

EVERY PROGRAMME FROM EVERY STATION (January 29-February 4)



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'Is Popular Taste Improving?'

The author of this article answers his own question with a number of pertinent and entertaining observations. 'What is "taste"?' he asks. 'And, anyway, is it as important as "appetite"?' The condition of our artistic and literary taste, he contends, can better be judged from the range and gusto of our enjoyment than from the super-subtle and rather pallid appreciation of the few professional and amateur critics in our midst.

WHAT do we mean by asking the question: Is Popular Taste Improving? What, in the first place, do we mean by 'taste'? It is written in the *Gondoliers* that

*A taste for drink combined with gout
Had doubled him up for ever.*

In the same way, we speak of a man with a 'taste' for bigamy and wife-beating. When we use the word in this sense, we mean something rather like an appetite; something a little stronger than a fancy and less strong than a lust. When, however, we speak of a 'man of taste' we mean a man of good taste. That does not mean the same as good appetite. And so I suppose when we ask the question: 'Is he a man of good taste?' we mean 'Is he discriminating,' and when we ask whether popular taste is improving we inquire whether people in the mass are becoming more discriminating, more refined, more fastidious.

AS one who has had a good deal to do with education, I have always wondered whether it was right to try and train the critical sense in young people. I am quite certain it is not right if it means imposing a veneer of critical idiom upon pupils at an age when they cannot sincerely discriminate. It is not until anybody has read a very great deal of literature that he has the right to pronounce critical judgment. Teachers cannot help influencing the judgment of their pupils either positively by attraction or negatively by repulsion, but

I think it is disgusting that they should impose their judgments unnecessarily before the child is in a position to judge sincerely on a basis of personal opinion. Comparison

FEATURES OF THIS ISSUE.

'The Island Which Does Not Exist'
By H. M. TOMLINSON

'This Shakespeare Business'
A Reply to Hamilton Fyfe
By BEN GREET

'Both Sides of the Microphone'
By 'THE ANNOUNCER'

'Accelerating the "Messiah"'

and
COMPLETE PROGRAMMES FROM
ALL STATIONS.

is the essence of criticism. I cannot love children who look like fashion plates in their dress, and I hate to hear them expressing the opinions of the day merely at second hand; whether the opinions coincide with my own or not. I like them to be sincere. I do not mind if they are crude. I hate to find them precocious.

I have discussed this matter with many of my friends, chiefly from the point of view

of literature, and I find that nearly all those who are really devoted to poetry have the most catholic tastes. They sometimes put it that in certain moods they prefer the formal work of the eighteenth century to the more impassioned lyrics of the seventeenth. But I do not think it is merely a matter of moods. People of catholic tastes like this, the voracious consumers of poetry think all poetry is good, only some poetry is better than other. These people also admit that in their childhood they liked their poetry to be rather strongly coloured, rich in rhythm and symbolism, and perhaps erring a little on the side of crude and lavish—I might say vulgar—ornamentation. As their reading proceeded, they became naturally more fastidious, on the same principle as the confectioner's boy after the week's free feed which is traditional, I believe, in that trade.

I WANT to tell you about a young fellow, Sean O'Shanahan. His supposed father was an Irish anarchist from Chelsea, and the lady he called his mother was a successful atheist, and I was one of his god-fathers. We wanted him to be a modern child. We had him psycho-analyzed as soon as he was old enough to confess. We had him inoculated with almost all the fashionable diseases. We had him co-educated. He was the youngest member of the League of Nations Union who ever received the bay leaf crown at the Aberfrothoy Eisteddfod.

Sean O'Shanahan was brought up as an
(Continued overleaf.)

only son on the most modern principles. Signora Montessori presided over his infancy, and his youth was conducted on the Dalton Plan. As for me, I was satisfied to observe his brilliant progress, stipulating for one thing only: that he should not be influenced in his taste for poetry. Believing as I do that the prose of this generation serves its purpose (which is generally publicity) uncommonly well, I hold, and have always held, that poetry is the only thing worthy of the serious attention of practical men. It needs improvement. Either our poetry has got divorced from life, or our life has got divorced from poetry. I cannot diagnose the exact cause of the trouble, but I feel that it exists. I want to bring these two things, poetry and life, closer together. That is why I wanted Sean to be unprejudiced in his approach. I knew that young people are apt to become lyrical between the ages of sixteen and twenty-one.

WELL, I went down to recitations on Speech Day, and there was Sean, resplendent as the prize boy, in a tail coat and white tie. He was down for a recitation in English, the first item in the programme. They had left him to choose his piece because they had such confidence in him. Later on he was to appear as a reciter of French in Racine and of German in Schiller. On a nod from the headmaster, Sean rose up, stepped to the platform, a slim, gracious stripling, and began:—

*I hear them speak of a better land;
They call its children a happy band;
Mother, where is that radiant shore?
Shall we not seek it, and weep no more?
Is it where the flower of the orange grows,
And the fireflies dance in the myrtle boughs?
(Not there, not there, my child.)*

Never did I see such a look of startled horror as passed round the ranks where the masters and masters' wives sat huddled together. The headmaster himself expressed no emotion beyond that of a slightly pained surprise. The Board of Governors, on the other hand, seemed strangely interested. The boys were disposed to titter but, awed by the occasion, remained silent. Sean himself was perfectly serious. His young voice rose again in the second verse:—

*Is it far away in some region old,
Where the rivers wander o'er sands of gold,
Where the burning rays of the noonday shine
And the diamond lights up the secret mine,
And the pearl gleams forth from the coral strand,
Is it there, dear mother, that better land?
(Not there, not there, my child.)*

All this time I had been sitting hunched up with my head hidden as far as possible in my collar, seeking to avoid the inquiring looks of anybody who might happen to know that this was my godson. But now a large lump rising in my throat compelled me to emerge from this concealment. The lad concluded:—

*Eye hath not seen it, my gentle boy;
Ear hath not heard its deep song of joy;
Dreams cannot picture a world so fair;
Sorrow and death may not enter there.
Time doth not breathe on its changeless bloom
Beyond the clouds and beyond the tomb—
It is there, it is there, my child.*

Sean concluded the poem with a graceful bow to the audience, and a perfect storm of applause broke out. The headmaster himself could not refrain from clapping his hands together two or three times. The Chairman of the Governors was visibly moved; the tears were streaming down his rugged face as the blue-eyed boy returned to his seat. Only in the serried ranks of the master's wives was there the same pained look of astonishment and discomfort. For my part, I crept out, feeling in need of fresh air. As soon as Speeches were over, I drew the child aside. 'Whatever made you choose that poem, Sean?' I said. 'I liked it,' answered he, simply. 'Don't you?' 'Well, yes,' I said, 'I do; only it is most terribly old-fashioned. We do not mention Felicia Hemans in polite circles in London this year. Surely you must know that?' 'I am sorry, uncle,' he said, 'I did not know it. You see . . . you see . . . I have never been in polite circles in London.'



'I hate them to be precocious,' says the writer of this article. Here is Aubrey Hammond's impression of 'The child who wrote to the B.B.C. to ask for "more Bartok, please"'

I will try to dislike it in future. What must I like now?' What was I to answer? A fit of coughing suddenly attacked me, and the painful interview was at an end.

I need only add that the boy has returned to Chelsea, and has made several new discoveries in art. For example, that the usual method of drawing a tree, with branches in the air, is all wrong. When old-fashioned people point out to him that the roots are generally lower down, in fact sometimes invisible, he says that that is not the way he sees a tree, and he can only paint trees as he sees them.

But what I want seriously to ask you is this. If, in our literary progress towards perfection, there comes a time when we abandon, say, Longfellow for Keats, or Tennyson for the Sitwells, or Dickens for Flaubert, have we made a great net gain in happiness, or is there a balance of profit and loss? Or again in music, if Mendelssohn becomes commonplace to us because we have become

addicted to Bach, is that sheer progress? In the same way, are we really better off when we cease to be able to enjoy the National Gallery and find our spiritual refuge solely in Chelsea or Montmartre?

I notice that the musical critic of the *Morning Post* has been inquiring why musicians are such a melancholy body. I cannot help feeling that Mr. Ernest Newman, whom I read every week, must get a great deal more pain than pleasure out of his job. I feel that his range of enjoyment in music must get narrower and narrower week by week. It may be (I do not know—I only ask) that his pleasure when he does find a praiseworthy programme becomes more and more exquisite. Does the change from gourmand to gourmet, when the hearty appetite of the good eater is sacrificed for the discriminating palate of the epicure, so that plain roast and boiled becomes abhorrent, and honest trolleys must be stewed in Tokay before they can be tasted, does that spell progress? It is only when these questions are answered that we can approach the question with which I began: Is Popular Taste Improving?

It seems to me indisputable that the great public has now a much larger range of possible enjoyment in all the arts, particularly music; that its appetite is growing visibly month by month; that a whole world of music which was previously regarded with suspicion is now familiar, so that names like Rimsky-Korsakov are now as common as oaths in the streets of the great metropolis, and every butcher boy whistles 'Voi che sapete.' The world ought to be a happier place, but not, of course, if you consider that the only way of improving taste is to make it more and more fastidious. I am personally in very little doubt that the road to progress lies in extending the range of enjoyment. Whatever may be the case for 'good taste,' I think that the first thing to be aimed at in education, using the word in its widest sense, is good appetite. Taste, I believe, can take care of itself. In the long run, the enemy of the good is the better.

An analysis of the B.B.C.'s enormous postbag would prove, I think, that apart from a few people constitutionally disposed to letter-writing (they must be a small minority indeed), the mass of mankind only write letters when they are strongly moved, and they are not strongly moved except by some personal appeal. There are certain sympathetic voices beloved of the public. But the world dislikes anything sudden or strange at first hearing. A new work by Bela Bartok arouses a passionate frenzy of protest which dies down considerably on a second hearing, and soon expires altogether, if the work contains the true principles of beauty. The regular protests against chamber music of all kinds have probably almost ceased to appear. It may be only that the public have grown tired of protesting, and quietly switch off and say nothing, but I believe it is the truth that 80 per cent. of the listening public have come to accept and enjoy chamber music at its best, and if that be so, if they have entered into a new inheritance containing fresh sources of enjoyment, then I think we may say with confidence that there has been an improvement.

The Talk of the Week, No. 2.

The Island Which Does Not Exist.

This talk on 'Islands' was given by H. M. Tomlinson from London and Daventry on December 22. All those who know and love Mr. Tomlinson's travel books, 'The Sea and the Jungle,' 'Tidemarks,' etc., and his recent novel, 'Galleon's Reach,' will be glad to see this exquisite little essay-talk reprinted here, the second of our series.

WHEN hope has slumped again through reading our morning paper, we sometimes dream of an island—an island remote, all by itself, without too much government, and without too many noble and patriotic causes to be upheld and paid for deliberately but lightly. We don't know exactly where our island is, or ought to be, but the farther from Europe and America, the brighter would grow its attractions. We should like to put it in the South Seas, but the chances are a tourist ship would call there—one of the latest liners, 50,000 tons, no smells, a billiard room, a dance hall, a tea-garden, and full of rich people who would think our monkeys so amusing, and who would bribe the gentle islanders to dance the hoola-hoola, which they would photograph as a dance of awful cannibals.

Whenever we open our morning paper, to learn that Lathuvina has insulted the postmaster of Lithuvatia, that Universalis has intervened on a point of national honour, and that Nova Zembla has placed a large order for bum-boats—to the consternation of all the experts, the diplomats, foreign correspondents, and so on, who expect the worst of gases to be released within a fortnight unless the gasworkers go on strike—then, then we begin to dream of our island again. Any place not too much like a desert island would do, and in any sea where it was warm, and we could work in peace, and the morning crisis was not left with the milk.

What we really want, in truth, is not quite so many of the benefits of civilization.

In what bright spot could we be free from them?

BUT first, what is an island? A child with a geography book would answer that promptly. Yet the question is not to be answered easily—not in the proper way.

Africa is surrounded by water—but is it an island? There is some talk, too, of the British Isles, but the British Isles is merely a military and a geographical expression. It means nothing to a lover of islands. It is merely a confession of faith—for how many of us have ever sailed round our islands? We believe they could be circumnavigated, with luck—though we would rather not try our luck, in this weather. It is no good, if you live in Birmingham, looking for a bright blue sea beating upon all the shores of Corporation Street, so that you may exclaim: 'I am monarch of all I survey.' The police are suspicious.

It has to be admitted—an unpatriotic but necessary admission—that the British are not islanders, except in an atlas.

A true island has to be seen for what it is in a single glance. The fact is, if Robinson Crusoe had been wrecked on the island of Australia he could have done nothing with it. Australia is not a real island. That episode of a wreck on the Australian coast could never have been the cause of an immortal



story. Daniel Defoe could not have made anything of it except emigration propaganda.

Now, propaganda cannot be written about a real island, for such an island produces only peace of mind, which cannot be converted into gold. No bank-manager would look twice at the prospectus of a real island; he would see nothing in it. For example, there are the Galapagos islands of the Pacific. They have never been of use to anyone except to men like Herman Melville and William Beebe. The attraction of that group of volcanic islands does exist, but only in the poetry to which it moved a few gifted travellers who happened once to land upon them. But you could not make emigration posters of those attractions. The posters would not be attractive.

So it looks as if, in this matter of islands, we are in a bit of a muddle. We are in a muddle because the island we desire must be otherwise undesirable. It must be good, because it would be no good except to people like ourselves. It must be the sort of place which would never be fought over by the great Powers during the making of a peace treaty. It would be happily free from all valuable deposits of guano, or gold, or what not.

Ships would have the habit of passing by it. No good calling there.

What is the name of it? Nothing! It is but one of the commercially unattractive Isles of the Blessed; one of the Hesperides; a green and wooded item of the Fortunate Isles.

Why, then, do we want to go there? Because, being off the trade routes, it would be free from armed cruisers and cocktail clubs; exempt from the eager attentions of money-makers, and undisturbed by those

gentry who compel our love with bayonets and other legal processes.

In truth, it doesn't exist.

Yet, when travelling about the world you cannot help suspecting, at times, that it does. You get the idea, while drifting about the seas, that the few men who know of it are keeping it a secret.

I first felt this, of course, on my first long voyage. One night we passed into the Mediterranean by Gibraltar. Next morning was bright and warm, and the ship was rolling in a blue and exhilarating sea.

We were out of sight of land. While on the bridge with the officer in charge I saw to port a frail shape on the waters.

No land there, naturally. So what was it? It looked to me like an apparition, the memory of an ancient coast which was gone, for it was shining as if it were the last segment of a sinking moon; but I could see breakers running along its beach. The breakers might have been phantoms, too; a memory of ancient seas; they might not have run there since Ulysses was that way, for they were silent.

What's that? I cried to the mate.

The mate gave it an embarrassed glance, and looked away again at once.

'Alboran,' he said.

What a name! And I had never heard it before. It was Arabic, that name; it had the sound of an incantation. The mate kept his face from Alboran. Perhaps he did not want to speak about it. He knew more than he cared to tell me. In any case, I have not seen it since, though I have passed the place several times on other voyages, and have never heard it mentioned.

It is possible that you may have to pass your little island at a good distance, if you would see it as the shore, better than all other shores, where you would put off from the ship, and stay. Very likely I had better never get any nearer to Alboran, if it really exists; it is better as a memory.

Since then I have occasionally sighted the coasts of other phantom islands. None of them seemed substantial. They might have been nameless, or at most legendary. They looked as though, if you tried to land on them, they would vanish. But the ship you are in never gives you a chance to land. There the place seems to be, on the horizon, or even nearer; a spectre; an illusion of land; the Isle-of-No-Land-at-all, according to the fable of searoom; a place which shows itself only when the light is right and your thoughts are free. You pass by it and never see it any more. It is impossible to believe that men live there. And the ship behaves as though they do not. She holds her course and speed, and you are merely troubled with another mystery.

When cruising in the seas beyond the Strait of Malacca, beyond Singapore, north

(Continued on page 155.)



BOTH SIDES OF THE MICROPHONE

Bardell v. Pickwick

LAST week, apropos of something, I mentioned the Bardell v. Pickwick Trial. This immortal lawsuit—which does not appear in *Barley's Leading Cases*—is to be broadcast on February 14 by members of the Dickens Fellowship. There can be very few listeners who have not read *Pickwick Papers*, but there are not many, probably, who have heard the Bardell trial given in dramatic form. It is one of the greatest pieces of comedy in our language and—but there, enough! I am so fervent a Dickensian that my pen, if not kept under decent control, might carry me far into the programme pages. Let me suggest that you make a note of the above date, though.

I am Carried Away.

DECENT control, it seems, is impossible. I do not, however, propose to give you here an essay on *Charles Dickens*—G. K. Chesterton has already given us an admirable book on our author. There is only one point I should like to make, and that is that Dickens is as human, as readable, as dramatic today as he ever was. Our grandfathers, with their passion for 'going the whole hog,' collected his works in ponderous 'sets.' There is something terrifying to the ordinary reader in 'complete sets' of an author's works. That is why the younger generation today do not read Dickens. They prefer some garish 'modern' novel published in glittering isolation to the thunder of prose publicity. Compare any of the less distinguished modern novels to, say, *Our Mutual Friend*. Can any one of them beat it for humour, for mystery, for a faultlessly-complicated plot, for 'human interest'? I verily believe that an editor who republished *Our Mutual Friend* as his serial story (it was originally written in this form), illustrated by one of our best modern artists, would achieve a most astounding success.

The Dickens Fellowship.

THE Dickens Fellowship, founded in 1902, with its headquarters at the Dickens House in Doughty Street, London, has fifty branches in all parts of the world. Within the past month the first branch to be started in any non-English-speaking country was inaugurated in Denmark. The chief aim of the Fellowship is, of course, 'to knit together in a common bond of friendship' lovers of that great master of humour and pathos, Charles Dickens. It has other objects—'to take such measures as may be expedient to remedy those existing social evils, the amelioration of which would have appealed so strongly to his heart,' and so on. It is a democratic body with members in every class of society. The subscription is 10s. a year. Dickens House in Doughty Street was the first house rented by Dickens in London, and the only one which today remains unaltered. It contains an admirable museum of 'Dickensiana.'

A Famous Organist and a Fine Organ.

ORGAN recitals by Reginald Goss-Custard have from time to time been broadcast from London and Daventry. Now, I hear, Manchester and Liverpool listeners are to hear him play from Wallacey Town Hall between 8.30 and 9.0 p.m. on Saturday, February 25. The Town Hall organ is a very fine instrument. It has recently been reconstructed by Messrs. Willis, who built the great organ in Liverpool Cathedral.

Through Indian Eyes.

