

THE ROYAL VARIETY PERFORMANCE.



The Journal of the British Broadcasting Corporation.

Vol. 14. No. 177. [Registered at the G.P.O. as a Newspaper.]

FEBRUARY 18, 1927.

Every Friday. Two Pence.

The Unseen Congregation.

By Sir ARTHUR YAPP.

EXAMINING the pages of history we find that there are always people who deery new inventions, who consider that because a thing is new, and, therefore, unfamiliar and unproved, it is more likely to wield a harmful than a beneficial influence. From the days when the labours of scientists were hampered by a ridiculous fear on the part of the public that new discoveries were the product of wizardry, to the present time when radio is the latest arrival from the unknown, these folk have been busy hindering the march of progress. And to-day they are as active as ever, and their cry is that radio is exercising a subtly harmful influence on the attitude and behaviour of youth.

Believing that the slippared ease of radio concerts and religious services is responsible for the decrease in church attendance, these anxious souls maintain that the radio service will gradually supplant the age-old practice of worshipping together in a church. But serious as is this prospect, they consider that it is of little moment when compared with the general slackening of discipline and religious fervour which may follow as a direct result. In years past, time has usually disproved such gloomy prophecies, no matter at what innovation they were directed, but this does not prove that there is no justification for them in the present instance. Is radio really exercising a harmful influence on the manners and practices of modern youth?

"I can't understand why John won't attend church with us when he delights to listen to radio services," remarked a puzzled mother to me some time ago. "He says the services are dull, but I can't see that they are any brighter when heard through the headphones."

John is a brilliant student, distinguishing

himself at the University. And perhaps his rather exceptional mental activity makes him hypercritical, for he has not yet reached the age when men begin to realize how little the wisest of them know. But there is little doubt that his attitude towards religious



Sir Arthur Yapp is the National Secretary of the Y.M.C.A., and is therefore well qualified to answer, as he does in the accompanying article, the critics who say that radio is exercising a harmful influence on modern youth.

matters is adopted by many young people to-day. Avoiding church attendance instead of delighting in it as in times past, they are far less religious superficially than were their parents at their age.

Whatever the reasons for this change—and they are many and far-reaching—the

freedom of radio reception holds a strong appeal for such folk. When in church, young people who cannot understand the sermon or find it prosy, must at least pretend to listen—a sacrifice to convention from which they derive no benefit. With radio services, however, conditions are very different. Dropping the headphones or switching off the loud-speaker, listeners are at liberty to withdraw their attention at any moment. And, strangely enough, this very sense of freedom does far more to bind the attention than if methods of compulsion were employed.

But, despite the fact that many young men and women shrink from church attendance from a mistaken belief that it is an infringement on their freedom, most of them realize subconsciously the wonderful feeling of brotherhood and unity imparted to those who worship over the wireless. There is an inspiration, an uplift in the knowledge that one is part of a vast unseen congregation, which, far from being confined to the four walls of a church, is limited only by the vast boundaries of space.

Serious thoughts are the natural outcome of a service of this kind, and the thinkers in the ranks of youth are led to seek the great First Cause behind the marvels of the Universe with even greater sincerity than is customary in a church. Questing for deeper and truer knowledge, many a young radio fan has, I feel sure, found a happiness and faith which, reflected in his everyday life, has changed the trend of his whole existence.

Again, radio is unique in the opportunity it affords of hearing questions discussed from many angles. At meetings and public gatherings, each organized to further some particular cause, the other man's point of

(Continued overleaf.)

S

The Cruise of 'The Mousetrap.'

How Oscillators are Tracked.

I HAVE just returned from a hunting expedition in a 'Mousetrap.' Exactly why the most interesting and efficient wireless device I have seen for a long time has been given such a curious nickname I forbore to ask, but if it is because it is an instrument for catching 'squeakers,' it is not ineaptly named, as I soon learnt.

It was a dull afternoon when there drew up by the Secretary's Office at the General Post Office, a dark coloured motor-car, which with its neatly curtained small square windows might have been mistaken for a commercial traveller's brougham, except that projecting above the front left-hand corner of the roof was a double wire frame aerial about three feet in diameter. This was the Mousetrap.

A door was opened at the back and I was smuggled inside. Immediately I forgot the London traffic in contemplation of what seemed to be an excellent reproduction of a log cabin. Rolled maps hanging on one side, a submarine-type compass at our feet, a hinged seat on which we swayed with the motion of the car, confirmed the illusion. Most fascinating of all, in the left-hand corner was a wireless direction-finding apparatus. This resembled a large steering wheel of a car, a stout metal pole passing through the centre, mechanically rotating the outside aerial in such a way that as one turned the wheel, the altered direction of the frame was indicated by a pointer on a circular scale graduated in half-degrees.

Operated in conjunction with this apparatus was a three-valve selective wireless receiving-set, which a peep inside revealed to be essentially a Reinartz detector followed by two stages of note magnification.

'Where are we going?' I asked.

'Complaints of oscillation have reached the B.B.C. from — (a certain North-London district)' was the answer 'and' (this in confident tones), 'we are going to unearth the offenders.' The confidence proved to be justified. On the headphones we soon heard a 'howler' around the wavelength of '2LO.' Then followed a few rapid calculations; some adjustments of the aerial; a little deft manipulation of an aerial condenser, geared about 400 to 1, and which seemed to be actually spitting metres; then a few staccato instructions to the driver to take certain turnings, and in a few minutes the car was brought to a standstill with the indicator pointing accusingly at the house beside which the car had stopped.

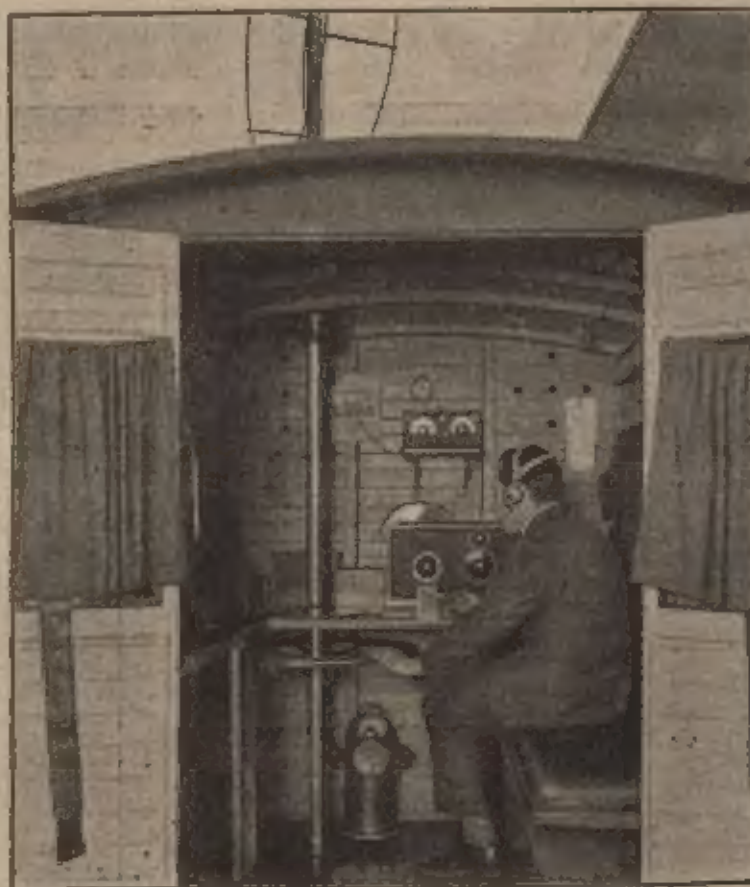
It is not for me to say what happened next beyond indicating that the occupants of the house were listening to the London programme on a single valve set employing swinging coil reaction, which was too tightly coupled. I was, however, enlightened as to the *modus operandi* of the sleuths. The Post Office campaign, I was assured, is one of education. Most of the offenders, it is found, sin through ignorance, and are only too glad to mend their ways when a friendly official shows them how to listen harmlessly. Here and there the mischief is due to overrunning a small set—say two valves—in order to secure enough volume to operate a large loud speaker. In such cases the set-owner is apt to remark, ruefully, when his set has been re-adjusted, that 'It isn't so loud,' but invariably

promises are forthcoming that he 'won't do it again.'

'What,' I asked, 'happens in the case of a person who deliberately oscillates to show his distaste for a particular broadcast item?'

'We have special instructions for dealing with these people,' was the laconic reply—and I was left wondering!

So unannounced accurate is the apparatus in the Mousetrap that I am assured that not only is it easy to track down an oscillating set, but it is



OSCILLATORS, BEWARE!

This picture shows the interior of 'The Mousetrap,' as the author of the accompanying article calls the van now used by the Post Office for the detection of oscillators. Any night it may come stealing along your street, so be careful how you handle your set!

possible to find out from what part of the aerial the oscillations are emanated. Generally, this is from the down-lead. Recently the sleuths embarked on an ambitious jaunt around Oxford Street, experimentally dissecting the waves of '2LO's' three kilowatts, when it was found that the emanations proceeded from the top half of the London Station aerial, an arrangement presumably adopted to meet the complaints of bad receptions in East London when the transmitter was removed from Marconi House.

For the moment the operations of the Mousetrap are confined to London, but so successful have been the results achieved that attention will most likely be devoted to other parts of the country before long. Certain it is that no oscillator can continue undetected in his wrong-doing once the General Post Office engineers have decided to find him.

If you look out of the window and see the Mousetrap with its aerial pointing towards your house, beware!

J. G. GREEN.

The Unseen Congregation.

(Continued from previous page.)

view is seldom accorded a fair hearing. Radio, however, offers a platform which is free to all.

Lectures of this kind are already bearing fruit in the more kindly and tolerant outlook upon life characteristic of the young people of to-day. Proceeding on these lines, I believe that in the future radio will wield a tremendous influence in promoting the sacred cause of unity. After all, the powers of evil are so strong, and the differences of opinion dividing those who fight them comparatively so trifling, that in broadening the outlook of the community to disregard petty distinctions, radio is proving itself a powerful ally to the cause of right.

Although still too early to speak positively, I believe that radio will enhance the depth of religious conviction in the young people of to-day—and especially in the children now growing up. Working as an ally to the cause of right, it may bear an important part in bringing about that friendship and goodwill between man and man for which the whole world longs.

Prose and Verse Competitions.

ON Friday, February 18—the day this paper is published—at 6 p.m. Miss Royde-Smith will broadcast from London and Daventry the first of this new series of competitions. The subject and rules are printed herewith.

The B.B.C. offers a prize of Two Guineas for the best new and original English Sonnet on *A Pair of Old Shoes*.

RULES.

(1) All entries must be written on one side of the paper only, and the name and address of the competitor must appear at the top left-hand corner of each page. Where more than one page is used the pages must be numbered and pinned

together.

(2) Entries need not be typewritten, but if they are written by hand, neatness and legibility will be taken into account in awarding the prize.

(3) Competitors may, if they choose, use a pseudonym or pen-name. This must be written in block letters at the top left-hand corner of each page of the entry.

(4) Entries must reach the B.B.C. office in envelopes marked in the top left-hand corner 'Prose and Verse Competition,' and addressed to the B.B.C., Savoy Hill, London, W.C.2, on and not before Friday, February 25. All entries must be delivered by noon.

(5) A full report of the competition will be broadcast from London and Daventry at 5 p.m. on Friday, March 4, and the prize-winning entry will appear in *The Radio Times* for March 11.

(6) Copies of the report will be sent on receipt of 3d. and a stamped addressed envelope.

(7) The Competition Judge's decision will be final, and no correspondence can be entered into respecting the award of any prize.

London and Daventry News and Notes.

THE tenth of the series of National concerts from the Royal Albert Hall on Thursday, March 17, will include Debussy's *Symphonic Poem, King David*, which will occupy the whole of the first half of the programme. This will be its first performance in this country and it will be conducted by the composer. *King David* was originally designed for production in the open air and was scored for wind instruments only; but for the National Concert the work has been re-orchestrated for full orchestra. Though by birth a Swiss, Debussy is one of the leading lights in the modern French school, whose music, first heard in England but a few years ago, is now steadily gaining wider recognition. The second part of the programme will be devoted to a new Choral Ballet by the British composer, Holst, and here again the composer will conduct.

George Gershwin, the leading composer of that modern type of music described variously as syncopated music, jazz or symphonic syncopation, whose fame sprang into even greater prominence a little more than a year ago when he gave the first performance of the Savoy Hotel of his *Rhapsody in Blue*, which was broadcast from all stations, has a very long string of 'successes' to his credit. In addition to separate tunes, Gershwin has also written several musical comedies, *Half-Past Eight* and *Our Nell* being among the earlier ones. More recent productions, *Lady Be Good*, *Primrose*, *Tell Me More*, and *Tip Toes* are also his. Half an hour of some of the best-known items from Gershwin's music will be given by the Augmented London Radio Dance Band, under the direction of Mr. Sidney Firmin, at 7.45 on Wednesday, March 2, Miss Edith Baker playing some of his tunes at the piano.

The St. David's Day programme on Tuesday, March 1, which, as already stated in *The Radio Times*, is being arranged by Sir Walford Davies, will consist of a concert of traditional and modern Welsh music, and will include some penillion singing by Mr. R. E. Jones (tenor). There will also be a Welsh play, lasting about half an hour, and some harp solos.

The first broadcast in connection with the new B.N.O.C. season will be heard on Wednesday, March 2, when excerpts from the opera, *I Pagliacci*, will be relayed from Manchester. The portions to be broadcast are divided between 8.25 and 9.10 p.m., and 9.20 and 9.40, the intervening ten minutes being reserved for the news bulletin. Between 10 and 11 p.m. the same evening a concert will be given, which will include violin solos by Mr. Albert Sammons, songs by Miss Flora Woodman (soprano)—incidentally this will be Miss Woodman's first appearance at the London Studio—and by Mr. Sinclair Logan (baritone). Mr. Cecil Lewis will give a reading of Oscar Wilde's poems in prose in the same part of the programme.

Part of the proceedings at the Annual Dinner of the London Cornish Association at the Great Central Hotel on Saturday, March 12, is to be broadcast from the Daventry and Plymouth stations between 9.15 and 10.0 p.m.

An hour of chamber music has been arranged to be broadcast from London at 10 p.m. on Monday, March 14, when the programme will be mainly occupied by a famous work—Schubert's *Octet*—played by the Covent Garden Octet, led by Mr. Wynn Reeves, the leader of the National Orchestra at the B.B.C. concerts at the Royal Albert Hall.

A concert of chamber music will be broadcast from Daventry at 9.35 on Tuesday, March 15, the programme consisting of music by Bela Bartok, the Hungarian composer, who will himself conduct. Bartok is one of the outstanding figures in modern music and has a reputation for collecting and arranging the musical folk-lore of his native country. His concert on March 15 will include a number of transcriptions for the piano of old Italian music.

The first performance of two movements from a work by G. Sandow, who was, before the revolution in Russia, a distinguished Professor in the Conservatoire of St. Petersburg, will be included in a symphony concert which Mr. Herbert A. Carruthers, Musical Director of the Glasgow Station, is to conduct in the London Studio on Monday evening March 7, between 9.30 and 11 p.m.

The last hour of the programme on Saturday, March 5, before going over to the Savoy Hotel for dance music, will be occupied by a concert by the J. H. Squire Celeste Octet, whose items will be interspersed with some sociable songs by Mr. John Goss and the Cathedral Male Voice Quartet. Listeners will remember a similar concert on Saturday, January 15, which proved exceedingly popular.

A special programme by The Roosters will be given from Daventry, between 9.45 and 11 p.m. on Monday, February 28, and repeated for London listeners, at 9.35, on Tuesday, March 1.

A request programme of fox-trots, played by the London Radio Dance Band, will occupy half an hour of the programme from 7.45 on Monday, March 7. At 9.15 the same evening listeners will hear another of the series of interviews with famous people by Mr. Cecil Lewis.

The evening service on Sunday, February 27, will be relayed from the Sheffield Cathedral, when the address will be given by the Ven. John Russell Darbyshire, Archdeacon of Sheffield. During the afternoon of Thursday, March 3, the Rev. W. H. Elliott, of Holy Trinity Church, Folkestone, will begin a

series of fifteen-minute talks on subjects specially suitable for the Lenten season. These talks will immediately follow the weekly service relayed from Westminster Abbey.

The Boy Scouts' programme at 6.45 p.m. on Thursday, March 3, will take the form of a scene from the Scout play, *The Crusaders*, which will be presented by wolf-cubs, drawn from every pack in the Acton district.

An attractive item in the evening programme on Monday, February 28, will be a talk on 'Worcestershire,' which will be given, first in ordinary King's English, and afterwards repeated in the Worcestershire dialect, by Mr. 'Gage,' a native of that county.



H. R. H.

London and Daventry listeners will have the welcome opportunity on Monday evening next of hearing the voice of the Prince of Wales when he makes one of his famous after-dinner speeches at the Mansion House, in connection with the opening of the British Industries Fair.

Forthcoming variety items—

MONDAY, FEB. 28.—Ella Retford, in some of her best-known comedy numbers.

THURSDAY, MAR. 3.—Grace Fisher, one of America's most noted musical comedy stars, in some of her successes.

FRIDAY, MAR. 4.—R. A. Roberts, in his *Dick Turpin* sketch, originally arranged to be broadcast on January 18, but postponed owing to the illness of the artist. Betty Chester. Syncopated numbers.

ALICE CHENTON: French and English light comedy numbers.

SATURDAY, MAR. 12.—Neil Kenyon: Scottish comedian.

London Radio Dance Band.

News From the Provinces.

MANCHESTER.

JUST over a year ago, an innovation was introduced into the Manchester programmes with the performance of a musical drama written by Mr. Leigh Henry, around certain incidents in the life of Mozart. The aim was to portray, in three different episodes, events which led Mozart to compose some of his masterpieces, and to blend music and speech with harmonious effect. The characters appearing include Mozart, Mozart's wife, Saessmayr, his favourite pupil and friend, and Selukander, his librettist. On Sunday afternoon, February 27, this programme will be repeated, being relayed to a number of other stations, including Aberdeen, Dundee, Sheffield, Nottingham, Liverpool, and Plymouth.

Students of the Manchester University have for some years established an institution in the life of the city with their 'rag' on Shrove Tuesday. Clothed in weird garments, they descend upon the citizens and collect money for important local medical charities. Last year the magnificent total of over £8,000 was reached, but it is hoped to do even better this year. The Manchester Station has lent its help to this noble effort on more than one occasion, and on Monday evening, February 28, is again giving up its studio to the students, who are presenting a novel 'Rag' programme, in which they will introduce 'after-dinner speeches of the Geophasarian Society,' 'music to suit various heights of brow,' and a short destructive address by somebody who doesn't matter.

The Duke of Killarankie, by Robert Marshall, is the next long play to be given from the Manchester Station, Monday, February 28, at 9.30 p.m., being the date and time of its presentation. The story centres on the efforts of the Duke of Killarankie to induce the Lady Henrietta Addison to marry him, and contains many intensely amusing situations. As usual, booklets will be published containing the story of the play and a number of illustrations.

The Vaudeville programme on Wednesday, March 2, promises to be highly entertaining. Among the artists are Miss Elspeth Douglas-Reid, in her original character sketches; Mr. Verdi Popple, who is to present character studies of famous actors of bygone days; and Mr. Andrew McAllister, the new-style comedian. In addition to other artists who have already become familiar to listeners in these programmes.

SHEFFIELD.

SPEECHES by Mr. J. H. Thomas, M.P., and Mr. Arthur Naul, on the occasion of the Annual Dinner of the Sheffield and District Cambrian Society, will be relayed from the Grand Hotel, Sheffield, on the eve of St. David's Day, Monday, February 28. The speeches will last from 8.15 to 9.30 p.m., after which a concert by Welsh singers will also be broadcast from the Grand Hotel.

PLYMOUTH.

ANOTHER 'Round the Stations' programme is to be broadcast at 7.45 p.m. on Tuesday, March 1. On the following evening a short concert of musical comedy songs will be given by Mr. Harold Kimberley (baritone) and the Station Orchestra, under the direction of Miss Winifred Grant.

A recital of Red Indian songs, with notes on the nature and significance of this music, will be given by Miss Dorothea Johnston on Friday, March 4.

CARDIFF.

A QUARTER of a million persons are employed in the coal mining industry of Wales, and normally the usual output exceeds fifty million tons. Out of every ton of coal produced in the world, one hundredweight represents the proportion of the Principality. In the light of these facts, the programme from Cardiff on Wednesday, March 9, entitled 'Welsh Miners' Night,' should be of national interest. Welsh miners are well known for their musical qualities, and they invariably sing at their work in the mine. One of the items will be the rendering by Huw Menai of some of his poems. This Welsh miner-poet has worked in the coal mines of the Rhondda Valley since he was fifteen years of age. A Male Voice Choir from a mining valley will also take part.

