

KEEPING TIME WITH GREENWICH.



The Journal of the British Broadcasting Corporation.

Vol. 14. No. 178. [Registered at G.P.O. as a newspaper.]

FEBRUARY 25, 1927.

Every Friday. Two Pence.

When President Coolidge Goes on the Air.

By HAMILTON FYFE.

N O' and a friend of mine in Chicago just before the elections which were held while I was there. 'I've never voted Republican and I guess I never shall. But I want to hear the President when he speaks on the radio. I've never seen him. I'd like to hear what kind of a noise he makes when he talks.'

A few days later I met my friend again. He was eager to tell me about the President's little address. 'Must be a mighty fine man,' he said. 'Voice came over good and strong. Sounds better when you hear a speech than when you read it, I guess. I'm a lifelong member of the Democratic Party, but I believe I can appreciate merit wherever it grows. Yes, sir.'

I shouldn't be at all surprised if that friend of mine voted Republican next time. He certainly will if Mr. Coolidge runs for President again.

Yet Mr. Coolidge has not, in ordinary conversation, a particularly pleasing voice. I was introduced to him in Washington after attending one of his receptions of newspaper men. While he talked to them, I thought his deep, rasping tones were definitely unpleasant. But he was then under some constraint; he was trying not to give too much away. Afterwards, when he was kind enough to receive me, he was at ease; he spoke more lightly, his voice became more agreeable, but it is not a beautiful voice.

Nevertheless, the sound of it on the radio has made vast numbers of Americans feel kindly towards him, and here, it seems to

most voters who took any interest in elections heard their politicians speak. They judged them mainly upon their oratorical performances. Gladstone, John Bright, Joseph Chamberlain, all gained ascendancy in this way; a large part of their success was due to their fine voices.

Then came a period when but a very small proportion of the electorate could actually hear statesmen speak. This caused what we so often hear about—the decline of oratory. Men came to the front who had no eloquence, no force of parasitology. If they could have been listened to by vast numbers of people, they would have made such a bad impression that their chance of winning political prizes would have faded away.

Some will say, 'All the better. Good talkers are not always good doers,' and there is something in that. But a man who can persuade people with his voice that he is honest and capable and fit to be entrusted with the conduct of their affairs is more likely, in my judgment, to deserve well of his country than one who reaches high position by favour or by intrigue.

Now, thanks to broadcasting, the mass of people can once more be addressed personally by those who offer to lead them. This, I believe may have a powerful influence on public affairs. Not many of us yet realize how much of

(Continued overleaf.)



THE AMERICAN PRESIDENT TALKS TO THE NATION.

In this, the fourth and last of his series of articles on broadcasting in America, Mr. Fyfe tells of the United States Government's friendly attitude towards radio, and of the eagerness of political leaders in America to use the microphone for purposes of political education and propaganda.

too, is a development which is going to have an effect upon politics that may reach very far. In the days when the population was smaller and the right of voting restricted,

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Radio's Gift of Healing.

By the Rev. A. H. Moncur Sime.

IT has long been held that music has a beneficial effect in disordered nervous and mental conditions. There is, of course, the Bible story of the strapping David, playing his harp before King Saul in order to dispel the king's fits of depression and melancholy. Early in the sixteenth century that quaint philosopher and humorist, Robert Burton, wrote at great length and very convincingly of the power of music, vocal or instrumental, not only to cure melancholy and despair, but to expel disease.

'Music is a roaring-meg against melancholy, to rear and revive the languishing soul; affecting not only the ears, but the very arteries, the vital and animal spirits, it cures the mind, and makes it malleable.'

In 1729, a certain Richard Rossini, an apothecary of Oakham, published a book entitled 'Medicine Musica,' in which he argues, not without some evidence in support of his view, that music may be used with great advantage in many maladies. A little later, John Armstrong issued a long poem on 'The Art of Preserving Health,' in which he made a strong claim for music as a curative force:—

Music exalts each joy, allays each grief,
Dispels disease, softens every pain,
Subdues the rage of poison and the plague.

It is worthy of mention that Armstrong was a physician, and probably practised what he preached.

IN more recent times we have had many and varied experiments demonstrating the efficacy of music (mostly instrumental) in special conditions. An American physician has shown how anaesthesia may sometimes be produced with accurately-made tuning forks at certain rates of vibration. Some years ago a paper was read before the Paris Academy of Music, in which it was declared that certain kinds of music acted as powerful antispasmodics. Several well-authenticated examples were advanced; one of a child in whom night terrors were greatly mitigated by calming music in a minor key; and another of a young woman aged twenty, who suffered very badly from mental confusion, and who could not walk steadily. She was restored to health, and her movements were rendered quite natural, through the influence of certain music.

It was not, however, until after the beginning of the Great War that music as a curative agent in certain disorders was placed on what may be called a scientific basis. The problem of the convalescent soldier was one that was closely associated with music in the minds of many thoughtful men and women who were studying the condition of those who had gone under through shattered nerves and broken spirit. Again and again, as we all know from hospitals here and in France, stories reached us of the use of music for minds and nerves disordered by shell-shock.

A doctor, who had much experience in the war, told me of a case which had come under his own observation in a hospital in France. A French officer who was brought into the ward where my friend was on duty had, to all intents and purposes, lost both speech and hearing. After many experiments had been tried in vain, a record of the 'Marseillaise' was put on the gramophone, which was placed near to where the invalid sat. No

sooner were the opening bars played than the sick man began to sing. Hearing and speech returned simultaneously. The explanation of those competent to judge was that the music set in vibration certain nerves that louder noises, such as the roars of the big guns, were powerless to stir.

America is in advance of all other nations in instituting research on scientific lines on the subject of healing by music. Some

years ago, Columbia University, New York, began a regular course of study in the subject with the object of investigating the whole field of the treatment of disease by music, and providing practical training for such treatment under medical control.

The reports of the first results of the treatment as it was applied to many of the patients at Columbia seemed almost past belief. Men

suffering from aphasia had their memory restored; several cases of acute insanity were cured; paralysed muscles were restored to their normal state.

A large number of medical men, and scientists who are not specially interested in medicine as such, are now agreed that music penetrates to the very roots of our being, and influences certain reflex mechanisms, so that there is scarcely a function of the body that may not be affected in some way by musical tones; and many of these scientists, though not all, are agreed that music, by its rhythm and vibration, pitch and timbre, can heal not only mental but many kinds of bodily illness.

Wireless has been but a short time with us, but in that brief period its manifold and varied benedictions have been scattered over the whole world. On land and sea, in city mansion and remote country cottage, in hospitals of pain and suffering, it has come with inspiring and recreative blessing.



THIS WEEK'S DANCE MUSIC

MONDAY.		WEDNESDAY.	
London,	4.30-5.0	Cardiff,	4.30-5.15
Daventry,	4.30-5.0	Daventry,	11.0-12.0
Bournemouth,	4.30-5.0	THURSDAY.	
Liverpool,	6.0-6.25	All Stations,	
Stoke,	4.30-5.0	10.30-12.0	
Swansea,	4.30-5.0	FRIDAY.	
Daventry,	11.15-12.0	Daventry,	
TUESDAY.		11.0-1.30	
SATURDAY.			
London,	6.0-6.30	Leeds-Bradford	4.0-5.0
Daventry,	6.0-6.30	Bournemouth,	4.15-5.0
Hull,	6.0-6.30	Manchester,	4.15-5.0
Leeds,	6.0-6.30	Nottingham,	4.30-5.0
All Stations,	6.45-7.0	Liverpool,	4.30-5.0
All Stations,	10.45-12.0	Liverpool,	6.0-6.30
		All Stations,	6.5-7.0
		All Stations,	10.30-12.0

When President Coolidge Goes on the Air.

(Continued from previous page.)

personality there is in voices — and not in voices only but in ways of using them. It is not at all difficult when one hears a man or a woman speaking, even though one cannot see them, to form opinions as to their sincerity, their sympathies, their good sense — or otherwise.

Voters nowadays want to know as much as possible about the character of anyone who asks for their votes. They are suspicious of party labels. No longer will they troop to the poll to return someone of whom they never heard until the election contest began. They like to form their own judgments. This the radio enables them to do. I am sure it will be used more and more in connection with public affairs in these coming years.

IN America it is so used far more than it has been as yet in England. During the last few days of the election campaign many appeals besides the President's were made to listeners. The President's Messages with which Congress is opened and closed can be heard by everyone in the land who owns a wireless set, while they are being delivered.

It is hard to select any of the proceedings of Congress for broadcasting. Rarely do the members of the President's Cabinet make important statements either in the Senate or in the House of Representatives. The Secretary to the United States Treasury does not deliver a Budget Speech, similar to that of our Chancellor of the Exchequer. He circulates his proposals and the results of the year's national housekeeping; they appear in the newspapers before they are announced to Congress.

Nevertheless, a demand is arising in America that Congressional debates shall be sometimes included in radio programmes, as undoubtedly they will be in every country before long. Nations have a right to know how their business is conducted. They ought to be instructed in the procedure of their parliaments, so that they may decide whether it is antiquated and clumsy or well suited to their purposes. They will make better choice of rulers when they have become familiar with politicians through the medium of wireless.

It would be flattery to say that Mr. Coolidge struck me as a statesman of the first rank or as a born leader of men. Yet he does 'put it across' a great many who hear his voice, as is indicated by the anecdote with which I began this article. He spoke at Kansas City one day while I was in that part of the country; the comments on him and his address by those who received it on the air showed that he had made a widely favourable impression.

In my talk with the President I drew from him a warm commendation of the value of broadcasting. He is well aware of the desire of listeners to hear political celebrities, and to follow now and then the discussions of national affairs; and he certainly has no idea of trying to prevent the desire from being gratified.

What Is Coming.

A Glance At Future Programmes.



Miss CARRIE TUBB.

ON March 26, 1827, Beethoven died. All over the civilized world the centenary of the passing of the great Master will be commemorated. Radio, of course, will play its part. The centenary will be marked in this country by several special transmissions. Those from Leipzig will

be given over a period of several days. The first takes place during the evening of Sunday, March 20, when Beethoven's *Mass in D*, for chorus, orchestra, and soloists, will be relayed from CANNITT. Two days later, on Tuesday, March 22, a performance of his one opera, *Fidelio*, will be given. It is one of the most nobly impressive works of the musically dramatic repertoire, and listeners will hear it sung by Miss Carrie Tubb, Miss Elsie Suddaby (soprano), Mr. Walter Widdop, Mr. Leonard Gowings (tenors), Mr. Roy Henderson (baritone), Mr. Norman Alford and Mr. Philip Bertram (bass). The performance will be conducted by Mr. Percy Pitt, and the opera is one in the series for which librettos have been prepared.



Mrs. MARIE OLCZEWSKA.

TWO examples of Beethoven's Chamber Music, played by the Catterall String Quartet, will be heard in the programme on Wednesday, March 23. They are the *Quartet No. 2 in G* from the first set (Op. 18), as being representative of his early work, and the so-called *Harp Quartet* (Op. 74), representative

of his more mature period. In the same concert Madame Marie Olczewska, who took part in the first of the series of National Concerts at the Royal Albert Hall, will give a recital of some of Beethoven's songs, which will include the Seven Sacred Songs by Gellert, and three songs by Goethe. Then, on Saturday, March 26, the actual day of the centenary, a special symphony concert will be relayed from the Bishopsgate Institute. Further details of this concert, which is to be conducted by one of the most famous exponents of Beethoven, will be announced in due course.

ON several occasions during the last few months, the MANCHESTER Station has given its studio to various well-known local musical organizations and societies, and another example of this policy will be found in the programme on Thursday, March 10, when members of the Manchester Contemporary Music Centre are giving a concert, an event which will cause considerable interest, not only to those who have followed the work of modern musicians, but also to those listeners in the north-western area who prize local initiative in matters musical. The Manchester Contemporary Music Centre is affiliated to the British Music Society, which has for its aim the furtherance of British music and music in Britain. Founded in November, 1923, it confines itself, as its name suggests, to modern music. Meetings are held each month, and concerts given once a year. Almost all the prominent men in musical circles of Manchester belong to the Society, which has done much useful and interesting work.

TWO of the most important and interesting descriptive broadcasts of sporting events this year will be the Grand National and the Oxford and Cambridge Boat Race, arrangements for which are already well in hand. The first, the Grand National, takes place on Friday afternoon, March 25, when not only will a running commentary of the classic race be given, but also a description of the paddock, the crowd, the horses, and the history of the race. To enable this to be done adequately, several microphones will be employed, two being located in one of the stands and others in the surrounding enclosure and elsewhere on the course. The arrangements for the Boat Race are even more complicated and ambitious, and in this matter the most helpful co-operation is being received from the various authorities. It is hoped to broadcast a description of the race from a following launch. This will involve the use of a short-wave transmitting apparatus, which will work between the launch and a point on the river bank where the signals will be received and transferred by land line to Savoy Hill, whence they will be radiated to listeners in the ordinary way.

THOSE who have not seen that delightful musical play, *My Son John*, will want to visit the Shaftesbury Theatre after they have heard the broadcast of an excerpt from it on Wednesday, March 16. Billy Merzon is in it, as well as Annie Croft, Betty Chester, Reginald Sharland and Henry Latimer, all of whom will be heard by listeners.



BILLY MERZON.

THE VOYAGEURS of the City Companies, that of the Master Mariners, is holding its first banquet at the Fishmongers' Hall, London Bridge, on Friday, March 18, when speeches will be made touching upon the history of the mercantile marine and what it has done for the Nation and Empire. Among the speakers will be Sir Bertram Hayes, late skipper of the *Majestic*, and arrangements have been made to broadcast part of the proceedings through LONDON and other stations between 9.15 and 10 p.m.

THE COUNCIL of the League of Nations will be sitting at Geneva when a talk on International Affairs, under the auspices of the League of Nations Union, will be given from LONDON on Wednesday, March 9, by Mr. Wickham Steed. Mr. Steed is well known for his wide knowledge of foreign affairs, having been Foreign Editor and Editor of *The Times* until 1923, since when, he has been associated with the *Review of Reviews*.

EVERY year when the "Blue Water Evening" comes round, 2,000 people gather at St. George's Hall, Liverpool, to hear a concert consisting mainly of shanties and nautical songs, and at the same time give their support to the funds of certain Training Ships and Nautical Schools in the Liverpool area. This year's concert takes place on Friday, March 11, and part of the proceedings are to be broadcast through the local station. A unique feature of the concert will be the sound of the famous bell of H.M.S. *Victory*, which went into action with Nelson at Trafalgar and is being specially brought to Liverpool for the purpose. Its note will be broadcast at 8.29.



Mr. Hon. C. P. TREVELYAN, M.P.

A BROADCAST of late of first-class importance to parents has been arranged for Monday, March 14, when, under the chairmanship of the Right Hon. Charles Trevelyan, M.P., Minister of Education under the Labour Government, Dr. Cyril Norwood and Mr. E. R. Cholmeley will give their opinions

of the relative merits of Boarding Schools and Day Schools. Dr. Norwood was formerly headmaster of Marlborough and is now headmaster of Harrow, Mr. Cholmeley is headmaster of Owen's School, Islington, one of the oldest day schools in London.

QUITE a number of our younger composers have their homes in Bournemouth, which is particularly interesting in view of the suggestion that music should be one of the Arts to be included in the Faculty of Aesthetics which, it is proposed, should be established in Bournemouth as part of the new University of Wessex. A programme consisting entirely of works of composers resident in Bournemouth will be broadcast from the local station on Friday, March 11, when items will be played or conducted by no fewer than six composers, namely, Miss Kathleen Foley, Mr. Gilbert Stacey, Mr. Montague Birch, Mr. Walter Butler, Mr. S. H. Braithwaite and Mr. E. Slaney. This number by no means exhausts the musical talent available in Bournemouth, and it is hoped to give similar programmes later.

THE whole proceeds of the MANCHESTER Station's initial efforts for its Wireless for the Blind Fund have been handed over to the committee responsible for its administration. The president is the Lord Mayor of Manchester, the vice-president being the Lord Mayor of Salford, and the chairman, Councillor J. J. Kendall, J.P. Representatives of various organizations for blind people within twenty-five miles' radius of the Station are also on the committee, which is registered under the Blind Persons Act; it sits regularly every month at the Town Hall, Manchester. A sub-committee, responsible for the executive work connected with the purchase, installation, and maintenance of the sets, meets almost weekly. Already, about fifty sets have been installed in the homes of blind persons in and around Manchester.



JIMMY WILDE.

