

THE PREMIER AND MR. LLOYD GEORGE THIS WEEK.



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FEBRUARY 11, 1927.

Every Friday. Two Pence.

An Experiment in Mass Telepathy.

By Dr. V. J. WOOLLEY.

BY the word telepathy, I mean the communication of impressions from one mind to another independently of the recognized channels of sense. That such communications sometimes occur spontaneously is, in my opinion, made certain by the numerous recorded cases that have been examined and published by the Society for Psychical Research. But in nearly all these spontaneous cases the telepathic impulse (however unconscious) seems generally to be associated with an intense desire or emotion felt by the so-called 'Agent' or with some great crisis in his life.

Is it possible to detect with equal clearness the occurrence of telepathy as an outcome of a deliberately planned experiment where there is no emotional 'drive' to whatever brain-centre it may be that reaches or stimulates or affects the mind of the other person, the 'percipient'?

I, myself, think that the results of such attempts are positive, though the difficulty of excluding all possible faint indications through any of the ordinary senses is considerable.

Hitherto also such conscious experimenting has been only possible between a small number of people, usually known to one another, and generally at no great distances apart. The advent of broadcasting makes possible an experiment on larger lines.

Briefly, we aim at ascertaining whether, among the millions of listeners, a few may be capable of receiving a mental impression

of any kind from objects or ideas presented to a group of distant strangers who will concentrate on those ideas or objects at a definite fixed time. A small group of willing Agents has been chosen from among those who have shown in other ways that they may have the sort of mind that is

sole control of the articles to be used, shall be with the group, and at 11.15 I shall show them the first object. Sir Oliver will, at the same time, tell the listeners that some object is now being shown; and the group will view it for three minutes. The listeners are asked to record on paper, during the next two minutes, their impressions, if any; so that afterwards it will be possible to determine whether or not those impressions are at all related to the object shown.

There will be in all five such objects, and these will be exhibited to the Agents at 11.15, 11.20, 11.25, 11.30 and 11.35 respectively (watches being synchronized by the previous time-signal that evening), and when they have all been shown we want any listener who may have recorded any idea respecting each or any of them to write out, either on a postcard or in an envelope, what impressions they had, and their name and address, and post it at once to the Society for Psychical Research, 31, Tavistock Square,

London, W.C.1. Listeners are asked to post their missives at the earliest possible moment, and, if possible, to have their signatures and times of posting witnessed by a friend.

The experiment will then be over as far as the listeners are concerned. But for us it is essential to ensure that no knowledge as to the objects shown shall leak out before the cards are posted. For that reason the

(Continued overleaf.)

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Dr. V. J. Woolley and Sir Oliver Lodge, who, on behalf of the Society for Psychical Research, will conduct an important experiment in mass telepathy which will be broadcast from the London and Daventry Stations on Wednesday, February 16. In the accompanying article Dr. Woolley, who is Honorary Research Officer of the Society for Psychical Research, tells listeners how they may assist in this unique experiment.

capable of forming clear impressions and possibly of transmitting them.

Our plan is this. At 11 p.m. on Wednesday, February 16, these Agents will be in the office of the Society for Psychical Research, in Tavistock Square. Sir Oliver Lodge will be in the broadcasting studio at Savoy Hill, and will give to London and Daventry listeners a brief account of the proposed experiment, and describe what they are asked to do. I, as Research Officer of the Society, having

The Choice of Broadcast Music.

By Sir HENRY HADOW.

(In this article, the first part of which appeared in last week's *RADIO TIMES*, Sir Henry Hadow concludes his investigation into the meaning of the terms, 'good' and 'bad' music.)

WHAT is it that people chiefly enjoy in music? At first, no doubt, sheer pleasantness of sound, attractive melody, interesting movement, and emotion which, whether grave or gay or romantic, touches in the listener a sympathetic chord. As experience advances, all these elements grow and develop and merge into one another; the range of melody becomes wider, more complicated, textures become intelligible, not only does the ear gain by training but, even more than this, the musical intelligence. Then follows the appeal of structure and plot, and of all those architectonic values which are commonly included under the name of composition.

More important than any of these, the emotional nature becomes enlarged and ennobled, not as distinguished from the intellect, but as bathing and permeating it; sooner or later we rise to a gradual appreciation of that astonishing mystery which is at the very height and climax of musical art, and to which all the rest is but a preparation and an ascent.

And it must be remembered that each degree of appreciation involves and includes its predecessors. The simplest and most artless melodies, if they are good of their kind, become not less but more attractive to the man who can hear them with an ear trained by discipline and experience. They speak to each of us, in short, according to the measure of our understanding, and as our understanding deepens so does their content.

And this means on the other side that at every stage, from the simplest music to the most complex, we have all grades of music from the best to the most worthless. It is a disputed question whether there can be anything in music which is wholly foul and demoralizing. If so, we can put that out of account here, for it would very soon carry its own condemnation.

AT any rate, much of what is called 'bad music' is merely stupid music. It tries to do something good, and fails either because it has not the skill or because it lacks invention, or because, as often happens in musical hackwork, it confuses the boundaries of memory and imagination. And it sometimes happens that listeners of little musical experience do not detect the blunders or the plagiarisms or the self-conscious attitudes. They admire because they have given insufficient attention, and if it be answered that so long as they admire they are happy and may be left undisturbed, the answer to this is that I agree, if it means not vexing them with prescriptions and injunctions as to what they ought to like, but that it is only common humanity to show them that there is plenty of accessible music which, when they hear it, they will like very much better. It is not a mark of toleration to let a hungry man starve on

turnips when there is a good dinner within his reach.

All this has been borne out already by the experience of the B.B.C. When it first started people were afraid of the classics. They thought they were going to be dragged (a favourite word of theirs) or at least instructed against their will, and there were many letters of protest against the inclusion of works which were supposed to imply some intellectual superiority. In the course of years, as is abundantly evident from the programme lists, this feeling has been almost entirely altered. It is now the stupidities and trivialities which are dropping out of popular favour: the great music is coming into the welcome which some of us always expected for it. 'Your new quartet does not please,' said an officious friend of Beethoven in his old age. 'It will some day,' was the rejoinder. And in that security all good art may put its trust.

ANOTHER word should be said of the differences of *genre* to which selectors of programmes should pay regard. Some hearers have special preference for the old music; others have a natural inclination for the fuller palette and more complex construction of recent composers; some are specially attracted by opera, and particularly by comic opera. Others more fortunate can let their fancy stray over a wider area and enjoy any or all of these in turn.

To such varieties of taste the broadcasting programmes are well adapted, since the choice obviously rests to a great degree in the hands of the listener, who can select from the various lists those for which he has special sympathy or predilection.

But when all this is said, the most interesting fact which remains is that public enjoyment in good music is becoming more evident and more articulate. The programmes published in *The Radio Times*, and especially those in its more recent numbers, are evidence that our national taste, which is always sound when not deceived or misled, is expressing itself unmistakably in favour of beauty and sincerity.

To the same advance witness is borne in every part of the country. Children who used to sing little nonsense-tunes 'in sorrow and dismay,' are now singing Handel and Schubert with obvious pleasure. Our Competition Festivals up and down the country are making each meeting a treasury of beauty and delight.

In all this advance—and it is a real advance—greater appreciation of beauty means greater happiness. The growth of broadcasting has an important part to play, and it is encouraging to observe that under the wise advice of its counsellors it is exercising prudently and judiciously its power of selection. There is still some weeding to be done before the glory of the garden is completed; but already the beds are cleaner and the blossoms more abundant than ever they have been in the past.

An Experiment in Mass Telepathy.

(Continued from the previous page.)

group of 'Agents' will remain in the office all night, and no telephone calls in either direction will be allowed.

Our enquiry is directed towards testing the possibility of telepathy between persons who are strangers to each other, and whose only link is the knowledge that such an experiment is being tried. Speaking for myself, I shall be surprised if there is evidence of any telepathy under such conditions, and a negative result to this experiment must not be taken as an argument against the occurrence of telepathy when the conditions are more favourable. We are not attempting the absurd task of proving a negative.

If, however, it should happen that we do find even one person in Great Britain who shows knowledge of the objects exhibited, we shall then be aware that telepathy, under such conditions, is possible, and we shall hope in the future to experiment further with that person in the hope of finding out more of the method and conditions of the process. Results may take time to analyse, but they will be published in due course in the Proceedings of the Society, and also in abbreviated form in the columns of this journal.

I am sorry that I have no great inducement to offer to those listeners who are kind enough to follow our suggestion and send us a record of their impressions. They will have the satisfaction, however, of helping in what I hope may be a carefully-carried-out experiment in a little-known field of inquiry. That the test is taken seriously by us is shown by the fact that the group of 'Agents' are willing to remain 'in custody' throughout the night, in order to give time to the listeners to post their cards, so as to ensure that no information has leaked out and thus invalidated the results. Belated postings will not be counted. If any of those who send us their records wish their names and addresses to be treated as confidential, and mark their cards to that effect, their wishes will be respected.

Lastly, I must emphasize, for those of my readers who are not familiar with the work of the Society for Psychical Research, that that work consists in the investigation of all those doubtful and obscure happenings that seem at present to be outside the processes known to science, or even apparently inconsistent with them. Among those objects of enquiry are included all the alleged phenomena of spiritualism; but those who collaborate in this purely telepathic experiment need not fear becoming involved with upholders of spiritualistic theory or with their opponents. While we earnestly desire opportunities of investigating *prima facie* cases of mysterious noises, movements, and apparitions, we are equally anxious to extend our knowledge and gradually ascertain the laws of telepathy; and we feel especially grateful to the B.B.C. for giving us an opportunity of making this experiment.

London and Daventry News and Notes.

THE PRINCE OF WALES'S SPEECH at the banquet of the British Industries Fair on Monday, February 21, is to be relayed from the Marston House, London, and broadcast through London, Daventry and other stations. The Prince is expected to speak for about 20 minutes.

Another concert in the series of 'My Programme' being compiled by Capt. P. P. Eckersley, Chief Engineer to the B.B.C., for presentation between 9.30 and 11 p.m. on Friday, March 4. Further details will be published in these columns in due course.

The ninth of the series of National Concerts which takes place at the Royal Albert Hall on Thursday, March 3, will be conducted by Sir London Ronald, and has a popular programme, which will include the *E Minor Symphony* by Tchaikovsky, Debussy's *Nocturne* and *Pieces* from the three *Nocturnes*, and Dvorak's *Carnival Overture*, as well as arias sung by the tenor, Kiepura, who will be making his first appearance in this country.

Jan Kiepura, who has been hailed on the Continent as 'the second Caruso', is a young Polish tenor who has suddenly opened into world-wide fame. He made his debut as recently as 1924 with the *Warrior Opera*, and in a huge competition held in a circus in that city, in which 3,000 people took part, he easily won first prize, and earned the title of 'King of Polish Tenors.' Since then he sang at the Vienna Opera the rôle of Cavaradossi in Puccini's last opera, *Turandot*. Although knowing only Polish, he mastered the Italian for this opera in three days. He has toured the Continent extensively, and his visit to England will be anticipated with the keenest interest.

For Hamilton Harty's concert, by the Wireless Symphony Orchestra, devoted to the most popular Wagner excerpts, to be broadcast on Sunday afternoon, February 27, is designed to show the composer in his most mature style. Excerpts from *Siegfried* (The Forest Murmur, Forging Song, Siegfried's Journey to the Rhine, and the Giant's Funeral March) form the last part of the programme. Other items will be the Overture to the *Meistersingers*, the Prize Song from the same opera, the *Venusberg* music from *Tannhäuser*, Siegfried's Love Song from the first act of *The Valkyrie*, and the Overture to the *Flying Dutchman*. The tenor soloist will be Mr. Walter Widdop.

There is good news for those numerous listeners who like musical comedy, no fewer than three first-rate and well-known pieces having been arranged for the programmes during the next few weeks. They are *The Lads of Domino*, which is to be given on Monday, February 28, *Front* on Saturday, March 12, and *Going Up* on a date in March which has not yet been definitely decided.

That particularly arresting little play, *The Death of Tindalos*, by Maurice Maeterlinck, will be broadcast on Monday evening, February 28. This will be a repeat performance, but as three years have elapsed since it was done by radio, most listeners will look forward to it as a new item.

The second instalment of the *Saturday Night Revue*, one of the most successful 'shows' of its kind ever broadcast, the lyrics of which are by Graham John and the music by Vivian Ellis, A. M. Tennant and Max Darewski, will be put in the programme on Saturday evening, March 5. This instalment, of course, contains entirely new numbers, and will be performed by an all-star cast. The comedian will be Tommy Handley.

Miss Phyllis Neilson-Terry, regarded by many critics as one of our greatest actresses, has been engaged to take the name part in the famous play, *Trilby*, in which she will be supported by an all-star cast, when it is broadcast on Wednesday, February 23. *Trilby*, as is generally known, is founded on the novel by George du

The afternoon programme on Sunday, March 6, will be devoted to a concert of popular chamber music, including the Arensky *Piano Trio in D Minor*, which may well be described as one of the most tuneful works in existence. A number of Hebridean songs will be sung by Mr. Hugh McKay, a vocalist well known in the North, often associated at concerts with Mrs. Kennedy Fraser, whose arrangements of Hebridean tunes are now sung the world over.

Two years ago there died in Paris, in poverty, a Polish pianist and composer, who but a few years before had been among the most popular composers of his day. Moritz Moszkowski was a clever pianist, and his characteristic pieces for the piano are brilliant. His orchestral works are light and pleasing, and a programme of these to be broadcast on Sunday afternoon, March 6, will include many of his best-known pieces. His *Piano Concerto in E Minor* will also be given, the soloist being Mr. Maurice Cole.

The Children's Service on Sunday, February 20, will again be from St. John's Church, Smith Square, conducted by the Rev. Canon C. S. Woodward. The studio service the same evening arranged by the Salvation Army, will be addressed by General Bramwell Booth, who will afterwards make an appeal on behalf of the Salvation Army funds.

Of all Grieg's music, probably the most popular is the incidental music to Ibsen's drama *Peer Gynt*, which he arranged as two suites. The first contains 'Morning,' 'The Death of Ase,' 'Anitra's Dance,' and 'In the Hall of the Mountain Kings.' The drama is to be produced at the Liverpool Station studio,

from where it will be relayed to London listeners on Wednesday, March 9, and the music to be given with it will be excerpts from the suite, not in the original sequence of the incidental music. It will be followed by a performance of Elgar's oratorio, *The Apostles*, relayed from Newport (Mon.), and the Cardiff Station. This oratorio, part of which was broadcast last year from a Hallé Concert at Manchester, is one of Elgar's greatest works, the first in a trilogy of which the second is *The Kingdom*, but of which the third is not yet finished. Subsequently, between 9.30 and 10.30 the same evening, *Our Mr. Lohengrin*, a skit on grand opera by Fred Bowyer, well known as the author of *The Windmill Man*, with music by Gilbert Clarke, will be broadcast.