At the request of many listeners, a repeat performance of the play, *The Prince of Peace*, an incident in the life of St. David, is being given on March 6, the Sunday following St. David's Day.

Those who heard the broadcast of *Samson* by the Newport Choral Society on December 9 will look forward to another programme by the same Society on Thursday, March 10, when Elgar's *The Apostles* will be given for the first time in Newport. Mr. Herbert Heyner, a great favourite with Welsh listeners, will be one of the soloists, and the orchestra and chorus number three hundred. The Station Orchestra will take part.

The programme on Friday, March 11, is entitled 'A Bristol Night,' all the artists coming from that city. Mr. Frank Thomas, well known to our listeners as leader of the Station Trio, will play and The Harmonic Four Glee Singers will also be heard.

LEEDS-BRADFORD.

LOVERS of the Brontës will be interested in the talk to be given on Thursday, March 3, when Mr. Percy Robinson, the well-known Yorkshire authority, will give a talk on Oakwell Hall. Oakwell Hall is the 'Fieldhead,' which forms the setting of Charlotte Brontë's novel, *Shirley*, and is one of the most interesting and picturesque relics of the Elizabethan period in Yorkshire, having been built in 1583. This noble mansion is now threatened with abolition and transportation; wealthy Americans have cast covetous eyes upon it, with a view to adding it to their growing collection of old English dwellings.

A programme on Monday, February 28, will be provided by the Huddersfield Vocal Union, and Prize Winners of the Halifax Competitive Musical Festival.

LIVERPOOL.

THE first part of the programme from the Liverpool Station on Wednesday, March 9, will include a lecture-recital by Miss Dorothea Johnston, who will talk about the songs of the Red Indians and will sing several examples. Her recital will be preceded by an orchestral arrangement of Four American Indian Songs by Cadman, and the Station Orchestra will also play the suite *Cobeco Castle* by Liza Lehmann. Subsequently, as already announced in *The Radio Times*, a radio version of Ibsen's *Peer Gynt*, prepared by Edward P. Genn, and performed by the Liverpool Radio Players, under his direction, will be relayed from the Liverpool Studio to London, Daventry, and other stations. Mr. William Armstrong, Director of the Liverpool Playhouse Company, will play the part of 'Peer Gynt,' and Miss Irene Rooke the part of 'Aase.'

BOURNEMOUTH.

PORTSMOUTH artists are to take part in a programme called 'Portsmouth Talent' on Wednesday, March 2. The soloist, Miss Edythe Kitch, is already well known to listeners, though this will be the first appearance, as far as the majority of listeners are concerned, of the Portsmouth City Glee Singers, who are drawn from two of the principal choirs in that city.

'The Land of the Golden Fleece—A Journey through Georgia' is the title of a travel talk to be given by Colonel Liddell on Tuesday, March 1. The Georgia which Colonel Liddell visited a few years before the War for the purpose of surveying a railway, is not the American State of that name, but the ancient kingdom lying South of the Caucasus Mountains, which has for many years formed part of the territory of Russia.

A short Recital of Lieder is to be given by Miss Esther Coleman on Monday, February 28, in a concert devoted to the works of Schubert and Schumann. Another programme which will appeal to music lovers is the half-hour of Chamber Music to be given on Tuesday, March 1, by the Premier Woodwind Quintet. The concert will be preceded by a variety programme by Tommy Handley and Florence Ohlham, of radio revue fame.

Later on the same evening, there is to be a St. David's Day programme, a special feature of which will be the singing by the Bournemouth Male Voice Party of Welsh airs and songs by Welsh composers. Of these, the greater part will be given in English.

BIRMINGHAM.

THE last of the series of four concerts to be held in the Birmingham and Midland Institute takes place on Saturday, March 5. The programme is largely composed of popular orchestral items mentioned by listeners in correspondence. The orchestra will be conducted by Mr. Joseph Lewis, who will also take charge of the Community Singing, with the assistance of Mr. Harold Casey (baritone). Midway in the programme will be heard Grieg's *Bergliot*, a declamation with orchestra, in which the speaker is Miss Gladys Ward. Prices of admission are 1s. 2d. and 2s. 4d.

The Principal of the University of Birmingham, Mr. C. Grant Robertson, C.V.O., is to give six talks, in which he will continue the series of 'Empire-Builders' which he delivered in 1923. The new series takes place on Wednesdays, from March 2 to April 6, inclusive, and will in turn deal with Raleigh, Marlborough, Warren Hastings, Stamford Raffles, Lord Durham (of the famous report) and lastly, Livingstone.

The speaker of the midday service, relayed from St. Martin's, the Parish Church of Birmingham, on Thursday, March 3, will be the Rev. G. Studdert Kennedy, equally well or better known to many as 'Woodbine Willie.'

Two plays will be broadcast in the week beginning Monday, February 28. The first, on the Wednesday, by the Station Players, is a Jacobite play entitled 'Sword or Scabbard,' by Kate S. Riley and describes scenes in Birmingham during the Scottish Rebellion of 1745; and the second on March 4 which describes an episode of the Franco-Prussian War, which will be presented by the London Radio Repertory Players.

The Listener's Point of View.

Does Realism Get Across? By Sydney A. Moseley.

THOSE who have followed the efforts of the B.B.C. to transmit realistic sounds as an aid to the presentation of radio drama will unhesitatingly applaud and encourage these efforts. No one would have the temerity to suggest that these experiments should be curtailed or discontinued.

Yet I find myself often wondering whether these experiments are, in fact, successful or ever can be successful. So far as I am concerned, the results have appealed more to my interest than to my imagination.

Let me give one or two instances. There was a transmission some time ago from a quayside when we were asked to imagine the arrival or departure of a party of Continental passengers. This, no doubt, must have given spur to the imagination of these listeners who live in the wilds. Most of

us, however, do not live in the back-woods, we live in towns and cities and are therefore well accustomed to noise, bustle and bustle, and naturally do our best to escape from the hurly-burly.

The effect of these transmissions of the noises of the crowd seems to me to be spoilt by the noise itself that is transmitted. I always find it difficult on these occasions to make head or tail of any particular part of what is being broadcast.

This criticism applies to the realistic transmission some time ago of a party of travellers who were supposed to be pursued by wolves across the Steppes of Russia. The music was excellent and the atmosphere at the beginning was convincing enough.

The whole thing promised to develop into a thrilling climax. But, according to my view, the whole effect was spoiled by the too realistic shrieking of the lady when she found, to her horror, that the wolves were after her. An excellent actress, I should say, but not for the radio-phone—at any rate, not when she is being pursued by wolves!

Another and more common instance where

in to the point of rendering inaudible certain essential parts of the play or story.

Again, the realism employed in broadcasting a storm during a recent evening programme gave me little enjoyment and much headache. Continual sheet lightning and peals of tin thunder cut out much of the dialogue on this occasion—although I confess that the little I managed to

hear somewhat reconciled me to my loss.

realism is apt to be overdone in the broadcasting studio is in the stimulation of the lapping of the waves of the sea. The production of the sound of the sea across the ether is a fine achievement, and on more than one occasion I have enjoyed listening to the lapping of the water on a shingly beach, but, after a while, one finds that it becomes rather a nuisance, especially when it is persisted

The Problem of the Concert Industry.

By M. A. Randall.

THE news that in the near future London's famous Queen's Hall may become a cinema, and the reasons stated by the present lessees for such a change, have given everybody who cares about the musical prospects of this country much food for thought. The present crisis is not entirely unexpected by those who know something about musical conditions in London, and have seen them going from bad to worse for some time past. But those who lay all the blame at the door of the B.B.C. do not get at the root of the matter.

Certain people affect to regard the B.B.C.'s low-priced concerts as unfair competition with private enterprise, but if low-priced concerts really are the cause of the present crisis, the critics of broadcasting must look elsewhere than to the B.B.C. for the culprit.

It is, of course, notorious that ever since the B.B.C. came into existence a certain section of the musical world has been constantly attacking it, but is it not rather strange that the people who really are, doubtless quite innocently, doing

harm to the money-making side of music, should continue their activities without protest from anyone; on the contrary, they are constantly receiving laudatory paragraphs in the musical papers. I refer to those kindly people who, in their desire to spread musical appreciation among the public, give regular first-rate concerts entirely free.

Why do not the critics of the R.B.C. complain, for example, about the League of Arts Concerts that are held every Saturday afternoon at the Victoria and Albert Museum, South Kensington? They are quite free, but each member of the audience is requested as a favour to pay sixpence for a programme so as to help to cover the cost. Cannot this be described as unfair competition with the Queen's Hall Saturday afternoon concerts? The Sunday afternoon concerts at the Queen's Hall have been stopped—it is said through lack of public support, but no one seems to have thought of blaming the free Sunday concerts held at the Working Men's College, South Place, and at the People's Palace.

There is, perhaps, too much charity in the musical world. In their desire that the general public should hear good music many well-meaning people are willing to give it away for nothing. It is in fact quite possible for anyone to hear as much music in London as they have time for without paying a penny for it. In this respect even the musical colleges are not free from blame. The Royal College of Music advertise their concerts and "cordially invite the public" without even bothering them to apply for tickets.

Where is the theatrical manager who is so desirous of spreading appreciation of Shakespeare and the classics that he is willing to give free shows for the purpose? No one but a musician would ever think of adopting such a self-destroying policy. If music is to be regarded solely as a money-making business there should, of course, be no free music at all; in any case it is absurdly unfair to attack the B.B.C. for giving cheap concerts whilst at the same time upholding Music's charitable institutions.

CAV

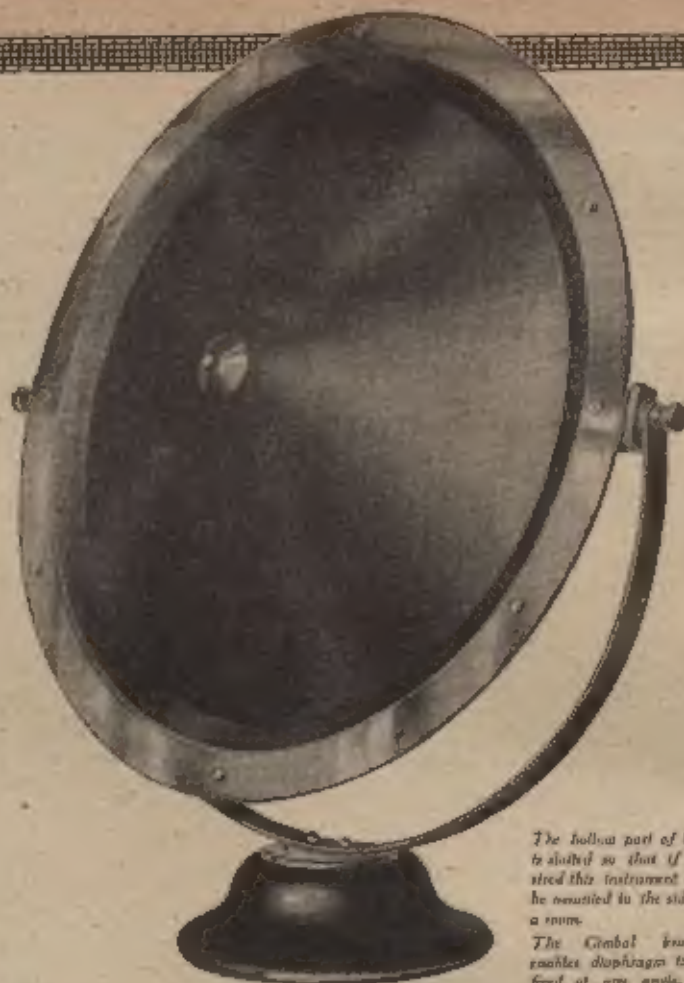
MUSICOLA

LOUD SPEAKER.

Complete with terminal leads.
(2,000 ohms.)

£2.2.0

Price in U.K.



The hollow part of horn is slotted so that if desired this instrument can be mounted to the side of a room.

The Gimbol bracket enables diaphragm to be fixed at any angle.

Strikes the right note



FIRST efforts are seldom crowned with success. Only by untiring determination in the process of eliminations and additions is perfection evolved.

Loud Speaker designs have hovered in many directions to achieve perfection, until the advent of the MUSICOLA which "strikes the right note," not in performance alone, but also in price and appearance.

With a magnetic unit having a full size movement, and a scientifically designed vibrating cone, the best features of the ordinary cone type speaker on music and the horn type on speech are here embodied in one instrument. It has a mellow tone true to every audible frequency of sound.

The unique shape and antique brown leather finish has an engaging appearance, and its low price, based on large productions, puts this high grade article within the reach of everyone.

Write for copy of C.A.V. Illustrated Radio catalogue.

Telephone: CHISWICK 202
(Private Branch Exchange)

CAVendervell & Co. Ltd.
ACTON, LONDON, W. 3.

Telegrams:
"VANTERIA-ACI-LONDON"

REPAIR
Name: "Lindsay, Robert."
3-5 Victoria Street,
Chiswick, Middlesex.
REPAIR
Name: "Lindsay, Robert."
3-5 Victoria Street,
Chiswick, Middlesex.
REPAIR
Name: "Lindsay, Robert."
3-5 Victoria Street,
Chiswick, Middlesex.

SALES DEPOTS.
CHISWICK 3-5 Victoria Street,
Chiswick, Middlesex.
CHISWICK 3-5 Victoria Street,
Chiswick, Middlesex.
CHISWICK 3-5 Victoria Street,
Chiswick, Middlesex.

LONDON 30, Mark St., Camden Town, N.W. 1.
Phone: North 128.
MANCHESTER 2213 and 277, Deansgate.
Name: "Lindsay, Robert."
NEWCASTLE 45, St. Mary's Place,
Newcastle-on-Tyne. Name: "Lindsay, Robert."

WEST END SALES DEPOT:
224, Shaftesbury Avenue, W.C.2.
Name: "Lindsay, Robert."

OBTAINABLE FROM ALL RADIO SUPPLIERS, C.A.V. SERVICE AGENTS, OR ANY DEPOT ABOVE.

C.A.V. RADIO ACCUMULATORS

Model "H.F. 1."

CAV. H.F. Accumulators are a decided advance as compared with dry batteries. When dry batteries are down they are done. Frequent renewals make them more expensive. The CAV. H.F. will last for years. They give bigger volume and are silent in operation.

Supplied fully charged and with distilled water filler.

60-Volts. - 60/-

30 and 90-volts at pro rata prices.

"ACTION" CELLULOSE L.T. RANGE.

Offered in sizes which are directly competitive with the lowest on the market. The "Action" range represents a remarkable value.

Type	Volts	Amperes	Price
2A. 40	2	30	11/-
2A. 40	2	30	13/6
2A. 40	2	30	18/-
2A. 100	2	50	19/8
2A. 120	2	60	21/-

4 add 6-volts at pro rata prices.

Broadcasting Football from the Ground.

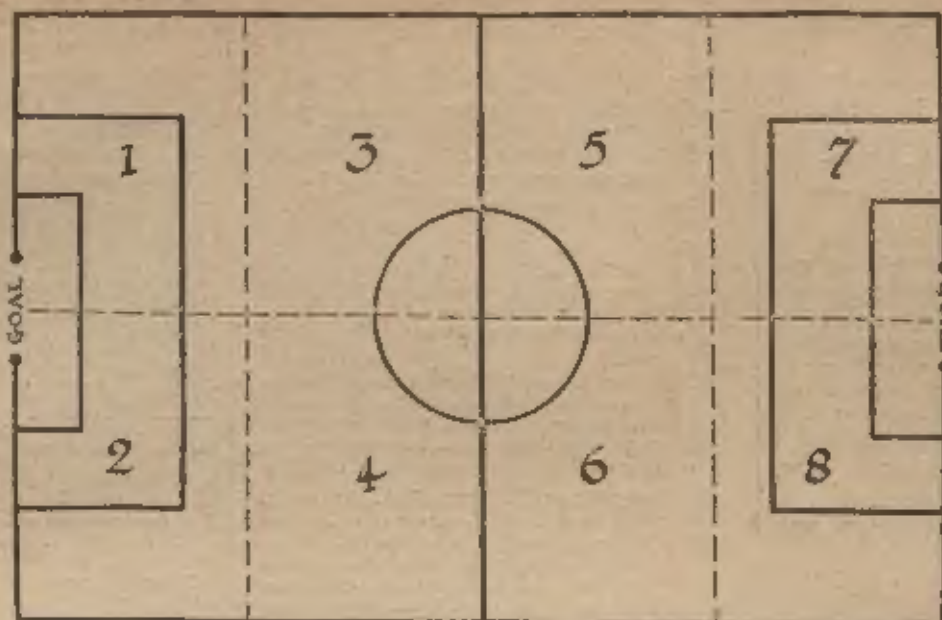
AS an eavesdropper at the recent match between England and Wales at Twickenham, I was perhaps more interested in the broadcasting of the running commentary than I was in the play upon the field. And I noticed that a large number of other people in the neighbourhood of the Announcers' cabin divided their attention between the game and the broadcasting with swift, 'rubberneck' turnings which reminded me of the crowd at a fast tennis match when everybody tries to keep his eyes upon the ball.

The cabin from which the broadcast was made at Twickenham was set up on a temporary platform supported by scaffold poles, and looked a fragile affair, until one cast an eye over the expert trussing and roping. In shape and size it was not unlike a 'Punch and Judy' theatre, with a front window hinged from the top. It was evidently not built to the scale of the Announcers; nevertheless, three men rather on the large size manoeuvred themselves into position, and the door was somehow persuaded to close upon them. If they had not discarded their overcoats, however, they would have needed a large-size shoe-horn to fit themselves in.

The enthusiasm of the crowd was thrilling enough, but the keenness of the B.B.C. men absorbed my attention. They were plainly alive to the importance of their experiment. Their team-work was splendid.

Long before the players appeared on the field we had heard a preliminary test, both Announcers reading something from a newspaper about the fashions prevailing in Paris, which tickled the near-by crowd exceedingly. From the power-wagon, twenty feet below, came the word, relayed *rima voce* by the string of helpers, that everything was O.K.

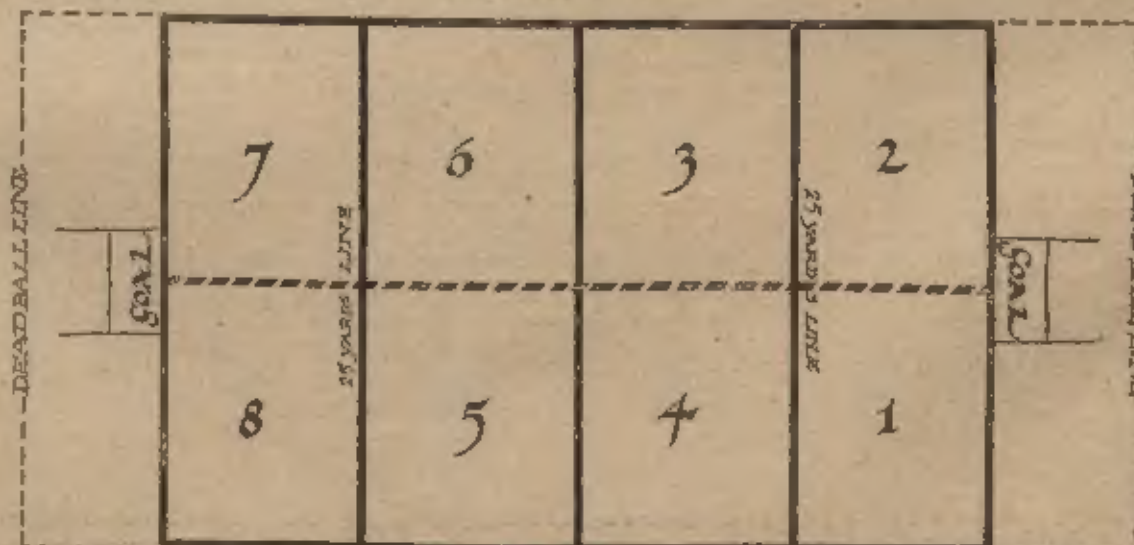
There was apparently some anxiety on the part of the B.B.C. officials on the spot lest the vast crowd should overflow its boundaries and endanger the lofty cabin and the success of the experiment, and although the waves of excited people, who as



Use this plan when you listen to Association games.



As the Announcer sees it.



This is the plan for Rugby fans.

the match proceeded were worked up to more and more excitement, washed right up to the box, there was a sturdy breakwater of young men, who looked as if they could keep the multitude at bay.