OURSELVES as Others See us—that was a good idea for a series of talks. I wondered, though, how we were going to stave the criticism of the brilliant foreigners who were being invited to hold the mirror up to England. So far they have been fair and sympathetic to our national shortcomings, and the series has produced some of the most brilliant and amusing talks of the past twelve months. I hope that you enjoyed Dr. Frobenius's analysis of our literary taste as much as I did, and Theodore Komisarjevsky's gentle pulling of our national leg. The next contributor to the series will be Dr. S. K. Datta, General Secretary of the Indian Y.M.C.A., and till recently a member of the Indian National Assembly. A distinguished Indian's impression of England and the English should make good hearing. Dr. Datta will broadcast his talk at 3.15 p.m. on Monday, February 6.

The King of Beggars.

VISCOUNT KNUTSFORD, whose successful appeals in the past on behalf of the London Hospital have earned him the title of 'the King of Beggars,' is to speak from Savoy Hill on Sunday evening, February 5, on behalf of the Hospital. The London Hospital, though it is the largest in England and famed for its research and pioneer work, is so inadequately endowed that four-fifths of its service power depend entirely on the generosity of the public. Viscount Knutsford has been Chairman of the Hospital since 1906. Every five years he makes an appeal for funds. This will be his seventh quinquennial appeal—in all probability my last,' he says.

An Experiment in Religious Broadcasting.

AN interesting experiment is to be tried early in March in connection with the Sunday evening services. A connected series of three addresses will be broadcast on three consecutive Sundays from St. Martin-in-the-Fields. This experiment will greatly extend the scope of the preacher, for instead of having only a few minutes in which to deal sketchily with the subject of his address, he will have the chance of dealing in detail with some of the great spiritual questions. The success of the system of linking the educational talks in a connected series has led to a religious experiment on similar lines—which will be interdenominational. The preacher of the first series will be the Rev. Eric Southam, Vicar of St. James, Pokewoods, Bournemouth. He will endeavour to present the simple truth of the Old Gospel in modern language such as may be understood by every listener. In a later issue, I will give you the titles of his addresses. Another interesting feature in connection with these services will be a book of further information on the subjects to be dealt with which is being specially written by the Bishop of Winchester and will be published simultaneously with the broadcasts.

Talks to Come.

NEXT week's programme of talks includes the Rt. Hon. Viscount Cecil of Chelwood on 'The Greatest of British Interests' (7 p.m. February 8); Vernon Bartlett on 'The Way of the World' (8.15 p.m. February 8); Peter Latham on 'How to Appreciate Music' (7.25 p.m. February 9); G. Watson Parker on 'Let's Get a Car—III' (8.15 p.m. February 11); Mrs. Reel on 'Home-made Sweet Making' (5 p.m. February 8).

The Battle of the Composers.

THE announcement that the next opera in our Broadcast Opera Season is to be Handel's *Rodelinda* recalls its composer's connection with opera in London and his feud with Buononcini. In the early years of the eighteenth century the opera situation in London was about as happy as that of the Montagues and the Capulets. In 1719 the Royal Academy of Music had been founded, with Handel, Buononcini, and Ariotti as directors. This was not an 'academy' in our sense of the word, but an opera producing venture, most of the productions of which were the work of its directors. The operas of Handel and Buononcini came in for a deal of competition, and two factions arose in support of their respective merits, Handel having the backing of the King, and his rival that of the Prince of Wales and the great houses of Rutland, Queensberry, Sunderland, and Marlborough. In an attempt to discredit Handel it was suggested that he, Buononcini, and a third composer should collaborate in an opera, each writing an act. However, Handel's act proved so superior to Buononcini's that the tables were turned on the latter. This battle of composers is commemorated in a jingle which an uncle taught us when we were children. It ran, if I remember rightly, something like this:—

*Some say, compared to Buononcini,
That Mytheer Handel's but a novice
Others aver that he to Handel
Cannot afford to hold a candle.*

and so on. The Royal Academy venture went smash after eight stormy years.

The Leys Mission.

THE REV. ALBERT S. HULLAH, who is conducting the Studio Service from London and Daventry on Sunday, February 5, is Superintendent of the Leysian Mission. The Mission is situated in the City Road, B. It is supported by old boys of the Leys School, Cambridge, and is the largest of our public school missions. It takes care of more than a thousand young people and carries out relief and social work in the neighbourhood of the City Road. Mr. Hullah is a well-known Wesleyan Minister. He served five years with the Army during the War and won the M.C. After the Armistice, he was for six years chaplain to the Polytechnic Institute, Regent Street.

Sunday Evening in the Atlas.

IF you listened to the service relayed from the City Temple on December 4 last, you will remember that Mr. Basil Mathews, of the World's Y.M.C.A., Geneva, who gave the address, referred to a missionary friend of his in the Atlas Mountains of North Africa, who listened every Sunday to the Daventry Religious Service. The missionary is the Rev. J. T. C. Blackmore (a nephew of 'Lorna Doone' Blackmore), of the American Methodist Episcopal Mission at Fort National, Kabylie, Algeria. He has written to Mr. Mathews saying that he heard his address from the Temple, but had 'come in' late and had not caught the announcement. On hearing the reference to himself, he instantly recognized that it must be his friend who was speaking. It would perhaps be superfluous to comment again on the romance of broadcasting, but it does seem a very marvellous thing, when you come to think of it, that a man isolated in an outlying fort in desert Algeria, should be able to participate in a religious service taking place in our own City Temple!

BOTH SIDES OF THE MICROPHONE



Considerable Licences.

ANY doubt as to the 'liveness' of Broadcasting is removed by the publication of the licence figures for December last. Deducting the number of licences which were not renewed, the total at the end of 1927 showed an increase of 30,000 over the previous month. The total number of licences on January 1 was 2,383,726, plus roughly 11,000 free licences given to blind and other listeners. This means that probably a hundred thousand new listeners have come into being in one month, although broadcasting is five years old and its mechanical novelty may be said to have worn off.

Doctor Adrian Boult and his Orchestra.

THE City of Birmingham has one of the finest orchestras in the country. It is under the direction of Adrian Boult. Dr. Boult has recently been ill, and his place has been taken by Joseph Lewis, who, in addition to being Musical Director of the Birmingham Studio, is also deputy-conductor of the Municipal Orchestra. However, Dr. Boult is now, happily, well enough to resume the baton, and will conduct the orchestra when its Sixth Symphony Concert is broadcast from 5GB on Thursday evening, February 9. The soloist at this concert will be Leif Poulsen.

Stanford's Little-Heard Symphony.

I UNDERSTAND that Dr. Boult is also to conduct the National Orchestra at the concert which will be relayed from the Queen's Hall on Friday, February 24. In addition to his recent association with Birmingham's Municipal Orchestra, he has in the past been associated with the following orchestras: The Royal Philharmonic, the Liverpool Philharmonic, the London Symphony, and the Queen's Hall. He has done much for British music, notably in bringing into prominence the work of contemporary composers. His programme on February 24 will include the seldom-heard *Symphony in D Major* of the late Sir Charles Stanford, which was inspired by Milton's 'L'Allegro' and 'Il Penseroso.'

The Liverpool Phil.

A FURTHER concert by the Liverpool Philharmonic Society will be relayed to 5GB on Tuesday, February 21, with a programme including the *Third Brandenburg Concerto*, Elgar's *Symphonic Study Falstaff*, a new orchestral suite by Dohnanyi, and Debussy's lovely *Sea Drift* for baritone, chorus, and orchestra.

Grave Error at Savoy Hill.

IN an article on 'Good Cause' appeals in our issue of December 30, we referred with pleasure to the offer of a correspondent to contribute £52, being one pound for each Sunday appeal from Daventry during 1928. But we forgot that in 1928 there are fifty-three Sundays. A correspondent (S. H. L.) from Beckenham, enclosing a cheque for £52 13s., points out our error. The extra Sunday, he says, is due not to Leap Year, as you might suppose, but to the fact that New Year's Day fell on a Sunday. That this plan of contributing a £1 for weekly distribution is a sound and interesting one was endorsed by various correspondents in last week's *Radio Times*. Fifteen subscribers have already rolled up on the fifty-two basis (and the comfortable sum of £200 is now available for distribution). This has put the Appeals Section of the B.H.C. in a quandary. Must the 'Good Cause' of December 30 go short—or what?

Fruity and Full-Bodied.

THERE has recently been a sort of Verdi Festival in my own peaceful corner of Kensington. Among the distinguished artists taking part in this musical celebration were a baritone-organist whose repertory included *La Donna e Mobile* (which Percy Scholes once said seemed to have been expressly written for a cornet-player on Margate pier), and a one-string fiddler on a camp stool, who for several days evinced a decided partiality for a twiddly thing out of *Traviata*. More power to their wrists and elbows. I shall never lose my affection for the 'grand' fruity music of the great Verdi. We all like him for the colour and melody of his operatic writing—though some of us prefer him in the less flamboyant later mood of *Othello* and *Falstaff*. On February 7 the People's Palace, Mile End Road, will resound to Verdi, when Percy Pitt conducts a National Concert composed of excerpts, vocal and orchestral, from his operas. This will be heard from London and Daventry. The People's Palace is a fit shrine for such a celebration for, first and last, Verdi is the people's composer and they love him.

On Sunday, February 5.

A CORRESPONDENT in the country has written asking me to give, whenever possible, advance news of the Daventry Sunday programmes. 'We do not get our *Radio Times* until Saturday,' she says, 'and that scarcely gives us long enough notice of what is coming on the following day.' Here, madam, are the afternoon programmes from both the Daventrys on Sunday, February 5. 5XX is to have a Military Band Concert, conducted by H. Walton O'Donnell. This will include a recital by Egon Petri, the famous pianist of the last generation who is still welcomed when he appears at the 'Proms' and other concerts, and songs by Kern Labbette. 5GB has a concert of chamber music. In the evening Stanford Robinson is conducting an orchestral concert from 5XX, with duets by Lenghi Cellini and Thorpe Bates, including the famous scene between Othello and Iago from Verdi's great opera.

Sunday from Manchester.

THE Chester Trio will be heard again from Manchester on Sunday, February 5. Lancashire listeners will look forward to their broadcast, for the Trio is renowned for the excellence of its ensemble playing. In the same programme is Hilda Atkinson. Miss Atkinson was originally a harpist. Her voice was only discovered when, at a concert in Eastbourne, for which she had been engaged as solo harpist, a singer failed to arrive, and her offer to sing to her own harp accompaniment was accepted by the conductor.

A Man of Many Voices.

A SERIES of short individual recitals will occupy the earlier part of Manchester's programme on Tuesday, February 7—a 'cello recital by Kathleen Moorhouse, a dramatic recital by James Bernard, and a pianoforte recital by Leslie England. James Bernard is one of those gentlemen with protean voices who can play half-a-dozen characters in the same broadcast play. On the 7th, he is going to broadcast 'Pip and the Convict,' a passage from 'Great Expectations.' In this he will play only four characters—still, that's more than one actor's fair share. I shall expect to hear a spirited protest from the Radio Actors Union if these many-voiced actors go on bagging off the parts for themselves.

First Medicine, then Music.

IT is a queer thing that genius, through no fault of its own, is so often sent off on the wrong track to begin with. Thus Robert Louis Stevenson was an engineer, John Galsworthy a lawyer, W. Somerset Maugham a doctor. R. G. Wells a schoolmaster and science lecturer. It finds its true path at last, but not, in many cases, until the most plastic years of its possessor's life have been wasted. Such was the case of Hector Berlioz, whose oratorio *The Childhood of Christ*, based on an old Hungarian folk-legend, is to be given from 5GB on Sunday evening, February 17. He was the son of a country doctor, who insisted on Hector taking up the profession of medicine. Though he was passionately addicted to music, he was forced for the first twenty years of his life to neglect it. When he reached the age of independence he threw up his medical studies and was admitted a pupil at the Conservatoire in Paris.

'I am Wang.'

THE pidgin-English version of Longfellow's *Excelsior* which Dr. Neville Whyman read during his talk on January 11, appears to have amused a great number of listeners who have written to me asking for copies of it. To my correspondents I would reply here that the poem will appear in next week's issue of the *Radio Times*. In the meantime I have been glancing at the manuscript of Dr. Whyman's talk and notice with joy the letter which he quoted from the Chinese applying for a job: 'Sir,—I am Wang. I can drive typewriter with good noise and my English is great. My last job has left itself from me for good reason that large man has dead. It was an account of an fault of mine. So, honourable sir, what about it? If I can be of big use to you, I will arrive on some date that you should guess!'

The Shop Window of Our Industries.

IF you heard Mr. Gilbert Fyle's recent talk on the British Industries Fair, you will probably have been amazed to hear of this great enterprise which is the manufacturers' method of 'broadcasting' his latest achievements—you will be amazed, that is, if you have never visited the fair, which is held partly at the White City and partly in Birmingham. The Birmingham section includes all the heavier British products—machinery, tools, power plant, railway engines, etc.—while what may be called the 'luxury' industries and all lighter manufactures are represented at Shepherd's Bush. Last year I wandered through the White City past literally miles of exhibits which demonstrated the range of British manufacture. The Fair, which will open on February 20, will continue until March 2.

Mabel Constanduros, Author.

IT is interesting to note that Mabel Constanduros, one of the most popular of all broadcast artists, has begun to write for the microphone. If acquaintance with conditions counts for anything, she should become one of our most successful radio playwrights. She has collaborated with Michael Hogan in a Grand Guignol play, which Daventry Experimental presented last week, and Liverpool listeners are, on Wednesday, February 8, to hear another play of hers, entitled *The Strutham Amateurs Present*, a baroque apparently of amateur theatricals, a complaint from which we have all suffered, either actively or passively, in our time.

'THE ANNOUNCER.'

The Island Which Does Not Exist.

(Continued from page 135.)

or east or southerly, you will see, every day, just such illusions of land; and if it be at sunrise or sunset, then the apparitions will have their appropriate and unearthly setting, for the beginning of day in those tropical waters of the Orient is like the prelude to a new earth, and at the end of the day the sky might be farewell to the last calamity. And there, silent in the midst of it, is the island of which you have sometimes dreamed. The East Indian Seas are scattered with such dreams. You could not test them all in a lifetime.

As a rule there is no inclination to test them.

When you gaze at the stars on a clear night, is not the thought of visiting them merely ridiculous? And when your ship, at sunrise, is passing between the island of Bali and the island of Lombok, which are to the east of Java, the idea of landing on either of them is similarly ridiculous. You never think of doing it. One cannot land on the clouds of the morning. Your ship, a midget crawling over the floor of a lower world, does not seem to be near any coast. There is no coast. The shadows hide it; but over your ship, at a terrific height, are continents of clouds in which move strange lights, and reposing on the upper clouds are two mountain peaks which regard each other, like opposing gods, across a narrow strait of water.

Your ship enters that strait, the gods presiding on their clouds above you.

After breakfast you discover that the morning shadows have gone definitely from below—they have gone above to hide the mountain tops. The ship is anchored off clear forested hills, and just showing among the coconuts of the shore are the huts of the usual Malay village at which your captain has called for a few bags of copra.

ONCE I did land on such an island, and the ship sailed without me. It was on one of the Spice Islands, six miles by eight, and next door but one to New Guinea. It had, intervening between us and New Guinea, another large island, Gilolo, which has not been written about, to my knowledge, since Alfred Russell Wallace visited it over seventy years ago. I don't think anyone knows what there is to be seen among the mountains of the interior of Gilolo. I did land over there one day, but was stopped at the back of the beach by a forest, and got no farther. I only know that there was not a sound in that forest. Naturally, I want to go back to Gilolo.

My Spice Island was different. It is only a volcano, 5,000 feet high, with a lower margin by the sea of nutmeg, clove, and coconut groves, flavoured by vanilla vines—groves in which are hidden a few hamlets of agriculturists and fishermen—and above that narrow margin of cultivated gardens is jungle, which nobody ever visits; and above the precipitous gloomy forest—across

which the clouds are ever moving—are the steep slopes of lava and ash which lead to the smoking crater. Around the island are coral reefs, in water so clear that the colours of the coral and of the fishes can be seen in five fathoms.

NO tempest ever visits that island, which is almost on the equator. There, you could think, when idling through the groves, or out in a canoe with the fishermen, that you have got off the map. The troubles of Europe would never reach so far. The smoking head of its volcano is so remote, and so often hidden, that you can forget all about its savage hint. If my Spice Island is not exactly a Garden of Eden, because of a little malaria and dysentery, yet it is as near to it as mortal man should expect to find on this earth. Its natives are kindly, though alert and intelligent. But one morning, when loafing through a leafy by-way and admiring an orchid, I saw a Malay house in a shrubbery—a house a little more substantial than was usual—and it had a notice-board over it. The notice was in Malay, and translated it read: 'The Communist Party of the Indies.' This surprised me, and I entered its veranda to make sure that what I was looking at was real; and there I found portraits hanging of several of the late notabilities of Moscow. It was real.

What, even there? Yes, even there—and only next door but one to New Guinea. And so our island of the dream is still to be discovered.

Leading Features of the Week.

N.B.—All items from 5XX can also be heard from 2LO.

TALKS (5XX).

Monday, January 30.

5.0 Miss Kate Lovell: 'Cakes I Make.'

Tuesday, January 31.

7.25 Mr. D. C. Somervell: 'Modern Europe: The Renaissance.'

8.0 Mr. J. W. Robertson Scott: 'Farming in Holland.'

Wednesday, February 1.

7.0 Prof. Major Greenwood, F.R.C.P.: 'How to Live Well' (Ministry of Health Monthly Talk).

7.25 Sir Edward Denison Ross: 'Eastern Art and Literature—Indian Culture.'

Thursday, February 2.

3.45 Mrs. Ellis Chadwick: 'A Journey to the Holy Land.'

6.45 Mr. R. J. McNeill Love: 'First Aid in the Home' (a simple talk for Boy Scouts and young people).

9.15 Dame Ethel Smyth: 'My Recollections of Brahms.'

Friday, February 3.

5.0 Mr. Val Gielgud: 'Happiness Up to Date.'

7.25 Dr. A. D. Lindsay: 'Philosophy and our Common Problems.'

Saturday, February 4.

7.25 Major L. R. Tosswill: 'Rugby's Greatest Need.'

9.15 Valentine Williams reading from his own works.

MUSIC.

Sunday, January 29.

(5GB) 9.0. A Choral Concert with Muriel Brunskill.

(5XX) 9.5. Albert Sandler and the Grand Hotel, Eastbourne, Orchestra.

Tuesday, January 31.

(5GB) 7.45. A Symphony Concert conducted by Sir Henry J. Wood (from Manchester).

Wednesday, February 1.

(5GB) 8.0. 'Dainty Diana,' an episode in the life of Sir Roger de Coverley.

Thursday, February 2.

(5XX) 7.45. A Programme of Works by Gerrard Williams.

(5GB) 9.30. A Pianoforte Recital by James Ching.

Friday, February 3.

(5XX) 3.50. A Concert for Schoolchildren.

(5XX) 9.35. A Symphony Concert.

Saturday, February 4.

(5GB) 10.20. A Chamber Music Recital by the Philharmonic String Quartet.

VAUDEVILLE AND VARIETY.

Monday, January 30.

(5GB) 3.0. Leslie Weston.

Wednesday, February 1.

