

WALES v. SCOTLAND.



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The Choice of Broadcast Music.

By Sir HENRY HADOW.

THE problem of selecting music for the general purposes of broadcasting is not one to be lightly regarded. By September, 1926, the number of wireless licences exceeded two million, and each of these represented an average of four or five listeners—an audience the like of which has never before been assembled and which must needs represent a considerable variety of standpoints and of degrees of appreciation. But the difficulty was, at any rate in the earlier stages, enhanced by a mis-statement of its actual terms.

When the B.B.C. began operations there still lingered in this country the belief that music could be divided into two categories of good and bad, separated from one another by an impassable gulf, and that the people of this country could, in widely differing proportions, be distinguished on the same principle. It was maintained that the vast majority preferred bad music ('I do not pretend to be an expert, Sir, but I know what I like; give me plenty of good tunes, none of your technical elaborations') and that a certain minority liked, or professed to like, the kind that was labelled good, either because they were strangely constituted or more probably because they regarded it as a mark of superior culture, a hieroglyphic language of which their caste alone had the secret.

This doctrine I regard as the diametric opposite of the truth. It is not true that recondite art must necessarily be unpopular. There is no more recondite writer than Shakespeare—you could stock a library with his commentators—yet a Shakespeare night at the 'Old Vic' packs the theatre to the roof with people who have never read the commentators but have come there to

enjoy themselves. Bach is one of the most recondite of composers—you may study him for a lifetime and yet never penetrate to the inner heart of his secret—but I have heard a Bach concerto encored at a concert



Sir HENRY HADOW, C.B.E.,

who is Vice-Chancellor of the University of Sheffield and a distinguished educationalist and musician, is keenly interested in the progress of broadcasting, which he himself has done much to advance, both by his counsel and co-operation, and as a member of the Crawford Committee which led to the formation of the British Broadcasting Corporation.

in which the front seats cost sixpence, and in the whole thronging audience there were probably not a dozen people who had made music a serious study.

Indeed, the attempts to discriminate between popular and cultured art have led to most of the aberrations which have misguided or retarded the natural love of music which almost all normal persons possess in greater or less degree.

I may illustrate this by two personal experiences of my own, both of which occurred during the War. The first was of a concert organized for the benefit of a hospital of wounded soldiers. After two or three preliminary numbers the programme announced the arrival of the chief comedian. An unhappy girl sat down at the piano and played two chords in ceaseless alternation. After a time a grotesque gentleman advanced to the front of the stage and told us in a series of doggerel stanzas that he had been walking down the street, had passed a lady, had turned to look at her and had run into a lamp-post. To this hour I am uncertain whether or not he was singing. There was nothing resembling a tune; every now and then I seemed to recognize a hoarse note, but the rest was outside the gamut. From first to last the audience was unfeignedly bored and the performer went off the stage in high dudgeon, leaving me to wonder why anybody had taken the trouble to write this work or to publish it or to learn it by heart.

The other experience was of a concert party which visited a town in France where I happened to be at work. One of the numbers was a little Irish song, of no depth or importance, but daintily written and with one or two felicitous turns of phrase. During the interval I went up to congratulate the singer and to ask the name of the

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The Choice of Broadcast Music.

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song. She took it wearily from the piano, and handed it across to me. 'I am glad you like it,' she said; '... but I am so much accustomed to good music. ...'

Now, this does not mean that the standard of musical beauty is relative; that it depends entirely on the momentary state of the listener. It is indeed no more relative than the literary standard which has been built up by the greatest critics of the world during the last two thousand years. But it does mean two things; first, that the standard is affected and influenced by many streams of tendency; that it is not inflexible like a mathematical truth, but is within limits touched by considerations of purpose and character and circumstance; and, second, that the degrees of quality in music are not sharply divided like the squares of a chessboard, but melt into each other by imperceptible shades, like the colours of a rainbow.

THERE are two general principles which determine the choice of broadcast music. The first is technical; the degrees in which various kinds of performance come through the microphone and produce their effect upon the ear. It will be generally agreed that all musical sound loses some of its quality in transmission, though the loss is often slight, and, with the construction of more powerful receivers and more sympathetic loud-speakers it is tending gradually to disappear. At present, many solo voices come through well enough—flute and clarinet are conspicuous examples—and the current complaint that there is a great want of resonance in the pedal notes of an organ, or the bass notes of an orchestra, seems to be yielding before the progress of mechanical invention. The chief defect at present is that the general stream of an orchestral *ensemble*, particularly in loud and rapid passages, becomes rather turbid and confused, and it may be that the channels as yet devised are not adequate to this crushing flood and volume.

In relation to this a very interesting suggestion has been made that, pending further developments which are, I think, sure to come, the larger orchestral pieces might be carefully and reverently re-scored, so that when heard through the microphone the adapted version should give the same musical effect as the original version when heard in the concert-room.

This, however, is a very debatable question, and is at any rate only of transitory importance. The actual processes of transmission have been so greatly improved since early days that we may well look forward to a time when they will be perfected. Meanwhile it is a vital and relevant fact that by transmission the music can reach thousands upon thousands of hearers who would otherwise have no access to it at all.

And on this another consideration follows. With a very large number of people the possibility of hearing a great orchestral work comes, even under most favourable conditions, with extreme rarity. How many of us have heard any symphony of

Beethoven's as much as ten times? How often have we heard the 'St. Matthew Passion,' or Mozart's 'Requiem,' or 'The Ring'?

The opportunities for repeating great works which are given by the Broadcasting Corporation are of enormous value in keeping our recollection fresh, in stimulating our interest, and in revealing to us those further delights which are caused by increased familiarity with the text. Here, then, is an additional reason why in the choice of music for broadcasting a considerable place should be given to those works which, however much we can enjoy them at the first hearing, we shall love better, because we understand them better, whenever they are repeated.

A more important point yet remains. I have already suggested that most of us enjoy music to a greater or less degree. No doubt there are some people, and among them many of great intellectual power, who have been outside its influence altogether, like Théophile Gautier, who described it as 'a disagreeable noise which they make on purpose.' Others again, like Charles Lamb, are irritated by its complexity, but it must be remembered that Lamb loved Novello's organ playing and has left us an admirable criticism of the singing of Braham. It is obvious that between Gautier and Mozart there is room for almost every kind of receptivity and almost every kind of musical experience, and such differentiation we cannot afford to leave out of account.

MOST of us who care about music will be able to recall days when we thoroughly enjoyed melodies which we have now outgrown, and were baffled or bewildered by works which we now regard as masterpieces. That certainly has been my own experience, and it has taught me a great deal of sympathy with people whose tastes in music differ from my own. The only unpardonable sin in music is that it should be dull. Any music which has the power to arouse interest is good up to its measure, though the measure may be very small. Even the trivial tunes of the street attract attention by some quip or some touch of sentiment which may be pert or languorous, but which is not altogether unmeaning; and it is this little point of phrase or colour or rhythm which catches the inexperienced attention, so that the hearer likes the tune, as it were, provisionally, because he does not yet know that the same thing is far better done elsewhere.

To this may be added the influence of circumstance and association. A great many men find it difficult to criticise hymn tunes which remind them of their childhood, or songs which call back some recollection of their early lives; and it would be just as austere to censure their enjoyment as it would be idle to suppose that it has any bearing upon questions of artistic merit.

(The second part of this article will appear in next week's issue of THE RADIO TIMES.)

A Breath of Fresh Air.



[In this column A. Boudart Laith quotes in full a letter which he recently received from a nature-lover in Devon.]

HERE is a tragedy so moving that I feel I must quote it in full, offering my Devon friend, H. F. H., my sincerest condolences.

My two greater black-backed gulls, Dilly and Dally, are no more!

Briefly, this was the way of it. Tailed from my garden because they pulled up most things that I planted, I placed them by the pool in my disused and overgrown quarry, where they shrove and were happy, making no attempt to fly, except when I carried their food—and then always towards me and the bucket.

One day I found Dilly with a badly broken wing, the result of an attack from a big sparrow. He was taken, under protest, to my house. It seemed that the end was certain unless something could be done, and so I decided to amputate. This was successfully carried out, artery and sinews being tied up with silk, and the whole stump soaked with iodine. By this time his protests had ceased, his eyes gone dim, and I thought he had gone, but to my great joy two hours later he was trying to get out of his basket.

With the wing stump sewn up in a circular elastic bandage he was released upon the lawn, and the next day was eating well. Within a week he had mastered the art of balancing himself and was running to the dining-room window at meal times to be fed. Then I made my fatal error. I cut off the bandage, and in order to heal the wound finally and to keep off the flies, I packed and muzzed the stump and surrounding parts with iodoform. His first action was to preen these feathers and clean the stump with his beak. The next day he seemed to be always drinking, and the day following seemed unsteady and shaky. Then he had a succession of fits—and died.

A friend of mine tells me that the Rhine bird, in British East Africa, although preserved, is often poisoned by pecking at and eating iodoform placed upon the sores and wounds of cattle. So touch for my ignorance!

Dally was lonely, and began to have visitors at his meals—mostly herring and common gulls. One day he was reported to be on the beach outside the quarry, and then in the sea, with other gulls. I did not try to hinder him. Next, fishermen reported that he was back under the start, where he was born, half tame, and coming to their boats. And so they always threw him bits of bait used in their crab-pots. He was known by the rings on his legs—one white, one red.

Some weeks later they brought him to me in a bad way with a gunshot wound! They explained that he had been shot by a visitor, who, seeing that it was a fine morning, and having borrowed a gun, went out to shoot something! A half-tame seagull! This 'sportsman' heard so much in good Devonian from Captain T—that when I called upon him at the hotel he was out—and he cleared out completely the next day, after hints from the fishermen that he would be safer where he came from. I failed to save Dally. The wounds were many and some quite beyond surgery or physio. Gangrene set in—and so I killed him, mercifully.

It is saddening and discouraging! Now I have only my three young ravens—Faith, Hope, and Charity. Faith they have, and Hope springing eternal, but I have failed to find any charitable instincts in their make-up. Described by Theoburn as the most intelligent of our British birds, they do justice to their reputation, and I am glad to watch their habits.

London and Daventry News and Notes.

BROADCASTING is constantly extending its scope, and yet another innovation will be made in the programmes on Friday, February 18, when Miss N. G. Royde-Smith will broadcast the subject of the first of a series of literary competitions. Many listeners will remember that it was Miss Royde-Smith (now well known as a novelist) who, as Problems Editor of the old *Saturday Westminster*, made the weekly literary competition famous, and founded an enthusiastic body of competitors. She is ideally suited to the task of setting such competitions, and listeners who would like to put their literary powers to the test—one might almost say the acid test—should certainly listen at six o'clock on the 18th, and see whether the first subject appeals to them.

After hearing Jan Kiepura sing in *Faust* at the Budapest Opera House, even the most staid of the Hungarians critics agreed that to have advertised him as 'The Second Caruso' was inadequate; he should, they said, have been called, more truthfully, 'The First Kiepura.' The young Polish tenor comes to England with a big European reputation. Listeners will hear him during the course of the eighth of the B.B.C.'s National Concerts, to be held at the Albert Hall on Thursday, March 3, between 8 and 10 p.m. This will be his first appearance in England.

The sixth of the B.B.C. International Chamber Concerts at the Grosvenor Hall, Wigmore Street, which is to be broadcast from Daventry on Tuesday, March 1, will be devoted to modern Dutch chamber music. The instrumentalists on this occasion will be Willem Piiper (pianoforte), J. Feltkamp (harp), H. Rijnberger (violin), and M. Loewensohn (cello). Their programme will consist of works by modern Dutch composers.

The broadcasting of running commentaries on big sporting events is too new a development of the B.B.C.'s activities for forthcoming arrangements to be made, as yet, very far ahead, but listeners are promised the following events in the near future: Saturday, February 19, a Fifth Round Cup-tie Match (of special interest to Londoners); February 26, International Rugby Match, Wales versus France, from Swansea, broadcast from Daventry (at the same time London's listeners will 'be present' at an Association League Match); March 5, a Sixth Round Cup-tie Match; also the Grand National and the Oxford and Cambridge Boat Race. *The Radio Times* has arranged to publish plans of the respective grounds which should greatly assist listeners to follow the course of the play as described by the 'commentator.'

Listeners will have an opportunity of forming a further judgment on the vexed question of 'Classical versus Jazz' when at 7.45 on Wednesday, March 2, the London Radio Dance Band (under the direction of Sidney Etman) broadcasts a programme of George Gershwin's music. This composer is in the very front rank of the writers of jazz music; his 'Rhapsody in Blue' is the most successful attempt yet made to introduce the syncopated rhythm into a work of concert proportions—but he is also the composer of many well-known musical comedies, one of which, 'Tip-Toes,' is at present being played at the Winter Garden Theatre.

A speech by the Rt. Hon. David Lloyd George, who is to be the guest of honour at the Dinner of the Women's Advertising Club of London at the Piccadilly Hotel on Monday, February 14, will be broadcast from London and Daventry. A blessed uncertainty governs the timing of after-dinner speeches, but Mr. Lloyd George is expected to face the microphone between 8.45 and 9.30 on that evening.

Great interest has been created by the recent flight of Sir Samuel and Lady Maud Hoare from Croydon to Delhi. It is hoped at 10 o'clock on February 17 to welcome Sir Samuel to the microphone, when he will give a graphic personal description of the flight.

A new experiment in the use of the broadcasting medium will be made on Friday, February 18, when a 'Romantic Radio Story-Play,' by Mr. Cecil Lewis, taken from Conrad's great novel, 'Lord Jim,' will be broadcast at 9.15. Listeners will find that this dramatic version of a novel has been prepared on quite new lines, bearing perhaps more resemblance to those of the film than of the ordinary stage drama.

A debate on 'University Men in Business' is to be broadcast on Wednesday, February 10. Sir



Mr. JOHN MASEFIELD.

You might not think that this was a picture of the great 'rough-stuff' poet who has sung of the ring and the chase, the windjammer and the thrills of 'over-the-sticks,' and written two tremendous novels of adventure in South America. But it is! Mr. Masefield will read some of his own poetry from '2LO' next Friday night.

Ernest Benn, the publisher, will be in the chair, and the debaters will be Mr. Ernest Walls, the managing director of Lever Brothers, and the famous economist, Mr. J. Maynard Keynes.

Readers of Miss Rose Macaulay's witty and satirical novels, and those who enjoyed her prophetic article in *The Radio Times* of January 14, will wish to listen on Saturday, February 18, when she will read one of her own essays.

An interesting Talk to all who are concerned with the education of children will be that to be given by Sir Michael Sadler, on Thursday, February 17. Sir Michael Sadler is President of the Centenary Committee which is arranging the celebration of the hundredth anniversary of the death of Pestalozzi, the educational reformer of the Napoleonic age, who worked so hard to induce his contemporaries to teach children on more scientific and more logical lines.

The poetry reading on Monday, February 14, will be by Mr. Laurence Binyon, the distinguished poet and Orientalist; author of, amongst other works, 'London Visions,' 'The Winnowing Fan,' 'The New World,' and some notable works on Oriental art and on the genius of William Blake.

Miss Eva Hasall has recently returned from Canada, where she spent some months touring the sparsely populated Western States with a Sunday School motor caravan. She will give a Talk on her experiences on Thursday, February 17.

Here are some further Talks, subjects and dates for those who like Talks:—

MONDAY, FEB. 14.—Mr. H. E. Powell Jones: 'South America.'
Professor G. Elliot Smith: 'The Movements of Living Creatures.'
Mr. Desmond MacCarthy: Literary Criticism.
M. Stéphan: French Reading—Molière's 'Le Bourgeois Gentilhomme.'
Act III, Scene 3 (pages 27-32).

TUESDAY, FEB. 15.—Mr. C. J. Urwin: 'Sweet Poem.'
Professor P. J. Noel Baker: 'Foreign Affairs and How They Affect Us: How Nations Settle Their Quarrels.'
Sir H. Walford Davies: 'The Mind of Beethoven.'

WEDNESDAY, FEB. 16.—Mr. A. Lloyd James: 'Our Native Tongue.'
Miss Rhoda Power: 'Village Life 200 Years Ago.'
Professor G. M. Robinson: 'Our Soil and its Story.'
Professor V. E. Mottram: 'Present-day Problems of Food: Our Daily Ration.'

THURSDAY, FEB. 17.—A. Bonnet Laird: 'Up Hill and Down Dale.'
Mr. R. E. Marrett: 'The Making of Man: Marriage.'

FRIDAY, FEB. 18.—Mr. Percy Scholes, the B.B.C. Music Critic.
Professor C. H. Reilly: 'Some Modern Buildings: The Small House of To-day.'

SATURDAY, FEB. 19.—Mme. de Walmont: 'Some Modern French Novels by George Duhamel.'

The Microphone Says—

THAT gift which we call genius is a capacity for direct, intense concentrated attention to a subject, which enables a man to see new aspects which others have overlooked.—*Desmond MacCarthy.*

Wax and honey—what extraordinary substances to be made by little winged creatures out of foam and bliss. What a singular and lovely energy in Nature to impel these little creatures thus to fetch out the sweet and elegant properties of the coloured fragrances of the garden, and to serve them up to us for food and light. Honey to eat, and waxen tapers to eat it by.—*Miss M. G. Kennedy-Bell.*

In Kensington, the Gardeners Guild has arranged for sixty plots to be cultivated by children on a waste piece of land.—*R. Sudell.*

When all Englishmen unite to honour anybody living or dead, we may be sure that it will be either a footballer, prize-fighter, or jockey.—*James Agate.*

The theatre is not regarded by the average Englishman as a necessary part of existence.—*James Agate.*

Discoveries of such cardinal importance as universal gravitation, the atomic theory, the constitution of water and its latent heat, the steam engine in all its forms, electro magnetism, wireless telephony, aviation, the circulation of the blood, vaccination, surgical anaesthesia and surgical antisepsis were the products of the hard thinking of British brains and of resourceful experimentation by British hands.—*Professor D. Fraser Harris.*

I heartily agree with those who denounce the vandalism of the Gilbert and Sullivan auditors who burst into applause as soon as the singer reaches his last word and so drown Sullivan's always charming orchestral conclusions.—*Mr. Percy A. Scholes.*

In the act of writing rubbish the British playwright can more than hold his own.—*James Agate.*

News From the Provinces.

CARDIFF.

TWO interesting programmes will be given by the Station Symphony Orchestra on Monday, February 21. The first, entitled 'Orchestral Masterpieces,' will present works written by those who were responsible for the great advance made in orchestral writing from the time of Beethoven onwards.

The second programme is in lighter mood and is called the 'Spirit of Carnival.' Nearly all the items have proved popular in the musical sense and will illustrate the fact that good art is not always difficult.

Another 'Hidden Title' programme, this time of a humorous nature, will be given on Tuesday, February 22. Each item has been carefully selected with a view to assisting listeners, as much as possible, to find a clue to the whole. Listeners will be invited to send in solutions.

Mrs. E. Fiecken Hodgson, who broadcast to schools last term from London, will give a series of talks from Cardiff on 'Primitive Life and Folk Tales.' Her first talk on Monday, February 21, will be entitled 'In the Balkans.'

A special series of talks on the orchestra and its instruments will begin on Thursday, February 24. Each instrument will be taken in turn, and the part it plays in the general ensemble will be demonstrated. The talks will be given by Mr. Warwick Braithwaite, assisted by the Station Orchestra, under the supervision of Sir Walford Davies.

One of the most successful short plays broadcast recently from Cardiff was *Tuff's Wife*, by Bertha M. Graham. On Thursday, February 24, an amusing Cockney comedy, by the same authoress, entitled *Spoiling the Broth*, will be performed by the Station Radio Players. This play was originally produced at the Court Theatre, London, as prize-winner in a competition of the Amateur Players' Association.

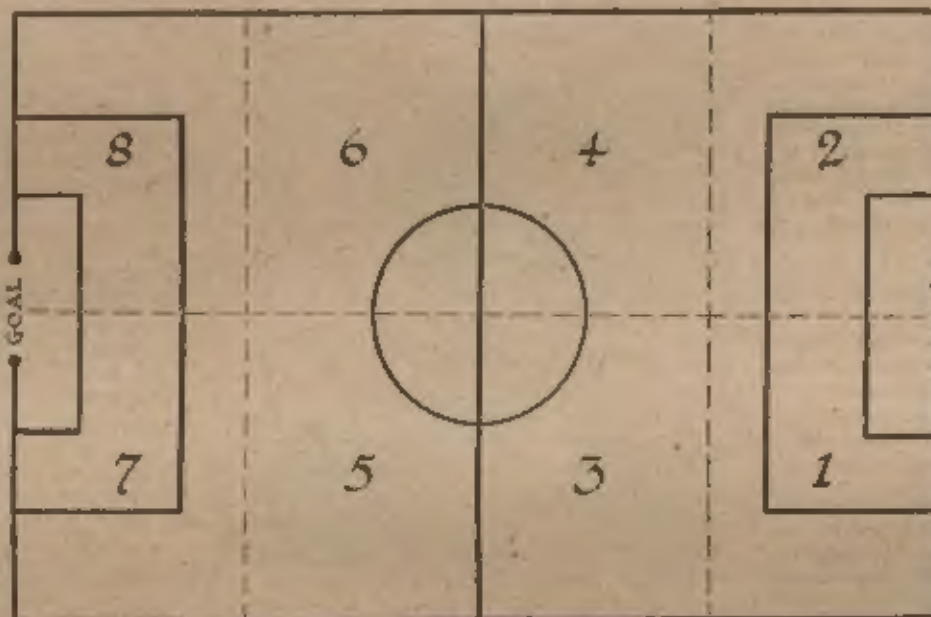
A programme of compositions by Frederick Humphries will be given on Tuesday, February 22. The versatility of this composer will be demonstrated by the inclusion of a short play, *Unmasked*. Cardiff listeners have already heard a short play called *The Master* by Mr. Humphries. His musical compositions will be performed by the Station Orchestra and also by his own Trio, in which he himself will play the piano. Miss Hilda Roberts (soprano), a National Eisteddfod winner, will be the vocalist.

