

MUSIC ON THE HEARTH. By PHYLLIS MONKMAN.



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EVERY FRIDAY.

Two Pence.

My Invisible Audience

By VLADIMIR de PACHMANN

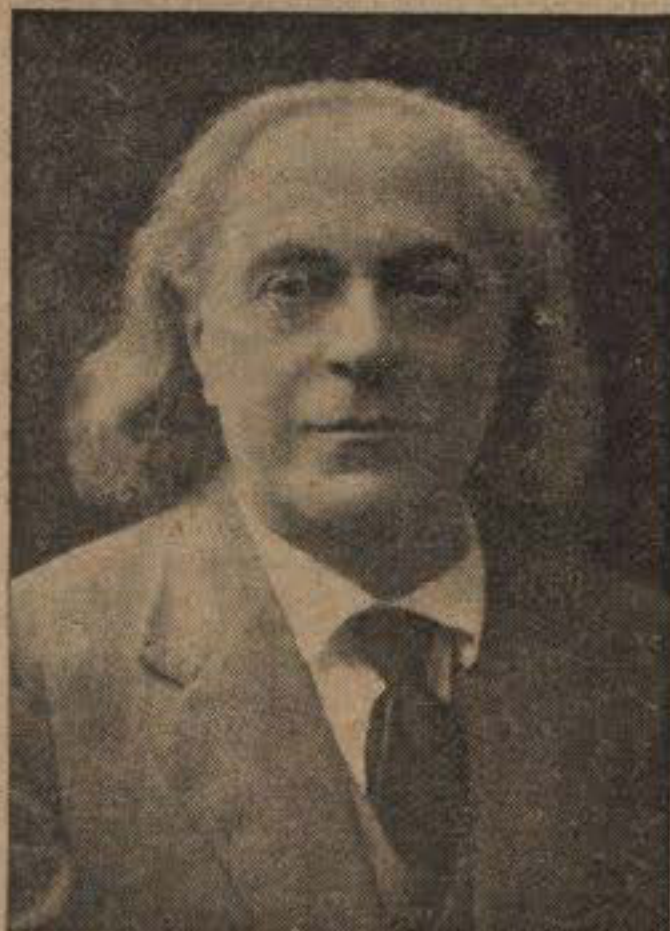
THERE is no wireless listener who is not familiar, to some extent, with Beethoven, Brahms, Schumann, Liszt, Chopin, and Godovsky. The spirit of their work lives, but to the majority of people their names are merely names. To me these great men are living personalities, friends.

Shall I be accused of egotism if I say that I am the only living link with these super-musicians of the past? Those who read on will see that this is true. In the little spare time that he had as a University professor, my father taught me to play the piano, which he thought was the best instrument. He would not allow me to practise for more than one hour a day, but he was greatly astonished by my progress. In less than two years I frequently played trios with a violin and 'cello.

When I first went to the Conservatoire of Vienna to apply for admission, I was asked by Professor Dachs to open my roll and choose the piece I preferred to play. I promptly told the professor that if he would name any musical composition I would endeavour to play it from memory. Turning a stern and almost reproving glance upon me, the professor said that the Conservatoire was no place for joking. So I sat down and played Liszt's Selection from Verdi's *Rigoletto*.

When I had finished the wonder-struck professor, bereft of words, ran to call the Principal of the Conservatoire, the famous Professor Helmesberger. He requested me to return the following day and to prepare two studies of Chopin. I came back, punctually, and played the pieces, turning over the pages of the music myself. Afterwards, I showed the astonished professors that the

music book had been upside down all the time! Then I told them that I was prepared to play the whole forty-eight preludes and fugues of Bach in any key they might desire. I then played Chopin's Sonata in B Minor.



VLADIMIR de PACHMANN

the veteran pianist, world famous as an exponent of Chopin's music, tells in the accompanying article some interesting memories of his long life as a musician.

The divine strains being hushed, Professor Dachs, sensibly affected, embraced me and said, 'My boy, I heard those things played by Chopin himself. Your playing is perhaps

better, and he could not but be flattered by your perfect rendering.'

I met Brahms at Vienna, too, but my most intimate friend was Liszt. He was a great man. And in spite of his enormous, powerful hands, he was really full of tenderness. I can recollect clearly the day when Liszt received the news that Wagner was dead. He was teaching some pupils at the time, when somebody came in with the news. Papa Liszt merely looked unconcernedly at his informant, and said: 'Enough, I have nothing to do with the dead!' But when the class was over I found him in his room weeping like a little child.

This wonderful man gave me much encouragement, although I was only a youngster. A year before he died Liszt gratified my ambitions and took me to lunch with Wagner. I found Mme. Cosima Wagner charming, and at table Liszt poured out the wine and Wagner lighted our cigars. Afterwards, I played for them. Papa Liszt asked me to play a Ballade of Chopin for the great man. I played with all my soul, and when I had finished, the great Wagner took my hand and kissed it. 'One day,' Liszt prophesied, 'you will be a great pianist.'

Amazed that so great a musician should kiss my hand, I fell on my knees and sobbed. 'Master,' I cried, 'it is I who should kneel at your feet and kiss your hand.' But Wagner would not listen. He told me that he usually hated the piano, and that he was born for an orchestra. This was at Bayreuth in 1882. Later, he told me that if I would come to play for him again, he could listen to me all day.

(Continued overleaf)

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My Invisible Audience.

(Continued from the previous page.)

Liszt's prophecy has since come true. But I have become well known as a pianist only in the last few years, and I am now nearly seventy-eight years of age. When people tell me that I play with the fire of genius, and with a technique as effortless as a flowing stream, they do not perhaps realize that I have spent thousands of hours at the piano, and that I must have perfection before I allow the public to hear any piece that I propose to play. I have practised one passage of Godovsky's no less than 13,000 times, and I must yet play it many more times before I feel justified in playing before an audience.

Some years ago, to practise for two hours would fatigue me. Now, in my old age, I could play for twenty-four hours at a stretch if I had not to stop for food and sleep. My system of playing, which does away with the fatigue ordinarily associated with the piano, enables me, whilst playing, to have my hands always in a perfectly straight line with my wrists. There is no lateral movement of the wrists whatever and, in consequence, there is no strain. At all times the arm is perfectly relaxed, and all side to side

movements proceed from the elbow, not from the wrist.

In my method of fingering, the thumb is never allowed to touch a black key, except at the ends of the keyboard, because doing so necessitates an unnatural movement of the wrist, which causes fatigue. I strike with the last joints of the fingers, not with the high wrist and the hammer stroke from the knuckles taught to-day.

Always when I play I have a second audience, an invisible audience gathered about my piano. As I close my eyes I see them, nodding, smiling, bowing grave approval, advising, praising, encouraging me. Beethoven, that gentle soul of soaring inspiration; Schumann, the spinner of exquisite melodies; Chopin, the fiery spirit who loved life and loved death; Papa Liszt, so quick to give young genius its due; Brahms, with his mastery and his companionship. These invisible spirits are my real audience. For their approval I live and work. And how can a man do less than his best with such presences as these to spur him on?

Music on the Hearth.

By Phyllis Monkman, the popular musical-comedy star.

