

OUR NEW PROGRAMME SERVICE STARTS THIS WEEK.



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EVERY FRIDAY.

Two Pence.

The Challenge of the Wireless Church.

By the Rev. CANON GRANT, D.D.

THE Church to-day is faced with the challenge of the Broadcast Services on Sunday evenings. These services are with us and will, I hope, remain, for I believe there is no question as to their influence and power for good in our land. They are reaching people whom we clergy are not touching. They are succeeding in filling the 'Wireless Church' every Sunday night. This is a fact that we must recognize.

I am quite prepared to grant that the 'Wireless Church' has advantages which the Rural Church does not possess; for instance, it has the power and means at its disposal to select the foremost preachers of the day, and it is able to add music of a high quality, while the brevity of the service is also a point in its favour with many, perhaps with the majority of those who listen.

Moreover, which of us clergy has not wished that we could reproduce in our churches the magnificent congregational singing of St. Martin-in-the-Fields? How we have at times, perhaps, envied that hearty singing, those full-toned responses, and the atmosphere which must prevail in that church!

But in spite of all these advantages and facilities which the B.B.C. has at its command, I do not think that the Broadcast Service will ever supersede the ordinary Church service. I do not think that the bells of St. Martin's are sounding the death-knell of preaching. The loud speaker will never dethrone the voice in the pulpit, for nothing can ever really take the place of being in the presence of the preacher himself, the man we know, and hearing him speak. Nor is the mechanical likely to take the place of the personal presence both of the preacher and our fellow-worshippers.

But these services do constitute a challenge

to the Church, or perhaps it would be more correct to say, to the clergy. We simply cannot sit-down and do nothing. We have got to meet this challenge somehow or other.



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It is of no use our just accepting things as they are, and being content to murmur that

we have no intention of entering into competition with the sermon which comes over the wireless. If our people give as a reason why they do not come to church that they 'can hear a much better sermon on the wireless,' it is no answer to talk about 'taking one's religion in a lazy fashion in an arm-chair with a pipe'!

Neither will it help to denounce the Broadcast Service the following Sunday in church from our pulpits. Nor is it any excuse to say: 'Well, you see, I never pretend to be much of a preacher.' The very fact that such remarks as the above are being made comes as a direct challenge to us clergy. And we must meet it.

In spite of all that may be urged as to the various causes for empty churches, the fact remains that the fault in such cases is very often our own, and we must bear our share of the blame. We cannot shelve the entire blame on to the shoulders of our people. I do not say that either clergy or people are always wrong, but I cannot help feeling that if a parson has what is termed 'an empty church,' he is morally bound, before apportioning the blame, to ask himself how far he himself may not be responsible. It may be either personal mannerisms, methods, lack of tact, matter of sermons, but, whatever it is, the clergyman is committed to some sort of introspection before he sits down with 'Oh, my people simply won't come to church, no matter what I do: there is no pleasing some folk!'

We cannot deceive ourselves with the thought that our particular parish is a peculiarly difficult and hard one. It may seem to be; but then is our parish harder than any other these days? Nor are things going to be any easier for us now that we

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The Challenge of the Wireless Church.

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have the competition of the Sunday Broadcast Service. Perhaps some of my brethren may object to the use of the word 'competition,' but whether they agree with it or not, it is there, and the question is, how are we of the clergy going to meet it?

In the first place, there is the matter of the service itself. Personally, in common with probably most of my brethren, I am convinced that the day of long services is past and over. I hold very strongly that the Evening Service (which, as a rule, is the more popular and therefore, for our immediate purpose, the one upon which we should concentrate all our energies and talents), should not last much longer than one hour. This can be done by a certain amount of judicious shortening and still leave time for a sermon of fifteen to twenty minutes.

I am not at all sure that were I in some rural districts, I should not try using some well-known Mission hymn-book in conjunction with the ordinary Church hymn-book. Our people do love singing, and however much the music and words may be condemned from a musical and poetic point of view, still, the fact remains that such hymns do appeal to some people and have their use, and might be a means of stimulating more hearty singing in our rural churches.

Then, can we not learn from St. Martin's as to the subjects for prayer and intercession? These must be brought into touch with human life and human affairs. The Sunday evening Nave Service in Norwich Cathedral shows how a simpler form of evening service appeals to a congregation of, I suppose, a thousand or more. I am a believer in variety, both of matter and tone.

And this brings me to a somewhat personal note. We clergy simply must get rid of

that 'parsonical manner' in church and all those other little mannerisms which prove so irritating to a layman. I have heard some of the most beautiful passages in the Bible read as if they were being read for the first time. Literally, they were 'stumbled' through. These things ought not to be. We must read the service in a natural voice, marking the rhythm and so avoid reading in jerks.

Then, in our preaching we must try to be fresh with a human touch. It is useless to 'slang' people from the pulpit, or to be sarcastic at their expense. We can often lead where we cannot drive. And lead our people, we must. It is here, I think, that the wireless sermon can help us. For we can pick up many a wrinkle as to the modern presentation of old truths; we can note where the preacher of to-day is placing the emphasis; how he brings in and makes his appeal. We can see, too, how psychology is helping the modern mind.

There are other preachers beside these of the Church of England! And from some of these much might be gained, learned and applied. If we are going to learn from the Broadcast Service, we must not be above learning from other denominations as well. Sermons must be practical and related to the daily life and deal with the temptations and difficulties with which people are confronted these days. We need to know what people are thinking and saying, so as to try to answer some of the many questions which are uppermost in their minds.

Only so, as we clergy seek to have more of the spirit, methods and manners of our Master, Christ, shall we be able to meet the challenge of the Broadcast Service and see a revival in the Rural Church for which we pray and work.

Bells and Memories.

By Valentine Jones.

CATHEDRAL Bells! The sound of them is indeed 'music that brings sweet sleep down from the blissful skies'; it conjures up a picture of the old Cathedral, towering over the town, a benevolent monster of the Middle Ages; of the old-fashioned, narrow streets and by-ways leading from the Close to the surrounding shopping mart; the Town Hall, once the 'Assembly Rooms' of our great grandparents; of the Cathedral School, with its cloistered gloom and youth on the playing fields.

A picture of things which are, above all, essentially English; it is a mind picture which must appear to nearly all who listen to a broadcast of the bells. Sonorous, appealing, somehow thrilling, the sound of the bells strikes a chord—a chord of memory vibrating in our hearts, a note of divine remembrance. The curtain of years is drawn aside and the past parades before us as quickly as the air waves carry the tones of the bells through the ether.

Many of us, now old, are young again; how delightfully familiar to our ears they sound, these bells, after many years of absence from the city of our childhood.

How much there is to recall as we listen for these few minutes to the melody which is being carried through the air. Memories of friends we knew in the old days come flooding in upon us; memories of men and women whom we admired and some-

times loved, and who like ourselves have now travelled far along Life's Highway: some of them perhaps have long since reached the End of the Road, and for them the bells ring out a requiem.

Bells have always been associated with historical events. They early summoned soldiers to arms, as well as Christians to church; they have sounded the alarm in fire or tumult, and many a chapter in history has been rung in and out by bells. Their influence on architecture has been remarkable, for it is to them that we probably owe most of the famous towers of the world. Church towers at first scarcely rose above the roof, being meant as lanterns for the admission of light, and the addition to their height was most likely suggested by the more common use of bells.

The old rites of the burghers in their bells were jealously guarded, the chief bell in the cathedral often belonging to the Town and not to the Cathedral Chapter. The curfew, the Carolus and the Saint Mary's bell in the Antwerp Tower all belong to the Town, for instance, while the rest belong to the Chapter, and, of course, in olden days, he who commanded the bell commanded the town; for at a moment's notice he could rally his adherents. So a conqueror often melted down the bells in recognition of their political importance; and the cannons of the conquered were in turn melted up to supply the new garrison with bells to be used in the suppression of any further revolt!

A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's 'Out of Doors' talks from the London Station on Wednesday afternoons have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.)

IT was right about the rabbit! I told some time ago, you may remember, of the mother rabbit's bravery, which would induce her to face even a stoat in defence of her young ones—and give him a sound battering with the whirlwind kicks of her strong back legs; but I said that, in all my walks, I have never seen that wonderful fight myself.

But I have since received a letter from a Devon listener (H. P. H. Newton Abbot) who has: who saw the baby rabbit turn tail, with the stoat in close pursuit; saw the mother leap from a high bank right on the stoat's back, and watched the rain of blows which began immediately and continued for one minute without a break till the stoat thought better of it and departed.

There is more fighting in our 'peaceful countryside' than some folk imagine. I have an account of a fierce combat in a Berkshire meadow between two hares! Not with their hind legs this time!

'Each animal' (says W. E. W., who watched the battle) 'was on its hind legs, and they were boxing with their fore paws, for all the world like a couple of human boxers. I got within twenty feet before they scampered off.'

Anyone who has seen a frog's efforts to dislodge a large worm knows what a job it is. Like many other creatures, the worm has a strength—in its fattened tail, with which it anchors itself most rigidly—which would be almost unbelievable if it were compared, size for size, with any record of human strength. But the struggle to dislodge a worm is only a miniature contest compared with the fight (also described by W. E. W.) between a gull and an eel, on a south Devon mudflat.

The gull had the eel's head actually in its bill, but for quite a time a Titanic struggle went on, till at last the bird won, gathered up the eel with a quick gulp—and clearly showed that its prey was wriggling about inside, even after being swallowed.

A lonely bit of shore in Suffolk produced evidence of a combat to the death. 'I found a whole family of partridges' (writes A. E. L.) 'lying dead in a circle around a tuft of grass. There was no sign of a struggle even.'

No one could explain to me what had happened.

Long afterwards I read that terns will never permit other birds to nest near them, but will mob and kill them by pecking at their heads. The shore where the dead partridges were discovered was constantly visited by terns, and this may have been the explanation of the tragedy.

Have Earwigs Wings?

Did earwigs once have wings? a listener asks. Why, yes! You might not recognize the front pair as wings at all, they are so small and horny; but the hinder pair, in the full-grown insect, are quite large and filmy.

How to keep them out of a shed, though—the listener's second question: there's another matter. It is just possible a spray would do it—perhaps a reader can recommend one; but the way is to deprive them of the hiding-places where they love to lurk during daylight hours. Root them out of the holes into which they creep. Loose bark, or odd bits of sacking—anything of that kind will shelter them. The tidiest greenhouse or shed is the one most free from these interesting, but annoying creatures—who owe their name, by the way, to a quite mistaken notion that they have a particular fondness for hiding in the ears of people who choose to take a nap lying on the ground.

(A. Bonnet Laird dispatches one of his broadcast books each week to the sender of the most interesting item of Nature news.)

London and Daventry News and Notes.

It is often remarked that appearances are deceptive, and correspondence shows there are numerous listeners who often wonder what this or that particular artist or speaker looks like as their voices are heard during the wireless programme. No doubt there are many listeners who pride themselves on being able to visualize accurately the appearance of each possessor of the unseen voice. These and anybody else who cares to do so can participate in a novel competition which is being arranged in the programme from London and Daventry at 9 p.m. on Monday, October 18. Photographs of a number of people who will take part—they may sing or tell a story—will be published in *The Radio Times* and listeners will be asked to identify them from their voices. In order to make the programme more interesting, prizes are to be awarded, details of which we shall publish next week.

Another of the series of 'My Programmes' which, as announced in the last issue of *The Radio Times*, will be given each week as representing the ideas of prominent people of what a radio programme should really be like, is to be given on Saturday, October 23, from London and Daventry at 8 p.m. On this occasion the programme will be compiled by a professional footballer.

A new revue, specially written for the occasion from humorous summer holiday incidents by Mr. Ernest Longstaffe, is to be included in the programme from London at 8.0 on Saturday, October 16. Mr. Longstaffe is the author and producer of the B.B. Cabaret, and in this revue, which has not yet been given a title, he has written the dialogue, sketches, and the complete lyrics, as well as the whole of the orchestration. The revue will be presented by a well-known cast of radio revue artists, including Mr. Tommy Handley and Miss Jean Allistone, who have done so much to bring this particular type of wireless programme to its present popularity. Later on the same evening, Messrs. Layton and Johnstone will pay one of their welcome visits to the London Studio.

The fourth of the operas for which the libretti has been specially prepared for listeners will be given on Friday, October 15, when Gounod's *Faust*, probably the most popular opera in existence, will be presented. Mr. Percy Pitt will conduct, and the cast will include Mr. Robert Radford, Mr. Howard Williams, and Mr. Parry Jones. It is interesting to record that applications for no fewer than 70,000 libretti were received and dealt with during the week previous to the broadcasting of the last opera. Full details of the libretto for *Faust* and a form of application are published elsewhere in this issue of *The Radio Times*.

The birthday of one of our foremost native composers, Dr. Vaughan-Williams, on Tuesday, October 12, will be commemorated by inviting Mr. Cuthbert Smith (baritone) to give a short recital of some of Dr. Vaughan-Williams's best-known songs.

The Radio Tournament, arranged by Amyas Young and presented by Mr. R. E. Jeffrey, which is to be given from London and Daventry on Saturday, October 9, will this year attempt to reproduce the atmosphere of the display given at Olympia, rather than those which took place at the great Stadium at Wembley. All branches of the fighting services will be represented.

An attempt to portray by sound effect the well-known Inter-Port Field Gun Competition by the Royal Navy is a new feature, and sounds will be broadcast suggesting the dismemberment of the guns, the passage of the various obstacles, the refitting of the pieces, and finally the firing of the round. Another item will represent an attack on a small force by predatory Arabs, followed by its rescue by armoured cars and tanks. After this, an aerial attack, which is repulsed by anti-aircraft batteries and defending planes, will be heard. There are numerous other items, and it should be pointed out that the whole of the evolutions and the presence of the detachments performing them will be suggested solely by sound effects, the only troops present being the Scots Guards Pipers. The Wire-

most popular symphony, that in G Minor, labelled 'Work 550' in the standard Köchel Edition. In the same programme a short pianoforte recital will be given by Miss Winifred Bauer, sister of the world-famous pianist, Mr. Harold Bauer. Miss Bauer has given many recitals from broadcasting stations in America, particularly from station W.H.A.P. New York, where she gave a series of twenty-four weekly recitals. She has now returned to her native England.

The London Station Wireless Military Band includes some of the finest wind-instrument players in London, and listeners often write to Savoy Hill to ascertain the actual composition of the combination. It is as follows: Two flutes, one oboe, one E Flat clarinet, two solo clarinets, one rep. clarinet, two 2nd clarinets, one 3rd clarinet, one bassoon, two horns, three cornets, three trombones, one bass, one contra bassoon, two kettle-drums, cymbals, bells, etc. This band will give an attractive programme from 8 to 9 p.m. on Thursday, October 14, under the leadership of Mr. John Ansell, the permanent conductor of the '2LO' Wireless Orchestra. This will include Sibelius's *Finlandia*, which is generally regarded as the national tone-poem of Finland, and the second of the jolly military band suites by Holst, the English composer who conducted the birthday programme of his music on September 21.

Every listener has his own pet term for atmospheric, and though it may seem strange that it should interest anyone to hunt for them, Mr. R. A. Watson Watt, B.Sc., Superintendent of the Radio Research Station at Ditton Park, has spent a large amount of time in chasing atmospheric in three Continents. On Wednesday, October 6, Mr. Watson Watt will describe, during the 7.10 p.m. talk under the auspices of the Royal Meteorological Society, exactly what he has discovered, under the title of 'Atmospherics and the Atmosphere.'

A Hymn Festival, conducted by Sir H. Walford Davies, Mus.Doc., relayed from Chester Cathedral, is to be broadcast from London, Daventry and other stations between 8 and 8.55 p.m., on Sunday, October 3. During the service there is to be a short address by the Bishop of Chester, the Rt. Rev. Henry Lake Paget, D.D. The monthly Missionary talk at 5.30 on the same day will be given by the Rt. Rev. the Bishop of Egypt and the Sudan, Dr. L. H. Gwynne, and the Week's Good Cause Appeal on behalf of the Royal Free Hospital will be made by Lord Riddell.

Listeners will remember an announcement some time ago in *The Radio Times* that we were giving a series of popular chamber music concerts from the London Station, the first of which was on the afternoon of Sunday, September 12. A further programme of this nature will be given on Wednesday, October 13, at 10.15 p.m., by the Philharmonic Pianoforte Quartet, whose first appearance in the programme it will be since last spring. The pianist in this combination is Mr. Charles Kelley, whose solo work in the ordinary programmes and the 7.25 p.m. pianoforte recitals at the London Station is well known. The programme will include quartets by Brahms and Dvorak, and probably a movement by the popular French composer, Fauré, who died two years ago.



A RADIO WEDDING.

Good wishes from listeners everywhere will attend Miss Mavis Bennett, one of the most popular of broadcast artists, and Mr. Stanford Robinson, chorus-master at the London Station, and frequently conductor of orchestral concerts, who were married recently at Redditch.

less Military Band and the Wireless Chorus will also take part.

Some interesting aspects of the housing problem will be dealt with by the Rev. P. Maryon Wilson in a talk from the London Studio on Friday, October 8. Mr. Maryon Wilson is actively engaged in social work in connection with the Magdalene College Mission at Somerstown, and speaks with a first-hand knowledge of this subject.

It is intended during the autumn to perform from the London and Daventry Stations on one day of each week the most interesting of Mozart's symphonies. The first will be given during an orchestral programme on Sunday afternoon, October 10, at 3.30 p.m. It is, perhaps, Mozart's

News From the Provinces.

MANCHESTER.

A PROVISIONAL Committee, representative of all the important organizations for the welfare of the blind in Manchester and the surrounding districts, has been formed to administer a fund to be raised with the object of providing and maintaining receiving-sets in the homes of blind persons in impoverished circumstances and in institutions for the blind in that part of the country. The scheme, which is the outcome of a meeting held last March, has been cordially received by the city authorities in Manchester, and Councillor Kendall, who is well known for his work as Chairman of the Blind Persons Act for Manchester, will be Chairman of the Provisional Committee. As outlined by Mr. Living, the local Station Director, the Manchester Station will be responsible for raising the fund, which it will do by organizing various concerts and productions in Manchester at which a fee for admission will be charged. The first concert will take place in the Free Trade Hall on Wednesday, October 27. It is hoped that listeners will give their wholehearted support to these performances.

No provincial station has a more enthusiastic band of players than those who belong to Manchester's Dramatic Company. The formation of the company dates back to the early days of broadcasting, and with a view to obtaining the best talent, considerably more than a thousand auditions have been held. Considerable research work has been carried out in developing the sound effects which are so necessary for the presentation of most radio dramas. The first play to be produced this season is *The Jefferson*, by Vincent Douglass, on October 7, which will also begin a series of Lancashire plays.

CARDIFF.

WELSHMEN who were unable to be present at this year's National Eisteddfod will look forward to hearing the Cardiff programme on Monday, October 4, when the prize winners at Swansea will broadcast.

'Wagner, the Magician,' is the title of an attractive programme from Cardiff on Thursday, October 7. Mr. Parry Jones, the popular Welsh tenor, will contribute a number of items, and as an interlude a short play called *The Master*, by Frederick Humphries, will be produced.

Mr. Robert Gibbings' talk on 'Woodcuts and Wood Engravings' should not be missed by art lovers and connoisseurs in the Cardiff area when he visits the local station on Thursday, October 7. Mr. Gibbings is well known, not only in this country, but on the Continent and in America, for the beautiful books which come yearly from his press.

A light programme under the title 'Coon Can' will be presented from Cardiff on Friday, October 8. Mr. John Rorke, the Merrymakers, and the Station Orchestra will participate.

BOURNEMOUTH.

THE predicament of a well-to-do business man confronted with a choice of silence and material comfort, and confession and penury is the basis of a short dramatic play entitled *The Sweep*, which will be given from Bournemouth at 8.15 p.m. on Friday, October 8.

At the request of a large number of Bournemouth listeners who wish for a late evening concert, an instrumental and orchestral programme has been arranged to begin at 10.15 p.m. on Wednesday, October 6.

The Harvest Thanksgiving Service from Holy Trinity Church, Bournemouth, on Sunday, October 3, when the address will be given by the Rev. F. S. Horan, is to be relayed through the local station.

BIRMINGHAM.

THOUGH the hundredth anniversary of the death of Beethoven does not fall until next March, Birmingham Station is paying a tribute to the memory of the great composer by performances on the first Sunday of each month of his five Pianoforte Concertos and the Fantaisie for Piano, Choir, and Orchestra. These special transmissions will begin in November. The solo part in each case will be played by Mr. Nigel Dallaway, who is familiar to Birmingham listeners as a pianist of distinction.

So popular a feature of the Birmingham Station was a 'Thanksgiving for Harvest' programme last year that a similar transmission has been arranged for Sunday, October 3. The programme is a well-balanced one, comprising choral, solo, and orchestral music—a great *Te Deum* (Stanford, in B Flat); the

Finale of the Sixth (*The Pastoral*) Symphony by Beethoven; the fine Harvest Cantata by Dr. Garrett, and a fine Bach Aria very rarely sung—'Lord, Thou alone dost crown.'

Birmingham has arranged for an interesting carillon recital from Loughborough on Sunday, October 3, between 7.45 and 8.15 p.m., when the carillonneur will be Mr. Clifford Ball, who makes his first radio appearance.

Arrangements are being made to relay musical items from the forthcoming Birmingham Wireless Exhibition. These programmes will be ordinary 'outside broadcasts' and will not as previously announced be given from a studio at the exhibition.

What makes a great novel will be discussed by Mr. W. A. Summers in a talk on Thursday, October 7, when he will deal with the work of Tolstoy.

Some NOTABLE TALKS of the WEEK

Monday	MR. DESMOND MACCARTHY, <i>Literary Criticism</i> [London 7.10] SIR JAMES PAER, <i>The High Commissioner for New Zealand, New Zealand Day</i> [London 9.30]
Tuesday	MR. F. W. KUPHAL, <i>Town Planning: Birmingham's Share</i> [Birmingham 7.40] PROF. GRUFFYDD, <i>The Mabinogion: Where Elvyré Found His Romance</i> [Cardiff 7.40] SIR H. WALFORD DAVIES, <i>Music and the Ordinary Listener</i> [London 9.30]
Wednesday	DR. H. R. MILL, <i>Rain</i> [London 7.10] MR. EDWARD CRESSY, <i>The Engineer in Adventure—The Colorado in Revolt</i> [London 9.30]
Thursday	MR. LOUIS GOLLING, <i>On the Track of Ulysses</i> [London 7.10] MR. W. A. SUMMERS, <i>Famous Novels</i> [Birmingham 7.40] M. A. BRIAIS, <i>L'Homme Au Masque de Fer</i> [Plymouth 7.40]
Friday	MR. PERCY SCHOLES, <i>Music Criticism</i> [London 7.10] MR. A. P. HERBERT, <i>An Imaginary After-Dinner Speech</i> [London 9.30]
Saturday	CAPTAIN A. S. BURGE, <i>Rugby News and Views</i> [Cardiff 7.40] MAJOR LEONARD TOSSWILL, <i>The Parting of the Ways in Rugby</i> [London 9.30]

PLYMOUTH.

A VARIED programme has been arranged by the Plymouth Station for Wednesday, October 6. It will include items by Miss Winifred Davis (mezzo-soprano), Mr. Sinclair Logan (baritone), and items by those two popular West Country artists, Mr. Jack Train, with his ukulele, and Mr. Codnor Ford, with xylophone novelties. The afternoon talk on the same day will be given by Mr. Colin Stratton-Hallett, who will tell the history of the Plymouth Volunteers from 1746 to 1926.

Mr. Isaac Parfitt, a West Country artist whose solo cornet playing is always much appreciated, is giving another recital from the Plymouth Studio at 6 p.m. on Thursday, October 7.

Some amusing sidelights on the impressions that Britishers give and receive when visiting Spain will be told from Plymouth on Monday, October 4, at 4 p.m., by Miss Phyllis Vivian.

Plymouth listeners who heard the interesting sea experiences of Lieut.-Commander E. E. Frost-Smith will enjoy his 'Maritime Reminiscences' which he is giving on Saturday, October 9.

Another of his delightful French anecdotal chats will be given by M. A. Briais from Plymouth on Thursday, October 7, at 7.40 p.m.

HULL.

ENTITLED 'A Medley,' the local concert from Hull on Wednesday, October 6, will consist of songs, pianoforte, and cello solos, and items by The 'Two Jacks.' The afternoon and evening talks from Hull during the week beginning Monday, October 4, cover a varied number of subjects, and one on Friday, by Captain Plimpton, on 'How Farmers Live,' will be the first of a series on country topics.

LIVERPOOL.

MUSIC lovers—and there are few outside this sometimes misunderstood term—in Liverpool and the surrounding district will be interested in another special series of programmes which the Liverpool Station is arranging for that city's forthcoming Civic Week. The principal programme will be an orchestral concert to be given at the Philharmonic Hall on Wednesday, October 20, at which Dr. Adrian Boult will conduct the Station Symphony Orchestra in a programme of popular classics. The solo artists will be Miss Kate Winter (soprano) and Mr. Walter Widdop (tenor). The Lord Mayor of Liverpool has promised to attend, and it is certain that the concert, which, of course, will be broadcast, and to which popular prices for admission will be charged, will attract a large audience.

A Nightmare!

By Philemon.

IT sometimes happens. Very rarely, I admit; but it sometimes does happen. What I mean is—well, as we listened the other evening, we were bored!

It had never happened before—well, hardly ever—and it has never happened since, and, personally, I am inclined to put it down to a lobster mayonnaise at the end of a stodgy day.

It has always seemed to me that it must be harder for a dull fellow to get into a B.B.C. studio than for a rich man to enter the kingdom of heaven; and the sight of him there as rare as the sight of a cloth cap at Lord's when Eton and Harrow are having a blood fight on the green.

Perhaps on the evening in question the B.B.C. let him in just for once simply to show the critics what *might* happen! Anyhow, whether it was our fault or the B.B.C.'s little joke, we were bored. The fellow had a dull voice and a dull manuscript, and, before he was well under way, some understanding member of our family slipped out through the darkening shadows of the room and switched off. Suddenly, and with a sharp little squeak, the voice ceased.

A silence, deep as night, followed.

We waited a little while. Then, 'He will have finished now,' somebody whispered. The understanding member went into the next room and switched on again. No, the tiresome fellow was still at it, and once again, with a sharp little squeak, the voice ceased.

It was then that the thing happened. For, while we waited, it occurred to me that we had not stopped him; that somewhere he was still prosing away, perhaps to a million listeners, perhaps to a solitary invalid in a hospital, perhaps to an empty universe; that, whatever we might do—if we smashed our set to smithereens, if a divine thunderbolt drove Daventry down in ruins to the bottom of a crater deep as Vesuvius—nothing could stop him! He was eternal!

And I thought of a world full of such dreary voices droning interminable flap-doodle. I reflected that not a moment of time passes but somebody, somewhere, is boring an uninterested audience to death. I thought of dinner-table conversations, of sermons, of political speeches at garden-parties, of lectures on Bi-metallism and Esoterics, of stories in golf clubs on which the sun never sets; I thought of reminiscent old gentlemen, of disillusioned women pointing the moral, of children in school reciting the multiplication table...

'It is always going on,' said a voice in my mind. 'The bore slumbers not, will not drop off!'

And, on a sudden, it seemed to me that all this prosy talk, tattle and jargon, which is never broadcast, this endless stream of twaddle and preachment, these grave platitudes, this flatulent balderdash, this pompous vanity, which, by the mercy of God, is, as a matter of fact, infinitesimally subdivided and administered by drops into particular ears—all at once, I say, it seemed to me that this universal click-clack was, as I sat there in my corner-chair, let loose in a concentrated flood upon me, and, for one agonizing moment, I united in myself the sufferings of all who at any time and in any manner had been, or were being, bored.

Whereupon, unable to endure the intolerable assault, I seized my head with both hands and, to the amazement of my innocent family, shouting: 'Oh, damnation!' at the top of my voice, I reeled across the room, and out into the cool of night!

Now that I have written it all and faithfully out, I am perfectly sure that it must have been the lobster mayonnaise, and that if I had dined that night, as a Christian should, on scrambled-eggs and green peas, followed by strawberries without cream, I should have heard the bright voice and the amusing talk of one of the most charming fellows who ever sat before the microphone. Which only shows

Annotated Programmes.

A New Feature of 'The Radio Times.'

WITH this issue of *The Radio Times* begins a new and important feature, unique in a weekly publication of this kind. Henceforth, we shall supply our readers every week with interesting and informative notes upon the most important items occurring in the programmes—musical, literary and dramatic. In this way, the B.B.C., which is now the largest concert organization in the world, brings its programmes into line with those of all the leading concert organizations of Europe and America.

It may almost be said that there is to-day no important series of concerts anywhere whose

is an interesting one. It is believed that the 'inventor' was one Knecht, and that the first annotated programme made its appearance under his direction in the year 1790. Knecht at that time occupied in Biberach, Bavaria, a group of offices of a nature such as would be likely to suggest the idea to him, for he was a Professor of Literature, Organist, and Town Director of Music.

Apparently, the credit for the first British appearance of the Annotated Programme may be claimed by Edinburgh, where, in 1841, John Thomson, first Reid Professor of Music at the University, introduced the idea. Thomson had studied in Germany (where he was an intimate friend of Mendelssohn and Schumann), and had, no doubt, there experienced the great value of innovation.

The most notable series of Annotated Programmes this country has ever produced were those written by Sir George Grove, who, for forty consecutive seasons (beginning about 1858-1859), supplied the audiences at the Crystal Palace Concerts with a never-failing flow of illuminative remarks upon the music they were about to hear.

Latterly, in this country, some decline has, perhaps, occurred in the interest taken in Annotated Programmes. This is largely due to the fact that these programmes now are usually not obtainable until the purchaser actually enters the concert hall, and, at the same time, they are perhaps too often somewhat too solidly written for rapid perusal upon the spot. Annotated Programmes, to be properly appreciated and understood, should be available for reading in advance as, of course, they will be in the case of the programmes in future issues of *The Radio Times*.

The formidable and responsible task of providing annotations in *The Radio Times* for so large a number of pieces as appear weekly in the B.B.C.'s programmes will be carried out under the supervision of the B.B.C.'s Music Critic, Mr. Percy Scholes, whose books, 'The Listener's Guide to Music' (now in the seventh edition), 'The Listener's History of Music,' 'Everybody's Guide to Broadcast Music,' etc., have shown him to be possessed of that understanding of the needs of a wide general audience which constitutes one of the most important qualifications for the task he has undertaken.

We feel sure that our readers will appreciate this important new development in our programme service and that they will find henceforth that the programme pages of *The Radio Times* contain fascinating and instructive reading which will add considerably to the enjoyment of listening.

A Correction.

It has been brought to our notice that in the Cardiff programme for Monday, August 23, the short story, 'The Bomb,' by Mr. Geoffrey H. Wells, was wrongly attributed to Mr. H. G. Wells. We wish to apologise to both authors for any misunderstanding that this printer's error may have caused.



Mr. PERCY SCHOLES.

Listeners who enjoy Mr. Scholes's fortnightly Talks on musical matters will be glad to know that he is going to contribute the musical notes in our programme pages.

patrons are not supplied with annotated programmes. At the famous Promenade Concerts at the Queen's Hall, London, the programmes, with their helpful notes upon the pieces performed, are to be seen in the hands of every member of the audience.

Similarly, the Royal Philharmonic Society, the London Symphony Orchestra, the Hallé Orchestra, the Scottish orchestras, the Berlin, Paris and Rome orchestras, and other important concert-giving bodies supply their patrons not with a mere formal list of the names of composers and titles of pieces, but also with a collection of illuminating facts as to the pieces that are being performed, and as to the composers and their general aims and styles.

This information is provided because, throughout the musical world, it is recognized that intelligent listening is considerably assisted if members of the audience receive a little preparation for the music they are about to hear.

The history of the Annotated Programme

A Salute to the Microphone.

By J. W. Robertson Scott.

WHAT the world is suffering from is the thousands and thousands of men and women who are dead as doornails, and don't know it.

They never move unless they are carried, or pushed. And all the time, instead of gratefully cheering on the folk who are moving, they moan: 'Why hast thou come to torment us before the time?'

Whatever may be the code in soldiering, the worst thing in every other line of life is not to know when you are beaten.

I shall never have any claim to any sort of public recognition. But, if I could believe that the personal effects, left behind by a literary man who has written what he chose, would yield the price of a tombstone, I might ask that there be written above me, *He knew when he was dead.*

Writing Before Oratory.

Since I was a boy, I have been trying to learn to write. As a result, I have to my name, when I am grey, a row of books and how many thousands of articles I cannot tell, for I have not kept them.

And now comes Broadcasting to tell me that, as an author, I am dead, and that as a journalist I am dead, too.

This is the way of it.

Because my father was an excellent speaker, I thought it would be a fine thing to be a first-rate speaker too. But it occurred to me in my teens that an average speaker's audience seldom got beyond hundreds. Therefore, the effect on these hundreds was small compared with the effect on a larger public of the report of the speech in the papers.

But there was a difficulty about the report of the speech in the papers. There was no certainty of the speech being fully enough reported. Much better, then, to write instead of speak. If one wrote, and wrote well, one might say one's say in big type in the largest circulations and be read, not by hundreds, but by thousands of people—even, by chance, by half or three-quarters of a million people.

So I did not embark on the practice of oratory: I took to writing.

Successful Audacity.

But the trouble with writing is that before you can be read, people have to be got to buy the paper, magazine, review or book in which you seek to enlighten them. And there is such a lot of papers, magazines, reviews and books, and all with the most laudable aims.

Your stuff is printed in one of these publications, but the page or pages on which it appears may never be read at all by any man, woman, or child. The modern world finds so many uses for paper besides reading the words printed on it.

In effect, the author or journalist pours his poor wisdom into a pipe, but has no notion whether there is anybody at the other end to drink it up.

The more excellent way came with Broadcasting.

To the wisewares, Broadcasting seemed but vanity. Was it not talking into space? Not a bit of it. They were canny folk, the Broadcasters. Before they began to talk to their microphones, they saw to it that there were fireside terminals.

The Broadcasters were not so out-of-date as to offer their wares in books which might never be bought, or in papers which might never be read. The Broadcasters sat themselves comfortably down at the national fireside. They made themselves of the family circle. There never was such audacity, such successful audacity.

For wherever else men, women and children may be found, they are to be found at the fireside. Plainly, then, the Broadcasters alone have perfectly solved the problem of getting a hearing from the public.

Talking to a handful or a townhallful at a public

meeting, it was easy enough to see, was an undue expenditure of energy compared with writing what one had to say in a book or in a largest circulation. But what was writing in a book or in a largest circulation beside the prospect of reaching everybody one wants to reach—for that is what it will come to in a few years, when a receiving set will be as common in a house as a cold-water tap—everybody one wants to reach, not only in Great Britain, in town and country, but on the Continent, and, very soon, in the New World and all the world?

Authorship! Journalistic distinction! The great distinction of a few years hence will be the distinction of being a *great Broadcaster*.

A great Broadcaster will be a man or woman with sound information, ideas, humour, a rooted faith in progress, liberality of mind, an endearing personality, and a voice educated, as his, or her, intelligence has been educated, above and beyond all for Broadcasting.

THE BROADCAST PULPIT.

Growing Young.

WE are told of a quaint philosopher who used to stand at a street corner day after day, saying to the passers-by: 'You will be old, you will be old.' There is a sense in which we may all grow old, a sense in which we must grow old, but in the highest sense we need not be old. Standing up in Scotland on one occasion, Dr. Guthrie said: 'You need not think I am old because my hair is white; I was never so young as I am now.' There are certain characteristics of youth which we may all retain and, in that sense, we may always be young.—*The Rev. W. Leitch, St. Andrew's, Dundee.*

A few pence with self-denial behind them will help to restore the world's brotherhood more than thousands allotted from religious sweepstakes and charity balls.—*The Rev. Canon Hayes, Belfast.*

Believing in To-Morrow Morning.

I HAVE heard of a man who confessed that, as he grew older, he disliked the sunsets, they seemed to come so quickly. The miracle of making the sun stand still is one a great many folk would like to perform; they don't like to feel that life is slipping away. We cannot arrest the flight of time, but it is quite possible to keep the child-heart through the years. Let me remind you of the words of Oliver Goldsmith: 'Do you know what it is to be a child? It is to live in a nutshell and count yourself the king of infinite space, to see the world in a grain of sand and heaven in a wildflower, to hold infinity in the palm of your hand and eternity in an hour, to believe in loneliness, to believe in to-morrow morning.' The only people who have really left their youth behind are those who have ceased to believe in to-morrow morning.—*The Rev. J. Howen Rodda, Plymouth.*

Working For a Purpose.

WE cannot expect to gain Unity and Peace by the enunciation of Christian platitudes, nor by warmth of Christian emotion. It needs dispassionate minds, the help of prolonged study, a willingness to face facts and learn. We who are Christians cannot hope to understand each other unless in all our thoughts about our fellows we think of them and speak of them in the attitude and with the mind of Christ. Again and again you may fail in your appeal to men who are at variance if you are content to put before them Christian principles and motives; love, tolerance, and sympathy, these are not enough. Give them a common object of endeavour; persuade them to work for it side by side, and the change will come.—*The Bishop of Carlisle, Newcastle.*

Story of the Orchestra.

By V. Hely-Hutchinson.

[In spite of the greater interest that is now taken in music owing to broadcasting, comparatively few listeners know very much about the constitution of an orchestra. In the following and future articles Mr. Hely-Hutchinson will tell how the modern orchestra arose from small beginnings to its present state of perfection.]

ABOUT a hundred and sixty years ago a rich Austrian nobleman, who lived in patriarchal style on a large country estate, engaged a young and rather obscure musician from Vienna to direct and conduct his private orchestra. This conductor had about the same station in the household as a footman; he wore a livery, he dined in the servants' hall and his business was to provide music, just as the cook had to provide dinner.

The nobleman was a real lover of music, and gave his conductor the best instrumentalists he could; and the conductor, having a sunny and self-reliant disposition, got on very well. He wrote a great number of compositions, some for three or four instruments (what we should nowadays call chamber music), some for larger combinations. Occasionally, some of the players were absent; then he had to adapt works for the particular combination of instruments that happened to be left. Constant experience of this sort gave him unique knowledge of the sound of different combinations of instruments.

In time, the skill of the music-director got noised abroad, and towards the end of his tenure of this office—he held it some thirty years in all—he was looked up to universally as the foremost musician in Europe. But to the end of his time there he wore a livery, and he always dined in the servants' hall.

The name of the nobleman, which is almost forgotten to-day, was Prince Esterházy; the name of his music-director was Joseph Haydn.

