

## BROADCASTING SATURDAY'S FOOTBALL.



The Journal of the British Broadcasting Corporation.

Vol. 14. No. 179. [Registered at the G.P.O. as a Newspaper.]

MARCH 4, 1927.

Every Friday. Two Pence.

## When All the World Speaks English.

By Sir ISRAEL GOLLANCZ.

BROADCASTING has become firmly established as a vital factor of our modern life, and the incredulous surprise that hailed its arrival has given way to a general acceptance and appreciation. Possessing as we do a clearer understanding of the facts, it is now possible to consider the many problems to which broadcasting has given birth.

In attempting to estimate the part that wireless will play in the life of the world a hundred years hence, one's thought is inevitably affected by one's own immediate interests. The actor speculates as to the future effect of wireless on his profession; the journalist sees in it a possible menace to the newspaper; the engineer regards it chiefly as a means of speedy communication and a destroyer of distance; while I, with my own particular interest in mind, try to gauge its effect on the growth and development of the English language.

Even to the casual thinker it is obvious that broadcasting is destined to have a powerful effect on language; but if one troubles to consider the question more closely, it will be seen that a strong case can be made for the theory that, through the medium of wireless, the world of the future will have imposed upon it a universal language, and that language will

most probably be our own mother-tongue—English.

The main fact in support of this arresting idea is that the race for supremacy of the ether rests unquestionably between Great

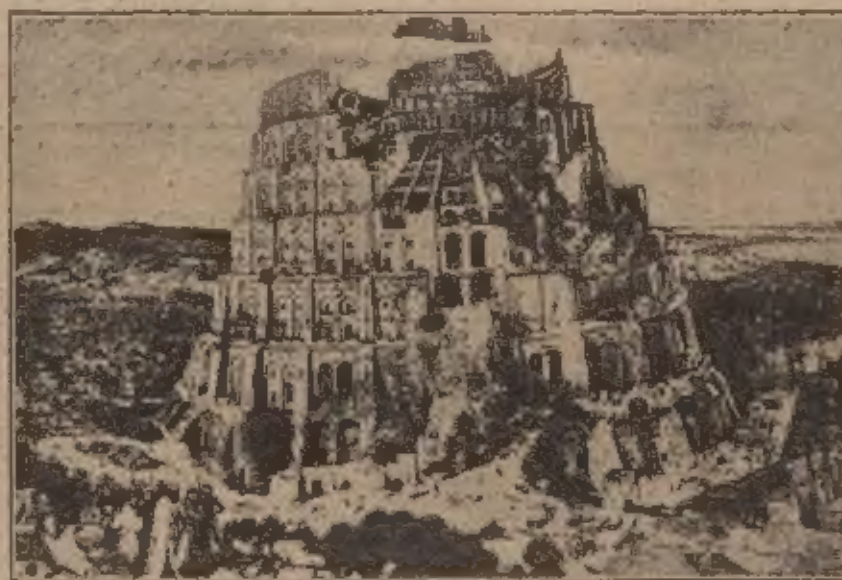
Granpees, with the inevitable consequence that a new and insistent demand for a knowledge of English will be created among the people of other nations.

In bringing this about, wireless will merely accelerate a movement that already exists; for it is safe to assert that even now English is more widely spoken than any other language. It is true that the English that is spoken may not be in all cases the tongue of polite society in the West End of London, and doubtless it would often be quite unintelligible if spoken at the Court of St. James, but the fact remains that, allowing for foreign modifications, one may to-day hear English spoken in every corner of the earth. This is a legacy left by the flow of British pioneers to other countries; explorers, adventurers, missionaries, traders—each of them has unwittingly founded an outpost of the English tongue.

But where this haphazard system of spreading English speech has been slow and imperfect, the effect of broadcasting will be rapid

and as nearly perfect as a choice of efficient speakers can make it. The early ambassadors of our tongue in foreign lands were men whose vocabulary was often limited to a score of rich oaths, and perhaps

(Continued overleaf.)



THE TOWER OF BABEL.

from a fourteenth-century painting by Brueghel, where, according to the Bible story, began the 'confusion of tongues.' In the accompanying article Sir Israel Gollancz, one of the greatest living authorities on the English language, prophesies that the slender towers of Dover and of the other broadcasting stations of the English-speaking world will make our English speech the language of mankind.

Britain and America—and whichever wins, the effect upon the English language will be substantially the same.

As radio reception improves over greater distances, so more and more foreign countries will listen to British and American pro-



# The Drama of Sound.

By Constance Smedley.

**WHAT** is the medium of radio doing for the drama of sound?

The cinema brought to us the drama of sight. Now comes the drama of sound. Sound has an appeal of even wider range. Sight brings to view unfamiliar habits and environments: the language of melody and rhythm is beyond geographical or racial limitations.

Moreover, this drama of sound penetrates not only into houses, but wherever there is air; it is literally a universal medium of communication.

How is sound expressed? Through pitch, pace, tone, accent, rhythm. The drama of sound will make more and more use of these instruments of expression. At present, listeners often find it somewhat difficult to distinguish between the characters in radio-drama. The choosing of distinctive voices, as positively differentiated as tenor, baritone, bass, soprano, alto, or contralto, greatly aids the invisible audience. Differing qualities of tone should be sought for: a good example of this was Mrs. Patrick Campbell's performance of scenes from *Pelleas and Melisande*; the quality of her voice as Melisande was limpid and clear like a crystal spring; as Pelleas, pulsing with muffled vibration, velvety and deep; as Goland, sonorous and ringing, a deep-toned bell; as Arkel, remote and colourless, reminding one of wintry mists. There was no difficulty in following: the general effect of sound was as interesting as a music tone-picture.

Then comes the problem of inflections. Nothing is more fatiguing and confusing than a radio-drama where the players run up and down the whole scale all the time. Successful radio acting is a model of controlled and contrasted inflections. Mabel Constanduros is invariably restful and easy to follow because of her controlled notation. She reserves changes of pitch for definite purposes; emotion never causes her to race up and down the entire scale with monotonous repetition.

Another point in radio-drama is the regulation of accent. Some radio acting loses all effectiveness in forcing its effects. A group of actors at consistent high pressure from start to finish of a tragedy, become as exhausting and meaningless as would a group of instrumentalists who force their parts, singly and individually, irrespective of their fellow performers, without any attention to general light and shade.

Sybil Thorndike and Lewis Casson's *Henry VIII* can be cited as an example of the right sort of team work. Not only were their words articulated clearly: there

was a genuine pattern of accent, with deliberate crescendos and as deliberate suppression of differing parts of the entire scene.

Finally comes rhythm. The many speakers of poetry, alas, too often demonstrate the Anglo-Saxon tendency to drop the pitch on the last word of the line. They yield to the trap of emphasising the metre, and fall into a deadening sing-song, instead of transcending the metrical form by bringing out the undertones and the overtones, the story, characterization, atmosphere, and, above all, the underlying idea, by intelligent emphasis and clear analysis of the phrasing that



WILL SPEAKERS TO THE HUMAN CONDITION

IF RADIO HAD BEEN INVENTED BEFORE—1.

St. Helena would not have seemed such a bad prospect.

constitutes the fundamental rhythm of the poem.

To recite a poem in strict accordance with its metre is analogous to playing a piece of music to the metronome. One ought not to be conscious of the metrical beat any more than of the conductor's beat. Phrasing is the secret of rhythm. The drama of sound includes poems in the form of speech-music compositions: a vastly different affair from poems recited to instrumental music, or poems recited according to the actor's emotional impulses, irrespective of sound-pattern.

The drama of sound will use the laws of sound: it will bring about the art and science of speech-music, which will be as clearly understood as the art and science of song-music or instrumental music. And here we are back at Greek Drama, when a false quantity was hissed as loudly as a false note would be to-day by an Italian audience at their beloved opera, and when actors and audience alike recognized that the fundamental basis of the Art of Sound, as of Movement, is Rhythm.

## When All the World Speaks English.

(Continued from previous page.)

two or three hundred oft-repeated words of special significance to their respective callings, so that the foreigners who heard them could scarcely be blamed for failing to speak more of the language than could their teachers.

But the foreigner who to-day learns his English from his headphones or loud speaker can hear the highest standard of elocution, and the purest speech that the broadcasting authorities can command. Already much that is finest in our spoken word is regular fare for listeners to our British stations, and, no doubt, both in this country and abroad, this influence is bearing fruit.

There are, perhaps, many who will declare that the vision of an English-speaking world is neither an agreeable nor a desirable one; that such a state of things would outrage international susceptibilities, and that Esperanto or some similar language would be more readily accepted as an international language than one that had been imposed by a country largely on account of the fact that it had achieved radio supremacy. The obvious objection to Esperanto is its artificiality. English, on the other hand, is a living tongue, and has been proved to possess all the qualities that are desirable in a universal language. In the first place it possesses a wealth of vocabulary and phrases such as would compare favourably with that of any other language. It was no accident that caused the genius of Conrad to be given to the world in English: it was the great writer's deliberate choice of the best medium for his purpose. Our lan-

guage is, besides, a workaday instrument that can be adapted with equal success to the rapier play of the satirist and to the heavy bludgeonings of the pamphleteer. It has breadth and depth and flexibility; it can incorporate new ideas and absorb the words of daily fashion without ever yielding its dignity or debasing its finer elements.

Great as are now the responsibilities of the British Broadcasting Corporation, they will increase tenfold with the coming years. For many more millions than they reach at present, wireless speakers will become the recognized authorities on all that is finest in the speech and thought of the English-speaking peoples. In them will be vested the interests of the English language throughout the world.

### NOTICE TO READERS

The Editorial address of 'The Radio Times' and of the British Broadcasting Corporation, is 200, Strand, London, W.C.2.

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



# What Is Coming.

## A Glance At Future Programmes.

**ERNEST ANSERMET**, who is to conduct the eleventh of the series of National Concerts at the Royal Albert Hall on Thursday, March 31, on one occasion played piano accompaniments to the Prince of Wales's ukulele. This was at Buenos Ayres during the Prince's visit to South America, and where for the past three summers Ansermet has conducted the State Orchestra. Ansermet is, of course, one of the most famous



ERNEST ANSERMET.

conductors of the present time, but like so many other musicians, he trod a stony path to achieve success. As a young man he showed outstanding ability, but in those days practically no opportunities came to young musicians, in his native town of Vevey, in Switzerland, and Ansermet, for a time, was compelled to depend on the teaching of mathematics. During his vacations he paid several visits to the Conservatoire in Paris and after many small engagements, founded the Orchestra de la Suisse Romande in Geneva, of which he is still conductor. Subsequently he became an intimate friend of Stravinsky, which led to his being appointed conductor of the Diaghilev Russian Ballet, with which he toured the world, and first became known in England. It will be recalled that Ansermet specially visited London to conduct one of the B.B.C. Symphony Concerts at Covent Garden Opera House in November, 1925. The National Concert on March 31 will consist entirely of orchestral music, among the items of which will be Schumann's *Second Symphony*, one of Handel's *Concerti Grossi*, the second suite from the music of Ravel's ballet, *Daphnis and Chloe*, the prelude by the English composer Dame Ethel Smyth, *On the Cliffs of Cornwall*, and Balakireff's Symphonic poem, *Tumara*.

**THE** Society for Psychical Research, which carried through the recent experiment in Mass Telepathy broadcast from London and Daventry on February 16, has received such a vast number of letters from listeners all over the country that some time must elapse before a considered report on the experiment can be issued. The report when it is ready will appear first in *The Radio Times*.

**LIEUT.-COL. SIR ALFRED RAWLINSON, C.M.G.**, has had many interesting experiences in the Near East, some of which he will relate to listeners during a talk from London and other stations on Thursday, March 17.

**MAJOR JOHN HAY BEITH**, better known as Ian Hay, the well-known novelist and playwright, is to read one of his own short stories for broadcasting from London and other stations on Saturday, April 2. The title has not yet been selected. The story will be preceded by a popular orchestral concert relayed from the Kingsway Hall, and followed by a programme given by the B.B.C. Concert Party.



IAN HAY.

**THE** "Empire" in Leicester Square has closed its doors as a theatre, but it will be a long time before we forget its historic associations over those thirty years or so before the war. Its name and fame were spread throughout the world wherever Englishmen travelled. Broadcasting will pay its tribute to the passing of this London landmark on Monday, March 14, when for one and a quarter hours a programme of vocal and instrumental music taken from some of the best-known revues—*Hello London*, *Everybody's Doing It*, and *All the Winners*, among them—will be given from London and other stations, with, possibly, excerpts from other shows of earlier days. A feature of this programme will be an attempt to recall the old time atmosphere.

**MR. HAROLD M. ABRAHAMS**, the well-known Cambridge and Olympic athlete, will give a broadcast description of the Inter-Varsity Sports which take place at Queen's Club, London, on Saturday, March 26. The nature of this event does not permit of the treatment with which listeners are now familiar in the case of other sporting fixtures, and Mr. Abrahams will give groups of ten minute talks, which will be interspersed with musical items from the studio. This will be followed at 4 p.m. by an hour's description of one of the semi-final ties in the F.A. Cup Competition. Another broadcast narrative of a sporting event to which all enthusiasts of the Rugby game will look forward is the International match between England and Scotland, to be played at Edinburgh on Saturday, March 19.



MR. H. M. ABRAHAMS.

**SOME** of Rimsky-Korsakov's best-known orchestral works, including the famous symphonic suite *Scheherazade* will be heard during a concert from Manchester which has been specially arranged to celebrate the anniversary of the Russian composer's birth, on Friday, March 18. Mr. Herbert Heyner (baritone) will sing two groups of songs.

**THE** tentative arrangements outlined in the last issue of *The Radio Times*, to broadcast a description of the Oxford and Cambridge Boat Race on Saturday, April 2, can now be taken as definite. Thanks to the co-operation of the authorities, one of the launches which will follow the crews is being fitted with the necessary short-wave transmitting apparatus, so that the progress of the race, as told by an expert, will be sent by wireless to a point on the bank where it will be received and sent by land line to the Control Room of the London Station. For this reason alone the race will be one of the most interesting of the long series of sporting struggles between the great Universities. Further interest will be evoked among listeners by a talk on the event which Sir Theodore Cook is giving from London and other stations on Wednesday, March 30. Sir Theodore is one of the greatest living authorities on rowing. He gained his Blue at Oxford in 1889, is the author of several well-known rowing publications, and editor-in-chief of the *Field*.



SIR THEODORE COOK.

**FEW** parts of the programmes are more popular with listeners just now than those devoted to the vaudeville type of entertainment, which has been considerably developed since the beginning of the year. Every week brings its attractive lists of variety artists, and practically all the stars of the music-hall stage whose "turns" can be utilized for broadcasting, have appeared before the microphone. Looking ahead, there are several evenings which many listeners to London and other stations will take good care not to miss, including Monday, March 14, when Blanche Tomlin will sing some of those numbers for which she is so well known. The remainder of the hour that has been set apart on that occasion will be filled by Hebe Haworth and Adele Weeseley, Ann Penn, Graham Doncaster and Jack Sayes (the Smilesmith). Another fine "bill" is fixed for the following evening, when the artists are Josephine Trix, one of the most famous singers of syncopated songs, Sandy Rowan, Mabel Constanduros, Margaret Rawson, and Claude Gardener, the boxing comedian. Then Clapham and Dwyer, the cross-talk comedians, are bringing another concert party to the studio on Friday, March 18.



JOSEPHINE TRIX.

**THE** Cardiff Irish Dramatic Society, members of which are taking part in a special "Irish Night" programme at that Station on St. Patrick's Eve, is an offshoot of the Cardiff Irish Fellowship, and consisted originally of five women. Men were rather shy of joining at first, so the male parts in some of their early productions were taken by women. The Society produces one-act plays every month for performance at the general meeting of the Fellowship. All the plays undertaken by the Society were originally produced at the Abbey Theatre, Dublin.

**MISS NORAH BLANEY**, the popular West-end revue artist who has already given several broadcast performances, will be heard from all MAIN STATIONS during a week's tour, which starts on Monday, March 28. A similar series of programmes will be given during the following week by Muriel George and Ernest Butcher, folk-song duettists.

**BOTH** CARDIFF and DAVENTRY Stations will broadcast a programme from Bath, on Thursday, March 24. Bath is one of the most romantic towns in Britain, and in this concert an attempt will be made to recapture some of the spirit of its bygone days, when Beau Nash was the dictator of fashion to some of his contemporaries. The link between the Bath of his days, with the Roman centre on the one hand, and with the popular resort on the other hand, is "The Spring," the story which will be told to the sound of flowing water. The famous chimera of the Abbey will be broadcast at 9 o'clock, and later Madame Sarah Grand, the Mayores, will speak a Good-Night message.



MADAME SARAH GRAND.



# Dancing Fashions, 1927.

By W. F. de Mornys, Manager of the Savoy Bands.



W. F. de MORNYS.

**D**ANCING is now a matter of such general interest that it is not surprising that when a famous dance orchestra introduces some new development, the attention of some thousands—perhaps millions—of people should be instantly aroused. This widespread popularity of dancing is, of course, due in large measure to the advent of broadcasting.

At the moment a good deal of interest is being shown in the recent changes which have been inaugurated by the bands of the Savoy Hotel. This is not to be wondered at, for these famous bands exercise an influence in the world of dancing beyond that of any other dance orchestra in the world.

It is not generally realized, perhaps, that the style of dance music changes nearly as often as fashion changes in ladies' clothes. One particular style of music will be the vogue perhaps for as long as three years, but certainly not longer.

There have been many Savoy Hotel Bands to keep pace with these changes. I have myself produced well over twenty-five, and each band was specially composed to suit the particular fashion of the period, and also to suit the style of dancing.