(5XX) 10.10. Joe Beaulchamp, Gordon Sherry, Rosa Spier, Herbert Mundin.

Friday, February 3.

(5XX) 7.45. Wish Wynne, Gracie Fields, Arthur Chesney and Eric Cowley, Leslie Weston, the Emile Grimshaw Quartet.

(5GB) 9.0. Doris and Elaine Waters, Will Gardner, Harry Hemsley, Munro and Mills.

Saturday, February 4.

(5GB) 8.0. Kel Keech and Ord Hamilton.

(5XX) 9.35. George Carner, Betty Bannerman, Wolsley Charles, David Wise.

DRAMA, ETC.

Monday, January 30.

(5XX) 9.20. 'The Lilac Domino,' an Operetta by Charles Cuvillier.

Wednesday, February 1.

(5XX) 9.35. The Lena Ashwell Players in Scenes from 'Macbeth.'

Thursday, February 2.

9.35. Charlot's Hour.

Letters From a Fond Uncle.

I. On Presenting a Wireless Set. By Sydney A. Moseley.

MY DEAR NEPHEW.—No doubt your mind has been exercised for the last week or so as to the nature of the gift I intended to bestow upon you. Possibly you have been conjuring up visions of the latest in two-seaters—yes, I heard all about your vigil at the Motor Show—or that eighteen-foot cutter we saw flapping in the breeze at Cowes during the summer, 'going cheap,' as we thought, at 30 guineas. Or did you dream of a 'fat' cheque which you could spend—or waste—how you liked?

But no, my dear Harold, I give you none of these. I give you more. I am sending you, through the usual channels, a 4-valve wireless set.

I wish I could be there when it is unpacked before you; I should like to see your bewilderment and wonderment at the unexpectedness of it. Yet, unless I am mistaken in your good sense and culture, you will at once realize that I have presented you with the finest gift that it is possible to bestow upon anyone today.

It is true that I happen to be fond of music. But who isn't? Every home—even the humblest of them—manages to hold somewhere some means of musical expression, be it a gramophone, a piano or a mouth-organ.

EACH to his taste. As for me, I want nothing more, certainly nothing better than the variety of excellent musical fare that this mystic cabinet summons at my moody behests.

In my young days the pocket money didn't go very far, but I managed to save

enough off my own bat to buy a season ticket for the 'Proms,' where we stood packed together like sardines, our tense faces uplifted towards the half-circle of magic musicians.

(I really don't know for sure whether sardines have tense faces, but I imagine they would have when they are packed tight.)

Well, it is inexpressively marvellous to me that today I am able to hear, fifty miles away, this same orchestra, led by the same conductor, playing these masterpieces to the same excited, enthusiastic audiences. I felt I was there; and as it happens I had seen a photograph of the orchestra in *The Radio Times*, and I actually recognized several of the old-time players.

I'll let you into a secret. My love for the music of the masters so grew—as it always does if you have the desire to understand it—that I began to yearn for an impossible thing—no less than the means of being able to enjoy the fascination of the big orchestras *with myself as an audience of one!* Little did I imagine then that the time would come when I should indeed be able to listen under these unique (much-abused word!) circumstances.

I TELL you all this, my dear Harold, because of the zest you display in most things. The world is peopled with all sorts. But personally I have no use for those who take our wonders for granted—the unimaginative, soulless people who soon 'get over' the marvels of the age, who turn on the wireless as they would turn on the water-tap. They

are just like those who are rich in material wealth but impoverished of all finer feelings; who are only able to measure their art treasures in terms of cash.

Don't, if you love me, come to regard your set at its *external* value, as a 'ripping toy.' That would be degrading one of the biggest achievements of the age. Imagine what it would have meant to me as a boy to have heard from their lips the stories of such great explorers as Stanley or Livingstone. How I would have cherished the memory of having listened to Pitt, Disraeli, Macaulay! I thrill now at the very thought of it. Yet it will be your privilege to hear from the lips of men of equal greatness and distinction their own stories of their adventures or their views on important questions of the hour. *Their personality will come over to you through the ether.*

YOU may say there was always the written word. What a comparison! I am an omnivorous reader, but the printed word is a dry-as-dust skeleton in comparison with the vibrating humanity of the voice itself.

The other evening we returned home from a tea fight. The first thing I did—before taking off my coat—was to go and see what was on and—what we had missed.

'I expect it is one of those missionary talks,' I said, with assumed nonchalance (although I like those thrilling talks of adventures overseas)—and when I switched on it was *Australia calling!*

Wonders may never cease, but so far as wireless is concerned, I never cease from wondering.—Your affectionate UNCLE.

To the Editor of *The Radio Times*.

SIR,—I will not attempt to debate with Mr. Hamilton Fyfe on this business, as I should probably be shut off again, as I was on the occasion to which he refers, when Miss Rebecca West held the fort—or, rather, the microphone for thirty-five minutes, as opponent of the acted plays of Shakespeare, to an accompaniment of community singing in the adjoining hall, and of the laughter of the audience—and, I fear, myself. The debate was spontaneous, without preparation, and my charming opponent believed so thoroughly in the plays *acted*, against broadcasting, filming, reading (in B.B.C. fashion), and such contraversions and perversions of the author's intentions, that, in the seven minutes left to the affirmant (my unworthy self), it was almost impossible to uphold what it has taken seven ages to confirm. Your contributor, Mr. Hamilton Fyfe, in his clever article asserts to his annoyance, that 'they did not even approach this controversy. They argued as to how Shakespeare should be acted—the suggestion that it might be better *not* to act him was never glanced at.' Now, sir, although the 'Debate' was not actually initiated by the B.B.C., they might have had the courtesy to allow me at some time the other eight minutes to finish my part of the debate, as positive affirmant, that the acted play, and

This Shakespeare Business.

A Reply to Mr. Hamilton Fyfe.



Mr. BEN GREET.

that only, is the proper way to give the works of Shakespeare. They were written for the theatre, and with no idea at the time that they would absorb the attentions of the whole world as the greatest plays ever written. But I think the B.B.C. has its ring of 'actors,' just as our theatres have; and it may not be policy to let any opponent of this ridiculous manner of doing Shakespeare butt in. Mr. Fyfe's, or anyone else's, argument that our present-day actors cannot act Shakespeare had nothing to do with the debate in question, and, as many of those who act at a microphone are those who

would—and do—act him upon the stage. Mr. Fyfe may be right in his assumptions. If I were asked, as a casual listener, to define stage actors and B.B.C. actors, I should be inclined to say that the actors of Savoy Hall seem to have voices and no souls, and those farther up the hill have souls and no voices (but this by the way!).

For myself, I am quite ready to challenge, say, Henry Oscar and Company, to an acted performance of any one of Shakespeare's plays—*The Tempest*, for example—if he cares to challenge me to a B.B.C. show, or vice versa—and without payment—provided he does not annex all my actors or force me to use pronunciations that I dislike, such as *agen* for *again* and so forth; and I suggest that Miss Rebecca West, Mr. William Shakespeare, Mr. Francis Bacon, Mr. G. Bernard Shaw (or Mr. Granville Barker), and Mr. Hamilton Fyfe be asked to sit in state as arbiters.

London, January 9.

BEN GREET.

Editorial Note: Mr. Greet is under a misapprehension as to the reason for the curtailing of his speech in the above-mentioned debate. There was no question of 'discourtesy' involved but merely the necessity of concluding the debate at the scheduled time in order not to hold up ensuing programmes.]

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The Listener Lifts Up his Voice in Letters to the Editor.

Rushing the 'Messiah.'

Is the modern craze for speed invading the music world? I am induced to put this query on account of the terrific speed at which the *Messiah* choruses have been taken that have been broadcast during the past two or three years. Wireless is the only opportunity I have had of late years of hearing the oratorio, but I have known and loved it, as the greatest sacred music ever written, for the past sixty years. Up to the end of 1900 at least, the tempo observed were strictly those indicated by the editors or arrangers of the different editions. The earliest I possess is that of Dr. John Clark, dated 1835, and which was probably as near Handel's time as any other, and the latest E. Prout's (1918), and these authorities practically agree in metronomic pace. Take, for example, 'He trusted in God,' broadcast from a gramophone record last week at quite double the speed given by the above authorities (MSB). What becomes of the stern, majestic grandeur of this magnificent chorus rattled off at a speed suited for a music-hall ditty? The last wireless performance of 'Blessing and Honour' was sung at quite 160; it is marked by E. Prout 'Larghetto 80.' These are only two instances, but all the choruses have been turned out at from 36 to 100 per cent, more rapid tempo than those that have been in use for 100 years. I am not alone in this opinion, for in *The Times* notice of the *Messiah* at the Norwich Festival last year the musical critic said that 'For once we were taken at double its proper speed. Modern conductors are, I suppose, a law to themselves, but surely there should be some regard to the intention of the composer and the uses of tradition. In the old days the *Messiah* took three hours to perform; at modern speeds two would be ample.'—C. GERRARD, New Romney.

Less Music and More Literature.

Of course you cannot please all your millions of listeners, but may I put in a plea for the small minority to whom the average musical programme is pure boredom? No musician could render anything more beautiful than Sir Edmund Gosse's all too short reading last night, of the average weekly reading of the Bible from the Studio. (We were cut down to a mere thirteen verses today, to last us a week.) May I beg for at least half-an-hour's consecutive reading of the Bible, or of some equally beautiful literature, once a week, perhaps from 5 to 5.30 on Sundays? It is true that scraps of the Bible are read during the various services. Much as we may admire their work, however, the average parson, whether in church, chapel, or studio, is as poor a reader as to lose all the beauty of the Bible.—A LOVER OF LITERATURE, Bealhill-on-Sea.

The Shakespeare Controversy.

HAVING read the 'leader' by Mr. Hamilton Fyfe, I feel I must utter a protest. I think it very unfair for *anti-dramat* 'best friends' to say the 'Old Vic' has lost touch at a time when it is closed for repairs. I have been a regular visitor there for seven years. I have been enthralled by the grace and charm of some of the actresses. We had Florence Saunders, Florence Barton, Jane Bacon. Some thought when these left us that the following year would not be so good, but then came Edith Evans. I will admit I was not so much attracted by the players last year; we missed Andrew Leigh on the stage, and our finest Hamlet, Jon Swinley. But that is only one year. Probably, when they reopen, we shall still have that wonderful 'atmosphere' which certainly is lacking over the microphone (I am not speaking for myself alone). When Shakespeare comes on I usually go to sleep, or take up a book; there is no life in it.—EARS AND EYES, Kennington, S.E.11.

And More about Shakespeare.

I HAVE read with much interest Mr. Hamilton Fyfe's article in a recent issue, on Shakespeare's plays, acted and spoken. May I be permitted to endorse his opinion? The value of the spoken play was brought home to me some years ago after listening to a young actor at the Old Vic. The opinion of my fellow-students at the time was that the young man 'couldn't act for toffee'—and as far as impersonation went I was bound to agree—and yet a few of us had to admit that we had enjoyed his performance. For he knew how to speak blank verse, and he spoke it melodiously—and for the rest, he looked picturesque, and had the grace to stand still without fidgeting! I came away wondering whether not only those who 'couldn't act,' but even those who could, might not possibly do more for the cause of Shakespeare, if they would aim simply at effacing themselves, and giving us the poet's lines beautifully spoken. This conviction has grown since I listened last autumn to the broadcasting of 'Shakespeare for Schools.' Richard II, in particular, became a far more living personality than I had ever felt him to be on the stage, or when reading the play. It would almost seem that the ear is a more direct messenger to the imagination than is the eye. 'Tell me a story' is still the cry of children who have long since learnt to read for themselves.—V. S. PHILLIPS, Wellington.

The Meaning of 'The Blue Bird.'

I HAVE read Mr. Farjeon's analysis on Maeterlinck's play, *The Blue Bird*, in the current *Radio Times*. It seems to me a pity to compare *Peter Pan* and *The Blue Bird*, as the one is fantastic and aims at nothing occult, while *The Blue Bird* is distinctly an occult play. One would scarcely say the world rushes to the theatre again and again to hear Maeterlinck say that happiness is to be found at home. Surely those of us who delight in seeing the play go because we realise the fundamental truths are there delightfully wrapped up as a fairy story. Mr. Farjeon seems to think the elusive Blue Bird is happiness such as the world seeks. Rather is it Truth which must fly away as soon as caught, for Truth can never be held in any material form for any length of time. As soon as one attempts so to fix truth, it is no longer truth. As a student of the occult I feel Mr. Farjeon's analysis of the meaning of Maeterlinck's play is off the mark, and would like other people's opinion on the subject. Of course, 'there are few human beings strong enough to resist joining in the general hue and cry after happiness,' but surely Tytil and Mytil were searching after Truth—that wisdom and peace which passeth all understanding—and it was only 'Light' or Christ, the Light of the World, that could lead them through the Land of Memory, the Palace of Mother Night and the Kingdom of the Future, to the stone of the wise, the summum bonum.—E. P., Chingford.

Restful Gilbert and Sullivan.

SOMETIME has at last in *The Radio Times* spoken up for 'Restful Music.' Is it, I wonder, someone of my own ' ilk' who, in the short hour between dinner and bedtime, can knit, sew or perhaps iron cheerfully to Jazz and tolerate Highbrow, but can neither listen nor rest to either. What a treat, if we could rest to Gilbert and Sullivan's operas, or those popular ones of say twenty-five years ago (as seldom heard on the wireless), or songs by Toell, Stephen Adams, etc.—P. D., Liverpool.

[Difficulties of copyright stand in the way of broadcasts of Gilbert and Sullivan. The excerpts from the operas which were heard in 1926 were relayed by special arrangement from a London theatre. Studio performances of the whole or part of them are not as yet possible.—EDITOR, *The Radio Times*.]

This Bartok Business.

I HAVE read with great interest the letters of your various correspondents on the subject of M. Bartok's compositions, and there are one or two points in them which seem to me worthy of further consideration. In the first place, Mr. Frowin suggests that our 'conservative tastes' were offended by Bartok, and quotes Beethoven as representative of these tastes. Apparently, then, Mr. Frowin has never heard of the *Norwegische Lovers' Dance* of Grieg! I think that there is a great deal in what Mr. Lewis has to say on the subject, and the only fault which I have to find with his argument is his rather unhappy choice of illustrations of the public's 'favourite musical diet.' Mr. Lewis does not seem to have taken into consideration the facts that *Frost* is originally an opera, and that Schubert wrote more than one 'Unfinished' Symphony. Apart from the fact that 'T. F.' very impartially classes Bartok with Stravinsky, I should be interested to hear the arguments which he would bring forward to support his contention that the work of these composers 'is not music at all.' I am afraid that this correspondent's major premises will not bear the subsequent train of thought without proving self-contradictory. With regard to Mr. Allen, the best thing that I can do is to quote his own argument. Is it not possible that M. Bartok's 'present sense of the beautiful in music has been built up by the combined efforts of composers of all times (his native composers, of course), and that ours is music which offends his sense of beauty of tone? Really, I should have expected a 'lifelong devotee of music' to have been more tolerant and unbiased! I think that the above are the chief points which have occurred to me, and I will occupy no more of your valuable space.—N. A. STRAIN, Temple, E.C.4.

A Word of Praise.

I MUST I ought to write and tell you what a boon wireless is to me. I am an old man confined to my room with bronchitis, and after a very active life out of doors it would be very trying were it not for my little one-valve set. I like best of all the religious services. I thank the Glasgow parson for the *message* as well as the *matter* of his address on Sunday. I sat by the fire and heard every word. I hope a good many English parsons were listening to him. It was a good example for those who will not speak out. I greatly enjoyed the service at Watford, and the sermon was splendid. I hope to go again some day (on the wireless). I like your talks on different subjects, most of them appeal to me. Some of the ladies talk a bit too fast, but are very interesting. I don't care much for the high-brow music, but I like music like the Carlton Band gave us last Saturday. We like the entertainers, of course. I think if people listen to the London announcer constantly, they will learn to speak English properly. Could you have a daily prayer about 7 p.m.? I thought you would like to know my likes or dislikes, so write you this. I hope you can read it, but I want to work up 1970.—W. L., Southampton.

The Daily Reminder.

THANK you and God bless you for the 10.15 a.m. Religious Service; if it does nothing else it reminds us of the great fact that God takes a greater part in our everyday life than most people realise. We seem to be too busy about our material affairs these days to remember that life and the future hold something more. I think that your daily service will act as a reminder to many who might otherwise have forgotten the precious truth.—A WORKING MAN, Dagenham.

[This is one of many hundreds of letters received from listeners welcoming the institution of a Daily Service.—EDITOR, *The Radio Times*.]

PROGRAMMES for SUNDAY, January 29

2LO LONDON and 5XX DAVENTRY

(281.4 M. 830 KD.)

(1,604.3 M. 187 KD.)

10.30 (Daventry only)
TUNE SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
(Leader, S. KNEALE-KESLEY)
Conducted by
JOHN ANSELL
RACHEL MORTON (Soprano)
ROBERT BURNETT (Baritone)

ORCHESTRA

'Academic Festival' Overture Brahms

WHEN the University of Breslau made Brahms a Doctor of Philosophy he composed, as a graceful recognition of the honour, this Overture, blending it out of the tunes of several popular students' songs. First we hear two tunes of Brahms' own composition and then appears the hymn-like melody of *The Starry House*; next, the air of the song called *The Father of his country*; then the *Peasblossom's Song*, blurted out on bassoons, and, lastly, *Gaudamus igitur*.

3.42 RACHEL MORTON and Orchestra

Selected Items

3.50 ORCHESTRA

Ballad in A Minor Coleridge-Taylor

IN 1898, Elgar was asked to write a work for an important Festival. He was too busy to do so, and suggested that Coleridge-Taylor should be asked. The result was this *Ballad*, which helped to make the name of the young Composer, then only twenty-three.

The work begins with a roughly energetic introductory Theme on the Strings. Woodwind has the First Main Tune, Strings accompanying.

The opening matter having been repeated, an episode (starting with a lengthened form of the First Main Tune, on the Trumpet), leads to the Second Main Theme (Muted Violins and Violas).

On this material the *Ballad* is built up. Though it has no actual story behind it, one can easily imagine it as a musical commentary on some old chivalric tale of love and warfare.

4.4 ROBERT BURNETT and Orchestra

Hiawatha's Vision Coleridge-Taylor
The Pipes of Pan Elgar

THIS song comes from the last part of Coleridge-Taylor's setting of Longfellow's *Song of Hiawatha*. Iagoo, the wandering hunter, tells the Indians what he has seen—the coming of a great canoe holding a hundred warriors, with white faces. Most people laugh at Iagoo's story, but Hiawatha knows better. 'True is all Iagoo tells us,' he declares, 'I have seen it in a vision.'