This is a long story with which to open a short article, but it describes, in reality, the formation and standardisation of the modern orchestra. Composers before Haydn's time did not designate anything definite by the term 'orchestra'; it merely meant a combination of different instruments—strings, wood, brass, and percussion—with no regular balance between them. Haydn, by constant trial and error, solved the crucial problem of blending and balancing the different groups of instruments, and by his experience he was able to find out the proportion between them that was most generally useful for instrumental music on a large scale.

The Haydn orchestra has since been modified and augmented by such men as Mozart, Beethoven, Wagner, and Rimsky-Korsakov; but though much increased in dimensions, it preserves the same proportion. For instance, Haydn's later symphonies were scored for eight wood-wind, four brass, one percussion, and, say, twenty string players. Holst's *Planets* are scored for sixteen wood-wind, fifteen brass, several percussion players, two harps, organ, and some sixty strings. A few new instruments have been added, and the number of players is about trebled, but the balance of power between the different instrumental groups is unchanged.

The orchestra is the official medium of expression for big concerted instrumental works, just as the four-part choir is for vocal music on a large scale. Sometimes, of course, we find choral works written in six or eight parts, instead of four; so we often find extra wood-wind or brass players imported into the orchestra, but the general run of works is scored for the proportion (not necessarily the number) of instruments indicated above. Before Haydn's time, the full orchestra was seldom more than a support for chorus or opera; since he standardized it, it has grown to be the corner-stone of the edifice of modern music.

Bathing Parade.

By Russell A. Sander.

It was very hot in the house. It was hot in the garden, too. The only place left seemed to be the bath.

'I'm going to have a cold bath,' I said to Mary, taking off my collar and running upstairs to turn on the water.

It was not until I began to dress that I remembered that I had left my collar and studs on the dining-room table. I ran downstairs and popped my head round the dining-room door. Luckily, I was able to stop before I had popped round any more of myself.

Mrs. Jaye-Smithson was in the dining-room, listening to our wireless. Mrs. Jaye-Smithson despises wireless, and refuses to have it in her house. That is why she has to come round to our place whenever she wants to listen.

'Oh, good afternoon, Mrs. Jaye-Smithson,' I gasped, smiling at her round the door. That was all I could do. To stride in, collarless, and shake hands with her was out of the question. She is one of those women before whom one feels, somehow, that it is improper to appear in anything less than full evening dress.

I made a face at Mary, who was glumly sitting watching our guest listening. It was intended to suggest that my collar and studs were on the table, and that she should collect them and bring them out to me.

But, apparently, it didn't.

Mary made a face at me. It was intended to convey that I should come in and talk, so that our visitor couldn't, in common politeness, go on listening to the wireless. Then she would go. It conveyed it all right. But, unfortunately, my collar and studs did not accompany the suggestion.

It was a hopeless position. Mrs. Jaye-Smithson would not go until I came in and talked to her. And I couldn't make myself in a fit condition to come in and talk to her until she had gone. I couldn't sit upstairs and read, because my book was on the dining-room table, too. Nor could I go out for a walk without a collar.

I went up and went on having another bath, just to pass the time away. Mrs. Jaye-Smithson went on listening, because that was what she had come round to do. Mary went on watching her, that being the only thing she could do. And the broadcasting station went on broadcasting, for the simple reason that it wasn't due to shut down until midnight!

I really couldn't stand another bath, I felt. Stealthily I crept past the dining-room door into the kitchen.

Then I stole upstairs again.

Three minutes later, Mrs. Jaye-Smithson went on to another friend's house to listen to their wireless.

'You ought to buy another wireless set,' I heard her advise Mary. 'These cheap ones that are always breaking down are more trouble than they're worth.'

But we didn't buy another. I simply climbed through the skylight again and mended the broken aerial.

Then I went downstairs to the kitchen to put away the wire-cutters.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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'Howlers' I Have Heard.

By Lord Askwith.*

HOWLERS, the subject of my conversation, may be considered as attempts to describe a thing or an event where the object to be described is fairly apparent, but the manner of description is more or less ludicrously and utterly wrong. Murray's English Dictionary defines a howler as 'a glaring blunder, especially in an examination.'

Personally, I collect carved jade and howlers. Jade has become an expensive taste since the Chinese began to buy back the best pieces. Howlers, on the other hand, are quite inexpensive; they can be collected by anyone, and cost nothing. They can be 'rounded up' from newspapers and books (and I make no apology for quoting some from both), from the answers in most examinations, and from every college and school in the country, particularly schools. They are generally unintentional, but may be invented, sometimes perversely. They often indicate ignorance, but, on occasion, the elements of learning; they may occur in the language of a country and in translations either into or out of the language, and I think they must occur in the language of every country in the world.

Lack of Observation.

The most simple form of 'howler' seems to be due to lack of observation, or possibly even to a clerical error. Of such, this is an example: 'The Barons forced King John to sign Magna Charta.'

Or, 'The Sewage Canal connects the Mediterranean and the Red Sea.'

Or, 'Posters are sheets of paper painted on blackguards.'

Such are commissions of error; but omissions of important connecting links between two events may produce results equally erroneous. An example of these is the statement that when Napoleon saw the failure of the French guards at Waterloo he turned pale and, mounting his white horse, rode at full gallop . . . to St. Helena.

Or, 'The poet Cowper was so unfortunate as to . . . commit suicide twice; he then lived to 1800 and died a natural death.'

Examiners have an unpleasant habit of testing general knowledge by questions beginning, 'Give a description of' or 'State briefly the meaning of' either one or two subjects or else a succession of varied phrases often in common use, which possibly, if asked singly, could be easily answered.

Confused Ideas.

The first class of 'description' throws the examinee into the position of an essay writer, and he or she has to sit down to serious composition. This alarming prospect is very apt to lead at once to confusion of ideas. 'Describe the destruction of Pompeii,' asks the examiner, and the answer comes, 'The destruction of Pompeii is generally attributed to an overflow of saliva from the Vatican.'

It may be strange to read that the fall of Cardinal Wolsey was due to his having shot at the Pope, but then the scholar should not have been studying a chapter of his Biography headed 'Aiming at the Papacy.'

The second class of a 'succession of phrases' remotely connected with each other is bound to lead to a whirl of thought and a mixing up of ancient and modern scraps of knowledge and ideas. I have always thought this form of question very unfair. It may be intended to test quick uptake, but it is not far from a series of unreasonable surprises. State the masculine of 'belle' (b-e-l-l-e), 'vixen,' etc., etc., and the answer comes: 'The masculine of 'belle' is 'gong' and of 'vixen' is vicar.' Or state the origin of Kaiser: 'Kaiser is derived from a hole in Iceland which gives out hot gas.'

Social and health questions are very catchy, particularly for girls. Define 'Women's Suf-

frage'; 'The Flannelette Peril'; 'Appendix,' 'Oculist.' And such answers are reported as 'The Flannelette Peril means Petticoat Government.' 'The Women's Suffrage is the state of suffering into which they were born.' 'An appendix is a portion of a book which nobody has yet discovered to be of any use.' 'An oculist is a fish with long legs.'



Lord ASKWITH.

Older women are also not exempt from mistakes. After attending classes at a School for Mothers a woman drafted out the following rule for using a feeding bottle: 'When the baby is done drinking it must be unscrewed and laid in a cool place under the hydrant. If the baby does not thrive on fresh milk, it should be boiled.'

But social questions are surpassed by economic questions. A University paper reported an answer that the reason why much butter is imported from Denmark was 'that Danish cows have greater enterprise and superior technical education to ours.'

In history there frequently comes an amusing confusion of ideas; thus I have read that 'the Christians are only allowed one wife—this is called monotony.'

'Queen Elizabeth rode through Coventry with nothing on and Raleigh offered her his cloak.'

'William the Conqueror ordered his Archers to shoot at the thickest part of the English, so they shot upwards so that the arrows might fall on the Englishmen's heads.'

Whether the famous chapter in Macaulay's history attracts the young to thoughts on history, the reigns of Charles II. and James II. certainly produce some high efforts at knowledge. Thus 'Habeas Corpus' was a phrase used during the great plague of London, and means: 'Bring out your dead.'

'Charles the II. told the people they could get drunk or do what they liked; this was called the Restoration.' But the end came in the summary of 'Finally, James the II. gave birth to a son and so the people turned him off the throne.'

INTERNATIONAL CHAMBER CONCERTS.

LISTENERS will recall the highly successful series of Chamber Concerts given at the New Chenil Galleries in the spring of this year, when many new or unfamiliar works were produced.

The B.B.C. has now arranged to give six International Chamber Concerts of new music at the Grotrian Hall on the first Tuesday in each month from October to March, inclusive.

Each concert will be devoted to the latest phase in the musical development of one of six European countries, as shown in the undermentioned list, and practically all the artists engaged (as well as the music itself) will be entirely new to England.

The dates are as follows: October 5, Hungary; November 2, Italy; December 7, Germany; January 4, France; February 1, Czechoslovakia; March 1, Holland.

In many cases opportunity will be given to hear the actual first performances of works by distinguished contemporary Continental composers—performances the equivalent of which are regarded as events of considerable musical importance at the various European festivals, e.g., Salzburg, Zurich, Venice, etc.

Further details as to the works to be performed, etc., will be published in an early issue of *The Radio Times*.

*In a Talk from London.

TO WHOM IT MAY CONCERN:—

The Shakespeare Memorial Theatre at Stratford-on-Avon was burnt to the ground under tragic circumstances on March 6, 1926.

The destruction of this emblem of all that is highest and noblest in British literature and art constitutes a well-nigh irreparable loss.

It is the duty of every good citizen to do what he can to help in the work of reconstruction.

We give you an opportunity of helping in a small way by purchasing a copy of our book of Shakespeare Heroines for the modest sum of 2/-.

The entire profits of this publication are being devoted to the Shakespeare Memorial Fund.

Application should be made to:—

The B.B.C. Shakespeare Memorial Fund, 2, Savoy Hill, Strand, W.C.2.

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The Rural Listener.

JUST what proportion of the receiving sets in this country is in the rural districts? I think the figure, when it is known, will be a surprise.

Take a certain agricultural parish I am acquainted with. There are forty-one houses and cottages in it, and in those dwellings there are sixteen sets. Does Camberwell, or Leeds, or Greenock, or Cardiff do better?

* * * *

None of the sets, I believe, has been installed by strangers. Two at least were the unaided work of the owners. Most, if not all of the others, I fancy, the wheelwright's son was responsible for. The repository of wireless theory in the village from the beginning has been the parson's son.

If one gives a thought to the range of interests that such a rural parish possessed three years ago, if one makes an effort to realize the average level of the average village concert, lecture, or entertainment, the speaking standard of the rare political meeting, if one speculates on the stimulus in a village without even a women's institute, and then considers the new world of Life and Work, Science and Art, that the owners of the eighteen receiving sets, their families and friends, have been magically admitted to, are there any words in our literature that can picture the state of mind of awed and stirred men and women, to whom broadcasting has brought so great a blessing, but the old lines:—

Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific, and all his men
Look'd at each other with a wild surmise,
Silent, upon a peak in Darien?

* * * *

To the undiscerning eye, nothing has happened but the development, among some country people in a rural backwater, of an interest in a new pastime. What has, in fact, happened is that, in a parish which, through no fault of its own, had come to be intellectually and musically starved, there have been quietly and unobtrusively sown the seeds of mental revolution.

Well, in the country we know something about seeds, and so when we use such a phrase as I have just used, we do it deliberately. We do not expect all the seeds of even the best variety from the best seed merchant to yield. The old story is told again and again in our experience: 'Some the fowls of the air devoured. Some fell on stony places. Some fell among thorns. But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold.'

Think of what even the thirtyfold will be!

J. W. R. S.

The Listener's Point of View.

[Most listeners have various problems connected with broadcasting which they would like to have discussed. From time to time in these pages we plan to bring forward some of these points, and to publish the discussion pro and con. This week Mr. Sidney A. Moseley opens a debate on the vexed question of applause in the broadcasting studio.]

DOES the laughter and the clapping of an audience in a broadcasting studio help to create the right atmosphere? Do the artists benefit by applause to which they are accustomed in 'another place'? Do we of the invisible audience of listeners catch the spark of infectious merriment? Is this merriment, in fact, infectious outside the studio? Do we listeners join in the outbursts of laughter that we hear? Ladies and gentlemen, let us consider our verdict.

Firstly, is the radio artist really entitled to receive this laughter and applause which on the stage or concert platform is the food of life to him?

The answer, in my view, is in the negative! As I see it, the artist is not entitled to any conditions that do not strictly conform to the particular and peculiar needs of wireless transmission. There is, and should be, no comparison at all between the artist on the stage and the artist in the broadcasting studio. Transmission by wireless is different. And it must of necessity remain for ever different.

The artist on the stage, by facial expression and by gesture, appeals to the eye; at the microphone he must rely on his appeal to our hearing sense alone. It is manifestly impossible for an artist to obtain the same result by speech alone as he does by action combined with speech.

Limits of the Spoken Word.

The people in the studio are in point of fact applauding something different from that which gets across to us. A feeble joke delivered with an air, or a commonplace line spoken with the artist's 'inimitable gesture' will appeal to the sense of sight, and in itself may well deserve and win applause, whereas the spoken word will by itself fail to appeal to the sense of hearing.

That is why to hear constant laughter without any apparent cause very soon becomes irritating to the majority of listeners. Even the most sympathetic of us cannot endure with patience this too neat and too hearty and far too unanimous applause and laughter. Sometimes we hear a round of genuine laughter at the comedian's asides. These asides are even more reprehensible in the studio than they are on the stage—where, with very few exceptions, they are strictly taboo.

Another sort of unlikeable laughter which we sometimes hear in the studio is the hero-worshipping, only-too-ready-to-laugh sort of laughter. This occurs when famous humorists are about. Well, I, for one, submit that these famous stars of the

stage do not necessarily shine through the ether! Is it not a fact that the special qualifications that are necessary for successful transmissions may be found, and have been found, among the lesser-known—even the unknown—artists?

The B.B.C. has passed the stage when it should 'feel honoured' to present Mr. So-and-So. The honour, from the listener's point of view, is Mr. So-and-So's. There is, I maintain, no reason at all for this adulation of popular stage stars in the broadcasting studio, and there is certainly no reason why a claque is necessary to provide atmosphere for these artists, for it certainly doesn't provide an atmosphere for us.

To the pioneers of the B.B.C. who fought down early prejudice all credit is due. All that is over now, or should be. Broadcasting has arrived! Therefore no artificial applause in the studio, please—no claque.

SIDNEY A. MOSELEY.

POINTS FROM TALKS.

THE very existence of theatres in the East-end of London is overlooked by the majority of theatre-goers, but the loss is theirs, not the East-end's, for I could prescribe no better tonic to revive a jaded playgoer than an evening in one East-end theatre I know when they are playing heavy melodrama to a wildly cheering audience.—*Miss Arno! Robertson.*

* * * *

FOR its size, the cuckoo should produce an egg at least as large as a golf ball, but in reality it is no larger than that of the common sparrow. The reason is obvious, namely, the small birds in whose nest the cuckoo deposits its eggs would not tolerate it for one moment if the egg of the intruder were so much larger than their own.—*W. Percival Westell.*

* * * *

IN early days, the stage-door used to be on the stage, or, rather, on each side of it, in front of the curtain. When the actors took their call, they crossed, bowing from one door to the other, thus not to interfere with the illusion of the play, an idea that I should like to see revived.—*Mrs. Gabrielle Enthoven.*

* * * *

THERE are two unusually beautiful periods in the New Forest year. The first is in May, when the earliest translucent green of the beeches and oaks makes the woods like fairyland, and secondly, when, during the third and fourth weeks in October, the autumnal tints of brown and gold, russet and red, blaze up, an entrancing vision.—*Lord Montagu of Beaulieu.*



THE COLORADO RIVER IN REVOLT.

Another of Mr. Edward Cressy's interesting talks in his series, 'The Engineer in Adventure,' will be broadcast from London and other stations on Wednesday evening at 9.30. This time Mr. Cressy will tell of 'The Colorado in Revolt.' He has sent us the above photograph as an illustration of his story.

Air Raids—Past and Future.

By Captain Ian McLaren.*

I HAVE heard people say, when discussing air raids, that, after all, they did comparatively little damage. They were a little frightening at the time, perhaps, but they had absolutely no effect upon the ultimate result of the war. However true that may have been of the last war, it will certainly not be the case in the next, for the air raid then, and the air raid of the future—or of to-morrow, for that matter—will be as the artillery of the catapult and stone days compared to the artillery of to-day.

During a year and a half spent as a member of the Inter-Allied Aeronautical Commission of Control, I had a unique opportunity to examine the later forms of aerial 'hate' which were in preparation towards the end of the war. Luckily, I think you will agree, they were never used.

A Ton of High Explosives.

The first of these was a high explosive bomb of huge size, which weighed one thousand kilogrammes, that is to say, roughly, one ton. Think of it, and think of the effect of it dropped upon a town. One ton of high explosive! The average bomb dropped upon London was only one-twentieth of that size. The effect of this, then, would be twenty times as terrible.

We were spared that bomb, for, though they were ready some time before the end of the war, an aeroplane with power sufficient to carry that weight, together with the large amount of petrol necessary for a long journey, had not then been made.

The second was an incendiary bomb, named the elektron incendiary, after the metal from which the case was made. This bomb was cylindrical in shape, with a diameter of two inches and length about nine inches. It weighed less than a pound. It contained for filling a powder called thermite, which, upon being ignited, combined with the elektron metal to form an incandescent mass of intense heat. Once alight, the bomb could not be put out. It would burn its way through iron. I put a pinch of the powder upon the blade of a pen-knife and lit it. It caused the steel of the blade to melt and run like candle wax. It was hoped to achieve great things with this bomb, but, fortunately for us, they were not ready in sufficient numbers for use before the end of the war.

Aerial Frightfulness.

The third bomb needs but little description. It comprised a simple container designed to break upon hitting the ground. Inside was a liquid which, upon exposure to the air, quickly volatilized, giving off clouds of poison gas. This bomb was not used against us because reprisals were feared.

These bombs represented the last word in aerial frightfulness in 1918; but, as is natural, the science of aerial armament has not stood still since then. There must be even more terrible bombs in the magazines of the various Powers to-day. We know, too, that aeroplane design can now produce machines capable of carrying several one-ton bombs, and that for a distance of hundreds of miles. Similar machines could carry thousands of incendiary or gas bombs.

Imagine, for a moment, an air raid of the future with the bombs I have described. Let us take an imaginary city, a large city, capital of some great country. Relations with another great country become strained, and suddenly break into open conflict. Immediately upon declaration of war the enemy aeroplanes appear over the city, hosts of great bombing machines, with their escort of single-seater 'fighters.'

It will most certainly be at night time, and the machines will probably be fitted with silencers, so that the first intimation the unsuspecting citizens

will have will be the terrific detonation of one ton of high explosive, as the first bomb strikes the ground.

The plan of attack will be simple. One great fleet of bombers dropping one-ton bombs will reduce the heart of the Metropolis to débris; another fleet will follow and rain hundreds of thousands—yes, literally, hundreds of thousands—of incendiary bombs on that débris.

You can imagine the result; the Great Fire of London would be as nothing to the fate of our imaginary city, and remember, there is no need for accuracy with either of these bombs. In the case of the super-bomb, the force of the explosion is so tremendous, that it will have a destructive radius of hundreds of yards; while so many of the incendiary bombs can be carried that a whole city could be sprayed with them.

That is one way—and, you will grant, a very terrible way—by which our imaginary city could meet its end, but there is an even more terrible alternative.

Poison Gas in the Street.

Let us imagine that war has just been declared upon the country of which our city is the capital. Extraordinary scenes of enthusiasm and patriotism are being enacted in the theatres, hotels, and dancing halls that first evening. Great crowds are collected here and there in the streets. You remember the night of the Fourth of August, 1914? Well, exactly the same thing is happening in our imaginary city. Suddenly, a man on the fringe of one of the great street crowds hears a 'splash' on the road behind him, a noise as if someone had thrown a very wet dishcloth from one of the upper stories of the high building beside him.

He looks up to see who has thrown it, at the same time walking towards a dark stain in the middle of the roadway to see what it is. No one else seems to have noticed it, although he is almost certain he hears a succession of 'splashes' from farther up the street. Thoroughly interested now, he leans down to examine the splash in the road. He feels a tickling sensation at the back of his throat—there is no smell nor, for that matter, is there anything to be seen—but, with his next breath he suddenly feels his lungs gripped—he cannot breathe, then—for he is an ex-soldier—he gives a great shout: 'Gas—Poison gas! Poison gas!' reels, and falls to the ground.

The Sure Protection.

Need I continue the description, how the great crowds in the streets, rushing this way and that for safety, found none; how the gas drifted its way into theatres and dancing places, and transformed these joyous scenes into others more horrible than I can describe—or you would care to listen to; how, perhaps most terrible of all, how the travellers in the underground railways were overwhelmed; the sick in the hospitals; the babies in their cots?

No, I think I have said enough to show you the awful horror of it all.

If this description of the utter annihilation of a great city has proved harrowing to any of you, I am sorry. Yet I did it with a purpose, for I know a full realization of these things brings this one thought into all minds: 'These things cannot be allowed to happen; how best can we avoid them?'

Well, for the present there is but one sure protection. In certain writings of mine on this subject that were given a measure of publicity some little time ago, I endeavoured to show that our only real defence lies in the possession of an Air Force as good—or better—than that of any foreign Power. For no nation will attempt the destruction of any of our cities if they know that, in return, their own cities will suffer annihilation within a few hours.

That Air Force we have—we must keep it second to none in the world.

For the present, then—Preparedness. But for the future: are we to go on building 'plane for 'plane against this or that foreign country, adding new devilments to our armoury as they to theirs?

We know what has happened before, when great nations race each other in the collection of armaments and war material. There is always some madman to drop a match and set the whole ablaze.

Is this to happen all over again? Is there no other way out? Can no one stop it? Yes, someone can. Who? *You*. Yes, you! *You* can make the future safe, if you will.

While I was in Germany, I found in towns and villages the same memorials to the dead as here, with the same sad little pots of flowers in front of them—the same broken-hearted mothers tending them. In France you will find the same; in Italy; in each and every one of our Dominions the same. People in all countries—ally and enemy alike—feel as you do—they want no more of war—they would do anything to prevent it.

A Vicious Orbit.

But there is a new generation growing up. Have you realized that young men of nineteen and twenty to-day were too young at the time of the war to remember much about it, and certainly none of its horrors?

They hear of it, of course. They hear men who went through it talking about the good times, for whoever dwells upon the bad? And the young men envy the others their experiences, and wish they, too, had been through a war. They think only of the honour and glory; they know nothing of the horror and death.

And so Mars, the god of the militarist, creeps quietly round his vicious orbit; and people say: 'This time he is surely dead,' until the link with the past has been quietly broken; horror and misery are forgotten—honour, glory, victory, conquest, remain. And Mars walks the earth again. And the young men, seeing his bright armour, say: 'He is certainly a true god; we will follow him. For the honour of our country, for the sake of our mothers, sisters, wives, we *must* follow him!'

For the sakes of their mothers—sisters—wives!

In Flanders fields the poppies grow
Between the crosses, row on row.

And the dreadful circle is once more complete.

Is there no way out?

No one of us, I think, will deny that the main principle underlying the League of Nations is thoroughly sound—the principle, I mean, of arbitration, of calm and reasoned discussion of international quarrels. Many of us wonder, however, whether that principle will work in practice.

The Will to Peace.

It seems to me that one thing, and one thing only, can assure its success, the *will to peace*—the *real goodwill*—of you and me, and the likes of you and me in all countries.

When next there is talk of war, let us remember the consequences to hundreds of thousands of innocents. When next there is an international misunderstanding, and we feel heated and inclined to shout: 'We'll show 'em!' let us remember the horrors of the last war, and the worse, much worse, to come next time.

We must hand them on, those memories, to our sons and daughters, not to make cowards of them, but to teach them *true values*: that victory, conquest and glory are often illusionary, while misery, horror and death are very real. Thus we can make certain that their courage will never be *misapplied*, and that they will say in the future, just as you and I, with the last war still fresh in our minds, would say to-day: 'Any other way but war.'

For war brings chaos, but never cosmos; unsettles everything, yet settles nothing; destroys, but never constructs.

And we shall no longer wonder *whether* the League will settle the problem. We'll take good care to make certain that it *does*.

* In a Talk from London.

HAVE YOU GOT YOUR OPERA LIBRETTI?

'FAUST' will be broadcast from all stations on October 15 next. This is the third opera to be broadcast in connection with which we are issuing libretti for the assistance of our listeners. Those who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain either (1) single copies of the Libretto of 'Faust,' (or 'Rigoletto' and 'The Bohemian Girl,' which have already been broadcast) at 2d. each; (2) the complete series of twelve for 2s. (including 'Rigoletto,' which has already been broadcast, but which will be of value in future broadcasts); or (3) the remaining ten of the series (including 'Faust,' but excluding 'Rigoletto' and 'The Bohemian Girl') for 1s. 8d.

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Additional names and addresses may be written on a separate sheet of paper, but payment for the additional subscriptions must, of course, be sent with the order. The Libretti will be sent singly as published to reach each subscriber a few days before each Opera is broadcast.

Listeners' Letters.

A Compliment From France.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is Savoy Hill, Strand, London W.C.2.)

IT is with real pleasure I am sending to you and the members of your orchestra my impression of your music, as a French musician. We had the idea in Paris that the English musicians had no taste, no musical sentiment. Well, as a listener, I can say that in my experience of music in Paris and having played with orchestra numerous pieces that you play, I declare that it is an impossibility for any French orchestra to render music better than your orchestra. The playing, the sentiment, the harmony and conductor, everything is O.K.—*très, très bien*. You are all artists. With congratulations and best regards.—C. CHEVALIER-THIENY.

A Memory of Blake.

I SINCERELY hope that Mr. Scholes's article on Blake's 'Jerusalem' will help to bring about the adoption of this noble poem as a Second National Anthem. The need of England and of the Empire is the desire and determination to 'do' on unselfish and united lines in the spirit of true religion. As to Blake himself, one of my earliest recollections is of hearing an old gentleman tell my father that he, in his youth, had worked under Blake, who used to be truly 'caught up by the Spirit,' as though already released from 'the tabernacle of the flesh.'—GRATEFUL LISTENER, Tunbridge Wells.

Let Radio Keep You Young.

IN his recent broadcast sermon, Dr. Campbell Morgan described 'Peter Pan' as 'a beautiful story for children, but rotten philosophy for the grown-up.' To some extent this is true, for growth is essential if we are to live a full life, and Dr. Morgan was right in quoting the text, 'When I became a man, I put away childish things.' But between the childish and the childlike there is a marked difference. Such qualities as wonder, imagination, love of Nature, joy in the simple things of life, faith, hope, and loving trust belong to every age.

Radio is, to my mind, an excellent means of teaching us to grow up without losing our grasp of what is best and highest in childhood.—EVA H. LONGBOTTOM, Redland, Bristol.

Dogs Prefer Music.

I QUITE agree with Miss Beatrix Harrison that dogs are in many instances very musical. A few years ago, we had a small black and tan terrier, 'Jockie,' who used to follow me to the drawing-room when I was going to practise, sit on the edge of the sofa and watch me intently all the while. If I played anything he did not like, or anything particularly discordant, he would jump at me and howl disapproval; but, on the contrary, if he enjoyed the music—as he always did when he listened to Chopin's works—his expression was most eloquent. He would listen for any length of time, with his eyes half-closed, and occasionally nodding to tell you he was pleased. If my husband played the opening chords of Liszt's *Lorelei*, his screams were terrible, and we had difficulty in soothing him in order to proceed with the song.—KATIE VAN DYK, Halifax, Yorks.

His Master's Voice.

WE have a very sensitive spaniel, who, though he has never been beaten or shouted at, hates anything in the way of a scolding or high words. Whilst Ivor Novello's broadcast of 'Downhill' was coming through the loud speaker, and high words were flying, the dog was disturbed, but when the final came and Mr. Novello was continually being told to 'Get out, get out!' the dog crept away to a corner in absolute terror.—(Mrs.) K. CANDY, 66, Beckhampton Road, Bath.

Plays for the Isle of Man.

WE listeners in the Island, an ever increasing number, are cut off from the theatrical world for eight months of each year, from October to May, and we should very much like to hear from Daventry many of the plays which are broadcast from London, but which at present we are most often debarred from hearing.—ARTHUR ASHCROFT, Douglas, Isle of Man.

Hospital Wireless in 1923.

IN your columns recently appeared various claims to priority in the installation in this country of a hospital wireless receiving set. Through the encouragement and assistance of Mr. W. Ross Craik, Dunsfold, and Mr. R. Bateson, of Burgate, the King George V. Sanatorium, Godalming, had a loud-speaker set installed and in full use in the patients' large recreation room before February 28th, 1923. If any other hospital has an earlier record I shall be glad to be informed of it. In February, 1925, fifty headphones were installed for patients, and now the set consists of over 250 headphones, and also a loud-speaker in the recreation hall.

A microphone installation, by which lectures and concerts given within the institution can be transmitted to all patients, is now in course of being fitted up.—JAMES WATT, the King George V. Sanatorium, Godalming, Surrey.

From a Daventry Listener.

SOME of your correspondents suggest that Daventry should transmit more alternative programmes. It most certainly should not do so. As long as it is the only high-power station in the country, it should send out the best programmes. A station with such a vast audience should not cater for minorities, as it does in the case of Welsh programmes.

Daventry was built to work in conjunction with London, and as long as London programmes are the best, they should be relayed by Daventry.—KENDALLIAN.

Wireless in the Bradford Royal Infirmary.

YOUR correspondent, Mr. J. Patterson, claims that the wireless installation in the Bradford Royal Infirmary is probably the largest and most complete in the country. In the North Evington Infirmary, Leicester, we have an installation with 670 headphone points, one for every bed, and also points for headphones in sitting-rooms for the staff and other rooms. One Nurses' Home, 300 feet distant, and a Maternity Ward, 300 yards distant, are also connected up. In addition, there are twenty loud speakers, one for each of the sixteen day rooms attached to the wards and recreation rooms. We have also microphones installed in the Chapel and recreation rooms by means of which services and concerts given in the hospital can be broadcast. This installation is the largest complete set that I have heard of so far.—ERNEST C. HADLEY, Medical Superintendent, North Evington Infirmary, Leicester.

From Hammersmith to Madrid.

ONE evening recently, I returned home at 11 p.m. after seeing *Carmen* at the King's Theatre, Hammersmith, and shortly after turned my wireless on, to hear 'Carmenita' played by Alfredo's Dance Band. Soon after midnight, I tuned in to Madrid and took the last act of *Carmen*, which I did not know was on at the time.

This coincidence may be of interest to your readers.—ARMAND W. LEAVER, Burlington Lane, Chiswick, W.4.

The Children's Hour at Olympia.

RUNNING a Children's Hour programme any time and anywhere is anything but an easy job. There are such a lot of people who have to be thought of, and they are so different. The stories and songs and poems (and all the rest of the items) are really meant for children from seven or eight to fourteen or fifteen, but there are many much younger and many much older who have a right to listen if they want to—and we want them to want to. Then there are grown-ups—parents, and grandparents, and teachers, and all sorts of people—who listen, too, not because the programme is for them, but because they are interested in children. So when you tell a story, or sing a song, or make some simple little bit of a joke in front of the microphone, you have in your mind a sort of picture of the whole world as nothing but ears, and you can only hope (since the microphone never gives you a word back) that the ears are being interested or pleasantly amused.

The Children's Hour is not easy in the Studio, where you have things to yourself; but at Olympia, where you broadcast the programme in a kind of glass case, it is a good deal harder. I don't think the Spanish Inquisition could have thought of anything more upsetting and painful. I know now exactly what the first week at the Zoo must be like—only this is worse. You approach the Studio through a long line of people winding away into the distance. Their eyes follow you as you go in, and peep into the Artists' Room after you. You go through to the Studio, to make final arrangements, and, while you are writing and talking and moving things, you see people passing by—mostly grown-ups. Then you begin the programme, and all the time you are doing it you feel conscious of eyes—lots and lots of them, for the winding line is moving steadily past and gazing into your glass 'tank.' You wonder if your story is 'going over' well; you wish it were not so hot, and wonder if you won't stifle before the 'Hour' is over; you hope that little jest did not sound too foolish to the middle-aged grown-ups you can see all round the gallery, listening to the loud-speakers. After all, you weren't trying to be smart and clever and witty; you were just helping things along in a friendly way, and perhaps the grown-ups are less starchy than they look. And you go on, as well as the eyes and the heat and the strangeness of the place will let you, until by-and-by the time comes to say 'good-night,' and 'Uncle So-and-So,' who loves to help with the Children's Hour, puts on his mantle of dignity again and becomes a grave Announcer, ready for the next part of the evening's programme. While he is giving out information to the grown-ups, the rest of you gather up your possessions and go out.

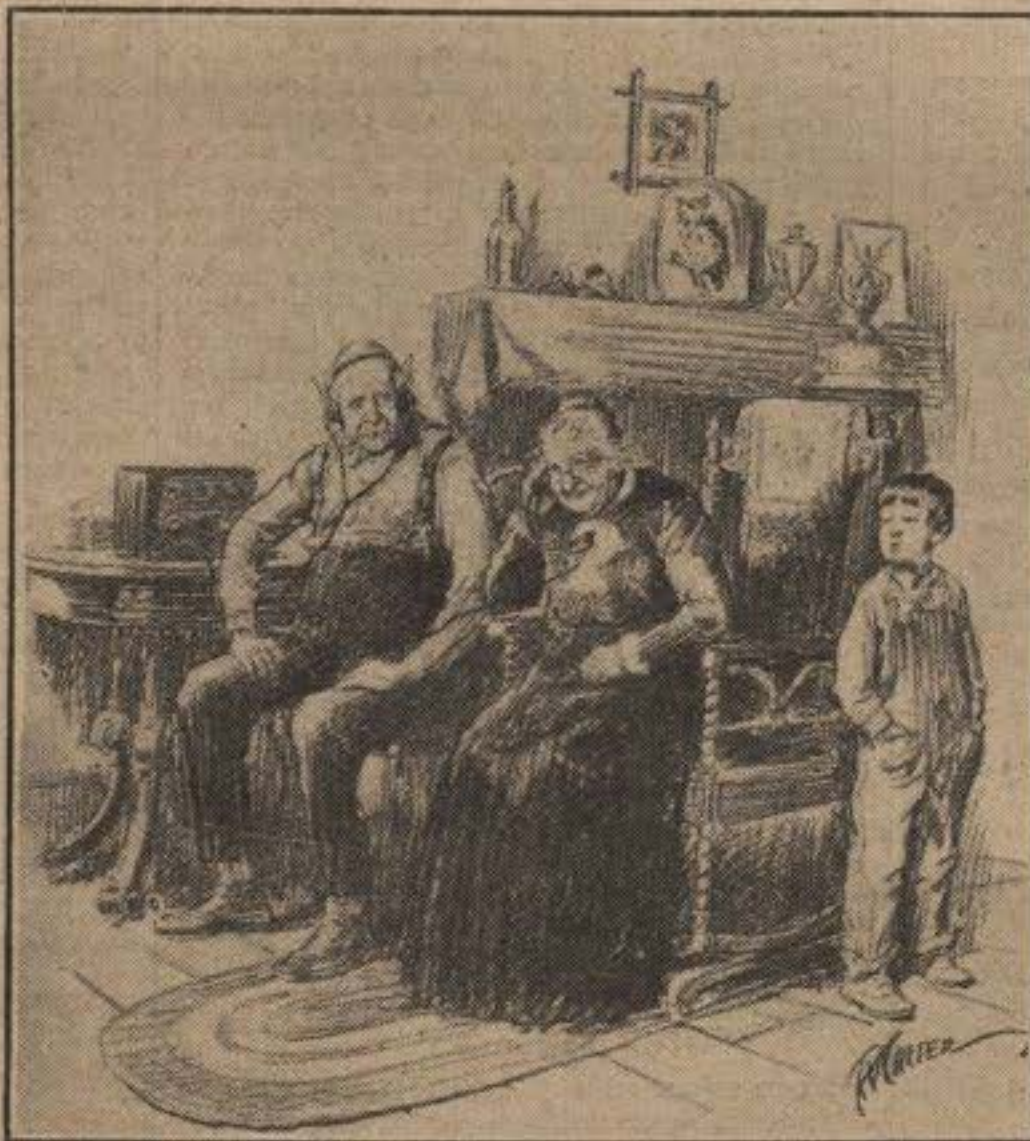
Then, just when you feel that it wasn't a very good Children's Hour, and wish that somehow it could have been better, you find yourself in the middle of a crowd which smiles at you, and wants to know if you are really Auntie X or Uncle Y, and hands you autograph-albums to sign, and wants to shake hands with you, and says nice things about you. And, though you are very tired, you feel people are so kind that you must be nice to them and it takes you a quarter of an hour or so to get clear. Those greetings and handshakes make you feel happy and humble and more than ever determined to put all you know into the Children's

Hour, and you know perfectly well that six months hence, when there is another Exhibition of some sort, and you are asked whether you will do the programmes in public again, you will say 'yes.' You know you will hate it, but you will do it. It would be horrid to disappoint those excited children who walk or are led or carried past the 'tank,' and who shyly present moist little hands and open albums to you.

Oh, yes, you will certainly do it all over again!

London and Daventry News.

During the summer, when everybody likes to be out of doors, the number of listeners is smaller, and the letters are fewer. Now that we are nearly at the end of Summer Time, and holidays are over, there are signs that the '2LO' and '5XX' Wireless Family is taking to its headphones and loud-



THE CHILDREN'S HOUR.

'And then the father bear said, "Who's been eating my porridge"?'

speakers again. We who arrange and broadcast the programmes want to do all we can to make the Children's Hour very successful indeed this autumn and winter, and we want every 'niece' and 'nephew' to help. You can help a great deal, and the way to do it is to take a share in planning programmes. So long as the items contain nothing that can do harm in any way, we do not mind what the programmes consist of: our one desire is to be as helpful and pleasing as we can to the greatest possible number of listeners, and your letters are the best guide we can have.

On Tuesday next week we have what we call a 'Florence Aylward Chorus Day.' You may or may not know—though your parents do—that Miss Florence Aylward is a famous maker of songs. She is very interested indeed in the Children's Hour, and has gone to the trouble of sending us several delightful songs that she, and other people she knows, loved when young. We have put them all together and are having a special day for them. On the same day Miss Elizabeth Clark, who knows just how to tell a story, will take part in the programme, and Mr. E. Le Breton Martin will begin

a set of six brand-new pirate stories which promise to be specially good.

