

Broadcasting Corinthians v. Newcastle United, January 29: Plan of the Ground.



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JANUARY 28, 1927

Every Friday. Two Pence.

If Shakespeare Came to Savoy Hill!

By Sir WALFORD DAVIES.

IF Shakespeare were living now, he could stroll down Fleet Street and turn into Savoy Hill almost any afternoon about three o'clock. He would be received with infinite courtesy and probably shown to Studio No. 1. There he could take his place at the microphone and speak to a few thousand listening schools who would await him.

This is wonderful enough. But if only warning were given probably every school Authority in the land would make effort to arrange that he should be heard in the schools. He could then tell every boy in Britain how to read the part of Cassius in the Quarrel Scene, or how to admire both his great quarrellers at one and the same time.

Yet even Shakespeare would need to learn how to do this new thing. I rather imagine he would be quite human enough to sit at the feet of Harry Lauder for five minutes to get a few hints as to how to begin—not as to how to go on, why his genius and the Grace of God would do that.

And for success on this auspicious occasion the schools would need to take ever so many pains on their side. For there is also a brand new technique of reception to be learnt. How would the schools do it? It is easy to imagine them all assembling at 2.45 and tuning in for Shakespeare himself, in more senses than one. The master or mistress

MUSICAL LESSON

October 12th, 1926

WHAT'S IN A NAME?

When a note is clear enough to have a name, it means three things: (1) It means that it has a vibration-speed rapid enough and regular enough for us to recognise it when we hear it. (2) It means that it is distinct from other notes with other names. (3) It means that our minds can think it into relation with other notes with other names.

MUSICAL LESSON

WHAT'S IN A NAME?

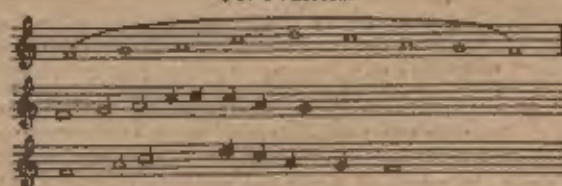
By the name of a note we can tell—

1. Its NATURE

2. Its DISTINCTION from other notes

3. Its RELATION with other notes

For Practice—



Notes of Piece played—

A Hebridean Love Lilt
Haydn's Scherzando. A Major, Sonata 6.
Bach's His Note Book. No. 2 G. Major, Minuet
No. 3. Minor.

A page from the Musical Scholars Manual received by Sir Walford Davies from an Elementary schoolboy aged nine. These manuals, price one penny, are supplied by the B.B.C. to all schools and home scholars.

responsible for having given them their literature lesson would try to tune their minds, and one of the assistants would tune the loud-speaker. Each school would probably arrange on that day that a couple of boys should speak the Quarrel Scene just before Shakespeare's own voice was to reach them. Perhaps the poet himself would have arranged to bring along a fellow-actor to give them a sample of the scene. How thrilling it all might be! And how many millions of grown-ups would manage to listen that day, including countless bedridden folk!

But Shakespeare is not living in that sense; and if he were, he might not be a successful teacher. As Tammias Haggart said, to make a joke and see it 'is two men's work.' So we ordinary teachers must wake up to find ourselves at the amazing beginning of it all.

Music-lessons are but one section of the far-reaching educational effort being instituted. But they are an alive and very interesting section. We feel like tentative explorers amongst permanent certainties; we certainly are the merest beginners. As the reader may imagine, it is both exciting and anxious work to be a beginner amongst beginners in anything so great as this. Neither the schools nor those of us who are

(Continued overleaf.)

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Radio and the Modern Child.

By Dame Katharine Furse, G.B.E.

Assistant Chief Commissioner of the Girl Guides.



Dame K. FURSE

"WHEN I think how much more my children know than I did at their age, I feel quite small and unimportant," remarked a clever and observant mother to me some time ago. "They have been radio enthusiasts for years now," she continued, "and wireless seems to have broadened their outlook in the most astonishing way." Until recently, this lady was a scornful critic of broadcasting, and I was surprised at her sudden change of opinion. Can it be that radio is really influencing the modern child to the extent she believes?

Not long ago a poor woman confided to an official of the Girl Guide Movement that she had noticed a distinct change in the behaviour of her two little girls. They seemed to her to be growing less selfish and less hard to please. In her opinion, wireless was directly responsible for this improvement, for, by providing an entertainment which the whole family could enjoy together, it had gradually created a spirit of comradeship between parents and children which had not existed previously.

That broadcasting has already proved itself an agent for incalculable good to children is constantly impressed upon me and, indeed, upon all those whose work is connected with the training of Girl Guides. In the slums of our great cities, for example, wireless is working a striking change. Lured by the fascinating mystery of broadcast concerts and entertainments, innumerable children now spend their evenings in profitable amusement, instead of running wild in the streets.

Although many people have written about the educative value of wireless, few have drawn attention to the 'atmosphere' derived from broadcast entertainments which subtly enriches a child's mind. Listening to a broadcast programme is a wonderful stimulus to the imagination, for child and adult alike. When told by a gentle, friendly voice which flies mysteriously through the air, even fairy stories take on an added glamour which stimulates the childish imagination.

How many people, I wonder, realize the extent of the influence that radio is having upon children's games and pastimes? When visiting a Scottish Guide Company a few weeks ago, I was astonished at the speed with which the children learned their country dances. Since the advent of radio, their sense of rhythm had improved beyond recognition, and to-day they learn both songs and dances twice as fast and twice as well.

But, perhaps, the beneficent influence of radio is most apparent amongst those small unfortunates who, through physical disability, are easily handicapped in the struggle of life.

"Wireless is fine for people like me who can't get out to see the shows," said a brave little cripple to me not long ago. "Somehow, it makes me feel more like ordinary people." Many such little ones are enthusiastic members of the Girl Guides, and whether sick, crippled, or blind, they are unanimous in their praise of wireless. It brings them a hitherto unknown contentment and a fresh courage to face the handicaps with which their lives are burdened.

Even when they have forsaken childhood and

are beginning to shoulder the responsibilities of men and women, radio still gives them a helping hand.

"Do you take an interest in wireless?" was the novel question asked by a well-known employer recently when examining a young man who had applied for a post in his firm. Later, this employer explained to me that he considered that people who were enthusiastic listeners possessed a broader outlook upon life than those who expressed no interest in this enthralling invention. In his opinion, such people were more receptive to new ideas and were apt to display greater initiative.

With the invention of machinery at the beginning of last century a tremendous impetus was given to

FINAL EXAMINATION

December 14th, 1926.

Neatly write in the question as dictated through the microphone, and then add your answers in the spaces provided below:—

Question 1—Write down 3 notes: a long, a short, a hold; then write this rhythm of 8 notes: L L S S L L H.

Answer—

Question 2—Use the first rhythm for A and the second rhythm for B and write this A A A A B B B B B B on F.

Answer—

Question 3—Write out 8 more notes in this rhythm: L L H S S S L H.

Answer—

Say in this space what you would most like to hear again next term of all that you have heard during the past term:—

(NOTE—Do not fill this in until after December 7th.)

"I should like to hear next term Schumann's Pieces for the Young."

Another page from the B.B.C.'s Musical Scholars' Manual sent to Sir Walford Davies by an Elementary school-girl, age twelve. It shows the examination paper from the last page of the Manual, with the scholar's answers to the questions which were broadcast during the final lesson in December.

the march of modern civilization, but the effect of broadcasting is likely to be revolutionary and far-reaching for many years to come. Some time must still elapse, of course, before the full force of radio's influence can be generally realized.

The radio children of to-day are the peace-makers of the future. By training children to a wider outlook, and to think internationally rather than nationally, broadcasting is helping to promote a spirit of international brotherhood—a brotherhood which, in the past, was too often regarded as a segment of the imaginations of impractical idealists.

If Shakespeare Came to Savoy Hill!

(Continued from the previous page.)

momentarily teaching them can do more than press on step by step together with as much careful enthusiasm as we may be blessed with, in what is a first adventure of learning over educational territory bafflingly new, alarmingly vast and open for good and all to the world.

The listening schools up to date are truly pioneers over unexplored ways. Very often they listen handicapped. Some have made their own receiving sets under a good schoolmaster's guidance—surely the normal way, at least for a county school. Here is an extract from one boy's letter from a Council School in the Midlands:—

"We listen . . . each Tuesday afternoon in the Parish Room, a room adjoining our school. It is 35 feet long by 23 feet wide and we use it also for singing and Country Dancing classes. It is also very high and so your talking sounds as though you were in the room with us. At one end of the room are two tables. On one of these is placed a three-valve set which our Schoolmaster made, while on the other is a large Amplion Loud-speaker. Desks are ranged one behind another, facing the speaker. Girls sit on the left of these, and we boys occupy the right side. . . . Our Schoolmaster has a blackboard, a rubber and some chalk, in front of the class, ready to write down any important note you make. He generally has five lines drawn, ready to copy any tune you talk about. Of course, we are equipped with books, pencils and manuscript paper, ready to do as you bid us, for we do exactly as you say, so that it is something like drill instruction. . . . I think it would be hard to find a more joyful class than ours anywhere on Tuesday afternoon listening over the wireless. . . . Most of us think that the best lesson of all was "Notes at play," for it gave us the idea of making tunes."

Pioneers deserve encouragement, and certainly the larger public shows ready interest in, and gives generous encouragement to, all pioneers when once they can see their steps. For this reason it seems well to show the general reader of *The Radio Times* even at this early stage the above excellent letter, which shows the pioneers at their best, and to add the two facsimile fragments which accompany this article taken from the very first batch of musical Scholars' Manuals sent in last month. One is by an Elementary school-boy, age nine, the other by a girl of twelve from the same school.

One child from a Surrey School writes:

"The lesson I liked best was the first time that we had the Echo Game." This echo game is a part of the music-lesson, which seems to hold great promise. It is a surprising fact that one singer in London can with ease in one minute set the rhythmic pace (as well as the melodic or mental pace) of countless children, and when once the momentum is established, can induce vital, lithe, and supple phrasing. It is also easy to get new phrases and new tunes through each week to every school that has etheric ears to hear. More of this, I hope, in a future article.

London and Daventry News and Notes.

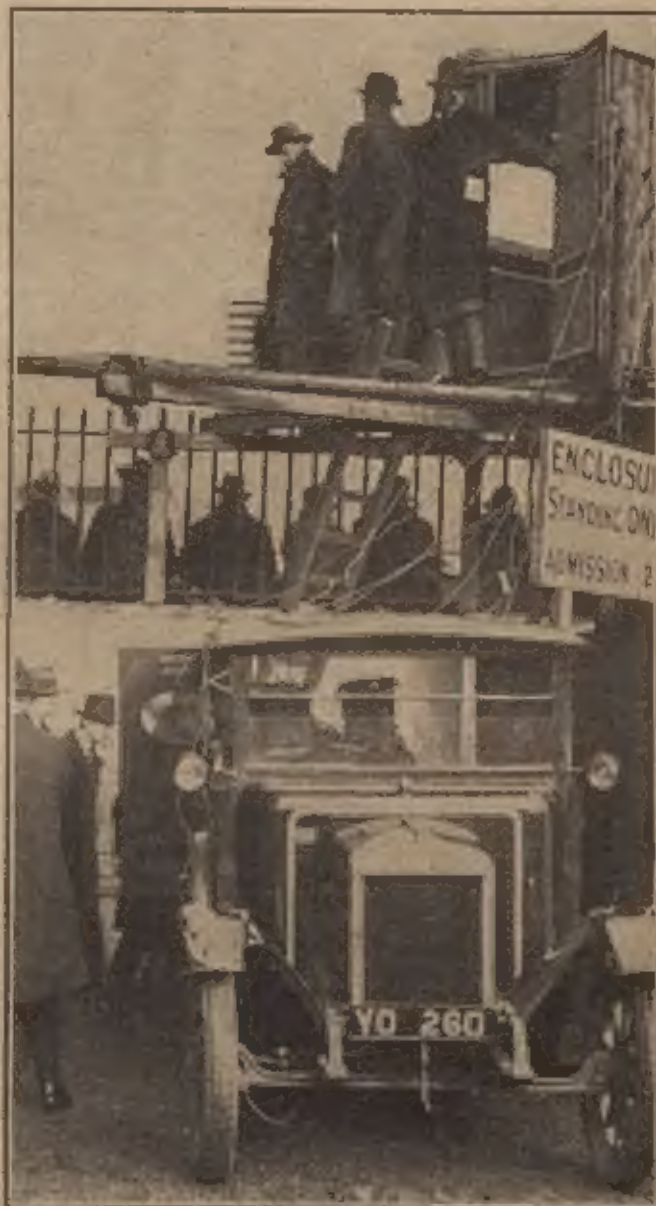
It can be said without contradiction that the broadcast description of the England v. Wales match at Twickenham constituted one of the most important events since the inception of broadcasting in this country, marking as it did the beginning of a new era in wireless, at all events on this side of the Atlantic. Time and experience will show how the scheme can best be developed; none know better than the B.B.C. that there is still much to be learned before transmissions of this kind are brought to a state approaching perfection. We can, however, outline our policy of what it is hoped to do in the future to make these descriptive accounts an integral part of the broadcast service. This will be done by giving, simultaneously from all stations, all the important sporting and other events such as International Rugby and Association games, the Oxford and Cambridge Boat Race, the big racing classics (starting with the Derby), no matter in what part of the country they may occur. At the same time, other events of purely local interest will be broadcast from the station or stations concerned, so that it is quite possible that several events may be broadcast in different parts of the country at the same time. Full details of all arrangements will be given periodically in *The Radio Times*, which will also publish official plans and diagrams, and any other information necessary to a complete understanding of the broadcast arrangements.

The speech of the Prime Minister at the dinner of the Worcestershire Association at the Hotel Victoria on Tuesday, February 22, will be broadcast from Daventry. Mr. Baldwin is expected to speak between 9.15 and 9.50 p.m.

Miss Violet Lorraine, the famous revue actress, is giving a number of excerpts from some of her stage successes between 7.45 and 8 p.m. on Friday, February 18. On the following evening, between 6 and 6.30, and 8.45 and 9 p.m., the London Radio Dance Band programme will be enhanced with vocal interpretation.

The next opera in the series for which libretti have been prepared, and which are being given under the direction of Mr. Percy Pitt, takes place on Friday, February 26, when Gluck's *Orpheus* will be produced. The programme will last from 8.15 to 10.20 p.m., with an interval for the broadcast of the News Bulletin at 9 o'clock. This opera was first produced at Vienna in 1782, with Gluck himself conducting. Soon afterwards it was given in Paris, when Queen Marie Antoinette immediately granted the composer a pension of 6,000 francs to encourage him to produce more operatic works for the French stage. As is the usual custom, the part of Orpheus will be sung by a contralto—Miss Phyllis Archibald; Eurydice will be taken by Miss Kathleen Hillard, who sang Gretel in *Hansel and Gretel* at Christmas, and the part of Amor will be taken by Miss Alice Moxon. Both the last-named artists are, of course, sopranos.

The Wireless Military Band, which consists of some of the finest players of wind instruments in London, and whose programmes are undoubtedly popular with the vast majority of listeners, is to be still further developed in the near future. The importance of these forthcoming changes will be more apparent when the contemplated scheme is nearer fruition. But further details will be published in these pages immediately they are available for listeners.



BROADCASTING THE RUGGER INTERNATIONAL.

This picture, showing the broadcaster's hut on the ground, connected with a motor-van containing the complicated apparatus required for the transmission, was taken just before play began.

As from the week beginning Monday, January 31, the 8.45 p.m. pianoforte or song recital is being abolished as such, but for the time being its character is retained in alternate weeks with the present 7.15 p.m. pianoforte interlude. This change will enable the programme to run through uninterruptedly from 7.45 to 9 p.m., and permit of a better balance in the periods of the first and second evening concerts, which will in future be $1\frac{1}{2}$ and $3\frac{1}{2}$ hours, respectively, on evenings when there is no dance music.

The controversy of the respective merits of classical and jazz music has given listeners several specially arranged programmes, each of which has elucidated some new point, some hitherto unexpressed opinion, and provided opportunities for listeners to say how interesting and, indeed, fascinating the whole subject really is. Now Captain P. P. Eckersley has something to say about the matter, not as Chief Engineer of the B.B.C., nor as a technician, but only because he feels that there are still several additional angles from which the topic can be approached. Captain Eckersley is prepared to argue that a programme of all types of music—whether by Bach, Beethoven, Berlioz or Berlin—should appeal to the maximum number of listeners, because he holds that the maximum number of listeners appreciate music even though they may not be musicians. The date of this programme is Wednesday, February 16, and the time 8.45 to 11 p.m. Mr. Filson Young, who is widely known as an author and editor, will help with the framing of the programme.

Lieut.-Colonel John Semerville, late Commandant of the Royal Military School of Music, Kneller Hall, in collaboration with Lieut. B. Walter O'Donnell, has undertaken to provide and sponsor a military band feature which will occupy the London programme from 9.30 to 10.30 p.m. on Thursday, February 24. Further details will be announced later.

Paul Jones, a comic opera from the French by H. B. Farnie, with music by H. Planquette, is to be given from London Station on Monday, February 14.

A programme of musical comedy reminiscences, presented in a novel fashion, has been arranged as part of the evening programme on Monday, February 21. Further details of this concert will be announced in our next issue.

The services and ceremonies associated with the Hallowing of the Diocese of Leicester and of the Parish Church of St. Martin, Leicester, as its cathedral church, by the Bishop of Leicester, takes place in the afternoon of Monday, February 21, and arrangements have been made to broadcast the event through London Station between 3.30 and 5.15 p.m. It is interesting to record that the restored diocese of Leicester contains the ancient Archdeaconry of Leicester, which, not six years ago, was divided into the Archdeaconries of Leicester and Loughborough, sundry parishes being added and withdrawn. The former diocese of Leicester came into being in the year 680 through the division of the diocese of Mercia, and ended about the year 870 during the invasion of the Danes. For the next two centuries Leicestershire was included in the diocese of Dorchester, till in 1072 it became part of the newly-established diocese of Lincoln, in which it remained for more than 750 years; it was transferred to the diocese of Peterborough in 1830.

News From the Provinces.

MANCHESTER.

SO much appreciated was the last organ recital by Dr. A. W. Wilson from the Manchester Cathedral, that another has been arranged to take place on Sunday evening, February 8. The organ music will be interspersed with studio items by the Lanceloune Vocal Quartet.

The second of Brahms's two violoncello sonatas will be given on Monday, February 7, by Mr. Frank Merrick (pianoforte) and Mr. Carl Fuchs (cello). Although Mr. Merrick is well known in Manchester—a concert in which he took part was relayed during Manchester's Civic Week in October—this will be the first occasion on which he has broadcast from a studio. A pupil of Leschetitzky, Mr. Merrick has been Professor of Pianoforte at the Royal Manchester College of Music since 1911. It is interesting to record that he will conduct the first performance of his Symphony in D Minor in Bournemouth on February 24. His colleague, Mr. Carl Fuchs, is also a prominent figure in the musical world of Manchester, having been for many years a Professor at the Royal Manchester College of Music.

A programme of Dvorak chamber music will be broadcast on Tuesday, February 8. Although Dvorak wrote eight string quartets, not many are played in England, the most popular probably being the so-called 'Nigger', which will be included in this programme to be given by the Don Hyden String Quartet, with Mr. Newton Loss (baritone).

The programme of school broadcasts available in the north-western counties issued by the Manchester Station for the present term includes, as before, details of the transmissions from Daventry, Manchester, and Liverpool. The syllabus is a great advance on its predecessors and contains twenty-four pages of interesting material, giving very full précis of the various series of lectures, and a large number of maps, charts, and sketches which can be reproduced on the blackboard to illustrate the talk. The booklet is free, and can be obtained from the Station Directors at Manchester or Liverpool, by post, or by personal application.

An analysis of the Manchester Station's correspondence for the last quarter of 1936 offers some rather interesting figures, 835 of the 925 letters received, or twenty-two to one, containing appreciative references to the programme. During the corresponding quarter of 1925 the total number of letters from listeners was 1,170, of which 1,601 were appreciations and 174 criticisms. Complaints of oscillation numbered 104, and letters containing appreciations of transmissions twenty-nine. The number of children's letters received during this quarter was 6,124.