IN a multitude of ways modern life calls for the leaven of variety. It has become as necessary to twentieth-century existence as the air we breathe. In providing amusement, as varied as it can be made, the modern music-hall is rendering a great service to the community, even if it is only by educating a people who are renowned for taking their pleasures sadly, in the healthy art of happy laughter.

To-day, thanks to wireless, it is possible to bring the service of the music-hall to the fireside of the humblest home, even to homes in the country districts where people cannot, for economic or other reasons, find their way to the large towns where the music-hall flourishes.

In these wonderful days, however, it is quite possible to laugh heartily at something that has been said or sung five hundred or a thousand miles away. There is no need to move from your arm-chair by the fireside, or from your bed, if you're ill, to enjoy good, health-giving laughter.

And so the music-hall of the big city has dropped from the clouds on to one's hearth, and all may gain admittance and become members of that vast audience and enjoy hundreds of performances—without once having to wait in a queue—and all for ten shillings a year! It remains for me the greatest of our modern miracles. Yet we are getting so used to it that it is rare indeed if anyone gives it so much notice as the flicker of a surprised eyelid. Yet it is bringing about nothing less than a revolution in our modern life. It is doing more than anything else to make life worth living in country villages, in industrial areas, and on lonely farmsteads.

Visualize one of the thousands of picturesque farms in any part of the British Isles. You see, perhaps, a tiny homestead clinging to the side of the great chalk hills, and wonder how the folk manage to carry on in such an out-of-the-way spot. But to-day, if you look more closely, you will see a light pole running up the side of the chimney stack, and you suddenly realize that these farm folk are just as well informed as to what is going on in the world as we townsfolk are who cluster in crowds around Piccadilly Circus,

Peep into this same farmstead at night. A blazing log fire; old and young are gathered around it. Are they glum and silent, not knowing how to spend their leisure hours after work? Not a bit of it. These folk are alert and keen and cheery, for they are listening to a rollicking song from Daventry, or to a violin played by a master hand in London, or to a droll comedian five hundred miles away.

This is the kind of pleasure and occupation for leisure hours which will oil the wheels of industry in country or town more than anything our legislators can devise. These listeners around the log-fire feel that they are no longer out of the main stream of the world's life. They know that they are taking part in the biggest co-operative enterprise in existence—the sharing of pleasure with millions of others, and they feel they really belong to the family of the nation.

One of our greatest post-war problems is the depletion of our countryside of its young manhood and young womanhood, and the effect this exodus has had on agricultural industry. Until lately, the common complaint has been that life in the village was so drab and dull that it was not to be borne. The coming of wireless has changed all that. Most of the interests which make town life worth living, music, theatres, dances, lectures, are carried through the ether to the remotest parts of the land.

What will be the outcome of all this? The countryman and his family will be willing to stay on the land, and inevitably thousands more will retrace their steps from the towns. A contented countryside means a more prosperous and efficient agriculture. The villages to-day, in need of a little relaxation, need not wait for the annual visit of the swings or roundabouts, or a band of strolling players. Every night famous singers and players and comedians drawn from every branch of the musical and theatrical professions are ready to enter cottage and farmstead and manor house to entertain the occupants. Henceforth, every village hall and club can become a concert hall, a theatre and a college by the aid of a wireless set and a loud speaker.

A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's talks from '2LO' 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.)

THOSE few words of mine about the flowers which our village folk used, in olden times, for dyes, have brought me a shoal of letters, and I must confess I am baffled to give you the exact way of it. I said so at the time, remember; but there must be, as I suggested, one old man or woman, in almost every village, who will be able to recall how to set about preparing the various dyes.

Here, though, I give (as several listeners have asked, who had not paper and pencil by them when I was speaking) a few plants and so on—not all of them, by any means—which used to be, and might be still, used to produce various colours:—

Yellow: Dyers' Rocket (a kind of wild mignonette). Boil the whole plant when in flower. Buckthorn. Gather before they ripen. (They will also make a green dye, if the juice is mixed with gum arabic and lime water). Dyers' Greenweed (pale) pear leaves.

Brown (tawny): beetroot; (russet), alder bark. Mauve: Red rose petals.

Green (dark, almost black): Yellow Iris root; (light), elder leaves.

Blue: Chicory leaves; isatis tinctoria (woad).

To deepen the shades, one listener recommends adding alum or a little copperas.

It is just as well that that Scout camp cut short my spell of sleeping out of doors, with my hammock slung between an elm (at my head) and an ash at my feet. 'No one in this part of the country would risk that,' says a listener from Malvern; 'for quite suddenly, without warning and without wind to cause it, the elm branches drop off, and woe betide the sleeper beneath!'

My elms have stood sturdy enough ever since I have known them; but a warning of that sort is not to be despised, and when next spring brings round clear nights that invite me to sleep under the stars, I shall choose another tree out of the many in my garden as my bedpost.

The Beloved Highwayman.

Second only to Robin Hood, I suppose, Dick Turpin, of all bold robbers, has the greatest hold on our countryfolk's hearts; and though—as I said in a B.B.C. anniversary note last spring—he was, in real life, by no means the gallant gentleman of the road our fancy paints, though that rousing ride to York on Black Bess is only, alas! a pleasant tarradiddle.

I am reminded of them by a letter from Nottinghamshire, telling of the New Inn, no longer an inn these days, but near where the Kinoulton Road crosses the Fosse. Here it was that Black Bess mounted the staircase, during Turpin's halt on his famous ride. 'It is quite possible to believe, too,' says my friend, 'after having seen the stairs. They are solid stone, very wide and deep.'

That legend, which has its home near one of the most glorious viewpoints across the Vale of Belvoir, is only one of many. Right close to ever-spreading London—almost, indeed, within its tentacles—there is a small inn I know whose landlord's daughter, they say, Turpin courted years ago, and close by, in the woods, there used to be a cave where he used to count the spoil, leaving that part of it, which he was putting aside for a rainy day, under her care.

How many other inns and villages and odd bits of highway, I wonder, have their legend of Turpin or other highwaymen? Maybe, listeners who, in their walks, come across old legends of the 'Stand and Deliver' gentry will pass them on, for all of us to share.

[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.

THE fourth birthday of the B.B.C. falls on Sunday, November 14, and arrangements are in hand to mark the occasion, as has been done in previous years, by a series of special programmes. The week preceding November 14 has been chosen, partly because it will include a concert which Dr. Richard Strauss, the world-famous composer, will conduct at the Royal Albert Hall. All the programmes during this week will be simultaneously broadcast from all other B.B.C. stations, and further details will be published in the next issue of *The Radio Times*.

The Commander-in-Chief, Portsmouth, has kindly given permission for a special broadcast to take place on Trafalgar Day, Thursday, October 21, from H.M.S. *Victory*, Nelson's old flagship. The character of this programme has not been yet decided, but it will, of course, be in keeping with the traditions of what is, perhaps, the world's most famous warship. The transmission will take place between 6 and 7 p.m.

Miss Victoria Monks will give her first radio performance from 10.15 to 10.30 p.m., on Tuesday, October 19. Many listeners will hope 'Won't you Come Home, Bill Bailey?' will be included among her songs.

An excerpt from *Tip-Toes*, the successful musical comedy at the Winter Garden Theatre, in which Miss Dorothy Dickson and Mr. Laddie Cliff are performing, is to be broadcast, on Friday, October 22. It is hoped to include some of the most popular of George Gershwin's delightful syncopated music, including, for instance, 'That Certain Feeling.'