Starting from the Dixie-Land Jaza Band of the post-war period, there followed another type of band which cannot be forgotten—the band in which the drummer was king, banging and clanging kitchen utensils. After that came the Saxophone Band, this was followed by the Melody Band, which held sway until the first Savoy Orpheans came into existence, this being the first symphonic syncopated band to play in this country.

This type of music suited the new fashion, and was undoubtedly widely appreciated, for everyone enjoyed the experience of hearing for the first time a dance band produced in a musical way with tone, colour and expression in its music.

**W**HEN the Savoy Orpheans were formed, a new fashion was introduced in the dancing of the fox-trot. The old side 'chasses' steps were discarded, and in their place came the walk step. The musical production of the Savoy Orpheans was specially suited to this type of dancing, which became universal.

Now, after three years, the Savoy Orpheans have introduced something entirely new. The dancing public seems to be getting tired of hearing the brass effects that were so popular until recently; the popular taste seems to demand more originality and variety of rhythm.

The speed of dance music has, moreover, increased to fifty-six bars since the coming of the Charleston, which requires a more lively and accentuated rhythm.

A band of the symphonic syncopated type

does not meet these new requirements, and for that reason the new Savoy Orpheans have been entirely re-organized. Their present composition is as follows—two pianos, banjo, drums.

These instruments form the rhythmic section, which practically leads the band. The string section is composed of three violins, which give a more mellow and lighter character to the band. A special selection has been made of the fiddle players, upon whom we especially depend to put expression into the new music.

Three saxophones have been retained, these instrumentalists doubling, of course, on instruments such as clarinets, oboes, etc., etc. There is one trumpet only, and one trombone, these instruments forming the brass section of the band.

**A**S I have pointed out, the heavy symphonic fortissimos and ensemble are no longer appreciated, and are, therefore, no more. Instead, the brass players (namely, the trumpeters) are frequently featured as solo players, and are required to put individuality and style into their playing.

The trombone player will follow on the same lines. These two instruments, therefore, will star in the new orchestra, although their manner of playing will be totally different from hitherto. The brass player, however, will be retained, and he will return to the old-fashioned string bass playing which was enjoyed so much a decade ago.

I hope these few notes will prove to be of interest to that vast multitude of happy folk in both the visible and invisible audiences who dance to the music of the Savoy Orpheans.



## THIS WEEK'S DANCE MUSIC

MONDAY.		WEDNESDAY.	
London,	3.45-4.15	Liverpool,	4.0-5.0
Daventry,	3.45-4.15	Cardiff,	4.30-4.45
Bournemouth,	3.45-4.15	Daventry,	11.0-12.0
Plymouth,	3.45-4.15	THURSDAY.	
Stoke,	3.45-4.15	All Stations,	10.30-12.0
Swansea,	3.45-4.15	FRIDAY.	
London,	4.30-5.0	Daventry,	11.0-12.0
Daventry,	4.30-5.0	SATURDAY.	
Bournemouth,	4.30-5.0	Nottingham,	3.45-5.0
Plymouth,	4.30-5.0	Leeds,	4.0-5.0
Stoke,	4.30-5.0	Manchester,	4.15-5.0
Swansea,	4.30-5.0	Liverpool,	4.45-5.15
London, Daventry	7.45-8.15	Cardiff,	5.0-5.15
and all relay Stations,		London,	6.0-6.30
Daventry,	11.0-12.0	Daventry,	6.0-6.30
TUESDAY.		Bournemouth,	6.0-6.30
Hull,	6.0-6.15	Cardiff,	6.0-6.30
London,	6.0-6.30	Hull,	6.0-6.30
Daventry,	6.0-6.30	Leeds,	6.0-6.30
Leeds,	6.0-6.30	Liverpool,	6.0-6.30
All Stations,	6.45-7.0	Bournemouth,	9.30-10.30
" "	10.30-12.0	All Stations,	10.30-12.0

## Some Dates for Your Radio Diary.

**A**N 'Amphibian' programme is promised Bournemouth listeners for Friday, March 18.

A LIGHT programme of orchestral and vocal music under the heading of 'An Irish Concert,' will be given from BIRMINGHAM on Wednesday, March 16.

MANCHESTER Station is celebrating St. Patrick's Day by giving some Irish carols during the afternoon programme. Mr. Percival Graves will give a talk on Irish wit and humour.

'VOICES,' a light comedy in one act, by Edmund Newnam, which was successfully broadcast from Cardiff last August (when many listeners were away on holiday), is to be repeated on Monday, March 21.

Two local concerts, instead of the usual one, will be given from SHEFFIELD next week. The first, on Monday, March 14, is an hour of Chamber Music at 10 p.m.; the other, on Friday, is a variety entertainment and a sketch.

A POPULAR Celebrity Concert will be relayed from the Central Hall, BIRMINGHAM, on Saturday, March 19, the artists being Miss Beatrice Harrison (cello), Miss Vera Gilman (soprano), Mr. Karl Melens (baritone), and Mr. Appleby Matthews (pianoforte).

MR. OUNY CORSEDALE, the Manx violinist and conductor who is to be one of the soloists at the afternoon concert from Bournemouth on Wednesday, March 16, had the distinction of being the first holder of the Manx Scholarship at the Royal Academy of Music in 1904.

## Prose and Verse Competitions.

**O**N Friday, March 4—the day this paper is published—at 9 p.m., Miss Itayde-Smith will broadcast from London and Daventry the second of this new series of competitions. The subject and rules are printed herewith.

The B.B.C. offers a prize of Two Guineas for the best new and original ghost story told in English prose in not more than 300 words of one syllable.

### RULES.

- (1) All entries must be written on one side of the paper only, and the name and address of the competitor must appear at the top left-hand corner of each page. Where more than one page is used the pages must be numbered and pinned together.
- (2) Entries need not be typewritten, but if they are written by hand, neatness and legibility will be taken into account in awarding the prize.
- (3) Competitors may, if they choose, use a pseudonym or pen-name. This must be written in block letters at the top left-hand corner of each page of the entry.
- (4) Entries must reach the B.B.C. office in envelopes marked in the top left-hand corner 'Prose and Verse Competition,' and addressed to the B.B.C., Savoy Hill, London, W.C.2, on and not before Friday, March 11. All entries must be delivered by noon.
- (5) A full report of the competition will be broadcast from London and Daventry at 5 p.m. on Friday, March 18, and the prize-winning entry will appear in *The Radio Times* for March 25.
- (6) Copies of the report will be sent on receipt of 3d. and a stamped addressed envelope.
- (7) The Competition Judge's decision will be final, and no correspondence can be entered into respecting the award of any prize.



# Ordeal by Microphone.

Words and Fever-Charts by Francis Hackett.

[Many listeners will remember a personal impression of Signor Mussolini which was broadcast recently from the London Studio by Mr. Francis Hackett, the Irish novelist and journalist. This was Mr. Hackett's first appearance before the microphone, and he has written for 'THE RADIO TIMES' a characteristic account of his emotions on that occasion.]

IT is a lonely experience. They are extraordinarily kind to you as they lead you to your cell, but no cheery words disguise the fact that the moment approaches. The Announcers, who broadcast every evening of their lives, are subtly aware that you are self-centred, and they talk to you in easy, matter-of-fact tones. At the microphone, as you enter, is a speaker who makes music of the price of pigs, and whose 'Good night' is a lullaby. He is exquisitely like what you supposed he would be like—tall, pallid, slender. And you are soon to follow him!

In the condemned cell you see gay lights, bright wall-panelling, and pleasant faces.



But above them all, milk-white and ironic, is the face of the clock. The clock says, 'At seven sharp, my good man, you'll begin to spout, and I'll have my eye on you. If you go too slow, I'll prod you. If you go too fast, I'll trip you up. If you stop too soon, I'll open a gulf before you. If you keep on too long, I'll tread on your heels. I am the genius of this place, and don't you forget it. You have trifled with me all your life, but you can't trifle here. You can't make five beginnings, as you do when you write an article. This isn't oil-painting, where you can wipe out your mistakes. This is tempera, this is an etching. Every blur and scratch is going to count. Make no mistakes, and step lively. I am the Angel of Time and I walk behind you with a red-hot poker. Don't stumble. Don't sneeze, or I'll blast you. Remember, SEVEN O'CLOCK!'

YOU sit in the centre of the room, and your head buzzes with common sense. Now you are about to speak to several million people, so be perfectly natural. You'll be heard in Woking, in the Isle of Dogs, in the glens of Scotland, among the goats of Connemara, on trains, in boats, in pubs, in rectories. So don't raise your voice. Be simple for the simple, subtle for the subtle, honest and not too painfully honest, serious and not too serious. Someone to whom you owe money will be glad to hear your voice again. Don't be frightened. Breathe up. The doctor will tell you when the operation is over.

A moment before the fatal hour, the man with the best-known voice in England lightly

lays his hand on your shoulder so that, without disturbing you, he may lean forward to say who you are. He is sensitively simple and casual. No more formal than his dinner-jacket, he speaks as naturally to the invisible public as to an old friend. He has imagined



tion, and he can feel the people who are listening to him; what greets him is not a hollow void into which his voice must roll like a pebble into the Grand Canyon, but a peopled attention, a real audience, a Someone.

Then, suddenly, his hand has gone. He has abandoned you. They are waiting for you to speak. You sit there, with the little box-like receiver dangling a yard away from you, and what you are going to say will be heard afar.

In the studio there is perfect silence. You must begin. And for two instants you are struck by a dumb futility. How do you know that anyone is listening? This audience is a blank. It is inanimate. It cannot clap or boo or say 'Hear, hear.' For all you know, everyone has gone away to dinner and you are about to chatter to the void. This thick suspicion is so unbearable that you brace yourself to believe in something totally outside your experience.

IT is like a dive. In the way that a diver must say good-bye to his springboard and launch his body into the air, so must you pass from the sure footing of silence and launch into speech. With a rushing and breathless celerity you give your words to space, and what you are saying flicks by you unrecognized, like telegraph poles from a train window. This is a strange confusion. You know you have actually begun to speak.



but what exactly you are expressing what the words are conveying, is not in your grasp. In the first moments you have more sensations than you can deal with. This plunge is headlong, dizzying, and obliterating. You have broken with the habit of a lifetime, the habit of speaking to a definite auditor, and all you know is that your voice is running on, and on.

It is, in a way, a horrible sensation. You have lost the earth. Whenever before you have spoken in public you have had your victims before you. They looked at you, you looked at them, they coughed if you bored them, and when they fell asleep you could enjoy their peaceful expression. In this new predicament you have no footing. You are out of your depth. You must take the world for granted, you must assume it is interested, you must buoy yourself in confidence.

The word does not exist to describe this experience. It is not torture and it is not pleasure. You lose yourself to find yourself: one of those blessed adventures toward which the psychologists are slowly lumbering with their polysyllables. When I was a child I used to go into the garden to catch a bird by sprinkling salt on its tail. Here I am talking through space, and my father-in-law in Copenhagen is hearing me at the same instant that my sister in Wexford is hearing



me. Sweet, bitter, strong, confused, lulling, alarming, this experience of talking to the air.

After the first five minutes what you want to say really takes possession of your mind, and you definitely want to communicate to these invisible listeners exactly what you have felt. As this conviction mounts, the act of speaking becomes more natural and more amusing. You are not courageous enough to look at the clock, which is glaring at you from the right, and you dare not glance away from the microphone lest it should turn its back on you.

THE dive is over, you are no longer gulping the water and gasping, you begin to time your strokes, to find a rhythm, to swim. And as you do this, the futility of your own ideas gradually becomes less apparent, you actually convince yourself that what you are saying is not so idiotic. You breathe again.

Then the pleasure of speaking to invisible listeners begins to gain on you. Can they escape from you? You don't believe it. The disease which attacks all speakers seizes on you—verbal elephantiasis. Your words begin to swell. You feel you have a great deal more to say, and you turn away so that the ugly, sour-faced clock can no longer see you. You try to climb into the microphone.

Several athletic young men loom up at this point and make formidable gestures. You plead. They threaten.

They drag you away.



# The R.C. THREESOME continues to enjoy amazing popularity



## TESTIMONIALS FROM DELIGHTED R.C. THREESOME CONSTRUCTORS

"It brings music to the listener—sweet and pure—and is so easy to operate that its performance cannot be beaten. It is a set for the King . . ."

—B., ROCHESTER

"It is a 'Little Wonder.' It brings in the Local Station so that the Loud Speaker can be heard outside the house."

—J.S., EDINBURGH

"It passed my greatest expectations both as regards clarity of tone and volume. I think it is great."

—F.H., MANCHESTER

"I have recently built one of your famous R.C. THREESOME Sets and am absolutely delighted with it. I have listened to several expensive sets, but none of them come anywhere near the Threesome for clearness and absence of distortion. This is my first attempt at building a set so I am naturally very proud of it."

—E.G.A., BRISTOL

"I have heard some good valve sets, but nothing to touch the Threesome."

—P.L.T., BIRMINGHAM

"The volume obtainable is simply amazing, and far beyond of reproduction it cannot be beaten. I have only one complaint to make and it is that you did not bring this set out three years ago."

—A.C.B., HIGHBURY, N.

"... how highly appreciable and pleasant giving your most excellent 'Threesome Circuit Receiver' is, for purity, volume and sweet resonance it is unparalleled. I am speaking from practical knowledge and experience, having tested and made many unaided 'We do it' Valve Receivers now on the market."

—T.C.W., ANGER PARK, E.  
"For purity and volume I know not its equal, and had it cost me double the price I would have been well satisfied."

—F.H.C., HARLESSEN, N.W.

R.C. Threesome enthusiasts now comprise a large army. ("One man tells another.") The demand for the Instruction Book (with Blue-print) steadily continues; soon nearly a half-million will have been issued, in response to requests.

Great national newspapers have severely tested the merits of the R.C. Threesome and all are unanimous in their praise for its brilliant, mellow tonal qualities . . . its blare-free abundance of volume . . . its irreducible economy in current consumption; and for the Ediswan Quarter-Watt Point One Economy Valves which the Receiver employs.

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## MORE PROOF OF THE AMAZING PERFORMANCE OF THE R.C. THREESOME

"The results I received were wonderful. The volume was terrific, and every sound was clear. Phonograph came in the class I've ever heard."

—E.T.R., PLYMOUTH

"I may say that previous to starting the set I didn't know the difference between a terminal and a condenser, but found your instructions and blue print very easy to follow."

—J.S.E., BIRMINGHAM

"... excellent results from the local station—really too good with H.F. and L.F. cut down. It works very good full out, and Ben Selva can't hold anything and French station good phone through."

—T.H., FINTON, STAFFS

"I must say for Loud Speaker work it surpasses anything I have tried for quality of tone, musical range of notes, and freedom from distortion."

—A.C.B., BIRMINGHAM

"I am very pleased indeed with my 'Threesome' and all my friends comment on the purity of the speaker since constructing it. I have washed my hands of transformers L.F. stages, and I consider the P.V. 2 one of the best values I have ever tried; in fact I could almost 'burn' at the moment as I listen to the hour."

—G.H., PAFWORTH OVERARD, CAMBS

"I have mixed working wonders . . . I have never heard better or clearer reception. I have also introduced it to several others that are now enthusiasts after hearing my own set work."

—W.R., WALTHAMSTOW

"I can briefly express my opinion of the set I have made in these words: It takes you into the 'Heavenly.' Accept my congratulations for having given the public a set which renders such splendid reception possible as to enable a set and which renders obsolete those sets which annoy one's neighbours."

—E.J.C., SUTTON

"... would like to say how very pleased my friends and myself have been with the results obtained."

—R.B.F., CARLISLE

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PLEASE USE BLOCK LETTERS



## Listeners' Letters.

### Radio the Healer—A Message from Frederick Delius.

'With Healing in Its Wings.'

YOUR readers may care to hear how radio is received in a mental hospital. I was for over a year at Bethlem Royal Hospital, London, with slight delusions due to toxic causes. I shall never forget when the loud speakers were installed there. Ours was a splendid instrument, giving speech and song in a manner as limpid and crystal-clear as a stream. Patients gazed amazed at it as the first sounds came forth, and a deep hush fell around the circle, which included ex-officers, University men, musicians, and writers; every listener was still. A woman sang something in French, indolently, like a blackbird. The song stole through the room, a magic stream of sound, and "Tuffy," our little Welshman, gazed at the loud speaker with enraptured eyes. Then a speech, easy and sonorous. Next came the New Gallery organ, with deep notes shuddering like a forest of pines in a tempest, and the *vox humana* singing fit to break hearts. Then the Children's Hour, and a ruddy-faced man near me almost wept, saying: "To think that we are listening with thousands of sweet young children." After that came a speech; and I remember that I made a remark which perhaps sums up the whole value of radio to mental hospitals: "We are at last listening with sane people to sane talk by sane people, for sane people." Wireless certainly speeded up our convalescence. I can assure you that our midday lunch in the great dining hall was the more enjoyable because of the lunch-time music we heard.

And now as I hear Big Ben toll eight, I am carried back in fancy to the spotlessly white beds of Bethlem, where, as the chimera from Westminster pulsate through the silence of the great hospital, the tired patients are lying all safely tucked in their beds.

In conclusion, let me ask those who read these lines not to think 'Bethlem' a terrible place. It is in truth a comfortable home; where good food, rest, fresh air, and a firm kindness, all combine to set many run-down people on their legs again. It was the first to introduce the 'voluntary-boarder' system, which I recommend to any readers suffering unduly from depression or 'fancies.' These professional musicians who attack and condemn wireless (as coach drivers did our railways a hundred years ago), should certainly 'sign up' as voluntary patients at Bethlem and get sensible again. RECOVERER, Broadstairs.