PLYMOUTH.

ARRANGEMENTS have been made to broadcast the Popular Evening Service from the Plymouth Guildhall on Sunday, February 8, at 8.15 p.m. The address will be given by the Rev. Philip Rogers, Pastor of the Sherwell Congregational Church.

An interesting variety of pianoforte music will be given by Mr. Albert Fullbrook on Friday, February 11. On the following evening, at 6 p.m., Mr. Stanton Wicks will be heard in a short instrumental programme.

'The History of Dock'—'Dock' as most local listeners are aware being the old name for Devonport—will be described in a talk by Mr. C. W. Bracken on Wednesday, February 9. Mr. Bracken has devoted much time to the study of matters of local antiquarian interest.

BIRMINGHAM.

A PERFORMANCE of Purcell's opera *King Arthur*, by the Station Chorus and Orchestra, will be broadcast from the Birmingham and Midland Institute on Saturday, February 13. This concert, in which all the artists are well known, and which will also be relayed through Daventry, is the third of a series of concerts promoted by the Birmingham Station. The soloists are Miss Doris Vane, Miss Gladys Palmer, Mr. John Adams and Mr. Herbert Heyner. The prices of admission are 1s. 2d. and 2s. 4d., and tickets may be obtained from Messrs. Priestley and Sons, of Colmore Row.

The fourth concert of the Beethoven centenary series takes place on Sunday afternoon, February 6. The programme includes two vocal trios by Miss Emily Broughton, Mr. Geoffrey Dams, and Mr. James Howell, and also Beethoven's *Concerto No. 4 in C Major* for pianoforte and orchestra, in which the solo part, as in the previous concerts of the series, will be played by Mr. Nigel Dallaway. The list of soloists is completed by Miss Alice Vaughan, and listeners will be interested to see so many who have broadcast from quite early in the station's life appearing together during the same performance.

The City of Birmingham Police Band will again be heard on Wednesday, February 9, when, as before, Mr. Richard Wassell will conduct his municipal combination of veteran players, some sixty strong. Another band which listeners will hear during the same week is the Metropolitan Works Band, conducted by Mr. George Wilson, who are giving an afternoon programme on Saturday, February 12. This band numbers twenty-eight players, and their practice is a spare time occupation, rehearsals being held three times a week outside work hours. The band has won over fifty prizes.

BOURNEMOUTH.

SOME months back, three or four admirable papers were broadcast by Mr. Risdon Bennett on the literary giants of the early eighteenth century—Pope and Swift, Addison and Steele. Mr. Bennett now proposes to fill in the social background of this interesting period by following up his earlier talks with some studies of a few of the *minora sidera* of the Augustan Age, men who, if not quite in the front rank as writers, had an important influence on the social and literary life of the day as the intimates and friends of their greater contemporaries. The first of these talks, which will be given on Thursday, February 10, will be on John Gay, author of *The Beggar's Opera*. His career is of special interest to those living in the South-West of England. Not only was he born at Barnstaple, but he is usually supposed to have written the book of *The Beggar's Opera* while on one of his prolonged visits to Amesbury Park, the Wiltshire seat of the famous Duchess of Queensberry, Prior's Kitty.

The address at the Studio Service on Sunday February 8, will be given by the Archdeacon of Portsmouth, the Ven. E. Neville Lovett, who, besides being an Honorary Canon of Winchester, is one of the King's Chaplains and Proctor in Convocation. The musical portions of the service will be sung by the choir of Holy Trinity Church, Millbrook, near Southampton, under the direction of the choirmaster, Dr. Cecil Williams. Two anthems chosen for the service afford an effective contrast between Church music of the sixteenth and eighteenth centuries.

CARDIFF.

THE Man, The Maid, and The Muddlehead is the title of a programme which will be broadcast on Tuesday, February 8. It is a novel type of short concert—a blend of song, story and light comedy, written by Gordon McConnell, the leading parts being played by Miss Wynne Apple and Mr. Herbert Shimmonds.

Last year, Cardiff Station gave a Beethoven programme, in which scenes from the life of the Master were presented in a setting of music from his compositions. The writer of the scenes, Mr. R. W. Hobbs, has prepared a similar 'biography' of Goldsmith, and this will be broadcast on Tuesday, February 15. Interesting glimpses from the life of one who wrote like an angel and spoke like 'Poor Poll' will be presented with a background of music and songs by Mr. Kenneth Ellis.

By a curious coincidence, two authors, entirely unknown to each other, submitted to Cardiff Station plays on the Jazz v. Classical Music controversy, with just this difference, that the one upholds jazz and the other favours classical music. They are to act as 'Jack Sprat and his wife' and to be given the opportunity on Saturday, February 12, of 'making the platter clean' between them. The writer of the first play is Andrew Harding, of Gateshead-on-Tyne, and the second has been written by Edward P. Green and W. Huxley Adams, in collaboration.

Miss Dorothea Johnston, who gave her first broadcast performance in England from London some weeks ago, will give a Red Indian Song Recital on Thursday, February 10. Miss Johnston has made a minute study of the Red Indian, and her programme will include items representative of many tribes, including the Omahas, the Navahos and the Sioux. Miss Johnston has also done dramatic work in New York and San Francisco. She hails from California, but is proud of the fact that she is partly of Welsh descent.

On the same evening, Cardiff listeners will hear a Community Singing Concert from Newport, to which the Station Orchestra and three Newport Choral Societies will lend their aid. It is hoped that Mr. Gibson Young will conduct and that Mr. John Goss and Miss Caroline Hatchard will be among the artists. Community Singing had not struck Wales as a revival of an old custom, as has been the case in England. The habit had not died in the Principality, and the present wave of enthusiasm throughout the country finds Wales going strong.

HULL.

CELLO solos by Miss Kathleen Moorhouse, and two groups of songs by Mr. Frank Foxon, the humorous baritone, will form the local concert on Wednesday, February 9. Mr. Foxon will include some North Country folk songs and some old English songs in his groups.

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Mental Tuning In.

Some Hints on How to Listen to a Wireless Play. By AMYAS YOUNG.

THERE is an old saying that 'Beauty lies in the eye of the beholder.' How far this is true may be a matter for debate: but it is beyond question that much of the success of a wireless play reposes in the ear and mind of the listener. It may be useful therefore to offer some suggestions as to the adjustment of one's mental apparatus before listening to a wireless play and during its performance, since it is evident that this must be quite as important as the adjustment of the receiving set itself.

First. The listener must really and truly listen. It is possible to hear musical programmes of certain kinds while at the same time maintaining a mild interest in a general conversation, and yet have a moderately good idea of the programme and its merits. This is not possible in the case of wireless plays. Of all forms of broadcast entertainment, the play is the one that demands the closest attention and concentration. This, of course, is a circumstance common to all the best forms of art. One cannot read certain books, nor follow certain musical compositions, nor view certain paintings without a similar mental effort: but the gain to those who make the effort is unquestionable.

Second. When listening to a broadcast play it is always better to turn out the lights. The fireside, with its mantel and ornaments (including possibly a final notice from the Income Tax authorities or, more happily, a receipt for one's wireless licence fee) is very difficult to forget. This may not matter so much if the scene of the play to which one is listening is laid in an ordinary drawing-room, but when the play is being enacted on board a liner in mid-ocean, a street in New York or a forest clearing in the Congo, then it matters a good deal. Your clock will obtrude itself into the picture; the tail of your eye will catch that crooked picture which you meant to straighten before dinner, and so on. On the whole, then, it is desirable to listen to broadcast plays in darkness.

Third. The wireless drama makes a large demand upon the imagination of the listener, and in so doing it acts as a stimulant to his memory. When he finds that happening, he need not consider it a sign of wavering attention but rather the reverse. I know a listener who never hears a palace scene announced without at once recalling a certain room in Windsor Castle; while another, as soon as he hears that he is supposed to be on the deck of a liner in mid-ocean at once thinks of a picture of an old-time steamship which used to hang in his bedroom in his boyhood days.

Here are two cases in which memory

helps the mind picture. The play probably has nothing to do with Windsor, but the recollection of that room gives a perfectly satisfactory mental palace to that particular listener. In the other case the dialogue and sound effects are unmistakably related to 1927, yet for some reason the Guion liner of 1870 paints the mental picture for that particular listener—who in later years has travelled thousands of miles in modern

THE OSCILLATOR

(With apologies to C. S. Calverley's 'Ballad,' which did not apologise to William Morris).

The amateur sat by his home-made set
(Crystal and coil and condenser too).
He sought with a couple of valves to get
Manchester, Moscow and Kalamazoo.

A lecturer lectured from 5 FT
(Crystal and coil and condenser too).
His words rather clashed with—woe is me!
Manchester, Moscow and Kalamazoo.

The amateur touched the reaction knob
(Crystal and coil and condenser too).
And the answering screech caused his heart to throb.
Oh, Manchester, Moscow and Kalamazoo!

The howl went on till his valves were spent
(Crystal and coil and condenser too).
But he heeded not, for his heart was bent
On Manchester, Moscow and Kalamazoo.

A hundred letters, or rather more
(Crystal and coil and condenser too).
Complained of the criminal searching for
Manchester, Moscow and Kalamazoo.

The amateur gave up his home-made set
(Crystal and coil and condenser too).
Driven from home, he is wandering yet
Tween Manchester, Moscow and Kalamazoo.

Ronald M. Myers.

liners. So when you feel that your imagination and memory are getting to work, you need not worry—let them go on working.

Fourth. Do not think of the names of the players in the cast until afterwards. Lately, the B.B.C. has deferred announcing the names of the players until the end of the play, and for a very good reason. If one happens to know Mr. John Jones or Miss Mary Brown, or to have seen their photographs in *The Radio Times* or elsewhere, the mention of the name will call to mind a more or less vivid picture of their appearance.

But in the play it is desired to suggest that you see in your mind's eye the heroic Arthur, the faithful Alice, or the wicked Sir Jasper. Those who produce these plays know that the voices of the players will suggest these characters—if given a fair chance. By all means, take an interest in

the players and acclaim your favourites—but do it after the play, not before it.

Fifth. Do not pay so much attention to the sound effects that you miss the dialogue and so lose the thread of the play. Sounds are to wireless plays what scenery is to the stage play—a background, a useful aid: but one does not go to the theatre to look at useful aids alone. And just as the scenery may not be exactly like the 'real thing' so certain sounds, for various reasons—mostly technical—may not seem exactly as they did when you heard them in life.

As a painter conveys impressions by the blending of colours, so the wireless play is designed to create pictures in the listener's mind by the blending of sounds.

The Town and Country Mice.

MR. BONNET LAIRD, well known to the broadcasting community, has written a brisk and affectionate little book on the countryside, what with some vehemence he is disposed to call his countryside ('This Way to Arcady', Herbert Jenkins, 6s. net). There is also a good deal about London and Londoners, and one understands from Mr. Laird that the people of the city are by no means his people.

I am the last person to cavil at Mr. Laird's happy little snapshots of the amenities and simple joys of rural life. But I have a shrewd suspicion that there are darker shadows under the sunshine than he is disposed to admit, and, as for the Londoners, of whom I happen to be one, I feel disposed to take up the cudgels in their defence.

Mr. Laird may regard me as a dangerous heretic, but to my mind the Londoner, or, shall we say, the more sensitive type of Londoner, appreciates the countryside far more intimately than the countryman himself.

I once stayed in a very remote country village in Dorset for some months, and I was astonished at the ignorance displayed by the village folk upon the most familiar occurrences and what the learned call 'phenomena' of the natural life about them. They were simply not interested in what they were used to. The things you see every day you end by not seeing at all.

It is exactly the same with the Londoner. What Englishman is more ignorant of London than the Londoner? It is the rarest exception for the Cockney to know the historical monuments, the old churches, the strange nooks and beautiful oddments of his own city. But when it comes to the birds and trees and flowers of the parks and open green spaces, it is a different matter. The grass may be shingled and the bushes spruced up, but the willow-wren in Kensington Gardens is the genuine thing, the spirit and emblem of copse and meadowland. The Londoner knows more about him than he does about the most imposing memorial in Westminster Abbey.

H. J. MASSINGHAM.

Listeners' Letters.

A Radio Class in the Channel Islands.

HAVING seen with much interest in *The Radio Times* recently a photo of the wireless class at the Elstow School, Bedford, we of the St. Lawrence Central School, Jersey, hope that you will find the accompanying photograph of sufficient interest to publish in your journal, coming as it does from the most southerly wireless class in the British Isles which regularly avails itself of the systematic lectures given by the B.B.C. During the past year the school has gained several certificates, and one of our scholars has been awarded a second prize in connection with Mr. E. K. Robinson's broadcast lectures. The morning weather forecast is made good use of, and incidentally it provides valuable exercises in dictation and geography, whilst at 11 a.m. Big Ben tells the children that they may put aside their books and go out to play. The wireless lessons have also been the means of feeding the children pen-friends in Elstow and other schools. It can be imagined how much the youngsters enjoy this correspondence, as some of them have never before received a letter.—F. H. WHISTLER, Head Master, St. Lawrence Central School, Jersey.

From a German Listener.

For one who is learning English entirely through books and radio, and owing therefore so much to Daventry, the preponderance of music over speech in that station's programme is very regrettable.

Opponents of broadcasting may perhaps fairly criticise the quality of radio-music from an artistic standpoint; but from an educational standpoint, nothing, I think, can be said against radio-speech.

Compared with the programmes of German stations, I notice a lack of first-class English literature in Daventry's programme. Though from that station we hear concerts of the very first order, we rarely get a treat of fine English literature. I cannot understand why this is so. Music is, of course, more appealing to the senses and of a more international character; but the knowledge—and moreover the enjoyment—of first-class English literature does not seem to me to be so widespread in Great Britain as to justify the B.B.C.'s neglect to cultivate that most glorious part of English culture.

That a larger share of Daventry's programmes should be given to first-class English literature should therefore not appear to be an unreasonable demand, both from a national and from an artistic point of view.

What do English listeners say to this? It is, of course, from sheer selfishness, as a lover of your language, that I dare to intrude in this matter. I am not averse to music, being myself an amateur musician. If, then, I am asked why do I speak against music, I would answer: Not that I love your radio music less, but that I love your literature more.—OTTO MEHLER (an elementary school teacher), Geesthacht, near Hamburg.

The First School Wireless.

As so many of your readers have discussed in your columns the question as to which hospital was first equipped with a wireless receiving set, I have thought that it would be equally interesting to know which school in this country was the first to install a wireless outfit. The following facts gleaned from *The Leaf*, the journal of the Sheffield Central Secondary Boys School, tell of what I think will prove to be the first school wireless in the kingdom: The Wireless Club of the Sheffield

Central School was formed in March, 1921. It was decided to ask permission of the Headmaster and the Governors to install a receiving station in the school, and this was granted, and a Post Office licence obtained. At first the results obtained were poor, but early in July, 1921, the set was working very satisfactorily. All the apparatus is 'home-made' excepting the valve, the telephone, and a transformer.—M. R. B. SHEPHERD.

'Prophetic Ariel.'

In a recent issue of *The Radio Times* Miss Clemence Dane quotes from *The Tempest* the words put into the mouth of Caliban, 'The isle is full of noises,' etc. As is well known, Bacon in his 'New Atlantis' predicts some wonderful inventions, many of which



THE RADIO TEACHER—FARTHEST SOUTH?

This class in the St. Lawrence Central School, Jersey, is following the wireless lessons until Big Ben sounds the time for play. In his letter on this page, Mr. Whistler, the Head Master, claims that this is the most southerly radio class in the British Isles.

modern science has since verified. Posing as the great magician in 'Solomon's House,' he says: 'We have also sound houses, where we practice all sounds and their generation. We have also means to convey sounds in trunks along strange lines and distances.' This is a remarkable anticipation of the telephone and wireless.—M. STONEY, Percy Terrace, Gosforth, Newcastle-on-Tyne.

The £ 1. d. Test.

THE vexed question of 'Which does the public prefer, jazz or classical music?' seems to be answering itself. During the past year a famous orchestra has been disbanded through lack of support, whereas on the other hand the newspapers report that a member of a London dance band was summoned recently for non-payment of income tax, and it was disclosed that his weekly earnings averaged £37. Further comment seems superfluous.—J. T. BRILL, Beixworth, Northampton.

NOTICE TO READERS.

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

EXTRA BY SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), £6. 0s. Twelve Months (British), £5. 0s.

A Breath of Fresh Air.



In this column A. Bunnet Laird comments upon some of the many letters he has lately received from nature lovers.

Thief of the World.

Have you ever seen the thief of the world—the stout, I mean, not the fox—actually at his mischievous work?

Listen, then, to a farm labourer friend of mine, in Worcestershire, who has.

In our rickyard (he says) was an old hovel, in a corner, and a stout lived in there, well 'dug in.' We could never catch him. In the middle of the rickyard was a large fowl hut on wheels.

One day, at dinner-time, I stood looking out of the barn door, and I heard a soft noise in the hen-roost. In a moment, an egg fell out of the entrance-hole, down on to the ground, which was soft with straw litter.

At once the stout sprang down after it, reared up on hind legs and ran merrily off, bowing the egg before him with his fore-paws. He ran at a good speed, trailing the egg, and looked so stout and funny.

Having no gun, I could not shoot him, so I shouted. He ran away and I rescued the egg. He must have lifted it out of the egg-box inside the hut, carried it to the hole and dropped it to the ground.

This same listener—what a lot he must have seen, since he started work at eleven years old, for half-a-crown a week, thirty-three years ago!—witnessed, going out to the farm one morning, that incident which I regretfully said some time ago I have never had the luck to see—a mother rabbit, in defence of its young one, knock a stout flying.

Yet when there are no young to defend, how helpless the rabbit seems against its enemies!

An Autumn Tragedy.

I have news of an autumn tragedy on a North Berwick shore (C. M. M.)—the scream of a rabbit, dragging itself slowly out of the undergrowth, and around it, looking more like a dead leaf being blown about, a weasel was playing.

He seemed so sure of his prey. First, he would attack, then skip and bound away—at one time to a distance of ten yards. Back then he would come, in graceful bounds—and again that awful scream.

I kept perfectly still and the rabbit dragged itself to my feet. Now, I thought, I am going to learn it, when the weasel is after its kill, it becomes oblivious to its own enemies.

Half shutting my eyes, in case they attracted attention, I awaited the weasel's return to the attack. Sure enough, he came, and the two of them rolled at my feet, and at one time, actually touching my toes.

I made a sudden grab at the rabbit, and in swinging it clear from the ground, actually lifted the weasel into the air as well. It seemed several seconds before he grasped what was really happening, and then—he went!

The rabbit, as I found after examination, was more dead from fright than anything else.

[A. Bunnet Laird dispatches one of his broadcast letters this week to the reader of the most interesting item of Nature news—Mr. G. Greenwell, Holford House, Etherley Lane, Bishop Auckland, Co. Durham.]

THE CORINTHIANS v. NEWCASTLE UNITED.

Fourth Round Cup Tie to be broadcast on Saturday, January 29.



GALLACHER.
Captain of Newcastle United.



THE SCENE OF THE MATCH.
The Crystal Palace Ground, looking eastward.



A. E. KNIGHT,
Captain of the Corinthians.

WE print below a plan of the Crystal Palace Football Ground where, on Saturday, January 29, the Corinthians will meet Newcastle United in the Fourth Round of the fight for the coveted F.A. Cup. A running commentary on the match will be broadcast from London and Daventry, S.B. to

many stations, between 2.35 and 4.20 on that afternoon, with a half-time interval of five minutes at 3.30.

Listeners will find our plan of the ground helpful in following the course of the match on their sets. It is to this plan that the announcer will refer in

reporting the to-and-fro of the game. The sound-proof observation hut from which the broadcast-commentary is to be carried out is situated on the west side of the ground, about fifteen yards to the left of the centre-line on the accompanying plan.



PROGRAMMES FOR SUNDAY (January 30)

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2LO LONDON. 361.4 M.

3.30 DELIUS

(Born January 29, 1863)

[On page 260 of this issue Miss Beatrice Harrison gives an interesting account of a recent visit which she paid to the Composer at his home in France.]