The evening concert on Sunday, February 20, relayed from the Hotel Metropole, will be given by Colombo and his Orchestra, with vocal items by Miss Winifred Coombes (soprano) and Mr. John Patterson (tenor). The programme will also include two violin solos by Colombo.

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

THURSDAY, FEB. 22.—Mr. Louis Golding: 'Castles and Caverns in Spain.'

THURSDAY, FEB. 24.—Mr. Seton Gordon: 'Winter in a Highland Deer Forest.'

SATURDAY, FEB. 26.—Mr. Herbert Chapman: 'Football League Worries.'

Mr. Santos Casani: 'Dancing Talk.'



STATESMEN AT THE MICROPHONE

It is not often that you will find Mr. Lloyd George and Mr. Baldwin doing the same thing, but all roads nowadays lead to the microphone, and London listeners will hear both these eminent statesmen this week on non-political occasions, of course. On Monday evening (Feb. 14) the Liberal leader's speech to the Women Advertisers will be relayed from the Piccadilly Hotel, and on Wednesday the Prime Minister's speech at the Chamber of Shipping Dinner will be broadcast from the Hotel Victoria.

Maurier, father of Sir Gerald du Maurier, and was the play which Sir Herbert Tree revived at His Majesty's Theatre in 1912, with Miss Phyllis Neilson Terry in the rôle she will again play in the broadcast performance. Such is the outstanding nature of the transmission that it will be given simultaneously from all stations.

Forthcoming variety items:—

MONDAY, FEB. 21.—Marie Dainton, in impersonations.

Leslie Weston, entertainer.

Keyboard Kitty, in synopsized items.

TUESDAY, FEB. 22.—The Whispering Sopranos.

WEDNESDAY, FEB. 23.—Seovell and Wheldon, synopsized numbers.

Marco de Pietro, banjoist.

Janet Joy, impersonator.

Sylvester Leon, the Jamaican actor, in character studies.

THURSDAY, FEB. 24.—Layton and Johnstone, Ivy St. Helier.

FRIDAY, FEB. 25.—The Saxophone Octet.

Archibald Forbes, in anecdotes.

Estelle Brodie, synopsized numbers.

Cyril Liddington, selections from his repertoire.

SATURDAY, FEB. 26.—The Ramblers, harmonized synopsization.

Tom Clare.

Ethel Baird and Rex Evans.

Lottie Venne, in a sketch.

As this programme will be introduced by Clapham and Dwyer it will be subject to certain interruptions.

News From the Provinces.

CARDIFF.

ST. DAVID OF WALES is usually bracketed with King Henry by those who believe in their histories. But whether St. David was an historical character or only, as a schoolboy had it, 'another fellow of the same name,' St. David's Day is important to some of Wales throughout the world. Speeches and music from the St. David's Day banquet at Cardiff—Cynodderion Caerdydd—which will be held at the City Hall on Tuesday, March 1, will be broadcast from Cardiff Station. The Prince Minister will be present and will speak at 8.30 p.m. The toasts will include Dewi Sant. The musical programme will provide examples of famous Choral Welsh penillion-singing.

A concert by the Taunton Madrigal Society will be broadcast on Tuesday, March 1. Lord St. Andrew, who takes a keen and practical interest in the revival of folk dancing and in the production of plays in rural districts, is president of the Society; the Conductor being Mr. Reginald Ward. The Society, founded in 1855, holds a 'Ladies Night' on, or about, Shrove Tuesday. Mr. John Goes will lead the solo parts.

To those people, numerous among Welsh listeners, who like radio plays, let us mention that the enthusiastic reception of *General Post*, broadcast on December 30, was so emphatic that the play will be repeated when a favourable opportunity occurs. *French Leave*, the popular war-time comedy, by Reginald Berkeley, also stands high on the Dramatic Producers' waiting list.

A programme entitled 'A Russian Night,' the centre-piece of which will be Tebikov's *Fare to the Provinces*, will be given on Friday, March 4. Tebikov's careful individualization of each character makes it excellent material for radio. The orchestral music at this performance will be drawn from the works of the composers known as 'the Great Russian Five'—Borodine, Moussorgsky, Rimsky-Korsakov, Lander and Balakireff.

LIVERPOOL.

AN eye-witness description of the Association football match between Liverpool and Newcastle United, given by Ernest Edwards ('Bee'), whose weekly sports talks from the Liverpool Studio are so widely appreciated, will be relayed from the Anfield Football Ground, Liverpool, between 3.0 and 4.35 p.m. on Saturday, February 26.

A Shakespearean programme which will include German's Overture to *Richard III*, Ballet Suite *Henry VIII*, by Saint-Saëns, and Roger Quilter's Incidental Music to *A Midsummer Night's Dream*, will be given on Monday, February 22. Miss Muriel Herbert will be the vocalist and among her items will be two 'Attila' songs by Frederick Nieholls, the Liverpool composer. The programme will also include a Shakespearean recital by Mr. Robert Spensight, a member of the Liverpool Playhouse Company, who did good work with the Oxford University Dramatic Society.

HULL.

THE local concert on Tuesday, February 22, will consist of popular vocal and instrumental music given by artists who are well known to local listeners. Humorous items will also be given by Mr. George Wilby, and half an hour will be occupied by a performance of Reynold's Song Cycle, 'The Pollock's Serenade'.

MANCHESTER.

SO popular have been the various performances of the Station Orchestra in its interpretation of waltzes and other dances that on Tuesday, February 22, it will take listeners, metaphorically speaking, for a true round Europe in a programme of dances characteristic of various countries, including Spain, Italy, Bohemia, Russia and the British Isles.

To be able to play a number of instruments simultaneously, as does Mr. Tom Rogers, Preston's Musical Postman, is something of an achievement. While he is imitating anything, from the skirl of the bagpipes to a performance of grand opera, on his mouth organ, Mr. Rogers can accompany himself on the auto-harp and beat time on the big drum with his feet. He will take part in a variety programme on the evening of Monday, February 21, when the announcer will be our old friend, John Henry. On the same evening, listeners will have yet another programme of sea shanties and Army songs from George Hill and his male voice chorus.

A good deal has already been said about the 'Voice and Personality' tests at the Manchester Station which took place on January 17, 20 and 21. The station usually has a very large mail, but it may be of interest to know that no fewer than 4,600 letters and coupons had to be sorted out during the few days following the tests, and hundreds of letters were still streaming in each day.

Leo Morgan's Honolulu Quartet, the only combination of its kind in this country, the members of which are Americans and native Hawaiians, and who play the ukulele and steel guitar, are to give a concert on Saturday, February 26. The ukulele, though commonly believed to be a Hawaiian instrument, was originally introduced into the island by Portuguese sailors some sixty years ago. The steel guitar, too, generally accepted as an instrument peculiar to Hawaii, owes its origin to a method of playing an ordinary guitar with the blade of a pocket-knife (instead of the fingers) which was used by German sailors. The present method of playing it with a piece of smooth steel to produce the plaintive shurring notes was developed by two Hawaiians. Kenneth and T. Rogers, members of the quartet to be heard from the Manchester Station, are among the foremost exponents of this steel guitar in the world. Together, they will give a performance of the Hawaiian traditional March, *Kohala*, to the accompaniment of ukuleles, played by Mr. Leo Morgan and Mr. J. Hendricks.

PLYMOUTH.

THE service from the George Street Baptist Church, at which the address will be given by the Rev. F. W. Norwood, of the City Temple, London, is to be broadcast on Sunday, February 20. The service begins at 8 p.m., and will be followed by an appeal on behalf of the University of the South-West.

The well-known Exeter Cathedral baritone soloist, Mr. Walter Belgrave, will give a short song recital from the studio at 4 p.m. on Friday, February 25.

A dialect story entitled 'Mrs. Madder's Visit to the London Cornish Association's Dinner' will be told by Mr. C. C. Mymons at 6 p.m. on Wednesday, February 23.

BIRMINGHAM.

ANOTHER Military Band Concert in the series being given by the City of Birmingham Police Band will be broadcast on Tuesday, February 22. The band will be conducted by Mr. Richard Wessell, their director of music, who, in 1913, founded the Wessell Male Voice Choir, which has gained many successes in competitions. During intervals between the band pieces, songs will be sung by Mr. Charles Dean and humorous items given by Mr. Percy Owens.

An Organ Recital by Mr. Frank Newman will be relayed from the Loxells Picture House on Wednesday, February 23, between 9.45 and 10 p.m. This will be followed by a play presented by the London Radio Repertory Players, entitled *For France*, in which listeners are taken back in imagination to the Franco-Prussian War of 1870. From 10.25 to 11 p.m. Dance Music will be provided by Jack Venables and his Band.

Among the lighter items in next week's programmes is an interlude of humour by Mason and Arnes and a Piano, on Friday, February 25, followed by items by Miss Doris Palmer, comedienne. On Saturday, an hour of Revue takes place from 7.45 to 8.45 p.m., the second half of the programme being devoted to popular music and songs.

The sixth of the series of talks arranged in conjunction with the Birmingham Library, will be given in the Afternoon Topics on Tuesday, February 22, when Mr. H. J. Fletcher will describe the work and activities of the Birmingham School of Art.

BOURNEMOUTH.

THE first of a number of evening services to be broadcast during the course of the year from the Punsdon Memorial Church, on Richmond Hill, Bournemouth, will be relayed on Sunday, February 20. The Punsdon Memorial Church, has, after careful consideration, been selected as the representative Free Church in the Bournemouth district for wireless services. The acoustic properties of the building are excellent, and as there is a large and enthusiastic choir, a high standard of singing should be attained. The pulpit will be available for preachers of various churches in turn. A feature of these broadcasts will be a short organ recital which will, as a general rule, precede or follow the service itself.

It is appropriate that the address at the first of these services on February 20, should be given by the Rev. S. W. Allen, since Mr. Allen's work, until a few months ago, when pressure of other duties obliged him to resign the position as representative of the Free Churches on the Bournemouth Religious Advisory Committee for Broadcasting, has been of the greatest value in organizing the wireless religious services.

The Mayor of Bournemouth, Alderman Harry J. Thwaites, will speak for a few minutes before the first news bulletin on Friday, February 25, on 'Citizen Sunday,' which is to be observed in Bournemouth this year on February 27.

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What the League is Doing for European Peace.

By Professor GILBERT MURRAY.

[Professor Gilbert Murray is Chairman of the League of Nations Union, and his recent broadcast Talk on the work of the League during 1926 attracted widespread attention. In response to many requests we are glad to publish Professor Murray's address in our columns this week.—EDITOR.]

THE tenth of January, the day on which the Covenant was ratified, is counted as the birthday of the League of Nations, and I have been asked to broadcast a brief statement, as I did last year, about the progress which the League has made.

The year 1926 has not been sensational. The one important step forward, the admission of Germany to membership of the League and to a permanent seat on the Council—was a very great step indeed, but it came with no shock of excitement; it came as something long overdue, a natural result of the Locarno Treaties, which had been promised for the Assembly before last. This has been, so to speak, a quiet year. Let us take this time, when the League seems almost to be standing still, so as to appreciate the extraordinary rate of its advances.

Cast your minds back to the year 1910, the year immediately following the war. Do you remember how at that time a continuance of European peace seemed almost impossible? Old wars were still going on, and new wars breaking out, between Greece and Turkey, between Russia and Poland, between Poland and Lithuania, Hungary and Rumania, to say nothing of all the fighting in the East. I remember that Sir Henry Wilson, the British Chief-of-Staff, used to say that he saw thirteen wars in Europe inevitably approaching. And, of course, the centre of them all was to be the War of Revenge between France and Germany.

Do you remember how in 1910 several nations seemed on the verge of economic ruin? There was widespread famine and widespread pestilence. And wise people shook their heads and tried to estimate how many years it would take for Germany and Austria to go the way of Russia, and how many more for Great Britain to do the same or worse.

Well, those prophets reckoned without counting all the factors, and especially without counting the League. The Medical Commissions of the League attacked and conquered the epidemics. The Nansen Commissions relieved the famine. They could

never have been conquered otherwise. Then came the economic troubles. Austria was on the very verge of collapse when she applied to the League. She did not look to the League till she had looked in every other conceivable direction, because people then did not realize what the League could do. But at last she did apply; and by the League and by the self-denial of her own people, Austria was saved. And after Austria came other countries—Hungary, Bulgaria, Greece, and at last, with the help of the United States, Germany herself. It is

whereby, instead of hampering one another's trade, the nations may all unite in making trade generally prosperous. An American manufacturer starts off with a market of over 100 million possible customers. We are asking the experts why we in Europe cannot do the same. And when the experts have prescribed the medicine they think best, the Governments will meet and see how much of it they can persuade themselves to accept.

I have spoken of what the League has done and is doing to save its members from epidemics and from economic ruin. I took that first because it comes first; a sick and starving nation can never be a nation at peace. But consider next what the League has done for making peace permanent. All those little wars in the East of Europe and in Turkey, where are they? They have simmered out. The nations are no longer attacking each other. And why? Because, first, a nation which believes that it is suffering from some flagrant injustice, such as makes people ready to fight and die rather than submit, knows that it can always bring up its case before the Council or the International Court, and can depend on getting a fair hearing. The first great motive for war is taken away. And, secondly, they know that if they do attack their neighbours—as one or two nations have attempted to do in the last few years—they will have the organized authority of the world against them. The League will not need to send an army: it will speak, and they will have to obey.

And the great central feud, the enmity of ages between

France and Germany—which, we were told, was bound to break out again and to carry with it, willing or unwilling, most of the nations of the world—what of that? Why, it has been moved off the map. Instead we have a treaty of permanent Peace and Arbitration between France and Germany, covering the settlement of all differences whatever, and absolutely ruling out war. As far as human foresight can see, there will never again be war between France and Germany. Do you think that too good to be true? Our fathers would have thought so. But no. It is only the slow, irresistible victory of common sense over passion.

It was not an easy victory. It was hard to make the bitter and suffering minds in Germany and in France accept the policy of reconciliation. Three German statesmen,

(Continued overleaf.)



