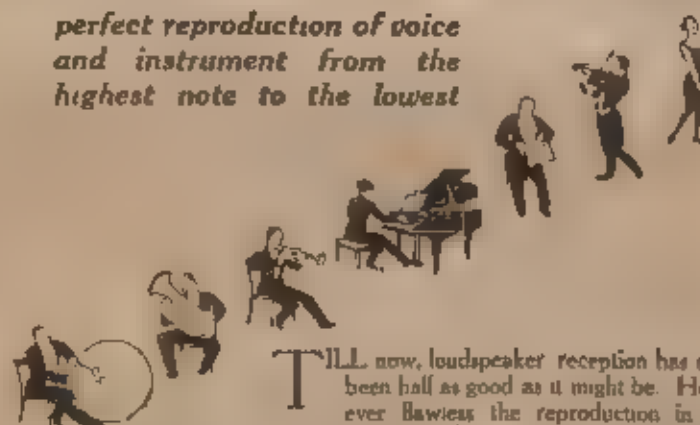
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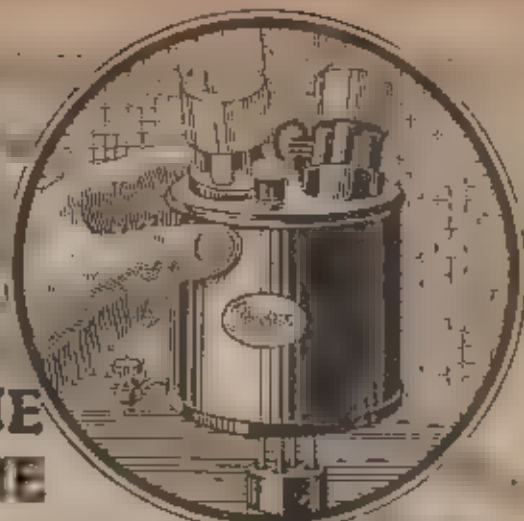
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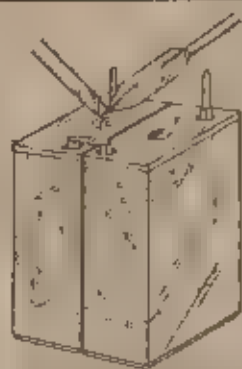
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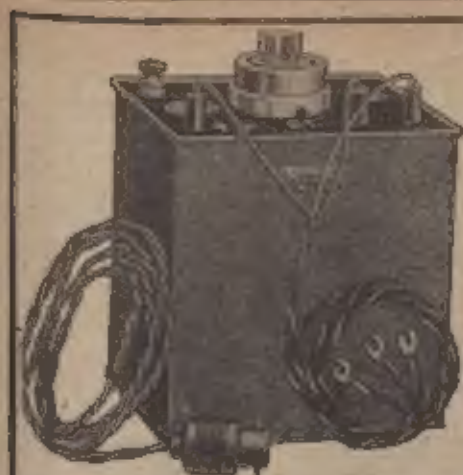


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The really beautiful Loud Speaker

THE early car was an ugly brute. When they had perfected it mechanically, though, motor manufacturers turned their attention to its appearance. Changing something here, adding something there, it was gradually evolved until to-day, the graceful beauty of many cars is fair to see.

There is an exact parallel in the Loud Speaker. The appearance of the original loud speaking instrument was far from attractive. Distasteful, almost. As with the motor manufacturers, Wireless engineers concentrated their attention upon improving the reproducing qualities of the loud speaker. Tone improved. Volume increased. But the old horn remained. Then the demand arose for the 'loud speaker beautiful.' In meeting this need, S. G. Brown led the way. The Cabinet and the Q. set a new standard in design. Many instruments

appeared which were really distinctive and graceful in appearance. To S. G. Brown, Ltd., however, it was left to produce the really beautiful loud speaker. They did it in the Disc you see here.

The graceful limousine of to-day is a far cry from the "boneshaker" of twenty years back. The aristocratic Brown Disc Loud Speaker is just as great an advancement upon the loud speaker of pre-broadcasting days.

If you have watched the development of the loud speaker you'll appreciate just what tremendous forward strides the Disc marks. Hear it at your Dealer's and appreciate this for yourself. You'll covet the Disc.

