



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 10. No. 122.

[Registered at the
G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week beginning

SUNDAY,

January 24th.

PROGRAMMES INDEX.

LONDON (2LO) (365 M.)	203, 204, 205
BELFAST (2BE) (440 M.)	220, 221
BIRMINGHAM (5IT) (479 M.)	206, 207
BOURNEMOUTH (5BM) (386 M.)	208, 209
CARDIFF (5WA) (353 M.)	210, 211
MANCHESTER (2ZY) (978 M.)	212, 213
NEWCASTLE (5NO) (404 M.)	214, 215
ABERDEEN (2BD) (495 M.)	218
GLASGOW (5SC) (422 M.)	216, 217
HIGH-POWER (5KX) (1,600 M.)	222
DUNDEE (2DE) (331 M.)	219
EDINBURGH (2EH) (328 M.)	219
HULL (5KH) (335 M.)	222
LEEDS-BRADFORD (2LS) (221 M. & 310 M.)	220
LIVERPOOL (8LV) (315 M.)	214
NOTTINGHAM (5NG) (326 M.)	221
PLYMOUTH (5PY) (338 M.)	209
SHEFFIELD (6FL) (381 M.)	216
STOKE (5ST) (306 M.)	207
SWANSEA (5SX) (482 M.)	212
EVENTS OF THE WEEK	233
STOP PRESS NEWS	216

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

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

How Radio Affects the Novel.

By GILBERT FRANKAU.

A BROTHER novelist lately confided to me his belief that, before long, novels would be broadcast in daily instalments and that the novel in its present form would disappear. He further suggested that this would be a good thing for the novelist, since it would mean a huge increase in the number of his readers. If this were merely the view of an individual, it might not be worth recording or discussing. But I have come across similar suggestions, with slight variations, in a number of different quarters. These suggestions all amount in the main to this: That broadcasting will tend more and more to oust the written word, and that man, from being a reader, will become a listening animal.

This extreme view is, no doubt, absurd. And if it were ever realized, would simply mean a relapse towards the manners and customs of more primitive civilizations. But the broadcasting of a novel in serial form is by no means an impossibility, and it may be worth while discussing its value or otherwise both to the author and the reader.

I do not intend to go into the financial aspect of the matter. Those tried friends of the author, the literary agents, could be trusted to see that he did not suffer in his pocket under the new conditions. Indeed, any author who was not a "best-seller" might conceivably benefit pecuniarily from the broadcasting of his novels. But few novelists, I hope, write solely for money. Naturally, we want to live and even to enjoy some of the luxuries of life. But the novelist, like any other artist, must think primarily of his art. And it is my opinion that,

artistically, a novel would not benefit from being broadcast.

My own experience and, I imagine, that of most novelists is that a reader will often really understand and appreciate a novel only after he has read the book for the second or third time. Letters from my readers make this quite clear. That kind of intelligent appreciation of his work, a novelist could never attain through the medium of broadcasting. It should be noted, however, that broadcasting may be the means of introducing good novels to many thousands of new readers.

Perhaps in this connection I may be permitted a reference to my own recently published novel, "Masterson." That novel is essentially a novel of action plus character, which is only another way of saying that the actual plot of the story, and each of the big scenes in it, are only made possible by the reactions of the characters upon each other. Now to succeed in this kind of novel, the author must create such an atmosphere of intimacy between the reader and the characters as will delude the reader into the belief that he is actually living with the people about whom he is reading.

To obtain this result, the novelist must employ all the resources of his art. He must,

(Continued overleaf in column 3.)



MR. GILBERT FRANKAU.

International Radio Week.

Important Forthcoming Tests. By A. G. D. West.

INTERNATIONAL Radio Week, now an annual institution, was first held in November, 1923. The idea was originated in America by American Radio manufacturers to encourage long-distance listening.

Arrangements were made for broadcasting stations on both sides of the Atlantic to participate in these tests during alternate periods, so that an opportunity would be given to amateurs to listen respectively to stations operating on the opposite side of the Atlantic Ocean. The object of these tests was to promote scientific investigations on both sides of the Atlantic of the relative efficiency for long-distance work of the various wave-lengths used by broadcasting stations and the relative merits of various types of receiving apparatus.

"Howling."

The first Test Week gave rise to a great interest in transatlantic broadcasting, in fact, this can be referred to as the beginning of interest by the general public in receiving and transmitting broadcast programmes across the Atlantic. Conditions during this week were, on the whole, fairly good and a very large number of amateurs in Great Britain were able for the first time to hear on their own sets some of the broadcasting stations of the United States. Also, the reports of reception of British stations by amateurs in America were very many, of which some thousands were verified.

Unfortunately, the tests were not a complete success on the American side because, firstly, several of the American stations did not close down during the times of transmission of the European stations, and thus interfered considerably with the tests and, secondly, in many of the larger cities in America attempts at long-distance reception were completely spoiled by continuous "howling" and oscillation by thousands of owners of one-valve sets. On the European side, listeners had already been warned that there was no object in listening on less than a two-valve set and had been asked particularly to avoid oscillation. In consequence of this many people using all types of valve sets were able to hear various American stations and the results showed how easy it is to listen to these American stations when conditions are really good.

Bad Luck.

The second International Radio Week was held in November, 1924, and although agreements had been made with all the American broadcasting stations to "keep off the air" during the periods of the European transmissions, so as not to interfere with these transmissions, the results were not, on the whole, very satisfactory, as atmospheric conditions during the week of the tests were remarkably unfavourable. It was just a matter of bad luck that this was so, because reception during the week before and during the week after was very good. Very few of the reports of reception could be verified and the tests led to no definite results.

The third of these tests is being held this winter during the week beginning January 24th, the date having been changed from November on account of the unfavourable conditions experienced during the second tests, in the hope that the end of January might be a more suitable time of the year for transatlantic listening.

A Difference of Time.

The tests will take place from midnight to 5 a.m. (G.M.T.) throughout that week, American stations transmitting from midnight to 4 a.m. and the British and Continental stations from 4 to 5 a.m. As announced in *The Radio Times* of January 8th, it has been arranged for certain British stations to transmit programmes from 4 to 5 a.m. on the mornings of January 25th and January 27th. There will also be further experimental transmissions at the same time on January 29th.

The tests are, in the main, of greatest interest to American amateurs because it is not often that broadcast listeners in America have an opportunity of listening to European stations without interruption from their own local stations. This is due to the difference of time between America and Europe; New York time being five hours behind Greenwich time, and San Francisco time being eight hours behind Greenwich time. Thus, in New York our normal evening programme, if heard, would come through from 3 p.m. to 6 p.m. so that usually American amateurs have very little opportunity of tuning in our stations.

"On" the Air.

During the tests, however, transmissions will take place at the most suitable time of the night for long-distance transmission and New York listeners will be tuning in their sets for our stations from 11 p.m. to midnight (their time) with the knowledge that all American broadcast stations will be "off the air" and that if they do pick up any programme on their sets they are almost certain to be listening to some European station.

The tests will not give such a unique opportunity to European listeners because these can listen on any night to American stations without fear of interruption from broadcasting stations on this side of the Atlantic. American stations usually take very great care with regard to maintaining their wave-lengths constant and their power constant over long periods of time so that amateurs on this side who want to do serious experimental work on long-distance reception on various wave-lengths can do so throughout the winter season, but there are not many experimenters who would have time and opportunity and also inclination to listen in the early hours night after night for American stations to obtain data that will be valuable from a scientific point of view, and it is during Radio Week that a more useful opportunity is given to those who want to try occasional American reception.

A Question of Wave-Lengths.

During the periods that I have mentioned, practically every American station will be transmitting a special programme on full power for the benefit of European listeners and those who have not yet tuned in America on their own sets and are desirous of doing so would be well advised to make their attempts during this particular week. They should confine their activities to the wave-band of 200 to 300 metres and not worry so much about short-wave transmissions as these are received usually without very much difficulty. It is about the normal broadcast wave-lengths that information is desired.

The stations most usually received on this band of wave-lengths are "WGY," Schenectady, New York, on 380 metres; "WRZ," Springfield, Massachusetts, on 333 metres; "WJZ," Bound Brook, New York, on 455 metres; and "KDKA," East Pittsburgh, Pa., on 300 metres. It is fairly certain that these stations will be heard moderately well in the tests, but it would be advisable to have an idea of the settings for these particular wave-lengths by tuning in the receiver previously to British and Continental stations and making notes of the settings of the various dials, and then roughly working out the settings for the American stations in question.

Beware of Oscillation!

Even now it is not advisable for listeners with sets containing less than two valves to attempt to pick up these programmes, and it is certainly most important to make sure that the sets do not oscillate and cause local interference. Even just a few oscillators playing around the wave-length of a distant station can completely spoil the reception of that station by listeners situated many miles around.

How Radio Affects the Novel.

(Continued from the previous page.)

above all, be careful to efface himself entirely. Having introduced his characters to his reader, he must, in effect, vanish. It seems to me it would be folly to allow the intrusion of another personality—namely the individual who is broadcasting—to disturb the intimacy I have been at such pains to build up between my reader and my characters. Again, all novels of this type suffer, I think, from being read aloud instead of read mentally to oneself. It is practically impossible for one individual to read a novel aloud in such a way as to satisfy all his hearers. The way he reads a given sentence or paragraph, and more especially the way he delivers the dialogue, will, almost certainly, differ from the way we read it mentally to ourselves. And, naturally, we prefer our own interpretation if we are familiar with the book; or, if not, we get an idea of the book which, for us at least, is false.

Dickens, in, I suppose, the outstanding instance of a novelist who made a great success of readings from his own works. But though Dickens got plenty of applause and made plenty of money from his readings, it is a fact that many of his admirers were disappointed with the renderings he gave.

Not only have I heard this from old readers who had listened to the great novelist himself, but I remember as a boy hearing an elderly actor give a reading of a passage from "David Copperfield." It was excellently done, but I disliked it intensely. I had my own idea of the characters and of how they spoke, and it was quite a different one from the actor's. Yet I was told afterwards that the actor had given a life-like imitation of Dickens's own reading.

So far, I have been referring only to novels which deal with life and with living people. A certain type of novel—such as the mystery or detective story in which the characters are entirely subordinate to the action and incident—may be effectively broadcast. Here, however, the objection arises that listeners cannot always be sure of being free to listen at the hour when the day's instalment is due for broadcasting.

A novel serialized in a periodical or magazine is not open to this objection. The reader can continue with his instalment at any moment he chooses, can even, if he likes, wait for two or three instalments to appear and read them together. But where a time-table is in operation, as in broadcasting, the listener must be prepared to accommodate his own movements to it. Even more important is the problem of one's mood. The usual broadcasting programme is suited to almost any frame of mind, and we can listen for as long or as short a period as we choose.

But even the most confirmed novel-reader is not always in the mood to read or listen to a novel. And if it is not open to him to choose his own time for such mental relaxation, he may quite conceivably tire of a story which would otherwise have appealed to him. For these reasons I cannot believe that the broadcasting of novels will ever be attempted, or that the attempt, if made, will prove a success.

Short stories and "bed-time" stories for children are on an entirely different footing. Children delight in being told stories and much prefer to listen to one than to read a story to themselves. I daresay that reasonably short stories, depending entirely on plot and incident, would prove equally acceptable. These, too, could be written specially for reading aloud, and would, no doubt, differ in several respects from the usual short story written for a magazine.

I hope that no one will take what I have written on the subject of novels as conceived in any reactionary spirit. Broadcasting itself has become a permanent feature in our daily life, and its benefits, both recreative and educational, are too obvious to be a matter for dispute or even discussion.

Official News and Radio Gossip.

Musical Plays—a New Technique.

EXPERIMENTS are being made with the new technique for the effective broadcasting of musical plays. Experience goes to prove that even short musical plays that are successful on the stage require considerable adaptation and revision to be equally successful in broadcasting. Attempts are now being made to devise a standard technique which, while not sacrificing artistic merit, will transform a number of popular stage works of the kind into equally popular broadcast programmes. Musical comedy extravaganzas have been one result of these experiments; others are in progress, of which listeners should soon have the benefit.

A Daventry Dance Night.

There has been an increasing tendency lately for listeners to organize loud speaker dances, and in order to meet this, we have arranged for Daventry to broadcast a special dance music programme from nine o'clock till midnight on Saturday, February 27th.

Love in Literature and Music.

Many listeners will remember the programmes of famous operatic love duets which have been broadcast successfully once or twice in the past. On Thursday, February 26th, it is proposed to give another programme of this nature from London, including all the most famous and popular operatic love scenes and duets, and also some famous love scenes from literature.

A Napoleon Feature.

A feature programme will be broadcast from London on Tuesday, February 23rd, dealing with the life of Napoleon, which is well represented both in music and literature. On the musical side, it will include part of Beethoven's *Brooks* Symphony, Liszt's *Robert* Overture, and many stirring songs, such as "The Two Grenadiers." The dramatic extracts will include scenes from Thomas Hardy's poetic drama *The Dynasts*.

Chopin's Birthday.

On Monday, February 22nd, which is the anniversary of Chopin's birthday, the 10.30 feature at London will take the form of a Chopin Recital by Sapelnikoff, the famous Russian pianist.

The Village Concert.

The Village Concert, featuring the Vicar of Mirth, which, unfortunately, had to be postponed several times, is now finally fixed for Friday, February 26th.

The "Elijah."

Last year, Mendelssohn's Oratorio *Elijah* was successfully broadcast on a Sunday evening, and it is proposed to broadcast it again from London on Sunday evening, February 21st.

Liverpool Philharmonic Concert.

Sir Landon Ronald is the conductor at the 8th of this season's Philharmonic Concerts, most of which will be broadcast from the Liverpool Station on February 8th. The orchestral pieces will include Vaughan Williams' Overture "The Wasps," a Suite "Silhouettes," by Arensky, and Elgar's "Symphony No. 2." Mr. John Turner (tenor), will be the vocalist, and among other songs he will sing "Onaway, Awake, Beloved" from Coleridge-Taylor's *Hammeln*.

A Jester Sometimes in Earnest.

Mr. T. Wilkinson Riddle, F.R.S.L., is giving the first of a series of talks on Literature and Life at Plymouth, on February 2nd. The title of his talk is "Leonard Merriek, A Jester Sometimes in Earnest."

A Barrie Talk.

A talk of exceptional interest will be given from the Bournemouth Station on Friday, February 5th, at 7.40 p.m., by Mr. Arthur Compton Rickett, M.A., LL.D., who has chosen "Barrie" for his subject.

Mendelssohn Programme at Newcastle.

As February 3rd is the anniversary of Mendelssohn, Newcastle Station is giving a programme of his works on that day. The artists who will contribute to this programme are Miss Ethel Stanley (mezzo-soprano); Mr. Harold Williams (baritone); Mr. Andrew Bevan (violinist) and Mr. Sigmund Oppenheim, a well-known local pianist.

Dundee Colliery Band.

The Dundee Colliery Prize Band, fresh from its recent successes in Band Competitions, will submit a popular programme to Dundee listeners on February 3rd, and their various items will include, by special request, the Fantasia "Trafalgar," by Miller.

Verse-Speaking at Dundee.

The Scottish Association for the Speaking of Verse has helped greatly through the medium of the microphone to arouse a wider interest in poetry. The next recital at the Dundee Station will be given on Wednesday, February 3rd, when Mr. Ninian MacWhannell will present, among other items, some verse by members of the Glasgow Ballad Club.

Another Scots Character Play.

John McPhail, a short play, in three acts, by Arthur Black, was so well received at its presentation some considerable time ago, that it has been decided to produce it again in the Aberdeen Studio, on Monday, February 1st. The success of these short sketches is probably due to the fact that they are simple, contain few characters, and portray in a faithful way Scottish wit and character.

A Mendelssohn Night.

To mark the birthday of Mendelssohn—February 3rd, 1800—a special programme devoted to his works will be broadcast from the Edinburgh Studio on the evening of Wednesday, February 3rd. Miss Gladys Clark (violin), and Mr. John Petrie Dunn (pianoforte), will collaborate in the Violin Concerto; Mr. L. Shepherd Mann will play some of Mendelssohn's pianoforte compositions; Mr. Robert Burnett will sing a group of the composer's songs, and the Edinburgh Station String Quartet will perform several of his works specially selected by Professor D. F. Torrey, Mus.Doc., of the University of Edinburgh.

A Praiseworthy Appeal.

An appeal will be made, at 6.30 p.m. on Monday, February 1st, from the Edinburgh Station on behalf of the Queen Alexandra Memorial Fund, which, in Scotland, is to take the form of a monetary grant to the Queen Victoria Jubilee Nurses' Association in which the Queen-Mother was deeply interested.

"No, No, Nunky."

That Uncles have frivolous moments, even outside of the Children's Hour, will be demonstrated by Cardiff's programme for Saturday, February 13th. This will be "No, No, Nunky"—a revue-symphonic, with a number of popular entertainers, including John Henry and Blossom, Yvette, the quaint comedienne, and, of course, "The Uncles." February 13th is a momentous day in that it is Cardiff Station's third birthday, and it will also be the day of the opening of the second Studio. The Studio premises have been greatly enlarged recently, and the staff and listeners will be able to celebrate this new phase of the Station's activities in a spirit of frolicsome good humour.

Novel Biblical Feature.

A new idea in broadcast programmes will be started at the Cardiff Station on Sunday, February 21st, and featured on Sunday afternoons at intervals of a few weeks. Biblical scenes will be presented in the form of dramatic sketches, with appropriate

incidental music. The first programme of this nature will be built round the adventurous life of David, and will include the scene between David and Saul in which David sings to cure Saul of his madness. Incidental music will be provided by pentaton singing with the harp, and it is an interesting conjecture that it was in this fashion that David actually sang.

Encore for Cardiff's Pantomime.

The Cardiff Station gave what was called "A Phantom Pantomime" on New Year's Day, and so enthusiastic was the reception accorded to it, that arrangements have been made to give a repeat performance, to be simultaneously broadcast through Daventry, on Thursday, February 25th. *Little Red Riding Hood and Her Wonderful Lamp* is one of the several alternative titles by which the programme may be distinguished from the programmes of tradition. "The Babes in the Wood," "The Forty Thieves," "Sindbad," "Red Riding Hood," and most of the other pantomimic characters effected a meeting through the obliging microphone, and even the Demon King was there, complete with phantom trap-door! Mr. Kenneth Ellis, the well-known bass, was very successful in this latter part, and he, as well as the other artists who took part in the original performance, will be heard by Cardiff and Daventry listeners in the repeat production.

A Cameo of the Court of St. James's.

On Monday, February 8th, the Birmingham Station presents, at 8.0 p.m., a short play by Robert de Mours, entitled *A Cameo of the Court of St. James's*. The scene opens in the Ballroom of St. James's Palace where a ball is in progress, the incidental music being provided by the Station String Quartet. Listeners are asked to try to visualize the chief characters round the "Merry Mounch" (played by Mr. Percy Edgar).

"The Man Behind the Job."

The fourth of the popular interviews arranged by Manchester Station in the "Man Behind the Job" series, will take place on Thursday, February 4th, when a tailor will tell something about his work and experiences.

A Charity Concert.

A popular concert will be broadcast from the Town Hall, Birmingham, on February 14th, in aid of the Birmingham and Midland Bureau for Employment of Educated Women. The programme includes orchestral items by the Station Augmented Orchestra, conducted by Mr. Joseph Lewis, with songs by Mr. Harold Casey, with interludes of entertainment by Miss Mabel France, who will give some of her popular sketches in the character of "Aunt Maria." Mr. Percy Edgar will be heard in recitals, and John Henry and Blossom will also contribute.

The Magic of the Hebrides.

Mrs. Kennedy-Fraser and her daughter, Patricia, who have done so much to popularize the music and songs of the Hebrides, will take part in Cardiff's programme on Wednesday, February 3rd. There is a peculiar charm in the rugged and wild beauty of the country made famous by Flora MacLeod, and there are no artists so capable of portraying the spirit of the Hebrides as the Kennedy-Frasers. Tales and songs, the "Runes of the Hebrides," will be rendered to the piano and harp, in addition to items by the Station Orchestra. A play of Hebridean life, *The Change Ho me*, will be included in the programme. Since this play was written, it has been used as the first act of a longer play, *The Lifting*, which it is hoped to perform later at the Cardiff Station. It was first performed by the Scottish National Theatre Society, in Glasgow, in February last year.

The Ship That Sails For Ever.

Wagner's Opera Drama of the Sea.



The Phantom Ship.

THE legend on which it is based is the common property of all races, and can be traced back for centuries. We ourselves have several versions of the familiar story, one of which is connected even with the "mystery chamber" of Glamis Castle. For what is the theory—it is only one of many formed to explain the inexplicable—that the fourth Earl of Crawford is confined therein, doomed as the penalty of a rash vow, to play dice till the Day of Judgment, but a variant on the sailors' superstition that Vanderdecken's spectral ship can never enter port?

A Voyage of Disaster.

Wagner first met with the Dutchman legend in Heine's story, "The Memoirs of Herr van Schnabelwupski," which he read while he was struggling against adversity at Riga; but he did not see the operative possibilities of that legend till 1839, when, accompanied by his wife and a big Newfoundland, he embarked for London on a sailing vessel at Pillau.

"I shall never forget the voyage," he says. "It was full of disaster. Three times we nearly suffered shipwreck, and once were obliged to seek safety in a Norwegian harbour. . . . The legend of the *Flying Dutchman* was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind."

He was so impressed on the voyage, in fact, that two years later, at Meudon, he began an opera on the legend, and in seven weeks completed the work—words and music, for he was his own librettist—with the exception of the overture.

"Unfit for Germany."

As soon as the opera was finished, he tried to get it produced. Paris, Munich, and Leipzig rejected it in turn, the cities in Wagner's own country, on the ground that it was "unfit for Germany," and it was not until *Rienzi*, composed shortly before the *Flying Dutchman*, had been staged with success at Dresden that the composer's latest offspring also was produced there.

Its reception was, if not cold, at any rate, lukewarm, and subsequently it was an absolute failure both at Cassel and Berlin. When printed, too, it "went" badly. It was said of Meier, a lithographer who owned some of Wagner's early scores, that *Rienzi* had driven him from the first floor to the second and the *Flying Dutchman* and *Tannhäuser* to the third, and that *Lohengrin* would send him to the garret. Actually, however, it had no such effect, because he refused to publish it.

London was, in truth, one of the first cities to appreciate the great work. An Italian version of it, *L'Olandese Dannato*, was produced at Drury Lane in July, 1870, and, to the surprise of nearly everybody, the masterly overture was rapturously received, the opera, as a whole, producing a much better effect than had been expected.

The promise thus held out was not realized, for soon afterwards the work failed to draw; but

the success of the first performance heralded a series of brilliant triumphs for the composer. Only a little later there was invariably a large and select audience at Drury Lane on a Wagner night.

The first production of the *Flying Dutchman* in English was also a success. Staged by the Carl Rosa Company in London in 1870, the work attracted large audiences, some of the members of which showed their liking for it in curious ways. One night, at the close of the performance, a galleryite—evidently a seafarer—demanded to see the manager, and would not budge an inch when he was told that that gentleman was not in the theatre. Ultimately the acting manager came forward, whereupon the nautical "gent" solemnly assured him that the opera, which, it appeared, he had made special efforts to hear, was "all true," as he himself had actually seen Vanderdecken's ship on two occasions!

Nearly a Tragedy.

The *Flying Dutchman* has since been represented everywhere, several times with one or more of those "unrehearsed incidents" which, owing to the nature of the properties, have often attended productions of Wagner's operas. A particularly awkward mishap occurred at Boston, U.S.A. When, during the first act, the phantom ship arrived, it swept gracefully round, broadside to the audience, "according to plan." But then something unforeseen happened. The vessel suddenly capsized, casting the Dutchman and his crew on the stage, and the sails enveloped the conductor, who, of course, was seated at his desk.