LIVERPOOL.

THE Station String Orchestra, conducted by Mr. Frederick Brown, will broadcast a programme of popular music on Thursday, February 24, when there will also be items by Mr. E. Cutbert Smith (baritone). During the later part of the evening there will be a performance of a new radio revue, *The Liverpool Ladies*, written and presented by Mr. Edward P. Gern. This revue will introduce several novel features, and the cast will be headed by Tommy Handley.

MANCHESTER.

THE anniversary of the death of Wagner, on Sunday, February 13, will be commemorated by a concert to be given in the afternoon. The programme will consist of items by the Augmented Station Orchestra and the songs by Mr. Frank Mullings and Miss Rachel Morton. Mr. Mullings, who is known all over the country as an operatic star, has lived in Manchester for many years and has taken an active part in helping many of the choral societies in the city. During the evening programme on the same day, Mr. Edward Isaacs, the Manchester pianist, will give two short recitals under the title of 'Pictures and Pianoforte Music.' The aim of the recitals is to show how certain composers have tried to depict various scenes, either of nature or of life's experiences, in their



TOTTENHAM HOTSPUR v. SUNDERLAND.

An eye-witness account of the League Match between Tottenham Hotspur and Sunderland will be broadcast from London on Saturday, February 5, between 2.35 and 4.40 p.m. This plan of the Tottenham field shows the numbered sections to which the broadcaster will refer, and listeners are advised to keep it before them when listening to the account of the match.

music, as Schumann has done, for instance, in 'Scenes from Childhood.'

A short programme of Russian Chamber Music is to be given by the Chester Trio, on Friday evening, February 18. The Chester Trio, which hails from the city of that name, was formed five years ago and gives a series of chamber concerts annually under the patronage of Professor J. O. Bridge, of Durham University, and Chairman and Director of Trinity College, London. Mr. Alby Hall and Mr. F. W. Hague are members of the Liverpool Philharmonic Orchestra, while Mr. A. B. Coleman was a former pupil of Professor Bridge.

Another Vaudeville programme is to be given on Saturday, February 19, when among the artists will be Madame Patti Regina, the Neelala, and Sturivant and Seymour. The Neelala make a good combination of high-class comedy entertainers; Madame Patti Regina is a solo medallist, and is at present playing in pantomime at Worcester.

HULL.

A LIGHT programme, opening with a selection of the *Student Prince* by the Station Orchestra, will be presented on Wednesday, February 16. There will also be items by Miss Mary Lobden and Miss Gwendolen Roe (solo pianoforte).

BOURNEMOUTH.

ON February 14, a programme of Music will be performed under the title of 'Night.' The idea of Night which has inspired some of the finest poetry in the English language, from the frigid perfection of Collins' 'Ode to Evening' to the intense passion of Shelley's wonderful poem, has also moved the composer, though naturally enough, to a minor degree, since Music is less dependent than Poetry on externals for its creation. There is, however, more than enough material to make up what should prove to be a very charming programme. Among the orchestral pieces which will form part of the 'Night' concert is the lovely 'Night Music' for strings by Mozart; the songs include Schubert's 'The Quiet Night' and a Hebridean song, 'The Christ-Child's Lullaby'; and among the 'Night-Pieces' for the pianoforte are Grieg's 'Berceuse' and Schumann's 'Dreams' and 'Night Visions.'

Miss Nina Besant (Contralto), who is to be the singer at the above concert, is a daughter-in-law of the well-known writer, the late Sir Walter Besant, and formerly played several of the important Contralto parts in Gilbert and Sullivan Operas with the D'Oyly Carte Opera Company.

BIRMINGHAM.

THE Radio Fantasy *Old Memories*, on Monday, February 14, which is written for broadcasting by Mrs. Ida M. Downing, takes us forward in imagination to a long summer evening in the Thames Valley, where the master of the house, a retired Indian Officer, lives again in his sleep some of his happiest and saddest memories. The cast is divided into two groups of characters, of which five are 'real' characters and the remainder 'dream' characters, a somewhat unusual difference. All the parts will be played by the Birmingham Station Players.

May we remind Midland listeners to Birmingham and Daventry of the Concert performance of Purcell's romantic opera, 'King Arthur,' which is to be given in the Birmingham and Midland Institute on Saturday, February 12, by the Birmingham Station Orchestra and Chorus, conducted by Joseph Lewis. Tickets, obtainable from Messrs. Priestley and Sons, Colmore Row, are 1s. 2d. and 2s. 4d.

PLYMOUTH.

MR. TOM ROBINS, the Cornish baritone, will be heard in a short programme, at 6 p.m. on Thursday, February 17.

Miss Hilda Smart, a pupil of Mark Hambourg, and who is well known to local listeners, is giving another pianoforte recital from the studio on Saturday, February 19.

Three London entertainers, Harley and Barker and Mr. Bromley Carter, will contribute items to a variety programme which has been arranged for Tuesday, February 15. Selections from musical comedies will also be given by the Station Variety Dance Band.

In the Wilds of British Honduras.

By F. A. MITCHELL-HEDGES.

[We publish below the third of the Talks that Mr. Mitchell-Hedges has given from the London Station since his return from the wilds of Honduras. This time he describes life in a hut in the jungle, the poisonous insects and reptiles that surrounded him, and the wonderful remains of Maya buildings that he and Lady Richmond Brown found.]

SO many listeners have written to ask me what it is like to live at Lubaantun in the midst of the jungle in the interior of British Honduras, that I will try to draw a picture of conditions as they exist there to-day.

The three chief worries are, in order of importance, the lack of water, insect-life, and climate. As an example of the first, both the little streams which gave us our best water, dried up within a fortnight of our arrival, leaving us with no alternative but a small river which, having fallen very low, was in a filthy state. As the dry season advanced, this river became saturated with vegetable matter, apart from which, the Indians used it for their personal washing.

Every day petrol tins were filled with this river water and taken up to our bush-house, where the water was drained through a cloth; after which it was boiled, the scum removed, and then strained again. But so filthy was it that I could almost say that it was food as well as drink.

In the jungle one realizes vividly how necessary water is to life; for as the pools and streams dry up in the dry season, leaving only the one small river, all the life of the bush congregates there. In the hot afternoons and at night-time lizards, snakes—in fact, a regular zoo—creep down to the water's edge to drink.

As for insect-life, there are certain periods when living in New Honduras becomes quite unbearable. The great heat seems to breed everything that is noxious and evil.

LET me describe a typical night in our bush-house at Lubaantun. Our petrol lamp, with its incandescent mantle, was a lure for all kinds of flying creatures, many of whom were so strange and grotesque as to baffle description. One enormous beetle, I remember, resembled a miniature rhinoceros, and praying-mantis, six and seven inches long, and a host of other beetles and flies swarmed to the bright light. On the night I have in mind we had a regular scorpion-hunt. It started with Robbie, the coloured man who had been with us on all our expeditions, lifting up a tin of coffee, on the back of which was a large black scorpion. He let out a yell, dropped the

tin, and at one bound cleared a camp-bed and packing-case, and shot out of the door. I sent the scorpion to its own special Valhalla with an axe-handle.

Peace having been restored, we had hardly settled down when across the floor sped another scorpion. The well-directed heel of a boot was most efficacious in finishing the career of number two.

Five minutes later we were watching a really interesting sight. Slowly down from the roof crept an enormous scorpion, its long, thin black tail, with the curved poisonous sting, curled over its back. A large cockroach, unsuspecting of its approaching doom,

From the point of view of destructive power the worst of all are the tree-lice. Their ravages at times are past belief. There is nothing they will not riddle, with the exception of metal. The large wooden box of our medicine-chest, after a fortnight, was so tunnelled and consumed that there was hardly any bottom left. My camera-case in one night was rendered useless by these lice.

And then, of course, there is the climate. Where you have an intense heat, running up to 120 in the shade every day, and remaining at over 90 throughout the night in the hot season, you must expect anything.

You live in a bath of perspiration. After being out and among the Maya ruins for a day, I would return to find that I could wring the water out of my shirt, while my topboots were as sodden as if I had been wading through a swamp, through the perspiration that had poured down into them from my body.

All night long, the water streams off you. There is no cool breeze to bring respite. Anything made of leather rapidly grows a coating of mildew over it. Any garments which are not in actual use, within a few days acquire large round patches of mildew, and quickly fall to pieces.

These then are the three chief worries one has to contend with in one's travels in British Honduras.

This year, Mr. T. A. Joyce (of the Ethnological Department of the British Museum, whom the Trustees had attached to the Expedition), together with Lady Richmond Brown and myself, made many fresh discoveries of the ancient Maya civilization.

WITH a gang of Indians we cut a trail up a hillside sloping to the stream which forms the western boundary of the ruins. The conical top of this hill has been artificially levelled, and an immense structure erected, covering at least an acre. Like the rest of the city, it is built in terrace formation, and originally must have been a most spectacular edifice. Even now part of the walls have withstood the ravages of time.

Our measurements last year enabled us to record that the main site of Lubaantun, which is really one massive stone structure, with terraces, courtyards, sunken plazas, pyramids, and a vast amphitheatre, covered eight acres. This year we partially felled the dense jungle to the extreme north, and found that beyond the amphitheatre the citadel continues, ending in semi-circular formation, terraced and walled, falling steeply

(Continued in column 3, page 254.)



THE GREAT STONE STAIRCASE AT LUBAANTUN, leading to the amphitheatre, one of the mightiest relics of the great Maya civilization. Mr. Mitchell-Hedges is shown sitting on the steps.

was just below. Stealthily, inch by inch, the scorpion crept nearer; a lightning movement—and it had seized the cockroach in its claws, savagely tearing the luckless insect's head from its body. At the same moment the axe-handle again came into play. But the scorpion fell outside the shack. Lady Richmond Brown, going out with a spotlight to make sure it was dead, called loudly for us to come. Right at her feet was a large tarantula-spider. This went west in the cyanide bottle.

But it is the insects one can scarcely see, and cannot guard against, that constitute the real menace; for instance, that tiny winged insect, the anopheles mosquito, insignificant in itself, conveys into the human system the malaria bacillus. From this cause thousands of lives have paid the penalty.

Then there is the lowly ant. I have seen an army of marching ants numbering millions advance upon a bush-house, take possession of it and clean it of every living thing. They scaled the sides and investigated the thatch, and whenever a scorpion was discovered, it was immediately attacked and slaughtered. By sheer numbers they were enabled to overcome almost anything.

The Listener's Opportunity.

By ERIC J. PATTERSON.

WIRELESS to-day has become such an accepted fact that its possibilities and significance are apt to be forgotten.

It is usual to swear at—and sometimes to praise—those who arrange the programmes, and the artists and speakers who provide the items. A lament is now and then heard from those who regret 'the good old days,' when people did things for themselves, the days of the village concert and debating society. Many of the socially inclined, 'the pally people,' often denounce broadcasting for everything except dancing, on the ground that by emphasizing the individual it robs life of goodfellowship.

It does not seem to be generally realized, however, that to a very large extent wireless will be what the listeners make of it; that the receiving problem is not merely a technical one of apparatus, but that it is also one that involves the question of man as a social animal. Everybody knows what ought or ought not to be done at the broadcasting end of the radio, and the fact that everyone differs from his neighbour on the subject of the 'really good programme' merely shows how right everyone is. One must be more modest, however, in offering suggestions for organization at the receiving end; for here, unfortunately, when anything goes wrong, one cannot throw the whole blame upon the B.B.C., but will have to console oneself with the thought of the 'cussedness of human nature.'

Now let us remember that most men are to a certain extent students all their lives; those who are not students are as a rule either human cabbages or currency reformers. Most of us in the give and take of life are being educated by our fellows; for knowledge is a co-operative thing, the result of the 'swapping of experiences,' and life becomes great from what we have brought into it and made our own.

THE question that I want to raise in this article is the particular one of how we can make the wireless Talks contribute their maximum to life, and especially what can be done in the furtherance of this object by the organization of study and discussion circles.

The study circle ought to, and often does, develop the critical mind by bringing opinion against opinion; but before success can be achieved along this line many dangers have to be overcome. First of all there is the undoubted fact that a mutual improvement society can often become either a mutual admiration society or, what is perhaps the same thing, end up in an orgy of mutual hate.

Then there is the question of size. A too-big circle becomes a temptation to the less modest to indulge in oratory; whilst one that is too small finds it difficult to obtain that extreme stimulus in the shape of an outside speaker, who may or may not be 'a loud speaker.'

Then there is the question of leadership.

A good study circle leader is one who will not talk the whole time, but who will guide the discussion without seeming to do so, in order that shyness may be broken down and the bore who tries to monopolize the talk be put in his place.

To the many hundreds of societies, village institutes, working-men's clubs, which have an educational side to their activities, wireless has come both as a help and a challenge: a help in so far as the very best exponents of various subjects are put at their service: a challenge to follow up the talks with the organization of more intensive study. It has also come as a call to the rest of us to organize ourselves as we please, for one of the advantages at the receiving end of wireless is that we have far greater liberty to get to work—or to refrain from work—in our own way, than in any other type of adult education.

FOR example, it is not necessary that all the members of a group should bear the talk in the same place with the same loud speaker. In many cases it has already been found that the most popular type of listening group is that where the members listen in their own homes, or elsewhere, and meet together afterwards for the discussion. In other cases it has been found possible to use the talks to supplement the work of such institutions as University Tutorial classes, where a prolonged course of collective, intensive study is already undertaken. It is to be hoped, too, that something may be done to attract those very difficult people, the boys and girls between fourteen and sixteen years, who have just left school, to hear and follow up the wireless talks. Perhaps the best method would be to organize and to work through old pupils' clubs such as those which have already been formed in connection with many schools.

The possibilities in every direction are great, and it is necessary to consider them in relation to the Talk arrangements from January to April, 1927. There is a variety in this programme to suit all kinds of taste, and there are courses which are specially suited to the needs of discussion circles.

The best thing for any person or group of persons interested in study circles is to send a stamped and addressed envelope to the B.B.C. for a syllabus of the Talks that have been arranged for the coming months, and also for the list of books which are recommended in connection with them. When the books are too dear to buy, application should be made to the nearest Free Library, or where there is no Free Library, to the County Travelling Library, and if that does not exist, to the Central Library for Students.

After all, these broadcast Talks are not an end in themselves: their value lies in so far as they are a stimulus to further effort. The B.B.C. has provided the organization at the broadcast end—what can the listeners and the voluntary agencies do to provide it at the receiving?

In the Wilds of British Honduras.

(Continued from previous page.)

to a valley—the whole gigantic edifice covering no less than ten acres.

Many millions of blocks of cut stone were employed in its erection; and there is no doubt that with reconstructions and extensions, the building took centuries to reach its final stupendous size and impressiveness.

Another discovery of importance was made by Lady Richmond Brown, who, with a gang of Indians, drove in due east from the extreme northern end of the amphitheatre through virgin jungle so dense that it was impossible to travel a foot without felling the growth.

It is a terrible jungle—every tree, bush and vine appears to have its own special thorn. After driving through this savage growth for over a mile, Lady Richmond Brown came upon a stone edifice completely buried in the jungle growth. When the Indians had cleared the site, there rose up the largest isolated pyramidal structure we have yet discovered. It is impossible to judge its original height. Now, owing to its ruined condition, it is not more than fifty to fifty-five feet high, oblong-shaped, and rounded at each end. It measures two hundred and forty feet in length by eighty feet in breadth.

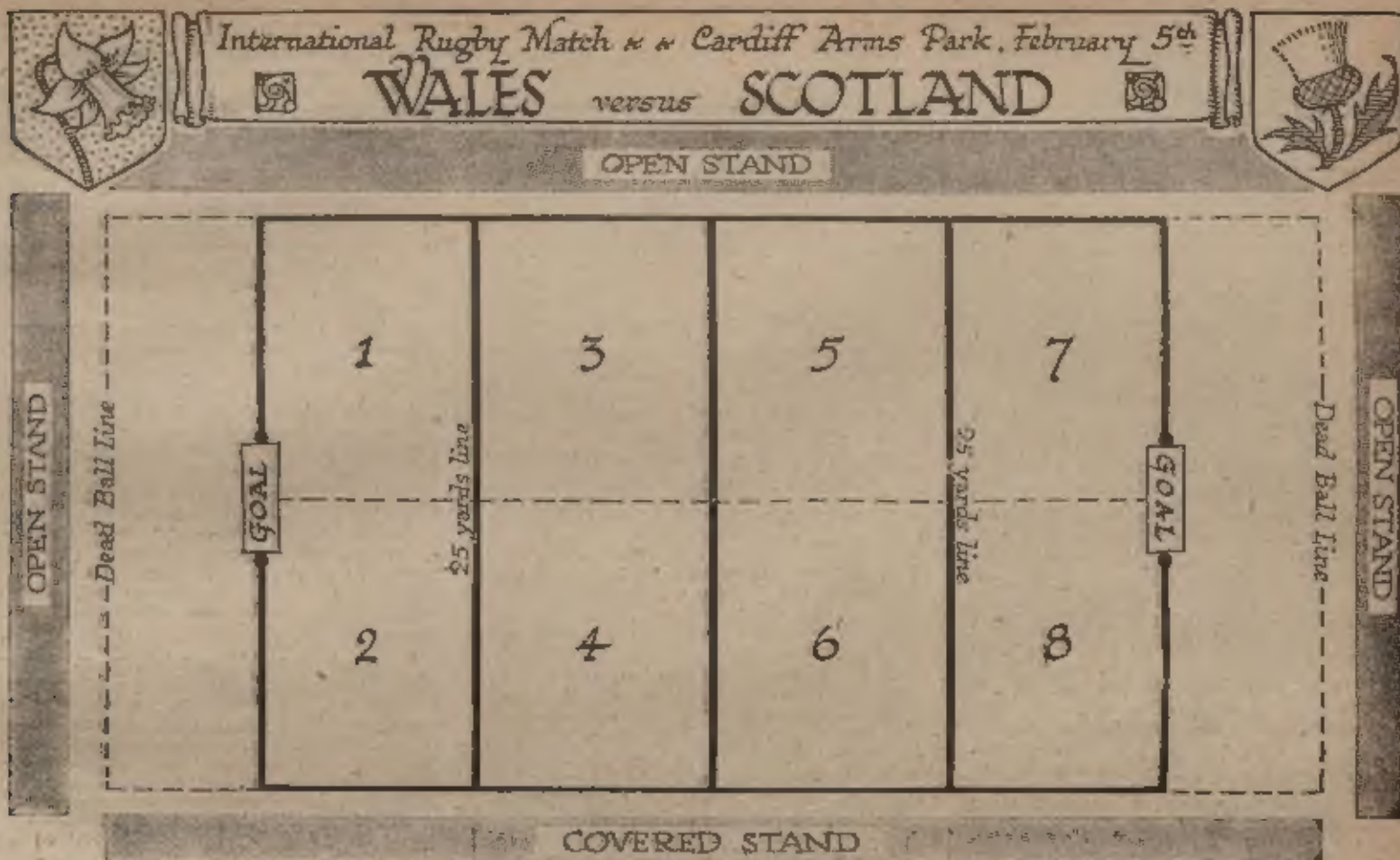
THUS our investigations during the year have brought to light certain facts hitherto totally unsuspected. But apart from what we have found on the surface, even more intriguing is what we have discovered beneath.

On the surface of a cement courtyard appeared an outline of cut-stones, and at Mr. Joyce's suggestion, the Indians drove through the cement of the courtyard, and followed this line of stones downwards, with surprising results. For it soon became plain that at some remote period immense buildings existed which are now beneath the citadel of Lubaantun. We continued our work, and after much labour finally disclosed a perfect platform of hard cement, sixty feet in length, built on the top of a substructure, the cut-stone blocks of which were erected in terrace-formation.

Emboldened by our success, we drove still further down, and came upon stone-built terraces in a perfect state of preservation. We tested another courtyard a hundred feet to the south, with the same results. Mr. Joyce then took a careful compass-bearing, and a hundred and fifty feet still further south set the gangs of Indians to drive into the steep wall of the citadel; and fourteen feet below the surface found the same buildings continued.

We have now proved beyond doubt that beneath the main building, which covers over ten acres, the terraces and courtyards of which are in a ruined condition, there are vast buildings in a perfect state of preservation. Through being completely buried they have escaped the ravages of time, and the destruction caused by the roots of trees.

I feel certain that when this riddle of the jungle is further investigated, it will add greatly to our knowledge of the world's ancient civilizations.



On the Touchline with the B.B.C.

ON Saturday, February 5—the day after this issue appears—Scotland and Wales will play their International Rugby match at Cardiff Arms Park. A running commentary on this match, on the lines of those that proved so successful in the case of England v. Wales at Twickenham, the Football Association Cup-Tie at the Crystal Palace, and the League match, Arsenal v. Sheffield United, at Highbury, will be broadcast from Cardiff Station, and relayed from Daventry and many other stations.