JIMMY WILDE, ex-weight champion of the world, has undertaken to arrange the evening programme from CANNITT Station on Friday, March 18. The nature of his concert is still a secret, but if he were to tell of his early boxing days, there are few listeners whose sets are capable of picking up the Cardiff Station who would not want to hear his story.

THE SKELMERSDALE PRIZE BAND will be heard again from the LIVERPOOL Station on Tuesday, March 15, in a light opera programme, with songs from well-known operas by Walton Pritchard (bass). Later, there will be an hour's entertainment by the Duds Concert Party, one of the best-known companies of its kind in Liverpool.

What Do Listeners Expect?

By A. E. Parnell, Assistant Secretary of the Wireless League.

IN my pursuit of the popular pastime of solving the broadcast programme question, I often ask myself: "What do listeners really want?" but am always led to a further inquiry: "Do listeners expect too much?" No doubt for lack of other material—for I do not believe that they are genuinely concerned about the matter—newspapers frequently devote quite a large amount of space to their own and their readers' views on the subject, but one listener's complaints are negated by another's praise and we are still far from answering the riddle.

One hears a great deal of discussion on the merits of classical music *versus* jazz, music *versus* talks, and so on, but I think it would be difficult to find anyone who would object to operatic items being broadcast if the songs were rendered by, say, Miss Melba, or to classical music if the works were played by Paderewski or Kreisler. To the average listener, then, the ideal programme depends not so much upon items as upon personalities, and that, of course, means far heavier expenditure.

If one reminds a grumbler that, apart from the cost of maintaining his receiver, he pays only a penny every three days for his programme, he invariably replies, "Yes, but there are over two million licence-holders, and in view of the fact that the country can be covered by about eight stations, the funds available are sufficient to enable the Broadcasting authorities to give all-star programmes from each station every day." I think he is wrong, but assuming that he is right, that the microphone is amenable to all these brilliant artists, and that they are not prevented from broadcasting by other contractual obligations, would his dissatisfaction disappear at the daily emission of these all-star programmes? I think not.

Take an extreme analogy. Suppose it were possible to bring to your fireside every day the finest operas, plays, concerts, lectures, etc., making allowances for the fact that in comparison with mere listening, you would have the additional pleasure of vision, how would you receive the

entertainment after, say, even three months? Would you be satisfied? I suggest that you would be suffering from a surfeit of good fare to such an extent that you would be over-critical, and should not be at all surprised if you found the entertainment monotonous, if not actually tiresome.

It is well to remember that by listening to an entertainment, no matter how well it is rendered, one can never derive the same amount of pleasure as comes from hearing and seeing an identical performance. In the latter case all the effects of scenery, lighting and movement combine with the artists' delivery to entertain the audience. Proof of this statement is found in the fact that blind persons, whose enjoyment of any performance is, of course, confined to listening, are seldom heard to complain of the broadcast programmes.

During the first twelve months of broadcasting it was felt that the service was still in an experimental condition, and this idea, coupled with the fact that wireless receivers were both unreliable and expensive, made the public reluctant to become listeners. Later, however, these objections disappeared, and the number of licence-holders began to increase. Listeners were entranced at the wonder of the invention, and sat with open mouths even when Big Ben was broadcast. The novelty has now worn off, and we have reached the stage where many listeners are critical, if not hyper-critical. I believe, however, that the time is fast approaching when our sense of proportion in this respect will prevail, and viewed in its correct perspective, the broadcast service will be better appreciated.

It is my experience that the newspapers, who endeavour to focus attention on the shortcomings of the programmes and are strangely silent on the adequacy or otherwise of the broadcast news service, do not accurately reflect the opinion of the great body of listeners. The average listener is a reasonable fellow, and while to-day he may not be altogether satisfied, he realizes that "Rome was not built in a day."

Programmes in the Making.

Some Interesting Exhibits at Olympia.

THE B.B.C. exhibit at the *Daily Mail* Ideal Homes Exhibition, which opens at Olympia on Tuesday, March 1, will be more comprehensive and representative of broadcasting activities in this country than anything previously shown to the public, and several of the special features will be quite new.

Three different types of receiving sets will be in operation, the object being to give a certain standard of reproduction which the B.B.C. considers as an adequate criterion for comparison. It is believed that many listeners are getting reproduction of the programmes of a quality which in no way does justice to the transmissions.

The receiving sets at Olympia will be typical in price and construction of those supplied by all reputable manufacturers, and though, of course, they will not intentionally advertise any particular make of component, they will enable listeners to gauge with some accuracy the capabilities of various types as these have been designed from exhaustive tests and long experience.

Another important aspect of the exhibit will deal with the work of programme building. Very few people realize the tremendous labour involved from the time when programmes are first projected to their final publication in *The Radio Times*. The production of this journal is probably more complicated than that of any other in the world. There is nothing like it certainly in this country.

Corrections, additions and cancellations are coming in from one or other B.B.C. Station right up to the last moment of going to press, and something of the difficult nature of the work involved will be seen at Olympia from descriptions and specimens of programmes at all stages.

An exact model of the London Control room is also a new and novel feature of our exhibit. This room contains four control tables, with amplifiers used in connection with the various studios at Savoy Hill. The amplifiers, designed to overcome the losses in the lines, the relays for semi-automatic operation of the simultaneous broadcast system, the protection fuses, together with the manual operation desks, are shown in some detail, and listeners will get an accurate idea of what may be termed the nerve centre of the B.B.C.

Among other models representative of our work will be one of Daventry, the high-power station in the Midlands. This will show the exterior of the buildings, the general layout, the masts, and living quarters of the staff.

Then there will be an exact model of a typical studio, complete with every detail, showing microphone, silence cabinet used for announcing, and all the necessary furniture and draperies. Charlie explaining in detail the purpose of every part of the exhibit should leave no visitor wondering what this or that may be, and how each is an essential part of the British broadcasting service.

Some Dates for Your Radio Diary.

A REVIEW of Musical Comedy is promised for Bournemouth listeners for Monday, March 7.

SOME lively fare can be expected from the visit of the *Balboa* Concert Party to the Manchester studio on Saturday, March 12.

ONE of its last broadcasts, before it resumes its outside performances, will be given by the BIRMINGHAM Police Band from the local studio on Monday, March 7.

"WITH the Raggle Taggle Gypsies" is the attractive title of a concert to be given from Bournemouth on Tuesday, March 8; the soloists are Mureva and Mr. Kenneth Ellis.

BOTH MANCHESTER and DAVENTRY listeners will hear Handel's *Serenade, Solo and Oboe*, on Friday evening, March 11. London listeners heard it only a few weeks ago.

CONCERTS from the Hotel Majestic, St. Anne-on-Sea, are always popular with Manchester listeners. Another is to be broadcast on Wednesday evening, March 9.

BIRMINGHAM Station is to give the 60th concert of its Beethoven Centenary series on Sunday evening, March 6. Mr. Nigel Dallaway is the pianist.

THE curious pranks and almost human intelligence of the apes which live on the Rock of Gibraltar is the subject of a talk by Mr. A. C. Stockwell, from Plymouth, on Friday, March 11.

BRISTOL General Hospital, on behalf of which an appeal is being made from *CONCERT* on Sunday, March 6, had a humble beginning in 1832, with thirty beds. Now it has 243 beds and 17 out-patients.

THE MANCHESTER Wind Quintet, one of the most famous in the country, each member of which is a principal in the Halle Orchestra, takes part in the programme from that Station on Sunday evening, March 6.

ILLUSTRATIONS of dance music—old and new—played by the Station Orchestra and Jack Venables and his Band, interspersed by dance songs at the piano by Miss Ruth Abbot, should provide an interesting programme for BIRMINGHAM listeners on Wednesday, March 9.

BIRMINGHAM football enthusiasts will look forward to a moving commentary on the play and incidents of the match between West Bromwich Albion and Aston Villa, relayed from the Hawthorns Ground, from 2.45 p.m., on Saturday, March 12.

THE first of a new series of concerts to be relayed from the Winter Gardens, Bournemouth, will be broadcast from the local station on Monday, March 7. The *Overture to Figaro* and Dvorak's *New World Symphony* are to be included in the programme.

THE Rev. G. F. Pippin, who is to broadcast a talk on "The Folk Songs of Somerset," from Bournemouth on Tuesday, March 8, is one of the select band who, under the inspiration of the late Mr. Cecil Sharp, rescued so many lovely English melodies from oblivion.

A TALENTED programme for Birmingham listeners on Friday, March 11, includes an organ recital from the Locals Picture House, character sketches by Mr. Neil Kenyon, the famous Scottish comedian, songs by the Cathedral Quartet, and two short plays performed by the BIRMINGHAM Station Players.

Keeping Time With Greenwich.

By Frank Hope-Jones, M.I.E.E., F.R.A.S.

It was in February, 1924, that the Astronomer Royal, Sir Frank Dyson, inaugurated from the London Studio of the B.B.C. the service of Greenwich Time Signals. To some of us it seems like yesterday, but it is actually three years ago—a period long enough to teach us some useful lessons.

Big Ben was brought into the homes of listeners in order to reform their clocks and watches, its accuracy being amply sufficient for such a domestic purpose; on the other hand, the Greenwich six dot seconds can be properly appreciated only by astronomers and scientists generally, makers of watches and clocks, and the Mercantile Marine round our coasts who use these signals for checking their chronometers.

Scientists and others interested in the accurate measurement of time value a service of time signals, not only because of its accuracy, but because of unfailing regularity of its transmissions. This is so important to the Mercantile Marine that when the service was included in the schedule of wireless time signals published in the Nautical Almanac in December, 1925, it was felt to be a moral obligation to maintain its continuity even at the cost of super-imposing the six dots on anything that might be going on in the programme.

On the other hand, the average listener, and especially perhaps the musical public, does not want these scientifically accurate time signals at all, and this point of view of course is easy to understand.

The B.B.C. has found it to be practically impossible to secure a gap in the programmes

exactly at ten o'clock every night, and it must be admitted that the six dots do not add to the beauty of an Adagio movement of a Beethoven Sonata.

The B.B.C. therefore finds itself, as usual, in the position of having to reconcile two diametrically opposite views with both of which it has an understanding sympathy, and it has decided upon a solution.

It is this: To Daventry has been transferred the serious and continuous service of scientific time signals. With respect to all other B.B.C. Stations, the signals are transmitted as circumstances permit.

We want the Scientists and the Mercantile Marine to have the most perfect time signal service in the world, and to have it with unfailing regularity, and this will be achieved from Daventry because of its higher power, its longer wavelength, and its central position.

And here let me remind you of the extraordinary perfection of the arrangements at Greenwich to secure accuracy. The fundamental source of true time is the sidereal clock, checked by the transit circle observation of the clock stars. This clock consists of a free pendulum swinging in a vacuum and bolted to the wall in what was probably the deepest dungeon of the castle of Duke Humphrey of Gloucester on the site of which Greenwich Observatory was built. There are now two of these clocks set at right angles to one another, and for months they have been keeping together within 1-100th part of a second. The standard Mean Time clock is corrected

from these several times a day just before the six dot seconds are transmitted from its scape wheel.

The originality and merit of the six dots signal was quickly recognized and adopted by the rest of the world, and the originality and merit of the new clocks at Greenwich Observatory have placed their time determination and time service in front of all other observatories. This is only what we expect from Greenwich, which is one of the proudest possessions of an Englishman and the hub of the Astronomical world.

The Observatory itself receives by wireless the signal which the Mean Time clock has sent out automatically by land line to the London Station. The transmission and reception are recorded side by side on a chronograph so that any difference due to a time lag of a relay would be observed. This difference has never exceeded 2-100ths of a second, and the average error has been found to be a minus quantity indicating that allowance for time lag was slightly overdone.

The accompanying table sets forth clearly the present arrangement for transmitting time signals. Listeners who are sufficiently interested would do well to cut out this table and keep it near their receiving set, so that they may always know when to expect the signals from Greenwich and Big Ben.

It is fitting that the B.B.C., which has always hitched its wagon to a star, should dispense the finest time signal service in the world. It is, in fact, doing so, and moreover, is doing it as far as possible without annoyance to those who don't want it.

B.B.C. TIME SIGNAL CHART

WEEKDAY SERVICE

STATION	10.30am	11am	1pm	3pm	4pm	5.15pm	6pm	6.30pm	7pm	9pm	10pm	Midnight
2LO			B.B.*	B.B.	G.	B.B.	B.B.	G.	B.B.	G.	G.	B.B.
5XX	G.	B.B.*	B.B.	B.B.	G.	B.B.	B.B.	G.	B.B.	G.	G.	B.B.
Stations taking London								G.	B.B.	G.	G.	B.B.

SUNDAY SERVICE

STATION	10.30am	3.30pm	4pm	8pm	9pm	10pm
2LO		B.B.		B.B.	B.B.	
5XX	G.	B.B.	G.	B.B.	B.B.	G.
Stations taking London		B.B.		B.B.	B.B.	

G. = Greenwich
B.B. = Big Ben.

The large letters indicate compulsory time signals. The smaller letters, time signals which will be radiated if circumstances permit.

*Signals not broadcast on Saturdays.

Note—Programmes beginning at times other than normal broadcasting hours will be preceded by a time signal from Big Ben (if available.)

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VALVES

The British Thomson-Houston Co. Ltd.

Listeners' Letters.

Musicians' Benevolent Fund—Cribbage to Music—The 'Marseillaise.'

The Musicians' Benevolent Fund.

MAY 1, on behalf of the Executive Committee of the Musicians' Benevolent Fund, convey to the B.B.C. through *The Radio Times*, an expression of the deep gratitude with which we have received their generous gift of £250. It is not only a very great satisfaction to our organization to have been chosen as recipients of that sum of money, but it will help us to continue and to increase our work, and it will be a stepping-stone towards the realization of our hopes eventually to create a 'Widows' and Orphans' Fund as well as a Convalescent Home for Musicians. We feel sure that the musical profession in general will appreciate the 'bean geste' of the B.B.C., whose generosity will enable us to bring relief to some needy musicians with the money so generously given us.—VICTOR BARNETT, (Vice-Chairman of the Musicians' Benevolent Fund), Howley Place, Puddington, W.2.

[The judges in the B.B.C. Autumn Musical Festival Prize Competition decided unanimously that none of the works entered were worthy of the prize. The B.B.C. returned the entrance money and gave £250 to the Musicians' Benevolent Fund.—EDITOR.]

An All-Welsh Station.

THE case for a Welsh broadcasting station is unanswerable. And if I may say so the idea makes a special appeal to me because, happily, it fell to my lot at 4 o'clock on March 1, 1923, to speak the first words ever spoken in Welsh over the microphone. The Cardiff Station's outlook and sympathy have never been more Welsh than under its present Director, who is, I understand, now learning our language. Cardiff, however, has to keep some sort of balance between the two sides of the Bristol Channel to which it ministers. Swansea is excellent, but it is only a relay. What is wanted is a fully-equipped station which will be free to concern itself, to any extent it desires, with the life and work of the Welsh people. As things are now, there must be very large areas in North Wales and in West Wales where a crystal set would be useless, and there are, of course, thousands of homes in which English is not the language of the hearth.

Wales is not an easy problem to tackle, and not the least of its difficulties is geography. A station set up in Colwyn Bay (for which, I believe, Mr. Ellis Davies, M.P., has argued in the House of Commons) would not strike the people of South and West Wales as a satisfactory solution, and it is doubtful whether an exclusively all-Welsh station would serve the highest interests of the Principality any more than an exclusively all-Irish station would help those of us who like to listen to Dublin in order to understand something of the genius of the Irish nation. The microphone is interpreting the world to Wales, and it should also serve increasingly to interpret Wales to the world. The problem can only be adequately solved by a thorough and impartial inquiry.—(Rev.) GWYNETH DAVIES, Chairman of the Welsh School of Social Service, Richmond Terrace, Cardiff.

P.S.—As I read Canon Raven's interesting letter in a recent issue of *The Radio Times*, I thought of an elderly resident of Nice who joined me for part of an all-night journey recently from Anemasse to Paris. A Frenchman, through and through, he said that at Nice the chief pleasure of his life now was to listen to the music broadcast from Daventry.

The Way they Have in Staffordshire.

I thoroughly enjoyed the article 'The Way they have in America' in your recent issue. I have a small crystal set, and usually do my ironing at an evening with the headphones on. No doubt many other women in England do the same thing, but it does not get advertised. When I play

cribbage with my husband I have the headphones on; it is quite possible to do that and win a game. I do not agree with some of the critics of broadcasting: they do not take into consideration the people of very limited means who live in the country, though previously used to a very different life in the city. Big Ben and the afternoon services from Westminster Abbey I very much appreciate, as I lived near the Abbey for nearly twenty years.—E. M. GATTS, Fillybrook Terrace, Walton, Stone, Staffs.