Black and Gold, Brown and Gold, White and Gold, £7 7s.
Oxydised Silver " " £8 8s.



Brown Disc Loud Speaker

S. G. BROWN, LTD.,
Western Avenue, N. Acton.
W.1

Retail Showrooms: 19, Molesme Street, W.1. 15, Moorfields, Liverpool. 61, High Street, Southampton.
Wholesale Depots: 1, Lansdown Place West, Bath. 125, Wellington Street, Glasgow. 57, Cornhill Street, Bradford.
Crown House, Westgate Road, Newcastle. Howard & Co., 59, Caroline Street, Birmingham. Robert Gurnham,
Union Chambers, 1, Union St., Belfast, N. Ireland.

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Valve Set Owners Are Fast Learning This Secret*

★ the secret of increased range and greater economy in the operation of their radio receivers

It must have struck you at one time or the other that the radio results of certain of your friends who have sets based on the same circuit and the same number of valves, were better than those from your own receiver. The answer to the following question will give you the key to the secret of improved reception:
"How copious is the emission given by the filaments of your valves over a range of filament temperatures?"

It may seem strange to you that the emission of a valve filament can make a marked difference in the way your receiver operates and in the cost of its upkeep.

If, for example, your set is "all out" when receiving a station, say 100 miles away, you have small hope of securing weaker distant stations as your friends may do, moreover, your battery consumption is naturally at its highest under these conditions.

Why great emission makes all the difference

When a valve filament gives a copious and sustained emission at the correct filament temperature, a rich field of power is placed under your control which enables the best conditions to be secured to deal with the incoming signals, so that your



receiver is adjusted to suit the particular circumstances existing at the time.

The local station may be tuned in purely and strongly with the minimum of energy expended because valves that possess a huge emission are able to function perfectly at considerably less than their full capacity.

Then, as you reach out for more distant stations or weaker signals, you are able to adjust the operating energy of your high emission valves, particularly in the detector stage, to suit the exact demands

for ideal reception. It will be realised that by the use of Mullard P.M. valves with their abundant electron emission you will save upkeep costs since your receiver will only consume maximum energy from your batteries.

A valve filament that has up to 5½ times the emission surface of an ordinary filament

To no one so much as the owner of Mullard P.M. Valves is the truth of this boon of great emission so apparent. The wonderful P.M. Filament—the foundation of the famous series of Mullard P.M. Valves—is so generous in its dimensions that the emission surface is immense. This remarkable fact is due to the length of the P.M. Filament being up to 3 times that of an ordinary filament, and its greater diameter. These two factors are responsible for the supreme efficiency of the Mullard P.M. Filament which possesses an emission surface 5½ times more effective than an ordinary filament.

A Government Test

Convincing proof of the high emission of the wonderful P.M. Filament was recently given by the 1000 hours' test report of the National Physical Laboratory. This proved that the emission of Mullard P.M. Filaments was so abundant and consistent that an 18.6 Mullard P.M. Valve was still working 18½ after 1000 hours' continuous life test, equivalent to a year's broadcasting service.

Bring your radio receiver up to the highest pitch of efficiency by installing Mullard P.M. Valves with the wonderful P.M. Filament and remember they consume absolutely minimum current.

Ask any radio dealer for full information.

INSTALL MULLARD P.M. VALVES WITH THE WONDERFUL P.M. FILAMENT



Mullard

THE MASTER VALVE

Sectional view of P.M. 5 showing positive construction of P.M. Filament

For a full description
THE P.M. 1 (H.F.) 0.1 amp. 14/6
THE P.M. 2 (H.F.) 0.1 amp. 14/-
THE P.M. 3 (Power) 0.1 amp. 13/6
For a full description in 3 wire sets
THE P.M. 4 (General Purpose) 0.1 amp. 14/-
THE P.M. 5 (General Purpose) 0.1 amp. 14/-
For a full description in 4 wire sets
THE P.M. 6 (General Purpose) 0.1 amp. 14/-
THE P.M. 7 (Power) 0.1 amp. 13/6
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THE P.M. 9 0.1 amp. 14/-
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