The anniversary of the death of Frederic Chopin, the greatest of all poets of the piano, who died seventy-six years ago, will be fittingly marked by a pianoforte recital of some of his works on Sunday, October 17, by Mr. Jan Smeterlin. Mr. Smeterlin, who as an interpreter of Chopin has favourably impressed music critics by his recitals in this country and elsewhere, is an artist new to wireless, though he has made many friends through his concert appearances.

Other music in the programme on that evening will be provided by the ever-welcome Casano Octet, with songs by Miss Caroline Hatchard.

It is just a year since the death, much too early, of Easthope Martin, who had risen to a foremost place among contemporary writers of light music, particularly of songs which were admirable of their type. As recently as September 28 of last year Mr. Martin himself conducted a programme of his music at the London Station, but within a few days he was lying in hospital with an illness that was to prove fatal. Mr. Herbert Heyner is an artist who has had probably more to do with Mr. Martin and his music than any other singer, and he will take part in a programme of Easthope Martin music on Monday, October 18. It is a tribute to the late composer that this programme will be almost identical with the one conducted by him a year ago.

Seldom is a subject dealt with so artistically and so beautifully as is the old, old story of 'The

Pied Piper' in Herbert Ferrers's lyric drama *The Piper*, which will be broadcast on Monday, October 18, at 10.15 p.m. Bristly, Mr. Ferrers moulds his story round the idea that the Pied Piper was actually a messenger from 'the land beyond the veil' whose music few hear, but whose call all must follow at last. Having rid the town of Hamelin of rats and been deprived of his rightful reward by the Mayor and Corporation, he calls all the children round him with his bewitching music and leads them in a follow-my-leader dance round the square and away into the distance, and they are never seen again. The piper's music is played by a solo clarinet player who is included in addition to the clarinet of the orchestra. The solo part will be taken by Mr. Frederick Thurston, while that of the Pied Piper himself (the principal one in the opera) will be taken by Mr. Kingsley Lark.

Captain Harry Graham on Friday, October 15, experience an entertaining quarter of an hour.

There has been an unprecedented demand for copies of the Talks Syllabuses covering the autumn and early winter period. In the ordinary way, 10,000 copies are printed and these are sent out to education authorities and other bodies responsible for education, and are also offered by microphone announcements to anybody sufficiently interested in Talks to send a stamped addressed envelope. This number was exhausted within a day or two and a second edition of 2,500 was applied for within a week. There is no doubt a growing interest in Talks which was in some measure responsible for the flood of applications for the syllabus, while the coincidence of the National Radio Exhibition at Olympia may also have had something to do with the increased demand, a great number of copies having been applied for at the B.B.C. exhibit there.

Russian music will occupy the whole of the main part of the evening programme by the Royal Artillery String Band on Wednesday, October 27, Capt. E. C. Stretton, M.V.O., who has made a special study of the light music of that country, being the conductor.

Some time ago, during the broadcasting of a Somerset folk-song feature, the various items were introduced by a West Country character under the name of 'Jarge Balsh.' Jarge, whose real name is W. M. Jones, is an amateur artist of considerable ability in his particular sphere, and he is going to give, all by himself, a programme of Somerset dialect poetry and folk songs at 10.15 p.m. on Tuesday, October 26.

It is hoped to broadcast speeches by members of the Imperial Conference on the occasion of the Empire Press Union dinner, including those by the Prime Minister of Australia (the Rt. Hon. S. M. Bruce) and the Prime Minister of New Zealand (the Hon. J. G. Coates), which is to take place on Wednesday, October 20.

Programmes by the R.A.F. String Band will be relayed from the Motor Industries Exhibition at Holland Park Rink, between 6 and 7 p.m., on October 16, 18, and 20. An excerpt of 'straight' music by the Grenadier Guards Band will be relayed from the first Motor Show Ball at the Royal Albert Hall, between 9 and 9.30 p.m. on Thursday, October 28.

The competition announced in the last issue of *The Radio Times*, which was to have taken place on Monday, October 18, in which listeners were asked to identify the voices of people whose photographs were to be published, has been postponed.

Those who heard Mr. Cecil Lewis's first talk on 'Peking—the Forbidden City,' will look forward to the continuation of this most fascinating series on Chinese Life, Custom and Legend, which he is giving on Saturday, October 16. On the same evening, Mr. W. H. Reed, leader of the London Symphony and Royal Philharmonic Orchestras, will deal with the history of the violin.

Some FEATURES in MANCHESTER'S CIVIC WEEK Programmes.

Sunday	2.45 UNITED CIVIC WEEK SERVICE, relayed from Albert Square 4.0 Three Half-Hour Recitals—EDWARD ISAACS, FRANK MULLINGS and JOHN BRIDGE 9.15 RED ROSE CONCERT, relayed from the Hippodrome
Monday	7.40 The Rt. Hon. MILES E. MITCHELL, Lord Mayor of Manchester, <i>The Meaning of Manchester's Civic Week</i> 8.0 Concert by Past and Present Students of the ROYAL MANCHESTER COLLEGE OF MUSIC
Tuesday	Mr. K. A. BRADY, <i>The Manchester Ship Canal</i> Mr. SPURLEY HEY, <i>Manchester's Progress in Education</i>
Wednesday	1.15 THE EITH ROBINSON QUARTET relayed from the Houldsworth Hall 6.45 Mr. EDWARD LIVEING, <i>The Manchester Broadcasting Station</i> 7.40 Concert by the MANCHESTER CITY POLICE Sir ROBERT PEACOCK, <i>The History of the Manchester Police</i>
Thursday	7.40 Mr. W. HOWARTH, <i>Manchester and the Cotton Industry</i> 8.0 'THE JEFFERSONS'—the first of the Lancashire Play Series
Friday	1.15 Concert by the MANCHESTER CONTEMPORARY MUSIC CENTRE 5.30 Speeches at the meeting of the CLASSICAL ASSOCIATION, relayed from the Whitworth Hall 7.40 Professor H. B. CHARLTON, <i>Manchester and the Drama</i>
Saturday	7.40 Mr. L. STANLEY JUST, <i>Manchester's Libraries</i> 8.0 Gems from the Operas, rendered by the MANCHESTER BEECHAM OPERATIC CHORUS

The Swiss Yodelling Quartet, who are on a visit to England, will take part in a variety programme between 10.15 and 11 p.m., on Friday, October 22. The Vladimoff Balalaika Orchestra and Miss Alice Melville, impersonator and a newcomer to broadcasting, will also take part.

There is a certain type of opera which appears mainly to have been written as a peg on which to hang florid coloratura soprano arias, and it has been suggested that some examples of these would be suitable for broadcasting if arranged in an abbreviated form and with a great deal of the dialogue and less important passages omitted. It is proposed to try some experiments on these lines on Friday, October 29, between 8.30 p.m. and 9.30 p.m.

There must be many people who are interested in what can most appropriately be termed 'The Aunt Question.' They will, if they listen to the second of the series of humorous talks by

News From the Provinces.

MANCHESTER.

AN example of how municipal authorities can cooperate to the mutual advantage both of themselves and broadcasting is provided by a concert which is to take place at the Palace, Burnley, on November 21. This concert, which has been arranged in conjunction with the civil authorities, will be given by the Station Augmented Orchestra, the solo artists being Mr. Arthur Catterall (violin) and Mr. Norman Allin (bass).