On Thursday the Wicked Uncle will take charge of the Zoo Class once more. Uncle Leslie is on holiday for a month, and the Wicked Uncle, who is always itching to tell us wonderful things, is taking advantage of the opportunity. He is taking it very seriously—but you mustn't!

On Friday Mr. T. C. Sterndale-Bennett is visiting the Studio again, and he is sure to have some more songs—almost certainly his own—which will amuse you very much.

On Saturday we are to have another of Mr. A. A. Milne's 'Winnie-the-Pooh' stories. This one is called 'The Heffalump,' and there is no better description of it than Auntie Geraldine's. She says it is 'a perfectly beautiful story,' and it is. Be sure you do not miss it.

Certain items of the week's programme have been picked out for special comment here, but that does not mean that the rest is not good. It is—or, at least, it ought to be. Every day is different from all the others, and there is something somewhere in the week for everybody.

Manchester Children's Radio Revel.

It is still a long time to Christmas, but those who are responsible for arranging the broadcast programmes must necessarily make their plans so far ahead that it is not out of place to tell our young Manchester listeners that arrangements are actively going on for a children's Radio Revel to be held in that city round about the festive season. It is hoped to make this party so attractive that all who listen to the children's programmes will come. Wireless novelties will be introduced and there will be music by first-class bands. Later on, we will publish the exact date of the party, all the proceeds from which will go to some local charity.

Talks for Schools.

An attractive programme of talks has been arranged for the local schools in the Leeds-Bradford area for the autumn, and these transmissions take place every Friday, at 3.30 p.m., during term time. A new series will start on October 1, under the general title of 'Off the Beaten Track in Europe.' These will be given by Mr. N. King, M.Sc., who is Director of Evening and Technical Education in Bradford. Following him, Mr. W. P. Welpton, B.Sc., Master of Method, Leeds University, will give a series of four talks on 'The Science of Common Objects,' while the term will conclude with another four talks by Mr. Herbert Bardgett, Mus.Bac., F.R.C.O., whose talks on music and musical appreciation have proved so popular and helpful.

SOME BIRMINGHAM ITEMS.

HANDEL'S secular *Gratorio, Semete*, as already mentioned in *The Radio Times*, is to be given on Wednesday, October 6, and is one of four important outside broadcast concerts to be performed by the Station Repertory Chorus and Orchestra at the Midland Institute, Birmingham. This performance is also to be broadcast from the High-Power Station at Daventry. The soloists will be Miss Gertrude Johnson, Miss Dorothy D'Orsay, Mr. John Armstrong, and Mr. Joseph Farrington.

A well-selected variety programme, to which Scovell and Wheldon will contribute syncopated duets; Miss Clara Alexander, Negro pathos and humour; Miss Colleen Clifford, items at the piano, and Mr. Teddy Elben's songs, will be heard from Birmingham between 8 and 9 p.m. on Thursday, October 7.

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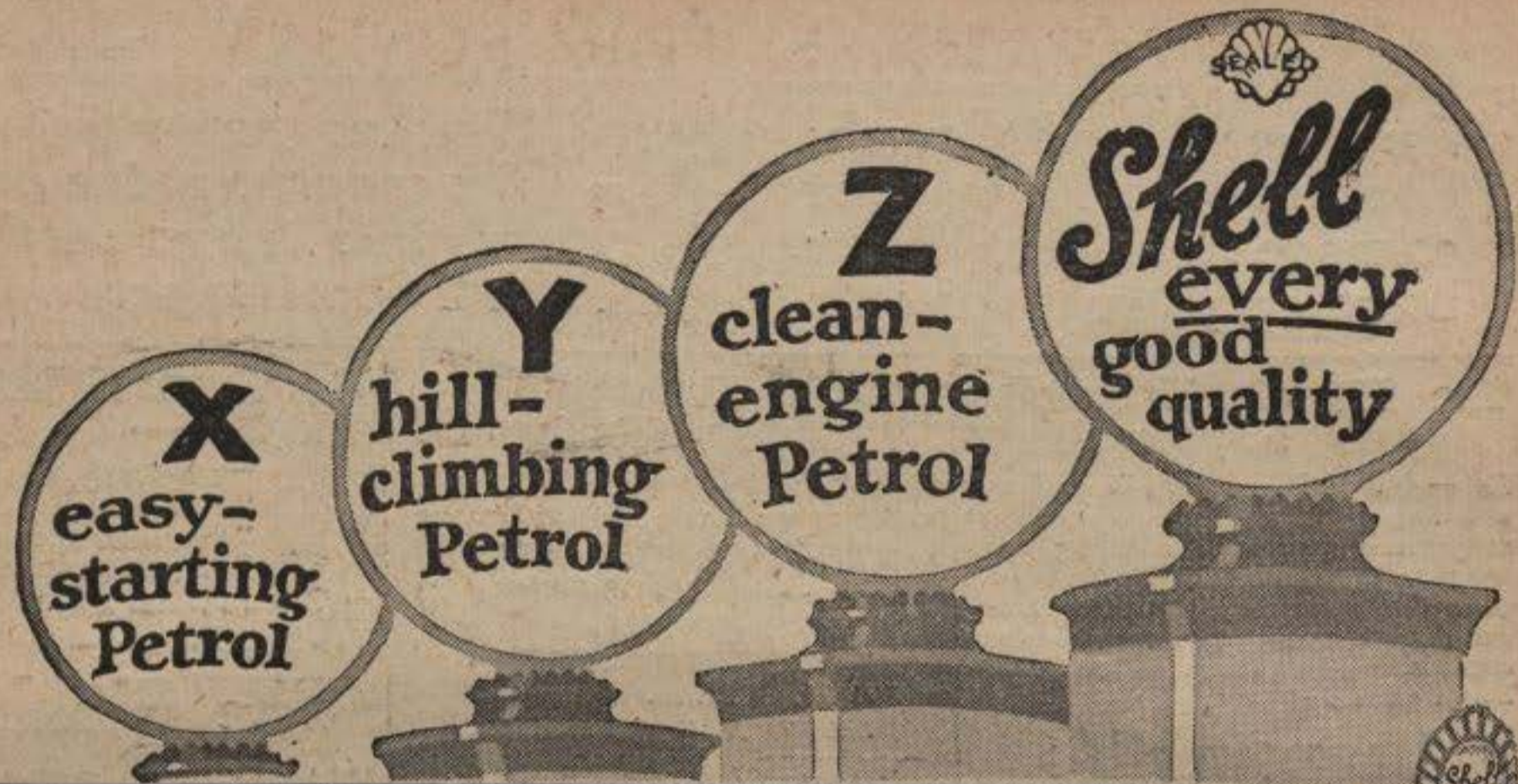
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PROGRAMMES FOR SUNDAY (September 26)

2LO LONDON. 365 M.

3.30 BAND PROGRAMME

THE FODEN MOTOR WORKS BAND
 Overture, 'Zauberflöte' Mozart
 Selection, 'Rigoletto' Verdi
 FREDERICK COLLIER (Baritone)
 The Jolly Tinker Newton
 The Stockrider's Song W. James
 BAND
 Three Dances, 'Henry VIII.' German
 FREDERICK COLLIER
 The Wedding of Sara Lee Easthope Martin
 Only the Longing Heart Tchaikovsky
 BAND
 Melodies from 'Lilac Time' ... Schubert-Clutsam
 W. H. SQUIRE (Solo Violoncello)
 Meditation in C W. H. Squire
 Rigaudon Handel-Harty
 Après un Rêve Fauré
 Vivace Sammartini
 BAND
 The 'Epic' Symphony Percy Fletcher
 FREDERICK COLLIER
 Myself When Young Lehmann
 Onaway, Awake Beloved Cowen
 BAND
 Selection, 'Pagliacci' Leoncavallo
 Grand March, 'Tannhäuser' Wagner

5.30-6.0 Reading by CONSTANCE COLLIER

8.0 BELLS of the LOUGHBOROUGH WAR MEMORIAL CARILLON: Carillonneur, W. E. JORDAN. *S.B. from Nottingham*

THE bells of the Loughborough War Memorial are now becoming well known to listeners, and in broadcasting them the B.B.C. is doing much to popularize in this country a form of bell-ringing that has hitherto been almost entirely confined to the Continent, where Belgium is its historic home. In carillon ringing, all the bells—at Loughborough there are forty-seven of them—are rung by means of a series of wooden keys and pedals struck by the hands and feet of the carillonneur, the bells themselves remaining fixed at the moment that the clapper strikes them. The wide range of tone provided by the forty-seven bells gives ample scope for the carillonneur to display real musical ability, and Mr. W. E. Jordan, the Loughborough carillonneur, is fully qualified to exhibit all the resources of the art, of which he is a pioneer in England. Trained in Belgium, he was one of the first official carillonneurs to be appointed in this country, and the first to broadcast.

8.15 RELIGIOUS SERVICE

FROM THE EDINBURGH STUDIO. *S.B. from Edinburgh.* Conducted by the Rev. R. H. STRACHAN, D.D., of St. Andrew's United Free Church. Choir directed by Mr. RAMSAY GEEKIE
Order of Service
 Psalm 102 (2nd Version) 13-18
 Hymn 283
 Address by Rev. Dr. Strachan
 Anthem, 'Open Thy Gates' (Herrick—Music by Julius Harrison)
 Paraphrase 63

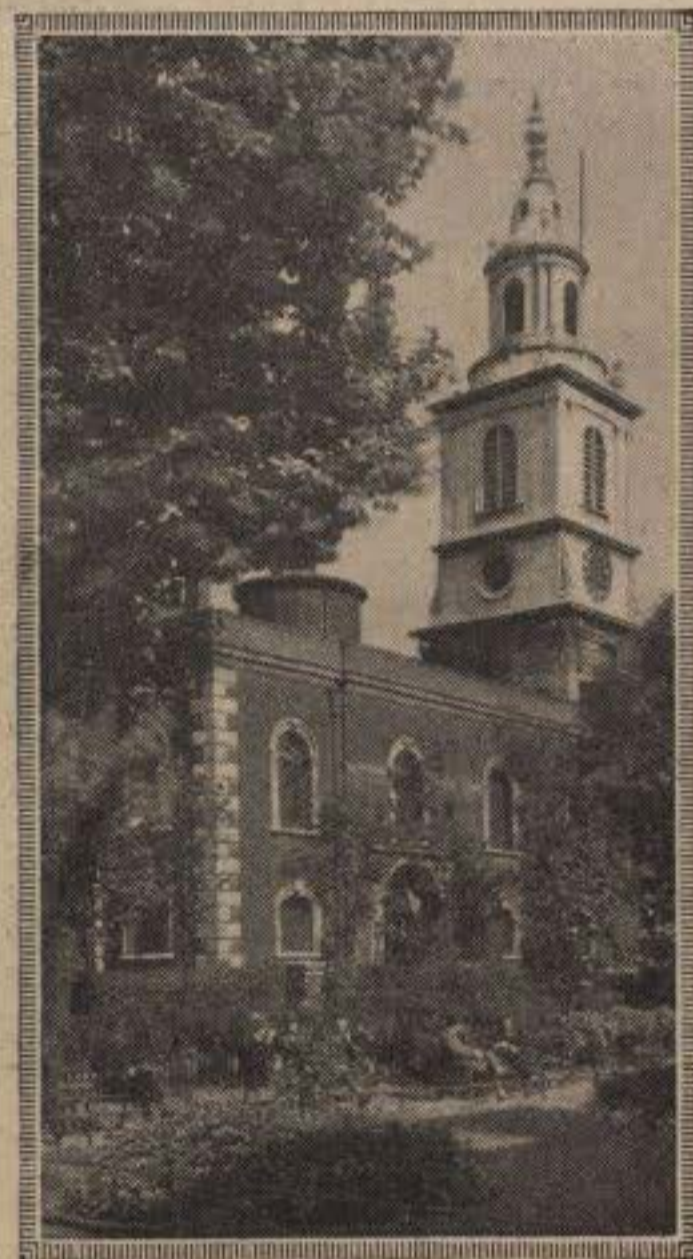
DR. STRACHAN, now minister of St. Andrew's, Drumsburgh Gardens (United Free Church of Scotland), was Presbyterian minister at Cambridge from 1910 to 1918. In addition to being an eloquent preacher, he is an authority on literature, and has written a notable book on 'The Soul of Modern Poetry.' He is the author, also, of 'The Individuality of St. Paul,' 'The Fourth Gospel,' and 'The Fourth Evangelist: Dramatist or Historian?'

8.45 ORGAN RECITAL by LEONARD H. WARNER Relayed from ST. BOTOLPH'S CHURCH, BISHOPSGATE

Organ Concerto in D Minor Handel

8.55 THE WEEK'S GOOD CAUSE: THE NATIONAL INSTITUTE FOR THE BLIND. Appeal by Mr. FREDERICK RANALOW

THE aim of the National Institute for the Blind is not merely to provide homes and comfort for the blind, but to educate them. For this purpose it runs a considerable Blind Press, publishing books and a great number of periodicals in Braille type; and in its various training centres it teaches blind persons such highly-skilled trades and occupations as factory work and massage. Mr. Frederick Ranalow, who is to make the appeal for the Institute this afternoon, is perhaps best known as the dashing Macheath of *The Beggar's Opera*. Listeners have frequently complained that they find it difficult to remember the address mentioned in the week's Appeal, and are often unable to take it down at the time. To meet this difficulty we propose in future to publish every week the address of the institution concerned. In this



St. BOTOLPH'S, BISHOPSGATE

An organ recital by Mr. Leonard H. Warner will be relayed from this eighteenth-century City church on Sunday evening at 8.45.

instance donations should be sent to the Hon. Treasurers, The National Institute for the Blind, 224, Great Portland Street, W.1. Cheques should be made payable to The 'National Institute for the Blind.'

9.0 WEATHER FORECAST: GENERAL NEWS BULLETIN. Local Announcements

9.15-10.30 MASSENET

JULES MASSENET was one of those fortunate people who find their life work quickly, and are able to apply their gifts to the very best advantage. His early successes at the Paris Conservatoire were repeated as soon as he began to write Operas.

THE WIRELESS ORCHESTRA conducted by JOHN ANSELL

Overture, 'The King of Lahore'
 Ballet, 'Hérodiade'
 Egyptian Dance; Babylonian Dance; Dance of the Gauls; Phœnician Dance; Finale

THE *King of Lahore*, his first important opera, is based on a story from the Hindoo *Mahabharata*, one of the two great epic poems of ancient India. It was presented as a brilliant spectacle, full of rich colour both in scenery and music.

Tchaikovsky, who heard the work when it was revived in 1879, wrote to a friend: 'I know you do not care very much for Massenet, and hitherto I, too, have not felt drawn to him. His Opera, however, has captivated me by its rare beauty of form, its simplicity and freshness of ideas and style, as well as by its wealth of melody and distinction of harmony.'

DENNIS NOBLE (Baritone, with Orchestra)
 Vision Fugitive ('Hérodiade')

WHEN Massenet's version of the story of Herod and Salome was to be produced in London, the Censor objected to its title, *Herodias*, and to the scene of the story being laid in Jerusalem. So the work was called *Salome*, the names of the characters were changed, the background of the story was shifted to Ethiopia (probably most of the Palestine scenery did just as well—nobody minds, in the opera house!), and everyone was happy.

The Ballet is that by which Herod diverts himself and tries to forget Salome. There are in this Suite five pieces—Dances of Egyptians, Babylonians, Gauls and Phœnicians, and a Finale. 'Fleeting Vision' ('Vision Fugitive') is Herod's song about Salome, whose image haunts him.

ORCHESTRA
 Scènes Napolitaines—The Dance; The Fête
 Meditation from 'Thaïs'

THE monk, Athanael, has visited his old friend, Thaïs, in an attempt to convert her from her life as a courtesan.

He has been to her house, and she has openly mocked him. But he is not discouraged, and has left her with the words, 'At thy threshold until daylight I will await thy coming.'

Here, in the Opera, is played the well-known Meditation. As to the significance of the piece, perhaps one should add that Thaïs repents and takes the veil, and Athanael finds too late that he is in love with her. (The Opera is, of course, founded upon Anatole France's novel of the same name.)

Valse from 'Cigale'
 DENNIS NOBLE
 Sérénade du Passant
 Elégie (with Violin obligato)

ORCHESTRA
 Béroccuse and Entr'acte, Sevillana from 'Don César de Bazan'

DON CESAR was written in haste. Another composer had undertaken to compose music for a libretto with this title, but withdrew only four weeks before it was to be produced. Massenet stepped into the breach, and had the score ready in time.

The Cradle Song is sung by the boy Lazarillo, who helps Don César to escape from prison. The Spanish piece, *Sevillana*, was one of the greatest successes in the work.

Scène Alsacienne, 'Sunday Evening'
 The Last Dream of the Virgin

10.30 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal: Weather Forecast

3.30-6.0 *S.B. from London*

8.0 LOUGHBOROUGH WAR MEMORIAL CARILLON. *S.B. from Nottingham*

8.15. SERVICE. *S.B. from Edinburgh*

PROGRAMMES FOR SUNDAY (September 26)

8.45 Programme S.B. from London

9.10 *SHIPPING FORECAST

9.15-10.30 Programme S.B. from London

*The Shipping Forecast is radiated from Duxbury only. The remainder of the day's programme is identical with that of London.

SIT BIRMINGHAM. 479 M.

3.30 SYMPHONY CONCERT

STATION ORCHESTRA: Conductor, JOSEPH LEWIS

Overture, 'Fingal's Cave' Mendelssohn

NEARLY a hundred years ago (ninety-seven, to be exact) Mendelssohn and his friend Klingemann, having finished for the season with London Concerts, balls, and parties, set out to spend the rest of the summer in a holiday fashion in Scotland. Naturally, they visited the Hebrides. When, after his holiday, Mendelssohn returned to his Berlin home, and was asked by his sisters what were his impressions of the Hebrides, he answered: 'They are not to be described; only played about'; and he sat down at the piano and

soft. Soon there is a soft, smooth phrase for Flute, Bassoon, Horns, First Violins, and String Bass, then two quiet detached chords, and the Movement proper (*Quick*) begins. The First Main Tune, simple, expressive, and melodious, is given mainly to the Strings, first in the treble, then in the bass. This ends in a loud flourish in the full Orchestra. At length there comes a sudden lull, with which starts the Second Main Tune, again quiet and expressive, but in several phrases, Violins and Woodwind answering one another. This in turn ends in a big climax.

The rest of the Movement is very clear, these Tunes being developed and recapitulated in the usual way.

II. *Moving at a steady pace.* This Movement is similar in form to the First. Trumpets and Drums are silent throughout.

The Two Main Tunes are given out respectively by Strings alone, and by Bassoon and Clarinet.

III. *Moderately Quick.* This is one of the best known of all Mozart's tunes. It is written in accordance with the usual Minuet plan—(a) The Tune repeated; (b) Development and Repetition of the Tune; (c) Repetition of (b).

8.0 BELLS of the LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham

8.15 RELIGIOUS SERVICE. S.B. from Edinburgh

8.45-10.30 S.B. from London

GBM BOURNEMOUTH 386M.

3.30-6.0 Programme S.B. from London

8.0 S.B. from Nottingham

8.15 RELIGIOUS SERVICE. S.B. from Edinburgh

8.45 ORGAN RECITAL. S.B. from London

8.55 The Week's Good Cause: The National Institute for the Blind—Appeal by Mr. G. F. MOWATT, J.P. (Honorary Treasurer)

9.0-10.30 S.B. from London

5WA CARDIFF 353M.

3.30-6.0 Programme S.B. from London

8.0 S.B. from Nottingham



Mr. W. H. SQUIRE,

the famous 'cellist, who is also one of the most popular ballad writers of the day. [London 3.30.]

played the opening of the *Fingal's Cave*, or *Hebrides*, Overture.

What we are now to hear, then, is a visual and poetic impression put into tone.

VIOLET JACKSON (Soprano) and Orchestra

Aria, 'Una Voce Poco Fa' (The Barber of Seville) Rossini

MAURICE COLE (Solo Pianoforte)

Ballade Brahms

Quand il Pleut Poulshneff

Magie Fire Spell (Fire Music from 'The Valkyrie') Wagner-Brassin

ORCHESTRA

Symphony, No. 39, in E Flat Mozart

THIS is one of Mozart's last three great Symphonies, which are generally considered his finest. All three were written within six weeks! The Orchestra is not a large one, employing only one Flute, two Clarinets, two Bassoons, two Horns, two Trumpets, two Kettledrums, and the usual Strings. It consists of four Movements.

I. *Slow.* The First Movement opens with a moderately long Introduction, mostly made out of the first two bars. It is alternately loud and



Miss CONSTANCE COLLIER,

the well-known actress, who is now adding broadcasting laurels to those she has won in her distinguished career on the stage. [London 5.30.]

A Trio follows, exactly the same in form; in it Clarinets have most of the work.

The Minuet is finally repeated without its sectional repetitions.

IV. *Quick.* This is a very merry Movement—quite skittish, in fact. Almost the whole Movement grows out of the jolly tune which is heard at the beginning, on the First Violins.

VIOLET JACKSON

A Christmas Carol Malcolm Davidson

To One who Passed Whistling Armstrong Gibbs

Villanelle Dell Acqua

ORCHESTRA

Suite, Four Fancies Somerville

The Serenade; The First Meeting; The Trysting Place; The Happy Ending

MAURICE COLE

Waltz in A, Op. 34 Chopin

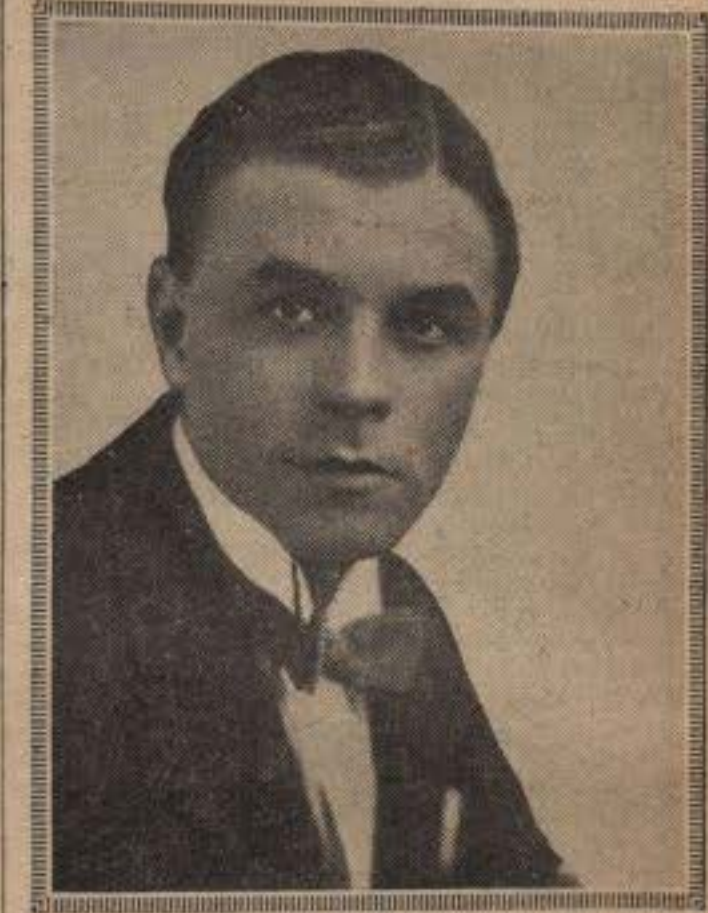
Fantaisie Impromptu in C Sharp Minor } Chopin

Scherzo in B Flat Minor } Chopin

ORCHESTRA

Marche Hongroise (Faust) Berlioz

5.30-6.0 Programme S.B. from London



Mr. DENNIS NOBLE,

the baritone singer, who will make a welcome appearance in the London Studio on Sunday.

RELIGIOUS SERVICE.

8.15 CHOIR of MAINDEE PARISH CHURCH Service conducted by the Rev. D. E. LLEWELLYN-JONES, F.R.G.S. (Rural Dean of Newport).

THE CHOIR Hymn, 'Before Jehovah's Awful Throne' (A. and M., 516)

A Short Reading from the Scriptures

THE CHOIR Anthem, 'By the Waters of Babylon'

Coleridge-Taylor

Address by the Rev. D. E. LLEWELLYN-JONES

THE CHOIR Hymn, 'O Worship the King all Glorious Above'

(A. and M., 167)

8.45 FAMOUS OVERTURES—(1)

STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

OBERON Weber

OBERON, Weber's last Opera, was written for performance at Covent Garden (1826). Its brilliant and romantic Overture was actually written in London, where the composer died a couple of months later. It conveys no suggestion of its being, as it was, the work of a man who sadly realized that life was ending. In the slow Introduction (quite short) we hear

PROGRAMMES FOR SUNDAY (September 26)

(1) The Magic Horn of Oberon, the King of the Fairies. (2) A light-footed passage (Flutes and Clarinets), suggesting the movements of his subjects. (3) A March passage, and then a loud chord which ends the Introduction and ushers in the main body of the Overture. The pace now changes, and at a very rapid speed we hear (4) the *First Main Tune* of the Overture (quick and fiery). It is given to the First Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the Opera (*Over the Dark Blue Waters*). (5) Soon comes another call upon Oberon's Horn, followed by the light Fairy Music, and then the *Second Main Tune* (on the Clarinet)—the graceful *Mermaid's Song* of the Opera. (6) Immediately after this comes a beautiful Violin tune, taken from the well-known song in the Opera, *Ocean, Thou Mighty Monster*. All this constitutes the chief material of the Overture, and, these tunes identified, the rest of its course will be clear to the listener. The whole piece is full of fairy romance and of the open-air spirit.

9.0 WEATHER FORECAST, NEWS. Local News

9.15 MUSIC OF THE MASTERS

ORCHESTRA

Overture, 'Phedre' Massenet

9.25 MY FAVOURITE SONGS—(4)

Recital by ELSIE SUDDABY (Soprano)

Air des Adieux ('Jeanne d'Arc') Tchaikovsky

(With Orchestral Accompaniment)

Gretchen at the Spinning Wheel Schubert

Come, Visit Ye Glowing Ardours Bach

Dove Song ('Marriage of Figaro').... Mozart

9.40 ORCHESTRA

Suite de Ballet Gluck-Mottl

9.55 My Favourite Songs (Continued)

ELSIE SUDDABY

When I Am Laid in Earth) 'Dido and Aeneas' Purcell

Nymphs and Shepherds ..)

When We Two Parted... Parry

When Lovers Meet Again) Stanford

Johnen Stanford

So Sweet is She.... Anon., arr. E. C. Bairstow

Come, Lovers, Follow Me..... E. C. Bairstow

10.10 ORCHESTRA

Two Hungarian Dances in G Minor and D

Symphony, No. 40, in G Minor Mozart

When days could hardly be called an unduly long time to take over writing a Symphony. Yet in that short space of time Mozart composed this, one of the last of his Symphonies, which is generally considered among the very finest and most original of all his compositions.

One thing noticeable, all through this Symphony, is that Mozart has used in it no Drums, nor any of the heavier Brass instruments.

10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 378 M.

3.30 SONGS AND CHAMBER MUSIC

ALBERT SAMMONS (Violin) and GORDON BRYAN (Piano)

Sonata in E Major Bach

Adagio—Allegro; Adagio ma non tanto; Allegro

MEXBOROUGH EXCELSIOR MALE VOICE QUARTET

Harmony Beale

Drink to Me Only With Thine Eyes... Jonson

Sweet and Low Barnby

GORDON BRYAN

Sonatina (Modéré—Menuet—Animé) Ravel

MAURICE RAVEL, born in 1875, is one of the foremost living French composers. This Sonatina was published in 1905, and is one of his most popular works. It is in three Movements, and follows closely the old forms.

ALBERT SAMMONS

Passacaglia Sammartini

QUARTET

God is a Spirit Bennett

Jesu, Lover of My Soul..... Iliffe

Two Angels' Hands..... Pissuti

GORDON BRYAN

Three Studies Poldini

A Major; G Major; E Flat

QUARTET

Gentle Zephyr Horsley

Home, Sweet Home arr. Cantor

Come, Gentle Night..... Baymon

ALBERT SAMMONS and GORDON BRYAN

Sonata for Violin and Piano, Op. 18.... Strauss

Allegro Ma Non Troppo; Improvisation—

Andante Cantabile; Finale—Allegro

5.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15 RELIGIOUS SERVICE. S.B. from Edinburgh

8.45-10.30 Programme S.B. from London

6HK HULL. 335 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15-10.30 Programme S.B. from London



Mr. W. E. JORDAN, the Carillonneur.

Listeners will enjoy Mr. Jordan's playing of the Loughborough Carillon on Sunday evening. [Relayed from Nottingham 8.0.]

2LS LEEDS-BRADFORD. 321 M. & 310 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15 RELIGIOUS SERVICE

Relayed from Horton Lane Congregational Church, Bradford.

Address by Rev. J. S. CROLE (Shipley)

8.55 SHIPLEY ROSSE STREET BAPTIST CHURCH CHOIR

Mrs. AUSTIN BARROW: 'The Leeds Maternity Hospital and What it Means'

9.0-10.30 Programme S.B. from London

6LV LIVERPOOL. 331 M.

3.30-6.0 Programme S.B. from London

8.0 A Short Organ Recital by Mr. E. SAUNDERS, relayed from St. James' Church, Toxteth Park

Meditation) Toccata ..) E. d'Evry

Prelude in C Minor..... Chopin

8.15 RELIGIOUS SERVICE

From St. James' Church, Toxteth Park

Address by the Rev. T. TUDOR RHYS, B.A., Minister of Prince's Gate Baptist Church, Liverpool

Music by the CHOIR OF ST. JAMES' CHURCH

Hymns:

Jerusalem the Golden (No. 249)

Hushed Was the Evening Hymn (No. 470)

At the Name of Jesus (No. 563)

MADAME LOUISE MACK (Soprano) and Mr. OSWALD HOLLIS (Tenor)

Duet, 'Love Divine'..... Stainer

9.0-10.30 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

3.30-6.0 Programme S.B. from London

8.0 BELLS OF THE LOUGHBOROUGH WAR MEMORIAL CARILLON.

Carillonneur, W. E. JORDAN

8.15-10.30 Programme S.B. from London

5PY PLYMOUTH. 338 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.0-10.30 Programme S.B. from London

6FL SHEFFIELD. 306 M.

3.30-6.0 Programme S.B. from London

8.0-9.15 Programme S.B. from Nottingham

8.15 RELIGIOUS SERVICE. Relayed from Nether Chapel

8.55-10.30 Programme S.B. from London

6ST STOKE. 301 M.

3.30-6.0 Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15 Programme S.B. from London

8.55 The Week's Good Cause: The National Children's Home and Orphanage. Appeal by Rev. J. SADLER-REECE

9.0-10.30 Programme S.B. from London

5SX SWANSEA. 482 M.

3.30-6.0—Programme S.B. from London

8.0 Programme S.B. from Nottingham

8.15 Programme S.B. from London

8.55 The Week's Good Cause: The National Children's Home and Orphanage. Appeal by Rev. J. SADLER-REECE

9.0-10.30 Programme S.B. from London

5SC GLASGOW. 422 M.

3.30—Instrumental Concert; Station Symphony Orchestra, Conducted by Herbert A. Carruthers; Bessie Spence (Violin).

5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—S.B. from Edinburgh.

8.45-10.30—S.B. from London.

2BD ABERDEEN. 495 M.

3.30-6.0—S.B. from London.

8.0—Studio Service. 8.55-10.30—S.B. from London.

2BE BELFAST. 440 M.

3.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—S.B. from Edinburgh.

8.45-10.30—S.B. from London.

2DE DUNDEE. 315 M.

3.30—S.B. from Glasgow. 5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—S.B. from Edinburgh.

8.45-10.30—S.B. from London.

2EH EDINBURGH. 328 M.

3.30—S.B. from Glasgow. 5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—Studio Service. 8.45-10.30—S.B. from London.

2EJ EDINBURGH. 328 M.

3.30—S.B. from Glasgow. 5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—Studio Service. 8.45-10.30—S.B. from London.

2EL EDINBURGH. 328 M.

3.30—S.B. from Glasgow. 5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—Studio Service. 8.45-10.30—S.B. from London.

2EM EDINBURGH. 328 M.

3.30—S.B. from Glasgow. 5.30-6.0—S.B. from London.

8.0—S.B. from Nottingham. 8.15—Studio Service. 8.45-10.30—S.B. from London.

PROGRAMMES FOR MONDAY (September 27)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL: GREENWICH

LUNCH-TIME MUSIC from the Holborn Restaurant

3.0 Mr. E. Kay Robinson, 'Fishes—How Fishes Began'

MR. E. KAY ROBINSON is President of the British Empire Naturalists' Association, and editor of the monthly *Countryside*. He has written many books on natural history subjects, one of the latest being 'At Home With Nature,' which includes many of his wireless talks of 1925.

4.0 TIME SIGNAL: GREENWICH

DANCE MUSIC—ROYAL AUTOMOBILE CLUB DANCE BAND, relayed from the R.A.C.

4.15 Transmission to Schools: Mr. A. W. P. GAYFORD, 'Makers of Modern Europe'

4.30 DANCE MUSIC from the R.A.C. (Continued)

5.15 FOR THE CHILDREN—'The Elephant at the North Pole' (Ada Leonora Harris); 'Stories of King Arthur' (5), adapted by C. E. Hodges.



Miss ISABEL GRAY

who is playing the piano in the 9.45 Recitals with Mr. Claude Pollard throughout the week.

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.40 Rt. Hon. Lord NORTHESK: Talk on the Wireless Association

7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

7.10 Mr. DESMOND MACCARTHY: Literary Criticism.

7.23 Musical Interlude

7.40 NEW ZEALAND DAY—Mrs. STAPLES BROWNE, 'Traditions and Customs of the Maori'

8.0 CHAMBER MUSIC

SPENCER DYKE QUARTET: SPENCER DYKE (1st Violin); EDWIN QUARRE (2nd Violin); ERNEST TOMLINSON (Viola); B. PATTERSON PARKER (Cello)

Assisted by FREDERICK THURSTON (Clarinet).

QUARTET AND FREDERICK THURSTON

Quintet for Clarinet and Strings, Op. 115 *Brahms* Allegro; Adagio; Andantino; Presto non Assar ma con Sentimento; Con Moto.

THIS is written for Clarinet and String Quartet (Two Violins, Viola and Cello).

It is not a mere show piece for Clarinet, though it does indeed use all the best resources of the instrument. But the Clarinet is here little more prominent than the Strings, and in fact this Quintet owes much to the Clarinet's capacity for taking an unobtrusive part in the general conversation.

There are five Movements, the Third being joined to, and almost an introduction to, the Fourth.

The FIRST MOVEMENT (*quick*) is fairly complicated, but none the less beautiful. There are at least four short tunes, given in turn to most of the instruments impartially.

In the SECOND MOVEMENT (*slow*) the Strings are muted. It is more lyrical, but the middle part of the Movement consists chiefly of elaborations in Clarinet and First Violin.

The THIRD MOVEMENT (*moving steadily*) is exceedingly simple and hymn-tune-like. As already said, it is joined to the—

FOURTH MOVEMENT (*rapid, but not too rapid, and with feeling*). This is playful, whimsical, and has some interesting colour effects.

The FIFTH MOVEMENT (*with speed*) is an Air with five Variations. Towards the end a suggestion of the First Movement becomes increasingly marked, until we come to the *Coda*, which is founded on the First and last Movements.

3.30 FRANK SIDGWICK in readings from his own Light Verse

8.45 QUARTET
Three Idylls, Nos. 2 and 3 *Frank Bridge*

FREDERICK THURSTON
Rondo *Sobick*
Menuet *Beethoven*

9.5 QUARTET
Quartet in D, Op. 64, No. 5 *Haydn*
Allegro Moderato; Adagio Cantabile; Menuetto, Allegretto; Finale—Vivace

HAYDN'S warm, genial nature is reflected in most of his music, especially, perhaps, in his String Quartets, which are of all 'classical' music the most easy-going to hear.

This one is called the 'Hornpipe' Quartet, because the last Movement dances along much in Hornpipe style.

Its other three parts are respectively a piquant opening Movement, based on two contrasted Tunes, then a short and tender song-like piece, with the usual Minuet as Third Movement.

9.30 Hon. Sir JAMES PARR, K.C.M.G., the High Commissioner for New Zealand: Talk on New Zealand.

9.45 TWO-PIANO MUSIC—interpreted by ISABEL GRAY and CLAUDE POLLARD

Concerto for Two Pianos, in C Minor (First Movement) *Bach*
Andante and Variations, Op. 46 *Schumann*

BACH sometimes made arrangements of his pieces for various combinations of instruments. This Concerto is one of three for two Pianos, but only one of the works was originally written for keyboards.

We do not know with certainty what the original form of this was; it seems likely, however, that it is an arrangement of a Concerto for Violin and Oboe, which, in that form, has disappeared.

Though it was designed to be played with an orchestral accompaniment, this can be dispensed with. There are three Movements, the first and last lively, and the middle one a dialogue between the two instruments, upon a beautiful calm melody.

10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST: SECOND GENERAL NEWS BULLETIN Local Announcements

10.15-11.0 NEW ZEALAND DAY (Sept. 27)

THIS is the official anniversary of the acquisition by New Zealand of Dominion status, which actually took place on September 26, 1907. On this day opened the latest chapter in the history of the islands, which were discovered by Tasman, the Dutch navigator who gave his

name to the State of Tasmania, in 1642. Captain Cook more fully explored its coasts, and in 1840 a British colony was founded. The Maoris, some of whose characteristic music is being given to-night, are a splendid Polynesian race, who for long waged war against the British settlers, but finally made peace in 1871. Their conflicts with the white races are now confined to the Rugby football field. The programme of piano music by contemporary New Zealand composers will interest those who realise the extent to which the Dominion is evolving a musical culture of its own.

SPECIAL PROGRAMME. STELLA MURRAY (Contralto); HUBERT CARTER (Tenor); ESTHER FISHER (Pianist)

MR. HUBERT CARTER was born in Auckland, New Zealand, and toured the Dominion as a boy Soprano with the Pollard Juvenile Opera Company at the age of nine. At sixteen he reappeared as a Tenor, and at twenty-two made his debut as a professional singer. He was chosen to represent the Auckland Province at the only Concert given in honour of the visit of the Prince of Wales. He has now



Mr. CLAUDE POLLARD

who, with Miss Isabel Gray, is playing in the 9.45 Recitals every evening in the London Studio.

been in this country just over two years, and he has sung in Queen's Hall and Albert Hall Concerts, as well as all over the British Isles.