THE WHIRLING SYMPHONY ORCHESTRA, conducted by GEOFFREY TOWN

Brigg Fair

Concerto for Violin and Orchestra

Soloist, ALBERT SAKMONG

In a Summer Garden

Dance Rhapsody, No. 1

BRIGG FAIR is an English folk-song which Delius has made the basis of an orchestral Rhapsody. He has prefaced his score with the words of the ballad. "This is the first verse—

It was on the fifth of August,
The weather fair and fair,
Unto Brigg Fair I did repair,
For love I was inclined.

The Rhapsody is scored for a large Orchestra. The Introduction (Slow, Pastoral) consists mainly of little arabesques on Flutes and Clarinets, suggestive of bird songs.

The Tune is then given out as an Oboe Solo, with light chordal accompaniment of Woodwind and pizzicato (plucked) Strings.

The rest of the work consists of almost continuous variations on the Tune.

INSTEAD of the normal three Movements of the Concerto, Delius here condenses into one Movement the whole of his discourse.

Building on many small, germinal motifs, he contrives to balance his sections and to give them independent life, while maintaining the unity of this one-piece work.

Two bars lead us straight into the Solo Violin's chief theme, with, in the middle, its little quick lilt of four short notes, that makes it easy to recognize. In a few more bars we are in a new time, with three divisions to each beat instead of four, and with a slightly slower swing the Violin gives out its rising and falling second tune. These and one or two other motifs supply the material for the first part of the work, and then we pass into a slower section (Strings muted), built up on two singing themes, one three-to-the-beat, and the other, in four-time, beginning with the "snap"—a short note followed by a longer one.

The Soloist has a short "cadenza," by himself, and then the themes of the opening section receive fresh treatment.

A new part begins with a dancing tune (Woodwind and plucked Strings), which the Soloist accompanies. A more solo theme follows.

Finally the opening ideas recur, and the work ends in a characteristically striking and elusive way.

NO one has pictured the calm and tranquil moods of nature more beautifully than Delius. In a Summer Garden is one such impression, which is dedicated to the Composer's wife. It is headed by a quotation from D. G. Rossetti that gives us the thought behind the music:—

All are my blossoms; and all sweet blossoms of love
To thee I gave while Spring and Summer sang.

THE First Dance Rhapsody was brought out at the Hereford Festival of 1909. A large Orchestra is used, including the rarely heard Heckelphone (an improved Bass Oboe).

At the outset a short Introduction brings forth some of the tunes to be worked upon. Two of these appear successively on Oboe and Flute. Another motif of which use is made is the little dance that the Horns have.

In the next section the time quickens considerably, and Bassoons and lower Strings give out a new tune. Violins, in octaves, have another. The treatment of these is free, and charmingly coloured.

After more development, the Oboe's first dance-theme comes back, on Flute and Clarinet in octaves.

After a climax, a slow section ensues, in which a Solo Violin has a beautiful version of the first Tune, accompanied only by Strings.

The last clear division is that in which the 'very lively' pace is resumed. The end is loud and most energetic.

4.30 POPULAR CLASSICS

EDWARD ISAACS (Solo Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by JOHN ANKELL

Overture to "Eugene" Beethoven



EDWARD ISAACS

FREDERICK DELIUS.

the eminent British composer. This afternoon, at 4.30, a special programme of his works is being broadcast from the London Station in celebration of his sixty-fourth birthday.

EDWARD ISAACS

Prelude, Scherzando and Bourée from English Suite in A Minor Bach

ORCHESTRA

Gavotte from Suite in E for Violin Bach (Arranged for Strings by Cecil Forsyth)

EDWARD ISAACS

Nocturne in E Major Chopin

ORCHESTRA

The "Five-Four" and Third Movements from Symphony No. 6 ("The Pathetic") Tchaikovsky

5.15 TALES FROM THE OLD TESTAMENT

II. The Trial of Abraham (Gen. xxi, 5-21; xlii, 1-10)

5.30 6.0 CHILDREN'S SERVICE

FROM THE STUDIO

Conducted by the Rev. J. SHEPHERD

8.0 ORGAN RECITAL by Mr. J. EDGAR HUMPHREYS, relayed from St. Mary-le-Bow

Toccata and Fugue in D Minor Bach

Creation's Hymn Beethoven (The Choir of St. Mary-le-Bow)

9.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, 'Glorious Things of Thee are Spoken' (Tune: Austrian Hymn)

To Deum

Bible Reading

Psalm 150

Address by the Rev. JOHN BEVAN, Dalham Congregational Church

Hymn, 'He Who Would Valiant Be' (Tune: Monks' Gate)

Prayer

Hymn, 'Our Blest Redeemer' (Tune: St. Guthbert)

THE REV. JOHN BEVAN is the Minister of one of the most important Congregational Churches in London. He is himself one of the most able of Free Church ministers, and his column in the *Christian World* is well known as a source of knowledge and comfort. He has recently accepted an invitation to go for three months to Montreal to preach at the famous church there, the church that is memorable for the ministry of Dr. Richard Roberts.

8.55 THE WERE'S GOOD CAUSE: Sir ARTHUR LAWLEY, G.C.S.I., C.M.G., K.C.M.G., Appeal on behalf of the Child Emigration Society.

(The Address of the Society, to which donations should be sent, is Savoy House, Strand, London, W.C.2)

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

9.15 THE CASANO OCTET

Waltz, 'Love and Life in Vienna' Kowalek

NOEL EADIE (Soprano)

Even as a Lovely Flower Frank Bridge

Over the Mountains Gaster

OCTET

Slavonic Dance Dvorak

Waltz, No. 1 Dvorak

A Dream Grieg

Maria Mari Di Capua

J. C. SQUIRE

Reading the Description of the Death of Socrates in Plato's Dialogue, 'Phaedo'

THE first of the great philosophers whose teaching has influenced the whole current of European thought is Socrates, the Athenian, the master of Plato, through whose writings the Socratic philosophy and the Socratic method have come down to us. Like the majority of philosophers, Socrates did not fit very easily into the society of his time, and the passage from the 'Phaedo' that Mr. Squire (the essayist, critic, poet, and editor of the *London Mercury*) is to read to-night describes the tragic termination of his career in the year 399 B.C., when, in consequence of a decree of the Athenians, he was condemned to drink poison for 'corrupting their youth.'

OCTET

Selection from 'La Tosca' Puccini

LEIF POUTSHOFF (Pianoforte)

Overture in D Major Bach, arr. Saint-Saëns

A Spring Night Schumann, arr. Liszt

The Smuggler Schumann, arr. Tausig

The Lark Gluck, arr. Balakireff

Caprice in G Major Paderewski

NOEL EADIE

My Lovely Cella Lane Wilson

Go Not, Happy Day Frank Bridge

OCTET

The Arab Hostess's Farewell Bizet

Chanson du Pêcheur (Fisherman's Song) Faure

O Rest in the Lord Mendelssohn

10.45 EPILOGUE

PROGRAMMES FOR SUNDAY (January 30)

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
 3.30-6.0 S.B. from London
 8.0 S.B. from London
 8.55 THE WEEK'S GOOD CAUSE: Sir ARTHUR LANEY, G.C.B., G.C.I.E., R.C.M.D., Appeal on behalf of the Child Emigration Society
 9.0 WEATHER FORECAST, NEWS
 9.10 Shipping Forecast
 9.15-10.45 S.B. from London

5IT BIRMINGHAM. 326.1 M.

- 3.30-6.0 S.B. from London
 8.15 RELIGIOUS SERVICE
 FROM THE STUDIO
 Introit, 'Lord, for Thy tender Mercies' sake' Farrant
 Hymn, 'Hail to the Lord's Anointed' (English Hymnal, No. 48)
 Reading
 Anthem, 'I Will Always Give Thanks' Elvey
 Religious Address by Prebendary J. STUCKLEY (of St. Mary's Church, Wolverhampton)
 Hymn, 'At Even ere the Sun was Set' (English Hymnal, No. 206)
 8.55 THE WEEK'S GOOD CAUSE: Mr. HUGH C. WAKNER, Appeal on behalf of the International Student Service
 9.0 WEATHER FORECAST, NEWS, Local News
 9.15-10.30 ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by FRANK CASTELL
 Overture, 'Tithes' Mozart
 St. MARTIN'S QUARTET
 Music All Powerful Talmadge
 All Things Love Thee Hattori
 ESTHER COLEMAN (Contralto)
 Ombra Mai Fu (The 'Largo') Handel
 Scherchen Schubert
 Caro Mio Ben Giuliani
 ORCHESTRA
 Second Symphony, Second and Third Movements Beethoven

HERE is a cheery work of Beethoven's early manhood. He wrote it when he was thirty-three. It represents a big step forward, in breadth of style and freedom of individuality, from the First Symphony, fresh and striking as that was. There are four Movements, of which we are to hear the Second and Third.

SECOND MOVEMENT. (Slow with breadth.) This Movement foreshadows, in its style and general thought, much of Beethoven's later music. It is mainly lyrical, and is in 'Sonata' form. There is in it much delicate and charming Woodwind work.

THIRD MOVEMENT. This is a Scherzo, the successor to the Minuet. Beethoven took this old dance, which had until his time been a feature in the Symphony, and made it into a skittish Movement, in which all sorts of lively and surprising things might happen. ('Scherzo' means, literally, 'a joke'.)

QUARTET
 There's Music in the Air Root
 London Lea Vaughan Williams
 Ood Night Buck

ESTHER COLEMAN
 None but the Weary Heart Tchaikovsky
 To Music Schubert
 Tell Me, Gentle Shepherd Boyce

WE are always hearing of 'the musical temperament,' by which is usually meant a certain sensitiveness, waywardness and excitability. Tchaikovsky, at any rate, had it.

Probably few men, even amongst artistic folk, have been as sensitive as he, or had their feelings, at times, less under control. We see this in some of his music, the emotions of which range from wild exuberance to black despair.

None but the Weary Heart is one of his most tragic songs. Its combination of depth of emotion, simplicity and beauty have earned it an honourable place in the repertory of song.

TO MUSIC is an appeal to the 'divine voice' to enlighten the darkness of the heart, to give strength that grief may be conquered, and to fill the soul with the love of noble things; then Death itself shall not still the music of the soul.

ORCHESTRA
 First Arabesque Debussy
 Two Dances (Prince Igor) Borodin

EPilogue



Miss Noel Eadie, the soprano, sings from London to-night in the programme that starts at 9.15, and Mr. Geoffrey Toye conducts the Wireless Symphony Orchestra in the special concert of works by Delius. [London 3.30.]

6BM BOURNEMOUTH. 491.8 M.

- 3.30-6.0 S.B. from London
 8.0 S.B. from London
 8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Dorset and Bournemouth Discharged Prisoners' Aid Society by Major RUDDEL.
 9.0-10.45 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 3.30-6.0 S.B. from London
 8.0 S.B. from London
 8.55 Colonel Lord GLANES, C.B., Commissioner for Wales: A Message to the Boy Scouts' Association in Wales
 9.0 WEATHER FORECAST, NEWS, Local News
 9.15-10.30 'THE WATER LILY'
 A Romantic Legend
 By Sir FREDERIC COWEN

Sir Galahad GREGORY DANE
 Merlin ROY HENDERSON
 King Arthur TOM DICKENS
 Iona CAROLINE HATCHARD
 Norna SYBIL MADEN

CARDIFF REPERTORY CHORUS
 THE STATION SYMPHONY ORCHESTRA
 Conducted by WARWICK BRAITHWAITE

PROLOGUE. A FOREST NEAR CAERLEON
 1. Introduction. Rustic Chorus, Recit. and Air (Sir Galahad). 'Man for Maid and Maid for Man'

2. Chorus (Female Voices) and Recit. (Sir Galahad). 'From Rugged Shores'

3. Scene (Iona and Sir Galahad) and Chorus. 'Methought I Saw'

SCENE 1. MORNING ON THE CORNISH COAST.

4. Scene (Merlin) and Male Chorus. 'Now Fair has Come the Morning'

5. Scene (Merlin and Norna) and Male Chorus. 'Oh! Well the Work was Done'

SCENE 2. ON A SCILLY ISLET.
 6. Scene (Iona) and Female Chorus. 'Alone Upon this Barren Rock'

SCENE 3. ON THE CORNISH COAST
 7. Scene (Norna and Merlin). 'In Glowing Radiance'

SCENE 4. AT CAERLEON
 8. Chorus and Recit. (Merlin). 'Lance to Lance'
 9. Choral Recit. and Solo (Sir Galahad). 'See, of the Glittering Train'
 10. Final Duet (Iona and Sir Galahad) and Chorus. 'O Wonderful! She Lives'

THIS Cantata, first heard at the Norwich Festival of 1893, is founded on the story told by Wordsworth, in *The Egyptian Maid*, or *The Water Lily*. In its full form (it may, on this occasion, be somewhat shortened) Cowen's 'Romantic Legend' consists of a PROLOGUE ('A Forest near Caerleon'), and four SCENES, entitled respectively 'Morning on the Cornish Coast,' 'On a Scilly Islet,' 'On the Cornish Coast,' and 'At Caerleon (Lists are prepared for a Tournament).'

In the PROLOGUE, after an Orchestral Introduction, Sir Galahad (Tenor), wandering in the forest near King Arthur's Court, is greeted by a rustic band of men and maids, who sing of the joyous coming together of lovers. This reminds him of a dream in which he saw a lovely face in the heart of a water-lily. 'Come from glade, or lower, or stream, lovely lady of my dream!' he begs, and in answer airy spirits appear, sent by the goddess Norna (Contralto) to bring him a vision of her whom he would fain see again.

He falls asleep, and in a dream sees a ship, wherein is seated an Egyptian Princess, Iona (Soprano). She sings that she is journeying to where her lover waits for her—'at Britain's Court.' Sir Galahad awakes.

SCENE 1. The magician Merlin (Bass), seeing Iona's ship approaching, causes a storm to break upon it. It sinks, and Merlin is beginning to lament his rashness, when Norna appears, and tells him how grave is his act, since Iona is awaited at the Court of King Arthur. Norna summons a magic boat, and sets forth to seek Iona.

SCENE 2. Iona has been cast up, alone, on one of the Scilly islands. She laments her fate. Norna arrives and rescues her.

SCENE 3. On the coast of Cornwall Merlin awaits them, with a swift car drawn by swans, which transports Iona to Caerleon.

SCENE 4. At Arthur's Court, a tournament is about to begin. The arrival of Merlin's car creates great excitement. Iona is presumed to be dead, and flowers are strewn upon the car. Merlin suggests that the King's knights shall try by touch to revive her. 'For so may pass to her the kindred life of him, her destined lord.' Many knights do so without success. But at Galahad's touch she revives, and joins her lover in a joyous duet.

10.30-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

- 3.30-6.0 S.B. from London
 8.0 RELIGIOUS SERVICE
 FROM THE STUDIO
 'The Art of Right Living'
 Sacred Music by THE STATION QUARTET
 9.15 Hymn, 'Hail to the Lord's Anointed' (A. and M., No. 219)
 Prayer
 Magnificat in F Somervilla
 Bible Reading—Philippians, Chapter iii., Verses 8-16
 Anthem, 'Souls of the Righteous' T. T. Noble
 Address by the Rev. F. PATON WILLIAMS
 Hymn, 'Ten Thousand Times Ten Thousand' (A. and M., No. 222)
 Benediction
 Nuno Dinastia Duraby

PROGRAMMES FOR SUNDAY (January 30)

8.55 THE WEEK'S GOOD CAUSE: Colonel WILLIAM COATES, C.B., An Appeal on behalf of the East Lancashire Tuberculosis Colony and Sanatorium

9.0 WEATHER FORECAST, NEWS: Local News

9.15-10.30 SONATA AND SONG

MAY MURKLE (Solo Cello)

Suite in D, Locatelli
Allegro; Andante; Minuet with Variations

DAVID BRYNLEY (Tenor)

Linden Lea, arr. Vaughan Williams
Lullaby (Bathlehem), Rutland Boughton
Sweet Nightingale (Eighteenth Century)

arr. Cecil Sharp

GORDON BRYAN (Pianoforte)

Three Concert Transcriptions by Ignaz Friedman
Mazette de Favert, Couperin
Pastorale, Bachner
Les Fiftes, Dandrea

MAY MURKLE
Swedish Folk Tune, arr. Percy Grainger
Serenade, Frank Bridge

DAVID BRYNLEY
The Downs,
Magg and the Kitten,
Ariel's Mockery, Gordon Bryan
Love at First Sight,
The Persian Coat,
GORDON BRYAN
The Chacon,
At the Fountain, Arensky
Piano,
MAY MURKLE and GORDON BRYAN
Sonata in D for Cello and Piano, Mendelssohn

6KH HULL 294 M.

3.30-6.0 } S.B. from London (9.10 Local News)
8.0-10.45 }

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

3.30-6.0 } S.B. from London (9.10 Local News)
8.0-10.45 }

6LV LIVERPOOL. 297 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Address by the Rev. H. J. Taylor, Minister of Princes Avenue Primitive Methodist Church, and President of the Liverpool and District Federation of Free Churches.

Music by the Choir of Princes Avenue Church

Hymn, 'Come, let us Join our Cheerful Songs'

(Primitive Methodist Hymnal, No. 150)

Anthem, 'Hark, Hark, My Soul', H. R. Shelley

Hymn, 'Jesus, Thou Joy of Loving Hearts'

(Supplement, No. 67)

Hymn, 'Abide with Me' (No. 983)

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the West Lancashire Association for Mental Welfare by Mr. P. R. ENGLAND, Vice-Chairman of the Association

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

5NG NOTTINGHAM. 275.2 M.

3.30-6.0 } S.B. from London (9.10 Local News)
8.0-10.45 }

5PY PLYMOUTH. 400 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, 'Come, Thou Fount of Every Blessing' (Wesleyan Hymn Book, No. 377)

Prayer

Anthem, 'The Lord is My Strength and My Shield' (J. Poth)

Lesson, St. Matthew, Chapter IV

Hymn, 'O Word of God Incarnate' (Wesleyan Hymn Book, No. 267)

Address by the Rev. J. T. WATTS (Motley Wesleyan Church)

Anthem, 'I Waited for the Lord', Mendelssohn

Hymn, 'The Day Thou Gavest, Lord, is Ended' (Wesleyan Hymn Book, No. 645)

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Royal Albert Hospital, Devonport

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

6FL SHEFFIELD. 272.7 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hospital Sunday. Joint Anglican and Free Church Service from the Studio. Address by the Rev. H. W. MACKAY, Vicar of St. George's Church. Service conducted by the Rev. ERNEST HAMSON

8.55 THE WEEK'S GOOD CAUSE: Appeal by Mr. J. T. GIBSON, Founder of the Wayfarers Benevolent Association, Spring House, Hookmoor, Wake

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

6ST STOKE. 294 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by Father D. KELLY, Holy Trinity Church, Newcastle, Staffs.

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

5SX SWANSEA. 294 M.

3.30-6.0 S.B. from London

9.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE. S.B. from Dacorum

9.0-10.50 S.B. from Cardiff (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-6.0 S.B. from London. 8.0 S.B. from London.

8.55 THE WEEK'S GOOD CAUSE: Appeal by the Rev. Canon G. B. NEWSON on behalf of the Newcastle-upon-Tyne Sailors' Society. **9.0 News. 9.15-10.45 S.B. from London.**

5SC GLASGOW. 405.4 M.

3.30-6.0 S.B. from London. 8.15 Religious Service from Studio, conducted by Rev. Robert Menzies, of Campbell U.P. Church, Glasgow. 8.55 St. John Hunter: Appeal on behalf of the War, Zone and Thermal Hospital. 9.0 News. 9.15 Orchestral and Dramatic Programme. William J. Roca, Station Choir, Station Players, Station Symphony Orchestra, conducted by Herbert A. Carruthers. Part I—Excerpts from 'King James I' (Robert Rieu), with incidental music by Seymour Bailey. King James—William J. Roca. 10.15 The Station Symphony Orchestra, conducted by Herbert A. Carruthers; London Symphony (Vaughan Williams). 10.50 Epilogue.

2BD ABERDEEN. 500 M.