During the forthcoming season the Manchester Dramatic Company will broadcast several long plays, and between these performances many interesting short sketches will be given. In the week beginning October 10, two plays will be produced, the first, *The Gift*, a symbolic play, and *George Propoës*, a comedy, followed by *The S.O.S.*, a dramatic sketch in one act.

An interesting pamphlet is being prepared giving details of the autumn series of school transmissions, which will be broadcast from Manchester and Daventry. Copies can be obtained from the Manchester and Liverpool Stations, but for the guidance of listeners a summary of some of the talks is appended.

On Mondays the Rev. H. Allen Job, F.R.G.S., will give 'Travel Pictures of the British Empire,' his subject being Australasia, and from Monday, November 1, this series is being continued by Mr. J. W. Price, F.R.G.S. His subject is Canada.

One frequently hears expressions from people that they wish greater knowledge with regard to art had come their way. They should hear Mr. Lawrence Howard, M.A., Curator of the Manchester Corporation Art Galleries, on Tuesday evenings when he talks on 'Landscape Painting.'

The story of English Music as told by Miss Elfrida Vipont on Wednesday evenings is another interesting series.

An Archaeological series of chats, under the title of 'Lancashire's History in Stone and Brick,' will appeal to all Manchester listeners. These talks are to be given on Friday evenings by Miss Bertha Hindshaw, of the Horsfall Art Museum, Ancoats. They are comprehensive, covering such subjects as the life of Lancashire's early inhabitants, the effect of Roman and Norman conquests, and many other interesting topics leading up to the present era of industrialism.

LIVERPOOL.

LIVERPOOL CALLING is the title of a new radio revue, written and presented by Edward P. Genn, which is to be broadcast on Monday, October 18. The cast includes Mr. Tommy Handley, a native of Liverpool, Miss Doris Gambell, Miss Jean McGregor, and Pursall and Stanbury. We are also promised a beauty chorus, and the picture will be framed by the Station Revue Orchestra, and compered by the Showman. The sketches include 'A Rushing Drama,' 'A Nightmare of 1926,' and 'Courtship by Proxy.'

CARDIFF.

IN 'Romantic Lovers,' on Tuesday, October 12, listeners will find love songs taken from romantic operas. The orchestral music is appropriate to the theme of the programme and among the items will be included the famous Prelude from the greatest love opera of all, *Tristan and Isolde*, as well as a selection from Verdi's *Othello*. Another interesting item in this programme is a new version of *Romeo and Juliet*, written by the English composer, Herbert Bedford. The parts in this new version of *Romeo and Juliet* will be taken by Miss Esther Coleman and Mr. Roy Henderson.

Cardiff listeners will be particularly interested in the play *For France*, which is to be given on Wednesday, October 13. It was written by the Welsh dramatist, Mr. J. O. Francis, and shows that not only can he write comedy and drama of Wales and the Welsh, but he can also, when he chooses, make historical themes suit his purpose. *For France* was originally featured with great success in the leading London music-halls by Mr. Lyn Harding. The play, which has a strong plot, takes us back to the time of the Franco-Prussian War. Listeners who enjoyed *Birds of a Feather* will be surprised and interested in the versatility shown by this leading dramatist of Wales. In keeping with the scenes of the play, the musical portion of the evening will consist of French music, the more popular works of famous French composers being chosen.

BOURNEMOUTH.

A SPECIAL birthday programme will be given on the eve of the third birthday of the Bournemouth Station on Saturday, October 16. Popular London and local artists will take part in the birthday celebrations, the exact nature of which is being kept as a surprise for listeners, though it can be stated that the programme will consist of items which, during the past year, have received special commendation from listeners. The proceedings will begin with a message of birthday greetings from Mr. J. C. W. Reith, the Managing Director of the B.B.C.

A programme consisting of English and Italian dance music is to be given from the King's Hall Rooms, Bournemouth, on Thursday, October 14, the various items being played by Mr. Alex Wainwright's Dance Band and the Wireless Orchestra. Miss Margaret Cochran (soprano) and Mr. Silvio Sideli (baritone), who took part in the delightful Neapolitan half-hour broadcast from Bournemouth Station a few weeks ago, will sing a verse and the refrain of each of the Italian pieces before the tune is played for dancing.

The Sunday afternoon concert on October 10 includes items by Miss Mavis Bennett and Mr. Eric Greene, who will sing the Duet from the end of the first act of *La Bohème* and Lucantoni's *A Night in Venice*. Among Miss Bennett's solo items may be mentioned Bemberg's *Nymphs and Fauns* and an aria from *Il Re Pastore*, by Mozart, whose *D Major Symphony* will be played by the Orchestra. Miss Mary Lewis will be the soloist in the *concertstück for Harp and Orchestra* (Op. 39) by Gabriel Pierné, which is also included in this Sunday afternoon concert.

Another concert of interest to music lovers is being given on Tuesday evening, October 12, when Miss Margaret Holloway is to play the Romance and Finale—*à la Zingara*—from the Wieniawski *Violin Concerto in D Minor*. In the same programme Miss Annette Blackwell (soprano) is to sing two famous arias from *Figaro*, and Mr. T. Conway Brown will conduct a performance of his Suite *The Wandering Minstrels*. Listeners may also like to note that at the afternoon symphony concert from the Winter Gardens on Thursday, October 14, at 3.30 p.m., part of Borodin's *Symphony No. 2 in B Minor* will be given, also Lalo's *Symphonie Espagnole* and Bantock's *Tone Poem, The Witch of Atlas*.

Cal'ender's Band is to give a programme on Monday, October 11. Listeners will be interested in the prospect of hearing Fletcher's *An Epic Symphony*, which was specially composed for this year's Crystal Palace Contest.

BIRMINGHAM.

A SUITE of Irish sketches will be included in a symphony concert on Sunday, October 10, when the composer, Mr. G. O'Connor Morris, will conduct the orchestra. These sketches are not intended to depict any special events, but rather to try to catch the atmosphere of romance which surrounds the Irish and which makes them such a lovable people. The programme will also include solos by Miss Margaret Ablethorpe (pianist) and Mr. Owen Bryngwyn (baritone).

'Life and Love' is the title of a programme on Thursday, October 14, during which Mr. Joseph Lewis will conduct the Orchestra in many selections from the works of great masters aptly bearing on this description. Not the least among these contributors is Franz Liszt, the great romanticist of music. His son-in-law, Wagner, whose genius is so appropriately represented by the famous Bridal Music from *Lohe-grin*, cannot, of course, be omitted from such a programme.

Gardening, it will be generally agreed, gives more health and happiness than the majority of recreations, and it certainly has prior claim to this position from its antiquity, not only as a hobby, but as the necessity of the first civilized man. In his talk on Monday, October 11, Mr. Sidney Rogers will answer the unspoken questions of many who might like to grow bulbs in the open.

The microphone installed at the Wireless Exhibition in the Drill Hall, Thorpe Street Barracks, will be used on Tuesday and Saturday afternoons, October 12 and 16, when programmes by the Wireless String Orchestra will be broadcast.