The 'Marseillaise.'

IN a recent issue of *The Radio Times* I read a note in the programme pages about the 'Marseillaise' which makes me feel that I cannot let it pass without comment. First of all the 'Marseillaise' was not intended to be a revolutionary march, but rather a patriotic song to call the people of France to arms to defend our land which was then invaded by foreign armies who certainly had no business there. That the revolutionaries used it afterwards for their own purpose, I do not deny, but it was not written for that purpose. The 'Marseillaise' is not the battle-cry of revolutionaries nowadays; the 'Internationale' is that, which is quite a different matter; the first being a patriotic song and the other an anti-patriotic one. Excuse my intervening, but, as a Frenchwoman I do not like to see our National Anthem misinterpreted.—(Mlle.) L. N. TENOZ, Brynwyn Road, Newport, Mon.

[Mlle. Ténos will read the note again (page 49), she will see that it is stated that Rouget de l'Isle wrote and composed the song for the Army of the Rhine; but the sentiment of the song is undeniably revolutionary, and the war of 1792 was fought very definitely and consciously to defend the Revolution, not merely to keep the foreigner out of France. As regards the subsequent history of the song, it was stated in the note (1) that the song became the official anthem of France; (2) that it became the battle-cry of revolutionaries all over Europe. The 'Marseillaise' was, in the early nineteenth century, the revolutionary war-song of all Europe. The note did not say that the 'Marseillaise' is still a revolutionary song.—EDITOR, *The Radio Times*.]

Points from Letters.

SCREWLY if one objects to an occasional half-hour of serious talk, or, on the other hand, to a half-hour of frivolity, one may switch off or lay aside one's headphones and talk or read for that short period.—M. E. CAULK, Churchfields, Woodford.

I HAVE a small dog, who at times sits and looks at the headphones, and evidently wants to listen. Last evening in response to her appeal we put them on her ears, and her eyes showed that she thoroughly enjoyed it. Afterwards, when we took them off, she wanted them on again, and moved her ears back when she saw the 'phones coming.—J. W. HAYNES, Covers Road, Claygate, Surrey.

I DO so dislike the idea of people being asked if they would like to listen to a broadcast religious service, it makes it seem as if it were a sort of performance. Surely we should be asked if we would like to join in the service.—M. A. B., London, W.

IT will perhaps interest you to hear that every time Sir Walford Davies in his broadcast Talks says that he is afraid that he is playing too softly, I can hear every single note just as if he were playing here in my room. The wonder of it!—M. P. LEALBERO, Veerenglaet, Holland.

NOTICE TO READERS.

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

RATES OF SUBSCRIPTION to *The Radio Times* (including postage): Twelve Months (Foreign), 15s. 8d., Twelve Months (British), 12s. 6d.

A Breath of Fresh Air.



[Mr. A. Donnet Laird, well known to listeners for his nature talks, comments below on some of the many letters he has received.]

White Blackbirds.

THAT old-fashioned British custom, 'If you see a rare creature, kill it; dies hard, despite all we nature lovers can do; and it is not confined to people with guns.

'Have you seen the white blackbird?' was the question asked in and around the town of Llanidloes (Montgomeryshire) some while ago; and quite a number of people could truthfully answer 'I have.'

For two years previously a mottled blackbird with a distinct white collar had been observed in the neighbourhood—a cock bird, whose haunts were known only to a few people. In the same spot, not long afterwards, a pure white blackbird was discovered. This was a male bird also. He seemed a little bigger than an ordinary blackbird. When the nesting season came round, he chose a pure black mate, and they built in a high, thick hedge near the river bank.

By this time, news of his existence had spread, and crowds of people from the neighbouring town came out to look at him. It did not seem to make so much difference at first. Eggs were daily laid, and the cock, always in close attendance, seemed quite happy, perched on a tree overlooking the nest and singing gaily.

But the eggs were never hatched. The pair, pressed more and more by the throng of visitors (some of whom seemed intent on killing the rare white bird), became more and more shy, and at last abandoned their nest and disappeared.

Some time afterwards a gardener found a heap of bones with white feathers strewn around; so apparently a hawk had succeeded where the collector of rarities had failed.

A world of pity! There is so much to be learned about the problem of albinism, of which the white blackbird is a not very uncommon type. It would have been most interesting to see the colour of the young birds. If, this nesting season, any of you come upon a white blackbird, I hope you will watch most carefully and jot down all you can about it—but not tell your neighbours!

Butterflies—New or Old?

BUTTERFLIES have appeared once more in the hall of a Berkshire reader, who wants to know if they can be the same ones as haunted the place last year.

Here, indeed, is a large question for a paragraph; for we have some seventy kinds of butterflies in England alone, and their lifetimes vary enormously; some completing two cycles within a year, while others take two or three years to reach the full beauty of the adult stage.

Those we see so early in the year may be either new-born creatures who have been induced to leave the chrysalis-stage by a deceitful spell of warm weather—in which case, their life will not be a long one—or they may be insects which, in some warm corner, have lived the dark months through.

[A. Donnet Laird dispatches one of his broadcast talks this week to the sender of the most interesting item of nature news—Mr. R. Owen, Mercedist, Mifford, Llanidloes, Montgomeryshire.]



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Most people will say that such a feat would be impossible.

Yet this is just what the new "direct" method of learning French, Spanish, Italian, and German taught by the well-known Pelman Institute now enables you to do.

A Personal Experience.

The present writer can speak with enthusiasm regarding this new method. Calling at the Institute he was asked whether he knew any Spanish. His reply was that, with the exception of a few words like "primavera," he was entirely unacquainted with the language. He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through. There was not an English word in the book, yet, to his great amazement, he was able to read it through from cover to cover without a mistake. He was particularly astonished at this, in view of the fact that he had no ability as a linguist. He was convinced then that the Pelman method was the best method of learning a Foreign Language that had ever been devised, and he only wished that he had been taught in this way when he was at school.

Interesting Evidence.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

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

"I think your Course is the best method I have ever seen." (C. 272.)

"It is with pleasure that I write to tell you how satisfied I am with my progress. It is barely six months since I took my first lesson (in French). During this time I have learnt more than I ever learnt before. My progress has astonished me. You have also succeeded in giving to everyone the means of learning a foreign language without difficulty. The books you send me are full of interest, and when I have finished one I await the arrival of the following book with impatience." (W. 301.)

"I have started the Spanish Course and find it the best and most interesting I have ever tried." (S.P. 184.)

"I am returning for correction the last lesson of Part I. of the Italian Course, and would like to tell you how much I have enjoyed the books and exercises. It is really a fascinating method of teaching, and puts all other methods about fifty years behind the times. Hang it all, under your tuition a fellow can't help but learn." (L.C. 118.)

"I consider the Pelman method of instruction in foreign languages to be far and away the best." (S.W. 129.)

"I would like to say how very much I am enjoying the French course, and how keen I am to get the new book each week. I have studied the psychology of teaching for some years—your method I think excellent in every way." (P. 218.)

"I find it so interesting and so well explained. I shall expect the next two books with further interest." (W. 920.)

"The Spanish Course exceeded my expectations. The method is admirable and removes much of the laborious work usually undertaken in learning a language. It is easily the best that I know." (S.W. 124.)

"I would like to say how delighted I am with the progress it (the Italian Course) has enabled me to make and particularly to express my very best thanks to your excellent for his kind corrections and explanations." (J.D. 109.)

"The Course is most remarkably ingenious and deserves the highest praise. It is unique." (S.D. 112.)

"I have come to the conclusion that your system of teaching German cannot be beaten." (G.C. 112.)

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

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This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it.

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It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

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There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

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State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

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(cross out three of these)

and full particulars of the New Pelman Method of Learning Languages without using English.

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PROGRAMMES FOR SUNDAY (February 27)

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2LO LONDON. 361.4 M.

3.30 WAGNER
A PROGRAMME OF FAVORITE EXCERPTS
WALTER WIDBOR (Tenor)
THE WILHELM SYMPHONY ORCHESTRA,
Conducted by
Sir HAMILTON HARTY



Sir HAMILTON HARTY.

NO such other forces work as *The Mastersingers* of Nuremberg ever came from Wagner's pen: nothing else so humorous, yet so tender, and so free from any hint of the morbid, and nothing else, perhaps, so free of Wagnerian redundancies and impurities. The poetry and the pagantry of the *Mastersingers* Guild of medieval Nuremberg, the nobility of mind of its leader, the ardour of the young artisan in love, the naive, youthful modernism, lying in wait, and, as foil, the comical ineptitude of the old, the glorious vision of the piece—all these are compounded into a work that is full of the spirit of Spring, warming and ripening into the mature glory of full summer.

And every element in this intoxicating composition enters into the Overture—which, perhaps, more than any such preparatory piece ever written, summarizes the musical, poetic and emotional content of the play to follow.

WALTER WIDBOR (with Orchestra)
First Song from 'The Mastersingers'

WALTER is a young knight who aspires to membership of the guild of Mastersingers. However, he and Eva (daughter of the goldsmith) are in love. The hand of Eva is to be gained by singing a 'Mastersinger' in a contest.

On the night before the contest Walter has a vision of a walled garden and a lovely maiden—Eva. Out of this vision he makes his Prize Song, which everyone declares to be inspired, and which wins him Eva's hand.

ORCHESTRA

Violent Music from 'Tannhäuser'

Overture to 'The Flying Dutchman'

WALTER WIDBOR (with Orchestra)

Siegfried's Love Song, from 'The Valkyrie'

SIEGFRIED, the benten warrior, lying wounded and dispirited before the hearth of his stepmother, whose hut he has entered unknowing, and whose challenge to fight upon the morrow has just been looked at him, broods on his life of sorrow.

Siegfride quietly enters, to warn him to flee and save the life that has become of so little value to him.

As he looks at Siegfried, that life takes on a new value—'Life I had with thee!' he cries. The door of the hut flies open, revealing the beauty of the Spring landscape in moonlight. Then follows the full expression of Siegfried's love.

ORCHESTRA

A 'Faust' Overture

Woodward Marches (Siegfried)

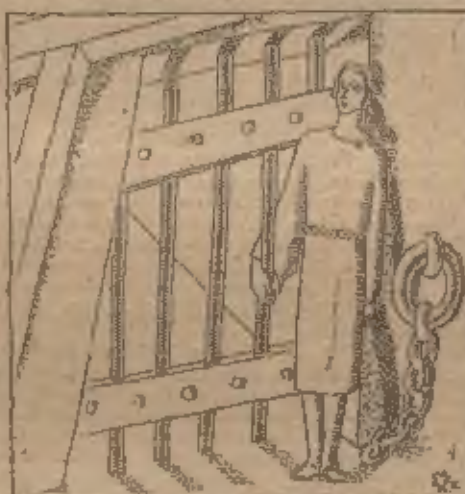
Full 'Faust' Overture was written in Paris in 1840 (when Wagner was twenty-seven) on the subject of opposition and failure. It was originally designed as the first movement of a 'Faust Symphony', and was re-written in 1853. The

subject is of course, Goethe's story of Faust, who is tempted to sell his soul for renewed youth. The peaceful ending may, perhaps, represent his final redemption.

SIEGFRIED, the hero, having killed the dragon who guarded the gold, and tasted the monster's blood, is able to understand the voices of nature. Resting under a tree, he listens to the murmur of the forest's life. He would imitate the birds' songs, and cuts himself a reed from which he fashions a pipe. Then his thoughts turn to his mother, who died when he was born, and the music clouds over for a moment, only to resume its sunny course with a new theme. The whole episode is one of the loveliest scenes ever written by Wagner.

WALTER WIDBOR (with Orchestra)
The Forging Song ('Siegfried')

POB Siegfried, who was to have been the world's redeeming hero, his father's shut-



JOSEPH IN PRISON.

From an original drawing by E. McKnight Kauffer, illustrating to-day's reading from the Old Testament. (London, 5.15.)

tered sword, which is called 'Nothing' ('Needful'), has been preserved. The youth has been brought up in the forest by a cunning dwarf, who has tried in vain to weld the pieces of the sword together, but the lad has snapped the blade as quickly as it was forged.

At last, Siegfried himself melts 'Nothing' and forges it, singing exultantly as he tempers and hammers it. When the work is done, the sword is complete and strong again, and Siegfried, shouting in his joy, with one blow from it splits the apple in twain.

ORCHESTRA

Siegfried's Journey to the Rhine, from 'The Dawn of the Gods'

SIEGFRIED has won his bride, Brünhilde. He gives her the Ring as pledge of his love, and she gives him her war-horse, Grane.

Siegfried now descends into the valley, and though in the open house the curtain falls, the music continues to picture his journey, and his horn is frequently heard. After a time the music tells us that he has reached the deeply-flowing Rhine.

Siegfried's Death March

THESE are our more impressive pages in all Wagner's works than those which accompany the bearing away of the body of Siegfried, who has been treacherously killed by his enemy.

In this funeral music themes from the earlier part of *The Dawn of the Gods* are recalled, as well as motifs from the other dramas of *The Ring* cycle. The whole of the great universal tragedy seems to be summed up in this sombre, powerful music.

5.15-5.30 TALES FROM THE OLD TESTAMENT
Joseph in Prison—Genesis xi and xii

8.0 SHEFFIELD CATHEDRAL SERVICE
ORGAN VOLUNTARY

8.10 RELIGIOUS SERVICE

Address by THE ARCHDEACON OF SHEFFIELD, The Ven. J. R. DARBYSHIRE
S.B. from Sheffield



The Ven. J. R. DARBYSHIRE.

THE VEN. J. R. DARBYSHIRE has been Vicar and Archdeacon of Sheffield since 1922, and is an Honorary Canon of Sheffield. Amongst previous appointments, he has been Vicar of St. Luke, Liverpool, Canon Residentiary of Manchester Cathedral, and Examining Chaplain to the Bishop of Bradford.

8.55 THE WEEK'S GOOD CAUSE: Capt. Sir HENRIK ROY TORRE, V.C., Chairman of the National Institute for the Blind, appealing for Broadcast Programmes in Braille for the Blind.



Capt. Sir Henrik Roy Torre, V.C.

country, and Captain Sir Henrik Roy Torre, V.C., is its chairman. The address in which donations should be sent is The National Institute for the Blind, 224, Great Portland Street, London, W.1. (Picture on page 419.)

9.0 TALK SIGNAL, GREENWICH: WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 MILITARY BAND PROGRAMME

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

Overture to 'Rossini's' Schubert
Excerpts from 'Schubert's' Schubert
The Young Prince and Princess; Festival at Bagdad—Shipwreck on the Limestone Rock
Gives Knight (Soprano)
The Lake Isle of Innisfree } Graham Peet
April }
To One Dead } Michael Head
You Came to Me in May }
Come To Me in My Dreams }
BAND

Ballet Music from 'Hawallah' Coleridge-Taylor
The Wooming; The Marriage Feast; Bird Song and Conjuror's Dance; Departure and Reunion

Gives Knight

The Lass with the Delicate Air Arne
The Monkey's Carol Stanford
Do Not Go, My Love Holman
A Lake and a Fairy Boat Hubert

BAND

Impromptu in A Flat Chopin
Prelude in A Major Schubert
Rhapsody, No. 1 Liszt

10.40 EPILOGUE

SXX DAVENTRY. 1,600 M.

10.30 Time Signal, Greenwich, Weather Forecast

3.30-5.30 S.B. from London (10 Time Signal)

8.0 S.B. from Sheffield (See London Programme)

8.55 S.B. from London

9.10 Shipping Forecast

9.15-10.40 S.B. from London (10 Time Signal)

PROGRAMMES FOR SUNDAY (February 27)

5IT BIRMINGHAM. 326.1 M.
3.30-5.30 S.B. from London
8.0 RELIGIOUS SERVICE
S.B. from Sheffield
8.55 S.B. from London (9.15 Local News)
9.15-10.30 SOME MENDELSSOHN MUSIC
THE STATION ORCHESTRA

Overture, 'A Midsummer Night's Dream'

MICHAEL SOTHAM (Contralto) and Orchestra

'But the Lord is Mindful,' from 'St. Paul'

SAUL had 'made havock of the Church,' and was journeying to Damascus to continue his persecution, when he was struck to the earth, heard the Lord's voice, and was converted.