3.30-6.0 S.B. from London. 8.15 Religious Service from the Studio, conducted by the Rev. Charles E. Farley, of South Parson Church. Assisted by Mr. Burwood Nichols, Organist, and the Choir of Rutland Parish Church. Order of Service: Psalm 22 (Tune: 'As Tabernacle'); Prayer; Bible Reading; Anthem, 'As Pants the Hart' (Spöhr); Address by the Rev. Charles E. Farley; Hymn, 'Hark! Hark! My Soul'; Benediction. 9.0 News. 9.15-10.50 S.B. from Glasgow.

2BE BELFAST. 306.1 M.

3.30-6.0 S.B. from London. 8.30 Religious Service from the Studio. The Station Choir: Hymn, 'Brightest and Best of the Sons of the Morning'; Bible Reading; Anthem, 'Saviour, Thy Children Keep' (Caldwell); Address by the Rev. Prof. J. E. Davy, of Belfast; Hymn, 'Lead, Kindly Light'; Closing Prayer and Benediction. 9.0 News. 9.15-10.50 S.B. from Glasgow.



IN THIS EVENING'S PROGRAMMES

From left to right: Miss Caroline Hatchard, soprano, who takes part in the performance of 'The Water Lily' from Cardiff at 9.15; Mr. David Brynley, tenor, and Mr. Gordon Bryan, pianist, who appear in the programme of Sonata and Song [Manchester 9.15-10.30]; and Miss Esther Coleman, contralto, who sings in the Orchestral Concert from Birmingham at the same time.

Programmes for Monday.

(Continued from page 208)

6LV LIVERPOOL. 297 M.

- 11.30-12.30 Gramophone Records
- 4.0 PATIENCE and his ORCHESTRA, from the Futurist Cinema
- 5.0 AFTERNOON TOPICS. Mr CHARLES W. B. DICK. 'The Village Church of Old England'—(5) Woodcarvings in Old Churches
- 5.15 THE CHILDREN'S HOUR
- 6.0 MONTAGUE'S SYMPHONIES, relayed from the Edinburgh Cafe Restaurant
- 6.30-11.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 3.20 BROADCAST TO SCHOOLS. Mr A. H. W. ...
- 3.45 THE RADIO CAFE. On MYSTERY continued
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

- 1.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA relayed from Popham's R.
- 4.0 AFTERNOON TOPICS. Mr IAN SHEPHERD, Editor of W.
- 5.15 TEA TIME MUSIC. THE ROYAL HOTEL TUN, Conducted by ALBERT KILLICK
- 5.15 THE CHILDREN'S HOUR
- 6.0 MABEL BARTLETT (Soprano)
- 6.30-11.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records (Vocal and Instrumental)
- 4.0 Afternoon Topics
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR
- 6.0 Music Interlude
- 6.30-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 294 M.

- 2.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ...
- 6.30-11.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 294 M.

- 2.55 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 GUILTY JAMES (Harmonica)
- 6.30-11.0 S.B. from London (9.10 Local News)

Frederick Delius at Home

By Beatrice Harrison

the famous artist, is well known to listeners for her successful attempts to lure the shy & very nightingale to the microphone. In the following article M. Harrison gives an inside and somewhat intimate picture of a visit she recently paid to the home of Frederick Delius, one of the greatest of contemporary composers.

I HAVE just had the privilege and happiness of visiting Mr. Delius and his charming wife in their lovely old French home at Pourville-sur-Loire. We found Delius seated in an armchair, ready to welcome us, and though as far as such delicate health he had managed on waiting much for us, although we were very late. He is the most charming and hospitable man I have ever met, and he is sent for a bottle of the best wine from the famous cellar.

Delius has been in the house for some years. He was born in the house of the church with a lovely old garden, with a fish pond and tiny orchard, leading down to the river. In the spring and summer time Delius goes down to the river and sits in a boat in the midst of just such a scene as Corot loved to paint. Even at this time of the year he often goes out twice a day, and sometimes also after tea, the air being so soft and warm. The outside of the house is white with the window-shutters painted a vivid blue-green.

After lunch we went through many passages to Delius's beautiful studio, where he has composed most of his music. It gave me an intense thrill to play a concerto to him in that wonderful atmosphere, and I confess I felt nervous and excited. Mr. Gerald Moore accompanied me on the piano.



This interesting photograph, which was taken some years ago, shows Miss Beatrice Harrison with Mr. Delius in the beautiful grounds of her house in Surrey.

Afterwards my sister Margaret played Delius's violin concerto, and he was delighted with her interpretation of the work.

It is a wonderful thing to look at Delius when he is listening to music: his face is lighted up in a state of spiritual rapture, and although he is helpless and partially blind his whole soul shines out of his face like a living lamp. It is extraordinary what odds he fights against and yet still takes such an interest in life generally.

I believe it is his imagination and his love of music that keep him alive.

It was very interesting to hear him talk about broadcast music. He has a fine wireless set, and recently the Ampion Company have presented him with one of their loudspeakers, so that he can now hear the best music with ease and delight. Lying as he does, so far away from all noise, the value of wireless to him is incalculable.

I have always insisted that Delius's music would be most popular if the public could have a chance of hearing it. On one occasion, when I played his solo concerto on a Sunday evening to a popular audience, the orchestra was so intense that a second rendering was demanded. I have never heard now that wireless and the gramophone will do this glorious work of making Delius's music known to millions of listeners.

Some people say that Delius has no humour,

but I know that no one is wittier than he. During my visit we had such fun with him talking over old times and about the wee pup who was born on the day the concerto was begun in our garden in Surrey, where the daffodils and spring flowers were in full blossom and the birds singing.

In conclusion, let me quote what Delius says about music: 'Music is a cry of the soul. It is a revelation a thing to be revered.' And again: 'Performances of a great musical work are for us what the rites and festivals of religion were for the ancients—an initiation into the mysteries of the human soul.'

Monday's Northern Programmes.

6NO NEWCASTLE. 312.5 M.

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- 6.30-11.0 ...

5SC GLASGOW. 405.4 M.

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- 6.0 ...
- 6.30-11.0 ...

2BD ABERDEEN. 500 M.

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- 6.30-11.0 ...

2BE BELFAST. 306.1 M.

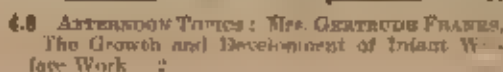
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TABLE 1. *Continued*

(February 1)

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PROGRAMMES FOR WEDNESDAY (February 2)

5IT BIRMINGHAM. 326.1 M.

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4.45 Miss DONOVAN MURTON, and Intelligence in Housekeeping

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PROGRAMMES FOR WEDNESDAY (February 2)

(Continued from page 215)

6LV LIVERPOOL. 297 M

30 CHANCE'S MATINEE CLUB
LISA TRELMAN (P)
EDITH & CO. WALTER WILK

345 London Prog.
4.0 MONTAGUE & S. HARRISON
Cafe Ballroom

5.0 AFTERNOON TOPICS ALMA VANE
Gentle Art of Making Speeches

5.15 THE CHILDREN'S HOUR

6.0 MONTAGUE & S. HARRISON
Cafe Ballroom

6.20 S.B. from Munich

6.30 S.B. from London

7.45 COLERIDGE-TAYLOR

Some of his Lesser-known Works
THE STATIONER'S MASTERPIECE (from 'The Stationer')

Solemn Prelude, Op.
Symphony No. 1

Concerto in A Minor
Symphony No. 2

Over the Hills from 'Africa'
O What Comes Over the Hills
O Roses for the Pluck of Youth (Sutton Song)

She Sat and Sang (Hymn)
An Explanation

St. Agatha
St. Agatha's Dance
Soft, Her Maiden Eyes Divine
Now Tell Me Where is Motherhood
March, Ethiopia Saving the World

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

5NG NOTTINGHAM. 275.2 M

11.30 12.30 Morning Concert relayed from
Derby

3.45 London Programme relayed from Derby

4.0 THE MIDLAND CAFE ORCHESTRA
by FREDERICK BODDLE

4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.10 'A READER' New Book

6.20 S.B. from London

7.45 NORTH AND MELODY

THE TRIO Break the Ice
ALMA VANE FLORENCE OLIPHANT and HAROLD KIMBERLEY

AL Lure Up In a Queue from 'The L.
Donna' (Chorus)

ALMA VANE is left out in the Dust
Two Little Chicks from 'A Country Girl'

So she sings alone
Vivacious 'The Merry Widow' (Chorus) Edgar
HAROLD KIMBERLEY returns to help her in
The Love Nest (from 'Mars')

FLORENCE OLIPHANT, who has 1
Coral Ring

If I Find You
HAROLD KIMBERLEY returns with
The Bold United States of America

Having made it on, they have just
look for the Silver Linings

THE TRIO decide to make
The Trio decide to make

1.0 11.0 S.B. from London (9.10 Local News)

Lightly, Lightly (Monsieur Deschamps)

A Little Advice from Florence
You Never Know (Dance)

ALMA VANE becomes sentimental
Every Bit of Loving (from 'A Southern Maid')

And joins HAROLD KIMBERLEY in
Whisper-Will (from 'Sally')

She leaves him by himself to sing
The Song of the Tinker (Chorus)

FLORENCE OLIPHANT says that
and so she sings

Poor Poppa
At Leeds Happel and Before they Say Good
Night The All-Join in Song

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

5PY FLYMOUTH. 400 M.

11.0 12.0 George East and his Quartet, relayed
from Plymouth

3.30 Country Song Book

3.45 London Programme relayed from Plymouth

4.0 AFTERNOON TOPICS Mr. G. W. B. B. B.
'Some Local Wild Plants' (Chorus)

4.15 TEA TIME MUSIC
directed by ALBERT FULLER

5.15 THE CHILDREN'S HOUR

6.0 HERBERT MINCHIN

6.20 S.B. from London

7.45 THE STATION ORCHESTRA, directed by W. F. F. F.

MADEIRA ORCHESTRA (Soprano) with Orchestra
Recitative and Pantomime, I Am Tita
(Mignon)

Suite, Incidental Music
The Wren
The Cuckoo (Liza Lehmann)

And sings at
In An Original Ventriloquist Show L. L. L. L.

8.25 MABEL GROSS with Orchestra
The Dancing Queen
Piper Jane
When Last We Said

Two Old French Dances
Scherzino, Menuet a la Française

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

TO ALL PIANISTS AND ORGANISTS

Mr. FOORT
who gives every week an
Organ Recital
relayed from 2LO

writes me as follows
New Guinea

Dear M

I take this opportunity of
know that I am continuing to
System with the finest results, and as my
work keeps me so busy
little opportunity to practice I
find it of the greatest value. The exercises
alone save many weary hours of key-
board work, enabling me to get flex-
ibility and finger-control far more
easily and efficiently than by the out-of-
date method of scales, arpeggios etc. I
recommend your System to beginners and
advanced players alike whenever occasion
arises.

Reginald Foort

F.H.C.O.

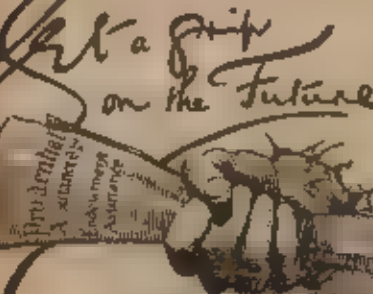
SEND TO DAY

for Mr. M. M. M. M.
Illustrated by
When
whether you can or cannot
play at night a simple hymn
tune. The book will be sent free
of charge and post free from

F. MACDONALD SMITH.
10 Bloomsbury Sq., London, W.C.1

From Brain to Keyboard

Macdonald Smith's System of Pianoforte Playing



THIS HOLDS GOOD

Whether it's a marriage portion,
Education for the youngsters,
A business of your own, or
Protection for those dependent upon
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PROVIDE NOW out of income
without undue financial strain.
Get into touch with the nearest
representative of

THE
PRUDENTIAL
ASSURANCE COMPANY LTD
Chief Offices
Halifax BARS E.C.1.

PROGRAMMES FOR WEDNESDAY (February 2)

6FL SHEFFIELD. 272.7 M.
11.30 12.30 Gramophone Lecture Recital by Mogens Sæviitz

3.45 London Programme relayed from Daventry

4.10 AFTERNOON TOPICS by KATE BALDWIN, "Radio Star"

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 INSTRUMENTAL TRIO: MIRIAM TANKS, Violoncello; DOROTHY BINGHAM (Cello); JOHN WINDLE, Piano

6.20 S. B. from London

7.45 INSTRUMENTAL TRIO: MIRIAM TANKS, Violoncello; DOROTHY BINGHAM (Cello); JOHN WINDLE, Piano

8.0 S. B. from London

8.30 S. B. from London

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5SX SWANSEA. 294 M.
2.55 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA ORCHESTRA and U.S. AIR MUSIC relayed from the Castle Cinema

4.10 AFTERNOON TOPICS by KATE BALDWIN, "Radio Star"

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 INSTRUMENTAL TRIO: MIRIAM TANKS, Violoncello; DOROTHY BINGHAM (Cello); JOHN WINDLE, Piano

6.20 S. B. from London

7.45 THE HEReward Glee Singers

8.0 S. B. from London

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Northern Programmes.

5NO NEWCASTLE. 312.5 M.
3.0 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA ORCHESTRA and U.S. AIR MUSIC relayed from the Castle Cinema

4.10 AFTERNOON TOPICS by KATE BALDWIN, "Radio Star"

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 INSTRUMENTAL TRIO: MIRIAM TANKS, Violoncello; DOROTHY BINGHAM (Cello); JOHN WINDLE, Piano

6.20 S. B. from London

7.45 THE HEReward Glee Singers

8.0 S. B. from London

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The Tonic that Fortifies You against Influenza Hall's Wine

THE SUPREME TONIC RESTORATIVE

is a genuine Medicated Wine prepared under the supervision of a Physician and Surgeon. It enriches the blood and invigorates the circulation. It increases vitality and has a tonic effect on the entire system. In this way Hall's Wine

FORTIFIES you against Influenza. To keep well—

Take YOUR Hall's Wine to-day!

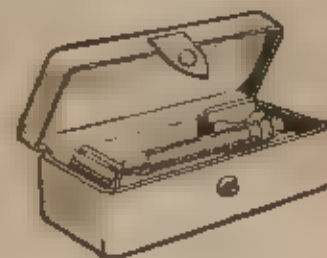
Large Bottle 5/-

at all Grocers and Chemists

or direct from the Proprietors, Hall's Wine, Ltd., 10, Abchurch Lane, London, E.C. 4.



FREE TO LADIES!



The proprietors of Wright's Coal Tar Soap will be pleased to send to any applicant upon receipt of 45 outside wrappers from tablets of Wright's Coal Tar Soap, a Lady's Dinkie Razor Set. This consists of a beautifully made silver-plated miniature safety razor fitted in a neat leatherette case, daintily lined, complete with 2 Freston British-made blades. The Dinkie has been specially designed for ladies and cannot harm the most delicate skin.

Send the wrappers together with your name and address (clearly written) to D 24, Wright's Coal Tar Soap, Southwark, London, S.E.1.

6ST STOKE. 294 M.
3.0 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS by Mr. SWALE

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.20 S. B. from London

7.45 "NELL GWANNE"

8.0 S. B. from London

8.30 S. B. from London

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PROGRAMMES FOR THURSDAY (February 3)

2LO LONDON. 361.4 M

- 10 20 The Week - Concert of New Groups
2 25 Reading "My Dick" by Herman Merle D.
2 30 BROADCAST TO SCHOOLS. Mrs. H. A. J. French, Lecturer in Art, at the Victoria and Albert Museum.
3 0 3.45 EVANSONS relay of from WESTMINSTER ABBEY
4 0 TIME SIGNAL. THE WATFORD. FRANCIS R. DRANK, relay from the Watford Cinema, Ealing.
Overture, "Hamlet".
The Snow Ballet.
Two Slavonic Dances.
Reconciliation.
The Elephant's Gait.
5 0 A Bonnet Layne. 1 p. H. J. and Down D.
5 15 THE CHILDREN'S HOUR. Selection by M. R. J. by J. C. St. John. "Masters in Z." "M. of the Daily Mail."
6 0 THE DAVENTRY QUARTET.
6 15 Market Prices for...
7 0 THE DAVENTRY QUARTET.
8 30 THE SIGNAL FROM GREENWICH. W. M. C. FIRST GENERAL NEWS BULLETIN.
8 45 Talk to Boy Scouts by Mr. A. J. TASSIE. "A. J. Tassie, County Commissioner for Kent and V.I. of S. ..."
9 0 Capt. G. A. MACKENZIE, of the R.M.S. "Albatross." "Some Incidents of My Life."
9 15 THE FOUNDATIONS OF MUSE. The Sonatas of Mozart played through to actively at this hour daily throughout the week.
9 25 Mr. R. R. MARETT, D.Sc. "The Making of Man."

ONE good thing the anthropologists have certainly done, in their delving and groping amongst the foundations of man's history and nature: they have rescued man from the contempt into which it had been plunged by the narrow self-complacency of Victorian pragmatic science, and restored it to its place as a necessary and wholesome step in man's progress towards religion and an intellectual culture. It gives one a slight shock to discover a close, though possibly bloody parallel to our fierce nature-rite of New Guinea or the Society Isles, but such pleasant old customs of our own as Holi-wake celebrations or Jack-in-the-green. Mr. Marett, who is University Reader in Social Anthropology at Oxford, is tracing the Making of Man.

7.45 HERMAN DAREWSKI

His latest successes and old favourites

9.0 B.B.C. NATIONAL CONCERT

(See Special Programme)

9.15 FROM THE STUDIO. WEATHER FORECAST. BULLETIN. LOCAL ANNOUNCEMENTS.

9.30 NATIONAL CONCERT (Contd.)

10.15 Dr. L. D. A. H. SEVY. "Lect in the Art of..."

Dr. L. D. A. H. SEVY. "Lect in the Art of..." expedition to the Antarctic, and has a story to tell of the hardships that the explorers suffered and the difficulties that they overcame.

10 30 12 0 DANCE MUSIC: THE SAVOY OR PHEASANT AND THE SYLVANS from the Savoy Hotel

5XX DAVENTRY. 1,600 M

- 10 30 a.m. Time Signal. Weather Forecast.
11 0 EMILIO COLOMBO'S TRIO and BEGGIE BRACKSTAD (Contralto), ROBERT BRUCE (Tenor), HENRY STALDER (Pianoforte).
11 45 app. S.M. Musical by ELIZABETH RYAN (Mezzo-Soprano).
12 5 app. (Cont. aded).
1 0 2.0 S.B. from London.
2 25 S.B. from London.



Mr. HERMAN DAREWSKI

who has composed so many of the most popular songs of the last ten years, will be heard to-night by London listeners in some of his own compositions.

9 25 Shipping Forecast

9 30 12 0 S.B. from London (10.0 Time Signal, 11.0 S.B.)

5IT BIRMINGHAM. 326 I M.

3 45 THE STATION ORCHESTRA. TE QUINCY. Leadet, FRANK C. ...

4 45 AFTERNOON TONICS: PHYLLIS VIVIAN, Andalusian Memories. Spanish Love of the ... Selection of Spanish Dances.

5 15 THE CHILDREN'S HOUR

6 0 HAROLD TILLEY'S ORCHESTRA, ... Prince ...

6 15 S.B. from London

6 30 For Boy Scouts

7 0 ... BROOK, The Owner ...

7 15 S.B. from London

7.45 HAYMAN AND FRANKLIN

JOE HAYMAN, the Jewish Entertainer, was by MILDRED FRANKLIN. In Comedy Sketches

8.0 12.0 S.B. from London (9.25 Local News)

6BM BOURNEMOUTH. 491.8 M.

- 11 30 12 0 ... removed from the ...
12 0 ...
12 30 ...
2 30 London Programme relayed from ...
3 0 3 30 SERVICE FOR THE ST ...
THE STATION ...
Address by the Rev. L. L. B. ...
4 0 Mrs. L. F. RAMSEY: "Hidden ..."
4 15 THE TRUE MUSIC from ...
Old Christ Church Road. Directed by CHURCH ...
5 15 THE ...
6 0 ...
6 45 For Scouts
7 0 Mr. G. R. D. D. "Gardening"
7 15 12 0 S.B. from London (9.25 Local News)

5WA CARDIFF. 353 M.