Immediately the occupants of the stalls scattered, and a moment later there were loud screams. They came, it was found, from the wife of the principal baritone, who thought that her husband had been injured. Meanwhile, the crew of the ship, having been thrown pell-mell into the waves, had with much presence of mind struck out as if swimming, and this action they continued till the curtain was lowered.

Inquiry then showed that nobody was much hurt. So the ship was set on its keel again, and the Dutchman and his crew were invited to take up their usual positions. But nothing could induce the baritone to reboard the vessel. Having had one "escape," he would not risk another.

Subsequently, indeed, special precautions had to be taken against a repetition of the incident, or further representations of the opera would have been very difficult, if not impossible. The obstacle would have been the baritone's wife, who would not have allowed her husband's lord to imperil his neck again. Some of the music from *The Flying Dutchman* will be broadcast from Cardiff on Saturday, January 30th.

T. W. WILKINSON.

SONGS WORTH KNOWING.

"To Daisies."

THIS short poem, by Robert Herrick, has been set to music by Roger Quilter (published by Messrs. Boosey & Co., Ltd.).

Start not so soon: the dull-eyed night
Has not as yet begun
To make a seizure on the bats,
Or to seal up the sun.

No marigolds yet closed are,
No shadows greet us here,
Nor doth the early shepherd's war
Shine like a spangle here.

Stay but till my Julia close
Her life-begging eye
And let the whole world then dispose
Itself to live or die.

"Hits" With a History.

Radio Songs' Strange Sources.

THE Musical Director of the Savoy Bands told an interesting story recently about Miss Aileen Stanley, the well-known singer of syncopated songs. Just before she left America for Europe, a little coloured boy came up to her in the street and said, "Missy, would you all create this song 'cos I done just wrote?" With no more than this quaint introduction, she accompanied the lad to an old shack, where he played and sang a song to her which every listener knows. It was "Everybody Loves My Baby."

A Liftman's Lyrics.

It is estimated that over four hundred new melodies are composed every week, about eighty per cent, being of American origin. Like butter-thins, popular song "hits" do not live very long, for, with few exceptions, they are nearly forgotten after three months. But who writes these haunting melodies?

If you happened to visit some Piccadilly flats a while ago and peered in at the lift attendant, you might have seen him scribbling something on paper. That liftman—Mr. Alan Goodridge—is now a hitler, but has written the lyrics of two songs included in the Co-Optimists' new programme. Although he turned his attention to song writing four years ago, he had no luck until he showed some of his work to Mr. Melville Calton, who has broadcast, and who happened to occupy a flat in the building where Mr. Goodridge was lift attendant.

Equally romantic is the story of those young Londoners, Mr. Jimmy Campbell and Mr. Reg. Connelly, whose joint efforts produced "Show Me the Way to Go Home." Two weeks after the song was written, the American rights were snapped up by a big firm, and Mr. Campbell said recently that £20,000 was a low estimate of the amount he would probably gain from it.

The Plumber's Dreamy Waltzes.

Both Mr. Raymond Newton, of the Savoy Bands, and Mr. Hal Swain, of the Toronto Band, it is said, played a part in the origin of "Show Me the Way to Go Home." "Fed up?" Campbell asked Connelly one dreary night a year ago. He replied: "I'm so tired—show me the way to go home."

In this country at the present time is a man travelling in plumbing materials who, in his spare moments, writes dreamy waltz tunes. During three years' experience of composing, he has had five tunes published, and has netted a profit of £100. Another intriguing tale concerns "Pasadena," the tremendous song "hit" due to Mr. Lawrence Wright.

After seeing a friend off on a liner at Liverpool one day, he heard a strolling violinist playing in the street. Something about the tune fascinated him. He hurried outside, and asked the musician what he was playing. The man drew from his pocket a piece of music, torn and greasy, bearing the imprint of an American music publisher. A friend had given it to him, he said, "just for luck."

Those Silly Words.

It proved to be a lucky mascot worth having, for Mr. Wright rewarded the player and soon secured the British rights of that toe-tickling melody, "Pasadena," which has been broadcast so often. Now, he treasures that greasy sheet of paper which once reposed in the pocket of the Liverpool street musician.

Why are the words of our popular songs sometimes so silly? A likely explanation is that a song, to be successful nowadays, must first be a good dance tune. The words do not matter. But if song writers made some of their words a little more dignified, many listeners, who at present are rather alienated by syncopated "hits," might better appreciate their merits.

K. P. HUNT.

PEOPLE YOU WILL HEAR THIS WEEK.



[Hulton & Fox]
Mrs. EDYTH GOODALL will be in the scale of "Drake" at London on Thursday, January 23rd.



[Hulton & Fox]
Miss EVELYN LAYE, playing lead in "Betty in Mayfair," part of which will be relayed to London and Daventry on Friday, January 23rd.



Miss DORIS LEMON (Seymour) will sing at Bournemouth on Sunday, January 24th.



[Claude Goerz]
Mr. LYN HARDING, to appear in the broadcast performance of "Drake" at London on Thursday, January 23rd.



Miss EVELYN THORNDIKE and Mr. LEWIS CASSON in the Death Scans from "King Henry VIII," which will be relayed on Sunday, January 24th, and broadcast to London and other stations.



[Hulton & Fox]
Lord HEWART, the Lord Chief Justice, whose speech at the Dinner of the Federation of Music Industries will be heard by London and Daventry listeners on Wednesday, January 27th.



[Sydney Northcote]
Mr. SYDNEY NORTHCOTE (Tanner) will broadcast from London and other stations on Tuesday, January 25th.



[Gellertberg]
Mr. GEORGE GRAVEL, as "Baron Papad," in "The Merry Widow," to be heard by London and other listeners on Wednesday, January 27th.

When Mankind Lived in Trees.

The Truth About Evolution. By Professor JULIAN S. HUXLEY.*

IT is really a very curious psychological fact that so much prejudice has been aroused by the discovery that man has evolved from an ape-like ancestor. For such an origin, of course, implies that man has advanced during his evolution; whereas for instance, the beliefs of the ancients that men were descended from gods or demi-gods, or that in the beginning was a golden age; or, indeed, the literal acceptance of the story of Adam and Eve and the fall of man, all equally obviously imply that present-day humanity is degenerate.

What is True is Right.

One would also imagine, especially in a democratic age, that what man is and may become would count for more than pride of ancestry. None the less, the view which took away the stigma of degeneracy and gave man knowledge of past progress and hope of future improvement was, when put forward, greeted with execration as impious and disgusting.

The feeling is, perhaps, a semi-instinctive one, like that which makes us recoil from the sight of blood or causes a medical student to faint at his first operation. However, luckily for humanity, medical students make it their business to overcome these illogical feelings; and we, secure in the faith that what is true must always in the long run bring with it what is right, should make it our business to overcome this particular repugnance. For there is no doubt of its truth. Either Nature is meaningless, and what she thrusts beneath our eyes are not facts, but lies, or else man is more closely related to the existing anthropoid apes than to any other creature.

Apart from all the detailed correspondence in structure, which can be looked up in any book on evolution, there are extraordinary resemblances in behaviour and emotion, as shown to us in Professor Koehler's excellent book "The Mentality of Apes"; and there is the close chemical similarity of blood revealed by the so-called precipitin test.

An Important Test.

This is a test which reveals the chemical likeness, or unlikeness, of two samples of blood. And by this test, human blood is found to be chemically more like ape blood than it is to monkey blood, and more like monkey blood than to that of any other animal.

However, what I must chiefly concentrate on in the actual evolutionary history of man, so far as we can piece it together, rather than a recapitulation of the well-known evidences for its occurrence. I can only touch on it in broad outline: for details, you should go to books like Professor Elliot Smith's "Essays on the Evolution of Man" and Professor Sollas's "Ancient Hunters."

The average mammal differs from man in a number of particulars. In the first place, in intelligence; then in running on all fours, and so having the fore-limbs mere locomotor organs like the hind-limbs, not free for grasping; and in using the sense of smell far more than the sense of sight. These, together with the very prolonged period of human childhood, and, therefore, of learning, are the most important distinctions.

Life in the Trees.

The first step in the human direction, away from the ordinary four-footed and smell-guided mammal, would appear definitely to have been the adoption of life in trees by some primitive shrew-like mammal. Life in trees means grasping hands and feet; it necessitates accurate gauging of distances and, therefore, the importance of sight; and it means agility and versatility of movement, which, in its turn, reacts to make a more active mind.

The grasping hand came to be used not merely for grasping the branches, but also for holding food and bringing it to the mouth—something which

does not exist in most ground-living mammals. This, in its turn, led to more accurate estimation of shape, by a combining of the impressions gained from touch and from sight. By this means, much more thorough knowledge of objects can be obtained than by the most acute sense of smell; and all this reacted on the brain, for, when the possibility of detailed knowledge exists, there will be a premium on the power of using it properly.

These steps led up gradually to the evolution first of the lemur-like type, and then to that of the monkey type. From this, by increase of size, loss of tail, and considerable increase of intelligence, the true apes were evolved. The next great step was the reversal of the first—a descent from the trees to the ground again; but this time with at least semi-erect posture, and with fore-limbs adapted for examining and manipulating objects, and now free for the discovery and control of ever more of the environment. Add to this a gregarious tendency and the gradual loss of body-hair, and the ancestor of man crosses the boundary which divides him and us from the rest of the animals.

From Sub-Human to Human.

There can be little doubt that while ancestral man was developing in an upward direction from the ape-like stage, the ancestors of the existing apes were moving in many respects downhill—



(Reproduced from "The History of Mankind" by H. H. Huxley.)

Possible appearance of the Sub-Man Pithecanthropus.

living more and more in forests, tending to rely more on strength than on intelligence, becoming less, instead of more, gregarious. There is, in spite of popular misunderstanding, no question of man being descended from any of the existing apes; man's sub-human ancestor was some creature less intelligent than man, which resembled the apes in being tailless, covered with fur, and with hand-like feet. It is interesting to note that baby and embryo apes are a good deal more like man than are adult apes.

The final step was taken, and ancestral man became man indeed, when he became capable of true speech—that is to say, of designating objects with definite names, but merely using sounds to express states of emotion. A chimpanzee, or, for that matter, even a chicken, can express the fact that it is hungry or afraid by special sounds or gestures; but it cannot tell its fellows what it wants to eat when what it wants is not there. This power of giving names to objects is probably just one aspect of what we call true reason—the power of forming concepts, of abstract thought. And with the attainment of this, life reaches a new plane.

The Highest Thing We Know.

For all man's close resemblance to apes in structure, in instinct and emotion, in many details of behaviour, such as laughing at a practical joke or whispering when frightened, his mind as a whole, thanks to this faculty of reason and concept-formation, and to this alone, is extremely different. Let us never forget that to trace back a thing to its origin, though it may help us to understand it, is not to explain it in these lower terms. To trace back the first origins of religion to simple and primitive instincts such as sex-love, and fear, as

some psychologists do, is not to say that religion is sex and fear, and not an uplifting of the soul, any more than to trace back the origins of art to love of bright colours and certain simple arrangements and patterns, is to say that there is nothing more in any art than simple colours and patterns. And so with man's mind. To know that it originated from ape mind is to be able to understand it far better than before; but it remains itself, remains the highest thing that we know.

The actual course of human evolution before the dawn of history is traced chiefly by the tools and ornaments left by man, but also, though to a much smaller extent, by actual human remains in the shape of bones. Through these latter, we know that in the early days of man's existence there were other species of man in existence—the Taungs man-ape, the ape-man of Java, the Heidelberg man, the Pittdown man, Neanderthal man—all of which have now become extinct, leaving the one species now existing, *Homo sapiens*. These extinct men were, on the whole, more ape-like than we, and represent so many unsuccessful side-lines in evolution.

Progress Through the Ages.

From the evidence of tools, especially flint instruments, we can trace man's progress more in detail. First came the crude objects known as *Faiths*—flints that needed only a few rough chips to make them serviceable. Then, in the old stone age, the flints were definitely shaped, but never polished. In the new stone age, they were polished too, but, though bone was widely used, we get never a trace of metals.

Then started the age of metals, first with bronze and then with iron; and with that we are at the beginning of recorded history. What is interesting is to find that progress becomes more and more rapid as time goes on. We may date the earliest known flint implement at something like half a million years ago. At least three-quarters, probably nine-tenths of that time had passed before man learnt to polish his flints. The age of bronze started, perhaps, ten thousand years ago, so, apparently, did the earliest agriculture.

Practically all history is crowded into five thousand years, while the last thousand alone have been responsible for fundamental inventions like printing, gunpowder, anaesthetics, mechanical transport, flying, wireless, and the control over bacterial disease. From man's first beginnings until the present, the rate of progress has been growing more and more rapid, and there are no signs that it is slackening now.

The Coming of Speech.

Once the human type of mind originated, it brought with it speech and, as a result, permanent tradition, first by means of speech, then by means of writing and, later, by printing. Through tradition man comes to differ fundamentally from all other organisms; for tradition provides a new method of inheritance, which stimulates the inheritance of acquired characters and makes possible the passing on to later generations of the results of learning and of training. It is on tradition that the social environment depends, and what we call human progress has almost all been progress in our tradition.

This means that, while inborn capacity must have changed enormously while our species was evolving from its ape-like progenitor, there can have been next to no inborn change since that time. Not merely since the time of the Greeks, but probably for about fifty thousand years, the inherited constitution of the human type has been what it is to-day, and progress has consisted merely in more knowledge and more power through accumulative tradition.

* In a Talk from London.

Points From Talks.

Three Times Daily After Meals?

If poetry were a patent medicine, I should recommend it in these terms: Do you want to keep young? Read the poets. You want to look young, why not also feel young? Read the poets.—*Desmond MacCarthy.*

The "Relaxed" Voice.

I do not want people to trill or roll their r's. I shudder my voice sounds exceedingly comic to most of you. My r's are probably rumbling all round your ears like marbles inside a drum. The microphone will not spare you a single one of them. But I do want people to acknowledge that r's exist. My contention is that people who elide their r's have a tendency to mumble and are always harder to hear and understand than people who pronounce them.—*St. John Ervine.*

The Play's the Thing.

What should we who go to the theatre judge the play by the other people who have also been tempted to venture their half-crowns? Nobody argues that the number of people who pass the turnstiles at the National Gallery affects the quality of Titian or Van Dyck, and not even the most rabid materialist pretends that the number of people at the Oval on a bank holiday is any kind of key to the quality of the cricket.—*Mrs. James Agate.*

"When Women Began to Paint."

On the site now occupied by Buckingham Palace were the famed Mulberry Gardens which had usurped the place of Spring Garden and which, like the latter, had its shady, tortuous walks and its arbours fitted up for refreshment and intrigue. Evelyn, the famous diarist, under date of May 10th, 1654, writes: "My lady Gerrard treated us at Mulberry Gardens, now the only place of refreshment about the town for persons of best quality to be exceedingly cheated at. I now observed how women began to paint themselves, formerly a most ignominious thing!"—*G. Scott-Moncrieff.*

Germany's Wisdom.

BABY has thirty-three separate bones in its spine; you and I have twenty-four. Thirty-three soft bones, hardly bones at all! An older sister gets the baby to carry, she sets it on her arm, and a shawl is put round the two of them. Baby leans against the shawl, and one, two, three or more little bones go slightly out of place. Baby is set into a tall chair and its little back bends. His little back cannot keep straight! Curvature of the spine has set in. Curvature of the spine is much more common than we think and it accounts for many weaknesses. Germany, wiser than we, has the baby carried about the house on a small cushion.—*Mrs. R. Barnett, L.L.B.*

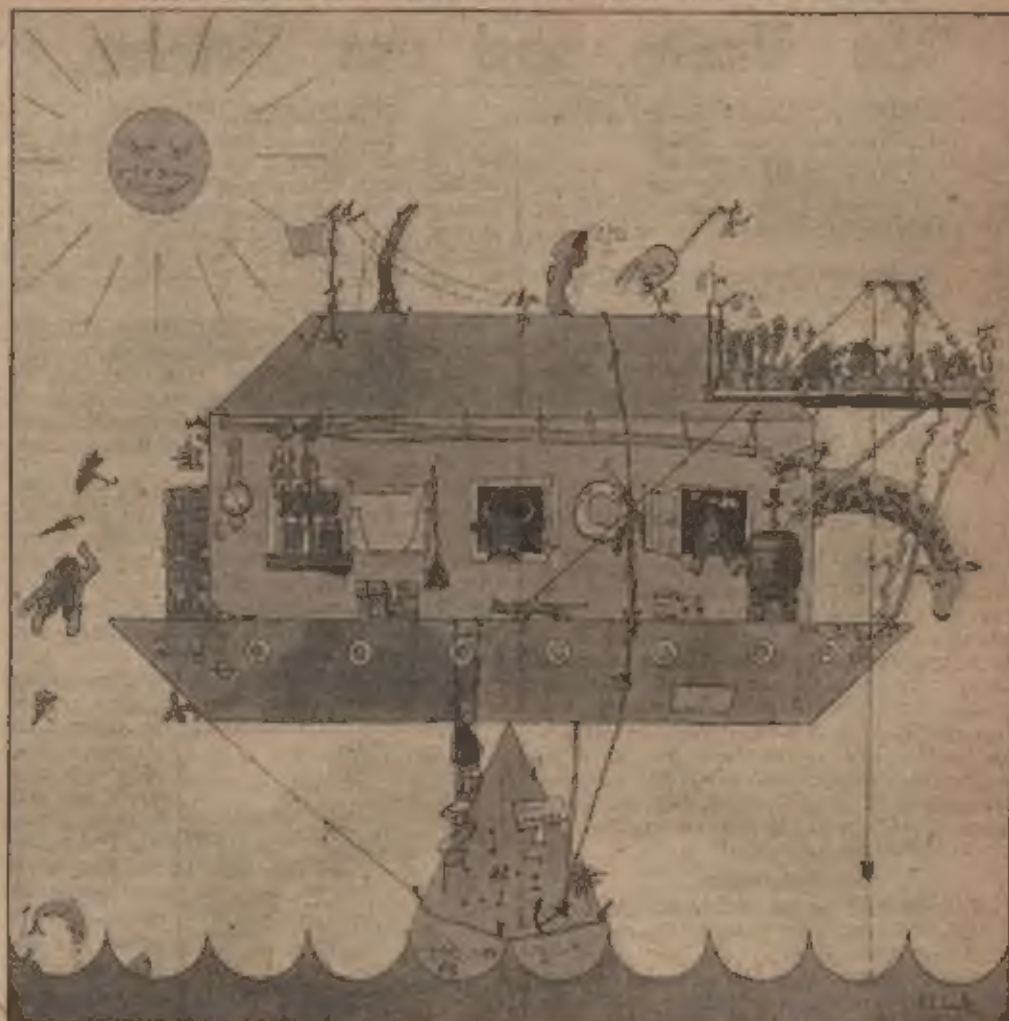
The Age of the Malvern Hills.

ENGLAND is built up of layers of rock lying one on the top of another like bricks in a wall. The bottom layers are the oldest and the top the newest; but the tilting is so great that you can pass from the newest to the oldest in the course of a few hours: from new land being formed under our very eyes in the Wash to the Malvern Hills, once great mountains, now only a fragment of what they once were, but making up in age what they lack in size, for they were old before the Himalayas arose and long before the Alps were where they now stand.—*Sir John Russell.*

Leigh Hunt in "Bleak House."

THE Essay received some interesting contributions from a man about whom posterity has not yet quite made up its mind. That man was Leigh Hunt. Many people know him best as the character of Harold Skimpole in Charles Dickens's novel of "Bleak House." You will recollect that Skimpole is pictured as a colossal egotist, who regards his family and his friends solely as the means of ministering to his pleasures, but, such is his airy and gay and insinuating address, that even his victims cannot be angry with him.—*Rev. Dr. G. S. Muir.*

THE PICTURE THAT WON THE B.B.C. PRIZE.



In the drawing lesson broadcast from London by Mr. W. Heath Robinson recently, prizes of £10 10s., £5 5s. and £3 3s. were offered to listeners for the three best sketches drawn to Mr. Heath Robinson's instructions. 15,000 entries were received, the first prize winner being Mr. E. L. Taylor, "The Dogs' Kennel," Woodham Lane, Addlestone, Surrey. Readers will agree that Mr. Taylor has caught Mr. Heath Robinson's style in an admirable manner.

An Anthem of Empire.

The Story of "Rule Britannia."

"RULE BRITANNIA!" may be called the unofficial National Anthem of the Empire. It has the glow and patriotic fervour of the *Marseillaise* and alike in the quality of its poetry, and in its setting by the famous Dr. Arne, it exceeds "God Save the King!" It was first sung in the gardens of Cheltenham House in commemoration of the Accession of George the First, and in honour of the birthday of the Princess of Brunswick, August 1st, 1740, as one of the lyrics of the "Masque of Alfred," the joint production, as far as the libretto is concerned, of James Thomson and his old school-fellow David Mallet. To the genius of Thomson alone we owe the great song, "Rule Britannia!"

A Poet's Prophecy.

Visitors to the Poets' Corner of Westminster Abbey cannot fail to notice the monument to Thomson which was raised by public subscription, perhaps less for this great contribution to our national songs, than as a tribute to the poet of "The Seasons."

But, whilst the long and elaborate poem is still read, and though extracts from it appear in most school reading books and anthologies, yet, when it is forgotten, "Rule Britannia!" will amply suffice to keep this Scotman's name in everlasting remembrance.

So good an authority, so sound a judge both of prose and poetry as Robert Southey, who preceded Wordsworth as the Poet Laureate of

England, said both of words and music—an ideal combination—that it must prove to be "the political hymn of this country as long as she maintains her political power," and his prophecy has undoubtedly been verified by its continued and ever-increasing popularity. When it was written, Nelson was not born, and the most glorious epoch of Britain's naval achievement was still far in the future.

It is an odd fact that songs written for one purpose are sometimes used for quite an opposite one. To-day we sing with fervour: "Here's a Health Unto His Majesty!" for instance, yet it is a rabid Jacobite song, sung originally to "the king across the water," and in 1745, "Rule Britannia!" altered a little to fit, was adopted as their "National Song" by the adherents of "Bonnie Prince Charlie," who made the last attempt in our history to dethrone the constitutional monarchy established at the "glorious revolution" of 1688, when the last of the Stuarts fled our shores.

Thomson, though a fine poet, is credited with one of the worst lines in literature. It occurs in one of his opera librettos, and runs: "O Sophonisba! Sophonisba O!"

A wit of the day took it off thus: "O Jamie Thompson! Jamie Thompson O!" But, until the advent of Scott and Byron, the poet of "The Seasons" was the most widely popular poet in our language, and "Rule Britannia!" is the work of a true poet and patriot. A. D. COOPER.

The Children's Corner.

The Uncle and the Fairies.

YOU don't believe in fairies? All the Kiddies of the Hull Radio Circle do. At present Uncle Reg is telling all about his own particular fairies. He described how he first met a real live fairy, and he very nearly committed the unpardonable offence of describing her in detail—a heinous crime in Fairyland.

As it was, he must have impressed the Fairies, for the Queen, he calls her the Pink EN, of the Fairyland where Uncle Reg is such a welcome visitor, has promised to tell him all about her delightful band of fairies and the wonderful things that happen in her dominions. Better still, she says Uncle Reg is to tell all the Radio Circle nephews and nieces at least one story a week, because they really do believe in Fairies.

Will You Help?

For some time the Plymouth Radio Circle has, with justifiable pride, rested upon its laurels, for the children's wards of all the Plymouth hospitals and charitable institutions have, in the last eighteen months, been provided with loud-speaker installations which have given much pleasure to those children who are unable to listen in their own homes.

Now, however, with renewed zest, the Circle has come forward with fresh subscriptions. The Aunts and Uncles have let everyone know that in Ivybridge Cripples' Home there are still more young would-be listeners who would like to listen in earnest, and it is to be hoped that the ardent response of all young listeners will enable their hopes to be realized very soon.