Presently the fatal moment arrived when the signal, 'Coming over!' was given, and the two Announcers, looking a little awestruck I thought, were pitched headlong into the sea of silence to sink or swim. In a moment there was excitement enough. The cabin window became steamed over. Handkerchiefs were hastily applied inside and out, and we could see the An-

ouncers dodging sideways to catch glimpses of the field. But they kept up a steady flow of description. Then somebody opened the window wide, and a rapid fire of talk came over our heads. There was a moment's concern lest the cheering and cries of the crowd would spoil the show, but presently there came up from the engineers in the motor below an emphatic assurance that everything was going swimmingly and that the Announcers could be plainly heard as well as the cheering of the crowd.

Now the broadcast of the game was in full cry, and written all over the faces of the B.B.C. men was the joy of a job well handled.

Presently we who were in the crowd near by got used to the voices behind us, and gave all our attention to the match. There must have been thrills in Bristol upon hearing of Corbett's exploits, and every town and fire-side connected with the players throughout the country must have got their fill of excitement. One felt glad that millions were

listening, and that they were hearing the organ-like swell of the cheering, which must have told the story almost as clearly as it was given by the B.B.C. Announcers.

This account of the first experiment may perhaps help listeners to football broadcasts to enter into the feelings of 'the man in the hut' when the first whistle blows.

WHY BE POOR?

When You Can So Easily Double Your Mental Output.

SOMEONE has said that the human mind, being a product of the struggle for existence, is essentially a food-seeking system.

That is to say, it is a system which enables you to earn your living.

Of course, it is more than that, or can be made more than that, by proper training and education. But essentially it is that at present.

It follows, therefore, that unless you are fully utilizing your mental system you are not earning as good a living as otherwise you would do. And there are thousands of people to-day who are only utilizing one-quarter or one-half of their mental powers.

Consequently—it is no use making any bones about it—they are Poor.

Poverty And Poor Thinking.

In fact Poverty in thousands of cases (not in all) is due to Poor Thinking.

The problem, therefore—"yours, mine, everyone's," as Browning said—is *how to utilize the whole of one's mental powers.*

That is the problem which Pelmanism solves.

Pelmanism trains your mind. It trains it scientifically and on the right lines. It develops powers and faculties which you have allowed to fall into disuse. It teaches you not to be Forgetful, not to be Self-Doubtful, not to be Timid or Irresolute, not to allow yourself to fall into the rut of Routine.

And, on the other hand, it develops your Initiative and your Will Power, it enables you to cultivate the art of Concentration, it sharpens your powers of Observation, it gives you Self-Confidence and Resourcefulness, it doubles your Efficiency and consequently increases your Earning Power.

People Who Are Securing Promotion.

That is why so many people write to say that as a result of taking up Pelmanism they have doubled their incomes and secured promotion to higher positions in life.

A Business Man writes: "It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F.32,210.)

A Clerk writes: "Six months after studying your course my salary was doubled. I realize now and more that there is a harvest to be reaped through Pelmanism." (D.23,091.)

A Fitter writes: "Since I have been a Pelmanist I have had two promotions, which, I think, is mostly due to your very excellent advice and instructions." (P.27,434.)

A Civil Engineer writes: "I am considerably more observant, better in health and can concentrate on things I dislike but have to do. My memory for names is improving; I can visualize easily." (G.32,075.)

A Shop Assistant writes: "Allow me to pay my little tribute to Pelmanism. I had an increase last week in my salary, and a very good one at that. My sales have trebled and are still 'looking upwards.' It has acted like magic in my case. A few months ago I lacked Self-Confidence; now I feel capable of 'tackling' all corners. To repeat another student's statement, 'Pelmanism was the best investment I ever made.' Please accept my gratitude." (P.31,298.)

A Telegraphist reports that he has been able to secure an appointment simply and solely through Pelmanism. (R.26,743.)

An Electrician reports that he has "already gained a substantial rise in wages." (R.27,470.)

A Printer reports the following results: "Increased Self-Confidence; Optimism; Improved Memory; Ease of Concentration; Clearer and more Active Ideas and Imagination; Keener Observation; Initiative." (W.32,045.)

A Doctor writes: "I have changed from an easy-going, take-it-or-leave-it sort to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain." (K.30,108.)

An Engine-Room Artificer, R.N., reports the following benefits: "Recovery of Self-Respect due to the eradication of bad habits. Return of Efficient Memory resulting in increased Self-Confidence, Eradication of such weaknesses as Self-Consciousness and Unnecessary Fear." (K.32,197.)

A Clerk writes: "I have received two substantial increases of salary in six months and have very bright prospects for the future." (L.24,278.)

A Mining Engineer writes: "Pelmanism has benefited me considerably. I have just got a post with £20 a month greater salary than I have ever had, namely, £60 a month and maintenance. I have now got absolute confidence in myself. I was able to impress my new employer that I was the man he needed." (L.26,265.)

A Pharmacist writes: "I have benefited inestimably from this Course, not in a startling way but in many small ways which would be difficult to define. I've always had a purpose, but Pelmanism has made it clear that this purpose must be kept alive and healthy to be of any good. I see life now as a thing to be enjoyed, not tolerated; my outlook is broader and kinder. The cost of this Course is nothing compared with the value given in return." (R.32,356.)

Further examples are given in a little book entitled "The Efficient Mind," which also contains a full description of the newly revised Pelman Course and shows you how you can enrol for a course of Pelmanism on specially convenient terms. A copy of this most interesting book will be sent, gratis and post free, to everyone who writes (or calls) for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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

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

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

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

Name

Address

All correspondence is confidential.

This Coupon can be sent in an OPEN envelope for id.

Overseas Branches: PARIS: 95, Rue Boissy d'Anglas. NEW YORK: 19, West 44th Street. MELBOURNE: 305, Rialto Lane. DUBLIN: 20, St. Patrick's Church. DELHI: 12, Rajpoot Road.

THE NEW PSYCHOLOGY.

"A Plan Whereby We Can Make The Best of Our Qualities," says Sir J. Foster Fraser.

"PELMANISM," writes Sir John Foster Fraser, the well-known author, traveler, and special correspondent, "is genuinely scientific. There are no technicalities. You learn to know yourself; you train the mind on particular matters if you like, but all your mentality is braced. You apply your psychological knowledge to your work and you are surprised at the consequence."



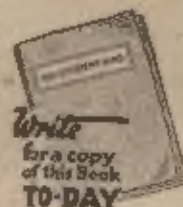
"It will not make the dandified head into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

Revised Course Now Ready.

The newly revised Pelman Course places the results of the latest discoveries in Psychology at the service of every reader. It is based on the unique experiences gained by the Pelman Institute in the course of training the minds of over 500,000 people. There is nothing abstruse or difficult about it. It involves no brain-racking study. It is as interesting as a game of chess or an exciting novel and far more profitable in its results. It increases your Mental Energy. It strengthens your Will Power. It banishes Timidity. It gives you Courage, Initiative, Forcefulness, and Determination. It drives away Depression. It enables you to take an Optimistic outlook on life. After an evening with the "Little Grey Books" you will retire to rest full of creative ideas for the following day. That doesn't mean that you will not sleep. Your mind will be perfectly tranquil. There will be no worry or anxiety. But in the morning those creative ideas will still be with you, and with the help of Pelmanism you will proceed during the day to carry them through.

Readers who are interested will find a full description of the revised Pelman Course in a little book entitled "The Efficient Mind." This book can be obtained free of cost by applying for it to-day. Write to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and the book will be sent to you by return gratis and post free.

Do yourself a good turn by writing or calling for this Free Book to-day.



PROGRAMMES FOR SUNDAY (February 20)

The Reproduction of these Copyright Programmes is strictly reserved.

210 LONDON. 361 A.M.

2.30 THE WIRELESS MILITARY BAND, conducted by Lieut. R. WALTON O'DONNELL, R.M.

Overture, 'Le Duc d'Orléans' *Auber*
 Suite from 'The Crown of India' *Elgar*
 Introduction: Dance of the Natch Girls;
 Minuetto: 'Waltzes' Dance; Intermezzo;
 March of the Mogul Emperors

HAROLD WILLIAMS (Baritone)

Lighthouse *Walford Hyden*
 Hiawatha's Farewell ('Hiawatha') *Coleridge-Taylor*

West Country Lad ('Tom Jones') *Edmund German*

BAND

Three Caucasian Sketches *Ippolitov-Ivanov*
 In the Gorge; In the Bazaar; Procession of the Sirdar

Short Recital by SOLITO DE SOLIS
 (Solo Pianoforte)

Evening (Dea Abenda) *Schumann*
 Love Song (Liebeslied) *Kreisler, arr. Rachmaninov*

Dance of Old *Pick-Mangin*
 Love's Dream (Liebestraum) *Liszt*
 Etude, Op. 10, No. 4 *Chopin*
 Valse in D Flat *Chopin*

BAND

Largo and Scherzo from 'The New World'
 Symphony *Dvorak*
 Entry of the Gods into Valhalla *Wagner*

HAROLD WILLIAMS

The Pretty Creature *arr. Louis Wilson*
 Trade Winds *Frederick Keel*
 Onaway, Awake, Beloved *Frederic Coven*

BAND

Czardas ('Der Geist des Weizen') *Grossman*

5.15 TALES FROM THE OLD TESTAMENT—(V)
 Joseph's Dream (Genesis, xxxvii. and xxxix, 1-9)

THIS is another of the famous Bible stories that so many of us learnt as children. It tells how Joseph was the favourite son of his father Jacob, so that his brothers grew jealous of him, and their jealousy was increased by Joseph's dream of the sheaves of corn, so that they sold him to the Ishmaelites. Then comes the incident of the coat of many colours, which they dabbled in the blood of a kid, and showed to Jacob as proof of their story that Joseph had been killed by an evil beast.

5.30-6.0 CHILDREN'S SERVICE

Conducted by the Rev. Canon C. S. WOODWARD
 Relayed from St. John's Church, Smith Square

SERVICES designed expressly for children are one of the happiest features of the Sunday programmes, and Canon Woodward is a most appropriate person to conduct them, as all who have read his books, 'Stories Told to the Seagulls' and 'Jesus Amongst the Children,' will agree.

6.0 RELIGIOUS SERVICE

CONDUCTED IN THE STUDIO BY
 THE SALVATION ARMY

Song, 'O Boundless Salvation' (Words by the Founder of the Salvation Army)

Prayer will be offered by Major Kate LUMMA
 (Assistant Secretary for Candidates)

Meditation on the Hymn, 'When I Survey the Wondrous Cross' (Arranged by Lieut.-Col. Goldsmith)

'Rockingham' by The International Staff Band

Song, 'Come, Ye Discouraged,' sung by selected members of the International Headquarters' Sergeant Brigade and the Salvation Singers

ADDRESS BY GENERAL BOOTH

Solo, 'The Ragged Cross,' Ensign L. Taylor Hunt
 A Personal Testimony

Song, 'Jesus, see me at Thy Feet' (Words and Music by Lieut.-Col. Slater)

Appeal on behalf of The Self-Denial Fund:
 General Booth

THE BENEDICTION

THE Self-Denial Fund of the Salvation Army is one of the few causes that needs no introduction to any listener, for a distinctive part of the Army's policy has always been to make itself and all its many activities known to all sorts and conditions of men. General Booth, too, has become well known to the public in the fifteen years since he succeeded his father as General of the Salvation Army.

The address to which donations to the Fund should be sent is The Salvation Army, 101, Queen Victoria Street, London, E.C.4.

9.0 TIME SIGNAL, ORKESWICH, WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 EMILIO COLOMBO and his ORCHESTRA

Relayed from the HOTEL VICTORIA

Turkish March *Mozart*

JOHN PATTERSON (Tenor), with Orchestra

On With the Motley ('Fagiolini') .. *Leoncavallo*

ORCHESTRA

Berouise Tendre *Debussy*
 Valse, 'Blue Danube' *Johann Strauss*

EMILIO COLOMBO (Solo Violin)

Andante and Finale from Violin Concerto
 Mendelssohn

WINIFRED COOMBS (Soprano), with Orchestra
 Cavatina, 'Roberto, to the Adora' ('Robert the Devil') *Meyerbeer*

ORCHESTRA

Selection from 'Martha' *Flotow*



JOSEPH'S DREAM

EMILIO COLOMBO

Poem *Filash*
 Beautiful Rosemary (Schön Rosmarin) *Kreisler*
 Overtone Mazurka *Wieniawski*

WINIFRED COOMBS and JOHN PATTERSON with Orchestra

Duet, 'Misere' ('Il Trovatore') *Verdi*

ORCHESTRA

New Selection of Italian Popular Songs

Parisian Song, 'Fleur d'Amour' *Padilla*
 In a Monastery Garden *Ketelbey*

10.45 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

3.30-6.0 S.B. from London

6.0 S.B. from London

9.10 Shipping Forecast

9.15-10.45 S.B. from London

51T BIRMINGHAM. 326.1 M.

3.30 CLASSICAL FAVOURITES

THE STATION ORCHESTRA

Overture to 'Rosamunde' *Schubert*

FLORENCE HOLDING (Soprano)

Nymphs and Shepherds *Purcell*
 My Heart Ever Faithful *Bach*
 Whither? *Schubert*
 Hark, Hark, the Lark *Schubert*

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

MY Heart Ever Faithful is an Air from one of Bach's Cantatas—*God so Loved the World*. It is a song of gladness: 'My heart ever faithful, sing praises, be joyful, thy Saviour is near!'

THE first of the two Schubert songs is one of the cycle entitled *The Fair Maid of the Mill*, settings of poems by Wilhelm Müller. A miller's apprentice goes off to see the world, 'Whither?' is the question he puts to a brooklet beside which he takes his way. 'You will find your mill to turn, some day,' is his reflection, 'and I'll find my work waiting for me too—some where, some day.'

Concerning *Hark, Hark*, the story goes that one day Schubert met a friend in the garden of a country inn, who was reading Shakespeare. Schubert took up the book, which opened at 'Cymbeline,' at the poem 'Hark, hark, the lark at Heaven's gate sings,' which Cloten's musicians perform to Imogen, to wake her sweetly in the morning. 'Oh!' said Schubert, 'I have thought of such a lovely tune for that! What a pity I haven't some music paper here!' The friend took up the bill of fare and drew some staves on it, and Schubert at once wrote the music that so beautifully fits the poem.

ORCHESTRA

The 'Pathetic' Symphony—Third and Fourth Movements *Tchaikovsky*

THE THIRD MOVEMENT is a Scherzo. Throughout most of this Movement strings and woodwind maintain a delicate swift flight of notes. But there is no unmistakably military,

PROGRAMMES FOR SUNDAY (February 20)

even heroic, feeling in the March-time which very soon appears and swells over the whole Orchestra. In the FOURTH MOVEMENT (Slow and lamenting, then somewhat quicker) the moods pass through pathos and pity to final despair—a sadly appropriate ending to the Composer's last Symphony. Death overtook him within three months of the completion of the work.

SOLLOWAY (Violin)

Chaconne (For Violin alone) *Bach*

THIS piece is one of the Movements in Bach's Partita Suite in D Minor. The Chaconne was an old dance-form, but this example is far removed from anything dance-like, being an elaborate movement in the form of a Theme and Variations.

The Theme is a broad melody in a minor key, eight bars long and in three-beat time, most of it harmonized by chords across four strings of the Violin. The succeeding Variations, which expand the harmonies rather than the melody of the Theme, run into each other without a break. There are twenty-nine of them, Nos. 15 to 23 being in the major key.

FLORENCE HOLMES

Who is Sylvia? *Schubert*

The Vain Sail *Brahms*

Solveig's Song *Grieg*

ORCHESTRA

March *Boettcher*

Chorus Variation from Cantata, No. 146 *Bach, arr. Bantock*

SOLLOWAY

Romanian Airs *Sarasate*

Fantasia on "Caravan" *Wise, arr. Hubay*

ORCHESTRA

Slavonic Dances, Nos. 1 and 2 from First Set *Dvorak*

Hungarian Dances, Nos. 5 and 6 *Brahms*

Dance of the Sugar *Nutcracker*

Plum Fairy *Suite*

Waltz of the Flowers *Tchaikovsky*

5.15-6.0 S.B. from London

6.15 RELIGIOUS SERVICE

FROM THE STUDIO.

Introit, "Comfort, O Lord" *Crotch*

Hymn, "Alleluia, Song of Sweetness" (English Hymnal, No. 83)

Reading

Anthem, "What Are These?" *Stainer*

Address by the Rev. JOHN LEWIS (of Broad Street Presbyterian Church)

Hymn, "We Love the Place, O God" (English Hymnal, No. 408)

6.55-10.45 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 491.8 M.

3.30-6.0 S.B. from London

8.0 FULL CHURCH SERVICE

Relayed from the Punshon Memorial Church

Address by the Rev. S. W. ALLEN

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

5WA CARDIFF. 353 M.

3.30 PONTYPOOL TOWN AND DISTRICT SILVER BAND, conducted by J. B. YORKE

Overture to "Semiramide" *Rossini*

MARGARET WILKINSON (Soprano)

"'Tis as a Lovely Flower" *Frank Bridge*

Oh! Had I Jubal's Lyre, from "Joshua" *Handel*

HANDEL'S Air is a song of rejoicing and of praise to God for the preservation of a loved one.

Oh, had I Jubal's lyre,
Or Miriam's tuneful voice,
To sound like his I would aspire,
In songs like hers rejoice.
My humble strains but faintly show
How much to Heaven and thee I owe.

BAND

A Sunday Parade *Hawkins*

Tram-bone Solo, "The Winding Spirit" .. *Gough*

(Soloist: G. MUMFET)

WATCYN WATCYN (Baritone)

The Carpet *Sanderson*

Pass, Everyman *Sanderson*

King Charles *Victoria White*



THE PUNSHON MEMORIAL CHURCH,

from which the first of a series of services will be broadcast by Bournemouth Station at 8.0 to-night.

BAND

Intermezzo, "Bells Across the Meadow" .. *Ketelbey*

Cornet Solo, "I'll Sing Those Songs of Araby" .. *Clay*

(Soloist: E. LEWIS)

MARGARET WILKINSON

She Wandered Down the Mountain Side .. *Clay*

God's Garden *Lambert*

Fairy Song *Boughton*

RUTLAND BOUGHTON'S Music Drama "The Immortal Hour" was produced in August, 1914, at the Summer Festival of the Glastonbury Festival School. Since then it has become one of the most popular of such works ever seen in England, having had more than one long run at London theatres.

The Fairy Song in the haunting air sung by Midir, a Prince of the Faery folk, to Etain, a Princess from the same country, who has strayed among the humans, Midir at last lures Etain back to faeryland.

BAND

Oriental Scene, "In a Persian Market" .. *Ketelbey*

WATCYN WATCYN

In Summertime on Breton *Graham Peel*

The Fortune Hunter *Charles Wilbey*

GRAHAM PEEL is a North Countryman (he was born near Manchester in 1877) who seems to take special pleasure in the things of nature. This song, from the Shropshire Lad cycle of Houseman, is a universal favourite.

The singer thinks how he and his love would lie on Breton Hill of a Sunday morning listening to the church bells pealing round the shires.

"Oh, peal upon our wedding," he said, "and we will hear the chime."
But his love has died and left him, she "went to church alone."

The bells they sound on Breton
And still the steeples hum
'Come all to church, good people.'
Oh, noisy bells, be dumb!
I hear you, I will come.

BAND

Chorus, "Hallelujah" (The Messiah) .. *Handel*

5.15-6.0 S.B. from London

6.15 RELIGIOUS SERVICE

FROM THE STUDIO

THE CHORUS OF LLANISHEN CHURCH

Hymn, "The King of Love My Shepherd Is" (E. H., No. 429)

A Short Reading from the Scriptures

Hymn, "Praise, My Soul, the King of Heaven" (E. H., No. 479)

Anthem, "God So Loved the World" .. *Stainer*

Religious Address by the Rev. R. L. RHYE

Hymn, "O Strength and Stay" (Three: Jackson) (E. H., No. 271)

8.55 THE WEEK'S GOOD CAUSE: The British Certified Discharged Prisoners' Aid Society

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

10.50-11.5 THE SILENT FELLOW-SHIP

2ZY MANCHESTER. 384.6 M

FOUR RECITALS

SONG RECITAL

JOHN VAN ZYL (Bass)

Salt-Water Ballads:

Port of Many Slaves .. *Keel*

Trade Winds .. *Keel*

Mother Carry .. *Keel*

Hell's Pavement .. *Keel*

A Wanderer's Song .. *Keel*

A Sailor's Prayer .. *Keel*

Bill the Seaman .. *Keel*

Sea Fever .. *Keel*

Rolling Stone .. *Keel*

CELLO SOLOS

CLYDE TWELVEEYES

Ave Maria *Max Bruch*

Intermezzo *Granados*

Allegro Spiritoso *Schubert, arr. Salmon*

Nocturne *Franz Klengel*

Lament *Clyde Twelvetrees*

A Child's Dream *Clyde Twelvetrees*

SONGS OF EVENING

THE VICTORIAN TRIO

Night *Hannah MacCunn*

June Bower *Schumann*

O Peaceful Night, *Edward German*

(Unaccompanied)

Sweet and Low *Barnby*

All Thro' the Night *Old Welsh Air*

O Rush Thro' My Robin *Arthur Sullivan*

Absent *Milne*

SCARLATTI

CLAUD BROS (Pianoforte)

Prestissimo in B Flat Major

Pastorale in F Major

Presto in F Major

Pastorale and Capriccio

Allegro in G Major

Presto in A Major

5.15-6.0 S.B. from London

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

PROGRAMMES FOR SUNDAY (February 20)

6AH HULL. 294 M.