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL: WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET and HAROLD RUTLAND (Pianist)
WINIFRED E. MORGAN (Soprano)
GEORGE STOCKWIN (Baritone)

1.0-2.0 Programme S.B. from London

3.0 Programme S.B. from London

10.10 Shipping Forecast

10.15 Programme S.B. from London

11.0 DANCE MUSIC—KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant

12.0 Close down

PROGRAMMES FOR MONDAY (September 27)

5 IT BIRMINGHAM. 479 M.

- 3.45 THE STATION WIND QUINTET
- 4.45 Afternoon Topics: SIDNEY ROGERS, F.R.H.S. Topical Horticultural Hints—'Storing Vegetable Crops.' Grace Millington (Soprano)
- 5.15 FOR THE CHILDREN
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Princess Café
- 6.40-8.0 Programme S.B. from London

8.0 CHAMBER MUSIC.

ALBERT SAMMONS (Solo Violin), GORDON BRYAN (Solo Pianoforte)
 Sonata (for Violin and Pianoforte) in A Major *Bach*
 Andante, Allegro Assai, Andante un Poco, Presto

THE *Bach* Sonata in A Major is the second of the six Sonatas written at Cöthen, when Bach was in the middle thirties, and is in four Movements: an opening slowish, smoothly gliding piece, less than forty bars long; a longer dance-like Movement; a meditative Movement, still shorter than the first; and a joyous Finale, that 'runs on velvet,' as the saying is.

DOROTHY HELMBICH (Contralto)
 My lovely Celia *Munro*
 Amarilli *Caccini*
 Early One Morning *Traditional*
 O Sleep Why Dost Thou Leave Me *Handel*

ALBERT SAMMONS
 Petite Chanson } *Albert Sammons*
 Bourrée }
 Theme and Variations

GORDON BRYAN
 Menuet sur le Nom d'Haydn *Ravel*
 Idylle } *Chabrier*
 Menuet Pompeux ('Pièces Pittoresques')

CHABRIER should have gone in for law, like the dutiful son of an advocate and grandson of a judge; but music called too strongly. He was an exuberant soul, in figure somewhat Chestertonian, and his music is a mirror of his vivacious, picturesque personality. His *Stately Minuet* came from a set of ten *Picturesque Pieces*, originally written for Pianoforte.

DOROTHY HELMBICH
 The Buckle *Bliss*
 The Snowdrop *Craaton*
 In An Arbour Green *Warlock*

ALBERT SAMMONS and GORDON BRYAN
 Sonata (for Violin and Pianoforte)
Eugène Goossens
 Allegro Con Animo; Molto Adagio; Con Brio

BOTH the father and grandfather of Eugène Goossens were well-known conductors. Goossens the Third, though only thirty-three, is distinguished not only as Conductor, but also as Composer. He has written some striking pieces of chamber music, several of which have aroused a good deal of interest on account of their piquant harmonies and imaginative treatment. The Sonata for Violin and Piano displays more feeling than does some of this composer's work. It is in three Movements, which are respectively quick and spirited, very slow and expressive, and brilliantly forceful.

9.30-11.0 Programme S.B. from London

6 BM BOURNEMOUTH. 336 M.

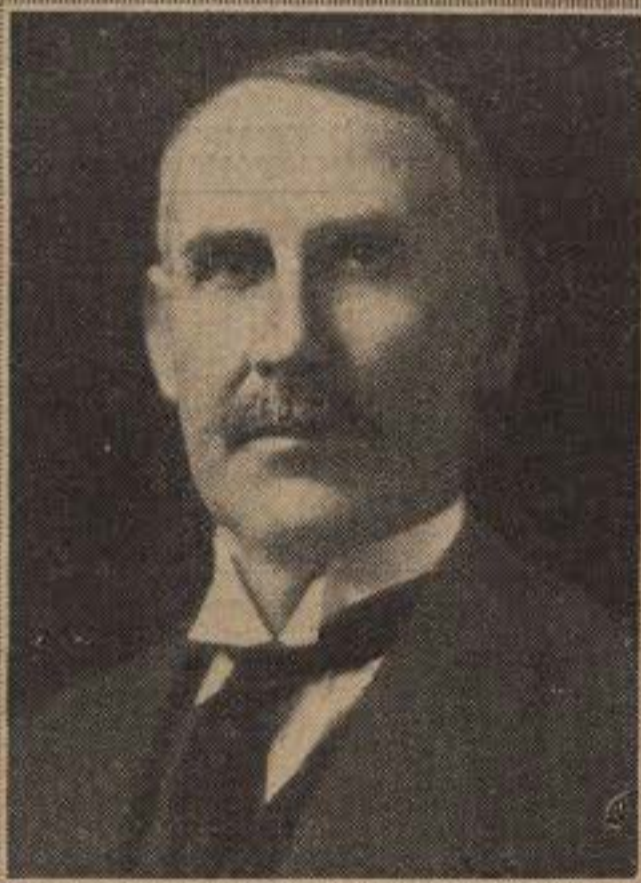
- 3.45 MARIAN MACKAY SHARPE, M.A.: Tramps in Tuscany—(2) 'More C.T.es of the Hills'
- 4.0 BOURNEMOUTH WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
 March, 'Viscount Nelson' *Zelle*
 Overture, 'Athalie' *Mendelssohn*
 Selection, 'Coppélia' *Delibes-Walton*

THE *Athalie* in question is the tragedy of Racine. Mendelssohn wrote music for a performance of it in Berlin over eighty years ago. One piece from it, *The War March of the Priests*, is well known. The Overture is less frequently heard.

Delibes (1836-91) made his name as a successful composer of Ballets and short Comic Operas, but he was anxious to do more serious work, so he attempted a long opera, in three Acts, *Le Roi Fa Dit*. It had fair success—more in Germany than in France, which is rather unusual for a French work.

- 4.20 ELSIE FITCH (Contralto), with Piano
 Lament of Isis *Granville Bantock*
 The Brightest Day *Easthope Martin*

- 4.25 ORCHESTRA
 Londonderry Air *arr. O'Connor Morris*
 Gavotte (from Mignon) *Thomas*



Sir JAMES PARR, K.C.M.G.,

the High Commissioner in London for New Zealand, who will speak in the Dominion Day Programme. [London 9.30.]

- 4.35 ELSIE FITCH (with Orchestra)
 Softly Awakes My Heart (Samson and Delilah) *Saint-Saëns*
 When All Was Young *Gounod*

IN the familiar air, from the Second Act of *Samson and Delilah*, Delilah seeks to strengthen her hold on Samson by assuring him of her love. 'Softly awakes my heart at thy voice,' she sings—and Samson is lost.

The second Air comes from Act IV. of *Faust*. Marguerite, deserted by Faust, is comforted by the youth Siebel, who has promised her absent brother that he will guard her. The lad assures her that, however dark the outlook, he will be by her side.

- 4.45 ORCHESTRA
 Suite, 'L'Arlesienne' *Bizet*

- 5.0 ELSIE FITCH (with Piano)
 Silent Noon *Vaughan Williams*
 My Prayer *Squire*

- 5.5 ORCHESTRA
 Valse, 'Toujours Fidèle' *Waldteufel*
 Hungarian Dance, No. 5 *Brahms*

- 5.15 FOR THE CHILDREN

- 6.0 Musical Interlude

6.40-8.0 Programme S.B. from London

8.0 MANCHESTER CALLING BOURNEMOUTH S.B. from Manchester

SO many North-country men and women reside on the South Coast, or are at present visiting it, that special arrangements have been made for a Manchester programme to be relayed to Bournemouth this evening. The items to be played by the Manchester Station Augmented Orchestra are a selection from the very large number of requests received from Bournemouth listeners. This idea of an exchange of programmes between stations is one that will probably become more and more popular as wireless develops, until ultimately we may look forward to a similar exchange between countries.

9.30-11.0 Programme S.B. from London

5 WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the CARLTON RESTAURANT

- 3.15 School Transmission: 'Visits to Famous Cities: (1) Warsaw,' by Rev. GWILYM DAVIES, M.A.

- 3.40 THE STATION TRIO: Frank Thomas (Violin), Frank Whitnall ('Cello), Vera McComb Thomas (Piano)

- 4.45 'Washington Irving's Visit to Wales,' by Mr. F. J. Harries

- 5.0 Pianoforte Recital

- 5.15 FOR THE CHILDREN

- 6.0 'The New Idea in Jewellery,' by Mr. MICHAEL BATEMAN

6.15-8.0 Programme S.B. from London

8.0 MUSIC AND COMEDY

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

Overture, 'L'Impresario' *Mozart*
 Jeux d'enfant *Bizet*

THE *Impresario* is an Opera about the trials and troubles of a theatrical manager who had to put up with the foibles and jealousies of 'star' performers. Mozart must have written it with gusto, for he had a good deal to do with operatic singers, who were thorns in the flesh of composers.

The Overture starts showily, and goes on to treat some of the loveliest little tunes that Mozart ever wrote.

Walter is a young Knight who aspires to membership of the mediaeval guild of citizens, the 'Mastersingers.' Moreover, he and Eva (daughter of the goldsmith) are in love. The hand of Eva is to be gained by singing a 'Master-song' in a contest.

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

- 8.15 BARBARA FORBES HARKER (Solo Pianoforte)
 Chelsea Reach } *Ireland*
 The Island Spell }
 Clair de Lune } *Debussy*
 Danse }

8.30 'THE MISSING LINK'

by James Dyrenforth and H. M. H. Graham

Characters, presented by THE LONDON RADIO REPERTORY PLAYERS:

- Eric Maxwell-Smith (a well-to-do man of thirty) MICHAEL HOGAN
- Cynthia (His Wife) VIVIAN LAMBELET
- Nathalie (Her French Maid) PHYLIS PANTING

AN amusing incident which might have been another version of the eternal triangle except for circumstances which are explained in the course of the play.

The scene is the dressing-room of Eric Maxwell-Smith, who is preparing to accompany his wife to a function. After the manner of man, Eric is frantically seeking for one of his cuff links.

PROGRAMMES FOR MONDAY (September 27)

8.50 THE ORCHESTRA
Suite, 'Norwegian Scenes' *Matt*

9.0 VIVIAN FOSTER, 'The Vicar of Mirth': 'Yes, I Think So'

9.15 THE ORCHESTRA
Selection, 'The Bing Boys on Broadway' .. *Ayer*

9.30-11.0—Programme S.B. from London

2ZY MANCHESTER. 378 M.

3.25 School Transmission: 'Travel Pictures of the British Empire.' The Rev. H. ALLEN JOB, F.R.G.S., 'Sunny New South Wales'

3.45 AMY THOMPSON (Soprano)

4.0 Orchestral Music relayed from the PICCADILLY PICTURE THEATRE

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Musical Director, GERALD W. BRIGHT. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea

7.0-8.0—Programme S.B. from London

8.0 MANCHESTER CALLING BOURNEMOUTH.

THE shores of the South Coast attract many visitors and residents from the North, and this Programme has been specially arranged between the two Stations to give Northern folk now living 'Down South' a touch of the atmosphere of their native country. The Programme will be relayed from Manchester to Bournemouth.

THE STATION AUGMENTED ORCHESTRA: Conductor, T. H. MORRISON

Items Selected by Bournemouth Listeners

HARRY HOPEWELL (Baritone)

"King Arthur" *Traditional*

"There Was a Pig Went Out to Dig"

ORCHESTRA

Items Selected by Bournemouth Listeners

'THE BACK WAY.'

A Comedy by James L. Hodson, played by THE STATION DRAMATIC COMPANY

Cast:

Thomas Grime, J.P. (a Lancashire Pit Manager) E. H. BRIDGESTOCK

Richard (His Son) CHARLES NESBITT

Ruth (His Daughter) HYLDA METCALF

Harold Potter (Ruth's Fiance) .. W. E. DICKMAN

Jane (a Servant) EILEEN HARVEY

Annie Cheetham (a Widow) LUCIA ROGERS

Peggy Marshall (a Neighbour) .. STELLA CASSELL

Presented by VICTOR SMYTHE

Time: The Present. The Hour: Five on a summer's week-day afternoon

THIS is a little comedy of present-day Lancashire. The sunshine of a late summer's afternoon is pouring through the drawing-room windows of a fair-sized house in the village of Moyton. Its rays illuminate the room and show at once that Mr. Grime, the owner, believes in solid comfort rather than pretentiousness.

When our play opens, Mrs. Cheetham, who is dressed in a plain but neat dark blue suit, and looks younger than her actual age, which is forty-five, is standing by one of the windows which overlook the garden. She has been paying a call on Mr. Grime, who stands near her, and she is now about to take her departure.

ORCHESTRA

Items Selected by Bournemouth Listeners

HARRY HOPEWELL

Peace-Egging Songs *Traditional*

Here's Two or Three Jolly Lads; Come, Listen Awhile Unto My Song

(The Peace-Egg is a version of a mumming play, differing chiefly in the fact that it is performed at Easter instead of Christmas.)

ORCHESTRA

Items Selected by Bournemouth Listeners

9.30 Programme S.B. from London

10.0 WEATHER FORECAST, NEWS, Local News

10.15-11.0 ALWAYS MERRY AND BRIGHT

SCOVELL and WHELDON (Entertainers), with Clarinet Interludes by PAT RYAN

SCOVELL and WHELDON

My Cutie's Due at 2 to 2..... *Robin and Tiller*

So Is Your Old Lady..... *Dubin and Burke*

Ukulele Dream Girl..... *Reginald Low*

I'd Love to Be a Baby Again .. *West and Cambas*

Masculine Women and Feminine Men

Leslie and Monaca

Sweet Child *Whiting*

PAT RYAN

Serenade, Op. 7..... *Gabriel Pierné*

Chanson Napolitaine *D'Ambrosio*

Fantasia from 'The Barber of Seville'

Rossini, arr. Pat Ryan

Shadow Dance ('Dinorah') *Meyerbeer*

SCOVELL and WHELDON

Then I'll Be Happy..... *Cliff Friend*

You've got to Know How to Love

Green and Warren

Have You Forgotten Yvonne?..... *Valentine*

Hard to Get Gortie..... *Yellen and Ayer*

Goodnight *Hohengarten*

6KH HULL. 335 M.

3.15 Light Music

4.0 Afternoon Topics. 'Prudence'—'Fashions of Yesterday, To-day and To-morrow' (4)

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BLEU ORCHESTRA, directed by Edward Stubbs

7.0-11.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

4.0 THE SCALA STRING QUINTEt, directed by Alfred Inman

5.0 Afternoon Topics. 'Lazy Days at Home and Abroad,' by M. K. DODGSON

5.15 FOR THE CHILDREN

6.0 Light Music

6.30-11.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

11.30-12.30 Gramophone Lecture Recital by Moses BARITZ

4.0 PATRIZOV AND HIS ORCHESTRA from the Futurist Cinema

5.0 Afternoon Topics. MANNIN CRAINE, 'McGinty and Dahlias.'

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC—BOURLET AND MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom.

6.30 THE HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA. S.B. from Manchester

7.0 Programme S.B. from London.

7.40 Mr. ERNEST EDWARDS ('Bee') Weekly Sports Talk

8.0-11.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

3.20 School Transmission: Mr. E. L. Guilford, M.A., 'The Story of Our Town'

3.45 THE MIKADO CAPE ORCHESTRA: Conductor, Frederick Bottomley

4.45 Music and Afternoon Topics: Miss DUTTON

5.15 FOR THE CHILDREN

6.0 Robins.

6.15 Musical Interlude

6.30-11.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST AND HIS QUARTET relayed from Popham's Restaurant

3.30 Orchestra relayed from Popham's Restaurant

4.0 Afternoon Topics: Miss Phyllis Vivian, 'The End of a Spanish Summer.'

4.15 Tea-Time Music relayed from the ROYAL HOTEL. Musical Director, Albert Fullbrook

5.15 FOR THE CHILDREN

6.0 GEORGE HOCKING (Baritone)

6.30-11.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records (Vocal and Instrumental)

3.15 Transmission to Schools: Mr. J. M. BROWN, 'Nature's Preparation for the Winter' (1)

4.0 Afternoon Topics

4.15 Tea-Time Music: Orchestra relayed from the GRAND HOTEL

5.15 FOR THE CHILDREN

6.5 THEODORE J. FAITHFUL, 'June in a Free School'

6.25 Musical Interlude

6.30-11.0 Programme S.B. from London

6ST STOKE. 301 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 Afternoon Topics: 'Water-Polluted and Purified,' by Mr. A. J. DALE.

5.15 FOR THE CHILDREN

6.0 Light Music

6.30-11.0 Programme S.B. from London

5SX SWANSEA. 482 M

4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 Musical Interlude: TROTT and PASSMORE (Violin and Piano)

6.30 Programme S.B. from London

8.0 Programme S.B. from Cardiff

9.30-11.0 Programme S.B. from London

Northern Programmes.

5NO NEWCASTLE 404 M.

3.0-3.30:—Transmission to Schools. **4.0:**—Afternoon Topics. **4.15:**—Music from Fenwick's Terrace Tea Rooms. **5.15:**—For the Children. **6.0:**—S.B. from London. **8.0:**—Autumn. The Station Orchestra—Conductor, Edward Clark; Mary Ferrier (Soprano); Sinclair Logan (Baritone). **9.30:**—S.B. from London. **10.15:**—Andrew Bevan (Solo Violin). **10.30-11.0:**—The Station Repertory Company in 'A Collection Will Be Made.' A Farce in One Act by Arthur Eekersley. Presented by Eric Barber.

5SC GLASGOW. 422 M.

4.0:—An Hour of Melody. **5.0:**—Afternoon Topics. **5.15:**—For the Children. **6.0-6.2:**—Weather Forecast for Farmers. **6.15:**—Alex Fryer's Orchestra. S.B. from London. **7.40:**—S.B. from Edinburgh. **8.0:**—Light Orchestral Concert. The Station Orchestra. Conducted by Herbert A. Carruthers—Anna Marsh (Pianoforte); Amy Murdoch (Soprano). **9.30-11.0:**—S.B. from London.

2BD ABERDEEN. 495 M.

11.0-12.0:—Gramophone Music. **3.45:**—Dance Music: Albert Lemaire and his Cleveland Ohio Orchestra. **4.15:**—Afternoon Topics. **4.20:**—Dance Music (Continued). **5.15:**—For the Children. **6.0:**—Boy Scouts' News Bulletin. **6.15:**—Girl Guides' News Bulletin. **6.30:**—S.B. from London. **8.0:**—A Light Programme. The Aberdeen Station Orchestra: Conductor, Walter Benson—Mabel Fitzgerald (Entertainer); Denis O'Neil (Irish Entertainer). **8.35:**—The Aberdeen Radio Players present 'A Gentleman's Gentleman,' a domestic comedy by Douglas Stewart Raiff. **9.30-11.0:**—S.B. from London.

2BE BELFAST. 440 M.

3.0:—Schools Transmission relayed from Duverry. **4.0:**—Afternoon Topics: 'Arts and Crafts—(4) Stencilling,' by Mrs. Liebert. **4.15:**—The Belfast Radio Quartet. **5.15:**—For the Children. **6.0:**—S.B. from London. **8.0:**—The Station Orchestra: Mildred Dilling (Solo Harp); Dorothy D'Orsay (Contralto); Charles Wreford (Entertainer). **9.30-11.0:**—S.B. from London.

2DE DUNDEE. 315 M.

4.0:—Restaurant Music from Draffen's. **5.0:**—The Rev. R. F. V. Scott, 'Life's Little Courtesses.' **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **7.40:**—Mr. T. Delgaty Dunn, 'The Past in the Present—Curiosities of Our Streets.' **8.0-11.0:**—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30:—Gramophone Records. **3.0:**—The Station Pianoforte Quartet. **4.0:**—Afternoon Topics. **4.15:**—Patrick Thomson's Orchestra. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **7.40:**—Rev. George Carelata, B.D., 'Romantic India—(2)'. **8.0-11.0:**—S.B. from London.

PROGRAMMES FOR TUESDAY (September 28)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL: GREENWICH.

ORGAN RECITAL by PEARCE HOSKEN, F.R.C.O., A.R.C.M., L.R.A.M. Relayed from St. Lawrence Jewry

Introduction and Allegro from Occasional Overture *Handel*
 Adagio *Nardini*
 Canon in B Minor *Schumann*
 Pièce Héroïque *Frank*

Short Address by the Rev. W. P. BESLEY

Hymn
 Allegretto Moderato (from Trio Sonata in E Flat) *Bach*
 Intermezzo (on Londonderry Air) *Stanford*
 Introduction and Fugue (from 96th Psalm Sonata) *Reubke*

3.0 Transmission to Schools. Sir H. WALFORD DAVIES, 'Elementary Music and Musical Appreciation'

SIR WALFORD DAVIES, who is now Director of Music and Chairman of the National Council of Music, University of Wales, has held many important positions in the musical world during his distinguished career. He has been Professor of Music at University College, Aberystwyth, Organizing Director of Music to the Royal Air Force, Organist and Director of the Choir at the Temple Church from 1898 to 1923, and Conductor of the Bach Choir. His compositions have been performed with success at the most notable British festivals.

3.45 CHILDREN'S CONCERT

Relayed from Battersea Town Hall
 BAND OF H.M. GRENADIER GUARDS (by kind permission of Col. B. N. Sergison-Brooke). Director of Music, Lieut. GEORGE MILLER

Children's Overture *Roger Quilter*
 Song, 'Land of Hope and Glory' *Elgar*

THE CHILDREN
 (a) Storm at Sea } *Grieg*
 (b) Solveig's Song }
 Suite in E Flat for Military Band .. *Gustav Holst*
 (The Time Signal from Greenwich will be superimposed at 4.0)

4.15 'Staffa and the Cave of Music,' by Miss WINIFRED WILSON

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion

5.15 FOR THE CHILDREN
 'The Florence Aylward Chorus Day.' Stories by Elizabeth Clark
 'The Vengeance of Barnaby Tew: The Man Who Could Only Write,' by E. le Breton Martin

6.0 DANCE MUSIC. THE LONDON RADIO DANCE BAND, conducted by SIDNEY FIRMAN

6.30 MEETING OF HEAD-TEACHERS in London and neighbourhood, relayed from The Imperial Institute. Speakers: Mr. ARTHUR MICHAEL SAMUEL (Chairman), Hon. W. ORMSBY-GORE, Duchess of ATHOLL

7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

7.10 M. STÉPHAN, French Reading: 'Lettres de Mon Moulin'

7.28 Musical Interlude

7.40 Mr. SYDNEY MOSELEY, 'Great Hoaxes'

7.50 Mr. F. W. HEALD: 'The National Angling Championship'

8.0 'YOUNG ENGLAND'

A Light Opera by Basil Hood. Music by G. H. Clutsam and Hubert Bath.

THIS colourful picture of English life in the spacious days of Queen Elizabeth, when Drake and the Sea-Dogs were in the heyday of their career, was first produced in London at Daly's Theatre at Christmas, 1916, when it had a great success.

Cast:
 Francis Drake JOSEPH FARRINGTON
 John Oxenham HAROLD KIMBERLEY
 Sir George Oxenham STUART ROBERTSON
 William Courtney GEORGE BISHOP
 Tom Moon TOMMY HANDLEY
 Sam Best CHARLES WREFFORD
 Harry Sydenham BASIL MAINE
 The Beadle of Plymouth ROBERT CHIGNELL
 John Doughty
 An Ostler STEPHEN JACK
 A Drawer FRED RUSSELL

A Boy CHARLES MCKEE
 Eli Penwhistle STANLEY RICEY
 Queen Elizabeth GLADYS PALMER
 Betty Sydenham MAVIS BENNETT
 Joan GLADYS NEWTH
 Tib (Maid of Plymouth Inn) JEAN ROPER
 A Sailor STANLEY RILEY
 Steersman GEORGE BRIERLEY
 Drake's Men, Townspeople and the Queen's Court

THE WIRELESS ORCHESTRA AND CHORUS: Conducted by JOHN ANSELL. Chorus Master, STANFORD ROBINSON

The Scenes are laid as follows: Act I.—Old Plymouth. Act II.—Deck of Drake's Ship ('The Golden Hind') at Deptford. Act III.—Outside Village Church.

IN the Australian-born George H. Clutsam we have the rather rare combination of Music Critic and Composer. Mr. Clutsam was well known in this country as an Accompanist, and had written an Opera, before he became Music Critic of the *Observer* (1908-18).

9.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'

9.45 TWO-PIANO MUSIC—Interpreted by ISABEL GRAY and CLAUDE POLLARD

Variations on a Theme of Beethoven, Op. 35
Saint-Saëns

THE theme is that which begins the Trio (i.e., the central portion) of the Minuet, in Beethoven's Sonata, Op. 31, No. 3. The two pianos give out this tune antiphonally, and then proceed to five ingenious and enjoyable Variations. The Fourth of these is in the style of a Funeral March, and then, after a trill and a cascade of notes, the final section starts in fugal style, one piano setting forth the melody and the other taking up the chase, the two working up the fugue very brilliantly.

10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN. Local Announcements

10.15 HUMOROUS FEATURE: 'I Love You'

10.30-12.0 DANCE MUSIC—JACK HOWARD'S BAND from the Royal Opera House, Covent Garden



(Charles Harris)

(Dick & Margrave)

(Alfred Carter)

SOME OF THE PLAYERS IN THE CAST OF "YOUNG ENGLAND."

From left to right: Mr. Joseph Farrington is Lancashire born, and his brilliant musical career has brought him to a leading position in the British National Opera Company. Miss Mavis Bennett's high soprano voice is heard to great advantage in broadcasting and she is now a leading radio star. Miss Gladys Palmer is another favourite broadcast artist who has had a distinguished musical career. Mr. Tommy Handley is well known to listeners everywhere.

PROGRAMMES FOR TUESDAY (September 28)

5IT BIRMINGHAM. 478 M.

- 3.45 Transmission for Schools: Lecture 1, Mr. H. W. BALLANCE, B.A., 'Insect Life—The Insect World'
- 4.15 LOZELLS PICTURE HOUSE ORCHESTRA
- 4.45 Afternoon Topics: NORAH TARRANT (Contralto) MARGARET ABLETHORPE (Solo Piano-forte)
- 5.15 FOR THE CHILDREN
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 7.0-7.40 S.B. from London
- 7.40 MR. F. W. KUPHAL: 'Town Planning—(2) Birmingham's Share'
- 8.0 **BRIGHT AND BREEZY.**
THE STATION ORCHESTRA
Overture, 'Cleopatra' *Suppé*
FRANK FOXON (Baritone)
Captain Blaze *Richards*
The Green-Eyed Dragon *Wolsley Charles*
Beware of the Maidens *M. Day*
ORCHESTRA
Selection, 'To-Night's the Night' *Rubens*
- 8.35 VIVIAN FOSTER (Entertainer)
'The Vicar of Mirth' Returns to His Fold (Yes! I Think So)
- 9.0 ORCHESTRA
Valse, 'Venus on Earth' *Lincke*
FRANK FOXON
Reinorse; Parting (from 'Odd Songs')
Marjorie Broughton
Sally and I and the Daylight *Coates*
Smugglers *Whitaker Wilson*
King Neptune Sat On His Lonely Throne German
ORCHESTRA
Selection, 'Happy Days in Dixie' *Bidgood*
- 9.30-12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0 THE STUDIO TRIO: Reginald S. Mouat (Violin), Thomas E. Illingworth ('Cello), Charles Leeson (Piano)
- 3.33 ORCHESTRAL FEATURE. Programme relayed from the Grand Super Cinema, Westbourne. Selected, arranged and conducted by ISADORE GODOWSKY, Musical Director.
- 5.0 An Afternoon Paper
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION STRING ORCHESTRA conducted by Capt. W. A. Featherstone
Habenera, 'Spanish Love' *Marsden*
Mongolian Love Dance
Petite Suite de Ballet, 'Vive la Danse' ... *Finck*
Chansonette, 'Mona' *Maclean*
Intermezzo, 'Tender Heart' *Con Baga*
Entr'acte, 'Reconciliation' *Drigo*
Barcarolle, 'Moonbeam'
Suite, 'Nuit Napolitaine' *Esteban-Marti*
Galopade, 'Café Chantant' *Percy Fletcher*
- 7.0 Programme S.B. from London
- 7.40 'The Singing of the Psalms,' by MR. JOHN NEWTON (with Illustrations by Members of the Choir of Christchurch Priory)

8.0 LIGHT MUSIC AND SKETCHES.

- THE WIRELESS ORCHESTRA conducted by Capt. W. A. Featherstone
March, 'Dudley' *Featherstone*
Potpourri, 'A Musical Jig-Saw' *Ashton*

8.15 'PICKPOCKETS,' by HAROLD MELVILL

Cast:
The Wife—Peggy (A Simple Creature)
LILIAN EDWARDS
The Husband—Ronald (A Creature, but not quite so Simple) GEORGE STONE
The Other Woman—Alicia (who has her eyes open)
Mrs. HARLEY AUDAIN
The Other Woman's Husband—Dionicius (who has his shut) SIDNEY JAMES
Scene: The Wife's Boudoir (Morning)
Mind Picture: Peggy, clad in a loose negligée, is standing near the window admiring the set of a curl in a hand-mirror

8.35 ORCHESTRA

Overture, 'Patience' *Sullivan*
Selection, 'Tom Jones' *E. German*

9.0 'THE FAMOUS BUGLE DIAMOND MYSTERY.' A Potted Parody of the Modern Mystery Play, by Harold Melvill

Cast:
Lady Bugle (of Bugle Castle)
Mrs. NEVILLE GARDNER



Sir H. WALFORD DAVIES

appears twice in the programmes to-day (Tuesday), first at 3 o'clock in a transmission to schools, and again at 9.30 when he continues his popular series of talks (S.B. from London) on 'Music and the Ordinary Listener.'

Archie (Her Son) GEORGE STONE
Evelyn (His Fiancée) LILIAN EDWARDS
Lola La Lo (A Vamp, with designs on Archie)
DODO STOTHERT
Louise (A Maid) Mrs. HARLEY AUDAIN
A Detective (from Scotland Yard)
SIDNEY JAMES
Scene: Lady Bugle's Library
Mind Picture: Lady Bugle, grey-haired but still active, is seated in her library at Bugle Castle, opening letters with an ivory paper-knife

9.15 ORCHESTRA

Selection, 'Katja the Dancer' *Gilbert*

9.30-12.0 Programme S.B. from London

5WA CARDIFF. 353 M.

- 3.0 School Transmission: 'Elementary Music and Musical Appreciation' by Sir H. WALFORD DAVIES, Mus. Doc. Relayed from Daventry

3.30 THE STATION TRIO: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McComb Thomas (Piano)

4.15 Tea-time Music from the CARLTON RESTAURANT

4.45 'Gratitude,' by Miss ELSPETH SCOTT

5.0 Tea-time Music from the CARLTON RESTAURANT

5.15 FOR THE CHILDREN

6.0 'A Rapid Mental Calendar for 1926 and 1927,' by Mr. J. F. WILKINSON, B.A. (Listeners should provide themselves with pencil, paper and a calendar for 1926)

6.15 Programme S.B. from London

7.40 Prof. GRUFFYDD: 'The Mabinogion—Where Europe Found Its Romance'

8.0 RECITAL. BLDWEN THOMAS (Solo Violin) and THEKLA JONES (Solo Pianoforte). Winners at the National Eisteddfod 1926

First and Last Movements of Second Sonata in A (Piano and Violin), Op. 100 *Brahms*

BOTH of these Movements have something of the reflective cast of thought that we often find in Brahms. There is vigour, but less of the sheer bursting forth of energy that most First and Last Movements of Sonatas display.

In the FIRST MOVEMENT the Piano has the First Main Tune (note that it contains the characteristic Brahms 'arpeggio' figure—here a four-note motif that walks up the scale stairs two or three steps at a time). The Violin repeats this melody, and then comes the Second Main Tune, similar in feeling to the first—gentle and amiable. The Piano begins this also. The melody can be distinguished by the left hand's three-notes-to-a-beat on the first two beats of the bar, against the right hand's two notes—a 'cross-rhythmic' effect, of which Brahms frequently made use. There is a subsidiary theme, that begins with a brisk 'postman's knock' rhythm of three notes. On these melodies the Movement is built.

THE LAST (THIRD) MOVEMENT is an engagingly happy Rondo, wherein the opening Violin tune comes round several times, with intervening episodes of rather strongly contrasted moods.

Violin Solos:

From the Canebrake *Samuel Gardner*
Hymn to the Sun *Rimsky-Korsakov*

Pianoforte Solos:

The Island Spell *John Ireland*
Capriccio in F Sharp Minor *Frank Bridge*
First and Second Movements of Piano and Violin Sonata *César Franck*

CESAR FRANCK (1822-1890) was a Belgian, who lived most of his life in Paris.

His works, broadly conceived and full of grandeur, have also the winsome sweetness and purity of his mystical nature.

His Violin Sonata is in four separate Movements, which have a certain amount of material in common.

Only the first two Movements are played to-night. I. *Moderately quick.* This Movement is not a long one. After a few soft chords on the Piano, the Violin enters, and, supported by the Piano, plays the First Main Tune. The opening bars of this constitute a 'Motto' which, transformed, recurs in or forms the basis of various passages throughout the work. A brief climax occurs, then the Violin stops, and the Piano alone plays the Second Main Tune at some length.

The Violin eventually re-enters, and the First Main Tune is briefly developed. After the Violin has been silent for a few bars the Recapitulation begins, both Tunes being repeated, only slightly modified.

II. *Quick.* This is a turbulent Movement. At the beginning the Piano plays a passage of rapid broken-up chords, with emphasized notes in the middle. This is the First Main Tune, and is repeated, with the Violin doubling the notes which form the Tune. It is developed at

PROGRAMMES FOR TUESDAY (September 28)

some length, until, after a momentary lull in the excitement, the Violin plays the Second Main Tune, a more lyrical piece of expression. This material is developed and recapitulated in a rather free treatment of 'Sonata Form.'

9.0 GOOD CHEER!

HALE AND HEARTY (Entertainers at the Piano)
In Ukulele Avenue *Hannen and Lang*
Pal o' My Yesterday *Harold Dixon*
Why Sell Kippers in Pairs? *Tony Rosa*

9.10 W. DONOVAN (Saxophonist)

Valse Brillante *Clyde Doerr*
Londonderry Air *Traditional*
Saxarella *Weidocft*

9.20 HALE AND HEARTY

We Always Have the First Verse First
Leslie Allyn
Second Spasm (A Sparkling Affair) *Fortune*
The Pump Song *Lerner, Fields and Whiting*

9.30-12.0 Programme S.B. from London

2ZY MANCHESTER. 378 M.

1.15-2.0 Tuesday Midday Society's Concert, relayed from the Houldsworth Hall. Recital by the 'Ampico' Reproducing Pianoforte

3.25 School Transmission: 'The Growth of the Ship'; Mr. EDWARD CRESSY, 'Medieval Ships'

3.45 Tea-Time Concert: Auto-Piano Recital by J. Meadows

4.0 PATRICIA WILMOT (Contralto)

4.15 MUSIC BY STATION QUARTET

5.0 Mrs. M. BARITZ, "THOMAS HOOD—Humorist and Humanist"

5.15 FOR THE CHILDREN

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Musical Director, GERALD W. BRIGHT. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea

7.0 Programme S.B. from London

7.40 Mr. W. F. BLETCHER: Spanish Talk.

8.0 'REVUSICAL MOMENTS.'

Another entertaining Programme by our STATION CONCERT PARTY.

Presented by VICTOR SMYTHE.

HARRY HOPWELL
HYLDA METCALF
BETTY WHEATLEY
EMMIE PINDER
CHARLES NESBITT
BERNARD GAUNT
W. E. DICKMAN

At the Pianos, ERIC FOGG and ALAN MITCHESON.

9.30 S.B. from London

10.15 SONG RECITAL—by DOROTHY HELM-RICH (Contralto)

My Lovely Celia *Munro*
The Dreary Steppe *Gretchaninov*
Lullaby *Gretchaninov*
The Little Princess *Dorothy Howell*
Agnus Dei *Bizet*
O Dear! What Can the Matter Be? *Arnold Cox*

GRETCHANINOV has been called the most popular Russian song-writer and *The Dreary Steppe* his most popular song. The Steppes, those borderlands of the great plains in Siberia and the South of Russia, are gay with flowers in Spring, in Summer the greenery is all withered, and in Winter the snow that covers them is swept hither and thither by bitter winds.

Dorothy Howell is one of the many promising composers of the younger British school. She has already written several large-scale works, including a Tone Poem based on Keats' *Lamia*, a Pianoforte Concerto, and an Orchestral Ballet, *Koong Shee*.

10.30-12.0 Programme S.B. from London

6KH HULL. 335 M.

4.0 Afternoon Topics: Miss F. A. CARTER-SQUIRE, 'Sham Four Folk' (4)

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. Rodgers

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by Edward Stubbs

6.40 Monthly Talk by the Beverley and District Bee-Keepers' Association

7.0-12.0 Programme S.B. from London

2LS LEEDS-BRADFORD 321 M. & 310 M.

4.0 FIELD'S CAFE ORCHESTRA relayed from Field's Cafe, Commercial Street, Leeds

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 THE STATION TRIO

7.0 Programme S.B. from London

7.40 'PETRONIUS,' 'My Bishop'

8.0-12.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

4.0 A Talk to Women, by MURIEL LEVY

4.15 Syncopated Songs by GLADYS MCGREGOR

4.30 The Station Pianoforte Quartet

5.15 FOR THE CHILDREN

6.0 THE STATION PIANOFORTE QUARTET

6.30 Programme S.B. from Manchester

7.0-12.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYON'S CAFE ORCHESTRA: Conductor, Brassey Eyton

4.45 Music and Afternoon Topics. FANNY SAKOSHANSKY (Soprano)

5.15 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude

6.30 Programme S.B. from London

7.40 Mr. E. CAREY RIGGALL, 'Toads'

8.0-12.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST AND HIS QUARTET relayed from Popham's Restaurant

3.30 Orchestra relayed from POPHAM'S RESTAURANT

4.0 Afternoon Topics

4.15 Tea-time Music from the ROYAL HOTEL: Musical Director, Albert Fullbrook

5.15 FOR THE CHILDREN

6.0 Boy Scouts' Bulletin

6.15 Light Music

6.30 Programme S.B. from London

7.40 Miss LILLIAN BRENTON: 'Holidays Abroad—Bruges'

8.0 Programme S.B. from London

10.30-11.0 ISSAY SCHLAEN in a Violin Recital

6FL SHEFFIELD. 306 M.