Good Resolutions.

With the New Year come all the new resolutions, and the Aunts and Uncles at the Bournemouth Station have made theirs. Uncle Allan says he is not going to make a single joke or pun—isn't that terrible! Uncle Pongo has decided to give up trying to sing the notes written on his music, and, in future, is going to sing between them. He thinks the results will be much better. Auntie Nan has undertaken rather a difficult job, for she has decided to follow the idea of one of the Nieces—that is, to keep all her 1950 resolutions. It must be a case of "if at first you don't succeed, try, try, try again."

The Fairy Flower League.

It was with much regret that the Kiddies heard of the departure of Uncle Jack from Bournemouth. I am sure he will be greatly missed, but it is a great consolation that he has handed over the Fairy Flower League, of which he was the founder, to Uncle Ray. We all know that it is in the hands of a safe and enthusiastic controller, and we wish it the best of luck, and hope its future success will be even greater than its past.

Glasgow's Children's Treat.

Well, December 30th is over—a date which was, to many children in the poorer districts of Glasgow, looked forward to with much eagerness.

By 8 a.m., Mrs. Lawrie (the Fairy Godmother who had undertaken to make the arrangements for the feeding of the children) and a band of willing helpers, were busy buttering bread and buns and covering forms with snowy white tablecloths so that the children should feel they were at a "real" party.

The first party was to begin at 2.45 p.m. You see, we had invited a thousand children, and they were to come in two parties of five hundred. Shortly after two o'clock, a queue of shivering little mites was to be seen standing in the rain, looking expectantly at the closed doors of Canning Place School, where the Treat was being held.

Upset Mr. Mike.

At the second party the proceedings were broadcast and the hearty cheers which were sent up from over five hundred little throats were almost too much for Mr. Mike and nearly upset his equilibrium!

RAINING CATS AND DOGS.

RAIN, rain, rain! It had rained all day and it seemed to David as he stood watching at the schoolroom window, as if it would never stop. That morning, as his father went out, he had remarked: "It's going to rain cats and dogs," and David had been looking for them ever since, but no cats or dogs had dropped from the sky up to now—only water.

He did so want a dog—a little puppy all for his own, though his small sister, Mary Rose, wanted a kitten more than anything. Since they had lost poor old "Spot," who had come to their home as a puppy, before either of the children was born, and had grown up with them, they had had no animal pets of any kind.

And the dismal afternoon was not the only thing that made David feel low-spirited. He had a bad tooth, which had been aching the last day or two, so his mother had settled to take him to the dentist's after an early tea. David had never been to a dentist's before, and he did not like the idea much, as he had heard disturbing tales of what happened to little boys in the dentist's chair.

But his mother had told him to be brave, that it would be all over in no time, and there was to be a reward for a plucky boy, though she would not tell him what it was.

So, after an unusually poor tea for David, he set out with his mother on his dreaded visit. He was rather relieved when they went in, to find the room so bright and cheerful, and the dentist such a nice kind man, who put him in a lovely arm-chair in which he could lean right back.

Then suddenly he heard someone singing an awfully funny song about carpenters and crocodiles, but though he looked all round the room, he could see no one but his mother and the dentist, and it was neither of them.

"Ah, you're a lucky little fellow," said the dentist, "you will be able to listen to my loud-speaker over there," and he pointed it out in a corner of the room. "Just in time for the Children's Hour, too." David had never heard broadcasting before, and it was such a funny song, and he was so interested that he forgot all about his painful tooth, and, in fact, did not know that it had been taken out while he listened, until afterwards, and then his mother had quite a difficulty in getting him away.

As they reached home, they met daddy off the doormat, and he was carrying a hamper, but he wouldn't tell David what it contained. "If you've been good children, you shall see when you come to say 'good night,'" was all he would say. When, a little later, David and his sister went to the drawing-room before going to bed, there was a basket in front of the fire, and in it were curled up close together, a lovely fat tabby kitten and the dearest little terrier pup—both fast asleep.

"The pup is for David and the kitten for Mary Rose," said their father, as the children pounced upon the warm soft nutes, to stroke and pet them, until they were ordered off to bed. As they went, David said to his sister, "Daddy said it would rain cats and dogs, and he never tells a story, but I wonder where all the others went?"

A. COLEMAN HICKS.



The pup is for David and the kitten for Mary Rose.

Programme Pieces.

A Weekly Feature, Conducted by Percy A. Scholes.

HOLST'S FIRST SUITE FOR MILITARY BAND.

(LONDON AND DAVENTRY, TUESDAY.)

IN spite of the immense popularity of the Military Band, it has practically never until quite lately been taken seriously by the great composers, and Military Band music has suffered accordingly.

But, at last, in our own days, some of the leading living composers have given it their attention.

Here is the First of two Suites for Military Band which Holst has written. It is made up of three separate pieces—(1) a vigorous *Chaconne* (a piece in which one bit of tune is repeated over and over again in the bass, and occasionally in other parts); (2) an expressive *Intermezzo*; and (3) a lively *March*.

MOZART'S BIRTHDAY PROGRAMME.

(LONDON AND DAVENTRY, WEDNESDAY.)

January 27th is the anniversary of the birth of one of the most attractive composers that have ever lived—Wolfgang Amadeus Mozart, who was born at Salzburg, in 1756.

His father, Leopold Mozart, was a would-be composer, but distinguished himself chiefly as a violinist, writing a treatise on violin playing which remained a leading authority for many years.

The famous son was a prodigy, both as composer and as performer. With his sister he toured Europe, performing at all the chief Courts, and he began to write symphonies when he was about eight!

Mozart died when he was thirty-five—died in miserable poverty and was buried in the common paupers' grave. He had had, on the whole a hard life of it, but he had his public triumphs, his wife was an ideal mate, and his own disposition was sunny.

Music seemed to come exceptionally naturally to Mozart, and this fact largely accounts for his enormous output of large-scale works, which otherwise would seem incredible for such a brief career.

OVERTURE TO "THE MAGIC FLUTE."

One of Mozart's last great works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once.

Mozart was a Freemason. Freemasonry was very much "in the air" at that time, and all the curious plot of *The Magic Flute* has Masonic ideas at its foundation.

There is much elaborate ceremonial in the Opera and we hear suggestions of this in the impressive Introduction to the OVERTURE, and also later in the course of the Overture.

After the Introduction, we have the merry FIRST MAIN TUNE. This is "fugal," i.e., one "voice" (in this case, instrumental "voice") starts all alone with the Tune; next another voice enters, repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through most of the Overture. For instance, Bassoons and Clarinets continue playing the beginning of it while Oboes and Flutes are playing the SECOND MAIN TUNE.

With this material the Overture trips along happily and straightforwardly, with only one noticeable check—when we have solemn ceremonial again recalled.

(N.B.—Mozart's *Little Serenade* (*Eine Kleine Nachtmusik*), which is included in this anniversary programme, was described in the issue of *The Radio Times* dated January 8th.)

BRAHMS'S VIOLIN CONCERTO.

(NEWCASTLE, MONDAY.)

Sometimes people say that Brahms's music is heavy, austere, obscure. But, however true that may be of some of his works, everyone must at least admit that his Concerto for Violin and Orchestra gives one a very clear impression of certain very strong, appealing tunes.

Like most Concertos, it is in three Movements—the First highly organized, the Second lyrical, and the Third vigorous and rhythmical.

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

I.

Not too quick. This is a calm, confident Movement, mostly reflective, but not without strenuous moments.

The smooth FIRST MAIN TUNE begins with a broad phrase in BARBONS, VIOLIN AND CELLOS, and HORN—one of the chief themes of the Movement. To this the ORGANS respond, floating above the strings, and quickly the FULL ORCHESTRA enters. The volume of sound is quickly shut off, and the music becomes more pensive and tender than ever.

Presently there comes a much more direct, downright mood, as STRINGS give forth a kind of fanfare. The whole Orchestra seems to be stirring itself when the Solo Violinist enters, at once sweeping passionately up and down his instrument.

When he becomes more wistful, he soars to the heights, playing that chief phrase of the First Tune. At once, however, he returns to his rapid course, but now he is generally more tranquil.

At last, after a little break, which is softly bridged by the Orchestra, the Solo Violin gently rises to a fairly high note, then plays the very expressive, surging SECOND MAIN TUNE. To the opening of this the First Violins and Violas (in octaves) briefly respond.

The First Movement is now well forward on its course—a long course, but one whose features are almost all variants of those we now know.

II.

The peaceful, old-world Second Movement (*Slow*) has three chief component sections (there are no real breaks in its course), of which the third casts back to the first.

Notice the orchestral colouring of the opening. The Organ plays a long melody, accompanied by the other Woodwind and Horns.

The Solo Violin takes up this Tune, moulding it to a graceful, decorated form. He is accompanied by Strings, and occasionally echoed by a Woodwind instrument.

Throughout the middle (perhaps more dramatic) section, the Soloist leads the way.

The third section is an elaboration of the first.

III.

The Finale (*Quick, fugal, but not too fast*) reminds many people of Brahms's fondness for the rhythmical, high-spirited folk dances of Hungary.

It is really a "Rondo" (originally a dance in which the same tunes come round time after time).

In this Rondo there are two leading Tunes. First there is the gay, exultant dance tune with which the Solo Violin opens, and which the whole Orchestra takes up.

A while later, the Soloist plays an arresting snatch of tune, which is, as a matter of fact, just a springing-up-the-scale in octaves. Bass instruments immediately answer by skidding down the scale. Powerful use is made of this little theme. But the greatest part of the Finale is occupied by that exuberant tune with which it began.

[N.B.—For notes on two other items in this week's programmes, see recent issues of *The Radio Times*, as follows: Vaughan Williams' Folk-Song Suite for Military Band (London, Tuesday) issue of December 11th; Purcell's *La Procecion de Enoch* (Belfast, Wednesday), issue of January 15th.]

SPANISH TALKS FROM LIVERPOOL.

THE strong commercial link between Liverpool and Spanish South America has brought the development of wide Spanish interests in the town, and, in response to repeated requests from listeners, arrangements have been made for a weekly series of Spanish talks from the Liverpool Station. For these, the services of Don Alvaro M. Duarte, Senior Lecturer in Spanish at the Liverpool City School of Commerce, have been secured. Mr. Duarte will announce a comprehensive plan of his lectures, which are planned on somewhat unusual lines, in his introductory talk on Monday, February 1st, at 7.30.

Radio to Promote Peace.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and beauty. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.

ALL British listeners to foreign stations are pleased to hear announcements from those stations in English. Why should we not return this bit of international courtesy occasionally, and have a certain proportion of the announcements from, say, Davenry, made in French and German? Little things like that would actually help the League of Nations by stimulating goodwill and interest between nations.—A. H. LAUREN, Tarriss, Wordsworth Road, Harpenden, Herts.

Radio in the Shetlands.

I THINK the listeners on the mainland, those who can go to a place of entertainment every night, have had their fill in trying to criticize the B.B.C.'s excellent programmes, and so please let the insignificant islander give his remarks.

In Shetland we are fairly well off for entertainment, as we have a very good cinema, clubs, and whist drives and dances held every week, apart from other social functions. All the same, the wireless plays a great part in our everyday life, and I can safely say that there are no grumblers up here. Quite a number of people in Lerwick own wireless sets, and also many of the people who live practically a life of seclusion, far away amongst the peaty hills in the Northern Islands.

May I also mention with what great interest my friends and myself listened to Sir Harry Lauder recently. Reception was perfect, although snow fell heavily at night.—JOHN FAIR, Port Charlotte, Lerwick, Shetland Isles.

London Heard in Egypt.

RECENTLY, we listened to Sir Harry Lauder's delightful performance from the London studio. His clear enunciation was heard here so distinctly (both with telephone and loud speaker) that his songs were written down word for word.

When it is remembered that we are nearly 3,000 miles distant from London, and 180 miles South of Cairo, surrounded by desert, the marvel of this exceptionally good reception will be appreciated by radio enthusiasts.

It was a very real treat not to be missed, though it meant sitting up till 1.15 a.m., and we are deeply indebted to Sir Harry for his rendering of his homely songs, breathing out the very essence of home life at its purest and best.

Later in the evening, we danced to the Savoy Orchestra, and earlier, we heard the Hilvernum Station relayed by Davenry, perfectly clearly.

Our set is a six-valve neutrodyne (Anglo-American) home-made and worked from a frame aerial eight feet square with nine turns, using an earth.—R. W. CALLENDER, Bank House, Minia, Upper Egypt.

A Test for Shorthand Writers.

"SPEAK by Radio" has been part of lessons given to my pupils for some time. I pick out the most suitable subjects weekly from *The Radio Times*.

Although the speed of the speaker varies considerably, I instruct pupils to take down what they possibly can, and check it with my shorthand notes.

This method of speed practice is excellent and most beneficial to a learner who wants to be an expert. I would suggest, say, once a week, that there should be broadcast a speed test, the dictator to occupy five or ten minutes in exercises taken from Pitman's Commercial Speed Tests, which are spaced out for various speeds; the series to occupy ten weeks, beginning at 30 words per minute, and finishing at 120 per minute.

The five or ten minutes could be occupied by dictating several exercises, and also reading out the previous week's work to enable those who have not a teacher to check.—B. A. LIND (Certified Teacher), 49, Rutland Road, Harrow.

Listeners' Letters.

For British Listeners Abroad.

WHILE wave-lengths are, so to speak, in the melting-pot, I suggest, on behalf of Britons abroad, that the wave-length of Davenry be slightly raised or lowered. Under present conditions, I get a great deal of interference from the Spanish Army Stations, especially "EXO" Madrid, whose normal wave is 1,400 metres.

I have no doubt that in England Davenry is so powerful that interference is overcome; but to us exiles it is very annoying.—V. ALCOCK, 26, Broadway, New York.

A Census of Thunderstorms.

I WOULD like to continue, in conjunction with the Meteorological Office, the annual record of winter thunderstorms. I shall, therefore, be very glad to receive reports of thunderstorms observed by your readers, in any part of the British Islands, between January 1st and March 31st inclusive. A note on a postcard of the date and time of the observation of thunder or lightning, with the direction in which the lightning was seen, especially at night, will be very valuable.

Any additional information of the following character will be extremely welcome: (1) The time when the storm passed overhead or was nearest, with its direction; and how long it lasted. (2) An estimate of the severity of the storm; (3) whether it was accompanied by rain, hail, or snow; (4) direction and strength of wind; change of wind—if any; (5) whether there was a change in temperature during the storm; (6) any other observation which may be of particular moment.

It is particularly asked that the position of the place of observation should be indicated by mentioning the distance and direction from the nearest town.—S. MORRIS ROWEN, Langley Terrace, Oakes, Huddersfield.

Grumblers as Friends.

IN *The Radio Times* lately there have appeared numerous letters on the subject of criticism and the B.B.C. One writer suggested that grumblers should be stopped; but does he (or she) realize that the so-called "grumbler" is one of the best friends of the B.B.C., inasmuch as he is going to the trouble of airing his view, a unit of public opinion?

Let the high, middle, and low brows continue to grumble, and afford the B.B.C. a chance of the golden mean.

Another writer suggests that grumblers should be made to draw up their own programme of broadcasting for a certain period in order to let them see what a "mess" they would make of it. The obvious reply is that "the critic need not be the expert," and that his inability to do better than the B.B.C. does not disharmonize him from criticism.

Summing up: the B.B.C. should welcome any healthy criticism, but resent merely destructive abuse.—LAW W. GIBBON, 26, Canning Street, Liverpool.

Ten Minutes of "The Classics."

I CAN hardly express my delight at the announcement broadcast recently at 7.25 p.m., when the scheme for broadcasting classical music for ten minutes each night at about that time was explained. I have been waiting for something of that kind for nearly two years, and at last it has come! I have been a Bach enthusiast for a long time, so I had the beginning of this series with extra delight.

I am sure there are a great number who will welcome this new feature of the B.B.C.—KENNETH A. ROBERTS, Vinegar Farm, Houndon.

MONSIEUR R. THIBAUD, Principal of the Berlitz School of Languages, Birmingham, offered a book containing the stories which he is going to read, to anyone applying to him. The price of the book is 7s. and 3d. postage.

Our Point of View.

That Perfect Programme!

BETTER RADIO REVUES.

A NEW type of wireless revue, to take the place of "Radio Radiance," will shortly be included in the broadcast programmes. We hope it will give as much pleasure to listeners as we know our first venture into this form of entertainment has done so consistently for the past nine months.

The introduction of revue into the broadcast programmes was an experiment which proved one of the most successful ever devised by those who organize our dramatic productions. From the very first performance listeners were enthusiastic in their appreciations. "Radio Radiance" became a valuable part of the lighter side of the programmes. From time to time various improvements were made: each "edition" of the revue had some new feature and always it was kept up-to-date and topical.

THE producers have been able to gain a lot of useful material from their experience of "Radio Radiance," which they now feel should be applied to something more elaborate and better than what has been done in the past. So "Radio Radiance" will be given for the last time on January 29th, as part of the programme that night from Manchester. The company will then be disbanded, although it is intended to retain the services of one artist who is now numbered among the six most popular radio entertainers in the country.

Altogether there have been over eighty performances of "Radio Radiance," a record of which all who have been associated with the production can justly feel proud.

THE new type of revue will, it is expected, be first included in the programmes about the middle of next month. A number of artists of considerable eminence are being engaged and the services of well-known revue writers have been commissioned to supply the very best material that can be obtained. New ideas and some effects which have not yet been transmitted are being tested, and all the features worth retaining of "Radio Radiance" will be included. Above all, great care will be taken in the presentation of this new type of revue, and listeners can look forward to an entertainment which the producers intend shall be of high merit and pleasing quality.

DUBLIN CALLING!

WE wonder how many of our readers have yet picked up the new Dublin Station, "2RN," which made its welcome entry into the European family of broadcasters with the New Year. A distinguished first night has been followed by several interesting and enjoyable programmes. At present, transmission each evening lasts only two hours, from eight o'clock until ten, and Sunday is a day of rest, but we understand that it is planned to extend these hours before long.

We notice that thus early in the records of the new station the voice of the newspaper critic is heard in the loud clamouring

for the "perfect programme," which means the programme which best suits the critic's own taste. We imagine, however, that those in charge of "2RN" will not be discouraged by newspaper attacks, which seem to us singularly unfair in these first days of the new station's work. We have no doubt that the contents of the Dublin Station Director's post-bag are sufficiently heartening to offset the carping of the anonymous "correspondents."

In this connection, we are tempted to quote some wise words from an admirable article by Mr. H. F. Norman in the current issue of the *Irish Statesman*:-

"We are not a musical nation yet, and the great wealth of folk-song left by our forefathers which only a few moderns like Stanford and Herbert Hughes and Dr. Larchet (all unrepresented at the first essay in Dublin's broadcasting) have done anything to preserve, must not make us music proud. We may congratulate each other a little that Ireland is emerging into Europe, but self-congratulation—that would ill become this old but long-obscured nation. Let us work and wait. In time we will be with other European capitals, contesting it with the best of them, but not just yet."

We do not doubt that this is a true prophecy. We ancients of the B.B.C., with all our three years' experience upon us, may in our wisdom look down for a while upon the new-comer—but not for long. Dublin, with all the wealth of Irish wit and song and story to draw upon, will soon be a worthy rival, broadcasting some of the most fascinating programmes in Europe.

LITTLE LAPSES.

SOME interesting facts are revealed by the table of figures regarding hours, transmissions, and breakdowns of British stations during the past year. In the fifty-two weeks under review the total working time of all stations was 45,215 hours 40 minutes, and the average breakdown per station was .09 per cent., or about one minute in every 1,000. The London Station easily holds the record for hours of transmission with 3,321 hours 21 minutes working time, or an average of 61 hours 56 minutes per week, while its percentage of breakdowns was slightly lower than the average. The Aberdeen and Stoke-on-Trent Stations were an equal first for the best average percentage breakdown per week, the time lost from this cause amounting to only one minute in every 5,000 during which these stations were transmitting. Daventry had the most unenviable record of all the stations with an involuntary loss of 5 minutes in every 1,000 minutes transmissions, mainly owing to the recent run of ill-luck due to the breaking of the aerial as a result of exceptionally severe weather. Even so, the average figures show that broadcasting compares remarkably well with the other public services of the country in the efficiency of its organization.

The Broadcast Pulpit.

Going Forward.

WE cannot stand still; we cannot reverse the wheel of time. Every day as it passes is one day more and one day less. It is only in the "Never Never Land" that lovely and charming Peter Pan may refuse to grow up. The Spirit of Eternal Youth may personify itself afresh in each new generation, and something of it may survive individuals amid the changes and disappointments and sorrows of the years; but even men of genius cannot stay the flight of time, and one day the creator of Peter Pan will himself grow old. Forward we must go, whether we like it or not; but whether we shall go forward along the path that leads to a fuller and richer life is not determined independently of ourselves.—*The Rev. H. C. Renshaw, Stoke-on-Trent.*

A Truth in Every Trial.

IN all memory, God intends us to draw inspiration into all reflection. God seeks to flash hope. When the more religious nations of the Bible remembered the way God had led them, tried and disciplined them, they made a discovery which is the very essence of saving knowledge and vital hope: "Man shall not live by bread alone." That is true optimism, which sees a truth in every trial. To die without having made that discovery, is to die ignorant, to live without it, is to go astray.

It is surely a fine thing to discover that in the fierce conflict, under the heavy burden and along the rough pilgrimage there is something to live upon which is hidden away in the soul, beyond the power of the enemy to slich from us. Marvellous values are secreted in our past experience which our power of devout review may uncover and release. Some may resent having their heads in the clouds, but it is better than burying them in the sands. Play back into childhood, or sit in the midst of children, and you will find that they are set for the disillusioning of the mind and for the illumining of the finer things we have forgotten.—*The Rev. R. P. Bell, Nottingham.*

The Obstinate Cheerful Man.

CHRISTIAN men and women have a positive contribution of gladness to bring to the life of the world. Because we have learned to be grateful, we can learn to be glad. The obstinate cheerful man is an annoyance when we feel that his cheerfulness is merely due to a failure to understand. But when we know that a man is cheerful because he understands better, because he sees further, because he knows more, then his cheerfulness becomes infectious.

We look round us on the world with its perplexing problems of unrest, and we find little ground for cheerfulness there; we look round into our own hearts and often we find little ground for cheerfulness there; then we look up, and there is God all the time using the circumstances of life as tools for the making of souls. That is why the Christian view of life is the only one that makes sense of the world, for it is the only view of life that enables a man to face the facts of life as they are and get glad. And remember that gladness is one of our greatest moral assets. A man will work better when he is happy; he will keep in better health when he is happy; he will help other people better when he is happy.

We misrepresent the character of Jesus Christ when we picture Him only as a man of sorrows. He was sorrow both deep and real, yet it was for the joy that was set before Him that He endured the Cross. How could He have told His disciples to be of good cheer if His own life had been gloomy and depressed?—*The Bishop of Plymouth.*

The Edinburgh Station was able to do a good turn recently, when the Aunts and Uncles gave a concert under the auspices of the Courant Fund in the largest hall in the city to over a thousand poor children.

2LO

LONDON PROGRAMMES.

Week Beginning
January 24th.

The Reproduction of
these Copyright Pro-
grammes is strictly
reserved.

SUNDAY, Jan. 24th.