Play is timed to begin at 3.0, but broadcasting will start at 2.30. This will, it is hoped, enable listeners to hear something of the famous singing in which Welsh Rugby crowds excel. It has been said, in fact, that many an International match on Welsh grounds has been won for Wales beforehand by the effect of this singing, which has bristled

the Welsh side and struck awe into the hearts of their opponents! But, if ever this was so, the effect has now probably worn off, and even Scottish listeners may enjoy the singing from Cardiff Arms Park without feeling that it is imperilling the success of their side.

Listeners will find the plan of the ground which we print above useful in following the course of the match. The sections marked on it are those to which the eye-witness will refer in describing the run of the play, as he sees it from the observation hut, which is situated in a particularly favourable position, practically level with the half-way line, on the same side as the open stand that appears at the top of the plan.

The meetings between Scotland and Wales, especially when they take place in Wales, never

fail to provide plenty of thrills, whatever the state of the championship table may be. At the time of writing, Scotland have won their only match played so far, and Wales have suffered one defeat; but whereas Scotland's easy victory over an exceptionally weak French side left many critics unimpressed, Wales put up a great fight against England at Twickenham, and came within measurable distance of breaking the 'Twickenham tradition' again, although for the greater part of the match they were playing a man short. So far, therefore, as one can judge of form so early in the International season, Wales would seem to have more than a sporting chance of inflicting a defeat upon Scotland for the first time since the war. If they do, listeners will certainly hear such a demonstration from the crowd round the field as the microphone has never been called upon to transmit before.



ROWE HARDING,
the Cambridge captain.
(Wales.)

WINDSOR LEWIS,
the lightning half-back.
(Wales.)

B. R. TURNBULL,
the Welsh centre.

G. P. S. McPHERSON,
the Scottish 'three.'

I. S. SMITH,
the Oxford flier.
(Scotland.)

J. M. BANNERMAN,
who leads Scotland's pack.

Some Stalwarts of the Rival Teams.

THE "PELMAN TOUCH"

By Anthony Somers.

MANY years ago, when I was a boy at Plymouth, I found in an old scrap-book a letter from Lord Nelson. It was addressed, if I remember rightly, to a certain Lieut. Somerville, then commanding a sloop off Brest. And it directed the commander of this small vessel to cruise to and fro outside the harbour and to prevent the French fleet coming out.

I do not know what the strength was of the French fleet at Brest at that time, but I vividly recall the emotion with which I read that dispatch, with its audacity, its daring and its supreme self-confidence. The ink was faded. The paper was discoloured with age. But across the years I still felt the thrill of the authentic "Nelson touch"—as it has been called—that marked every act and deed of the greatest seaman in our history.

Nelson, of course, was not only daring—he was expert. His Self-Confidence was based upon Knowledge and Conscious Power. I suspect that somewhere behind the Lieutenant's small vessel, invisible, but within striking distance, were the frigates and the three-deckers. The great Admiral was no rash and hot-headed incompetent. He knew what he was about. He was decisive because he was efficient. He planned before he struck. And his victories were artistic masterpieces.

The Adventure of Life.

The great adventure and business of life requires the exercise of the same qualities as those which mark the great commander. The men and women who rise to positions of authority and responsibility in the Professions, in Commerce and in Industry are, in 90 cases out of 100, those who possess Confidence as well as Competence. They win because they prepare, and because, when they have prepared, they act. They pick out the right Opportunity from amidst a throng of incidents and the convincing Argument from amongst a crowd of specious but weak-kneed fallacies. They are unshaken by Difficulties. They overcome doubts by an Optimism based upon Reason. They unite Enthusiasm with Efficiency. They display Initiative and Originality when others are mired knee-deep in the rut of Custom and Routine.

These are the men and women who drive through and past all Opposition. They master and control circumstances instead of weakly giving in to events. They win Promotion. They rise to a higher level of Working-Power and Earning-Power. They make the most of Life and of the Opportunities that Life brings. They are successful in the things they undertake and they are happy in their Success. These are the men and women who know what they are about. These are the men and women who possess what I call "the Pelman touch."

Psychology Made Practical.

Pelmanism trains your mind just as scientific physical exercise trains your muscles. It places the results of the latest discoveries in Psychology at the service of every reader. It eliminates Nervousness, Fear, Boredom, Lassitude, Forgetfulness, Slackness, Lost Confidence, Weakness of Will and all harmful and depressing moods, tendencies and states of mind. It develops your Brain-Power. It increases your Mental Energy. It strengthens and steels your Will. It gives you Initiative, Forcefulness and Determination. It improves your Memory

and enables you to cultivate the art of Concentration. It enables you to take an Optimistic outlook on life. It develops Self-Confidence and Organising Power. It makes your mind keen, alert and resourceful. It doubles your Efficiency. It gives you the Courage to strike out for yourself on new lines. It fits you for Promotion and enables you to earn a higher income.

Some Remarkable Reports.

I have been going through some of the day-by-day correspondence received by the Pelman Institute from all parts of the world and from men and women engaged in almost every known Profession, Business, Trade and Occupation. Here are a few examples, taken quite at random from an immense pile of letters received from Pelmanists, testifying to the remarkable benefits they have gained as a result of taking this Course:—

A Business Man writes: "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 22,210.)

A Doctor writes: "I have changed from an easy-going, take-it-for-granted sort to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain." (K. 30,109.)

A Telegraphist reports that he has secured an appointment simply and solely through Pelmanism. (H. 26,742.)

A Clerk writes: "I have obtained a very definite and delightful aim and a superabundant supply of enthusiasm to carry me through with it." (S. 32,418.)

A Shop-keeper reports the following results from Pelmanism: "Great improvement in Memory, Observation, Attention, Classification of Knowledge, Imagination and Ideas, Concentration, Aim or Purpose, Self-Confidence, Trained Senses, Accuracy, Perception, Will-Power and Effort." (T. 32,244.)

A Pilot writes: "I have greatly developed my conversational abilities, and lack of Self-Confidence seems to have totally disappeared. Will-Power has been appreciably strengthened." (A. 32,147.)

A Shop Assistant writes: "I had an increase last week in my salary and a very good one at that. My sales have trebled and are still 'looking upwards.' It has acted like magic in my case. A few months ago I lacked Self-Confidence, whereas now I feel capable of 'tackling' all comers. To repeat another student's statement: 'Pelmanism was the best investment I ever made.'" (P. 31,238.)

A Shorthand-Typist writes: "In the last two months I have had two advances in salary." (M. 24,907.)

A Lady Student states that she has passed an examination with great success, and attributes this to the Pelman Course. (F. 21,301.)

An Engineer writes that he has experienced "a general tuning-up"—"especially with respect to general alertness and increased power of concentration." (C. 32,450.)

A Manager writes: "While I have been working through the 'Little Grey Books' I have doubled my income." (M. 21,739.)

A Metal Refiner reports that he has increased his Self-Confidence as a result of Pelmanism. (M. 32,707.)

An Assistant Cashier writes: "Since starting your Course my salary has been increased by 50 per cent." (H. 25,351.)

A Clerk writes: "Since taking Pelmanism I have been transferred to a more responsible position in the Head Office of the firm." (M. 27,913.)

A Nurse writes: "The Pelman Course has helped me greatly. I have increased Self-Confidence, a better Memory and take a larger interest in life. It has also developed Personality and Individuality. I feel both mentally and physically improved." (D. 32,180.)

A Civil Servant writes: "I have derived considerable benefits from the Course. Memory good and I create interest. Able to discuss and criticise more freely. Never get fagged. Take notice of considerably more things than I did before." (T. 32,330.)

A Clerk writes: "I know how to go about things instead of groping about in the dark. I have gained in Self-Confidence." (W. 32,318.)

A Filter writes: "Since taking up Pelmanism I am able to Concentrate my mind on almost any subject. I am now very Self-Confident, which previously was my very weakest point. It has made a wonderful difference to me since I started to systematise my spare time." (M. 32,100.)

How to Acquire the "Pelman Touch."



Readers who are interested should certainly write to-day for a copy of "The Efficient Mind." This book contains a full description of the revised Pelman Course and shows you how you can enrol on specially convenient terms. It will show you how to acquire the famous "Pelman touch" so that everything you do will be marked by that "finish," that sureness, and that accuracy which mark the possessor of the scientifically-trained mind. Fill up the form printed below and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and "The Efficient Mind" with the other particulars mentioned above will be sent to you by return—gratis and post free.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

DO YOURSELF A GOOD TURN BY USING THIS COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

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All Correspondence is Confidential.

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Openair Branches: PARIS: 25, Rue Notre-Dame. NEW YORK: 19, West 44th Street. MELBOURNE: 308, Flinders Lane. DUBLIN: 10, Alfred Road.

PROGRAMMES FOR SUNDAY (February 6)

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2LO LONDON. 301.4 M.

3.30 MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conductor: Lieut. B. WALTON O'DONNELL, R.M.
FREDERICK GRISWOOD (Baritone)
CECIL BAUMER (Pianoforte)

BAND
Overture to 'Tannhäuser' Wagner

THE theme of Wagner's opera is the conflict between the higher life and the sensual side of man's nature, and the Overture is an epitome of the hero's temptation and salvation. First is heard the solemn statement of the Pilgrims' Song, accompanied by the throbbing pulses of life that leap for joy in this song of salvation, as Wagner put it.

The procession approaches and passes. Evening comes on, and the enchanting sound of music from the Hill of Venus is heard. The theme curves upward and the dances of the Queen of Love's attendants ensue. Tannhäuser enters, and, drawn by the seductive influences, sings his Love Song—a bold, exultant, leaping theme. The allurements enfold him, and Venus herself appears. Tannhäuser hymns her again, and the music grows ever wilder as his senses become intoxicated. Finally the mists clear away, the evil influences depart, and the song of the pilgrims rises triumphant.

FREDERICK GRISWOOD
Of A' the 'Airts W. G. Hadow
Irish Pennant Song
Challinham Duncombe
The Open Road

BAND
Ballet Suite, 'The Seasons' Glazounov
Bacchante and Variations; Valse of the Poppies and Cornflowers; Slow Movement; Nocturnal

CECIL BAUMER
Intermezzo in B Flat Major Brahms
Intermezzo in C Major
Etude in F Major Chopin
Prelude in C Sharp Minor Schumann
Nocturne, No. 7

BAND
Theme and Variations B. Walton O'Donnell
Norwegian Rhapsody Lalo

PART of Lalo's work was originally written for Violin and Orchestra, under the title of *Norwegian Fantasia*, and was played by Sarasate, (whom Lalo greatly admired, and for whom he wrote his *Spanish Symphony*).

Later, the piece was arranged for Orchestra alone, and, still later, Lalo added another section to it, completing the *Rhapsody*.

To-day we are to hear an arrangement of the piece for Wind Band.

It begins with a two-bar 'call to attention,' and an Introduction. Then begins a lively section, the opening tune of which is gaudily set out, with permission instruments cheering it along. This, like most of the other tunes in the work, is not an actual folk melody, but is modelled in the style of Norwegian airs.

The Second Main Tune of this section is forcefully given out by the deeper-toned instruments. The first part of the work is built upon these two melodies.

The second part, in a minor key, contains several other themes. It begins with one of which Grieg made use in an album of his Piano pieces, depicting Norwegian life. It is there called 'In the Mountains.'

FREDERICK GRISWOOD
Love Went A-riding } Frank Bridges
Oh That It Were So }
The Roadside Fire } Vaughan Williams
Linden Lea

BAND
Ballet Music from 'The Queen of Sheba' Gounod

THERE is nothing in the fragments of dance music which Gounod wrote in his Opera, *The Queen of Sheba*, to suggest an improper approach to sacred matters. Yet this Opera was banned in England as being too Biblical. All that London was allowed to know of it is the 'sacred' (it came out in 1892) was learnt from a concert performance at the Crystal Palace, under the title of *Irene*, with all the Biblical references removed.



The Most Rev. Dr. F. W. KEATING.

the Roman Catholic Archbishop of Liverpool, whose address in the Liverpool Studio Service to-night will be relayed to London and Daventry [8.10]

5.15 TALES FROM THE OLD TESTAMENT
The Story of Rebecca—Genesis xxiv.

IN to-day's instalment of this series of stories from the Old Testament, listeners will hear one of the most famous episodes in the Pentateuch; how Abraham, in his old age, sent his servant to find a wife for his son Isaac, and the servant met Rebecca at the well outside the city of Nahor, in Mesopotamia, and brought her back. This incident, by the way, is one that has appealed especially to painters of Biblical subjects; there have been countless famous pictures depicting Rebecca at the Well.

5.30-6.45 Mr. DONALD MILLER, 'With the Lepers in India'



MR. DONALD MILLER.

largest leper colony in India, but he has also travelled extensively throughout the Indian Empire, and is in close touch with Government

THE terrible scourge of leprosy still exists in many parts of the world, amongst them the Indian Empire. Mr. Miller, who is Secretary for India of the Mission to Lepers, has just returned to England after a long spell of work in the East. He was stationed for some time at Parula, the

officials and medical missionaries there. Few men have had more to do with the recent widespread developments in the work of fighting leprosy in India.

8.0 BALLS OF ST. LUKE'S CHURCH, Bold Street, Liverpool

RELIGIOUS SERVICE
FROM THE LIVERPOOL STUDIO

Address by His Grace THE ARCHBISHOP OF LIVERPOOL

DR. KEATING has been Roman Catholic Archbishop of Liverpool since 1921. Before that he had been Bishop of Northampton for fourteen years.

8.55 THE WEEK'S GOOD CATS: The Hampstead General Hospital. Appeal by Sir GERALD DU MAURIER

THE Hampstead General and North-West London Hospital, which is ideally situated at the top of Haverstock Hill, serves, in addition to Hampstead, the very populous districts of Kentish Town and Camden Town, and large numbers of



SIR GERALD DU MAURIER.

patients are also regularly drawn from as far afield as Hendon. Over 1,700 patients pass annually through the wards, which at present provide 130 beds. With the out-patients' department in Camden Town and the casualty and special departments at Haverstock Hill, total attendances number over 70,000 a year. The annual cost of maintenance is about £25,000, and there is at present a debt of £9,000.

Sir Gerald du Maurier, who makes the appeal, needs no introduction to playgoers. In particular, his acting in the recent long run of *The Last of Mrs. Chayney*, at the St. James's Theatre, confirmed him in his high position amongst our most accomplished actors.

The address to which donations should be sent is the Secretary, The Hampstead General and North-West London Hospital, Haverstock Hill, N.W.2.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 POPULAR CLASSICS
GWILADYS NAIER (Soprano)
FRANK MERRICK (Pianoforte)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA

Third 'Leonora' Overture Beethoven

GWILADYS NAIER (with Orchestra)

Let the Bright Seraphim ('Samson') .. Handel

ORCHESTRA

First Movement from the Fifth Symphony

Beethoven

9.45 FRANK MERRICK

Two Favourite Impromptus:

G Major, Op. 90, No. 3 Schubert

A Flat Minor, Op. 90, No. 4

ORCHESTRA

Canzonetta from String Quartet, Op. 12

Mendelssohn

Minuet in G Beethoven

GWILADYS NAIER

With Verdure Chd, from 'The Creation' Haydn

10.15 ORCHESTRA

Elegy and Waltz from Serenade for Strings

Tchaikovsky

FRANK MERRICK

Waltzes Brahms

ORCHESTRA

First 'Peer Gynt' Suite Grieg

10.45 EPILOGUE

(Continued on page 259.)

Loud Speaker Reproduction from 15 European Stations



on a "SYMPHONY THREE"

Read what this user writes

Moseley,
BIRMINGHAM.
10th January, 1927.

Dear Sirs,

Referring to your advertisement in the current number of "Radio Times," I note that you state with regard to your "Symphony Three" instrument "that a very wide choice of entertainment is available, including some European Broadcast."

Might I say after two months' experience of the instrument referred to, that the word "some" hardly does you justice, and it will no doubt interest you to know that I have definitely logged, at Loud Speaker strength, the undermentioned Continental Stations, and have still to identify half-a-dozen others. With regard to English Broadcast, I can obtain all the principal stations without difficulty, and on two occasions tuned in Belfast and Newcastle fairly clearly.

Frankfurt, Bern, Hamburg, Toulouse, Stuttgart, Madrid, Prague, Petit Parisien, Radio Paris, Breslau, Hanover, Dortmund, Cassel, Hilversum, Dublin.

Yours faithfully,
J. D. W.

The illustration shows a "Symphony Three" Receiver with the batteries enclosed at either end of the cabinet. Price, inclusive of Loud Speaker, all accessories and Royalties, £25.

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Phone: Regent 7161.

PROGRAMMES FOR SUNDAY (February 6)

(Continued from page 257)

5XX DAVENTRY. 1,600 M.

- 10.30 A.M. TIME SIGNAL WEATHER FORECAST
 3.30 5.45 S.B. from London
 8.0 S.B. from Liverpool
 8.55 Th. Wren's Good Cause: Hospital
 9.0 WEATHER FORECAST NEWS
 9.10 Shipping Forecast
 9.15-10.45 S.B. from London

5IT BIRMINGHAM. 326.1 M.

8.30 FOURTH CONCERT

BEETHOVEN CENTENARY SERIES

THE STATE ORCHESTRA, conducted by JOSEPH LLOYD

7.30 L. O. P. Over the

BEETHOVEN wrote at various times four different Overtures to his one Opera *Fidelio* (at first called *Leonore*). The present one is generally reckoned the greatest.

Leonore No. 2 is a very long Overture, fully 15 minutes in length. It is a symphonic line—too extended for a concert hall. There is a short slow introduction, and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysteriously opening first tune, and the more cheerful and bright second tune.

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

EMILY BROUGHTON (Soprano), GEORGEY DAME (Tenor), JAMES HOWELL (Bass)

Terms: Loc. 100, 150, 200

AN enterprising Scotsman, George Thomson, being anxious to popularise old songs of his native country, had got two then popular Composers, Haydn and Kozeluch, to write Sonatas using some of these melodies as themes, and presented them to write accompaniments for some of the songs. He asked Beethoven for some Sonatas, but the Composer wanted a price that the publisher thought too high, so the Sonatas were not forthcoming. A little later, after Haydn's death, Thomson got Beethoven to continue the work of writing accompaniments and preface passages for the Scots songs, and also for some Irish and Welsh ones. The accompaniments provided were for Pianoforte, Violon and Violin.

This afternoon we are to enjoy the rare opportunity of hearing a good selection of these interesting settings by Beethoven.

W. J. L. (Continued)

Firstly John

Secondly John

O-Might I but My Patrick Love

GEORGEY DAME and JAMES HOWELL

First, 'The Chase of the Wolf' (from 'Arrangements of National Airs for Voice, Pianoforte, and String')

NORM DALLAWAY (Pianoforte) and ORCHESTRA
 Fourth Concert (in G)

A HUNDRED and nineteen years have passed since Beethoven's Fourth Concerto was first heard, at a concert which must have been a memorable evening for the audience, for besides the work they heard, for the first time, the

Choral Fantasia and the Fifth and Sixth Symphonies—a well-filled programme indeed.

The work contains several striking and individual ideas, which are noted below.

FIRST MOVEMENT. The first new thing is that instead of beginning with the usual burst of Full Orchestra (a plan he had followed in his three earlier Concertos), Beethoven lets the Soloist announce the First Main Tune. Besides this there are several other leading tunes, the Second Main one being given to Violins (a minor key melody in 'arpeggio' steps), and two or three others being brought in. During the middle part of the Movement (the 'development') the Pianoforte plays decorative passages while the Orchestra deals chiefly with the First Tune. The themes are duly recapitulated, and in a Coda the Orchestra and Pianoforte say farewell to the First Tune.

The Second Movement provides another of the work's points of rarity and interest. It is



The Rev Canon GUY ROGERS, M.C.,

Rector of Birmingham, conducts the Religious Service that Birmingham Station is relaying from St. Martin's Parish Church to-night.

very short and consists of a lovely dialogue between Orchestra and Pianoforte, the former stating an emphatic, almost imperious Tune, and the latter replying in smooth, quiet, thoughtful passages, as if sweetly reasoning with the other's impatience. This short interlude between the First and Last Movements is one of the most poetic and impressive pieces in all Beethoven's works.

THIRD MOVEMENT. This, the Composer directed, was to follow closely on the Slow Movement. It is a sprightly Rondo, clearly and cleanly built, with its recurring First Tune, started by the Strings and at once varied by the Pianoforte, and its smooth, two-part Second Tune, which the Soloist bravely puts forth. The Movement runs its course with the smiling good humour of a fanciful, happy fellow, who is feeling particularly well pleased with the world.

GEORGEY DAME
 The Soldier's Farewell

AYNE VAUGHAN
 Bonnie Laddie, Highland Laddie

JAMES HOWELL
 The Soldier

EMILY BROUGHTON, GEORGEY DAME, JAMES HOWELL

Perzetta, 'Duncan Gray'

ORCHESTRA

Finale from Fifth Symphony, in C Minor

5.15-5.45 S.B. from London

8.0 RELIGIOUS SERVICE

Conducted by Canon GUY ROGERS
 (Rector of Birmingham)

Relayed from St. Martin's Parish Church.

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

6BM BOURNEMOUTH. 491.3 M.