Julius Stresemann

As Professor Gilbert Murray points out, the great achievement of the League of Nations in 1926 was the admission of Germany to membership with a permanent seat on the Council. This photograph, taken at Geneva on September 8, 1926, shows Dr. Stresemann, the German Foreign Minister, making his inaugural speech, not only to the people in the hall but, through the microphones in front of him, to a vast radio audience all over Europe.

not a bad sign for the peace of the world that the first great public achievement of the League was to save our defeated enemies from ruin.

Of course, we are not yet quite out of the wood. All the nations of Europe have their economic troubles, and it sometimes looks as if our own country had more difficulties and burdens than most, as it has also more strength to meet them. There is only one way of successfully meeting those troubles, or rather only two, which are branches of the same: a League of Nations spirit between all classes at home; and an abolition by means of the League of all tariff wars and needless obstacles to commerce abroad. It may be a long business; but the League has at last convoked a great Economic Conference of experts drawn from the various countries, to devise the means

A Breath of Fresh Air.



(In this column A. Harnett Laird, well known for his nature talks, comments upon an interesting letter he has received from a listener.)

Vipers in Love.

ALL good adders are still abed in their winter sleep, so the story of their love affairs is out of season till spring comes again; but I cannot help quoting some notes I have just received from 'Farmer John,' of Dorham.

First of all, a note or two of my own. I said good adders, because, you know, they are seldom as bad as they are painted, and will only attack man when they are in desperate fear of their lives—when, for instance, they are trodden on, or caught unawares with no way of escape. (When they do attack man, it is generally pretty bad—though seldom fatal—for the man.)

One other point. Do you realize that 'an adder' is only a piece of wrong-headed pedantry that custom has sanctioned? It should be (and was, in Saxon days) 'a nadder'—just as it *should* be 'a napron' (a word akin to napkin and nasper), not 'an apron.'

Now to business. My North Country friend has been photographing them—often at a yard's distance—so gently as not to provoke any sign of anger. For several weeks he observed the courtship of a pair—a most uninteresting affair, he says, from the human point of view.

They would lie curled up in intricate convolutions for hours together, always in sight of each other, usually not more than a yard apart. Should one get rather out of sight in the grass, or be screened by some inequality of the ground, its mate quickly shifted so as to command the situation. Occasionally they would intertwine their coils in snaky embraces; but the normal proceeding appeared to be, to lie basking in the sun, a foot or two apart, and exchange loving glances.

On being disturbed, they vanished rapidly into a series of mouse-holes, but generally used one entrance, although emerging from various outlets. In this departure neither shyness nor protection was given or asked. If they got to the hole together, it was a wriggling struggle which could get in first.

A rather astonishing performance was the power of creeping backwards. This, however, was only when some portion of the body—even if only the tip of the tail—was within the hole.

I had hopes to see the remainder of the cycle—the eggs and the young—but one morning two cent skins, newly sloughed, were found, and the reptiles in their new clothes had disappeared.

We will all hope that 'Farmer John' has the good fortune to find the viper family again next spring, and tell us more about them.

Cameos.

Here are two glimpses of wild England from my postbag:—

Four peewits furiously attacking a cock pheasant, driving him to the shelter of a spinney; and, in the same district—Wolverhampton—two rooks fighting a hawk.

A sprig of apple-blossom 'that smelt like spring' picked, late in October, from the very top of an apple-tree (and many thanks to the little Northamptonshire girl who kindly sent the idiom on to me).

What the League is Doing for European Peace.

(Continued from previous page.)

one after another, preached it; and three, one after another, were murdered—Ebert, Erzberger, Rathenau. And, no doubt, the old hatreds and fears and prejudices are still seething below the surface; but at last they know that they are beaten. They only grumble and murmur.

From henceforth France and Germany are bound by treaty to settle all their differences without war. And the treaty was not made by advanced or pacifist parties, liable to be overthrown by a change of government. And more, Germany is now on the Council of the League; that is, from henceforth the Foreign Ministers of Great Britain, France, and Germany, instead of remaining apart in their Foreign Offices and shooting diplomatic documents at each other across the sea, will meet about once every six weeks round a table, to discuss, as colleagues and intimates, all the interests they have in common and the few matters on which their interests differ.

If peace is assured between France and Germany, what is the next feud in Europe for the League to allay? The next is between Germany and Poland; and it is being tackled in the right way. First, there is a treaty of arbitration between the two countries; and an undertaking by Germany not to try to correct her Polish frontier by war. Next, Poland has been made a member—though not a permanent member—of the Council of the League. Some people imagined that putting Poland on the Council was a sort of intrigue, a sort of stab in the back to Germany. People are always imagining things like that. Why, it was simply the necessary step for getting friendly relations between the two countries.

I WILL mention shortly several other great works which the League has either done or is now doing. It has set up, for the first time in the history of the world, a Permanent International Court. The Court is working without a hitch. It has pronounced some eighteen or nineteen judgments or opinions; every one of its judgments has been obeyed, and I have never yet heard doubt thrown on its competence or its impartiality. It is a disappointment to all that the United States Senate, for reasons which it itself can best appreciate, prefers to have no dealings with the International Court; but after all, the loss is more theirs than ours. We are building strenuously the great Cathedral of World Peace and Understanding, and do not envy those who, whatever reason they may give to their own conscience, are unwilling to lift a stone.

The Slavery Convention has at last passed the Assembly. The Commission on the codification of international law is making slow progress at its difficult task. The Commission on Opium and dangerous drugs is doing better than last year, especially owing to the progressive policy of the Government of India, and to a happy and generous suggestion from the Rockefeller Institute.

LASTLY, the great crucial test of the League, the work on Disarmament, is progressing. Disarmament will never come with-

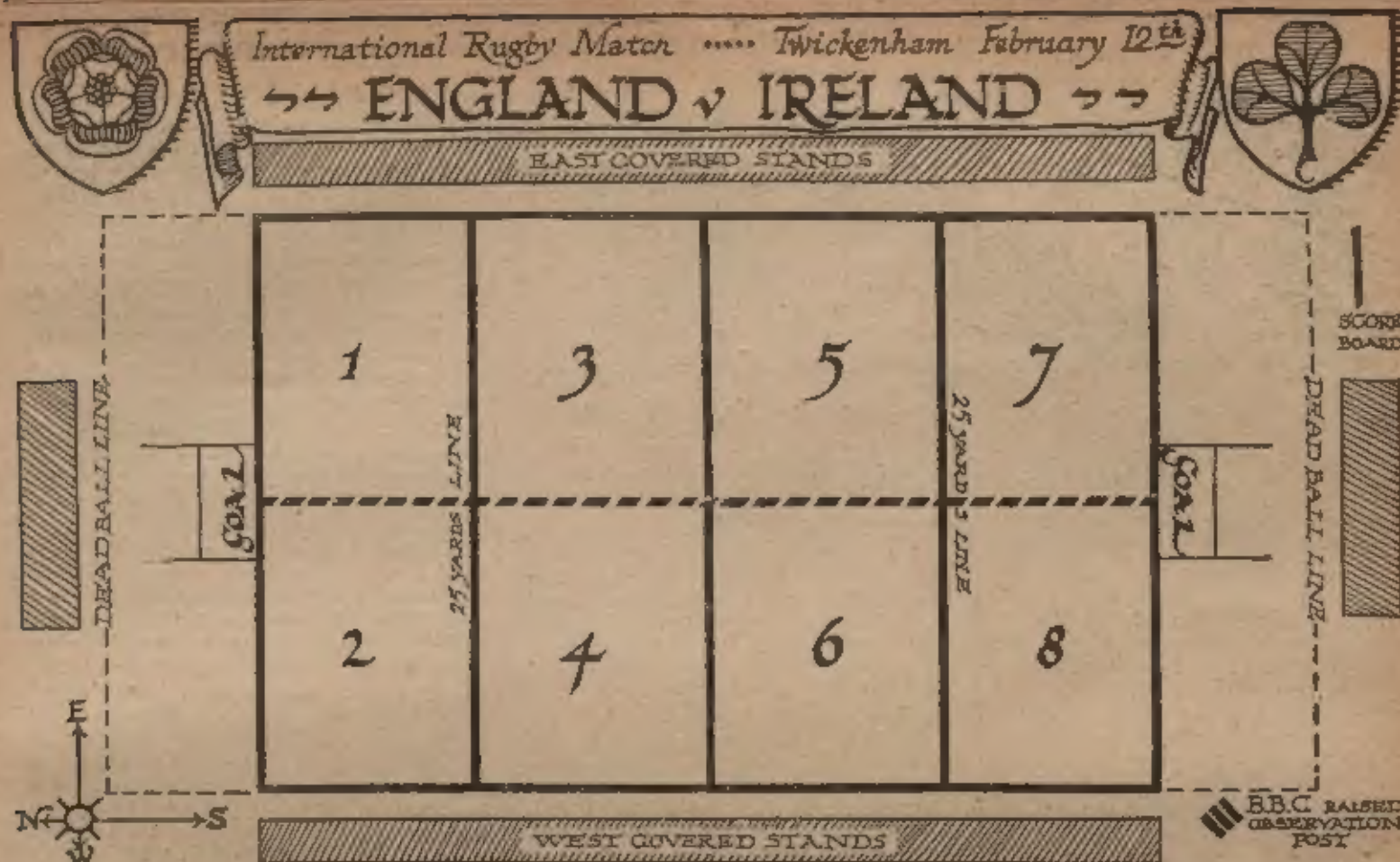
out security; and the measure in which armaments are reduced is a fair test of the degree to which peace is really assured. It is significant that after the Locarno Treaties the French army was reduced from something over 600,000 to something over 300,000. One must remember that France has lately been engaged in difficult colonial wars, and those dangers remain. The League Conference on Disarmament, so long promised, will probably not meet till 1928 at earliest. It would be a great mistake to let it meet unless there were strong prospects of success, and for that purpose it is well to have every part of the subject thoroughly examined first by preparatory commissions. That work is going on steadily.

Of course, Disarmament—by which I mean the agreed and simultaneous reduction of armaments to a prearranged limit—can never be complete while there are still great and formidable nations outside the League. We trust that in course of time both America and Russia may become members of the League, and that in the meantime they may at least be able to co-operate on friendly terms with it. Let us remember that in public policy the greatest of all qualities is patience, and that in the policy of the League there is no victory except the turning of enemies into friends.



THIS WEEK'S DANCE MUSIC

MONDAY.		FRIDAY.	
London,	11.0-12.0	Plymouth,	10.35-12.0
Daventry,	11.5-12.0	Sheffield,	10.35-12.0
		Stoke-on-Trent,	10.35-12.0
		Swansea,	10.35-12.0
TUESDAY.		SATURDAY.	
London,	6.0-7.0	London,	6.0-7.0
Daventry,	10.30-12.0	Daventry,	6.0-7.0
Birmingham,	10.30-12.0	Bournemouth,	6.0-7.0
Bournemouth,	10.30-12.0	Cardiff,	6.0-7.0
Cardiff,	10.30-12.0	Birmingham,	6.30-7.0
Manchester,	10.30-12.0	Manchester,	6.45-7.0
Hull,	11.5-12.0	Hull,	6.0-7.0
Leeds-Bradford,	10.30-12.0	Leeds-Bradford,	6.30-7.0
Liverpool,	10.30-12.0	Liverpool,	6.30-7.0
Nottingham,	10.30-12.0	Nottingham,	6.30-7.0
Plymouth,	10.30-12.0	Sheffield,	6.30-7.0
Sheffield,	10.30-12.0	Stoke-on-Trent,	6.30-7.0
Stoke-on-Trent,	11.0-12.0	Swansea,	6.30-7.0
Swansea,	10.30-12.0	London,	10.30-12.0
WEDNESDAY.		Daventry,	10.30-12.0
Daventry,	11.30-12.0	Birmingham,	10.30-12.0
THURSDAY.		Bournemouth,	10.30-12.0
London,	10.35-12.0	Cardiff,	10.30-12.0
Daventry,	10.35-12.0	Manchester,	10.30-12.0
Birmingham,	10.35-12.0	Hull,	10.30-12.0
Bournemouth,	10.35-12.0	Leeds,	10.30-12.0
Cardiff,	10.35-12.0	Liverpool,	10.30-12.0
Manchester,	10.35-12.0	Nottingham,	10.30-12.0
Hull,	10.35-12.0	Plymouth,	10.30-12.0
Leeds-Bradford,	10.35-12.0	Sheffield,	10.30-12.0
Liverpool,	10.35-12.0	Stoke-on-Trent,	10.30-12.0
Nottingham,	10.35-12.0	Swansea,	10.30-12.0



An eye-witness account of this match will be broadcast from London, Daventry and other stations between about 2.50 and 4.30 p.m. This is the plan of the ground to which the broadcaster will refer.

ON Saturday, February 12—the day after this paper is published—the Irish XV will visit the Rugby Union ground at Twickenham, to make a tremendous attack on the 'Twickenham tradition,' which Scotland alone of the countries taking part in the Championship has yet managed to break.

Last year Ireland beat England by 19 points to 16, after a tremendous game, but that was at Dublin; the year before, at Twickenham, the two countries played a thrilling draw. This year's Irish team is practically identical with the one that beat England last year (when Ireland shared the Championship

honours with Scotland), so there is every prospect of an exciting match, and the personalities of the teams alone—including, as they do, some of the most famous veterans and some of the most brilliant rising stars of International Rugby—are certain to grip the imagination of listeners.

Verse and Prose Competitions.

A New Feature of the Programmes.

SINCE broadcasting, in its organized form, began in this country, many experiments have been made, and many innovations introduced into the programmes, which have first startled and then impressed those people who thought that the radio would be a vehicle for nothing but music and light entertainment of the variety type. The new feature now about to appear in the London and Daventry programmes is one of the most remarkable attempts to widen the range covered by the radio, and everybody will hope for its success.

On Friday, February 18, there will be broadcast from London and Daventry the first of a series of literary competitions open to all listeners. A full announcement of the competition will appear also in the issue of *The Radio Times* which is published on that day. The report on this competition will be broadcast from London and Daventry a fortnight later, and the prize-winning entry will also appear in *The Radio Times*.

These competitions are doubly important as an innovation in the broadcast programmes. In the first place they are an attempt to do over the air, for a wide and popular audience, what has hitherto been done only in print and for that quite select circle that reads the more literary periodicals. And in so doing radio is taking up yet another of the historic features of literary journalism.

For Miss Royde-Smith, the dramatic critic, novelist, and playwright, who is conducting these competitions—choosing the subjects, judging them,



MISS NAOMI ROYDE-SMITH.