RUSSIAN PROGRAMME.
WALTER WIDDOP (Tenor)
THE WIRELESS
SYMPHONY ORCHESTRA
and
AUGMENTED CHORUS
Conducted by
ALBERT COATES

THE ORCHESTRA
Overture, "Rouslan and Lud-
milla"
WALTER WIDDOP
THE ORCHESTRA
The Russian Song, "The
Farewell Song"
THE ORCHESTRA
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

THE ORCHESTRA
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

JOHN FOULIS
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

SERVICE.
A H. from Birmingham
Hymn, "Bethlehem of Nobles"
Coles" (English Hymns, No.
40)
Hymn, "A Hymn of the Home-
land"

Religious Address by Mrs.
O. E. CAHILL
Hymn, "Had to the Lord
Anointed" (English Hymns,
No. 40)
ORGAN RECITAL
W. H. HICKON, Mus. Doc.
played from
St. Philip's Church, Kensington

This Week's Good Cameo: The
National Children's Choir and
Orchestra. Appeal by Sir
CHARLES C. WAREFIELD
RECEIVED
9.0. WEATHER FORECAST AND GEN-
ERAL NEWS BULLETIN
10.0. THE ORCHESTRA
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

BRABAZON LOWTHER
(Baritone)
ISABEL GRAY
(Soprano)
THE SEVENTH
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

JOHN FOULIS
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

Religious Address by Mrs.
O. E. CAHILL
Hymn, "Had to the Lord
Anointed" (English Hymns,
No. 40)
ORGAN RECITAL
W. H. HICKON, Mus. Doc.
played from
St. Philip's Church, Kensington

This Week's Good Cameo: The
National Children's Choir and
Orchestra. Appeal by Sir
CHARLES C. WAREFIELD
RECEIVED
9.0. WEATHER FORECAST AND GEN-
ERAL NEWS BULLETIN
10.0. THE ORCHESTRA
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

BRABAZON LOWTHER
(Baritone)
ISABEL GRAY
(Soprano)
THE SEVENTH
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

JOHN FOULIS
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

Religious Address by Mrs.
O. E. CAHILL
Hymn, "Had to the Lord
Anointed" (English Hymns,
No. 40)
ORGAN RECITAL
W. H. HICKON, Mus. Doc.
played from
St. Philip's Church, Kensington

This Week's Good Cameo: The
National Children's Choir and
Orchestra. Appeal by Sir
CHARLES C. WAREFIELD
RECEIVED
9.0. WEATHER FORECAST AND GEN-
ERAL NEWS BULLETIN
10.0. THE ORCHESTRA
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

BRABAZON LOWTHER
(Baritone)
ISABEL GRAY
(Soprano)
THE SEVENTH
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

JOHN FOULIS
The Russian Song, "The
Farewell Song"
WALTER WIDDOP
THE ORCHESTRA
Symphony, "The Russian
Song"

EVENTS OF THE WEEK.

SUNDAY, January 24th.
LONDON, 1.30. Symphony Pro-
gramme conducted by Albert
Coates.
BIRMINGHAM 8.15. Studio Ser-
vice. Address to be given by
Mrs. George Cadbury (Presi-
dent of the Free Church Council).
BOURNEMOUTH, 8.30. Sym-
phony Concert.
BOURNEMOUTH, 9.15. Cham-
ber Music and Art Songs.
MONDAY, January 25th.
BIRMINGHAM, 7.30. Organ Re-
cital relayed from the Town
Hall.
MANCHESTER, 9.0. An Hour
of Robert Burns.
NEWCASTLE, 9.30. Brahms
Concert.

ABERDEEN, 8.0. Burns Night.
Centenary of Peterhead Burns
Club, relayed from Temple
Masonic Hall, Peterhead.
GLASGOW, 8.0. Burns Night.
EDINBURGH, 8.0. A Night With
Burns.
TUESDAY, January 26th.
LONDON, 8.0. Band Music by
Living British Composers.
LONDON, 9.25. Radio Military
Tattoo.
BELFAST, 8.0. Song and Light
Instrumental Music.
WEDNESDAY, January 27th.
LONDON, 9.0. Mozart Pro-
gramme.

BIRMINGHAM, 7.30. Choral
Concert, "Dido and Eneas,"
relayed from the Town Hall.
CARDIFF, 7.30. A Variety Con-
cert relayed from the Rhondda
Institute, Tonypandy.
NEWCASTLE, 8.0. Ballad Con-
cert.
GLASGOW, 8.0. Symphony Con-
cert.
EDINBURGH, 9.0. Special
Mozart Recital by Prof. D. F.
Tovey, Mus. Doc.
THURSDAY, January 28th.
CARDIFF, 8.0. Famous Love
Scenes 1

MANCHESTER, 7.30. HALLÉ
CONCERT, relayed from the
Free Trade Hall.
NEWCASTLE and "SXX," 7.30.—
Concert.
FRIDAY, January 29th.
LONDON, 9.30. A Pianoforte
Recital by Sapellnikoff.
ABERDEEN, 8.0. Ballad and
Orchestral Concert.
SATURDAY, January 30th.
BOURNEMOUTH, 8.0. Bar-
league and Variety.
CARDIFF, 8.0. Sea Spray II.
ABERDEEN, 8.0. Concert
Opera, "A Romance of Spain."
BELFAST, 8.0. Variety

(Continued on the next page.)

London Programmes.

(Continued from the previous page.)

10.0 TIME SIGNAL FROM GREENWICH
W. AFTER FORECAST AND
GENERAL NEWS BULLETIN
10.10. THE SAVOY ORPHEANS
THE SAVOY HAVANA BAND
10.15. THE SAVOY TANGO BAND
Reassembled from the
Savoy Hotel, London
(Close down)

FRIDAY, Jan. 29th.

10.2.0. Signal from Greenwich
Music from the
Hotel Metropole
Concert
by
THE PEOPLE'S CONCERT
SOCIETY
DOROTHY STOBART
MISS SYLVEIA
FOR THE CHILDREN
Lance Mase "Dearly Beloved"
by Annie Yvette, "My
Love and My Heart" solo by
Lance Mase
Dance Music
10.3.0. The Radio Quartet and
OLIVE KAVAN (Contralto)
WILFRED LYNN (Tenor)
LAWRENCE TAYLOR
Pianoforte.
Dance Music.
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

7.0. TIME SIGNAL FROM BIRMINGHAM
W. AFTER FORECAST AND
GENERAL NEWS BULLETIN
Mr. G. A. ATKINSON, "The
Savoy"
SCHUMANN
LILDA DEDEP
10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

7.4.0. S. ALFRED ROBINSON
Our Earliest Newspaper
How They Started
A VARIETY PROGRAMME
Piano Synopses
STANLEY
HARRY
BAND
CYLIND GREENLAND
JOE JOHNSON
JOHN HENRY
At the Theatre
"BETTY IN MAYFAIR"
FELIX DODD
EVELYN LAYE and
MARY LEIGH
MAY LEIGH
JOHN HENRY
At the Theatre
"BETTY IN MAYFAIR"
FELIX DODD
EVELYN LAYE and
MARY LEIGH
MAY LEIGH
JOHN HENRY

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
THURSDAY, January 28th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

High-Power Programmes.

DAVENTRY.
5XX. 1,600 M
SUNDAY January 24th

10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND
FRIDAY, January 29th
10.3.0. Time Signal and Weather
10.4.0. The Radio Quartet and
ANNE THURSDAY
LEONARD GORDON
11.0.10. THE SAVOY OR
PHEANS SAVOY HAVANA
BAND and SAVOY TANGO
BAND

479 M.

BIRMINGHAM PROGRAMMES.

SUNDAY, Jan. 24th.

3.30-5.45.—**SYMPHONY CONCERT**
Conducted by **ALBERT COATE** S.B. from London

5.1.—**Studio Service.**
"The" (English Hymns)
Reaching.
Anthem, "A Hymn of the Horns"
Belgium Address by Mrs. **GLORIE CADBURY, J.P.**
President of the Free Church

Hymn, "Hail to the Lord's Anointed" (English Hymns, No. 45)
8.55.—This Week's Good Cause S.B. from London
9.0. **WEEKLY FORECAST AND NEWS**
Local News.

9.10.—**CONCERT**
by
EMITH PADDOCK (Soprano),
HAROLD HOWES (Baritone),
KATELINA BACON
(Solo Pianoforte)
HAROLD HOWES
'Here is the Quietude' Overture
New Forces
KATELINA BACON
Ballet in A Flat, Op. 47
Ballet in G Minor, Op. 23
EMITH PADDOCK
Evening Pastoral
KATELINA BACON
Three Preludes
In G Major; In E Flat; In B Flat

10.5.—**Radio Fantasy, No. 12.**
Entitled
"THE QUIET"
Written by Ida M. Downings
Character played by
PERLYN
JOSEPH LEWIS
ANNE SANDERS
PHYLLIS REEDERSON
10.30.—Close down.

MONDAY, Jan. 25th.

3.35.—The Station Wind Quintet
4.45.—Afternoon Topics: Sunday Roast, F.R.S., Topical Historical Hints, Window Box Gardening, Doris Bessie (Soprano)
5.—**CHILDREN'S CORNER**
6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
Tango, "The King of the Jungle"
Selection: "The Lady of the Lake"

Intermezzo, "Frivolous Coy"
6.40.—**Radio Society Talk**
7.30.—**Mr. JAMES ALATE** (Dramatist)
Literature, S.B. from London

7.30.—**G. D. CUNNINGHAM**
(City Organist)
Replayed from the Town Hall
Prelude and Fugue in D Major
Overture, "The City of Birmingham"
Adagio (Clarinet Concerto)

Charles in B Minor, Cesar Franck
Le Cygne
Fugue on "Ad Nos"
8.40.—**Song Recital**
WILLIAM ANDERSON (Bass)
A Hymn of the Horns
Hydras the Cretan
The Late Player
9.0.—Programme S.B. from London
10.—Close down.

TUESDAY, Jan. 26th.

3.35.—Schools Transmission Lecture
N. 3. Miss H. M. Enock
English Literature—The Birth of Poetry

4.—**Lozells Picture House Orchestra**
Conductor: **PAUL RIMMER**
March, "King Albert"
Tango, "The King of the Jungle"
Selection: "The Lady of the Lake"

5.—**CHILDREN'S CORNER**
6.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "King Albert"
Tango, "The King of the Jungle"
Selection: "The Lady of the Lake"

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

WEDNESDAY, Jan. 27th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.30.—**CHORAL CONCERT.**
Replayed from the Town Hall
1.—**HUGH J. LANE** (Soprano)
2.—**CONSTANCE WILKS**
3.—**ALICE JONES** (Tenor)
4.—**LESLIE JONES** (Baritone)
5.—**THE CITY OF BIRMINGHAM**
6.—**THE STATION SYMPHONY ORCHESTRA**
Leader: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

Concert Performance of Purcell's
Opera,
DIDO AND AENEAS
Radio Radiance
(7th Edition)
for
FRANK MOORE
TOMMY HANLEY
FRANK MOORE
REG. SHERIDAN
CLARE JONES
IRIS WHITE
MAURICE JONES
OLIVE KILGOUR
A. I.

THE DANCING RADIOS.
Revue Developed by
JAMES LESTER
Presented by **R. E. JEFFREY**
10.0.—**WEATHER FORECAST AND NEWS**
Prof. **E. WHEATLEY**: "The Romance of Words—(2) Phrases Makers." S.B. from Nottingham
Local News.

1.30.—**THE IRISH**
2.—**THE IRISH**
3.—**THE IRISH**
4.—**THE IRISH**
5.—**THE IRISH**
6.—**THE IRISH**
7.—**THE IRISH**
8.—**THE IRISH**
9.—**THE IRISH**
10.—**THE IRISH**
11.—**THE IRISH**
12.—**THE IRISH**
13.—**THE IRISH**
14.—**THE IRISH**
15.—**THE IRISH**
16.—**THE IRISH**
17.—**THE IRISH**
18.—**THE IRISH**
19.—**THE IRISH**
20.—**THE IRISH**
21.—**THE IRISH**
22.—**THE IRISH**
23.—**THE IRISH**
24.—**THE IRISH**
25.—**THE IRISH**
26.—**THE IRISH**
27.—**THE IRISH**
28.—**THE IRISH**
29.—**THE IRISH**
30.—**THE IRISH**
31.—**THE IRISH**
32.—**THE IRISH**
33.—**THE IRISH**
34.—**THE IRISH**
35.—**THE IRISH**
36.—**THE IRISH**
37.—**THE IRISH**
38.—**THE IRISH**
39.—**THE IRISH**
40.—**THE IRISH**
41.—**THE IRISH**
42.—**THE IRISH**
43.—**THE IRISH**
44.—**THE IRISH**
45.—**THE IRISH**
46.—**THE IRISH**
47.—**THE IRISH**
48.—**THE IRISH**
49.—**THE IRISH**
50.—**THE IRISH**
51.—**THE IRISH**
52.—**THE IRISH**
53.—**THE IRISH**
54.—**THE IRISH**
55.—**THE IRISH**
56.—**THE IRISH**
57.—**THE IRISH**
58.—**THE IRISH**
59.—**THE IRISH**
60.—**THE IRISH**
61.—**THE IRISH**
62.—**THE IRISH**
63.—**THE IRISH**
64.—**THE IRISH**
65.—**THE IRISH**
66.—**THE IRISH**
67.—**THE IRISH**
68.—**THE IRISH**
69.—**THE IRISH**
70.—**THE IRISH**
71.—**THE IRISH**
72.—**THE IRISH**
73.—**THE IRISH**
74.—**THE IRISH**
75.—**THE IRISH**
76.—**THE IRISH**
77.—**THE IRISH**
78.—**THE IRISH**
79.—**THE IRISH**
80.—**THE IRISH**
81.—**THE IRISH**
82.—**THE IRISH**
83.—**THE IRISH**
84.—**THE IRISH**
85.—**THE IRISH**
86.—**THE IRISH**
87.—**THE IRISH**
88.—**THE IRISH**
89.—**THE IRISH**
90.—**THE IRISH**
91.—**THE IRISH**
92.—**THE IRISH**
93.—**THE IRISH**
94.—**THE IRISH**
95.—**THE IRISH**
96.—**THE IRISH**
97.—**THE IRISH**
98.—**THE IRISH**
99.—**THE IRISH**
100.—**THE IRISH**

THURSDAY, Jan. 28th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

FRIDAY, Jan. 29th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

SATURDAY, Jan. 30th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

SUNDAY, Jan. 31st.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

Week Beginning January 24th.

CERTIFICATE JOHNSON
Tiptoe
Spring Quoth All in White

WIN FRED PAVAN
Songs My Mother Taught Me

THE ORCHESTRA
March, "El Capriccio"
10.0.—Programme S.B. from London
12.0.—Close down.

FRIDAY, Jan. 29th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

SATURDAY, Jan. 30th.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

SUNDAY, Jan. 31st.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

MONDAY, Feb. 1st.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

7.0.—**WHAT THE FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

TUESDAY, Feb. 2nd.

3.35.—The Station Pianoforte Quartet
(Leader, Frank Cantelli)
4.45.—**CHILDREN'S CORNER**
5.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "Jean of Paris"
Valse, "Love and Life in Vienna"
Fantasia, "Carmen"
6.—Programme S.B. from London

(Continued on the next page.)

6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
January 24th.

SUNDAY, Jan. 24th.

SYMPHONY CONCERT

VIVIANNE CHATTERTON

Soprano
FRANK WEBSTER (Tenor)
JULIETTE FOLVILL (Pianoforte)

THE WIRELESS ORCHESTRA
Conducted by

Capt. W. A. FEATHERSTONE

9.30. THE ORCHESTRA
Overture, "The Fly on the Wall"

9.45. FRANK WEBSTER
Conway, Awake, Belovely

"A Mood" (Pianoforte)

10.00. JULIETTE FOLVILL
Pianoforte

10.15. ALLEGRO CON TRISTE, Largo, R. B.

VIVIANNE CHATTERTON
Neglected Moon

"The Bell of Yndra" (Pianoforte)

10.25. JULIETTE FOLVILL
Study in A Flat (Op. 1)

10.40. VIVIANNE CHATTERTON
and FRANK WEBSTER
with Orchestra

10.55. DORIS LEMON
William Michael

11.00. THE WIRELESS TRIO
REGINALD S. MOUL
(Violin)

11.15. THOMAS E. ILLINGWORTH
(Cello)

11.30. ARTHUR MARSTON (Piano),
LEE NICHOLS, B.A.
(Poetry Readings)

11.45. THE TRIO
First Movement, Trio in A Minor

12.00. WILLIAM MICHAEL
"The Sword of Ferrara" (Butler)

12.15. DORIS LEMON
"Oh Yea, Just So" (Pianoforte)

12.30. WILLIAM MICHAEL
"Invictus" (Pianoforte)

12.45. THE TRIO
First Movement, Trio in A Minor

13.00. LEE NICHOLS
Poetry Readings

13.15. WILLIAM MICHAEL
"Lead, Kindly Light" (Pianoforte)

13.30. Close down.

MONDAY, Jan. 25th.

BOURNEMOUTH CALLING

WINIFRED ASCOTT

G. RALD KAYE
P. J. TAYLOR

THE WIRELESS ORCHESTRA
Conducted by

Capt. W. A. FEATHERSTONE

THE ORCHESTRA

9.30. PHILIP TAYLOR
"The Irish Emigrant"

9.45. WINIFRED ASCOTT
B. I. M. D. B. B. B.

THE ORCHESTRA
Reminiscences of England

10.00. GERALD KAYE
"The Irish Emigrant"

10.15. I Know Where I'm Goin' (Pianoforte)

10.30. WINIFRED ASCOTT
P. J. TAYLOR, G. RALD KAYE
and THE ORCHESTRA

10.45. The Maple (Pianoforte)

11.00. Bless the Prince of Wales

11.15. GOD SAVE THE KING

11.30. "English Literature in the Dark Ages, by Mr. Lee Nichol"

11.45. B.A. Orchestra relayed from the Bournemouth Southampton Musical Director, Arthur Pickett

12.00. CHILDREN'S CORNER

12.15. Children's Letters

12.30. Musical Interlude

12.45. Programme S.B. from London

13.00. BURNS PROGRAMME (Pianoforte)

13.15. Programme S.B. from London

13.30. Close down.

TUESDAY, Jan. 26th.

11.30. The Sax (Pianoforte)

11.45. The Sax (Pianoforte)

12.00. Programme S.B. from London

12.15. Programme S.B. from London

12.30. Programme S.B. from London

12.45. Programme S.B. from London

13.00. Programme S.B. from London

13.15. Programme S.B. from London

13.30. Programme S.B. from London

13.45. Programme S.B. from London

14.00. Programme S.B. from London

14.15. Programme S.B. from London

14.30. Programme S.B. from London

14.45. Programme S.B. from London

15.00. Close down.

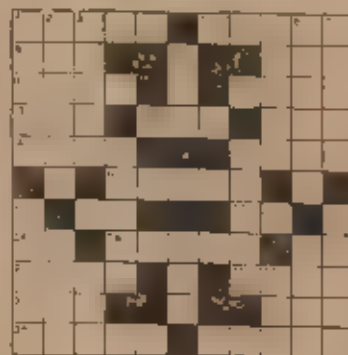
THE WIRELESS ORCHESTRA

Conducted by
Capt. W. A. FEATHERSTONE

The first concert solution of

Closing Date

the first post Friday



Get the diagram out and keep until the night of the Concert

A note will read out the which will be followed by a song or an instrumental piece, which will contain the Cross Word Puzzle Word. In the case of instrumental pieces, the Cross Word will be found in the Title. In the case of a song, the word will be slightly accentuated by

The Cross Word Competition will finish at 10.0. For those not interested in Cross Word Puzzles the songs and music will be considered in quite the usual manner

The Announcer will read the clues in the order considered to be the most helpful towards the solution.

No artists appearing on this night will be permitted to enter for the Competition; equally, no members of the Bournemouth Station Staff, not excluding Orchestra. All competitors will be allowed 30 seconds to enter the words on the Diagram.

10.0. Programme S.B. from London

12.0. Close down.

WEDNESDAY, Jan. 27th.

3.45. Fashion Talk by Mr. Stuart Smith. Alex. Watkinson & Royal Bath Hotel Dance Band, relayed from King's Mid Road

5.15. CHILDREN'S CORNER

5.30. Children's Letters

5.45. Musical Interlude

WEATHER FORECAST AND NEWS
The Rev. D. H. S. CRANAGE, M.A., "Life in the Old Monasteries—The Home and Studies of the Monk" S.B. from London

6.00. Musical Interlude

Royal Horticultural Society Talk, S.B. from London

7.45. Mr. F. J. PATTERSON
Men of the Nineteenth Century S.B. from Plymouth

WINTER GARDENS NIGHT

Programme of

Popular British Music.

THE MUNICIPAL

9.30. ST. DAN'S

WILSON JAMES

DAVID JENKINS

(The Wraggins)

Humour and Harmony

9.45. THE ORCHESTRA

Sheed Fellner's Dance

Butterfly-Union

Overture, The Cricket on the Wall

9.55. A London

Laughing Will

ERIC HOLMES

Conway, Awake, Belovely

10.00. WILSON JAMES and DAVID JENKINS

10.15. THE ORCHESTRA

Freude, Song of the Fisherman

10.30. the Marionette: Song of the Fisherman

10.45. Dance Under the Moon

11.00. Dance of the Yellow Jasmine

11.15. Dance of Nymphs and Reapers

11.30. The Street Singer

11.45. The Street Singer

12.00. WEATHER FORECAST AND NEWS

Prof. E. W. N. S. B.

Romance of Words—42 (Pianoforte)

12.15. Makers, S.B. from Nottingham

12.30. Local News

12.45. THE MERRY WIDOW

12.55. THE MERRY WIDOW

13.00. Close down.

THURSDAY, Jan. 28th.

11.30. Samuel Colford (Cello)

11.45. Winter Gardens Programme

12.00. Winter Gardens Programme

12.15. Winter Gardens Programme

12.30. Winter Gardens Programme

12.45. Winter Gardens Programme

13.00. Winter Gardens Programme

13.15. Winter Gardens Programme

13.30. Winter Gardens Programme

13.45. Winter Gardens Programme

14.00. Winter Gardens Programme

14.15. Winter Gardens Programme

14.30. Winter Gardens Programme

14.45. Winter Gardens Programme

15.00. Close down.

(Continued on the next page.)

6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
January 24th.

(Continued from the previous page.)

FRIDAY, Jan. 29th.

- 11.30-12.0.—Organ Recital relayed from the Royal Arcade, Hovecombe. Organist, Arthur Maitland.
- 3.0.—London Papers relayed from the Electric Theatre. Musical Director, D. C. L. Smith.
- 5.0.—Children's Corner. C. H. FENNELL.
- 6.30.—A Summary of the Week's Papers for the Week. S.B. from London.
- 7.0.—Mr. G. A. ATKINSON, "Screen on the Screen." S.B. from London.
- 7.15.—The Movie Review. S.B. from London.
- 7.30.—Mr. G. A. ATKINSON, "The Story of the War." S.B. from London.
- 8.0.—IN A LIGHTER VEIN.
RAY WALLACE (Entertainer)
JAY KAYE (Entertainer)
WINNIE VAUGHAN and ROLAND MERRY (Entertainers)
THE ORCHESTRA
Capt. W. A. FEATHERSTONE

- THE ORCHESTRA
Master, Wences S. ...
Vocal, Arthur ...
WINNIE VAUGHAN and ROLAND MERRY
Original Songs and Duets from their Repertoire
8.20.—JAY KAYE
The Grass Widower
8.30.—RAY WALLACE
Songs at the ...
8.40.—THE ORCHESTRA
Selection, "The Cabinet Girl"
8.50.—WINNIE VAUGHAN and ROLAND MERRY
Original Songs and Duets from their Repertoire.
9.0.—THE ORCHESTRA
"Suite de Ballet Russe" Lullaby
JAY KAYE
The Fanny Man
9.10.—THE ORCHESTRA
Selection, "The ..."
9.30.—RAY WALLACE
Songs Impassioned.
9.30.—Programme S.B. from London
11.0.—Close down

SATURDAY, Jan. 30th.

- 3.45.—Gardening Talk by Mr. George ...
Dance, P.R.S. Alex ...
wright's Royal ...
Hotel ...
Band, relayed from King's Hall Rooms.