4.14 ORCHESTRA

Suite from 'L'Enfant Prodigue' ('The Prodigal Child')... Wornier

4.30 RACHEL MORTON

Selected Items

4.38 ORCHESTRA

Symphonic Poem, 'Le Rouet D'Orphale' ('Orphale's Spinning Wheel') Saint-Saëns

THE hero, Hercules, as a punishment for a crime, had to live himself out for three years. He took service with Omphale, Queen of Lydia, and worked at her side amongst the women—in so unmanly a manner as to win him many a blow. In this 'Symphonic Poem' you may hear the whirl of the wheels, the derision of the Queen and the sorrow of the enslaved hero.

4.46 ROBERT BURNETT

Slow, Horses, slow Mallinson
The Stranger's Grave H. Hardy
Love is a bubble Purry



Dame MAY WHITTY

makes the appeal for the Theatrical Ladies' Guild, the Week's Good Cause, from London tonight.

4.54 ORCHESTRA

Scherzo and Finale from 'The New World' Symphony Dvorak
March Solonello Cesar Cui

THE Scherzo reminds us that Dvorak, the son of a butcher-bakery, never lost his love of peasant ways. There is something here of the countryman's boisterous good humour, we might say almost of the horse-play variety.

The Last Movement is forceful and dramatic.

It opens with a few bars' Introduction, and then the Brass boldly gives out the First Main Tune; this is dealt with for a few moments before the Clarinets have the Second Main Tune. As the Movement goes on we hear tunes from each of the three previous Movements.

5.20-5.30 READINGS FROM THE OLD TESTAMENT

'The Wisdom of a King.' 1 Kings v, verses 5-15

9.0

A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. Canon ANTHONY C. DEANE, Vicar of All Saints, Ennismore Gardens, W.



Picture by Elizabeth Gifford

THE WISDOM OF SOLOMON. 1 Kings v, 5-15

Order of Service

Hymn, 'Thine for ever' (A. and M., 290)

Confession

Thanksgiving

Psalm No. 43. 'Like as the Hart . . .'

Bible Reading, St. John xiv, verses 1-14

Cantic, Magnificat

Prayers or Intercession

Hymn, 'City of God' (E.H., 375)

Address by the Rev. Canon ANTHONY C. DEANE

Hymn, 'Sun of my Soul' (A. and M., 24)

Blessing

CANON ANTHONY C. DEANE has been Vicar of that well-known London Church, All Saints, Ennismore Gardens, for the last six years. He has published several books, including 'Our Father,' and 'Questioning Christ,' and he edited *The Treasury* from 1902 to 1909.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Theatrical Ladies' Guild of Charity, by Dame MAY WHITTY

THE theatre is notoriously a precarious profession, and even actors and actresses of real ability may find themselves stranded at times. The Theatrical Ladies' Guild comes to the rescue of artists, stage-hands and theatre staffs when they find themselves in such a position. In cases of absolute destitution it provides food, fuel, clothes and blankets, and one particularly useful branch of its work is the provision of stage dresses which give their recipients a better chance in applying for parts.

Dame May Whitty, who is in the front rank of British actresses, has lately deserted the legitimate stage to make an incursion into 'comedy with music,' and she is now playing with her husband, Mr. Ben Webster, in *Sylvia* at the Vaudeville.

Contributions should be sent to her at the Theatrical Ladies' Guild, 3, Bayley Street, Bedford Square, W.C.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements. (Daventry only) Shipping Forecast

9.5

ALBERT SANDLER

and the

GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

OLIVE KAVANN (Contralto)

ORCHESTRA

Overture to 'Foot and Peasant' Suppl

Russian Lullaby (By request) Irving Berlin

OLIVE KAVANN

Ah, mon fils.....Meyerbeer

ORCHESTRA

Hiawatha Coleridge-Taylor

ALBERT SANDLER

Andante from Concerto in G Minor Max Bruch

OLIVE KAVANN

Morning Hymn Henckell
I hear a thrush at eve.....Cudman
Oh, tell me nightingale.....Lehmann

ORCHESTRA

Selection of Musical Gems by Tchaikovsky

The Lost Chord.....Sullivan

10.30 EPILOGUE

Programmes for Sunday

will also provide for the addition of a ward to the Royal Albert Hospital at a cost of £10,000.

8.50 S.B. from London (9.0 Local Announce-

14.30

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30 5.30 S.B. from London

8.0 S.B. from London (9.0 Local Announce-

10.30

6ST STOKE. 204. M. 1,020 KC.

3.30 5.30 S.B. from London

8.0 A RELIGIOUS SERVICE

8.45 S.B. from London (9.0 Local Announce-

10.30

55X SWANSEA. 204. M. 1,020 KC.

2.45 S.B. from Cardiff

5.20 5.30 S.B. from London

8.0 A RELIGIOUS SERVICE

8.45 S.B. from London (9.0 Local Announce-

10.30

10.40 11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 501.2 M.

3.30 5.30 S.B. from London (9.0 Local Announce-

5SC GLASGOW. 605.4 M.

3.30 5.30 S.B. from London (9.0 Local Announce-

8.0 A RELIGIOUS SERVICE

8.45 S.B. from London (9.0 Local Announce-

10.30

10.40 11.0 S.B. from London

2BD ABERDEEN. 510 M.

3.30 5.30 S.B. from London (9.0 Local Announce-

8.0 A RELIGIOUS SERVICE

8.45 S.B. from London (9.0 Local Announce-

2BE BELFAST. 506. M.

3.30 5.30 S.B. from London (9.0 Local Announce-

8.0 A RELIGIOUS SERVICE

8.45 S.B. from London (9.0 Local Announce-

In the Near Future.

News and Notes from the Southern Stations.

Plymouth.

Mr John Murray, Principal of the University College of the South-West, is giving a talk, entitled 'Life at Oxford,' at 7 p.m. on Tuesday, February 7.

Bournemouth.

The evening service on Sunday, February 8, will be relayed from All Saints' Church, Southbourne, Bournemouth. It will be conducted by the Rev. Eric Southam, who will also preach the sermon.

'Are Short Stories Worth Reading?' Listeners who may be undecided on the question should tune in at 7 p.m. on Tuesday, February 7 for the talk by Mr H. H. Jones.

Manchester.

General Dool, Colonel Gloom, Major Tack and Sergeant Bomb are some of the cheery characters in the farce by A. E. Bryan, entitled 'Corps M. O.' which is to be performed on Monday evening, February 8. In this little play, Mr Bryan shows that people who think that life is peace-time is monotonous are

'Loop Year' is the appropriate title of a revue which will be produced on Wednesday, February 8. The stars are by two well-known Northern playwrights, A. E. Hyssop and Edwin Lewis, and are both topical and entertaining.

Listeners who live on either side of the Pennines will be interested in the programme on Thursday, February 9. It will be given by the Hebden Bridge Band, conducted by Mr Sam I. Smith, and George Lister (the Yorkshire entertainer), and, although it is primarily intended for supporters of the White Rose, followers of the Red Rose will enjoy it equally well.

Dorchester Experimental.

The relay of the 'Dorchester Experimental' will be relayed from Dorchester on Tuesday, February 8. It is to be conducted by the Rev. Leslie C. Jones.

A programme typical of all phases of the genius of Sir Edward German, one which will include part-songs and vocal items as well as popular orchestral music, is down for Monday, February 8. The soloist is Miss Dorothy Bennett.

'What Men Live By' is a play in three acts by M. J. Cresswell, adapted from one of Tolstoy's tales, which will be relayed from the Birmingham Station on Monday, February 6.

The 'Dorchester Experimental' programme arranged for Tuesday, February 7, includes 'The Cuckoo' (modern-sonnet), where soloist of Russian folk songs is well known to Midlands listeners, Southway (violin), Ivan Firth and Phyllis (soprano), Winifred Johnson (French recitals), and the Birmingham Station Orchestra.

A programme of chamber music on Wednesday, February 8, will include an interesting concert in A Major by John Collett, and two groups of songs by Joan Eliza.

A chamber music concert, the Birmingham String Quartet, will be introduced to listeners on a concert of chamber music on Saturday, February 11. The programme will also include songs by Robt. Haber. At 10.15 p.m. the same evening an orchestral concert by the Birmingham Symphony Orchestra, conducted by Joseph Lewis, will be broadcast. The items include the Third Movement from 'Pathetic Symphony' by Tchaikovsky and the Suite from 'The Good Shepherd' by Grieg.

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The following letters are typical of the thousands received from men and women who have learnt French, Italian, Spanish or German by the new Pelman method.

"I have just during the past few months to obtain a better knowledge of equal and idiomatic French than I acquired in three years at school" (C. 148)

"This is the easiest and quickest way of learning foreign languages. I was not able to study very regularly, but in the space of months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

I am enjoying the (Italian) course tremendously, and think it is a wonderful way of learning, as you unconsciously absorb all that you learn as well as learning (L. L. 135)

I have only been learning German for five weeks, but I can not only read it but also speak it (G. M. 148)

"After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realise now that the method was wrong."

After about six months' study by the Pelman method I find I have practically mastered the language." (B. 143)

"I have just invited lately to meet a Spanish friend who was filled with astonishment at the amount I had learnt in eight weeks. I do most of it in omnibuses and at work." (S. H. 219)

I enclose please find further instalment of too for your excellent Italian Course, every word of which is an enjoyment (J. W. 168)

May I thank you for your real German course? It is the first I have met anything really good and cheap (G. H. 304)

"I have learnt more and better French in the last four months than previously I had learnt in three that period." (M. 241)

"I was able to pass London Matriculation (taking Spanish) last June, with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S. B. 373)

In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (L. M. 124)

"You will be interested to hear that my first fortnight was spent in Vienna. After only six weeks of your German Course (with a knowledge of German previously) I found that I was able to speak well enough to go anywhere on my own." (G. P. 111)

Further letters describing the merits of the new method will be found in the book which will be sent free to everyone who writes for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

The Gift of Tongues.

By ANTHONY SOMERS.

I have just received a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before: what is it? It is the Pelman method.

I have often heard that the British people do not possess the "gift of tongues." I never possessed that gift. At school, when the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my Form. And yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Now although I never could "get on" with Foreign Languages I have always wanted to know the French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired, Sainte Beuve, in French, and not merely through the medium of a characterless translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase-book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish, Italian and German." Of course, I read it and when I saw that this method was being taught by the well-known Pelman Institute I wrote for their book, "How to Learn French," and it is so in created me that I enrolled for the course in that language. And frankly it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost astonishing.

Consider, for example, this question with which the book (which, by the way, can be obtained for a charge open—

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say Spanish, Italian, German or French—and not containing a single English word, and read it through, correctly without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I am not surprised to hear that it is revolutionising the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word in any of them. Even if you do not know a word of the language, you can study these Courses with ease, and read the answers without a mistake, and without "look-up" any words in a French, English, Italian or Spanish Dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

As you can see about this new method is that it enables one to read, write, and speak French, Italian, Spanish or German without bothering one's head with complex grammatical rules. Instead, one is faced with the task of learning by heart long vocabularies of Foreign words. And yet when the student has completed one of the Courses, he or she is able to read Foreign books and papers and to write and speak the particular language in question accurately and grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The Pelman method of learning French, Spanish, Italian or German by correspondence is fully explained in four little books (one for each language), and I strongly advise those who are interested to write for a free copy of any of these books to day.



Everyone who wishes to learn FRENCH, SPANISH, ITALIAN, or GERMAN without difficulty or drudgery should post this coupon to-day to the Pelman Institute Languages Dept., 95, Pelman House, Bloomsbury Street, London, W.C.1. A copy of the particular book desired will be forwarded by return, gratis and post free.

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Monday's Programmes cont'd (January 30)

5GB DAVENTRY EXPERIMENTAL

(45.0 M. 610 K.)

Continued from p. 11

3.0 DANCE
Leslie Weston (Entertainer)

4.0 LIZZY'S HOUSE ORGAN
From Birmingham

BANK NEWSPAPERS

Over to the 'Variety'

Music

TO RAY about Atulash founded
on the 2 Chronicles, xxi and
xxii) Mendel, by command of the King of
Prussia, wrote all the stars and incidental music.
The Overture begins with a slow introduction on
having a hymn-like melody, taken from a chorus
in the work. A short passage in animated style
leads to the main body of the Overture, bold and
founded on two themes: one of
and the other has already been
low introduction.



Vincent Carran (left) and Ernest Jones (centre) figure in the Variety programme
from Birmingham tonight, and Clifford Fullwood sings in the afternoon.

Hughes Wood

FRANK NEWSON
Tune into, Gentle Song, from 'Jocelyn' Godard
The-rot, 'Perseus Rosalind'...
CLIFFORD FULLWOOD
Beauty's Day
Ma...
FRANK NEWSON
S...
S... from 'The B... of Cornwall'

5.0 A BALLAD CONCERT
DOROTHY SUFFARD (Contralto)
AUBREY MILLWARD (Baritone)
HARRY BLECH (Vocal)

On Wings of Song...
My song is of the sturdy South
The Piper
O Swanow!

5.15...
My song is of the sturdy South
The Piper
O Swanow!

5.30 HARRY BLECH
Rondo

5.38 AUBREY MILLWARD
The Swords in
Farow
Love's...

5.45 THE CHILDREN'S HOUR (From Birmingham)
A Story told by Gladys Colbourne. Bird Impos-
sible by Jack Payton (Also Newsboy Whistler).
Songs by Harold Casey (Baritone), 'A Walk in
Cobbled Streets,' a Playlet by Mona Peck

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

6.45 LIGHT MUSIC
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA,
by JOSEPH LEWIS
Overture to 'The Mill on the Clift'
Selection from 'Round the Map'
BOOTH OWEN (Bass)
The Wheelwright's Song
At Santa Barbara

Opera
S... & K... for Cinder-
ella' (The Royal Ma-
...)
King Charles V...
... of the Fl...
... the Harp...
Selection of Irish Melodies.

8.0 OLD FAVORITES
A Short Programme
... directed by

8.30 VARIETY
From Birmingham
ONCE, BANG! VARIETY
VICTOR CURRAN (Recital)
SARA HANON (Reminiscence of Margaret Cooper,
BYRONY COLTHAM (Tenor)
PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES, relayed from Corporation
School Restaurant

8.50 A SONG RECITAL
by MEGAN FOSTER
Amour d'Amour
Le Petit Oiseau
Bour Bour
Kantchev
The First Mercy (Bruce Bly)
Paganini (XVI for lute)
The Distracted Maid (Old Ballad) Peter H...
The Pretty Ring Thing (Shakes-
peare)
WELSH FOLK SONGS
M...
L...
D...
E...

10.15 WEATHER FORECAST SECOND GENERAL NEWS
10.15 DAN...
11.0 11.15 J...
... from the Ambassador Club

Monday's Programmes continued (January 30)

SWA CARDIFF. 353 M. 420 KC

12.0-1.0 London Programme relayed from

2.30 BROADCAST TO SCHOOLS:
A. J. SUTTON PARRARD, 'The Conquest of the Air - Girders'

3.0 A LIGHT ORCHESTRAL CONCERT

Selections from 'Tom Jones' ... German

A. M. JONES (Soprano)

Walter House (Tom Jones) ... German

A. B. W. Bird Singing ... Haydn Wood

The Blue Bird in my Garden ... Nancy Wood

F. B. BENTLEY

Fantasy, 'Easter Chimes on Little Bells'

A. H. TROTTER, Cornet

I. B. G. (The King) ...

Angels Without Wings ...

Large ...

Handmaiden Skit ...

A. B. McQueen

A. B. McQueen

Wandering World of Romance ...

There's a will power in the air ...

Little Concert Suite ...

Humoresque, 'A Lightning Switch' ...

4.45 Major C. J. EVANS, T.D., 'The Castle of Caernarfon'

5.0 ORCHESTRA

Overture to 'Lepid Cavalry' ...

Slavonic Rhapsody ...

5.15 THE CHILDREN'S HOUR

'Steamer' by G. G. Jackson ...

by Mabel Marlowe. The Station Trio

6.0 London Programme relayed from Daventry

6.30 ...

7.45 LESLIE KAROXY

Arranged Songs to his own Banquish

8.0-11.0 S.B. from London (9.15 Local Announcements)

2ZY 254.5 M. 750 KC

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 Dr J. E. MYERS 'Ten Great Scientists—III, Joseph Priestley'

(Picture on Page 11)

3.20 ORCHESTRAL MUSIC relayed from the Picture Theatre. Musical Director, STANLEY C. HILLS

4.0 NELLIE EDWARDS (Soprano)

My heart is weary ...

... ..

... ..

The Silver Ring ...

4.15 ORCHESTRAL MUSIC (continued)

5.0 Miss HALLIE FRAYER 'Money and the Rabbit'

5.15 THE CHILDREN'S HOUR

Three Songs from 'When we were very young' (A. A. Milne and Fraser Simon), sung by Harry Hopewell

'In the Fashion,' 'Hoppy,' 'The Christening,'

'Song of the Mountains' (Grieg), 'Spring's Arrival' (Schumann), 'Rock-a-by' (Lullaby)

(K. A. Wright), and 'The Soldier's Song' (Vogel)

Soldier Songs by Edgar Ray, played by Eric Fogg

'Here's a Health unto His Majesty,' 'The Fife and Drum Sound,' The Story will be read by Robert Roberts

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

6BM BOURNEMOUTH. 336.1 M. 920 KC

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 TRA-VINE MUSIC by F. G. BACON & ORCHESTRA

Relayed from W. H. Smith and Son's Restaurant

The Square

March, 'Laboratory' ...

Waltz, 'Smiles, then Rises' ...

March from Ballet Music to Promethe ...

Fest-trail, 'Just another day' ...

Selection from 'Madame Pompadour' ...

Entr'acte 'Moorish Dance' ...

One-step, 'Roses for Remembrance' ...