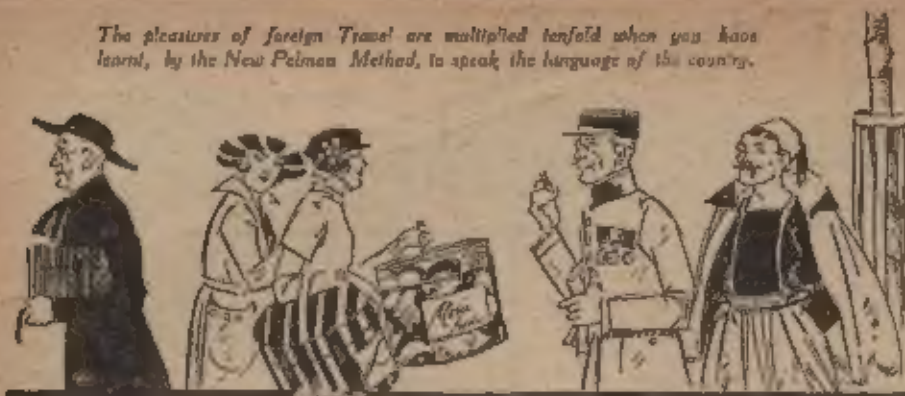
the novelist and critic, who is to introduce an interesting new feature into the London and Daventry programmes when, on February 18, she broadcasts the first of her Verse and Prose Competitions.

and broadcasting the report—brings with her all the prestige of the 'Problems and Prizes' that made the old green *Saturday Westminster* famous. Every week for twelve years she set her competitions, and all that time she remained equally fertile in invention, and her judgments were marked by the same precision of taste, the same stringent criticism and keen wit. Naturally, therefore, she built up in those years an enthusiastic body of competitors, amongst whom were many whose names are now well known in the literary world, for many writers of distinction began their schooling in the Problems Page. And always outside the circle of competitors, successful and unsuccessful, there was a larger circle of readers who never ventured to try their skill, but to whom, nevertheless, the Problems Page was the most welcome reading of the week.

The green *Westminster* is dead, and the Problems have died too. In the meantime Miss Royde-Smith has won fresh distinction with her novels, 'The Tortoise-Shell Cat' and 'The Housemaid' (her latest, 'Sick Deep,' came out only last month), and her play, *The Ralony*. But one feels that she will be nearly as glad to return to the literary competitions for which she has such an ideal faculty as her old competitors will be to welcome her return, or as her new acquaintances will be to discover how much fun those competitions can be.

(The announcement of the first competition, giving the subject and details of prizes and rules, will be published in next week's *RADIO TIMES*.)

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Can you read Spanish?

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

Yes.

Can you read them?

Of course not.

Well, try and see.

An Hour later.

Miraculous! I can read and understand every word.

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

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

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

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

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This method is revolutionising the teaching of Foreign Languages.

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

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

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

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

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

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

And others write in the same strain of the Pelman Courses in German, Italian, and Spanish. Here are a few typical examples of letters received from readers who have adopted this new method:—

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours." (P. 145.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your course eight months ago." (I.P. 121.)

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation." (S.C. 279.)

"Your system of learning German cannot be beaten." (G.C. 112.)

"I have started the Course (Spanish) and find it the best and most interesting I have ever tried." (S.P. 100.)

"It is a wonderful system you have for teaching languages. So extremely interesting, and the old-fashioned rules and regulations eliminated! I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old System) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I.L. 108.)

"Your system of teaching French is the best that I have yet encountered. According to the old custom of translation I used

to memorise pages of vocabulary which proved to be of no practical use; but under your system the words seem to be indelibly written in my mind, and I am able to recall them at any time without the slightest effort, using them intelligently in question or answer." (R. 256.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (G.W. 198.)

"I have just returned from a visit to Spain, never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me." (S.W. 372.)

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

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PROGRAMMES FOR SUNDAY (February 13)

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2LO LONDON. 361.4 M.

3.30 LIGHT ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA, conducted by JOHN ANSKILL

ESTHER COLEMAN (Contralto)
RUBY HILDER (Tenor)
CECILE SHARPE (Violoncelle)

ORCHESTRA

March, 'The Ride of the Janissaries' *Faust*
Suite, 'Bussan Ballet' *Leprie*

ESTHER COLEMAN

Like to the Damaak Rose *Eger*
Derbyshire Song *Alce*

RUBY HILDER

Quando le Sere al Piuale (Luise Miller) *Venit*
Oh, No, I Pray Do Not Depart *Rockmaninov*
Milele *Tosti*

ORCHESTRA

Overture to 'Genoveva' *Schumann*
A Birthday Piece (for Strings) *Leite Woodgate*

SCHUMANN'S only Opera, *Genoveva*, ran for exactly three nights when first produced, and since then has rarely been staged. The Overture alone has survived as, by common consent, being one of Schumann's most masterly creations.

The story of the Opera is that of Genoveva and her warrior husband, who has to leave her alone whilst he is away fighting. A friend, acting through motives of jealousy, falsely persuades the husband that Genoveva has been unfaithful, and she and her child are driven out into the woods. When the husband comes back he meets Genoveva while he is hunting, and there follows reconciliation.

The Overture starts with a slow, gloomy Introduction, in which the continual winding figure in the Violins seems to depict the wife's lonely wanderings in the forest.

The passionate, agitated First Main Tune of the Overture proper seems expressive of Genoveva's grief, whereas the happier, more gracious Second Main Tune calls to one's mind the reconciliation.

ESTHER COLEMAN

An Interlude *Eustache Martin*
The Cockade *Alce*
I Have Twelve Oxen *John Ireland*

ORCHESTRA

Gipsy Suite *German*

SOME of the most charming light dances of our time are the work of Edward German. This Suite, first performed at a Crystal Palace Saturday Concert in 1892, contains four Movements illustrating different sides of gipsy life, as seen through the eyes of the Composer.

The First is entitled *Valse malinconique*; the Second is a quick, carefree dance, beginning with a stamping rhythm; the Third, light and graceful, is again in Waltz style; the Fourth is a *Tarantella*, a descendant of that wild dance which, in a simpler age, was esteemed a cure for the bite of the tarantula spider.

CECILE SHARPE

David of the White Rock (Old Welsh Tune) *arr. Cedric Sharpe*

Lullaby *arr. Cedric Sharpe*
Song without Words *Tchaikovsky*
Tomboucin *Ramau, arr. Sharpe*

RUBY HILDER

Flower Song from 'Carmen' *André*
Do Not Do, My Love *Richard Hagemann*
L'Invitation du Voyage *Henri Duparc*

CARMEN, the little Spanish gipsy girl, has allured Don José, the Sergeant of the Guard, dancing and singing to him.

Finally she has thrown him a flower, which he has hidden near to his heart.

For her sake, Don José goes to prison. At their next meeting Carmen accuses him of being no true lover because he will not desert. Sorrowfully Don José shows her the flower which she threw to him and which he has ever since treasured.

ORCHESTRA

Valse, 'Bier, Amie' *Waldenfel*
Romance, 'Her Love Letter' *Ansell*
Punchinello *Herbert*
Aragonaise (Duet, 'Le Cid') *Musset*

5.15-5.30 TALES FROM THE OLD TESTAMENT



JACOB AND ESAU AND JACOB'S VISION: Genesis xxvii, xxviii, and xxix, v. 120

THIS is the fourth of this series of tales from the Old Testament, which are being read from London every Sunday afternoon. To-day listeners will hear the famous story of how Jacob cheated Esau out of his father's blessing, and of how he fled from Esau's anger and—after his wonderful vision of the ladder from Heaven to Earth—met with Laban, and served him seven years for love of his daughter Rachel.

8.0 ST. MARTIN-IN-THE-FIELDS THE BELLS

8.15 RELIGIOUS SERVICE

Address by the Rev. Canon GUY ROGERS, Birmingham Parish Church

CANON GUY ROGERS has been rector of Birmingham since 1925, before which time he was for nine years Vicar and Rural Dean of West Ham. He was joint editor of, and contributor to, the two noteworthy volumes of Liberal Evangelical Essays. During the war he served as a Chaplain to the Forces, when he won his M.C., and he is a Chaplain to the King.

8.55 THE WEEK'S GOOD CAUSE: St. Mary's Convalescent Home, Birmingham-on-Sea. Appeal by Lady VIVIAN STROUD

THE St. Mary's Convalescent Home is one of the few such institutions that admit mothers with their babies (under the age of six months). It also receives girls and women between the ages of fourteen and sixty-five. The address to which donations should be sent is the Hon. Secretary, 10, Draycott Place, E.W.3.

9.0 TIME SIGNAL, OBERKIRCH, WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

9.15 THE CHENIL CHAMBER ORCHESTRA Conducted by JOHN HARRISOLLI DALE SMITH (Baritone) THE ORIANA SISTERS

ORCHESTRA

Suite *Percell, arr. Coates*

DALE SMITH

Heracles *D. Cleghorn Thompson*
Gifts of Gold and Amber *Ernest Walker*
Blushes from the Clearings *Stanford*
Windy Nights *Stanford*

THE ORIANA SISTERS

Agnacourt Song *arr. Geoffrey Shaw*
Calene Cature Ma *arr. Taylor Harris*

(Soloist, TAYLOR HARRIS)

Come Again, Sweet Love (Ayre) *Dowland*
Fire, Fire, My Heart (Ballet) *Morley*

THE Agnacourt Song is a celebration of the battle of that name, in 1415, when the English, under Henry V., defeated an army that outnumbered them by three or four to one.

The first verse runs—
Our King went forth to Normandy
With grace and might of chivalry
There God for him wrought marvelously,
Wherefore England may call and cry,
'Deo gratias Anglia redde pro victoria!'

THE words 'Calene pasture me' (they are spelt in a variety of ways) are generally considered to be a corruption of Irish words of endearment describing a young girl as 'dearest sweetheart,' and the song tells of her charms. Shakespeare mentions the song in *Henry V.*, Act IV, Scene 4.

TUDOR and Elizabethan singers used to sing to the accompaniment of the lute, lute songs, often of a rather plaintive or mournful cast. The best Composers of the day spent their art upon such songs, and never have expressive words been set more beautifully—with finer care for the just accentuation and proportion of the words.

Dowland and Morley, two of our finest musicians in that day, both wrote a good many such 'ayres.' Dowland's song will serve as a typical example of the 'lovelorn' song. It is an appeal to a fickle maid to comfort her lover, who finally bids Love draw forth his wounding dart, for he cannot pierce her heart. Sighs and tears, 'more hot than are thy shafts,' have been poured out in vain; for she only laughs mockingly at all such weapons, and remains unmoved.

MORLEY'S piece (for five voices) is a 'Ballet,' the lightest kind of Madrigal, that had a gay 'la la la' refrain.

ORCHESTRA

Air in D *Beck*
Andante *Mozart*
Allegretto *Murcillo, arr. Bartolotti*

DALE SMITH

The Yellow Boreen *arr. Somerrell*
Lassie Wi the Yellow Coat

Old Scotch Song, *arr. McLeod*
The Slighted Swain

Old English, *arr. Jane Wilson*

ORCHESTRA

Irish Tune from County Derry *Grieg*
March of the Little Folk *McEwen*
Red Murdoch *McEwen*

DR. McEWEN has written a number of pieces having a Scottish flavour. His Symphony called the *Salwyn* is perhaps his biggest work of that kind, and his Tone Poem *Grey Galloway* also celebrates in music the characteristics of his native lowlands of Scotland—the Burns country.

Here are two tiny sketches from a series of pieces for string quartet that he calls *Nigur*, or *Trifles*. Several of these have a Scots background, among them the two now played.

THE ORIANA SISTERS

Milang Song (Hebridean) *arr. Bunstock*
(Soloist, MARY MURRAY)

Matthew, Mark and Luke (Folk Song) *arr. Holst*
(Soloist, BEATRICE HUGHES FORK)

The Springtime of the Year *(Folk Songs)*
Wassail Song *arr. Vaughan Williams*

PROGRAMMES FOR SUNDAY (February 13)

VAUGHAN WILLIAMS recently arranged for unaccompanied singing a sheet of five folk songs, two of which conclude the Oriana Singers' programme.

The Springtime of the Year is the first two verses of a long ballad called *Loony on the Water*. It is just a miniature of a sailor and his maid. In a tiny introduction and in a closing portion use is made of an effective choral device—singing with half-closed lips.

The lusty *Wassail Song* comes from Gloucestershire. The jolly wassailers go all over the town, drinking healths to the country, and giving a sly hint that their good wishes are only for those who draw them 'a bowl of the best.' Distributors of small beer will get no blessings!

ORCHESTRA

Walter, 'Victory Woods' *Singers*

10.45

EPICURE

5XX

DAVENTRY.

1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

1.30-5.30 S.B. from London

8.0 S.B. from London

8.55 Appeal by Sir Woodburns KERRY on behalf of the Royal United Kingdom Beneficent Association.

THE object of the Royal United Kingdom Beneficent Association, which was instituted in 1863, is to grant annuities to 'persons of the Upper and Middle Classes' in reduced circumstances who are unable, owing to bad health, to earn their own living. It has a distinguished list of patrons, starting with the King and Queen, and its address is Aldine House, 13, Bedford Street, Strand, W.C.2.

9.0 WEATHER FORECAST, NEWS

5.10 Shipping Forecast

9.15 S.B. from London

10.50 THE SILENT FELLOWSHIP.

S.B. from Cardiff

5IT

BIRMINGHAM

326.1 M.

1.30

SYMPHONY CONCERT

EDITH PADDOCK (Soprano)

THOMAS JONES (Violin)

THE STATION ORCHESTRA

ORCHESTRA

'Carnival' Overture..... *Drorch*

DVOŘAK'S *Carnival* is the second of three Overtures which the Composer originally planned as Symphonic Movements, to illustrate three phases of life—Childhood, Youth, and Manhood (or, as another interpretation of the scheme has it, Nature, Life, and Love).

We may regard *Carnival* as a picture of lusty youth, rejoicing in the exciting fullness of life. The dashing style of the opening work conveys that idea vividly. In the middle is a happily contrasted slow section, for Violin, Cor Anglais, and Flutes.

THOMAS JONES and Orchestra

First Concerto *Max Bruch*

VERY few of Max Bruch's compositions remain in the current repertory of concertos, but those that do remain are firmly fixed. One can prophesy a long and healthy life for this Concerto of his for Violin and Orchestra (Op. 8, in G Minor). It is one of the five favourite Violin Concertos of the nineteenth century (the other four were written by Beethoven, Mendelssohn, Brahms and Tchaikovsky), and by the warmth and vigour of its melodies and the interesting richness of its Solo Violin part it is likely to retain its place for many years to come in the affections of players and their audiences.