- 6.0.—CHILDREN'S CORNER
6.30.—C. H. FENNELL
6.45.—MUSIC
7.0.—Weston ...
K. N. M. WARD
Trio for Lullaby of the Blue
Puppy and Scarlet Rhododendron
8.20.—Pianoforte Recital. S.B. from London
8.40.—Wireless League Talk. S.B. from London
9.0.—"The ..."
A Burlesque Tragic Opera
In One Act.
By William Barnes Rhodes.
(First performed at the Theatre Royal, Haymarket, August 7th, 1870)
Characters
Artamides (King of Utopia)
C. H. FENNELL
Phaedra (Queen of Utopia)
K. M. C. BARE
General ...
Philip Taylor
Dissolutes MARY LOUISE
The Army Attendants, and ...
Produced by GEORGE STONE.
THE BOURNEMOUTH WIRELESS ORCHESTRA
Capt. W. A. FEATHERSTONE
9.0.—Programme S.B. from London
11.0.—Close down

BOURNEMOUTH NEWS.

A TALK by Mr. ... Wednesday ...
... Mr. ... who has broadcasted ...
... These talks are really of wider interest ...
... Of course, everybody has to dress as well ...
... as they can, but, as a nation, it is open to doubt whether we have made a success of it. The broadcasting of national ideas in the direction of dress ...
... movement seems to be producing a definite and positive effect slowly, but surely. Just as to-day it is no uncommon thing to hear the farmer's boy whistling well-known classical airs or ballads as he goes about his work, so now it is refreshing to the casual observer to see the growth of improvement in the dress of the average inhabitant, not only in towns where the amenities are of easy access, but in the country, far removed from the great city areas. Both are milestones on the road of progress in artistic and material things.
A talk of interest to farmers on Thursday, January 28th, at 8.0 p.m., will be given by Mr. T. R. Ferris, "Treatment of Pasture Land." Mr. Ferris, who is Director of Agriculture for Dorset County, is in a position to give first-hand and first-rate information on his subject.

5PY
338 M.

PLYMOUTH PROGRAMMES.

Week Beginning
January 24th.

- SUNDAY, January 24th.
7.45-10.30.—The ...
MONDAY, January 25th.
1.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.
3.30.—Orchestra, relayed from Popham's Restaurant.
4.0.—Mr. J. J. Stephens, "The ..."
6.0.—The ...
6.30-11.0.—Programme S.B. from London.
TUESDAY, January 26th.
1.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.
3.30.—Orchestra, relayed from Popham's Restaurant.
4.0.—Miss M. J. ... "Modern Literature" (3)
4.15.—The Royal Hotel Trio, Musical Director, Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.0.—The ...
6.30.—The ...
7.40.—The ...
8.0-12.0.—Programme S.B. from London.
WEDNESDAY, January 27th.
11.0-12.0.—Gramophone Recitals.
3.30.—Orchestra relayed from Popham's Restaurant.
4.0.—Mr. W. Bracken, B.A., "The ..."

- 4.15.—The Royal Hotel Trio, Musical Director, Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.0.—Novelty Feature, John E. ...
6.30.—Programme S.B. from London.
7.40.—Mr. ERIC J. PATTERSON, "Men of the 19th Century."
8.0-11.0.—Programme S.B. from London.
THURSDAY, January 28th.
1.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.
3.30.—Orchestra relayed from Popham's Restaurant.
4.0.—Mrs. W. A. Clegg, B.A., "Landmarks in Ancient History" (4)
4.15.—The Royal Hotel Trio, Musical Director, Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.0.—The ...
6.30-12.0.—Programme S.B. from London.

FRIDAY, January 29th.

- 3.30.—Talks to Schools. The Rev. J. Howenholds, Dickens' Child Portrait Gallery, "Early Adventures of David Copperfield." Mr. Douglas M. Durston, A.B.O., L.R.A.M., "Appreciation of Music—Chopin."
4.0.—Afternoon Talk.
4.15.—The Royal Hotel Trio, Musical Director, Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.0.—Station Director's Talk.
6.15.—Light Music.
6.30.—Programme S.B. from London.
7.40.—Mr. R. A. J. WALLING, Dr. Johnson and his Plymouth Friends.

- THE BAND OF H.M. ROYAL MARINES (PLYMOUTH DIVISION)
(By permission of Col. Comdt. F. C. Edwards and Officers, Royal Marines.)
Director of Music, Lieut. P. S. G. O'DONNELL, M.V.O.
EVELYN MARDON (Soprano)
ARTHUR MARTEN (Tenor)
WILL STRAWBRIDGE (Baritone)
HARRY RICE (Entertainer)
THE BAND
Casse Noisette
March, "Basse de Tchaikovsky"
"In the Dragoon"
ARTHUR MARTEN
"Somewhere a Voice is Calling"
Tale
"Tired Hands"
Sanderson
EVELYN MARDON
"Lo! Here the Gentle Lark"
L. F. ...
The ...
Chanson ...
WILL STRAWBRIDGE
"Blow, Blow Thou Winter Wind"
HARRY RICE
A ...
Jack ...
THE BAND
The ...
ARTHUR MARTEN
"La Donna e Mobile"
"Richard of Tonson Dene"
WILL STRAWBRIDGE
"If I Were"
"Sea Dogs"

- EVELYN MARDON
Amherst and Amethyst
The ...
THE BAND
Humorous Melody, "The Black"
ARTHUR MARTEN
EVELYN MARDON
In an Old-Fashioned Town
Love is Meant to Make Us
WILL STRAWBRIDGE
"The Mournful Review"
THE BAND
Selection, "Madame Butterfly"
10.0.—Programme S.B. from London
10.30.—Excerpts from the Musical Comedy
"GIPSY LOVE"
Performed by Members of the PLYMOUTH AMATEUR OPERATIC SOCIETY and THE BAND OF H.M. ROYAL MARINES (PLYMOUTH DIVISION)
11.0.—Close down.
SATURDAY, January 30th.
11.0-12.0.—Afternoon Talk.
4.15.—The Royal Hotel Trio, Musical Director, Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.0.—The ...
6.30-12.0.—Programme S.B. from London.

5WA
353 M.

SUNDAY, Jan. 24th.

- 9.45. SYMPHONY CONCERT
Conducted by ALBERT
COATER. S.B. from London
- 7.45. CAROLS. S.B. from London
- 8.15. SERVICE WITH ADDRESS
by Mrs. GEORGE CAMPBELL
S.B. from Birmingham
- 8.55. This Week's Good Cause
S.B. from London
- 9.15. News
Local News.
- 9.30. SILENT FILM
S.B. from London
- 9.45. Close down

MONDAY, Jan. 25th.

- 7.15. News
Cox's Café. Music by Muz-
kant's Dance Band
- 2.30. Organ Recital relayed from the
Capitol Cinema
- 3.0. The Station Trio: Frank Thomas
(Violin), Frank Whitnall (Vi-
oloncello), Vera McComb Thomas
(Piano).
- 3.15. News
Work in Progress: The
Fort and Their History, by
Mr. Cyril Fox, Keeper of Arch-
aeology, the National Museum
of Wales
- 3.45. 4.30. The Station Trio.
- 4.0. CARDIFF RADIO FIVE.
O.C. NEWS
- 5.30. CHILDREN'S CORNER
- 6.6. The Letter Box
- 6.15. "Teens' Corner: "What is the
Object of Rover Scouts?" by
Mr. H. Seymour Thomas, Asst.
County Commissioner for
Rivers.
- 6.40. Radio Society Talk. S.B. from
London
- 7.0. News
Mr. JAMES ADAM
Certification. S.B. from London.
- 7.25. Pianoforte Recital. S.B. from
London
- 7.40. Mr. FILSON YOUNG. The
Battle of the Dog's Bark
S.B. from London
- 8.0. BURNIE NIGHT.

CELEBRATIONS

of the 167th Anniversary of the
Birth of Robert Burns at the
CARDIFF CALLEDONIAN
SOCIETY'S ANNUAL DIN-
NERS. S.B. from Cox's Café,
London

The CARDIFF CALLEDONIAN
SOCIETY, Dr.
W. CAVENDISH, Secy.
Mr. W. M. R.
PRINGLE, M.A., LL.B., pro-
prietor of IMMORTAL MEMORIES
OF ROBERT BURNS.

The MACKINTOSH OF
WINDYBANK, J.P.
proposing
THE VISITORS

The Rt. Hon. The Lord Mayor of
Cardiff, Alderman W.
FRANCIS, J.P., responding
to "The Visitors."

CARDIFF PROGRAMMES.

Mr. WILLIAM D. KAY
Proposing

THE LASSIES

Miss JEANNE McNAUL responding
to "The Lassies"

Mr. W. M. R. PRINGLE, M.A.,
LL.B., pro-
prietor

THE CHAIRMAN

Proposed by Dr. W. CAMP
BELL ANDERSON responding
to the Chairman

The Haggis will be piped in by
Piper DUNCAN MACDONALD,
M.V.O., who will also play
selections during the evening
during the Ball.

Songs by
TOM KINNIBURGH, B.Sc.,
Part Song

THE "SWA" CHOIR

1.15. WEATHER FORECAST AND NEWS
Proposed by H. H. THOMAS. "Wide
Telescopes and the Sizes of
Stars." S.B. from London
and News

10.30. CARDIFF CALLEDONIAN
SOCIETY'S ANNUAL BALL
relayed from Cox's Café. Music
by MUZKANT'S DANCE
BAND.

11.30. Close down

TUESDAY, Jan. 26th.

- 3.0. A Short Concert of Gramophone
Records
- 4.0. School Transmission. Sir H.
Walford Davies, "Elementary
Music." S.B. from London
- The Station Trio: Frank
Thomas (Violin), Frank Whit-
nall (Violoncello), Vera McComb
Thomas (Piano)
- 4.1. Ten-time Music relayed from the
Capitol Cinema
- 5.0. CARDIFF RADIO FIVE
O'CLOCK. Minor Scenes
from Shakespeare, by Mr. F. J.
Farriss

5.30. CHILDREN'S CORNER

6.5. The Letter Box

7.0. News
The
World's Famous Artists—(4)
Dance Nello M. B.

8.0. Sidney Finner's Dance Band.
S.B. from London

8.15. WEATHER FORECAST AND
NEWS

Lady ADAM SMITH on "The
H." S.B. from London

Pianoforte Recital. S.B. from
London

7.40. Mr. G. H. HOLLINGWORTH.
Agriculture. Organiser for Glos-
ter, "The Farm Orchard."

8.0. News
S.B. from London

8.5. "PLAYERS' PIE"
INSTRUMENTAL SOLOS
AND DUETS
by Members of
THE STATION ORCHESTRA

THE ORCHESTRA
Overture, "The Song of Roderick
Raff."

W. STANLEY SMITH
Trumpet Solo. Margaret Ha-
rris

Mr. WHITNALL
at Solo, "Ave Maria"
Schubert

THE ORCHESTRA

Three Solo, with Dances. Mozart
The

EVANS WALTERS
Viola Solo, Aria by Porpora. Cor-
tina. L. W. T. T.

W. STANLEY SMITH
and G. H. FRANCIS
Duet for Trumpet and Horn
I Would That My Love

LEONARD BUSHOLD
Violin Solo, "Dresson" Wagner

H. SCOTT WALKER
Trumpet Solo, "By the Sea"

THE ORCHESTRA
Viola Solo, "The Banner of
Victory"

9.5. "Radio Radiance Revue."
Proposed by
F. J. FARRISS

10.1. TOMMY HANLEY
WART SCOT
RAG SHERIDAN
CLARE E. CLARE
IRIS WHITE
MAURIE BEIL
OLIVE R. L. G. R.

THE DANCING RADIOS.
devoted developed by
JAMES LESTER
Presented by
R. E. JEFFREY

10.1. WEATHER FORECAST AND NEWS
Sir H. WALFORD DAVIES
Music and the Ordinary Lis-
tener." S.B. from London
Local News

10.40. JAY WHIDDEN and his
MIDNIGHT FOLK DANCE
ORCHESTRA. S.B. from
London.

11.0. Close down

WEDNESDAY, Jan. 27th.

- 4.0-5.0 a.m.
Cardiff Calling America.
WALTER CLAY (Tenor)
FREDERICK HALL (Baryt.)
THE STATION TRIO
- 12.30. 1.30. Lunch time Music from
Cox's Café. Music by Muz-
kant's Dance Band
- 3.0. Organ Recital relayed from the
Park Hall Cinema
- 3.30-4.30. Garteria. S.B. from
Orchestra relayed from the
Park Hall.
- 5.0. CARDIFF RADIO "FIVE
O'CLOCK." Music May Gi-
christ. "More About Cal-
dwell"
- 5.30. CHILDREN'S CORNER
- 6.5. The Letter Box
- 6.15. "Teens' Corner." The Laying
Breeds of Poultry. by Mr. H.
Kendrick
- 7.0. News
S.B. from
London
- 8.45. Local Radio Society Bulletin
- 7.0. WEATHER FORECAST AND NEWS.
The Rev. D. H. G. CRANAGE.
Lit. D. "Life in the Old"

**Week Beginning
January 24th.**

Monsters—The Bath and
Studios of the Mark S.B.
from London

2.0. News
S.B. from
London

A VARIETY CONCERT.

6.0. A varied from the
Rhonda Institute, Tony

7.0. ALVIN KETCH
(Solo Pianoforte),
WYNNE AJELLO (Soprano)
JOHN HENRY (Entertainer)
ALVIN KETCH
Songs with Banjo and Banjo

THE STATION ORCHESTRA
C. S. B.

WARWICK BRATHWAITE
Gos. Save the King

7.30. THE ORCHESTRA
Overture, "Tumultuous" Wagner

7.4. WYNNE AJELLO
T. S. B.

Perry Flack
Valanella "..... Deu A.

JOHN HENRY
A. L. M. S. B.

THE ORCHESTRA
In Beauty's Bower"; "Ryl-
van Scenes"; "Pool of Nar-
van"

8.20. ALVIN KETCH
If You Know Me, Say
Steppin' in Society

"Every Sunday A.
Thick E. and the Wind
Everything is History, every
No.
James J. High

8.35. VERA MCCOMB THOMAS.
Park, Hark the Lark

R. S. B.

8.45. Station Director's Talk

8.50. WYNNE AJELLO
"You Don't Believe in Fairies"
B. Hope

Wal. z. "Romeo and Juliet"

9.0. JOHN HENRY
Another Humorous Lateral

THE ORCHESTRA
Fantasia, "Carmen" S. B.

ALVIN KETCH
Pudding Machine Home"
Harry Woods

Ukulele Lacy. R. A. Whiting
Barn Barn Busy Shor
Ray H.

9.40. THE ORCHESTRA
Mock Morris" S. B. ...
Prelude in C Sharp Minor

"Great Big David" Lateral

MAE HEN WILDFY
NIADAI

10.0. PAT G. G. A. S. N. W. S.

Prof. E. WEEKLEY: "The Ro-
manes of Words—(2) Phrases
Makers." S.B. from London

Local News.

10.50. GEORGE GRAVES.
In excerpts from: "MERRY
WIDOW" S.B. from London.

11.0. Close down

(Continued on the next page.)

Week Beginning
January 24th.

635. *L'orange* - e S R team London

[illegible]

FRIDAY, January 29th.

FRIDAY, January 29th.

7 30 A. M. —
A. A. M.
... ..
7 45
8 00
8 30 CLEVELAND CORNER
... ..
8 45
8 50
9 00 Top of
I arrive

8.0.—Programme S.B. from London
11 0.20. MANHATTAN
OPERATED OVER THE

SATURDAY, January 30th.

SATURDAY, January 30th.
 4.0. The Casino Cinema Orchestra
 5.0.—A Short Piano Solo Recital by
 F D Jones.
 7.0. CHAS. KENNEDY CORNELL
 6.5. I am a Bag
 6. I am a Bag. Why the Sea
 by Dr F J. North
 F G.S., Keeper of Geology at
 the Museum of Wales. K.
 from Cardiff
 6.30.—Programme A.B. from London
 7.40. Programme S.B. from London
 8.12.0. by 7.40. 8. 8. 7.

**Week Beginning
January 24th**

Sleigh Bells "Favourite Song"

Sleigh Bells, "Favourite Scotch"
 Melodians, "T. L. Brandy"
 Miniature Chorus, "Let the Hymn"
 I solemnly, "Hymn"
 Xylophone, "The"
 Gordon March, "H. J. Elms"
 Mandolines, "Jesse"
 "Hymn"
 Fairy Bells, "Old English Air"
 Highland Bagpipes, "Scotland"
 Tumbler Bells, "Home, Sweet Home"
 "Henry"
 Handbells, "The March of the"
 "Hymn"
 Corn"
 Marching Pipes, "Puffin"
 Xylophone, "Black Bear"
 "H. J. Elms"
AN HOUR WITH ROBERT
 [REDACTED]
 [REDACTED] 1750
THE SCOTIA GLEE PARTY
 Conductor
 J. A. STEPHENSON
 T. A. STEPHENSON
 (Repetitions)
THE MANCHESTER
SCOTTISH PIPELERS
THE Pipers
 March, "Domestic Luck"
 March, "MacKenzie and Rangers"
THE GLEE PARTY
 "There Was a"
 "Ye Barks and Boats"
 "Can Grow the Roses"
ROBERT STEPHENSON
 "The"
THE Pipers
 March, "Earl of Mansfield"
 Strathpey, "Money Musk"

(Continued on the next page)

27Y
B.B.C.

MANCHESTER PROGRAMMES.

Week Beginning
January 24th.

(Continued from the previous page.)

THE GLEE PARTY
Sings "Woe Hail" (Burns)O.M. Sings "Horns"
R.H. T. S. T. H. N.THE GLEE PARTY
"Dundee Grey" (Burns) "Rural"
"A Man's Man" (Burns)Scottish Vocal Fantasia "Bell"
"Weather Forecast" NEWSProf. H. H. TURNER "W."
"Telephones and the Sizes of Stars" S.B. from London

Local News

10.30. DENNIS NOBLE and
MAY COLEMAN
In Songs and Dances

11.0. Close down

TUESDAY, Jan. 26th.

1.15-2.0.—Tuesday Midday Society's
Concert, relayed from Heald-
worth Hall, Marguerite Nemo
Soprano, M. W. R. S.3.25 School Transmission (Semi-)
"The Romance of Industry—
From Cocoa Tree to Chocolate
Box," by Mr. Edward Laving, M.A.3.45. Auto Piano Recital by J.
Mendels.

1.0. Afternoon Talk.

4.15.—Tea-time Concert. Continues
Sylvester (Mezzo-Soprano).
The Station Quartet.

1.5. CHILDREN'S CORNER.

The Majestic "Celebrity" Or-
chestra: Musical Director,
W. R. S. from the Hotel Majestic, St.
Ann's, London.

1.0. WEATHER FORECAST AND NEWS.

Lady ADAM SMITH on "The
H." S.B. from Aberdeen.2.25. Pianoforte Recital. S.B. from
London.3.40. The Rev. J. SHEPHERD
M.A. "Some Strange Games."
from My Window," by
PHILEMON, S.B. from London.Melody and Comedy.
LILIAN COOPER.(Soprano).
RALPH COLLIS
(Entertainer).THE STATION DRAMATIC
COMPANY.THE STATION ORCHESTRA
THE ORCHESTRAOverture, "Plymouth Hoe"
LILIAN COOPER"Big Lady Moon"
"O Had I Spinal's Lyre" Handel
"The Dove" London Round
RALPH COLLIS"Ministry of Labour"
"Back Answers" Charles CorcoranTHE ORCHESTRA
Selection, "The Arcadians"
Monahan and TolbutThree Dances from "Nell Gwyn"
THE DRAMATIC COMPANYLILIAN COOPER
"Nymphs and Shepherds"
"O Ravishing Delight" Anna
"Cherry Hips" Lizzy LehmannTHE ORCHESTRA
In a (Semi) Temple City
(By Request) KetchleyRALPH COLLIS
"Life Was a Play" Clifford GreyThe Hussars "Woe Hail"
"Ye Good Old Days"THE ORCHESTRA
March, "Sons of the Brave"

1.10. Programme S.B. from London

1.20. Close down

WEDNESDAY, Jan. 27th.

3.25. School Transmission (Juniors).
Dr. T. Keightley, Mus. Doc.1.45. "A Man's Man" receives S.B.
from London.4.0. Afternoon Talk. Mrs. Clara
Crane. "Education for
the Married Woman."1.0. Tea-time Concert. John
Morgan (Solo Contralto). Or-
chestra. M. W. R. S. from the
Pleasantry Picture Theatre.

CHILDREN'S CORNER

Programme S.B. from London.

3.0. Spanish Talk.

5.0. SYMPHONY CONCERT
directed by PERCY LITTLE

10.0. WEATHER FORECAST AND NEWS.

Prof. E. W. LEE: "The
Romance of Words—(2) Film
Musical." S.B. from Nottingham

Local News

10.30. DAVID MERRICK
(Historian)

In An Original Presentation

11.0. Close down

THURSDAY, Jan. 28th.

1.20-12.30. Concert by the Station
Quartet.

4.30.—Afternoon Talk.

1.4. Tea-time Concert: Margery
Fleming Davies (Contralto).
Auto Piano Recital by J.
Morgan.

5.15. CHILDREN'S CORNER

6.0.—Programme S.B. from London

7.30. THE HALL ORCHESTRA:

Conducted by
Sir HAMILTON HARTY
Relayed from the
Free Trade Hall.

Symphonic Fantastique

A CONTRIBUTION BY
BLACKBURN.

Lancashire Talent Series.

VI.

MAY COLEMAN (Soprano)

ANNE HAWORTH (Contralto)

TOM BARKER (Baritone)

M. MOWAT (Solo Violin)

HARRY TAYLOR (Entertainer)

WILLIAM NIELD

(Solo Pianoforte and Arcon)

MAY COLEMAN

Nymphs and Shepherds

"Keep on Hoping"

TOM BARKER

"The Lute Player"

King Charles

M. MOWAT

Adagio, from Concerto in G Minor

HARRY TAYLOR

Musical Sketch, "Music"

"Gerard Six-Four" E. M. S.

ANNE HAWORTH

The Sons of Dec

WILLIAM NIELD

Papillons

Schumann

MAY COLEMAN
The Bird and the Rose

A May Morning

TOM BARKER

For Watchers

M. MOWAT

Chant Hallel

The Gentle Maiden

Irish Air—Cyril

ANNE HAWORTH

The Torch

"Drink to Me Only"

HARRY TAYLOR

Our Flamingo Flat "G. Squares"

Old Dear, What Can the Moir

Weather Forecast and News

"The Man Behind the Jol"

We interview Mr. J. M. M.

Local News

11.30. Close down

11.40. THE SAVOY BANDS

Close down

FRIDAY, Jan. 29th.

1.15-2.0.—Orchestral Music relayed
from London.2.25. School Transmission (Semi-)
Dr. J. E. Myers, O.B.E., D.Sc.

1.0. Afternoon Talk. Mr. W. Blane

4.15. Tea-time Concert. Marion
Brenley (Solo Pianoforte). The
Station Quartet.

CHILDREN'S CORNER

The Majestic "Celebrity" Or-
chestra: Musical Director,
W. R. S. from the Hotel Majestic, St.
Ann's, London.

1.0. WEATHER FORECAST AND NEWS.

Gerald W. Bright, relayed from
the Hotel Majestic, St. Ann's,
London.

6.00. Programme S.B. from London

3.5. Box Seats Local News B.B.C.

7.40. Dr. R. H. THOMPSON, M.A.

1.0. Our Music and Low
to Control Them—The F-
tions. Their Place and The
Central.

VARIETY.

ELIAS ASHCROFT (Bass)

(1st Prize Winner, Blackpool Festi-
val 1925.)