The Air we are to hear comes in the Oratorio immediately before the scene of the conversion. It is a song of comfort for persecuted folk.

'But the Lord is mindful of His own. He remembers His children. Bow down before Him, ye mighty, for the Lord is near us.'

THE STATION CHORUS

Part Songs:

 Farewell, My Home
 Land of Beauty

HAROLD MILLS (Violin) and ORCHESTRA
 Concerto—Second and Third Movements

MENDELSSOHN'S only Concerto for Violin and Orchestra is among the most popular of all such works, and has often been described. It will suffice to remark that in the SECOND MOVEMENT (Moving gently), after a few introductory bars, the Solo Violin begins a long, tangled 'Song without words.'

Following on the Second Movement, there is a passage of meditation and indecision for Strings (led by the Soloist), then, with a preliminary fanfare, we are plunged into the THIRD MOVEMENT—the lightest, most delicate of fleet-footed dances.

MOLLY BELL (Pianoforte)

Prelude and Fugue in E Minor

No. 2 of 'Six Children's Pieces' (Andante Sostenuto)

Scherzo in E Minor, Op. 16

CHORUS AND ORCHESTRA

'Happy and Blest Are They,' from 'St. Paul'

THIS Chorus serves as a commentary and meditation on the death of Stephen, at whose martyrdom Saul was present.

The words are: 'Happy and blest are they who have endured; For though the body die, the soul shall live for ever.'

MICHAEL SOTHAM

Cradle Song

The Home Sign

Mourn Not

HAROLD MILLS

Song Without Words, No. 25, Op. 82, No. 1

On Wings of Song

ORCHESTRA

'Reformation' Symphony—Chorale, Variation, and Finale

THIS 'Reformation' Symphony (Mendelssohn's fifth work in this form, and his Op. 107) was written for the Tercentenary Festival of the Augsburg Protestant Confession, which was celebrated in Germany in 1830. Sectarian controversy, however, caused the first performance to be postponed for two years. Unlike most Symphonies, the 'Reformation' is in seven Movements, some of them quite short.

The Movements we are to hear are the Fifth, Sixth, and Seventh.

V. (Slowish, but with movement.) Here the German Chorale or Hymn Tune 'A Safe Stronghold' ('Ein Feste Burg') is given out, the first line by a Solo Flute. In the second line Oboes, Clarinets, and Bassoons join in, and the rest of the Orchestra enters during the remaining lines.

VI is a Variation on this Tune (Quick and lively). The Strings run in figure of three notes, while bits of the Hymn Tune are heard



'THE ROSE MAIDEN'

These are the four artists who will take the solo parts in Sir Frederic Cowen's cantata when it is broadcast from Cardiff to-night. They are, above, Mr. Arthur Cranmer and Miss Eda Bennie; below, Miss Esther Coleman and Mr. Walter Glynn.

on Oboe, Clarinet, etc. This again leads without break to

VII (Quick and Dignified.) A massive Tune stalks up and down in *arpeggio* form—ascending and descending the stairs three or four at a time, so to speak. Violas, Cellists, and Basses give out a Tune (beginning fairly high up with four repeating notes), which is imitated by the other Strings in turn. Then the Second Main Theme appears in the Wind—a marching Tune that starts rather like a trumpet-call. The 'Safe Stronghold' Theme is woven into the rest of the Movement, the hymn's last lines being given out at the close, with full power.

EPILOGUE

6BM BOURNEMOUTH. 491.8 M.
8.00 S.B. from Manchester
5.15-5.30 S.B. from London
8.0 RELIGIOUS SERVICE
S.B. from Sheffield
8.55-10.40 S.B. from London (9.15 Local News)


SHEFFIELD CATHEDRAL.

from which a religious service, with an address by the Archdeacon, is to be relayed by Sheffield Station (S.B. to London and Daventry) at 8.0 to-night.

5WA CARDIFF. 353 M.
3.30-5.30 S.B. from London
8.0 RELIGIOUS SERVICE
S.B. from Sheffield
8.55 S.B. from London (9.15 Local News)
9.15 'THE ROSE MAIDEN'

by

SIR FREDERIC H. COWEN

The Rose Maiden EDA BENNIE

The Gardener's Daughter ESTHER COLEMAN

The Forester WALTER GLYNN

The Spring ARTHUR CRANMER

THE STATION ORCHESTRA and THE STATION REPERTORY CHORUS

Conducted by WALTER BRATHWAITE

I. Introduction. (Instrumental)

II. Chorus, 'Green Vale, and Vine and Olive-trees'

III. Recit. (Tenor), 'And through earth's tangled chamber'

Recit. (Soprano), 'Oh! hear, thou king of beauty'

Recit. (Baritone), 'Nay, why should all my gladness'

Duet (Soprano and Baritone), 'The rose of love'

Recit. (Baritone), 'Love, then, the power for ever'

Duet (Soprano and Baritone), 'Sweet as the mountain mountain'

IV. Recit. (Tenor), 'So spake the Spring'

Chorus, 'A maid more beautiful than May'

Solo (Soprano), 'Bloom on, my roses'

V. Chorus, 'Mid the waving rose-trees'

VI. Recit. (Soprano), 'God greet thee'

Scene (Contralto), 'Ask of you rain'd earth'

Recit. (Tenor), 'Yet chime they so sadly'

Chorus, 'Oh, earth-born sorrow'

VII. Trio (Soprano, Contralto, and Baritone), 'Hast thou wandered?'

VIII. Air (Tenor), 'The sleep of even'

IX. Recit. (Baritone), 'Hark, beneath her window'

Duet (Soprano and Tenor), 'I know a rosebud smiling'

X. Chorus, 'Tis thy wedding morning'

XI. Solo (Baritone), 'When gloomy pine-trees rustle'

XII. Recit. (Tenor), 'For from the summer blossom'

XIII. Chorus (Male Voices), 'What sounds there so softly'

Chorus of Elves, 'Farewell, sleep thou lightly'

XIV. Finale (Solo, Tenor and Chorus), 'Yes, e'en as die the roses'

10.30-10.50 THE SILENT FELLOWSHIP
ZZY MANCHESTER. 384.6 M.
3.30 MOZART'S LAST MASTERPIECES

A Musical Drama in Three Episodes by

LUDWIG HESSE

EPISODE I. Mozart's home on the evening of the production of 'The Magic Flute'

EPISODE II. The same. Mozart is completing his 'Requiem'

EPISODE III. The Passing of Mozart

Characters:

Constance (Mozart's Wife) MARY BROWN

Wolfgang Mozart E. H. BENTON

Josef Haydn (affectionately known as 'Papa') D. E. COLEMAN

Schikaneder (An Impresario and Mozart's Librettist) VICTOR BRYAN

Susmayr (Mozart's Favorite (Pupil and Friend) JOHN COLLINGS

Additional Artists for Concerted Numbers:

MARY KAY (Contralto); LEO TAYLOR

(Soprano) (Baritone)

THE ATTACHED STATION ORCHESTRA, with

directed by T. H. MORRISON

PROGRAMMES FOR SUNDAY (February 27)

6KH HULL. 294 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
6LV LIVERPOOL 297 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
5NG NOTTINGHAM. 275.2 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
5PY PLYMOUTH 400 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
6FL SHEFFIELD. 272.7 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	

6ST STOKE. 294 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
5SX 294 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	



MAKING BOOKS FOR THE BLIND

A scene in the printing room of the National Institute for the Blind, showing how books are printed in Braille. One of these machines is needed to provide wireless programmes to the blind.

Northern Programmes.

5NO NEWCASTLE 175 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
5SC GLASGOW. 405 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
2BD ABERDEEN 500 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	
2B BELFAST 366 M.		
3 30 5 30	S.B. from London	9 10 Local News
8 0	S.B. from Sheffield	
8 55 10 40	S.B. from London (9.10 Local News)	

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

The Blind Man and His Wireless.

The Need for B.B.C. Programmes in Braille.

IN view of the keen interest in wireless displayed by the blind, the National Institute for the Blind, whose work for the sightless is known all over the world, has recently given most careful consideration to the production of what is considered to be an essential service—an adequate wireless programme printed in Braille.

At present, the blind are absolutely dependent on friends for their knowledge of the daily programmes. This is not as it should be. The Council of the Institute believes that everything which makes for the independence of the blind must receive the wholehearted support of those who are blessed with eyesight, and this belief is so far as a Braille wireless programme is concerned, has been confirmed by the interest shown in the suggestion by the British Broadcasting Corporation.

The Institute, however, has very heavy responsibilities to discharge from its many other activities. It is the largest publishing house for the blind in the world, and its printing presses are always working at full capacity to meet the constantly increasing demands for Braille literature.

The only means, therefore, which will enable the Institute to meet the new demand is the purchase of a new embossing machine. With this machine, the Institute could produce an adequate weekly programme journal to be sold to the blind throughout the United Kingdom at an annual subscription of 5s. 6d. post free, a subscription which, of course, would only partially cover the cost of production.

The cost of the machine is £700, but at the moment the Institute has no funds available for the purpose, as its general funds for some time to come are monopolized by work of a more urgent nature already undertaken. Yet the sum is not large, and it is not likely that readers of *The Radio Times* will permit this difficulty to stand in the Institute's way. Even if only a small percentage of our contributors towards the cost of the machine, the £700 should be produced forthwith.

It should be understood, however, that the greater the sum received by the Institute for the purpose of supplying a Braille wireless programme the better and the more useful to the blind that programme will be, as any money received above the £700 will be used in perfecting the programme.

The Radio Times for its part will do everything possible to assist the Institute in carrying out this admirable scheme, and arrangements have already been made whereby the Institute will be provided with the necessary details of forthcoming programmes in advance of publication, and, of course, without copyright fee.

All donations should be addressed to the Secretary General (Braille Wireless Programmes Fund), National Institute for the Blind, 23-8, Abchurch Lane, London, E.C. 4.

On Sunday evening at 8.55, Captain Sir Denchcroft Tulse, who has been for so many years Chairman of the National Institute for the Blind, will speak from the London Studio on behalf of this most deserving of good causes. We are glad to be able to reinforce Sir Denchcroft's appeal with the foregoing article, which we commend to the sympathetic consideration of all our readers.—THE EDITOR, *The Radio Times*.

PROGRAMMES FOR MONDAY (February 28)

6BM BOURNEMOUTH. 491.8 M.

- 10 London Programme relayed from Deventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TROOP: REGINALD S. MONAT
(Violin), THOMAS H. ILLINGWORTH (Cello),
FOREST LANE (Pianoforte)
- 6.25 S.B. from London
- 7.45 THE STATION TROOP: REGINALD S. MONAT
(Violin), THOMAS H. ILLINGWORTH (Cello),
FOREST LANE (Pianoforte)
- 8.0 UNIVERSITY OF WESTERN SCHIFFER
Speeches by
THE BISHOP OF WINCHESTER, THE MAYOR OF
Bournemouth, Professor OLIVER ELTON
A Public Meeting to Promote the Scheme for a
University of Western
Relayed from the Town Hall, Bournemouth
- 8.35 BARBARA CUPPER and VIVIAN LAMBLETT
In Rhythm and Rhythm
- 9.0 S.B. from London (9.10 Local News)
- 9.45 SCHUMANN SCHILLER
The Schiller Festival
Military March Schubert
Lullabies and Ballet Music to 'Rosa-
munde' Schubert
- 10.10 ESTHER COLEMAN (Contralto)
A Schubert
A Schubert
A Schubert
- 10.15 ESTHER COLEMAN (Contralto)
A Schubert
A Schubert
A Schubert
- 10.25 O.T.T.
Fantasia on the Works of Schumann
Romance from Fourth Symphony Schumann
- 10.40 ESTHER COLEMAN
The Schubert
The Schubert
The Schubert
- 10.55 11.0 O.T.T.
Träumerei ('Dreaming') Schumann

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch Time Music from the Carlton
Restaurant
- 3.15 THE STATION TROOP: Mrs. E. FIELDEN
Hodgson, 'Finnish Lullaby and Folk Tales'
.....
- 3.40 THE STATION ORCHESTRA
Overture to 'Mantua'
Selection from 'The Valkyrie' Wagner, etc. T. ...
- 4.15 London Programme relayed from Deventry

- 4.30 O.T.T.
Selection, 'The Thistle' Myddleton
- 4.45 FRANK M. ENGLAND, 'Women Pioneers—
In the Profession'
- 5.0 O.T.T.
Waltz, 'The Sleeping Beauty'
Lullaby Dances, 'The'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mrs. EDITH CEDERVALD, 'Pioneers of the
19th Century—Froude'
- 6.15 O.T.T.
S.B. 'Summer Days' Coates
- 6.25 S.B. from London (9.10 Local News)
- 8.45 MUSIC AND DRAMA
THE STATION TROOP: FRANK THOMAS (Violin);
FRANK WHITNALL (Violoncello); VERA MC COMB
T.
Trio in C Minor, First Movement Mendelssohn
- 10.0 'BY VIRTUE OF A BROADCAST'
A Play specially written for broadcasting by
FRANK H. SHAW

Cast:
The Rev. Harry Sandish DOND MURRAY
First Elder HERBERT LUGG
Second Elder FRANK DENTON
Captain Standish HENRY OSCAR
Menzies First Mate
Fyle (Chief Engineer)
Third Mate
Wireless Operator LAWRENCE GOWDY
Helmsman FRED VIDAY
Sailor FRED M. ...

THE essential action of this play takes place
in Mr. Frank Shaw's favourite setting—a
sea. In an interesting manner he shows how the
medium of wireless may provide incidents which
in another age would have been almost super-
natural.

The scene opens in the Albert Hall at the close
of a stormy night. A ship is being transported to
the deck of a vessel battling with
storm off Llantwit.

In the fight for life which follows, the Ship's
Company have the audible encouragement of
prayer and well wishing from their fellow men



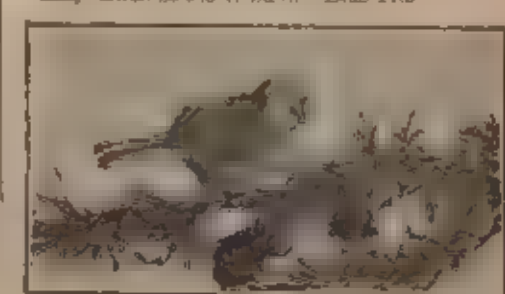
BEAUTIES OF THE FROZEN NORTH.
These Esquimaux women from Cape York in
Greenland, are typical of the people about
whom Mrs. Fielden Hodgson will talk to
Cardiff schools this afternoon.

on land and sea. It has
been a vision becomes by modern science an
actual fact.

- 10.25 Trio
Zora Park House
- 10.30 ELSPETH DOUGLAS-REID
In Original Character Studies
- 10.45 11.0 Trio
Trio in C Minor, Last Movement Mendelssohn

2ZY MANCHESTER. 384.6 M.

- 1.25 BROADCAST TO SCHOOLS: Mr. FOWLER
'Great Chords of our World VII The
Pavane Cadet I'
- 2.45 LILLIAN GIBSON (Mezzo-Soprano)
- 4.0 ORCHESTRAL MUSIC from the Piccadilly
Picture Theatre
- 5.0 AFTERNOON TALK: Father BENEDICT HOPE
LED, 'Birds at the Window' Bussitt



- 5.15 THE CHILDREN'S HOUR: By the Lake The
Meadow by the Sea; from Song Cycle,
'Holiday Dreams,' by F. Royle. Sung by Harry
Hopewell
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA
from the Hotel Majestic, St. Anne-on-the-Sea.
Musical Director: EDWARD W. BIRCH
- 6.25 S.B. from London
- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA
(Continued)
- 7.0 S.B. from London

- 7.45 A 'RAG' PROGRAMME
By MANCHESTER UNIVERSITY STUDENTS
THE composition of this programme greatly
depends upon whether a depression over
Ireland moves north or south, but the concert
will probably include the following items:
After-Dinner Speeches of the Geoplasurian
Society
A Short Destructive Address by Somebody
Who Doesn't Matter
Music to Suit Various Heights of Brow
The Microphone Will Wander Afloat
Item No. 5
The Sixth Item
Almost Finished
We leave you, we hope, bursting with charity
towards our efforts here and hereafter

IT is no uncommon experience for a Manchester
citizen, wending his way to business on Shrove
Tuesday, to be confronted by an awe-inspiring
pirate, a red-nosed clown, or a terrifying highway
man, all rattling money boxes and demanding
money. Each year on this one day the city
is invaded by thousands of weirdly garbed figures,
who have escaped from the lecture rooms of the
University to make a gigantic collection in aid
of Hospital Charities. Each time the amount
of the collection increases, and last year the
magnificent total of £2,000 was reached.