5.0 Hon. Mrs. STUART WORTLEY 'Some Painters of Paris—The British Embassy'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

HULL 284.1 M. 1,070 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 R. BENTLEY 'An Introduction to Local History'

5.15 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. 262.1 M. 1,080 KC. & 1,180 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA relayed from the Scala Theatre, London

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR 'On Board the Leo'

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

LIVERPOOL 287 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 KENNY'S DANCE BAND, directed by Edward Wynn, from the Fiske Street Cafe Ballroom

5.0 MANNING CHANCE 'Selling a Typewriter'—A Humorous Sketch

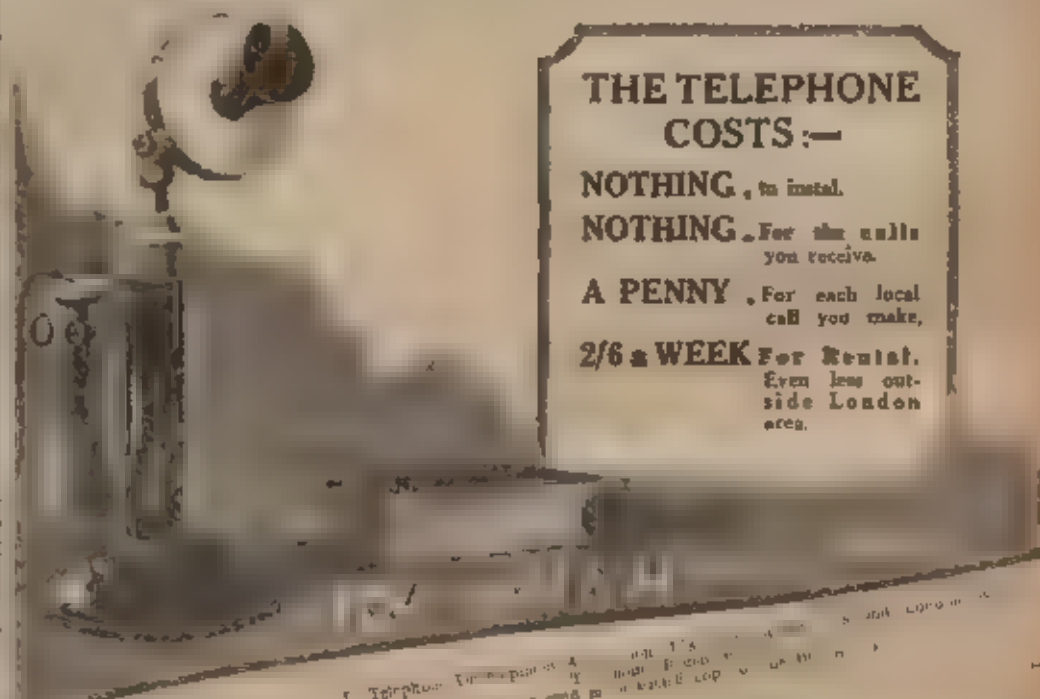
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

Monday's Programmes continued on page 171

HALF A CROWN A WEEK!



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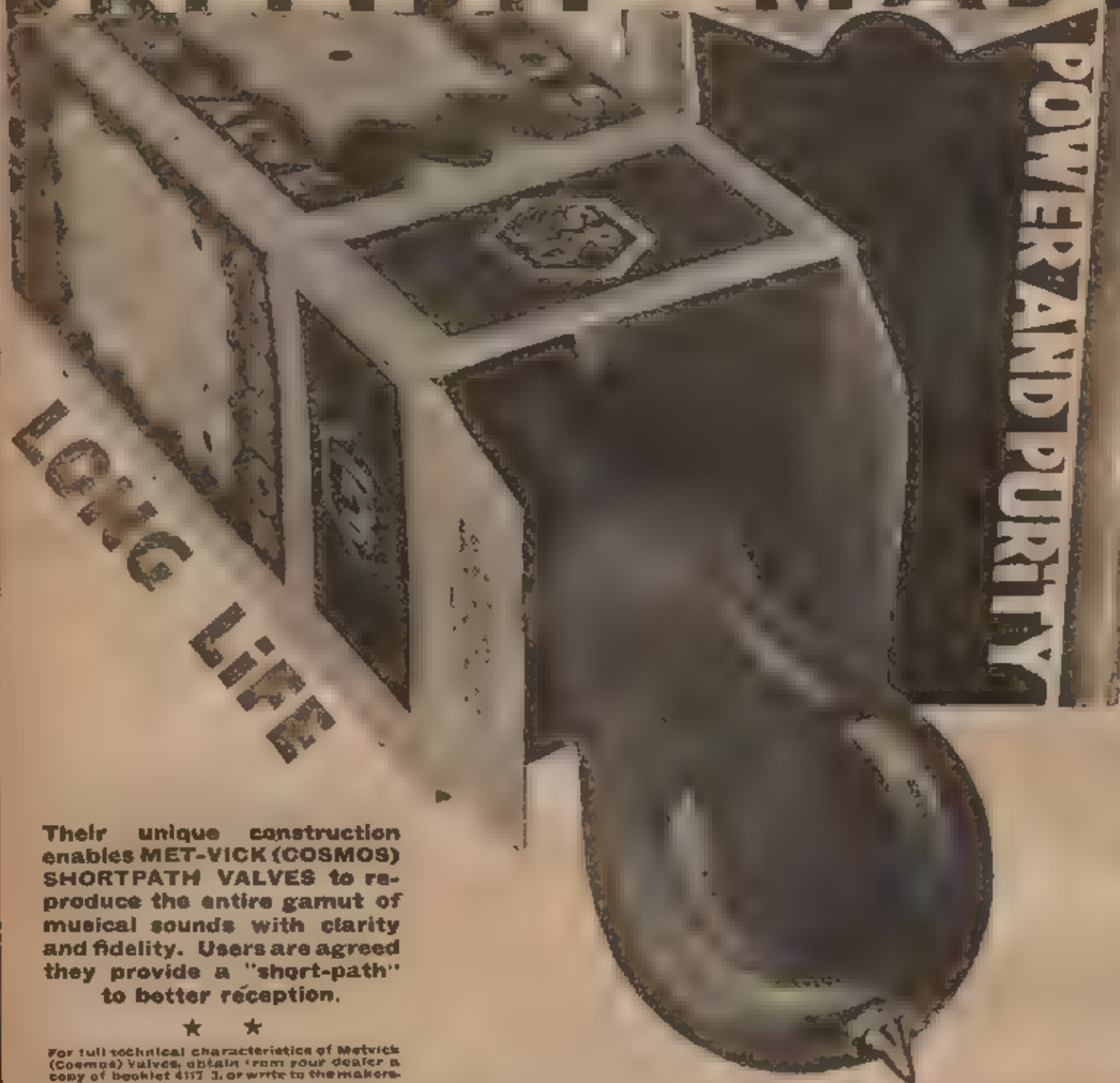
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VALVES · COMPONENTS · & SETS



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Monday's Programmes cont'd (January 30)

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Mr. A. K. F. ...
 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.15 Local Announce

5PY PLYMOUTH. 400 M. 760 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Mr. A. K. F. ...
 5.15 THE CHILDREN'S HOUR: Reading Series The First ...
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announce)

6FL SHEFFIELD. 372.7 M. 710 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.15-5.0 QUARTERS relayed from the Grand Hotel
 5.0 KATE BALDWIN, 'Preparation and Cooking'
 5.15 THE CHILDREN'S HOUR: In Fawcett—'The Great Armada' (from 'Westward Ho'), 'Songs from Morris England' (German), by Leonard Roberts and Win. Anson. 'Morris Dances and their Tunes' (W. Morris). 'Henry VIII Dances' (German), played by Rida ...
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local An-)

6ST 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 What Matters Most in Life? by ...
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local An-)

5SX 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announce)



JOSEPH PRIESTLEY.

the eighteenth-century philosopher, in the great sketch of whom Dr Myers will talk from Manchester this afternoon.

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 600 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 ...
 5.0 ...
 5.15 ...
 6.0 ...

5SC GLASGOW. 312.5 M. 600 KC.

12.0-1.0 ...
 2.30 ...
 5.0 ...
 5.15 ...
 6.0 ...

2BD ABERDEEN. 500 M. 400 KC.

12.0-1.0 ...
 2.30 ...
 5.0 ...
 5.15 ...
 6.0 ...

2BE BELFAST. 500 M. 400 KC.

12.0-1.0 ...
 2.30 ...
 5.0 ...
 5.15 ...
 6.0 ...

THE RADIO TIMES

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.
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THE VANISHING SHELLBACK.

By C. Fox Smith,

whose programme 'Sealark Delight,' is being given from 5GB on Tuesday, January 31

TIME, so says the old Greek legend, continually devours his own children, and the allegory is one which during the past hundred years has surely acquired a significance undreamed-of by those who first framed it. There is none, perhaps, more striking among all the many phenomena which characterize the Age of Change than the way in which not only the outward and material sides of life, but its mind and soul, and even man himself, the maker of change, have been and are being revolutionized by the irresistible workings of the machine of progress which he has himself set in motion, and could not stop if he would.

Change, in those days, is everywhere. Old landmarks are continually passing away. The face of cities, of villages, of the very countryside itself, is altered. Solitudes are turned into crowded streets; silence is filled with the noise of factories. A mountain valley becomes a lake to give water to a great city hundreds of miles away. The train, the motor-car, the aeroplane, have taken the place once held by the coach, the post-chaise, and the lumbering waggon, familiar to readers of Fielding and Smollett. The steamship has driven the sailing ship off the seas though she has made a long and a brave fight for it. And all these changes have carried away into oblivion a whole host of local and vocational types which had probably altered but little through all the slow-moving centuries that lay behind them.

Popular education, cheap printing, easy communications and a score of other like influences, have all tended to help on this process of standardization. Where now is to be found the traditional rust of a hundred—nay, of fifty years ago, with his elaborately embroidered smock-frock, his earth coloured corduroys, his store of quaint weather wisdom, his ancient Saxon speech? Where is gone the stage-coachman with his bottle-nose and his many 'weekits'—to say nothing of all his ...

Where are the Cockney types Dickens loved to picture, the 'cobby,' the Thames waterman, the 'bus driver of the old school, with their ready wit and rich, fruity speech that would have sounded so wise strange in the ears of good Sir Richard Whittington himself? Where are a hundred and one vanished craftsmen of the anvil, the bench and the loom? And—last but not least—where is now the time-honoured, traditional type of sailor-man, whose habits, whose songs, whose speech, whose pastimes, and all the rites of whose ancient ...

He has gone, with the ships he sailed. His working songs, his 'shanties,' are heard no more except as revivals. Captains had gone round to some of them for centuries gone by. Tapana had been hoisted to the sound of their thundering choruses on new and uncharted seas when the world was young. The anchor song of the 'Maat of Amsterdam' is to be found in Thomas Heywood's Elizabethan drama of the 'Rape of Lucrece,' differing very little from the song as I heard it not twelve months ago from the lips of an old sailorman who had served in the *William B. Hall*, one of the very last survivors of the once proud sailing fleets of Britain. The forecast shanty, 'Haul the Bowline,' probably dates from the same period, since, whereas in early ships the bowline was an important part of the rigging, in modern vessels it has degenerated into a small and comparatively unimportant rope hardly likely to have had a special shanty composed in its honour. And to

(Continued on page 107)

Tuesday's Programmes continued (January 31)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 *Music from the University of Cardiff*
Feasts and Fests

5.0 'THE DANCER', relayed from the Carlton

5.15 THE CHILDREN'S HOUR
being a collection of 'Dance Songs and Songs'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, Playgoers of the Past
Mr. Pegg goes to the Play

7.15 S.B. from London

7.45 A FLAPPER'S PROGRAMME

Marched March, Cleopatra
Marched March, Cleopatra
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Marched March, Cleopatra
9.0-12.0 S.B. from London 9.35 Local An-

2ZY MANCHESTER. 384.6 M. 730 KC.

1.15-2.0 *THE LASS MARY SWEET* by ANITA
Relayed from the Lesser Free Trade Hall
Pianoforte Recital by GREGORY TAYLOR

2.30 London Programme relayed from Daventry

3.50 Music by THE STATION

Overture to The Count of Essex
Waltz: Fairy Dreams
Selection from 'A Life for the Czar'

4.15 J. BAINFORD N.

Pretty Boy Oliver
Song of the Clock
Selection from 'A Life for the Czar'

4.30 QUARTET

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
5.0 Roy. G. W. KIRK, The H.

5.15 THE CHILDREN'S HOUR

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
6.0 ORCHESTRAL MUSIC

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
6.30 S.B. from London

6.45 ORCHESTRAL MUSIC

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
Selection from The Waltz
Songs from Moscow
Selection from The Waltz
Selection from The Waltz
Songs from Moscow
Selection from The Waltz
Selection from The Waltz
Songs from Moscow
Selection from The Waltz
Selection from The Waltz
Songs from Moscow
Selection from The Waltz
7.0 Mr. T. ALEXANDER

Angola—From Cape
Angola—From Cape
7.15 S.B. from London

7.45 A SYMPHONY CONCERT

Conducted by Sir HENRY J. WOOD
Relayed to Daventry from
Overture to 'Alceste'
Duo for Violin and Piano
Symphony, No. 20, in A
Kate Winter (Soprano)
A. R. Murchie's Song 'Caravan'
Second Wind of Youth
Second Wind of Youth
The Movements
The Movements
March: The Little Bell, March and Bar
(Dance: Fountain Dance, The Tumbler and
The Little Bell)
9.0 S.B. from London

9.15 SYMPHONY CONCERT

Violin Concerto
Solo Violin: Marie Wilson
Kate Winter
Even as a lovely flower
Come unto these yellow sands
Yours is the love
ORCHESTRA
Clog Dance: Handel in the Strand
10.0 SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.25 LESTER SAKONY

Synopses of Songs to his own B.
10.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 820 KC.

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by THE KING'S HALL HA

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by THE KING'S HALL HA

Selection from The Waltz
Songs from Moscow
Selection from The Waltz
5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, Playgoers of the Past

7.15-12.0 S.B. from London 9.35 Local &

6KH HULL. 244.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, Playgoers of the Past

7.15-12.0 S.B. from London 9.35 Local &

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, Playgoers of the Past

7.15-12.0 S.B. from London 9.35 Local &

6LV LIVERPOOL. 297 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, Playgoers of the Past

7.15-12.0 S.B. from London 9.35 Local &

PROGRAMMES for WEDNESDAY, February 1

10.15 A SHORT RELIGIOUS SERVICE

10.30 (Dauntrey only)

11.0-12.0 (Dauntrey only) THE DAY

12.0 THE LONDON RAIN

12.20 THE LONDON RAIN

2.30 A. C. D. JAMES 'Speech and La

2.50

3.0

OF all the varieties of narrative poetry, the

3.30 M. I. Interlude

3.45 A. P. P. WHEELER 'Village Play

4.0 A LIGHT CLASSICAL CONCERT

4.26 I. A. M. M. M. M.

4.34 P. R. A. T. M.

4.37 E. L. A. M. M. M.

5.5 R. D. A. W. I. L.

5.15 THE CHILDREN'S HOUR

5.30

5.45

5.57 E. L. A. M. M. M.

6.0

6.15

6.30

6.45

6.57

7.0

7.15

7.30

7.45

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 K.C.)

(1,804.2 M. 187 K.C.)



'BIG JOE' STRIKES UP

This is Big Joe Beauchamp, the French-Canadian

6.0 THE LONDON RADIO DANCE BAND, directed

6.20 The Week's Work in the Garden, by the

6.30 TIME SIGNAL, G. E. C. A. V. A. T. E. F. E. C.

6.45 THE LONDON RADIO DANCE BAND

FOR centuries the

7.15 THE FOUNDATIONS OF THE

7.25

INDIA has been in the

7.45 CHAMBER MUSIC

8.15 TATIANA MARSHINA

8.30 T. R. O. and ROSINA WALL

8.45

9.0 WEATHER FORECAST, SECOND GENERAL NEWS

9.15 Mr VERNON BARTLETT 'The Way

9.30 Local Announcements, (Dauntrey only,

9.45

9.55

10.0

10.10-11.0 VARIETY

10.20

10.30

10.40

10.50

11.0-12.0 (Dauntrey only,

11.10

11.20

11.30

11.40

11.50

12.0



THE ROCK SCULPTURES OF AJANTA.

India is a land rich in art and in literature, and Sir Edward Denison Ross will deal

9.35 THE LENA ASHWELL

9.45

9.55

10.0

10.10-11.0 VARIETY

10.20

10.30

10.40

10.50

11.0-12.0 (Dauntrey only,

11.10

11.20

11.30

11.40

11.50

Wednesday's Programmes cont'd (Feb. 1)

5GB DAVENTRY EXPERIMENTAL

(400) M. (10 W.C.)



FROM THE BIRMINGHAM STUDIO TODAY

Desmond (second from left) sings in the Chamber Music Concert this afternoon. John Armstrong (left), Olive Groves, and Harry Saxon play in "Dainty Diana," the Roger de Coverley episode at 8.0

CHAMBER MUSIC

from Birmingham

Ent. Ma. Annot. Pianoforte Trio. Frank (Violin), Harry Stanier (Violon), Mary Abbott (Pianoforte)

Trio in D Minor. Mendelssohn
In Mendelssohn's Two Trios there is much to be learned particularly in the economy, timeliness and good, clean workmanship

The First is masterly in its simplicity and well suited to the three best rhythms. The Second is more tranquil, and very melodious, as it goes steadily along in four-square time. The first Schumann is a study in the best of the four opus with much to be learned from it. It is a study in the best of the four opus with much to be learned from it. It is a study in the best of the four opus with much to be learned from it.

3.35 NORA DESMOND (Soprano)
Be Florida & facile (If Florida is fatal)

Charming Papillon (Charming Butterfly)

Ma. (Mother, tell me) (Eighteenth Century)

J'm plover (I kept in my eye)

As I lay in the sun (Eighteenth Century)

The Child and the Twilight (Eighteenth Century)

Scherzo from Trio, Op. 97 (Beethoven)

4.0 DANCE MUSIC
Ent. LONDON RADIO DANCE BAND, directed by

Mrs. B. JOHNSON (Actress-Entertainer)

JOE GLEN (Scotts Comedian)

5.45 THE CHILDREN'S HOUR (From Birmingham)
That Child by Hilda Hurlway. Duet by Ethel Williams (Central) and James Howell (Bass)

Old Father Thames by William Hughes

Margaret Abithorpe (Pianoforte)

6.30 THE SUNDAY, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC
Ent. BAND

The Vagabond King (John Barry)

Song without words (Pella)

6.58 MARGARET LEWIS
Ent. BAND

An Uncooth Love Song (John Barry)

Tea (Brahma)

7.17 BAND
Woodland Sketches (Mortimer)

Lockbourne (Mortimer)

7.28 MARGARET LEWIS

Le Ni (John Barry)

1. (John Barry)

7.38 MARGARET LEWIS

Le Ni (John Barry)

1. (John Barry)

7.46 BAND

Le Ni (John Barry)

1. (John Barry)

8.0 "DAINTY DIANA"

From Birmingham

An Episode in the life of Sir Roger de Coverley

Story and Catches by A. F. CROSS. Music by

Produced by STUART YVRES

Sir Roger de Coverley (High Sheriff of Worcestershire)

Deau Lightfoot (King of the Mohocks)

Sir David Rugby (Sir Roger's

The Crispin Mask (a

Will Honeycomb (Sir Roger's

Sir Bilberry Bounce (a Mohock)

Lord Dushley (his friend)

Clasher (a Row Street rascal)

Dianna Lenhigh (Sir Roger's ward and heiress)

Daphne Firebrace (her friend)

Jenny Oldacre (a yeoman's daughter)

Martha (Miss Denbigh's maid)

Members of the Coverley Hunt, Mohocks and

The Second Choir

The Birmingham Studio Orchestra, conducted

Act I. The exterior of Coverley Court, in

Act II. The Ban House at Chelms on a

10.0 WEATHER FORECAST SECOND GENERAL NEWS

10.15 DANCE MUSIC: HERMAN DANCWART

11.4-11.15. THE RIVIERA CLUB DANCE BAND,

(Wednesday's Programmes continued on page 176.)

WHAT DO YOU KNOW ABOUT BUSINESS?