#### The Pronunciation of Place Names.

I should like to thank in your columns those of your readers who have responded to my request for information concerning the pronunciation of English place-names. It would have given me pleasure to thank each one personally, but this would have been a task beyond my power. I should like also to thank the hundreds of correspondents who have replied to my recent broadcast appeal for similar information. Thanks to the combined contribution of listeners and readers, I have now a valuable list of place-names which may form the nucleus of a valuable work on the subject.—A. LLOYD JAMES (Secretary of B.R.C. Advisory Committee on Spoken English), London Institution, Finsbury Circus, London, E.C.2.

#### Bridging the Years by Radio.

THE play by Allan Ramsay, *The Gentle Shepherd* (broadcast recently from the Glasgow Station) was listened to with much appreciation by an aged lady of over eighty years, Mrs. Anderson, of Break Plough, Stevenston. She declares that she heard this play performed by a group of amateurs over seventy years ago in a barn in New Cumnock. Her husband, who is over seventy, is a keen wireless enthusiast. He had heard his wife refer to *The Gentle Shepherd* so often that when he knew it was

to be broadcast he made sure that his wife should hear it. Mrs. Anderson, who is unwell just now and confined to bed, is usually asleep at 9.30 p.m., but she promised to keep awake on this occasion in order to hear this old play of her childhood. A switch was run from the set to her bed, and she was propped up with the headphones on and listened till 11 p.m. Mr. Anderson told me she had repeated nearly every word of the play, and that it has done her 'the world o' guid, far better than medicine.' —JOHN S. G. PULSON, Loughlin Road, Stevenston.

From Frederick Delius.

IN my home here in France I greatly enjoyed listening to the concert of my works which was broadcast from the London and Daventry Stations on January 30. Some of the pieces I had not heard for quite a long time, and I was very much pleased with Geoffrey Toye's sensitive conducting. The violin playing of Sammons came out beautifully. I want also to thank the B.B.C. for the kind words that were spoken to me at the beginning of the concert, and which gave such an intimate touch to the performance. Radio is indeed a marvellous invention, and holds great possibilities for the future.—FREDERICK DELIUS, GENEVE-LEIGNE, BOURTON, FRANCE.

#### Voices That are Better Unheard.

WHEN I read in a recent issue of *The Radio Times* the letters of several listeners about the Mournful School of poetry-readers who broadcast occasionally, I was reminded of the old lady's remark to the expressively voluble sailor who had closely followed her to the ground, both having slipped upon the same piece of orange peel: "Thank you, sir; those words of yours were a great relief to me." I felt sure that there were others besides myself who had suffered and to whom the doleful poetry reader and the unnatural intonation of many of our clergy were distasteful and unhelpful. I would add what may be called the 'Archibald' voice to the collection as my own particular *l'écœurant*.—N. S. CHAWHAW, Charles Street, Halifax.

#### An Earlier Weather Forecast.

I SHOULD like to suggest that the 7 p.m. weather forecast be broadcast earlier in the day, at about 3 p.m., or as soon as ever the Daventry and London Stations open each afternoon. The 7 p.m. forecast is based on 12 hr. Greenwich Mean Time observations, and this is generally issued by the Air Ministry at about 3 p.m., so that if it could be broadcast at that time there would be a gain of about four hours. As the changes that take place in this unstable climate of ours are frequently so rapid, the earliest possible dissemination of weather forecasts is a matter of some importance, especially to agriculturists. The forecast might well be repeated at 7 p.m., so that those who are unable to listen at 3 p.m. may hear it then.—F. ERIC LEE, Tetelhill, Ebbw Vale, Shropshire.

#### HOW DO YOU PRONOUNCE—?

The Advisory Committee on Spoken English will be glad to receive from readers of *The Radio Times* any words of doubtful pronunciation, in order that the Committee may have the opportunity of discussing at its next meeting the pronunciation to be recommended for use in the Studios of the B.B.C. All communications should be addressed to the Secretary of the Advisory Committee on Spoken English, B.B.C., Savoy Hill, London, W.C.

## A Breath of Fresh Air.



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

#### First Cure for Pigs.

I HAVE often told, here and in my talks, of the queer country legends which every country tramp must come across now and then.

'A. A.' recalls an old couple—small Norfolk farmers—who used, when their pigs were ill, to light a fire and solemnly drive the afflicted animals seven times round it.

'They were good old people, very constant at church; but surely there was some far-off echo of Devil-worship here.'

I remember reading, in a charming little book of old-world memories, of a sturdy West Countryman, gathered to his fathers only a few years back, who could well remember a farmer, hauling grain, who had a load topple over three times at the gate of a field. Confident that an old woman leasing (gleaning) in the field had put the evil eye on his cart, he threatened her with a pitchfork till she agreed to say, 'May God in heaven bless you, and all belonging to you.' Only then did his load pass out safe and sound.

Still, in out-of-the-way corners, many queer old superstitions must survive. I wonder, if you come across them, whether you will send me a note of them?

#### Mid-Air Mimicry.

Starlings, we all know, are the most imitative of birds, mimicking the songs of many other kinds. I do not recall, though, hearing of their copying other birds' flight.

A Somerset reader (L. C.) recalls, however, watching starlings circling overhead on a calm evening, imitating every motion of a flock of martins, as if they, too, were catching insects in mid-air.

I should like to know if any more of you have noticed this particular trick.

#### Taps at the Window.

Quite a number of letters lately have told of birds tapping—deliberately, persistently—at the windows of various readers' houses, and I am asked for an explanation.

The latest letter on the subject comes from Surrey, where 'A. E. C.' hospitably providing a bird table during the recent cold spell, had among his visitors a great tit, whose taps on the window have been so regular and determined as to convince him that the bird had a very definite object in view.

Years ago, I read an ancient country legend explaining this; but for the life of me I cannot recall it. Can any listener remind me?

#### 800 Blooms in a Year.

Gardening, as you know, is not my province; but I must pass on the triumphant challenge of A. C., another London listener, who, in her suburban garden, has an evening primrose which has borne 800 blooms this season, and has still, when she wrote, thirty buds to open. 'Have any of your listeners,' she asks, 'had more?'

[A. Bonnet Laird dispatches one of his broadcast books this week to the reader of the most interesting item of Nature news.—H. F. Hemmings, Sunnydale, Heslands, Tarras, Kingsbridge, S. Devon.]



# The "Pelman Touch"

By ANTHONY SOMERS

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

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

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

## The Adventure of Life

The great adventure and business of Life requires the exercise of the same qualities as those which mark the great commander. The men and women who rise to positions of authority and responsibility in the Professions, in Commerce and in Industry are, in 99 cases out of 100, those who possess Confidence as well as Competence. They win because they prepare, and because, when they have prepared, they Act. They pick out the right Opportunity from amidst a throng of incidents and the convincing Argument from amongst a crowd of specious but weak-kneed Fallacies. They are undaunted by Difficulties. They overcome doubts by an Optimism based upon Reason. They unite Enthusiasm with Efficiency. They display Initiative and Originality when others are mired knee-deep in the rut of Custom and Routine.

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

## Psychology Made Practical

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



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

## Remarkable Reports

I have been going through some of the correspondence received by the Pelman Institute from all parts of the world and from men and women engaged in almost every known Profession, Business, Trade and Occupation. Here are a few examples testifying to the remarkable benefits the writers have gained as a result of taking the Pelman Course:—

A Business Man writes: "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (P. 32,210.)

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

A Telegraphist reports that he has secured an appointment simply and solely through Pelmanism. (H. 26,743.)

A Shorthand-Typist writes: "In the last two months I have had two advances in salary." (M. 24,807.)

A Clerk writes: "Since taking Pelmanism I have been transferred to a more responsible position in the Head Office of the firm." (M. 27,232.)

A Lady Student states that she has passed an examination with great success, and attributes this to the Pelman Course. (F. 21,201.)

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

A Manager writes: "While I have been working through the 'Little Grey Books' I have doubled my income." (M. 21,738.)

A Metal Refiner reports that he has increased his Self-Confidence as a result of Pelmanism. (M. 32,727.)

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

A Clerk writes: "I have obtained a very definite and delightful aim and a superabundant supply of enthusiasm to carry me through with it." (S. 32,415.)

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

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

A Fitter writes: "Since taking up Pelmanism I am able to Concentrate my mind on almost any subject. I am now very Self-Confident, which previously was my very weakest point. It has made a wonderful difference to me since I started to systematise my spare time." (M. 32,104.)

A Shop Assistant writes: "I had an increase last week in my salary and a very good one at that. My sales have trebled and are still 'looking upwards.' It has acted like magic in my case. A few months ago I lacked Self-Confidence, whereas now I feel capable of 'tackling' all comers. To repeat another student's statement: 'Pelmanism was the best investment I ever made.'" (P. 31,358.)

## How to Acquire the "Pelman Touch"

Readers should certainly write to-day for a copy of "The Efficient Mind." This book contains a full description of the revised Pelman Course and shows you how you can enrol on especially convenient terms. It will show you how to acquire the famous "Pelman touch" so that everything you do will be marked by that "finish," that sureness, and that accuracy which mark the possessor of the scientifically-trained mind. Fill up the form printed below and post it to-day to the Pelman Institute, 55, Pelman House, Bloomsbury Street, London, W.C.1, and "The Efficient Mind," with the other particulars mentioned above, will be sent to you by return—gratis and post free. Write or call for this Free Book To-day.

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

## POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

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

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

Name .....

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# PROGRAMMES FOR SUNDAY (March 6)

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2LO LONDON. 361.4 M.

## 3.30 CHAMBER MUSIC

THE PRIMROSE-KRISH TRIO: WILLIAM PRIMROSE (Violin), MANTON (Violoncello), SERGE KRISH (Pianoforte), with OLGA HALEY (Soprano) and HUGH MCKAY (Tenor)

Trio in G ..... Beethoven

OLGA HALEY

Selected Songs:

HUGH MCKAY

Songs of the Hebrides

Spinning

Weaving

Woolking

Milking

arr. Kennedy-Fraser

Trio

Trio in One Movement (Op. 38) Norman O'Neill

OLGA HALEY

Selected Songs:

HUGH MCKAY

Songs of the Hebrides

Churning

Sowing

Reaping

Dancing

arr. Kennedy-Fraser

Trio

Trio in D Minor ..... Arensky

## 5.15 TALES FROM THE OLD TESTAMENT

Joseph and his Brethren (Genesis, ch. xlii, xlii)

## 5.35-5.50 opp. The Rev. FRANK NICHOL, of the Colonial Missionary Society: "On the Road to El Dorado"

FOR the past twelve years the Rev. Frank Nichol has worked in Britain's only South American colony, British Guiana, as superintendent of the Colonial Missionary Society. His activities have embraced not only white men and the descendants of the African slaves who were brought to work on the sugar plantations, but also the remnants of the aboriginal tribes, particularly the Arwakan Indians.

## 7.45 CHURCH CHORAL MUSIC

Recital by Ten Chorus of St. John's Church, Westminster

Religious from Handel's Messiah

Kyle from Mass in C Sharp Minor for Two Chorus

Widor

Motet, "Laudate Nomen Domini" (Unaccompanied Double Quartet) ... Christopher Tye

King John's Hitha Garden (Words from the Dutch

ca. 1600; Melody Harmonized by Charles

Wood)

(First, Second and Last Verses)

(Unaccompanied Double Quartet)

Tunes Peters—On an Old Plainsong

Unbait

Hymn (319, English Hymnal)—With

Devoant by H. A. Hawkins "Ye

Watchers and Ye Holy Ones"

Aria for Twelve Voices, "My Heart Ever

Faithful" ..... Bach

Tantum Ergo—Motet for Two Chorus

Widor

Gloria from Communion Service in C

Minor (for Two Chorus)

H. A. Hawkins

Evening Hymn, with Devoant, "The

Night Is Come" ..... Maurice Beley



## JOSEPH MEETS HIS BRETHREN.

An original drawing by E. McKnight Kaulter, to illustrate the Old Testament reading this afternoon.

## 8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hymn (74, A. and M.), "Father, Let Me Dedicate" (Tune, "Father, Let Me")

Bible Reading

Psalm 139

Chant, J. Tule in F, adapted from Purcell

Prayer

Hymn (172, A. and M.), "Praise to the Holiest in the Height" (Tune, "Gerontias")

Address by the Rev. C. C. MARTINDALE

Hymn (17 A. and M.), "The Sun is Sinking Fast" (Tune, St. Columbo)

The Lord's Prayer

The Blessing

Sevenfold Amen

ONE of the most distinguished living Jesuit theologians and preachers, Fr. Martindale, is also a particularly effective broadcast speaker, as those listeners will remember who heard his address from Glasgow (which London also broadcast) a month ago.

## 8.55 THE WEEK'S GOOD CAUSE: Queen Mary's Hospital for the East End. Appeal by Sir LEONARD LYLE, M.P.

THIS Hospital is situated in the poorest part of London, and serves a population of two millions. It has the fourth largest Out-Patient Department in the Metropolis, the attendances last year numbering 145,780, and the casualties dealt with in that Department totalled 26,879. Its Maternity Wing is the fourth largest in England. Founded in 1861 as a dispensary, it has since grown into a great General Hospital, and it was incorporated by Royal Charter in 1917. During the last four years three new wings have been erected and paid for at a cost of £120,000. A further new wing which is being built will contain 24 beds for casualties, a new Children's Medical Ward, a Solarium for Sunlight treatment (probably the only one in London), and a very much enlarged X-Ray Department.



## TO-DAY'S CHAMBER MUSIC CONCERT.

The Primrose-Krish Trio, who will be heard from London at 3.30. From left to right, Serge Krish (pianoforte), William Primrose (violin), and Maurice Beley (violoncello).

Donations should be sent to Sir Leonard Lyle, M.P., Chairman, Queen Mary's Hospital, St. John's, London, E.15.

## 9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

## 9.15 MOSZKOWSKI

MAURICE COLE (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA,

conducted by PERRY PITT

Movements from Second Orchestral Suite

MOSZKOWSKI, whose graceful music has been so widely played, died a poor man owing to losses brought about through the war.

He was a Pole, born in 1854, who was for long equally popular as Concert Pianist and Composer.

His Second Orchestral Suite (Op. 47) was first heard in this country in 1890, when the Composer conducted it at a Philharmonic concert. It includes a part for the Organ, an instrument, of course, not often available in the concert room. There are altogether six Movements, four of which we are now to hear.

## 9.40 Scherzo-Valse.

## 9.45 MAURICE COLE with Orchestra

Concerto in E

MOSZKOWSKI, on his concert tours, used to play the solo part in this work a good deal. In it he made his first appearance as a Pianist in England, in 1895. Concertos usually have three Movements, but this one has four.

## 10.15 ORCHESTRA

Cortège: Torch Dance

## 10.25 MAURICE COLE

In Autumn

The Jugglers

## 10.35 ORCHESTRA

Moorish Fantasia (Bach)

## 10.45 EPILOGUE

## 5XX DAVENTRY. 1,600 M.

## 10.30 D.M. Time Signal, Weather Forecast

## 3.30-5.50 S.B. from London (Time Signal from Greenwich 4 p.m.)

## 7.45 S.B. from London

## 8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Royal Association in Aid of the Deaf and Dumb, by the Rev. W. G. PENNYMAN

THERE is little need to stress the importance of work amongst the deaf and dumb, those unfortunates who are doubly cut off from the ordinary interests of their kind. The Association exists to help and protect them in every way, from the early training of children before their admission into educational institutions to their employment and relief later in life.

The Rev. W. G. Pennyman, who makes the appeal, is Chairman of the Association, with which he came into contact as Vicar of St. Mark's, North Audley Street, as the old church in Oxford Street was in his parish. He has done very valuable work for its objects, and the foundation of the Ladies' Association was due to him.

The address to which donations should be sent is the Royal Association in Aid of the Deaf and Dumb, 413, Oxford Street, London, W.1.

## 9.0 WEATHER FORECAST, NEWS

## 9.10 Shipping Forecast

## 9.15-10.45 S.B. from London

(Time Signal from Greenwich at 10 p.m.)



# PROGRAMMES FOR SUNDAY (March 6)

**5IT BIRMINGHAM. 326.1 M.**
**3.30-5.50 app. S.B. from London**
**7.45 S.B. from London**
**8.15 RELIGIOUS SERVICE**  
*FROM THE STUDIO*

Introit, 'O Lord, My God' ..... Wesley  
 Hymn, 'All Ye Who Seek a Comfort Sum'  
 (English Hymnal, No. 71)

Reading  
 Anthem, 'Jesus, Word of God Incarnate' ..... Mozart  
 Religious Address by the Rev. THOMAS NIGHTINGALE  
 (Secretary of the Free Church Council)  
 Hymn, 'Glory to Thee, My God, This Night'  
 (English Hymnal, No. 267)

**8.55 THE WEEK'S GOOD CAUSE: The Handsworth General Hospital League—Appeal by COUNCILLOR PHILIP WHITEHOUSE**
**9.0 WEATHER FORECAST, NEWS: Local News**
**9.15-10.30 BEETHOVEN CENTENARY SERIES**  
*FIFTH CONCERTO*

THE STATION ORCHESTRA,  
 conducted by  
 JOSEPH LEWIS

Overture to 'Fidelio'

BEETHOVEN wrote four Overtures for his solitary Opera, *Fidelio*. Three of them are known by the name of the heroine, *Leonora*, and are numbered for identification purposes, 1, 2, and 3. Only the last of the four is called by the Opera's title. It is simpler and of somewhat smaller scope than the three *Leonoras*.