- 12 30 1 30 LUNCH-TIME MUSIC from the ...
3 0 THE STATION ORCHESTRA.
Overture, "Czar and Captive."
Berceuse (Vera Scholozhka).
3 15 BROADCAST TO SCHOOLS. ...
MAX, "Song Throughout the ..."
Part II.
3 40 OLD HESITA.
Selection from the Opera, "The Snow Maiden."
Rusky-Korankou.
R. J. HEMMING (Bristol).
1 Heard You Singing.
At Dawning.
A Banjo Song.
The ...
Twenty-Seventh Symphony.
R. J. HEMMING.
The Curtain Falls.
The ...
The ...
Concerto Grosso, No. 24, in F Major, for Strings, Two Oboes, Bassoon, Two Horns, Organ and Cembalo.
Bullious' Dance ("The Snow Maiden").

4 45 Mr. RICHARD BARROX, "A Shakespeare Reading."

5 0 ON HESITA.
Suite from "The Legend of the Teat Sultan".

5 15 THE CHILDREN'S HOUR: The Orchestra

6 0 THE STATION ORCHESTRA. "To-day and Tomorrow, including the Fortnight's News of the Cardiff Station."

6 15 London Programme relayed from Daventry

6 30 S.B. from London

7 0 Mr. GEORGE WEST, "A Talk on James Agate."

7 15 12 0 S.B. from London (9.25 Local News)

(Thursday's programmes are continued on page 220)

NATIONAL CONCERT PROGRAMME (February 3)

Programme Notes.

THE CONDUCTOR

II **MANA S. R. HIN** Conductor of the Frankfurt Museum Orchestra, now thirty-six, who, after playing the Viola in Berlin's leading Orchestra, became leader of the Symphony Orchestra at Riga when he was only twenty-three. He was imprisoned in Russia during the war, and on his return founded and conducted the New Musical Society in Berlin, published a musical journal, *Melos*, devoted to the latest ideas in composition, and became Lecturer in Modern Music at the State High School for Music. After a short period as Conductor of an Orchestra in Leipzig, he accepted his present post at Frankfurt. He has composed songs and chamber

THE PIANIST

SINCE POUISHNOFF first played in London, just six years ago, he has become very widely known, not only in the Concert room, but through his performances for the B.B.C.

He was born in Russia thirty-six years ago and had a brilliant career at the Prussian Conservatoire, finally winning a prize which gave him a voyage to Europe. He worked under famous named masters, not only at the Pianoforte, under Moritz Rosenthal, but as Composer under Rusk, Kossakow, Lando and Olszanski, and as Conductor, under Tchaikovsky.

THE OPERA

OBERON was Weber's last Opera. He wrote it for Covent Garden, and it is just over a hundred years old for it had its first performance in 1826. The Composer himself came over to direct the performance. When he entered the theatre he found it, as he told his wife in a letter, 'resembled to the roof' with an audience that seeing him at once 'burst into a frenzy of applause, and waved their hands and heads. The Overture aroused a enthusiasm that it had to be played twice before the people would let the opera proper begin.

but it was his last great triumph, for he came here a sick man, with the expectation of ever seeing his home again and within a few weeks London musical people, who had shown such pleasure in his Opera, were attending the last rites in the Roman Catholic Chapel at Moorfields.

At the beginning of the Overture we hear the magic horn of Oberon, King of the Fairies, who immediately make their tripping entry. The rest of the Overture is built upon leading themes from the Opera, and conjures up the atmosphere of fairyland, of chivalry, adventure and the triumph of love.

VERE ANDER NACHT (RESPLENDENT NIGHT)

ARNOLD SCHONBERG was born in Vienna in 1874. *Requiescent Night* (*Veckelnde Nacht*) is one of his earlier works. It first appeared some years ago as a Sextet for Violins, Violas and Cellos (two of each). To-day's version is for String Orchestra. It is identical with the original, except that there are, of course, several instruments to each part, and the bass (the second 'Cello part) is frequently reinforced by the Double Basses.

The music is based on a poem by Richard Dehmel which is prefixed to the score of the work. It embodies a fantastic, highly imaginative conceit, telling of a man and a woman walking over a barren heath on a cloudless, moonlight night. The woman has betrayed the faith which she owed to the man. He reassures her, telling her that this night will transfigure all things. The two pass on through the night.

The music of this work, however 'modern' it first sound to some hearers, is in reality a direct descendant from the German nineteenth-century style. It actually follows the general lines of statement, development, and recapitulation of tunes. But there are so many tunes, and their treatment is so complex, that the most experienced could hardly hope immediately to follow the music in detail without the score. One should, rather, try to appreciate it as a tone-picture, and as an expression of the spirit of the poem, dominated

(Continued at the foot of the next column.)



POUSHNOFF

the distinguished Russian pianist, takes part in the seventh of the B.B.C.'s National Concerts tonight.

THE B.B.C. NATIONAL CONCERTS

SEVENTH CONCERT

Relayed from the Royal Albert Hall

THE NATIONAL ORCHESTRA

Conducted by
HERMANN SCHERCHEN

Solo Pianoforte:
POUSHNOFF

8.0 PART I

Overture to *Veckelnde Nacht* (Requiescent Night)
Schönberg
(Arrangement by Composer for String Orchestra)

Concerto in E Flat for Pianoforte and Orchestra
Liszt

9.15 Interlude from the Studio

9.30 PART II

Third Symphony (The 'Hymn')
Liszt

by the atmosphere of the requiescent night.

LISZT'S FIRST PIANOFORTE CONCERTO.

With it a concerto for piano figures Liszt must have been in his own mind. It is everybody as much by the air of romance with

which sentimental folk had surrounded him, as by his striking technique. Liszt was appreciated at once and valued still more his innovations in the methods of musical structure, some of which are to be noted in this work. Its three movements, for instance, are played without break, and the chief themes appear in more than one of the Movements.

First Movement (Quick, with majesty). The first Main Tune is given out by the Full Orchestra. After a quieter section for the Piano, the slow Second Main Tune is heard in the Strings, gently rising and falling, before being given out by the Solo instrument. The Flute, and immediately after the Clarinet, have a Third Tune (which is to be heard again in the Last Movement).

The Triangle is much used here. It introduces new Main Tune, which Strings expound. The Movement, in a gay and capricious spirit, leads again without interrupt on into the

Second Movement (Quick, martial, animated). Beginning with the Skew melody we heard before we have next the Flute's Third Tune, and changes but quite recognisable remains of the melody of the vivacious Movement. This last part sums

THE FIRST MOVEMENT

BEETHOVEN is one of the fine and heroic and, too, of the rebellious, led him to dedicate this Symphony (the title is his own) to Napoleon. When in 1804 Napoleon proved himself after all a man of selfish ambition, Beethoven tore off the original title-page of his Symphony and inscribed it instead 'To the memory of a great man.'

With this Symphony he felt that he was, as he said, taking a new path.

The **FIRST MOVEMENT** is one of elemental force. Nothing could be more simple and direct than its first Main Tune—merely a kind of short Bach's call (though first heard on 'Cellos). And a large part of this great Movement is made out of another Tune which consists of a mere half note, repeated and then repeated. This is the 'Hymn'.

The **SECOND MOVEMENT** headed *Fantasy March*, falls into three sections.

The First Section opens with a Tune played at a low pitch by First Violins. This, with a little other material, is treated at some length. This first Section has a definite close.

The Second Section is elaborate, but rather character than the first Section. Its chief material is heard at the outset as a sustained melody in its high on the flutes.

The Third Section is, of course, in the nature of a return to the First, but it is greatly extended and elaborated.

Third Movement. This Movement is a striking example of Beethoven's 'new road.' Instead of a short, more or less formal Minuet and Trio, we have a long piece which, in point of emotional force, is on a level with the other three Movements, yet answers well to its title of Scherzo, or 'jest.' The form is, however, simply that of the usual Minuet and Trio, which is played thus: Minuet—Trio—Minuet.

The Trio is easily recognized by the fact that its tune is a typical Horn-call.

The **FINALE** (Very quick) is one of the biggest sets of Variations ever written. It is also one of the most organic: that is, the listener is conscious of a continuous growth.

After an introduction, there is given out a first Tune. It is in two halves, each repeated, modernized, played chiefly by plucked Strings.

Two Variations on this fragmentary tune follow, for Strings alone. At last the real 'Tune' of the Movement comes—and we discover that the other tune to which we have been listening is in reality the base of this.

The two sections of this new Tune with an old Horn, as one may call it, are each played first by Woodwind (especially the Oboe) and repeated by Full Orchestra, especially Violins.

From this double Tune a great set of Variations is made, sometimes very free indeed, but always connected with some part of the original.

PROGRAMMES FOR THURSDAY (February 3)

(Continued from page 218.)

22Y MANCHESTER. 304.6 M.

11.30-12.30 Music by THE STATION QUARTET
Selection, Pastime and Play. Very
A Musical
Song to Night at Dawn
Selection from L. Alfred
Trio for Violin, Cello and Piano
Ballet Air. Lancelotti

4.30 A CHAMBER CONCERT OF MENDELSSOHN'S MUSIC

Mendelssohn was born on Thursday 1809.
The Music rendered by
THE EDITH ROBINSON STRING QUARTET
(2nd Violin), HILDA LINDRAY (Violin), KATH
LEEN Mookhouse (Cello),
Quartet in D Major, Op. 44, No. 1)
Very quick and lively. March—brilliant, slow
and expressive. Very quick and brilliant
Quartet in E Minor, Op. 44, No. 2.
Very quick and impassioned. Scherzo—very
quick, fairly slow, very quick and agitated.

5.30 THE CHILDREN'S HOUR. Another Study in
Contrasts. Blow, Blow, Thou Winter Wind.
(a) Dr. Arno's Version; (b) Sargent's Version
Sylvia Dance (Penny Fitcher)

6.0 Light Music
6.15 S.B. from London
7.0 THE WOMAN BEHIND THE JOY. With
6.15-12.0 S.B. from London (9.25 Local News)

6KH HULL. 294 M.

11.30-12.30
4.0 AFTERNOON TOPICS. With R. W.
Cooking a Ham.
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
6.30 S.B. from London
7.0 Dr. G. J. JORDAN. The French Revolution
7.15-12.0 S.B. from London (9.25 Local News)

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

11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed
from Field's Cafe, Commercial Street, Leeds.
4.0 FIELD'S CAFE ORCHESTRA, relayed from Field's
Cafe, Leeds.
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.15 London Programme relayed from
6.30-12.0 S.B. from London (9.25 Local News)

6LV LIVERPOOL. 297 M.

4.0 HAROLD GEE and his ORCHESTRA, from the
Trochilus Cinema
5.0 Readings by H. C. PEARSON
5.15 THE CHILDREN'S HOUR
6.0 HAROLD GEE and his ORCHESTRA from the
Trochilus Cinema

6.15 London Programme relayed from
6.30 S.B. from London
6.45 For Boy Scouts: W. THOMAS, Deputy Camp
Chief, 'Training for Scoutmasters'.
6.53 For Girl Guides: CHRISTINE PILKINGTON,
6.15-12.0 S.B. from London (9.25 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from
Daverbury
2.40 BROADCAST TO SCHOOLS: Prof. H.
SWINBURTON, 'The Geography of Nottingham
and Its Little Sisters'. (3) 'The Ship'.
3.0-3.45 London Programme relayed from
Daverbury



THE EDITH ROBINSON STRING QUARTET

one of the most talented combinations of
musicians in the country, is giving a Chamber
Concert of Mendelssohn's music in honour of the
116th anniversary of his birth, from Manchester
this afternoon.

4.0 MADEIRA DYCKME. Mezzo-Soprano.
Younger
A May Morning
C. CAMPBELL TAYLOR and BEN BURROUGHS
Two Movements, Andante Slowish, and Al-
legretto (a) from Sonata in E Minor, Op. 44, No. 1
Violin and Piano
C. CAMPBELL TAYLOR and BEN BURROUGHS
Ballet Air (Piano)
John Ireland
Mendelssohn
A Little Pink Rose (Cello)
When I See a Pretty Girl
Harlequin
Jenny's Way
IDA SARGENT
Selections from her Repertoire of Songs at the
Piano
Ben Burroughs
Slow Movement from Concerto for Violin
IDA SARGENT
Selections from her Repertoire of Songs at the
Piano

6.15 THE CHILDREN'S HOUR
6.30 London Programme relayed from Daventry
6.45 For Boy Scouts
7.0 Mr. E. CANNON RICHALL: 'Craftsmen that
Pass in the Night'.
7.15-12.0 S.B. from London (9.25 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 George East and his Quintet
Popham's Restaurant
3.30 ORCHESTRA relayed from Popham's R.
4.0 Afternoon Topics
4.15 TEA-TIME MUSIC: THE
directed by ALBERT FULLER
5.15 THE CHILDREN'S HOUR
6.0 THE S.B. from London
6.15 London Programme relayed from
6.30 S.B. from London
7.0 Dr. HERBERT FISHER, 'The Claims of Logic
Music'.
7.15-12.0 S.B. from London (9.25 Local News)

6FL SHEFFIELD. 272.7 M.

3.25 BROADCAST TO SCHOOLS. Mr. R. E. SOY
WITH 'The Ship' (3) 'The Ship'.
4.0 Afternoon Topics
4.15 ODDAM, relayed from the ALBERT HALL
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Scouts: B. C. DAVILLO
Court of Honour (postponed from
4.15)
7.0 'How Sheffield's City Department Works'.
H. E. FEEDER, General Manager and Eng.
City of Sheffield Electric Supply Department
7.15-12.0 S.B. from London (9.25 Local News)

6ST STOKE. 294 M.

12.0-1.0 THE STATION QUARTET
2.30 London Programme relayed from Daventry
5.0 A. J. JORDAN. The Boy E. W.
Dickens (4)
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Boy Scouts
7.0 'The Treatment of Pig Iron in the Blast
Furnace'.
7.15-12.0 S.B. from London (9.25 Local News)

6SX SWANSEA. 294 M.

11.30-12.30 Gramophone Records
3.0-3.45 London Programme relayed from Daventry
4.0 W. MEREDITH
5.15 THE CHILDREN'S HOUR
6.0 New Dance Records
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. W. N. MIDDLECOTT, 'The Birth of Jazz
-The Balkan Wars (1912-13)'.
7.15-12.0 S.B. from London (9.25 Local News)

(Thursday's Northern Programmes in summary
form appear at the foot of column 2, page 224.)

PROGRAMMES FOR FRIDAY (February 4)

2LO 361.4 M.

10.20 Launch Tune Music from the Royal Metropole

3.15 Reading: "Enana" by Jane Austen

3.20 M. STEPHAN: "Flower of the Field"

3.45 CONCERTS for SCHOOL CHILDREN

Arranged by the LONDON CONCERT SOCIETY in conjunction with the B.B.C.