To the thoughtless, the easy-going, or the very young man this question may, at first glance, seem an insult.

Such a one would answer in an off-handed sort of way: "Why, I am in Business. I am a Business man. I know all about Business or I don't."

He ought to. But do. Let me put the question to you. How much?

Unless you are a rare and brilliant exception—you will probably own, after a mortifying self-examination, that at little indeed of sound Business that you really have.

Yet without the Business knowledge your chance of doing well for yourself in the Business world are very poor indeed. With it there is

No Position You Cannot Aspire To.

For instance, do you keep your books keeping thoroughly? Do you draw up a balance-sheet? Do you understand a profit and loss account?

What do you know about Advertising? Circularising. Accountancy. Agreements, Banking, County Court Procedure, Commercial Law, Company Law, Law of Contract, Debt Collection, Office Organisation, Insurance, Landlord and Tenant, Bankruptcy, How to open a Business, How to Extend a Business, etc., etc.?

To understand thoroughly these and other important business subjects you must have the "Business Encyclopedia"

The work is edited by W. S. M. Knight, Barrister-at-Law, and contains hundreds of business articles written by the most successful business men of the day.

Among these are: Lord Dewar, Lord Waring, Sir Woodman Burbidge (Managing Director, Harrods Stores), John Managing Director, Waltham Whiteley, H. G. Selfridge, Sir S. J. Chapman, K.C.B., Joint Permanent Secretary, Board of Trade, Sir James Kennal (Managing Director of Babcock and Wilcox, Ltd.), F. W. Dunn, B.A. (H.M. Patent Office), and many others.

TWO OPINIONS

J. S. FRY and SONS, Ltd., Bristol, write: "We strongly advise all commercial men to purchase the work. It is THE work for excellence for every business man to possess."

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Please send me free of charge, Detached Booklet describing the

Name

Address

Wednesday's Programmes cont'd (Feb. 1)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.
5,090 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M.
5,000 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.0 CRANE'S MATINEE CONCERT
Relayed from Crane Hall
N. B. CRANE (Soprano)
EVELINE STEVENSON (Soprano)
KATHLEEN DALY (Violon)
3.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.20 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,090 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 273.7 M.
1,100 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Harrogate Bulletin
6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 273.7 M.
1,100 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

55X 294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 AN AFTERNOON CONCERT
GIVEN LEWIS (Contralto) and THE STATION TRIO
5.15 THE CHILDREN'S HOUR Music by the Station Trio
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 THE GWAGNYAARDWEN SILVER BAND
Directed by TAL MORRIS
Cornet Solo, "Annie Laurie"
A Grand Selection from the Works of Edward Elgar
RUTH WILLIAMS (Baritone)
John Henry
Wm. Davies
J. Hughes
8.00-9.00 The "Wide World"
Descriptive Piece, "In a Persian Market"
Doris Wright
9.00-10.00 The "Wide World"
Descriptive Piece, "In a Persian Market"
Doris Wright
10.00-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 226.4 M.
500 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5SC GLASGOW. 405.1 M.
750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 500 M.
500 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 500 M.
500 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

Free
FULL-SIZE
Blueprint
of
"BRITAIN'S
FAVOURITE THREE"
with this week's
Amateur
Wireless

Out of 12 sets, this was given first place by readers of 'A.W.' in a recent voting competition.

Note:—The 1/- Blueprint, given free, is the full size of the panel, wiring and baseboard, and shows exactly where each component should be placed.

"BRITAIN'S FAVOURITE THREE" is as easy to build as it is efficient in operation. No soldering is necessary.

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AMATEUR WIRELESS
Get Yours NOW
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Here's Happiness and Prosperity for You and Yours

£250 A YEAR FOR LIFE—FROM AGE 55

Think of it. A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions or political troubles. What a boon to you and yours! What a burden off your mind!

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £70,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit, and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but readers who fill in the enquiry form and send it to the Company receive, without obligation, figures to suit their own age and circumstances. Full details of the Plan will also be sent.

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Just at the age you begin to feel you ought to take things more easily, the Sun of Canada makes it possible for you to do so. From 55 years of age you will receive £250 a year for life. If you prefer it, a cash sum of about £3,000 will be given you instead of the yearly income.

£20 A MONTH IF UNABLE TO WORK.

Supposing you adopted this plan now and next week, next year, or any year until you were 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes

due. And from the time of such incapacity no further deposits need to be made by you.

INCOME TAX REBATE.

If you are a tax payer as now you will receive a rebate of 25% during the first 10 years of your annuity. This is a rebate on the income tax paid on the annuity.

£2,000 FOR YOUR FAMILY IF ANYTHING HAPPENS TO YOU.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus the profits.

ANY AGE, ANY AMOUNT.

Though 35 and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£70,000,000 ASSETS.

The Sun of Canada has assets of over £70,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

Don't let this opportunity go by. Fill in and post this Enquiry Form to-day. It may make a world of difference to you and yours.

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House,
Victoria Embankment, London, W.C.2
(Or Temple Station,

I can save and deposit
per annum please
send me—without obligation on my
part—full particulars of your endow-
ment plan, showing what income or
cash sum will be available for me.

Name
Mr., Mrs. or Miss

Address

Occupation

(Exact date of birth).....

C.F. 27, 1934.

Thursday's Programmes continued (Feb. 1943)

6BM BOURNEMOUTH, 236.1 M.
030800.[illegible]

1	6KH	MULL	204.1 M 1.020 KC
---	-----	------	---------------------

5.30 London Programme relayed from Daventry
5.15 *THE CUPBEN & HILL*
6.0 Town and Country: W. A. S. S.
 From the Cow to the M.B. Jar
6.15 London Programme relayed from Daventry
8.30 12.0 *S.F. from London* **9.30** Local A

215 LEEDS-BRADFORD. 277 0 M. 252.1 M.
1.050 KG. & 1.100 KG.

230 BROADCAST TO ELEMENTARY SCHOOLS
Mr. S. J. CLERMONT: "Makers of History: (b) The
Middle Ages—Charlemagne."

3.0 Lx. Ia. Programme relayed from Daventry
5.15 THE CUSTOMER'S HOUR
6.0 London Programme relayed from
6.30 S.B. from London 9.30 Local Announce-

9.35 REGINALD TAYL (Piano) (1911)
 Leopold Bernstein (from "Secular Cantata")
 Adagio (from Organ Toccata) (1911)
 The Two Chos or les Na dot - - - - - Couperin
 Forests in C, Op. 7 - - - - - Schumann
 THE MENDOTTA - - - - - EXCELSIOR MALE VOICE
 Q. ARTIST
 Break Breaks, Break on thy cold Grey Stones,
 I L. - - - - - Boland Rogers
 Sweet and Low - - - - - May
 In Absence - - - - - D. Burk

THE TWO JACKS will deal a hand from their
pack of original humour

REAR WIGGERS (Soprano),
Four American and a Singer founded upon
Tribal Wonders *and on*
On the day I got to Heaven
Thoughts have wings } *L. Lehmann*
Good Mor'ning, Brother Sam

FRANCIS PAUL
Falls from Tree } Embassy
The No. 8. } Richmond upon
The No. 9. }

10 120 8 17 6 14 12 10 8 6 4 2 06LY LIVERPOOL 197 M.
1,010 KC

10 London Programme relay from Daventry
 6 15 Day Call News Hour
 6 30 London Programme relay from Daventry
 6 30 S.B. from London 10 30 Local Area
 10 30 TOWN AND COUNTRY
 11 15 To-Day (news) and continued from 10 30
 11 30 S.B. from London
 12 0 S.B. from London

5NG	NOTTINGHAM.	276.2 M 1-098 KC
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2.40 Bus 4
Prof H H Rye 7 Sept 50
a group of North Americans District—H
The Coral Reefs of Maldives

3.8 London from same relay as from D...
5.45 F & C...
6.0 1a on 1... relayed from D...
S B from L...
5.45 1a 1b K 1...
7.0 120 S B from London (3.30 Local Announc)

SPY PLYMOUTH. 400 M. 750 kC

2.35 L. on 1 programme relayed from Devon
4.0 A VIRGIN RE-TEL
by
BERNARD SUTON
4.30 L. on 1 programme relayed from Devon



IN THE HEART OF THE BIG TIMBER.

As impressive scene in the timber country, of which the Rev. E. J. Davidson will talk from Manchester this evening at 6.45. The bullock team is hauling away a great trunk that has just been felled.

515 Flora: May, Th. 2.

60 1 " " "

5 30 120 " " 9 30 Lash's An.

6FL 272.7 M.
100 KC

2.30 London Programmes re-broadcast from Bus
 5.15 THE CHILDREN'S HOUR. Dow Among
 Cotton Fields: 'No other little
 Don't you cry, my heart
 Pecuniary mine, goodnight
 by Win Anson. A Story from
 by Wat Hardy, and Buty.

60 ~~I am~~ ~~Texas~~ ~~A~~ ~~on~~ ~~University~~

61 ~~E B.~~ ~~from~~ ~~Londre~~

745 VARIETY
 CONSTANCE WENTWORTH (Sop. W. S. S.)
 WILLIAMS (Violin); FREDERICK LARK (Tenor)
 & ...
 ... at the Piano

Constance Westworth
 May of Fate (Catharine
 Types of Pan (Arcadians ,
 My Hero (Chorolote Subler ,

Tchadovsky
Monckton
St. John

[illegible]

85 THE GOLDEN SONG (Lute Tune)
Schubert, arr. Chittenden
When you're in love (Maid of the Mountains)
Fever Smear

§ 12. S. V. ... the Night ngale ...

B 20 I remember Lake
 Dream Enchanting ... Schubert, my Clute
 I proved for life, ... E. Runkel

830 WINTERED WILLIAMS
 Andante from M. Violin Concerto
 Nocturne in E Flat Chorus, str. Soprano

\$ 40 Cdn. E. WENTWORTH and FREDERICK
LAKE
at time (Chu Chai Chow)

If you were the only girl in the world ('Bang Boys')..... *Nel Ayer*

B-48 ST [redacted] [redacted]
[redacted] [redacted] [redacted]

ESQ CONSTABLE WENTWORTH and FREDERICK
LAW
CONFESSION of my heart ("Gathering")

I love you so (Merry Widow) ----- Love

9.0-12.0 SE from London (930 Locu
Antiquities, 1-2

65T	STOKE.	294.1 M. 1.020 kg
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230 Lohm 30 14 97 14 97 14 97

615 The Children's Hour60 London Programme relayed from Daventry

£ 20 8 6, from London

Programmes for Thursday.

6.45 Five Bow B
7.0 S.B. from L
7.45 ROUND THE STATIONS
9.0-12.0 S.B. from London 9.30 Local Announcements

5SX SWANSEA. 394.1 MC. 1,020 KC.

2.30 L
5.15
6.0
6.30-12.0 9.30

Northern Programmes.

5NO NEWCASTLE
2.30 L
5.15
6.0
6.30-12.0 9.30

5NC GLASGOW
2.30 L
5.15
6.0
6.30-12.0 9.30

2BD ABERDEEN
2.30 L
5.15
6.0
6.30-12.0 9.30

2BE BELFAST
2.30 L
5.15
6.0
6.30-12.0 9.30

The Organs broadcasting from

2BE-BELFAST -Glasgow Cinema
5GB-BIRMINGHAM-Loch's Pict. House
5NO-NEWCASTLE-Havelock, SUNDERLAND

WURLITZER ORGANS

The Organ with the Golden Throat

Office: 33, King St., Covent Garden, W.C.2. Getford 2, 31

EIGHT 6^d. BLUE PRINTS

from which

You can build any of these sets

FREE

with POPULAR WIRELESS

Here are Sets for every purpose, all of which can be built at rock-bottom efficiency prices. So clear and complete are the EIGHT BLUE PRINTS that even if you have never wired up a Set before, success is assured at the first attempt. Wiring diagrams, lists of component required, explanatory pictorial circuits and constructional notes are given on each Blue Print.

BLUE PRINTS FREE TO-DAY

The "Long-Short" Crystal Set

An easy-to-build and efficient little receiver which can be switched over to either your local station or Daventry by means of a simple plug system. (No. 1)

Two-Valve L.F. Amplifier

Will bring your crystal set up to full loud-speaker strength. (No. 2)

The "Sydney" Two

A short wave set capable of tuning in Australia, America, New Zealand and other distant quarters of the globe with surprising regularity. (No. 3)

The "Super-Screen" Three

A "last-word" three-valve set employing many ultra-modern refinements and capable of long-distance loud-speaker reception. Comparatively inexpensive and simple to build. Equal to a four-valve of a year ago. (No. 4)

NEXT WEEK'S BLUE PRINTS

This Year's "Chitos" One-Valver

A famous little set brought right up-to-date. (No. 5)

The "Q. & A." Three

A new type of loudspeaker receiver described in a novel. (No. 6)

The "Inexpensive" Four

A new type of four-valve stations on a loudspeaker. The cost has been reduced to a minimum without sacrificing efficiency. (No. 7)

The "Economy" Five

A powerful multi-valve for loudspeaker reception at the highest possible efficiency. Can tune in any station on the loudspeaker. Cheap to build and cheap to construct. (No. 8)

The demand for these BLUE PRINTS will be enormous. To make sure of them buy this week's P.W. and order next week's issue TO-DAY.

POPULAR WIRELESS^{3d.}

PROGRAMMES for FRIDAY, February 3

2LO LONDON and 5XX DAVENTRY

10.15 A SHORT
Melodrama Service

10.30

11.0-12.0 (Daventry only) TEN DAVENTRY QUARTET and HARRY BAILEY (Tenor)

12.0 A SONATA RECITAL
ANITA LUTHER (Violin) and MARGARET (Piano)
Sonata Beethoven

12.30 AN ORGAN RECITAL
by LEONARD H. WATSON
Lectured from St. Botolph's Church, Bishopgate
Includes in F Debussy
Toccata in C Bach
in G minor, Original Theme Stuart Archer
in G minor Franck

1.0-2.0 LUNCH-TIME Music by the HOTEL
M. PROCTOR ORCHESTRA (Leader A. Mantovani)
From the Hotel M. Proctor

3.0-4.0
Squidgers: Empire History and Geography -
III, (a) What South Africa Sees, (b) Travel on
the Victor

3.25 Music of the Past

3.30 WALKER: 'London's Great
Churches - The Priory Church of St. Bartholomew'

(1) London's Great Churches - The Priory Church of St. Bartholomew
The Priory Church of St. Bartholomew has been
away behind the great hospital which
founded at the same time. Built by Rahere
said to have been a Court jester before he became
a Canon of St. Paul's, it has been changed
singularly little since it was built eight centuries
ago. In his talk this afternoon Mr. Allen
Walker will tell the history and describe the
most interesting features of the church.

3.45 Musical Interlude

3.50 CONCERTS FOR
SCHOOLCHILDREN
Arranged by the
B.B.C. in co-operation with
The B.B.C.
Royal Concert of English Songs
Relayed from
The Royal Albert Hall, London
Conducted by CHARLES WOODHOUSE
Principal Violin, GEORGE STRATTON
Ninth B Flat for Organ and String
Slow and majestic; Quick; Very slow;
Quick but not too fast
Largo Handel
Violin, GEORGE STRATTON
Harp, JOHN COCKERILL
Two Movements from 'Lullaby Serenade' Alcaniz
Mandolin and Piano
The 'Lullaby' from the 'Kleine Suite' Fauré
Solo Cello, CHARLES ORRIDGE
Harp, JOHN COCKERILL
Second Part of the programme will
be given out by the Announcer



Glasgow; Friday, Aberdeen; Saturday, Newcastle

LESLIE SARONY

who is a composer
songs, using to the
music of his own
Banjo, will be a
feature of the pro-
grammes of at
Stations this week
Here is his route on
his broadcast tour
Monday, Cardiff
Tuesday, Man-
chester, Wednesday,
Belfast; Thursday
Glasgow; Friday, Aberdeen; Saturday, Newcastle

4.45 LEYLAND WHIT
(Glasgow)

5.0 Mr. YAT GREENWOOD, 'Happier Up-to-date'

THE CHURCHES - How
The Family at Home

6.0 FRANK WESTFIELD'S ORCHESTRA
From the PRINCE OF WALES PLAYHOUSE
London

6.15 THE SIGNAL GREENWICH WEATHER FORE-
CAST - FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA

7.0 Mr. PETER SCHOLLES, the B.B.C. Music Critic



ST BARTHOLOMEW THE GREAT
An old print of the little church in Southwark, of
which Mr. Allen Walker will talk this afternoon.

7.15 THE FOUNDATIONS OF
MUSIC

MUSIC FROM THE PIANO - What
Played by Mr. NICHOLSON

7.25 THE MASTER OF BALLIO
by A. D. LINCOLN
Philosophy and our Common Problems - What
Matters Most

IN the second talk in his series the Master of
Balliol pointed out how the rival claims of
economics and ethics to his own
accepted as paramount confused
thinking on social problems. This
evening he will begin to examine the claim of
economics, inquiring how far it is true that
buying and selling relations are the only ones
that matter, and how much force there is in
the economic interpretation of history.

7.45 VAUDEVILLE
WISS WYNN
in a sketch
'Saloon Silk Scarf'
by MARIE ROSSELL
ARTHUR ORCHESMAN and ERIC COWLEY, in songs
and sketches
LESLIE WESTON (Entertainer)
THE EMILE GRIMSHAW QUARTET
GRACE FIELDS (Entertainer)

8.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

8.15 ST. FREDERICK WATTS 'India in 1918'

THE Statutory Commission, under the
Presidency of Sir John Simon, is just about
to start its work in India, and the future of
India hangs, to some considerable extent, upon
its findings and the spirit in which they are
received. In this talk Sir Frederick Watts
who, as President of the Legislative Assembly
from 1920 to 1925, has had a unique experience
of Indian politics, will discuss the many problems
with which the Commission is confronted, and
the particular field it was appointed to investi-
gate.
His talk will be followed with the great at-
tention at a time when India and Indian affairs
are looming so large in the minds of all men who
are concerned with the future of our Indian
Empire.

8.34 Local Announcements (Daventry only) Ship-
ping Forecast

9.35-11.0 A SYMPHONY CONCERT
The WIRELESS SYMPHONY ORCHESTRA
(Leader S. KNABE KELLEY)
Conducted by
MR. IAN GOMBERG

Overture to 'Der Freischütz' (The Magic Forest)
Symphonies and the Orchestra
Concerto for Piano and Orchestra

First Part of the programme will
be given out by the Announcer

11.0-12.0 (Daventry only) DANCE MUSIC
ALBERT'S ORCHESTRAL BAND and HAL SWAIN
and his NEW PRINCES ORCHESTRA from the
New Princess Restaurant.

Friday's Programmes continued (February 7)

SWA	CARDIFF.	363 M. 850 KC
12.0	12.0	
3.0	3.0	
4.45	4.45	
5.0	5.0	
5.15	5.15	
6.4	6.4	
6.30	6.30	

7.45 HAPPY MUSIC BY LIZA LEHMANN

KATE WINTER (Soprano); ESTHER COLEMAN

Liza Lehmann, known as a soprano in the 'eighties and 'nineties. Her first success came when she was given by her mother, who was a singer, the opportunity to sing at a concert.