The Introduction has two themes, an opening lively one, and a continuing slow, and one. The quick section returns, and then there is another slow portion.

After this we come to the body of the Overture, which has a First Main Tune built upon the opening phrases of the Introduction.

A gentler Second Main Tune then appears, and both these subjects are developed very briefly, and duly recapitulated. Afterwards we have another slow section bringing in again the end theme of the Introduction, and a triumphant Coda, typifying the happy re-union of husband and wife at the end of the Opera.

NICOL DALLAWAY (Pianoforte) and Orchestra  
 Fifth Concerto ('The Emperor')

'EMPEROR' is a title bestowed on this work, not by Beethoven, but by the rest of the world, as a tribute of admiration for its splendour. It is one of the most spacious utterances of the epic poet in Beethoven. The three great prelude chords at the beginning are like the solemn opening of doors to the temple of sound.

There are three Movements. The First is long and of heroic cast in its tones and in its fine rhetorical periods. The Second is quiet and suggestive of things celestial. The Third is an expression of joy, with many buoyant tunes and rhythms.

HAROLD HOWES (Baritone)

To Hope  
 Sacrificial Love  
 Mutual Love

ORCHESTRA

Selections from the Incidental Music to 'Egmont',  
 Op. 84

BEETHOVEN'S fine Overture to Goethe's drama, *Egmont*, is often played. The incidental pieces less frequently. These consist of four entr'actes, two songs, and three other portions, entitled respectively *Clärchen's Death*, *Melodrama* and *Triumph Symphony* (this last being reproduced in the Coda of the Overture).

EPILOGUE

**6BM BOURNEMOUTH. 491.8 M.**
**3.30 POPULAR ORCHESTRAL PROGRAMME**  
*(S.B. from Glasgow)*

THE STATION SYMPHONY ORCHESTRA  
 Overture, 'William Tell' ..... Rossini

THORNE BATES (Baritone) and the ORCHESTRA  
 Selected Songs

BASSOON and ORCHESTRA

Concerto for Bassoon and Orchestra (K. 191) ..... Mozart

(Solo Bassoon—A. T. Wood)

ORCHESTRA

Air with Variations from Suite No. 3 in G Major  
*Tchaikovsky*

THORNE BATES

Songs with Pianoforte Accompaniment



Miss Enid Cruickshank (Soprano), sings from Bournemouth at 9.45 and 10.5 to-night, and Miss Mary Congreve, soprano, appears in the Cardiff programme at 9.15

THE ORCHESTRA

Overture, 'Rienzi' ..... Wagner

**5.15-5.50 app. S.B. from London**
**8.15 S.B. from London (9.10 Local News)**
**9.15 THE STATION OCTET**

Selection from 'Cavalleria Rusticana'  
*Maestro, arr. Taran*

9.30 Morning ..... { From the First } Grieg  
 Anitra's Dance ..... { 'Peer Gynt' Suite }

**9.45 ENID CRUICKSHANK (Contralto)**

Night Song ..... Schumann  
 Abide With Me ..... Liddle

**9.55 OCTET**

Meditation (Thais) ..... Massenet

10.0 Trio (Violin, Harp and Organ), 'Religious Meditation' ..... Edmond Mètro

**10.5 ENID CRUICKSHANK**

O Lily Lady of Loveliness ..... M. Healy  
 The Heart Worships ..... Holst  
 A Song of Thanksgiving ..... Albeniz

**10.15 OCTET**

Melody in E ..... } Rachmaninov  
 Prelude in C Minor ..... }

**10.30 EPILOGUE**

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

**5WA CARDIFF. 353 M.**
**3.30-5.50 app. S.B. from London**
**6.0 ORGAN RECITAL**  
 by  
 JOSEPH MORRIS

Relayed from The Presbyterian Church of England, Windsor Place, Cardiff

Prelude and Fugue in E Minor ..... Bach  
 Slow Movements from Piano Sonata, Op. 2, No. 1, and Op. 13 ..... Bach  
 Short Prelude and Fugue in E Minor ..... Bach

**6.30 RELIGIOUS SERVICE**

Relayed from The Presbyterian Church of England, Windsor Place, Cardiff

Preacher, The Rev. J. B. COATES, of Roath Park Presbyterian Church

Anthem, 'All Ye That Cried I Waited for the Lord'

**7.45 S.B. from London**
**8.55 THE WEEK'S GOOD CAUSE: 'The Week of the Bristol General Hospital' Appeal by the Secretary, Mr. THOMAS W. GREGG**
**9.0 WEATHER FORECAST, NEWS: Local News**
**9.15 THE STATION ORCHESTRA**

Overture, 'Saul' ..... Rimsky

MARY CONGREVE (Soprano)

Come Unto Him ('The Messiah') ..... Handel  
 Easter Hymn ..... Frank Bridge  
 (With Orchestral Accompaniment)

ORCHESTRA

The 'Oxford' Symphony—First Movement Haydn

**9.40 PRINCE OF PEACE**

An Incident in the Life of St. David

A Play in One Act by A. G. PARS JONES

Maldwyn (The Pagan Chief of a remote Cymric Tribe, a comparatively old man)

RICHARD HARRON

Melita (His Daughter, a Girl of Eighteen)

HARRIS KEIR

St. David (The Missionary Saint of Wales)

FESTIVAL THEATRE

THE interior of a lonely hut in a wild forest.

Maldwyn has been treacherously overthrown by his enemies. He is badly wounded, but has managed to escape to this secret hiding place where he is awaiting rescue. His sole companion in his flight is his daughter Melita. When the play opens Maldwyn is alone in the hut, and is lying upon a rough couch of bracken and skins. Melita has gone to find food. Maldwyn is expecting her return, and—though in considerable pain from his wound—is chanting slowly to himself in the gathering dusk.

Incidental Music by THE STATION TRIO

ORCHESTRA

Statue Music from 'Orpheus'  
 (Solo Flute—HILARY EVANS)

MARY CONGREVE

Silver ..... } Victor Hely-Hutchinson  
 A Window ..... }  
 Sui Gan (Lullaby) Welsh Air, arr. Robert Rynan  
 Cadair Idris (Jenny Jones) .... Bard Alan—1894

ORCHESTRA

Trepak ..... Rubinstein  
 Canonetta ..... D'Amico  
 From Bohemia's Fields ..... Sedarra

**10.30-10.50 THE SILENT FELLOWSHIP**



# PROGRAMMES FOR SUNDAY (March 6)

**22Y MANCHESTER. 384.6 M.**

**3.30 SPECIAL SERVICE WITH CANTATA**  
Relayed from MANCHESTER CATHEDRAL

5.44 Magnificent and Nine Dimittis (in C) by Stanford  
Hymn: "Soldiers of Christ Arise" (A and M)  
Musets from "Songs of Farewell" by Hubert Parry

**4.30 FOUR WAGNER OVERTURES**

ON A V. S. S. N. H. C. A. T. R. A.  
The Flying Dutchman  
The Mastersingers

**5.15-5.50 app. S.B. from L.**

**7.45 S.B. from London**

**8.15 RELIGIOUS SERVICE**

FROM THE STAGE

1. Lord our Prayer in the World  
2. How War test d. Thou Art  
3. Lord our Prayer in the World  
4. There is a Land of Pure Delight  
Hymn of No. 408  
5. The Rev. K. L. PARRY, D.D.  
Hymn: "Lead me by Light" (Eagles) (Hymn)  
No. 42)

**8.45 Sacred Music by The St. Peter's Choir**

**8.55 THE WEEK'S GOOD CAUSE** Mr. WILLIAM  
BATEMAN. An Appeal on behalf of the Stockport  
Institute for the Blind, the Deaf and the Dumb.  
Donations should be sent to the Secretary,  
The Institute, St. Peter'sgate, Stockport

**9.0 WEATHER FORECAST N.W. Local News**

**9.15 CONCERT IN AID OF THE ROPE  
HOSPITAL**

Relayed from the SALFORD PALACE

The SALFORD CITY POLICE BAND, conducted by  
The W. S. S. N. H. C. A. T. R. A.

Overture: "Fugate" by ... ..  
1. ... ..  
2. ... ..

The Spring is at the Door ... .. Roger Quiller  
Phaethon ... .. Harold Samuel  
O. T. M. N. ... ..

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**10.30 EPHOCLE**

**6KH HULL. 294 M.**

**3.30-5.50** ... .. (9.10 L.)  
**7.45 10.45** ... ..

**21S LEEDS-BRADFORD. 277.8 M. & 252.1 M**

**5.15-5.50 app. S.B. from London**

**8.15 BELL-IO'S SERVICE**

Relayed from BRADFORD CATHEDRAL

Addressed by the Vicar of the Arch-  
Diocese of Bradford

THE CATH. REC. CH. B.



6.55 ... ..  
7.45 ... ..  
8.55 ... ..

9.0 10.45 ... .. 9.10 ... ..

**6LV LIVERPOOL 297 M.**

**3.30-5.50** ... ..

**7.45 S.B. from London**

**8.15 RELIGIOUS SERVICE**

Relayed from St. ANN'S CHURCH, LIVERPOOL

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**5NG NOTTINGHAM 275.2 M.**

**3.30-5.50** ... ..

**7.45 S.B. from London**

**8.55 S.B. from Doncaster**

9.0 10.45 ... .. 9.10 ... ..

**5PY PLYMOUTH. 400 M.**

**3.30-5.50** ... ..

**7.45 S.B. from London**

**8.15 RELIGIOUS SERVICE**

Relayed from St. MARY'S CHURCH, PLYMOUTH

Hymn: Pleasant Are Thy Courts Al



**BRADFORD CATHEDRAL**  
from which the service to-night is being relayed by Leeds-  
Bradford 4 days on at 8.15.

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**6FL SHEFFIELD. 272.7 M**

**3.30** ... ..

**5.15-5.50** ... ..

**7.45 S.B. from London**

**8.15 RELIGIOUS SERVICE**

Relayed from St. PAUL'S CHURCH, SHEFFIELD

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8.55 THE WEEK'S GOOD CAUSE ... ..

9.0 10.45 ... .. 9.10 ... ..

**6ST STOKE. 294 M.**

**3.30-5.50** ... ..

**8.15 RELIGIOUS SERVICE**

Conducted by the Rev. ... ..  
Chair of Fenton Baptist Church

**8.55 THE WEEK'S GOOD CAUSE** ... ..

9.0 10.45 ... .. 9.10 ... ..

**5SX SWANSEA. 294 M.**

**3.30-5.50** ... ..

**6.30 RELIGIOUS SERVICE**

Relayed from St. MARY'S CHURCH, SWANSEA

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

9.15 10.50 S.B. from Cardiff

## Northern Programmes.

**2NO NEWCASTLE 312.5 M.**

**3.30-5.50** ... ..  
**6.30-7.45** ... ..

**8.55** ... ..  
**9.0** ... ..  
**9.15-10.45** ... ..

**5SC GLASGOW 405.4 M.**

**3.30** ... ..  
**5.15-5.50** ... ..  
**6.30-7.45** ... ..  
**8.55** ... ..  
**9.0** ... ..  
**9.15-10.45** ... ..

**2BD ABERDEEN 500 M.**

**3.30** ... ..  
**6.30** ... ..  
**8.55** ... ..  
**9.15-10.45** ... ..

**2BE BELFAST 306.1 M.**

**3.15** ... ..  
**5.15-5.50** ... ..  
**6.30** ... ..  
**7.45-10.45** ... ..



# PROGRAMMES FOR MONDAY (March 7)

**2LO LONDON. 361.4 M.**

(10 Time Signal, Big Ben)

## 10-20 ORGAN RECITAL

by  
**HAROLD E. DANKS, Mus.Doo.**  
relayed from  
St Michael's, Cornhill

Sonata No. 1 in D Major. .... *Mendelssohn*  
Prelude on the Welsh Hymn Tune, 'Rhys  
medd' ..... *R. Vaughan Williams*  
Two Chorale Preludes ..... *Harold Danks*  
On a theme of Tallis, Dartford 1481  
Gavotte ..... *Martini*  
Slow Movement I, Sea Symphony ..... *R. Vaughan Williams*  
Toccata in F ..... *Bach*

2.55 Reading, *Sailing Alone Round the World*  
(*Captain Nemo*)

3.30 **MR. GRANVILLE SQUYER**: 'The Mungu  
Swamps of the Rufiji Delta'

(1) In the delta of Tanganyika Territory, where the Rufiji flows into the Indian Ocean, some hundred miles south of Zanzibar, Asia and Africa seem to meet. For centuries the dhows of the Arab slave-traders came here to collect their smelter cargo and the sailing ships of India came to trade. Mr. Squyer, who has been in East Africa as a soldier, hunter and trader, will tell of the adventures that befell the traveller in the Delta, the river and the swamps around it—and they are plentiful enough, even in these unwarlike days.

4.45 Musical Interlude

4.40 **THE ROYAL AUTOMOBILE CLUB DANCE**  
Band from the R.A.C.

(Time Signal from Greenwich)

4.15 **PROF. G. E. S. SMITH**: 'The Mind of a Living Creature'

TODAY Professor Elton Smith will talk about the way in which animals use senses other than sight to find their way about, for many animals, such as dogs, depend more upon smell than upon sight for recognizing people, places and food. He will discuss, too, the sense of touch at an early stage of evolution, between insects and man, and as the chief means of guidance which aided, of course, in the case of man, the triumph of vision as our chief means of knowing the world in which we live.

4.30 **THE R.A.C. DANCE BAND** (Continued)

5.0 **Household Talk**: 'Housekeeping in the West Indies,' by Miss E. M. HEWITT

THIS series of talks on housekeeping in foreign countries would be of great interest to everybody who runs a house or pays the household bills. Domestic arrangements in the West Indies are, obviously, very different from anything most of us are used to, and Miss Hewitt will tell of some curious customs and some strange recipes.

5.15 **THE CHILDREN'S HOUR**: Piano Solos by Cecil Dixon. Songs by R. F. Palmer. A Story told by Harcourt Williams. 'Canute, the Great Sea Wolf' (Richard Walker)

6.0 **ALEX FRYER'S ORCHESTRA** from the Radio Theatre

6.30 **TIME SIGNAL, GREENWICH**: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 **ALEX FRYER'S ORCHESTRA** (Continued)

7.0 **MR. JAMES AGATE**: Dramatic Criticism

7.15 **BACH**

Some of his loveliest Keyboard Music  
Played by **JAMES CHING**  
French Overture in B Minor



**MR. JAMES CHING.**

This week's selection from Bach is designed to show him, for the most part, in his most brilliant mood. It is to-night's work is a little unusual. Bach used the general title 'Overture' (as the



## FROM THE NOSE TO THE BRAIN

This drawing, which shows the nervous system in the head of a dog-fish (from above and from the left side), particularly the mechanisms of smell and sight, illustrates Professor Elton Smith's talk from London this afternoon. Have it in front of you at 4.15.

custom, then was) for a set of dance-like Movements preceded by a Prelude in the French style (this movement comprising a slow introduction, a lively fugue section, and a repetition of the slow portion). Here he writes such a set of pieces, not for the Orchestra, but for the keyboard—the Harpsichord or any instrument, for this work, one with two rows of keys), and he shows that he is conceiving the whole in the style of an Orchestral 'Overture' by putting in more numerous and more varied Movements than those contained in the normal keyboard suite. He does not, of course, try to imitate Orchestral style.

The Movements of the 'Overture' which we are to hear are four in number—the Prelude proper, a Gavotte, two Passepieds (originally a lively old French, possibly Breton, round dance), and the dainty little concluding piece of the so-called Echo.

7.25 **MR. W. F. BARTON**: Spanish Talk. S.B. from Manchester

7.45 **REQUEST PROGRAMME OF FOX TROTS**  
Presented by **THE LONDON RADIO DANCE BAND**,  
directed by **SIDNEY EHRMAN**  
With **SIDNEY NESBITT**

**BROADCASTING**  
many opportunities of hearing Bach—that there is happily now no need of that. It is one of the most beautiful of all compositions. His music can be gay and sparkling, or of that more quiet and

**TRANCES** and **Hostess**, **Blues** and **Charles**—as come and go, but the fox trot is always the backbone of every dance programme. The more it changes, the more it remains the same. Fox-trot fans will to hear some of their favourite melodies perfectly rendered by one of the best of the band.

8.15 **RAYMOND TRAFFORD**

R. T. from 'The Shepherd's Calendar,'  
S. B. from 'The Shepherd's Calendar,'  
S. B. from 'The Shepherd's Calendar,'

8.30 **LAYTON AND JOHNSTONE**

**THE LONDON RADIO DANCE BAND**, directed by  
SIDNEY EHRMAN

9.0 **TIME SIGNAL, GREENWICH**: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

9.15 **TOPICS, TALK**

9.30 **SYMPHONY CONCERT**

by **JOSEPH PARSONS**, Director of the  
London Symphony Orchestra

Overture to *Ruy Blas*, ..... *Mendelssohn*  
Two Movements from *Symphony*, ..... *Beethoven*

The power of this Symphonic music before the War a Professor of the Royal College of Music, he suffered from the professional classes, he suffered in London. This is the first performance in England of any part of the Symphony.

10.5 **JOSEPH PARSONS** B.S.

Prince Galahad's Song (Prince Igor) ..... *Prokofiev*

10.10 **QUARTET**

Ballads, Op. 73 ..... *Debussy*  
S. B. from 'The Shepherd's Calendar,'

10.15 **THE LONDON RADIO DANCE BAND**

Le Chantre en Fureur (La Grosse) ..... *Prokofiev*

Largo of *Facotum* (1st Bach) ..... *Bach*

10.45 **11.0 ORCHESTRA**

Polovtsian Dances from *Prince Igor* ..... *Prokofiev*

THE Opera, *Prince Igor*, glitters with Oriental colour and military splendour. It is a story of the struggle of a Russian prince with a wandering tribe of Eastern raiders, and of the loves of the Prince and his son.