MATTHEW AND I

THE STATION ORCHESTRA

March, "The Spirit of Fugacity"

Overture, "Post and Penant"

ELIAS ASHCROFT

Farewell in the Desert

An Old Garden

MATTHEW AND I

Our Walking Tour

THE ORCHESTRA

From the Country

ELIAS ASHCROFT

"Drake Goes West" (Soprano)

MATTHEW AND I AGAIN

My Concert "The Horngreaves"

THE ORCHESTRA

Selection, "I Pagliacci"

Close down

9.15. "Radio Radianza."

Including
Full London Cast

10.4. Programme S.B. from London

11.0. Close down.

SATURDAY, Jan. 30th.

3.45.—Auto Piano Recital by J. Men-
down.

1.0. Afternoon Talk.

1.5. "The Daunt" Dance Music re-
lays from the Piccadilly Pic-
ture Theatre. Vocal Interludes
by Joan Wilkinson (Mezzo
Soprano).

1.0. CHILDREN'S CORNER

Sidney Fierman's Dan-a-Band
S.B. from London.

2.0. Weather Forecast and News

K. N. J. WARD: "The
Land of the Blue Poppy"
and the Shariel Rhododendron
S.B. from London.2.0. Musical Interlude. S.B. from
London.

3.0. F. STALEY LINTOTT

Week's Talk on Sport.

DANCE NIGHT

SHORROCK & PALAIS ROYAL

SYNOPSIS OF ORCHESTRA

Musical Director,
WILL SMITH

MADGE NORMAN

JOHN CAREY, (Humorist).

Dance Music

Fox trots "Ah Ha" Madge
"Paddy" Madge
"Honey" Harry WoodsWaltz, "When the One You Love
Loves You" Madge
MADGE NORMAN"John" Hermann Lohs
Waltz Song, "Tom Jones"
German"To Tell Thee How I
Love" Little

JOHN CAREY

Humorous Dance Stories.

Song, "Hello Miss Ladybird"

One-step, "Colleagues" Madge

Fox trot, "Honey, I'm in Love
With You" Madge

MADGE NORMAN

"In Her Old Fashioned Way"
Guy d'Hardy

"Love's a Merchant" Madge

"A Little Court's Prayer"
Barbara Hup

JOHN CAREY

Dramatic Story, "Devil May
Care"

Dance Music.

Fox trot, "Min de Amor" Madge

Waltz, "Love's Dream" E. J. B.

MADGE NORMAN

Waltz, "Guy d'Hardy"
Barbara Hup

JOHN CAREY

Dance Music

One-step, "Say it While Dance"
Madge

Fox-trots "Anady" Madge

Horatio Nichol

Programme S.B. from London.

Close down

301 M.

SHEFFIELD PROGRAMMES.

Week Beginning
January 24th.

STOP PRESS NEWS.

AN evening of dance music has been arranged for January 30th, when the orchestra from Covent Garden Opera House will be relayed through Daventry between 8 and 9 p.m., and from the Hotel Cecil through "2LO" between 9 and 10 p.m. Following a break of half an hour for the News Bulletin and late talk, dance music will be continued by the Savoy Bands from both the London and Daventry Stations.

In consequence of the Halle Concert from Manchester which is to be relayed from London and other stations on January 8th, beginning at 7.30 p.m., the 7.25 p.m. musical interlude will not be given from any station on that evening.

The Week's Feature from the London Station on March 15th will consist of more folk-song duets by Miss Muriel George and Mr Ernest Butcher.

SUNDAY, January 24th.
11.30-12.30. Grand Opera Records.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.
TUESDAY, January 26th.
4.0. Book Talk by the Rev. Dr Frank Harrison.
6.15. CHILDREN'S CORNER.
8.0-11.0. -Programme S.B. from London.
WEDNESDAY, January 27th.
11.30-12.30. Grand Opera Records.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.

11.30-12.30. Grand Opera Records.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.
THURSDAY, January 28th.
4.0. -Afternoon Topics.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.

11.30-12.30. Grand Opera Records.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.
FRIDAY, January 28th.
11.30-12.30. Grand Opera Records.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.
SATURDAY, January 30th.
4.0. -Afternoon Topics.
4.15. -Orchestra relayed from the Grand Hotel.
5.15. CHILDREN'S CORNER.
7.00. -Clarendon's Letters.
8.00. Musical Interlude.
8.30. Programme S.B. from London.
7.40. -Mr J. A. RAIN, A Talk About Robert Burns in Connection with the Burns Festival.
8.0-11.0. -Programme S.B. from London.

55C
422 M.

GLASGOW PROGRAMMES.

Week Beginning
January 24th.

SUNDAY, Jan. 24th.
1.30-5.45. -SYMPHONY CONCERT conducted by ALBERT COATES. S.B. from London.
8.30. Studio Service.
9.00. -The Very Rev. Prof. GLENN MILLER AND D. D. L. A. The Sunday School.
10.00. -The Sunday School.
11.00. -The Sunday School.
MONDAY, Jan. 25th.
1.30-5.45. -SYMPHONY CONCERT conducted by ALBERT COATES. S.B. from London.
8.30. Studio Service.
9.00. -The Very Rev. Prof. GLENN MILLER AND D. D. L. A. The Sunday School.
10.00. -The Sunday School.
11.00. -The Sunday School.

HELEN HENSCHILL
English Folk Songs
arr. Cecil Sharp
The Very Rev. Prof. GLENN MILLER AND D. D. L. A. The Sunday School.
10.00. -The Sunday School.
11.00. -The Sunday School.
MONDAY, Jan. 25th.
1.30-5.45. -SYMPHONY CONCERT conducted by ALBERT COATES. S.B. from London.
8.30. Studio Service.
9.00. -The Very Rev. Prof. GLENN MILLER AND D. D. L. A. The Sunday School.
10.00. -The Sunday School.
11.00. -The Sunday School.

BURNS NIGHT
MAJOR ALBERT WARD
Soprano
ALEXANDER MACGREGOR
(Baritone)
AUGUSTUS BIDDIE
Pip Major WILLIAM GRAY
THE STATION ORCHESTRA
conducted by
HERBERT A. CARRUTHERS
THE IMMORTAL SINGERS
ALEXANDER MACGREGOR
Presentation of the Burns Club
Major WILLIAM GRAY
The Road to the Burns Club
AUGUSTUS BIDDIE
Address to a Burns Club
ALEXANDER MACGREGOR
"A Man's a Man"
Duncan Gray
THE STATION ORCHESTRA
Solemnity
MARGARET STEWART
"The Heart is True"
WILLIAM GRAY
"The Road to the Burns Club"
ALEXANDER MACGREGOR
"My Home"
AUGUSTUS BIDDIE
"The Two Dogs"
ALEXANDER MACGREGOR
"My Name's Awa"
"Scots Wha' Hae"
"My Love She's But a Lassie Yet"
THE STATION ORCHESTRA
Eucharistic Hymns
MARGARET STEWART
"The Heart is True"
WILLIAM GRAY
"The Road to the Burns Club"

11.00. Pipe Major WILLIAM GRAY
Marches: "The Burns Club"
AUGUSTUS BIDDIE
"The Heart is True"
THE STATION ORCHESTRA
Patrol: "The Wee Maids"
11.0-11.0. -Programme S.B. from London.
TUESDAY, Jan. 26th.
1.30-5.45. -SYMPHONY CONCERT conducted by ALBERT COATES. S.B. from London.
8.30. Studio Service.
9.00. -The Very Rev. Prof. GLENN MILLER AND D. D. L. A. The Sunday School.
10.00. -The Sunday School.
11.00. -The Sunday School.

(Continued on the next page.)

55C
422 M.

GLASGOW PROGRAMMES.

(Continued from the previous page.)

Week Beginning
January 24th.**A MYSTERY THRILL.**
THE LONDON RADIO
REPERTORY PLAYERS.HARRY ON AR and MICHAEL
FORAN.**"THE STATIONS OF THE CROSS"**The scene is an Old Mounted
Hall the seat of
Mr. P. a friend, Sir Ralph
West a keen sportsman and
a just returned from
a tour with whom Priest is
staying the weekend.The action takes place in the
hall the oak-panelled Dining
Room and the Stables of the
house.

Brahms Horn Trio (continued)

LEONARD HIGGS
Concerto for French Horn Strauss
2nd Movement and Finale.Reverie. "Reverie" *Romances*
Programme S.B. from London**1.30. DANCE MUSIC BY THE**
PLAZA BAND.
Reverie from the
Plaza Palace de Danse.**1.5. JAY WILKINSON and his**
MUSICAL LIES DANCE
Programme S.B. from
London**WEDNESDAY, Jan. 27th.**Mr. T. C. F. Br. O. G.
City in the Days of Old
M. Albert le Grip, B.A., LL.B.
Quartet "Londonderry Air"
at M. G.**3.35 THE WIRELESS QUARTET**
JEAN GRANT (Soprano)
Afternoon Topics Miss C. H.
McAra, "Lays of Nature-
Stan Secunda"
CHILDREN'S CORNER

1.2 Weather Forecast

Programme S.B. from London
M. G. M. N. H.
M. G. M. A. "Matters of
T. B. from Aberdeen.**SYMPHONY CONCERT.****WALTER WIDDOP (Tenor)**
THE LONDON RADIO
ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS**THE ORCHESTRA**Overture, "Egmont" *Beethoven*
WALTER WIDDOP
Song Cycle "The
Valkyrie"
KienziLohengrin a. N. G.
"The Valkyrie"
Kienzi**THE ORCHESTRA**A London Symphony
Walter Widdop**WALTER WIDDOP**A Maiden So Fair"
("Maiden Leased")
Walter Widdop
Song Cycle "The
Valkyrie"
Kienzi, and Ar. "Through the
Forest"**THE ORCHESTRA**Rondino in E Flat, for Oboe
Clarinet, Bassoon, and Horn
J. S. BachWolfs Sk. "The Harp"
Tone Poem "F. Schubert"
10.0. WEATHER FORECAST
Prof. E. W. W. W. W.
Romance of Words (2) Phras
Makers. S.B. from Nottingham.Land News
10.30. Half an Hour of "THE
MERRY WIDOW" with
GEOFFREY BATES S.B. from
London

11.0. Close down

THURSDAY, Jan. 28th.My A. P. P. C. C. C. C. C.
My A. P. P. C. C. C. C. C.
of Verse and Prose "The
way "Elegy Written in a
Country Churchyard"Mr. Alexander C. C. C. C.
"Insect Life" *Some Wonders*3.15. The Wireless Quartet: Two
Songs, "Where My Love"
H. G. W. W. W. W. W.
Rondino (Rondino)3.45. The Wireless Quartet: Two
Songs, "Where My Love"
H. G. W. W. W. W. W.
Rondino (Rondino)5.0. Afternoon Topics Miss Gray
Children in Medieval Poetry5.15. CHILDREN'S CORNER
Uncle Phil's Stamp Talk
Counterpane Corner6.0.2. Weather Forecast for
Farmers6.15. Programme S.B. from London
7.30. M. G. M. N. H.
7.40. Commander E. C. DE J. K. S.
L. G. H. S. R. N. "Seafarers
Seafaring, and Sings."**8.0. Light Orchestral Programme.**
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERSCavertine, "Piaga a Cave"
Mendelssohn
selection. "Le Traviata"Rosa M. G. M. N. H.
Sings. "A Lover in Damascus"
W. G. W. W. W. W. W.A. G. W. W. W. W. W.
Sings. "A Lover in Damascus"
W. G. W. W. W. W. W.**Scottish Regiments.**
No. 6. THE CAMERON
HIGHLANDERS
S.B. from Edinburgh**8.30. Orchestral Programme.**Selection, "Chu Ch. a Chou"
F. V. G. W. W. W. W. W.
The End "Schubert"10.0. Programme S.B. from London
11.0. Close down**FRIDAY, Jan. 29th.**11.30. 12.30. M. G. W. W. W. W. W.
12.35. 1.35. Remnant to School-
1.25. Mr. Arthur Strachan Big
G. W. W. W. W. W. W.3.35. M. Albert le Grip, B.A., LL.B.
G. W. W. W. W. W. W.3.45. The Wireless Quartet: Over-
ture, "Egmont" *Beethoven*
3.55. THE WIRELESS QUARTET
REG TETLEY (Baritone)Afternoon Topics Miss Dorothy
afternoon Speech The Singing
of Court and Plays Production**CHILDREN'S CORNER**Uncle Phil's Stamp Talk
"The Boy Who Under-
stands the Language of the
Flowers"Weather Forecast for
Farmers6.10. Dance Music S.B. from London
6.30. Mr. Dudley V. Howells "Hort
culture"A Summary of the Wireless
Papers for the Week, S.B.
from LondonMr. G. A. ATKINSON "Seen
on the Screen" S.B. from
LondonMusical Interlude S.B. from
London7.10. Mr. D. M. CHUMMING SKIN-
NER: "Kitchy, the Kan-
garoo" S.B. from Dundee.
FLORENCE HOLDING.**LEONARD GOWINGS (Tenor)**
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERSThe Old L. S. R.
Florence Holding8.1. "A May Morning" *L. Denzo*
Bird of Blue "L. Denzo"
Charming Chorus "L. Denzo"
Waltz Song, "Tom" *German*
Jones**8.25. LEONARD GOWINGS**
Song Cycle "The
Nightingale"Song Cycle "The
Nightingale"8.35. THE ORCHESTRA
Song Cycle "The
Nightingale"**8.50. FLORENCE HOLDING.**
To One Who Passed Whistling
Through the NightSong of the Palatine Boats
Mendelssohn
FrederickL. G. W. W. W. W. W.
The Irish Evening Song
An Evening Song "Blanchard"**9.15. THE ORCHESTRA**
Flower Suite "Banyan"
Dances of the Roses, Dance of
the Peasants, Dance of the
Lovers.

9.30. Programme S.B. from London.

10.0. DALE SMITH.
BaritoneCycle of Songs from Tennyson's
"Idylls of the King" Arthur Somervell

11.0. Close down

SATURDAY, Jan. 30th.**4.0 THE WIRELESS QUARTET**
LEUGAT FAIRLEY
(Baritone)5.0. Afternoon Topics
5.15. CHILDREN'S CORNER
6.0.2. Weather Forecast for
Farmers6.15. Programme S.B. from London
Radio Society Talk8.0. MARJORIE BOOTH (Soprano)
DENNIS NOBLE
HALBERT TATLOCK**HIS DRAMATIC**
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS**THE ORCHESTRA**Song Cycle "The
Nightingale"8.1. DENNIS NOBLE
Song Cycle "The
Nightingale"**8.30. THE ORCHESTRA**
Song Cycle "The
Nightingale"8.4. Shingled Tale,
THE CURA.The Major, JOHN LOTHIAN
The Doctor LESTER WARWICK
The PrivateHALBERT TATLOCK
Song Cycle "The
Nightingale"Presented by
MUNGO M. DEWAR
Walter Widdop and
HALBERT TATLOCK8.5. MARJORIE BOOTH
Song Cycle "The
Nightingale""A Garden of Love" *Madagascar*
Mighty Lovers "N. N. N."9.5. DENNIS NOBLE
Song Cycle "The
Nightingale"B. B. B. B. B. B. B.
Song Cycle "The
Nightingale"**10.0. THE ORCHESTRA**
Song Cycle "The
Nightingale"H. G. W. W. W. W. W.
Song Cycle "The
Nightingale"**10.30. Shingled Tale,**
THE CURA.NEW YEAR RESOLUTION
ChambersHALBERT TATLOCK
Mag. M. G. W. W. W. W. W.MADGE M. KENZIE
Donald McLean ("Son")
L. G. W. W. W. W. W.8.0. M. G. W. W. W. W. W.
Song Cycle "The
Nightingale"on January 1st, 1929
presented by
MUNGO M. DEWAR
Walter Widdop and
HALBERT TATLOCK9.1. DENNIS NOBLE
Song Cycle "The
Nightingale"9.50. M. G. W. W. W. W. W.
Waltz, "The Lasso Dance"
C. G. W. W. W. W. W.**GLASGOW NEWS.**
The Cameron Highlanders.The Cameron Highlanders
will be S.B. from the
Edinburgh Studio at 9.0 p.m. on
Thursday evening, while the re-
minder of the programme will be
provided by the Hallé Orchestra
from Manchester, and the Station
Orchestra in light and popular items.The programme on Friday evening
includes an interesting variety
of songs, old and new, sung by Miss
Florence Holding, soprano, and Mr.
Leonard Gowings, tenor, and a special
feature will be provided at 10.30 p.m.
by Mr. Dale Smith, who is to sing
the Song Cycle from "The
Nightingale" by Arthur Somervell.

Week Beginning
January 24th.

179.—Close down.

2BE
440 M.

BELFAST PROGRAMMES.

Week Beginning
January 24th

SUNDAY, Jan. 24th.

- 3.30-4.45.—SYMPHONY CONCERT
Conducted by ALBERT
COATES, S.B. from London
- 1.—CAROLS, S.B. from London
- 2.—SERVICE, w. H. ADDRESS by
Mrs. GEORGE CALDER, KY
S.B. from Birmingham
- 8.55.—Programme S.B. from London
- 10.30.—Close down

MONDAY, Jan. 25th.

- 3.15.—Miss Florence Irwin: Talk in
Housewives, "The Making of
Rough Puff Pastry and its
Uses."
- 4.0.—Light French Instrumental Music.
WITA McCLEERY
- HAROLD LOLT (Solo)
THE "BRE" WIND QUINTET
THE STATION ORCHESTRA
- 5.0.—CHILDREN'S CORNER
Songs by Aunt Marjorie; Piano
Solo by Miss L. A. O'Brien
- 6.10.—Programme S.B. from London
- 11.0.—Close down.

TUESDAY, Jan. 26th.

- 11.30-12.30.—Gramophone Records
School Transmissions M. H.
Herron: "French Conversation"
Prof. H. O. Mendel, of
Queen's University, "Reading
of English Literature."
- 1.0.—MARGARET WEIR (Poetry
Recital).
"Phyllis Plants Me"
"The Wife of Usher's Well"
Part of "L'Allegro" Milton
"They Say" Joyce Kilmer
- 4.15.—The Belfast Radio Quartet
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Uncle Jack; Clarinet
Solo by Uncle Eldon; Story
Bird Talk (V).
- 7.0.—WEATHER FORECAST AND NEWS
Lady ADAM SMITH on "For H"
S.B. from Aberdeen
- 7.25.—Musical Interlude S.B. from
London
- 8.—French Reading by M. STE-
PHAN: "Mile. Porte of Antwerp
Cottages" S.B. from London
- 8.0.—PHILEMON, S.B. from Lon-
don.

MUSIC.

MURIEL CHILDE
(Mezzo Contralto).
S. WEIR McCORMICK
(Baritone).
S. H. DARVILLE (Flute).
PAULINE BARKER (Harp).
THE STATION ORCHESTRA

Selection, "Nadeshda" Thomas
Value Intermezzo, "Sea Maidens"
Concerto

MURIEL CHILDE
"The Misty Isle of Skye"
Grove

"Twilight" K. A. Glen

- 8.30.—THE LONDON RADIO
REPERTORY PLAYERS,
including
HENRY OMAR and
MR. HALL HOGAN
- "The Stallions of Gore Ash."
The story is an Old Master Grange
at Gore Ash, the seat of Mr.
Priest a friend, Sir Ralph West
a keen sportsman and traveller
just returned from abroad, with
whom Priest is staying the
week-end.
- The action takes place in the Hall,
the Oak-paneled Dining Room
and the Stables of the Grange

- THE ORCHESTRA
Concerto
- 8.10.—S. WEIR McCORMICK
A Mood About Travers
"Ships of Arcady" Myrland Hunt
"By the Waters of Manhattan"
Alto Fantone Martin
- 8.20.—MURIEL CHILDE
Every Man Across the Water
A Prayer E. Bruch
- 8.30.—PAULINE BARKER and
S. H. DARVILLE
Nocturne for Harp and Flute Berge
With Strings Accompaniment
- 8.38.—S. WEIR McCORMICK
Port of Many Ships P. Kral
"Mother Carey"
"In Happy Mood" O. Chasmod
"A Road Song" J. E. Roberts
- 8.45.—THE ORCHESTRA
Selection, "Melodious Memories"
March, "Oh! Fairful Holmwood"
Programme S.B. from London
- 10.0.—Close down

WEDNESDAY, Jan. 27th.

- 4.0.—Afternoon Talk
- 4.15.—The Belfast Radio Trio
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Aunt Marjorie
Violin Solos by Uncle Albert
Baymen and Stories for V. J.
Story Cakes
- 7.0.—WEATHER FORECAST AND NEWS
The Rev. D. H. B. CRANALL,
Litt. D., "Life in the Old Monas-
teries—The Home and Studies
of the Monk" S.B. from
London
- Local News

PHIL BARKER
(Contralto).
HEATRICE HARRISON
(Soprano).
THE AUGMENTED
STATION ORCHESTRA
Conducted by
E. GODFREY BROWN

- 7.30.—THE ORCHESTRA
La Procession du Roi
- 7.42.—HEATRICE HARRISON
Andante con moto—
Allegro presto
A la Allegro
.....
(With Orchestra)

- 8.5.—PHIL BARKER, with
OR HESLAA
(Selected).
THE ORCHESTRA
Prelude des Cathedrales
- 8.20.—HEATRICE HARRISON
Soprano Solo
Song Without Words Mendels
Allegretto
- 8.32.—PHIL BARKER
(Selected).
HEATRICE HARRISON
Songs My Mother Taught Me
Spanish Dance
Viennese Melody
Three Old Irish Tunes
"The Baby Gardens"; "I Will
Walk with My Love";
"Katey's Reel"
- 8.40.—THE ORCHESTRA
Dance No. 1
Polonaise; Capotcha; Dance
Ruse, Valse; Tango
- 8.10.—MR. A. S. RIDDLE, "Horn
and There in Ulster—The Gif-
ting"
- 8.22.—PHIL BARKER
(Solo)
- 8.35.—THE ORCHESTRA
Prelude, "Cannon" Suite B. at
Prelude, "Cannon", Horn
Solo; March; Final
- 8.50.—Overture to the Comic Opera
Der Soldat des Maestranen
Lazarus
- 10.0.—WEATHER FORECAST AND NEWS
Prof. E. WICKLEY: "The
Romance of Words—(2) Phre-
nology." S.B. from London
- 10.30.—Half an Hour of "THE
MERRY WIDOW" with
GEORGE GRAVES, S.B.
from London
- 11.0.—Close down.

THURSDAY, Jan. 28th.

- 4.0.—Afternoon Talk
- 4.15.—Ethel Barker (Contralto): The
Belfast Radio Quartet.
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Uncle Jack; Clarinet
Talk (V); J. E. O'Neill
Stories
- 6.35.—Market Prices for Farmers. S.B.
from London
- 6.40.—Ministry of Agriculture Fort-
nightly Bulletin, S.B. from
London
- 7.0.—WEATHER FORECAST AND
NEWS
Mr. W. M. B. PRINCE
"Dolls and Potpourris"
Parliament" S.B. from Lon-
don. Local News.
- 7.30.—Programme S.B. from Glasgow
EDWARD MCCRISKEN
(Baritone).
ERNEST A. STONELEY
(Soprano).
THE STATION ORCHESTRA
Folk Music and Play.
THE ORCHESTRA
Two Songs Without Words Holst
Country Song, Op. 22A.
Marching Song, Op. 22B
- 8.0.—THE BELFAST RADIO
PLAYERS
Present
THE WISDOM OF FOOLS
(Anna M. Warlock)

- Characters
Mary Wain
FANNIE ESKIN
James Davis (CHAS. K. AYER)
Scene: A Farm House in
Co. Derry
- 8.24.—THE OLD HESTRA
Songs and Dances of Bohemia
Finn
- 8.38.—THE BELFAST RADIO
PLAYERS
Present
THE "FIVE WRITER"
(Anna M. Warlock)
Characters
Margaret Lynch (the Scholar of
the District)
ANNA WARLOCK
Mrs. McKeague (a Neighbor)
JENNIE ESKIN
Joe McKeague (Her Son)
H. RICHARD HAYWARD
Micky Dearty (the Village Oracle)
(CHAS. K. AYER)
Scene: The kitchen of Marge-
lynch's Farm House
- 8.48.—THE ORCHESTRA
Bulgarian Folk Songs Wengert
Irish Music.
THE ORCHESTRA
Irish Reel, "Molly on the Shore"
Two Irish Tone Sketches
"The Maid of the Spruce"; "A
the Parton"
EDWARD MCCRISKEN
"Lament for Owen Ron"
O'Neill
"The Little Red Lark"
"Mo' Maun"
ERNEST A. STONELEY
Reel, "Buntings, Hop-Jo, (from
Six Irish Sketches"
Stanford
- 8.40.—EDWARD MCCRISKEN
The Jug of Punch C. Wood
"My Love's An Arbutus"
Stanford
"Casualty Tangle" Harlequin
THE ORCHESTRA
Overture, "Shamus O'Brien"
Stanford
- 10.0.—WEATHER FORECAST AND
NEWS
Topics Talk, S.B. from London
- 11.30.—THE SATURDAY HANDS, S.B.
from London.
- 12.0.—Close down

FRIDAY, Jan. 29th.