Her education as a singer, and she also studied composition abroad, in Italy and Germany, under Marchesi in London, and at the Royal Academy of Music.

The first of her compositions, 'The Year of Wakefield', which came out in 1890, was a success. It was followed by 'The Year of Wakefield', which came out in 1890, was a success. It was followed by 'The Year of Wakefield', which came out in 1890, was a success.

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KATE WINTER
The Woodpecker; The Yellowhammer

ESTHER COLEMAN
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

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KATE WINTER and ERIC GREENE
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KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
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KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

KATE WINTER and ERIC GREENE
The Woodpecker; The Yellowhammer

6.45 ORCHESTRAL MUSIC (Cont)
The Woodpecker; The Yellowhammer

7.45
The Woodpecker; The Yellowhammer

8.15
The Woodpecker; The Yellowhammer

8.30
The Woodpecker; The Yellowhammer

8.45
The Woodpecker; The Yellowhammer

9.0-11.0 S.B. from London (9.30 Local)

2ZY MANCHESTER. 384.5 M. 700 KC.

3.0 3.0
3.25 3.25
3.50 3.50

4.20 4.20
4.45 4.45
4.50 4.50

5.0 5.0
5.15 5.15
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9.0 9.0

9.15 9.15
9.30 9.30
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9.50 9.50
10.0 10.0
10.15 10.15

6BM BOURNEMOUTH. 376.5 M. 820 KC.

12.0 12.0
3.0 3.0
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11.45 11.45
12.0 12.0
12.15 12.15



A PANORAMA OF THE NOBLE BUILDINGS OF VIENNA.

Vienna, the subject of Mr. Isaac J. Williams' 'Travel Talk on Art' from Cardiff this afternoon, is notable for the splendour of its architecture and the magnificence of its civic buildings. This view shows the Reichsrath in the foreground and the Rathaus beyond.

12.0-1.0 London Programme

3.0 3.0
3.45 3.45
4.0 4.0

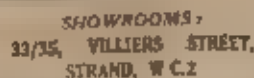
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6.45 6.45
6.50 6.50
7.0 7.0



Motor Engineering
 Naval Architecture
 Port & Mach ng
 Post Office Administration
 Quantity Surveying
 Road Mach ng
 & Maintenance
 Sanitary & Plumbing
 Structural Engineering
 Surveying & Levelling
 Surveyors of Works, R.E.
 Telegraphy & Telephony
 Town Planning
 Wireless Telegraphy
 Works Managers' Course
MINING.
 Fireman & Examt.
 2nd Class Mine Manager
 1st Class Mine Manager
 I.L.M. Inspector
 Mining Electrical Engineer
 A.M.E.E.
 Mining Mech. Engineer
 Mine Surveyor

Children's
Assorted
BISCUITS

Made only by
CARR'S
of
CARLISLE

The Spirit of PAN



The front of the Langham Radio Speaker is designed to represent Pan, the pagan god whose woodland music enchanted all who heard it.

Fast notes, crescendos and pianissimo passages, the highest of top notes—all are in partially reproduced by this new Langham Radio Speaker with a complete range and ease that will surprise you. With it an eight-valve set or a two-valver will give equal quality. The first is not too strong nor the second too weak for this perfect speaker. You can see the beauty of the Langham Radio Speaker in the picture. But you can only judge its performance by hearing it. Call at our showrooms for a demonstration or write for particulars of our week's trial scheme.

One week's trial—
two years' guarantee

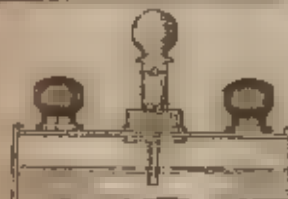
ONLY £1 DOWN

Balance by small instal-
ments or 6/6 cash.
This is for Solid Oak

Mahogany or Walnut
finishes, deposit £1 1/0
or £5 10/0 cash

The LANGHAM Radio Speaker

Langham Radio, Albion House, 59, New Oxford Street, W.C.1.
Telephone Museum 2878 & 8295



NEW BATTERY CHARGE INDICATOR

Chaslyn Vent Type Hydrometer
For High and Low Tension Accumulators
can be left permanently on the apparatus or
used to guarantee accuracy. The blue flag
to read—shows at a glance state of charge—
increases life of battery.

Price 1/6. Post free

J. H. COLLIS & CO., 18, Catherine Place, LIVERPOOL

EVERYTHING **S.E.C.** ELECTRICAL

S.E.C.
your guarantee

USE A GUARANTEED GEEK ACCUMULATOR

Capacity	Max. Current	Max. Voltage	Max. Power
0.25	1.0	1.1	1.1
0.5	2.0	2.2	4.4
1.0	4.0	4.4	17.6
2.0	8.0	8.8	70.4
4.0	16.0	17.6	281.6
8.0	32.0	35.2	1126.4
16.0	64.0	70.4	4506.4
32.0	128.0	140.8	18025.6
64.0	256.0	281.6	72102.4

Made in ENGLAND

Sold by all Wireless Dealers

AN AMAZING SUCCESS

The Saxon 3-Valve Loud Speaker Set is the marvellous super set for 1932. Very few 4-Valve sets can equal the performance of the SAXON 3, either for purity, volume, range or selectivity. 48 stations (more than half at good loud speaker strength), Devonry on loud speaker 1,200 miles away, and over 20 stations on loud speaker in the Orkney Islands have actually been received.

**A PERMANENT
3 VALVE
LOUD
SPEAKER
SET**

All latest improvements are incorporated
no coils are required, as the new SAXON
all-wave tuner covers all wave lengths
from 200 to 2,000 metres by merely turning
a knob.

Easily built by any beginner in two hours, all
panels are drilled and most of the components assembled ready
for wiring. No soldering required. 24 page instruction book and
wiring diagram 3d. post free.

SAXON RADIO CO. (Dept. R), SOUTH SHORE, BLACKPOOL.



This is IT!
The EXCEL
Crystal Unit

ABSOLUTE PERMANENT AND RELIABLE
We describe the unit in our 24 page instruction book and
wiring diagram 3d. post free.
EXCEL RADIO COMPANY, 18, Catherine Place, LIVERPOOL

RILEY'S make it possible for every home to have its own billiard table

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period of 12 months, and he will avoid the expense of the billiard table on 9 days from trial, contract
made, and that all the other details. This is the full range of terms.

Table	Price	Lease	Deposit	Monthly	Insurance	Delivery	Removal
Table 1	£75.00	12 months	£10.00	£5.00	£1.00	Free	Free
Table 2	£100.00	12 months	£15.00	£7.00	£1.00	Free	Free
Table 3	£125.00	12 months	£20.00	£9.00	£1.00	Free	Free
Table 4	£150.00	12 months	£25.00	£11.00	£1.00	Free	Free

E. J. RILEY, Ltd., Raymond Works, ACCRINGTON.



10.15 A' Short Rel.
CIVIL SERVICE

(381.4 M. 2502)

(7,804.3 M. 127 KCL)

8.2 1.3

[illegible]

10-20 T N H [redacted] [redacted]
by Roger TAYLORSON from the
Carlton Hotel

2.36 app. • A 1/2 m. long C. m. ...
on the

SCOTLAND & WALES

11. ornamental Knight Match, by
Mr J M MacLENNAN
S. H. Town Editor: in

IN its short history as a Rugby International venue the Murrayfield ground has acquired a great reputation as the scene of memorable matches, and there is every prospect of another being added to the list this afternoon. The odds, of course are on Scotland. Always very hard to beat at home, they this time are formidable as a team this year as they were last year when they defeated the all-conquering Waratahs they gave indications of form this year as they did in 1905 and 1906 and their victory at Toloumbes, though not of equal significance, was another reassuring sign for their supporters. Wales, on the other hand are a team whose possibilities cannot yet be gauged, but even on the firm turf of Murrayfield they are always liable to spring surprises and no Scotsman in the stands could help to worry about the result until the final whistle. English sportsmen will feel particularly anxious to see the game as well as the spectators and the players.

Match at Twickenham on March 17

THE DANCE

515 THE JULIEN & HENRI
A HENRIOTES and WAYS, not to music and song
by HENRI ESTELLE.
The story in the form of a Composition for those
that are way
Also the Story of "Glow-worm" (James Henry),
showing how a small boy solved a big problem.

69 **A BALLAD CONCERT**
LAURA EVANS WILLIAMS (Soprano)
TOMLIS GREEN (Baritone)
LEITH LAKE (Tello)



Mr. VALENTINE WILLIAMS

The Winner of Today, who will broadcast from London at 9.15 tonight.

1. SAL. UND. SWITZ. A 14. 0 FORT
2. FIRST GENERAL NEWS BULLETIN

6 50 TALLAD CONCRETE
55 400 1

70	M	+	Mean	Net Work	Broadcast
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715 THE FOUNDATIONS OF MODERN
MODERN FRENCH PIANO WORKS
LONDON: THE NEW YORK CO.

7 25 Sports Talk
10:00 - 10:30 by Major L. R.
10:30 - 11:00
A B from A nberch

745 A MILITARY BAND CONCERT
J. W. WHEELER'S MILITARY BAND, conducted by
B. WALTER O'DONELLI
HARRY BRINDLE (Harp,

Overture to *Das Rheingold* 249

755 HARRY ROSE
O Isle and O
Top Two Graciosa

818 1

8 25	WINE	Dry
	Vulce from Montenapoleone	Telaviv
	Fargotelle de Becham	Alber

838 11
The Rogers *Hesperian Lake*

[illegible]

90 WASHINGTON PAPER 1ST SECOND GENERAL NEW

9.15 WRITERS OF TODAY
ALEXANDER WALLACE reading from his own work

As the creator of "Club-foot," Mr. Valenta Williams may claim to have added to the gallery of rascally criminals a worthy companion to Dr. Moriarty, Carl Peterson, and the Four Last Men. Certainly no lover of crime stories will be able to stay away from his witless and thoughtless when Mr. Valenta Williams will broadcast an example of the particular brand of fiction which has so often intrigued them in the past.

930 Local Announcements (Directors only)
Shipping Forecast

935 **VARIETY**
 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 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036

BETTY BANNERMAN (Soprano)
In Scotch Ballads
DAVID WILSON
(Vocal Solos)
"LAMENT IN HOSPITAL"
A FANTASY
BY
GEOFFREY CAMPBELL

10.30 12.0 DANCE M. SIC: THE SAVOY ORCHESTRA, FRED KUZALOE and his Music, and THE SAVOY BAND, from the Savoy Hotel



MURRAYFIELD: WAITING FOR THE CROWDS

A running commentary on today's Rugby International Scotland v Wales - at Murrayfield will be broadcast from Edinburgh (C.B. to London and Daventry) this afternoon. The plan to which the narrator will refer will be found on page 194

Saturday's Programmes continued (February 4)

5GB DAVENTRY EXPERIMENTAL

20 **THE AUDLEY MOUTH ORGAN TROUPE (Musical)**
J. H. ...

40 **AN ORCHESTRAL CONCERT**
GARY VALLER (Soprano)
GREGORY STAUD (Baritone)

12 **GARY VALLER**
Stornellata di Maggio ...
Soul of Mine ...
The Minors ...
(Accompanied by the Composer)

22 **ORCHESTRA**
Dances of the Hours ...
The Libris True ...

40 **THE LIBRIS TRUE**
Films to go ...

48 **ORCHESTRA**
Musical "My Lady Lavender" ...
Four Folk ...

52 **GARY VALLER**
Fountain Court ...

58 **GREGORY STAUD**
The Libris True ...

58 **ON BENTON**
Science Galaxies ...

58 **WASLAWITZ**
Songs by Margorio ...
Musical Selections by the Audley Mouth Organ Troupe

630 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

6.50 **LIGHT MUSIC**
The Birmingham String Orchestra ...
Cool Fan Tunes (The Way of all Flesh)

THE plot of ...
The title refers to ...
thing to do

10-20 11 15 **CHAMBER MUSIC**
From Birmingham

THE PHILHARMONIC STRING QUARTET: PART
Quartet in D Minor (Death and the Maiden)

THEIS, one of Schubert's loveliest works, is in four movements. The First Movement, energetic, somewhat long and fully developed, is made out of two main themes, the first in the minor key and the second in the happy major tone, given out by the Second Violins, the Viola and Cello rocking gently beneath.

The Second (Slow) Movement is a dialogue between Death and the Maiden, this song a maiden bids Death pass her by, and leave her to enjoy her youth. But Death in the dance which we hear at the beginning of this Movement, bids her not to fear, but to rest, free from care.

The Third Movement is a playful scherzo, with a lyrical middle section.

The Fourth Movement is a waltz, built like the first, on two main themes, one in the minor key and the other in the major.

Landonderry Air ...

8.0 **DANCING TIME**
KEL KATH and OMO HAMILTON

MAN who tried many REMEDIES

He suffered with
CHILBLAINS

Germolene is the quickest possible remedy for chilblains. You won't have to huddle about for weeks trying to get rid of them or meekly suffer their invasion of your fingers. Simply rub a little Germolene on the hand or foot and a few days will see you rid of them.

Germolene is a scientifically prepared Aseptic Surgical Dressing embodying remarkable healing properties for the skin tissues. Even more so, it is a complete cure for Eczema, Ringworm, Scabies, etc., and instantly to its application. Get a tin today.

**ULCERS
ECZEMA
PSORIASIS
PILES
RINGWORM
SCALDS
AND
BURNS**

Germolene

A SENSITIVE DRESSING

—read this one

I tried a great many remedies but none of any good on used to me one. The itching and pain went once and after a few days the swelling quite gone. I can't speak too highly of it. A house with children should never be without it. Germolene is not only good for chilblains, but many other ailments. Rev N. Duden, Leek, Staffs.

Saturday's Programmes continued (February 4)

5WA 353 M. 1,000 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Trip to Spain
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Sir THOMAS HUGHES: The Only Way ('A Tale of Two Cities')
- 7.15 S.B. from London
- 7.25 Capt. A. S. (HILL): 'The Rector in'
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY **MANCHESTER.** 384.8 M. 750 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.0 Our Saturday Short Story: Mr. F. SLADY: Smith Two Values
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. JAMES L. HENDERSON: 'Catharine of Lorraine' in Life
- 7.15 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45 A MUSICAL COMEDY PROGRAMME

Selection from 'The Quaker Girl' Musical
 The Quaker Girl (Hartman)
 The Quaker Girl (Hartman)
 The Quaker Girl (Hartman)

WESTWORTH (Hartman)
 Here's to Love ('The Sunshine Girl')... Barbara
 FREDERIC LARK and CONSTANCE WESTWORTH
 When you're in love ('Wind of the Mountains')
 Fraser-Bennett

Selection from 'The Maid of the Mountains'
 The Maid of the Mountains (Hartman)
 Selection from 'Tip-Toes'... Gershwin
 The Tip-Toes (Hartman)

My sweetest flower of all (Schubert, arr. Clifton)
 The Flower of All (Hartman)
 The Flower of All (Hartman)

On the Border ('A Country Girl') Manchester
 The Country Girl (Hartman)
 The Country Girl (Hartman)

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM **BOURNEMOUTH.** 326.1 M. 970 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH **HULL** 294.1 M. 1,020 KC.

- 2.30 Edinburgh Programme relayed from Daventry
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Edinburgh
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



THE PRISONER OF THE BASTILLE.
 In his talk from Cardiff this evening Sir Thomas Hughes will tell the story of 'A Tale of Two Cities', Dickens' great novel of the Terror. This picture shows the page in the Cadashill Edition de Luxe) and the Almette making shoes in his cell in the Bastille.

2LS **LEEDS-BRADFORD.** 277.6 M. 202.1 M. 1,080 KC. & 1,180 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LY 297 M. 1,010 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST **STOKE.** 294.1 M. 1,020 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX 294.1 M. 1,020 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Deek Wintington, Lord Mayor of London

Act 1: In the Street and at the Tabard Inn

Act 2: At the Lord Mayor's Court

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

NOTTINGHAM. 275.2 M. 1,000 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY 400 M. 750 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6FL 272.7 M. 1,100 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST **STOKE.** 294.1 M. 1,020 KC.

2.30 Edinburgh Programme relayed from Daventry

4.15 London Programme relayed from Daventry

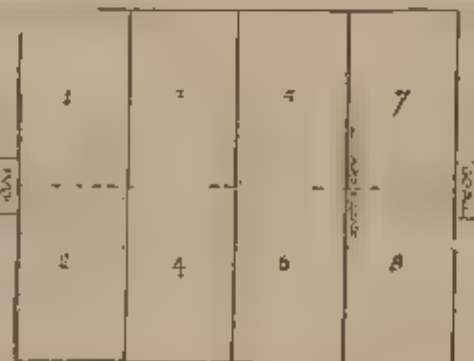
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



Listeners should use this plan when they listen to the evening commentary on the Scotland v. Wales match this afternoon.

(Saturday's Programmes continued on page 105)

THE PROPER SELECTION OF VALVES

To discover for yourself the most suitable valve for a receiver or amplifier of any type may be a costly business. On the other hand, just to guess at it is frequently missing the point. The design of the valve itself and its circuit must appear to warrant

Of the numerous types of valve in use to-day it is difficult to say, without numerous laboratory tests and inside knowledge of the valve's design, what results ought to be expected. For the convenience of experimenters and learners the Marconiphone Company have tabulated the results of such tests and design factors in their book "500 Marconi Valve Combinations." It is possible, with this book, to ascertain the correct combination of valves for maximum results in any circuit.

For instance, a single glance shows you that the most suitable valves to use in a 3-valve circuit hooked up as 2 H.F., Anode Bend Detector, 2 L.F. (one Resistance-Capacity, one Transformer) are First Marconi D.E.L. 210, Second D.E.L. 210, Third D.E.H. 210, Fourth D.E.L. 210, Fifth D.E.P. 240.

This book is FREE

If you will fill in the coupon below, we will send you, free and post free, a copy of "500 Marconi Valve Combinations."

This shows you, at a glance, the correct valves for 1, 2, 3, 4 and 5 valve circuits using 2, 4 or 6 volts of L.T. supply. Additionally, it gives full details of impedance value, amplification factor and anode voltage of the valves themselves as well as their characteristic curves. The book is of the utmost value, both as a time and money saver, to the serious experimenter or to the beginner.

Send for your copy now.

We shall be pleased to send you, too, a copy of that amusing little book: "Back Chat." It contains many interesting facts about Marconiphone Wireless. If you want a copy, as well as the above book, just write "B.C." on the coupon.

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Huge
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improved
results

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THE MASTER VALVE

WITH THE WONDERFUL P.M. FILAMENT

sent from page 154.]

ADDRESS

All applications in connection with the scheme and for separate copies of publications must be marked 'Polytechnic', and sent to the B.B.C. Bookshop, 100, City Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the cost of the subscriptions must be sent with order.