The Dances now to be heard occur in the Second Act, when Igor, a prisoner in the hands of a nomad tribe, the 'Polovtsians,' is, as a reward for his courage, invited to be present at a Festival.

**5XX DAVENTRY. 1,600 M.**

10.30 **n.m.** Time Signal, Weather Forecast

11.0 Time Signal, Big Ben. **THE DAVENTRY QUARTET AND DANCE BAND** (S. B. from 'The Shepherd's Calendar,' S. B. from 'The Shepherd's Calendar,' S. B. from 'The Shepherd's Calendar,')

10.20 **S.B. from London** (1.0 Time Signal)

2.55 **S.B. from London**

7.25 **S.B. from Manchester**

7.45 **S.B. from London**

8.10 **Shipping Forecast**

9.15 **S.B. from London**

(Time Signal, Greenwich, 10 p.m.)

11.0 **12.0 DANCE MUSIC**: KETNER'S FIVE under the direction of **GEORGEY GILLES**, from Ketner's Restaurant.



# PROGRAMMES FOR MONDAY (March 7)

**SIT BIRMINGHAM. 326.1 M.**

3.45 *THE NEW WORLD SYMPHONY* (from the Studio)  
9.45 *HEART'S DESIRE* (from the Studio)



AMONGST all the birds of prey the Golden Eagle has the fiercest and most ferocious and most powerful of all.

Amongst the birds of prey the Golden Eagle has the fiercest and most ferocious and most powerful of all.

5.15 *THE CHILDREN'S HOUR*

6.0

6.30

7.25

S.B. from Manchester

7.45 **MILITARY BAND PROGRAMME**

**8.0 THE MUNICIPAL ORCHESTRA** conducted by [illegible]

*The New World Symphony* (from the Studio)  
8.45 *Pianoforte Recital* (from the Studio)  
9.0 *HEART'S DESIRE* (from the Studio)  
9.30 *HEART'S DESIRE* (from the Studio)

*Heart's Desire* (from the Studio)  
A Comic Opera in two acts  
Prepared by MARCEL CONSTANTINOS

*Heart's Desire* (from the Studio)  
A Comic Opera in two acts  
Prepared by MARCEL CONSTANTINOS

**7.45 FAVOURITES FROM THE CLASSICS**

*The Statue of Liberty*  
Like a Violet  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*The Statue of Liberty*  
Like a Violet  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*The Statue of Liberty*  
Like a Violet  
Come a Maiden  
OLIVE GROVES and HAROLD KIMBERLEY  
The False Hope



PEOPLE YOU WILL HEAR TO-NIGHT.

Four of the popular artists who will entertain Southern listeners this evening. From left to right - Mr. Harold Kimberley and Miss Olive Groves, who sing from Cardiff at 7.45 and at 9.30. Miss Isabel May, who sings from Bournemouth at 7.45, and Mr. W. H. Jones, who sings from Manchester at 7.45.

*She Wandered Down the Mountain Side* (from the Studio)

Overture, "Phedra" Massenet, arr. W. H. Jones  
JEAN HARLEY and GEORGE BARKER (Entertainers)

*Three Dances* - Thomas, arr. Geoffrey Jones, Winterton  
Dance of the Maids, Poullet, arr. Kuppel

*Three Dances* - Thomas, arr. Geoffrey Jones, Winterton  
Dance of the Maids, Poullet, arr. Kuppel

*Three Dances* - Thomas, arr. Geoffrey Jones, Winterton  
Dance of the Maids, Poullet, arr. Kuppel

JEAN HARLEY and GEORGE BARKER

*Three Dances* - Thomas, arr. Geoffrey Jones, Winterton  
Dance of the Maids, Poullet, arr. Kuppel

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

**6BM BOURNEMOUTH. 491.8 M.**

2.55 *THE CHILDREN'S HOUR*

5.15 *THE CHILDREN'S HOUR*

6.0 *Social Service Month by Month* by the Bournemouth Council

6.15 *Local News* (from the Studio)

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 *THE CHILDREN'S HOUR* (from the Studio)

**SWA CARDIFF. 353 M.**

12.30 1.30 *Local News* from the Cardiff Region

3.15 *BROADCAST TO SCHOOLS* - Mrs. E. FIELDER HODGSON, "Primitive Life and Folk Tales - In North America"

4.40 **AN ORCHESTRAL PROGRAMME**

*March, "Only Through the World"* - Morbeth  
A Comedy Overture - Kellie-Bell  
Scherzo from "Carnegie" - Kellie-Bell

4.15 *Local News* from the Cardiff Region

4.30 *Local News* from the Cardiff Region

*Santa, "Rural Scenes"* - Mob  
March, "Red Feathers" - Mob

4.45 *FRANCIS M. ELLIOTT, "We are Partners in Social Reform, Part I"*

5.0 **ORCHESTRA**

*March, "Only Through the World"* - Morbeth

5.15 *THE CHILDREN'S HOUR* - The Orchestra

6.0 *Miss EDITH CEDERVALL, "Prose Writers of the 19th Century - Matthew Arnold"*

6.15 *Local News* from the Cardiff Region

6.25 *Local News* from the Cardiff Region

7.25 *Mr. W. F. BLETCHER, Spanish Talk*, S.B. from Manchester

**OLIVE GROVES and HAROLD KIMBERLEY**

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
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*Like a Violet*  
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*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
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OLIVE GROVES  
ORCHESTRA

*Like a Violet*  
Come a Maiden  
OLIVE GROVES  
ORCHESTRA



# PROGRAMMES FOR MONDAY (March 7)

## 22Y MANCHESTER. 334.6 M.

3.25 **Great Canals of the World.** Part 3. Panama Canal. 1.

3.45 **JOHN HOLT (Contralto)**  
The Moorish Maid... *Henry Parker*  
The Chorus in the Orchestral...  
Softly Awakes My Heart...

4.0 **ORCHESTRAL MUSIC** from the *Piccadilly Pie*

5.0 **AFTERNOON TOPICS.** The Rev. CHARLES KELLET, *Musings and Musing*

5.15 **THE CHILDREN'S HOUR**

6.0 **THE MAJESTIC 'CELEBRITY'** ORCHESTRA from the Hotel Majestic, St. Anne's on the Sea. Musical Director, GERALD W. BRIDGEMAN

6.30 *S.B. from London*

6.45 **THE MAJESTIC 'CELEBRITY'** (Continued)

7.0 *S.B. from London*

7.25 **MR. W. F. B. KITCHER,** Spanish Talk

7.45 **VAUDEVILLE**

Programme Announced and Artists Introduced by HERBERT LEXMING

TOMMY HANDLEY and FLORENCE OLDMAN (The Intimate Entertainment). CHRISTINE SILVER in 'Memento Grace and Gay'. HERBERT LEXMING presents 'Topicalities'. RUTH CARLISLE, assisted at the Piano by BOBBY ALDEN. THE VAUDEVILLE FOLK

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

## 6KH HULL. 294 M.

11.30-12.30 Gramophone Records

3.30 Light Music

4.0 **AFTERNOON TOPICS.** Miss C. T. COMBERBENCE, *Some Hilarious Songs*—1

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

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 215 LEEDS-BRADFORD 277.4 M. & 252.1 M.

4.0 **THE SCALA SYMPHONY ORCHESTRA,** relayed from the Scala Theatre, Leeds

5.0 **AFTERNOON TOPICS:** M. M. LINDSAY, *'Country Life and Work'*

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 6LV LIVERPOOL 297 M.

11.30-12.30 **Monday Gramophone** Lecture Recital by MOSES BARTY

4.0 **PATRIOTIC and his ORCHESTRA** from the Futurist Cinema

5.0 **AFTERNOON TOPICS.** CHAVIS BRADY, *'Singing the News'*

5.15 **THE CHILDREN'S HOUR**

6.0 **DORVILLE JACOBSON (Soprano)** in a Short Lecture Recital of Red Indian Songs

Indian Fire-Drill Song... *Charles Trayer*  
Dance Song... *C. W. Chadwick*

Indian Song... *Charles Trayer*  
Invocation to the Sun God... *Charles Trayer*  
Prayer Drinking Song... *Charles Trayer*

6.30 *S.B. from London*

7.25 **Señor A. M. DÍAZ,** Spanish Talk

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

## 5NG NOTTINGHAM. 275.2 M.

2.20 **BROADCAST TO SCHOOLS.** Mr A. B. WHITTIER, *Nature Talk*

3.45 **THE MICKADO CAFE ORCHESTRA,** conducted by FRANK L. TROTT

4.45 **MUSIC and Afternoon Topics**

5.15 **THE CHILDREN'S HOUR**

6.15 **MAHEL HODGKINSON (Pianoforte)**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 5PY PLYMOUTH. 400 M.

11.0-12.0 **GRAMOPHONE RECORDS.** 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

2.55 London Programme relayed from Daventry

5.0 Gramophone Recital

5.15 **THE CHILDREN'S HOUR**

6.0 **WILFRED MORRIS (Soprano)**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records (Voice and Instrumental)

4.0 **AFTERNOON TOPICS**

4.15 **ORCHESTRA** relayed from the Grand Hotel

5.15 **THE CHILDREN'S HOUR**

6.0 **Musical Interlude**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 6ST STOKE. 294 M.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.15 **Boys' Brigade and Girls' Life Brigade**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## 6SX SWANSEA. 294 M.

2.55 London Programme relayed from Daventry

5.15 **M. J. C. GRIFFITH JONES,** *Around the Clock*

5.15 **THE CHILDREN'S HOUR**

6.0 **MYRA EDWARDS (Contralto)**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

## Northern Programmes.

### 5NO NEWCASTLE. 312.3 M.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 **MYRA EDWARDS (Contralto)**

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

### 5SC GLASGOW 405.4 M.

3.0 **Light Music** relayed from the Times

4.0 **Gramophone Records**

5.0 **Gramophone Records**

6.0 **Gramophone Records**

7.0 **Gramophone Records**

8.0 **Gramophone Records**

9.0 **Gramophone Records**

10.0 **Gramophone Records**

### 28D ABERDEEN. 500 M.

3.0 **Light Music** relayed from the Times

4.0 **Gramophone Records**

5.0 **Gramophone Records**

6.0 **Gramophone Records**

7.0 **Gramophone Records**

8.0 **Gramophone Records**

9.0 **Gramophone Records**

10.0 **Gramophone Records**

### 28E B LEAST 306.1 M.

3.0 **Light Music** relayed from the Times

4.0 **Gramophone Records**

5.0 **Gramophone Records**

6.0 **Gramophone Records**

7.0 **Gramophone Records**

8.0 **Gramophone Records**

9.0 **Gramophone Records**

10.0 **Gramophone Records**



### WHERE THE ATLANTIC MEETS THE PACIFIC.

This afternoon Mr. Edward Cressy will talk about the Panama Canal in his series on Great Canals of the World. [Manchester 3.25.] This picture shows the "Renown" passing through a gorge in the canal, carrying the Duke and Duchess of York on their tour to Australia.











## PROGRAMMES FOR TUESDAY (March 8)

**2LS LEEDS-BRADFORD. 277.1 M. & 252.1 M.**

4.0 The 4.0 of HOTTEN (HOTTEN) relayed from the Golf H. &amp; Grange over Sea.

5.0 ELEANOR HANSON, "Belton Abbey"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Rev. G. BRAMWELL EVANS, "The Lamb of God and the Stream"

7.15 S.B. from London

7.25 S.B. from Manchester

7.45 "EILAND"

A Song Cycle by Alexander von Flotz

Sung by LLOYD HARTLEY

Accompanied by LLOYD HARTLEY

AGAINST a background of blue lake and snowy Alps is told this story of the love of a monk for a girl. He was once a hunter and she was the daughter of a noble. Her vows reluctant, and in the end, the monk tells of his discontent and of her coming. He then sings about their love and their little stolen moments. He says the wind, a voice from the forest, then, the forest discovered, the Abbot condemns him and he sings in the forest.

8.10 HANN RASCH and LLOYD HARTLEY

A BRITISH RECITAL

9.0-12.0 S.B. from London (9.10 Local News)

**6LV LIVERPOOL. 297 M.**

4.0 GARLAND and his ORCHESTRA, from the Scala Cinema

5.0 Miss MURIEL LEVY: A Talk for Women

5.15 THE COLLIERIES &amp; HOME

5.50 THE STATION PIANO &amp; QUARTET

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS (BBC) Weekly Sports Talk

7.15 S.B. from London

7.25 S.B. from Manchester

7.45 S.B. from Sheffield

8.45-12.0 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFE ORCHESTRA, conducted by Russey Kyton

4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 Music and Afternoon Topics

6.30 S.B. from London

7.0 Dr. H. L. BROWN: "Einstein's Theory Explained"

7.25 S.B. from Manchester

7.45 S.B. from Sheffield

8.45-12.0 S.B. from London (9.10 Local News)

**5PY PLYMOUTH. 400 M.**

11.0-12.0 Morning Concert relayed from Daventry

2.55 London Programme relayed from Daventry

5.0 Gramophone Record

5.15 THE CHILDREN'S HOUR

6.0 Gramophone Record

Berlioz: Overture to Les Troyens

The Red Star of the Romance: Sandera

A Warwickshire Wagon: Sandera

Hedgeman: Sandera

Rella of the Sea: Sandera

Four Jolly Sailors: Sandera

Off to Philadelphia: Haynes

6.30 S.B. from London

7.0 Monsieur A. BAJAR: "An Adventure dans la Forêt de Bonny" (from Victor Hugo)

7.15 S.B. from London

7.25 S.B. from Manchester

7.45 THE STATION ORCHESTRA

Mazurka: Sandera

JOHN HAMER (Violin)

Legend (with Orchestra): Sandera

Spanish Dances, Nos. 5 &amp; 10: Sandera

SINGLAIN LOGAN (Banjo)

The Vagabond, Bright is the Ring of the Roadside Fire, from "The Roadside Fire"

SINGLAIN LOGAN (Banjo)

The Vagabond, Bright is the Ring of the Roadside Fire, from "The Roadside Fire"

SINGLAIN LOGAN (Banjo)

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**"His Master's Voice"**

The only Records on which you can hear

**THE SAVOY ORPHEANS****SAVOY HAVANA BAND****THE SYLVIAN**

(The above Bands at the Savoy Hotel, London)



The famous bands who are heard on the new "His Master's Voice" dance records are the bands who have made modern dance music the jolly and irresistible thing that it is.

Any dealer will supply you with full particulars of—

**The NEW "His Master's Voice" Electrical Recordings**

THE GRAMOPHONE COMPANY LTD. OXFORD ST., LONDON, W.1.



(Continued on page 482)







# Programmes for Tuesday

6.0	ORGAN RECITAL
Held at St. Mary's Parish Church, 10.15 AM	
6.30	THE LITTLE PRINCE (10.15 AM)
7.0	THE LITTLE PRINCE (10.15 AM)
7.15	THE LITTLE PRINCE (10.15 AM)
7.5	THE LITTLE PRINCE (10.15 AM)
7.45	MUSIC AND HUMOUR
The Marlborough & Der Freischütz	
8.0	THE MARLBOROUGH & DER FREISCHÜTZ
8.15	THE MARLBOROUGH & DER FREISCHÜTZ
8.30	THE MARLBOROUGH & DER FREISCHÜTZ
8.45	THE MARLBOROUGH & DER FREISCHÜTZ
9.0	THE MARLBOROUGH & DER FREISCHÜTZ
9.15	THE MARLBOROUGH & DER FREISCHÜTZ
9.30	THE MARLBOROUGH & DER FREISCHÜTZ
9.45	THE MARLBOROUGH & DER FREISCHÜTZ
10.0	THE MARLBOROUGH & DER FREISCHÜTZ
10.15	THE MARLBOROUGH & DER FREISCHÜTZ
10.30	THE MARLBOROUGH & DER FREISCHÜTZ
10.45	THE MARLBOROUGH & DER FREISCHÜTZ
11.0	THE MARLBOROUGH & DER FREISCHÜTZ
11.15	THE MARLBOROUGH & DER FREISCHÜTZ
11.30	THE MARLBOROUGH & DER FREISCHÜTZ
11.45	THE MARLBOROUGH & DER FREISCHÜTZ
12.0	THE MARLBOROUGH & DER FREISCHÜTZ

## Northern Programmes.

5.0	NEWCASTLE	312.5 M
11.30	THE LITTLE PRINCE (10.15 AM)	3.45
12.0	THE LITTLE PRINCE (10.15 AM)	3.45
4.0	THE LITTLE PRINCE (10.15 AM)	5.0
6.0	THE LITTLE PRINCE (10.15 AM)	5.20
7.0	THE LITTLE PRINCE (10.15 AM)	7.25
7.45	THE LITTLE PRINCE (10.15 AM)	8.40
8.0	THE LITTLE PRINCE (10.15 AM)	12.0
5.0	GLASGOW	405.4 M
11.30	THE LITTLE PRINCE (10.15 AM)	3.45
12.0	THE LITTLE PRINCE (10.15 AM)	3.45
4.0	THE LITTLE PRINCE (10.15 AM)	5.0
6.0	THE LITTLE PRINCE (10.15 AM)	5.20
7.0	THE LITTLE PRINCE (10.15 AM)	7.25
7.45	THE LITTLE PRINCE (10.15 AM)	8.40
8.0	THE LITTLE PRINCE (10.15 AM)	12.0
2.0	ABERDEEN	500 M
11.30	THE LITTLE PRINCE (10.15 AM)	3.45
12.0	THE LITTLE PRINCE (10.15 AM)	3.45
4.0	THE LITTLE PRINCE (10.15 AM)	5.0
6.0	THE LITTLE PRINCE (10.15 AM)	5.20
7.0	THE LITTLE PRINCE (10.15 AM)	7.25
7.45	THE LITTLE PRINCE (10.15 AM)	8.40
8.0	THE LITTLE PRINCE (10.15 AM)	12.0
2.0	BELFAST	306.1 M
11.30	THE LITTLE PRINCE (10.15 AM)	3.45
12.0	THE LITTLE PRINCE (10.15 AM)	3.45
4.0	THE LITTLE PRINCE (10.15 AM)	5.0
6.0	THE LITTLE PRINCE (10.15 AM)	5.20
7.0	THE LITTLE PRINCE (10.15 AM)	7.25
7.45	THE LITTLE PRINCE (10.15 AM)	8.40
8.0	THE LITTLE PRINCE (10.15 AM)	12.0



## A 10" double-sided Gramophone Record

CHOOSE FROM THIS LIST:-

LIST of "IMPERIAL" RECORDS		
455	THE LITTLE PRINCE (10.15 AM)	3.45
456	THE LITTLE PRINCE (10.15 AM)	3.45
457	THE LITTLE PRINCE (10.15 AM)	3.45
458	THE LITTLE PRINCE (10.15 AM)	3.45
459	THE LITTLE PRINCE (10.15 AM)	3.45
460	THE LITTLE PRINCE (10.15 AM)	3.45
461	THE LITTLE PRINCE (10.15 AM)	3.45
462	THE LITTLE PRINCE (10.15 AM)	3.45
463	THE LITTLE PRINCE (10.15 AM)	3.45
464	THE LITTLE PRINCE (10.15 AM)	3.45
465	THE LITTLE PRINCE (10.15 AM)	3.45
466	THE LITTLE PRINCE (10.15 AM)	3.45
467	THE LITTLE PRINCE (10.15 AM)	3.45
468	THE LITTLE PRINCE (10.15 AM)	3.45
469	THE LITTLE PRINCE (10.15 AM)	3.45
470	THE LITTLE PRINCE (10.15 AM)	3.45
471	THE LITTLE PRINCE (10.15 AM)	3.45
472	THE LITTLE PRINCE (10.15 AM)	3.45
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500	THE LITTLE PRINCE (10.15 AM)	3.45

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

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

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# PROGRAMMES FOR WEDNESDAY (March 9)

2LO LONDON. 361.4 M.