3.30-6.0 } S.B. from London (9.10 Local News)
8.5-10.45 }

2LS LEEDS BRADFORD. 277.5 M. & 25.1 M.

3.30-6.0 } S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Hull and Leeds

Address by Rev. Prof. E. J. Phipps

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

6LV LIVERPOOL. 297 M.

3.30-6.0 }

8.15 RELIGIOUS SERVICE

Address by the Rev. T. J. Phipps
of the Liverpool F.C.

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

5NG NOTTINGHAM. 275.2 M.

3.30-6.0 } S.B. from London

8.0 BELLS of St. Mary & St. John Nottingham

8.10 RELIGIOUS SERVICE

Relayed from St. Mary & St. John

Hymn (No. 165, A and M)

Magnificat

At Chapel, 'Evening and Morning' (Diakle)

Address: The Rev. the Bishop of St. John

Hymn (A and M, No. 27)

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

6PY PLYMOUTH. 400 M.

3.30-6.0 } S.B. from London

8.0 RELIGIOUS SERVICE

Relayed from George Street Baptist Church

Organ Preceded by Mr. T. Morris, F.R.C.O.

Hymn, 'Praise My Soul, the King of Heaven'

Harvest Song (H. and M., No. 700)



GENERAL BOOTH

the head of the Salvation Army speaks in the service that the Army gives from the London Studio to-day, and makes the appeal for the Self-Denial Fund

Invocation and Lord's Prayer

Scripture Reading, Isaiah xxxi

Address by the Rev. F. W. Noyes, D.D.

Address from George Street Church

Hymn, 'Jesus Shall Reign Where'er the Sun' (B.C.H., No. 60)

Address by the Rev. F. W. Noyes, D.D., Minister of the City Temple, London

Hymn, 'It Came Upon the Midnight Clear' (B.C.H., No. 83)

Benediction and Vesper

8.55 THE WEEK'S GOOD CAUSE: An Appeal by Mr. H. J. Draper on behalf of the University College of the South West

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

6FL SHEFFIELD. 272.7 M.

3.30-6.0 } S.B. from London (9.10 Local News)
8.5-10.45 }

6ST STOKE. 294 M.

3.30-6.0 } S.B. from London

8.15 RELIGIOUS SERVICE

From the Studio

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

5SX SWANSEA. 294 M.

3.30 } S.B. from London

5.15-6.0 } S.B. from London

8.0 } S.B. from London (9.10 Local News)

10.50-11.3 } S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

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

5SC GLASGOW. 405.4 M.

3.30 } S.B. from London (9.10 Local News)

8.15 } S.B. from London (9.10 Local News)

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

10.50-11.3 } S.B. from London (9.10 Local News)

11.45-12.15 } S.B. from London (9.10 Local News)

12.30-1.0 } S.B. from London (9.10 Local News)

1.15-1.45 } S.B. from London (9.10 Local News)

2.0-2.30 } S.B. from London (9.10 Local News)

2.45-3.15 } S.B. from London (9.10 Local News)

3.30-4.0 } S.B. from London (9.10 Local News)

4.15-4.45 } S.B. from London (9.10 Local News)

5.0-5.30 } S.B. from London (9.10 Local News)

5.45-6.15 } S.B. from London (9.10 Local News)

6.30-7.0 } S.B. from London (9.10 Local News)

7.15-7.45 } S.B. from London (9.10 Local News)

8.0-8.30 } S.B. from London (9.10 Local News)

8.45-9.15 } S.B. from London (9.10 Local News)

9.30-10.0 } S.B. from London (9.10 Local News)

10.15-10.45 } S.B. from London (9.10 Local News)

11.0-11.30 } S.B. from London (9.10 Local News)

11.45-12.15 } S.B. from London (9.10 Local News)

12.30-1.0 } S.B. from London (9.10 Local News)

1.15-1.45 } S.B. from London (9.10 Local News)

2.0-2.30 } S.B. from London (9.10 Local News)

2.45-3.15 } S.B. from London (9.10 Local News)

3.30-4.0 } S.B. from London (9.10 Local News)

4.15-4.45 } S.B. from London (9.10 Local News)

5.0-5.30 } S.B. from London (9.10 Local News)

5.45-6.15 } S.B. from London (9.10 Local News)

6.30-7.0 } S.B. from London (9.10 Local News)

7.15-7.45 } S.B. from London (9.10 Local News)

8.0-8.30 } S.B. from London (9.10 Local News)

8.45-9.15 } S.B. from London (9.10 Local News)

9.30-10.0 } S.B. from London (9.10 Local News)

10.15-10.45 } S.B. from London (9.10 Local News)

11.0-11.30 } S.B. from London (9.10 Local News)

11.45-12.15 } S.B. from London (9.10 Local News)

12.30-1.0 } S.B. from London (9.10 Local News)

1.15-1.45 } S.B. from London (9.10 Local News)

2.0-2.30 } S.B. from London (9.10 Local News)

2.45-3.15 } S.B. from London (9.10 Local News)

3.30-4.0 } S.B. from London (9.10 Local News)

4.15-4.45 } S.B. from London (9.10 Local News)

5.0-5.30 } S.B. from London (9.10 Local News)

5.45-6.15 } S.B. from London (9.10 Local News)

6.30-7.0 } S.B. from London (9.10 Local News)

7.15-7.45 } S.B. from London (9.10 Local News)

8.0-8.30 } S.B. from London (9.10 Local News)

8.45-9.15 } S.B. from London (9.10 Local News)

9.30-10.0 } S.B. from London (9.10 Local News)

10.15-10.45 } S.B. from London (9.10 Local News)

11.0-11.30 } S.B. from London (9.10 Local News)

11.45-12.15 } S.B. from London (9.10 Local News)

12.30-1.0 } S.B. from London (9.10 Local News)

1.15-1.45 } S.B. from London (9.10 Local News)

2.0-2.30 } S.B. from London (9.10 Local News)

2.45-3.15 } S.B. from London (9.10 Local News)

3.30-4.0 } S.B. from London (9.10 Local News)

4.15-4.45 } S.B. from London (9.10 Local News)

5.0-5.30 } S.B. from London (9.10 Local News)



MANCHESTER HAS A STRONG TEAM THIS AFTERNOON

Four special recitals occupy the Manchester programme from 3.30 this afternoon. Here you see the artists who will take part in three of them. From left to right: Mr. John Van Zyn, the bass singer; Miss Jeanne Mitchell, Miss Frances Frost, and Miss Molly Street, the members of the Victorian Trio; and Mr. Claud Biggs, who interprets Scarlatti on the pianoforte.

PROGRAMMES FOR MONDAY (February 21)

SIT BIRMINGHAM. 326.1 M.

- 3.45 **THE CHILDREN'S HOUR** Fairy Story by LADY LILBURN. Songs by HAROLD CASEY (Baritone). Children's Play "Ernst Takes His Family to the Tower," written by C. E. I.
- 6.0 **ORCHESTRA**, relayed from
- 6.30 **S.B.**
- 7.25 **Mr. W. F. BLITCHER**, Spanish Talk. *S.B. from Manchester*



Mr. Herbert Parker (left), bass, will sing two groups of songs, and Mr. Arthur Kennedy will give some viola solos, in the Orchestral Programme from Birmingham from 9.45 to 10.10 to-night.

- 7.45 **S.B.** from London (9.10 Local News)
- 9.45 11.0 **ORCHESTRAL PROGRAMME**
THE STATION ORCHESTRA
Overture to "Sham and O'Brien" *Strakos*
Where the Twaes & Torres
Far and Awa in the Cranes Cave Lr
Lia a Hae
Notes from "Metastasele" *P. to*
FRANCIS MORRIS (Soprano)
Shepherd's Song *Wright*
I will Waite for My Love *H. then Hughes*
Chorus of Choe
ARTHUR B. KENNEDY (Viola)
Sonata for Viola *C. in*
Allegro Ap... *Frank Lloyd*
Introduction to Act III "Lohengrin" *Wagner*
LOHENGRIIN is a Knight of the Holy
Grail who comes to champion the wrong-
fully accused maiden, Elsa, and marries her.
The Prelude to Act III of the Opera gives the
atmosphere of festivity and thanksgiving which
follows the marriage.
Hope, the Hornblower *Irland*
The Blacksmith *Koenemann*
Lorraine, Lorraine, Lorraine *Capel*
Sinfonietta (Fourth Symphony, the "Italian")
Mendelssohn
FRANCIS MORRIS
Love & Philosophy *Cyril Scott*
I Have Twelve Oxen *Roger Quilter*
John Ireland
Solo, The Two Pigeons (Part I), Messenger
Lute of the Gipsies, Scene and Dance of the
Two Pigeons, Theme and Variations

6BM BOURNEMOUTH. 491.8 M

- 3.0 **THE CHILDREN'S HOUR**
- 6.0 **ORCHESTRAL MUSIC** relayed from the Grand
- 8.30 **S.B.** from London
- 7.25 **Mr. W. F. BLITCHER**, Spanish Talk. *S.B. from Manchester*
- 7.45 11.15 **S.B.** from London (9.10 Local News)

SWA CARDIFF. 353 M.

- 12.30-1.30 **Lunch-Time Music** from the Carlton Restaurant
- 3.15 **THE CHILDREN'S HOUR**
- 3.40 **AN ORCHESTRAL CONCERT**
THE STATION ORCHESTRA
Suite, "In a Russian Village" *Murden*
Suite, "Sylvan Scenes" *Fleisher*
- 4.15 **London Programme** relayed from Daventry
- 4.30 **ORCHESTRA**
Ballet Suite, Louis XIV *Poulet*
- 4.45 **Miss FRANCES M. ENGLAND**, "Wanted Pinner in Education"
- 5.0 **ORCHESTRA**
Hilside Melody *Philips*
Lullaby *Philips*
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **Miss EDITH C. DERRVALL**, "From Writings of the 18th Century" *Monaghan*
- 6.15 **ORCHESTRA**
Entr'acte, "Village Green" *Clarke*
Four Dances (The Rebel Maid) *Ph. & ps*
- 6.30 **S.B.** from London
- 7.25 **Mr. W. F. BLITCHER**, Spanish Talk. *S.B. from Manchester*
- 7.45 **ORCHESTRAL MASTERPIECES**
ENGLAND
THE STATION ORCHESTRA
Overture, "The Butterfly's Ball" *Coven*
Shepherd's Dance *Balfour Gardiner*
HERBERT HEYNER (Baritone)
Requiem *S. J. H. H. H.*
Phonon
Four Little Sailors

- FRANCE
ORCHESTRA
L'Apprenti Sorcier *Dukas*
L'Après-Midi d'un Faune *Debussy*
Vocal Interlude 2
HERBERT HEYNER
The Jealous Lover (From Five Jacobean
I Dare Not Ask a Kiss) *Lyrics* *Quilter*
The Constant Lover
GERMANY and RUSSIA
ORCHESTRA
1st E. Schlegel's (Merry Pranks) *Strakos*
Siegfried's Journey to the Rhine (The Duck of
the Gods) *Wagner*
Finale of the Opera Ballet *Mlada*
Borsky-Korotkov, arr. Borodin
9.0 **S.B.** from London 9.10 Local News
- 9.45 **THE SPIRIT OF CARNIVAL**
THE STATION ORCHESTRA
Symphonic Poem, "Festive Sounds" *Loz*

MANCHESTER. 384.6 M.

- 10.30 11.5 **VARIETY**
DANCE MUSIC by ARCHIBALD L. GRITTIN
DANCE BAND
GEORGE STOCKWY and FRED BECK
In Character Studies, Songs and Sketches
DANCE MUSIC (Continued)



AT MANCHESTER TO-NIGHT.

On the left is Mr. George Hill, baritone, who sings in the programme of Sea Shanties and Army Songs at 9.45 to-night, and on the right Mr. Tom Rogers, the well-known postman, who figures in the Variety Programme at 7.45

22Y MANCHESTER. 384.6 M.

- 9.25 **BROADCAST TO SCHOOLS**: Mr. EDWARD CRESSY, "Great Canals of the World" (A.I.) The Manchester Ship Canal (71)
- 3.45 **WILLIAM TREVELLALL** (Baritone)
Because I Love You *Irving Berlin*
Bye Bye, Buckhard *Ray Henderson*
Where's Your Get Those Eyes?
How Many Times I *Walter Donaldson*
When the Red, Red Robin *Irving Berlin*
Henry Woods
- 6.0 **ORCHESTRAL MUSIC** from the Piccadilly Picture Theatre
- 5.0 **AFTERNOON TOPICS** Mr. MARGARET RADCLIFFE "A Question of Taste" (1) the form of a Dialogue
- 5.15 **THE CHILDREN'S HOUR**: Children's Songs from Many Lands (2) Norway (Sung by HARRY ROSEWELL) Aegard and His King, a Norse Legend
- 6.0 **THE MAJESTIC "CELEBRITY" ORCHESTRA**, from the Hotel Majestic, St. Anne's-on-the-Sea, Weymouth (1) W. B. H. H.
- 6.30 **S.B.** from London
- 6.45 **THE MAJESTIC "CELEBRITY" ORCHESTRA** (Continued)
- 7.0 **S.B.** from London
- 7.25 **Mr. W. F. BLITCHER**, Spanish Talk
- 7.45 **A VARIETY PROGRAMME**
Introduced and announced by JOHN HILSEY
Tom Rogers (The Musical Postman)
In a Monastery Garden *Kathey*
Mouth Organ Solo, Relayed from Martha's
Plantation Melody *Traditional*

(February 21)

[illegible]

PROGRAMMES FOR TUESDAY (February 22)

2LO LONDON. 361.4 M

10 Time Signal Big Ben

10.20 THE BY JAMES H. ...

2.55 Reading 'The Bible in English' by George

3.0 BROADCAST TO ... Sir H. WALFORD DAVIES continues his ...

3.45 WILLIAM HEDDERSON'S MAHLE ARCH PAVILION ORCHESTRA from the ...

4.0 TIME SIGNAL, GREENWICH WILLIAM HEDDERSON'S MAHLE ARCH PAVILION ORCHESTRA

5.0 MISS ANN SPICE gives listeners a good quarter of an hour with another of her talks on books and reading: 'Books to Read'

5.15 'THE CHILDREN'S HOUR: Folk Song Poets by MYRIAL GORACE and ERNEST B. ...

6.1 THE LONDON RADIO DANCE HALL ...

6.30 WEATHER FORECAST ...

6.45 THE LONDON ...

7.0 Mr. LOUIS GOLDING, 'Castles and Caverns in Spain'

A TRAVELLER with an unflinching eye for the picturesque and a gift of description that is amply demonstrated in such books as 'Burward' and 'Niedan Noon' Mr. Golding will have excellent scope for this descriptive power in the subject that he is to talk about to-day

7.15 SCHUMANN'S 'POET'S LOVE'

Sung by DALL SMITH

TONIGHT we hear the second half of this song 'Hör ich das Lirichen—I hear the Song'. In this song the poet seeks the solitude of the Lirichaine, to escape from his ...

Heine's ironical humour comes out in the eleventh song, 'Ein Jüngling liebt ein Mädchen' (A Youth once loved a Maiden), in which is a satirical reflection on the course of love, ...

The titles of the next three songs are: 'Am leuchtenden Sommermorgen' (On a Bright Summer Morning), 'Ich hab' im Traum geweinet' (I Wept and I Dreamt) and 'Alles still im Traum' (All Night in Dreams). In these the poet returns to his mood of sorrowful recollection. Weeping or dreaming the image of her who is lost to him is ever present before him.

In the last song but one ('Aus alten Märchen') the poet longs for the land of childhood's dreams, where life is peace and contentment. But with the break of morning these sweet visions fade.

In the last song of all ('Die alten bösen Lieder—The Old Bad Songs') he calls for a mighty coffin, which shall be buried all his sorrow and love intermingled.

The Poetist, in a last tender page, adds his own ...

7.25 Prof. P. J. NEEL BAKER, 'Foreign Affairs and How They Affect Us—VI. The Outlook for the Future.' S.B. from Birmingham

In this important series of talks the Professor ...

... the date of the next world war

7.45 A PROGRAMME OF HOWARD CARR'S MUSIC

HOWARD CARR, a Manchester man born in 1880, has spent nearly thirty years in conducting orchestras in theatres and concert rooms, and in composing light Operatic music and songs.

THE WILHELM STREPHON ORCHESTRA ...

In ...



CASTLES IN SPAIN

This evening, at seven o'clock, Mr. Louis Golding is to talk from London on 'Castles and Caverns in Spain.' This drawing of the Alcazar at Toledo forms one of the illustrations to 'The Spanish Journey,' by J. H. Meier-Graefe.

Yorkshire Patrol, 'Bab Goom' (Motto—If this does ought for nought, do it for the ben)

(Careful Dance, 'The Clifton Frolic' (1st Pot for ...)

Shanties and Sea Songs ...

Song by FREDERICK ...

Friends, 'The Shrine in the Wood'

THE Composer's note on 'The Shrine in the Wood' when it was first performed (at a Promenade Concert two years ago) was:

A ... of the reverent beauty of a great shrine built with passionate faith, and now in ruins, in the heart of a Yorkshire dale (Was it Fountains Abbey? The Composer was for a time conductor of the Harrogate ...)

8.45 ...

9.0 ...

9.15 Sir H. WALFORD DAVIES, 'Beethoven' (VI)

LISTENERS should endeavour not to miss this talk on Beethoven. Sir Walford Davies is, as everyone knows, a master of the microphone as well as a famous musician, and the series of addresses which he is now giving is of special interest in view of the approaching centenary of the great composer.

9.35 POPULAR CLASSICS

THE WILHELM STREPHON ORCHESTRA, conducted by HOWARD CARR

EDWARD ISAACS (Solo Pianoforte)

Overture, 'The Hebrides' ...

SOME light pieces, mostly for Piano, were practically all that Rossini composed in the second half of his life. Respighi, one of Rossini's countrymen of a later day, put some of these together and made them into the music for the piece called 'The Eccentric Toyshop', with which the Russian Ballet has so often delighted us.

The dolls in a toyshop come to life at night and dance—Cossack Dances, the Polish Mazurka, an Italian Tarantella, a Waltz, and other charming steps.

EDWARD ISAACS and ORCHESTRA

Concerto—First Movement ...

EDWARD ISAACS

Two Concert Studies, in E Minor ...

The Spinning Maid (La Filienne) ...

Allegretto Grazioso ...

Overture to 'William Tell' ...

10.45 12.0 DANCE MUSIC

KITTNER'S FIVE, under the direction of GEORGEY KITTNER, from Kittner's ...

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecasts

11.0 TIME SIGNAL, BIG BEN

THE DAVENTRY QUARTET and BODIE ...

10.20 S.B. from London

2.55 S.B. from London

7.25 Prof. P. J. NEEL BAKER, 'Foreign Affairs and How They Affect Us—VI. The Outlook for the Future.' S.B. from Birmingham

7.45 S.B. from London

9.10 Shipping Forecast

9.15 The Dinner

THE WILHELM STREPHON ORCHESTRA

Relayed from the Hotel Victoria

Mr. D. CORRIE-PARKER, K.C., proposing the

10.20 Speech by

THE PRIME MINISTER

9.50 Sir H. WALFORD DAVIES, 'Beethoven' (VI)

10.10 12.0 S.B. from London

Trilby Comes to the Microphone.

A Best Seller of the 'Nineties.

By Stephen Graham.

THE *Trilby* was the first of the following series of novels by George Du Maurier. It was published in 1894, incidentally the year of Stevenson's death. 'The taste for it became a passion, the passion became a mania, the mania became a madness,' wrote Huntly McCarthy. It was exalted into a sort of Bible and preached on from every pulpit and discussed by every society. In England its popularity became as great as in America, and the literary appreciation of it was perhaps more solid. 'Trilby' was most commonly compared with the work of Thackeray. One critic fearlessly called Du Maurier 'a sweet Thackeray—a Thackeray without the bitter-sweet.'



One of Du Maurier's characteristic drawings showing Trilby with her three friends: the Laird, whose hand she is holding Tuffy, the big Welshman, and Little Billy.

The success was, however, due more to the romantic and sentimental interest of the novel than to its style. It was, moreover, the first veritable picture of modern Bohemian life. It also made and fed an appetite for knowledge about hypnotism and about the intimate life of the artist's model.