As in past years, the Manchester Broadcasting
Station again offers its microphone to the
attempts on this occasion.

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

PROGRAMMES FOR MONDAY (February 28)

The picturesque beach of Levuka, one of the South Sea Islands about which M. Clifford W. Cochrane (onnet) will talk to day. London 3.3.



745 LONDON PROGRAMME

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The Quakers Leigh Henry
A Ballad of Clydwe's Rising H. T. Davies

B 16 16 108 40 3 36 37 40 ?

A Welsh Wagon Comedy in One Act
by J. S. OWEN and FRASER

Characteristics

The Engineer RUTH ARTHUR
Dicky Bach Dyer J. W. MILLS
Judson, the Keeper. ... LOTHIAN EVANS
The J. S. P.

TWAIN TINKER and DICKY BACK DWL

840 HILL JONES

Two Songs Vaughan Thomas

NANCY HURTADO

Group of Welsh Area

DAVID WALTERS

Y Mynach Du
Rhyfelgydd, Caerben Morgan

ST DAVID FOR WALES.

TO examine the life story of David, the Patron Saint of Wales, is very like lifting a dark curtain to peer into the gloom; because those early centuries are very obscure, full of a strange mixture of myth and tradition. Yet somehow out of all this mass the figure of David has emerged, and he has become a symbol of the power of God by the power of his fiery eloquence.

THE story that has been told in the story of Saul, the Brython, and Nenn, a woman of the Gwynedd line, daughter of the Wild Thing, and David, was the result of their unrequited union.

The expectant mother was driven out by her own kindred, and so her child was born in the stable. Wood had to see to it you g. he was born to a mother. The land to be tamed by Paulinus, the Abbot. This early settlement was probably a collection of huts in a thorny brake, but afterwards a fine stone building rose on the

(Continued in vol. 3, page 444.)

9 15 CARDIFF PROGRAMME

CARDIFF CYMRORION SOCIETY

'EIN GWENTAI' (Our Guest)

The President, Mr. GWILLYM HUGHES

By the PRIME MINISTER

The Right Hon. STANLEY BALDWIN, M.P.

Prepared by

Professor ERNEST HUNTER,
University College, Swansea

Responded to by

Mr DAVIE DAVIE, M P

Must be _____ by _____ and _____ on _____ at _____.

THE

St. Louis, Mo., Aug. 10, 1901.

EDWARD DAVIES (Tenor)

Maup Monnay (Contralto)

Special Programmes in honour of St. Peter and St. Paul

BIRMINGHAM
and
BOLTON MOORE



This view of Harlech Castle - (or ever associated with that running song 'Men of Harlech') - is from the painting by Ward, now in the National Gallery in London.

PROGRAMMES FOR TUESDAY (March 1)

(Continued from page 424.)

51T BIRMINGHAM. 326.1 M.

- 3.45 **ABSENT TO SCHOOL:** Mr. H. G. Swan, the Man Behind the Music—Plain Speaking Hour.
- 4.15 **LOVELL'S PATTEN HOUSE ORCHESTRA**, conducted by PATE RICHKIN.
- 4.45 **AFTERNOON TALKS:** Mr. JONATHAN FLEMING, 'The Making of an Aquarium.' NORMAN SHUTCLIFF.
- 5.15 **THE CHILDREN'S HOUR.**
- 5.30 **THE STATIONERS' GUILD.**
- 6.30 **S.B. from London.**
- 7.0 **M. from London.**
- 7.15 **S.B. from London.**

7.25 Mr. EDWARD CHERRY: 'The Growth of the City of Manchester.'

7.45 ST DAVID'S DAY

Welsh Airs and Songs.

ST. DAVID'S DAY. WESTERN ORCHESTRA.

Welsh Airs and Songs.

A Welsh Prelude, R. Maldwyn Price.

Welsh Airs and Songs.

T. and J. Williams.

V. Bugail.

Welsh Airs and Songs.

W. S. Gwynn Williams (Pembroke).

Welsh Airs and Songs.

Three Welsh Airs.

arr. Hyddin, Edited by Gwynn Williams.

ORCHESTRA.

Welsh Airs and Songs.

Welsh Airs and Songs.

Welsh Airs and Songs.

Welsh Airs and Songs.

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Welsh Airs and Songs.

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

9.35 A LIGHT PROGRAMME

Overture, 'Poet and Peasant'..... Suppe

HERBERT ALBERTSON (Entertainer)

A Case in Point..... Bentley

ORCHESTRA

Tom Pickering

An Enraptured Love-Lily..... Kennedy-Fraser

HERBERT ALBERTSON

ORCHESTRA

Galepade, 'Cafe Chantant'..... Fletcher

10.45 12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

11.30 12.0 GOSWELL RECITAL relayed from the B. H. Archway

10.45 12.0 S.B. from London

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5.0 TOMMY HANDLEY and FLORENCE OLIPHANT

Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke

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Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke

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Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke

Entr'acte, 'Suzanne Patois'..... Locke



SOME OF THE ARTISTS WHOM BOURNEMOUTH LISTENERS WILL HEAR TONIGHT!

On the left is Colonel Guy Liddell, who talks at 7.0 on Georgia, the Land of the Golden Fleece; on the right Miss Mary Lewis, the harpist; and in the centre, the Bournemouth Welsh Male Voice Party, who take part in St. David's Day Programme to-night.

(March 1)

W	9.15	Ad from Berlin	10.45	Eligible Agents
H	8.45	Ad from Berlin	11.52.0	Ad from Berlin

PROGRAMMES FOR WEDNESDAY (March 2)

511 BIRMINGHAM 126.1 M.

3.45 London Programme relayed from Day 103

4.0 THE STATION WIFE: QUINCE

4.45 ACTION ON TOP: 5 - MURDER J
At a "Fling" Battle Bolder (8.40)

5.15

6.0 LAUREL PICTURE HOUSE: On
Lobby by PAUL RUMBLE

6.30 S.B. from London

7.25 MURDER I, RUMBLE

7.45 S.B. J. I. 6

8.25 'I PAGLIACCI' (ACT I)
Relayed from the Opera House, See London Programme

9.10 WEATHER FORECAST: NEWS

9.20 'I PAGLIACCI' (Continued) (ACT II)

9.40 S.B. from London 9.55 J. 6. News

10.0-11.0 AN EIGHTEENTH CENTURY HOUR

Over to 'Albion'
Music: When Soft Voices
The Attempt from a Hickory to Fly
The World is My Home

SWORD OR SHARD

A Jacobite Play, written by KATH E. RILEY
Presented by STEPHEN E. A. KIRK, M.C.
Produced by the STATION PLAYERS

Anthony Forbes (A Master of Southlands)
STUART E. VINDEN
Sally Lee (Owner of a Tannery in Dorland)

JOHN MOSS
James Lee (Simon's Aged Father) JOSEPH LEWIS
Mary Lee (Simon's Sister) PHYLLIS RICHARDSON
Dame Austin (A.W. Lee - Owner of 'The Orchard')

And Walker (A Grammar School Boy)

Betty (A Maid at 'The Orchard House')
CLAUDE JOSEPH
Walter Anthony's Foreman) JOSEPH LEWIS
Robert (An Employee at Anthony's Works)

JOHN MOSS
Part of the Scottish History of
The play is set in Birmingham

Scene I
Simon is in Dorland in a
Simon is seated by
On the left, his father, a very aged man, sits
opposite side of the fireplace, during the
Simon's sister, is laying the supper table.

Scene II

Simon is in Dorland in a
Simon is seated by
On the left, his father, a very aged man, sits
opposite side of the fireplace, during the
Simon's sister, is laying the supper table.

Simon is in Dorland in a
Simon is seated by
On the left, his father, a very aged man, sits
opposite side of the fireplace, during the
Simon's sister, is laying the supper table.

Scene III

Simon is in Dorland in a
Simon is seated by
On the left, his father, a very aged man, sits
opposite side of the fireplace, during the
Simon's sister, is laying the supper table.

33M BOURNEMOUTH. 491.8 M.

3.0 London Programme relayed from Day 103

4.0 SOME PORTSMOUTH ARTISTS

4.45 THE STATION WIFE: QUINCE

5.15

6.0 LAUREL PICTURE HOUSE: On
Lobby by PAUL RUMBLE

6.30 S.B. from London

7.25 MURDER I, RUMBLE

7.45 S.B. J. I. 6

8.25 'I PAGLIACCI' (ACT I)
Relayed from the Opera House, See London Programme

9.10 WEATHER FORECAST: NEWS

9.20 'I PAGLIACCI' (Continued) (ACT II)

9.40 S.B. from London 9.55 J. 6. News

10.0-11.0 AN EIGHTEENTH CENTURY HOUR

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Music: When Soft Voices
The Attempt from a Hickory to Fly
The World is My Home

SWORD OR SHARD

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Scene III

Simon is in Dorland in a
Simon is seated by
On the left, his father, a very aged man, sits
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Simon's sister, is laying the supper table.

515 J. 1. 10

6.0 LAUREL PICTURE HOUSE: On
Lobby by PAUL RUMBLE

6.30 S.B. from London

7.25 MURDER I, RUMBLE

7.45 S.B. J. I. 6

8.25 'I PAGLIACCI' (ACT I)
Relayed from the Opera House, See London Programme

9.10 WEATHER FORECAST: NEWS

9.20 'I PAGLIACCI' (Continued) (ACT II)

9.40 S.B. from London 9.55 J. 6. News

5WA CARDIFF. 353 M.

3.0 London Programme relayed from Day 103

4.0 THE STATION WIFE: QUINCE

4.45 THE DANSEUSE: MISS
CHORUS, relayed from Day 103

4.45 MISS DOROTHY MONTAGUE: The Road to
City of Bread-making

5.0 THE DANSEUSE: MISS
CHORUS, relayed from Day 103

5.15 THE CHILDREN'S HOUR
Broadcast

6.0 THE STATION ORCHESTRA
Overture, 'William Tell'

Persian Dances (Khovantchik)
Ballet and Choreography: Spall
de Bazon

6.30 S.B. from London

7.25 S.B. from Birmingham

7.45 S.B. from London

8.25 'I PAGLIACCI' (ACT I)
Relayed from the Opera House, See London Programme

9.10 WEATHER FORECAST: NEWS

9.20 'I PAGLIACCI' (Continued) (ACT II)

9.40 S.B. from London

10.0 LOCAL NEWS

10.0 THE SUPER SIX
In Another Song Show

Presented and Directed by STEPHEN EVANS
The Super Six, 1. 10

10.25 JOHN W. PICKLES (Piano Accompany)
'Dirty Bell'

The Legend of Bagdad

10.35-11.0 THE SUPER SIX
Presented, 'Come With Us'

Song, 'Mandy, Make Up Your Mind'

Major and Dr. 1. 10

A Contradictory Confab. between a Lady Seaton
and an Elderly Gentleman. Written by S. A.

1000 Years Ago
and River
Baroque, 'A Coop Tie'

22Y MANCHESTER. 384.6 M.

2.55 London Programme relayed from Day 103

4.0 THE STATION WIFE: QUINCE

Relayed from the Pincubility Picture Theatre

PROGRAMMES FOR WEDNESDAY (March 2)

5.0 Mr. Thomas Hughes's A Tolden Opera, with
orchestra and soloists

5.15 The Children's Hour

6.0 Light Music by The Nations Quartet

6.30

6.30 S.B. from London

7.25 S.B. from Birmingham

7.4

VAUDEVILLE

8.0 The Children's Hour
8.15 The Children's Hour
8.30 The Children's Hour
8.45 The Children's Hour
8.55 The Children's Hour

9.0 The Children's Hour

9.30

9.30 The Children's Hour

9.40 S.B. from London

9.55 Local News

10.0 11.0 S.B. from London

10.0 11.0 S.B. from London
10.15 The Children's Hour
10.30 The Children's Hour
10.45 The Children's Hour
10.55 The Children's Hour

6KH

HULL

294 M.

9.30

1.45 The Children's Hour

4.0 Light Music

4.5

Special, from Edward Street

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.28 Royal Horticultural Society's Garden

6.30 S.B. from London

7.25

7.45

8.25 'I PAGLIACCI' (Act I)

Relayed from the Opera House, Birmingham
(See London Programme)

9.10

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40 11.10 S.B. from London (9.55 Local News)

2LS LEEDS BRADFORD. 277.8 M & 25.1 M

11.30 12.30 The Children's Hour

4.0

4.0

5.0

5.15 The Children's Hour

6.0 Light Music

6.28 Royal Horticultural Society's Garden

6.30 S.B. from London

7.25

7.45

8.25 'I PAGLIACCI' (Act II)

Relayed from the Opera House, Birmingham

9.10

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40 11.10 S.B. from London (9.55 Local News)

6LV LIVERPOOL. 297 M.

10.0 CRANE & MATINEE CONCERT

Relayed from Grand Hall

Mrs. ANNE BELLWELL (Pianoforte); CHARLES
B. SANBURN LEE (Accompanist)

1.45 London Programme relayed from Daventry

4.0 MESSIAH'S SYMPHONY, relayed from the
Edinburgh Café Ballroom

5.0 The Children's Hour

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.20 S.B. from London

6.30 S.B. from London

7.25 S.B. from Birmingham

7.45 S.B. from London

8.25 The Children's Hour

9.0 The Children's Hour

9.10 WEATHER FORECAST, NEWS

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40 11.10 S.B. from London (9.55 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Concert relayed from Daventry

1.45 London Programme relayed from Daventry

4.0 THE MIRAGE CAFE ORCHESTRA, conducted by

5.0 The Children's Hour

5.15 The Children's Hour

6.15 MAURICE HODGKINSON (Pianoforte)

6.20 The Children's Hour

6.30 S.B. from London

7.25 S.B. from Birmingham

7.45 S.B. from London

8.25 The Children's Hour

9.0 The Children's Hour

9.10 WEATHER FORECAST, NEWS

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40 11.10 S.B. from London (9.55 Local News)



IN THE PROGRAMMES TO-DAY

The man on the left is Mr. Victor Gollancz, who, in the vaudeville programme from Manchester, to-night at 7.45, will give listeners an idea of some famous actors of the past. The woman in the center is Miss Gollancz, who, in the vaudeville programme from Portsmouth City Glee Singers, who sing from Bournemouth at 4.35, and on the right is Mr. Sidney Evans, the producer and director of the 'Super Six' song show from Cardiff at 10.0.

A Private Income —not a Salary £400 a Year For Life for You!

Think of it! Not a salary demanding daily work at the office, but a private income to be paid to you every year as long as you live.

And while you are qualifying for it—
it pays at 55 shillings a year protection for your family: £3,200 plus half of every deposit you have made to date will be paid to them in the event of your death. Should that be the result of an accident £6,400 plus half the deposits will be paid.

Should illness or accident permanently prevent you earning any kind of living, £3s a month will be paid to you until you are 55, when the £400 a year becomes due.

Every year you will save a very substantial amount of Income Tax—a big consideration in itself.

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company with Government supervised assets exceeding £70,000,000.

It's a wonderful plan, adaptable to any age and for any amount. It brings independence within the reach of tens of thousands of men who, otherwise, would be compelled to go on working till the end of their days.

THIS ENQUIRY FORM SENT NOW
WILL BRING YOU DETAILED PARTICULARS OF A PLAN WHICH
WILL MAKE YOU A HAPPIER AND
RICHER MAN. POST IT TO-DAY..
NO OBLIGATION IS INCURRED

To J. F. Jenkins (Manager),
Sun Life Assurance Co. of Canada,
12, Sun of Canada House, Victoria Embankment,
London, W.C.2.

Assuming I can save and deposit
please send me
my part—full particulars of
showing what income or cash sum

Exact date of birth ..

Married or about to be ..

PROGRAMMES FOR WEDNESDAY (March 2)

(Continued from page 431.)

SPY PLYMOUTH. 400 M.

11.0-12.0 ..
1.40 ..

3.30 Gramophone Record

3.45 London Programme relayed from Daventry

4.0 Afternoon Topics

4.15 Tea Time Music: The Royal Household, directed by ALBERT FAIRBANK

5.15 The Children's Hour

6.0 The Microphones

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from ..

7.45 S.B. from ..

8.25 'I PAGLIACCI' (Act I)
Relayed from the Opera House, Manchester
(See London Programme)

9.10 WEATHER FORECAST, NEWS

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40 S.B. from London

9.55 Local News

10.0-11.0 THE SYMPHONY ORCHESTRA, directed by
WILFRED GRANT with HAROLD KENNEDY
(Baritone) in Half-an-Hour of Musical Comedy

6FL SHEFFIELD. 272.7 M

11.30-12.30 Gramophone Records Recital by
Miss ..