- 11.30-12.30.—Gramophone Records
School Transmissions M. H.
Herron: "French Conversation"
Arthur Malcolm: "English
Verse Recital"
STERNIALE BENNETT
(Songs at the Piano).
- 1.45.—JAMES MACKAY (Xylophone)
THE STATION ORCHESTRA
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Dyadya Vanya (The Russian
Uncle), "The Boy Who Under-
stands the Language of the
Birds." S.B. from Glasgow.
- 6.40.—MR. J. G. WHYTELAIT
F.R.C.S., D.L.O. (Lond.),
of the Ministry of Agri-
culture, "Why Your Hens Are
No Lay"
6.50-11.0.—Programme S.B. from Lon-
don.

(Continued on the next page.)

original Gaelic.

There's life in the family now!



WHAT a difference broadcasting has made to family life; for indoor days no longer bore, but are filled with brightness and gaiety now that all the charm of radio music, song and interest is available through the medium of a good receiving set and loud speaker.

Greater still becomes the charm with the supremely perfect Sterling "Mellovox," the latest and most popular hornless type of loud speaker. A perfect reproducer, artistic in appearance and ample in volume for all home requirements.

Hear the "Mellovox" at your radio dealer's, then add the pleasures of true reproduction of broadcasting to the family circle.

STERLING MELLOVOX Loud Speaker

Write for a copy of Publication No. R.T. 439.

THE MARCONIPHONE COMPANY LTD.

Sole Agents for **STERLING TELEPHONE & ELECTRIC CO., LTD.**

Registered Office: Marconi House, Strand, London, W.C.2

Head Office: 210-212 Tottenham Court Rd., London, W.1

Branches: A.C. & S. 11, New York; A.C. & S. 11, New York; A.C. & S. 11, New York



STERLING "MELLOVOX" HORNLESS LOUD SPEAKER

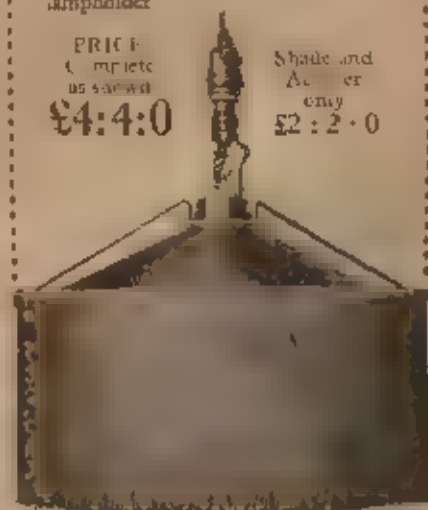
In brown, blue, mahogany or black
with gold or silver diaphragm
PRICE **48/-**

As Innovation STERLING "MELLOVOX" and LAMP SHADE COMBINATION

Consisting of the "Mellovox" combined with an adapter, complete with electric light fittings and attractively coloured silk shade. Can be suspended in a few seconds and the adapter plugged into an existing lampholder.

PRICE
Complete
as shown
£4:4:0

Shade and
Adapter
only
£2:2:0



THE FIRST WIRELESS LOUD SPEAKER WAS A BROWN



IF ever there is a Loud Speaker on which is lavished the most painstaking and persistent care it is the Brown Q recognised as the Loud Speaker de luxe.

Every part which goes into its construction is subjected to a microscopic scrutiny. Innumerable tests during every stage of manufacture are employed to

ensure the tone perfection for which the Brown Q is so justly famed. And finally each one is tried out on actual Broadcast reception by a sound expert. Such individual effort is more costly, but in the Brown Q fidelity of reproduction outweighs consideration of price. *In all resistances, £15 15 0.*

Repairs shown in the main
5. 10. 15. 20. 25. 30. 35. 40. 45. 50. 55. 60. 65. 70. 75. 80. 85. 90. 95. 100.

S. G. Brown, Ltd., N. Acton,
London, W. 3

Depots (Sole agents) in the
Pach, 10. 15. 20. 25. 30. 35. 40. 45. 50. 55. 60. 65. 70. 75. 80. 85. 90. 95. 100.

BRITISH

Brown

THROUGHOUT

KEEP YOUR WIRELESS
SET IN "TUNE"

Osram Valves

for Broadcasting

The G.E.C. - your guarantee



"'Tis deeds must win the prize"

IN years to come, when the story of the Valve is written, certain developments will stand out like landmarks and win imperishable fame for their inventors.

First, the discovery of the electron theory. Later, Dr. Fleming's great contribution to the cause of Radio—the original two-electrode valve and the father of all valves. Afterwards, the addition by Dr. Lee de Forest of the grid, which resulted in the three-electrode valve. And then Valve development halted for several years. A long straight filament enclosed by a spiral grid—the whole being surrounded by a tubular anode.

This was the standard Valve until the year 1922. Obviously it had many disadvantages. A large proportion of its electron emission inevitably escaped from each end of the anode and served no useful purpose. This clearly caused a very serious loss in efficiency.

The spiral grid—owing to its lack of rigidity—was a fruitful cause of microphonic noises. The straight filament—tightly stretched to prevent sag—readily fractured and the Valve became useless. In 1922 there appeared a new Valve—one destined to win immediate recognition—the Cossor.

For the first time there was used in any Valve an arched self-supporting filament. A grid so rigid as to be utterly vibration-proof. And a hood-shaped anode which enclosed practically the whole of the electron stream. All of which were entirely original and exclusive features.

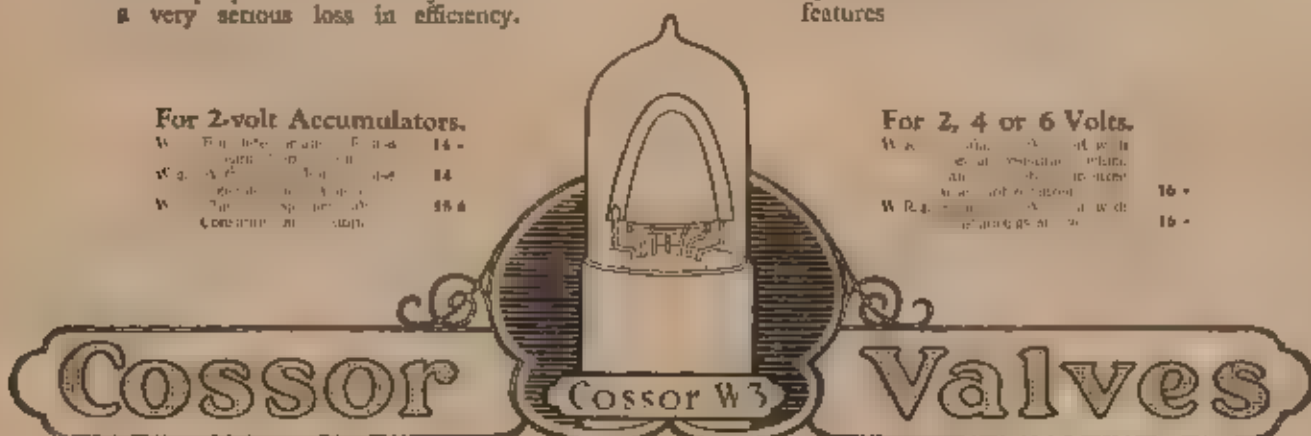
In three short years Cossor has triumphantly vindicated that its unique principles of design are correct. More than one of its features have been adopted by other makers. But Cossor users are not misled—for Cossor results are obtainable only by the combination of *all* these features.

For 2-volt Accumulators.

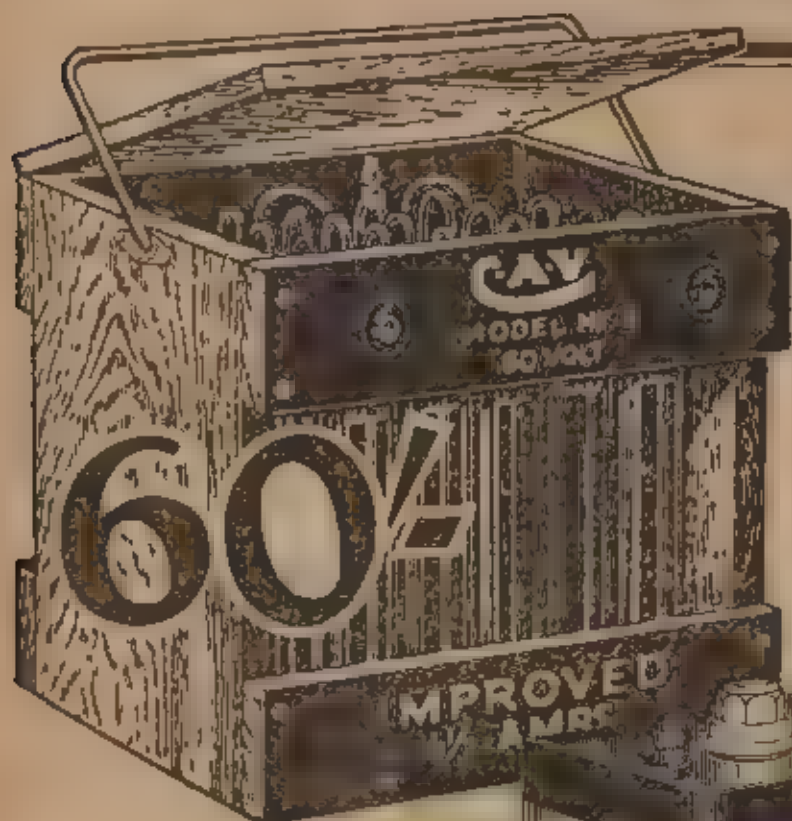
W	20	100	100	100	14
W	20	100	100	100	14
W	20	100	100	100	14
W	20	100	100	100	14

For 2, 4 or 6 Volts.

W	20	100	100	100	14
W	20	100	100	100	14
W	20	100	100	100	14
W	20	100	100	100	14



Manufacturers of Motor-Car Electrical Equipment by Appointment to H M the King



Why
you should
choose
C.A.V.
ACCUMULATORS



E. J. H. Jones, M.D. 1118 A
Med. Coll. of Virginia 1914
Dorchester 74 1915

[illegible]

ACTON GLASS "RANGE.

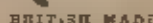
Lot No.	Assembly	Approx.	Price	Excess Charge
2 Volt Single Cells.				
933	60	30	13/8	2/-
934	80	40	16/-	2/6
4 Volt Assemblies.				
943	60	36	27/6	2/6
944	80	40	32/-	3/-
8 Volt Assemblies.				
953	60	30	40/6	3/-
954	80	40	48/-	4/-

When you buy a C.A.V. ACCUMULATOR, you buy with it 33 years' experience. The C.A.V. H.T.3 is the most outstanding development of the time, embodying the latest improvements at 1/- per volt. Strong carrying handle supplied free. Can be tapped every 2 volts if desired. Permanently sealed, practically unspillable. Every cell insulated by air, preventing inter-cell leakage and ensuring utmost efficiency. All cells are securely fixed with insulating wax, making damage in transit impossible. Compiled in a handsome specially prepared acid-resisting box of the smallest dimensions, 7 x 8 x 7½" high. Lasts 4 to 6 months on one charge if necessary. List No. 537, fully charged (first charge free).

Write for a copy
of our complete
Radio Catalogue.

C. A. Vandervell & Co., Ltd.
ACTON VALE LONDON W.3

Manchester Branch:
35, Bridge Street.



LONDON.

LISSENIUM

A new Lissen way which provides you with high-tension current—bigger, better, and more economical than before

There is realised logic about the new LISSEN way. Previously you threw money away every time you discarded your high-tension battery. You had paid for the box, for the soldering and the assembling of the cells—and all these things were lost when your battery had had its day.

WITH THE NEW LISSEN WAY YOU BUILD YOUR OWN BATTERY—AND ELIMINATE THIS WASTE. The saving is so appreciable that it provides you with a liberal high-tension supply where previously you had to economise with it. YOU CAN THUS GET BIGGER LOUD SPEAKER VOLUME AT ONCE.

You buy the essential LISSEN CELLS—cells which are made throughout at our Richmond factory. These cells have a large discharge capacity, and THEY COME TO YOU FRESH AND FULL OF LIFE BECAUSE OF THE METHOD WE ADOPT IN MARKETING THEM.

LISSEN CELLS are sold separately, and also in boxes of 45's. Each cell gives $1\frac{1}{2}$ volts. The price of the cells is the same whether you buy them singly or in 45's, but with a 45 lot you are provided with the necessary special springs for building your battery.

You can build a bigger battery at any time, adding other LISSEN CELLS to give you any voltage you need.

The purchase of every 45 lot of LISSEN CELLS entitles the purchaser to a limited licence to use the LISSEN method of construction—for which patent application has been made—and also to the exclusive use of the drawings and other data provided.

Ask your dealer to show you out of stock, send postal order direct.

LISSEN LIMITED

Lissenium Works, 300-320, Friars Lane, Richmond, Surrey

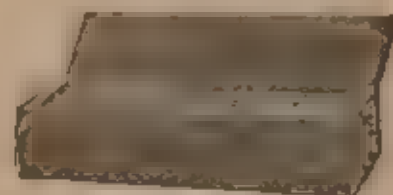
Phone Richmond 7285 (4 lines).

Grams: "Lissen" Lissenium Ltd.



You arrange the LISSEN cells in boxes in a series which will make a unit, and which will last for ever. You renew the LISSEN cells only, and PAY ONLY FOR WHAT YOU RENEW

WITH EACH 45 LOT, YOU ARE GIVEN FULL-SIZE DRAWINGS AND CLEAR INSTRUCTIONS HOW TO PUT THE BATTERY TOGETHER—you cannot go wrong.



Showing completed H.T. Unit.

LISSEN CELL

2½d. each cell (9/4½ for the 45 cells to give 67½ volts, including drawings and springs)

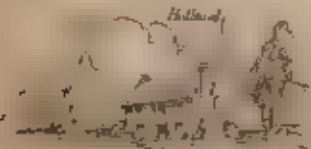
NOW * YOU * CAN * USE * BIG * POWER



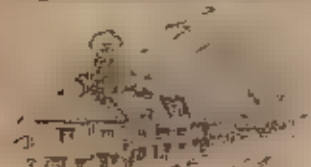
Great Britain

In little Homesteads of every Nation

As the evening settles over the little homes of Japan and of the Netherlands, of Australia and of the Yorkshire Moors, there are to-day new interests there—a hundred delights made possible by Radio and all the pleasing voices and sounds of the big outside world, sent there by the hundred-thousand-pound generating plant and transmitter, delivered in all fulness of melody and volume by the tiny guttering crystal.



Holland



France



Japan



Australia

And in these thousands of little homes of many countries, most probably if you were to enquire, you would find the Crystal to be NEUTRON

Literally and in actual fact, Neutron Crystal is the heart of Radio reception for every user in every corner of the World. It is made in England, France, Holland, Germany, Sweden, Australia, India, America, Canada, the Empire, India, Morocco, South Africa, and elsewhere—than any other single Radio Crystal.

It consistently achieves distant reception. Not uncommonly, Neutron has made a thousand miles seem like a stone's throw. And because of its wonderful record, Neutron is certain to improve your reception.

NEUTRON

The World's Greatest Radio Crystal

Synthetic—consistent right through and in every place tested and absolutely guaranteed and British Made

Trade Enquiries to
Neutron Distributors,
Sentinel House, W.C.1
Phone: Museum 8340.

Sold at 1/6 by all Radio Dealers the World over;
Manufactured by Neutron Ltd., Sentinel Hse., London.



Louden VALVES

BRIGHT EMITTERS 4/6

Filament Volts - - 4.5 to 5
Filament Amps. - 0.4
Anode Volts - - 40 to 60

Made in 2 types.

F1 (Plain Louden) for Detection and L.F. Amplification.
F2 (Blue Louden) for H.F. Amplification.

DULL EMITTERS 8/- and 9/-

(8 Volt) (9 Volt)
Filament Amps. 0.1
Anode Volts - 40 to 60

Each made in 2 types: FER for Detection and L.F. Amplification; FER2 for H.F. Amplification.
N.B. These valves consume only one seventh of the current taken by ordinary bright emitters. They will work straight off a 4V or 5V Accumulator without alterations to filament resistance or set. When ordering please state clearly the type and voltage required.

All Fellows apparatus can be inspected and purchased at 70, Store Street, Tottenham Court Road, W.C.1, and 34, Bridgeway Gate, Nottingham.

READ THIS.

Messrs. Fellows Magneto Co., Ltd.

Dear Sirs,

Dec 1st 1925

It may interest you to know that the L. by means of which have been able to purchase another pair of your wonderful valves, was saved in three months (through reduced expense for charging accumulators) by the first pair of Louden Valves which began to use at the end of August last.

In addition to this we have greatly increased the hours during which we use our set and reception has been vastly superior to that obtained from valves of any other make that we have used.

Enc. your advertisement brought Louden dull emitters into our home. We did not know the necessity of our set to the perfection of broadcasting as we now know. Thanks to you.

Yours faithfully,
H. C. (Grosvenor)

Dec 1925

Now fill in the coupon below and you will enjoy reception similar to that described. Have you our 40 pp. illustrated catalogue? It is FREE.

To the FELLOWS MAGNETO CO., LTD., Cumberland Avenue, Park Royal, Willesden, N.W. 10

Name

Address

Herewith Remittance value. Please forward me Louden Valves

Type. on conditions as per your advertisement

Please write clearly in BLOCK LETTERS, enclose postage (4d. for each valve) and register Cash or Treasury Notes.

F 1 12 9

F 1 12 9



"Well, I never!"

It is just as though the door had opened and in the quiet composure of the room there had appeared, not the maid coming in to mend the fire, but a Prima Donna in full song. Such is the reproduction of a Cosmos Radio Set. You must hear it to believe it. So intunate, so life-like is Cosmos reproduction, you instinctively look round, but when you look round the singer is not there—only the voice!

The Cosmos Sets have been called the Musicians' Sets. It is their perfect tonal purity which has won them the favour of great musicians like Sir Landon Ronald.

THE COSMOS 5-VALVE SET (Full Grand) is the set Sir Landon Ronald uses in his own home. Prices, including royalties but without accessories, from £22.5.0.

THE COSMOS 3-VALVE SET (Baby Grand) is excellent for local stations and within 150 miles of Darent. Price, including royalties but without accessories, £8.5.0.

CRYSTAL SET. The Cosmos Crystal Set gives the essential Cosmos quality for a very small outlay. It has a delightful compactness and hangs on a wall like a picture. Its performance is extremely satisfactory. Price £1.5.0 (with additional coil for Darent, 4/6 extra.)

Cosmos

RADIO VALVE SETS

from all wireless traders

4 C
If a dealer only: METRO-VICK SUPPLIES LTD.
Proprietors: Metropolitan-Pickers Electrical Company, Ltd

The DRAGON AMPLION



"New Junior"
A.R.111
Price £2:10

"Standard"
A.R.19
Price £5:5



Other "Dragon" Models

"Dragonfly" A.R.102 ... 25/-
"Concert Dragon" A.R.23 £8:10

Demonstrations gladly given during business hours at the AMPLION Showrooms:
25-26, Saville Row, London, W.1 10, Wiltshire St. West Manchester
79-82, High St., Clapham, S.W.4 101 St. Vincent Street, Glasgow



"For Better Radio Reproduction"

OBTAINABLE FROM ALL AMPLION STOCKISTS, Radio Dealers or Stores.

Arrangement of Alfred Graham & Co. (E) A. Graham, Clifton Park, London, S.E.4

THE GIFT OF TONGUES.

By Anthony Somers.

I HAVE discovered a remarkable method of learning languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what disappointments I should have been saved!

It has sometimes been said that the best people do not possess the gift of languages.



Certainly I never possessed the gift. I was a hopeless failure. When the subject was brought up in school I was always some way near the bottom of my form.

But I have now discovered the reason I failed to learn languages was that the method of teaching was wrong.

Although I never could "get on" with Foreign Languages, I have always wanted to know them. I have tried French, Italian, Spanish, German, and not merely through the medium of a characteristic translation. Besides, I have wanted to spend holidays in France or Belgium 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.

Some time ago I saw an advertisement entitled, "A New Method of Learning Languages." 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 was so interested in it that I enrolled for the course in French. Frankly, it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have ever seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) begins:

"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, or French—and not containing a word of English, and read it through without once 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 shall

be greatly surprised if it doesn't revolutionise 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) which you wish to learn. You do not know the meaning of a single Foreign word you can study these Courses with ease, and read the whole without a mistake, and so on.

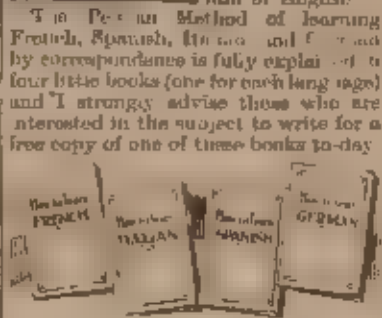
Look at any word in a French, English, Spanish, Italian, or German dictionary. This statement seems an incredible one, yet it is perfectly true, and you will see for yourself when you take the first lesson.

Another important fact about this new method is that it enables one to read and speak French, Spanish, Italian, or German without any knowledge of grammar, rules or pronunciation.

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 French books and newspapers, and to write and speak the particular language.



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 in the subject to write for a free copy of one 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.

POST THIS APPLICATION FORM TO-DAY.

To the PELMAN INSTITUTE (Languages Dept.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

Send me a free copy of "HOW TO LEARN FRENCH"—
"HOW TO LEARN GERMAN"—"HOW TO LEARN SPANISH"—
"HOW TO LEARN ITALIAN"—(cross out three of these), together
with full particulars of the New Pelman Method of learning languages.

NAME

ADDRESS



Do away with H.T. Batteries

The M-L Anode Converter (illustrated) enables all valve-set users to do away altogether with the constant expense and uncertainty of H.T. Batteries.

You run the M-L Anode Converter direct from an accumulator, and on the output side you obtain High Tension current for detectors, or Power Valves, or both.

The use of an M-L Anode Converter means a very real economy for you, as well as a great gain in convenience and in the reliability of your loud-speaker results.

Fill up the coupon below, and send it to us, and we will post you full particulars.

S. SMITH & SONS (M.A.), Ltd.

179-185, Great Portland St., London, W.1.

Made in several
types for all
requirements
from £12:15:0.