A performance of Schubert's Overture to *Rosamunde* will be included in the programme of 'Favourites' which is to be conducted by Mr. Joseph Lewis on Tuesday evening, October 12. There will also be vocal items by Miss Doris Vane and Mr. Herbert Thorpe, and two cornet solos—*A Perfect Day* and *Killarney*, by Mr. Richard Merriman.

A little comedy dealing with the trials and tribulations of an amateur theatrical producer will be broadcast on Saturday, October 16. The musical portion of the programme includes the Overture *The Impresario*, or *The Theatre Director* by Mozart.

PLYMOUTH.

AN Anglo-French programme of musical and vocal items will be given on Wednesday, October 13, when Miss Gladys Lack, the well-known soprano, will be supported by the Station Orchestra. In the British section of the programme, Miss Lack will contribute songs by Bantock, Scott, Elgar, and other modern composers, and in the French section she will sing songs by Chaminade and Debussy. Miss Maude Gold (violinist), who is also appearing in the same programme, will give a *Sonata* by Eccles, *Harmonie* (Saint-Saëns), *Serenade* (Gounod), and *Berceuse* (Fauré). Among the orchestral items are Elgar's *Imperial March*, German's 'Gipsy Suite' Ballet Music from *Sylvia*, and *L'après-midi d'un Faune* (Debussy). Between the British and French sections of the programme will be an interlude, when Miss Mina Taylor will broadcast character impressions and impersonations.

Among a number of interesting talks for the week beginning Monday, October 11, is a continuation of her series on Spain by Miss Phyllis Vivian (Monday); another describing the strange similarities between Cornwall and Brittany by Miss Margaret E. Riley; a holiday at Lucerne by Miss Lilian Brenton (Tuesday); a discussion on Old Furniture by Mr. Colin Stratton-Hallett (Wednesday); and his concluding chat on Maritime Reminiscences by Lieut.-Com. E. E. Frost Smith (Saturday).

Manchester Calling!

By EDWARD LIVEING

(Director of the Manchester Broadcasting Station).

[Starting on October 2 and continuing every day throughout the week, the Manchester Station of the B.B.C., in co-operation with the Manchester Civic Authorities, will show the outer world, through music, drama and descriptive talk, something of the cultural and industrial importance of the city and its neighbourhood. For the benefit of those less-fortunate listeners who do not happen to live in Lancashire, Mr. Liveing gives a brief account in the following article of the important area served by the Manchester Station.]

WHAT do Southerners know of Manchester and the other great cities in its neighbourhood? Probably some have read the rather dismal pictures of 'Halland' in C. E. Montague's 'A Hind Let Loose.' 'A Venice in Hell' is one of his descriptions. Others will probably associate Manchester—and rightly, too—with the Hallé Society and its concerts, the Manchester Ship Canal, the conversion of Thirlmere Lake in Westmorland into a vast reservoir, and the name of a world-famous newspaper. Others will remember the ancient maxim that 'What Manchester thinks to-day London will think to-morrow'; and others the little rhyme, 'Manchester men are business men—Liverpool men are gentlemen.' Theatregoers will no doubt have formed some impression of Lancashire from the robust plays of Harold Brighouse and Stanley Houghton.

But I always feel that, however much one knows about the institutions or the inhabitants of a place from which a programme is coming over the ether, one would also like to visualize it as it actually looks. May I, then, paint a picture for those of you who will listen to some of our programmes next week—a sort of panoramic picture—of the region from which the Manchester Station takes its life

and colour, and to whose life and activities in turn it gives expression through the air?

Imagine something over 1,000 square miles of country, stretching on one side from the River Ribble in the north to the River Mersey in the south, and bounded by the Irish Sea, and on the northern, eastern, and south-eastern sides hemmed in almost completely from the rest of England by the chain of the Pennines and the Derbyshire hills. In this huge basin the moist winds of the Atlantic become cooped up; in this basin, too, there must have grown with great luxuriance in the dim past immense forests which have left behind them deep in the earth their deposits of coal.

These two natural factors, together with the evolution of modern industry, have given rise in the north-west of England to the most thickly populated area in the whole of the British Isles. Cotton and coal are the chief industries, but in their wake have followed many others.

It may, perhaps, astonish some people to know that there lives within a fifty-mile radius of Albert Square in Manchester a greater population than is to be found in the same radius of Charing Cross. Manchester and Salford (the latter has recently been given the dignity of a city) alone boast a population of over a million, and within twenty-five miles of this nucleus are cities like Bolton, Oldham, Blackburn, Stockport, Preston, and Burnley, all possessing populations of more than 100,000, and other centres of industry such as Wigan, Bury, Ashton-under-Lyne, and Accrington, all of them with populations well over the 40,000 mark.

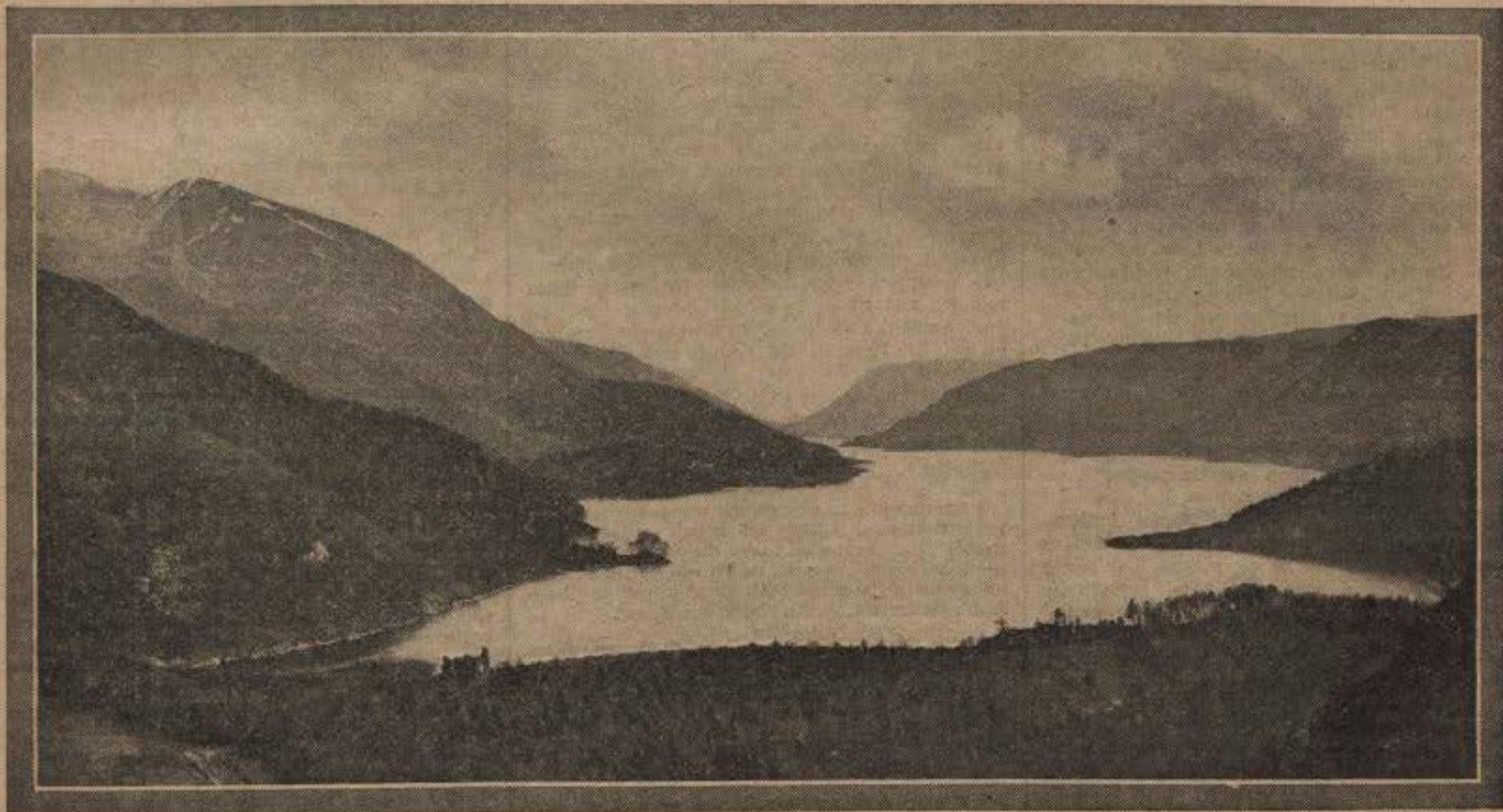
Picture to yourself these towns and cities with their coal mines and their cotton mills, their trams and tramways, their electric power stations, their gasometers and their far-stretching suburbs.