Bruch, who lived from 1839 to 1920, was Conductor of the Liverpool Philharmonic Society from 1889 to 1893.

The FIRST MOVEMENT (Moderately quick) is called by its Composer a 'Prelude.' Certainly it has the effect of a rhapsodical introduction, though it is a fairly extended and organic piece with one definite, complete tune. It is chiefly remarkable for its combination (especially in the solo part) of brilliance and emotional intensity, even depth.

The ADAGIO (Slow Movement) is a long-drawn, romantic long built upon three melodies.

The FINALE runs a brilliant course. Its melodies are full of fire and rhythmic strength. The First Main Tune is played in thirds, high up, by the Solo Violin. The Second Main Tune is a broad, forceful melody played on the Soloist's lowest string. These, and their recurrence, are the landmarks in a vigorous and effective movement.

EDITH PADDOCK and ORCHESTRA

Aria, 'I Will Entail Thee' (Eli) *Costa*

ORCHESTRA

The 'London' Symphony *Haydn*

HAYDN was fond of London, and twice came over to conduct some of his works—and incidentally to be fêted and have a thoroughly good time.

This Symphony, Haydn's 104th, was first heard in 1795, when he (then aged sixty-three) had a bonafide concert. In style and power the music looks forward to Beethoven.

The FIRST MOVEMENT opens with a slow introduction, which, very effectively, is in the minor key, the quick main body of the Movement being in the major. Its First Main Tune is a sassy, lively one, which Haydn apparently liked so well that he used it as the Second Main Tune also—quite an unusual thing to do. There is a brief new tune, but it can scarcely be called a main one.

The SECOND MOVEMENT, the slow one, is an Air with two Variations.

The usual MINUET follows—a typical Haydn dance Movement.

The FINALE is quick and spirited. In its opening drone bass, like the tune of a shepherd's pipe, it recalls Haydn's love of peasant music.

THOMAS JONES

Elegy *Mozart*

Ave Maria *Schubert, arr. Wolf*

Violin & Caprice *Kreisler*

EDITH PADDOCK and Orchestra

Aria, 'On Mighty Pens' ('The Creation') *Haydn*

ORCHESTRA

Selection from Ballet Music to 'William Tell' *Rossini*

5.15-5.30 S.B. from London

8.0

Bells, followed by a

RELIGIOUS SERVICE

Conducted by the Rev. Canon F. G. BELTON, of St. Patrick's Church, Bordenley
Relayed from the Birmingham Cathedral.

8.55 THE WEEK'S GOOD CAUSE: Mr. W. HARVEY: Appeal on behalf of the Crippled Children's Union

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

6BM

BOURNEMOUTH. 491.8 M.

3.30-5.30

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



ARTISTS IN THE LONDON PROGRAMME TO-DAY.

On the left is Miss Esther Coleman, contralto, and on the right Miss Ruby Helder, the lady tenor. Both these singers take part in the Light Orchestral Concert in the afternoon. In the centre are the Oriana Singers, who will be heard at 9.15.

PROGRAMMES FOR SUNDAY (February 13)

5WA CARDIFF. 353 M. 80

2.30-5.30 S.B. from London

8.15

10.15-11.15

8.35

9.0

9.15 THE MUSIC OF ROMANCE

THE STATION (H. R. TRA) conducted by M.

Overture, "A Russian Easter Festival"

By the Composer and the others coming to the

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8.55 THE WEEK'S TOPICS
WILLIAM McLEOD, J.P. Appeal on behalf of
the Mr. Hester and his family

9.0

9.15 JEWELL SPRINGS HAND, conducted
BARKER

Mar

Overture to "Satanstoe"

EDWARD ISAACS (Piano)

Current Solo, "Pandora"

(Salutary Claverton Jocks)



THE WAGNER ANNIVERSARY
Mrs. Rosa Mott and Mr. Frank Mott, who sing some of Wagner's Masterpieces, in the special concert with which Manchester Station is celebrating the anniversary of Wagner's death to-day.

PICTURES IN PIANOFORTE M.

EDWARD ISAACS

Sonnet

Nostalgia

La Filleuse (The Spinner Maids)

BAND

Grand Selection from the Oration, "Flyah"

10.30 EPIQUE

6KH HULL 294 M.

2.30-5.30 S.B. from London (9.10 Local News)

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

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

6LV LIVERPOOL 297 M.

3.30-5.30 S.B. from London

8.0

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11.30

5NG NOTTINGHAM, 276.2 M.

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

8.0-10.45

5PY PLYMOUTH 400 M.

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

8.0-10.45

6FL SHEFFIELD, 272.7 M.

3.30-5.30 S.B. from London

8.0-10.45

8.15 RELIGIOUS SERVICE

Relayed from Notley Chapel

9.0-10.45

6ST STOKE, 294 M.

3.30-5.30 S.B. from London

8.0-10.45

8.55 THE WEEK'S GOOD LAYERS: Appeal on

behalf of the Swanscombe

9.0-10.45

5SX SWANSEA, 294 M.

3.30-5.30 S.B. from London

8.0

RELIGIOUS SERVICE

Relayed from St. Mary's Parish Church

Address by Canon Cecil W. Wilson, Vicar of

8.55 THE WEEK'S GOOD LAYERS: 'Wireless Beta

for the Sick': Appeal on Behalf of the Swansea

Central Committee

9.0 WEATHER FORECAST, NEWS, Local News

9.15 S.B. from Cardiff

10.30 S.B. from London

10.55-11.25 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE, 325 M.

3.30-5.30 S.B. from London

8.0-10.45

5SC GLASGOW, 405.4 M.

3.30-5.30 S.B. from London

8.0-10.45

2BD ABERDEEN, 510 M.

3.30-5.30 S.B. from London

8.0-10.45

RE BELFAST, 50 M.

3.30-5.30 S.B. from London

8.0-10.45

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9.15

9.30

9.45

9.55

10.0

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

PROGRAMMES FOR MONDAY (February 14)

SPY PLYMOUTH. 400 M.

11 12 0 GEORGE EAST ON THE QUARTERS
 relayed from Paphos Restaurant
 3 30 On STRA relayed from Paphos Restaurant
 4 0 Afternoon Top
 4 15 TEA-TIME MASH The ROYAL HOCKEY
 5 15 THE CHILDREN'S HOUR
 6 0 LSA PARTNER (Solo)
 6 15 LSA Program relayed from Daventry
 6 30 11 0 S.B. from London (9 40 Local News)

6FL SHEFFIELD. 212.7 M

11 30 12 30
 4 0
 4 15 On STRA relayed from the Grand Hotel
 5 15 THE CHILDREN'S HOUR
 6 0 LSA PARTNER (Solo)
 6 15 LSA Program relayed from Daventry
 6 30 11 0 S.B. from London (9 40 Local News)

6ST STOKE. 294 M.

3 0 London Programme relayed from Daventry
 5 15 THE CHILDREN'S HOUR
 6 0 LSA PARTNER (Solo)
 6 20 Boys' Life Brigade and Girls' Life Brigade
 6 30 S.B. from London
 7 45 THE GOLFERS (Harold)
 The Road of Looking Forward
 What Happened
 Margaret Lee (Violin)
 Auditions and Finals (Continued)
 8 45 11 0 S.B. from London (9 40 Local News)

5SX SWANSEA. 294 M.

3 0 London Programme relayed from Daventry
 4 30 THE CASTLE CINEMA GIL STRA and ORSON
 M. relayed from the Castle Cinema
 5 0 Afternoon Top
 5 15 THE CHILDREN'S HOUR
 6 0 P.J. LLOYD
 Voice, Where Art
 Certificate to William Tel
 Show of Harlequin with Vermin and (Solo) W. W. W.
 Ladies of Killarney (as Played by a Violin) Piff
 The Bells of Aberllynor
 6 25 S.B. from London
 7 45 S.B. from Cardiff
 8 45 11 0 S.B. from London (9 40 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

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5SC GLASGOW. 405.4 M

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2BD ABERDEEN. 509 M

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2BE BELFAST. 306.1 M

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S.O.S. CALLS.

In view of the greatly increasing number of S.O.S. messages that the British Broadcasting Corporation is asked to broadcast, listeners are reminded of the rules and procedure which must be adhered to, careful attention to which will save a great deal of time and trouble to all concerned.

The B.B.C. will broadcast messages requesting help only when the Hospital Authority or the Medical Attendant certifies that the patient is dangerously ill, and if all other means of communication have failed.

In no case can an S.O.S. be broadcast requesting the attendance of relatives, etc., after death has occurred.

Originals of S.O.S. calls would help considerably if they were sent to the nearest Station known if the S.O.S. has been successful or not.

S.O.S. calls for 'missing' people cannot be broadcast unless the B.B.C. is directly requested to do so, in the case of London or Devonport, by New Scotland Yard, and in the case of provincial Stations, by the Chief Constable of the district in which the Station is situated.

It must do you good!



YOU know, without reading dietetic manuals, that whole wheat has been the staple food of mankind for centuries. You know that doctors everywhere to-day are urging a return to whole wheat, and are condemning the use of white flour bread. What better food then can you have than Shredded Wheat which is the whole wheat in a perfectly pure and digestible form?

Shredded Wheat comes to your table ready cooked, wholesome and appetizing. Two of the "biscuits" with hot or cold milk provide you with all the energy and nourishment you need—no matter what your job. Shredded Wheat is not a fad. It is a plain honest food of supreme health-value. It must be good for you.

SHREDDED WHEAT

100% FOOD
 EIGHTPENCE (In U.K. only)

If you have never tried Shredded Wheat send a postcard for a free trial packet. Write to—The Shredded Wheat Co., Ltd. (Dept. 113), Welwyn Garden City, Herts.

PROGRAMMES FOR TUESDAY (February 15)

7.45 THE CITY POLICE BAND AT PLAY

THE BAND OF THE LIVERPOOL CITY POLICE
By kind permission of the Watch Committee and
the Chief Constable Mr. L. and D. L. Exord
(O.B.E.)

Conductor: Chief Inspector CHARLES R. BICKER,
Inspector

Overture: 'The Merry Wives of Windsor' *Allegretto*
In character: 'In the Night' *Andante*
Homotique: 'Miss Lucy Long' *Allegretto*

11.55 IFFY LONG

12.00 *Allegretto* *Andante* *Allegretto*

12.05 *Allegretto* *Andante* *Allegretto*

12.10 *Allegretto* *Andante* *Allegretto*

12.15 *Allegretto* *Andante* *Allegretto*

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5.00 *Allegretto* *Andante* *Allegretto*

5PY PLYMOUTH. 40.1 M

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

3.30 *Allegretto* *Andante* *Allegretto*

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5.00 THE CHILDREN'S HOUR

5.00 Light Music

5.30 *S.B. from London*

7.0 Mr. FRANK LAMBERT, "Logosol Before Low
Angles"

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

9.35 GEMS FROM PLANQUETTE'S COMIC OPERAS

18. CLAUDES DE CORNEVILLE

THE ORCHESTRA, conducted by HANCOCK M
Conductor

DORA VODREY (Cotillon) and FRANK LAMBERT
Conductor

The Show A Happy Fair

FRANK LAMBERT (Tenor)

Baritone, "Do B. Row Rocking"

That Night I'll Be at Home

MOLLY HACKNEY (Soprano)

The Cider Song

DORA VODREY and FRANK LAMBERT

"Twins and An Impulse"

CECIL COOPER

Reut and An Silent Home

Alice Riddle, "With Joy Is My Heart"

DORA VODREY

"The Show A Happy Fair"

CECIL COOPER

Old Song and Dance

NELL CRAWFORD

MOLLY HACKNEY

Chay An Orange Girl

Roscoe Riddle

FRANK LAMBERT

Sennade, "Sweetheart II That Be Nigh"

Romance, "The Trysting Tree"

DORA VODREY

Song of the Clock

CECIL COOPER

Once Upon a Time

CECIL COOPER

DORA VODREY and FRANK LAMBERT

The Dappled Fawn

MOLLY HACKNEY

The Ball at Whitehall

Green Shelves

First Love

MOLLY HACKNEY, DORA VODREY, FRANK LAMBERT
and CECIL COOPER

O'er Their Young Heart

11.0-12.0 *S.B. from London*

5SX SWANSEA. 294 M.

11.30-12.30 *Crabapple from London*

3.0 London Programme, relayed from Daventry

4.30 THE STATION TALK T. D. JONES (Piano)

MOLLY HACKNEY, DORA VODREY, FRANK LAMBERT
and CECIL COOPER

Old Song and Dance

5.15 THE CHILDREN'S HOUR

6.0 *ORDAN REVITAL*

Relayed from St. Mary's Parish Church

6.15 *ORDAN REVITAL*

Norwegian Music

EDWARD GUNDEL (1843-1906)

Solo song from "Peer Gynt" (Solo)

Morning, "The Death of Asa, Asa's Dance"

Solveig's Song

Norwegian Folk Tune

Teutophal March

6.30 *S.B. from London*

9.35 VOCAL AND INSTRUMENTAL

ALICE VODREY (Cotillon)

"The Show A Happy Fair"

CECIL COOPER

An Enchanted

CECIL SHARPE (Solo Cello)

"The Show A Happy Fair"

CECIL SHARPE

"The Show A Happy Fair"

CECIL SHARPE

"The Show A Happy Fair"

CECIL SHARPE

"The Show A Happy Fair"

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CECIL SHARPE

"The Show A Happy Fair"

CECIL SHARPE

"The Show A Happy Fair"

6FL SHEFFIELD. 272.7 M.

4.0 AFTERNOON TOPICS, Mrs. A. J. BAKER
The Girl of To Day

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR *Singing Morn*
to Music

6.5 CHARLES J. BICKER (Baritone) and LEMMON
Piano

Don Juan's Romance *Telegraph*

The Farmer's Pack *Kennedy Brandy*

Valer's Song (Polemion et Hanciel) *Grand*

The Heavly Lover *M. F. White*

Quaver! Awake, Beloved *F. H. Crown*

6.30 *S.B. from London*

7.0 PERSONAL: "The Hardest of a Quiet Eye"

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

Send no money but fill in the coupons at the bottom of this page and get full particulars FREE.

[illegible]

(February 16)

361.4 M.

E. p. p.

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Leung, Eric. *New Images of Kowloon*.