1.0 Time Signal, Big Ben

10.20 CAMILLA COULRIER'S ORCHESTRA from  
Havana and France

2.55 Reading: "Pickwick Papers"

3.0 Mr. A. Lloyd JAMES, "Our Native Tongue"

3.20 Mr. J. C. STOBART and Miss MARY SOMER-

Round the World

[N the spring of 1895 Captain Joshua Slocum

his foot boat built, or at least entirely rebuilt,

by himself. Rather more than three years later

he tied up at Newport, after a voyage of 48,000

miles, by way of C. bratar, the Horn for crossing

he After the trip was nothing in his way,

Marion, where he met R. L. Stevenson, the Cape

(where he broke his pen

London, and after many ad

ventures with. Monkish pirate

English savages, and storms.

These are recorded

of these humorous in her style

in the book (published by

Messrs. Sampson Low) from

which Mr. Stobart and Miss

Somerfield will read to you

3.45 Mrs. K. W. on the MA  
I ch, "Citizenship in Practice  
National Housekeeping"

[N the first talk in her series,

last week, Mrs. Maciver

explained what Economics

in the home

our in many ways. To-day she

will discuss where the rate

and terms are, and what results

in services are given in return

for the public money. She will

illustrate the difference between

wise and wasteful expenditure

and show the parallel between

housekeeping for the nation

and householding for the

family and the function of

4.0 TIME SIGNAL, GREENWICH  
THE DAVENTRY QUARTET and  
Tom BUCKLOCK (Bantons)  
Vocal Solo: "A Farewell Song"

5.15 THE CHILDREN'S HOUR:  
Music by The London Radio Dan-  
cet. "The Story of an Engine," by Kathleen  
H. Main; "The Flying Scotsman," by Cecil J.

6.0 Oboe RECITAL by REGINALD FOOTE, relayed  
from the New Gallery Cinema

6.20 The Week's Work in the Garden by the Royal  
Horticultural Society

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

6.45 Oboe RECITAL by REGINALD FOOTE (Con-  
tinued)

7.0 A Talk on International Affairs by Mr.  
WILLIAM STUBBS

Few publishers have had such opportunities  
of following the under-currents of the  
world politics of our time as Mr. Wickham Steed.  
After being foreign correspondent to *The Times*  
in Berlin, Rome, and Vienna, he was its foreign  
editor throughout the war, and editor from  
1919 to 1922. Since 1923 he has been editor and  
proprietor of the *Review of Reviews*. Within  
the last few months he has completed a course  
of Central Europe, investigating the movements  
opinion amongst the nations.

7.15 DACH  
Some of his Toland Keyboard Mus-  
ic played by JAMES CHING  
Toccata and Fugue in C Minor  
Fantasia in C Minor

(a) A short, quick, rising movement of  
the brilliant Toccat style, but with his  
imagination, one part starting a motif and an-

(b) A four-voice waven 'Adagio, a  
on a text given out in the treble of the  
two bars, and afterwards taken up by the other  
voices.

a rhythmic, dancing subject. After a time, a  
few more reminiscent of the style of the open-

again, now, however, become a double Fugue.  
For the old subject is given out with a new  
as companion, and the two run in double  
henceforth (a good long head for it is, to  
closed finally by a few effective bars in the  
for of the opening section.



## THE MAN AT THE MANUALS.

Every listener who has enjoyed Mr. Foote's organ-playing, relayed from the New  
Gallery Cinema in Regent Street, will be interested to see this unusual picture of him  
actually playing. One of his recitals will be broadcast from London to-day at 6.0.

The *Fantasia* is influenced by the bold harp-  
sword style of Bach's *St. Anne*. In the  
Scherzo a *Capriccio* is a *Capriccio*.  
Deal of hand *Capriccio* is a *Capriccio*.  
Bach began *Capriccio* is a *Capriccio*.  
but never completed

7.25 Principal C. GRANT ROBERTSON, "Empire  
Banders: Marlborough," S.B. from Birmingham

THERE are not many figures in the his-  
tory of those who helped, consciously or uncon-  
sciously, to build up the British Empire, so in-  
teresting as the one that has Principal of  
Birmingham University has chosen for the second  
of his series of talks. Cool, proud, selfish, and  
undeniably ambitious, Marlborough had few  
friends in his life and has found few among  
historians. Yet it was he who laid the  
foundations of the British Empire. In his  
life and work he was a man of the  
future. His life and work were a  
lesson to the world. His life and work  
were a lesson to the world. His life and work  
were a lesson to the world.

7.45 MILITARY BAND PROGRAMME  
THE WIRELESS MILITARY BAND

Conducted by  
Lieut. B. WALTON O'DONNELL, R.M.  
ASSISTANT BAND LEADER: RONALD COCKLEY  
(Internationally)

BAND  
Overture, 'Zampa' ..... Herald

## WEDNESDAY BROADCAST

Let Where the Big Ship lies ..... } T. J. Hewitt  
The Roving Life ..... }  
Same day

BAND  
Conducted from the

In Items from his Repertoire

Conducted by Marion ..... Thomas

Conducted by Marion ..... Thomas

Poor Man's Garden ..... Kennedy Russell  
The Muses and I ..... John Holt  
Conducted by Marion ..... Thomas

BAND  
Three Dances from 'Noli Me Tangere' ..... Edward German

Dance: The Merrydancers

9.0 TIME SIGNAL, GREENWICH  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

9.15 11.0 'PEER GYNT'

Conducted by Marion ..... Thomas

Conducted by Marion ..... Thomas

Conducted by Marion ..... Thomas

5XX 1,600 M.  
DAVENTRY.

10.30 TIME SIGNAL, GREENWICH

11.0 DAVENTRY QUARTET with  
and ANNE LADDELL  
Conducted by Marion ..... Thomas

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Conducted by Marion ..... Thomas

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Conducted by Marion ..... Thomas

(Continued on page 486.)















# PROGRAMMES FOR WEDNESDAY (March 9)

**8.45 GLADYS NASH**  
A Parody on Rondo Form ..... *Romantic*  
Musette in Rondo Form ..... *Scarlett*  
Sonata in A ..... *Op. 5*  
Unprompted on a Theme of Clara Wieck (Op. 5) ..... *Schumann*  
Capriccio in B Minor ..... *Brahms*  
Etude in C, Op. 10, No. 1

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15-11.0 "PEER GYNT"**

A Studio Version Presented by EDWARD T. GERNY  
and THE LIVERPOOL RADIO PLAYERS  
(See Special Programme for Details)

**5NG NOTTINGHAM. 275.2 M.**

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

**3.45 London Programme** relayed from Daventry

**4.0 THE MARY KAYE** by FREDERICK BOTTOMLEY

**4.45 Music and Afternoon Topics**

**5.15 THE CHILDREN'S HOUR**

**6.15 MADEL HODGKINSON (Pianoforte)**

**6.20 London Programme** relayed from Daventry

**6.30 S.B. from London**

**7.25 S.B. from Birmingham**

**7.45 COMMUNITY SINGING**

FOURTH CONCERT OF THE  
COMMUNITY SINGING SOCIETY

Relayed from the Albert Hall, Nottingham  
The North Sea Lullaby (Song No. 1),  
conducted by WILLIAM TURNER

Accompanists—

MADEL HODGKINSON, ALFRED E. JAGG

CHOIR and COMMUNITY SINGING SOCIETY  
Part of Oak Old English Song  
Part of Old Irish Song

GUY'S NASH Sings  
"A Voice Just Now" (The Harp of David)  
*Romantic*

GLADYS NASH with CHOIR and COMMUNITY  
SONG SOCIETY

Look Leonard ..... Old Scotch Song

ALBERT SAMMONS (Violin)

La Chana (The Gypsy Maid) ..... *Keats*

Tambourin Chanson ..... *Keats*

CHOIR and COMMUNITY SINGING SOCIETY

Symphonies ..... *arr. H. R. Perry*

The Mosquito's Serenade ..... *Worthington Loomis*

WILLIE ROYCE (E. H. H. H.)

Philharmonic Society

Choral Fantasia on "The Babes in the Wood"

Choral Fantasia on "The Babes in the Wood"

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Choral Fantasia on "The Babes in the Wood"

GLADYS NASH with CHOIR and COMMUNITY

My Old Kentucky Home .... *Stephen F.*

WILLIE ROYCE

Repetition of the Previous Offences

PHILHARMONIC SOCIETY

The Floral Dance ..... *Radio Music*

The Floral Dance ..... *Radio Music*

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**5.15 THE CHILDREN'S HOUR**

**6.0 Light Music**

**6.20 London Programme** relayed from Daventry

**6.30 S.B. from London**

**7.25 S.B. from Birmingham**

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

**9.15-11.0 S.B. from Liverpool**

**5SX SWANSEA. 294 M.**

**2.55 London Programme** relayed from Daventry

**4.0 THE CASTLE CINEMA ORGANS and ORGANS**  
Music relayed from the Castle Cinema

**5.0 Afternoon Topics**

**5.15 THE CHILDREN'S HOUR**

**6.0 LILIAN MORGAN, "Once Upon a Time"**

**6.20 London Programme** relayed from Daventry

**6.30 S.B. from London**

**7.25 S.B. from Birmingham**

**7.45 S.B. from Cardiff**

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15-11.0 S.B. from Cardiff**

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

**2.55 London Programme** relayed from Daventry  
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*'Continued on page 492'*







## PROGRAMMES FOR THURSDAY (March 10)

(Continued from page 490.)

- 5.15 **TAX CHILDREN'S HOUR**  
6.0 London Programme relayed from Daventry  
6.30 *S.B. from London*  
7.0 Canon C. B. RAYNE 'A Talk About Birds'  
7.15 *S.B. from London*  
7.45 *S.B. from Cardiff*  
9.0-12.0 *S.B. from London* (9.10 Local News);

NOTTINGHAM, 275.2 M.

- 11 30 12 30 Morning Concert** relayed from  
Daventry
- 2 40 BROADCAST TO SCHOOLS:** Prof. H. H.  
SWINERTON, "The Geography of Nottingham  
and its Litter Sisters" VIII.
- 3 0 London Programme** relayed from Daventry
- 3 45 AFTERNOON CONCERT**  
**DAVID LULLMAN** (Horn) Violoncello; **MICHAEL ALLEN**  
(Conductor); **E. R. ADAMS** (Bass)
- 6 15 THE CHILDREN + HOME**
- 8 0 London Programme** relayed from Daventry
- 6 30 S.B. from London**
- 7 0 C.F.I.T., DE - Teaching and Learning IV**  
**WILLIAM LAMBERT** (Chairman)
- 7 15 S & B from London**
- 7 45 S & B from Cardiff**
- 9 0 12 0 S & B from London (8.10 Local News)**

**SPY PLYMOUTH. 400 M.**

- 11 0-12 0 Morning Concert relayed from Daventry  
3 30 ORCHESTRA relayed from Popham's Re-  
- - - - -  
4 0 Afternoon Tunes  
4 15 TEA-TIME MUSIC TOP ROYAL HOTEL TRIO,  
directed by ALBERT FILLBROOK  
5 15 THE CHILDREN'S HOUR  
6 0 London Programme relayed from Daventry  
6 30 S.B. from London  
7 0 Miss MARGARET KENNEDY 'A Survey of  
Clothes since 1945'  
7 15 S.B. from London  
7 45 S.B. from Cardiff  
9 0-12 0 S.B. from London (9 10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 3.45 London Programme relayed from Daventry  
4.0 AFTERNOON TOMORROW : Miss A. O. Croxall, 'The  
Turn of the Year'  
4.15 ORGAN relayed from the Albert Hall  
5.15 The Children's Hour : A Competition. An  
Adventure Story for Boys  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Dr T. Carrwood, Chest School Medicine,  
also 'How Scotland's City Departments  
Work' VI  
7.15 S.B. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 6ST                      8STOKE.                      294 M.

- 11.0-1.0 London Programme relayed from Daventry  
2.25 London Programme relayed from Daventry  
5.0 AFTERNOON TOPICS: B. L. WALL: 'The Annual Kingdom'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.0 Mr ALFRED HATCH: 'Local Industrial Series X, Paper and Paper Manufacture'  
7.15 S.M. from London  
7.45 S.B. from Cardiff  
9.0-12.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 11 30 12 30 *Continued from Page 2*  
 2 25 *London Programme relayed from University*  
 4.0 *Afternoon Concert. BOB OWEN (Soprano)*  
*HOWARD DAVIES (Piano Soloist) Ticket 4 W*  
*BARKLOW Ticket*  
 5 15 *THE CHILDREN'S HOUR*  
 6.0 *London Programme relayed from U.S.A.*  
 6 30 *S.B. from London*  
 7.0 *Mr F. W. T. ... Th. at ...*  
*... ..*  
 7 15 *S.B. from London*  
 7 45 *S.B. from Cardiff*  
 9.0-12.0 *S.B. from London (9.10 Local News.*

## Northern Programmes.

## 5NO NEWCASTLE. 3125 M

- |                |                              |      |   |
|----------------|------------------------------|------|---|
| 7.25-7.45      | London Programme from London | 4.0  | u |
| Banking Barrow | Boston                       | 5.0  | u |
| Devintry 8.15  | u                            | 8.0  | u |
| 7.45-8.00      | u                            | 2.15 | u |
| 8.00-8.15      | u                            | 8.0  | u |
| 8.15-8.30      | u                            | 8.0  | u |
| 8.30-8.45      | u                            | 8.0  | u |
| 8.45-9.00      | u                            | 8.0  | u |
| 9.00-9.15      | u                            | 8.0  | u |
| 9.15-9.30      | u                            | 8.0  | u |
| 9.30-9.45      | u                            | 8.0  | u |
| 9.45-10.00     | u                            | 8.0  | u |
| 10.00-10.15    | u                            | 8.0  | u |
| 10.15-10.30    | u                            | 8.0  | u |
| 10.30-10.45    | u                            | 8.0  | u |
| 10.45-11.00    | u                            | 8.0  | u |
| 11.00-11.15    | u                            | 8.0  | u |
| 11.15-11.30    | u                            | 8.0  | u |
| 11.30-11.45    | u                            | 8.0  | u |
| 11.45-12.00    | u                            | 8.0  | u |

## 55C GLASGOW 405.4 M

- [illegible]

## 2BD ABERDEEN 500 M

- 3.15 down in Schainie under the auspices of the Aberdeen  
 4.15 up the Crayke Hall 4.15 —  
 5.15 up the Crayke Hall 5.15 —  
 6.15 up the Crayke Hall 6.15 —  
 7.15 up the Crayke Hall 7.15 —  
 8.15 up the Crayke Hall 8.15 —  
 9.15 up the Crayke Hall 9.15 —  
 10.15 up the Crayke Hall 10.15 —  
 11.15 up the Crayke Hall 11.15 —  
 12.15 up the Crayke Hall 12.15 —

## 2BE BELFAST 3061M

- 70 - Broadcast to schools. 7:45 - London Programme from  
University. 8:45 The Station Orchestra. Martin Ulander (Con-  
ductor). 9:00 News. 9:15 Pop. 9:30 Jazz. 9:45 S. & W. London.  
10:00 News. 10:15-12:00 - S.B. (Radio Scotland).