It may perhaps seem strange that living in the

midst of this great industrial area Lancashire people can be so cheery and warm-hearted. Their reputation from this point of view is a perfectly sound one, and so is their reputation for outspokenness. But, if they have built their traditions in the dirt and grime which have given them their wealth, they are not the absolute materialists that they are sometimes considered to be by the outer world. I doubt if any population in the country, with the exception of parts of Wales and Scotland, is so genuinely musical as the Lancashire people. Nearly every village possesses its own brass band, and a number of the Lancashire bands have achieved a reputation far beyond the confines of their native towns or hamlets.

In his novel, 'Men Like Gods,' H. G. Wells has drawn an arresting picture of another world in which the huge industrial areas are uninhabited during the night time and their workers are transported to them by air, giving their toil during the day and returning in the evening. One day, perhaps, there will be Garden Cities on the Pennine uplands, and Manchester and Lancashire workers will fly down to their toil in the nether regions and return at night to pure air and rustic families. But it will be a long time before this 'New Jerusalem' is planted out and the 'dark satanic mills' keep their solitary watch by night.

Meanwhile, Lancashire lads and lasses will continue to find in their bands and their dialect stories, in their love of music and their cheery good-humour, ways of escape from what may be depressing in their surroundings. And broadcasting will continue to bring new thoughts and new interests into the homes of those whose work in the pits and the cotton mills makes so vital a contribution to the well-being of their fellow-citizens in other parts of Great Britain and the British Empire.



A SOURCE OF MANCHESTER'S WATER SUPPLY.

Abraham, Ernest.

An interesting picture of Thirlmere, one of the most beautiful of the North-Country lakes, which has, by a great feat of engineering, been made to serve the needs of a vast industrial population. The wonders of the system by which Manchester's water is brought from this remote spot will be described by Mr. L. Holme Lewis, the Manchester Corporation's Waterworks Engineer, in his talk on Friday at five o'clock.

Listeners' Letters.

Radio on the Farm.

[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.]

SOME years ago, after about forty years' experience of London and country life, including thirty years in business in London, I was compelled by circumstances to come to Lincolnshire to this farm. I found myself in the centre of a farming district about fifteen miles from civilization in the shape of fair-sized towns. Getting well into the seventies, and with sight and hearing growing faulty, I was becoming discontented with my apparent loneliness, when nearly two years ago I installed a good wireless set—and I haven't had a dull moment since, except when, temporarily, it is out of order. Busy all day, at seven p.m. I switch on, and am back in London, which, of course, I know well. I have no change from London or Daventry, for who wants better programmes? As a farmer I find the weather forecasts invaluable; the Talks are always most interesting, and I think I have heard and learnt more from them than I ever thought of before. Then there are the Sunday programmes, and we are specially careful to have a good fresh battery to make sure of every item, specially the services. In short, so useful is the wireless to me in this wild country that I often say that if the up-keep cost pounds instead of shillings I must have it, let whatever else go short.—W. G. M., Middle Rasen, Lincs.

'Underground' Wireless.

I RECENTLY took my receiver down to my cottage in Sussex, where the loud speaker was much appreciated by the villagers, especially the 7 p.m. news. My aerial was a length of wire slung on the ceiling, the only external sign being the earth wire to a bit of pipe driven into the ground. I overheard some diverting discussions as to its being a gramophone—"It couldn't be wireless because there 'weren't no wires.'" Finally, I was asked—was it true that I had an underground wireless, because an old man had seen me burying the wire!—VERNON A. B. SMITH, Thames Ditton.

Art Knows No Frontiers.

OBJECTION has been raised recently in certain quarters to the B.B.C.'s employing foreign conductors for certain special concerts. It would be interesting to know to what extent British musical and histrionic talent is employed in foreign countries. If foreigners are prevented from performing before British audiences, the natural result would be the exclusion of British performers from the foreign stage. Surely, such a policy would tend to hinder the work of the League of Nations in its endeavour to establish good feeling between the nations of the world.—ERNEST J. KEMP, Queen's Park, Billericay, Essex.

'God Save the People.'

I VERY cordially second your correspondent's excellent suggestion that Ebenezer Elliott's poem—
When wilt Thou save the people,
O God of mercy, when?

should be used as a second National Anthem. The poem has sometimes been hastily classed as 'frankly socialistic' in its aspirations, but surely this is a one-sided view. The most appropriate setting is that by Josiah Booth. 'Commonwealth,' as the tune is called, is well-known and easily sung, and may be found in many of the current hymnals.—G. W. J. POTTER, Hastings.

A Second National Anthem.

THE present National Anthem appears to me a rushed piece of music for the closing down of our social and commercial functions, and instead of such an anthem for the close, I should suggest that the opening of our places of amusement and other social events might begin with 'Land of Hope and Glory.' The Empire to-day wants an inspiration,

and it is here. I suggest that it might be given a month's trial, and instead of smothering the desire of an audience to join in, encourage any wave of enthusiasm that might be stirred up.—THOMAS SILARPLES, Rawcliffe Hall, Lincs.

The Fellowship of the Wireless Service.

AT a Mission Hall for which I am responsible, we have, for years past now, made a practice of adding the broadcast Sunday evening service to our own evening service. We should not like to give up our own service for that broadcast; but it has come to mean much to us habitually to enter into the wider fellowship of the Wireless Service immediately after our own service has served its own special purpose.

We are glad to note that Sunday services for children are being revived again: we missed them when they closed down a year or two ago.—W. E. B., Earl's Court.

Dance Music from Daventry.

AS most listeners who dance to the radio have powerful receiving sets, it would be quite simple for them to switch over to Daventry on a Thursday night, when London and other stations could have a programme of music while Daventry could have half of London's programme and then its dance music. Thus, London would have two nights a week for dance music, which some stations could relay, and on these nights Daventry could take a musical programme of its own, ending with three-quarters of an hour's dance music from London. And don't leave off the six to seven o'clock light programme, with a 6.40 talk, as you will deprive so many young people of so-called popular musical pieces.—DONALD M. MURDOCH, Castlebar Road, Ealing.