4.0 Afternoon Topics

4.15 Tea-time Music: BERNARD HARRISON'S ORCHESTRA relayed from Walsh's Restaurant

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30 Programme S.B. from London

7.40 The Rev. CANON W. ODOM, 'Beauchief Abbey: Its Founders, Benefactors, Canons and Associations—(1) Introductory, English Abbeyes and Priors.'

8.0-12.0 Programme S.B. from London

6ST STOKE. 301 M.

12.0-1.0 Gramophone Lecture Recital by MOSES BARITZ

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC

6.30-12.0 Programme S.B. from London

5SX SWANSEA. 482 M.

11.30-12.30 A Recital of Gramophone Records

4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music relayed from the Castle Cinema

4.30 THE STATION TRIO: T. D. Jones (Piano), Morgan Lloyd (Violin), Gwilym Thomas (Cello)

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30 Programme S.B. from London

7.40 Prof. W. J. GRUFFYDD, 'The Mabinogion—where Europe found its Romance.' S.B. from Cardiff

8.0-12.0 Programme S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M.

11.30-12.30:—Gladys Peel (Soprano), John Jameson (Baritone), Gramophone Records. 4.0:—Mr. T. Haxton: 'Long Bow Re-Drawn' (6). 4.15:—Music from Tilley's Restaurant. 5.15:—For the Children. 6.0:—Gladys Lawson (Soprano), Mabel Fitzgerald (Entertainer), Charles Nairn (Trombone).

7.0:—S.B. from London. 7.40:—Mr. John Walls: 'The Making of an A1 Nation.' 8.0-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30:—Midday Transmission. 3.20:—Transmission to Schools. 3.55:—The 'Plaza' Band. 5.0:—Afternoon Topics. 5.15:—For the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15:—S.B. from London.

7.40:—Mr. G. B. Langlands (Inspector of Lighting). 8.0-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

3.45:—Mrs. J. S. Sutherland: 'Cake-Making for Christmas' (2). 4.0:—The Station Orchestra conducted by Walter Benson. Lucy Weston (Soprano). 5.15:—For the Children. 6.0:—S.B. from London. 6.30:—Stradman's Symphony Orchestra.

7.0:—S.B. from London. 8.0:—Light Opera and Musical Comedy. Vivienne Chatterton (Soprano), Constance Willis (Contralto), Sinclair Logan (Baritone), Station Orchestra conducted by Walter Benson. 9.30-12.0:—S.B. from London.

2BE BELFAST. 440 M.

3.0:—School Transmission, relayed from Daventry. 4.0:—Mairie Healey (Poetry Recital), Station Orchestra. Dorothy D'Orsay (Contralto). 5.15:—For the Children. 6.0:—S.B. from London.

8.0:—The Round Table Singers. Winifred Small (Violin) and Maurice Cole (Piano). 9.0:—E. J. Harris (Saxophone). 9.30-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30:—New Gramophone Records. 3.0:—Transmission to Schools: relayed from Daventry. 3.30:—La Scala Orchestra. 4.30:—W. S. Young (Tenor). 5.0:—Miss Gertrude East: 'The Chateaux of the Loire' (4). 5.15:—For the Children. 6.0:—Musical Interlude. 6.30:—S.B. from London.

8.0:—S.B. from Aberdeen. 9.30-12.0:—S.B. from London.

2EH EDINBURGH. 328 M.

3.0:—The Station Pianoforte Quartet. 4.0:—Afternoon Topics. 4.15:—Leon Whiting and his Miami Dance Band. 5.15:—For the Children. 6.0:—Musical Interlude.

6.30-12.0:—S.B. from London

PROGRAMMES FOR WEDNESDAY (September 29)

9LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL: GREENWICH
CAMILLE COUTURIER'S ORCHESTRA, relayed from Restaurant Frascati
- 3.0 Mr. GERALD GOULD and Miss MARY SOMERVILLE, 'English Composition and Reading'
- 4.0 TIME SIGNAL: GREENWICH
Miss E. ARNOT ROBERTSON, 'Witchcraft in 'The Good Old Days''
- 4.15 ORGAN RECITAL by REGINALD FOORT, relayed from the New Gallery Kinema
- 5.15 FOR THE CHILDREN—'The Wall-Paper Parrot' (Agnes Hart); 'Blotto' (H. Mortimer Batten); Piano Improvisations
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.50 The Week's Work in the Garden: By the Royal Horticultural Society.
- 7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 7.10 Dr. H. R. MILL, D.Sc., 'Rain' (Under the auspices of the Royal Meteorological Society)
- 7.28 Musical Interlude
- 7.40 Topical Talk or Musical Interlude
- 8.0 ON A CHINESE SCREEN
A PICTURE PAINTED BY—MURIEL HERBERT (Soprano), ARTHUR BECKWITH (Solo Violin), CECIL DIXON (Pianoforte)
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
Arranged and announced by CECIL LEWIS
SHORTLY after the War Mr. Lewis spent two years in the heart of the oldest civilisation in the world, teaching the newest of the arts—namely, in Peking, teaching the Chinese how

to fly. In this programme he will attempt to convey something of the elusive atmosphere of that Oriental culture which is so apt to vanish when it is translated into the mediums of the West. The scope of such an undertaking may be realised if one tries to imagine the compilation of a programme that should express the atmosphere of Great Britain when performed at Peking in Chinese. But Mr. Lewis has made a selection of music inspired by Chinese influence—whether actually by Chinese composers or not—and reinforced by a series of vignettes of his own composition—designed to strike the appropriate note and introduce the music to listeners unfamiliar with the background against which it arose. It is impossible to present a panorama of China—it is too vast and complex for that; but a searchlight, picking out a spot here and a spot there, can do much to make up a picture, and that is what Mr. Lewis has attempted to do in this series of vignettes of which to-night he is giving us the first.

9.30 Mr. EDWARD CRESSY, 'The Engineer in Adventure—The Colorado in Revolt'

MR. EDWARD CRESSY, who is well known in educational circles in the North, will be remembered by listeners for his previous talks on the 'Engineer in Adventure.' He is also the author of 'Discoveries and Inventions of the Twentieth Century,' 'An Outline of Industrial History,' and several other books on similar subjects.

9.45 TWO-PIANO MUSIC interpreted by ISABEL GRAY and CLAUDE POLLARD
Silhouettes, Op. 23 (Arensky): Le Savant; La Coquette; Polichinelle; Le Rêveur; La Danseuse

IN Arensky we have a Russian who is, in some ways, hardly a Russian. In his pleasant, tuneful music we find few of those national qualities that so strongly mark the work of composers such as Borodin, Rimsky-Korsakof, and Moussorgsky. His is cosmopolitan music, with this good result, at any rate—that anyone can enjoy it at first hearing.

He wrote several sets of pieces for Two Pianos. This one is entitled *Silhouettes in Sound*, and includes five portraits: of *The Scholar*, *The Coquette*, *Punchinello*, *The Dreamer*, and *The Dancer*.

10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 VARIETY

JEROME MURPHY (Irish Entertainer)
PETER VAN DYKE (The Versatile Dutchman)
CHARLIE KIDD (Comedian)

11.0 Close down

5XX DAVENTRY. 1,600 M.

10.30 TIME SIGNAL and Weather Forecast

11.0-1.0 THE RADIO QUARTET and

WILLIAM ALWYN (Flute)
MARGARET COCHRAN (Soprano)
PERCY BILSBURY (Tenor)

1.0-2.0 Programme S.B. from London

3.0-10.0 Programme S.B. from London

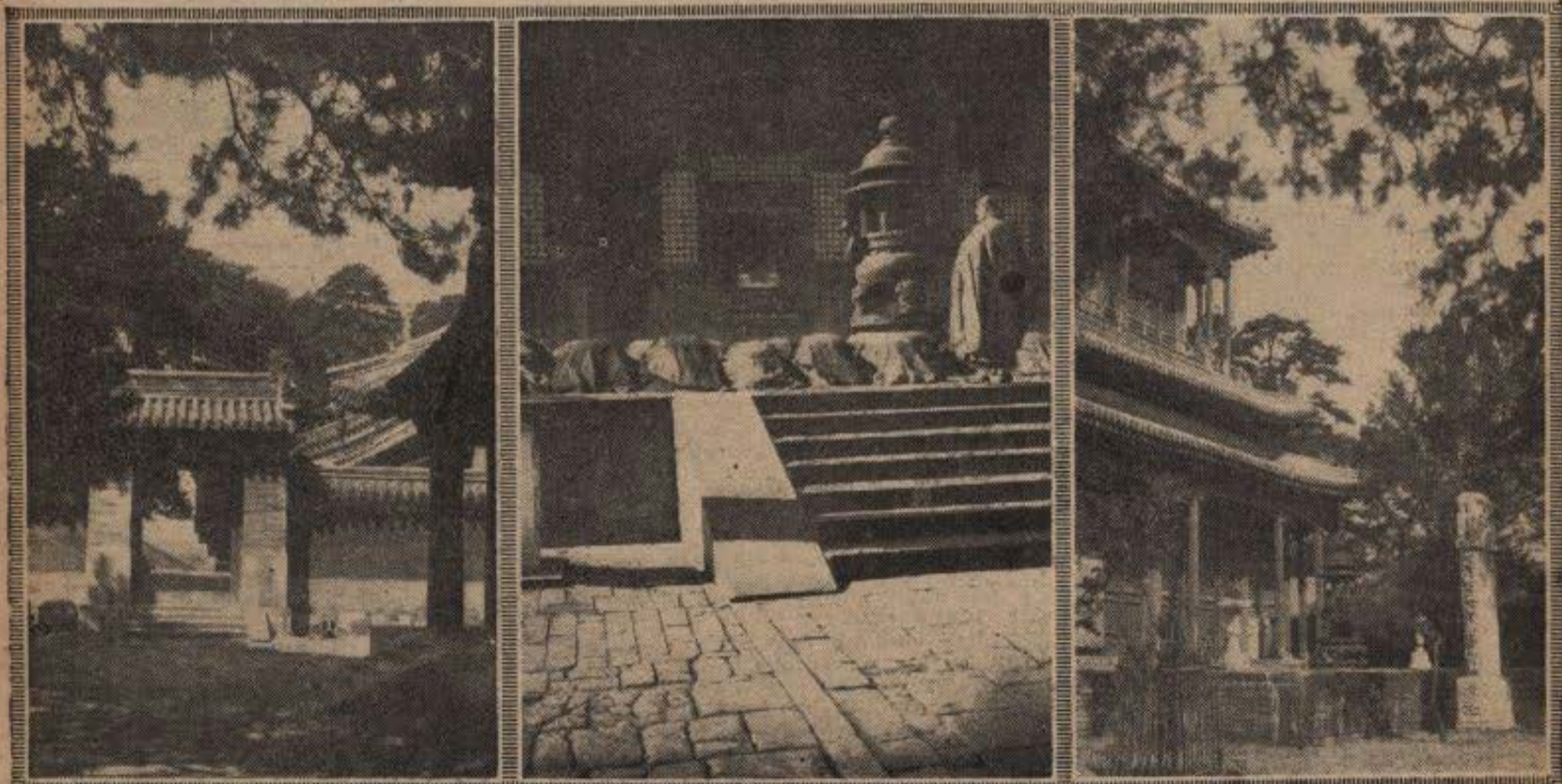
10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

10.10 Shipping Forecast

10.15 VARIETY

JEROME MURPHY (Irish Entertainer)
PETER VAN DYKE (The Versatile Dutchman)
CHARLIE KIDD (Comedian)

11.0-12.0 DANCE MUSIC—JAY WHIDDEN and his MIDNIGHT FOLLIES DANCE BAND from the Hotel Metropole



GLIMPSES OF A CHINESE TEMPLE.

Three characteristic views (from photographs taken by Mr. Cecil Lewis) of the Temple of the Terrace of Ordainment at Chieh Tai Sen. On the left is a corner of the Courtyard, on the right, the Main Temple; whilst the central picture shows a group of Buddhist priests bowing down in prayer. It is such scenes as these that listeners will be helped to visualise for themselves in the Chinese programme this evening. [London, 8.0.]

PROGRAMMES FOR WEDNESDAY (September 29)

5IT BIRMINGHAM 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET (Leader Frank Cantell)
- 4.45 Afternoon Topics: HELEN M. ENOCH, 'More Fun for Tea-Time.' DORIS HADLEY (Contralto)
- 5.15 FOR THE CHILDREN
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
 Match, 'Echoes of Seville'.....*Moré*
 Valse, 'Doctrinen'.....*Strauss*
 Suite, 'Vive la Danse!'.....*Finck*
 Overture, 'Tancredi'.....*Rossini*
- 6.50 Programme S.B. from London
- 8.0 VARIED HALF-HOURS—RUSSIAN MUSIC: THE STATION ORCHESTRA. Conductor, JOSEPA LEWIS
 Overture, 'Russlan and Ludmila'.....*Glinka*
 HERBERT HEYNER (Baritone) and Orchestra
 Song of the Shepherd (Snow Maiden)
Rimsky-Korsakov
 I Have Attained to Power (Boris Godonov)
Moussorgsky
- ORCHESTRA
 Gopak.....*Moussorgsky*
 WYNNE AJELLO (Soprano) and Orchestra
 Hymn to the Sun (Coq d'Or).....*Rimsky-Korsakov*
 Chant Indou (Sadko).....*Rimsky-Korsakov*
- 8.30 OPERATIC ITEMS—ORCHESTRA
 Selection, 'The Marriage of Figaro'.....*Mozart*
 HERBERT HEYNER and Orchestra
 Aria, 'Sulla Poppa del Mio' (The Prisoner of Edinbro').....*Ricci*
- ORCHESTRA
 Selection, 'Cavalleria Rusticana'.....*Mascagni*
- 9.0 BALLETS AND BALLADS—ORCHESTRA
 Pizzicato from 'Sylvia Ballet'.....*Délibes*
 WYNNE AJELLO
 Summer.....*Chaminade*
 A Tarush's Love Song.....*Travers*
- ORCHESTRA
 Selection from 'Hérodiade' Ballet.....*Masseuet*
 (A note on the Ballet Music from 'Hérodiade' will be found incorporated in the London Programme for Sunday.)
 HERBERT HEYNER
 My Song is of the Sturdy North.....*German*
- ORCHESTRA
 Selection from 'William Tell' Ballet Music
Rossini
- 9.30-11.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

- 3.45 Talk by Mrs. E. GEE NASH
- 4.0 THE WIRELESS ORCHESTRA, conducted by Capt. W. A. Featherstone. DOROTHY VERNON (Mezzo-Soprano)
- 5.15 FOR THE CHILDREN
- 6.0 THE BIJOU BAND, conducted by Reginald S. Mount
 March, 'Hungarian Patrol'.....*Marie*
 Maredoine, 'Air de Ballet'.....*Coningsby Clarke*
 Selection, 'Lady Madcap'.....*Rubens*
 Valse, 'Tears of Joy'.....*Lauke*
 In An Oriental Café.....*Volledelt*
- 6.50 Programme S.B. from London
- 8.0 AN INSTRUMENTAL RECITAL
 ALBERT SAMMONS (Violin) and GORDON BRYAN (Pianoforte)
 Sonata for Violin and Piano (No. 4 in E Minor)
Mozart
- 9.0 HUMOROUS FEATURE VIVIAN FOSTER ('The Vicar of Mirth'): 'Yes, I Think So.' Piano Improvisations by CHARLES GREENSON
- 9.30-11.0 Programme S.B. from London

5WA CARDIFF. 353 M.

- 11.30-1.0 H. C. BURGESS and ORCHESTRA, relayed from the Madeira Cove, Weston-super-Mare
- 3.15 Transmission to Schools: 'The Story of Arts and Crafts,' by Mr. ISAAC J. WILLIAMS, Keeper of Art in the National Museum of Wales
- 3.45 H. C. BURGESS and ORCHESTRA, relayed from the Madeira Cove, Weston-super-Mare

- 4.45 'The Story of the Prophet of Pontypool,' by Mr. J. Kyrle Fletcher
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 'Man and His Past—The Old Stone Age' (1), by Mr. E. K. TRATMAN
- 6.15 LIGHT MUSIC—ALEX FRYER'S ORCHESTRA, S.B. from London
- 6.40 Local Radio Society's Bulletin
- 6.50 Programme S.B. from London
- 8.0 LIGHT DESCRIPTIVE MUSIC
 THE STATION ORCHESTRA: Conducted by WARWICK BRAITHWAITE
 Shepherds' Life in the Alps.....*Kling*
 In the Moonlight.....*Ketelbey*
 Norwegian Rustic Wedding.....*Sommerfeldt*
- 8.15 FRANK POWELL (Baritone)
 A Devonshire Wedding.....*Lyall Phillips*
 Silent Noon.....*Vaughan Williams*
 The Desert.....*Emmanuel*
 The White Stockin'd Mare.....*Trotter*
- 8.25 ORCHESTRA
 Descriptive Oriental Scene, 'A Dervish Chorus in the Soudan'.....*Sebek*
 Idyl, 'Dawn'.....*Matt*
 In a Persian Market.....*Ketelbey*
- 8.40 COMIC OPERA
 LINDA HOPE (Soprano)
 Love is Meant to Make Us Glad.....*German*
 Dream O' Day Jill.....*J*
- 8.45 ORCHESTRA
 Selection, 'Rose of Persia'.....*Sullivan*
 Selection, 'The Circus Girl'.....*Caryll and Monckton*
- 9.5 LINDA HOPE
 Waltz Song (Merrie England).....*German*
 Prince Charming (The Vicar of Wakefield)
Lehmann
- 9.15 ORCHESTRA
 'Paul Jones'.....*Planquette*
- 9.30-11.0 Programme S.B. from London

2ZY MANCHESTER. 378 M.

- 3.25 Transmission to Schools: The Story of English Music. Miss ELYRIDA VIPONT on 'Pomp and Feast in Revelry'
- 3.45 WILLIAM J. MANSEY (Baritone)
- 4.0 Music relayed from the PICCADILLY PICTURE THEATRE. Conductor, Stanley C. Mills
- 5.0 Mr. L. B. BENNY, M.A., 'The Earth and the Moon'
- 5.15 FOR THE CHILDREN
- 6.0 LIGHT MUSIC—ALEX FRYER'S ORCHESTRA, S.B. from London
- 6.30 Mr. F. E. DORAN (Pageant Master), 'Manchester's Civic Pageant in Heaton Park'
- 6.50 Programme S.B. from London
- 8.0 SPECIAL HARP RECITAL by MILDRED DILLING
 Impromptu, 'Capriccio'.....*Pierne*
 Pastorale.....*Scarlatti*
 Vers la Source dans le Bois ('The Spring in the Wood').....*Tournier*
 Two French Folk Songs.....*Grandjany*
 Le Bon Petit Roi d'Yvetot; Et Ron, Ron, Ron Petit Patapon
 Contemplation.....*H. Renie*
 The Musical Box.....*Liadov*
 Le Printemps.....*Albeniz-Renie*
 La Chanson de Guillot Martin.....*arr. Périthou*
 The Fountain.....*Zabel*
- 8.30 'WHAT HE WON,' by W. H. WILLIAMSON. Played by THE LONDON RADIO REPERTORY PLAYERS
 Characters
 Mr. Guy Merrier (a Journalist).....*HENRY OSCAR*
 Mr. Arvon (a Rich Gentleman who exudes wealth).....*GORDON MACLEOD*
 Miss Fellenough.....*NETTA WISE*
 A Servant.....*WALTER TOBIAS*
- MIND PICTURE: The scene is a comfortable furnished flat, in which is enacted an amusing battle of wits between a somewhat blatant millionaire, and a keen-witted journalist, to the decided advantage of the latter.
- 8.45 Programme S.B. from London
- 10.15-11.0 CARICATURES IN SONG AND MUSIC by TEDDY ELKEN ('Ospovat') and 'KEYBOARD KITTY'

6KH HULL. 335 M.

- 3.15 Light Music
- 4.0 Afternoon Topics
- 4.15 FIELD'S OCTAGON QUARTET, directed by J. H. Rodgers
- 5.15 FOR THE CHILDREN
- 6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by Edward Stubbs
- 6.50 Royal Horticultural Society's Bulletin
- 7.0 Programme S.B. from London
- 8.0 LOVE BELLS AND WEDDING BELLS
 THE STATION ORCHESTRA: Directed by EDWARD STUBBS
 Suite, 'At Grotta Greca'.....*Fletcher*
 The Forge; Cape and Crinoline; Love-Lilt; Galloping Home
 QUARTET: WINIFRED RANSOM (Soprano), PHYLLIS HUTCHINSON (Contralto), HERBERT TINN (Tenor), EDWIN DRAPER (Baritone)
 Love is Meant to Make Us Glad.....*German*
 HERBERT TINN
 Tell Her I Love Her So.....*De Faye*
 A Country Wedding Song.....*Clutsam*
 PHYLLIS HUTCHINSON
 It is a Wondrous Mystery.....*Ries*
 The Wedding.....*Del Riego*
- ORCHESTRA
 Miniatures, 'The Cossack's Wedding Fête'.....*Krcin*
 Love Bells.....*Dorel*
 The Wedding of the Rose.....*Jessel*
 EDWIN DRAPER
 Beware of the Maidens.....*M. Craske Day*
 The Yeoman's Wedding Song.....*Poniatowski*
 WINIFRED RANSOM
 When Love is Kind.....*Lehmann*
 Oh! No, John.....*arr. Sharp*
- QUARTET
 Robin Hood's Wedding.....*German*
- ORCHESTRA
 Suite, 'The Nuptials'.....*Howgill*
 Bridal March; Valse; Love Scene; Farandole
 QUARTET and ORCHESTRA
 Song Cycle, 'Dorothy's Wedding Day'
Lane Wilson
 Carillon (Quartet); Aubade (Quartet); Gavotte (Winifred Ransom); Musette (Quartet); Minuet (Herbert Tinn); Gigue (Quartet); Sarabande (Phyllis Hutchinson); Pastorale (Edwin Draper); Pavane (Quartet); Finck (Quartet)
- 9.30-11.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 Readings from Tennyson, by Miss D. NICHOLS
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.30 Programme S.B. from London
- 8.0 FROM HARROGATE
 THE HARROGATE MUNICIPAL ORCHESTRA. Directed by BASH CAMERON
 OWEN BRYNGWYN (Baritone)
 Relayed from THE ROYAL HALL, HARROGATE
 THE MUNICIPAL ORCHESTRA
 Overture, 'Orpheus in the Underworld'
Offenbach
 Hindoo Song from Sadko.....*Rimsky-Korsakov*
 Suite, 'Neapolitan Scenes'.....*Masseuet*
 OWEN BRYNGWYN
 Eri Tu (Un Ballo in Maschera).....*Verdi*
- THE MUNICIPAL ORCHESTRA
 (a) Minuet.....*Paderewski*
 (b) Bees' Wedding.....*Mendelssohn*
 Capriccio Italien.....*Tchaikovsky*
 Suite in B Major for Strings
 (a) Gavotte.....*Bach*
 (b) Bourrée.....*Bach*
 (c) Air de Gigue.....*Bach*
- OWEN BRYNGWYN
 (a) The Gentle Maiden (Irish Air).....*arr. Somervell*
 (b) Hunting the Hare (Welsh Air).....*J*
- THE MUNICIPAL ORCHESTRA
 Overture, 'The Merry Wives of Windsor'.....*Nicolaï*
- 9.30-11.0 Programme S.B. from London

PROGRAMMES FOR WEDNESDAY (September 29)

6LV LIVERPOOL. 331 M.

- 4.0 Afternoon Topics. W. H. MARTIN, 'The Romance of Old Furniture' (1)
- 4.15 DANCE MUSIC—BOURLET and MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom.
- 5.15 FOR THE CHILDREN
- 6.0 DANCE MUSIC (Continued)
- 6.30 Programme S.B. from London
- 6.50 Royal Horticultural Society's Bulletin. S.B. from Manchester
- 7.0 Programme S.B. from London
- 8.0 THE STATION OCTET: Leader, FREDERICK BROWN
Overture, 'Hansel and Gretel' .. Humperdinck
- 8.10 THE LIVERPOOL RADIO PLAYERS in 'THE BRACELET.' A Play by Alfred Sutro. Presented by EDWARD P. GENN.
MR. SUTRO is one of the best-known English playwrights of the day. His stage successes include 'The Trap,' 'The Choice,' 'The Laughing Lady,' 'Far Above Rubies,' and 'A Man with a Heart,' produced in 1925.
Cast:
Harvey Western HUGH H. FRANCIS
His Honour Judge Banket .. F. J. WILKINSON
Martin WALTER SHORE
William E. P. GENN
Mrs. Western PAULINE PARRY
Mrs. Banket MRS. FRED WILKINSON
Miss Farred BARBARA CLEMENTS
Smithers GLADYS DOVEY
The dining-room at Harvey Western's house. As the curtain rises, the room is in darkness. William, the footman, enters hurriedly, and switches on the light. He rushes to the table, looks eagerly around, then goes on his hands and knees and searches on the carpet. After a moment, Smithers, a lady's maid, follows him.
- 8.40 THE OCTET
Three Short Pieces:
Aubade for Flute and Strings Whitaker
Pantomime Friml
Pierrot's Dance Korngold
- 8.55 MABEL FITZGERALD
will Entertain with a Pot-Pourri of Songs and Sketches
- 9.10 THE OCTET
Suite in the Old Style Lloyd
(Arranged for Solo Clarinet and Strings by F. Gomez)
Prélude; Allemande; Minuet; Sarabande; Gigue
- 9.30-11.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Morning Concert relayed from Daventry
- 3.30 Mr. L. MOSELEY, 'Astronomical Notes of the Month'
- 3.45 THE MIKADO CAFE ORCHESTRA: Conductor, Frederick Bottomley
- 4.45 Music and Afternoon Topics: HERBERT NORMAN (Tenor)
- 5.15 FOR THE CHILDREN
- 6.0 Robins
- 6.15 Musical Interlude
- 6.30 Programme S.B. from London
- 8.0 AN EVENING OF BAND AND SONG
THE NOTTINGHAM CITY POLICE BAND. (By permission of the Watch Committee and Lieut. Col. F. Brook, D.S.O., M.C.). Conductor, Inspector JOHN GEORGE HEWETT
Overture, 'Le Puit d'Amour' ('The Well of Love') M. W. Balfe
EDITH WAITES (Soprano)
The Asra Rubinstein
Solveig's Song ('Peer Gynt') Grieg
Tell Me, My Heart Bishop
MARK MELLERS (Baritone)
Isobel F. Bridge
While from the Wine Cup Mozart
Out of the Night C. A. Lidgley
BAND
Suite of Three Arabian Dances M. Ring
Caravan; By the Fountain; Bedouin
A Merry Interlude, 'Let's Be Lively' Myddleton

- EDITH WAITES
At My Window H. Parker
Heart's Awakening Ketelbey
Pipes of Pan Monckton
MARK MELLERS
The Early Morning Graham Peel
Hiawatha's Vision Coleridge-Taylor
BAND
Scottish Patrol, 'The Gathering of the Clans'
..... Williams
Xylophone Solo, 'Tarantelle de Concert' Greenwood
(Soloist, P. C. AKERS)
Piece Characteristic, 'The Chinese Bell'
..... Owen Treevine
- 9.30-11.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

- 11.0-12.0 GEORGE EAST AND HIS QUARTET, relayed from Popham's Restaurant
- 3.30 Orchestra relayed from Popham's Restaurant
- 4.0 Afternoon Topics: Mr. COLIN STRATTON-HALLETT, 'Austria—To-day'
- 4.15 Tea-Time Music relayed from the ROYAL HOTEL. Musical Director, Albert Fullbrook
- 5.15 FOR THE CHILDREN
- 6.0 KATHLEEN DAVY (Soprano)
- 6.30 Programme S.B. from London
- 8.0 COLERIDGE-TAYLOR'S MUSIC—Four Characteristic Valses. Scenes from an Imaginary Ballet, and Petite Suite de Concert. Played by THE STATION ORCHESTRA
- 8.30 STUDIO CONCERT PARTY
FLORENCE OLDRAM (Light Songs at the Piano)
ALMA VANE (Soprano)
HAROLD KIMBERLEY (Lyric Baritone)
TOMMY HANDLEY (In Humorous Items)
- 9.30 Programme S.B. from London
- 10.15 THE ORCHESTRA
Selection, 'La Bohème' Puccini
- 10.30-11.0 PIANOFORTE RECITAL by OLGA THOMAS
Concert Study in F Sharp MacDowell
Polonaise in A Flat Chopin
Liedsträume Liszt
The Waves Moszkowski
The Wind Alkan
Marche Militaire Schubert, arr. Tausig

6FL SHEFFIELD. 306 M.

- 11.30-12.30 Gramophone Lecture by MOSES BARITZ
- 4.0 Afternoon Topics
- 4.15 Tea-Time Music: Pianoforte Recital by KENNETH WATSON, the Boy Pianist. Assisted by MADAME LOTTIE HEELEY in Dramatic Readings
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.30 Programme S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0-11.0 Programme S.B. from London

6ST STOKE. 301 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 Afternoon Topics: 'Michaelmas Customs,' by the Rev. E. W. BRIDGWOOD
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.30 Programme S.B. from London
- 8.0 HARRY VERNON (Baritone)
These Be None of Beauty's Daughters } Roger
Go, Lovely Rose Quilter
O Mistress Mine Quilter
- 8.10 FRED BURGESS (Solo Flute)
Du, Du Liegst Mir Am Herzen Boehm
- 8.20 TUM BEALEY (Dialect Stories)
Holidaying—Pottery Dialect
- 8.30 HARRY VERNON
A Song of Thanksgiving Altsien
Charming Chloë German
Trade Winds Keel
- 8.40 FRED BURGESS
Valse in G Flat Reginald Burgess
Les Almées (Air de Ballet), Op. 44 C. H. Huguenin

- 8.50 TUM BEALEY
Some Dialect Stories
- 9.0 TOM SALT'S DANCE ORCHESTRA
- 9.30-11.0 Programme S.B. from London

5SX SWANSEA. 482 M.

- 3.30 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema
- 4.15 A Concert of Gramophone Records
- 5.0 Afternoon Topics: 'Books to Read'
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.15 For Young Adventurers: 'Once Upon a Time,' by Lilian Morgan
- 6.30 Programme S.B. from London
- 8.0 THE NEATH HARMONIC SOCIETY—THE CHOIR
A Slumber Song Lohr
Alexander Brewer
J. W. MORGAN (Bass)
She Alone Charmeth My Sadness Gounod
CHOIR
Linden Lea Vaughan Williams
The Goslings Frederick Bridge
WYNNIE RICHARDS (Solo Piano)
Ballade in A Flat (Op. 47) Chopin
CHOIR
The Tide Rises, The Tide Falls Adams Caroe
An Evening's Pastorale Shaw
Pickaninny Lullaby Macy
J. GWYN (Tenor)
Here In the Quiet Hills Carue
Can't Remember Groatley
CHOIR
The Tyrol Ambrose Thomas
- 8.50 ARCHIE SIMPSON
Will Entertain with Some of his Latest Songs.
- 9.5 VIOLIN RECITAL by W. H. J. JENKINS
Sonata in E Major Handel
La Précieuse Couperin-Kreidler
Serenata Toselli
Slavonic Dance in E Minor Dvorak-Kreidler
- 9.30-11.0 Programme S.B. from London

Northern Programmes.

5 NO NEWCASTLE. 404 M.

- 3.0-3.30—Transmission to Schools. 4.0—Afternoon Topics.
- 4.15—Music from Fenwick's Terrace Tea Rooms. 5.5—For the Children. 6.0—S.B. from London. 6.35—For Farmers.
- 6.50—Royal Horticultural Society's Bulletin. 7.0—S.B. from London.
- 8.0—Light Instrumental and Vocal Concert—The Station Orchestra. Conducted by Edward Clark. Herbert Parker (Bass-Baritone), Gladys Willis (Pianoforte). 9.30—S.B. from London.
- 10.15-11.0—More ' Gems of Melody '—The Station Orchestra.

5SC GLASGOW. 422 M.

- 3.20—Transmission to Schools. 3.55—Musical Moments—The Wireless Quartet. George Gilbert (Baritone). 5.0—Afternoon Topics. 5.15—For the Children. 6.0—Weather Forecast for Farmers. 6.15—S.B. from London.
- 8.0—French Music—Station Orchestra. Dorothy Heinrich (Contralto), Sinclair Logan (Baritone). 9.30-11.0—S.B. from London.

2BD ABERDEEN. 495 M.

- 3.45—Steadman's Symphony Orchestra. 4.45—Trio, relayed from the Electric Theatre. 5.0—Afternoon Topics.
- 5.15—For the Children. 6.0—S.B. from London. 6.30—Steadman's Symphony Orchestra. 7.0—S.B. from London.
- 7.40—Rev. Dr. Walter A. Mursell, M.A.: ' Fireside Philosophy: On Being Original.' 8.0—Scottish Programme—Station Orchestra. Anne Ballantine (Contralto), Alex Nicol (Violin), Joan Watson (Soprano), Andrew Watson (Solo Cello).
- 9.30-11.0—S.B. from London.

2BE BELFAST. 440 M.

- 3.0—Transmission to Schools. 4.0—Afternoon Topics.
- 4.15—Modley—Station Orchestra. Joseph Walsh (Tenor).
- 5.15—For the Children.
- 6.0-11.0—S.B. from London.

2DE DUNDEE. 315 M.

- 3.6—Transmission to Schools. 3.30—La Scala Orchestra.
- 4.30—Betty Gould (Soprano). 5.0—Mr. James Christian, J.P., F.S.A.(Scot.). 5.15—For the Children. 6.0—Musical Interlude. 6.30—S.B. from London. 7.40—S.B. from Aberdeen. 8.0—French Music and Drama—The Station Trio. Marie Horswell (Contralto), Yvette. 8.36—Dundee Radio Players in 'A Minuet,' by Louis N. Parker. 9.30-11.0—S.B. from London.

2EH EDINBURGH. 328 M.

- 3.30—Transmission to Schools. 4.0—Afternoon Topics.
- 4.15—Patrick Thomson's Orchestra. 5.15—For the Children.
- 6.0—Musical Interlude. 6.30—S.B. from London. 6.40—Young People's Organizations' Bulletin. 6.50—Mr. J. S. Chisholm: Horticultural Bulletin. 7.0—S.B. from London.
- 7.40—S.B. from Aberdeen. 8.0—Music, Song and Humour—Bryden C. Monteith (Solo Pianoforte). Ronald Gourley (Entertainer), Max Bennett (Soprano). 9.30-11.0—S.B. from London.

PROGRAMMES FOR THURSDAY (September 30)



MARIA OLCZEWSKA,

who is taking part in the first of the National Concerts, is the principal contralto at the State Opera, Vienna, and at the Municipal Opera, Berlin.

PROGRAMME NOTES.

THERE is special variety in the programme which the great orchestra are preparing in this first National B.B.C. Concert. Below are given some notes for the information of all lovers of music.

THREE HANDEL PIECES.

OUR Conductor of the evening is amongst those who wish to see Handel's music restored to something like wide popularity—for, progressively, since the days of our great-grandparents, our grandparents and our parents, the Handel repertory has dwindled until it has come to consist of little more than *Messiah*, *The Celebrated Largo*, *The Harmonious Blacksmith*, and (to good little choir boys) *Angels Ever Bright and Fair*.

To bring Handel again into use in the Orchestra modern scoring is needed, the constitution of the Orchestra of his day (and also the nature of some of the instruments) being such as makes reproduction with present-day resources impossible.

In the little set of pieces to be heard this evening we find a POLONAISE (a Polish dance form in three-in-a-bar time and of moderate speed), an ARIETTA (a short song-like piece), and a PASSACAGLIA (a three-in-a-bar dance form, of which Handel was rather fond, and of which some good examples may be found amongst his Harpsichord Suites. A feature of this form is the repetition of a passage in the bass, upon which, as it recurs, varied superstructures are raised).

BRAHMS' FIRST SYMPHONY.

IF this famous work were to be given an English nickname it might be called 'The Cambridge Symphony.'

It was composed just half a century since—in 1876. This was the period when Stanford, as Professor of Music at Cambridge, had brought to the height of its fame the Cambridge University Musical Society, and he naturally lost no time in arranging a performance of a new work of such importance in a style so congenial to him.

Brahms was himself warmly invited to come and conduct, but all efforts at persuasion failed. As a matter of fact, Brahms never would come to this country; the Victorian ideas of propriety were more severe than those of our present Georgian period, and, as Brahms put it, if he had visited England he would always have had to be respect-

(Continued in column 3.)

2LO LONDON 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH
The Week's Concert of New Gramophone Records
- 2.30 Mrs. E. FIELDER HODGSON, 'Geographical Discoveries: Herodotus,' etc.
- 4.0 TIME SIGNAL, GREENWICH. M^{me}. DE WALMONT, 'The English As Seen by Taine'
- 4.15 TEA-TIME MUSIC from the Trocadero Restaurant
- 5.15 FOR THE CHILDREN
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, conducted by SIDNEY FIRMAN
- 6.35 Market Prices for Farmers
- 6.40 Ministry of Agriculture's Fortnightly Bulletin
- 7.0 TIME SIGNAL, BIG BEN. WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 7.10 Mr. LOUIS GOLDING: 'On the Track of Ulysses'
- 7.23 Musical Interlude
- 7.40 Topical Talk or Musical Interlude

NATIONAL CONCERT

(FIRST OF SERIES)

relayed from the Royal Albert Hall.

MARIA OLCZEWSKA,

THE NATIONAL ORCHESTRA

150 Players, conducted by

SIR HAMILTON HARTY.

8.0.

PART I.

THE ORCHESTRA.

Three Handel Pieces *arr. Harty*
Polonaise; Arietta; Passacaglia.
(First Performance.)

Symphony, No. 1, in C Minor ... *Brahms*

Un poco sostenuto; Andante sostenuto; Adagio—piu andante, leading to Allegro non troppo ma con brio.

*8.55. Interlude from the Studio.

9.10.

PART II.

MARIA OLCZEWSKA (with Orchestra).

An die Hoffnung (To Hope) ... *Beethoven*

THE ORCHESTRA.

Suite from Opera Ballet 'Mlada'

Rimsky-Korsakov

Introduction; Redowa; Lithuanian Dance; Indian Dance; Processional March.

MARIA OLCZEWSKA.

Three Poems *Wagner*

Im Treibhaus (In the Hothouse)

Traume (Dreams)

Schmerzen (Pains)

THE ORCHESTRA.

Overture, 'Die Meistersinger von Nurnberg' (The Mastersingers of Nuremberg) *Wagner*

*8.55-9.10 Interlude from Studio. Mr. TREVOR CLARKE Reading.—'Mr. Collins's Proposal' from 'Pride and Prejudice,' by Jane Austen

10.0 TIME SIGNAL, GREENWICH. WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN. Local Announcements

10.15 Topical Talk

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS. SAVOY HAVANA BAND and the ROMAINE FIVE from the Savoy Hotel



SIR HAMILTON HARTY,

the Conductor of the Halle Orchestra, Manchester, is conducting the National Orchestra at the first of the National Concerts.