3.25 BROADCAST TO SCHOOLS: Prof. C. J. PATTEN,
Director of National Council of Educational Welfare

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: NATE BALDWIN, 'Spring
Cleaning: Special Care for Precious Wares'

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interludes

6.20 Royal Horticultural Society's Garden

6.30 S.B. from ..

7.25 S.B. from Birmingham

7.45 S.B. from London

8.25 'I PAGLIACCI' (Act I)
Relayed from the Opera House, Manchester
(See London Programme)

9.10 WEATHER FORECAST, NEWS

9.20 'I PAGLIACCI' (Continued) (Act II)

9.40-11.0 S.B. from London (9.55 Local News)

6ST STOKE. 294 M.

3.0 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS: MILDRED DRAKE, 'Cats
' 'Dogs'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Birmingham

7.45 S.B. from ..

8.25 'I PAGLIACCI' (Act I)
Relayed from the Opera House, Manchester

9.10 ..

9.20 'I ..

9.40 11.0 .. 9.55 I ..

5SX SWANSEA. 294 M.

2.55 London Programme relayed from Daventry

4.0 THE CASTLE CINEMA OR ..

5.0 ..

5.15 THE CHILDREN'S HOUR

6.0 Music ..

6.10 ..

6.20 ..

6.30 ..

7.25 ..

7.45 ..

8.25 'I PAGLIACCI' (Act II)
Relayed from the Opera House, Manchester
(See London Programme)

9.10 ..

9.20 ..

9.40 ..

9.55 I ..

10.0-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M

2.55 ..

3.45 ..

4.0 ..

4.15 ..

4.30 ..

4.45 ..

4.55 ..

5.0 ..

5.15 ..

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6.0 ..

6.10 ..

6.20 ..

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6.50 ..

7.00 ..

7.10 ..

7.20 ..

7.30 ..

7.40 ..

7.50 ..

8.00 ..

8.10 ..

8.20 ..

8.30 ..

8.40 ..

8.50 ..

NATIONAL CONCERT PROGRAMME (March 3)

Programme Notes.

SIR LANDON RONALD is no formal word conductor, but a man of the most perfect of Henry I. He was so popular in their day that he was called 'the King of the College'. He was a student at the Royal College of Music, and was in Wormser's class. He was a student of the words, then of the music, and then of the Melba. He was a student of the music, and he was in the last thirty years become famous as a Conductor. Particularly his name is associated with the Royal Albert Hall Orchestra, of which he is the permanent chief. A few years before the war he became Principal of the Guildhall School of Music, and the B.C.M. elected him an honorary Fellow in 1924.



S. L. Ronald

JAN KIEPURA was born in 1902, in Sosnowka. He was educated in the Gymnasium of Warsaw, and took part in the opera with Lahwa and Berezinski in 1920, and with Warmuth in 1921. He made his debut in 1924, and was engaged for a year with the Warsaw Opera. His very early and striking success resulted in his introduction to the Director of the Vienna Opera, Franz Schalk, and his engagement to sing in Vienna. Then he has sung in many of the chief cities of Europe.

PART I

Overture to 'The Marriage of Figaro.'

MOZART seems to have been one of the rare people, who, when they have so much to do, can produce it in a few days.

He wrote the whole of the Opera *The Marriage of Figaro* in six weeks, and the Overture was completed only a day or so before the work was produced, in May, a hundred-and-forty-one years ago.

The composer Michael Kelly who took part in that performance under the name of 'Ogilby' said that Mozart, who supervised the production, transferred into the play's words his inspired meaning. He added: 'I shall never forget his little, animated countenance, which lighted up with the glowing rays of genius.'

For so light and sparkling a comedy, Mozart put in an Overture with a most elaborate and was not surprised. He said: 'The Overture is a section, and gives us just a foretaste of what is to come. It is not actually connected with the opera, and is a favourite concert-piece.'

The *First Main Tune*, which starts with the first of the pieces, has two parts. The first is a very brief, rushing tune, played

(Continued in column 2.)



JAN KIEPURA

the young Polish tenor who has astonished Europe. Critics have said that to call him 'the second Kiepura' is not enough; he is 'the first Kiepura', and they can give him no higher praise. The picture above shows him as the Duke in 'Rigoletto', and the two other portraits on this page show different aspects of the striking personality of this rising star of the musical world, who is coming to England for the first time to sing for the B.B.C. to-night.

THE B.B.C. NATIONAL CONCERTS

NINTH CONCERT

Relayed from the Royal Albert Hall

JAN KIEPURA (Tenor)

(First appearance in England)

THE NATIONAL ORCHESTRA

Conducted by
SIR LANDON RONALD

PART I ORCHESTRA

Overture to 'Figaro' *Mozart*

JAN KIEPURA (with Orchestra)

Ela mi fu rapita ('Rigoletto') ... *Verdi*

ORCHESTRA

Fifth Symphony *Tchaikovsky*

9.0 Interlude from the Studio

PART II ORCHESTRA

'Carnival' Overture *Doornik*

JAN KIEPURA (with Orchestra)

Che Gelida Manina ('La Bohème') *Puccini*

ORCHESTRA

Two Nocturnes *Debussy*

Shepherd's Hey *Grainger*

by Strings and Bassoon. The first part, which is in the key of D major, is a very simple and direct melody, but almost at once it is repeated, with high and low wind added. It is again followed by the second melody which brings, after several rapid changes, the Second Main Tune. This is a more subtle and mostly more delicate. Strings and

follow, then the First Main Tune returns, and everything that has been played is repeated almost note for note. The Overture ends with a short Coda, based on the First Tune beginning very softly, and gradually working up to an exciting ending.

Tchaikovsky's Fifth Symphony.

THE strain of melancholy, amounting to morbidity, in Tchaikovsky's mind naturally



T. Tchaikovsky

shows itself in his music. The Fourth Symphony (in D minor) both contains evidence of this, and so, to a lesser extent, does this Fifth.

THE MOVEMENT. An Introduction (moving slowly) gives out the 'Motto' Tune, which reappears in each Movement (Clarinet, here, with Strings accompanying). After thirty-two bars comes the First Movement proper.

(Quick, spirited). Clarinet and Bassoon have the First Main Tune. Strings and Woodwind continue the mood. The Second Main Tune comes in on the Strings, in gentler manner, with a touch of syncopation in it a pleading Theme, one might say.

This material is dealt with at no great length, and the 'Recapitulation' of the Themes is in the usual way, the Movement dying away.

THE MOVEMENT. The Lower Strings have a new melody, over which Horn gives out the flowing First Main Tune. An Oboe has a continuation of this, in rather brighter mood. The Strings' opening of the Second Main Tune echoes a four-note figure of the Oboe, and continues with new material. With a change of time from the swaying three-to-a-beat of the opening, a Clarinet Third Theme is introduced.

THE MOVEMENT. (Voice. Moderately quick) This is the First Main Tune, Bassoon and Second Tune. The Trio, or middle section of the Valse, has a dancing Violin Theme, in rapidly running short notes. After the usual repetition of the matter in the beginning of the Movement, the Motto Tune is impressed upon us, even in the midst of gaiety, by Clarinet and Bassoon.

(Continued in column 2, page 436.)

worked as follows:

Wardlaw's Smith's System of Plastering &c. in 1840.

CUNARD

THE Hay was a popular dance in the 19th century, and this *Shropshire Hay* is one which it was often danced by the country folk in the Midland shires. The late Cecil Sharp, who was an excellent collector of folk music, found four variants of the tune still in use, and all these variants have been used by Percy Grainger in his

0.45 " " 20 Mr. Harry Gould

Northern Programmes.

PROGRAMMES FOR FRIDAY (March 4)

2LO LONDON. 361.4 M

10.20 *The Sign of the Cross*

3.15 Reading: Emma Jane Anden

3.20 *The Sign of the Cross*

3.45 *The Sign of the Cross*

Arranged by the PEOPLE'S CONCERT SOCIETY

CONCERT OF FIFTH SERIES

WYNFRED KENNARD (Soprano), HERBERT

forley; BARBARA WATTS (Accompanist)

First Part

The Sign of the Cross

The Sign of the Cross

The Sign of the Cross

The Sign of the Cross

The Sign of the Cross

Two Movements from Sonata,

No. 19 in A

Allegretto (Grazioso, with Vari-

ous: 1, 2, 4 and 6; Minuet

The Mouldy Heart (The Magic

Flute)

Give Me Thy Hand (Don Giovanni)

Second Part

Compend of musical anagrams, items,

the titles of which will be given

by the Announcer

6.45 *The Sign of the Cross*

HARRY B. B. (Chorus)

The Sign of the Cross

The Sign of the Cross

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The Sign of the Cross

One of the most striking

examples of town-planning on an heroic scale is

Hausmann's plan for Paris. It was only completed this year

enough was done to make Paris the best planned

city in the world. It gives some idea of Hausmann's achievement.

It is interesting to know that a series of

talks will be given on the subject of town-planning.

Full particulars and a free copy of *The Plan*

London W.C.

voice and his whole personality change with each

part he assumes, and it will be interesting to

hear him in the part of the

east, SECOND GENERAL NEWS BULLETIN, 4pm

9.15 *The Sign of the Cross*

America on England and the influence of

MY PROGRAMME

DAVENTRY. 1 600 M

5XX

DAVENTRY. 1 600 M

10.30 *The Sign of the Cross*

11.0 *The Sign of the Cross*

12.30 *The Sign of the Cross*

1.0 *The Sign of the Cross*

3.15 *The Sign of the Cross*

7.25 *The Sign of the Cross*

7.45 *The Sign of the Cross*

9.10 *The Sign of the Cross*

9.15 *The Sign of the Cross*

11.0 *The Sign of the Cross*

The Band and the New Princess

12.0-1.30 LEON VAN NESTEN

DAVENTRY. 1 600 M

5IT

326.1 M.

10.30 *The Sign of the Cross*

11.0 *The Sign of the Cross*

12.30 *The Sign of the Cross*

1.0 *The Sign of the Cross*

3.15 *The Sign of the Cross*

7.25 *The Sign of the Cross*

7.45 *The Sign of the Cross*

9.10 *The Sign of the Cross*

9.15 *The Sign of the Cross*

11.0 *The Sign of the Cross*

The Band and the New Princess

12.0-1.30 LEON VAN NESTEN

DAVENTRY. 1 600 M

5IT

326.1 M.

10.30 *The Sign of the Cross*

11.0 *The Sign of the Cross*

12.30 *The Sign of the Cross*

1.0 *The Sign of the Cross*

3.15 *The Sign of the Cross*

7.25 *The Sign of the Cross*

7.45 *The Sign of the Cross*

9.10 *The Sign of the Cross*

9.15 *The Sign of the Cross*

11.0 *The Sign of the Cross*

The Band and the New Princess

12.0-1.30 LEON VAN NESTEN

DAVENTRY. 1 600 M

5IT

326.1 M.

10.30 *The Sign of the Cross*

11.0 *The Sign of the Cross*

12.30 *The Sign of the Cross*

1.0 *The Sign of the Cross*



THE BEST PLANNED CITY IN EUROPE

Professor Reilly will conclude his series of talks on architecture to-night by considering towns as a whole. At 8.15 from Liverpool 7.45. The aerial picture shows a typical radial centre in modern days, the Place de l'Étoile, with the Arc de Triomphe in the centre, the Avenue des Champs-Élysées and the Boulevard Haussmann on the right, the Avenue de la Bourdonnais on the left and the bottom, and a straight avenue radiating from the centre.

7.45

VARIETY

A GRADUATE with the... from that fine school... Mrs. Betty Chester needs no... that she can sing dance and... that talented company... more successes, notably... up Fear at the London Hippodrome. At present she is playing... My Son John at the Shaftesbury Theatre.

ALAN CHURCHMAN

MR. A. E. CHURCHMAN... the Anglo-French humour has... of the most popular of broadcast entertainers... (Picture on Page 438)

P. A. ROBERTS

DICK TURPIN

Jacob Sly (A Bow Street Runner)
Soft Sails (The Innkeeper)
Jerry Banks (A Yorkshire Farmer)
Lolly Mand (Romander)
Dick Turpin

Every character in this sketch will be acted by... be author R. A. ROBERTS
Incidental Music by HERMAN F. S. C.

THIS is the sketch that has made Mr. R. A. Roberts famous as a Foreign actor all over the world. There is no doubt that he is

5.15 THE CHILDREN'S HOUR A Family Party

5.30 FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales Playhouse, Lewisham

5.30 TIME SIGNAL, GEXENWITH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

5.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 A. J. REY SCHOLES Music Collection

7.15 THE FOUNDATIONS OF MUSIC The Piano Sonatas of Mozart

7.25 Prof. C. H. REILLY: "Some Modern Buildings—VI, The Town of To-day"

TO conclude his series of talks, Prof. Reilly will discuss the general question of how far cities can control their development so as to preserve the aesthetic amenities, and how far this is in fact being done. Various British towns—notably Bath—have arranged to ensure that their growth shall not be merely sprawling, unorganised, and unsightly, but most of them did nothing to prevent the Victorian jerry

10 The Station Pianoist's Charge

PROGRAMMES FOR FRIDAY (March 4)

6.30 S.B. from London
 7.25 Prof C. H. BRILLY 'Some Modern Builders' - The Town of To-day (See Note in London Programme)
 7.45 S.B. from London
 9.0 WEATHER FORECAST, NEWS, Local News
 9.15 S.B. from Manchester
 9.45 11.0 S.B. from London

5NG NOTTINGHAM. 275.2 M

11.0-12.30 Concert, relayed from Coventry
 3.45 LYONS' CAPE ORCHESTRA, conducted by LYONS
 4.45 Music and Afternoon Topics
 5.15 THE CHILDREN'S HOUR
 6.15 A Talk on Some New Books by 'A READER'
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 490 M.

3.35 BROADCAST TO SCHOOLS: Mr. P. DYMOK, Science of Evolution: The Rivers of the World
 4.0 Mr. A. C. STOCKWELL, 'Nature Notes'
 4.15 THE TIME MUSE: THE ROYAL HOTEL TRIO, conducted by ALBERT FLETCHER
 5.15 THE CHILDREN'S HOUR
 6.0 KITTY PRICE (Soprano)
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45 S.B. from London (9.10 Local News)
 9.15 DOROTHY JOHNSON
 In a Recital of Red Indian Songs
 9.45-11.0 S.B. from London

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records
 4.0 Afternoon Topics
 4.15 AVIS BENT (Piano) and C. H. HALL (Harp)
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.10 YAMANI (J. E. FLATT) 'Life in Zanzibar' (Gramophone)
 6.30 S.B. from London
 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. MARRAS, Nature Law
 3.45 London Programme, relayed from Coventry
 5.0 IRON FORESTERS, 'Some Famous Ironworkers', with Illustrations at the Iron Works, Bradford

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. 294 M

3.20 BROADCAST TO SCHOOLS: Mr. J. W. J. HARRIS, Characters in English Literature—J. K. HARRIS
 3.45 London Programme, relayed from Coventry
 5.0 Mr. D. RUTH PHILLIPS, 'Welsh Proverbs'
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. T. D. JONES, 'My Piano and I' - Short Lecture Recital
 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.

5NO NEWCASTLE. 312.5 M

3.0 Broadcast to Schools: Mr. J. W. J. HARRIS, Characters in English Literature—J. K. HARRIS
 3.45 London Programme, relayed from Coventry
 5.0 Mr. D. RUTH PHILLIPS, 'Welsh Proverbs'
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. T. D. JONES, 'My Piano and I' - Short Lecture Recital
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45 11.0 S.B. from London (9.10 Local News)

5SC GLASGOW 405.4 M

11.20-12.30 Concert, relayed from Coventry
 3.35 LYONS' CAPE ORCHESTRA, conducted by LYONS
 4.45 Music and Afternoon Topics
 5.15 THE CHILDREN'S HOUR
 6.15 A Talk on Some New Books by 'A READER'
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 S.B. from London (9.10 Local News)

2BD ABERDEEN. 500 M.