Again, several of the characters in 'Trilby' were drawn from life, and that added to the piquancy of the interest. The humorous incidents were common talk of Du Maurier before he wrote them down, and they were mostly derived from his own life in the Quarter Latin of Paris. Also, Du Maurier, greater as an artist than as a writer, was able to stimulate the general interest in his novel by his wonderful drawings. In fact, there were very many features contributing to make the 'Trilby' boom. The last common feature must be that the picture of Trilby herself made the greatest appeal.

Trilby was utterly charming and lovable—posed for 'the altogether.' Men and women repeated it in a husky voice—'the altogether.' Trilby's naked feet introduced a new permanent word into our slang—almost into our language. Was not Dorothy Baird, who played the part, the first prominent actress to show her bare feet on the stage? We have travelled somewhat from the 'nineties to the days of the Russian ballet, have we not?

Du Maurier was the successor of John Leech on *Punch*. He was a one-eyed man and the sight of the one eye was failing him. He was afraid that



Mrs. PHYLLIS NEILSON-TERRY.

'the singing Trilby,' who has made her own the part created by Dorothy Baird, which she will take in to-night's performance.

'TRILBY'

A Play Taken from George Du Maurier's Novel

Arranged for Broadcasting

Characters.

Svengali ERNEST MILTON
Tuffy Wynne (Trilby) DOROTHY BAIRD
Alexander McAlister (The Laird) J. J. HARRIS

William Bagot ('Little Billy') JAMES BAKER
Gertie JANE NAYLOR
Rev. Thomas Bagot, Vicar of St. Martin's AUGUST HERRING
Zerkow DIKO GALT
Anthony ARTHUR BLANCH
Lorraine ROGER MAXWELL
Madame Kaw B. A. L. TAYLOR
Mrs. Bagot VIVIAN PIERCE
Madame Vinard EILEEN MURPHY
Trilby O'Leary

PHYLLIS NEILSON-TERRY

ACT I. A Studio in Paris. The walls are covered with plaster-casts, studies in oils, foils, masks and boxing gloves. Three easels are in different parts of the room and a model throne occupies the centre. There is an alcove containing a piano. Through a large bay-window at the back of the studio a view can be seen with a glimpse of the River Seine in the distance.

ACT II. The same room, decorated with bolly and greenery and well lighted, at nine o'clock on Christmas Eve. A dinner party is in progress in an adjoining room. The church across the way is illuminated.

ACT III. The Foyer of the Cirque de l'Humanite. It is a handsome room, decorated in a modern style. In the theatre



Mr. ERNEST MILTON

has played with conspicuous success in parts ranging from Shylock to Romeo, but in his performance he will portray one of the most tremendous and pathetic villains who ever walked the boards.

with his defective eyesight he would not be able to continue drawing, and that he might become destitute. So he took to novel writing in order to safeguard his future. He illustrated and told the story of 'Peter Ibbetson' for *Harper's*. It succeeded fairly, and he was commissioned to write a second novel. That second novel was 'Trilby.' Needless to say, it put himself and his family out of all danger of poverty. It was one of the great best-sellers, and the play which followed, with Beerbohm Tree as Svengali, was as great a success as the novel. A leading London bookseller tells me that even to-day there is a steady sale of 'Trilby.'

The famous actor-son of George Du Maurier played in *Trilby* when it was produced at the Haymarket in the autumn of 1895. Sir Gerald Du Maurier remarks: 'Father never thought that *Trilby* would be a success as a play... he said he didn't care what was done with it as long as he was not obliged to see it... But he



The sinister Svengali teaching Trilby to sing. The two drawings by Du Maurier on this page are reproduced here by permission of the Executors of the Du Maurier estate, and of Harper Brothers, the publishers of the book.

changed his mind about it later and thought it awfully clever to be able to make a play out of it at all.' The Gerald Du Maurier of those days had but a minor part to play, but no doubt his father's dramatized novel was an inspiration to him in his career. And Svengali, I suppose, was almost the most important and striking rôle in the career of the late Beerbohm Tree.

It is said that Du Maurier himself always remained very modest about his work. He did not think it great just because so many praised it and all the world was reading it. His artistic conscience was somewhat troubled at the 'pot-boiler' was being compared to the best of Thackeray. He was, however, a great artist in respects. Both writers were artists before they were novelists. Both illustrated their own novels. The judgment of posterity is, however, clear. Du Maurier was a greater artist than Thackeray. As Henry James said, 'No artistic novel in his generation has been more exquisite in quality.' And after all, the author of 'Vanity Fair' was greater than the author of 'Trilby.' Du Maurier knew that, and he used to remark whimsically, 'Thackeray never had a boom,' by which he meant modestly to imply that if a man really wrote a work of genius, it would be unlikely to be appreciated by the masses. Hardy's great book, 'Tess,' which appeared two years after 'Trilby' had not waited a long while for its boom—perhaps till now.

5IT BIRMINGHAM, 326 1 M

245
 40
 445
 615
 60
 620
 915
 945

6BM BOURNEMOUTH, 491.8 M.

[illegible]

4.50 JEANE PAGE and LEONIE LAM BLUES
in Harmony, Synecopation and Comely Duet

5.0 KENNETH J. W. ...
Poem ... *Black, red, Kubele*
Mistake ... *Wounded*

5.5 On the
Two Pinned
ends of the beam

5 15 **Tot Tailors & Hair**
6 0 **Gramophone Records**
6 20 **S.B. from London (2.10 in ad News)**
9 15 **S.B. from Liverpool**
9 45 **11 0 S.B. from**

5WA **CARDIFF.** 353 M.

30 The ... from Coventry
40 The ...
44 Miss Dorothy Minter How to Read the
Wreath
50 The Dancer Made by the
the ...
55 The ...
60 Mr B. Pendergast, Our District ...
65 Lady Mary
620 S.B. from London - 910 Great News

945 110 *S. H. Evans Lloyd*

2ZY MANCHESTER, 384.6 M.

3 0					
4 0					M s
5 0			HAYES & A T He on Opera		
5 15			OPEN & HOC N	An Afternoon with	
6 0			M s	L Y L	
6 20			Horticultural Soc etc & Bulet		



MISS RHODA POWER

who to-day gives her last talk on "Village Life in Olden Days." (London, 3.45.)

6.30 *A. B. from London* 9.10 (Local News)
9.15 *A. B. from London*
9.45 11.0 *A. B. from London*

6KH MULL 294 M.

3.30 L. J. M.
3.45 Lunch & Preparation received (cc) Daily News
4.0
4.15 P. Q. AETEL, referred from the New
R. K. G. Forward sent
5.15 The C. ALDEN & H.
6.0
6.10
6.20 R. and M. to (cc) Society & Bulletin
6.30 L. from London 9.10 Local News
9.15 S. from Liverpool
9.45 17.0 S. B. from London

2LS LEEDS-BRADFORD. 277 831. 252 111.

11 30 12 30 P
3 45 Last Int. Programme and News from Moscow
4 0
5 0
5 15 The Children's Hour
6 0 Light Music
6 20 Royal Horticultural Society's Bellflower
6 30 S.B. News London 9 10 Local News
9 15 S.B. News
9 45 11 0 S.B. News London

6LV LIVERPOOL, 297 M.

3.4 CRANE SYSTEMS, CONVERT

40 MONSIEUR SYMPHONIE - The Musical of
the Fabulous Café Beauport

SD ATLANTIC TOPIC

\$.15 THE CHILDREN'S HOUR

60 MONTAGNA SYMPHONIE

620 ~ B. Smith Manchester

§ B from London, § 10 (Local News)

915 A LECTURE SERIAL by Dr. GEORGE
DIXON
Director of Music W. A. C. S. S.
on L.

ANTIQUE INSTRUMENTS

In the RUSSELL SMITH AND DENAFER COLLECTION,
Liverpool!

Belonged from the R. of North Museum.

Received in London



BY GEORGE DYSON

ed to be a unique
and instrument
variables, and wind
instruments of our
made it is ab-
the Dr. By

945.110 & B from London

5NG NOTTINGHAM. 275.2 M

11 30 12 30
3 45 Laid 1 1/2 m. from the top of the 1st system
4 0 The 3rd
The 3rd

PROGRAMMES FOR WEDNESDAY (February 23)

4.45 *Mus. and Afternoon*
 5.15 *THE CHILDREN'S HOUR*
 6.10 *MARSH BROS. - Periodic*
 6.20 *S.B. from London (9.10 Local News)*
 9.15 *S.B. from Liverpool*
 9.45-11.0 *S.B. from London*

5PY PLYMOUTH. 400 M.

11.9-12.0 *Gordon East and his Quartet, relayed from Poplar Restaurant*
 3.30 *Programme relayed from Daventry*
 4.0 *Topics*
 4.15 *THE MUSIC OF THE ROYAL HOTEL TOWN BY ALBERT F.*
 5.15 *THE CHILDREN'S HOUR*
 6.0 *Mr. C. S. A. will tell a Cornish Dialect*
 6.20 *S.B. from London (9.10 Local News)*
 9.15 *S.B. from Liverpool*
 9.45-11.0 *S.B. from London*

6FL SHEFFIELD. 272.7 M.

11.30-12.30 *Gramophone Lecture Serial by Mr. C. S. A.*
 3.25 *THE PATRICK, The Bird of the Sheffield and in Winter (III)*
 3.45 *Programme relayed from Daventry*
 4.0 *Mrs. KATE BALDWIN 'Morrisade'*
 4.15 *London Programme relayed from Daventry*
 5.15 *THE CHILDREN'S HOUR - A Story for Scotland*
 6.0 *Mus. and Afternoon*
 6.20 *Radio Hibernia - Society's Bulletin*
 6.30 *S.B. from London (9.10 Local News)*
 9.15 *S.B. from Liverpool*
 9.45-11.0 *S.B. from London*

6ST NOTTINGHAM. 294 M.

3.0 *London Programme relayed from Daventry*
 5.0 *THE CHILDREN'S HOUR*
 5.15 *THE CHILDREN'S HOUR*
 6.0 *London Programme relayed from Daventry*
 6.30 *S.B. from London (9.10 Local News)*
 9.15 *S.B. from Liverpool*
 9.45-11.0 *S.B. from London*

6SX SWANSEA. 294 M.

3.0 *London Programme relayed from Daventry*
 4.0 *THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC relayed from the South Coast*
 5.0 *THE CHILDREN'S HOUR*
 5.15 *THE CHILDREN'S HOUR*
 6.0 *LILLIAN MORGAN - Once Upon a Time*
 6.20 *S.B. from London (9.10 Local News)*
 9.15 *S.B. from Liverpool*
 9.45-11.0 *S.B. from London*

Northern Programmes.

5NO NEWCASTLE 312.5 M.
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

5SC GLASGOW 405.4 M.
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

5LD ABERDEEN 500 M.
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

2BL BELFAST 306.1 M.
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

Tuesday's Northern Programmes.

(Continued from Page 375)

5NO NEWCASTLE 312.5 M.
 11.30 *Gramophone Lecture Serial by Mr. C. S. A.*
 12.10-12.30 *Gramophone Lecture Serial by Mr. C. S. A.*
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

5SC GLASGOW 405.4 M.
 1.40-12.30 *Gramophone Lecture Serial by Mr. C. S. A.*
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

2BD ABERDEEN 500 M.
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

2BL BELFAST 306.1 M.
 3.0 *Programme relayed from Daventry*
 3.45 *Programme relayed from Daventry*
 4.0 *Programme relayed from Daventry*
 4.15 *Programme relayed from Daventry*
 4.30 *Programme relayed from Daventry*
 4.45 *Programme relayed from Daventry*
 4.55 *Programme relayed from Daventry*
 5.0 *Programme relayed from Daventry*

CHARACTERS

from
DICKENS
 No. 1



PICKWICK PAPERS

The Fat Boy assisted Mary to a little and himself to a great deal, and was just going to begin eating when he suddenly leant forward in his chair, and letting his hands fall on his knees, said very slowly: "I say, where are the Iron Jelloids?"

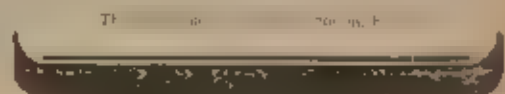
Iron Jelloids encourage the appetite. If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood, take Iron Jelloids. Iron Jelloids are palatable, reliable and easy to take. In cases of Anæmia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women and Children, Iron Jelloids will be found a most valuable treatment. A ten days treatment (costing 1/3) will convince you. Everyone should take Iron Jelloids now and again—They are the great Blood Enrichers.

THE HOSPITAL. "They deserve wide popularity."

Iron Jelloids

For Women IRON JELLOIDS No. 2
 For Children IRON JELLOIDS No. 1
 For Men IRON JELLOIDS No. 24

Ten days Treatment 1/3 Five weeks treatment 3/-



THE ROYAL VARIETY PERFORMANCE

In Aid of the Variety Artists' Benevolent Fund.

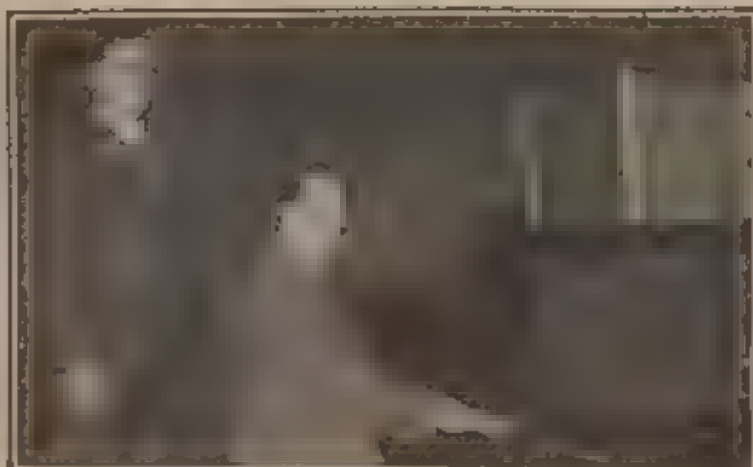
Thursday, Feb. 24—

8.0—10.45.



MONA GREY.

the voice. She can reproduce a complete musical score, from the violin recital to the tenor song, not forgetting the organ, piano, or the gramophone, the fiddle in the gaps.



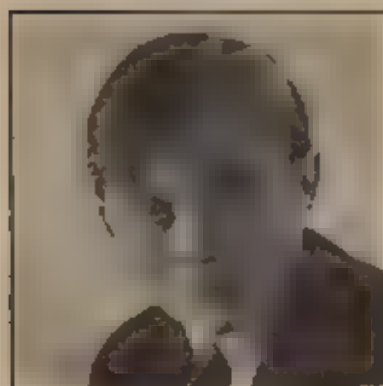
Mr. FLOTSAM and Mr. JETSAM.

are here seen at the microphone, giving one of those humorous news bulletins that have delighted audiences on many occasions.



LILY MORRIS.

Mona Lloyd's successor, now the dashing Cockney baritone, and now the dashing Prince of Wales. Have you ever heard her sing? Cause he's only a working man? Anyway you will hear her.



WEE GEORGIE WOOD.

the boy impersonator, Black Hand George, and Wee McGregor, who is as popular in America and Australia as he is on the London and provincial bills.

PROGRAMME

(Relayed from the Victoria Palace)

Mr. FLOTSAM and Mr. JETSAM
'AUNTIE'
JACK EDGE
MONA GREY
THE HUXTER BROTHERS
NORMAN LONG
LILY MORRIS
DEBROY SOMERS
ALBERT WHELAN
WEE GEORGIE WOOD
and
THE VICTORIA GIRLS

Some of the turns in this programme rely largely on visual effects for their success. In order to help our listeners to understand what is going on at such moments, TOMMY HANDLEY, the well-known broadcasting comedian, will give a brief running description of such turns.



DEBROY SOMERS.

who won the gratitude of so many listeners when he was leader of the Savoy Orpheans, is now the inspirator of his own Ad British Band.



NORMAN LONG

a song, a smile and a piano. You will hear the song and the piano, and here is the smile. Under the Victoria Girls he shines a light in London, we are on their native heath to-night.



ALBERT WHELAN

whose famous whistling entrance has gladdened audiences all over the world. You wouldn't think he began as a gold-digger to see him now there is not a man in music who doesn't on his own.

PROGRAMMES FOR THURSDAY (February 24)

(Continued from page 201)

5.15 T. & H. (C.F.M.)
6.0 London Programme relayed from Daventry
6.30 A.B. from 1
7.0 M. & E. (NEW 21)
Ceylon Pearl F. & C.
7.15 12.0 S.B. from 1

27Y MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET
selection from 'The Maid at Princes' ... Fall
Three Dances (New German) ... German
Duet - The Baker ... Roger Quilley
Dousack's Wedding Feast ... Kren
Sweetening from La Tona ... Puccini



Illustration by Cecil Golden. By courtesy of the Apollo Co., Ltd.

ROBERT SCHUMANN'S FIRST LESSONS.

His teacher was a musical general practitioner of the neighbourhood named Kumpsch, a schoolmaster, pianist, or organist, a no very high artistic attainments. One of his pupils had a practice one or two times a week to see to it that a pupil at the organ, learning them, play chorales, or hymn tunes, as if a congregation, and improvise between the verses, he includes customary in German churches. Schumann's songs are being sung in the Evening Classical Recitals this week (London, 7.15)

4.30 A. & H. (C.F.M.) Mr. F. BEADEN SMITH.
E. & H. (C.F.M.)
4.45 THE TIME MARCH: J. MEADOWS (Victor
Phon Records)
5.0 CONSTANCE SYLVESTER (Bund Muzen-Soprano)
Who is Sylvia? ... Schubert
To Music ... Schubert
Hornpipe ... Schubert
The River of Years ... T. Marzulli
5.15 THE CHILDREN'S HOUR: "Pats and Their
Cats," "Cats," "Birds and Song" (Della)
played by DOM HYDEN. Chamberette by Cyril
Hood, played by Eric Fogo
6.0 London Programme relayed from Daventry
6.30 S.B. from 1
7.0 Mr. H. BLACKBURN, 'The Deep-Sea Fisheries'
7.15-12.0 S.B. from London

6KH HULL. 294 M. SPY PLYMOUTH 400 M.

11.30-12.30 Gramophone Records

4.0
4.15
4.30
4.45
5.0
5.15
5.30
5.45
6.0
6.15
6.30
6.45
7.0
7.15-12.0 S.B. from London

6.30 A.D. (C.F.M.)

7.0 Mr. HIRSH D. BARRY, Social American
Experiences

7.15-12.0 S.B. from London

2LS LEEDS-BRADFORD 2.4 M. 6 252.1 M.

11.30-12.30 F. & H. (C.F.M.)

4.0
4.15
4.30
4.45
5.0
5.15
5.30
5.45
6.0
6.15
6.30
6.45
7.0
7.15-12.0

6LV LIVERPOOL. 297 M.

4.0 HAROLD LOK and his ORCHESTRA (C.F.M.)

5.0 Romances by Mr. H. C. PEARSON

5.15 THE CHILDREN'S HOUR

5.4 London Programme relayed from Daventry

6.30 S.B. from 1

7.0 F. & H. (C.F.M.)

7.15-12.0 S.B. from London

5NG NOTTINGHAM 275.2 M.

11.30-12.30 Concert relayed from Daventry

2.40 BROADCAST TO SCHOOLS Prof. H. H.
SWINERTON. The Geography of Nottingham
and its Little Sister

3.0-3.45 London Programme relayed from
Daventry

4.0 ALICE DAY (Violin)
FLORENCE PARK (Soprano)
IDA BARRETT (Singer at the Piano)

5.15 THE CHILDREN'S HOUR

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. H. F. ... Living and Learning (11)
The Meaning and Importance of Learning

7.15-12.0 S.B. from London

11.0 12.0
relayed from

3.30

4.0

4.15 TEA TIME
relayed from 4.0

5.15

6.0 1

6.30

7.0 Miss MARGARET KENNEDY M.M.

7.15-12.0 S.B. from London



CLARA SCHUMANN (1819-1896)

She was the daughter and pupil of the famous piano teacher Frederick Weick, of whom Schumann was also a pupil, and was, even in her girlhood, one of the most talented pianists of Europe. Weick forbade her marriage with Schumann, who had to fight a legal action in order to force consent of his son-in-law. In the year of her death (1896) Clara Schumann was still playing. Most of her songs late in life were written in the year of her death, and were sung in the Classics Recitals (London, 7.15)

6FL SHEFFIELD 272.7 M.

4.0

4.15 ORCHESTRA, relayed from the ALBERT HALL

5.15 THE CHILDREN'S HOUR Another Cor

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 THE SHEFFIELD TELEPHONE CO. (NEW)
Telephone, H.W. to the
Radio Telephones in Sheffield

7.15-12.0 S.B. from London

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

Programmes for Thursday.