(Continued from col. 1.)

ably dressed. Moreover, on this occasion, he had been a little alarmed by a premature announcement of his impending appearance at a Crystal Palace Concert, and his strong hatred of all fuss had come into play.

When Brahms wrote his First Symphony he was already well over forty. The other three great Symphonies which stand to his credit followed in quick succession.

THE PLAN OF THE WORK.

The Symphony consists of the normal four Movements, as follows:—

I. Introduction, opening with a slow melody. Movement Proper (quick) with two Main Tunes—the *First* (long and complex) related to the opening slow melody of the Introduction; the *Second* a steadily-rising chromatic scale in Woodwind, with reminiscences of the *First* Tune meanwhile in the Strings.

Note, after a few moments, a peremptory little three-note ejaculation in Violas (accompanied by the other Strings, plucked instead of bowed).

Out of all this material, first 'exposed' then 'developed,' and at length 'recapitulated' (to use the technical terms) the whole long Movement grows.

II. A steadily-moving, sustained, serene, song-like piece.

III. A fairly quick and very graceful piece. Note the lovely opening, with the Main Tune so happily sung by Clarinet.

IV. Another slow Introduction (with the unintentional 'Cambridge Chimes' quotation already mentioned) is followed by a pretty quick Movement Proper. This Movement abounds in vigorous and sometimes march-like Tunes.

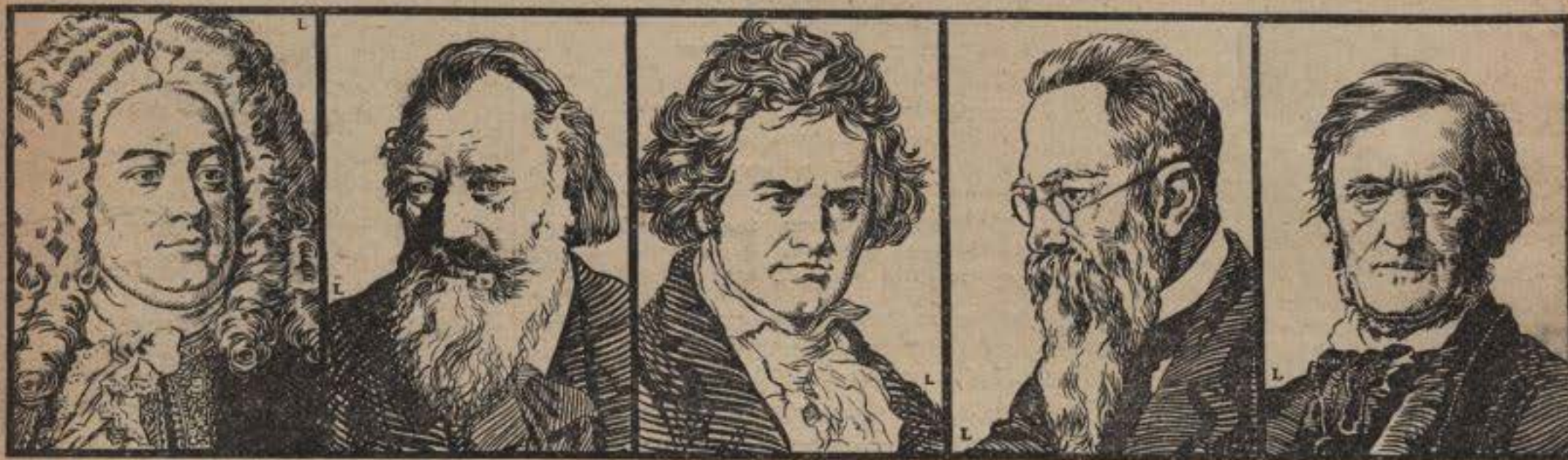
BALLET SUITE 'MLADA.'

THE music of this Suite is drawn from the score of the Ballet-Opera of the same name. The incidents of the plot are supposed to occur in the tenth century, and the place is a town on the Baltic coast, where many nationalities mix. This latter circumstance gave Rimsky-Korsakov just the opportunity that suited him of writing exotically coloured music (compare his Suite *Scheherazade*).

The Suite consists of five pieces as follows:—

I. INTRODUCTION (a short and fairly slow piece).

PROGRAMMES FOR THURSDAY (September 30)



[Specially drawn for 'The Radio Times' by Warwick W. Linton.]

THE FIVE GREAT MASTERS WHO ARE REPRESENTED IN THE PROGRAMME OF THE FIRST NATIONAL CONCERT.

HANDEL (1685-1759), one of the greatest of the early composers; BRAHMS (1833-1897), a great modern master of symphony; BEETHOVEN (1770-1827), the master of every form of music known to his time; RIMSKY-KORSAKOV (1844-1908), the Russian composer of *The Golden Cockerel* and *Kitesh*; and WAGNER (1813-1883), the most stormy and sensational musical genius of the nineteenth century, and a composer of opera unrivalled since his time.

—It opens with responsive phrases for Clarinet and Flute, which are soon joined by the other instruments.

II. REDOVA.—The Redova was a popular ball-room dance in our great grandfathers' days—a Bohemian dancer in three-in-a-bar time, with a good deal of the Mazurka about it and something of the Waltz.

The Horns open, with a much-repeated empty open fifth, treated as a mere figure of accompaniment. Over this soon creeps in a pleasant dance tune for Clarinets, in which the other instruments gradually join. The ending of the piece is loud and violently happy.

III. LITHUANIAN DANCE (Very quick and spirited).—It opens with a lively barbaric chant in Strings, with Cymbals punctuating. Then the Horns take up the chant. The play of orchestral colour throughout this piece is interesting to observe. The Horns are particularly important and towards the end have entrusted to them a loud and forceful tune in chords. The close of the piece is piquant.

IV. INDIAN DANCE (Quick).—The percussion instruments are active here, rhythmic figures entrusted chiefly to them or to the Strings forming a background over which a graceful, swaying melody is given out, first by Flutes and Oboes, then by Clarinet and so on.

V. PROCESSION.—At the opening Trumpets and Drums, and a rousing Fanfare. Then a stirring March Tune.

Four bars of Kettledrum Solo (a three-note melody) lead to a new and arabesque-like tune, first played by Solo Trumpet.

At length the same Kettledrum Solo ushers in another section of the piece, and here, in the original score, the Chorus enters.

A great climax is attained, culminating in the re-entry of the Kettledrum Solo.

The whole suggests gaudy colouring, steady March motion, and Oriental pomp and power.

OVERTURE TO 'THE MASTERSINGERS.'

NO such other joyous work as *The Mastersingers of Nuremberg* ever came from Wagner's pen—nothing else so humorous yet so tender, and so free from any taint of the morbid, and nothing else, perhaps, so free of Wagnerian redundancies and *longueurs*. The pedantry and the pageantry of the Musicians' Guild of mediaeval Nuremberg, the nobility of mind of its leader, the ardour of the young aristocrat in love, gracious, youthful maidenhood, loving in return, and, as foil, the comical ineptitude of the elderly, amorous villain of the piece—all these are compounded into a score that is full of the spirit of Spring, warming and ripening into the mature glory of full summer.

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

The dignified theme of the *Mastersingers* opens the Overture, and here, as elsewhere, we can hardly fail to note in how wonderful a way from a tiny seedling of musical *motif* there emerges and expands and spreads forward over the ground a long trailing plant of continuous melody.

Other themes which follow and will probably be easily recognized by their representative characters are those which may be called (a) *Declaration of Love*—a tender Flute phrase, soon imitated an octave lower by Oboe and then by Clarinet; (b) *Procession of the Guild, with Banner*—Wind Instruments; (c) *Walter's Prize Song of Love*—Strings; (d) *The Cheeky Apprentices*—a reproduction in quickened rhythm of the opening 'Mastersinger's' theme; (e) *The Mocking of Beckmesser*—a rapid tune in Cellos.

At the great climax of the piece three themes (*Prize Song, Procession, and Mastersingers*) are heard simultaneously in combination.

MADAME OLCZEWSKA'S SONGS.

Below is given a free English synopsis of the German songs which Madame Olczewska is to sing at the first National Concert.

A BEETHOVEN SONG.

An Die Hoffnung (Op. 82, No. 1). (Address to Hope.)

Is there a God? Will He ever fulfil our tearful longings? Will there at last arrive a Day of Judgment that shall resolve the riddle of our being? Trust on, O Man, and question not!

O Hope, cheerful even in darkness, the tender veiler of human misery, grant to the suffering soul the knowledge that there, above, an angel counts our tears.

If loved voices are stilled, memory, disconsolate, like a bird, perched among withered branches, then, Hope, draw nigh.

When the last rays of the sun of life are withdrawn, then let at least the edge of some cloud be tipped with golden light.

O Hope, cheerful even in darkness, the tender veiler of human misery, grant to the suffering soul the knowledge that there, above, an angel counts our tears.

BEETHOVEN composed this song in 1815, when he was forty-five years of age. The words, by the contemporary German poet, Tieck, were congenial to his general cast of thought, and he had already produced a simpler setting of them ten years earlier. The present setting was composed to reward a world-famous tenor, Franz Wild whose singing of *Adelaide* had greatly pleased the master.

THREE WAGNER SONGS.

In Treibhaus (In the Hothouse).

A suffering woman addresses the green arching vault of foliage in the hothouse, complaining like herself of separation from its native land, and expressing its grief in drops of moisture along the edges of each leaf and in sighs of scent rising through the heated air.

Träume (Dreams).

What wondrous dreams have stilled my senses, dreams that every day and every hour shine in brighter beauty, dreams like the springtime sun kissing the snow and coaxing forth from it the blossoms that at length, their brief life sink again into the breast of earth.

Schmerzen (Pains).

Every evening the sun sinks into early death in its ocean couch, yet every morning it arises strong and bold like a triumphant warrior. Why then should I complain of my suffering? I sink to rise—and grief is but the pathway to joy.

WAGNER wrote these songs in 1857-8, when he was engaged on *Tristan*, and two of them, *In the Hothouse* and *Dreams*, are studies for that work.

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET and HELEN ALSTON (Songs at the Piano), LEONORA SZEMINANYI (Violin), BERT MARSDEN (Entertainer)

1.0-2.0 } Programmes S.B. from London
2.30-8.0 }

8.0 NATIONAL CONCERT relayed from the Royal Albert Hall

10.0 WEATHER FORECAST; NEWS

10.10 Shipping Forecast

10.15-12.0 Programme S.B. from London

PROGRAMMES FOR THURSDAY (September 30)

51T BIRMINGHAM. 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, Frank Cantell
- 4.45 AFTERNOON TOPICS: Mrs. LOVEDAY CAMERON. Musical Talk, 'Pierrot.' Followed by a short Debate by Members of the Discussion Society of the National Council of Women. ELSIE STELL (Solo Violin)
- 5.15 FOR THE CHILDREN
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 6.35 Programme S.B. from London
- 7.40 Mr. W. A. SUMMERS: 'Famous Novels—(1) Why Read Them?'
- 8.0-12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0 ARTAUR MARSTON, A.R.C.O., Organ Recital. Relayed from the Royal Arcade, Bournemouth
Overture to St. Cecilia's Day *Händel*
Melody *H. Hollaway*
Chorale *Bocllmann*
Sonata No. 5 in F Sharp (2nd and 3rd Movements) *Rheinberger*
- 3.0-3.30—Transmission to Schools: 'Every-day Life in Ancient Times—(2) The New Stone Age,' by C. H. B. QUENNEL, F.R.I.B.A.
- 3.45 An Afternoon Paper
- 4.0 THE STUDIO TRIO: Reginald S. Mouat (Violin), Thomas E. Ilingworth (Cello), Charles Leeson (Piano), Gladys Denny (Soprano)
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.15 For Farmers: 'Milk Recording and Ideal Production,' by Mr. T. R. FERRIS, M.Sc., N.D.D. (Director of Agriculture for Dorset)
- 6.35 Programme S.B. from London
- 7.40 'Gardening,' by Mr. GEORGE DANCE, F.R.H.S.
- 8.0-12.0 Programme S.B. from London

5WA CARDIFF. 353 M.

- 12.30-1.30 LUNCH-TIME MUSIC from the Carlton Restaurant.
- 3.0 AN-AFTERNOON CONCERT. THE STATION ORCHESTRA conducted by WARWICK BRAITHWAITE
Bridal Procession *Grieg*
Andantino *Lemarc*
March, 'Shenandoah' *Bendel*
HAYDN ADAMS (Tenor)
My Sweetheart When a Boy *W. Morgan*
Fifinella *John Metcalfe*
Absent *Herbert Oliver*
ORCHESTRA
Selection, 'Valkyrie' *Wagner-Nemeti*
WINIFRED DARBEY (Elocutionist)
In Selections from her Repertoire
ORCHESTRA
Italian Symphony *Mendelssohn*
HAYDN ADAMS
'Dafydd Y Gareg Wen' (from 'Songs of Wales')
arr. *Brinley Richards*
'For You Alone' *Gechl*
'English Rose' *German*
ORCHESTRA
Menuet from 'Bérénice' *Händel*
Idylle Arabe *Chaminade*
March, 'Admirals All' *Bath*
- 4.45 'Industry and Art—Wisdom from Pots and Potters,' by Mr. Isaac J. Williams, Keeper of Art in the National Museum of Wales
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 'Dwrgi—of the Valiant Heart,' a Short Story by Mr. L. A. Knight
- 6.15 Programme S.B. from London
- 7.40 'How They Look at the World—(5) The Pragmatist,' by the Rev. CHARLES PORTER, Vicar of Congresbury-with-Wick St. Lawrence
- 8.0-12.0 Programme S.B. from London

2ZY MANCHESTER. 378 M.

- 11.30-12.30 Music by Station Quartet
- 4.30 Afternoon Topics
- 4.45 Auto-Piano Recital by J. MEADOWS
- 5.0 Ruth Barnard (Contralto)
- 5.15 FOR THE CHILDREN
- 6.0 Programme S.B. from London
- 7.40 Mr. F. STACEY LINTOTT: Weekly Talk on Sport
- 8.0-12.0 Programme S.B. from London

6KH HULL. 335 M.

- 11.30-12.30 GRAMOPHONE RECORDS
- 4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS, 'Twelve Vignettes of the Great Composers'
- 4.15 FIELD'S OCTAGON QUARTET, directed by J. H. Rodgers
- 5.15 FOR THE CHILDREN
- 6.0 POWOLNY'S RESTAURANT BLOU ORCHESTRA, directed by Edward Stubbs
- 6.35 Programme S.B. from London
- 7.40 Rev. J. C. G. CUMMING, 'Queer Characters I Have met—(1) The Hillman'
- 8.0-12.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Café
- 4.0 Field's Café Orchestra
- 5.0 Afternoon Topics: Mr. HENRY CROWTHER, F.Z.S., F.R.M.S., Curator, The City Museum, Leeds, 'Vignettes of Nature—(e) The Pageant of Summer'
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.15 FOR SCOUTS: 'On Trek in Switzerland'—The Leeds Boys' Modern School Troop
- 6.35 Programme S.B. from London
- 7.40 Mr. S. C. KAINES SMITH, Director, The City Art Gallery, Leeds, Art Travel Talks—(4) 'England'
- 8.0-12.0 Programme S.B. from London.

6LV LIVERPOOL. 331 M.

- 4.0 HAROLD GEE and HIS ORCHESTRA, from the Trocadero Cinema
- 5.0 Poetry Readings by Mr. H. C. PEARSON
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.30 Programme S.B. from London
- 7.40 Señor A. M. DUARTE: Weekly Spanish Talk
- 8.0-12.0 Programme S.B. from London.

5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.20 TRANSMISSION TO SCHOOLS: Miss E. ROSE-BLAKE, 'Musical Appreciation'
- 3.45 LYONS' CAFE ORCHESTRA: Conductor, Brassey Eyton
- 4.45 Musical Interlude
- 5.15 FOR THE CHILDREN
- 6.0 Robins
- 6.15 Boy Scouts' Bulletin
- 6.30 Programme S.B. from London
- 7.40 Mr. J. HOLLAND WALKER: 'Ancient Inns of Nottingham'
- 8.0-12.0 Programme S.B. from London.

5PY PLYMOUTH. 338 M.

- 11.0-12.0 GEORGE EAST and HIS QUARTET, relayed from Popham's Restaurant
- 3.30 Orchestra, relayed from Popham's Restaurant

- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC from the Royal Hotel. Musical Director, Albert Fullbrook
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION TRIO
- 6.30 Programme S.B. from London
- 7.40 Mons. A. BRIAIS: 'L'Homme au Masque de Fer.'
- 8.0-12.0 Programme S.B. from London.

6FL SHEFFIELD. 306 M.

- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC. Orchestra from the Adelphi Hall
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.30 Programme S.B. from London
- 7.40 TENNIS TALK (4) by MAJOR E. A. GREIG
- 8.0-12.0 Programme S.B. from London.

6ST STOKE. 301 M.

- 12.0-1.0 THE STATION QUARTET
- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: 'Modern Decorative Pottery, and its Relation to the Home,' by A. E. GRAY
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.30-12.0 Programme S.B. from London.

5SX SWANSEA 482M.

- 11.30-12.30 Gramophone Records
- 4.0 THE J. W. BARLOW TRIO. KATHERINE MOSSMAN (Mezzo-Soprano)
- 5.15 FOR THE CHILDREN
- 6.0 New Dance Records
- 6.15 For Young Adventurers: 'The Celtic Wonder World'
- 7.40 Rev. CHARLES PORTER. S.B. from Cardiff
- 8.0-12.0 Programme S.B. from London.

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 4.0:—Stories of Famous Days, 'Michaelmas.' 4.15:—Music from Coxon's New Gallery Restaurant. 5.15:—For the Children. 6.0:—Maud Greener (Soprano). J. W. Sowerby (Cello). 6.35:—S.B. from London. 7.40:—Mr. John Gibson: 'Tynemouth Priory; Its Fortunes, Fame, and Fall.'
- 8.0-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

- 2.30:—Gramophone Lecture Recital by Moses Baritz. 3.20:—Transmission to Schools. 3.55:—The Wireless Quartet. Donald Clark (Tenor). 5.0:—Afternoon Topics. 5.15:—For the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

- 3.45:—Afternoon Topics. 4.0:—The Radio Dance Quartet. James Reid (Tenor). 5.15:—For the Children. 6.0:—S.B. from London. 6.15:—Boys' Brigade News Bulletin. 6.30-12.0:—S.B. from London.

2BE BELFAST. 440 M.

- 2.30:—Transmission to Schools. Relayed from Daventry. 4.0:—Afternoon Topics. 4.15:—The Carlton Orchestra. 5.15:—For the Children. 6.0-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

- 11.30-12.30:—New Gramophone Records. 4.0:—Restaurant Music from Driffen's. 5.0:—Afternoon Topics. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30-12.0:—S.B. from London.

2EH EDINBURGH. 328 M.

- 3.0:—The Station Pianoforte Quartet. 4.0:—Afternoon Topics. 4.15:—Patrick Thomson's Orchestra. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30:—S.B. from London. 10.30-12.0:—Jeffries and his Rialto Orchestra.

PROGRAMMES FOR FRIDAY (October 1)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL: GREENWICH
Lunch-time Music from the Hotel Metropola

3.20 M. STEPHAN: Elementary French

3.45 CONCERT FOR SCHOOL CHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C. First Concert of the Fourth Series.

THE PEOPLE'S CONCERT ORCHESTRA, conducted by CHARLES WOODHOUSE. Principal Violin: GEORGE STRATTON.

SOLO 'CELLO: CHARLES CRABBE

THE FIRST PART is devoted to music by JOSEPH HAYDN (1732-1809)

Symphony in G Major (No. 88).....Haydn
Quick with slow Introduction; Minuet and Trio; Quick and Spirited.

THE SECOND PART of the programme will include miscellaneous items, the titles of which will be given out by the Announcer

THE SEXTET

To a Wild Rose ...
In Autumn
To a Waterlily
Told At Sunset ... } MacDowell

HERE are four little tone-pictures from the set (originally for the Pianoforte) entitled *Woodland Sketches*. The fragile beauty of the first has something almost wistful in its tenderness. The Autumn of the second piece has neither the sense of sadness nor the richness of the 'season of mists and mellow fruitfulness' that we know. The impression is of the crisp, tingling freshness of the American 'Fall,' that stimulates and invigorates.

MARY CRAUFURD (Soprano)

Old Man Might Have BeenMaurice Besly
Shepherd, Thy Demeanour Vary arr. Lane Wilson
Love, I Have Won and Held You London Ronald

VICTOR OLOF (Solo Violin)

Aus WienGaertner-Kreisler
Spanish DanceGranados-Kreisler
Tambourine ChinoisKreisler

MARY CRAUFURD

So We'll Go No More A-Roving ...M. V. White
Now Sleeps the Crimson PetalRoger Quilter

THE SEXTET

Two Movements from 'St. Paul' Suite for StringsGustav Holst

GLYN EASTMAN

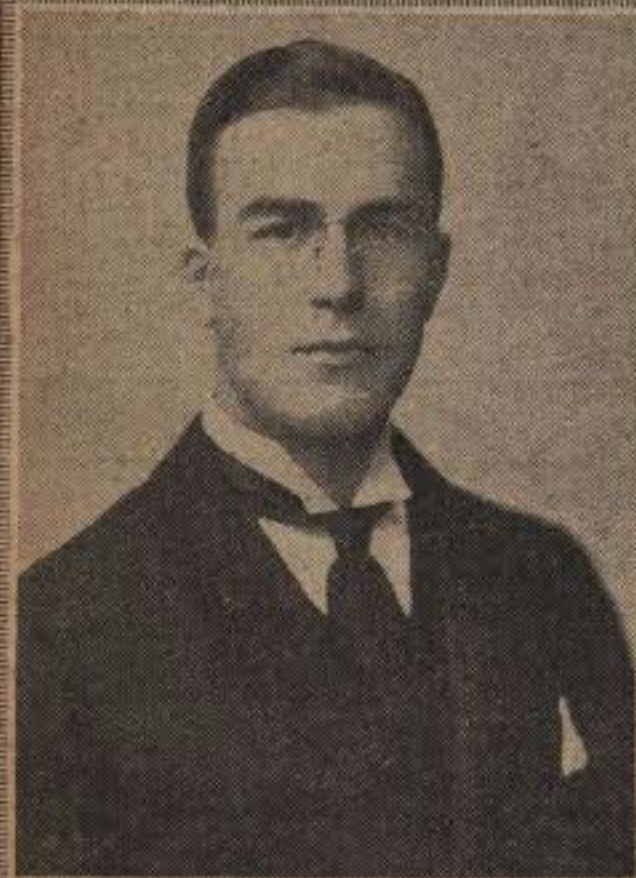
Osme's SongRowley
Love's QuarrelScott
Give a Man a Horse He Can RideHead

THE SEXTET

AlbumblattWagner
Hungarian Dance in G MinorBrahms

9.30 Mr. A. P. HERBERT ('A. P. H.' of *Punch*)—
'An Imaginary After-Dinner Speech'

THIS is the first of a new series of talks, in which humorists of established reputation will give characteristic revelations of their personality. This evening the series will be, very appropriately, opened by Mr. Herbert, who has



THE ARTISTS CONTRIBUTING TO FRIDAY EVENING'S CONCERT IN THE LONDON STUDIO

Left to right: Mr. Glyn Eastman, a young bass singer from the West of England; Mr. Victor Olof and the members of his popular Sextet; Miss Mary Craufurd, a soprano who is well-known on concert platforms. [London 8.0.]

4.45 ELIZABETH WILLAN (Contralto) and THOMAS CASE (Baritone)

5.15 FOR THE CHILDREN

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

7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

7.10 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.23 Musical Interlude

7.40 Mr. ALLEN S. WALKER, 'The Grey Friars in London'

8.0 CONCERT OF LIGHT MUSIC

THE VICTOR OLOF SEXTET

Scottish FantasiaMulder

GLYN EASTMAN (Bass)

The AstraRubinstein

SpeedwellSibelius

Oh! Hold Thy Cheek to Mine..... Jensen

GRANADOS wrote four volumes of Spanish Dances for Piano, and this is one of them, arranged by Kreisler for Violin and Piano. The composer shows in places something of the same spirit of abandon as Brahms in his *Hungarian Dances*.

Enrique Granados was, like Albeniz (another leader among modern Spanish composers), a Catalonian, but was six years younger than he. Their music has some slight similarity, in addition to the sharing of general Spanish characteristics. In these dances, one particular Spanish feature is especially noticeable; the strong dance rhythms are so important that they frequently continue for many bars without any sort of tune. Granados, in the second year of the war, lost his life through the sinking of the *Sussex*.

GLYN EASTMAN

To Althea from PrisonParry

Bluebells from the ClearingsWalker

Sunny MarchLidgely

THE SEXTET

Song of the Volga Boatmenarr. Glazounov

OrientaleCui

TrepakTchaikowsky

made himself famous as 'A.P.H.' in *Punch*, and is also the author of the book of *Riverside Nights*, the lively revue at the Lyric Theatre, Hammersmith, which, listeners will remember, was broadcast in part on September 23.

9.45 TWO-PIANO MUSIC—interpreted by ISABEL GRAY and CLAUDE POLLARD

Second Suite, Op. 17 (first part): Introduction; ValseRachmaninov

10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN. Local Announcements

10.15 THE LONDON RADIO DANCE BAND; Conducted by SIDNEY FIRMAN

10.20 A. J. ALAN, 'The Voice'

10.40-11.0 VARIETY

HAIDEE and HERO DE RANCE

Syncopation and Harmony for two Pianos

LAWRENCE ANDERSON and PARTNER in a Humorous Sketch

PROGRAMMES FOR FRIDAY (October 1)

5IT. BIRMINGHAM. 479 M.

3.45 Transmission for Schools: Lecture 2, Mr. W. W. ENOCH—'Britain's Trade and Commerce: Some Great Trading Companies'

4.15 LOZELLS PICTURE HOUSE ORCHESTRA

4.45 Afternoon Topics—BERT NEILSON: Latest Dances (including Selected Dance Numbers)

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

8.0 POPULAR CLASSICS

STATION ORCHESTRA

Overture, 'Romeo and Juliet' Bellini

DAISY KENNEDY (Solo Violin)

Sonata in G Minor Tartini

Variations on a Theme of Corelli Tartini-Kreiser

ORCHESTRA

Selection, 'Manon Lescaut' Puccini

SYBIL MADEN (Contralto)

The May Night

The Serenade

Sapphic Ode

The Forge

Brahms

ORCHESTRA

Marche Militaire Schubert

DAISY KENNEDY

Two Hungarian Dances Brahms-Joachim

Introduction and Rondo Capriccioso Saint-Saëns

ORCHESTRA

Canzonetta Rossini

On the Steppes of Central Asia Borodin

BORODIN (1834-1887), Doctor of Medicine and Professor of chemistry, became one of the leading 'Nationalist' Composers in nineteenth century Russia. He wrote this 'Sketch' in 1880. A 'programme' is printed on the title-page of the score. It may be freely translated as follows:

'In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A caravan, escorted by Russian soldiers, crosses the vast desert, fearlessly pursuing its long journey, trusting wholly in its Russian warrior-guard. 'Ceaselessly the caravan advances. The Russian songs and the native songs mingle in one harmony: their strains are long heard over the desert, and at last are lost in the distance.'

Borodin aims at suggesting the great spaces of the plains by high, held notes which continue almost unbroken throughout.

The Russian song is heard at the opening on a Clarinet, answered by a Horn. A few moments later the Cor Anglais (Contralto Oboe) plays the Oriental song.

9.30 Programme S.B. from London.

10.15-11.0 HARP AND VOCAL RECITAL

MILDRED DILLING (Solo Harp)

Le Bon Petit Roi d'Yvetot } arr. Grandjany

Et Ron, Ron, Ron, Petit Patapon } arr. Grandjany

Impromptu Caprice Pierné

Pastorale Scarlatti

Vers la Source dans le Bois Tournier

SYBIL MADEN

Sérénade } Schubert

The Trout } Schubert

Poet's Love } Schumann

The Hazel Tree } Schumann

I Love Thee Grieg

MILDRED DILLING

Contemplation Ronie

The Musical Box Liadov

Le Printemps Albeniz

La Chanson de Guillot Martin arr. Perillou

The Fountain Zabel

LIADOV'S piece also has the title *Valse, L. Badinage*. It was originally a little jst written for the Piano, and dedicated to the composer's son. Then Liadov scored it for Piccolo, two Flutes, three Clarinets, Bells and Harp. Here we have it in an arrangement that gives a very good 'musical-box' effect.

6BM BOURNEMOUTH. 386 M.

3.45 BETTY GILLINGTON, 'Dancing with the Gypsies'

4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square

5.15 FOR THE CHILDREN



Mr. A. P. HERBERT,

the esteemed 'A. P. H.' of *Punch*, who is starting the new series of Talks by Contemporary Humorists, with 'An Imaginary After-Dinner Speech.' [London 9.30.]

6.0 THE WIRELESS TRIO: REGINALD S. MOUNT (Violin), THOMAS E. ILLINGWORTH (Cello), ARTHUR MARSTON (Piano)

Suite, 'Where Nile Waters Flow' André
Sunset Call to Prayer; Feast of Ramadan; Red-Sailed Dahabieh; Moonlight at Luxor; Fantasia Violin Solo, 'Elégie' Ernst
Meditation Glazounov
Pianoforte Solo, 'Suite Lyrique' Grieg
Sérénade Espagnole Glazounov

7.0 Programme S.B. from London

8.0 ORCHESTRAL AND VOCAL.

WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Marche Militaire Gounod
Overture, 'The Mikado' Sullivan

8.15 LEONARD GOWINGS (Tenor) with Piano

Ninetta Brewer
I Hear a Thrush at Eve Cadman
Charming Chloë German
Murmuring Breezes Jensen

CHARLES WAKEFIELD CADMAN (born 1881) is of the younger school of American composers. He has found interest and inspiration in the music of the American Indians. His one-act Indian Opera, *Shanewis*, has been performed at the New York Metropolitan Opera.

Adolph Jensen was a great enthusiast for Schumann's music, and his many songs show that he took his great contemporary as a model. His muse was neither profound nor wide-ranging, but grace and refinement, with honest sentiment, are always to be found in his songs.

8.25 WINIFRED FISHER (Soprano) with Orchestra
The Loreley List
Parodies Herbert Hughes
Old Mother Hubbard; Hey, Diddle, Diddle

8.35 ORCHESTRA
Selection, 'Mignon' Thomas

8.50 LEONARD GOWINGS with Orchestra
With Such a Dainty Dame (Dorothy) Cellier
So Fare Thee Well (Doris) Cellier

8.55 WINIFRED FISHER with Piano
The Dear Companion } arr. C. Sharp
The Riddle Song }
(English Folk Songs from the Appalachian Mountains)

AWAY in the Southern Appalachian Mountains of America, in a secluded part of the country, lives a simple, pastoral people, illiterate but alert, descendants of British emigrants in the late eighteenth century. They have a fine store of Folk Songs which both young and old sing freely. (In England scarcely anyone under seventy sings these songs.) The late Cecil Sharp took down from their lips four hundred and fifty tunes, in a tour he made in 1916. Most of these are in 'gapped' scales, having five or six notes to the octave. *The Dear Companion* is a good example of such a melody. It is the song of a maiden whose lover has left her for another.

9.0 ORCHESTRA
Selection, 'Madame Pompadour' Fall

9.10 WINIFRED FISHER and LEONARD GOWINGS
Duets:
Maying Smith
A Night in Venice Lucadoni
Come to Arcady (Merrie England) E. German

9.20 ORCHESTRA
Selection of Wilfred Sanderson's Songs and Ballads

9.30-11.0 Programme S.B. from London

5WA CARDIFF. 353 M.

3.20 Transmission to Schools: M. STÉPHAN Elementary French. Relayed from Davenry

3.40 STATION TRIO: Frank Thomas (Violin), Frank Whitnall (Cello), Vera McComb Thomas (Piano)

4.15 TEA-TIME MUSIC from the Carlton Restaurant

4.45 Miss EVELYN NEWBERRY, 'Etiquette and Manners in China'

5.0 TEA-TIME MUSIC from the Carlton Restaurant

5.15 FOR THE CHILDREN

6.0 FOR YOUNG ADVENTURERS

6.15 Programme S.B. from London

8.0 DEAR OLD IRELAND

STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

Overture to an Irish Comedy Ansell
Molly on the Shore Grainger

MR. JOHN ANSELL, whom we recently welcomed as the new conductor of '2LO's' Orchestra, has a good many years of varied conducting behind him, and a number of charming light orchestral pieces, besides several Comic Operas, to his credit. Here is one of his tuneful Overtures.

PROGRAMMES FOR FRIDAY (October 1)

Molly on the Shore is the name of an old Irish reel, and the composer has made his piece out of this and another reel, *Temple Hill*. His use of the orchestra will be found to be vivid and highly coloured. Percy Grainger was born in Melbourne in 1883, but during the war took on American nationality.

8.15 DENIS O'NEIL in Songs and Story

It's Only a Step from Killarney to Heaven
G. Griffen
The Ould Plaid Shawl *Battison Hynes*
Little Bridget Flynn *Percy French*
He Introduces His Friend, Patsy O'Sullivan
The Bashful B'boy *Marjorie Slaughter*

8.25 ORCHESTRA

Two Irish Dances *Finucane*
Irish Tune from County Derry... *arr. Grainger*
Shepherd's Hey *arr. Grainger*

8.40 MARY O'FARRELL in Stories and Recitations, including the following:—

Paddy the Firt } *Traditional*
The Blarney }
I'd Wed if I Were Not Too Young }

8.50 ORCHESTRA

Overture, 'Shamus O'Brien' *Stanford*
Irish Suite *Esposito*

SIR CHARLES VILLIERS STANFORD, who died a couple of years since, was one of the first composers in these islands to break away from the German yoke under which music had served for many years. Music must, of course (unless there is a complete break) owe much to Germany, where such big developments have been effected during the past two and a half centuries. But it is not likely that British composers will produce many works of real value if they speak, as it were, the German language instead of their own. This is commonly realized at the present day, and Stanford was one of the first to realize it. This Overture is a good specimen of his earlier work.

Shamus O'Brien is, of course, an Irish Opera, concerned with the 1798 rebellion. *Shamus* is a rebel, who is arrested but released through Father O'Flynn's influence.

In the Overture two old Irish Tunes are used. Everybody knows the tune of *Father O'Flynn*, which starts, with no waste of time, with the first note of the Overture. (This tune is sometimes known as *The Top of the Cork Road*.) The other tune is an old march of Cromwell's time, *The Glory of the West*. This does not appear for some time. When it does appear (given out emphatically by the Brass), much is made of it. All other material is Stanford's own.

Though Dr. Esposito was born in Italy, he has been so long active in Dublin that we can almost count him as an Irishman, the more so as he has written Cantatas and an Opera on Irish folk-subjects, as well as an *Irish Symphony* and this *Irish Suite*.

9.5 DENIS O'NEIL

Are You Right There, Michael? ... *Percy French*
The Donovans *Adelaide Needham*

MARY O'FARRELL Interrupts

DENIS O'NEIL

Eileen Oge *Collison and French*

9.15 ORCHESTRA

Reminiscences of Ireland *arr. Godfrey*

9.30-11.0 Programme S.B. from London

2ZY MANCHESTER. 378 M.

1.15-2.0 Pianoforte Trio relayed from the Piccadilly Picture Theatre.

3.25 Transmission to schools: Miss B. HINDSHAW, Lancashire's History in Stone and Brick—The 'EARLY CHRISTIAN MISSIONS'

3.45 ARNALL OSCROFT (Solo Pianoforte)

4.0 Music by Station Quartet

5.0 Mrs. J. HILDITCH, 'Joshua Brooks, M.A.—A Famous Manchester Cleric'

5.15 FOR THE CHILDREN

6.0 Majestic 'Celebrity' Orchestra, conducted by Gerald W. Bright, relayed from St. Annson-Sea

6.30 Mr. Arthur Lomas, Honorary Musical Director of Manchester's Civic Week—Civic Week Music

6.40 Majestic 'Celebrity' Orchestra (continued)

7.0 Programme S.B. from London

7.45 ENGLISH OPERA SERIES: I.

MARITANA

An Opera in Three Acts by W. V. WALLACE
(Libretto by Edward Fitzball)
RELAYED TO DAVENTRY

Cast:

Maritana LILY ALLEN (Soprano)
Lezerillo HELENA TAYLOR
The Marchioness di Montefiori (Mezzo-Soprano)
Don Cesar de Bezan ARTHUR WILKES (Tenor)
Don José de Santarem LEE TASTLETAWAITE
Captain of the Guard (Baritone)

The King HERBERT RUDDOCK (Bass)
The Alcalde (Bass)

THE STATION CHORUS. THE AUGMENTED STATION ORCHESTRA: Conducted by T. H. MORRISON

(Announcing Notes by JOHN RUSSELL)

SHEEP-FARMING in the Australian bush, playing the Violin to the Governor-General, cruising on a whaler, mutiny, capture by ferocious rebel Maoris, all these were among the lively experiences of the composer of *Maritana*. He is not to be confused, by the way, with the William Wallace of our times, composer of the *Freebooter Songs*, etc.

This William Wallace (he is more commonly known by his second Christian name of Vincent) was born in 1814, and died sixty years ago. He wrote, among other things, half-a-dozen operas; but *Maritana* was the only really successful one, and it has, indeed, easily made up for the rest so far as popularity goes.

Even those who have never seen the Opera will hail several old friends among the tunes heard to-night, for it is safe to say that one or another of them has been played or sung somewhere every day during the last eighty years.

A descriptive booklet containing a libretto of, and notes on, the Opera, will be sent to listeners on receipt of a letter addressed to the Manchester Station, with envelope marked *Operatic Booklet*, and enclosing a large size 11d. stamped-addressed envelope and 3d. in stamps. Price by calling at the Manchester Station 2d.

9.30-11.0 Programme S.B. from London

6KH HULL. 335 M.