3.30-5.45 S.B. from London

8.0 BELLS OF ST. LUKE'S CHURCH, BOLD STREET
 S.B. from Liverpool

9.10 RELIGIOUS SERVICE

From the Studio

CHOIR OF HOLY TRINITY CHURCH, MILLERSLEY
 Choirmaster—Dr. ORSON WILLIAMS

Hymn, 'Through the Night of Doubt and Sorrow' (A. and M., No. 274)

Bible Reading
 Anthem, 'O Come, Ye Servants of the Lord' (The 16th Century)

Religious Address by The Venerable E. NEVILLE LOVETT, Archdeacon of Portsmouth

Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 172)

Anthem, 'Blessing and Glory' (Boyce—18th Century)

Collect and Vesper

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

9.15 THE STATION ORATOR, directed by REGINALD S. MORTON

Grand Fantasia, 'Pavane', Gounod, arr. Tarn

9.30 Spanish Serenade Glazounov
 The Bear Wedding Mendelssohn

9.40 GLADYS DENNEY (Soprano)

Nymphs and Shepherds Purcell
 'O Sleep, Why Dost Thou Leave Me' Handel

'Voi Che Sapete' (You who know, from 'The Marriage of Figaro') Mozart

PURCELL'S song comes from a play by Shadwell, *The Libertine*, one of the many for which he wrote incidental music. The words are a jolly invitation to lads and lasses to come away to sport and play, 'for this is Flora's holiday'.

THE lovely Handel air, from the secular Oratorio *Semele*, is sung by Samelo herself, who, on awaking, wishes that her lover, Jupiter, of whom she has been dreaming, were with her.

MOZART'S air is a delicious little love-song, sung by the love-forn page Cherubino, who worships his mistress with dog-like fidelity. In the Countess's presence, her maid Susanna twits Cherubino about a song he has written to his mistress. The Countess bids him sing it, to guitar accompaniment. So the page sings this sweet, rather plaintive song of the pangs of love.

9.50 ORATOR

Serenade (The Eternal City) Al. Capri
 Suite, 'Woodland Sketches' MacDonell

10.10 GLADYS DENNEY

Orpheus with His Lute Sullivan
 L'Haro L'equise Goldswold
 Bed in Summer Ireland

10.20 ORATOR

Solemn Melody Walford Davies
 L'Haro Davies

10.30 EPILOGUE

PROGRAMMES FOR SUNDAY (February 6)

6WA CARDIFF. 353 M

330 THE RUGBY FOOTBALLERS
Relayed from the Cathedral, Bristol
Hymn, 'Soldiers of Christ, Arise' (A. and M., No. 215)
The Church's One Foundation (A. and M., No. 215)
The Blessing

445 5.45 S.B. from London

60 BELLS and SERVICE. S.B. from Liverpool

8.55 THE WEEK'S GOOD CAUSE. Appeal on behalf of the Bristol Royal Infirmary, by Alderman FRANK SHEPPARD, J.P.

9.0 S.B. from London (3.10 Local News, 10.45 10.55 THE SILENT FELLOW SHIP

2ZY MANCHESTER. 384.6 M.

11.15 SYMPHONY CONCERT
HAYDN'S SYMPHONY NO. 104
The ARABIAN STATION ORCHESTRA
Conducted by T. H. MORRISON

Overture to 'The Ruins of Athens'. Beethoven
Bells Pealed
It is Enough (Missa)
ORCHESTRA
A. and M. Handel, arr. Harry

WHERE used to be a story attached to the suite of pieces called 'The Water Music'. It is told how Handel, when out of favour with King George I., specially composed this music as a peace-offering.

When the King made a procession on the Thames from Lambeth to Whitehall, Handel had the pieces played by musicians in a barge that floated behind the Royal vessel.

The King was delighted with the music, took Handel into favour again, and gave him a pension of £200 a year. Alas, the story turns out to be, the more pleasant legend, very untrue.

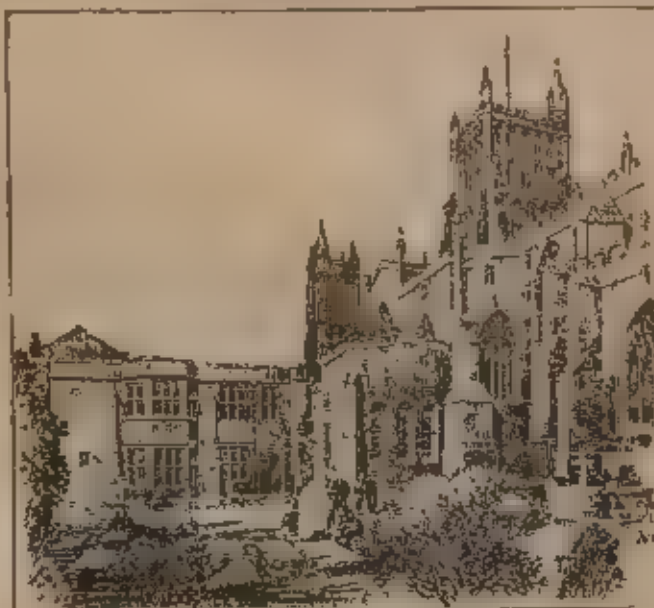
It may be that may be, but the Suite was composed to mark a triumphal occasion, and it is hard to believe the music is not of that nature.

There were originally twenty-one pieces in the suite. Sir Hamilton Harty has arranged half-a-dozen for the modern orchestra. They are well known.

W. A. Mozart's 'The Marriage of Figaro' (A. and M., No. 215)
W. A. Mozart's 'The Marriage of Figaro' (A. and M., No. 215)

Three Piano Concertos in C Minor. Beethoven

As this work was written when Beethoven was about thirty, it naturally shows more of his early style than his later work. It is a work of great power and beauty, and is one of the most important of his early works.



BRISTOL CATHEDRAL.

from which a special service for Rugby footballers is being relayed by Cardiff Station this afternoon.

is heard in the opening passage (it begins in Strings alone, and is then at once taken up by Wind alone, so it is easy to identify).

The Second Main Tune is more flowing: it is a gentle, pleasant little tune, first played by the Violins and Clarinets, with accompanying parts by the other instruments. By and by the Orchestra works up excitedly and comes to a full stop, upon which, with some rushing scales, the Pianist wakes to life and, on his part, comes on the First Subject and then the Second—with occasional orchestral interludes.

Having now heard the main material out of which the Movement is made, one can readily follow its course.

The Second MOVEMENT is a more deeply felt kind of thing. It is not very long, and does not need explanation.

The Third MOVEMENT is a Ronde, the several movements of its Main Tune (three in all) are

Parolforte alone, and by its resources becomes a fair bar friend being varied by intervening passages.

Three Shakespeare Songs. 'Come Away, Death, O, Mistress Mine, I know Thou Winter Wind.'

ORCHESTRA

As the Overture is one of his best things, it begins with a rapid and lively introduction in which the Woodwind instruments have some charming imitative passages.

This goes straight into a quick Movement, full of energy and of brilliant writing, especially for the Violins.

The one Main Tune on which the Movement is largely built begins with several quiet but insistent repetitions of one note, in the bass, and goes on to a busy Violin Theme chiefly in arpeggio style.

This is repeated and dealt with so vivaciously and with so much variety that the Overture sparkles along in the liveliest way imaginable, putting one in just the right mood for some opera-happy-go-lucky tale of love-making and numerous intrigues.

Symphony in G (Military) (By Request) Haydn

HAYDN'S Military Symphony, one of the set he composed for J. P. Salomon, the organizer of London Concerts, gets its name from the fact that the Composer included an extra battery of percussion instruments (the Bass Drum, Cymbals and Triangle) in two of its Movements. We do not know why for just one Symphony he added to his Orchestra in this way. Anyhow, his extra instruments are very effectively used. The Symphony is in four splendidly clear Movements. A slow Introduction precedes the First, which epitomizes Haydn's light-heartedness and love of fun.

The Second MOVEMENT is a free form of as air with Variations.

The Third is a stately Minuet and Trio.

The Fourth is in sportive mood.

5.15 5.45 S.B. from London

8.0 REGENT SHOW. S.B. from Liverpool

8.55 THE WEEK'S GOOD CAUSE: The Rev Principal A. J. GIBBS, D.D., An Appeal on behalf of the Hospital Sunday Fund.

9.0 WEATHER FORECAST, News; Local News

9.15 10.30 ORGAN MUSIC AND ORATORIO

Dr. A. W. WILSON in Organ Recitals
Relayed from Manchester Cathedral

THE LANSLOWNE QUARTET:
'Dithyramb' (Soprano), ELSIE WILSON (Soprano), GEORGE DIXON (Tenor), WILLIAM WALKER (Bass)

In the Studio

Dr. A. W. WILSON
Sonata, No. 11. Mendelssohn
Chorale and Variations; Finale
Toccata in F. Bach



SPORTSMEN AND RELIGION

A special service for Rugby footballers is being relayed by Cardiff Station from Bristol Cathedral today. Above (from left to right) Mr. E. J. C. (left) the well-known Bristol three-quarter now captain of England; the Dean of Bristol, Very Rev. H. L. C. V. de Candole; and the Rev. J. M. D. Stancomb, Hon. Chaplain to the Bristol R.F.C., who gives the address on 'The Sportsman and Religion.'

PROGRAMMES FOR MONDAY (February 7)

2LO LONDON. 361.4 M.

10.20 ORGAN RECITAL
by
HAROLD F. FRANK
Relayed from
St. Michael's, Cornwall
Fantasia in G Major } Bach
Trio (in A Major) }
Mozart
Chaconne in B Minor
Adagio in E Major
Concerto in D Major
Night in May
Tuba Tune
Frank Bridge
Handel
Palmgren
Cocker

2.55 Radio 2 'Sailing Round the World,' by
Captain Stocum

3.20 BROADCAST TO SCHOOLS: 'The Yemen Province of Arabia'

ADEN has been very prominent in the news ever since it became part of the war zone, and the interference in Arabian politics of the European Powers stirred up a hornet's nest that is still buzzing rather too angrily for the comfort of the diplomats. The Yemen province, which lies behind Aden, is at the end of the country, but even there were enough stirring experiences and Lt. Col. Jacob, who was Chief Political Officer with the Aden Field Force during the first three years of the war, and then Advisor on S.W. Arabia to the High Commissioner in Egypt, had more than his share of them.

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

4.15 Prof. G. Elliot Smith 'The Movements of Living Animals'

THIS is the fourth of a series of Talks by Professor G. Elliot Smith, the leading authority on anatomy and anthropology. In this Talk he continues his discussion of the development of muscles and the part that movement plays in the evolution of a nervous system, and, ultimately, of brain and intelligence. This subject may sound fascinating but abstruse, but Professor Elliot Smith, unlike many other scientists of equal eminence, is gifted with the power of making the most recondite of scientific problems not only interesting, but lucid and clear.

6.35 THE R.A.C. DANCE BAND from the R.A.C. (by request)

5.00 HOUSEHOLD TALK: 'Some Welsh Recipes'

5.15 THE CHILDREN'S HOUR: Piano Solo by C. E. ODOM. Songs by GERARD WESTERH: 'Winkie Wee and the Birthday Tree' (Christine Chandler); 'The Temple of Maya Fulu' (Ross H. Jones)

6.00 ALEX FRAYER'S ORCHESTRA from the Radio Theatre

6.25 Talk by the Wireless League

7.30 TIME SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

8.45 ALEX FRAYER'S ORCHESTRA from the Radio Theatre (Cont. med)

7.00 Mr. JAMES AGATE, Dramatic Critic

7.15 CORRELLI

The Violin Sonatas given in the original style by WILLIAM PRIMROSE (with bass played on the Violoncello by ANDREW GARNETT). Mr. PRIMROSE, who has of recent years rapidly become well known, was born at Glasgow twenty three years ago. He comes of musical stock, for his grandfather on his mother's side, and his father, were both professional musicians, and the father is a well known Violin

player in Glasgow to-day. The son studied there with Camilla Ritter, and his playing attracted the attention of Sir Landon Ronald and afterwards won him a Scholarship at the Central School of Music.

He worked there for four years with Mr. Max Moser, and then for a further three years with Ysaÿe.

THE works we are to hear this week are by that great Violinist-Composer of the seventeenth century, Arcangelo Corelli (1653-1713), a contemporary of our Purcell, whom it is said he greatly admired. There is a tradition (it may or may not be true) that in 1695 Corelli set out to meet Purcell, got as far as Dover, heard that he had just died, and without even troubling to travel on to London set off at once on the long return journey to Italy.

Corelli, the first of the great Violinists, may be said to have established the basis of modern Violin technique and his style in the composition



Mr. FLOTSAM and Mr. JETSAM

who are giving their humorous news bulletin again every evening this week. London listeners will hear them at 8.30 to-night.

of Sonatas was adopted by Handel in his later instrumental works.

The edition of the twelve Violin Sonatas to be used this week is an old one, dating from about 1780, that has long been in Mr. Primrose's family. It differs in some respects from modern editions, so listeners who know any of these works may expect a few little surprises.

In older days the base of many pieces was not fully written out, a single line of melody had various figures set below its notes, which indicated to the base player what chords to employ. This base part could either be put into shape by a Harpsichord player or (as we shall hear it this week) by a Cellist.

The Sonatas are constructed on the general plan of placing slow and quick Movements in alternation. There is a good deal of diversity in the nature and mood of these, and in their length.

TODAY we are to hear the first two of the twelve Violin Sonatas that Mr. Primrose is playing this week.

The First in the key of D, has five Movements, with a few bars of slow music connecting the Second and Third. (It should be noted that the First Movement itself consists of very brief slow and quick portions in alternation).

THE SECOND SONATA, in B Flat, has a slow First Movement, followed by a brisk Fugue, and then by a still livelier dancing dance-like piece, in which the Violinist begins with two notes to a beat, works up the excitement by breaking into three notes to the beat, accompanying the bass player for a while, before going back to his

former style. With alterations of these rhythms the piece goes on its brief, bright way.

A very short slow section and a leaping Finale conclude the Sonata.

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

7.45 VARIETY

LESLIE CARLISLE (and BOBBY ALDERSON at his Piano)

A Gossip Sketch by MAUDIE FIELD, Dancer. I shall tell you all the news of the day.

EDNA THOMAS (Negro Spirituals)

ANYONE who has heard Miss Edna Thomas sing plantation melodies and Negro Spirituals will agree that she possesses, to a unique degree, the power of making her performance sound like the real thing. Where other artists may give a clever and competent rendering of such naive and touching songs as, for instance, 'All God's Children Got Shoes,' Miss Thomas sings it as one can imagine it being sung in all sincerity by soft-voiced Negroes on some old-fashioned plantation down in Virginia or Tennessee. This may be because she does, in fact, come from the Southern States of America and learnt her songs from hearing the dachas sing them on her own family's estate. At any rate, her singing of these beautiful songs will form a treat for no listener should miss.

8.38 Mr. FLOTSAM and Mr. JETSAM
in Britain from their 1st part and
and
A MUSICAL NEWS BULLETIN

IT will be remembered that last autumn, as an innovation in the programme, 'Mr. Flotsam and Mr. Jetsam' gave a musical résumé of the news of the preceding day. This new feature was so successful, that it is to be repeated, and they will give their humorous news, as well as some of their other songs, every evening this week.

8.45 READINGS FROM DICKENS
(Born Feb. 7, 1812)

ERNEST WELLS in Impressions of Characters from Dickens Novels

8.55 LONDON RADIO DANCE BAND, directed by SILVER BIRMAN

9.00 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local Announcements

9.15 TOPICAL TALK

9.30-11.0 'THE RED PEN'

A sort of Opera in Two Acts by A. F. HENNING

Musical by GEOFFREY TAYLOR, played by THE WIRELESS ORCHESTRA, conducted by the

Sir Robert Quint, M.P. (A Cabinet Minister)

The Hon. Marjorie Gray (A Private Secretary)

Mary Jane Blake (An Assistant Private Secretary)

Henry Wordsworth (A General Secretary)

Daffodil Smith (An Assistant General Secretary)

Samuel Slate (A Prisoner)

Captain Danby (A Military Officer)

Act I. Scene Part of Hyde Park

HYDE PARK is a large and beautiful place, but unfortunately the parts of it where the events of this act would naturally occur are not the most beautiful parts. Truth, therefore, has been waived in the interests of beauty, and

(February 7)

725 Señor A. M. DUARTE Spanish Talk

616 MAURICE HOPKINS'S Poems



This afternoon Professor G. Eliot Smith will continue his series of Talks on the movements of living creatures, dealing to-day with the further development of muscle.

London 4.15 This drawing shows the cephalopod-fish (Pecten), with one of the shells removed, to show the mollusc inside, in particular its two kinds of muscles: the 'motor,' for shutting the shells, and the 'catch' for keeping them shut.

4 15 ONCHENETRA removed from the Grand Hotel

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BE BELFAST 30:1 M

34	Wanderer's Song	40	Waltz-Matinee
35	Wanderer's Song	41	Waltz-Matinee
36	Wanderer's Song	42	Waltz-Matinee
37	Wanderer's Song	43	Waltz-Matinee
38	Wanderer's Song	44	Waltz-Matinee
39	Wanderer's Song	45	Waltz-Matinee
40	Wanderer's Song	46	Waltz-Matinee
41	Wanderer's Song	47	Waltz-Matinee
42	Wanderer's Song	48	Waltz-Matinee
43	Wanderer's Song	49	Waltz-Matinee
44	Wanderer's Song	50	Waltz-Matinee
45	Wanderer's Song	51	Waltz-Matinee
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89	Wanderer's Song	95	Waltz-Matinee
90	Wanderer's Song	96	Waltz-Matinee
91	Wanderer's Song	97	Waltz-Matinee
92	Wanderer's Song	98	Waltz-Matinee
93	Wanderer's Song	99	Waltz-Matinee
94	Wanderer's Song	100	Waltz-Matinee

PROGRAMMES FOR TUESDAY (February 8)

210 LONDON. 361.4 M.

- 10-20 The St. James' String Sextet and Dan Jones (Tenor)
- 2.55 R. The Bibis in Spain by George Borron
- 3.0 Sir H. WALFORD DAVIES, 'Elementary Music' S.B. from Cardiff
- 4.0 The St. James' String Sextet and Dan Jones' MARBLE ARCH PATRIOT ORCHESTRA, from the Marble Arch Pavilion
- 5.0 ANN SPICE 'Books to Read'
- 5.15 THE CHILDREN'S HOUR Part Songs by the LONDON FOUR. The Wicked Uncle discourses on M Bung, 'Bye Rabbit and the Tar Baby'
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 7.0 DRIVER ROWSE: 'Driving the Cornish Express'

THE Cornish Riviera Express does the longest stop run in the world, from Paddington to Plymouth, and obviously, therefore, it is only driven by the aristocracy of the iron road. Driver Rowse has been in the service of the Great Western Railway since 1878, he has been a driver for thirty-two years, and for the last ten years he has taken his turn in driving the Cornish Riviera Express, about which he will talk to-night.

- 7.15 CORELLI
The Violin Sonatas given in the original style, by WILLIAM PRIMROSE (with Bass played on the Violoncello, by ARTHUR GARNETT)

THE first of the three Violin Sonatas given in the original style, by William Primrose (with Bass played on the Violoncello, by Arthur Garnett) is in G major, and is one of the most beautiful of Corelli's works. It is a sonata in the original sense of the word, and is a work of great beauty and interest. The second sonata is in D major, and is also a work of great beauty and interest. The third sonata is in A major, and is a work of great beauty and interest. The three sonatas are given in the original style, and are a most valuable contribution to the repertoire of the violinist.

- 7.25 THE P. J. NICKEL BAND 'For a A. J. N. and H. J. They Affair Us' A. The International Lamentation

FOR the first time in history the world has seen an International Parliament in the London Convention Centre, the only place where representatives of all nations as far apart as London and Moscow, and London and Moscow, have met to discuss the future of the world. The League of Nations was founded in 1919, and since that time it has been working for the peace of the world.

assistant to the Secretary-General, so he has had every opportunity of finding out how the League of Nations really works.

7.45 SYMPHONY CONCERT

THE WIRELESS SYMPHONY ORCHESTRA, conducted by JULIUS HARRISON

MARIE WILSON (Solo Violin)

PART I

Overture to 'The Merry Wives of Windsor'

English Suite for Strings Parry

SOME people think of Sir Hubert Parry only as the serious one-time Director of the Royal College of Music.

There was another side to his nature, and a very delightful one. The English Suite shows that lighter side of Parry, his characteristically English straight-forwardness, activity, and joy in his work.

There are three movements: a fully-developed Quick one, a serene Slow one, and an energetic Finale, in which we find some gay Hungarian colour.

Worcestershire Suite Julius Harrison

THE Conductor of the evening is also to be welcomed as one of its Composers. His Worcestershire Suite has already enjoyed a good deal of favour—in performance at concerts and on the gramophone record, and in its arrangement for Piano solo. The Suite comprises four movements:

I. The Shredley Round

II. Redstone Rock. 'Redstone (Old English Redstone) Rock, once the home of Laysmon, the British historian, about A.D. 1200, now the summer home of thousands of seed-sifters.'

III. Pershore Plains

IV. The Ledbury Parson. 'To the memory of those two remarkable artists, Bob and Abel Spragg, who could be heard interpreting this Worcestershire Suite in the evening in the 'Gineties, at the Bridge Inn, Stourport.'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 SYMPHONY CONCERT

PART II

ORCHESTRA

Overture, to 'A Midsummer Night's Dream'

Mendelssohn

Suite in D Bach

MARIE WILSON

Andantino Martinelli

Rondo in G (from 'The Merry Wives of Windsor') Parry

Notes ('Festive') Parry

Symphonic Poem, 'Prelude' Parry

PETTER is one of a set of the 'Festive' series, each of which has a pictorial idea as its basis.