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# PROGRAMMES FOR FRIDAY (March 11)

**2LO LONDON. 361.4 M**

- 10 Time Signal, Big Ben**
- 10 20** 1. *Music from the Hotel Metropole*
- 3 15** Reading: 'Enigma' by *Jane Austen*
- 3 20** *M. SIKERANT: 'Elementary French'*
- 3 45** **CONCERTS FOR SCHOOL CHILDREN**  
*At the PEOPLE'S CONCERT SOCIETY, operation with the BBC*  
*Battersea Town Hall*  
 Eighth Concert of Fifth Series  
*ATREY CHAPMAN (Violoncelle)*  
*by FRANK BRIDG*  
 FIRST PART  
 Devoted to music by BEETHOVEN (1770-1827)  
 F. F. Symphony First Movement  
 Overture, 'Egmont'  
 SECOND PART  
 Miscellaneous works, the title given by the Arranger  
*Time Signal, Greenwich*
- 4 45** Short Vocal Recital by MEGAN THOMAS (Soprano) MARGARET LANG (Tutor)
- 5 15** 'THE CHILDREN'S HOUR' Songs with Choruses by J. R. Cantling: 'Song (Mabel Marlowe)', 'The Coal' by H. Mortimer Butler.
- 6 0** FRANK WENTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Loughborough
- 6 30** TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7 0** *Time Signal, Greenwich*
- 7 15** **BACH**  
 Some of his Jolliest Keyboard Music  
 Played by JAMES CHISHOLM  
 Partita in G
- SOMETHING** was said about the Partita on Tuesday. This one (the catch) consists of the following Movements:—  
 I. **PRÆLUDE.** The title is unusual with Bach, and the style is not that common in the preludes to his Suites, being light and fanciful.  
 II. **ALLEGRO.** A piece of music and interestingly-worked counterpoint, mostly in two voices, but sometimes in three.  
 III. **COURANTE.** There are two types of Courantes, the French and Italian, this is of the latter type—rapid, clear and flowing

...lighter-minded than most

**THESE** DI MINUTED, Not a Minuet for the dance, but two beats in eight, at three to the left, make this clear

**PASSEME.** A delectable little thing.

**VI. Gigue.** One of the most of all the Movements of the Partita. The very distinctive and rhythmically strong Subject, given out at the opening and taken up by three

**THE** first half of the piece

**IN** the second half another Subject

**THE** first Subject appears again

**THE** first Subject appears again

**7 25** *Time Signal, Greenwich*, Poetry and the

**THIS** is the first talk in a new series by U. Professor of English Literature in the University of Manchester. Today in the variety of Manchester. Today in the variety of Manchester. Today in the variety of Manchester.

**7 45** **VARIETY**

**ETHEL HOOK** (in some 12 Ballads)  
**MARIE SCOTT** (Comedienne)  
**THE HUSTON SISTERS** (The Irrepressibles)  
**WILL KINGS** (Pattermaster)  
**KIRKBY and HIGSON** (Syncopated Duets)

**9 0** TIME SIGNAL, GREENWICH, WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local

**9 15** *Time Signal, Greenwich*, 'Watford' by

**9 30 11 0** **MY PROGRAMME**

by  
CAPTAIN HARRY GRAHAM

**CAPTAIN HARRY GRAHAM** has already featured in the series of 'Modern Humorists', when he read some verses from his latest book 'Summed Relations'. Most listeners, however, will have been already familiar with his characteristic humour in one or other of its manifestations, for, besides his books he was part author of such well-known plays as *Madame Pompadour* and *Katja the Dancer*, and lyricist of *Betty in Mayfair*, *The Maid of the Mountains* and *The Lady of the Rose*. Captain Graham's programme for to-night is, as is customary with 'My Programmes', veiled in mystery, but we print below his own reply to our demand for

You ask me to give you some idea of the lines upon which my Programme for March 11 is to be drawn up. I confess that the matter is causing me many sleepless days of earnest thought. It would be easy enough to design

something that would be generated by the... of Proust, Housman, Marlowe, and Marlowe. Again, it would not be unwise to devise an ideal program... of the... would predominate. It will be my object, however, to avoid these two extremes, to steer a middle course and try to provide something that shall be acceptable to the normal median-ordered Englishman (like myself). And I noticed that, in a late number of the... that the perfect programme must be one which I shall enjoy it, anyhow, and after all, I take it, this is the most important thing.

**5XX DAVENTRY. 1,600 M.**

**10 30 a.m.** Time Signal, Weather Forecast

**11 0** Time Signal, H.G. Bell, THE DAVENTRY QUARTET and MAVIS ST. BERNARD RICE (the future), CONSTANCE JENKINS

**12 30** **ORLAN RECITAL**

by  
REV. WILLIAM J. LEE,  
Minor Canon St Paul Cathedral  
 Recycled from  
 St Mary Le Bow Church

Choral No. 3 in A Minor  
 Légende No. 2, Op. 5  
 Allegretto (Sonata 4)  
 Sonata in G (1st Movement)

**10 20** *Time Signal, Greenwich*

**3 15** *Time Signal, Greenwich*

**7 25** *Time Signal, Greenwich*

**7 45** **'MAIS AND GALATHE'**  
 A Sonnet in Two Parts by Handel  
*Time Signal, Greenwich*  
 See Manchester Programme

**9 0** WEATHER FORECAST, NEWS

**9 10** Shipping Forecast

**9 15** *Time Signal, Greenwich*

(Time Signal, Greenwich, at 10 p.m.)

**11 0-12 0** DANCE MUSIC: JACK H. WARD and his BAND from the Royal Opera House, Covent Garden



LONDON'S VARIETY STARS

Here are three of the top-line tunes that make up London's variety bill to-night at 7 45. They are, from left to right: Miss Ethel Hook, the irrepressible Huston Sisters, and Miss Marie Scott.



# PROGRAMMES FOR FRIDAY (March 11)

SIT	BIRMINGHAM. 2.1 M	6BM	BOURNEMOUTH. 4.18 M.	SWA	CARDIFF. 4.53 M
3.15	ALICE CARRIANT (Continued)	3.15	Literature—IX, Another Story from the Swedish	3.15	Tea-Time Music from the Carlton Res
4.45	THE CHILDREN'S HOUR	4.45	Musical Interlude	4.45	ORGAN RECITAL
5.15	HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Hall	5.15	THE CHILDREN'S HOUR	5.15	Relayed from the Central Hall, Newport
6.30	S.B. from London	6.0	THE STATION OCTET	6.0	March, 'Pontifical' .....
7.25	S.B. from Manchester	6.30	S.B. from London	6.30	Fugue in E Flat (St. Anne's) .....
7.45	A VARIED PROGRAMME	7.25	S.B. from Manchester	6.45	Madrigal .....
	ORGAN RECITAL	7.45	BOURNEMOUTH MUSIC	6.50	Selection from Tannhäuser .....
	by FRANK NEWMAN		The Composers of all the pieces in this pro-		
	Relayed from Landells Picture House		gramme are discussed by the composer		
	by FRANK NEWMAN		Min. 1. .....		
	Relayed from Landells Picture House		Min. 2. .....		
	by FRANK NEWMAN		Min. 3. .....		
8.0	NEIL KENYON		Min. 4. .....		
	Relayed from the Central Hall, Newport		Min. 5. .....		
8.20	THE CATHEDRAL QUARTET		Min. 6. .....		
	(The Rev. Canon C. V. STEPHENS, Cuthbert, Walsby, Philip Tatham)		Min. 7. .....		
	Cigarettes .....		Min. 8. .....		
	Johnny Bards .....		Min. 9. .....		
8.25	NIGHT TUNNEL		Min. 10. .....		
	A play for broadcasting by STUART VINDEN		Min. 11. .....		
	Presented by STUART VINDEN		Min. 12. .....		
	Characters .....		Min. 13. .....		
	The Old Gentleman .....		Min. 14. .....		
	The Old Lady .....		Min. 15. .....		
	The Girl .....		Min. 16. .....		
	The Young Man .....		Min. 17. .....		
	The Man in the Far Corner .....		Min. 18. .....		
	THE Scene is laid in a compartment of an Express Train. The old gentleman is seated in one corner opposite the old lady. Next him is the girl and opposite her the young man. These four have instinctively moved up one end to another although the young man and girl are the only members of the party previously acquainted. Empty seats divide them from the rest in this far corner.		Min. 19. .....		
8.45	Q. ARTIST		Min. 20. .....		
	Little Tommy Went A Fishing .....		Min. 21. .....		
	The Goshops .....		Min. 22. .....		
9.50	"DIAMOND CUT DIAMOND"		Min. 23. .....		
	A Play for Broadcasting by ARTHUR PEARSE		Min. 24. .....		
	Presented by STUART VINDEN		Min. 25. .....		
	Characters .....		Min. 26. .....		
	Nat Rivers .....		Min. 27. .....		
	Jimmy Abercorn .....		Min. 28. .....		
	The Scene is laid in Jimmy's London flat—a deep toned clock strikes 2 a.m.		Min. 29. .....		
9.4-11.9	S.B. from London (9.10 Local News)	9.0-11.0	S.B. from London (9.10 Local News)	10.45-11.4	DANCE MUSIC THE CAPITOL SIX



SIX COMPOSERS FROM THE SOUTH COUNTRY

To-night, from 7.45 onwards, Bournemouth Station is giving a musical programme composed entirely of works by composers who live in the town. Here are all six of them—from left to right, Gilbert Stacey, Montague Birch, Walter Butler, Kathleen Foley, S. H. Braithwaite, and E. Slaney



## Programmes for Friday.

**2ZY MANCHESTER. 384.6 M.**

11.15-12.00 *From the Piece*

3.25 *W. E. B. D.*

3.45 *T.*

4.0 *Music.*

5.0 *S.*

5.15 *Music.*

6.0 *T.*

6.30 *S.*

6.45 *T.*

7.0 *T.*

7.25 *T.*

7.45 **ACIS AND GALATEA**

*Acis and Galatea*

*Sea Nymphs*

*ELIZABETH SHERIDAN, Soprano,*

*Polyphonia (a solo)*

*EDMUND WHITHEAD (Bass)*

*Nymphs and Shepherds*

*THE STANLEY CHORUS, Chorus Master, R. H.*

*by T. H. M. Jones*

*rural prospect, direct and well*

9.0-11.0 *London (9.10 Local News)*

**6KH HULL 294 M.**

11.30-12.30 *Gramophone Records*

3.30 *Broadcast to Schools: Mr. P. H. P.*

4.0 *Afternoon To*

4.15 *Field's Quartet, relayed from the New*

*Restaurant, King Edward*

5.15 *The Children's Hour*

6.0 *London Programme relayed from Davenry*

6.15 *Mr. J. G. Stephens, Weekly Football T.*

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

**2LS LEEDS-BRADFORD, 277.5 M. & 252.1 M.**

11.30-12.30 *Field's Cafe Orchestra, relayed from Field's Cafe, Commercial Street, Leeds*

3.20 *Broadcast to Elementary Schools: Mr. W. P. Wilton, 'The Story of Four Great Retreats: I, The Retreat of the Ten Thousand'*

4.0 *Broadcast to Secondary Schools: Mr. W. P. Wilton, 'The Story of Four Great Retreats: II, Elizabethan Madrigals'*

4.30 *The Scala String Quintet, relayed from the Scala Theatre, Leeds*

5.0 *Essie Simpson (Soprano)*

*A Song Revival of Old English and Folk Songs*

5.15 *THE CHILDREN'S HOUR*

6.0 *London Programme relayed from Davenry*

6.30 *S.B. from London*

7.25 *S.B. from Manchester*

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

(Continued on page 496)

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# PROGRAMMES FOR FRIDAY (March 11)

## 6LV LIVERPOOL 297 M.

- 3 15 3 45 BROADCAST TO SCHOOLS: Paul G. S.
- 4 0 CATERINA MARI (Soprano)
- 4 15 THE STATION PIANOFORTE QUARTET
- 5 0 AFTERNOON TOPICS: KATE LOVELL, S. Ince
- 5 15 THE CHILDREN'S HOUR
- 6 0 THE STATION PIANOFORTE QUARTET: Barcarolle, 'The Dream Legend', 'The Swan', Selection from 'Egmont'
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 7 45 S.B. from London
- 8 25 A NATURAL SCENE. Relayed from the Annual 'Bee Water Evening' at St. George's Hall.
- 8 45 JOHN MONTAGUE'S SYMPHONIES. Relayed from the Edinburgh Café Hallroom
- 9 0 11 0 S.B. from London (9 10 Local News)

## 5NG NOTTINGHAM 275.2 M.

- 11 30 12 30 Morning Concert, relayed from the G.P.O.
- 2 45 LYON'S CAFE ORCHESTRA, conducted by BRANLEY LYTON
- 3 00 3 15 3 30 3 45 Afternoon Topics
- 5 15 THE CHILDREN'S HOUR
- 6 0 A READER: 'New Docks'
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 7 45 11 0 S.B. from London (9 10 Local News)

## PLYMOUTH 400 M.

- 3 30 BROADCAST TO SCHOOLS: Mr. G. P. Dymond. Stories of Exploration—Australia and New Zealand
- 4 0 AFTERNOON TOPICS: Mr. A. C. STOCKWELL, 'The Apes of Gibraltar'
- 4 15 THE TIME M. B. C. THE ROYAL HAYMA THEATRE, directed by ALBERT FULLERBROOK
- 5 15 THE CHILDREN'S HOUR
- 6 0 STANLEY GEE (Pianoforte)
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 7 45 11 0 S.B. from London (9 10 Local News)

## 6FL SHEFFIELD 272.7 M.

- 11 30 12 30 Gramophone Records (Dance Music)
- 4 0 Afternoon Topics
- 4 15 MARY STOCKDALE (Soprano) abethan Love Songs: Sweet Nymph, Come to Thy Lover, Thee, Morley, If You Change, Come Again, John Dowland, I would I Change That Note, Tobias Hume
- M. CHRISTINE ANDREW Poetry Reading
- MARY STOCKDALE English Lyrics: Hubert Parry

## 31 CHRISTINE ANDREW 297 M.

- 3 15 THE CHILDREN'S HOUR: 'Singing from the Foot Box'
- 6 0 Musical Interlude
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 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. MASKFORD, Nature Talk
- 3 45 London Programme relayed from Daventry
- 5 0 AFTERNOON TOPICS: FLORENCE M. MARTIN, 'Snapshots of Children II, The Children's Play'
- 5 15 THE CHILDREN'S HOUR
- 6 0 Light Music
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 7 45 11 0 S.B. from London (9 10 Local News)

## 5SX SWANSEA 294 M.

- 3 20 BROADCAST TO SCHOOLS: Mr. EDWARD J. NEES, Famous Characters in English Literature: 'Piers Plowman'
- 3 45 London Programme relayed from Daventry
- 5 0 Mr. D. R. RYAN PHILLIPS, 'Watch Astronomers'
- 5 15 THE CHILDREN'S HOUR
- 6 0 Light Music
- 6 15 The West Wales Girl Orchestra, Playlet, 'A Day in a G. de Camp'
- 6 30 S.B. from London
- 7 25 S.B. from Manchester
- 7 45 11 0 S.B. from London (9 10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE 312.5 M.

- 3 0 3 15 3 30 3 45 London Programme from Daventry
- 5 0 5 15 5 30 5 45 S.B. from London
- 6 30 7 25 S.B. from London

### 5SC GLASGOW 405.4 M.

- 5 15 5 30 5 45 6 0 London Programme from Daventry
- 6 15 6 30 6 45 7 0 S.B. from London
- 7 15 7 30 7 45 8 0 S.B. from Manchester

### 3RD ABERDEEN 500 M.

- 3 30 3 45 4 0 4 15 London Programme from Daventry
- 4 30 4 45 4 55 5 0 S.B. from London
- 5 15 5 30 5 45 6 0 S.B. from Manchester

### 2BE BELFAST 306.1 M.

- 11 0 11 15 11 30 11 45 London Programme from Daventry
- 12 0 12 15 12 30 12 45 S.B. from London
- 1 0 1 15 1 30 1 45 S.B. from Manchester

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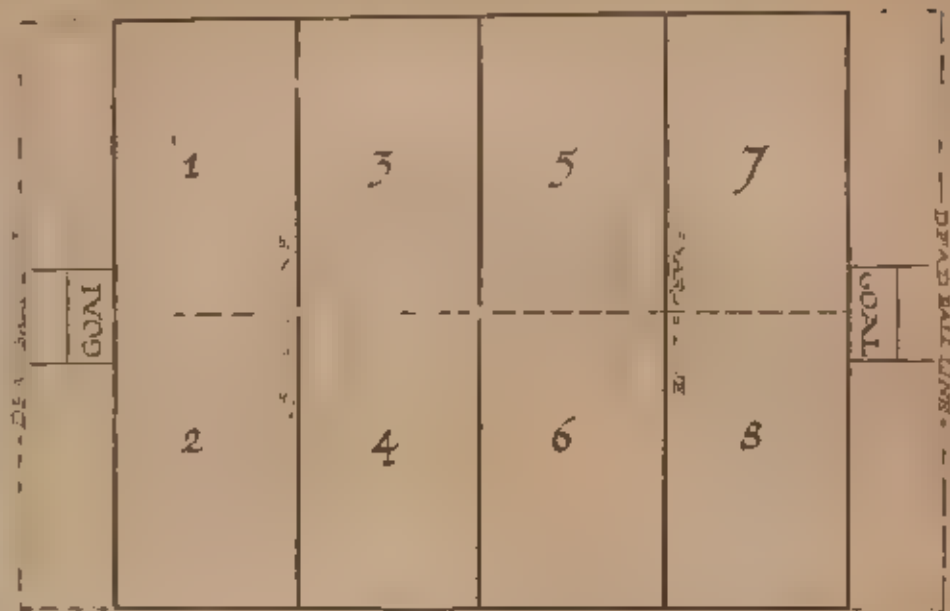
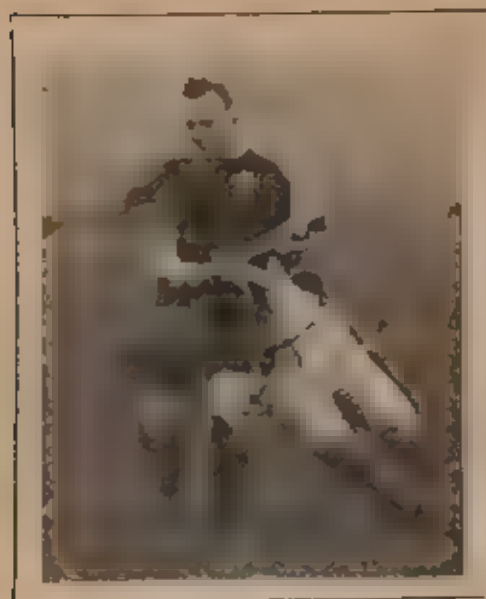








# Broadcasting Today's Football.



To-day—Saturday, March 12—a Rugby League match will be broadcast for the first time when Manchester transmits a running commentary on a League Cup-Tie. Plymouth listeners, too, should use this plan when following the match between Plymouth Albion and Exeter.