11.30-12.30 Gramophone Records

3.30 Transmission to Schools: T. SHEPPARD, M.Sc., F.G.S., F.S.A., Hull Industries—The Story of the 'Tol Seed' (2)

4.0 Afternoon Topics

4.15 Field's Octagon Quartet, directed by J. H. Rodgers

5.15 FOR THE CHILDREN

6.0 Powolny's Restaurant Bijou Orchestra, directed by Edward Stubbs

6.20 Weekly Football Talk by Mr. J. G. Stephens

6.30 Powolny's Restaurant Bijou Orchestra

7.0-11.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

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

3.30 Transmission to Schools: N. King, M.Sc., 'Off the Beaten Track in Europe—(1) Pleasant Life in Austrian Tyrol'

4.0 Scala Symphony Orchestra relayed from the Scala Theatre, Leeds

5.0 Afternoon Topics: 'The Art of Needlework,' by Miss M. M. Hummerston

5.15 FOR THE CHILDREN

6.0 The Station Trio

7.0-11.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

3.15-3.45 Transmission to Schools: Travel Talk on Australia (2) by Prof. Percy M. Roxby, B.A.

4.0 Gaillard and his Orchestra from the Scala Cinema

5.0 Afternoon Topics: A Topical Talk

5.15 FOR THE CHILDREN

6.0 THE STATION PIANOFORTE QUARTET

6.30 HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA

S.B. from Manchester

7.0-11.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 Lyons' Café Orchestra: Conductor, Brassey Eyton

4.45 Music and Afternoon Topics: Miss Rose Fyfe, 'New Books'

5.15 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude

6.30-11.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

3.30 Transmission to Schools: Mr. T. Wilkinson Riddle, F.R.S.L., 'Little Portraits of Great Men—Sir John Kirk, the Friend of London's Slum Children'

4.0 Afternoon Topics

4.15 Tea-time Music from the Royal Hotel. Musical Director, Albert Fullbrook

5.15 FOR THE CHILDREN

6.0 Station Director's Talk

6.15 Light Music

6.30-11.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records (Dance Music)

4.0 Afternoon Topics

4.15 Bernard Harrison's Orchestra from Walsh's Restaurant

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30-11.0 Programme S.B. from London

6ST STOKE. 301 M.

3.30 Transmission to Schools: 'Shakespearean Women—Rosalind: 'As You Like It' (2), by the Rev. George Dekin

4.0 Studio Concert: E. A. Widdop's Trio

5.0 Afternoon Topics: 'Two Modern Innocents Abroad—Last Lap,' by R. S. Troop, B.Sc.

5.15 FOR THE CHILDREN

6.0 Light Music

6.30-11.0 Programme S.B. from London

5SX SWANSEA. 482 M.

3.0 Transmission to Schools: Prof. W. D. Thomas, M.A., 'The Romance of Other Days' (2). Mr. T. Kenneth Rees, M.Sc., 'Plants of the Sea Coast' (2)

3.45 The Castle Cinema Orchestra and Organ Music relayed from the Castle Cinema

5.0 Mr. Harry T. Richards, 'Peeps at Other Lands'

5.15 FOR THE CHILDREN

6.0 Light Music

6.15 For Young Adventurers: 'The Whirligig'

6.30-Programme S.B. from London

8.0 Programme S.B. from Cardiff

9.30-11.0 Programme S.B. from London

(Northern Programmes for Friday will be found on page 35)

PROGRAMMES FOR SATURDAY (October 2)

2LO LONDON. 365 M.

1.0 Time Signal: Greenwich

3.0 ENGLISH FOLK DANCE FESTIVAL

Arranged in conjunction with the ENGLISH FOLK DANCE SOCIETY, introduced by W. DOUGLAS KENNEDY

WE hear a good deal about the 'dance fever' of to-day. This festival reminds us that our forefathers were every bit as keen on dancing as we are, only they had less time for the sport. Thanks to the work of Cecil Sharp and the English Folk Dance Society, these virile, essentially social dances have been kept going, and you can still in some parts of the country see a 'Side' of Morris Dancers at their mazy work, and enjoy a sword dance.

Tunes that have to be played over and over again so many times must be simply, strongly and clearly made. Notice how the tunes you hear this afternoon stand the test. There are hundreds of them to choose from, and anyone who has joined in folk dancing knows how exhilarating they are. Steps and dance are intimately associated. Often a dance-fiddler cannot recollect a tune you ask for until he either sees the dance to which it belongs, or treads a few steps of the measure himself.

Folk Dancers do not dance for love of the archaic or through interest in folk-lore, but, like other people, to enjoy themselves.

And they dance these country dances because they find them such good fun, and good exercise too. Cecil Sharp found some still surviving in England, and deciphered the figures of many others from Playford's 'Dancing Master,' a collection made in the seventeenth century when country dances were universally popular. To promote the practice of Folk Dancing, he founded the English Folk Dance Society, now a thriving organisation with offices at 107, Great Russell Street. Dr. Vaughan Williams is its Musical Adviser.

If one has not previously had the opportunity either to dance oneself or to see these dances, such tunes as 'Haste to the Wedding,' 'Newcastle,' and 'The Old Mole' will surely stimulate a desire.

Dances played by a FOLK DANCE ORCHESTRA: Conducted by GUY WARRACK

4.15 THE ENGLISH FOLK DANCE SOCIETY ORCHESTRA: Conducted by GUY WARRACK

5.0 Topical Talk

5.15 FOR THE CHILDREN—Selections by the Radio Quartet; 'The Heffalump' (A. A. Milne)

6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.30 MR. BASIL MAINE: Talk on Next Week's Music, with Musical Illustrations

7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

7.10 ON A CHINESE SCREEN

CAMEOS OF PEKING—(2) 'A Temple of the Hills' Arranged and Announced by CECIL LEWIS.

7.28 Musical Interlude

7.40 Major H. R. WALTERS: 'The Cycle Show'

8.0 THIRD LONDON APPEARANCE OF THE RADIO FOLLIES CONCERT PARTY in Songs, Stories and Sketches

9.0 SPRING SONATA

BORIS PECKER (Violin) and KATHLEEN COOPER (Pianoforte)

Sonata in F Major, Op. 24..... Beethoven
Allegro; Adagio Molto Espressivo; Scherzo. Allegro Molto; Rondo. Allegro Una Non Troppa

IN the summer of 1801, Beethoven, living happily in the country, as he loved to do, was able to complete seven or eight works—the Oratorio, *The Mount of Olives*, a String Quartet, several Pianoforte Sonatas, and two for Violin and Pianoforte, of which this in F was one. It is often called the 'Spring' Sonata, because of its grace and serenity. It has four contrasted Movements, the First bubbling with happiness, the Second a gracious little meditation, the Third a flashing tiny thing—just a twinkling bit of gaiety, and the Last a robust Rondo, full of good humour and containing some neat syncopation.

9.30 Major LEONARD TOSSWILL, 'The Parting of the Ways in Rugby'

9.45 TWO-PIANO MUSIC interpreted by ISABEL GRAY and CLAUDE POLLARD.

Second Suite (Continued): Romance; Tarantelle
Rachmaninov

10.0 TIME SIGNAL: GREENWICH. WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN Local Announcements

10.15 VIVIAN FOSTER ('The Vicar of Mirth'), 'Yes, I Think So.'

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and the SAVOY HAVANA BAND from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal: Weather Forecast

1.0 Time Signal: Greenwich

3.0 ENGLISH FOLK DANCE FESTIVAL arranged in conjunction with the ENGLISH FOLK DANCE SOCIETY, introduced by W. DOUGLAS KENNEDY

4.15 THE ENGLISH FOLK DANCE SOCIETY ORCHESTRA: Conducted by GUY WARRACK

5.0 Topical Talk

5.15 FOR THE CHILDREN—Selections by the Radio Quartette; 'The Heffalump' (A. A. Milne)

6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

7.0 TIME SIGNAL: BIG BEN. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

7.10 ON A CHINESE SCREEN
CAMEOS OF PEKING.—(2) 'A Temple of the Hills' Arranged and Announced by CECIL LEWIS

7.28 Musical Interlude

7.40 Major H. R. WALTERS: 'The Cycle Show.'

8.0 Programme S.B. from London

10.10 Shipping Forecast

10.15-12.0 Programme S.B. from London



FOLK DANCING IN FULL SWING.

A happy picture that admirably illustrates the joys of treading old English measures under the open sky. This photo will help listeners to re-create the atmosphere of folk-dancing when they hear the special programme of folk-music given by the English Folk Dance Society this afternoon. [London, 3.0.]

PROGRAMMES FOR SATURDAY (October 2)

51T BIRMINGHAM. 479 M.

3.45 Special Children's Afternoon Concert (arranged by Mrs. L. WEBB)

4.45 AFTERNOON TOPICS: Rev. JOHN HOWELL (of the Birmingham Natural History and Philosophical Society): Travel Talk—'The Old Congo and the New.' Frances Adeock (Contralto)

5.15. FOR THE CHILDREN

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, Conducted by PAUL RIMMER
Overture, 'Robespierre' Litoff
Entr'acte, 'The Cossack's Wedding Fête' Krein
Valse, 'Pal o' My Yesterday' Dixon
March, 'Capitol' P. pde

AS regards overture to 'Robespierre,' we remember the name of Litoff as that of one of the first comprehensive and cheap editions of classical music. It was started by the son of the Litoff whose overture we are to hear, and who, after leading a roving life for some years, settled in Brunswick, and began music publishing. Litoff the elder was renowned in his day as a Pianist. His rank as a composer is not so high, though his Concert Overtures (of which *Robespierre* is the best known) have a good deal of excellent melodrama in them.

MARY WYNN (Contralto)

7.0 Programme S.B. from London

8.0 REVUE

A Musical Echo of the Holidays. A reminiscent revue, written, composed, and presented by ERNEST LONGSTAFFE with an all-star cast including TOMMY HANDLEY

9.0-12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

11.15-12.15 Midday Music by F. G. Bacon's Orchestra, relayed from W. H. Smith and Son's Restaurant, The Square

3.45 'Dickens's Theatrical Folk,' by MARY ELPHINSTONE

4.0 Dance Music—THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall Rooms: Musical Director, ALEC WAINWRIGHT

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

9.0 SONG RECITAL

STUART ROBERTSON (Baritone)
Fain Would I Change That Note .. Tobias Hume
The Grove John Blow
Take, O Take Those Lips Away .. Roger Quilter
Hey, Ho, the Wind and the Rain Roger Quilter
Linden Lea arr. Vaughan Williams
Bright Is the Ring of Words R. Vaughan Williams
Silent Noon R. Vaughan Williams
Ethiopia Saluting the Colours .. Charles Wood
In Summer Time on Bredon ... Graham Peel
Sea Fever John Ireland
Over the Mountains arr. Roger Quilter

9.30 Programme S.B. from London

5WA CARDIFF. 353 M.

11.30-1.0 Morning Concert—H. C. BURGESS and ORCHESTRA, relayed from the Madeira Cove, Weston-super-Mare

Marche Héroïque Saint-Saëns
Fantasia, 'Irish Airs' ('The Shamrock')
arr. Myddleton

Fox-trot, 'Roamer, Roam Back Home' Culson
Overture, 'The Bartered Bride' Smetana
Suite, 'From the Countryside' Coates
Morning; Afternoon; Evening
S-lection, 'Tina' Rubens

Fox-trot, 'He Left Her Behind Before' Coates
Excerpt, 'The Fête' (Neapolitan Scenes)
Massenet

REFERRING to the Marche Héroïque by Saint-Saëns, this March is the composer's tribute to a friend, the painter Henri Regnault, who was killed in the Siege of Paris in 1871. It is less a funeral march than a piece suggestive of the indomitable spirit and energy of brave men who, though defeated, are not utterly vanquished; whose pride yet burus within them, and whose heads are held high.

The composer of the overture to *The Bartered Bride* (Smetana) was the first man who caused the outside world to take notice of the music of Bohemia (or Czecho-Slovakia, as we now call that country).

Two years ago his countrymen celebrated the centenary of his birth by holding a great Smetana Festival at Prague.

His *Bartered Bride* Overture, one of the most exhilarating ever written, gives us the spirit of open-air merrymaking, and adds a few touches of tenderness as relief.



MISS MILDRED DILLING

the brilliant harpist who will contribute some solos on her beautiful instrument to the Cardiff programme at 9 o'clock this evening (Saturday).

3.15 H. C. BURGESS and ORCHESTRA, relayed from the Madeira Cove, Weston-super-Mare.
Selection, 'The Passing Show of 1915' .. Finck
Morceau, 'Chanson Triste' Tchaikovsky
Fox-trot, 'Want a Little Lovin'' Warren
Suite, 'Petite Suite de Concert' Coleridge-Taylor
Caprice de Nanette; Demande et Réponse; Sonnet d'Amour; Tarantelle Fretillante
Intermezzo, 'Madame Toujours Pret' Hampson
Overture, 'Hänsel and Gretel' Humperdinck
Fox-trot, 'Because You Could Have Had Me Once' Bernard
Selection, 'The Quaker Girl' Monckton

4.45 Afternoon Topics

5.0 Pianoforte Recital

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

7.40 'Rugby News and Views,' by Capt. A. S. BURGE

8.0 THE RADIO FOLLIES CONCERT PARTY. S.B. from London

9.0 THE HARP OF GOLDEN WIRES. MILDRED DILLING (Solo Harp)

Impromptu Caprice Tiercé
Vers la Source dans le Bois Tournier
Two French Folk Songs arr. Grandjany
(a) Le bon petit roi d'Yvetot
(b) Et ron ron ron, petit patapon

9.10 SYDNEY LEWIS (Bass)

The Clock Loewe
Brian of Glenaar Graham
The Rebel Wallace
A Vagabond's Song Cundell

9.20 MILDRED DILLING

The Musical Box Liadov
La Chanson de Guillot Martin .. arr. Perilhou
The Fountain Zabel

9.30 Major LEONARD TOSSWILL, 'The Parting of the Ways in Rugby.' S.B. from London

9.45 TWO-PIANO MUSIC interpreted by ISABEL GRAY and CLAUDE POLLARD. S.B. from London

10.0 WEATHER FORECAST, NEWS. Local News

10.15 'CARETAKER CALLING.' GEORGE EBERT in a Mélange of Moans, Musings and Monologues

10.30-12.0 DANCE MUSIC. THE SAVOY BANDS. S.B. from London

2ZY MANCHESTER. 378 M.

3.30 DANCE MUSIC from the Piccadilly Picture Theatre

4.45 Lily Beaumont (Soprano)

5.0 Mr. H. J. HARPER ROBERTS, 'The Care of the Children's Hair'

5.15 FOR THE CHILDREN

6.0 Light Music. S.B. from London

6.50 Lancashire Beekeepers' Association Bulletin

6.53 Boy Scouts' Local News Bulletin

7.0 Programme S.B. from London

9.0 MADRIGALS OF TUDOR DAYS

THE APOLLO GLEE CLUB: Conductor, T. W. EVANS

While That the Sun W. Byrd
Away! Thou Shalt Not Love Me } John Wilbye
Ay Me Can Every Rumour }

Lo Country Sports } Thomas Weelkes
Ha, Ha! This World Doth Pass }
Come, Sirrah Jack Ho }
Lady, Those Eyes of Yours ... }
O Sleep Fond Fancy } Thomas Morley
Lady, Why Grieve You Still Me }

WE always speak with patriotic pride of the days of 'Good Queen Bess,' and we have very good reason to do so. Everyone knows that Drake, Raleigh, and their fellow adventurers did great deeds of valour, and everyone knows that Shakespeare, one of the two or three greatest geniuses of the world, lived then, and lived in very good literary company in England.

But that is by no means all. In the sixteenth century there arose an amazing number of English musicians, composers who carried the young art of music up to its first great pinnacle, a pinnacle which, at any rate for rarity of atmosphere, has never been overtopped since, in this country or any other.

The Church had been responsible for practically all music's real artistic development up to this time, and it was Church music, hand in hand with secular unaccompanied vocal music, that scaled this height. One of the outstanding qualities of this music is its subtlety and its sense of infinity, and in music of this description one notices the wonderful freedom of the voices, music woven of many strands of melody.

(Continued on page 36.)

READ THESE LETTERS.

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

"I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school." (C. 146)

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

"I have found your system of teaching Italian so excellent that I am recommending it to people here." (I. C. 104)

"I have only been learning German for five months, now I can not only read it, but also speak it." (S. M. 148)

"I am delighted with the progress I have made. I have learned more French this last four months than I did before in four years." (W. 149)

"I was invited lately to meet a Spanish lady . . . she was filled with genuine surprise and admiration at the amount I had learnt in eight weeks. I do most of it in omnibuses and at meals." (S. H. 219)

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

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

"I am very satisfied with the progress I have made. I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181)

"I cannot speak too highly of your system. I calculate that I have spent some 100 hours on German studying by your methods: the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I now find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work. The whole system is excellent." (G. P. 136)

"I am more than satisfied with the progress I have made—I am astonished! It would have taken me as many years to learn by any ordinary system as much as I have learnt in six months by yours." (P. 145)

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

Further letters describing the merits of the new method, which is highly praised by the well-known journal "Truth," will be found in the particulars which will be sent free to everyone who writes to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

THE GIFT OF TONGUES.

By ANTHONY SOMERS:

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

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

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

How to Learn Languages.

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

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

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

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

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact

that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word in any of them. In spite of this, and even if you do not know the meaning of a single Foreign word, you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Italian-English, Spanish-English or German-English dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

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

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

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PROGRAMMES FOR SATURDAY (October 2)

(Continued from page 34.)

To-night we are to hear some fine examples of these Madrigals, which formed the chief secular choral music of Tudor and Elizabethan days.

9.30 Programme S.B. from London

10.15 THE GLEE CLUB

Lure, Falconers, Lure }
Cruel, Unkind } John Bennet
Sing Out Ye Nymphs }
How Merrily We Live } Michael Est
O' My Thoughts, My Thoughts Surcease }
John Ward

10.30-12.0 DANCE MUSIC. THE SAVOY BANDS. S.B. from London

6KH HULL. 335 M.

4.0 Afternoon Topics: 'Vimvavi' (George Evelyn Platt), Tropical 'Little People' (2)

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. Rodgers

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by Edward Stubbs.

7.0-12.0 Programme S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café

4.0 THE SCALA STRING QUINTEZ, directed by Alfred Inman

5.0 Afternoon Topics

5.15-FOR THE CHILDREN

6.0 Light Music

6.30-12.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

4.0 DANCE MUSIC. BOURLET AND MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

5.0 Afternoon Topics: More Readings from Dickens, by DAVID WRAY

5.15 FOR THE CHILDREN

5.45 FOR THE 'TERNS': 'The King Who Had Nothing to Learn'—A Comedy in One Act by Leon M. Lion. Presented by Edward P. Genu

6.15 DANCE MUSIC. BOURLET AND MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

6.30-12.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Gramophone Records

3.45 DANCE MUSIC. TOM PRIDDY and his TANGO BAND. Relayed from the Palais de Danse

5.0 FOR THE CHILDREN: Broadcast from the Long Eaton Co-operative Society Hall, Long Eaton, Notts.

6.0 Musical Interlude

6.30-12.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.0 STATION ORCHESTRA and GRETA GREY (Soubrette)

4.0 Afternoon Topics: Lieut. Commander E. E. FROST-SMITH. 'Maritime Reminiscences' (1)

4.15 TEA-TIME MUSIC from the ROYAL HOTEL. Musical Director, Albert Fullbrook

5.15 FOR THE CHILDREN

6.0 WILLIAM HEBBLETHWAITE (Solo Banjo)

6.30-12.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

4.15 Orchestra, relayed from the Café of Messrs. T. and J. Roberts

5.15 FOR THE CHILDREN

6.0 JOHN ANDERSON (Baritone) and GEORGE JEFFERSON (Pianoforte)
Sea Songs and Poetry

6.30 Programme S.B. from London

8.0 CAMP FIRE SING-SONG

From the Scouts' Camp. Relayed from the Grounds of Capt. C. C. HARLAND, of Westbrook. Solos and Choral Singing by Scouts and Rovers. Conducted by Asst. Commissioner A. W. Gaskin, introducing a background of actual Camp Scenes and Effects

10.0-12.0 Programme S.B. from London

6ST STOKE. 301 M.

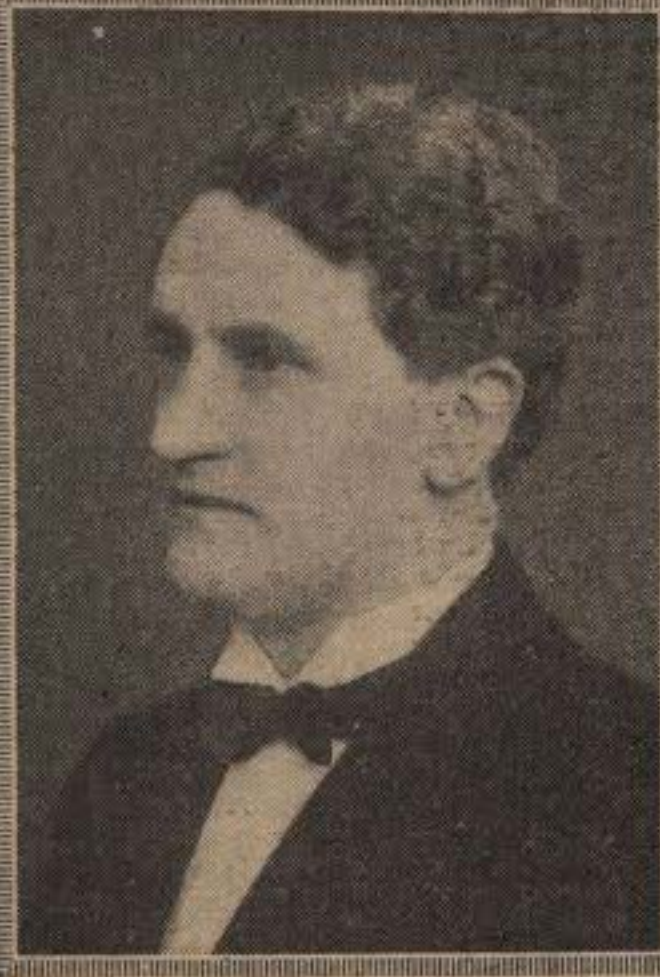
4.0 The Capitol Theatre Orchestra, directed by 'Rondelle'

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 Dance Music

6.30-12.0 Programme S.B. from London



Mr. T. W. EVANS.

the leader of the Apollo Glee Club, which is giving a programme of Old English Madrigals in the Manchester Studio at 9 o'clock on Saturday evening.

5SX SWANSEA. 482 M.

4.0 Thé Dansant, relayed from the Baltic Lounge Café Restaurant

5.15 FOR THE CHILDREN

6.0. A Short Pianoforte Recital by T. D. JONES

6.30 Programme S.B. from London

7.40 Mr. J. C. GRIFFITH-JONES, 'Association Football in West Wales'

8.0-12.0 Programme S.B. from London

Northern Programmes.

FRIDAY.

5NO NEWCASTLE. 404 M.

3.0-3.30—Transmission to Schools. 4.0—Afternoon Topics. 4.15—Music from Tilley's Restaurant. 5.15—For the Children. 6.0—S.B. from London.

8.0—Mirth, Melody, and Mummery. Station Orchestra. Vivian Foster ('The Vicar of Mirth'). 8.30—The London Radio Repertory Players in 'An Elder of the Kirk,' a One-Act Play by Alan Macbeth. 9.30-11.0—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30—Midday Transmission.

3.20—Transmission to Schools. 3.55—The Wireless Quartet. Anne Ballantine (Contralto). 5.0—Afternoon Topics. 5.15—For the Children. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London.

7.40—Prof. W. G. W. Paterson, 'Agriculture.'

8.0—Vivienne Clutter on (Soprano). Constance Willis (Contralto). 8.30—S.B. from Edinburgh. 10.35 (approx.)—Weather Forecast, News. Local News. 10.50-11.0—S.B. from London.

2BD ABERDEEN. 495 M.

3.30-4.15—Special Transmission to Schools. 3.30—William Swanson, 'Music—(1) How Fashions came Into Notes.'

3.45—Station Orchestra. 4.0—Mrs. Traill, 'Citizenship' (4). 4.15—Orchestra. 5.15—For the Children. 6.0—The Rev. Charles E. Forster, M.A., 'Scotland in the Making.'

6.15—For Farmers. 6.25—Agricultural Notes. 6.30—Stedman's Symphony Orchestra.

7.40—Mr. Peter Craignyle, Football Topics.

8.0—Dorothy Helmrich (Contralto). Marie Sutherland (Pianoforte). 8.30—S.B. from Edinburgh. 10.35—Weather Forecast, News. Local News. 10.50-11.0—S.B. from London.

2BE BELFAST. 440 M.

3.20—Transmission to Schools. 4.45—Gramophone Records.

5.15—For the Children. 6.0—S.B. from London.

8.0—Station Orchestra. Sinclair Logan (Baritone). Violet Cairns (Mezzo-Soprano). 9.0—Novelties: Yorkshire Mouth Organ Band. Lily Clough Herring (Musical Glasses). P. J. McCaffrey (Mouth Organ). E. J. Harris (Clarinet). 9.30-11.0—S.B. from London.

2DE DUNDEE. 315 M.

3.20—Transmission to Schools, relayed from Daventry.

3.40—La Scala Orchestra. 4.30—Edith Menges (Soprano).

5.0—Mr. W. Percival Westell, F.R.S., 'Talks About Mother Nature' (5.15). For the Children. 6.0—Musical Interlude.

6.30—Programme S.B. from London.

8.0—Programme S.B. from Glasgow. 8.30—Programme S.B. from Edinburgh. 10.35 (approx.)—Weather Forecast, News. Local News. 10.50-11.0—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30—Moses, Baritz, Lecture-Recital on Opera with Gramophone Illustrations.

3.30—Talk to Schools: Mrs. John Lang, 'Makers of Scotland' (2). The Saints. 4.0—Afternoon Talk. 4.15—The Station Pianoforte Quartet. 5.15—For the Children. 6.0—Musical Interlude. 6.30—Programme S.B. from London.

8.0—Scottish Command Military Search-light Tattoo, relayed from Dreichdon Castle, near Edinburgh. 10.35 (approx.)—Weather Forecast, News. 10.50-11.0—S.B. from London.

SATURDAY.

5NO NEWCASTLE. 404M.

11.30-12.30—Eileen Roxburgh (Contralto); Harry Stewart (Bass). Gramophone Records.

4.0—Mr. Arthur B. Alnwick, 'Curious Clubs.' 4.15—Music from Coxon's New Gallery Restaurant. 5.15—For the Children. 6.0—S.B. from London.

7.40—Mr. John Kennah, 'Association Football.' 8.0—S.B. from London. 9.0—Dorothy Helmrich (Contralto). Elsie Pringle (Violin). 9.30—S.B. from London. 10.15—Tilley's Dance Band. 11.0-12.0—S.B. from London.

5SC GLASGOW. 422 M.

4.0—The Wireless Quartet. Hugh Skinner (Baritone). 5.0—Afternoon Topics. 5.15—For the Children. 6.0—Weather Forecast for Farmers. 6.15—S.B. from London.

7.40—Scottish Loch Series: 'Mr. T. S. Muir, 'The Lochs of the Lothians.' 8.0—Station Orchestra. Conducted by Herbert A. Carruthers. Station Choir. D. I. Scott (Entertainer). 9.30—'Hockey' by an Old International. 9.45-12.0—S.B. from London.

2BD ABERDEEN. 495 M.

3.45—Afternoon Topics. 4.0—Station Orchestra. Roberta Wilson (Soprano). Lillian Thompson (Contralto). 5.15—For the Children. 6.0—S.B. from London.

8.0—Revue. 9.0—Orchestral Programme. Aberdeen Station Orchestra. Conductor, Walter Benson. 9.30-12.0—S.B. from London.

2BE BELFAST. 440 M.

4.0—Afternoon Topics. 4.15—Station Orchestra. Harry Marshall (French Horn). 4.54—Station Dance Band. 5.15—For the Children. 6.0—S.B. from London.

8.0—Revue. 9.0—Recital by Marjorie Gullan and Verse-Speaking Choir. 9.30-12.0—S.B. from London.

2DE DUNDEE. 315 M.

4.0—Restaurant Music from Draxton's. 5.0—Miss Margaret M. Dow. 5.15—For the Children. 6.0—Musical Interlude.

6.15—Dundee Sports Talk. 6.30-12.0—S.B. from London.

2EH EDINBURGH. 328 M.

3.0—Jeffries and his Rialto Orchestra from the Marine Gardens, Portobello. 4.0—Afternoon Topics. 4.15—Jeffries and his Rialto Orchestra. 5.15—For the Children. 6.0—Musical Interlude. 6.30-12.0—S.B. from London.

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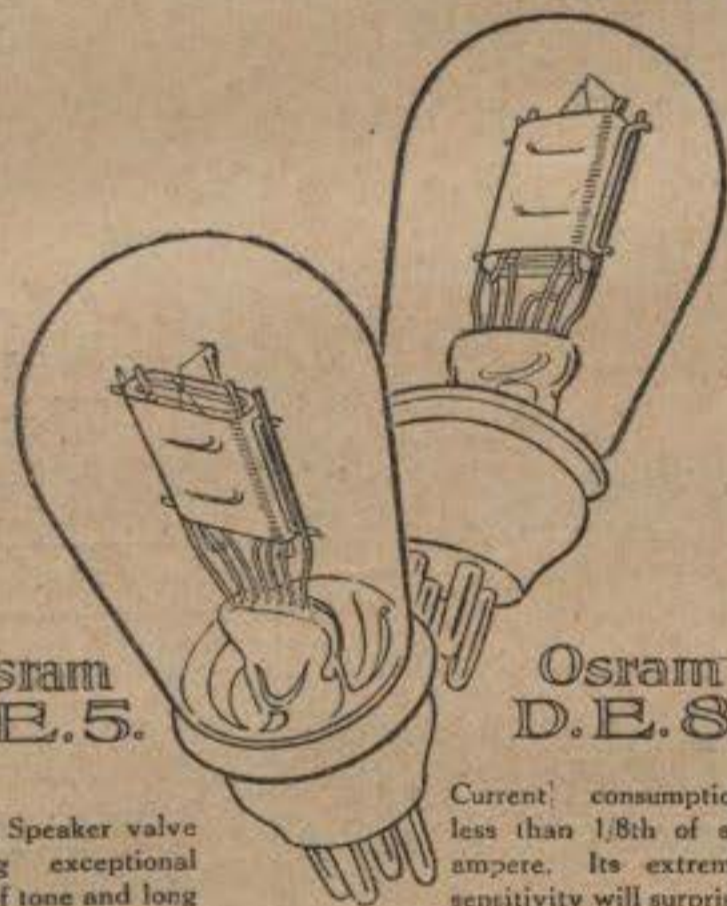


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Should there be an Audience in the Studio? *By Jack Frost*

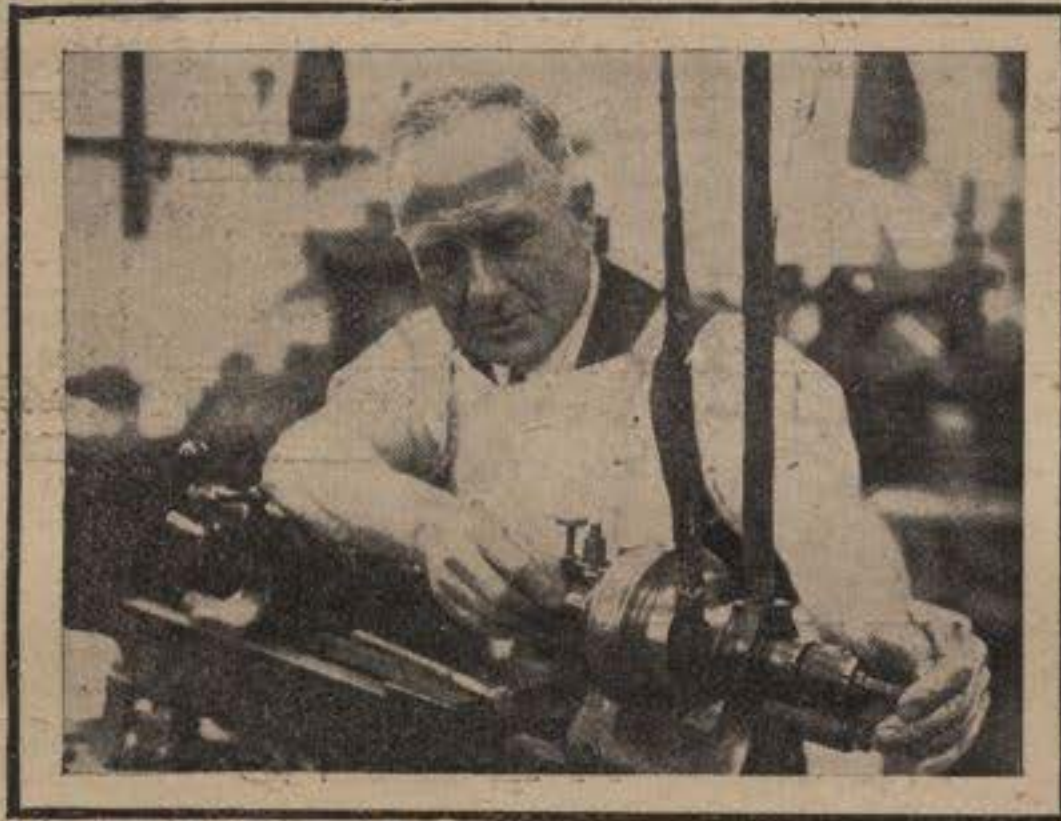
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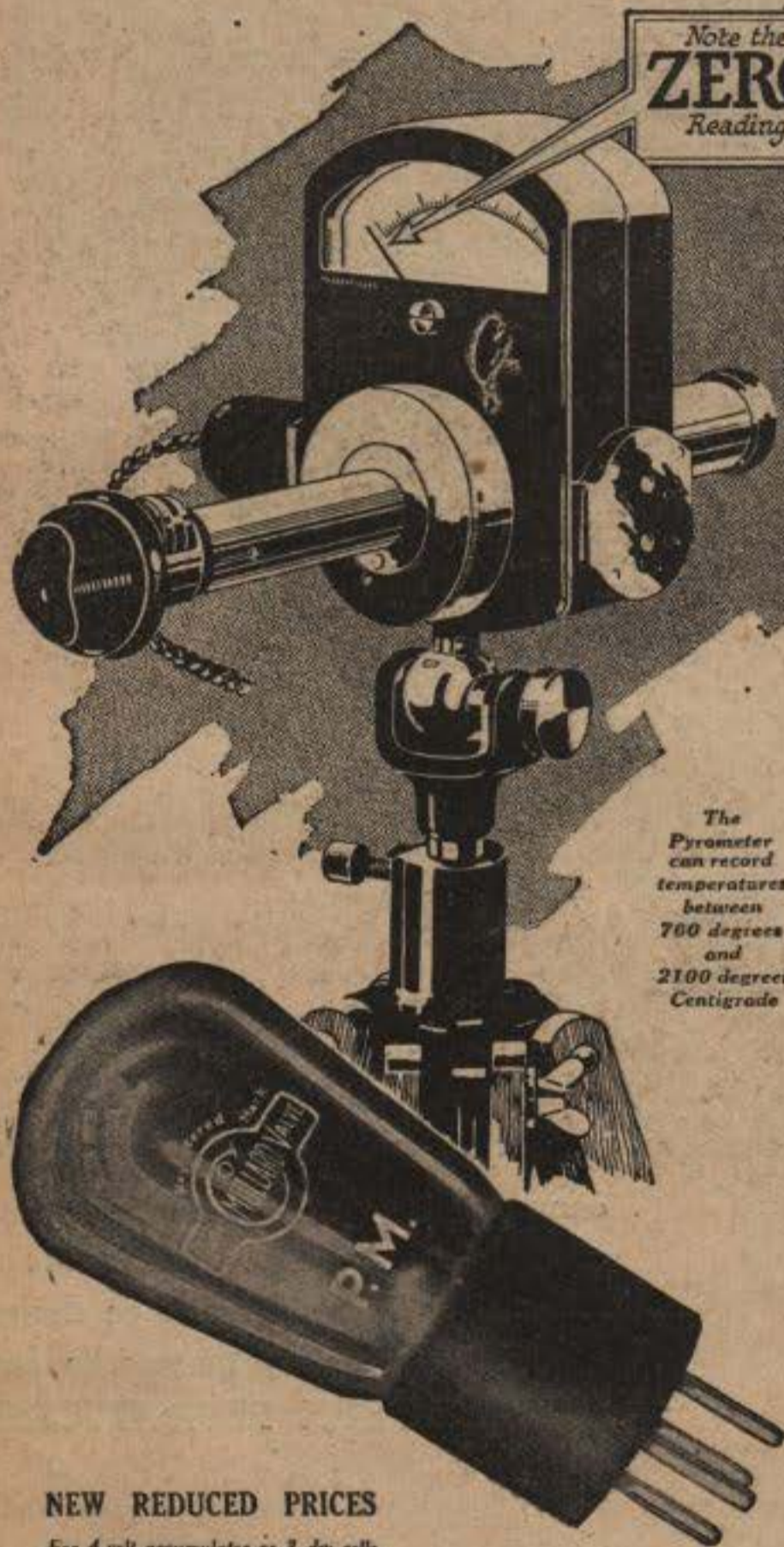


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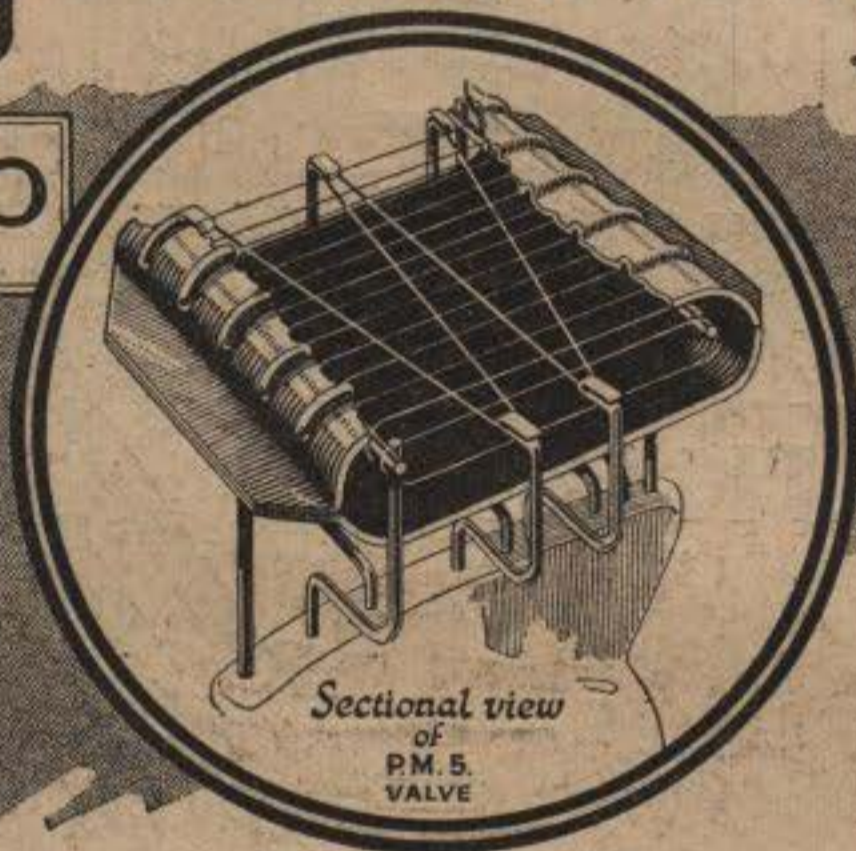
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For continuous satisfaction give your receiver valves with the wonderful P.M. Filament and make your radio better, stronger and 85% more economical.