The composer told us that in this piece he had tried to suggest in music the restless dancing rhythm of the atmosphere, interspersed with sudden flashes of light. There is also a dancing procession that he imagines passing in glory across the sky.

His aim, then, is to give in terms of sound, imaginative impressions of the rhythmic effects of light and of cloud formations.

10.15 TONY HANDLEY AND PARTY

In a Burlesque from the London and Welsh International Rugby Match as played at Twickenham, called 'At the S.'

10.30 MR. FLOTSAM and MR. JETSAM

in Items from their Repertoire

and

A MUSICAL NEWS BULLETIN

10.45-12.0 DANCE MUSIC—Jack Payne's HOTEL CECIL DANCE BAND, from the Hotel Cecil

6XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and PRINCE OF WALES' ALBERT HALL

PIERRE DE CAILLIAX (Syncopated Pianoforte)

10-20 S.B. from London

2.55 S.B. from London

3.10 Shipping Forecast

3.15-12.0 S.B. from London

ONE of Brahms' most intimate friends was the great violinist, Joseph Joachim.

This Violin Concerto, the only one Brahms ever wrote, was dedicated to him, and Joachim,

besides taking a great interest in its composition, and advising about some points of Brahms' writing, himself wrote the cadenzas for it.

Early Violin Concertos were not much more than means of display for the soloist. In this of Brahms the violinist is a partner with the Orchestra, and the music is a true partnership between the two.

Each contributes equally to the building up of the work.

There are three movements: a fully-developed Quick one, a serene Slow one, and an energetic Finale, in which we find some gay Hungarian colour.

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Mr. WILLIAM PRIMROSE.

the young violinist, who plays the works of Corelli in the evening classical recitals this week. [London, 7.15.]

There are seven pieces in the full Suite—a lively Prelude, a dainty Minuet, a stately Sarabande, a skittish Caprice, a graceful Pastorale, a slow folk-songy Movement of a Scottish tinge and, last of all, what the score calls a 'Folie.'

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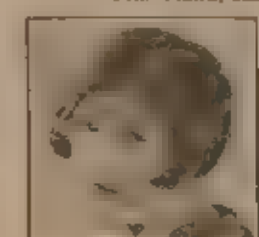
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Miss MARIE WILSON.

Tagore Gold Medal for the most distinguished pupil of the year, for some time she played in the Queen's Hall Orchestra, and when she left the College, she received a very high tribute from its Director, Sir Hugh Allen. Since then she has played with notable success at important concerts in London and elsewhere, including the Promenade Concerts at the Queen's Hall, the Eastbourne Municipal Concerts, and the Subscription Concerts, British Association Concerts and Musical Club at Oxford.

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5. From Ottawa (C. for 2000)

10 **11** **12**

(February 9)

PROGRAMMES FOR THURSDAY (February 10)

2LO LONDON. 361.4 M.

10.20 The Works Concert of New Gramophone Records

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

IN the series of Talks of which this is the fourth, Mrs. Fisher is tracing the parallel between the state of England after the Napoleonic wars and now, after the war of 1914. In the afternoon she takes a retrospective view of conditions in Great Britain before the war, to investigate what sort of society it was that was subjected to so terrible a strain.

2.55 Reading 'Moby Dick' by Herman Melville



Mrs. ALICE DELYSIA

who has been responsible for the success of so many revues, appears in the variety programme from London to-night at 7.45

3.0.3.45 LIVING ROOM REBROADCAST FROM WESTMINSTER ABBEY

4.0 TIME SIGNAL, GREENWICH. THE WALPOLE CINEMA ORCHESTRA, under the direction of FRANK R. DRAKE, relayed from the Walpole Cinema, along

5.0 Topical Talk

5.15 THE CHILDREN'S HOUR: Songs by HELEN HENDERSON; 'Singing Fever' (Mabel Mayflower); 'Decorating the Zoo,' by L.G.M. of the Daily Mirror

5.50 Ministry of Agriculture Fortnightly Bulletin and Market Prices for Farmers

5.50 THE DAVENTRY QUARTET

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

6.45 THE DAVENTRY QUARTET

7.0 A. BONNET LAMB, 'On February'

7.15 CORELLI

The Violin Sonatas given in the original style (with Bass played on the Violoncello by AMBROSE GAUNTLETT) by WILLIAM PRINCE

10. NIGHT we are to have the SEVENTH and EIGHTH SONATAS.

For the various Movements of these Corelli, adapted the titles of the 'Suits' of dances, the most familiar of which are those by Bach, with

of whose life Corelli's was. The foundation Movements of the Suite are the Minuet, the Gavotte, the Rigadoon, and the Polka, and these are a Prelude and various other Movements added.

In the SEVENTH SONATA Corelli leads off with a lively Prelude. He omits the Allemande on this occasion, and gives us next a Corrente (Caucante). This means a running piece, and it lives up to its name, tripping along in a happy fashion.

A Sarabande follows—a strong contrast. This probably came from Spain. It was the chief slow dance of the Suite, and comes as a wistful reminder of the opening quick dances and the energy of the Festival of the Day for Gipsies, as Corelli styles it, in the Italian.

The EIGHTH SONATA opens with a Prelude (a slow one this time). Next comes a brisk Allemande, the name of which shows the derivation of the piece. This piece, with its large melodic leaps, is another good example of the violinistic writing of Corelli.

Next, we have the smooth and gracious Sarabande, and lastly the bounding Jig, with some more of the characteristic fiddle jumps in its tune.

7.25 Mr. R. R. MARETT, 'The Making of Man Religion'

MR. MARETT has now dealt with Evolution and with Man as a factor in the making of man. This evening he goes on to consider the development of law, government, social custom and everything else that goes to make up a civilized society. Mr. Marett, who is Reader in Social Anthropology at Oxford, has himself written a notable book on this subject, entitled 'The Threshold of Religion.'

7.45 ALICE DELYSIA

In some of her Successes

8.0 Mr. FLOTSAM and Mr. JETSAM
Items from Their Repertoire

A MUSICAL NEWS BULLETIN

8.15 TUBBY EDLIN

Entertainer

8.30 'LE VILLI'

(The Witch Dancers)

An Opera by Giacomo Puccini
S.B. from Glasgow

THE Villi, or Witch Dancers, are the spirits of maidens who have been betrothed and whose lovers have proved faithless. At midnight they are supposed to arise in bridal attire and dance with down in weird frenzy. Should the encounter one of their false lovers, they begin to burn into their midst and whirl him round as a mad dance until the victim dies of exhaustion.

Characters:
ANNA ALICE MORAN (Soprano)
ROBERTO (Her Lover), HERBERT THORPE (Tenor)
GUGLIELMO WOLF (Her Father)

AUTHOR CRANMER (Baritone)

THE STATION CHOIR

THE STATION ORCHESTRA, conducted by HERBERT A. CARPENTERS

ACT I. The scene is laid in the Black Forest. Anna, Wolf, and Roberto are sitting before Wolf's cottage on the hillside receiving the congratulations of the villagers upon the betrothal of the young couple. It transpires that Roberto is the heir of a rich lady in Mayence, and it will be necessary for him to journey thither to make arrangements about his inheritance before his wedding. As he departs, Anna gives him a bunch of forget-me-nots. Roberto promises to bring her a warbler, during his absence, and the pair ask Guglielmo for his blessing, which is freely accorded.

8.30 WEATHER FORECAST, SUNSHINE, GENERAL NEWS BULLETIN

9.15 Lord RONALD SHAY: 'A Visit to Rangoon, Java and an Oracle of Tibet'

THE EARL OF RONALD SHAY is one of the many Englishmen who have devoted their lives to public service. He has travelled all over the world, people, art and literature. He has travelled extensively in Asia, from Persia to Japan, besides being Governor of Bengal for five years (1917-22), and has published several books on India, the latest being 'The History of Aravaria.' In this Talk he will describe his visit to a Tibetan oracle.

9.30 'LE VILLI' (Continued)
S.B. from Glasgow

ACT II. In these days there was a woman of Mayence who bewitched all who beheld her. Roberto proved no exception, and breaking



THE EARL OF RONALD SHAY

ex-Governor of Bengal, gives a Talk from London to-night at 9.15, in which he describes a visit to a Tibetan oracle.

His pughted word, he remains in the cell, enthralled by the siren. Worn out by hopeless longing, Anna falls sick and dies. The second act is played in the same setting as the first and opens with a scene of great emotion. The scene is lowered to denote lapse of time and is raised upon the same scene at midnight. The Witch Dancers rise up in the darkness and begin their wild dances. They vanish, and Guglielmo enters from the cottage to find Anna's treachery of Roberto and the death of Anna. Roberto enters and the familiar scene re-awakes memories of Anna. Hoping to find her, he approaches the cottage door, but is checked by the apparition of the girl in her bridal robes. Torn with remorse, he expresses his willingness to meet Death. The Witch Dancers reappear and Roberto is whirled into the fantastic dance and dies of exhaustion. The opera closes with a triumphant chorus of Hallelujahs.

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

5XX DAVENTRY. 1,600 M.

10.30 TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and SIDNEY BOWMAN'S TRIO: MAY LAMBERT (Contralto); VERA WHITE (Soprano); IRENE HUNTER (Violin)

PROGRAMMES FOR THURSDAY (February 10)

11.45 opp. H. NAKAHANA: Herald of Japanese Song

12.5 opp. Concert (Continued)

10.20 S.B. from London

2.30 S.B. from London

7.15 RONALD GUNTER, in Items from his Repertory

7.25 S.B. from London

9.15 THE STRING BAND OF H.M. ROYAL MARINES

(By kind permission of Col. Commandant R. C. Temple, C.B., R.M.)

Conductor: Lieut. B. WALTON O'DONNELL, R.M.
Relayed from the Town Hall, Dover

Suite Française Foulis
Marche des Yvetots: La Fée Tarasque
Hymne Héroïque à la France

Trios for Solo Flute, Oboe and Clarinet Hamm
(Flute: Miss J. H. J. FOLEY; Oboe: Miss G. DUFFHAM; Clarinet: Miss R. L. CHRODER)
Prelude and Liebestod (from 'Tristan and Isolde') Wagner

Musette Gluck, arr. Moffat
Second Hungarian Rhapsody Liszt

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15 S.B. from London

9.30 FLORENCE OLDBAM

Opera

At the Vane

(The Whisper of Suspicion)

9.45 CHAMBER MUSIC

ANTONIO BROSA (Violin); GORDON BAYAN (Pianoforte); BRITANNIA AYTON (Baritone)

ANTONIO BROSA and GORDON BAYAN

Sonata in A Minor Ferencs, arr. Moffat
Prelude; Allemanda; Siciliana; Grave; Allegro Vivo

EDITH AYTON

Auf dem Kirchhof Brahms
Am den stillen Rosen Schumann
When Teardrops Hang By the Wall Arnd
Orpheus with His Lute Vaughan Williams
'Tis Me, O Come, My Life a Delight H. Harty
Nancy's Hair is Yellow Like Clover Kennedy-Fraser

ANTONIO BROSA and GORDON BAYAN

Sonata for Violin and Pianoforte Grieg

10.30-12.0 S.B. from London

5.17 BIRMINGHAM. 326.1 M.

3.45 THE STATION PIANOFORTE QUINTET: LONDON, JACK CAMPBELL

4.45 AFTERNOON TOPICS - Roy REGINALD KIRBY, Fifteen Minutes with John Clark
NORAH TARRANT (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Mr. COLIN H. GARDNER: 'Ready in Broadcast Reception'

7.15 S.B. from London

8.30 CONCERTO

COBA ASTLE (Pianoforte) and the STATION ORCHESTRA, conducted by JOSEPH LEWIS

Second Concerto MacDowell

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

9.30 A WINTER PROGRAMME

THE ORCHESTRA

Winter (Suite, 'The Seasons' Grieg

APPLETON MOORE (Baritone)

Blow, Blow, Thou Winter Wind S. S. S.

The Winter's Wind Vaughan Williams

WINTERED DAVIS (Soprano)

And I am a Song S. S. S.

The Drory's Song S. S. S.

ORCHESTRA

February Suite Tchaikovsky

APPLETON MOORE

Hear Me, ye Winds and Waves How

Windy Nights Stanford

Heavenly Jinks Sullivan

WINTERED DAVIS

Let Winter Come Tchaikovsky

Fall, Snowflakes, Fall S. S. S.

The Snow Man S. S. S.

ORCHESTRA

Selections from Ballet Music, 'The Seasons' S. S. S.

Hear Frost, Ice, Hail, Snow

10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

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

2.30 3.45 LONDON PROGRAMME relayed from Daventry

4.0 Short Story, 'The Toy Shop,' by Miss B. E. M. Hunt

4.15 TEA TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 RISTON DENNETT: 'A Social Poet'. John Gay, Author of 'The Beggar's Opera'

7.15 S.B. from London

8.0 'LE VILLI' S.B. from Glasgow

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

9.30 'LE VILLI' (Continued) S.B. from Glasgow

10.30-12.0 S.B. from London

5WA CARDIFF. 353 M

12.30-1.30 LUNCH TIME MUSIC from the Carlton Hotel, Cardiff

3.0 AN ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA

Third 'Leonora' Overture Beethoven

Fantasia, 'Proserpine' Saint-Saëns

3.20 LATEST NEWS from Mr. S. S. S. May, 'Song Throughout the Century' (Part I)

3.40 ORCHESTRA

Suite, 'The Nutcracker' Tchaikovsky

SWANSEA PARTRIDGE (Soprano)

A Birthday Huntington Woodman

Brave Heart Easthope Martin

The Song, Twenty,

ORCHESTRA

By the Sea Haydn

CWILDYB PARTRIDGE

Keep on Hop Herbert Oliver
Piper of Dreams Kathleen Brown, Margaret Wakefield

ORCHESTRA

Trumpet Solo, 'Marguerite' Meyer-Holmud
Marschalls Tchaikovsky
Two Pieces Mahler
Reverie, 'Angelus', Caprice, 'Carnava'

4.45 Mrs. D. PORTWAY DUBSON: 'Dress Through the Ages - Fashionable Things'

5.0 ORCHESTRA

Suite, 'Carmos' A. Chaminade

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 Mrs. EVELYN NEWBERRY: 'Eastern Camoes - Life in Tibet'



Mrs. EVELYN NEWBERRY went to China when she was nineteen, and lived there for fifteen years. She has also travelled much throughout the East. Her book, 'Life in Tibet', is a most interesting account of her experiences. It is now available in a new edition, and is a most valuable addition to the literature of the East.

One or two of the most reckless adventures have been penetrated, and where Europeans are still, none have ever before.

7.15 S.B. from London

7.45 SOUTH WALES ARAB COMMUNITY SINGING CONCERT

Relayed from the Central Hall, Newport

Conducted by GIBSON YOUNG

Soloists: CAROLINE HATCHARD (Soprano), and GIBSON YOUNG (Baritone)

8.15 'GUY WEATHERBY'S DILEMMA'

A Comedy by HILDA P. K. CHAMBERLAIN

Character

Weatherby S. S. S.

McGregor S. S. S.

A Girl S. S. S.

A Chant S. S. S.

A Girl S. S. S.

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PROGRAMMES FOR THURSDAY (February 10)

2ZY MANCHESTER. 384.6 M.

11.30-12.30 **MUSIC** by the STATION QUARTET
Selection, 'The Glory of Russia' *Rec'd*
Entr'acte, 'La Lettre de Manon' *Rec'd*
Overture, 'The Caliph of Bagdad' *Rec'd*
Floral Suite *Rec'd*
Selection, 'Queen High' *Rec'd*

4.30 **AFTERNOON TOPICS**. The Rev. CHARLES KELLETT, 'Mansions and Their Parents'

4.45 **TEA TIME MUSIC**. J. MEADOWS (Auto Piano Recital)

5.0 **FLORENCE HOLROYD** (Soprano)
Three Little Fairy Songs *Rec'd*
The Little Tree *Rec'd*
The Sunman *Rec'd*

5.15 **THE CHILDREN'S HOUR**. Elizabethan Memorabilia—Violin solos from the 16th Century by Annie Krom. Two Elizabethan Songs: 'Orpheus and His Lute'; 'Who is Sylvia?' Story 'A Child's Day in Queen Elizabeth's Time'

6.0 *S.B. from London*

7.0 **MR. M. S. LEE**. 'Hoo-dooes and Hobos' (Some Sea Superstitions)

7.15 *S.B. from London*

8.30 **'LE VILLI'** *S.B. from Glasgow*

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

9.30 **LE VILLI** (Continued). *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

6KH HULL. 294 M.

11.30-12.30 **Gramophone Records**

4.0 **AFTERNOON TOPICS**. Mr. C. H. PHILLIPS (1) 'Folk Music'

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

5.15 *S.B. from London*

6.0 *S.B. from London*

7.0 **Dr. G. J. JORDAN**. 'The French Revolution: Books on the Revolution'

7.15 *S.B. from London*

8.0 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

2LS LEEDS-BRADFORD. 277.2 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

6.0 **AFTERNOON TOPICS**

5.15 **THE CHILDREN'S HOUR**: Music of Modern Composers—(1) Children's Songs of Sir Walford Davies. (2) Roger Quilter. (3) Armstrong Gibbs

6.0 *S.B. from London*

8.45 **FOR SCOTTS**: 'The Electric Supply' by Nelson Hefford and R. Toyne

9.0 *S.B. from London*

8.30 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

6LV LIVERPOOL. 297 M.

4.0 **HAROLD GEE** and his ORCHESTRA, from the Trocadero Cinema

5.0 **Readings from the Poets**, by H. C. PEARSON

5.15 **THE CHILDREN'S HOUR**

6.0 *S.B. from London*

8.30 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

5NG NOTTINGHAM. 275.2 M.

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

2.40 **BROADCAST TO SCHOOLS**: Prof. H. H. SWANSON ON 'The Geography of Nottingham and Its L. Co. Sisters' (4) Their Climate

3.0-3.45 **London Programmes** relayed from Davon

4.0 **AFTERNOON CONCERT**

BARBARA HARRIS (Violin)
Sonata in G Major. *Purcell, arr. Moffat*
Air on G String. *Bach, arr. Wilhelm*
12.30-1.15 (Songs at the Piano)

ETHEL KIDDIE (Soprano) and **J. MAYNARD GROVER**

I Saw Three Ships Come
Singing By *Rec'd*
Monday Child *Rec'd*
Oh Dear, What Can the *Rec'd*
What I Was a Little *Rec'd*
P.

BARBARA HARRIS

ZIGOUNERWICH. *Sarcasale*
Londonderry Air. *arr. Tertis*

ETHEL KIDDIE and **J. MAYNARD GROVER**

Parliament Hill. *Rec'd*
The New Song. *Rec'd*

I Had But Two Little. *J. Maynard Grover*
Waga
Close to My Heart
Just My Way of Loving You ... *Jerry Rivers*

5.15 **THE CHILDREN'S HOUR**

6.0 *S.B. from London*

7.0 **Prof. R. PHIPPS**. 'Living and Learning' (1) The Progress of Learning

7.15 *S.B. from London*

8.30 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

5PY PLYMOUTH. 400 M.

11.0-12.0 **GEORGE EAST** and his QUARTET, relayed from Popham's Restaurant

3.30 **ORCHESTRA** relayed from Popham's Restaurant

4.0 **Afternoon Topics**

4.15 **TEA TIME MUSIC**. **THE ROYAL HOTEL** directed by **ALBION FULLER**

5.15 **THE CHILDREN'S HOUR**

6.0 *S.B. from London*

7.0 **POETRY READING**. 'The Pattern of a Poem' by **JAMES L. ANCHAM**, read by the Author

7.15 *S.B. from London*

8.30 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

6FL SHEFFIELD. 272.7 M.

4.0 **Afternoon Topics**

4.15 **TEA TIME MUSIC** from the A

5.15 **THE CHILDREN'S HOUR**

6.0 *S.B. from London*

7.0 **Tea and Talk**

7.15 *S.B. from London*

8.0 *S.B. from Glasgow*

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

9.30 *S.B. from Glasgow*

10.30-12.0 *S.B. from London*

6ST STOKE. 284 M.

12.0-1.0 **The Station Quartet**

2.30 **London Programmes** relayed from Davon

5.0 **AFTERNOON TOPICS**: **W. SIMON**

5.15 **THE CHILDREN'S HOUR**



THE DAVENTRY QUARTET

will play from London to-day at 6.25. The photo shows from left to right Mr. David Wysz (first violin), Mr. P. Brunet (second violin), Mr. Stanley Holt (piano) and Mr. C. Parkinson (cello).

Programmes for Thursday.

5.0 S.B. from London
7.0 Mr. EDGAR T. FAINTON: 'Local Industries Series' (6) The Lightest Commercial Metal
7.15 S.B. from London
8.20 S.B. from Glasgow
9.8 S.B. from London (9.10 Local News)
9.30 S.B. from Glasgow
10.30-12.0 S.B. from London

5SX SWANSEA. 294 M.