"FAITHFUL SERVICE"

WHO does not love a dog? And who would not love this beautiful cocker spaniel? A dog and a wireless accumulator? Such this is rather an odd one. What possible connection can the one have with the other?

Very little at first sight, perhaps, but there is, in fact, a strong point of similarity between the two. One of the most striking characteristics of the cocker spaniel is the "Faithful Service" it gives to its owner. The whole expression of the dog breathes "Faithful Service"—something that can be relied upon, something that will never let you down.

And this, too, is the strongest characteristic of OLDHAM Accumulators. All the evidence in our possession regarding the increasing popularity of our accumulators proves con-

clusively that it is due to the day-in, day-out Service they render.

The words "Faithful Service" and the name OLDHAM are synonymous. And what is the reason for the "Faithful Service" of the OLDHAM? Simply that its plates are exceptionally robust and long-lasting, for they are made under the OLDHAM Special Activation Process of plate manufacture—a process known only to OLDHAM.

The best power for your Set is obtained from OLDHAM "Faithful Service" Accumulators—H.T. as well as L.T. They are a sound investment. See them at your Dealer's to-day.

Motorists, too, should remember that the "Faithful Service" Oldham Starter Battery is equally as good as Oldham "Faithful Service" Wireless Accumulators.



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O.V.D.
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10 amp.
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5/6
each



L.V.D.
2 V.
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hours
9/-
each



3 C.L.G. 3
6 Volt.
30 amp.
hours
39/6
each (dime)



10 V. etc.
H.T.
Block
5/6
each



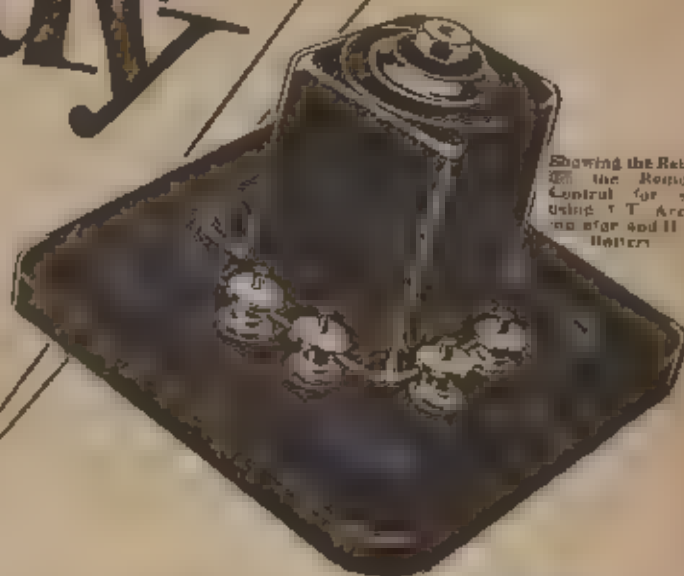
Now ready A REMOTE CONTROL FOR ANY SET

BECAUSE Lotus Remote Control has proved itself such a great convenience to thousands of users of the ordinary H.T. and L.T. wireless set, we are now making it to suit *any type* of receiving set.

No matter what sort of set you are using, you can have simultaneous reception and control. No more going from one room to another to switch on and off - no more crowding into one room to hear the wireless. Never mind where the set is; listen-in in every room by installing a Lotus Remote Control.

FREE Blue Prints and instructions showing how you can fit it up easily and quickly will be sent by return on request

LOTUS REMOTE CONTROLS



Showing the Relay of the Remote Control for set using 1 T. Accumulator and 11 F. Batteries

Shown of the Relay of the Remote Control for an "ALL MAINS" Receiving Set



Showing the Relay of the Remote Control for set using 1 T. Accumulator and 11 F. Batteries

PRICES:

Complete outfit for two rooms for a set using 1 T. Accumulator and H F Battery - 30/-

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Complete outfit for two rooms including 2 dry cell batteries for an "All from the Mains" set. 47/6

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The first-class British Valve
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Bright Emitters, 5.5s. 3/6

Dull Emitters, 2.4, 6s. 6/6

Dull Emitter Power 8/-
4 and 6s.

These are the best emitters made specially for H.F. amplification. They are of anode beam type from L.F. transformer or resistance coupling amplification. Power tubes for 4, 5, 6, 8, 10, 12, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 1480, 1490, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, 1580, 1590, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 1670, 1680, 1690, 1700, 1710, 1720, 1730, 1740, 1750, 1760, 1770, 1780, 1790, 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 3420, 3430, 3440, 3450, 3460, 3470, 3480, 3490, 3500, 3510, 3520, 3530, 3540, 3550, 3560, 3570, 3580, 3590, 3600, 3610, 3620, 3630, 3640, 3650, 3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 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8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 9900, 9910, 9920, 9930, 9940, 9950, 9960, 9970, 9980, 9990, 10000

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WIRELESS**

PARK ROYAL, LONDON, N W 10



Where's the Singer?

It would not be a surprising thing, were you to hear the

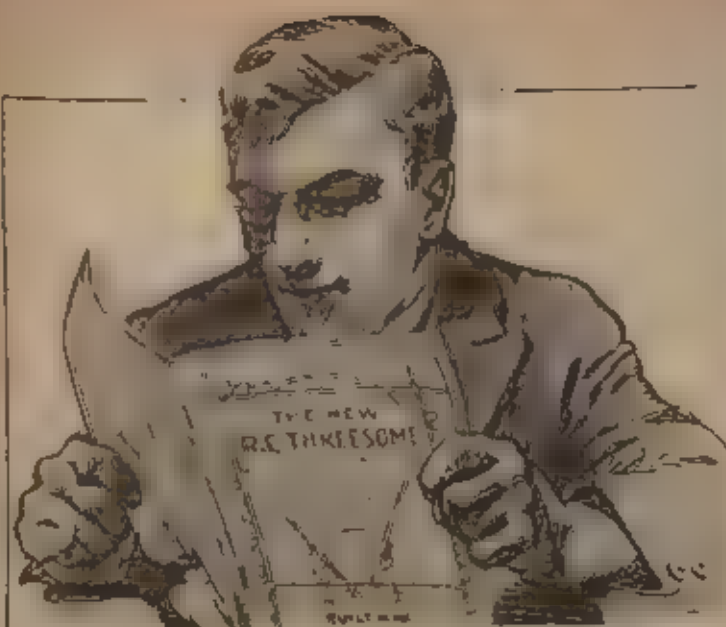
BROWN Cabinet Loud Speaker without seeing it, if you were to ask where the singer was. It would be easily understood how you could mistake the Cabinet's reproduction for the voice of the artiste himself. As a result, you would most probably want a BROWN Cabinet Loud Speaker for yourself so that you might capture the thrill at will. And when you had bought one you would say that in all the world there was no better place than your own bedside, in your old chair, with this almost living loud speaker to charm the evening hours.

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The INTERDYNE

This most up-to-date Receiver will bring a well selected station to your attention, and not 40 or more stations can be clogged in the loudspeaker at once. Tuning is by ear, and the knob on the right is an indicator of the volume control, and the centre knob is for reaction control, and as this is rotated one station goes from a faint whisper to a clear, hearty, and big.

Perhaps the most noteworthy feature of the Interdyne is its selectivity, and the complete absence of back-ground or hum, even on far distant stations. The latter has been one of the biggest drawbacks of wireless receivers in the past, but in the present the Interdyne is the same wonderful quality of reproduction is evident with all stations.

One of the leading daily News papers in London has the following to say about the Interdyne: "The Interdyne is a most remarkable piece of engineering, and it is a pity that it is not more widely known. It is a most remarkable piece of engineering, and it is a pity that it is not more widely known. It is a most remarkable piece of engineering, and it is a pity that it is not more widely known."

Short Wave Model

£25

Long and Short Wave Model

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Marconi Receiver extra.

It is a pity that it is not more widely known. It is a most remarkable piece of engineering, and it is a pity that it is not more widely known. It is a most remarkable piece of engineering, and it is a pity that it is not more widely known.

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THE LIVING SPEAKER

THERE'S an uncanny reality about the Brown Mascot Loud Speaker which intrigues you. So much so that you would not be in the least surprised if the singer himself suddenly appeared from behind it. In

fact, some people actually call it the living loud speaker. They say it is a loud speaker that doesn't let you know it; that it has a habit of making itself heard without making itself obvious.

If, indeed, you have never heard the Brown Mascot Loud Speaker there is a thrilling experience in store for you. When, some evening you are alone, you turn out the light and draw your chair to the fire, its uncanny realism will stir your very soul.

All Wireless Dealers stock it and it costs

£4.10.0



Made in England
Weston Avenue, N. Acton, London, W. 3

The REGENERATOR



FIGHTING TO GET OUT!

Boxed up! That is the condition of the energy in your H.T. Battery when Internal Resistance has got its strangle hold.

Each cell, although still bursting with energy, is choked. Result—a dead battery.

In the "Regenerator," Internal Resistance is fought down to a minimum. The current can flow freely through every cell during the whole of the useful life of the battery.

54	Volts with lead for grid bias (Post 6d.)	6/-
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**FELLOWS
WIRELESS**

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For full list of branches, see page 200



Not a subtle difference but a great change

When you change over to B.T.H. Nickel Filament Valves—as you are bound to do, now or later—you won't have to listen carefully for the promised improvement. It will be immediately and obviously apparent. These remarkable new valves have a greater emission than other 2 volt valves of corresponding types, and they give a greater volume and better quality of reproduction. Moreover they give these results for a longer period than other valves. You owe it to your set to equip it with B.T.H. Nickel Filament Valves.

B. 210H	B. 210L	B. 215P
210H and H.F.	Gen. and H.F.	Power
Volts 2	Fil. Volts 2	Fil. Volts 2
Fil. Amps 0.10	Fil. Amps 0.10	Fil. Amps 0.15
Max. H.T. V 50	Max. H.T. V 50	Max. H.T. V 20
10s. 6d.	0s. 6d.	12s. 6d.

These valves are applicable in G.T. sets and A.C. sets.



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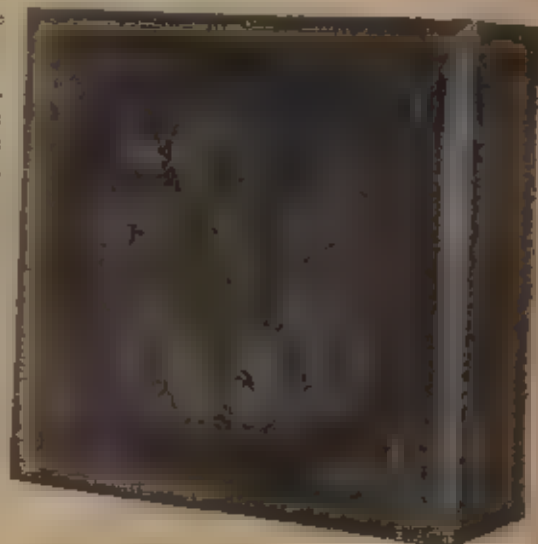
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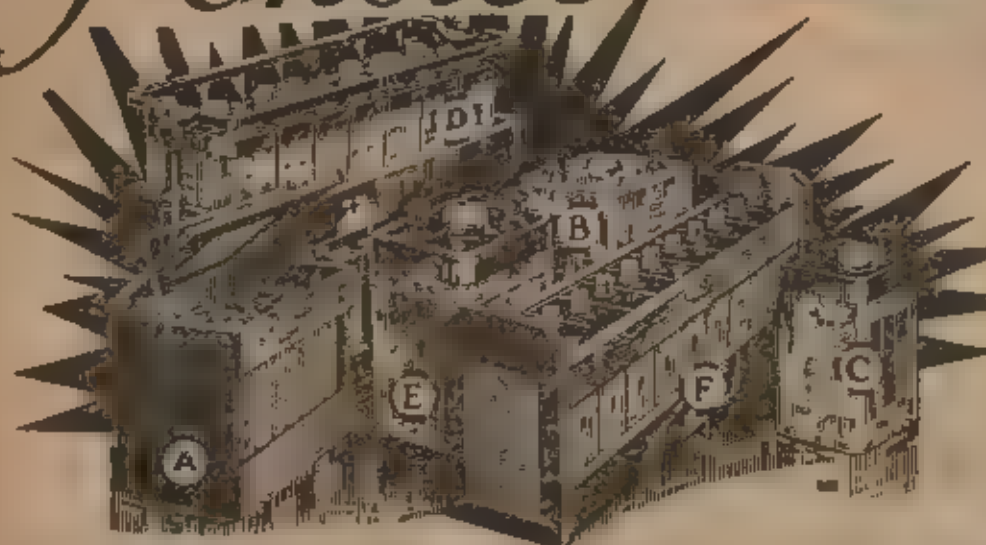
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SPEAKER!

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M.P.A. CABINET SPEAKER

Your choice



RADIO-- BATTERIES

A The new H.T. Accumulator of compact design. Every cell spaced and embedded in fuel it was. (capacitor can be taken from any cell. Obtainable in 30, 60 and 90 volt on its
60 volt Fully charged 23 x 0 1 0

B Supplied in all capacities. The range of 100-5000 watt batteries is offered at competitive prices while the quality is in every way representative of our 30 years experience in battery manufacture.
I-volt 36 amp. actual. 12-5

C This 20 amp. Zerkel mass plate cell is ideal for areas not taking more than 1 ampere. The discharge can be spread over months without danger of sulphation. Supplied dry-charged. 5

D A large capacity battery of sound construction design. Suitable for large receiving sets, public address systems and other applications.
HT 18 36 x 10 x 4 1/2
23 17 x 9

E The Acton Glass low tension range provides an alternative in the cellulose case battery and is also suitable for signal circuits. All selective electrodes.
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20 x 4 1/2

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ACTON CELLULOSE

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A.G.M. MANS FLATE

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H 5 18

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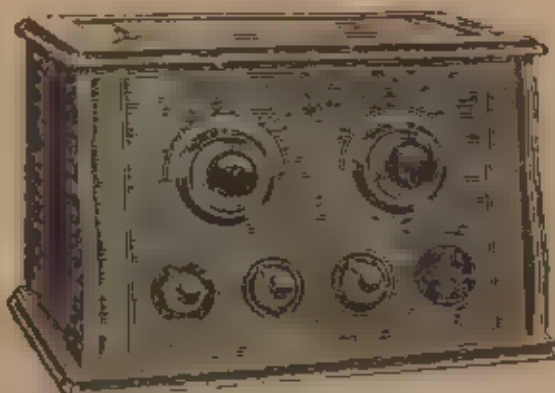
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Better Reproduction-Easier Tuning



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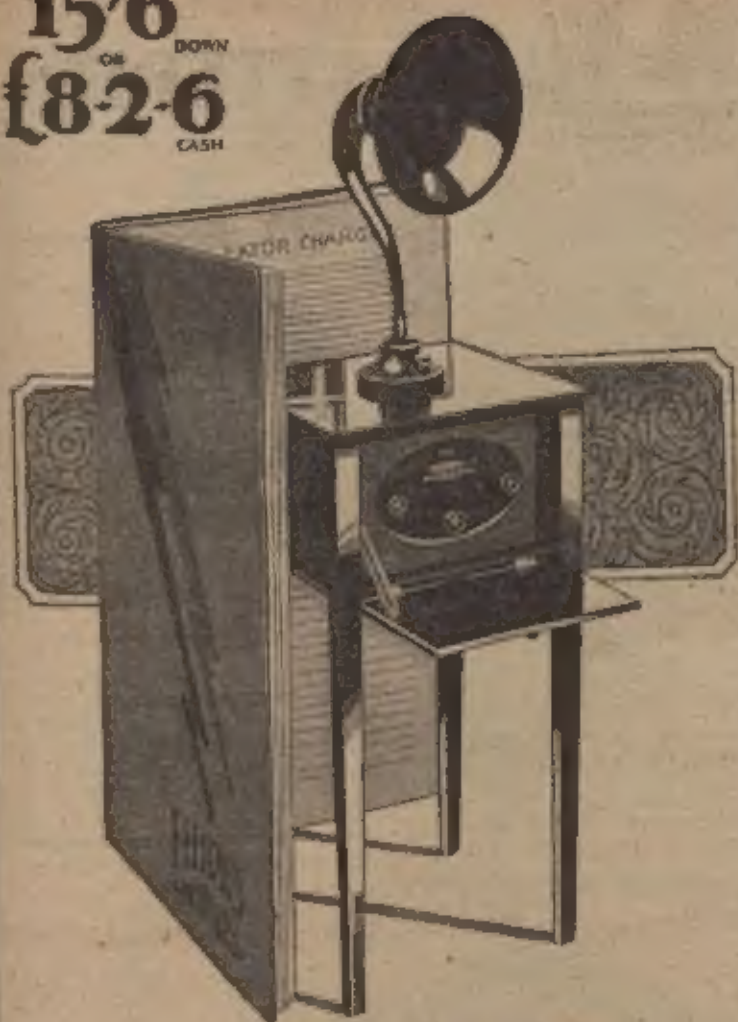
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WHO has not had this exasperating experience?—made worse by the fact that, having no say in the matter of telephones, one is so utterly helpless.

It is not like listening to broadcast, where quality of reception is largely under one's own control.

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The
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25
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Ask your Radio Dealer for a Demonstration.

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Advertisement of Graham Amplion, Limited, 25, South Row, London, W.1.

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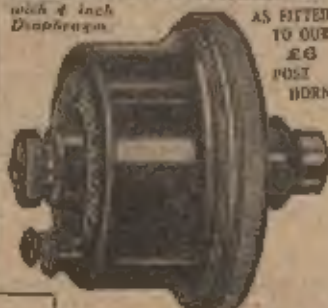
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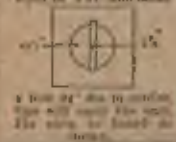
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**WH 40-VOLT**

In painted wood case
type with detachable
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PRICE 7s. 6d. . . . 9d. per Volt

Capacity - 5,000 milli-amp. hrs.

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which stubbornly resists volt drop, which resists the strain of the longest programme—a fighting spirit which never tires, which sustains the energy of the battery throughout the longest period of use, maintaining the electronic emission of the valves always at a high value. And this energy is the result of the free oxygen liberation of each cell, which is copious beyond description because of the new chemical combination and process of making which is known only to LISSEN.

Whenever there is a fine piece of music broadcast, hear it with a LISSEN Battery in your set, and you will appreciate a new power smoothness and a new tone clarity in your loud-speaker which was never there before.

10,000 dealers are now selling the LISSEN Secret Process Battery at a price which has been made low to bring it within the reach of all. Next time you want a good battery take no other than a LISSEN, and your insistence will be rewarded by the vastly improved reproduction of your next radio programme.

LISSEN

SECRET PROCESS BATTERY

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

Managing Director: Thomas N. Cole.

60 volts (reads 66) 7/11
100 volts (reads 108) 12/11
9 volts (grid bias) - - 1/6