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S. B. from Manchester

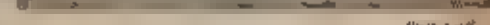
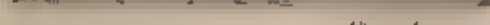
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Abstract

A discussion on this intriguing subject is to be broadcast from London Station to-night at 10.15. Above are shown the three distinguished men who will

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(February 16)

News (9.45-10.15 am) 10.45-11.00 4/7
Manchester

PROGRAMMES FOR THURSDAY (February 17)

(Continued from page 328.)

6.45 Mr. RICHARD BARNES, A Bess.
5.0 OLYMPIA
 Tenor Solo
5.15 ...
6.0 ...
6.15 S.B. from London
7.0 Light Music
7.10-12.0 S.B. from London (9.25 Local News)

22Y MANCHESTER. 384.6 M.

11.30-12.30 Music by The Stars
4.30 AFTERNOON TOPICS: Mrs. DORA NEWTON,
 'Visiting in Croydon'
4.45 ... J. MEADOWS (Solo)
 Piano Recital
5.0 ...
5.15 THE CHILDREN'S HOUR
6.0 LIGHT MUSIC from the Studio
6.15 S.B. from London
7.0 ...
 'A Lady Manufacturers' Agent'
7.10 S.B. from London (9.25 Local News)
10.35 THE TWO BOYS
 Fastest songs in
 A Love, or Two, A Song or Two,
 A Joke or Two, by
 A Bob or Two

10.50-12.0 S.B. from London

6KH HULL. 294 M.

11.30-12.30 Gramophone Records
4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS,
 'Playing Music in Listening Music'
4.15 ... relayed from the ...
 Restaurant, King Edward Street
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 ...
7.0 Mr. HIRSH P. HULL
7.15-12.0 S.B. from London (9.25 Local News)

7LS LEEDS-BRADFORD. 277.8 M. & 252.1 M

11.30-12.30
 from Field's Café, Commercial Street, Leeds
4.0 FIELD'S CAFÉ ORCHESTRA from Field's Café
5.0 Afternoon Topics
5.15 ...
6.0 Light Music
6.15-12.0 S.B. from London (9.25 Local News)

6LV LIVERPOOL. 297 M

4.0 HANCOCK GIBBS and His ORCHESTRA from
 The Troubadour
5.0 Readings by B. C. PEARSON
5.15 THE CHILDREN'S HOUR
6.0 ...
6.15 ...
6.30 ...

6.45 ...
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6.53 ...
7.0-12.0 S.B. from London (9.25 Local News)

5NG NOTTINGHAM. 275.2 M

11.30-12.30 ... from Daventry
2.40 ...
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3.0-3.45 ... Programme relayed from Daventry
6.0 ...
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On the left is Mr. John Proctor, the dialect entertainer, whom Manchester listeners will hear at 5.0 to-day; and on the right Major Vernon C. Brook, who gives a talk on 'The Owner Driver,' with special reference to chassis and body (Birmingham, 7.0)

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.25 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET, re-
 layed from ...
3.30 ORCHESTRA relayed from Poplar's Re-
4.0 ...
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4.15 TEA TIME MUSIC: THE ROYAL HOTEL TRIO,
 directed by ALBERT FULLERBROOK
5.15 THE CHILDREN'S HOUR
6.0 THE MURDERMANS
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Miss MARGARET KENNEDY
 'Passages'
7.15-12.0 S.B. from London (9.25 Local News)

6FL SHEFFIELD. 272.7 M

3.25 BROADCAST TO SCHOOLS: Mr. R. ...
 Talks on English Literature: The ...
 (Shakespeare) (9)
4.0 Afternoon Topics
5.15 Organ relayed from the Albert Hall
5.15 THE CHILDREN'S HOUR: An Animal Day
6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. WILLIAM PATTISON: 'Peakland and ...'

7.15 PRESENTATION OF A MEMORIAL
 To the Sheffield University by Mr. F. LLOYD
 The gift will be accepted by Sir WILLIAM LLOYD,
 pro-Lancelot of the University
 Sir HENRY HADDOCK, Vice-Chancellor, will ...
 speak

7.55-12.0 S.B. from London (9.25 Local News)

6ST STOKE. 294 M

12.0-1.0 The Station Quartet
2.30 London Programme relayed from Daventry
3.0 WINFRED HAGGALL (Piano)
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. JAMES P. ...
 ...
7.15-12.0 S.B. from London (9.25 Local News)

5SX SWANSEA. 294 M.

11.30-12.30 ...
2.30-3.45 London Programme relayed from Daventry
4.0 The ...
 ...
5.15 THE CHILDREN'S HOUR
6.0 New Dance Recital
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. W. N. MEDLOCK: The Birth of Jung
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 ...
7.15-12.0 S.B. from London (9.25 Local News)

Northern Programmes.

5NO NEWCASTLE. 275.1 M

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5SC GLASGOW. 405.4 M

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PROGRAMMES FOR FRIDAY (February 18)

6BM BOURNEMOUTH. 491.8 M.

- 3.20 **London Programme** relayed from Darenty
- 4.45 **LEADER NASH** "Translations from English Literature" (4b) "The Sacrifice" (from "White Ship" by Arno Kohn)
- 5.0 **Schools' Festival**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **THE STATION ORCHESTRA**
- 6.30 **THE STATION ORCHESTRA**
- 7.25 **THE STATION ORCHESTRA**

7.45 **THE STATION ORCHESTRA** directed by ROYAL S. M. H. ST. MONTAGUE, "Colonel Bogey" (1b) "Sylvia" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

8.30 **THE TWO LOVES** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

8.45 **11.0 S.B. from London (9.10 Local News)**

5WA CARDIFF. 353 M.

- 3.20 **London Programme** relayed from Darenty
- 4.45 **MR. GEDFREY WEST** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.0 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **MR. ALYX I. RAY** "The Discovery of Neptune" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 6.15 **Light Music**
- 6.30 **S.B. from London**

7.25 **Prof. C. H. REILLY** "Some Modern Buildings" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

7.45 **A LIGHT ORCHESTRAL CONCERT**

THE STATION ORCHESTRA
"Rhapsody" Overture (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
KATE WINTER (Soprano)
"The Fairy's Lullaby" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
"A Sleepy Old Song" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
"Waltz of the Winds" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
ORCHESTRA
Edy's "Whispering of the Flowers" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
Flight of the Bumble Bee (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
Dance of the Fairies (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
KATE WINTER
"The Silver Moonbeam" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
"A Hushed Song" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
"The Red Kite" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
ORCHESTRA
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"A Hushed Song" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
"The Red Kite" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

8.45 **11.0 S.B. from London (9.10 Local News)**

2ZY MANCHESTER. 384.6 M.

- 1.15 **2.0 Piano-forte Trio** from the Friendly Piano Trio
- 2.25 **1.00 HART'S SCHOOLS** Mr. W. L. HART'S "Travels in the East" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 3.45 **ANITA PASHLEY (Soprano)** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.0 **MUSIC BY THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)



THE SMALL HOUSE OF TO DAY

Architects no longer disdain to build anything but mansions. The man of moderate means can to-day have his house decently designed. This house, recently built at Deepdene, Dorking (architect, G. Alan Fortescue), illustrates some of the character-stroke qualities of which Professor Reilly will speak in his talk to-night. S.B. from Liverpool, 7.25.

5.0 **AFTERNOON TOPICS** The Rev. G. W. HARRIS, W. and H. HARRIS, S. and S. HARRIS

5.15 **THE CHILDREN'S HOUR** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

6.0 **THE MAJESTIC CELEBRITY ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

6.30 **S.B. from London**

6.45 **THE MAJESTIC CELEBRITY ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

7.0 **S.B. from London**

7.25 **Prof. C. H. REILLY** "The Small House of To-day" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

7.45 **S.B. from London**

7.55 **RUSSIAN CHAMBER MUSIC**

THE CRUICKSHANK TRIO
Trio in A.M. for Op. 60 (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
In variation style (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

8.45 **11.0 S.B. from London (9.10 Local News)**

HULL. 284 M.

- 11.30 **12.30** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 3.30 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.0 **AFTERNOON TOPICS** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.15 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.15 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
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- 7.25 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

7.45 **11.0** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)

2LS LEEDS-BRADFORD. 277.8 M. & 521 M.

- 11.30 **12.30** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 3.20 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.0 **AFTERNOON TOPICS** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.30 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.0 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **Light Music**
- 6.30 **S.B. from London**
- 6.45 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 7.0 **S.B. from London**
- 7.25 **S.B. from Liverpool**
- 7.45 **11.0 S.B. from London (9.10 Local News)**

6LV LIVERPOOL. 287 M.

- 3.15 **3.45** "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 4.0 **W. J. MANSEY (Harpist)**
- 4.15 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.0 **AFTERNOON TOPICS** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **THE STATION ORCHESTRA** (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 6.30 **S.B. from London**
- 7.25 **Prof. C. H. REILLY** "The Small House of To-day" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b) "The Children's Hour" (1b)
- 7.45 **11.0 S.B. from London (9.10 Local News)**

(Continued on page 334)

Send the wrappers together with your name and address (clearly written) to S 21, Wright's Coal Tar Soap, Southwark, London, S.E.1.

EVERY FRIDAY — 2d.

[illegible]

PROGRAMMES FOR SATURDAY (February 19)

2LO LONDON. 361.4 M

2.50

4.40 THE WIMBLES MILITARY BAND, conducted

5.0

5.15

6.0

6.30 TIME SIGNAL, ORIENTATION; WEATHER FORE-

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9.30 'DAILY EXPRESS' COMMUNITY SINGING

10.30 12.0

5XX DAVENTRY. 1,600 M.

10.30

2.50

9.10

9.15-12.0

5IT BIRMINGHAM. 326.1 M.

3.45

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THE STATION ORCHESTRA



WHERE THE BIG NOISE COMES FROM TO-NIGHT

THE picture of ten thousand lusty-lunged community singers in full blast was taken last time Community Singing was relayed from the Albert Hall. It will help listeners to enjoy the similar programme to-night at 9.30. Imagine you are in one of those boxes, and try to make your home sound like the Albert Hall!

PROGRAMMES FOR SATURDAY (February 19)

4.45 *Carol R. Williams (Londonderry)*

5.15 *THE CHILDREN'S HOUR*

6.0 *LONDON PHILHARMONIC ORCHESTRA, conducted by PAUL HINCH*

6.30 *S.B. from London*

7.45 *BALLETS AND BALLADS*

The Station Orchestra, conducted by LEO

Soloists: Mr. and Mrs. M. J. Jones

LEONARD HUNT (Baritone)
Keel
Leaving the Mother
Leaving the Mother

THE STATION ORCHESTRA
Two M. J. Jones from Ballet, 'Les M. J. Jones'
Design

Reconciliation (Polka) Lark's Waltz

CHARLES HILL (Tenor)
I Ask of Thee
I Ask of Thee

THE STATION ORCHESTRA
Prelude and Mazurka from 'Coppélia' Delibes

DELIBES (1838-91) made his name as a successful composer of Ballets in Paris.

The role of the Ballet *Coppélia* in Paris was tragically interrupted in the summer of 1914 by the outbreak of the Franco-Prussian War.

LEONARD HUNT
Keel
Leaving the Mother

At the Mid Hour of Night (M. J. Jones)

THE STATION ORCHESTRA
Egyptian Ballet Suite

8.45 *S.B. from London (8.10 Local News)*

9.30 *DUETS AND DANCES*

ORCHESTRA
Norwegian Dances, Nos. 1 and 2

CHARLES HILL and LEONARD HUNT
The Ballad Singers

ORCHESTRA
Waltz, 'Wee, Woman and Song'

Two Step, 'Lambert's Song'

CHARLES HILL and LEONARD HUNT
Tenor and Baritone

ORCHESTRA
Polka, 'Joseph' ('Madame Pompadour')

10.0 *THE TWO BOYS*

PERFORMERS

A Laugh or Two, A Song or Two, A Joke or Two, by A Bob or Two

10.15 *ORCHESTRA*

Suite, 'Three Dances from 'Hullo! America''

Processional and Dance Music, 'Valse des Amateurs'; Dance, 'Barbare'

10.30-12.0 *S.B. from London*

(BM BOURNEMOUTH, 491.8 M.)

11.15-12.15 *MID DAY MUSIC from Beale's Restaurant, Old Churchchurch Road*

Directed by GILBERT STACEY

1.0 *THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms, Bath, by ALICE WAINWRIGHT*

5.0 *London Programme relayed from Daventry*

5.15 *THE CHILDREN'S HOUR*

6.0 *S.B. from London*

7.45 *THE SATURDAY NIGHT REVUE*
(See and Listen to)

Book and Lyrics written and the Revue produced by GRAMMAR JOHN

Musical by VIVIAN ELLIS, H. M. J. JONES and MAX DARGENT

Additional Number by Irving King

The Cast includes

GROFFERY GAWTHORP, FLORENCE OLDHAM, JIM HANLEY, N. J. JONES, H. M. J. JONES, HENRY CAIN, BLANCHE TOMLIN, and THE RADIO ORCHESTRA

Opening Chorus, 'Make It Saturday Night'

Introducing the Company

Duet, 'Start Carrying'

The Big Snag, 'A Dip in the Postbag'

Duet, 'Mushy's'

Two, 'Don't Tell Mother'

Solo, 'The Last Laugh'

Solo, 'The Last Laugh'

Sketch, 'The Last Laugh'

Dancing Song, 'The Last Laugh'

Dancing Song, 'The Last Laugh'

Dancing Song, 'The Last Laugh'

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Dancing Song, 'The Last Laugh'

THE BEST HOUSE

A Radio Drama written by ANDREW HARDING

Played by the STATION RADIO PLAYERS

Professors, 'The Best House'

Henry Dale

Mrs. Dale

Keeper of the Best House

PROFESSOR DALE appears to be on the verge of a breakdown. He complains that his life is a tragedy to a jazz accompaniment. Professor Brotherton's suspender (which has nothing to do with socks) gives him access to an ephemeral pleasure.

A room in Henry Dale's House

From next door comes the sound of jazz music played on a piano with relentless determination. In response to an urgent S.O.S., Professor Brotherton has called to see Mrs. Dale with a view to prescribing for her husband.

Two Synopsized Pieces *E. Coates*

'MOONLIGHT'

A Radio Fantasy written by EDWARD P. GENE and W. HORTLEY ADAMS

Professor Harold Moon (Social Reform Crank)

House Maid (His Son) ... RUSSELL EVANS

Professor Moon (His Daughter) MURIEL COCK

Mr. Moon (His Wife) ... MARY WYNNE

Professor Highmore (The Reverend)

PROFESSOR MOON'S system of life in the future is a masterpiece of imagination, a masterpiece of imagination, a masterpiece of imagination.