3.30 Broadcast to Schools: Mr. J. W. J. HARRIS, Characters in English Literature—J. K. HARRIS
 3.45 London Programme, relayed from Coventry
 5.0 Mr. D. RUTH PHILLIPS, 'Welsh Proverbs'
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. T. D. JONES, 'My Piano and I' - Short Lecture Recital
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45 11.0 S.B. from London (9.10 Local News)

2BF BELFAST. 306.1 M

11.0-12.0 Concert, relayed from Coventry
 3.35 LYONS' CAPE ORCHESTRA, conducted by LYONS
 4.45 Music and Afternoon Topics
 5.15 THE CHILDREN'S HOUR
 6.15 A Talk on Some New Books by 'A READER'
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 S.B. from London (9.10 Local News)

Off to India.

WHEN the *Ranchi* sails for India on March 4, it will take with it the new stationmaster of the Indian Broadcasting Company, Mr. C. N. WOOD, who has been appointed to Calcutta. The stationmaster of the Indian Broadcasting Company is now the British Broadcasting Corporation, the current personal assistant to the Director of Programmes, and has been in charge of the Plymouth Station for the past fifteen months. Mr. C. N. Wood was born in London, joined the B.B.C. four years ago, and was assistant to the London Station Director. He served later at Cardiff and at Birmingham, and has been Station Director at the new station opened in August 1926.



Every flagon of Burgoyne's Harvest Burgundy purchased goes to help the Empire. This is not an altruistic proposition, for Harvest Burgundy is of excellent quality and absolutely pure. Make Burgoyne's Harvest Burgundy the daily lunch and dinner wine in your home.

4/6 per Flagon 23 Half Flagon
 "Quality Wines of the Empire"

Burgoyne's HARVEST BURGUNDY

This Razor Set FREE



The proprietors of Wright's Coal Tar Soap will be pleased to send to any applicant upon receipt of 36 outside printed wrappers from tablets of Wright's Coal Tar Soap and 12 flaps from the boxes (bearing the words "Wright's Coal Tar Shaving Stick"), this handsome razor set, consisting of heavily nickel-plated case, safety razor, two nickel-cased razor blade containers with two Herten British Sheffield blades. The whole case is lined with purple plush and is really an exceptional gift.

When you have collected 36 outside wrappers and 12 flaps from the boxes, send them together with your name and address (clearly written), addressed to Razor Sets, Dept. 65, Wright, Layman & Gummy Ltd., Southwark, S.E.1.



No more 'Lost' Chords

Cossor Valves—with the wonderful new Kalenised Filament—bring you the superb technique of the living Artists

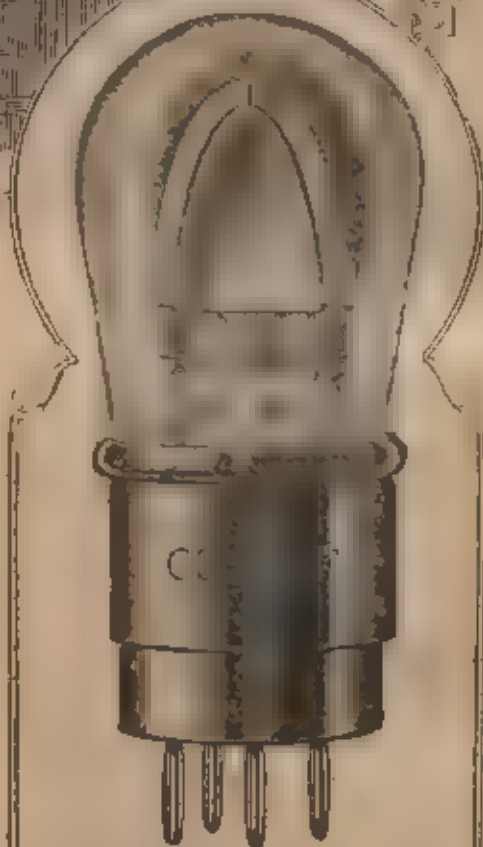
YEAR by year the battle to perfect Radio reproduction is being broken down. No longer can it be said that Broadcasting suffers from technical limitations. We have vast improvements in the design of Loud Speakers and the development of resistance capacity amplification. Radio enters upon a new phase. Every note in the harmonic scale can now be reproduced with the living naturalness of the concert hall or the studio. There are no more 'lost' chords.

But this method of amplification depends on a valve specially designed for the purpose—the wonderful new Cossor 2-volt R.C.

This new valve has an exceptionally high ampli-

fication factor of 40—higher than any other type. Due to the perfect construction of its Kalenised filament and the patented method of construction which ensures a complete background of silence, the new Cossor R.C. valve will give you a richness of tone such as you have never heard before. From the deep, vibrating tones of the lower octaves of the organ to the surprising, sweet high notes of the violin. Every note is there, none is missing.

If your Receiving Set utilises the choke or resistance coupling method, so that it is possible to use the new Cossor R.C. Valve in it and hear Radio with a charming freshness and vitality which must amaze you.



The new Cossor 2-volt R.C.

Consuming 1 amp. at 2 volts impedance 14/
20,000 ohms, Amplification factor 40

Other Cossor Valves

For 2-volt Accumulators

1. H. R. C. Valve	13
2. H. R. C. Valve	14
3. H. R. C. Valve	15/6

For 3-volt Accumulators

4. H. R. C. Valve	14
5. H. R. C. Valve	15
6. H. R. C. Valve	16/6

For 4-volt Accumulators

7. H. R. C. Valve	22/6
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Cossor

Issued by A. C. Cossor, Ltd., Highbury Grove, London N 5.

—the Valve which
serves you longest

W. J. D. 60/6

PROGRAMMES FOR SATURDAY (March 5)

210 LONDON. 361.4 M.

2 50 4 30 It is hoped between these times to have a **London Association Football** (See Plan on page 442)

4 30 CONCERT
The **London Symphony Orchestra** (Conductor: Sir **Adolf Busch**)
Lafayette Hall, London

5 0 **Mme. DE WALMONT.** Some Modern French
Voice: V. Henri Bon

5 15 **The Children** (Davenport Quartet). Sing
"The Children" (Song)
Lafayette Hall, London

6 0 **ORCHESTRAL** (Continued)

6 30 **THE SUNDAY GAZETTE.**
"WEATHER" (First Edition)
N. S. BULLITT

6 45 **THE LONDON RADIO**
"BAND" (First Edition)
N. S. BULLITT

7 0 **THE TALK**

7 15 **THE FOUNDATIONS OF MUSIC**
THE SONATAS OF MOZART

7 25 **Major L. R. TOWNSEND**
National Rugby (Continued)
and the **Campania**

7 45 **THE SATURDAY NIGHT REVUE**
(Special Programme)

8 45 **A Recital by**
SCHUBERT (Continued)
(Whether?)
The **Serenade** is one of the loveliest and tenderest of all music. It is a perfect expression of the poet's heart. The **Serenade** is one of the loveliest and tenderest of all music. It is a perfect expression of the poet's heart.

8 45 **THE SATURDAY NIGHT REVUE**
(Continued)

9 0 **THE SATURDAY NIGHT REVUE**
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9 15 **THE SATURDAY NIGHT REVUE**
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5 45 **THE SATURDAY NIGHT REVUE**
(Continued)

THE SATURDAY NIGHT REVUE

(Second Instalment)

Book and Lyrics written and the Revue produced by

by

GRAHAM JOHN

The Cast includes:

GEORGE GWYTHYR	TOMMY HANDLEY
FLORENCE OLDHAM	NADINE MARCH
HENRY CAINE	GEORGE IDY
LILIAN HARRISON	BLANCHE TOMLIN

THE RADIO CHORUS

Items from the following will be included:

Opening Chorus. "Make it Saturday Night" introducing the Company Duet. "The Big Song, 'A Dip in the Post Bag' Duet, 'M. M. M.' Don't Tell Mother" Sketch, 'The Best Man' Song, 'I'm a Man' Song, 'The Last Laugh' - Dancing Song, 'Follow Me' Song, 'I'm a Man' Sketch, 'A Thief in the Night' Duet, 'The Winner Takes the Prize' Sketch, 'Spring is Arise' - Quartet, 'Be a Sport' Talk, 'Fixing the Gossip Cup' Duet, 'When You and I Were Dancing' Burlesque, 'The Missing Link' Anthem, 'The More We are Together' - Finale, 'Make it Saturday Night'

ORCHESTRA UNDER THE DIRECTION OF ERNEST LONGSTAFFE



Mr. John G. who reads a story



Major L. R. Townsend gives another of his Rugby Talks at 7.25



Mr. John C. who be heard at 9.30

2 30 **S.F. from London**

9 10 **Ship** (Continued)

9 15 12 0 **London**
(Continued)

517 326.1 M. BIRMINGHAM

2 50 **THE SATURDAY NIGHT REVUE**
(Continued)

4 30 **THE SATURDAY NIGHT REVUE**
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9 45 **THE SATURDAY NIGHT REVUE**
(Continued)

10 0 **THE SATURDAY NIGHT REVUE**
(Continued)

Hints for Everyday Meals by the Bisto Chef.



Gravy Making

"Let me tell you how to make delicious, rich, brown gravy that makes you feel hungry as soon as you see it. Cooking's my profession so I know. Smooth down a little Bisto with warm water, then add more water according to the amount of gravy required, and pour into the cooking tin from which the fat has been poured off. Stir continually and don't forget to bring to the boil. No flour, salt or browning is needed with Bisto."

BISTO
for
Making Gravy

AN ENTIRELY NEW EDITION FOR 1927 OF THIS
Wonderful Dictionary
AND UNIVERSAL CYCLOPEDIA OF REFERENCE

and without obligation purchase OVER 100,000 copies have been sold. It will satisfy you and help your children with their studies. It is a valuable addition to your library.



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50,000

delivered
Subscribers?

WHY

DO HOWARDS' SELL OVER 1,000,000 of their celebrated

ASPIRIN TABLETS

A WEEK

And why, month by month, do the sales steadily increase?

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Among the multitude of Aspirin Tablets of every variety of origin and quality, Howards', the great Home Brand, stand out for the good

RESULTS

they give.

There are many Tablets on the market which have been found to be short weight or so unskilfully compressed as to pass through the body with no therapeutic result, except to upset the digestion.

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"WHEN HEALTH IS AT STAKE ONLY THE BEST WILL DO."

HOWARDS' ASPIRIN TABLETS

are most skilfully compressed from Howards' own superfine Aspirin and contain the full dose of 5 grains.

QUALITY TELLS

and if you have been taking ordinary Tablets, you will often be surprised at the difference in the results from Howards'

Howards are the well-known makers of Quinine, Aspirin, and other medicinal products. For nearly 30 years their reputation for the quality of their products

HOWARDS & SONS, LTD
(ESTD 1797)
ILFORD, LONDON



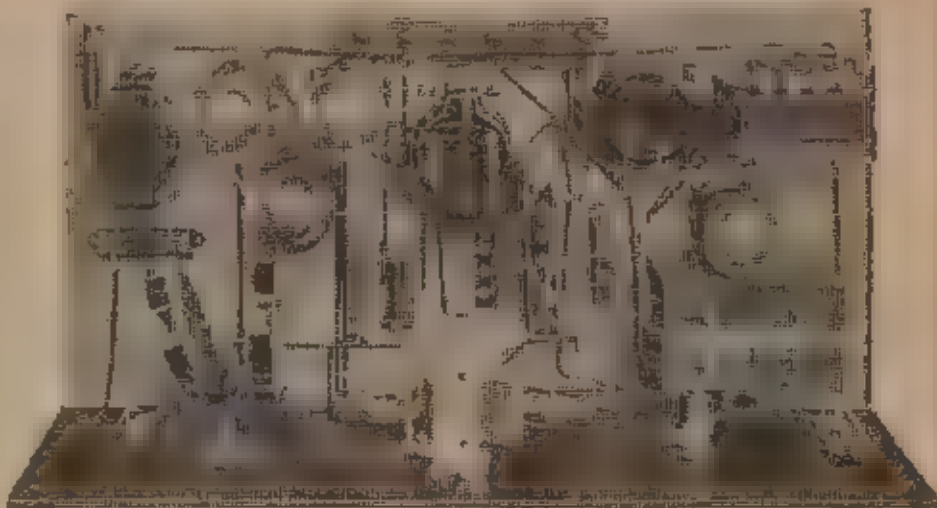
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FULL INSTRUCTIONS FOR MAKING

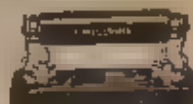
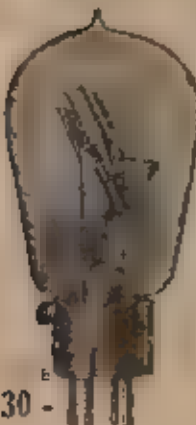
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3-VALVE RECEIVER

which works direct from A.C. Mains through an electric light socket *without H.T. Batteries or Accumulators*. Send coupon, accompanied by 6d. in stamps, for book containing clear information together with full sized wiring plan showing how to build this unique and efficient receiver from



Marconiphone and STERLING Radio Components



MARCONI
K11 VIVE
WITH INDI-
RECTLY AND
CUT, DE-
AL, DE-
ELECTRIC
MASS

THIS highly efficient broadcast receiver, operated entirely from the house electric supply, can be easily constructed from *Marconiphone* and *Sterling* components, in combination with Type K.L.1 Marconi Valves.

This set not only eliminates the trouble and expense of accumulators and H.T. Batteries; it is also remarkably economical in running costs.

Compare these figures; a good three-valve set giving a performance equal to that of the K.1 consumes 15 milliamperes of H.T. current, and exhausts the largest type of 120-volt battery in three months. Such batteries cost at least 30s., so that renewals amount to £6 a year. Add the yearly expenditure on low tension—over £3—and the total running cost exceeds £9.

On the other hand, the maximum consumption of the K 1 set is approximately 50 watts and the set will run for 20 hours per unit of electricity. If it is used for three to four hours each day throughout the year, the annual consumption of current is approximately 73 units, which at an average cost of 5d. per unit brings the running expenses to £1 10s. per annum. If a power supply is available this figure may be reduced to as low as 6s. per year, or less than the license fee itself.

THE MARCONI-HONE CO. LTD.

full-sized— full-toned— full-powered!

THE LISSENOLA is the only full-size, full-powered Loud Speaker being made complete to 34" in diameter. It is the only speaker to be passed over any loud speaker, and the only one to be very handsome in appearance and so light, having a flare measuring only 14 ins.

The sound-reproducing unit of this remarkable loud speaker is the LISSENOLA Loud Speaking Unit, whose golden tones and realistic rendering have delighted tens of thousands. No other unit has such splendid magnets. No other unit has such a best design of construction as this one has. No other unit has such a powerful power. The LISSENOLA has 200 volts and more can be used to give the best of listening or recording.

LISSEN is only able to set the LISSENOLA at the unheard-of price of 24/- by drawing it out with the greatest care, so as to give the best of production and concentrating on the production of this one type.

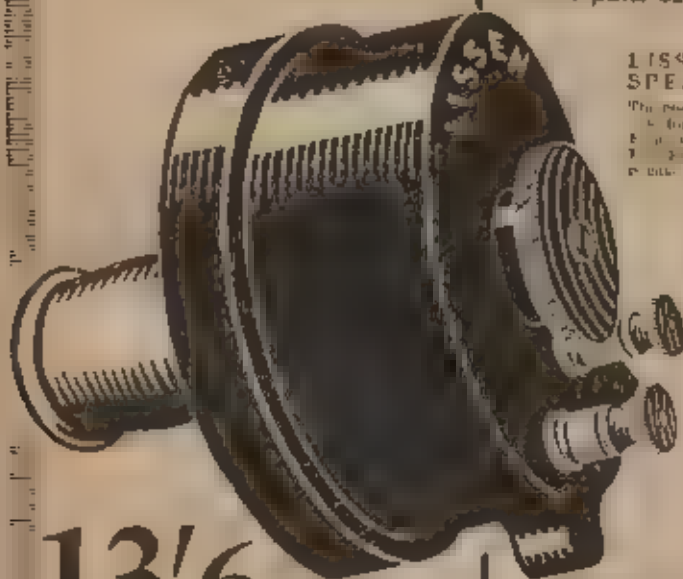
7 DAYS' FREE TEST.

Test the LISSENOLA Loud Speaker against the most expensive loud speaker you can find—anything up to £10. If you do not do not prefer the LISSENOLA for tone-purity and power to any loud speaker you test it against, irrespective of price, take it back to your dealer or send it back to us on this offer, and your money will be willingly refunded in full. This offer also applies to the LISSENOLA Loud Speaking Unit.



34'

These parts can be purchased separately.