11.30-12.30 Gramophone Records
2.30-3.45 London. Programme relayed from Daventry
4.0 AFTERNOON CONCERT
PATTY MCKENNA, Soloist. SILWEN EVANS (Piano) & A. J. JONES (Guitar)
5.15 THE CHILDREN'S HOUR
6.0 S.B. from London
7.0 Mr. J. W. THORPE, 'The Human Side of a Police Court' (2)
7.15 S.B. from London
8.15 'GUY WEAR LARRY'S DILEMMA' A Play
See Card 11 Programme
8.45 S.B. from Cardiff
9.0 S.B. from London (9.10 Local News)
9.30 S.B. from Cardiff
10.45-12.0 S.B. from London

Northern Programmes.

(1) NEWCASTLE. 312.5 M.
2.0 S.B. from London
5.0 S.B. from London
6.15 S.B. from London
7.0 S.B. from London
7.15 S.B. from London
8.20 S.B. from London
9.30 S.B. from London
10.30-12.0 S.B. from London

(2) GLASGOW. 405.4 M.
2.0 S.B. from London
5.0 S.B. from London
6.15 S.B. from London
7.0 S.B. from London
7.15 S.B. from London
8.20 S.B. from London
9.30 S.B. from London
10.30-12.0 S.B. from London

(3) ABERDEEN. 510.4 M.
2.0 S.B. from London
5.0 S.B. from London
6.15 S.B. from London
7.0 S.B. from London
7.15 S.B. from London
8.20 S.B. from London
9.30 S.B. from London
10.30-12.0 S.B. from London

(4) BELFAST. 306.1 M.
2.0 S.B. from London
5.0 S.B. from London
6.15 S.B. from London
7.0 S.B. from London
7.15 S.B. from London
8.20 S.B. from London
9.30 S.B. from London
10.30-12.0 S.B. from London



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BRITISH MADE
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LIVE LONG AND PROSPER
HARVEY ROBERTS
P. 10

A 10" double-sided Gramophone Record

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NOTE: GIFT DEPT. NEW ADDRESS: 12 Bath St., City Road, London, E.C.1.

PROGRAMMES FOR FRIDAY (February 11)

210 LONDON. 361.4 M.

10.20 Lunch Time Music from the Hall of Metropole

3.15 Reading: 'Emma,' by Jane Austen

3.30 M. STEPHAN: 'Elementary French'

3.45 CONCERTS FOR SCHOOL-CHILDREN

Arranged by the
PEOPLE'S CONCERT SOCIETY
in co-operation with the
BRITISH BROADCASTING CORPORATION
with Concert of Edith Serna

The T. V. C. C. ORCHESTRA

Conductor, CHARLES W. ...

Principal Violin, GEORGE STRATTON

The First Part devoted to Music by Mozart
(1756-1791)

Symphony in G Minor, Third and Fourth
Movements
Minuet and Trio, Allegro Andante

THE THIRD MOVEMENT is a cheerful, rather
sentimental 'Minuet and Trio,' and is
in 3/4 time. It is arranged in three
ways: First, Second, First.

The First Minuet is scored for full Or-
chestra throughout, but as Mozart has in this
work used no drums or any of the heavier
instruments, it is not a very loud piece of music. The Second
Minuet is very light and airy.

The Last Movement (Very quick) begins
with a short introduction, and then
at once begins. There comes a sort of semi-
cadence (Full Orchestral), and you feel that
something new is about to begin. This proves
to be the Second Tune, very much contrasted
with the First, inasmuch as it is in slower
notes, is given in full, and is scored for
Violins and Violas only. As soon as these
instruments have ended, it (which does not
take long, for it is only brief) the following
pleasant combination takes it over, and
repeats it with a few subtle little changes.
Clarinet, immediately joined by Bassoon, and
then by Celli and Double Basses, and after
a moment by the other instruments. This is
a further of these delicately coloured passages
that help to make a hearing of this Symphony
always such a pleasurable experience.

The first part of the Movement (i.e., the
part which introduces the Tunes) having been
played, some conductors repeat it (according
to Mozart's directions and the custom of his
day) and others proceed straight to the Second
and Third Sections, in which the Tunes are
first 'developed,' and then 'recapitulated.'

verture to 'The Magic Flute'

ONE of Mozart's last great works was that
favourite Opera, *The Magic Flute*, which
has been broadcast in full more than
once.
Mozart was a Freemason. Freemasonry was
very much in the air at that time, and all the
important plot of *The Magic Flute* has Masonic ideas
at its foundation.

There is much elaborate ceremonial in the
Opera, and we hear suggestions of this in the
impressive introduction to the Overture, and
also later in its course.

After the Introduction we have the First Main
Tune. This is 'Masonic,' i.e., one 'woven' (in the
Masonic sense) with the Tunes; next another tune, and
repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through-
out of the Overture. For instance, Bassoons
and Clarinets continue playing the beginning of
the Oboe and Flute are playing the Second
Main Tune.

With this material the Overture trips along
happily and straightforwardly, with only a
serious check—when we have solemn ceremonial
again introduced.

The Second Part of the Programme will
contain miscellaneous items the titles of which
will be given out by the Announcer.

4.45 Short Vocal Recital by

LILY FAIRSKY (Soprano)

FREDERICK STICKNEY (Tenor)

5.15 THE CHILDREN'S HOUR Items by Children
Recitations by Molly Mortimer and Nancy
Fournishes Piano Solos by Denise Hart and
Doreen Brown, Violin Solos by George Japp.
Songs by Bessie Claydon

6.0 FRANK WESTFIELD'S ORCHESTRA from the
Prison of Wales Purchase, Llanwrthwl

6.30 TIME SIGNAL, GLENTWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen On the Screen'

7.15 CORELLI

The Violin Sonatas given in the original style
by W. J. ...
the Violoncello by ANDREW GALETTI



A NOTABLE MODERN CHURCH

In his Talk to-day on 'Some Modern Building
Problems' [Liverpool 7.25], Professor Reilly will discuss
the church of to-day. This picture is of St Saviour's
Church and Institute at Acton, a recent building by
Mr. Edward Maufe, which is one of the most remark-
able churches of recent years.

THE NINTH SONATA (in A), after the fashion
of the Sixth and Eighth, contains one or
two dance Movements, but Corelli does not
write a regular set of 'Suite' of them.

There is a charmingly tuneful slow Movement,
followed by the greatest possible contrast, a Jig
of his happyest mood, with the sort of tune
that sticks in one's head. Before the next Move-
ment, a Gavotte there are no more than eight
bars of slow interlude. The Violin begins the
Gavotte by rather comically stalling down the
scale and back again, like a man on a tightrope.

THE TENTH SONATA (in F) has a complete
set of dances, like a Suite (except that the
Courante, the usual second dance of the regular
four, is not here). Instead we have a Gavotte
(the Movement) standing thus: Prelude (a slow
one), Allemande, Sarabande, Gavotte and Lique.

7.25 Prof. C. H. REILLY: 'Some Modern Building
Problems' All The Church of To-day.' S.B.
from Liverpool

IN the first two Talks in this series, Professor
Reilly discussed the general problem of
modern architecture—the application of sound
principles to the particular needs of the present

day—and with one particular aspect of it: the
modern office block. This evening he goes on to
consider recent developments in the designing
of churches—at it an important branch of archi-
tecture, although far fallen from its high estate of
Gothic days, when architecture's greatest achieve-
ment was made in the ecclesiastical sphere, and
several buildings were little more than a by-
product of the art. There has been a great revival
of interest in church architecture since the war,
and, apart from such masterpieces as Bentley's
Cathedral at Westminster and Scott's at Liver-
pool, many notable churches have been built in
the last few years. A list of some of the best
of them—Maufe's church at Acton—appears
on this page.

7.45 A CONCERT PARTY

Directed by ERNEST LONGSTAFFE

including

TOMMY HANDLEY, MARIE DIX, MORRIAN
WARR: DORIS PALMER and GEDDIE
WATSON

8.30 Mr. JOHN MASEFIELD

Reading His Own Poetry

MR. MASEFIELD is one of the most charac-
teristic poets in the English language,
as parodists have found to their joy. From
his first book of poems, 'Salt Water Ballads,'
to his great epics of sport, 'Reverend the Fox'
and 'Right Royal,' one can trace the same
qualities—a keen sense of the wind and the
sea and the open country, a vigorous rhythm
and life and movement that sweep over minor
anecdotes and incidents that would ruin the
work of many a less sincere poet. In addition
to his poems, of which he has a goodly store,
besides those already mentioned, 'The Widow
in the Bye Street,' 'The Everlasting Mercy'
and 'Dunbar,' Mr. Masefield has recently
written two great novels of adventure, 'Sard
Harbour' and 'Odessa,' and several religious
plays.

8.45 MARIAN CAREW

(Soprano)

Songs by Duithill, accompanied by the
Cotopower

The Dutchman

The Queen of Heaven

In the Dawn

The Cloths of Heaven

Infant Joe

The Shepherd

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Local Announcements

9.15 Mr. FLOTSAM and Mr. JETSAM

Items from their Repertoire
and

A Musical News Bulletin

9.20 SPEECHES FOLLOWING THE
ANNUAL DINNER OF H.M. CIVIL
SERVICE

Delayed from the Great Hall, Counsought
Rooms

Tunes: The Jig and Bar of England

Proposed: Sir Cecil Harcourt Smith

Responders: The Rt. Hon. Lord Hanworth,
K.B.E., Master of the Rolls
Sir T. W. H. Inskip, K.C., M.P.,
Secretary-General

ON the second Friday in each February
representatives of His Majesty's Civil
Service, from the top to the bottom, meet
together at dinner with the Secretary to the
Treasury and head of the Civil Service in the chair,
and entertain as guests a member of the Royal
Family, representatives of His Majesty's Govern-

(Continued on page 280)

I'm the Bisto Chef.



Keep a Look Out

for my

"HINTS FOR EVERYDAY MEALS."

I am going to tell you how you can improve beyond measure, stews, hashes, hot pots, savouries, in fact, all meat dishes, by using -

BISTO

4,000
REVOLUTIONS
PER MINUTE



FREE

Trial Tube & Stick
Send now to get this
trial Tube of Gibbs
Shaving Cream and Stick
of Gibbs Shaving Cream
Shaving Soap. The stick
is made of the same
material as the shaving
cream. Just send name
and address with 5/- in
stamp or five postage
and packing to
D. G. W. & SONS LTD
Dept. 14 R.E.
Cold Cream Soap Works,
London E.4

To ensure that fine texture
At 4,000 revolutions a minute
a high speed centrifugal mill
whisks the already finely milled
Gibbs Shaving Cream into even
finer texture. This is another
example of the care taken to
ensure that Gibbs Shaving
Cream gives you the smoothest,
cleanest shave you've ever had.

There is delicious Cold Cream
milled into Gibbs Shaving
Cream which acts as a lotion
on the face, leaving it soothed
and comforted, as if newly
massaged with cold cream.

Gibbs
SHAVING CREAM
The Cream of Shaves

In Tubes 1/- and 1/6
British made

NOW "You can't possibly get wet in the
21'-MATTAMAC REGD
19-OUNCE Featherweight STORMPROOF

From 10/- and 12/- to 21/- in the £
Every Mattamac sold by
us has been reduced by roughly 6/- in the £
the best of its kind
A "Mattamac" is a waterproof, windproof, and tearproof
proof. In addition also, it equals its much more costly competitors in
lasting wear, weighs one-third and is **ABSOLUTELY WATERPROOF**
1. It is a perfect folding Wind, Chill and Wet proof, a "Mattamac" can be
used as a raincoat, a gaiter, a covercoat, for Dressing, etc.

Don't risk disappointment with an imitation. Get the
product which is labelled Mattamac
beneath the coat hanger

WEIGHT
19 ozs.
FOLDS
INTO THIS
SIZE



NOW

21/-

(Reg'd.
Trade
Mark)