Relayed from the Goro Polytechnic

1.10.11.12.13.14.15.16.17.18.19.20.21.22.23.24.25.26.27.28.29.30.31.32.33.34.35.36.37.38.39.40.41.42.43.44.45.46.47.48.49.50.51.52.53.54.55.56.57.58.59.60.61.62.63.64.65.66.67.68.69.70.71.72.73.74.75.76.77.78.79.80.81.82.83.84.85.86.87.88.89.90.91.92.93.94.95.96.97.98.99.100.101.102.103.104.105.106.107.108.109.110.111.112.113.114.115.116.117.118.119.120.121.122.123.124.125.126.127.128.129.130.131.132.133.134.135.136.137.138.139.140.141.142.143.144.145.146.147.148.149.150.151.152.153.154.155.156.157.158.159.160.161.162.163.164.165.166.167.168.169.170.171.172.173.174.175.176.177.178.179.180.181.182.183.184.185.186.187.188.189.190.191.192.193.194.195.196.197.198.199.200.201.202.203.204.205.206.207.208.209.210.211.212.213.214.215.216.217.218.219.220.221.222.223.224.225.226.227.228.229.230.231.232.233.234.235.236.237.238.239.240.241.242.243.244.245.246.247.248.249.250.251.252.253.254.255.256.257.258.259.260.261.262.263.264.265.266.267.268.269.270.271.272.273.274.275.276.277.278.279.280.281.282.283.284.285.286.287.288.289.290.291.292.293.294.295.296.297.298.299.300.301.302.303.304.305.306.307.308.309.310.311.312.313.314.315.316.317.318.319.320.321.322.323.324.325.326.327.328.329.330.331.332.333.334.335.336.337.338.339.340.341.342.343.344.345.346.347.348.349.350.351.352.353.354.355.356.357.358.359.360.361.362.363.364.365.366.367.368.369.370.371.372.373.374.375.376.377.378.379.380.381.382.383.384.385.386.387.388.389.390.391.392.393.394.395.396.397.398.399.400.401.402.403.404.405.406.407.408.409.410.411.412.413.414.415.416.417.418.419.420.421.422.423.424.425.426.427.428.429.430.431.432.433.434.435.436.437.438.439.440.441.442.443.444.445.446.447.448.449.450.451.452.453.454.455.456.457.458.459.460.461.462.463.464.465.466.467.468.469.470.471.472.473.474.475.476.477.478.479.480.481.482.483.484.485.486.487.488.489.490.491.492.493.494.495.496.497.498.499.500.501.502.503.504.505.506.507.508.509.510.511.512.513.514.515.516.517.518.519.520.521.522.523.524.525.526.527.528.529.530.531.532.533.534.535.536.537.538.539.540.541.542.543.544.545.546.547.548.549.550.551.552.553.554.555.556.557.558.559.560.561.562.563.564.565.566.567.568.569.570.571.572.573.574.575.576.577.578.579.580.581.582.583.584.585.586.587.588.589.590.591.592.593.594.595.596.597.598.599.600.601.602.603.604.605.606.607.608.609.610.611.612.613.614.615.616.617.618.619.620.621.622.623.624.625.626.627.628.629.630.631.632.633.634.635.636.637.638.639.640.641.642.643.644.645.646.647.648.649.650.651.652.653.654.655.656.657.658.659.660.661.662.663.664.665.666.667.668.669.670.671.672.673.674.675.676.677.678.679.680.681.682.683.684.685.686.687.688.689.690.691.692.693.694.695.696.697.698.699.700.701.702.703.704.705.706.707.708.709.710.711.712.713.714.715.716.717.718.719.720.721.722.723.724.725.726.727.728.729.730.731.732.733.734.735.736.737.738.739.740.741.742.743.744.745.746.747.748.749.750.751.752.753.754.755.756.757.758.759.760.761.762.763.764.765.766.767.768.769.770.771.772.773.774.775.776.777.778.779.780.781.782.783.784.785.786.787.788.789.790.791.792.793.794.795.796.797.798.799.800.801.802.803.804.805.806.807.808.809.810.811.812.813.814.815.816.817.818.819.820.821.822.823.824.825.826.827.828.829.830.831.832.833.834.835.836.837.838.839.840.841.842.843.844.845.846.847.848.849.850.851.852.853.854.855.856.857.858.859.860.861.862.863.864.865.866.867.868.869.870.871.872.873.874.875.876.877.878.879.880.881.882.883.884.885.886.887.888.889.890.891.892.893.894.895.896.897.898.899.900.901.902.903.904.905.906.907.908.909.910.911.912.913.914.915.916.917.918.919.920.921.922.923.924.925.926.927.928.929.930.931.932.933.934.935.936.937.938.939.940.941.942.943.944.945.946.947.948.949.950.951.952.953.954.955.956.957.958.959.960.961.962.963.964.965.966.967.968.969.970.971.972.973.974.975.976.977.978.979.980.981.982.983.984.985.986.987.988.989.990.991.992.993.994.995.996.997.998.999.1000.1001.1002.1003.1004.1005.1006.1007.1008.1009.1010.1011.1012.1013.1014.1015.1016.1017.1018.1019.1020.1021.1022.1023.1024.1025.1026.1027.1028.1029.1030.1031.1032.1033.1034.1035.1036.1037.1038.1039.1040.1041.1042.1043.1044.1045.1046.1047.1048.1049.1050.1051.1052.1053.1054.1055.1056.1057.1058.1059.1060.1061.1062.1063.1064.1065.1066.1067.1068.1069.1070.1071.1072.1073.1074.1075.1076.1077.1078.1079.1080.1081.1082.1083.1084.1085.1086.1087.1088.1089.1090.1091.1092.1093.1094.1095.1096.1097.1098.1099.1100.1101.1102.1103.1104.1105.1106.1107.1108.1109.1110.1111.1112.1113.1114.1115.1116.1117.1118.1119.1120.1121.1122.1123.1124.1125.1126.1127.1128.1129.1130.1131.1132.1133.1134.1135.1136.1137.1138.1139.1140.1141.1142.1143.1144.1145.1146.1147.1148.1149.1150.1151.1152.1153.1154.1155.1156.1157.1158.1159.1160.1161.1162.1163.1164.1165.1166.1167.1168.1169.1170.1171.1172.1173.1174.1175.1176.1177.1178.1179.1180.1181.1182.1183.1184.1185.1186.1187.1188.1189.1190.1191.1192.1193.1194.1195.1196.1197.1198.1199.1200.1201.1202.1203.1204.1205.1206.1207.1208.1209.1210.1211.1212.1213.1214.1215.1216.1217.1218.1219.1220.1221.1222.1223.1224.1225.1226.1227.1228.1229.1230.1231.1232.1233.1234.1235.1236.1237.1238.1239.1240.1241.1242.1243.1244.1245.1246.1247.1248.1249.1250.1251.1252.1253.1254.1255.1256.1257.1258.1259.1260.1261.1262.1263.1264.1265.1266.1267.1268.1269.1270.1271.1272.1273.1274.1275.1276.1277.1278.1279.1280.1281.1282.1283.1284.1285.1286.1287.1288.1289.1290.1291.1292.1293.1294.1295.1296.1297.1298.1299.1300.1301.1302.1303.1304.1305.1306.1307.1308.1309.1310.1311.1312.1313.1314.1315.1316.1317.1318.1319.1320.1321.1322.1323.1324.1325.1326.1327.1328.1329.1330.1331.1332.1333.1334.1335.1336.1337.1338.1339.1340.1341.1342.1343.1344.1345.1346.1347.1348.1349.1350.1351.1352.1353.1354.1355.1356.1357.1358.1359.1360.1361.1362.1363.1364.1365.1366.1367.1368.1369.1370.1371.1372.1373.1374.1375.1376.1377.1378.1379.1380.1381.1382.1383.1384.1385.1386.1387.1388.1389.1390.1391.1392.1393.1394.1395.1396.1397.1398.1399.1400.1401.1402.1403.1404.1405.1406.1407.1408.1409.1410.1411.1412.1413.1414.1415.1416.1417.1418.1419.1420.1421.1422.1423.1424.1425.1426.1427.1428.1429.1430.1431.1432.1433.1434.1435.1436.1437.1438.1439.1440.1441.1442.1443.1444.1445.1446.1447.1448.1449.1450.1451.1452.1453.1454.1455.1456.1457.1458.1459.1460.1461.1462.1463.1464.1465.1466.1467.1468.1469.1470.1471.1472.1473.1474.1475.1476.1477.1478.1479.1480.1481.1482.1483.1484.1485.1486.1487.1488.1489.1490.1491.1492.1493.1494.1495.1496.1497.1498.1499.1500.1501.1502.1503.1504.1505.1506.1507.1508.1509.1510.1511.1512.1513.1514.1515.1516.1517.1518.1519.1520.1521.1522.1523.1524.1525.1526.1527.1528.1529.1530.1531.1532.1533.1534.1535.1536.1537.1538.1539.1540.1541.1542.1543.1544.1545.1546.1547.1548.1549.1550.1551.1552.1553.1554.1555.1556.1557.1558.1559.1560.1561.1562.1563.1564.1565.1566.1567.1568.1569.1570.1571.1572.1573.1574.1575.1576.1577.1578.1579.1580.1581.1582.1583.1584.1585.1586.1587.1588.1589.1590.1591.1592.1593.1594.1595.1596.1597.1598.1599.1600.1601.1602.1603.1604.1605.1606.1607.1608.1609.1610.1611.1612.1613.1614.1615.1616.1617.1618.1619.1620.1621.1622.1623.1624.1625.1626.1627.1628.1629.1630.1631.1632.1633.1634.1635.1636.1637.1638.1639.1640.1641.1642.1643.1644.1645.1646.1647.1648.1649.1650.1651.1652.1653.1654.1655.1656.1657.1658.1659.1660.1661.1662.1663.1664.1665.1666.1667.1668.1669.1670.1671.1672.1673.1674.1675.1676.1677.1678.1679.1680.1681.1682.1683.1684.1685.1686.1687.1688.1689.1690.1691.1692.1693.1694.1695.1696.1697.1698.1699.1700.1701.1702.1703.1704.1705.1706.1707.1708.1709.1710.1711.1712.1713.1714.1715.1716.1717.1718.1719.1720.1721.1722.1723.1724.1725.1726.1727.1728.1729.1730.1731.1732.1733.1734.1735.1736.1737.1738.1739.1740.1741.1742.1743.1744.1745.1746.1747.1748.1749.1750.1751.1752.1753.1754.1755.1756.1757.1758.1759.1760.1761.1762.1763.1764.1765.1766.1767.1768.1769.1770.1771.1772.1773.1774.1775.1776.1777.1778.1779.1780.1781.1782.1783.1784.1785.1786.1787.1788.1789.1790.1791.1792.1793.1794.1795.1796.1797.1798.1799.1800.1801.1802.1803.1804.1805.1806.1807.1808.1809.1810.1811.1812.1813.1814.1815.1816.1817.1818.1819.1820.1821.1822.1823.1824.1825.1826.1827.1828.1829.1830.1831.1832.1833.1834.1835.1836.1837.1838.1839.1840.1841.1842.1843.1844.1845.1846.1847.1848.1849.1850.1851.1852.1853.1854.1855.1856.1857.1858.1859.1860.1861.1862.1863.1864.1865.1866.1867.1868.1869.1870.1871.1872.1873.1874.1875.1876.1877.1878.1879.1880.1881.1882.1883.1884.1885.1886.1887.1888.1889.1890.1891.1892.1893.1894.1895.1896.1897.1898.1899.1900.1901.1902.1903.1904.1905.1906.1907.1908.1909.1910.1911.1912.1913.1914.1915.1916.1917.1918.1919.1920.1921.1922.1923.1924.1925.1926.1927.1928.1929.1930.1931.1932.1933.1934.1935.1936.1937.1938.1939.1940.1941.1942.1943.1944.1945.1946.1947.1948.1949.1950.1951.1952.1953.1954.1955.1956.1957.1958.1959.1960.1961.1962.1963.1964.1965.1966.1967.1968.1969.1970.1971.1972.1973.1974.1975.1976.1977.1978.1979.1980.1981.1982.1983.1984.1985.1986.1987.1988.1989.1990.1991.1992.1993.1994.1995.1996.1997.1998.1999.2000.2001.2002.2003.2004.2005.2006.2007.2008.2009.2010.2011.2012.2013.2014.2015.2016.2017.2018.2019.2020.2021.2022.2023.2024.2025.2026.2027.2028.2029.2030.2031.2032.2033.2034.2035.2036.2037.2038.2039.2040.2041.2042.2043.2044.2045.2046.2047.2048.2049.2050.2051.2052.2053.2054.2055.2056.2057.2058.2059.2060.2061.2062.2063.2064.2065.2066.2067.2068.2069.2070.2071.2072.2073.2074.2075.2076.2077.2078.2079.2080.2081.2082.2083.2084.2085.2086.2087.2088.2089.2090.2091.2092.2093.2094.2095.2096.2097.2098.2099.2100.2101.2102.2103.2104.2105.2106.2107.2108.2109.2110.2111.2112.2113.2114.2115.2116.2117.2118.2119.2120.2121.2122.2123.2124.2125.2126.2127.2128.2129.2130.2131.2132.2133.2134.2135.2136.2137.2138.2139.2140.2141.2142.2143.2144.2145.2146.2147.2148.2149.2150.2151.2152.2153.2154.2155.2156.2157.2158.2159.2160.2161.2162.2163.2164.2165.2166.2167.2168.2169.2170.2171.2172.2173.2174.2175.2176.2177.2178.2179.2180.2181.2182.2183.2184.2185.2186.2187.2188.2189.2190.2191.2192.2193.2194.2195.2196.2197.2198.2199.2200.2201.2202.2203.2204.2205.2206.2207.2208.2209.2210.2211.2212.2213.2214.2215.2216.2217.2218.2219.2220.2221.2222.2223.2224.2225.2226.2227.2228.2229.2230.2231.2232.2233.2234.2235.2236.2237.2238.2239.2240.2241.2242.2243.2244.2245.2246.2247.2248.2249.2250.2251.2252.2253.2254.2255.2256.2257.2258.2259.2260.2261.2262.2263.2264.2265.2266.2267.2268.2269.2270.2271.2272.2273.2274.2275.2276.2277.2278.2279.2280.2281.2282.2283.2284.2285.2286.2287.2288.2289.2290.2291.2292.2293.2294.2295.2296.2297.2298.2299.2300.2301.2302.2303.2304.2305.2306.2307.2308.2309.2310.2311.2312.2313.2314.2315.2316.2317.2318.2319.2320.2321.2322.2323.2324.2325.2326.2327.2328.2329.2330.2331.2332.2333.2334.2335.2336.2337.2338.2339.2340.2341.2342.2343.2344.2345.2346.2347.2348.2349.2350.2351.2352.2353.2354.2355.2356.2357.2358.2359.2360.2361.2362.2363.2364.2365.2366.2367.2368.2369.2370.2371.2372.2373.2374.2375.2376.2377.2378.2379.2380.2381.2382.2383.2384.2385.2386.2387.2388.2389.2390.2391.2392.2393.2394.2395.2396.2397.2398.2399.2400.2401.2402.2403.2404.2405.2406.2407.2408.2409.2410.2411.2412.2413.2414.2415.2416.2417.2418.2419.2420.2421.2422.2423.2424.2425.2426.2427.2428.2429.2430.2431.2432.2433.2434.2435.2436.2437.2438.2439.2440.2441.2442.2443.2444.2445.2446.2447.2448.2449.2450.2451.2452.2453.2454.2455.2456.2457.2458.2459.2460.2461.2462.2463.2464.2465.2466.2467.2468.2469.2470.2471.2472.2473.2474.2475.2476.2477.2478.2479.2480.2481.2482.2483.2484.2485.2486.2487.2488.2489.2490.2491.2492.2493.2494.2495.2496.2497.2498.2499.2500.2501.2502.2503.2504.2505.2506.2507.2508.2509.2510.2511.2512.2513.2514.2515.2516.2517.2518.2519.2520.2521.2522.2523.2524.2525.2526.2527.2528.2529.2530.2531.2532.2533.2534.2535.2536.2537.2538.2539.2540.2541.2542.2543.2544.2545.2546.2547.2548.2549.2550.2551.2552.2553.2554.2555.2556.2557.2558.2559.2560.2561.2562.2563.2564.2565.2566.2567.2568.2569.2570.2571.2572.2573.2574.2575.2576.2577.2578.2579.2580.2581.2582.2583.2584.2585.2586.2587.2588.2589.2590.2591.2592.2593.2594.2595.2596.2597.2598.2599.2600.2601.2602.2603

PROGRAMMES FOR FRIDAY (February 4)

SINCLAIR LOGAN (T)
To the Forest
None but the Weary
Don Juan's Serenade
Tom Bramley Po
Tragic Poem Op
Prelude in G Major
Opus 32, No 3
Prelude in G Major
Opus 35, No 3

Propak...
Dance of the Tumbler (from The Song of the Tumbler)

The Song of the Tumbler
When the King Goes Forth to War
The Song of the Flea
Tom Bramley
Prelude in D Major, Opus 33, No 4
Satanic Poem, Opus 34, No 8
Suite, Russian Folk Songs

6BM Bournemouth 491.8 M.

3.20 London from Daventry

5.0 F. GEE NASH, 'Tales from the Forest' (From the Forest of Marnes Lovers)

5.15 THE CHILDREN

6.0 ORCHESTRAL MUSIC
The Grand Super Concert
Directed by...

6.30 S.B. from London

7.15 Prof. C. H. REILLY
Music from the...

7.30 S.B. from London

8.0 WEATHER FORECAST NEWS
Local News

8.15 Sir FREDERICK WHYTE, S.B. from Edinburgh

8.30 S.B. from London

9.45 FOR FAME

An Episode of the Franco-Prussian War
By JOHN OSWALD FRANCIS

Henri Loujanne An Old Frenchman
Marie His Wife
Louis (Loujanne's Nephew)
Bepier (A Prussian Sergeant)

THE poignant sorrows which assail the population of a country which is involved in a great war are vividly illustrated by the above play, founded upon an incident of the Franco-Prussian War of 1870-1.

The sacrifice of youth in its futile struggle is well remembered, but here is unfolded the story of how age also suffered that France might live, and the ill success of the French army of the North as reflected in the action of the play.

In a small cottage in rural France lived Henri Loujanne and his wife, their nephew Louis, being a soldier in General Michel's army.

Besides them, we are also introduced to Hélène, a young peasant girl, and Sergeant Bepier, a Prussian.

10.5 THE STATION OFFICE
In a Personal Garden

10.25 MADEIRA

10.33 A. O. S.

10.41 M.

10.49 11.0 O.T.
In a Personal Garden

SWA CARDIFF. 353 M.

3.20 P. A. S. from Daventry

4.45

5.0



THE MERRYMAKERS

These got heated minutes will make merry for the audience at Cardiff listeners to-night at 9.45

5.15 THE CHILDREN'S HOUR

6.0 RAY KAY
and the Poets

6.15 LOUIE M.

S.B. from London

7.15 Prof. C. H. REILLY
Music from the...

7.30 S.B. from London (8.10 Local News)

9.15 S.B. from Edinburgh

8.30 S.B. from London

9.45 THE MERRYMAKERS

The Merrymaker Decides to Sing and Be Merry
Ad Alford the Chet Chet Train to the House
Horse and Horse

DOROTHY EVES and ARTHUR HOLLAND in a new play
When I First Met You

LEONARD JOYCE (Baritone)
Jack-of-all Trades
Jane of the Household Brigade is introduced

LORDS WATKINS
In a Child Impersonation

1.15 EAVES (Soprano)
Garden of Dreams
Dorothy Eaves

THE MERRYMAKERS Extempore

JACK EVANS (Tenor)
will sing

DOROTHY EVES (Entertainer)
Will give a Talk on 'The
Robin Hood's Way'

ARTHUR HOLLAND

1.15 EAVES and JACK EVANS in a Duett
Merry Makers

THE MERRYMAKERS will dance to the strains
of ARTHUR HOLLAND and his DUTCH HILLS
BAND playing

Troubadour
At the Piano—Doris W.

10.45 11.0 S.B. from London

22Y MANCHESTER. 364.6 M.

11.5-2.0 P. A. S. from the
Forest by Daventry Theatre

3.25 THE ADVENT TO SCHOOL. M.
W. B. BROWN. Travel Picture
The British Empire India
(3) The Land of Kim

3.45 MARJORIE NICHOLSON (Vocalist)

4.0 Music by Thomas Q.

Overture, The Land Thomas
Salisbury

The Arrival

Let's Sing

Fun for You and Your
Friends

At the Piano—Doris W.

5.0 AFTERNOON TOPICS M. LILLIAN M. BLAND

5.15 THE CHILDREN'S HOUR: Three Light Plays
(Percy Fletcher), played by The St. Stephen's Trio
Two Newer Rhymes

6.0 THE CHILDREN'S HOUR: Three Light Plays
(Percy Fletcher), played by The St. Stephen's Trio
Musical Director, GERALD W. BRIGHT

S.B. from London

7.15 Prof. C. H. REILLY
Music from the...

7.30 S.B. from London (8.10 Local News)

9.15 Sir FREDERICK WHYTE, S.B. from Edinburgh

Station Topics

9.40 ITALIAN FOLK-SONGS AND DUETS

SILVIO SIBELI (Baritone)

Maria

Dawn of Love

GARY VALLI (Soprano)

Torna a Sarnon

Reginella

PROGRAMMES FOR SATURDAY (February 5)

6.0 SONG RECITAL
 Selection of Verdi's Works
 Hunting Scene
5.15 THE CHILDREN'S HOUR Requests
6.0 Let Music from the Studio
6.15 S.B. from London
7.25 S.B. from Cardiff
7.45 12.0 S.B. from London (9.10 Local News)

SWA CARDIFF. 353 M.

2.30 WALES V SCOTLAND
 A RUGBY FOOTBALL MATCH
 INTERNATIONAL RUGBY FOOTBALL MATCH
 Cardiff Arms Park Ground
 S.B. to London and Daventry

4.20 London Programme
5.0 The Hansard: Music by The London Orchestra
5.15 The Children's Hour
6.0 The Wireless Military Band
6.30 S.B. from London
7.0 Mr. L. J. Williams: 'Rugby and Soccer Songs'
7.15 S.B. from London
7.25 Mr. O. L. Owen: 'The National Anthem'
7.45 **HIDDEN TITLE PROGRAMME**
 (An Old Song)
 This programme gives the clue to a well known and beautiful song—a song which is sung all the world over.
 The Station Orchestra, conducted by Wm. Chaplin
 H. J. Williams: 'Rugby and Soccer Songs'
 SYDNEY COLTHAM (Tenor)
 John P. H. H. H.
 Rose Boffly Blooming
 On the Sea
 An Autumn Song
 SYDNEY COLTHAM
 How Sleeps the Crimson Petal
 Farewell to Summer
 On the Sea
 Water, from 'The Seasons'
8.15 **LIGHT OPERA**
 On the Sea
 March, 'Miss Hook of Holland'
 Valse, 'Love in Lilloe Town'
 SYDNEY COLTHAM
 I Love You, My Darling (The Emerald Isle)
 Westward Ho (Dogs of Devon)
 On the Sea
 Selection from Offenbach's Operas
9.0-12.0 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

2.30 WALES V SCOTLAND
 A RUGBY FOOTBALL MATCH
 INTERNATIONAL RUGBY FOOTBALL MATCH
 Cardiff Arms Park Ground
 S.B. to London and Daventry

4.20 **AFTERNOON CONCERT**
 H. J. Williams: 'Rugby and Soccer Songs'
 Overture to 'The Merry Wives of Windsor'
 Cornet Solo, 'The Duet'
 (Soloist, A. L. THOMAS)

6KH HULL. 294 M.

4.0 **THE CHILDREN'S HOUR**
 Selection of Verdi's Works
 Hunting Scene
5.15 **THE CHILDREN'S HOUR** Requests
6.0 Let Music from the Studio
6.15 S.B. from London
7.25 S.B. from Cardiff
7.45 12.0 S.B. from London (9.10 Local News)

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

11.30-12.30 Field's Cafe Orchestra, relayed from Field's Cafe, Commercial Street, Leeds
4.0 **THE TRAPDOOR DANCE HALL**, relayed from the Theatre, Hull, Bradford
5.0 **THE CHILDREN'S HOUR**
5.15 **THE CHILDREN'S HOUR**
6.0 **THE CHILDREN'S HOUR**
6.30 S.B. from London
6.45 For Farmers: Mr. J. McCreedy, Lecturer
 (Lectures, Leeds University, 'Milk')
7.0 S.B. from London
7.25 S.B. from London
7.45-12.0 S.B. from London (9.10 Local News)



Miss Marion Ingham, mezzo-soprano, who is giving a song-recital from the Bournemouth Studio to-night at 6.0, with Mr Ernest Lush the pianist, who will accompany her

IN his short play we take you to Upper Egypt in the days of the 20th Dynasty. The gods of Thebes are still worshipped as they have been for many previous centuries, and we would ask you to imagine yourself a spectator of a procession winding its way through the avenue of mighty columns that stretches northwards to the main temple. The procession is headed by the statue of the King of the 18th Dynasty. In its wake follows a young maiden, carrying a large stork on her back, and a youth approaches. As they approach, the stork drops from the maiden's back, and the youth stoops down and restores it to her.

THE TRUER PSYCHOLOGIST
 A New Camouflage Comedy in One Act by G. E. Lewis
 Sarah Brown (The Miller's Wife)
 Herbert Brown (Her Son)
 W. J. Brown (The Miller)
 Polly Blankinsopp
 The play is set in the place in the Brown family where the father is a very Rowdy and is the only one who feels its influence in the room. He is a Colliery Row place the inhabitants in 14th century kitchen, and clothe them in their 14th century dress. Sarah Brown enters as the story opens.