13'6

LISSENOLA LOUD SPEAKING UNIT

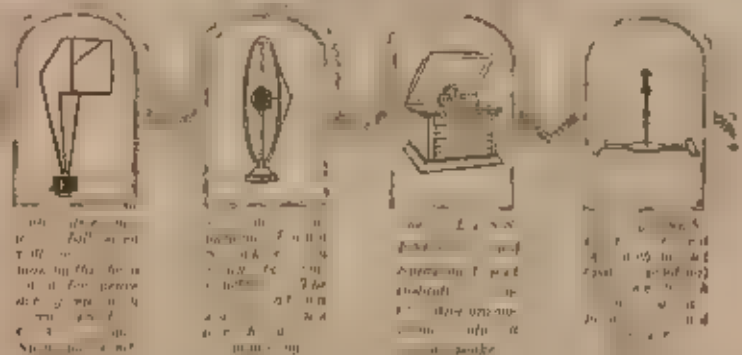
The powerful sound-reproducing unit of the LISSENOLA Loud Speaker. It is the only unit to be passed over any loud speaker, and the only one to be very handsome in appearance and so light, having a flare measuring only 14 ins.

LISSENOLA UPRIGHT HORN

The powerful sound-reproducing unit of the LISSENOLA Loud Speaker. It is the only unit to be passed over any loud speaker, and the only one to be very handsome in appearance and so light, having a flare measuring only 14 ins.

LISSENOLA STAND

The powerful sound-reproducing unit of the LISSENOLA Loud Speaker. It is the only unit to be passed over any loud speaker, and the only one to be very handsome in appearance and so light, having a flare measuring only 14 ins.



LISSEN LTD, 300-320, FRIARS LANE, RICHMOND, SURREY
Manufacturing Director: THOMAS A. COLE

WHEREVER RADIO PARTS ARE WANTED —USE LISSEN—

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

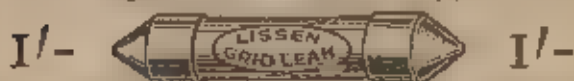
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Has both new losses and also low capacity twin valve holders. Sent out ready for baseboard mounting, but can also be used for panel mounting by bending springs straight.
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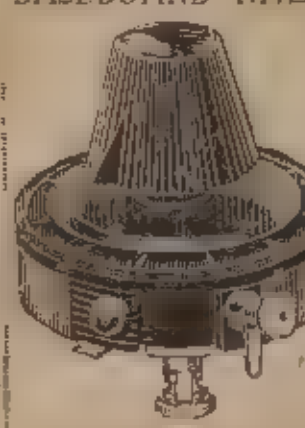


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The Lissen H.T. Battery is a new and improved design, which is not only of the highest quality, but also of the most compact and efficient design. It is the only H.T. battery which is not only of the highest quality, but also of the most compact and efficient design. It is the only H.T. battery which is not only of the highest quality, but also of the most compact and efficient design.

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The Lissen Baseboard Rheostat is a new and improved design, which is not only of the highest quality, but also of the most compact and efficient design. It is the only baseboard rheostat which is not only of the highest quality, but also of the most compact and efficient design. It is the only baseboard rheostat which is not only of the highest quality, but also of the most compact and efficient design.

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Managing Director THOMAS N. COLE.

THE THRILL OF DISTANCE MEANS MORE THAN GOOD PARTS—it means *LISSEN* parts

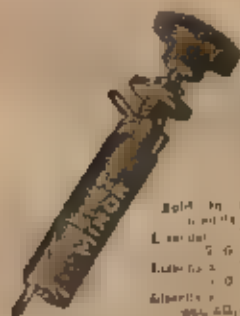
By using the right parts you can take care of the energy picked up by your aerial—you cannot afford to lose any of this minute energy—guard it against loss at every point of the path along which it travels—only too easily will it leak away—the thrill of distance means more than good parts—it means *LISSEN* parts.



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They are made in two types whether for A.C. or D.C. Type B has two separate valves, two of which are variable over valve tapplings, 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 (50 volts)	£2 10 0
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LOUDON 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 F1. H.F. Amplifier F2. Detector F3. 5.5 volts 0.4 amps.	8/- Dull Emitters. L.F. Amplifier LRR1. H.F. Amplifier LRR2. Detector LRR3. 2 volts 0.2 amps.	8/- Dull Emitters. L.F. Amplifier LER1. H.F. Amplifier LER2. Detector LER3. 4 volts 0.1 amps.
9/- Dull Emitters. L.F. Amplifier F1. H.F. Amplifier F2. Detector F3. 6 volts 0.1 amps.	11/- D.E. Power Valves. Transformer. Rectifier PER1. Rectifier PER2. Rectifier PER3. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer. Rectifier PER1. Rectifier PER2. Rectifier PER3. 6 volts 0.2 amps.

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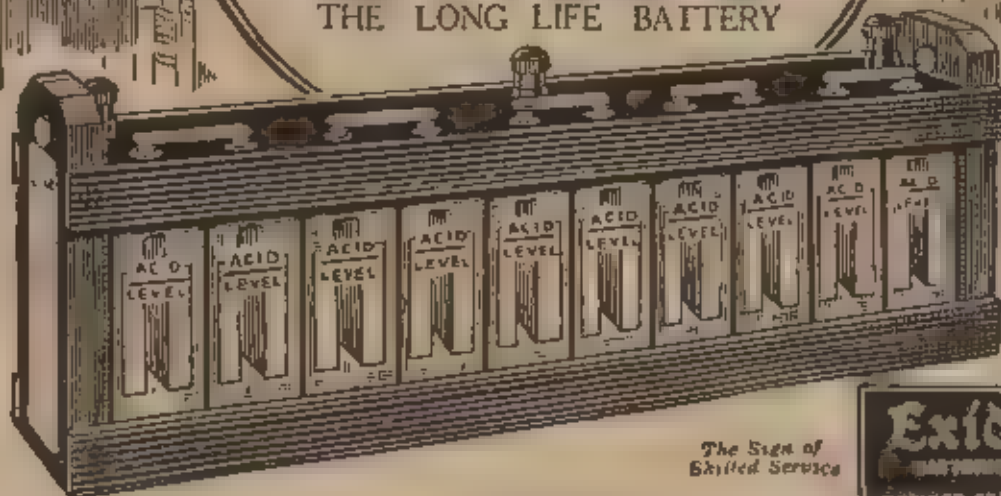
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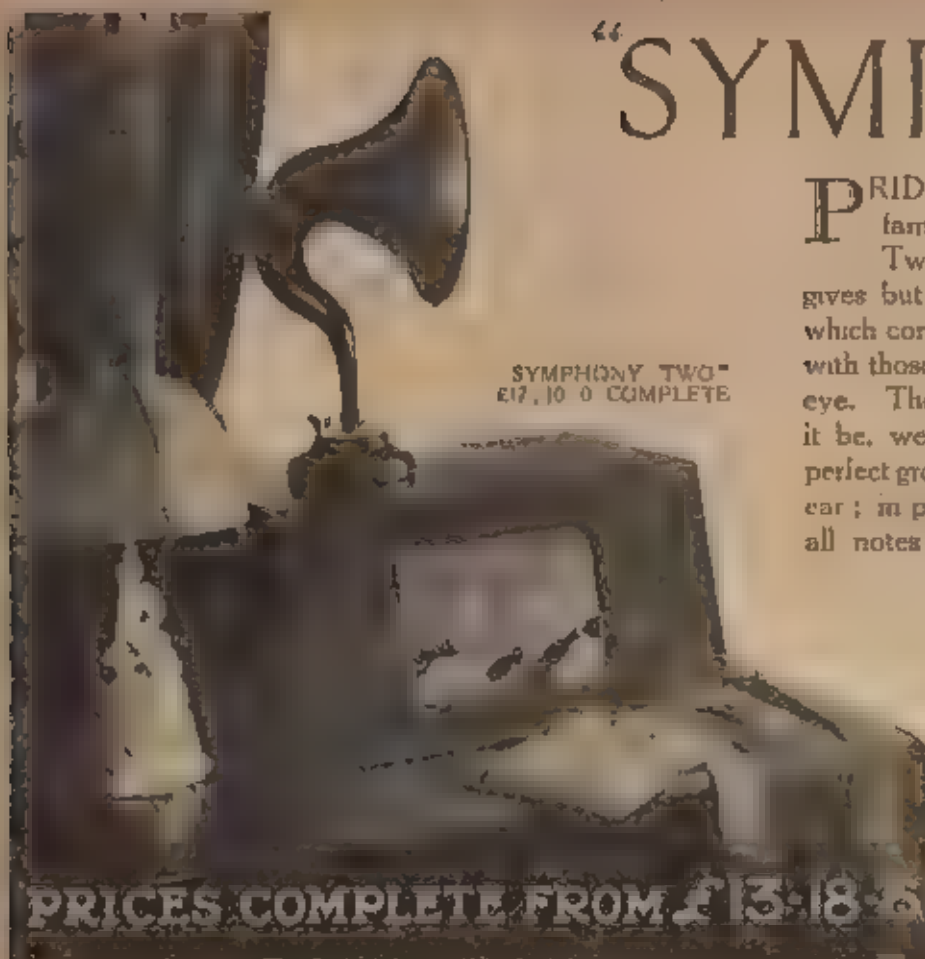
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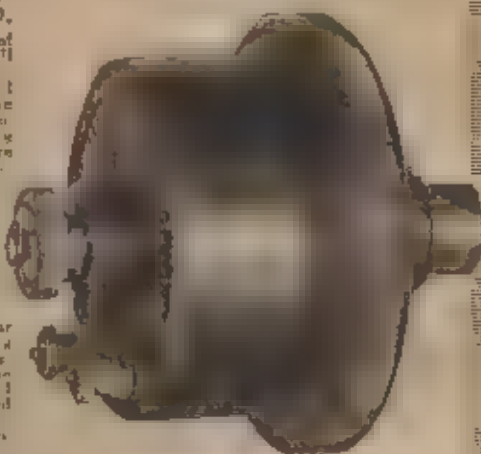
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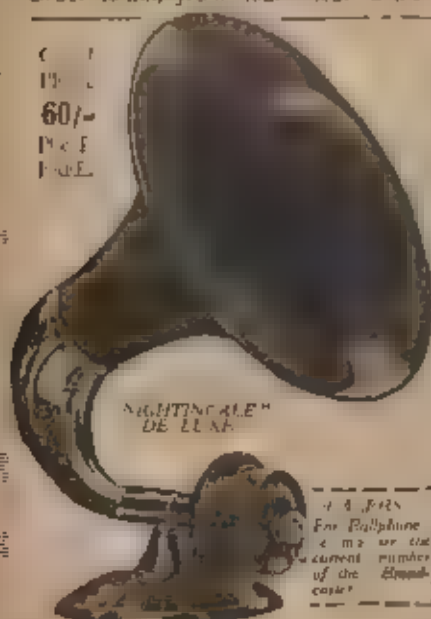
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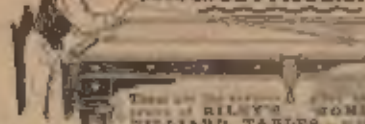
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210. 215. 220. 225. 230. 235. 240. 245. 250. 255. 260. 265. 270. 275. 280. 285. 290. 295. 300.	33 00
310. 315. 320. 325. 330. 335. 340. 345. 350. 355. 360. 365. 370. 375. 380. 385. 390. 395. 400.	36 00
410. 415. 420. 425. 430. 435. 440. 445. 450. 455. 460. 465. 470. 475. 480. 485. 490. 495. 500.	39 00
510. 515. 520. 525. 530. 535. 540. 545. 550. 555. 560. 565. 570. 575. 580. 585. 590. 595. 600.	42 00
610. 615. 620. 625. 630. 635. 640. 645. 650. 655. 660. 665. 670. 675. 680. 685. 690. 695. 700.	45 00
710. 715. 720. 725. 730. 735. 740. 745. 750. 755. 760. 765. 770. 775. 780. 785. 790. 795. 800.	48 00
810. 815. 820. 825. 830. 835. 840. 845. 850. 855. 860. 865. 870. 875. 880. 885. 890. 895. 900.	51 00
910. 915. 920. 925. 930. 935. 940. 945. 950. 955. 960. 965. 970. 975. 980. 985. 990. 995. 1000.	54 00

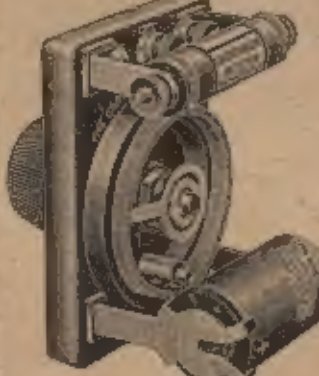
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IT'S SO EASY TO FIX TOO!!

ELECTRON WIRE may be looped in the left out of sight, without masts, and tied to the rafters and looped back again, the other end brought under the eaves direct to the set through the nearest window (with exception of lead-in cable). The window may be closed tightly. You can simply drape it over a tree, over the roof, round a chimney, run it along the fence, around the garden rail, across the road, hang it out of the window, or where and how you like, and the results are there. Use a short piece as an earth and—there you are! Perfect reception and immediate satisfaction.

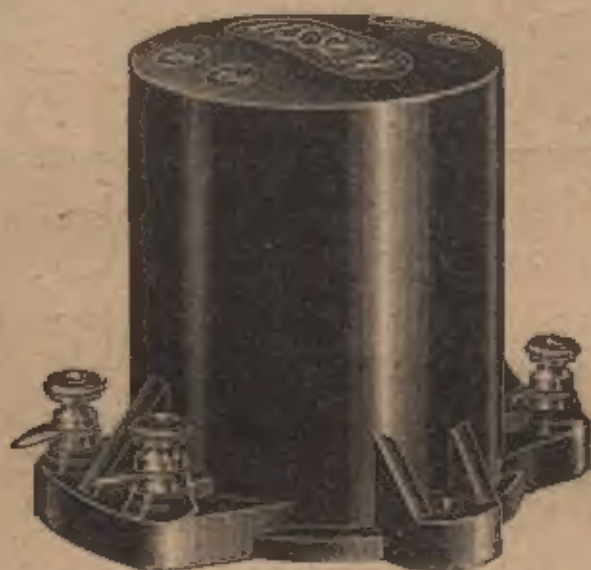
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THE ELECTRON WAY



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A TRANSFORMER FOR YOUR SET IS NOW BEING MADE IN THE LISSEN FACTORY



YOU will never know the efforts, the resources called upon, the research, the great plant facilities used by Lissen, all of which have been necessary and alone have made it possible for Lissen to produce a transformer that has made history not only in radio sales but in actual transformer performance as well. In addition a new distribution policy had to be inaugurated to make the present low price possible.

So good did Lissen know the new transformer to be that they withdrew all the previous expensive Lissen transformers which had been on the market for several years past. The unprecedented success of the new Lissen Transformer is due to the new satisfaction it gives the user, the money it saves—all of which is now well known. It fully amplifies every tone, every note, every harmonic, every overtone against a background of silence. Another user writes:

Ref. 5180.

North
29. 11. 1936.

"I feel it my bounden duty to write you an appreciation of your new Lissen transformer. Seeing it so extensively advertised and being somewhat suspicious of low-priced transformers, I purchased one on Wednesday evening last, and to test it I removed the transformer from a one valve amplifier attached to a 5 valve set and replaced it with a New Lissen. The result was astounding—every note seemed improved, and I am so thoroughly satisfied that the original transformer, although costing two and a half times as much as the Lissen, is not to be replaced. I cannot say anything more effective than that—unless it is to let you know that I have already advised a few of my wireless friends to give it a trial. If not in their present sets, in other sets or sets they may build later. I can assure you that if at any time I should require a new transformer it shall be the new Lissen."

YOU WILL FIND IT A GREAT CHOKE AS WELL AS A GREAT TRANSFORMER

7 DAYS' TEST.

Test it as a transformer against the most expensive transformer you can find. Test it as a choke against the most expensive choke you can find. If within 7 days of purchase you can find a better transformer or a better choke, irrespective of price, return the Lissen and your money will be willingly refunded.

8'6

GUARANTEED FOR 12 MONTHS.

TURNS RATIO 3 to 1

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Use 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. The best transformer is not necessarily used in the circuit of the periphetical you may be building from. But you are free to choose your own transformer and your own parts. **AND NO MATTER WHAT TRANSFORMER MAY BE SPECIFIED IN ANY CIRCUIT IT CAN BE REPLACED BY THE NEW LISSEN WITH IMPROVEMENT IN VOLUME AND POWER.**

REMEMBER THE 7 DAYS' TEST OFFER

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