Will you please post me particulars of the M-L Anode Converter? This enquiry involves no obligation

Name

Address

Date

Your
radio set
can be
improved
by using

**B.T.H.
VALVES.**

Made in England

Insist on
B.T.H. the
Best of All

The British Thomson Houston Co Ltd
Cambridge

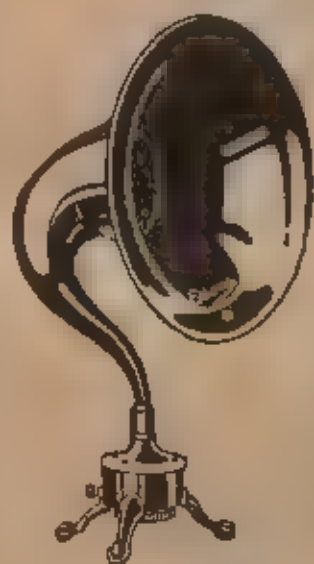
SIX TYPES

R 0.7A 4v 8/-	B3 0.35A 1.8v 14/-	B4 0.25A 6v 22/6
B5 0.06A 28v 16/6	B6 0.12A 28v 22/6	B7 0.06A 6v 24/6



2 Loud Speakers by BURNDEPT

which will increase the
efficiency of your
receiving set



BURNDEPT ETHOVOX LOUD SPEAKER

This is a standard full size loud speaker capable of dealing with considerable amplification. It is completely non-resonant, and its tone is perfectly natural.

Price £4-10-0
120 or 2,000 ohms resistance



PETER PAN LOUD SPEAKER

This model represents wonderful value in loud speakers. It costs no more than a pair of good headphones. It will operate quite well from a two-valve receiver with sufficient volume to fill a small room.

Price 21/-
2,000 ohms resistance only.

Ask any Burndept agent to demonstrate the clarity, power and purity of tone of these instruments, and you will not hesitate to choose one of them.

BURNDEPT
WIRELESS LIMITED

Aldine House, Bedford St., Strand, London, W.C.2.

Telephone Gerard 907.

Telegram Burndept Wireless London

Branches and Agents Everywhere



What a difference!

The music has come nearer and grown clearer. It is as though you had taken cotton wool out of your ears. An average set becomes a super set the moment you fit the S.P. 18 Valve. At one stroke the performance of your set is decisively improved.

An entirely new principle of construction is applied in the manufacture of the S.P. 18 Short-path Valve, enabling the path which the electrons travel between the filament and the anode to be shortened to a minimum. The shortened gap gives greater amplification, greater output without distortion and exceptionally good rectification.

THE RED SPOT VALVE is the only real power valve taking as low a filament current as 0.5 amps. It compares with other power valves requiring cell instead of one and costing nearly twice as much.

THE GREEN SPOT VALVE designed primarily for H.F. Detector or intermediate amplification stages, gives twice the amplification of any similar valve on the market, takes less current and is 10% cheaper.

All S.P. Valves (Red Spot and Green Spot) work off a one-cell accumulator and are priced at 12/6.

Cosmos

RADIO VALVES

from all Wireless Traders

Wholesale only: METRO-VICK SUPPLIES, LTD.,
4, CENTRAL BUILDINGS WESTMINSTER, LONDON, S.W.1
Proprietors: Metropolitan-Tickers Electrical Company, Ltd.

FELLOWS WIRELESS



BUY BY POST AND SAVE MONEY

Order all your wireless requirements from us by post. We can supply you with everything from an oscillator to a five-valve cabinet set. The quality of our goods is entirely beyond reproach, the cost is low because you can only obtain goods direct from us and this saves you the middleman's profit. You can have every confidence in ordering by post because all our goods are sent on **SEVEN DAYS' APPROVAL** against cash packing free, carriage forward (unless postage is stated). Take advantage of this unique offer fill in the coupon below and post it to us to-day. If the article you want is not shown here write for our 40 page illustrated catalogue free.



THE SUPREMACY

Except for sheer power is the equal of any big speaker on the market. Perfect tone and adjustable diaphragm. It is over 8 inches in height and there are no toys. Probably the finest medium sized Loud speaker it is possible to obtain.

Old Price 30/-
New Price 19/6

THE VOLLTONE

One of the finest full size Loud Speakers on the market and its present price makes one of the most amazing bargains ever offered. Clear distortionless reception and handsomely finished. Also fitted with adjustable diaphragm. Acknowledged by experts to be unequalled for its sound reproducing qualities.



Old Price 30/-
New Price 25/-



THE FELLOWS LIGHTWEIGHT HEADPHONES.

A first class pair of British Headphones. Cheaper than foreign phones and incomparably better. Non-rattling diaphragm, broadband, combine extreme sensitivity with remarkable lightness. Weight only 6 ounces with cord. Postage 6d.

Old Price 16/6
New Price 11/6

WRITE FOR
SPECIAL ILLUSTRATED
CATALOGUE FREE.

All Fellows apparatus can be inspected and purchased at 28, Sente Street, Tottenham Court Road, W.1, and 34, Bridlesmith Lane, Nottingham.

To The Fellows Magneto Co., Ltd., Cumberland Avenue, Park Royal, Willesden, N.W.10.

Herewith Remittance

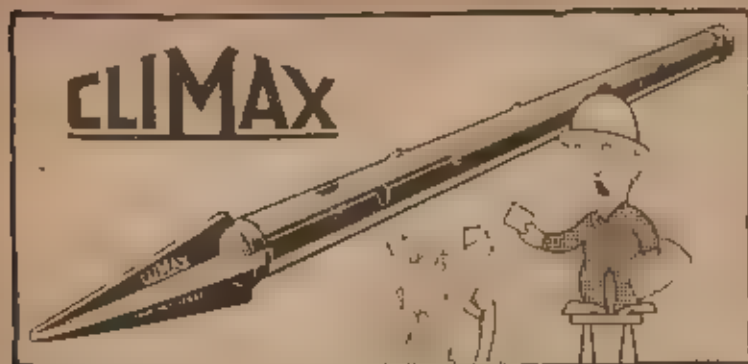
Please forward me

on conditions as per your advertisement,

Name

Address

Please write clearly in BLOCK LETTERS and register Cash or Treasury Notes.
RT 2 15



CLIMAX

YOU BET

on Climax for first place in the Earthing Stakes. Five shillings for the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

The investment if you...
...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.



227 HIGH HOLBORN, LONDON, W.C.1.
Telephone Holborn 2530.

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

CLIMAX COPPER EARTH for the sound engineer, 5/- full size
CLIMAX GALLOY EARTH for the sound engineer, 2/6 full size
Climax Insulated Low-loss earth lead 100 ft. 1/8

For aerial insulation de Luxe.
...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

CLIMAX SHOCK ABSORBER SET comprising four Climax Low-loss Insulators and two Climax Shock Absorber Springs 3/-
Climax Low-loss insulators boxed separately (per pair) 1/-
Climax Low-loss Aerial, 20 ft. 6/-
Climax Low-loss Lead-in Connector, 12 in. 1/10

PROTECT YOUR SET WHETHER IN USE OR NOT
...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

THE CLIMAX LIGHTNING ARRESTER complete ready 7/6
THE CLIMAX FOLDING FRAME AERIAL
...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

THE CLIMAX FOLDING FRAME AERIAL 30/-
...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

MAKE SURE IT'S

CLIMAX

CLIMAX RADIO ELECTRIC LTD.
Quill Works, Putney, London, S.W. 15. Telephone Putney 279.
A. CLIMAX LTD. 10, W. 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.

LUCAS "MIL AM" RADIO BATTERIES

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

RM9	60 amp hrs	81/6
RM5	30 amp hrs	58/6
RP1/6	15 amp hrs	55/-
RP7/4	7 1/2 amp hrs	45/-
RP5	5 amp hrs	42/-
RH5	5 amp hrs	29/6
ROS	3 amp hrs	27/6
RP7/2	3 1/2 amp hrs	22/6

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.



Write for full particulars of LUCAS SPECIALITIES
Post Free from Department



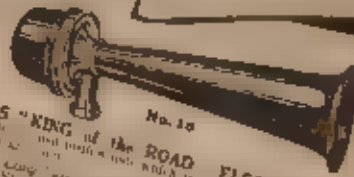
LUCAS "KING of the ROAD" MOTOR-CYCLE PROJECTOR SETS.

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

PRICES 25/6 to 72/6.

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.



LUCAS "KING of the ROAD" ELECTRIC HORNS

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.

...the Climax Copper Earth, and only half-a-crown for the Climax Galloy Earth.



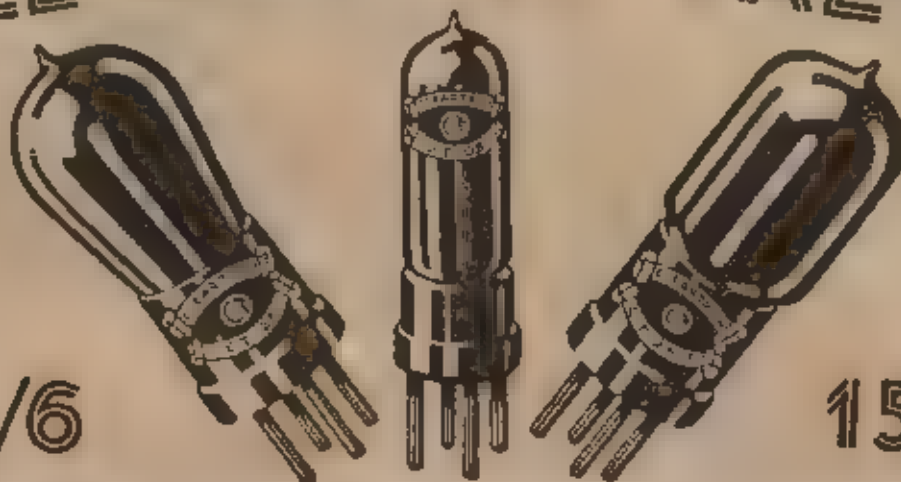
LUCAS "KING of the ROAD" CYCLE LAMPS.

OIL ACETYLENE Prices 2/- to 16/6
Prices 5/6 to 23/6

LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES
JOSEPH LUCAS LTD., BIRMINGHAM

12/6



15/-

CLEARTRON RADIO LIMITED

L CHURCHING CROSS LONDON, AND BIRMINGHAM.

[illegible]

IF UNOBTAINABLE LOCALLY APPLY DIRECT TO
WIRELESS DEPARTMENT,
THE CABLE ACCESSORIES Co., Ltd., TIPTON, Staffs.

FELLOWS WIRELESS



**BUY BY POST
AND SAVE MONEY**

Order all your wireless requirements from us by post. We can supply you with everything from an insulator to a five-valve cabinet set. The quality of our goods is entirely beyond reproach; the cost is low because you can only obtain goods direct from us and this saves you the middleman's profits. You can have every confidence in ordering by post, because all our goods are sent on **SEVEN DAYS' APPROVAL** against cash, packing free, carriage forward (unless postage is stated). Take advantage of this unique offer, fill in the coupon below, and post it to us to-day. If the article you want is not shown here write for our 46-page illustrated catalogue free.

CAN YOU CUT OUT YOUR LOCAL STATION?

Can you cut out your local station?
Can you separate Daventry from Paris?

Till the advent of the Fellophone Eliminator this has been almost impossible except for experts possessing complicated, and usually very expensive, apparatus.

To-day, however, any ordinary listener can instantly obtain absolute selectivity by adding this wonderful and inexpensive attachment to his set. No skill at all is required to operate it. No alterations are necessary to an existing set.

Just connect up as shown on the instructions provided with the instrument and tune in the station you wish to cut out in the ordinary manner. Then move the eliminator knob until that station disappears. You will then be able to tune in any other station your set is capable of receiving without being troubled in any way by the first. The latter will have vanished entirely and will not reappear until the eliminator knob is again moved.

This apparatus is not a wave trap but a **LOCAL STATION ELIMINATOR**.

All Fellows Products are fully guaranteed and sent packing free, carriage forward on Seven Days' Approval against Cash. Money refunded in full if purchaser not completely satisfied.

All Fellows apparatus can be inspected and purchased at 20, Store Street, Tottenham Court Road, W.C., and 34, Eridonville Gate, Nottingham.
WRITE FOR ILLUSTRATED CATALOGUE FREE.



The Fellophone Eliminator.

Price, complete in superb Oak Cabinet.

£2.5.0

Daventry and Radiola Paris
Cost, 4/6 extra.

TO THE FELLOWS MAGNETO CO., LTD.,
Cumberland Avenue, Park Royal, London, N.W.10.

Herewith Remittance Value

Please forward me a Fellophone Eliminator on conditions as per your advertisement.

NAME

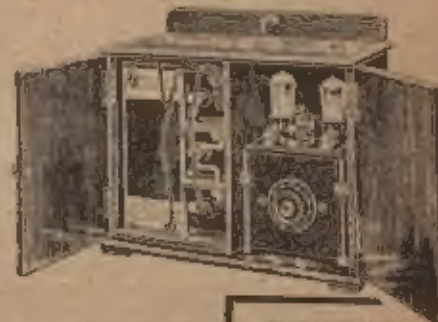
ADDRESS

R.T. 22/1/36

Please write clearly in BLOCK LETTERS and register Cash or Treasury Notes. E.P.S. 163

The simplest way to all the pleasures Radio can give you

Fine Music, Loud
Speaker Volume,
& Long-Distance
Reception when
required, under
**ONE KNOB
CONTROL,**
with the



Polar-Twin Receiving Set

The Polar-Twin Loud-Speaker Receiving Set is a triumph of simplicity. It gives you perfect Loud-Speaker reception if you live within 60 miles of a main B.B.C. Station (or within 120 miles of Daventry) is controlled by **ONE KNOB** and costs only £12 12s. including Loud-Speaker. No knowledge of wireless is necessary to operate the Polar-Twin—tuning is so simple that a child can manage it. The Polar-Twin is designed to yield full enjoyment of Radio without unnecessary complications. A single tuning dial that, once set, needs no attention; one knob to switch the programmes on; that is all. Two or more main stations besides Daventry can usually be received at full loud-speaker strength.

IMPORTANT.

"Little Knowledge is a dangerous thing!" Disregard the lack of information of certain Daily papers and their scare of prevent receiving sets becoming obsolete. There is no truth in it, and what's more, the Polar-Twin Receiver will give efficient performance on any wavelength which may be in practice adopted by the B.B.C., with a couple of coils costing only a few shillings.

"Polar Dual" Amplifier.

The Polar-Dual is a newly designed 2-valve amplifier, with intervalve coupling effected by means of standard Polar-Resistance-Capacity-Coupling Units. This method results in fine and pure reproduction, and the amplifier can be coupled to any set without fear of howling. The set itself is an exact replica as to size and appearance, of the famous Polar-Twin Receiver.

Polar-Twin Receiving Set.	Complete Installation	Polar-Dual Amplifier.	Cabinet-de- Luxe.
Set without an antenna, but including short-wave aerial, 1000-100000 cycles, 1000-100000 cycles, 1000-100000 cycles.	includes Polar-Twin Receiver, Loud-Speaker, 1000-100000 cycles, 1000-100000 cycles, 1000-100000 cycles.	Amplifier without antenna, but with necessary leads, 1000-100000 cycles.	Cabinet in light-colored dark oak, to house the Polar-Twin Set, 1000-100000 cycles.
£6-15-0	£12-12-0	£6-1-0	£1-7-6

Radio Communication Co., Ltd., 34-35, Norfolk St., STRAND, W.C.2.

Valve repairs

BRIGHT DULL

EMITTERS

Accepts Weco, Low-Capacity, and 4-Electrode Types.
Minimum D.E. current 0.15 amps. when repaired.
ALL TYPES OF BRIGHT AND DULL EMITTERS.
HALF THE PUBLISHED LIST PRICE OF THE VALVE WHEN NEW—MINIMUM 5/-.

Valves repaired by patent process incorporating best materials and skilled workmanship.

TRANSMITTING VALVES REPAIRED.

Up to 4 Valves. Cheapest method to be better than. Guarantee given to customer with valve.

VALCO Ltd., TACHO GROVE, WIMBLEDON, LONDON, S.W.14.
Phone: Weybridge 501.
CONTRACTORS TO H.M. GOVERNMENT.

FELLOWS WIRELESS



**BUY BY POST
AND SAVE MONEY**

Order all your wireless requirements from us by post. We can supply you with everything from an insulator to a five-valve cabinet set. The quality of our goods is entirely beyond reproach: the cost is low because you can only obtain goods direct from us and this saves you the middleman's profit. You can have every confidence in ordering by post, because all our goods are sent on **SEVEN DAYS' APPROVAL** against cash, packing free, carriage forward (unless postage is stated). Take advantage of this unique offer, fill in the coupon below and post it to us to-day. If the article you want is not shown here write for our 40-page illustrated catalogue free.



THE LITTLE GIANT TWO-VALVE SET.

This Set has brought glowing praise from Owners. It is quite unique for value; extremely simple in operation and tuning. Instantly selective and possessing ample volume for Loud Speaker work. The Set complete includes the following—H.T. Battery (9/3), 6 V. Accumulator (20/-), Aerial and Insulators (3/6), 2 Louden Valves (1/6 each), Fellows Junior Loud Speaker (29/6). Marconi Royalty paid.

SET ONLY **£3-15-0**
SET **Old Price £10-2-0**
COMPLETE **New Price £6-15-0**

The FELLOPHONE 3-VALVE GRAND.

Virtually a Four-Valve Set in regard to range and volume. This Set is one of the neatest and most symmetrical panels ever designed, and enclosed in its Birch solid Oak or Mahogany Cabinet, constitutes a most handsome piece of period furniture. Enthusiastic users in all parts of the United Kingdom. The Set complete includes the following—H.T. Battery, 6 V. Accumulator (20/-), 3 Louden Valves (1/6 each), headphones (11/6), Aerial and Insulators (3/6). Marconi Royalty paid.

SET ONLY **£11-17-6**
SET **Old Price £22-16-6**
COMPLETE **New Price £14-10-0**



SEND FOR SPECIAL ILLUSTRATED CATALOGUE FREE.

All Fellows apparatus can be inspected and purchased at 20, St. Marks Street, Tottenham Court Rd., W.C., and 34, Brimsdown Gate, Nottingham.

The above sets can also be obtained on *Deferred Payments*. Write for full particulars.

TO THE FELLOWS MAGNETO CO., LTD.,

Cumberland Avenue, Park Royal, Willesden, N.W.10.

Herewith Remittance Value

Please forward me

on conditions as per your advertisement.

Name

Address

Please write clearly in BLOCK LETTERS and register Cash or Treasury Notes.

R.T. 22/1/33

A.P.D. 1933



**YOU WANT THE
FINEST VALVE MADE**

COMBINING
VOLUME, QUALITY & ECONOMY,
BUY

ALL
BRITISH

NELSON-MULTI

ALWAYS GET
"A GOOD RECEPTION."
**Three Filament
VALVES**

The Nelson-Multi is the best of the Valve designs 3 filament. With the switch closed, only one filament can be used, leaving two in reserve. Open the switch, placing 3 filaments in parallel and the Valve is at once a **POWER AMPLIFIER**. Each Valve fulfils the functions of H.F., Detector, L.F., or Power Amplifier.



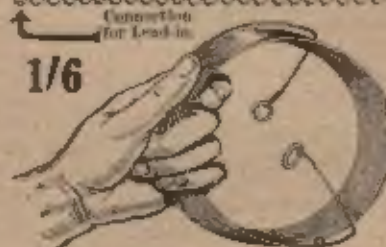
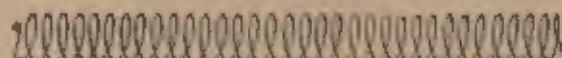
THE LIFE OF
THREE VALVES
AT THE
COST OF ONE

FOUR IMPROVED TYPES.

TYPE A.	PRICE 8/6
4 GRID VALVE. 6.45 AMP. PER FILAMENT.	
TYPE D.E.1.	PRICE 15/-
2X VALVE. 6.45 AMP. PER FILAMENT.	
TYPE D.E.2.	PRICE 15/-
1.5 GRID VALVE. 6.45 AMP. PER FILAMENT.	
TYPE D.E.3.	PRICE 15/6
2 VALVE. 6.45 AMP. PER FILAMENT.	

If unable to obtain from your local dealer, write to the Makers—
NELSON ELECTRIC CO., LTD.,
MERTON PARK, LONDON, S.W.19.
Telegrams: Valenelsco, Winkels, London. Phone: Winkelsco, 171

Radio Accessories Guaranteed to Satisfy



GIL-RAY Indoor Aerial

Gil-Ray Aerial, portable and collapsible, can be fixed anywhere in a minute. Highly efficient in coil form, extending in spiral. Has a special loop for the lead-in. Supplied with insulators at 1/6.

The Leading Natural Galena Crystal



Increased output and most advantageous contracts for supplies of galena enable "Gil-Ray," the famous Crystal, formerly sold at 1/6, to become available to every listener, in all parts of Great Britain, at the price of 1/-. You now obtain at the price of an unreliable and unguaranteed inferior Crystal, a high-grade Crystal with a definite guarantee in each box of complete sensitivity.

GIL-RAY Crystal

is natural, not synthetic, nor sensitised galena. Every piece is tested and sold under a guarantee of replacement if not found satisfactory. It is the best crystal value on the market at

1/-

From all Radio Dealers, or direct post free from
GIL-RAY TRADING CORPORATION LTD.
SICILIAN HOUSE, LONDON, W.C.1.



THE MOST AMAZING EARTH EVER PRODUCED CHEAP, SIMPLE AND PERFECT

No matter what earth you have previously tried. On the gas pipe, water pipe, or even buried an expensive, complicated contraption in the ground. Until you install an ELECTRON EARTH MAT you will not have conceived the joy of real earth efficiency.

The ELECTRON EARTH MAT is supremely efficient. Its very simplicity compels it. The enormous surface offered by the innumerable strands of the fine mesh of which it is composed affords unusual freedom of release to the high frequency currents.

The ELECTRON EARTH MAT is made of the most expensive phosphor bronze fine-grained gauze, mounted on a stout metal rim, to which is fixed by a swivel terminal 25 feet of EARTH WIRE complete.

There is no need to waste money on expensive earths when the ELECTRON EARTH MAT will do all that you need. It is the cheapest and most reliable earth ever offered. Remember, it also includes 25 feet of EARTH WIRE already fixed. All for 2/6.



Earth
ELECTRON MAT
THE PERFECT EARTH

COMPLETE
WITH
25 FEET
EARTH WIRE

2/6
POSTAGE 6"

WHY
PAY
MORE

Ask your dealer for the "ELECTRON EARTH," but do not be persuaded to buy anything else.

If unobtainable, send direct to us, together with HIS NAME AND ADDRESS, and we will deliver promptly by return.

**WHAT IS
FIZZLY?**

SEE OUR NEXT
ADVERTISEMENT

Whilst many experts may have heard of "FIZZLY," there are thousands who do not know of this extraordinary phenomenon, which causes so much interference to reception. Read our early announcement which will tell you the cause, and the certain way in which "ELECTRON WIRE" will cure it.

ELECTRON WIRE
THE PERFECT AERIAL

The **CHEAPEST AERIAL**
and the Best in the World

1/8
On Sale
everywhere.

NEW LONDON ELECTRON WORKS, Ltd.

(Members of the B.B.C.)

Dept.
No. 4, **EAST HAM,**
Telephones: Grange Road 1408-1409.

LONDON, E.6.

Telegram: "Stannem, London."

The REAL Pure tone Valve

GIVES EVERY NOTE ITS TRUE VALUE



DESIGNED to give pure and strong amplification in all L.F. stages. Produces abundant volume free from distortion and will operate all loud speakers.

MULLARD DOUBLE GREEN RING VALVES

Type D. 3 for 2-volt accumulator 14/-

Type D.06 for 2 or 3 dry cells or 4-volt accumulator 16/6

NOTE: MULLARD D. 3 DOUBLE GREEN RING VALVE IS A 2-VOLT POWER AMPLIFIER.

GET ONE FROM YOUR DEALER

Mullard

THE · MASTER · VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO. LTD. BALHAM, LONDON. S.W.12.