ASK YOUR RADIO DEALER FOR P.M. VALVES

NEW REDUCED PRICES

For 4-volt accumulator or 3 dry cells
THE P.M.3 (General Purpose)

THE P.M.4 (Power) 0'1 amp. 14/-

For 6-volt accumulator or 4 dry cells
THE P.M.5 (General Purpose)

THE P.M.6 (Power) 0'1 amp. 18/6

For 2-volt accumulator

THE P.M.1 H.F. 0'1 amp. 14/-

THE P.M.2 L.P. 0'1 amp. 14/-

THE P.M.2 (Power) 0'15 amp. 18/6

These prices do not apply
in Irish Free State.

British Made
in a
British Factory

Mullard

THE MASTER VALVE

USE A CONDENSER THAT DELIVERS ALL ITS STORED-UP ENERGY



Use LISSEN FIXED MICA CONDENSERS—made with scrupulous care—accurate to 5 per cent.—THEY NEVER LEAK—THEY NEVER VARY—THEY DELIVER ALL THEIR STORED-UP ENERGY, ALL THE TIME.

Capacities .0001 to .001 1/- each (reduced price)
 .002 to .006 1/6
 (One pair grid leak clips included free with each .0003 and .0002 capacity.)

LEAVING GRID-LEAKS ON OUR FACTORY ROOF TO TEST THEM



A case of LISSEN FIXED GRID LEAKS were left on the roof of the LISSEN Factory—they were soaked by rain, they were baked by the sun—then they were handed over to the LISSEN research department and carefully tested—in every grid leak the resistance was found unvaried and true to the marked value.

All capacities, previously 1/3, now 1/- each.

DOUBLE PURPOSE VALVE HOLDER



Send back springs for baseboard mounting—or put through panel for panel mounting—low loss, low capacity, meaning clearer, better signals.
 LISSEN VALVE HOLDER, previously 1/3, now 1/- each.

REAL RADIO SWITCHES

There is a LISSEN switch for every switching need. Your dealer has them all, or, if any difficulty, send direct.

	Previously	Now
LISSEN 2-way switch	2/3	1/6
" Series-parallel switch	3/3	2/6
" Double Pole Double Throw	4/-	2/6
" Key Switch	2/6	1/6

PARTS THAT PULL TOGETHER

When you are equipped with LISSEN Parts every vital part is pulling strongly with each other, and then you have a receiver which is the best you can ever get.

A TRANSFORMER WITHOUT A PRECEDENT



Amplifying every note, every harmonic, every overtone.

Transformer curves may mean little to you, but you know that the real test comes when the transformer is actually working inside your set under ordinary working conditions.

This new LISSEN Transformer will justify its place in the best of receivers—it has had all the LISSEN resources concentrated upon it for many months past—it was only released for sale just in time for the Olympia Exhibition—trade buyers who took away samples from our stand during the first days of the exhibition came back to us there to praise and to order. Many had tested it against expensive transformers and they talked about its pure tone and powerful volume and wondered at its price. THEY ORDERED AFTER PROVING ITS PERFORMANCE.

Pure, powerful, and economical amplification is now at last within the reach of all. By ourselves distributing direct to the retail trade from factory we cut out all wholesale profits. This new policy has been a deciding factor in enabling us to sell this new LISSEN Part at a remarkably low price.

There is no longer any need for you to pay highly for a first grade transformer. So good is this new one that we have unhesitatingly withdrawn all our own previous high priced models in its favour.

Compare it against any for tone purity and power—it amplifies every note, every harmonic, every overtone.

You can get it at your dealer's or direct from factory if any difficulty. If you are not satisfied with it after test take it back to your dealer's or send it back to us. You will find it suits every set and every valve you will want to use.

Turns ratio 3 to 1.
 Resistance ratio 4 to 1.

Build a better Amplifier!

Price **8/6**—and guaranteed for 12 months.

Use it for 1, 2 or 3 Stages L.F.

Include no postage if you send for it direct, but please send dealer's name and address.



Make your tuning razor-sharp.

With Lissenstat control your valve is made sensitive to a touch—responsive to every fractional turn of a knob. Electronic emission—that vital force in the correct working of a valve—is accurately controlled. You open the way to fine detection—signals from farther away are brought in stronger, sharper than ever before—through a background of dead silence.

Let the "Lissenstat" play its part in your search for distant stations—put an edge on your tuning that will add valuable range to your receiver.



Sold in three models:

- Lissenstat Major 7/6
- Lissenstat Minor 3/6
- Lissenstat Universal 10/6

LISSEN LISSENSTAT

Important to the trade!

Retailers who have not already been notified of our new direct-from-factory-to-dealer distributing policy should in their own interests communicate with us without delay. All orders must now be sent to us at Richmond, and not to usual factor.

LISSEN LIMITED,
 Lissenium Works,
 300-320, Friars Lane,
 Richmond, Surrey.

Managing Director: T. N. COLE.

See also page 49.



"Your Little Giant Sets are what the public want."
(Mr. Edwards, Catford.)

Little Giants are Little in cost and Giants in performance.

4 MODELS.
ALL DULL EMITTER VALVES.

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty)	£2:2:6	£3:17:0	£4:12:6	£6:5:6
Louden 4-Volt D.E. Valves	(1) 8:0	(2) 16:0	(3) 1:4:0	(4) £1:12:0
H.T. Battery (Fellophone)	(54V) 6:6	(54V) 6:6	(108V) 13:0	(108V) 13:0
Fellows 4V. Accumulator ..	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:6
Aerial, Insulators, Wiring, Instructions	3:6	3:6	3:6	3:6
Headphones (H) or Junior Loud Speaker (L.S.) ..	(H) 11:6	(L.S) 19:6	(L.S) 19:6	(L.S) 19:6
Total Cash Price	£4:4:6	£6:15:0	£8:5:0	£10:10:0
Deferred Payments. With Order	24:6	38:4	46:6	59:0
6 Monthly Payments of..	12:3	19:3	23:4	29:6

HOW TO OBTAIN THESE WONDERFUL SETS.

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- 2.—You can forward the full cash value (in P.O. Money Order, Treasury Notes, or Cheque), direct to us or to our branches.
- 3.—You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment as shown above, and forwarding direct to our Head Office.

Note.—All Fellows sets can be supplied on 7 days' trial. If full cash value is remitted Money will be refunded in full if you are dissatisfied in any respect.

All Goods sent packing free, carriage forward.

FELLOWS, PARK ROYAL, N.W.10.

Branches:

- LONDON: 20, Store St., Tottenham Court Rd., W.C. (Museum 1200).
- CARDIFF: Dominions Arcade, Queen Street (Cardiff 7685).
- NOTTINGHAM: 20, Bridlesmith Gate (Nottingham 5550).
- BRIGHTON: 31, Queen's Road (Brighton 199).
- TONBRIDGE: 54, Quarry Hill (Tonbridge 172).

Send for 48-pp. Catalogue No. 10 FREE.

BUY DIRECT AND SAVE MONEY

The Opinion of Experts

The Marconiphone Company have written us the following:—

"Will you please accept our best thanks for your kindness in pressing forward to us yesterday delivery of 70 of your WH type H.T. batteries, which were urgently required for important Public Address work which we have on hand?"

May we take this opportunity of complimenting you upon having produced so satisfactory an article? We think it is undoubtedly a great advance, not only on anything which you have yourself produced, but on any battery which we know of by other makers.

It may be of interest to you to know that we are using it exclusively in all our Public Address and large installation work, and are recommending it to users of our domestic sets."



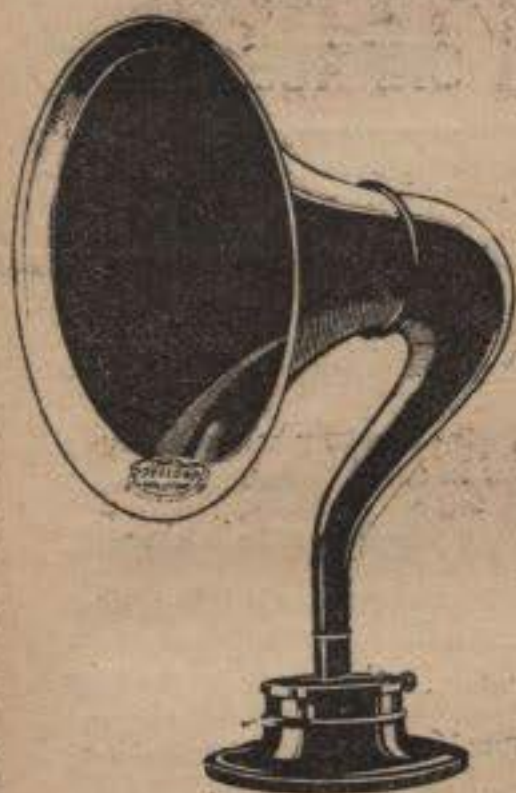
YOU CAN GET THE SAME SATISFACTION BY USING

Exide

The Long-Life Battery For Every Wireless Purpose

STOCKED BY ALL REPUTABLE DEALERS—REFUSE SUBSTITUTES

FELLOWS WIRELESS



THE FELLOWS VOLUTONE LOUD SPEAKER

with adjustable diaphragm.

55/-

(Carriage forward.)

There is no finer Loud Speaker on the market than the Fellows Volutone. Standing 20 inches in height it looks an imposing instrument, while its adjustable diaphragm enables it to be set to a nicety to give a full, round, mellow tone which will fill a large room or hall without the least sign of distortion. It is only our well-known policy of dealing direct which enables us to offer you so fine an instrument at so favourable a price.

The FELLOWS JUNIOR LOUD SPEAKER



Junior in name and price only. This loud speaker, which is supplied as standard with the famous Fellows Little Giant sets, has brought delight to thousands of homes all over the country. It is fitted with an adjustable diaphragm and is ideal for use in medium sized rooms. It stands over 18 inches in height and is in every way a thoroughly well finished and pleasing instrument.

19/6

(Carriage forward.)

FELLOWS LIGHTWEIGHT HEADPHONES.

An extremely comfortable and sensitive pair of headphones. The bands and earpieces being made of duralumin, will not rust or tarnish, and the weight complete is only 6 ounces.

Price

11/6

(Postage 6d.)



You can only obtain Fellows Apparatus direct from us or from our Branches. Send us your order to-night.

FELLOWS, PARK ROYAL, N.W.10.

Branches:

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 TONBRIDGE: 34, Quarry Hill (Tonbridge 172).

SEND FOR 48-pp. CATALOGUE No. 10 FREE

BUY DIRECT AND SAVE MONEY

L.P.S. 233.

Longer life!



Duo-triangular filament suspension

CIV SIXTY JVA



S.S.2A. H.F. and L.F.

D.E. 18 volts, 1 amp. H.F., L.F. and Detector 14/-

S.S.10.

D.E. 2 volts, 15 amp. Power Amplifier 18/6

S.S.7.

D.E. 3-7 volts, 1 amp. Power Amplifier 18/6

S.S.8.

D.E. 3-4 volts, 1 amp. General Purpose 14/-

These prices do not apply in the Irish Free State.



Duo-triangular Suspension affords COMPLETE PROTECTION to the FILAMENT

WORTHY of the wonderful Six-Sixty filament itself! Our new Duo-Triangular system of suspension affords complete protection to the filament, safeguarding it even when subjected to the roughest handling, and enabling it to function with the highest degree of efficiency.

In this new construction, the filament is supported at each corner of both triangles, with the result that the unsupported length is relatively small. This unique method of suspension eliminates all possibility of sag, and renders it unnecessary either to assemble the filament in tension, or introduce springs or other materials for maintaining it in position. Accidental knocks which would displace or fracture the filament in any ordinary valve have no effect, firstly, because the relative positions of filament, grid, and anode are fixed, and secondly, as the filament is not in tension, all possibility of fracture is practically eliminated.

And remember, the Six-Sixty filament is no ordinary filament. Its current consumption is barely 1 amp., and when operating at the rated voltage, there is absolutely no sign of "glow"; in fact, there are no valves on the market to-day that can boast of a longer life, because there are no valves that operate at a lower temperature.

The new Six-Sixty "Glowless" Valves are suitable for operation in all stages of a receiver, whether the L.T. supply be 2, 4 or 6 volts.

After exacting and exhaustive tests Messrs. A. J. Stevens (1914) Ltd. have decided to standardise SIX-SIXTY valves in their famous "Symphony" Range of Receivers.

Descriptive leaflet S.S.9-26 giving full particulars of Complete range, free on application.

SIX-SIXTY VALVES

Better by Six Times Sixty

The Electron Co., Ltd., Triumph House, 189, Regent St., London, W.1. A.A.

Choose your Valves carefully —

A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts—and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the S.P. 55/B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.F. Transformers and general purpose valves, with all the recognised advantages of resistance coupling.

Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for each position in your set, the booklet illustrated below has been produced. It gives all the characteristics and features of the entire range of "Cosmos" Valves, and includes an easily understood table showing the best types of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to:—

METRO-VICK SUPPLIES LTD.
(Proprietors, Metropolitan Vickers Electrical Co., Ltd.)

Metro-Vick House,
145, Charing Cross Rd.,
London, W.C.2.



A COSMOS VALVE FOR EVERY POSITION

For:—
THREE-CELL ACCUMULATORS

A.45 "COSMOS"

A Bright Filament Valve for general purposes for 4.5 Volts.
Filament Current 0.45 Amp.
Amplification Factor 9.



8/-

DE.55 "COSMOS"

A 6-Volt Dull Emitter General Purpose Valve.
Filament Current 0.60 Amp.
Amplification Factor 9.



18/6

SP.55/R "COSMOS" SHORTPATH RED SPOT

The Loud Speaker Valve supreme for 6-Volts.
Filament Current 0.25 Amp.
Amplification Factor 6.



18/6

SP.55/B "COSMOS" SHORTPATH BLUE SPOT

The 6-Volt Resistance Capacity Valve.
Filament Current 0.60 Amp.
Amplification Factor 35.



18/6



FELLOWS WIRELESS

CHARGE YOUR ACCUMULATOR AT HOME

45/-

The Fellows Accumulator Charger is essentially safe and simple to use. It quickly pays for itself in saved charging bills.

It cuts out the nuisance of taking accumulators to be charged.

Will charge 4-volt or 6-volt accumulators. Just plug in to the nearest lamp holder, spin the spindle, connect the accumulator to be charged, and that's all. Full instructions sent with each one. You can't go wrong. (Note: To charge 2-volt accumulators connect two in series.)

Made for Alternating Current only. State voltage and frequency (shown on your meter) when ordering.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

D.C. - 50/-
A.C. - 70/-

Whether it is A.C. (Alternating Current) or D.C. (Direct Current) supply, just plug in to the nearest lamp holder and connect up to the H.T. terminals on your set.

Fellows Mains Units are made in two types, both giving 10-15 milliamps H.T. Current.

Type A. gives one H.T. voltage only, 50 or 100. Type B. gives the same maximum voltages, but has 12 intermediate voltage tapings, and 2 wander plugs to give any 2 additional H.T. voltages required. Full instructions sent with every set. Made for A.C. and D.C. Supplies.

	Type A. 50 or 100 volt.	Type B. 50 or 100 volt.
D.C. Type Mains Unit ...	£2 10 0	£3 10 0
A.C. Type Mains Unit ...	£3 10 0	£4 10 0

State voltage and (if A.C.) frequency of your electric light, and type and maximum voltage of Mains Unit required when ordering.

All goods sent packing free, carriage forward on seven days' approval. Money readily refunded if not completely satisfied.

FELLOWS, PARK ROYAL, N.W.10.

Send for 48-pp. Catalogue No. 10 FREE.

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BUY DIRECT AND SAVE MONEY

Hear your LISSENOLA working off a LISSEN NEW PROCESS High Tension Battery to know what a good loud speaker and a good battery can do together.

Or build an amplifier if now without one—use the new LISSEN Transformer 8/6, a LISSEN Wire Rheostat 2/6 (or a LISSENSTAT), and a LISSEN Valve Holder 1/-. Then hear the result of the LISSEN Amplifier, LISSENOLA, and LISSEN NEWPROCESS Battery working together in unison.



A CONVINCING TEST

— now build your own loud speaker *this week-end*

WHEN we first offered the public a full-powered loud speaking unit for 13/6 people were frankly incredulous. "No doubt it's excellent value for the money," they said, "but you can't expect it to equal an instrument costing several pounds."

So we invited four entirely disinterested judges to sit behind a screen while we carried out a simple test. We put on a well-known and expensive loud speaker and carefully noted the quality and volume of reproduction. Then the horn was removed from it and attached to the "Lissenola" and the result again carefully noted. This was repeated with half-a-dozen expensive loud speakers. It was found impossible to say which gave the better result—the original loud speaker bases or the "Lissenola." This is a test you can also make yourself at any dealer's before you buy.

The "Lissenola" is a universal fitment; you can attach it to any type of loud speaker horn or gramophone horn, or to the tone-arm of any gramophone, and get faultless results. You can easily follow the simple instructions and full sized diagrams enclosed with every Lissenola and make yourself—for a few pence—a handsome, full-powered horn of tested and proved efficiency, giving you a complete loud speaker equal to any high-priced senior model you can buy and saving you many pounds.

You can get a Lissen Reed (1/- extra) and adapt the Lissenola to carry any cone or other diaphragm working on the reed principle. You can, if you like, use your Lissenola with no horn at all—and still the volume will be enough for a small room.

Obtainable and demonstrated—like all Lissen Radio parts—at all good radio stores. Or direct from the makers if any difficulty. Include no postage if you send direct, but please send dealer's name and address.



13/6

THE LISSENOLA

Hear it before you buy at your dealer's—*this week-end.*

LISSEN LTD., 300-320, Friars Lane, RICHMOND, SURREY.

Managing Director: T. N. COLE.

L.66.

Has your H.T. battery ever been stale when you bought it?

Have you ever thought it did not last as long as it should have done?

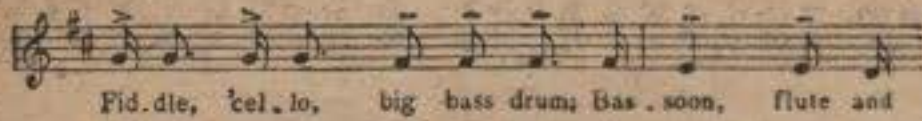
This is a risk you need not run. Insist on a LISSEN NEW PROCESS BATTERY. These, thanks to our new direct-to-dealer distribution policy (which also cuts out all wholesale profits) are actually on sale within three days of being made in our Richmond factory.

Every LISSEN Battery is therefore brimful of energy when you buy it and our secret new process causes them to retain this energy for an unusually long time and also yields far clearer loud speaker reproduction.

Ask for it at your dealer's, or if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address. Or can be sent C.O.D.

LISSEN NEW PROCESS BATTERY - - 10/6

(Price would have been 13/- but for our new policy).



— fiddle, cello, big bass drum —

THEY all come through perfectly via a B.T.H. Transformer. String, wind or percussion, loud or soft, high or low, the B.T.H. Transformer gives to every note of every instrument the same degree of amplification.

B.T.H. Transformers will give you the authentic music of the concert room or studio, just as it is played or sung, and with none of the distortion commonly associated with broadcast reception.



Don't allow yourself to become accustomed to imperfect reception. Buy one or more B.T.H. Transformers to-day and get the best out of broadcasting.

B.T.H. Transformers are made in two ratios 2:1 and 4:1. Everything about them is perfectly designed and constructed for the purpose of ensuring uniform amplification over practically the whole range of audible frequencies. The windings are perfectly insulated. It is impossible to buy a better transformer.

Advertisement of
The British Thomson-Houston Co., Ltd.
Crown House, Aldwych, London, W.C.2.

The B.T.H. L.F. TRANSFORMER

2:1 or 4:1 ratio Price 17/6

Note new reduced Price



FELLOWS WIRELESS



Fellows H.T. Batteries are the best in the world!

13/- buys the 108 volt, 8/9 the 60 volt, and 6/6 the 54 volt Fellows H.T. Batteries (with, of course, a small extra for postage in each case).

Such prices are only possible because of our well-known policy of selling to you direct and so cutting out the middleman's profits.

The Fellows H.T. Batteries are made throughout in London from the best materials obtainable, and they are guaranteed to give the longest possible life and freedom from parasitic noises.

They are, in fact, the finest H.T. Batteries in the world.

By ordering from us you always ensure getting a battery that is "fresh" from the works.

Send your order to-night.

54 Volt	(with 3 volt tap for grid bias)	Postage 9d.	6/6
60 Volt	(tapped every 3 volts and complete with wander plugs)	Postage 9d.	8/9
108 Volt	(tapped every 6 volts and complete with wander plugs)	Postage 1/3d.	13/-

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Send for 48pp. Catalogue No. 10, FREE.

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WIN-A-CAR

1st Prize £60, or alternatively 1925 Morris-Cowley (2 or 4-seater) and £30 cash for an ALL-CORRECT or NEAREST CORRECT COUPON. In the event of a tie the £50 will be divided.

2nd Prize £100 in cash for the solution next in order of merit, to be divided equally in case of ties.

£600 MUST BE WON

FURTHER COPIES OF THIS CROSSWORD SQUARE can be obtained by sending stamped addressed envelope.

1/- Postal Order to accompany each initial entry and 6d. each additional entry (Rule 4).

RULES OF ENTRY.

1. This competition is complete in itself, and all prizes are awarded strictly and solely on merit.

2. No competitor can participate in more than one prize in the same competition.

3. A solved solution by which all entries are adjudged is deposited with "Radio Times," together with pledge that solution will not be divulged before the result appears. Full amount of prize money is lodged with ALLIED NEWSPAPERS, LIMITED.

4. Send P.O. 1/- for first entry and 6d. EACH ADDITIONAL entry. P.O.'s payable to Motor Crosswords Co. and crossed "and Co." Endorse P.O. with your name and address on back.

5. Solutions will be retained for seven days after result is published. Any request for re-consideration must be accompanied by counterfoil of P.O., copy of solution, together with 5/-, which will be refunded to the competitor only if his claim proves to be valid.

6. Entries must reach this office not later than midnight Oct. 2, or alternatively must bear postmark of date not later than Oct. 2.

7. Solutions and entry forms should be written in block capitals.

8. Results will appear in most of the Sunday newspapers Oct. 10.

Compiled from Nuttall's Standard 1926 Dictionary, obtainable from Motor Crosswords Co. Post Free 5/9.



CLUES ACROSS.

- 1 Young woman.
- 4 Lively.
- 9 A tributary stream.
- 12 Not bad (abb.).
- 14 To fulfil together.
- 15 Prefix meaning "two."
- 16 An entrance.
- 17 To shed or to let run out of a vessel.
- 22 Hebrew month.
- 23 Inverse of absence.
- 25 Puzzles.
- 28 Boy's name.
- 29 Damage.
- 32 Thus.
- 33 Purpose.
- 35 Headgear.
- 36 To use kind words (abb.).
- 38 Feminine name.
- 40 Abbreviation of "master."
- 41 Musical note.
- 43 Male child.
- 44 To fasten.
- 45 Red coating from rancid by exposure.
- 47 Intellect or talent.
- 50 One half of "Kowtow."
- 52 A player on the harp.

CLUES DOWN.

- 1 A large musket.
- 2 Musical note.
- 3 Low frequency (abb.).
- 4 Burned with a flame.
- 5 Wheel-track.
- 6 Common abbreviation for "Namely."
- 7 St. Nicholas (abb.).
- 8 First and last letters of "Knight."
- 10 Field-Marshal (abb.).
- 11 Diminutive of William.
- 15 Opposite of good.
- 15 Bachelor of Law (abb.).
- 17 A plant of the arum order.
- 18 The heath genus of plants.
- 19 To observe.
- 20 Turkish vicerey.
- 21 Nestor proverb.
- 24 45 (Roman figures).
- 26 Transpose the letters of "dink."
- 27 Alterative.
- 28 A jest.
- 30 Preposition.
- 31 A joke.
- 32 To scotch.
- 34 Greatest.
- 35 A plant.
- 37 Smart.
- 39 Same as 32 Across.
- 40 Cost or expense.
- 42 Two-part song.
- 44 Animal.
- 45 South-West (abb.).
- 48 Same as 27 Down.

"Hints and Tips for Solving Crossword Puzzles." By an Expert. Post free 9d. Send for this helpful 64-page book.

To MOTOR CROSSWORDS CO., 79-89, Fentonville Rd., London, N.1.
Dear Sirs,—I enclose Postal Order value numbered _____ as entrance fee for enclosed solutions to your Cross Word Puzzle, and agree to abide by your rules.

NAME _____
ADDRESS _____
R.T.16.
24/9/26.

for 14/- down
a 6ft RILEY
Home Billiard Table
delivered in your home

Riley's "Home" Billiard Table shown seating on an ordinary dining table. It is not a toy, but a perfect billiard table. Riley's pay the carriage and take all risk in transit. All accessories are included, and

7 days free trial given

Write for FREE PRICE LIST.

Details of Riley's Full Size Tables, Repairs and Accessories sent free.

Make home a bright and merry place for all during Winter evenings; install a Riley "Home" Billiard Table. It will last a lifetime and provide enjoyment out of all proportion to its cost.

Send a P.O. tonight for 14/- and Riley's will scratch the popular 6ft. size "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.

Other sizes are as follows:
4ft. 4in. x 2ft. 4in. ... £7 0 0
5ft. 4in. x 2ft. 10in. ... £9 0 0
6ft. 4in. x 3ft. 4in. ... £11 15 0
7ft. 4in. x 3ft. 10in. ... £15 0 0
8ft. 4in. x 4ft. 4in. ... £21 10 0

Or in 18 Monthly Payments of 8/6, 11/-, 14/-, 18/-, or 26/- respectively.

Rileys have another table for the home—the COMBINE BILLIARD AND DINING TABLE. Can be had in various designs and sizes, and in Oak or Mahogany. Prices range from £22 10 0. Cash or Easy Payments.

E. J. RILEY, LTD.,
Raymond Works, Accrington.
And Dept. 17, 147, Aldersgate Street, London, E.C.1.

Louden Valves



Ashmolean Museum and Taylor's Buildings, Oxford.

"The call of San Sebastian on my Fellows Junior Loud Speaker."

This is the experience of Mr. Vincent Amos, of Oxford. His letter speaks for itself. If you are a valve user, you will agree.

"4, Outland Road, Oxford."

"Dear Sirs,
"I received the FERRI Valve safely, and immediately put it into use on my 2-Valve Reflex. I am very pleased with the results—the distinct stations come in with ripeness and clarity. The Spanish ones are especially good—last Friday night I was able to hear clear music and the call of San Sebastian on my Fellows Junior Loud Speaker. Hamburg, 2.10, 6.10, and 5.11 all came in at comfortable Loud Speaker strength, which I think extraordinarily good for a 2-Valve set. Reception from Dacenty, of course, is deafening, and I have to 'throttle down.' I still have more 5-Volt Valve working, and it is in use at present with the FERRI just received.
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Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit. The list below gives prices and full particulars. Order your Louden Valves from us by post.

<p>4/6 Bright Emitters. L.F. Amplifier. F.1. H.F. Amplifier. F.2. Detector. F.3. 5.5 volts 0.4 amps.</p>	<p>8/- Dull Emitters. L.F. Amplifier. L.E.R.1. H.F. Amplifier. L.E.R.2. Detector. L.E.R.3. 2 volts 0.2 amps.</p>	<p>8/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 4 volts 0.1 amps.</p>
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The whole is contained in a particularly handsome mahogany cabinet with front panel, also of polished mahogany.

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Purity of tone—Supreme comfort—Increased sensitivity. The only phones designed especially to fit the ear, thus ensuring the exclusion of all outside noises, keener reception, and comfortable listening for an almost unlimited period. The HMH HEADPHONES are obtainable from all Wireless Dealers.

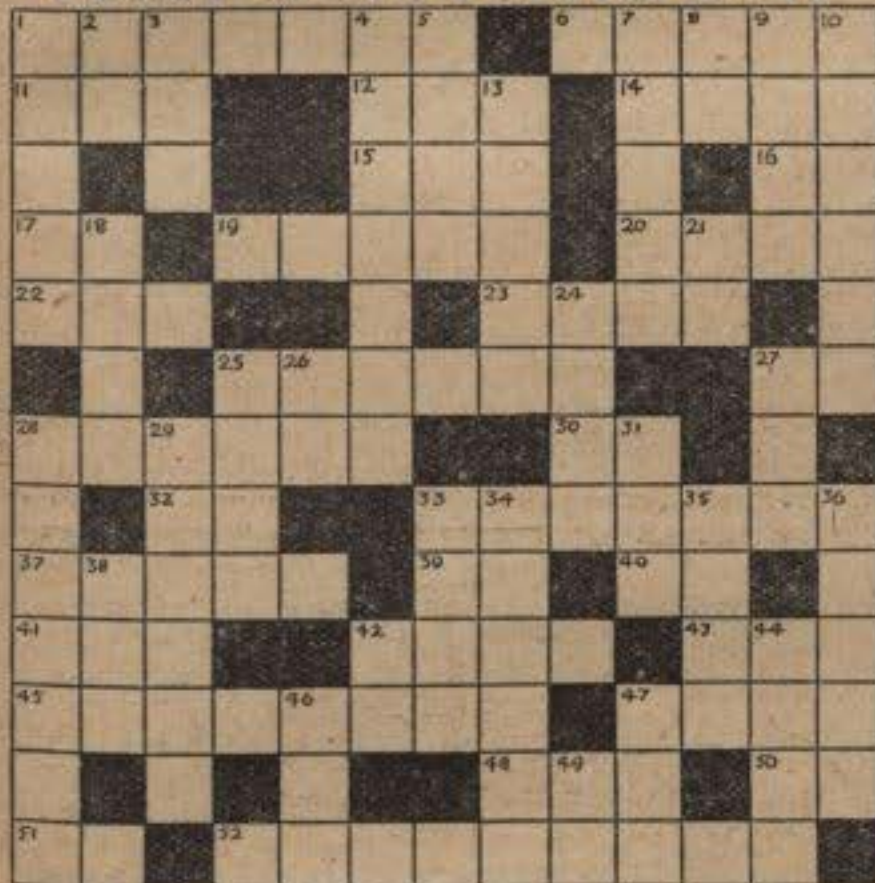
This Competition is appearing in "The Radio Times" only and is complete in itself.

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FIRST PRIZE £200 CASH
SECOND " £50
THIRD " £10

25 Pairs of HMH Headphones as Consolation Prizes.

CROSS-WORD PUZZLE No. 2.



CLUES ACROSS.

- 1 One who scores.
- 2 Present (Latin).
- 3 To swed.
- 4 Bank.
- 5 A Festival.
- 6 U. N. R. (actual).
- 7 North Frost (abbr.).
- 8 Royal Force (abbr.).
- 9 Red pigment.
- 10 E.S.A.U. (initial).
- 11 End of a sine wave.
- 12 Ventilator.
- 13 Inhabited Planets.
- 14 To exist.
- 15 One without courage.
- 16 Note in music.
- 17 Indefinite article.
- 18 S.W. District—London.
- 19 The magnetic pole.
- 20 Automobile Association.
- 21 Mother.
- 22 Belt of Tid Est.
- 23 Eagle.
- 24 Obstin.
- 25 Lifted.
- 26 Real Game.
- 27 Philanthropy.
- 28 Name as No. 22.
- 29 Depotes—Motion towards.
- 30 English Town.

CLUES DOWN.

- 1 A brief sudden effort.
- 2 Company (abbr.).
- 3 Poem.
- 4 To defend.
- 5 To sound aloud.
- 6 Later.
- 7 The earth (abbr.).
- 8 A Volcano.
- 9 Defect.
- 10 Food.
- 11 Fara (actual).
- 12 Steam ship (abbr.).
- 13 Small Island.
- 14 Need.
- 15 Alternative.
- 16 Insect.
- 17 Dispute in argument.
- 18 Keeper.
- 19 A.I.M. (initial).
- 20 Anxiety.
- 21 To touch.
- 22 A Star.
- 23 Town in England.
- 24 Lubricate.
- 25 E.T. (actual).
- 26 E.L.A.R. (actual).
- 27 Fess.
- 28 Fuddle.
- 29 Basis.

RULES OF ENTRY.

- 1. Every purchaser of a pair of HMH Headphones will receive three free entry forms for this competition. All other entries must be accompanied by a P.O. for 1/- for each entry. Any number may be sent together with remittance to cover total entries.
- 2. Prizes will be awarded strictly on merit and skill in solving this puzzle.
- 3. Entries must reach H. Morser & Co. (Wireless) Ltd., 67/68, Hatton Garden, E.C.1, not later than October 9th, 1926.
- 4. No correspondence can be entered into, and the decision of the directors of the Company must be

- accepted as final and binding. All entries will be carefully judged by a competent staff of adjudicators. The staff of the Company will not be allowed to compete.
- 5. A sealed solution is lodged with the editor and will not be divulged until close of competition.
- 6. Principal prizewinners will be notified by telegram, and names and addresses of all prizewinners published in Radio Times of October 22nd, 1926.
- 7. In the event of more than one correct solution being received, the total money prizes will be equally divided among the successful competitors.

To H. MORSER & Co. (Wireless) Ltd., 67/68, Hatton Garden, London, E.C.1.

Dear Sirs,—I enclose P.O., value.....as Entrance Fee for the enclosed Solutions.

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(Please use Block Capitals, in ink.)

50 FEET 25/-
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10 ft. 6d. 20 ft. 10/- 30 ft. 14/- 40 ft. 18/- 50 ft. 22/- 60 ft. 26/- 70 ft. 30/- 80 ft. 34/- 90 ft. 38/- 100 ft. 42/-

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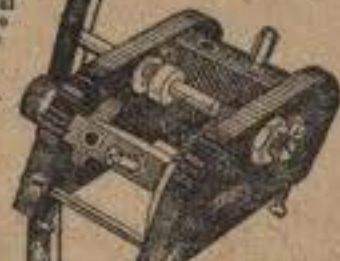
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Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

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Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

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The Fellophone Grand Three, including Marconi Royalty and H.T. Battery .. **£12 15 0**

Complete with H.T. Battery, 3 Loudspeaker Valves, 6-volt Accumulator, 1 pair Fellows Lightweight Headphones, Aerial, Insulators and Instructions (Marconi Royalty included) .. **£15 10 0**

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

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By an error our advertisement in "The Radio Times" of September 10th, stated the price of this set to be £5 15 0 complete. This should have read "£6 15 0 Receiver only, accessories extra."

The Eagle Engineering Co., Ltd.,
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London Depot: 8, Great Russell Street, W.C.1.



£6.15
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The Home For Your Wireless Set.

This HANDSOME PIECE OF FURNITURE will keep your wireless set free from dust and locked up to prevent meddling.

Think of the comfort to have no more wires across the room, no batteries on tables or carpets; you just unlock and tune in!

Our Standard WIRELESS CABINETS are made in three sizes, on mass-production lines, hence the low prices, and can accommodate any receiver or panel up to 30" x 18". SOLID OAK or MAHOGANY throughout (no Plywood used) and perfect workmanship guaranteed.

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"TOUCHTONE" Loudspeaker

This loudspeaker is designed on quite new and original acoustic lines. It is possible on this to get the lowest bass notes and as well the highest treble notes in a perfect form of reproduction. For distinction of design and construction it stands alone, the attractive cabinet harmonises with any furniture. Over four feet of curving flute lies in the Touchtone Cabinet to preserve the overtones of perfect rendering.

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ALONE in his "den" sits the Globe Trotter. The whole world of broadcasting spreads itself out before him. At the turn of a dial, Station after Station parades by. A haunting, captivating melody from Madrid—a gay dance tune from Vienna—the deep rich bass of a song from Rome—the skirl of the pipes from Aberdeen. All come alike to this explorer of the ether. From East to West and from North to South he picks his programme as his mood dictates.

Ask him and he will gladly admit that most of the credit is due to his wonderful Cossor Point Ones—those remarkable new valves which are setting such amazingly high standards for sensitivity, tonal purity and economy.

The Cossor Point One is fundamentally different to all other valves. It is the only valve

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Red Band for H.F. use
1.8 volts, 1 amp. 14/-
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Cossor Point One

The Valve with the filament which defies old age!

Marconi VALVES

THERE is a specific type of Marconi Valve for every purpose, each designed for a particular function.

To get the best out of radio reception your valves should be carefully selected and used in correct positions—the Marconi Valve Booklet gives various recommended valve combinations for all types of receivers.

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Type.	Position	Fil. Amps.	Grid Bias Volts.	H.T. Volts.
2-Valve Set	D.E.8H.F.	H.F.	0	60
	D.E.8L.F.	Det.	+2	60
3-Valve Set	D.E.8H.F.	H.F.	0	80
	D.E.8H.F.	Det.	+2	80
	D.E.8L.F.	L.F.	-6	100
4-Valve Set	D.E.8H.F.	H.F.	0	80
	D.E.8H.F.	Det.	+2	80
	D.E.8L.F.	1 L.F.	-6	100
	D.E.5	2 L.F.	-7.5	120

MARCONI TYPE D.E.8 L.F.

Dull Emitter for 6 volt Accumulator.
Recommended for L.F. amplification when a steady negative grid bias of 5-7 volts is required, when using an anode voltage of 100. The D.E.8 L.F. may also be used as a general purpose valve. Fil. volts 5.6-6. Fil. amps. 0.12. Amplification factor 7.



18/6

MARCONI TYPE D.E.8 H.F.

Dull Emitter for 6 volt Accumulator.
A dull emitter valve having filament characteristic similar to the D.E.8 L.F. but suitable for H.F. amplification and rectification. May also be used for resistance-capacity coupled amplifiers. Fil. volts 5.6-6. Fil. amps. 0.12. Amplification factor 16.

18/6

Full particulars of Marconi Rectifying, Rectifying and Transmitting Valves, are given in Publication No. 443B.

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