## The Grand-stand at the Fireside.

I had been in the North Country on the day the Cup-Tie match between Newcastle United and the Corinthians was broadcast from the Crystal Palace, you would have found that the possession of a wireless set made you an extremely popular person. A number of old friends paid me a visit on the morning to see if there was room for another listener. The

The first visitors arrived right after lunch, by two-thirty the party was complete. The valves glowed faintly, and the loud speaker thrust its gaping mouth into the circle by the fireside.

Then, suddenly the voice of the London Announcer came through. A few preliminary remarks, then the roar of the crowd.

The room was forgotten. In spirit every one of us was standing on the terraces of that great

A roar—"The teams are coming out," said the Voice. A pause; then, The Captains are lined up. Newcastle has won the toss.

A sigh of relief comes from the circle. "They are kicking towards the south end of the ground—the left-hand plan." A diagram is shown on the screen, visualizing the position of the

Gallagher has got the ball. He is going to shoot! Baker has saved it! and in the background a voice says, "Square three," or "Square five," and we closely follow the progress of the game from one end of the field to the other.

Half-time. The spell is broken. Agitatedly we discuss the situation.

"The teams are coming out." Once more we are back on the Sydenham slopes. Time and again our hopes rise, only to be dashed to the ground

Time passes. "Corinthians, one; Newcastle, none," says the Voice. "Newcastle are pressing strongly. The Corinthians have cleared. Twenty minutes to go! United are attacking. Free kick for Newcastle. The kick is being taken. The ball has hit a defender—yes—it's in the net!" and a roar from the circle by the fireside drowns the loud speaker. "Corinthians, one; Newcastle,

Ten minutes to go. The Corinthians are striving to hold off Newcastle." Then the Voice and the roar of the crowd simultaneously proclaim another goal. "Newcastle, two; Corinthians,

Another goal for Newcastle and the game is over. The Voice ceases and a happy party rises from the fireside. I think we shall have to taste the Village Hall for the Cup Final.

W. D. SMITH.



This afternoon's broadcast Soccer—Saturday, March 12 includes matches at Birmingham (where West Bromwich Albion play the Villa), Liverpool, Swansea and Stoke. This is the plan the Announcers will use.





The new Cossor R. C. Valve brings you the realism of the Living Artiste



**R**ADIO is now entering upon a new phase. Quality of reproduction is rightly being given pride of place. The chief reason for this has been the growing popularity of Choke or Resistance capacity amplification. Experts agree that Radio can now give more truthful rendering of every note of the symphony than the piano, the dancing rhythm of the latest hit, or the comic surprise of a sentimental comedy. Until recently Choke or Resistance amplification has been handicapped by the lack of suitable valves. But now the new RCA valve, the 4X250, has come along, solving the problem. The 4X250 RCA with an impedance of only 70,000 ohms, has the amazing amplification factor of 40—considerably higher than any other valve of similar type. This remarkable characteristic, due to its Kalerused filament and its screened mesh, gives it a clear, penetrating sound. A thousand notes are heard at a time, with every note as distinct as the main melody. It is a triumph at the same time, for it will give the best reproduction. In every listening room, hearing instruments in the orchestra which they have never heard before. That iron and steel of the sea, the chords peal forth with a grandeur which is a revelation. Why not try out these new valves with RCA delay—at one stroke you can abolish distortion and microphonic noises.

Without equal for  
richness of tone

[illegible]

# Cossor

— the valve which serves you longest —

**Next Week !**

[illegible]

## Cosmor Six-volt Valves

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# FULL-SIZED, FULL-TONED, FULL-POWERED!

## 34'.

THE LISSENOLA is the only full-size, full-powered Loud Speaker selling to-day complete for 34'.. In tone and volume it is unsurpassed by any loud speaker costing up to £20. It is very handsome in appearance and stands 21½ ins. high, having a flare measuring 14 ins.

The sound-reproducing unit of this remarkable loud speaker is the LISSENOLA Loud Speaking Unit, whose golden tone and realistic rendering have delighted tens of thousands. No other unit has such splendid magnets. No other unit has such a clean design or embodies such fine manufacture. No other unit will stand up to the power the LISSENOLA will. 120 volts and more can be used without the least rattling or resonating.

LISSEN is able to sell the LISSENOLA at a reduced price, 40% off, dealing direct with the retailer (to whom the wholesale price is added) in recognition of the production of this one type.

### 7 DAYS' FREE TEST.

Test the LISSENOLA Loud Speaker against the most expensive loud speaker on the market—anything up to £20. If you do not like the LISSENOLA or its tone, power, or any other feature, return it at once, prospectively of price, take it back to your dealer or send it back to the manufacturer and your money will be willingly refunded in full. This offer also applies to the LISSENOLA Loud Speaking Unit.

These parts can be purchased separately.

#### LISSENOLA LOUD SPEAKING UNIT.

Price 13'6" (including 10% discount) 13'6"

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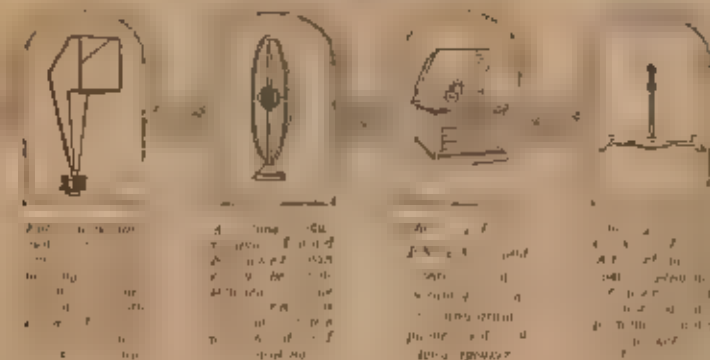
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for your  
enjoyment



## 13'6



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Managing Director: THOMAS N. COLE



8'6



GUARANTEED FOR  
12 MONTHS

TRANS. RATIO 1 to 1  
RESISTANCE RATIO 4 to 1

Use it for 1, 2, or 3 stages, L.F.  
It is suitable for all circuits and  
all voltages up to 250V.

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There is bound to be merit in a Transformer which has won such widespread appreciation from so many users, trade and amateur alike.

*Another trader writes:—*

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"Allow me to state that I have not found any L.F. Transformer to equal the Lissen for purity and volume without distortion."

We withdrew every previously expensive Lissen Transformer in favour of this new Lissen and we ask you to compare the new Lissen against any transformer, three or four times its price—we give you a

### 7 DAYS' TEST

to try and find a better transformer. If within that time you can find one—no matter how

high priced—return the Lissen and your money will be refunded.

Not only a great Transformer but a great choke also—used either way it fully amplifies every tone, every harmonic, every overtone **IN A BACKGROUND FREE FROM NOISE.**

**YOUR AMPLIFIER NOW COSTS YOU LESS AND IS BETTER.** Use *all* LISSEN parts for it and it will be better still. Your dealer will show you how to build.

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

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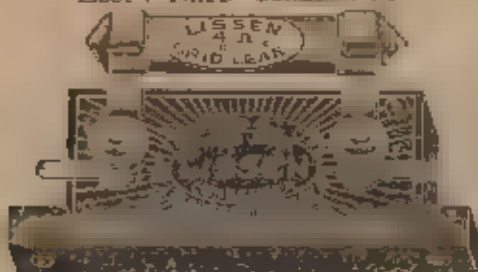
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THE radio constructional journals and other papers tell you to use certain makes of parts for the circuits or receivers described in their articles. Why? Are the specified parts the best you can get for their particular object? No—it doesn't follow. Radio advertisers each expect a certain share of editorial use and mention—and they get it. Lissen gets it too, but the periodicals obviously cannot use only one make of parts even though they may be known to be the best. A new element has come to users at last—users now know that they can replace every part named in any published circuit with the corresponding part in the Lissen range. You will use all the energy available if you build with Lissen parts and get louder, clearer signals from near and far in consequence.

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These condensers are made of high quality mica and are of the fixed type. They are available in various capacities and are designed to give the best possible performance in any radio circuit.

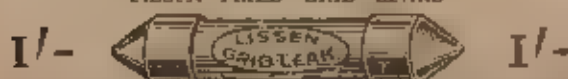


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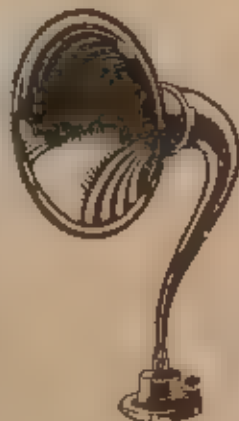
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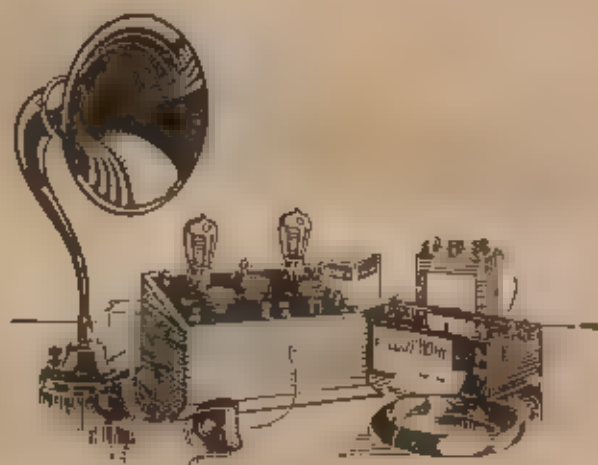
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Fellows 4V. Accumulator	0 2 6	0 2 6	12 6 20 2 6	12 6 20 2 6
Acc. at Insulation W. plug. Instructions	3 0	3 0	3 0	3 0
Headphones or ear phone & Speakers 1/4	1	1 6 2 5	1 6 2 5	1 6 2 5
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LOUDON VALVE

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	8/-	8/-
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9/-	11/-	12/-
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Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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M.C.D.

LEEDS, MANCHESTER, NEWCASTLE, NOTTINGHAM, TONBRIDGE



The Cosmos Valves are very fond of the pastoral character of the oboe. They reproduce it most plaintively.

Cosmos Valves—owing to the "Shortpath construction"—bring all music nearer; they make all music clearer; and yet they are no dearer than any other valves.

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RADIO VALVES  
for all circuits

*from Wireless Dealers everywhere*



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**5/6**

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The famous B4 valve  
now has its complement



The B.4.H. Valve has been produced, after long research, as a companion to the B.4., the finest power amplifier ever designed. Both these valves take 6 volts, 0.25 ampere on the filament and can be used without resistance on a 6 volt accumulator. In a multi-valve set, the B.4 H. should be used in the H.F., detector and

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Filament Volts ..... 6  
Filament Current 0.25 amp.  
Anode Volts ..... 60 to 120  
Anode Current ..... 20  
Impedance... 28,000 ohms

PRICE

14/-

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T-H**  
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And finally Octron, and the trouble over. No more strain to get the far-off station, no more harshness or distortion, no "background," no disappointments—high notes clear as a bell, low notes deep and resonant.

A far easier valve to handle, this British Octron, more long lasting—and far cheaper

**OCTRON**  
The Valve with the Octagonal Base

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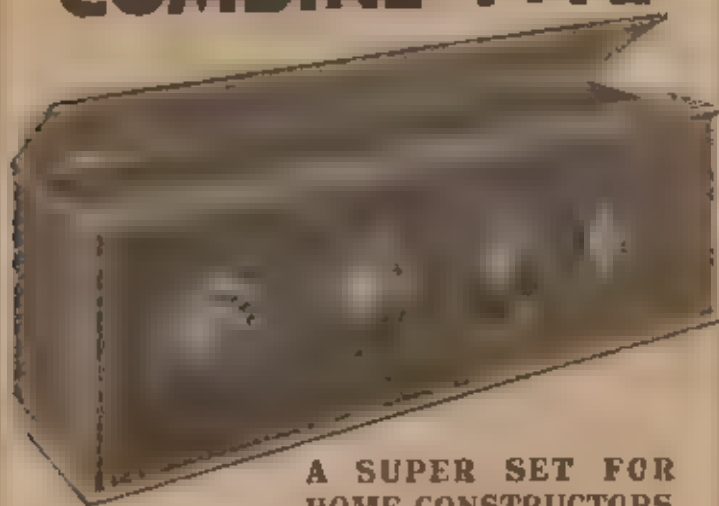
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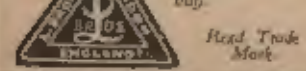
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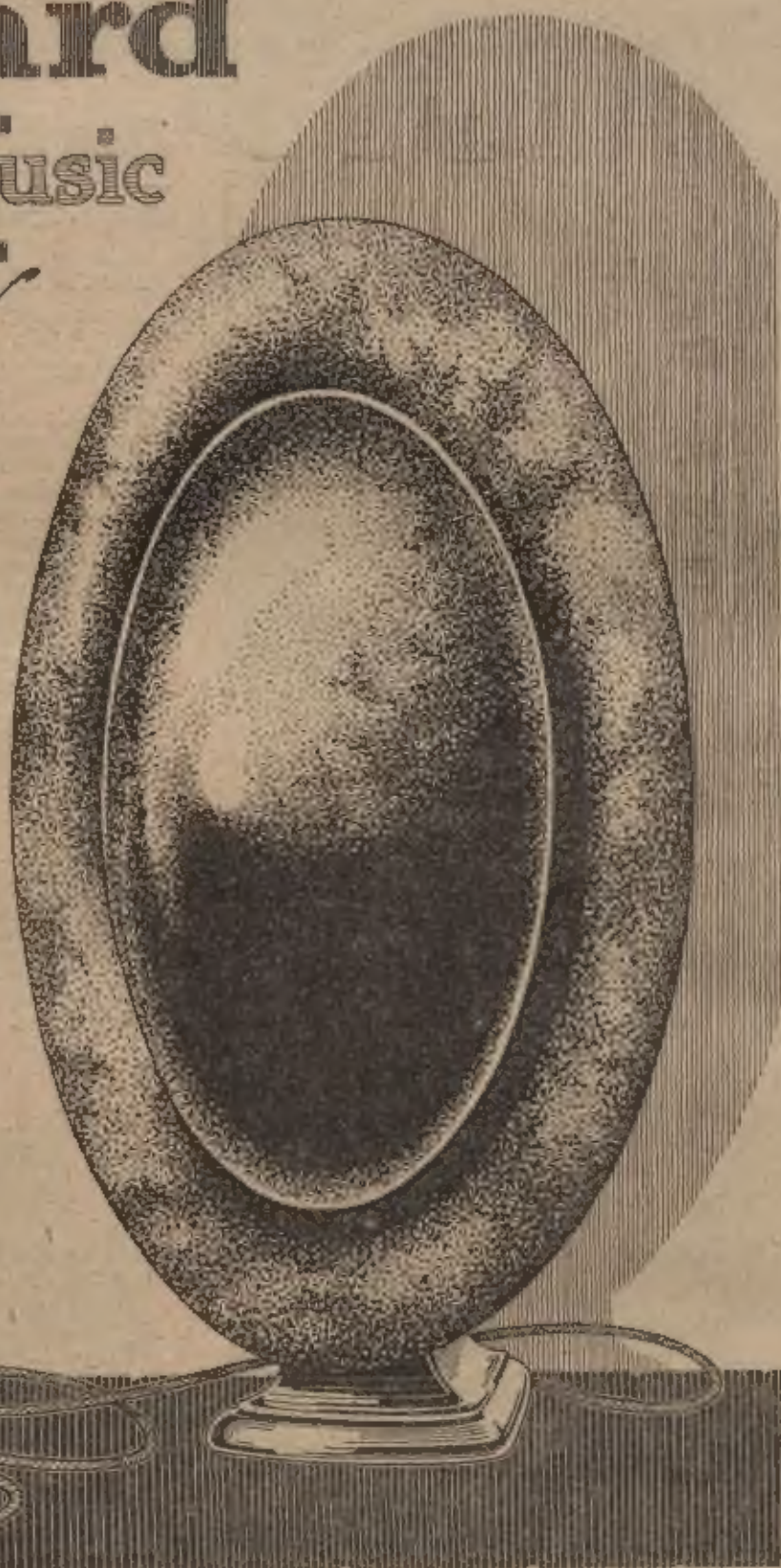
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