9.0 S.B. from London (9.10 Local News)
9.30 **ORCHESTRAL REQUESTS**
 THE STATION ORCHESTRA conducted by T. H. MURKIN
 Musical Moments
 Selection of Verdi's Works
10.30-12.0 S.B. from London

CLV LIVERPOOL. 297 M.

4.0 **MONTAGNE'S SYMPHONIES**, relayed from the Edinburgh Cafe Ballroom
5.0 **AFTERNOON CONCERT**
5.15 **THE CHILDREN'S HOUR**
5.45 **'THE MAN WHO STOLE THE CASTLE'**
 A Play by TOM GARTON and LEON M. LEE
 Presented by EDWARD P. CERN
 Jack Doherty
 Str. Richard Elverton
 Barbara Fawcett (Aged 8)
 Joshua Hankley (A Lawyer)
 Walter H. H.
 Cummerbund
 J. P. Lamb
 The Great Hall in Elverton Castle, in the County of Somerset—an oak panelled place, large and lofty. There is a portrait of the father of the hero on the wall. It is 10.30 p.m. of Christ the 1st of 1937 the hall is empty.
6.15 **MONTAGNE'S SYMPHONIES**, relayed from the Edinburgh Cafe Ballroom
6.30 S.B. from London
7.25 S.B. from Cardiff
7.45-12.0 S.B. from London (9.10 Local News)

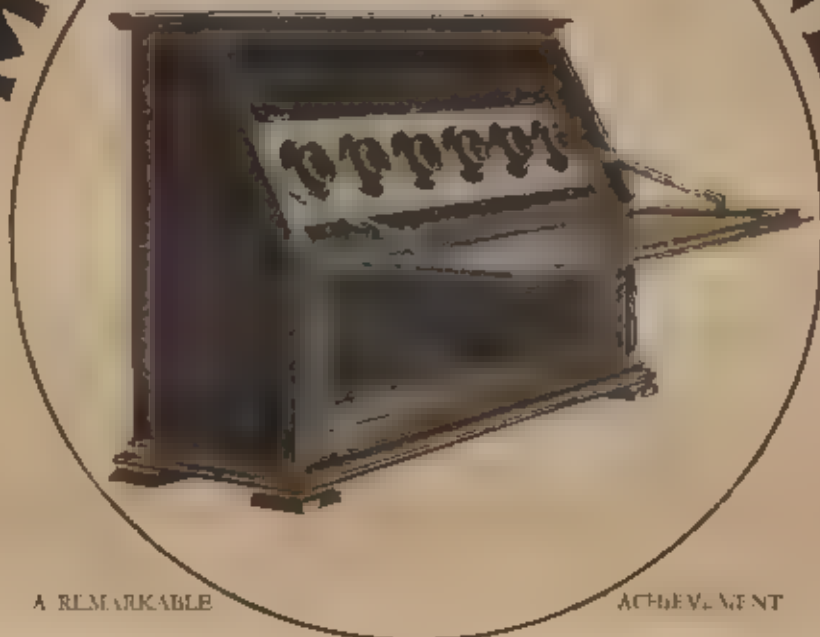
NOTTINGHAM. 275.2 M.

11.30-12.30 Gramophone Records
3.45 **SAM O'LEARY**, relayed from the Palais de Danse
5.0 **THE CHILDREN'S HOUR**
6.15 **MABEL HARRISON** (Pianoforte)
6.30 S.B. from London
7.25 S.B. from Cardiff
7.45-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 400 M.

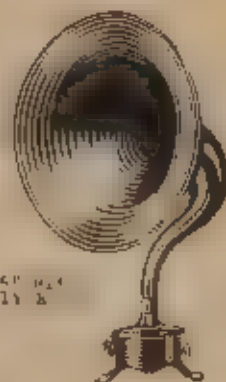
11.0-12.0 **Gramophone Records**
 (Continued on page 228.)

MARCONIPHONE



THE MARCONIPHONE EIGHT-VALVE RECEIVER

MAXIMUM range and selectivity, finest possible tone and ease of manipulation under all conditions, minutely accurate construction and handsome appearance—such is the Marconiphone "Straight Eight." To ensure absolute perfection of quality, the use of reaction has been avoided, sensitivity and selectivity having been obtained by increasing the number of valves. The first five valves are High Frequency Amplifiers, the sixth a Detector and the last two Low Frequency Amplifiers. Even from distant stations the volume is more than sufficient for any ordinary type of loudspeaker. The instrument is contained in a lock-up cabinet with space for housing the H.T. Batteries. Complete, including valves, batteries and royalty, £66 11s.



4" H.T. 11s 6d

STERLING

"TYPE 33" LOUDSPEAKER

A new loudspeaker of great volume and quality, which meets the most exacting requirements. Music is reproduced with unusual beauty and charm owing to the exceptionally accurate rendering of all tones and over tones. Both voice-channel and bass are entirely non-resonant. In Mahogany or Walnut finish. — £3 5 0

Write for booklet describing the full range of Marconiphones and Sterling Receivers, Loudspeakers, and other radio apparatus, and send 6d. in postage on purchase or deferred terms. Particulars on request.

THE MARCONIPHONE

Sole Agents for Sterling

Regd. Office: Marconiphone, Strand, London, W.C.2.

EVERY MARCONIPHONE

STERLING

MELLOVOX LOUDSPEAKER

Music and speech come to you through the Mellovox loudspeaker and when the artist stands beside you. Ample volume and purity of tone render this loudspeaker one of the most popular hornless types ever produced. Attractively finished in brown, blue, black or purple with gold floral design. — £2 5 0



11s 6d

COMPANY LIMITED

Telephone & Electric Co. Ltd.

Head Office: 25, Abchurch Lane, London, E.C.4.

BEARS THIS SIGNATURE



(Continued from page 226)

Additional names and addresses may be written on a separate sheet of paper but please, for the additions, submit them, of course, be sent with the order. The Libretto will be sent singly as published to each subscriber.



The World's greatest Valve Test

THE most remarkable test ever conducted has just taken place at the Aeroplane Test Station, where twelve Cossor Valves were hurled from an aeroplane 500 feet up to prove the strength of the wonderful new Cossor Kalenised filament.

In view of the almost incredible severity of the test, the Cossor Company requested the presence of qualified technical men to supervise it and to remove every element of doubt or suspicion.

The Valves were selected at random from stock by Mr. Sissons, Ralph (Amateur Wireless), Mr. Wheatley (Popular Wireless) and Mr. Thompson (Wireless World)—were inserted into ordinary cartons without

Cossor Kalenised filaments unharmed after 500 feet drop from aeroplane

other absorbent material. All cartons were sealed, numbered, and taken to the Aerodrome in the custody of Mr. Thompson.

At the Aerodrome the cartons were handed to the pilot, Capt. Barnard, with instructions that they should be dropped overboard at a height of 500 feet.

Of the twelve Cossor Valves thrown overboard, eleven only were actually retrieved and one was lost. And these were the interesting results: Five valves were in perfect condition, five others suffered from an internal derangement of the electrode system and

one valve was spoiled by the shock of the fall. The filament was absolutely unharmed.

Several valves fell on a concrete road, and one bounced from a corrugated roof on to the ground, but even these tremendous impacts failed to shatter the Kalenised filaments. Never before has a valve test been carried out, its results prove conclusively that the new Cossor Kalenised filament is practically unbreakable. But only Cossor has it—do not accept a substitute.

TYPES & PRICES

210H for H.F. use, 2 volts 1 ampere	14
210P for Detector, 2 volts 1 ampere	14
4000 for Power Valve, 2 v. 15 amp.	18/6
5000 for Power Valve, 4 v. 1 amp.	15/6

All above Valves fitted with Cossor Kalenised Filaments

Cossor

—the Valve which serves you longest

MORE THAN MONEY'S WORTH -

IF LISSEN offers you a FULL SIZE LISSENOLA LOUD SPEAKER, GUARANTEED FULL POWER PERFORMANCE, challenging comparison with any loud speaker costing anything up to £20, with 7 DAYS GIVEN TO YOU TO PROVE THESE CLAIMS FOR YOURSELF ON MONEY BACK TERMS, you can depend it is a loud speaker worth having. And not only does LISSEN definitely make you this offer, but does so at a remarkably low price.

No limit is imposed as to the power you should put through this LISSENOLA Loud Speaker—its sound reproducing unit (the LISSENOLA unit) declared by 250,000 users to be the finest natural tone reproducer known, will carry tremendous power with fine tone.

After long and hard use you will find this LISSENOLA Loud Speaker as fine in tone and as powerful in volume as on the day it left the factory.

Made as LISSEN only know how to make—produced in a factory where men and machines jump to their work—where you see fine manufacturing at its very finest—marketed by a new direct-to-dealer policy of distribution which cuts out all wholesale profits for your benefit TRULY A MAGNIFICENT SPEAKER HAS ARISEN FROM THESE THINGS, VALUE FOR MONEY IN THE FULLEST SENSE.



LISSENOLA LOUD SPEAKING UNIT.

the essential sound reproducing base which has no equal which can be put into every kind of loud speaker you want to try. See conditions for many uses are shown at foot.

13/6

No other sound reproducing unit has such splendid magnets, such absolutely clean design, or bears the impress of such fine making as LISSEN is renowned for to such things as there is the permanency of the delightfully tone quality and powerful reproduction of the LISSENOLA.

NO OTHER SPEAKER HAS THE UNIQUE *golden-toned* sound, the 7 days test offer.

Made golden-toned for your enjoyment.



Full directions and full-sized patterns for making the horn are given with every LISSENOLA Loud Speaking Unit.

A cone diaphragm loud speaker can easily be constructed. The illustration shows a method of mounting.

The LISSENOLA Loud Speaking Unit instantly converts any gramophone into a loud speaker.

The LISSENOLA Reed Attachment (pat. pending) for use with cone diaphragm loud speaker. Price 1/-

This is the complete LISSENOLA LOUD SPEAKER

Price
34/-



The LISSENOLA Loud Speaking Unit made the LISSENOLA Stand.

Or you can buy the three component parts for it as and when you wish. Here are the Horn and Stand.

LISSENOLA UPRIGHT HORN,

big and powerful with 14 in. flare only. The LISSENOLA Loud Speaking Unit with this new upright horn and new stand is the only British made Loud Speaker of FULL POWER SIZE, AND ACTUAL FULL POWER PERFORMANCE of high grade manufacture ready to-day complete for 34/- Price of LISSENOLA Upright Horn, 14 in. flare **17/6**

LISSENOLA STAND,

for those who have already made an upright horn themselves from the full size patterns and clear instructions enclosed with each LISSENOLA Unit, or who, having the LISSENOLA Unit, desire to buy the LISSENOLA Upright Horn, price - **3/-**

Many worthless imitations:

Success always attracts imitators. But you do not want a unit which will lose its magnetism—which will easily overload—which becomes noisy and loses tone—which is made heavier than need be to give an impression of bulk which is easier to produce than finely chiselled lines. You can avoid all these risks by asking for and insisting upon being given the LISSENOLA Loud Speaking Unit, or the LISSENOLA Loud Speaker complete.

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

Managing Director: THOMAS N. COLE

YES—



WE GET MANY
TESTIMONIALS
DAILY ABOUT
THIS NEW
TRANSFORMER

YOU may wonder whether we receive many testimonials bearing out the claims we make in our advertisements for the new LISSEN Transformer. The answer is—yes, we do. This is a typical specimen:—

Ref. 5153.

from Norwich.
November 13th, 1926.

"Having recently purchased one of your new Lissen Transformers and met with such enormous success I feel bound to express my admiration of such a unit. I find that either as a first or second stage transformer it gives results unequalled by transformer costing three times the price.

"I have since purchased a LISSEN H.T. Battery, Condensers, Variable Grid Leaks, Change-Over Switches and other of your components and wonder how such high grade units can be sold for such modest prices. I have no difficulty in receiving America KODAK any night using three valves, the transformer, battery and other components, giving a perfectly silent background. I have since induced other people to try LISSEN components who also express their utmost satisfaction with the LISSEN goods."

But LISSEN have paid the new LISSEN Transformer a more convincing compliment still by withdrawing all the previous expensive LISSEN Transformers in favour of the new LISSEN.

YOU WILL FIND IT FULLY AMPLIFIES EVERY TONE, EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE, AGAINST A BACKGROUND OF SILENCE.

Not only can it be used as a fine transformer but it is also A GREAT CHOKE. By the simple act of connecting two or its four terminals as instructed on the box it becomes one of the finest Chokes that can be obtained.

7 DAYS' TEST

Test this new LISSEN against the most expensive transformer, and against the most expensive choke you can. If you do not prefer the LISSEN for tone and power to any other transformer and choke irrespective of price, return it within 7 days and your money will be willingly refunded.

8'6

GUARANTEED FOR 12 MONTHS.

Turns Ratio 3 to 1
Resistance Ratio 4 to 1

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

There are many advertising manufacturers and all expect a share of the use of mention of their products. The best transformer is not necessarily used in the circuit of the periodical you may be building from. But you are free to choose your own transformer and your own parts. AND NO MATTER WHAT TRANSFORMER MAY BE SPECIFIED IN ANY CIRCUIT IT CAN BE REPLACED BY THE NEW LISSEN WITH IMPROVEMENT IN VOLUME AND POWER—

Remember the 7 days' test offer.

Your dealer uses a new LISSEN himself—he has one in stock ready for you to use too.

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

Managing Director: Thomas H. Cole.

WHEREVER RADIO PARTS ARE WANTED—USE LISSEN—

NO matter what may be mentioned or used in any circuit of any booklet or periodical you may be building from, remember that the best parts have not necessarily been used. There are many advertising manufacturers all expect a share in the use and mention of their products, and they usually get it. LISSEN gets a share, too, but obviously it is not possible for the periodical to use all one maker's parts, although they may be known to be the best. Remind yourself of that when building—remember, too, that the best parts are LISSEN, and that if you build with them you will use all the energy available, and get louder, clearer signals from near and far in consequence.

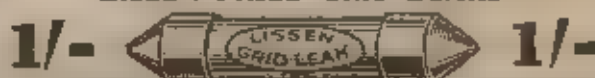
FACTS OF IMPORTANCE ABOUT LISSEN PARTS—

LISSEN FIXED CONDENSERS



Fixed condensers should be crack-proof, and they are LISSEN which deliver ALL THEIR STORE OF ENERGY AT THE TIME, both by use and loss. Note the ease in the LISSEN condenser how it can be clipped into the LISSEN COMBINATOR in resistance circuits, how it can easily be used upright or flat. Then the price of LISSEN FIXED CONDENSERS is half what it was a year ago. The plates are properly laid in LISSEN they are homogeneous with each other and cannot move or come apart. Capacities .0001 to .001, 1/2 each (much reduced). Capacities .002 to .005, 1/3 each (much reduced). DEMAND LISSEN FIXED CONDENSERS

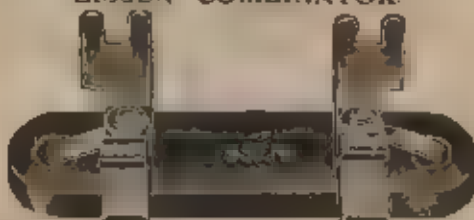
LISSEN FIXED GRID LEAKS



They do not alter, they are perfectly silent. You can put a LISSEN high-megohm leak in circuit direct on to a 220-volt supply and leave it on and off as you like. It can then be put straight into a circuit radio circuit—it will be absolutely silent. LISSEN grid leaks have been further tested by exposure to rain and sun on the roof of the LISSEN factory. They never altered, never varied. Patented.

As resistances. Previously 1/6, NOW 1/- each.

LISSEN COMBINATOR



Into it fixed condensers and resistances can be clipped in a moment and a complete resistance capacity unit quickly formed. Useful for mounting condenser and grid leak in the ordinary way without soldering, although soldering tags are also provided. Price 1/-

LISSEN VALVE HOLDER



Has both low losses and also low capacity, two virtues found in few valve holders. Sent out ready for baseboard mounting but can also be used for panel mounting by bending springs straight.

Patented, previously 1/2, NOW 1/- each.

LISSEN SWITCHES.



There is one for every switching need in radio. Designed for radio work where currents are small—they will not waste current. They fit easily—take up little room. LISSEN ONE HOLE FIXING OF COURSE.

Pro. only NOW
LISSEN 2-way 2/6 1/6
LISSEN Series-par 2/6 2/6
LISSEN Double Pole 4/6 2/6
LISSEN Double Throw 4/6 2/6
LISSEN Key Switch 7/6 1/6



LISSEN Key Switch

HOW TO MAKE H.T. BATTERIES LAST LONGER.



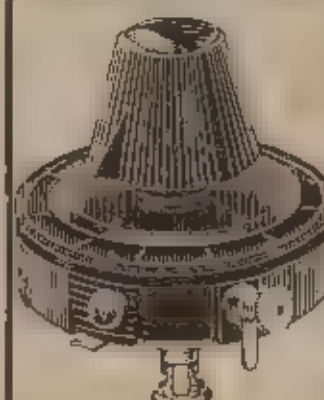
Every ordinary H.T. battery can be made to yield more energy if a LISSEN 2 mfd. for 4 mfd. but the larger capacity is the better is put across it. It is a 11 phenol all the more when the battery gets old. Your dealer will be pleased to show you how to connect it on.

LISSEN Manbridge type Condenser

2 mfd.	4/6	1 mfd.	3/6
1/2	2/4	1	2/6
1/25	2/4	25	3/6
1/5	2/4	5	3/4

Special moulded case makes it impossible for the condenser to short circuit on to case—a feature exclusive to LISSEN.

BASEBOARD RHEOSTATS Reduced from 1/6



To popularise baseboard mounting resistors, LISSEN has now just reduced the price. Baseboard type are without knob dial and pointer which are not needed for baseboard.

	Previously	From Jan 24
Prices 1 ohm	2/6	1/4
35 ohms	2/6	1/6
400 Potentiometer	2/6	1/4

QUALITY RHEOSTATS FOR PANEL MOUNT INC. previously 4/6 NOW 2/6

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

Previously	NOW
LISSEN 1 ohm patented 4/6	2/6
LISSEN 35 ohms patented 4/6	2/6
LISSEN 400 ohm patented 4/6	4/6
LISSEN Potentiometer	4/6
Patented	4/6
LISSEN ONE HOLE FIXING OF COURSE.	

USE ANY CIRCUIT BUT ONLY LISSEN PARTS. NO MATTER WHAT ELSE MAY BE NAMED, and you will gain in volume and eliminate distortion. LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE

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

Managing Director: THOMAS N. COLE

FOR RELIABILITY

Exide

THE LONG-LIFE BATTERY

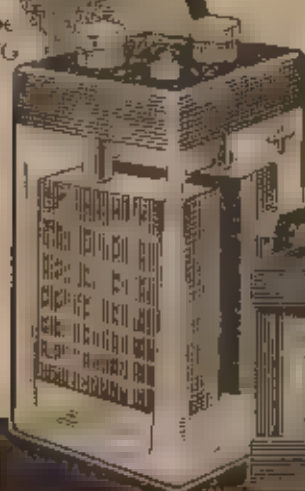
Alike for the highest possible quality of tone, and for tuning-in weak signals from distant stations, the batteries, both High and Low Tension, must be capable of supplying absolutely steady unfluctuating current.

Further, the High Tension batteries should be capable of lasting for long periods on one charge and should take no harm from standing in a partially run-down condition.

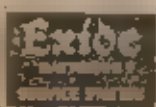
This means that the batteries must be constructed of first-class material to sound and up-to-date designs.

Exide Batteries, in the opinion of those most qualified to judge, occupy the leading position throughout the world. They are made at the largest battery works in the British Empire by people who have been manufacturing batteries and nothing else for 35 years.