In the Moon

Harold, an ordinary young man, is fiddling with an ordinary crystal set. His breezy young niece, Elizabeth, enters and asks a tactless question.

THE

By the Waters of Marston *Laurence*

8.45-12.0 *S.B. from London (8.10 Local News)*

22Y MANCHESTER, 384.6 M.

MAJESTIC CONCERT

THE PERTONTON PULVER PULVER BAND, conducted by S. WESTWOOD

March, 'Wellington' *Yell*

Overture to 'The Bar of Seville' *Rosini*

ELIAS DEBYSCHKE (Soprano)

You Will Never Grow Old *Frederick*

The Old Clock *Drummond*

You've Got Your Mother's Eyes *Drummond*

Give Me Yomah and a Day *Drummond*

PHILIP ELEY (Pianoforte)

Musical from 'The Mind of Arles' *Bruck*

Amesbury, No. 2, in G *Debussy*

BAND

Duet for Two Cornets, 'Bullango' *Evans*

Selection from 'Lohengrin' *Wagner*

ELIAS DEBYSCHKE

The Old Spinnaker *W. H. P.*

The Old Spinnaker *W. H. P.*

The Second Manuscript *Italy*

PA

Fantasy, 'The Village Blacksmith' *Debussy*

March, 'Andino' *Debussy*

PAUL

The Coleridge's Cake Walk *Debussy*

Second Concert Study, in F Minor *Debussy*

LAND

Concert for 'The Ruler' *W. H. P.*

(Soloist--A Ruler) *W. H. P.*

Excerpts from 'Rose Marie' *Frim*

(Continued on page 338.)



THE TWO BOYS, the synopsized songsters, are livening-up different parts of the British Isles through the medium of the microphone every day this week. Birmingham listeners get their turn at 10.0 to-night

Solo, 'Rolling Stone'
Sketch, 'A Thief in the Night'
Duet, 'The Whole Town's Talking'
Sketch, 'Spring in a Day'
Quartet, 'Be a Sport!'
Talk, 'Fixing the Coop Org.'
Duet, 'When You and I Were Dancing'
Baroque, 'The Missing Links'
Anthem, 'The More We are Together'
Finale, 'Make It Saturday Night'

THE RADIO DANCE BAND, directed by SHIRLEY FIDMAN

8.45-12.0 *S.B. from London (8.10 Local News)*

EWA CARDIFF, 353 M.

2.40 NEWPORT & CARDIFF

RUDDY FOOTBALL MATCH

Relayed from The Newport Athletic Club Ground, Rodney Parade, Newport

4.45 *London Programme relayed from Daventry*

5.0 *THE DARGENT: Music by the LONDON CHORUS, relayed from Oak Hill*

5.15 *THE CHILLIBRE & HOPE*

6.0 *London Programme relayed from Daventry*

6.30 *S.B. from London*

7.45 *THE STATION TRIO: FRANK THOMAS (Violin), FRANK THOMAS (Violin), FRANK THOMAS (Violin)*

FRANK THOMAS (Violin), FRANK THOMAS (Violin), FRANK THOMAS (Violin)

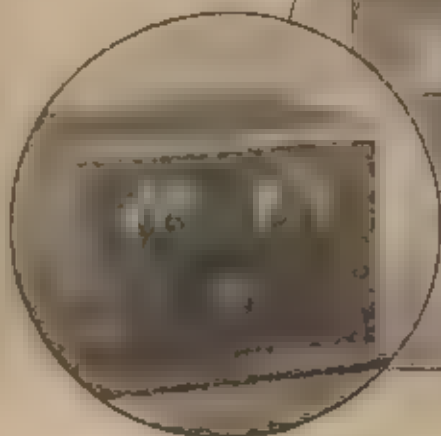
Solo, 'The Last Laugh' *W. H. P.*

Sketch, 'The Last Laugh' *W. H. P.*

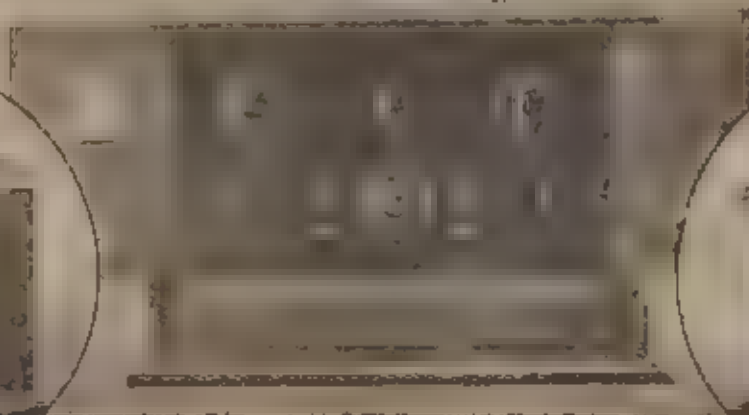
Sketch, 'The Last Laugh' *W. H. P.*

Sketch, 'The Last Laugh' *W. H. P.*

MARCONIPHONE



TYPE 21 RECEIVER



TYPE 41 RECEIVER AND MELLOVOX



TYPE 31 RECEIVER

WIRELESS—BUT HOW DIFFERENT

The same master mind that gave the World wireless has raised broadcast reception to a new level. Through a Marconiphone, wireless becomes something different—purer, simpler and more realistic than is possible by normal means.

MARCONIPHONE TYPE 21

... and, usually 30 miles from a main station and too much from D. to cover in upland ...
... embodies a patented form of reaction on the fixed coil principle, with variable ...

MARCONIPHONE TYPE 31

Easy manipulation, long range loudspeaker reception and 0 enough reliability ... features of this set. The normal loudspeaker range is 100 miles and 300 miles from Darent. The circuit consists of a tuned Detector Valve with controlled reaction followed by two stages of L.F. amplification ... Complete

MARCONIPHONE TYPE 41

This model incorporates ... Wave ranges ... any cabinet has ... Complete Mellovox Speaker 42/- extra.

STERLING MELLOVOX LOUDSPEAKER

The pure mellow tone of Mellovox is a real triumph of creative genius. Fine reproduction is added an unusual beauty of appearance. Available in a range of attractive colours, blue, black, brown or purple, with gilt floral tracing ... 45/-

Prices in all cases are for complete equipment, including valves, batteries and Royalties.

Write for Catalogue No. 364G describing the full range of Marconiphones and Sterling Receivers, etc., mentioning "Radio Times".



A simple, fascinating card game based on Broadcasting which anyone can enjoy. Limited number available at the special price of 1/- per pack, post free.

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STERLING DINKIE

The Dinkie follows with the big voice. A wonderfully efficient loudspeaker. Finished in brown or black with gold. A really high quality construction. Measure 10 1/2 in.

30 -



PROGRAMMES FOR SATURDAY (February 19)

(Continued from page 336.)

5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30 S.B. from London (9.10 Local News)
6.45 Light Music
6.50 For School
7.0 S.B. from London
7.45 VAUDEVILLE
 THE VAUDEVILLE FIVE
 PATTIE RHOADS (Soprano)
 THE NEELANDS
 HARRY H. HOWELL and LARRY A. GATLEY
 Present some rare Duets
 BY INVITATION AND SEYMOUR
 (Intermission)
 J. L. ROYALTY HARMONY FIVE
8.30 BOLLOWAY
 A Special Viola Recital
 Ann Mott
 (Guest Dance)
 (Guest Pianist)
 (Guest Pianist)
 (Guest Pianist)
 (Guest Pianist)
9.0-12.0 S.B. from London (9.10 Local News)

6KH HULL 294 M.

4.0 AFTERNOON TOPICS: Mr M. A. R. H. STROOL
 (The Age—(10) The Stage of
 Yesterday)
4.15 FIELD & QUARTET relayed from the New
 restaurant K. L. P. & S. Street
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.10 Local News)

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

11.30-12.30 FIELD & QUARTET relayed from the
 restaurant K. L. P. & S. Street
4.0 THE TROCIERO DANCE BAND relayed from
 the Trociéro Ballroom, Bradford
5.0 AFTERNOON TOPICS: "PETERSON'S": "Alto"
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-12.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL 297 M.

6.0 MONTAGUE: SYMPHONY: S. B. from the
 Edinburgh Café Ballroom
5.0 AFTERNOON TOPICS: A Talk by Mr JAMES
 HARRISON
5.15 THE CHILDREN'S HOUR
5.45 A Scene from "DAVID COPPERFIELD"
 (Charles Dickens)
 David Copperfield HENRY H. FRANKS
 (Guest Pianist)
6.5 MONTAGUE'S SYMPHONIES relayed from the
 Edinburgh Café Ballroom
6.30-12.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM, 275.2 M.

11.30-12.30 FIELD & QUARTET relayed from the
 restaurant K. L. P. & S. Street
2.50 CHILSEA & BURNLEY
 London Broadcast relayed from Daventry
4.40 S. B. from London and the Band relayed from the
 K. L. P. & S. Street
5.15 THE CHILDREN'S HOUR
6.15 MABEL H. HODGKINSON (Pianist)
6.30-12.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH, 400 M.

11.0-12.0 GEORGE EAST and his QUARTET re-
 layed from Pop Jay's Restaurant



On the left is Mr. Leonard Hunt, who sings in the concert of Ballets and Badads from Birmingham (7.45), and on the right, Miss Phyllis Eley, who plays some piano at us in the Music Concert from Manchester this afternoon (7.45)

2.50 CHILSEA & BURNLEY
 London Broadcast relayed from Daventry
 (See London Programme)
4.40 TEA-TIME MUSIC: THE ROYAL HOTEL
 Trio, directed by Albert Fulford
5.15 THE CHILDREN'S HOUR
6.0 HILDA SNARY (Pianoforte)
6.30-12.0 S.B. from London (9.10 Local News)

6FL SHEFFIELD, 272.7 M.

4.15 ORCHESTRA relayed from the GRAND HOTEL
5.15 THE CHILDREN'S HOUR
6.0 Music of Interlude
6.30-12.0 S.B. from London (9.10 Local News)

6ST STOKE, 294 M.

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 Short Pianoforte Recital
6.30 S.B. from London
7.25 Mr J. C. GRIFFITH JONES: A
 Fact and a West War
7.45 S.B. from Cardiff
8.45-12.0 S.B. from London (9.10 Local News)

Northern Programmes.

6NO NEWCASTLE, 312.5 M.

11.30 JEFFRIES ORCHESTRA relayed from the
 restaurant K. L. P. & S. Street
12.0-1.30 S.B. from London (9.10 Local News)
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-12.0 S.B. from London (9.10 Local News)

6SC CLASLOW, 405.4 M.

2.30 JEFFRIES ORCHESTRA relayed from the
 restaurant K. L. P. & S. Street
4.30 JEFFRIES ORCHESTRA relayed from the
 restaurant K. L. P. & S. Street
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-12.0 S.B. from London (9.10 Local News)

6BD ALDERFERN, 500 M.

2.45 AFTERNOON TOPICS: 4.0
 (Central) 5.15 Children's Hour
 (Central) 6.30 S.B. from London (9.10 Local News)
7.45 Music 8.45 S.B. from London (9.10 Local News)
 (Central) 10.45 12.0 S.B. from London

2BF BELFAST, 305.1 M.

2.30 JEFFRIES ORCHESTRA relayed from the
 restaurant K. L. P. & S. Street
4.30 JEFFRIES ORCHESTRA relayed from the
 restaurant K. L. P. & S. Street
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-12.0 S.B. from London (9.10 Local News)

FOR LISTENERS TO OPERA BROADCASTS.

On Friday, February 25, we are broadcasting the seventh of our series of Opera for which libretti are being published. The Opera is to be ORPHEUS, by Gluck. The advantages of having the book of words in front of you when listening to the opera are now appreciated by 100,000 listeners, and those who have not yet sent for a copy of this libretto, or who are not sure of the whereabouts of their copy, are advised to make a request on the form below. The price of the booklet is 2d. post free.

Please send me
 stamps value

copy (copies) of the libretto of "ORPHEUS" in payment I enclose
 at the rate of 2d. per copy.

PLEASE WRITE IN BLOCK LETTERS.

A NAME

ADDRESS

Application must be marked "Libretto" on the envelope and sent, together with the remittance, to Broadcast
 Opera Society, c/o B.B.C., Savoy Hall, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper but payment for the additional
 subscriptions must, of course, be sent with the order.

The Operas which have already been broadcast are "Rigoletto," "The Bohemian Girl," "Faust," "The Barber of Seville,"
 "Moths," and "The Red Fox," and copies of these may also be had on application at the same price, i.e., 2d. per copy.



Test conducted under
strict supervision of
following wireless
periodicals

Amateur Wireless
Popular Wireless
Wireless World

Here goes!

Kalmsed filaments
survive 500 ft. drop

Aeroplane test to prove that Cossor now has the world's strongest filament

A new Cossor

with an amplifi-
cation factor of

40

Every wireless expert agrees that choke or resistance capacity coupling is the ideal method of L.F. amplification. In the past the only drawback has been the lack of suitable valves. But now the new Cossor 2-volt R.C. meets every requirement. It has an impedance of 70,000 ohms with a record amplification factor of nearly 40. Absolute non-microphonic and consuming only 1 amp. **14/-**

A wonderful Valve

EVER since the first valve was made its length of service has depended upon the durability of the filament; and in spite of tremendous efforts by scientists the filament remained weak and fragile. But now Cossor has invented a new kind of filament which is so intensely strong that it resists shocks with ease. So tough, in fact, that it was successfully subjected to the most daring test ever conceived.

On Dec. 20th last, in the presence of — and under the strict supervision of — Editorial representatives of the three chief weekly wireless papers, twelve Cossor valves were hurled from an aeroplane at a height of 500 feet. They were packed merely in standard cartons without cotton wool or padded paper.

Eleven valves were retrieved — one was

lost — and all were found to be in perfect working order. This is a record — but for the fact that the test was supervised by independent experts who were not Cossor employees. The valves have been shown to be in perfect working order and are now being used in the world's strongest filament.

When you are weary of the continual expense of valve replacement, choose the Cossor — the valve with the long life. Remember that the Kalmsed filament gives off a terrific emission practically without heat. No matter which type of circuit you are using, there is a Cossor valve (for 2-volt or 4-volt accumulator) for every position — use them and get better results — improved tone and greater volume — with a current consumption that is well-nigh negligible.

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215 R (Red Band) High Frequency	14/-
215 D (Black Band) Detector	14/-
Consumption 1 ampere	
215 P (Stentor Two Power Valve)	18/6
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Cossor

—the Valve which
serves you longest

TESTED AGAINST A 6-GUINEA LOUD SPEAKER —the *Lissenola* best

The result of an actual test—the *Lissenola* against a very well-known loud speaker.