5.15 T STOKES 294 M

12.0 1.0

3.1

5.1

5.15

7.0

6.20

6.3

7.0

7.15 12.0

5.15 A SWANSEA 294 M

11.30 12.30

2.30 3.45

4.0 The Station Free

5.15 1.0

6.0 1.0

6.30 1.0

7.0 1.0

7.15 12.0

Northern Programmes.

5.15 NO NEWCASTLE 312.5 M

2.30 1.45

4.0 5.0

5.15 5.35

6.20 7.0

7.15 12.0

5.15 C GLASGOW 403.4 M

2.30 3.20

4.0 5.0

5.15 5.35

6.20 7.0

7.15 12.0

2.30 D ABERDEEN 500 M

4.0 4.15

5.15 5.35

6.20 7.0

7.15 12.0

2.30 E BELFAST 306.1 M

4.0 4.15

5.15 5.35

6.20 7.0

7.15 12.0



CHOOSE FROM THIS LIST:-

LIST of IMPERIAL RECORDS

NO.	RECORD	NO.	RECORD
1	Black Cat	101	Black Cat
2	Black Cat	102	Black Cat
3	Black Cat	103	Black Cat
4	Black Cat	104	Black Cat
5	Black Cat	105	Black Cat
6	Black Cat	106	Black Cat
7	Black Cat	107	Black Cat
8	Black Cat	108	Black Cat
9	Black Cat	109	Black Cat
10	Black Cat	110	Black Cat
11	Black Cat	111	Black Cat
12	Black Cat	112	Black Cat
13	Black Cat	113	Black Cat
14	Black Cat	114	Black Cat
15	Black Cat	115	Black Cat
16	Black Cat	116	Black Cat
17	Black Cat	117	Black Cat
18	Black Cat	118	Black Cat
19	Black Cat	119	Black Cat
20	Black Cat	120	Black Cat
21	Black Cat	121	Black Cat
22	Black Cat	122	Black Cat
23	Black Cat	123	Black Cat
24	Black Cat	124	Black Cat
25	Black Cat	125	Black Cat
26	Black Cat	126	Black Cat
27	Black Cat	127	Black Cat
28	Black Cat	128	Black Cat
29	Black Cat	129	Black Cat
30	Black Cat	130	Black Cat
31	Black Cat	131	Black Cat
32	Black Cat	132	Black Cat
33	Black Cat	133	Black Cat
34	Black Cat	134	Black Cat
35	Black Cat	135	Black Cat
36	Black Cat	136	Black Cat
37	Black Cat	137	Black Cat
38	Black Cat	138	Black Cat
39	Black Cat	139	Black Cat
40	Black Cat	140	Black Cat
41	Black Cat	141	Black Cat
42	Black Cat	142	Black Cat
43	Black Cat	143	Black Cat
44	Black Cat	144	Black Cat
45	Black Cat	145	Black Cat
46	Black Cat	146	Black Cat
47	Black Cat	147	Black Cat
48	Black Cat	148	Black Cat
49	Black Cat	149	Black Cat
50	Black Cat	150	Black Cat
51	Black Cat	151	Black Cat
52	Black Cat	152	Black Cat
53	Black Cat	153	Black Cat
54	Black Cat	154	Black Cat
55	Black Cat	155	Black Cat
56	Black Cat	156	Black Cat
57	Black Cat	157	Black Cat
58	Black Cat	158	Black Cat
59	Black Cat	159	Black Cat
60	Black Cat	160	Black Cat

Just think of it! Gramophone Records free—all the popular Fox-trots, One-steps, Songs, in fact, all the best and latest music!

Hearing is believing, so get one of these records. You will find the tone as round and mellow as in "Black Cat" Cigarettes which are more popular than ever.

Black Cat

VIRGINIA CIGARETTES

10 FOR 6D

FILL IN THIS COUPON NOW

To The BLACK CAT CIGARETTE CO.
(Dept. 106), Gifts Dept., 12, Bath Street, City Road, LONDON, E.C.1.

Please send me 10 of your Black Cat Cigarettes and Five Free Coupons.

ONLY ONE OF THESE SIGNED COUPONS WILL BE ACCEPTED.

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

PROGRAMMES FOR FRIDAY (February 25)

2LO LONDON. 361.4 M.

(10 Time Signal, Big Ben)

10.20 Lunch Time Music from the Hotel.

1.15 Readings: 'Emma,' by Jane Austen

3.20 M. STRANDBER, Elementary French

3.45 CONCERTS FOR SCHOOL CHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY
in co-operation with the B.B.C.
Sixth Concert of Fifth Series
Relayed from the Northern Polytechnic
The KENDALL STRING QUARTET

KATHLEEN COOPER (Solo Pianoforte)

Invited to play by Mozart (1756-1791)



FOR LONDON LISTENERS

Miss Estelle Brody and Mr. Cyril Lidington,
who will entertain London listeners from
10.35-11.0 to-night

Two Movements from Quartet for Strings in F
Major, Op. 16

Pianoforte Solo, Ron Lein D

Two Movements from Quartet for Pianoforte and
Strings in G Major
Allegro: Finale (Rondo)

The second part of the Programme will include
miscellaneous items, the titles of which will be
given out by the Announcer

4.45 EDITHA BRAMM (Violin)

Sonata in G Major

Allegro from Symphony in E-flat Major, Op. 10, No. 3
Hungarian Dance, No. 1

5.15 THE CHILDREN'S HOUR SONGS by FLORENCE
WREN. 'Snow White and Rose Red' (A
Short Playlet by Harcourt Williams); 'The
Invalid' (H. Mortimer Batten)

6.0 FRANK WESTFIELD'S ORCHESTRA, 100 by
Frederic of Wales Playhouse, Lewisham

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. A. ATKINSON. Seen on the Screen

PHILM fans look forward eagerly to Mr.
Atkinson's fortnightly review of not
worthy new pictures; he always has something
fresh and stimulating to say

7.15 SCHUMANN'S 'MYRTLES'

Sung by DALE GIBSON

THE fourteenth to the nineteenth songs of
the cycle are now to be sung

XIV. *Huckelndisches Wiegendlied* (Huckland
Cradle Song). A lullaby (the words by Burns
to a baby of a roving clan, who is playfully told
of his future career—as a sea stealer)

XV. *Mum Herz ist schwer* (My heart is heavy).
A setting of a poem of Byron. The speaker calls
for the music of the harp, to bring forth a tear
that shall save the heart from bursting with grief

XVI. *Admetos* (Enigma). Everyone knows
Byron's clever conceit beginning

'Twas whispered in heaven, 'twas muttered in
hell.

And echo caught faintly the sound as it fell

Schumann has set the enigma in a documentary
style. In the last line a clue is given—'Oh
breathe on it softly, it is but a (the what?) it is
an echo'

(The final an to the enigma is the Latin H)

XVII. *Leise ruderst hier* (Row gently here). A
setting of a gondolier song by Franz Moore. The
lover, preparing to climb his lady's balcony
while the gondolier keeps watch below piously
reflects what angels we should be if we took half
the pains for heaven that we take for love!

XVIII. *Wenn durch die Piazetta* (When
through the Piazzetta). Another love song by
Moore—a brief page about a romance

XIX. *Der Hauptmann's Weib* (The Captain's
Lady). This is a setting of the well-known
Burns poem, beginning

O mount and go

Mount and go, ye ree

And be the Captain's Lady

We shall be to see her love in battle, and
then, when the vanquished foe sue for peace
and quiet, to enjoy the sweets of love

7.25 Prof. C. H. REILLY 'Some Modern Buildings—
(5) The Streets of To-day' S.B. from Liverpool

AFTER discussing the modern office-block
apartment and small house, Professor Reilly
turns to an architectural problem still further
forward, namely, that of the street—considered
as an architectural whole. Since the early
nineteenth century London, for instance, has
allowed its streets to grow up haphazard, with
the result that we see in such heterogeneous
strings of ill-assorted buildings as Oxford Street
and the Strand. Within the last century or two
we have seen the final disappearance of the old
Regent Street, one of the great triumphs of street
design, and its replacement by a modern street,
which, in the opinion of many critics, is a lament-
able failure. Professor Reilly is known to hold
strong views on this subject, and what he has to
say on the new street—a picture of which appears
on the next page—and on the whole question of
street-design will be of particular interest to
Listeners.

7.45 ARCHIBALD FORBES (Baritone),
SANDROCK OCEAN

8.15 'ORPHEUS'

An Opera by Gluck

Cast
Orpheus PHILIP ARCHIBALD
Eurydice ALICE MOXON
Cupid KATHLEEN HILLARD

THE WIRELESS SYMPHONY ORCHESTRA

THE WIRELESS CHORUS

Conducted by PERCY FITZ

Chorus Master—STANFORD ROBINSON

ACTS I. and II

(GLUCK'S *Orpheus* is probably the earliest
written Opera that still keeps the stage—
the ordinary, more or less commercial stage, that
for there is an earlier work (and a British one)
that is still frequently heard in private and semi-
public performances—Purcell's *Dido and Aeneas*.
We in this country do not often hear the Gluck
masterpiece (though there have been a few
notable performances of it in recent times)
but it is in the regular repertory of the Grand
Opera Houses of Europe, as well it may be, for
it is full of lovely tunes (the lament of Orpheus,
'the fare' 'What shall I do?' is, in itself, a
melancholy treasure), and has some very moving
scenes)

The plot of the Opera is based on one of the
legends of the old Greek world. Gluck follows
the legend in its main form, but gives it a happy

The work is in his performance, divided into
four Acts

At the opening of the Opera, Orpheus and his
wife Eurydice are at the tomb of his bride,

who has died from a serpent's sting.
A god of Love, brings word to Orpheus
that he may descend to the underworld, and
his wonderful singing and harping, with her be-
to earth. If only he can refrain from looking
back until the return has been accomplished

In Acts Two and Three Orpheus descends, and
a trial prevails upon the powers that
rule below to give Eurydice back to him

Act Four. In their long journey back to earth
he is over tempted and cannot resist looking upon
her and so loses her his wife is finally re-
claim by the gods as a reward for his sufferings

These who have seen the Gluck Opera may like to
see the new Opera (W. Reeves, 1937)

Gluck and the Opera. This book
may be seen in many P. S.

It may also be consulted in the new
The Complete Greek (Vol. V of the Oxford History
of Music, published by the Oxford University



IN 'ORPHEUS TO-NIGHT'

On the left is Miss Alice Moxon, who will take
the part of Eurydice, and on the right Miss
Kathleyn Hillard, to-night's Cupid

Press at 26s.), and the article on Gluck in the
Dictionary of Music and Musicians. These
chapter on Gluck in Robert Boland's *Song
Musicians of Former Days* (Kegan Paul, 4s. 6d.)

(A libretto of this Opera is published by, and is
obtainable from, the B.B.C. For full details see
the announcement on page 592 of this issue)

9.0 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, SECOND GENERAL NEWS BULLETIN, Local
Announcements

9.15 ORPHEUS
ACTS III and IV

10.20 Topical Talk

10.35-11.0 ESTELLE BRODY (Syncopation)

Cyril Lidington

In items from his Repertoire

5XX DAVENTRY. 1,600 M.

10.30 am. TIME SIGNAL, WEATHER FORECAST

11.0 TIME SIGNAL, Big Ben

THE DAVENTRY QUARTET and JOHANNA (J.
GERSHWIN'S *Symphony*), JOHN THORNTON
(Baritone), GERTRUDE HILLARD (Pianoforte)

12.30 ORGAN RECITAL

by DAVID GIBSON

Given from St. Basil's, Bishopsgate

No. 2 in B Minor

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

P. S.

PROGRAMMES FOR FRIDAY (February 25)

(Continued from page 385)

4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. S. C. KAINES SMITH, 'The History of History' (IV) The Historian Himself

4.30 THE STRANGE QUARTET, relayed from the South Coast

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Liverpool

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

6LV LIVERPOOL 297 M.

3.15 2.45 BROADCAST TO SCHOOLS: Prof. G. S. VETTOR, 'Beethoven in Ancient Times' (I) The First Two Symphonies

4.0 WILLIAM H. RITCHIE'S BRIGADE

4.15 THE STRANGE QUARTET, relayed from the South Coast

5.0 AFTERNOON TOPICS: Mr. JAMES HARCOURT, 'Re-emergence of the Theatre'

5.15 THE CHILDREN'S HOUR

6.0 THE STRANGE QUARTET, relayed from the South Coast

6.30 S.B. from London

7.25 Prof. C. H. REEVE, 'Some Modern Buildings—The Effects of the Day'

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

5NG NOTTINGHAM 275.2 M

11.30 12.30 Concert relayed from Coventry

3.45 LYONS & CAPE ORCHESTRA, conducted by F. H. LYONS

4.45 MUSIC AND AFTERNOON TOPICS: The Rev. C. H. HOSKIN, 'Literary Talk'

5.15 THE CHILDREN'S HOUR

6.15 A B. from New Books

6.30 S.B. from London

7.25 S.B. from Liverpool

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

SPY PLYMOUTH 400 M

3.30 BROADCAST TO SCHOOLS: Mr. A. J. WARD, 'Great Days in the World'

4.0 AFTERNOON TOPICS: Mr. A. J. WARD, 'Some Notes on the Day'

4.15 TEA-TIME MUSIC: THE HOTEL TRIO, directed by A. J. WARD

5.15 THE CHILDREN'S HOUR

6.0 WALTER BELL, 'Broadcasts'

6.30 S.B. from London

7.25 S.B. from Liverpool

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

6FL SHEFFIELD 232.7 M

11.30 12.30 Concert relayed from the South Coast (Discontinued)



MISS PHYLLIS PANTING is playing 'The Girl' in 'Guy Weatherby's Dilemma', at Bournemouth at 7.45

4.0 Afternoon Topics

4.15 SA HUBERT

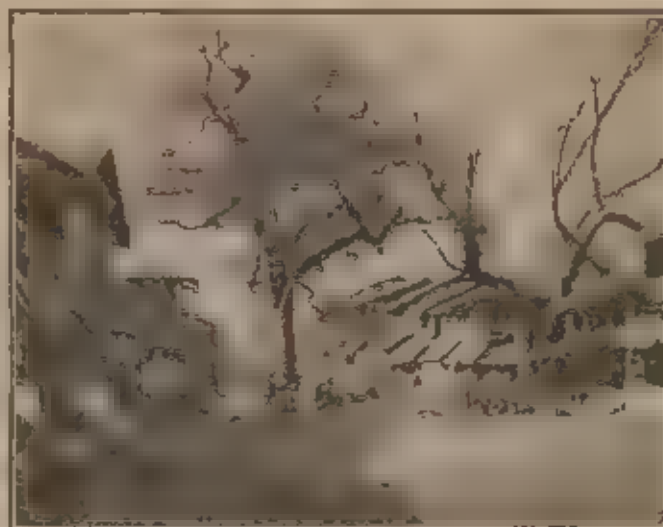
Lecture-Recital by MADGE A. HANAWORTH (ROBERT JEFFERSON at the Piano)

Waltz in A Flat, Op. 9, Ländler, Op. 87
German Dance, Op. 33
The Wild Rose, The Girl in the
Museum Moments, Op. 94, No. 6, The Wanderer;
Scherzo from Sonata, Op. 9; Peace
Impromptu, Op. 142, No. 2, The Young Nun,
Allegretto, Op. 142, No. 4

5.15 THE CHILDREN'S HOUR: 'More Music Pictures made by Dream Land'

6.0 Musical Interlude

6.30 S.B. from London



A VILLAGE STREET IN BENGAL

Listeners will find that this characteristic view of an Indian village will help them to envisage the scenes of which Mr. W. E. Barrows will talk in the sixth of his 'travel pictures of the British Empire' this afternoon. [Manchester 3.25.]

7.25 S.B. from Liverpool

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

6ST STOKE 294 M.

3.20 BROADCAST TO SCHOOLS: Mr. J. R. B. SMITH, 'The History of the Day'

3.45 London Programme relayed from Coventry

5.0 AFTERNOON TOPICS: Mr. M. DUKE, 'Some Village Sketches'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Liverpool

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

5SX SWANSEA 234 M.

3.20 BROADCAST TO SCHOOLS: Mr. B. PERROTT, F.R.S., 'Our Neighbours in Space—(VI) Our Neighbours at the Other End of the Street'

3.45 London Programme relayed from Coventry

5.0 Mr. D. RHYE PHILLIPS, 'The Real St. David'

5.15 THE CHILDREN'S HOUR

6.0 'Carnegie' Drawing: The South Wales

6.30 S.B. from London

7.25 S.B. from Liverpool

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

Northern Programmes.

6NO NEWCASTLE 312.5 M

3.0 BROADCAST TO SCHOOLS: Mr. J. R. B. SMITH, 'The History of the Day'

3.20 BROADCAST TO SCHOOLS: Mr. J. R. B. SMITH, 'The History of the Day'

3.45 London Programme relayed from Coventry

5.0 AFTERNOON TOPICS: Mr. J. R. B. SMITH, 'The History of the Day'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Liverpool

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

6BD ABERDEEN 300 M

3.30 BROADCAST TO SCHOOLS: Mr. J. R. B. SMITH, 'The History of the Day'

3.45 London Programme relayed from Coventry

5.0 AFTERNOON TOPICS: Mr. J. R. B. SMITH, 'The History of the Day'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Liverpool

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

6BE BELFAST 300 M

3.30 BROADCAST TO SCHOOLS: Mr. J. R. B. SMITH, 'The History of the Day'

3.45 London Programme relayed from Coventry

5.0 AFTERNOON TOPICS: Mr. J. R. B. SMITH, 'The History of the Day'

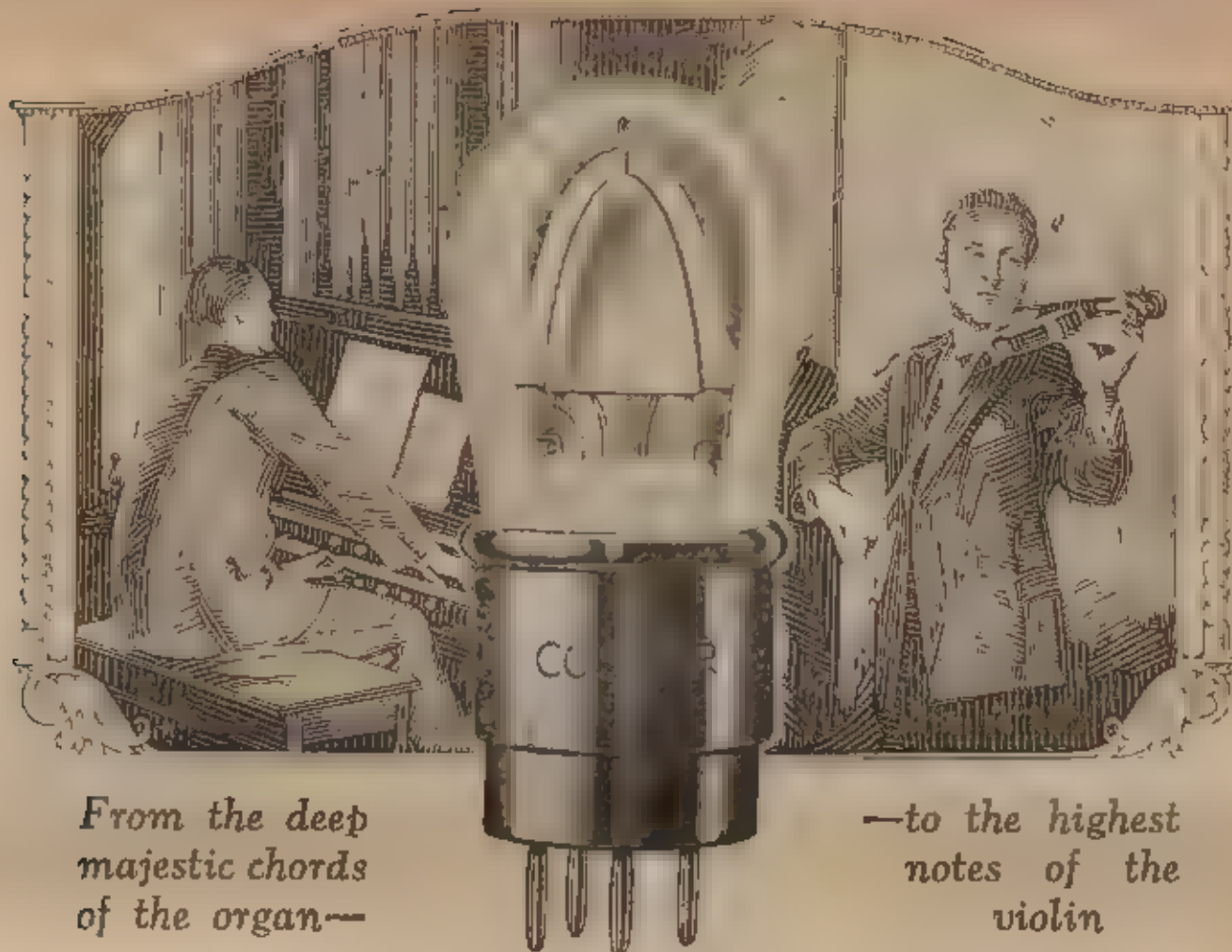
5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Liverpool

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



From the deep
majestic chords
of the organ--

--to the highest
notes of the
violin

--and every register in between--all
reproduced with startling realism with the
wonderful new Cossor 2-volt R.C. Valve

WIRELESS is undergoing a significant change. The latest trend is towards better tone. Quality of reproduction comes in the fore-front of every broadcast enthusiast's requirements. "Give me," he says "the voice of the living artist, not a mechanical reproduction." Ever since Broadcasting began, tonal purity has been dependent upon the use of suitable L.F. Transformers. And very few Transformers are capable of giving an equal amplification to all frequencies. From the most expensive to the most ordinary, they have all been the same. How,

then, can radio approximate to the original when a considerable proportion of the lower registers are missing?