Programmes in Welsh.

THERE are two Welsh languages—that spoken in South Wales and Monmouthshire, and the Welsh spoken in the six counties of North Wales and by very many thousands of people in Liverpool, Manchester, the Midlands generally and the Metropolis. These languages are different in vocabulary and in vowel sounds. There are broadcasts in Welsh presumably because there are literally tens of thousands of Welsh-speaking wireless licence-holders, who like to hear their own tongue. Daventry is 'on the air' for approximately seventy-five hours per week and the actual Welsh broadcast has averaged seven minutes per week—seven minutes out of every 4,500! During the past twelve months the Welsh broadcast has been exceeded by Russian, by French and by Italian broadcast from Daventry. Perhaps your correspondent who objects to Welsh programmes thinks everything he cannot understand is Welsh?—IOR MORRIS, Penrhyn Deudraeth, Merionethshire.

POINTS FROM LETTERS.

I SHOULD like to express my warmest thanks for your continued efforts on behalf of orchestral music. I am very glad to see the announcement of the Albert Hall Concerts, which will be yet another milestone in the social betterment of our people.—A. M. GLEDHILL, South Shore, Blackpool.

HERE, where the distance from the large centres renders it difficult to hear the authoritative and up-to-date lectures, scientific Talks bearing on rural subjects are greatly appreciated, and those under the auspices of the Ministry of Agriculture are very helpful.—J. WEATHERILL, Rievaulx, Helmsley, Yorks.

WE keep a money-box by our crystal set, and when we like anything very much, we put in pennies and halfpennies. We use the money to pay for the licence, but we hope we shall find enough for a bigger set one day.—C. H. T. GRIFFITH, Plymouth.

The Listener's Point of View.

[There are many problems connected with broadcasting that listeners discuss among themselves, and that they would like to see discussed in 'The Radio Times.' We propose, therefore, to bring forward some of these questions from time to time, and to publish short articles giving all points of view. Last week, Mr. Sydney H. Moseley dealt with the vexed question of how studio audiences should behave during a transmission. This week a correspondent emphasises the need for a new attitude on the part of listeners towards the broadcasting of Divine Service.]

OTHER readers of *The Radio Times* must have been embarrassed, as I have been on several occasions recently, when the left-on loud speaker has been running riot with a broadcast of Divine Service.

I am no persistent churchgoer—indeed, I might be termed a slacker with regard to religious observances—but I feel that many people have drifted unwittingly into an attitude of disrespect to religion when it is being relayed by wireless from the pulpit.

A sort of paralysis seizes me—I find that I stop in the middle of a sentence, or that, absent-mindedly, I fail to listen to what is being said to me—when some section of the Divine Service is being intoned.

I asked a friend the other day what one should do in the circumstances. He said, quickly: 'Why, get up and switch off the radio.' I looked at him and said: 'Could you deliberately go and switch off in the midst of the Lord's Prayer?' and immediately he faltered that 'on second thoughts, perhaps he could not.'

So I suggest there is need to determine a new and proper attitude.

There is not yet sufficient respect for the radio itself as an institution of social service, and there easily follows a careless attitude towards those institutions and persons of high degree who use the radio as a medium of expression.

Perhaps it will be a long time before one may overhear a man on the telephone, answering an attractive invitation, and, consulting his diary, saying: 'I know I would have a great time, but I have a long-standing date with my radio that evening, when it presents me with a five-round debate between Wells and Belloc, which I have been looking forward to for weeks.'

Yet I do believe that the time will eventually come when as much respect will be paid for a 'date' with the radio, as there may be for a night at the opera, or some great ball or other function underlined in the diary, a date to be kept at all costs.

But lest too-easy familiarity with the radio shall breed something like contempt, I think religious leaders should set about the establishment of a new attitude regarding the broadcasting of Divine Service. People may not obey the impulse to rise up, knife and fork in hand, when the National Anthem comes over the radio, but undoubtedly table chatter and clatter of cutlery ought not to be mingled with the Benediction.

This is a new condition of things. We are not yet adjusted. Adjustment is taking place, however, and I wonder what the effect upon the children in our homes can be if it is considered quite all right to have a loud speaker intoning a prayer in the midst of the usual racket and noise of a household.

Everybody by now knows that at certain hours on Sundays, religious service is broadcast. Could it be inculcated as 'good form,' or as a duty, to see beforehand that the loud speakers shall remain silent? Then those only who are desirous of joining in the religious services shall deliberately switch in and, for the time being, banish from their minds all other matters.

What do other listeners say to this? C. L.

Story of the Orchestra.

By V. Hely-Hutchinson.

[This is the second of a series of articles in which Mr. Hely-Hutchinson tells how the modern orchestra arose from small beginnings to its present state of perfection.]

THE orchestra is divided into three groups: strings, wind and percussion. The strings are the real basis of the orchestra, and, in spite of the constant invention and modification of wind instruments, and "effects" in the percussion line, are getting more solidly fixed in that position.

There is a reason for this. The tone of the strings never cloy. The tone of any other orchestral instrument, if heard too long continuously, would tend to become wearisome.

Suppose we compare the orchestra to a slice of bread and jam. The strings represent the bread and the rest of the instruments the jam.

The strings of the orchestra, as it is constituted to-day, consist of violins, violas, violoncellos and double-basses. The violins, more than twice as numerous as any of the others, are divided into two groups, and correspond to the treble and alto parts of a vocal quartet. The violas supply the tenor, and the violoncellos the bass. The double basses have a kind of roving commission, sometimes doubling the bass, sometimes outlining it with *pizzicato* notes, and sometimes doing nothing.

All these instruments are descended from the primitive stringed instrument, the viol (Italian viola). The modern viola, which preserves this name, is a far more refined instrument. The 'violino' or violin, is the 'little viol'; the 'violone,' a kind of obsolete double bass, is the 'big viol,' and the name 'violoncello' signifies 'little violone,' or 'little big viol.'

The actual instruments, and their grouping, were the same in Bach's time as they are to-day; but there is all the difference in the world between their former and their present treatment. They are no longer mere units in a combination; they are individuals in a community. The difference in treatment is particularly noticeable in the case of the viola and double bass.

The violin and violoncello are, outside the orchestra, so much the most commonly used stringed instruments that the tendency is to look on the other two as mere variants of these.

It is only within the last eighty years or so that musicians have realized that the viola can have a soubriety, or a piquancy, all its own, and that the double bass is capable of higher things than always wallowing in the bass an octave below the 'cello.

Naturally, the executants of such despised instruments took little or no trouble with them, and there used to be a malicious legend current in orchestral circles that viola players were ex-horn players, who had been superannuated because of the loss of their teeth. I hope any viola player who reads this ancient jibe will forgive my resurrecting it here; needless to say, it is very inapplicable now. Since the inner qualities of the viola and double bass have been discovered, their standard of technique has risen to the same height as that of the violin and 'cello.

The comparison of the strings to a slice of bread, which I made before, denotes their invariable usefulness but not their infinite variety. There is literally no limit to the resources of the string tone.