IN 11 MODELS, 15 SHADES, 40 SIZES



Current
PAVE,
OLIVE
OLIVE
EIGHT
SILVER
BRASS
COPPER
PASTEL
TANGY
SOFT
ROSE
POWDERY
LEAF
NAVY
BLACK

Colours - 10/- 21/- 23/-

MADE FOR EVERY OUTDOOR PURPOSE

Town and Country Models to 15 shades, 40
Models, 15/-, 21/-, 23/-, 25/-, 27/-, 29/-, 31/-, 33/-, 35/-, 37/-, 39/-, 41/-, 43/-, 45/-, 47/-, 49/-, 51/-, 53/-, 55/-, 57/-, 59/-, 61/-, 63/-, 65/-, 67/-, 69/-, 71/-, 73/-, 75/-, 77/-, 79/-, 81/-, 83/-, 85/-, 87/-, 89/-, 91/-, 93/-, 95/-, 97/-, 99/-, 101/-, 103/-, 105/-, 107/-, 109/-, 111/-, 113/-, 115/-, 117/-, 119/-, 121/-, 123/-, 125/-, 127/-, 129/-, 131/-, 133/-, 135/-, 137/-, 139/-, 141/-, 143/-, 145/-, 147/-, 149/-, 151/-, 153/-, 155/-, 157/-, 159/-, 161/-, 163/-, 165/-, 167/-, 169/-, 171/-, 173/-, 175/-, 177/-, 179/-, 181/-, 183/-, 185/-, 187/-, 189/-, 191/-, 193/-, 195/-, 197/-, 199/-, 201/-, 203/-, 205/-, 207/-, 209/-, 211/-, 213/-, 215/-, 217/-, 219/-, 221/-, 223/-, 225/-, 227/-, 229/-, 231/-, 233/-, 235/-, 237/-, 239/-, 241/-, 243/-, 245/-, 247/-, 249/-, 251/-, 253/-, 255/-, 257/-, 259/-, 261/-, 263/-, 265/-, 267/-, 269/-, 271/-, 273/-, 275/-, 277/-, 279/-, 281/-, 283/-, 285/-, 287/-, 289/-, 291/-, 293/-, 295/-, 297/-, 299/-, 301/-, 303/-, 305/-, 307/-, 309/-, 311/-, 313/-, 315/-, 317/-, 319/-, 321/-, 323/-, 325/-, 327/-, 329/-, 331/-, 333/-, 335/-, 337/-, 339/-, 341/-, 343/-, 345/-, 347/-, 349/-, 351/-, 353/-, 355/-, 357/-, 359/-, 361/-, 363/-, 365/-, 367/-, 369/-, 371/-, 373/-, 375/-, 377/-, 379/-, 381/-, 383/-, 385/-, 387/-, 389/-, 391/-, 393/-, 395/-, 397/-, 399/-, 401/-, 403/-, 405/-, 407/-, 409/-, 411/-, 413/-, 415/-, 417/-, 419/-, 421/-, 423/-, 425/-, 427/-, 429/-, 431/-, 433/-, 435/-, 437/-, 439/-, 441/-, 443/-, 445/-, 447/-, 449/-, 451/-, 453/-, 455/-, 457/-, 459/-, 461/-, 463/-, 465/-, 467/-, 469/-, 471/-, 473/-, 475/-, 477/-, 479/-, 481/-, 483/-, 485/-, 487/-, 489/-, 491/-, 493/-, 495/-, 497/-, 499/-, 501/-, 503/-, 505/-, 507/-, 509/-, 511/-, 513/-, 515/-, 517/-, 519/-, 521/-, 523/-, 525/-, 527/-, 529/-, 531/-, 533/-, 535/-, 537/-, 539/-, 541/-, 543/-, 545/-, 547/-, 549/-, 551/-, 553/-, 555/-, 557/-, 559/-, 561/-, 563/-, 565/-, 567/-, 569/-, 571/-, 573/-, 575/-, 577/-, 579/-, 581/-, 583/-, 585/-, 587/-, 589/-, 591/-, 593/-, 595/-, 597/-, 599/-, 601/-, 603/-, 605/-, 607/-, 609/-, 611/-, 613/-, 615/-, 617/-, 619/-, 621/-, 623/-, 625/-, 627/-, 629/-, 631/-, 633/-, 635/-, 637/-, 639/-, 641/-, 643/-, 645/-, 647/-, 649/-, 651/-, 653/-, 655/-, 657/-, 659/-, 661/-, 663/-, 665/-, 667/-, 669/-, 671/-, 673/-, 675/-, 677/-, 679/-, 681/-, 683/-, 685/-, 687/-, 689/-, 691/-, 693/-, 695/-, 697/-, 699/-, 701/-, 703/-, 705/-, 707/-, 709/-, 711/-, 713/-, 715/-, 717/-, 719/-, 721/-, 723/-, 725/-, 727/-, 729/-, 731/-, 733/-, 735/-, 737/-, 739/-, 741/-, 743/-, 745/-, 747/-, 749/-, 751/-, 753/-, 755/-, 757/-, 759/-, 761/-, 763/-, 765/-, 767/-, 769/-, 771/-, 773/-, 775/-, 777/-, 779/-, 781/-, 783/-, 785/-, 787/-, 789/-, 791/-, 793/-, 795/-, 797/-, 799/-, 801/-, 803/-, 805/-, 807/-, 809/-, 811/-, 813/-, 815/-, 817/-, 819/-, 821/-, 823/-, 825/-, 827/-, 829/-, 831/-, 833/-, 835/-, 837/-, 839/-, 841/-, 843/-, 845/-, 847/-, 849/-, 851/-, 853/-, 855/-, 857/-, 859/-, 861/-, 863/-, 865/-, 867/-, 869/-, 871/-, 873/-, 875/-, 877/-, 879/-, 881/-, 883/-, 885/-, 887/-, 889/-, 891/-, 893/-, 895/-, 897/-, 899/-, 901/-, 903/-, 905/-, 907/-, 909/-, 911/-, 913/-, 915/-, 917/-, 919/-, 921/-, 923/-, 925/-, 927/-, 929/-, 931/-, 933/-, 935/-, 937/-, 939/-, 941/-, 943/-, 945/-, 947/-, 949/-, 951/-, 953/-, 955/-, 957/-, 959/-, 961/-, 963/-, 965/-, 967/-, 969/-, 971/-, 973/-, 975/-, 977/-, 979/-, 981/-, 983/-, 985/-, 987/-, 989/-, 991/-, 993/-, 995/-, 997/-, 999/-, 1001/-, 1003/-, 1005/-, 1007/-, 1009/-, 1011/-, 1013/-, 1015/-, 1017/-, 1019/-, 1021/-, 1023/-, 1025/-, 1027/-, 1029/-, 1031/-, 1033/-, 1035/-, 1037/-, 1039/-, 1041/-, 1043/-, 1045/-, 1047/-, 1049/-, 1051/-, 1053/-, 1055/-, 1057/-, 1059/-, 1061/-, 1063/-, 1065/-, 1067/-, 1069/-, 1071/-, 1073/-, 1075/-, 1077/-, 1079/-, 1081/-, 1083/-, 1085/-, 1087/-, 1089/-, 1091/-, 1093/-, 1095/-, 1097/-, 1099/-, 1101/-, 1103/-, 1105/-, 1107/-, 1109/-, 1111/-, 1113/-, 1115/-, 1117/-, 1119/-, 1121/-, 1123/-, 1125/-, 1127/-, 1129/-, 1131/-, 1133/-, 1135/-, 1137/-, 1139/-, 1141/-, 1143/-, 1145/-, 1147/-, 1149/-, 1151/-, 1153/-, 1155/-, 1157/-, 1159/-, 1161/-, 1163/-, 1165/-, 1167/-, 1169/-, 1171/-, 1173/-, 1175/-, 1177/-, 1179/-, 1181/-, 1183/-, 1185/-, 1187/-, 1189/-, 1191/-, 1193/-, 1195/-, 1197/-, 1199/-, 1201/-, 1203/-, 1205/-, 1207/-, 1209/-, 1211/-, 1213/-, 1215/-, 1217/-, 1219/-, 1221/-, 1223/-, 1225/-, 1227/-, 1229/-, 1231/-, 1233/-, 1235/-, 1237/-, 1239/-, 1241/-, 1243/-, 1245/-, 1247/-, 1249/-, 1251/-, 1253/-, 1255/-, 1257/-, 1259/-, 1261/-, 1263/-, 1265/-, 1267/-, 1269/-, 1271/-, 1273/-, 1275/-, 1277/-, 1279/-, 1281/-, 1283/-, 1285/-, 1287/-, 1289/-, 1291/-, 1293/-, 1295/-, 1297/-, 1299/-, 1301/-, 1303/-, 1305/-, 1307/-, 1309/-, 1311/-, 1313/-, 1315/-, 1317/-, 1319/-, 1321/-, 1323/-, 1325/-, 1327/-, 1329/-, 1331/-, 1333/-, 1335/-, 1337/-, 1339/-, 1341/-, 1343/-, 1345/-, 1347/-, 1349/-, 1351/-, 1353/-, 1355/-, 1357/-, 1359/-, 1361/-, 1363/-, 1365/-, 1367/-, 1369/-, 1371/-, 1373/-, 1375/-, 1377/-, 1379/-, 1381/-, 1383/-, 1385/-, 1387/-, 1389/-, 1391/-, 1393/-, 1395/-, 1397/-, 1399/-, 1401/-, 1403/-, 1405/-, 1407/-, 1409/-, 1411/-, 1413/-, 1415/-, 1417/-, 1419/-, 1421/-, 1423/-, 1425/-, 1427/-, 1429/-, 1431/-, 1433/-, 1435/-, 1437/-, 1439/-, 1441/-, 1443/-, 1445/-, 1447/-, 1449/-, 1451/-, 1453/-, 1455/-, 1457/-, 1459/-, 1461/-, 1463/-, 1465/-, 1467/-, 1469/-, 1471/-, 1473/-, 1475/-, 1477/-, 1479/-, 1481/-, 1483/-, 1485/-, 1487/-, 1489/-, 1491/-, 1493/-, 1495/-, 1497/-, 1499/-, 1501/-, 1503/-, 1505/-, 1507/-, 1509/-, 1511/-, 1513/-, 1515/-, 1517/-, 1519/-, 1521/-, 1523/-, 1525/-, 1527/-, 1529/-, 1531/-, 1533/-, 1535/-, 1537/-, 1539/-, 1541/-, 1543/-, 1545/-, 1547/-, 1549/-, 1551/-, 1553/-, 1555/-, 1557/-, 1559/-, 1561/-, 1563/-, 1565/-, 1567/-, 1569/-, 1571/-, 1573/-, 1575/-, 1577/-, 1579/-, 1581/-, 1583/-, 1585/-, 1587/-, 1589/-, 1591/-, 1593/-, 1595/-, 1597/-, 1599/-, 1601/-, 1603/-, 1605/-, 1607/-, 1609/-, 1611/-, 1613/-, 1615/-, 1617/-, 1619/-, 1621/-, 1623/-, 1625/-, 1627/-, 1629/-, 1631/-, 1633/-, 1635/-, 1637/-, 1639/-, 1641/-, 1643/-, 1645/-, 1647/-, 1649/-, 1651/-, 1653/-, 1655/-, 1657/-, 1659/-, 1661/-, 1663/-, 1665/-, 1667/-, 1669/-, 1671/-, 1673/-, 1675/-, 1677/-, 1679/-, 1681/-, 1683/-, 1685/-, 1687/-, 1689/-, 1691/-, 1693/-, 1695/-, 1697/-, 1699/-, 1701/-, 1703/-, 1705/-, 1707/-, 1709/-, 1711/-, 1713/-, 1715/-, 1717/-, 1719/-, 1721/-, 1723/-, 1725/-, 1727/-, 1729/-, 1731/-, 1733/-, 1735/-, 1737/-, 1739/-, 1741/-, 1743/-, 1745/-, 1747/-, 1749/-, 1751/-, 1753/-, 1755/-, 1757/-, 1759/-, 1761/-, 1763/-, 1765/-, 1767/-, 1769/-, 1771/-, 1773/-, 1775/-, 1777/-, 1779/-, 1781/-, 1783/-, 1785/-, 1787/-, 1789/-, 1791/-, 1793/-, 1795/-, 1797/-, 1799/-, 1801/-, 1803/-, 1805/-, 1807/-, 1809/-, 1811/-, 1813/-, 1815/-, 1817/-, 1819/-, 1821/-, 1823/-, 1825/-, 1827/-, 1829/-, 1831/-, 1833/-, 1835/-, 1837/-, 1839/-, 1841/-, 1843/-, 1845/-, 1847/-, 1849/-, 1851/-, 1853/-, 1855/-, 1857/-, 1859/-, 1861/-, 1863/-, 1865/-, 1867/-, 1869/-, 1871/-, 1873/-, 1875/-, 1877/-, 1879/-, 1881/-, 1883/-, 1885/-, 1887/-, 1889/-, 1891/-, 1893/-, 1895/-, 1897/-, 1899/-, 1901/-, 1903/-, 1905/-, 1907/-, 1909/-, 1911/-, 1913/-, 1915/-, 1917/-, 1919/-, 1921/-, 1923/-, 1925/-, 1927/-, 1929/-, 1931/-, 1933/-, 1935/-, 1937/-, 1939/-, 1941/-, 1943/-, 1945/-, 1947/-, 1949/-, 1951/-, 1953/-, 1955/-, 1957/-, 1959/-, 1961/-, 1963/-, 1965/-, 1967/-, 1969/-, 1971/-, 1973/-, 1975/-, 1977/-, 1979/-, 1981/-, 1983/-, 1985/-, 1987/-, 1989/-, 1991/-, 1993/-, 1995/-, 1997/-, 1999/-, 2001/-, 2003/-, 2005/-, 2007/-, 2009/-, 2011/-, 2013/-, 2015/-, 2017/-, 2019/-, 2021/-, 2023/-, 2025/-, 2027/-, 2029/-, 2031/-, 2033/-, 2035/-, 2037/-, 2039/-, 2041/-, 2043/-, 2045/-, 2047/-, 2049/-, 2051/-, 2053/-, 2055/-, 2057/-, 2059/-, 2061/-, 2063/-, 2065/-, 2067/-, 2069/-, 2071/-, 2073/-, 2075/-, 2077/-, 2079/-, 2081/-, 2083/-, 2085/-, 2087/-, 2089/-, 2091/-, 2093/-, 2095/-, 2097/-, 2099/-, 2101/-, 2103/-, 2105/-, 2107/-, 2109/-, 2111/-, 2113/-, 2115/-, 2117/-, 2119/-, 2121/-, 2123/-, 2125/-, 2127/-, 2129/-, 2131/-, 2133/-, 2135/-, 2137/-, 2139/-, 2141/-, 2143/-, 2145/-, 2147/-, 2149/-, 2151/-, 2153/-, 2155/-, 2157/-, 2159/-, 2161/-, 2163/-, 2165/-, 2167/-, 2169/-, 2171/-, 2173/-, 2175/-, 2177/-, 2179/-, 2181/-, 2183/-, 2185/-, 2187/-, 2189/-, 2191/-, 2193/-, 2195/-, 2197/-, 2199/-, 2201/-, 2203/-, 2205/-, 2207/-, 2209/-, 2211/-, 2213/-, 2215/-, 2217/-, 2219/-, 2221/-, 2223/-, 2225/-, 2227/-, 2229/-, 2231/-, 2233/-, 2235/-, 2237/-, 2239/-, 2241/-, 2243/-, 2245/-, 2247/-, 2249/-, 2251/-, 2253/-, 2255/-, 2257/-, 2259/-, 2261/-, 2263/-, 2265/-, 2267/-, 2269/-, 2271/-, 2273/-, 2275/-, 2277/-, 2279/-, 2281/-, 2283/-, 2285/-, 2287/-, 2289/-, 2291/-, 2293/-, 2295/-, 2297/-, 2299/-, 2301/-, 2303/-, 2305/-, 2307/-, 2309/-, 2311/-, 2313/-, 2315/-, 2317/-, 2319/-, 2321/-, 2323/-, 2325/-, 2327/-, 2329/-, 2331/-, 2333/-, 2335/-, 2337/-, 2339/-, 2341/-, 2343/-, 2345/-, 2347/-, 2349/-, 2351/-, 2353/-, 2355/-, 2357/-, 2359/-, 2361/-, 2363/-, 2365/-, 2367/-, 2369/-, 2371/-, 2373/-, 2375/-, 2377/-, 2379/-, 2381/-, 2383/-, 2385/-, 2387/-, 2389/-, 2391/-, 2393/-, 2395/-, 2397/-, 2399/-, 2401/-, 2403/-, 2405/-, 2407/-, 2409/-, 2411/-, 2413/-, 2415/-, 2417/-, 2419/-, 2421/-, 2423/-, 2425/-, 2427/-, 2429/-, 2431/-, 2433/-, 2435/-, 2437/-, 2439/-, 2441/-, 2443/-, 2445/-, 2447/-, 2449/-, 2451/-, 2453/-, 2455/-, 2457/-, 2459/-, 2461/-, 2463/-, 2465/-, 2467/-, 2469/-, 2471/-, 2473/-, 2475/-, 2477/-, 2479/-, 2481/-, 2483/-, 2485/-, 2487/-, 2489/-, 2491/-, 2493/-, 2495/-, 2497/-, 2499/-, 2501/-, 2503/-, 2505/-, 2507/-, 2509/-, 2511/-, 2513/-, 2515/-, 2517/-, 2519/-, 2521/-, 2523/-, 2525/-, 2527/-, 2529/-, 2531/-, 2533/-, 2535/-, 2537/-, 2539/-, 2541/-, 2543/-, 2545/-, 2547/-, 2549/-, 2551/-, 2553/-, 2555/-, 2557/-, 2559/-, 2561/-, 2563/-, 2565/-, 2567/-, 2569/-, 2571/-, 2573/-, 2575/-, 2577/-, 2579/-, 2581/-, 2583/-, 2585/-, 2587/-, 2589/-, 2591/-, 2593/-, 2595/-, 2597/-, 2599/-, 2601/-, 2603/-, 2605/-, 2607/-, 2609/-, 2611/-, 2613/-, 2615/-, 2617/-, 2619/-, 2621/-, 2623/-, 2625/-, 2627/-, 2629/-, 2631/-, 2633/-, 2635/-, 2637/-, 2639/-, 2641/-, 2643/-, 2645/-, 2647/-, 2649/-, 2651/-, 2653/-, 2655/-, 2657/-, 2659/-, 2661/-, 2663/-, 2665/-, 2667/-, 2669/-, 2671/-, 2673/-, 2675/-, 2677/-, 2679/-, 2681/-, 2683/-, 2685/-, 2687/-, 2689/-, 2691/-, 2693/-, 2695/-, 2697/-, 2699/-, 2701/-, 2703/-, 2705/-, 2707/-, 2709/-, 2711/-, 2713/-, 2715/-, 2717/-, 2719/-, 2721/-, 2723/-, 2725/-, 2727/-, 2729/-, 2731/-, 2733/-, 2735/-, 2737/-, 2739/-, 2741/-, 2743/-, 2745/-, 2747/-, 2749/-, 2751/-, 2753/-, 2755/-, 2757/-, 2759/-, 2761/-, 2763/-, 2765/-, 2767/-, 2769/-, 2771/-, 2773/-, 2775/-, 2777/-, 2779/-, 2781/-, 2783/-, 2785/-, 2787/-, 2789/-, 2791/-, 2793/-, 2795/-, 2797/-, 2799/-, 2801/-, 2803/-, 2805/-, 2807/-, 2809/-, 2811/-, 2813/-, 2815/-, 2817/-, 2819/-, 2821/-, 2823/-, 2825/-, 2827/-, 2829/-, 2831/-, 2833/-, 2835/-, 2837/-, 2839/-, 2841/-, 2843/-, 2845/-, 2847/-, 2849/-, 2851/-, 2853/-, 2855/-, 2857/-, 2859/-, 2861/-, 2863/-, 2865/-, 2867/-, 2869/-, 2871/-, 2873/-, 2875/-, 2877/-, 2879/-, 2881/-, 2883/-, 2885/-, 2887/-, 2889/-, 2891/-, 2893/-, 2895/-, 2897/-, 2899/-, 2901/-, 2903/-, 2905/-, 2907/-, 2909/-, 2911/-, 2913/-, 2915/-, 2917/-, 2919/-, 2921/-, 2923/-, 2925/-, 2927/-, 2929/-, 2931/-, 2933/-, 2935/-, 2937/-, 2939/-, 2941/-, 2943/-, 2945/-, 2947/-, 2949/-, 2951/-, 2953/-, 2955/-, 2957/-, 2959/-, 2961/-, 2963/-, 2965/-, 2967/-, 2969/-, 2971/-, 2973/-, 2975/-, 2977/-, 2979/-, 2981/-, 2983/-, 2985/-, 2987/-, 2989/-, 2991/-, 2993/-, 2995/-, 2997/-, 2999/-, 3001/-, 3003/-, 3005/-, 3007/-, 3009/-, 3011/-, 3013/-, 3015/-, 3017/-, 3019/-, 3021/-, 3023/-, 3025/-, 3027/-, 3029/-, 3031/-, 3033/-, 3035/-, 3037/-, 3039/-, 3041/-, 3043/-, 3045/-, 3047/-, 3049/-, 3051/-, 3053/-, 3055/-, 3057/-, 3059/-, 3061/-, 3063/-, 3065/-, 3067/-, 3069/-, 3071/-, 3073/-, 3075/-, 3077/-, 3079/-, 3081/-, 3083/-, 3085/-, 3087/-, 3089/-, 3091/-, 3093/-, 3095/-, 3097/-, 3099/-, 3101/-, 3103/-, 3105/-, 3107/-, 3109/-, 3111/-, 3113/-, 3115/-, 3117/-, 3119/-, 3121/-, 3123/-, 3125/-, 3127/-, 3129/-, 3131/-, 3133/-, 3135/-, 3137/-, 3139/-, 3141/-, 3143/-, 3145/-, 3147/-, 3149/-, 3151/-, 3153/-, 3155/-, 3157/-, 3159/-, 3161/-, 316

(February 11)

[illegible]

Impet Stg 6 'The Treasure of Zamora' Unbound

745 S.B. from London

A black and white portrait of a young man with dark hair, wearing a suit jacket, white shirt, and dark tie. He is smiling slightly and looking towards the camera. The portrait is set within a decorative, ornate border.

7 45 110 S.D. from London (9 10 Local N 33)

7 45 11 0 S.B. from London (9.10 Local Notes)

7.45 11.0 *E.R. from London (9.10 Local News)*

(Continued on page 282)

WIRELESS WITHOUT BATTERIES

THE LATEST MARCONI valve achievement enables you to obtain the necessary power for operating a radio set through the electric light socket, direct from A.C. Mains, thus entirely dispensing with accumulators and High Tension batteries.

Fil. volts - - - 3.5
 Fil. current 2 amperes
 Anode volts 50
 Amp. factor 5
 Impedance 500 ohms
 Normalisation 1.56 ma. volt.

PRICE
30/-

MARCONI TYPE K.L.1 employs a new principle in radio valve design. The electrons are not emitted from the filament but from a separate cathode heated by thermal radiation.

MARCONI TYPE K.L.1 is a general purpose valve operated through a special transformer, and although adaptable to almost any existing receiver a special circuit is required, particulars of which are obtainable on request from your usual radio dealer or direct from The Marconiphone Company Ltd.



MARCONI

TYPE K.L.1 VALVE

The Greatest *Marconi* Name in Radio

THE MARCONIPHONE COMPANY LIMITED

Registered Office:—
 Marconi House, Strand, London, W.C.2.

Head Office:—
 210-212 Tottenham Court Road, London, W.1.

PROGRAMMES FOR SATURDAY (February 12)

2LO LONDON. 361.4 M.

2.50 ENGLAND & IRELAND

INTERNATIONAL RUGBY MATCH
A commentary on the play and incidents which by an eye witness will be relayed from London by radio.

A plan of the ground will be given in next week's (issue of THE RADIO TIMES, to be published February 11)

4.30 THE WIRELESS ORCHESTRA

BLACK (Contralto), GUY EASTMAN (Pianoforte)

MARION GRAY: A Garden Chat

5.15 THE CHILDREN'S HOUR. Selections by the DAVENTRY QUARTET. Bedtime at the Bugle, by MAHEL CONSTANTINOS. A Competition

6.0 THE WIRELESS ORCHESTRA, conducted by JOHN ANKELL

1. The Tempter (German)

2. The Tempter (German)

3. The Tempter (German)

6.30 THE FIRST GENERAL NEWS BULLETIN

6.45 IRETON ESTATE

ADDENDUM: Report by PERCY A. SCHOLZ

Followed by Performance of Test Selections by WALKING CHORUS

Programme

1. The Laughing Waves (Ruthbons)

2. The Laughing Waves (Ruthbons)

3. The Laughing Waves (Ruthbons)

4. The Laughing Waves (Ruthbons)

5. The Laughing Waves (Ruthbons)

6. The Laughing Waves (Ruthbons)

7. The Laughing Waves (Ruthbons)

8. The Laughing Waves (Ruthbons)

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36. The Laughing Waves (Ruthbons)

37. The Laughing Waves (Ruthbons)

38. The Laughing Waves (Ruthbons)

U haven't seen the Sonata for Viola and Piano by any means so well as this, the Seventh (known as Op. 30, No. 2)

In its First Movement there are some stormy episodes and some charming melodies, but the unity is never lost in passion

1. Sail Upon the Dog Star (Purcell)

2. As Ever I Saw (Peter Warlock)

3. Diaphanous (Denis Brown)

4. Cotwold Love (Richard Mulliner)

5. A Song of Lyonesse (Richard Bonyton)

6. A Song of Lyonesse (Richard Bonyton)

7. A Song of Lyonesse (Richard Bonyton)

8. A Song of Lyonesse (Richard Bonyton)

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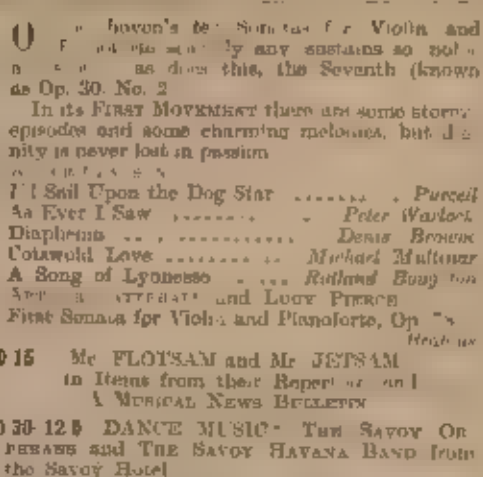
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SIT BIRMINGHAM. 326.1 M.

3.45 AFTERNOON CONCERT

THE METROPOLITAN WORKS BAND, conducted by GEORGE WILSON

March, 'Puccinella' (Hummer)

Overture to 'Don Giovanni' (Mozart)

FLORIAN CLETON (Soprano)

The Wood Pigeon (Phillips)

Fiddler Come and Play for Me (Phillips)

BAND

Humoresque, 'Three Blind Mice' (Doulton)

Selections, 'Reminiscences of Gounod' (Doulton)

FLORIAN CLETON

Piper Tune (Carter)

Love the Pailor (Edward German)

Hunger (Creole Love Song) (Layton)

BAND

1. The Laughing Waves (Ruthbons)

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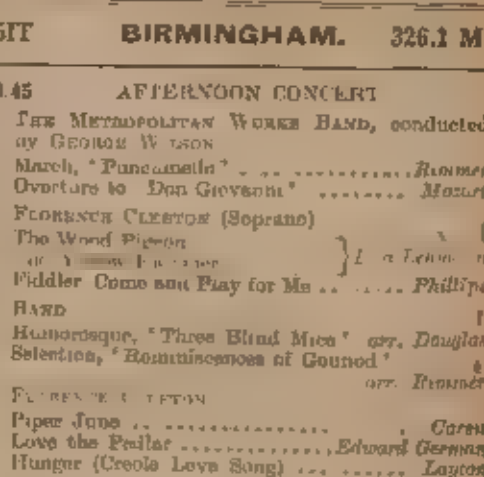
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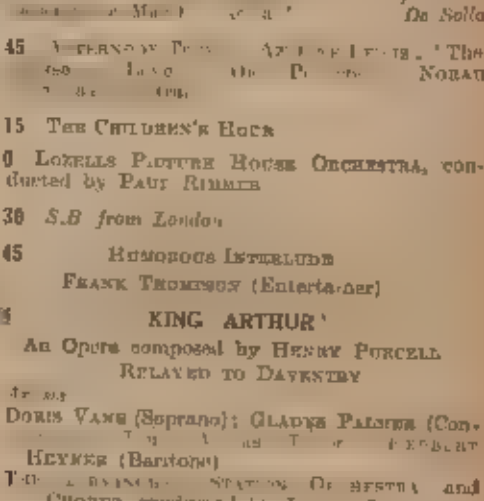
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PROGRAMMES FOR SATURDAY (February 12)

CBM BOURNEMOUTH. 491.8 M

11.15 12.15 M Music by F G I
H. BENTLEY, Soloist W. H. South and Son
Soloist The S.

4.0 P. HOTEL DANCE BAND,
Soloist F. H. H. Directed by
ALEX. W. SWANWICK

5.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TUNE HERBERT S. MOUNT
Soloist THOMAS E. LILLINGWORTH (Soloist)
Soloist Piano Solo

6.30 S.H. from London

7.45 VARIETY

THE STATION ORCHESTRA, directed by RICHARD S.
Soloist M. H. H. Spring Soloist
Soloist M. H. H. Spring

Some Soloist Some Talk Some Laughs Per-
Soloist Soloist

Some Soloist Some Talk Some Laughs Per-
Soloist Soloist

Some Soloist Some Talk Some Laughs Per-
Soloist Soloist

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5.15 THE CHILDREN'S HOUR HERBERT S. MOUNT
Soloist THOMAS E. LILLINGWORTH (Soloist)
Soloist Piano Solo

6.0 On
Soloist M. H. H. Spring

6.30 On
Soloist M. H. H. Spring

6.45 On
Soloist M. H. H. Spring

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Soloist M. H. H. Spring

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Soloist M. H. H. Spring

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Soloist Piano Solo

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Soloist M. H. H. Spring



IN THE BOURNEMOUTH STUDIO TO-NIGHT
Mr. Tom Drake and Miss Evelyn Meade, who will help
to entertain Bournemouth listeners in the hour's Variety
programme that starts at 7.45

5.15 THE CHILDREN'S HOUR HERBERT S. MOUNT
Soloist THOMAS E. LILLINGWORTH (Soloist)
Soloist Piano Solo

5.25 On
Soloist M. H. H. Spring

5.35 On
Soloist M. H. H. Spring

5.45 On
Soloist M. H. H. Spring

5.55 On
Soloist M. H. H. Spring

6.0 On
Soloist M. H. H. Spring

6.15 On
Soloist M. H. H. Spring

5WA CARDIFF. 353 M.