But now a big change is afoot. Transformers will soon be things of the past. Experimenters have long since known that choke or resistance coupling, besides being much cheaper, gives a perfectly even amplification of every note in the harmonic scale.

But one thing has been lacking—a suitable valve. At last even this difficulty has been removed. The wonderful new

Cossor 2-volt R.C. is the solution to this 3 year old problem. This valve, with an impedance of only 75,000 ohms, has a record amplification factor of 40—the highest yet attained. While its consumption at 1.8 volts is only 1 ampere.

Convert your Receiver to the new Cossor 2-volt R.C. and you will be able to reproduce the tone of every instrument and of every voice. It costs but little—the reward of your labour is great indeed. But be sure you use the new Cossor R.C.—no other valve has the Kalcised filament which is the real secret of its wonderful powers of reproduction. **14/-**

The new **COSSOR** R.C. Two

PLAYER'S MEDIUM NAVY CUT CIGARETTES WITH OR WITHOUT CORK TIPS



*for Cool
Smoking*



PLAYER'S

Navy Cut

CIGARETTES

10 for 6d. 20 for 11½d.

50 for 2/5 100 for 4/8



In the first "Daily Mail" Ballot £25,000 in prizes was won by competitors and £87,000 was raised for the Hospitals by the British Charities Association. Enter to-day for the

Daily Mail IDEAL HOME BALLOT

The Second "Daily Mail" Competition
Organized by the British Charities Association
TO HELP THE HOSPITALS

Send for a Ticket TO DAY. It may mean a new home for you or an Ideal Home of your choice—furniture and household goods or life.

If you have to do in this simple competition is to arrange sixteen given features of an Ideal Home in their order of popularity. Ask your wife about it. Talk it over with a friend—and make up your mind to be a prize winner. Send for as many tickets as you can afford.

£10,000 in PRIZES

Guaranteed by the "Daily Mail."

FIRST PRIZE

AN IDEAL HOME

AND £3 A WEEK FOR LIFE

The Ideal Home consists of a
£1,500 House or a £750 Site with
£1,500 of Furniture—OR

£5,000 IN CASH

(winner's option)

2ND £1500 3RD £500

4TH £250

5 PRIZES OF £100 25 PRIZES OF £10
10 PRIZES OF £50 1,500 PRIZES OF £1

BALLOT TICKETS, 2 6 - 5 FOR 11 -

From Shops, Finlay's Tobacco Kiosks, or

POST THIS COUPON

To The British Charities Association
Kingsway House, 103, Kingsway London, W.C.2

I enclose £ _____ s. _____ d. Please send me

Daily Mail Ideal Home Ballot Tickets.

Name _____

Address _____

INFLUENZA

How does the Doctor fight it?

First, with ASPIRIN.

It is time the Public were told a few plain truths about Aspirin. Aspirin is Acetylsalicylic Acid: no more, no less. Users of the tablets can

1. Be beguiled by sensational advertisements into buying an ordinary Product under a fancy name, believing it to be a miracle-worker and pay an exorbitant price for what are actually only the regular Tablets of commerce
2. Yield to the temptation to buy unbranded Tablets of unknown and often foreign origin, and by saving a few pence, run the risk of getting short-weight, impure Tablets, some of which have been proved to have no effect at all on the human body except to upset the digestion.
3. Buy at a reasonable price

HOWARDS' ASPIRIN TABLETS

Sole over 1,000,000 a week

which are guaranteed to contain the full dose of Howards' Pure, genuine, English Aspirin, skilfully compressed and proved by an enthusiastic chemist not to upset the digestion, and to be

SAFE AND REALLY EFFICIENT

Safeguard your health,
your pocket and your
country.

These columns show the increase in the sales of Howards' Aspirin Tablets

OF ALL HIGH-CLASS CHEMISTS

Sole Manufacturers

**HOWARDS & SONS,
LTD., ILFORD.**

11 years unblemished reputation
for the purity of their products.

Sales 1921

1922

1924

1925

1926

1927

1928

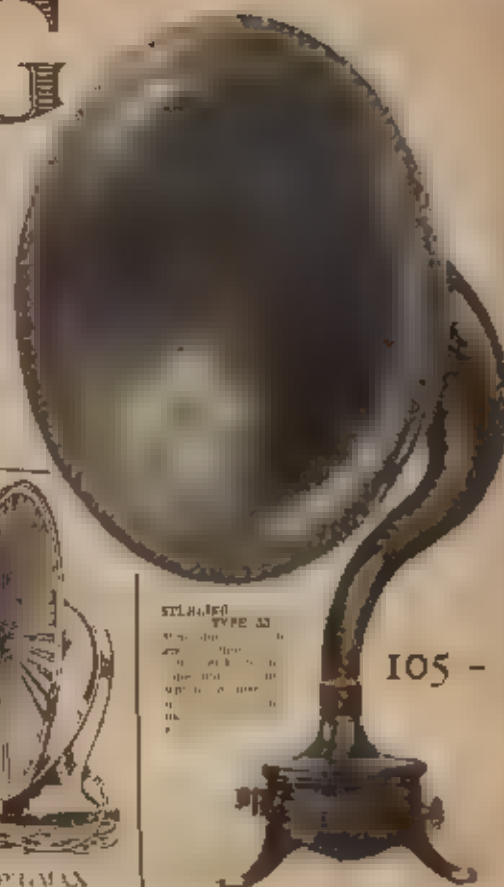
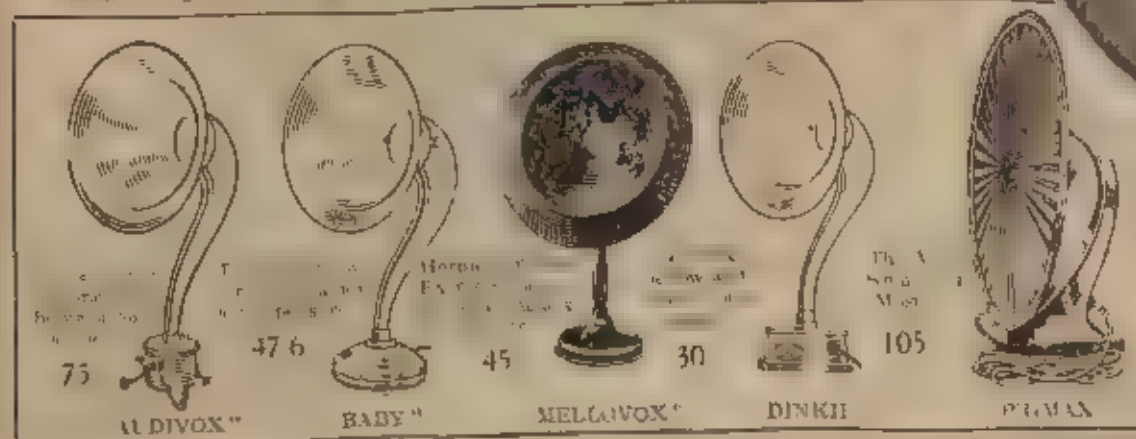
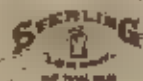
1929

1930

STERLING LOUD SPEAKERS

THE MARCONI PHONE COMPANY, LIMITED

THE MARCONI PHONE COMPANY, LIMITED



STERLING
TYPE 33

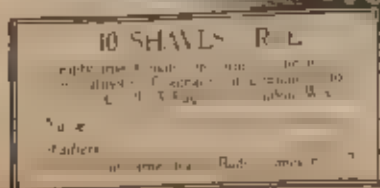
105 -

Learn why thousands of men are flocking to this new shaving creation

Accept, please, a 10-day tube to try

5 mistakes corrected

Let us prove this



16

IMPORTANT.

Injunction and Damages.

On the 13th January, 1927, in the High Court of Justice (Chancery Division), in the action of Marconi's Wireless Telegraph Company, Limited, against J. P. Pembroke, the Defendant consented to an Order restraining him from infringing the Plaintiff's Letters Patent 252 of 1914, 147147, 147148, 8821 of 1913, and 135177 and directing him to pay damages and costs

The Super Heterodyne Receiver to which these proceedings relate was built by the Defendant with Bowyer-Lowe units.

A LOUD SPEAKER *with* EXPRESSION —and one with value that wins, too.

VALUE: a weighty word meaning to get the most out of the money you spend
VALUE: everybody who buys a loud speaker should seek it
VALUE: you can't have it without big production
VALUE: you can't have it without complete production
VALUE: YOU

*Get it in loud speakers
when you buy the
LISSENOLA*

Because: In the LISSENOLA LISSEN found the right type of sound reproducing unit, and have concentrated on making it by the ten thousand, bringing costs down and putting up quality so high that nobody has yet succeeded in producing anything that compares with it for tone purity and power.

YOU GET A LOUD SPEAKER WITH EXPRESSION
ONE THAT WILL SATISFY YOU FOR EVER
MAKING EVERY PROGRAMME ENJOYABLE IF
YOU GET THE LISSENOLA LOUD SPEAKER
COMPLETE. TAKE ONE HOME ON OUR OFFER
OF A

7 DAYS' TEST

Compare it against the most expensive loud speaker you can find—anything costing up to £20. If you do not definitely prefer the LISSENOLA for tone purity and power to any loud speaker you test it against in respect of price, send it back within 7 days of purchase, and your money will be refunded in full. This offer also applies to the LISSENOLA Loud Speaking Unit if bought separately.

These parts can be purchased separately:

LISSENOLA Loud Speaking Unit 13/6

LISSENOLA Stand—takes an upright horn, home-built on the instructions given with each LISSENOLA unit 3/-

LISSENOLA Upright Horn—Big and powerful with 14 in. face. For those who already have the LISSENOLA unit and want a handsome factory-made horn for it 17/6

LISSENOLA REED—no other loud speaker has the unique attachment which adapts the LISSENOLA unit to so many loud speaker uses 1/-

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

Managing Director: Thomas N. Cate



*Golden-toned
for your
enjoyment.*

This is the
**LISSENOLA
LOUD SPEAKER**

The only full size, full powered loud
speaker of high grade manufacture
selling to-day

Complete for **34/-**

PEOPLE PREVIOUSLY PAID TOO MUCH FOR THEIR TRANSFORMERS—



YOU know it is much more difficult to make a transformer good and at the same time low in price than it is to make it good and high in price.

When the new LISSEN Transformer was first put on the market the people said: "It is too low in price—it can't be as good as they say it is." BUT THERE MUST BE MANY PEOPLE NOW WHO PAID A HIGH PRICE FOR THEIR TRANSFORMERS AND WHO HAVE SINCE REGRETTED IT.

REGRET AT PAYING 30/-

Here is a user of the new LISSEN Transformer who writes:

Ref. 4150. 5/10/26
Bognor

"Last week my (having a well known transformer) broke down after 3 months. I happened to see your advertisement of the new LISSEN so I decided to get one and, lucky, a trader in Bognor had some in stock. The results are really astonishing: volume and purity are perfect, and, furthermore, it seems to pick out each instrument in an orchestra so distinctly. In addition I am now able to get numerous foreign stations more clearly than before. In conclusion I can only say how sorry I am that I spent 30/- when I now have something better for 8/6.

LISSEN knew they had produced a remarkable transformer in the new one—and they immediately withdrew all the previous expensive LISSEN Transformers in favour of the new LISSEN. By putting into operation a new direct-to-dealer policy of distribution, too, which eliminated big

wholesale profits, LISSEN were able to offer the new transformer at a price which brought it within the reach of everybody. SINCE THEN IT HAS SWEEPED THE MARKET.

7 DAYS TEST

Test this new LISSEN as a transformer against the most expensive transformer, or as a Choke against the most expensive Choke you can find. If you do not definitely prefer the new LISSEN for tone purity and power to any other transformer and choke you test it against, irrespective of price, return it within seven days of purchase and your money will be willingly refunded.

NOT ONLY A GREAT TRANSFORMER BUT A GREAT CHOKE ALSO—USED EITHER WAY IT FULLY AMPLIFIES EVERY TONE, EVERY NOTE, EVERY HARMONIC, EVERY OVER TONE.

8'6

GUARANTEED FOR 12 MONTHS

URNS RATIO 3 to 1

RESISTANCE RATIO 4 to 1

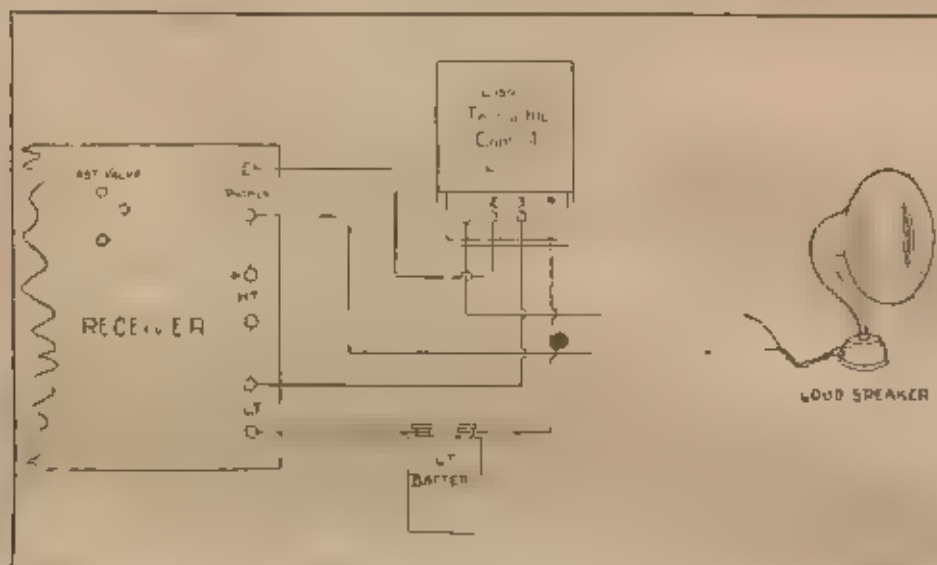
Use it for 1, 2 or 3 stages L.F. It is suitable for all circuits and all valves you will want to use.

There are many advertising manufacturers and all expect a share of the use and mention of their products in the ads published by the papers they advertise in. The best transformer is, therefore, not necessarily always used. NO MATTER WHAT TRANSFORMER MAY BE SPECIFIED IN ANY CIRCUIT IT CAN BE REPLACED BY THE NEW LISSEN WITH AN IMPROVEMENT IN TONE AND VOLUME. REMEMBER THE 7 DAYS' TEST OFFER.

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

Managing Director. THOMAS N. COLE.

HERE IS SOMETHING TO CONTROL YOUR SET 100 YARDS AWAY FROM IT—



YOU are seated in a room with your loud speaker—your set is away at the back of the house. You are confined to your bedroom with a cold—your set is downstairs. Wouldn't it be a convenience you would appreciate if you could light up your valves and put them out, even though your set be 100 yards away? It sounds remarkable that this can be done, but with the **LISSEN TELEPATHIC CONTROL** connected to your receiver (a minute's job) you can do this. No extra wiring, no extra batteries needed—just the **LISSEN TELEPATHIC CONTROL**. You can have loud speaker points in every room, too, and the mere act of plugging in your loud speaker lights the valves on your set away in another room.

ENTHUSIASTICALLY APPROVED BY USERS.

The **LISSEN TELEPATHIC CONTROL** is a remote control device of a unique kind. When attached to any receiver it automatically switches on the filament current to the valves in the set merely by the act of connecting the usual leads to the loud speaker. By disconnecting one of the leads going to the loud speaker the valves on the set are automatically put out. Once the receiver is tuned there is no need to go to it at all to put the set into or out of use—this can be done at the loud speaker end.

The **LISSEN TELEPATHIC CONTROL** is sent out from the factory adjusted and ready for use. It will function on an anode current as low as 75 milliamperes (most L.F. valves take about 2 milliamperes).

The Telepathic unit should be placed near the receiver and should be connected up as indicated in the diagram above. The only point to be noted is that the plug telephone terminal on the receiver must be connected to one loud speaker lead. The other telephone terminal (which connects to the plate of the last valve on the receiver) is connected to No. 2 terminal on the **LISSEN TELEPATHIC CONTROL**.

Several different wiring points may be arranged in different rooms and the set will be automatically switched on when a loud speaker is connected to any one of them.

An age-old problem is solved by putting out the control unit, and telephones can be connected to the receiver in the usual manner.

A **LISSEN** switch can be arranged to connect and disconnect. **FULL INSTRUCTIONS GIVEN WITH EACH UNIT** for use with no current—costs nothing in replacements, and nothing to run.

LISSEN TELEPATHIC CONTROL - £2-10-0

(PATENTED)

It gives you complete ready for connecting to any set, large or small at (makes no difference).

A TONE AND VOLUME CONTROL FOR LOUD SPEAKERS—



The **LISSEN A Loud Speaker and Loud Speaking Unit** is capable of such volume that there may be times when you would like to tone it down. A **Lissen** unit you might want in a volume. The **LISSEN TONE CONTROL** adjusts volume at the turn of a knob to suit your every wish. It has two terminals and is quite easy to fit. You will see from the illustration that it can be mounted on a baseboard, or in a piece of wood, outside the set or run to any convenient position by means of a flexible lead.

LISSEN TONE CONTROL 4/-

(PATENTED)

(can be used for any make of loud speaker)

LISSEN GIVES YOU THE BEST PARTS IN RADIO AT PRICES WHICH REPRESENT FINE VALUE.

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

Managing Director Thomas N. Cole



Have You
Built this
Remarkable Set?

The R.C. THREESOME

THE astounding popularity of the R.C. Threesome increases day by day.

Never has there been such national endorsement of a radio receiver . . . never before have the superior advantages of Resistance-Coupling been so vividly convincing.

The tonal quality of the R.C. Threesome is a revelation. The deep, rolling bass notes of the organ come through unimpaired . . . the voice of the announcer

The VALVE with the Window

With a filament glow so dull that an inspection window had to be provided . . . the new EDISWAN Quarter-Watt POINT ONE ECONOMY Valves are rapidly making history. Tonal purity, volume, strength of construction, current economy and exceptional long life . . . these are the features which make the new Edison Swan Quarter-Watt Point One Economy Valves the nearest approach to perfection and for wireless reproduction at its best. Ask your dealer about these new types.

2 VOLT TYPES
DR2 GP2
DETECTOR GENERAL PURPOSE
RC2
RESISTANCE COUPLING.

Use TYPE PV2 with above (and in two 2-volt stages) for BOLD SPEAKER Results.

is that of one standing behind you . . . every tone-shade is reproduced wonderfully pure and free from blast or blare.

And the R.C. Threesome is so easy to tune . . . one hand on the dial . . . that's all!

If you haven't built the R.C. Threesome, a revelation awaits you. *It is extremely easy to make . . . you can do it in an evening at a cost of only £3, or less.*

FREE BLUE PRINT & INSTRUCTIONS

Send for the simple-to-follow Blue Print and non-technically written Book of Instructions.

FILL IN COUPON—NOW!

EDISWAN

TO THE EDISON SWAN ELECTRIC CO. Ltd.,
(Incorporated in England) 23A QUEEN VICTORIA STREET, LONDON E.C. 4

Please send me free presentation copies of the R.C. Threesome instruction Book and Blue-print.

Name . . .

Address . . .