The user writes:—

Ref 787

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"A *Lissenola* unit I purchased at Xmas gave such good results on the cardboard horn that I made it a curved three-ply horn, which has still further improved reproduction, and last evening I tested the speaker against a 6-guinea * * * (giving a very well known make). In this test currents being on a two-way switch to enable instantaneous comparison to be obtained. Even the owner of the * * * had to admit with a somewhat rueful air that the *Lissenola* was infinitely the superior as regards quantity and volume was very slightly less than that of the * * * which is admittedly sensitive."

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The only full tone full size loud speaker of high grade British manufacture selling to-day complete for this price.

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Test the *LISSENOLA* against the most expensive Loud Speaker you can find—anything up to £20. If you do not definitely prefer the *LISSENOLA* for tone, purity and power to any Loud Speaker you test it against irrespective of price, send it back and your money will be willingly refunded in full.

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Managing Director: Thomas N. Cole.



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"I beg to send you an appreciation of your new L.F. transformer. I am using the original S.I. 100 circuit, which, as you know, must have the best transformers. I have had this set working for two years and have burnt out two transformers, one costing 21/- and the other 13/6. I had one re-wound, but it only lasted a month, then went again.

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"I think it is the best value for money in wireless components, and my next H.T. battery will be a LISSEN to see if this is as good as the transformer."

The new LISSEN Transformer fully amplifies every tone, every note, every harmonic, every overtone, in a background free from noise. Every previous expensive LISSEN transformer has been withdrawn in favour of this new LISSEN.

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GUARANTEED FOR 12 MONTHS.

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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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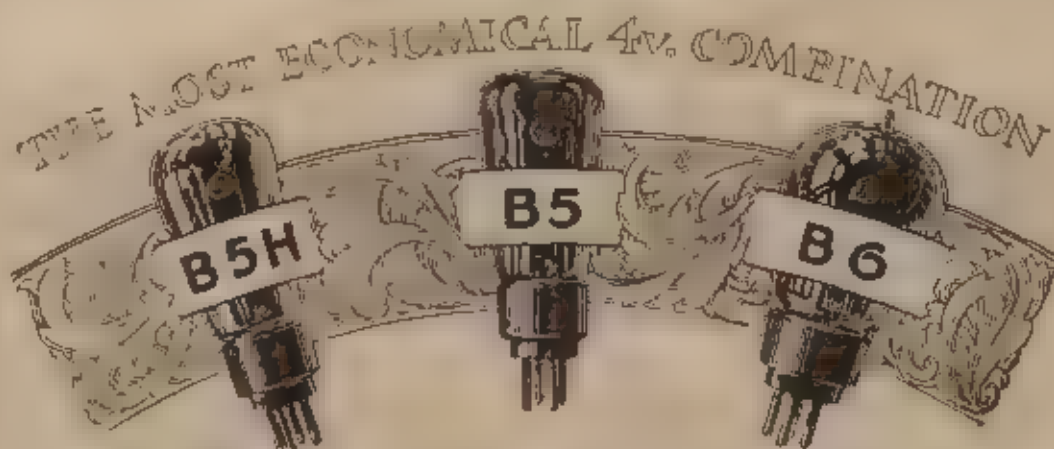
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Working four valves on 0.3 amps.

THE development of the B.5.H. Valve completes the B.T.H. 4 volt range. With the famous B.5 Valve for detector and first stage of L.F., the B.6. for the final stage of L.F., and the new B.5.H. for H.F. amplification, you have a valve combination of unexampled efficiency and economy. A 4 valve set, for example, using one B.5.H., two B.5.'s and one B.6. valve, would require a total L.T. current of only 0.3 ampere (less than half the consumption of a single bright valve) and could be run for 100 hours on a 30 amp-hour 4 volt accumulator.



Valve	1.5 Volts	2.0 Volts	4.0 Volts	5.0 Volts	6.0 Volts
B.5.H.	2.8	6.06 amp	40-20	55,000 ohms	14s 6d
B.5	2.8	0.06 amp	20-80	17,000 ohms	14s 6d
B.6	2.8	0.12 amp	40-20	12,000 ohms	18s 6d

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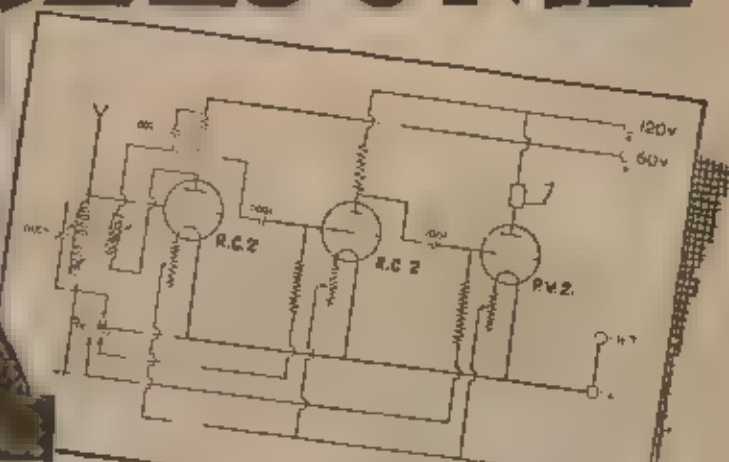


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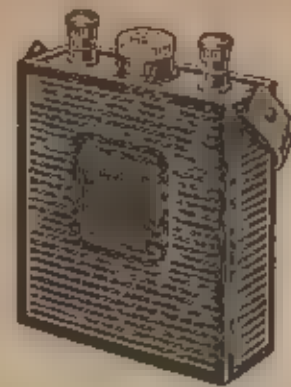
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FROM
1/2

LAMPS THAT LAST

They last!

because of the infinite care taken in their manufacture.

TYPE B (Half-Watt Type).					
Voltage and Power					
Watts	30 V.	50 V.	100 V.	150 V.	250 V.
30		1 10			
40		1 10			
60	2	2			
100				2 10	
250					6

TYPE A (Vacuum Type)					
Voltage and Power					
Watts	50 V.	100 V.	150 V.	250 V.	500 V.
10	2				
20	1 2				
30		2			
40		1 2			

Postage and packing 1 and 2 lamps, 6d., 3 4 5 or 6 lamps, 9d.

N.B. Kindly state the type, watts and exact voltage, as shown on your electric light meter of the lamps you require. Include with your remittance amount to cover postage as shown above. Remember every Fellow's Lamp is guaranteed.

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Each overboard a two hour. Re-charge every 72 hours. Capacity 1,000 milli-ampere hours. See what Champion H.T. units are saying. One of many unsolicited letters received daily.

Dear Sirs,
I received your parts sent by on the 13th and I should be a if you would send me another. My love as I am and one should be to say assembled the Accumulator easily in same evening and had the good the following day since then I had a working in my set and I am very happy with the result. Two of my friends are interested and one will be writing to you next week for parts.
Yours truly S.D.
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Champion Parts are obtainable from all leading Dealers, or post free direct from the Manufacturers. Write for free instructions and illustrations to:-
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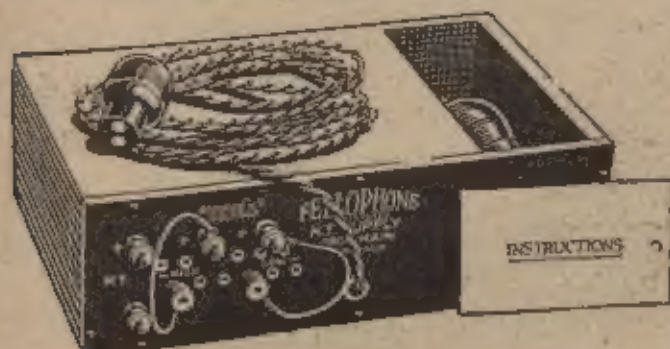
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Type B. Unit for
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£4 : 10 : 0



HIGH TENSION FROM YOUR ELECTRIC LIGHT

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

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

Fellophone Mains Units possess, among others, the following advantages.

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- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
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- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These units, whether for A.C. or D.C., are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

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Type A. (50 volts) - £3 : 10 : 0	Type A. (50 volts) - £2 : 10 : 0
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FELLOWS, PARK ROYAL, N.W.10.

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*astonishing realism of voice
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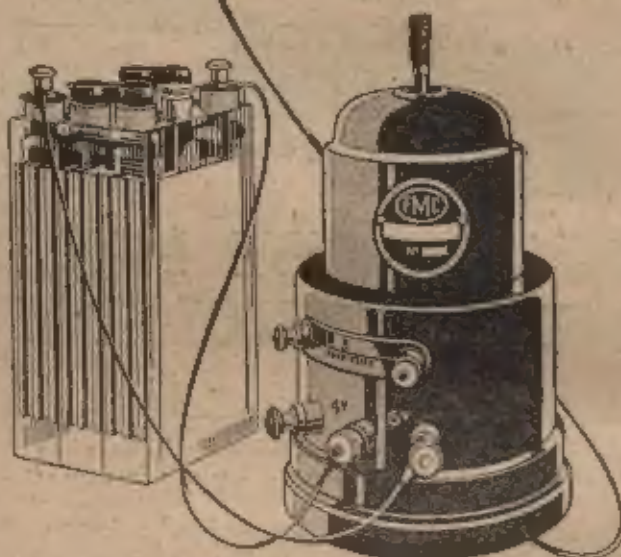
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For 4 or 6 volt Accumulators **45/-**
For H.T. Accumulators **50/-**



10 hours for 1d.!

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

Simply plug it into an electric lamp holder (see above), switch on, give a twist to the knurled knob, and, when the little motor 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.

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

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

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

There is also a special model designed to charge up H.T. Accumulators in batches of 60 volts at a time. Output 1 ampere.

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

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

FELLOWS, PARK ROYAL, N.W.10.

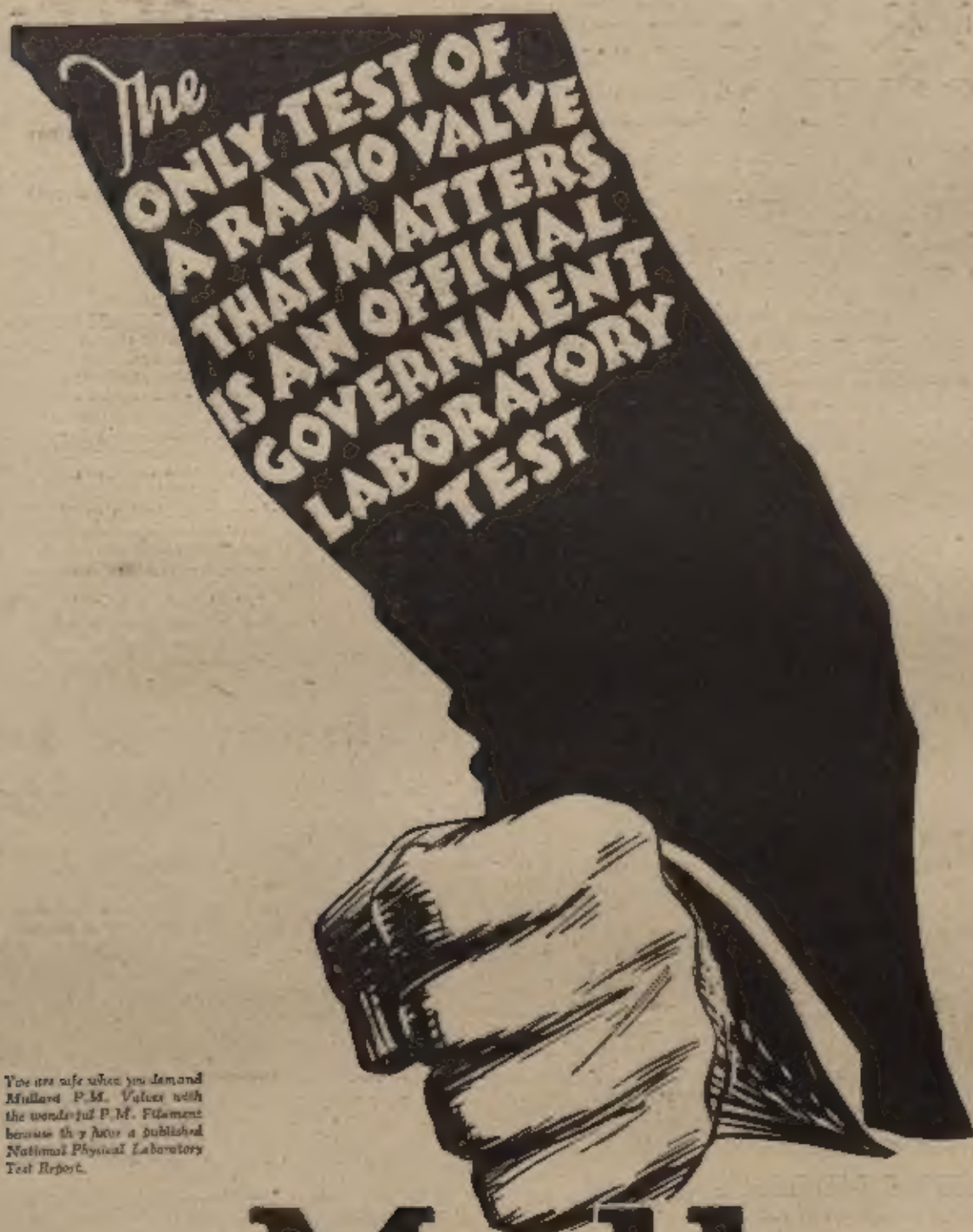
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NOW LISSEN HAS TAKEN STILL ANOTHER BOLD STEP. To make the new reduced price for the LISSEN New Process Battery possible, a price actually less than many inferior foreign batteries are sold at, LISSEN have had to reduce the profit previously allowed to the retail trade and have had to make a big sacrifice in profits themselves as well.

No user of H. T. batteries can remain unattracted by the thought of being able to obtain a LISSEN New Process Battery for 7s. 11d.—and the justification of the new step will come through largely increased sales.

It is through the co-operation of our retail friends that LISSEN batteries will be made available to you at thousands of shops throughout the country and we therefore want users to know that it is due to the sacrifice of our retail distributors as well as ourselves that this new low price is made possible.

With high price no longer a reason for being without the LISSEN New Process Battery your loud speaker reproduction will be better, volume bigger, and utterance clearer than ever before. The new price now places fine battery characteristics within the reach of all.

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