Type DTG

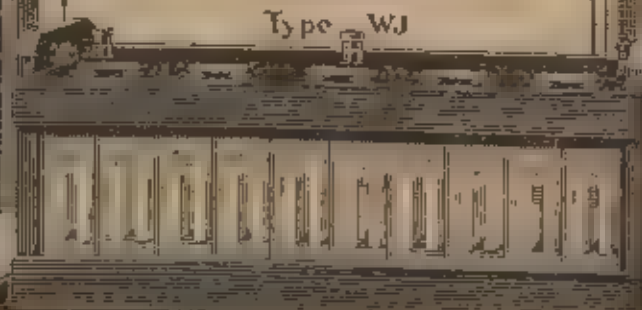


The Sign of

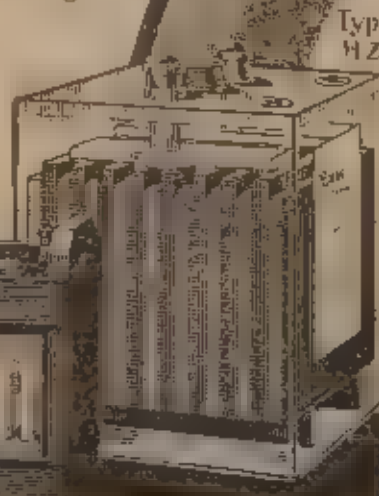


Skilled Service.

Type WJ



Type HZ



Types DTG & DFG.

Specialty designed for small d.c. charge currents, and to hold their charge when not in use for long periods. Suitable for small D.C. Emitter valve sets.

Capacity:-

DTG - DFG
25 amp. hours 45 amp. hours
Price 4/6 Price 8/6

Type WJ.

These batteries are the most satisfactory source of high tension in existence. They will hold their charge when standing and even if partially run down, for six months at least with no injury or detriment. They give a steady, even discharge, free from fluctuations, ensuring purity of reception against a dead silent background that is a revelation. Exide H.T. Batteries are standardised by The Marconi Company.

Type HZ.

Combines the advantages of the DTG and the WJ a De Luxe battery suitable for all types of receiving sets.

Capacities, 40 to 60 amp. hours

Prices from 17/6 per 2-volt unit.

EXIDE HIGH TENSION BATTERIES SUPERSEDE ALL OTHER FORMS OF H.T. SUPPLY.



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THE history of the Loud Speaker is the history of the Brown. It is yet another page added to the romance of industry; the story of years of unflagging, unremitting endeavour to reach an ideal. S. G. Brown, Ltd., it was who, in the days before Broadcasting began, produced the first Loud Speaker ever used in this country for Wireless purposes. The firm which then led the way in making Loud Speaker reproduction possible has ever since set the pace in Loud Speaker design.

The Brown H.3.Q. Loud Speaker marks yet another forward step. For the first time at the remarkably low price of 6/-, there is available an instrument whose appearance will enhance the setting of any room. All that is best in acoustical design gives to the H.3.Q. a remarkable fidelity of reproduction. All that is artistic in design gives it a distinctive and pleasing appearance. For a little over three pounds you can buy a Loud Speaker which will look well in your home and fill it with a faithful rendering of the evening broadcast. Ask your Dealer.

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2000 ohms

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This new valve has been expressly designed to work in conjunction with the famous B.5. Valve. It is intended primarily for the high frequency stages, using a tuned anode coil or high resistance of low self capacity. The B.5 H. has a very

much higher amplification factor than the B.5. It can also be employed in the detector and low-frequency stages, with high resistance or low ratio transformer coupling. The B.5 H. will solve your high frequency problems. Buy one now.

Filament Volts 2.5
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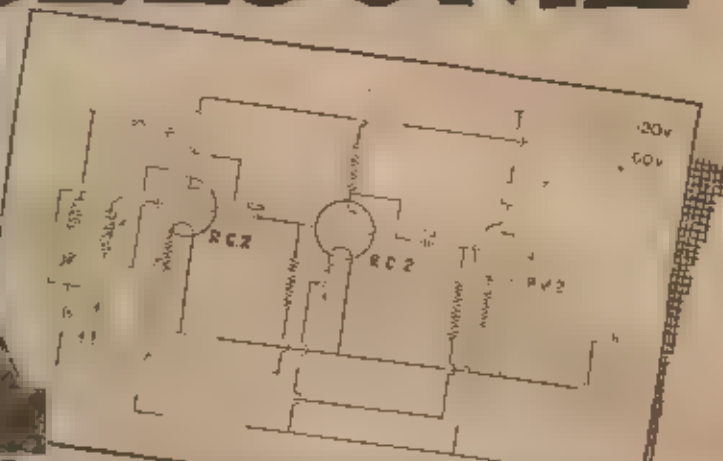
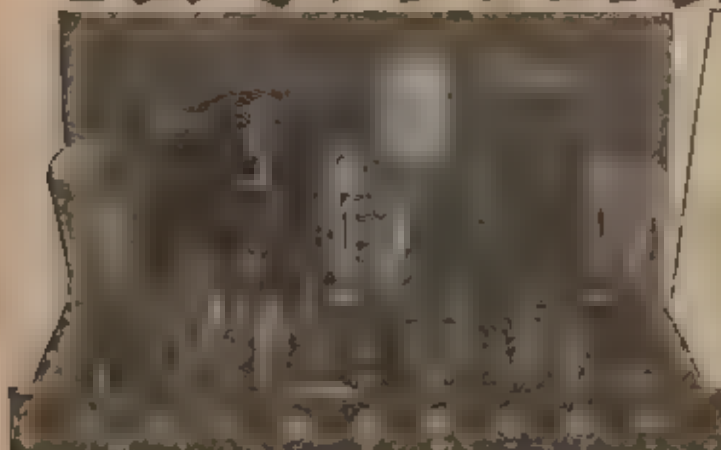
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VALVES
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R.C. THREESOME



Modification of the normal circuit to increase range and selectivity

CONSTRUCTORS have acclaimed the R.C. THREESOME as the leader of receiving sets for pure reception of the local station. In some cases, however, *additional range and selectivity* are required, and not solely a receiver for pure reception of the local station.

To meet this need a method of introducing reaction into the circuit has been devised, and in addition to providing increased range and selectivity to the constructor with a really efficient aerial, it also enables the Threesome to be used on an inefficient aerial with first-rate results.

There are certain dis-

tricts in the country which are known as "blind spots," and others where reception conditions are not good. In all these cases the modification will satisfactorily overcome the difficulties.

FREE BLUE PRINT & INSTRUCTIONS

In order that the R.C. THREESOME will give satisfaction even in these cases, an additional blue print (which can be laid over the original blue print) has been prepared, together with a leaflet of instructions giving details of the necessary alterations. There is no trouble whatever in carrying out the instructions.

EDISWAN WIRELESS SERVICE

Refer your wireless problems to EDISWAN. Experts will advise you. There is no charge made. Address your queries to Service Dept.

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Radio Times, 28.1.37



**"He certainly sold us
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THAT is what you will probably say, and certainly think, after you have bought a B.T.H. C.2. Loud Speaker. It is right in tone, right in volume, right in appearance, and especially right in price.

It is a full sized instrument, 24" high with a 14" flare, giving an ample volume of sound for any living room of average dimensions.

**TYPE
C 2**

The only
full sized
full toned
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for

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(This price is for the
complete set of 2 speakers
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LOUDSPEAKERS

BRITISH MADE

2608 B

The British Thomson-Houston Co. Ltd.



60 volts
now 7/6!!

This 60-volt H.T. Battery
tapped every 3 volts and
complete with wander plugs
now costs only 7/6 (post free).

Once again Fellows show the way to lower prices. First Valves, then Sets, then Loudspeakers, and now H.T. Batteries!

Can you find anywhere such value in H.T. Batteries as this all British 60-volt Fellows?

In a short time the sale of these H.T. Batteries has risen to thousands a week and so once again we are passing on to you the benefit of the savings effected.

Order from our Branches or direct by post from us to-night.

54 Volts	with lead for grid bias	post free	6/6
60	tapped every 3 volts and supplied complete with wander plugs	post free	7/6
108	tapped every 6 volts and supplied complete with wander plugs	post free	13/-

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Jan. 20

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For 4 or 6 volt Accumulators **45/-**
For H.T. Accumulators **50/-**

10 hours for 1d.!

If you have Alternating Current (A.C.) Electric Light you can charge your Accumulator at home for an absurdly low cost by using the Fellows Accumulator Charger.

This charger is simplicity itself, there are no expensive parts to require renewal, it cannot harm your electric light in any way and it is as safe to handle as your loud speaker.

Simply plug it into an electric lamp holder (see above), switch on, give a twist to the knurled knob, and, when the motor is running connect up your 4 or 6 volt accumulator and leave on charge until the holidays are over, or the need is so. The charger will automatically give the correct charging current.

You need only have one accumulator because you can charge it up when your set is not in use.

Your present accumulators probably cost from 9d. to 1/6 per charge; you cannot be certain that they get fair treatment when away and there are frequently delays and disappointments.

The Fellows charger eliminates all these troubles. It will charge up a large accumulator (e.g. 6V 30 Ah) for a cost of about ONE PENNY for 10 hours, even in districts where lighting is as high as 5s. per unit.

There is also a special model designed to charge up H.T. Accumulators in batches of 60 volts at a time. Output 4 amperes.

You can try everything for cash value, have one of these chargers for SEVEN DAYS FREE TRIAL. If you are not more than satisfied we will take it back and return your money in full.

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

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BUY DIRECT AND SAVE MONEY

Jan. 20

The Last L.F. Stage Of Your Set Has Something to tell You *

★ You can make your set give better results than your loud speaker gives it credit for by using the right valve in the last L.F. stage.

Volume is by no means the final word in the achievement of better reception, for it can so easily be secured by overloading the L.F. valves with the immediate result that distortion destroys the texture of both music and speech. The secret of perfect purity is to use valves that are able to handle strong signals under normal working conditions.

L OUD signals are particularly evident when the receiver is situated close to a broadcasting station or when several stages of L.F. amplification are being used.

It is therefore obvious that with an ordinary L.F. valve in the last stage you are confronted with loud harsh reception with your receiver properly tuned, or faint, but clear reproduction by the use of slight de-tuning. In the main, the loud-

speaker comes in for a great deal of unjustified criticism, due to the incorrect use of one of the best varieties of set, namely—to give strong signals.

Super Power Valves

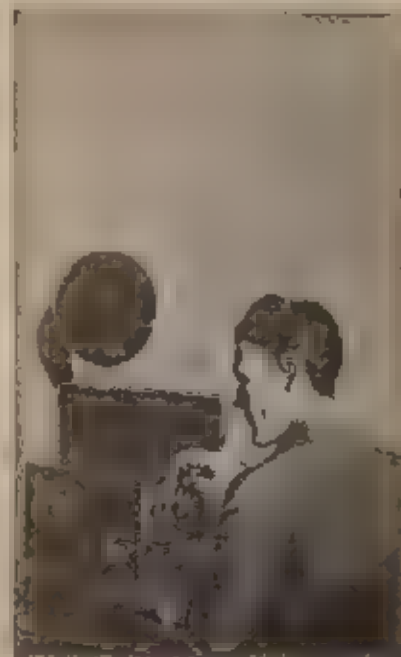
The immediate remedy for the above facts is recommended by the recommendation to use super power valves.

These valves have been specially designed to handle powerful signals without any trace of distortion.

This ability is due to the fact that they are able to give, as a result of the large grid swing, all the fluctuations in anode current that may be required throughout the whole frequency range of broadcasting. This means that the low, sonorous vibrations of the double bass may roll unharmed from your loud-speaker, and the highest trills of a prima donna retain all the pleasure of their original rendering.

Combine these Qualities with those of the Wonderful P.M. Filament

The remarkable merits of the wonderful P.M. filament when embodied in the design of Mullard P.M. Super Power valves result in valves that are absolutely without equal for operation in the last L.F. stage of a receiver. The quality of reproduction that can be secured from even the very largest loud-speaker is a revelation of lifelike reality. This ability is the natural result of the gigantic emission surface available in the Mullard P.M. Filament. No comparison can be made with an ordinary



filament without revealing the increased value offered by the unique P.M. Filament.

All the advantages of long, useful life, low current consumption, and majestic volume possessed by Mullard P.M. Valves are available to the highest degree in Mullard P.M. Super Power Valves. Fit your receiver with Mullard P.M. Valves with the wonderful P.M. Filament and enjoy the best results from your loudspeaker.

Obtainable from all dealers.

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



Mullard

THE MASTER VALVE

No comparison can be made with an ordinary filament without revealing the increased value offered by the unique P.M. Filament.

For 200-250 volt filament	
6X4	14.6
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6X7	14.6
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6X10	14.6
6X11	14.6
6X12	14.6
6X13	14.6
6X14	14.6
6X15	14.6
6X16	14.6
6X17	14.6
6X18	14.6
6X19	14.6
6X20	14.6
6X21	14.6
6X22	14.6
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6X89	14.6
6X90	14.6
6X91	14.6
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BROADCASTS BY 'TONE' & 'POWER'

The Boon Companions of Osram Valves



And Here's Another Masterpiece

A NEW OSRAM VALVE
D.E.L.612

Dull Emitter,
Low Impedance,
6 volt, 0.12 amp.

"Now we've got it," exclaimed "TONE," excitedly.

"Absolutely," replied "POWER," with emphasis. "A new 6-volt dull emitter that will take the place of the extravagant bright emitter, that consumes less than one-sixth the current hitherto necessary, and is offered at the remarkably low price of 14/-."

"What pleases me most," added "TONE," "is the fact that the OSRAM D.E.L.612 gives all the benefits of a 6-volt valve for purity and greatest volume with low upkeep cost at the same time."

"But don't forget," said "POWER," "that we've done just as well for listeners who use **RESISTANCE COUPLING** with our other new valve the D.E.H.612, and this one also only costs 14/-."

Price 14/- each

from all Wireless Dealers.

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for TONE & POWER

The G.E.C.-your guarantee

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£6.15.0 COMPLETE AS BELOW
or 38/4 down.

"I have now had the set 13 months and have not had any trouble of any kind."

The Little Giant Sets are simple to control, economical in upkeep and give perfect reproduction. All accessories, including the world-famous Silver Clear Dull Emitter Louden Valves, are supplied with the sets, the prices of which are below.

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Louden 4-Volt D.E. Valves	8 3 6	10 3 6	11 4 6	13 4 6
H.T. Battery (Bellophonous 74V)	6 0 0	1 0 0	1 0 0	1 0 0
Fellows 4V Accumulator (20Ah)	2 0 0	2 0 0	2 0 0	2 0 0
Aerial, Insulators, Wiring, Instructions	3 0 0	3 0 0	3 0 0	3 0 0
2 earphones (H) or Junior Loud Speaker (S)	(H) 1 6 (S) 1 6	(H) 1 6 (S) 1 6	(H) 1 6 (S) 1 6	(H) 1 6 (S) 1 6
Total Cash Price	£4:4:0	£6:15:0	£7:18:0	£10:3:6
Deferred Payments: With Order	24 6	38 4	44 9	52 0
6 Monthly Payments of	12 3	19 2	22 4	26 8

HOW TO OBTAIN THESE WONDERFUL SETS.

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- 2.—You can forward the full cash value (by P.O. Money Order or Cheque) direct to us or to our branch.
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Note: A. Fellows sets 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, carriage forward.

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Alternating Current
£4 : 10 : 0



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellows H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellows H.T. Mains Units possess, among others, the following advantages:

- 1. ABSOLUTE SAFETY.** A ample margin of safety is provided in these Units which completely safeguards them against breakdown. They are as safe as a well-regulated globe and as sure to handle when working as an H.T. Battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and the current in a.c. (a.c. or d.c.) frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellows H.T. Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use or lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These units, whether for A.C. or D.C. are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate voltages, two of which are variable over twelve tapping points, enabling the exact required voltage to be applied to several valves at once. For further description see pages 28 and 29 of our Catalogue No. 10.
- 6. SEVEN DAYS FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial, retaining full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

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A.C.	D.C.
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Try this amazing new loudspeaker free for seven days—



—see for yourself
how marvellously
it reproduces the
whole tonal scale!

Never has radio science achieved such perfect reproduction as this new speaker gives. Limpidly clear, full-toned melody from the very highest registers to the lowest.

Not a trace of "squeak" or "rattle." It simply re-creates the music, tone for tone, shade for shade.

Come and hear it at the show-rooms, or write for a model to try free on your own set. No charge or obligation.

In handsome oak or mahogany cabinet, guaranteed 12 months.

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**"Ham-handed Henry"
at the Garage down
the road cannot easily
ruin this Accumulator**



5/6

Charged ready
to use now
and need
only one
amp. hour

WE have all had painful experiences with "Ham-handed Henry." He is the man who takes our accumulators and puts them on charge without worrying over-much about the charging rate. Sometimes they are charged too quickly, and sometimes they are taken off the mains before they are fully charged. In any case such rough-and-ready treatment is very bad for any Accumulator. That is to say, any accumulator except an Oldham O.V.D. This new Accumulator is exceptionally sturdy and built for long service. Although a slow discharge Accumulator it can be recharged within eight hours.

The ordinary slow discharge Accumulator however requires a slow charge of not

less than 30 hours. It takes a long time for the electro-latic action to percolate through to the centre of its thick plates. In the Oldham O.V.D., however, all the advantages of the slow discharge—its freedom for sulphation and its ability to hold a charge over long periods—are obtained by the use of a special laminated plate (patent applied for). The acid can act upon its several surfaces immediately. And because a girder-like construction is employed buckling is quite impossible.

An Oldham O.V.D. will save you money because it holds its charge longer than any other type of Accumulator. Call in for one this evening on your way home. Fill it up with acid and it is ready for immediate use.

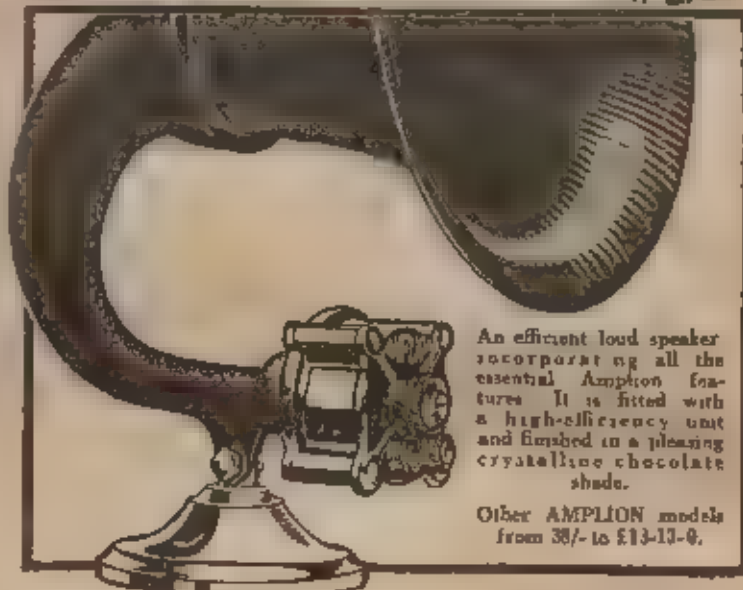
Used with the new "1 amp. Dual Emitter Valves" an Oldham O.V.D. will give the following hours of continuous service without re-charging: 1-valve Set, 180 hours; 2-valve, 70 hours; 3-valve, 40 hours; 4-valve, 30 hours.

Special Activation Process
OLDHAM

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Type A.R. III
48/-

The "JUNIOR" DRAGON AMPLION



An efficient loud speaker incorporating all the essential Amplion features. It is fitted with a high-efficiency unit and finished in a pleasing crystalline chocolate shade.

Other AMPLION models from 38/- to £13-13-0.

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RADIO

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THE EDISON BELL "BIJOU" 2-Valver.



Neat, compact, and efficient in action, this splendid broadcast receiver should be in every home. Being extremely simple to operate the novice, young or old, can obtain perfect results without any previous knowledge of radio.



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THEY ARE BRITISH MADE AND GUARANTEED BY A FIRM WITH 40 YEARS REPUTATION BEHIND IT





FELLOWS WIRELESS

13/6

The Fellows Junior

Loud Speaker is the delight of all who have heard it.

We have produced an improved model giving still greater volume, and our enormous sales have enabled us to fix its price at thirteen shillings and sixpence.

Try one of these instruments for seven days in your own home free.

If you too are not delighted your money will be returned in full.

The Junior stands 19" high and is fitted with volume adjuster; it is sent packing free, carriage forward.

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