PLEASE USE

BLOCK LETTERS

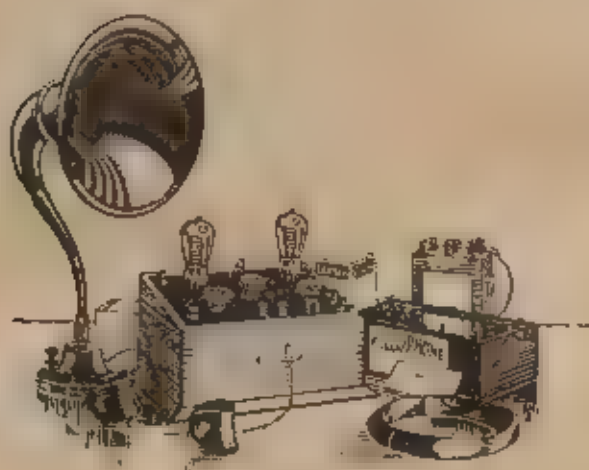
Radio Times 18222

BUY DIRECT AND SAVE MONEY

BRANCHES

LONDON: 20 Store St. Tottenham Court Rd. (Museum 9200)
 BIRMINGHAM: 248, Corporation Street (Central 435)
 BRIGHTON: 31, Queen's Road (Brighton 899)
 BRISTOL: 36, Narrow Wile Street (Bristol 7972)
 CARDIFF: Docks Arcade, Queen Street (Cardiff 7685)
 LEEDS: 65 Park Lane (Leeds 21479)
 MANCHESTER: 33, John Dalton Street (Central 1164)
 NEWCASTLE: 36, Gray Street (City 980)
 NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5351)
 TONBRIDGE: 34, Quarry Hill (Tonbridge 172)

7 DAYS APPROVAL Low on Valves. H.T. Batteries and a lamp are sent on 7 days approval. If you do not like it, send them back under no obligation and they will be returned without question.



£6.15.0 **COMPLETE**

THESE are the famous Little Giant Sets which are selling in thousands in all parts of the country. They give clear and powerful reception of first-rate quality. Our files are full of enthusiastic letters of praise of these wonderful sets. They are complete in every detail.

Specification	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver including Marconi Royalty	£2 2 6	£1 17 0	£4 13 0	£6 5 6
London 4 Valve D.E. Valves	8 0	16 0	£1 4 0	£1 2 0
H.T. Battery (collapsible) 54V	6 6	0 0	13 0	15 0
Fellows 4V Accumulator (120Ah)	12 6	12 6	12 6	16 6
Aerial Insulators (Wing)	3 0	3 0	3 0	3 0
Headphones (H. or Junior)	11 6	13 6	13 6	13 6
Loud Speakers (L.S.)	11 6	13 6	13 6	13 6
Total Cash Price	£4 4 0	£6 15 0	£7 18 0	£10 3 6
Deferred Payments With Order	7 6	38 4	45 9	57 0
6 Monthly Payments of	7 6	19	25	28 8

LONDON

BIRMINGHAM

BRIGHTON

BRISTOL

CARDIFF

BUY DIRECT AND SAVE MONEY

FELLOWS WIRELESS

PARK ROYAL, N.W.10

7/6

and there are no trade discounts.



H.T. BATTERIES

YOU get the full 7s. 6d. worth. This 60 volt H.T. Battery is not only the cheapest; it is the best H.T. Battery in the world. It is tapped every 3 volts and supplied complete with wander plugs.

Fellows Batteries are All British. They are completely made, not merely assembled, in England.

- 54 Volts with lead for grid bias — post free 6s. 6d.
- 60 " tapped every 3 volts and supplied complete with wander plugs post free 7s. 6d.
- 108 " tapped every 6 volts and supplied complete with wander plugs post free 13s. 0d.

THE FELLOWS JUNIOR

A PERFECTLY lovely little instrument that astonishes and delights everyone who hears it. It fills an ordinary sized room with clear beautiful reproduction. Try it yourself on approval and you will understand why every post brings us letters of congratulation. 19" high, fitted with volume adjuster. Packing free, carriage forward.

THE VOLUTONE, the Junior's big brother, for dancing, large halls, etc., in 45/-, packing free, carriage forward.



13/6

BUY DIRECT AND SAVE MONEY

LEADING BRITISH WIRELESS HOUSE

FOUR factors have made Fellows Wireless the leading wireless manufacturers of this country:

1. All our products are "high quality" products.
2. They are sold at prices far below any similar goods.
3. With the exception of Loudon Valves, H.T. Batteries and accumulators, all our goods are sold on 7 days approval.
4. All our goods are British Made throughout. Selling direct to the public has made us a few enemies among traders, but it has made us hundreds of thousands of friends from the Public. We have no one to please but our clients and we shall continue to give them every advantage that high quality and low price can offer.



For 4 or 6 Volt
Accumulators

45/-

For H.T.
Accumulators

50/-

CHARGE YOUR OWN ACCUMULATOR

If you have Alternating Current (A.C.) Electric Light you can do all your own Accumulator Charging at a cost of about 10 hours for a 1d. at the most. The charger is simple to use and cannot harm either you or your electric light. Full instructions are sent with the charger which you can try for yourself on 7 days approval. There is also a special charger for H.T. Accumulators, price 50s.

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



£4.10

H.T. MAINS UNIT

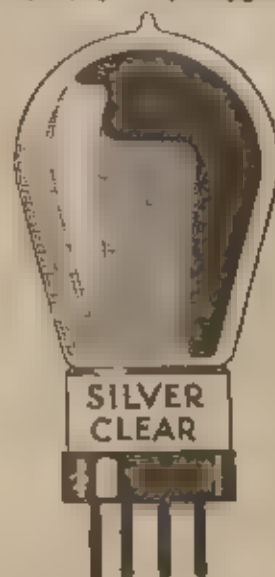
This entirely replaces the H.T. Battery. Simply plug into a lamp socket, switch on and an inexhaustible supply of H.T. current is at your disposal. The Mains Unit is just as safe to use as an ordinary electric lamp and its current consumption is actually much less!

They are made in two types whether for A.C. or D.C. Type B delivers 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 descriptions see pages 28 and 29 of our Catalogue No. 10.

A.C.		PRICES (Carriage forward)		D.C.	
Type A 50 volts	£3 10 0	Type A 150 volts	£2 10 0		
Type A 100 volts	£3 10 0	Type A 70 volts	£2 10 0		
Type B (multi voltage)	£4 10 0	Type A 100 volts	£2 10 0		
		Type B (multi voltage)	£3 10 0		

BUY DIRECT AND SAVE MONEY

Loudon Valves



LONDON VALVE

WHEN all the talking is done the fact remains that Loudon Valves are in themselves as fine a valve as any you can buy. They will last as long, use as little current as the most expensive valve on the market and they will give you a silver clear purity of reception that is without flaw. They are made, like all our products, by British workpeople in a British factory. If you use Loudon Valves you will save money and you will get the finest reproduction you can ever have.

4/6 Bright Emitters. L.F. Amplifier. PER. H.F. Amplifier. PER. Detector. PER. 5.5 volts 0.4 amps.	8/- Dial Emitters. L.F. Amplifier. LER1 H.F. Amplifier. LER2 Detector. LER3 2 volts 0.2 amps.	8/- Dial Emitters. L.F. Amplifier. PER1 H.F. Amplifier. PER2 Detector. PER3 4 volts 0.1 amps.
9/- Dial Emitters. L.F. Amplifier. PER. H.F. Amplifier. PER. Detector. PER. 6 volts 0.1 amps.	11/- D.E. Power Valves. Transformer. Amplifier. PER1 Resistor. Amplifier. PER2 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer. Amplifier. PER. Resistor. Amplifier. PER. 6 volts 0.2 amps.

Postage and Packing 1 Valve 4d. 2 or 3 Valves, 6d.
4 5 or 6 Valves, 9d.

This 48-page Catalogue is free on request.



It will give you full details of all our products so that you can see how our policy of "direct to the public" has given you the world's finest radio value.

V.C. 107

LEEDS, MANCHESTER, NEWCASTLE, NOTTINGHAM, TONBRIDGE



ARE your valves pulling together? Individually, they may be excellent; but what of their collective efficiency? Co-operation is just as important in the functioning of a wireless set as in the winning of a boat race. If you are using valves which, however good in themselves, were not designed for group operation, then you are not getting the best out of your set.

The two series of B.T.H. valves listed below have been designed expressly for group operation: the B5 group for 4 volt accumulators and the B4 group for 6 volt accumulators. The B5 and B4 valves are, of course, well known to be the most economical and efficient valves in their respective classes, and for the specific purposes for which they were designed. But by themselves they were incomplete and did not fully satisfy the needs of the multi-valve user. Now that the B5H and B6 have been added to the B5, and the B4H to the B4, there are available two complete groups of valves which will meet every requirement of the 4 volt and 6 volt user. Either group, according to the voltage of your battery, will give you *better* results than any other similar combination of valves.

Valve	Purpose	Fil. V. In	Fil. Amps	Anode V. In	Amplification Factor	Loadance	Price
for 4V							
B5H	H.F.	2.8	0.06	40-120	17.3	55000 ohms	14 0
B5	Det.	2.8	0.06	20-80	7	17000 ohms	14 0
B5	Power L.F.	2.8	0.12	40-120	8	12000 ohms	18 6
for 6V							
B4H	H.F. & Det.	6	0.25	60-150	20	28000 ohms	14 0
B4	Power L.F.	6	0.25	40-120	6.5	6000 ohms	18 6



RADIO VALVES

Use B.T.H. Valves for efficient team work

The above prices are applicable in Great Britain and Northern Ireland only

THE BRITISH THOMSON-HOUSTON CO., LTD.



Dr. J. A. Fleming,
F.R.S. original inventor
of the vacuum tube.
You've written. You
may be used to know
that when you see
AMPLION Loud
Speakers receive organs
cost most splendidly.



The New SENIOR DRAGON with Oak Flare, Type AR.65-0

The popular "Dragon" shape is once again
and efficient with wooden flare or Jacobean
only to its improved appearance, pleasing
meow tone.

A 15 size, well designed well balanced and
exceedingly efficient Loud Speaker with the
Amplion Hair Mark for three pounds eighteen
shillings and sixpence.

£3.18.6

AMPLION

Other Models from
38/- to £13.13.0

The World's Standard Wireless Loud Speaker.



The Cosmos Valves are very fond of the plaintive and pastoral character of the oboe. They reproduce it most carefully. Cosmos Valves bring the music nearer; they make the music clearer; and yet they are no dearer than any other valves.

Cosmos
RADIO VALVES
from Wire & Dealers
everywhere



A pedigree that bears any comparison

Tell me how it first came to be known as the Brown "Q". For you will learn that the pioneers of the loud speaker in this country were S. G. Brown & Co. Ltd. They have been making loud speakers for over 20 years. I am sure you will come to know the infinite variety of tone which is produced. That this Brown progress has culminated in the production of the most luxurious and most luxurious of all loud speakers. The Brown "Q" is a loud speaker which can be obtained, your reproductions will lead you to the very best in Loud Speaker maker's record before he makes his choice. If you seek the very best, the only one which can be obtained, your reproductions will lead you to the very best in Loud Speaker maker's record before he makes his choice.

The Brown "Q" 15 Gns.

S. G. BROWN LTD. Works: Farnham & L. N. Acton W. 3

Brown
Q Loud Speaker

"RADIANO"
the new system
of simplified
wiring.



PERCY W. HARRIS'S Great New Invention for Wireless Constructors

An entirely new system of set building called "Radiano" is introduced by the "WIRELESS CONSTRUCTOR" to-day. The system is explained fully by means of full size drawings on an elaborate blue print chart. All components are shown in position so that the veriest novice can immediately build a modern efficient receiver without the possibility of a mistake. The wiring up has been simplified to such an extent that the beginner can obtain results equal to those of the experienced constructor. The RADIANO chart shows the exact length of wire for every lead and abolishes the laborious work of measuring and bending stiff wire until by trial the best shape is found.

The RADIANO system marks a new milestone in home wireless construction, for with one blow it has demolished all the difficulties connected with the wiring up of a set and gives the beginner an equal chance with the expert. Get the FREE CHART to-day and have your "Radiano Three" WORKING THIS WEEK-END.

FREE

Large Blue-Print Chart
in to-day's issue of

The Wireless Constructor

FOR MARCH

Published by the Amalgamated Press, Ltd.

PRICE 6^d

"Splendid
That's a winner"



Without Cost

Personal experience counts when a man comes to choose something for himself—for his home. There in your own arm-chair you have the ideal conditions for testing our bold claims for the CLIMAX CHELLO LOUD SPEAKER.

You must hear it at home because

Eye y music, note and voice intonation from lowest undertones, to highest overtones reproduced perfectly. Ordinary loudspeaking becomes monotonous, but the lovely tones of the CHELLO will exhilarate you.

You must see it at home because

You will be impressed with its large size, which is the secret of its excellent volume, and by its handsome cabinet which gives that air of distinction.

OUR SPECIAL OFFER TO YOU.

Take this advertisement to your radio dealer. He can then get you a Climax Chello on approval for three clear days. Should you wish to retain it you will do so knowing that its splendid performance has doubled your pleasure in radio. If you cannot arrange through a dealer, please send direct to us.

MODEL AND PRICES—

CLIMAX CHELLO, Crownwell Model, in Oak, 63/-

CLIMAX CHELLO, De Luxe Model, in Mahogany, 105/-

CLIMAX CHELLO

Climax Radio Electric Ltd., Quill Works, Putney, London S.W. 15

Telephone: 257 High Street, N. London, W.C. 2

SPECIAL OFFER COUPON SPECIAL OFFER

CLIMAX CHELLO LOUD SPEAKER

NAME _____

ADDRESS _____

CITY _____

POST OFFICE _____

TELEPHONE _____

CLIMAX CHELLO LOUD SPEAKER



THE BEST CONES IN 1927

THE Ellipticon has been described as "the best loudspeaker on the market" by one who is fully qualified to judge, and who has no personal interest in our success. And we honestly consider that it is one of the best instruments we have ever turned out. The Tablecone, too, can really be said to be superior to similarly priced Cones.

THE TABLECONE (Trade-mark)

The cone is housed in an attractive cabinet of unique design, which has a walnut finish. The circular diaphragm has an extremely sensitive driving unit which brings a wealth of volume with pure and effortless tone. The magnet in the cone unit is unusually large. The instrument is supplied complete with cord connection, and is a proposition of excellent value. It has a genuine claim to be better than any similar instrument at the price. Height 10 ins., breadth 11 ins., depth 9 1/2 ins.

£2:15

THE ELLIPTICON (Registered Trade-mark)

The loudspeaker cabinet is finished in dark walnut and will suitably harmonize with any decorative scheme or furnishings. The elliptical contour of this casing reflects the full body of sound with wonderful depth and sweetness. The large vibrating area of the cone, together with a divergent sort of special design, brings pleasing and natural tone with plenty of power. The magnets in the cone unit are very large. There is no diaphragm, but a small armature which, reacting to the faintest impulse, faithfully reproduces extremely low and high tones. Height 13 1/2 ins., breadth 11 1/2 ins., depth 7 1/2 ins., with 10 ins.

£5:10

Brandes
From any reputable Dealer

BRANDES LIMITED, 296, REGENT ST., LONDON, W.1.



Handphones which pamper our liking for real comfort

HAVE you ever, when lying back in your chair listening-in, felt that the only thing which prevented complete repose was the pressure of the headphones on your head? Perhaps not. Six ounces of Brown Featherweights can hardly be felt. But perhaps you have an inherent distaste of the headband. People have, you know! If you have, you need Brown Handphones. Brown Handphones have no headband. They are made expressly for those who dislike a headband. They are made for comfort. Supreme, conscious comfort. Each earpiece of a Brown Handphone is cunningly designed to fit closely, yet without pressure, over the ear. Close enough to

allow every sound of the broadcast to be clearly heard. Yet not so close that even the slightest hurtful pressure is felt upon the ears.

Brown Handphones embody the identical mechanism which gives to Brown Headphones such a sweet, pure tone and such a fine degree of sensitivity.

Now... lie back in that chair, with only the fire for light. Brown Handphones to ears, and enjoy the evening's broadcast in utter and complete repose.

Brown Handphones come in three types. They are: 'F' type, single 12/6; Double 28/-. 'A, 2' type, single 22/6; Double 28/-. 'A' type, single 35/-; Double 60/-. At your Dealer's on your way home.



Brown
HANDPHONES

S. G. BROWN, LTD., Western Ave., N. Acton, W.3

Retail Showrooms: 19, Mortimer Street, W.1; 15, Moylefield, Liverpool; 47, High Street, Southampton. Wholesale Offices: 2, Lombard Place, West, E.C.4; 125, W. London Street, Glasgow; 57, Colinton Street, Bradford; 100, Westgate Road, Newcastle; Howard & Co., 59, Canine Street, Birmingham; Robert Gurney, Union Chambers, Union Street, Belfast, Northern Ireland.

Hints for Everyday Meals by the Bisto Chef.



Steak and Kidney Pie

"Next time you're making a Steak and Kidney Pie, make it just twice as good by using Bisto. Sprinkle the meat with Bisto before putting on the pie crust. You will then get a tasty, appetising pie with a thick, rich, jelly-like gravy, deliciously flavoured. What an improvement! A 2½d. packet of Bisto lasts a family a week."

BISTO
For all
Meat Dishes

This is
the amazing
loudspeaker
that
brings in
bass drums
and
highest
soprano notes
with
perfect
realism



Never has such astoundingly true reproduction been heard before! The subtlest shades of tone, the highest notes and the lowest, come through exactly as they are created by the artists. Even wireless dealers say they have never heard anything so good—or sold anything so readily.

Seven Days Free Test!

Ask your local dealer to let you hear the M.P.A. Speaker at home and have one to try for a week on your own set. No charge and no obligation to buy. Table Model 45; Table Cabinet (as shown) 52 6; Table Grand 77 6.

M.P.A. Sprung-Diaphragm Speaker

Ask also for the new book of the wonderful
M.P.A. no-aerial, no-earth Portable Sets.

M.P.A. WIRELESS (DEPT. 4), 82, COMPTON STREET W.1.
Phone: GERRARD 684-7. Trade enquiries are invited.

Remarkable success of the British Valve with the distinctive base and the extraordinary performance.

Opportunity was
given recently for
thousands of wireless users
to try out the new Octron valve.

Remarkable success attended the
enterprise, they found that the Octron
gave their sets greater range, purer
volume with marked economy. They
found, too, that the unusual base
design made for easier handling and
insured itself against breakage.

Withhold judgment of your set
until you have tried Octron
Valves

REDUCED PRICES

2, 4 or 6
Soft Detector or
L.F. Amplifier
10/-
Power Valves
15/-

OCTRON
The Valve with the Octagonal Base

OCTRON LTD.
18, Howick Place, S.W.1
32, Charlotte St, B'ham

If in doubt what type of valve you require send us particulars of your set.

There's more than strength in the wonderful P.M. Filament there's proved lasting merit and good music



THE strength of the wonderful P.M. Filament is unrivalled.

More than a year ago it was demonstrated that after a 1000 hours' life this amazing filament could be tied in knots and support four Mullard P.M. Valves without breaking.

Then the test report of the National Physical Laboratory established conclusively the consistent high service, generous value and long life to be secured from valves with the Mullard P.M. Filament.

This published report of an official Government Laboratory test was distributed to the radio public for the first time in valve history.

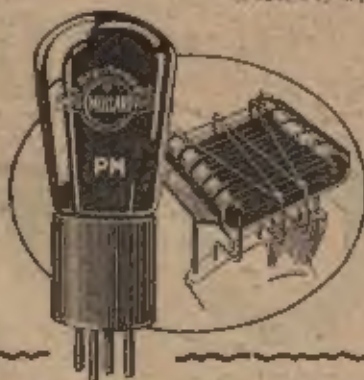
The superior qualities of the Mullard P.M. Filament are many. They claim the attention of every man who owns a radio receiver.

From the moment Mullard P.M. Valves are inserted into your receiver, they bring renewed pleasure to your radio. Music in all its natural beauty is reproduced with life-like truth. Call in at your nearest radio dealer to-day and obtain full particulars of Mullard P.M. Valves with the wonderful P.M. Filament.

For 2-cell accumulator
THE P.M.1 H.F. 0.1 amp. 14/-
THE P.M.1 L.F. 0.1 amp. 14/-
THE P.M.2 (Power) 0.15 amp. 18/6
For 4-cell accumulator or 3 dry cells
THE P.M.3 (General Purpose) 0.1 amp. 14/-
THE P.M.4 (Power) 0.1 amp. 18/6

For 6-cell accumulator or 4 dry cells
THE P.M.5 (General Purpose) 0.1 amp. 14/-
THE P.M.5B (Resist. Capacity) 0.1 amp. 14/-
THE P.M.6 (Power) 0.15 amp. 18/6
Super performance for L.F. stage
THE P.M.7 1/2 cells 0.15 amp. 32/6
THE P.M.8 1/2 cells 0.15 amp. 32/6

Sectional view of
P.M.5 showing
generous proportions
of P.M.
Filament



Mullard

THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., MULLARD HOUSE, DENMARK STREET, LONDON, W.C.2.