2.45 H. STOL & SWANSEA
Soloist M. H. H. Spring

4.30 London Programmes relayed from
Soloist M. H. H. Spring

5.0 THE DANCING MUSIC by THE
Soloist M. H. H. Spring

6KH HULL. 294 M.

4.0 AFTERNOON TOPICS. M. A. B.
Soloist M. H. H. Spring

4.15 FIELDS & QUARTER, relayed from the
Soloist M. H. H. Spring

6.15 THE CHILDREN'S HOUR
Soloist M. H. H. Spring

6.30-12.0 S.B. from London (9.10 Local
Soloist M. H. H. Spring)

(Continued on page 286.)

The Radio Mail

Published periodically in the interests of Valve Users

For long service
COSSOR
every time!

A Sensational Valve Test

Cossor Valves hurled from aeroplane to prove that new Kalenised filament is practically unbreakable

1. **התאמה** בין **המחיר** לבין **הכמות** הנמכרת.
 2. **התאמה** בין **המחיר** לבין **הכמות** הנמכרת.
 3. **התאמה** בין **המחיר** לבין **הכמות** הנמכרת.
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 10. **התאמה** בין **המחיר** לבין **הכמות** הנמכרת.

[illegible][illegible]

They climbed into their seats, & watching were a few preliminary turns

[illegible][illegible][illegible][illegible][illegible]

Flashes from the Test

1. Capital Gains Tax: This tax is levied on the profit made from the sale of capital assets. It is calculated as a percentage of the capital gain.

[illegible]

* * * * *
 Nie da ihr schenke ich die Blumen
 für Abschied, weil es ist, als hätte ich sie nicht

Հրաշխանութիւնս Կրօնական Կրթութեան
Հարկաւորութեան Կառնաճիւղի Եւրոպական
Կոնգրէսին

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How long should Valves last?

—the filament has the last word every time!

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1. The first step is to identify the main topic of the document. This is often found in the title or the first paragraph.

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The Curse of Microphonic Noises

Science discovers a new remedy

[illegible][illegible]

2008 年 12 月 10 日 星期四
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A new valve

—the Casson
2 volt R.C.

VALVE design has been advanced and steps forward by being a four valve unit. The new 2000 cc unit is equipped with a variable valve timing device to increase torque at low rpm. The new 2000 cc unit is equipped with a variable valve timing device to increase torque at low rpm. The new 2000 cc unit is equipped with a variable valve timing device to increase torque at low rpm.

14/-

Cossor

—the valve which
serves you longest

Colbert Ad 2946



The Dr. H. J. "Mabel" carrying out the Test

PROGRAMMES FOR SATURDAY (February 12)

(Continued from page 284.)

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

- 11.30 12.30 FIELD'S CAFE ORCHESTRA, relayed from 1. a Cafe, Commercial Street, Leeds.
- 4.0 THE THUNDERBOLT DANCE BAND, relayed from Thunderbolt Band, Bradford.
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London (9.10 Local News)
- 6.45 Mr J. H. HARRIS of the Leeds Music Co. narrates A Round of To-day's Yorkshire Music.
- 7.0 12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

- 4.0 MUSTACHE'S SYMPHONIC, relayed from the Dutch Cafe, Liverpool.
- 5.0 AFTERNOON TOPICS. JAMES HARRIS, David Copperfield and the Winter.
- 5.15 THE CHILDREN'S HOUR
- 5.45 A Scene from Shakespeare's 'HENRY VIII' Act II, Scene 1. A Street in Westminister, relayed by the LIVERPOOL RADIO PLAYERS.
- 6.5 The Children's Hour, relayed from the Dutch Cafe, Liverpool.
- 6.30 12.0 S.B. from London (9.10 Local News).

5NG NOTTINGHAM. 275.2 M.

- 11.30 12.30 Gramophone Records
- 2.50 ENGLAND v IRELAND International Rugby Match. Relayed from Daventry (See London Programme)
- 4.30 SAM G. ROSS and his BAND, relayed from the Palais de Danse.
- 5.0 THE CHILDREN'S HOUR
- 6.15 MAHEL HODGKINSON (Pianoforte)
- 6.30 S.B. from London (9.10 Local News)
- 9.30 S.B. from Glasgow
- 11.0 12.0 S.B. from London

5PY PLYMOUTH. 400 M.

- 11.0 12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant.
- 4.55 Gramophone Record
- 5.15 THE CHILDREN'S HOUR
- 6.0 STANTON T. WICKES and his Instruments.
- 6.30 S.B. from London (9.10 Local News)
- 10.30 THE STATION ORCHESTRA, directed by WINIFRED GRANT with FRANK WEBSTER (Tenor), in a Song Recital.
- 11.0 12.0 S.B. from London

6FL SHEFFIELD. 272.7 M.

- 2.50 ENGLAND v IRELAND International Rugby Match. Relayed from Daventry (See London Programme)
- 4.30 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR. ESMÉ PRINCE will Recite, GLADYS HEATH will Sing; HAROLD SCOTT will play the Piano, GEORGE HILL will play the Violin.
- 6.5 GEORGE LEWIS (The Yorkshire Nightingale) in a Programme of Whistling Solos. The Dear Hodge Songs, Lindray Lennox. The Holy City. Words by E. Weatherly, Music by Stephen Johnson.

The Hyacinth My Mother Used to Sing
Frank Langford

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

6ST STOKE. 294 M.

- 2.50 ENGLAND v IRELAND International Rugby Match. Relayed from Daventry (See London Programme)
- 4.30 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS. FLORENCE M. AUSTIN. A Round of To-day's Music—(5) Harpists.
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 12.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 294 M.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 T. D. JONES (Pianoforte). Sonata, (Op. 31, No. 1, 1st and 2nd Movements). Melody in E Flat. Dona la Linda.
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London (9.10 Local News)
- 9.30 S.B. from Cardiff
- 10.15 12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 11.30 12.30 LITTLE TON (Cello); MARGARET MAGNUS (Violin). S. B. from London (9.10 Local News) 6.30
- 4.0 THE CHILDREN'S HOUR
- 5.0 THE CHILDREN'S HOUR
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE CHILDREN'S HOUR
- 6.30 THE CHILDREN'S HOUR
- 7.15 THE CHILDREN'S HOUR
- 7.45 THE CHILDREN'S HOUR
- 8.45 THE CHILDREN'S HOUR
- 9.45 THE CHILDREN'S HOUR
- 10.30 THE CHILDREN'S HOUR
- 11.0 12.0 S.B. from London

5SC GLASGOW. 405.4 M.

- 3.0 THE CHILDREN'S HOUR
- 5.0 THE CHILDREN'S HOUR
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE CHILDREN'S HOUR
- 6.30 THE CHILDREN'S HOUR
- 7.15 THE CHILDREN'S HOUR
- 7.45 THE CHILDREN'S HOUR
- 8.45 THE CHILDREN'S HOUR
- 9.45 THE CHILDREN'S HOUR
- 10.30 THE CHILDREN'S HOUR
- 11.0 12.0 S.B. from London

2BD ABERDEEN. 50.1 M.

- 3.0 THE CHILDREN'S HOUR
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE CHILDREN'S HOUR
- 6.30 THE CHILDREN'S HOUR
- 7.15 THE CHILDREN'S HOUR
- 7.45 THE CHILDREN'S HOUR
- 8.45 THE CHILDREN'S HOUR
- 9.45 THE CHILDREN'S HOUR
- 10.30 THE CHILDREN'S HOUR
- 11.0 12.0 S.B. from Glasgow

2BF BELFAST. 306.1 M.

- 2.50 THE CHILDREN'S HOUR
- 4.20 THE CHILDREN'S HOUR
- 5.0 THE CHILDREN'S HOUR
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE CHILDREN'S HOUR
- 6.30 THE CHILDREN'S HOUR
- 7.15 THE CHILDREN'S HOUR
- 7.45 THE CHILDREN'S HOUR
- 8.45 THE CHILDREN'S HOUR
- 9.45 THE CHILDREN'S HOUR
- 10.30 12.0 S.B. from Belfast

FOR LISTENERS TO OPERA BROADCASTS.

THE search of the series of Operas, a broadcast from all stations on Monday of each week. This series is known as 'The Red Pen' by A. P. Herbert. Listeners are recommended to have a copy of the Opera in front of them when listening to the broadcast and those who have not or who have lost a copy of this series are advised to make immediate application. The form below is arranged so that applicants may obtain either (1) single copies of the libretto of 'The Red Pen' for of 'Martha,' 'The Barber of Seville,' 'Faust,' 'The Bohemian Girl' and 'Rigoletto' which have already been broadcast at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value to future broadcasts); or (3) the remaining seven of the series (including 'The Red Pen,' but excluding operas already broadcast) for 1s. 2d.

- | | |
|-------------------|------------------------------------------------|
| 1. Please send me | copy (copies) of the Libretto of 'The Red Pen' |
| " " " | " " " " 'Martha' |
| " " " | " " " " 'The Barber of Seville.' |
| " " " | " " " " 'Faust.' |
| " " " | " " " " 'The Bohemian Girl.' |
| " " " | " " " " 'Rigoletto,' for which I enclose pence |

at the rate of 2d. per copy

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Please send me copy (copies) of each of the Opera Libretti as published. I enclose P.O. No. or cheque, value in payment at the rate of 2s. for the whole series, post free.

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Please send me copy (copies) of each of the remaining seven Libretti of the complete series. I enclose P.O. No. or cheque value in payment at the rate of 1s. 2d. each seven Libretti, post free.

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3,600 HOURS

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You will no doubt be interested to hear of my experience with three of your B.T.H. B5 .06 valves. Two of these, up to the present time have been used for 3,600 hrs and the third for nearly this period.

When I bought them (Jan 4th 24.) it was after careful comparison with the best valves then on the market and in the meantime I have frequently tested them alongside other makes and have failed to note any falling off in the efficiency of these valves.

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Wishing you all success,

Yours faithfully,

Leo J. Stanley



B.5. VALVES

The Ideal 4 Volt
Combination

High Frequency
B.5.H. 14/-
2/8
Filament 0-06 amp
Anode 40 to 120
Amplification 17-5
Impedance 55,000 ohms

Detector
B.5. 14/-
2/8
Filament 0-06 amp
Anode 20 to 50
Amplification 7
Impedance 17,000 ohms

Power Amplification
B.6. 18/6
2/8
Filament 0-06 amp
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Amplification 8
Impedance 12,000 ohms

The above prices are net in Cash. Delivery & Not Here for an. only
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Is there another loud speaker selling at any price which offers the same value for money?

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Is there a loud speaker which will yield the listener greater enjoyment?

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Big and powerful with 14in. flare. For those who already have the LISSENOLA loudspeaking unit and want a factory made horn for it. Can be purchased separately for **17/6**

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

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PREVIOUSLY 10'6



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We are loth to lower the discount but we think the new price is going to be justified. Full credits on existing stock have been made to stockists who obtained supplies direct from us, whose claims were in our hands by January 1st. All LISSEN New Process Batteries shown in January 1927 which were ordered by January 1st have been avoided to the trade at the new trade price.

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There is no substitute for a LISSEN New Process Battery. Ask for "Lissen New Process" and see you get it. There is a LISSEN dealer close to you who will be glad to sell it to you. If any difficulty send direct to factory. No postage charged but please mention dealer's name and address. Or can be sent C.O.D. Connect two batteries in series when more than 60 volts required. Rated at 60 volts, this LISSEN New Process Battery goes considerably over. Its size is 9 1/2 in. x 4 1/2 in. IT IS PACKED FULL OF NEW ENERGY.

BUY IT, Not Merely Because You Prefer British, But BECAUSE IT IS THE BEST MONEY'S WORTH.

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An engineer who is also a radio retailer in the Birmingham district, a graduate of the I.E.E., writes to us:

18.1.27
Ref. 7180.

"Please let me congratulate you on your new type transformer—it is absolutely the goods. Being in the trade, most makes of instruments pass through my hands and I can truthfully say that none have given better service and very few as good both with regard to quality and strength of signals. Considering that some of these types cost three times the amount yours does and none less than 15/-, I think it is wonderful.

"P.S. You may use the above in any way you think fit."

This gentleman has the opportunity of testing every known make of transformer and his opinion is therefore valuable.

There must be a reason for the good opinions which tens of thousands of users have formed about this new LISSEN Transformer—there must be a reason why LISSEN should withdraw all their old expensive previous transformers in favour of this new LISSEN—you will know the reason if you try the new LISSEN Transformer and we give you a

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.

Not only is it a great transformer—it is also a great choke. IT FULLY AMPLIFIES EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE.

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.

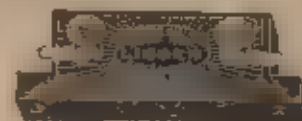
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USE LISSEN FIXED CONDENSERS, TOO (Mica and Mansbridge Types)

Lissen Mica Type Condensers

Small energy-conserving condensers—note the new case which enables the condenser to be used upright or flat. At present the new case is available only in the most used capacities, but we quickly become a LISSEN standard.



Capacities
.0001 to .001 p.f., each much reduced
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Accurate to 5%—they never leak—they never vary

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To a fine LISSEN quality condenser is added the special moulded case: the condenser cannot short circuit so to its use. The new LISSEN case protects you: the condenser is used in any circuit connected to a light on to the 250 v.c.h. mains. And due to our new policy of direct to dealer distribution the LISSEN Condenser costs no more than the ordinary type.



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| .01 to .01 | 2.4 |
| 1 | 7/6 |
| 2 | 7/6 |
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| 2.5 | 4/6 |

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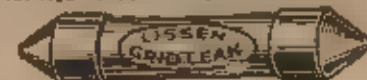
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A case of these was left on our factory roof during the summer of 1925, soaked in rain, baked by sun, and the resistance value of these leaks never altered.

All capacitors, previously 1/8. Now 1/- each.



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At prices varying
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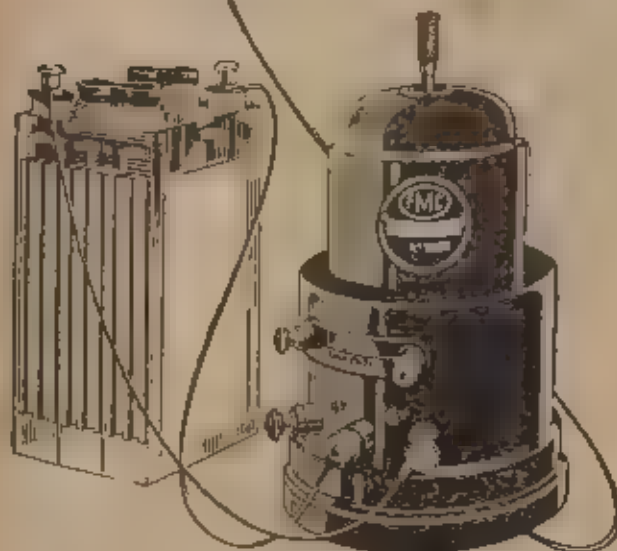
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10 hours for 1d.!

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Simply plug it into an electric lamp holder (see above), switch on, give a twist to the knurled knob, and, when the little meter is running connect up your 4 or 6 volt accumulator and leave it on charge until the bubbles rise freely in the acid inside. The charger will automatically give the correct charging current.

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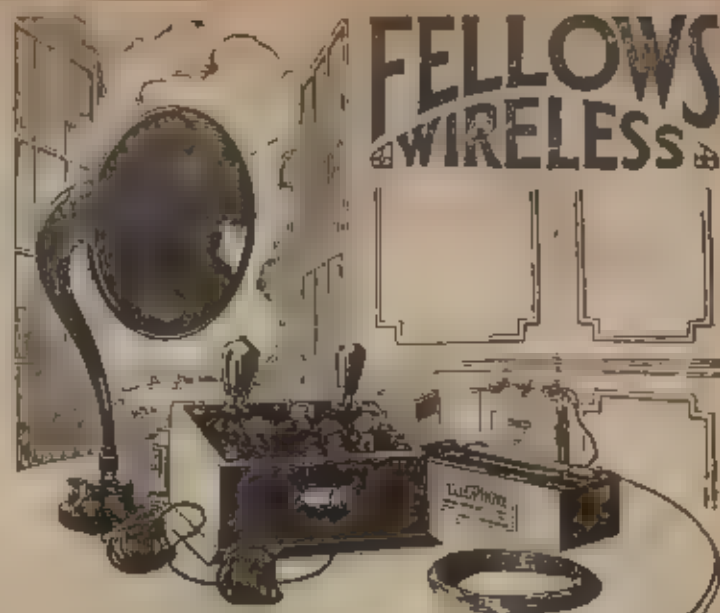


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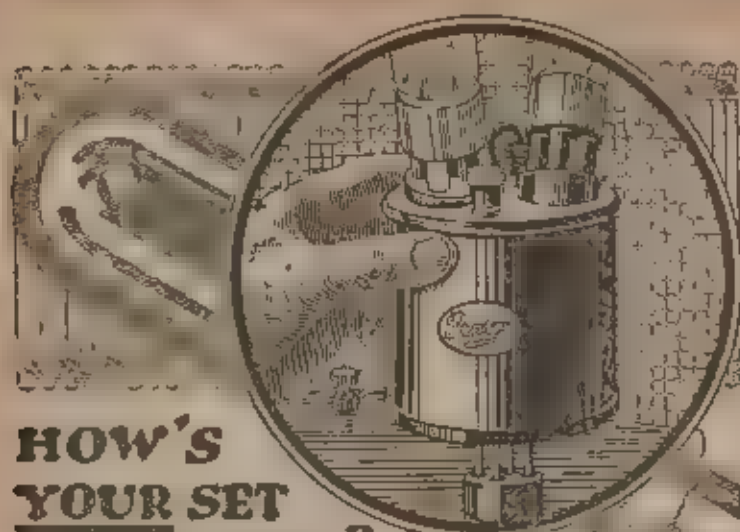
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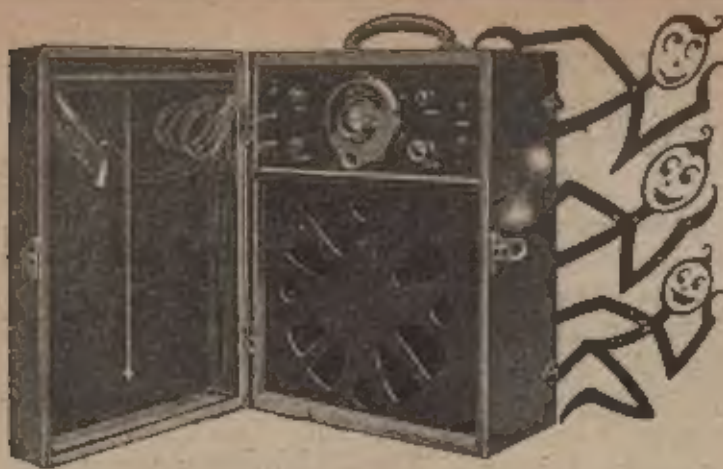
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| Watts | Voltage and Prices | | |
|-------|--------------------|------------------|------------------------------|
| | 50 V. | 100 V. or 110 V. | 200, 250, 280, 300, 350, 400 |
| 10 | 1/2 | .. | .. |
| 20 | 1/2 | .. | .. |
| 30 | .. | 1/2 | 1/4 |
| 60 | .. | 1/2 | 1/4 |

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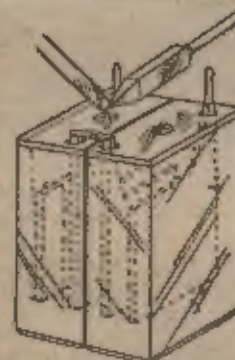
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MR. JORDAN was irritated. In the middle of the programme he had been waiting all the week to hear, the Loud Speaker grew fainter and fainter. He recognised the familiar symptoms. His Accumulator was exhausted. And yet it was only a few days since it had been retained from re-charging. This was the third time he had been let down within the last few weeks. Someone must have blundered. He would have a word with Tomlinson about it when he got to the office in the morning. Tomlinson always knew everything about Wireless—he had dabbled in it ever since Broadcasting began.

Next day he took his troubles to Tomlinson and learned more about accumulators in ten minutes than he had known since he bought his Set six months previously.

"It is obvious," said Tomlinson, "that your accumulator was not fully charged. You admit that you told your garage man that you wanted it back the next day. They probably did their best, but the time was too short to allow the acid to take effect upon its thick plates. There is only one accumulator suitable for dual emitter valves which can be charged quickly. That is the new Oldham O.V.D. The reason for this lies

in the special construction of the O.V.D. plates. Instead of two thick ones it has two laminated plates. The electrolytic action can take effect upon all its many surfaces simultaneously the moment it is put on charge. The ordinary slow-discharge accumulator requires at least 30 to 40 hours of slow recharging because its plates are so thick."

"If your local garage man," he added, "switches off his current at night—and, of course, many do—it may take three or four days to complete the charge. An Oldham O.V.D. can, on the other hand, be fully charged between 8 a.m. and 4 p.m. And, by the way, Jordan, here's another point worth knowing. You can always leave an Oldham O.V.D. for months on end without attention. It won't sulphate because its plates are made under the Special Activation Process."

"Sounds like a pretty good proposition," agreed Jordan. "I ought to call in at the garage on the way home and tell them to get one charged up for me for to-morrow night." "No need even for that," replied Tomlinson, "the O.V.D. is already charged when it leaves the factory. It needs only acid—within an hour you can be using it."

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

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

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

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

Why great emission makes all the difference

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



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

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

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

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

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

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

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