An ordinary symphony orchestra contains sixteen first and sixteen second violins, twelve violas, ten 'cellos and eight basses; and the sound of this mass of strings playing together has a kind of surge and sweep about it that nothing else can imitate. Then, of course, with these numbers, further subdivision of the groups is possible, and this opens up new avenues of effect. The simplest writing for strings sounds well; the most complicated, if skilfully arranged, sounds equally well.

This is why the strings, above all other orchestral groups, possess beauties which no number of composers can ever exhaust.

Interpretation in Song.

Mr. Plunket Greene's Recital.

[Mr. Plunket Greene is recognized as one of the most perfectly-trained and accomplished singers of the day, and his views on 'interpretation in song' will be heard with the liveliest interest by all music lovers. In the London Studio on Monday night, October 4, at 9 o'clock, he is giving the first of three Lecture Recitals, dealing in this instance with the equipment of a singer. By way of illustration, he is singing the songs printed below, and listeners will perhaps find it helpful to have the words before them while they are being sung.]

I.

THE HURDY-GURDY MAN.

Schubert.

YONDER stands a poor old hurdy-gurdy man,
With his frozen fingers playing all he can,
Barefoot, shuffling sidelong on the icy way,
Not a single penny in his empty tray.

No one seems to heed him, no one stops to hear,
Only snarling mongrels care to venture near;
Little does he trouble, come whatever may,
Still his hurdy-gurdy drones and drones away.

Wonderful old fellow! Shall I with you go?
Will you drone your music to my songs of woe?

PAUL ENGLAND.

II.

THE OAK-TREE BOUGH.

E. C. Bairstow.

THERE was a weasel lived in the sun
With all his family,
Till a keeper shot him with his gun
And hung him up on a tree,
Where he swings in the wind and rain,
In the sun and in the snow,
Without pleasure, without pain,
On the dead oak-tree bough.

There was a crow who was no sleeper,
But a thief and a murderer
Till a very late hour; and this keeper
Made him one of the things that were
To hang and flap in rain and wind,
In the sun and in the snow.
There are no more sins to be sinned
On the dead oak-tree bough.

There was a magpie too,
Had a long tongue and a long tail;
He could both talk and do,
But what did that avail?
He, too, flaps in the wind and rain
Alongside weasel and crow,
Without pleasure, without pain,
On the dead oak-tree bough.

And many other birds and beasts,
Skin, bone and feather,
Have been taken from their feasts,
And hung up there together,
To swing and have endless leisure
In the sun and in the snow,
Without pain, without pleasure,
On the dead oak-tree bough.

EDWARD THOMAS.

III.

SHENANDOAH.

arr. by R. R. Terry.

O SHENANDOAH, I long to hear you,
Away, you rolling river.

O Shenandoah, I long to hear you,
Away I'm bound to go
'Cross the wide Missouri.

O Shenandoah, I love your daughter.

'Tis seven long years since last I see thee.

O Shenandoah, I took a notion
To sail across the stormy ocean.

O Shenandoah, I long to hear you.

IV.

SHERWOOD.

James R. Dear.

SHERWOOD in the twilight, is Robin Hood awake?
Grey and ghostly shadows are gliding through the
brake;

Shadows of the dappled deer, dreaming of the
morn,

Dreaming of a shadowy man that winds a
shadowy horn.

Robin Hood is here again: all his merry thieves,
Here a ghostly bugle note shiv'ring through the
leaves.

Calling as he used to call, faint and far away,
In Sherwood, in Sherwood, about the break of
day.

Merry, merry England has kissed the lips of June,
All the wings of fairyland were here beneath the
moon;

Like a flight of rose-leaves flutt'ring in a mist
Of opal and ruby and pearl and amethyst.

Hark, the dazzled laverock climbs the golden
steep;

Marian is waiting: Is Robin Hood asleep?
Round the fairy grass-rings frolic elf and fay
In Sherwood, in Sherwood, about the break of
day.

Friar Tuck and Little John are riding down
together

With quarter staff and drinking can and grey
goose feather.

The dead are coming back again; the years are
rolled away

In Sherwood, in Sherwood, about the break of
day.

Hark, the voice of England wakes him as of old,
And, shattering the silence with a cry of brighter
gold,

Bugles in the greenwood echo from the steep,
Sherwood in the red dawn, is Robin Hood
asleep?

Where the deer are gliding down the shadowy
glen

All across the glades of fern he calls his merry
men;

Doublets in the Lincoln green glancing through
the May

In Sherwood, in Sherwood, about the break of
day.

Calls them and they answer; from aisles of oak
and ash

Rings the Follow! Follow! and the boughs
begin to crash;

The ferns begin to flutter, and the flowers begin
to fly;

And through the crimson dawning the robber
band goes by.

ALFRED NOYES.

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.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 13s. 6d.

The Children's Corner.

London and Daventry News.

DURING the past summer, birthday greetings have decreased to about sixty per day. There are already signs, however, that what happened a-year ago is likely to happen again. Last September the number began to rise until it reached a hundred. We could manage that. It went steadily up until it was almost two hundred. We could not manage that. There were four ways of solving the problem:—

1. To give up broadcasting birthdays altogether. We did not want to do that, because thousands of children would have been disappointed.

2. To allow longer time for them. We could not very well do that, because there are people who do not know (as we do) that birthday greetings are popular.

3. To rush them through at high speed. That was not advisable, because it meant that listeners would have difficulty in understanding what was said.

4. To limit the number in some fashion, and to find some way (other than the microphone) of dealing with greetings which were not broadcast.

After much thought and discussion, it was decided to adopt plan number four. The maximum number of broadcast greetings was fixed at 100, and it was arranged that the other 'birthday children' should have a letter sent to them. The chief difficulty was how to choose 100 names out of (say) 180 without being unfair. Finally we agreed that the best thing to do was to put down Radio Circle members first of all on the day's list, and then to add non-members, up to the maximum number of 100, in the order in which the requests had come.

For the rest of the winter and during the spring we worked on that plan, and, since it seems to have been successful, we are going to carry it on.

Will 'nieces' and 'nephews' (and their parents) kindly note that the one way to make certain of having birthday greetings broadcast is for the 'birthday child' to be a member of the Radio Circle? If for some reason this should not be possible, or considered desirable, long notice—and the longer the better—increases the chance.

But in any case, as things are at present, every 'birthday child' will get some message from those who manage the 'Children's Hour,' for if the greeting is not given through the microphone, it will come by post.

* * * *

On Tuesday of next week we are to have violoncello solos by Miss Beatrice Eveline—who is always popular, a story from 'The Merry-Go-Round'—which means a specially good story, and the second adventure of Mr. E. Le Breton Martin's new series. It ought to be a good day!

On Wednesday there is to be another 'Aunts' and 'Uncles' programme. That ought to be popular, too!

On Thursday the Wicked Uncle will give some more information—peculiar to himself, and in other ways—on (Un)Natural History.

The programme for Friday includes songs by Christine Bywater (who is really Mrs. T. C. Stern-dale Bennett). She is as good to hear as her husband is—which should be praise enough. On the same day Mr. Harcourt Williams will tell a story, and another of Mr. H. Mortimer Batten's splendid Nature tales will be told. Friday ought to catch lots of listeners!

On Saturday there will be another Competition. Exactly what it will be, nobody yet knows. There

has not been time to think about it yet. All we know is that it will be ready in time and that it will be as interesting as we can make it.

For Birmingham Children's Hospital.

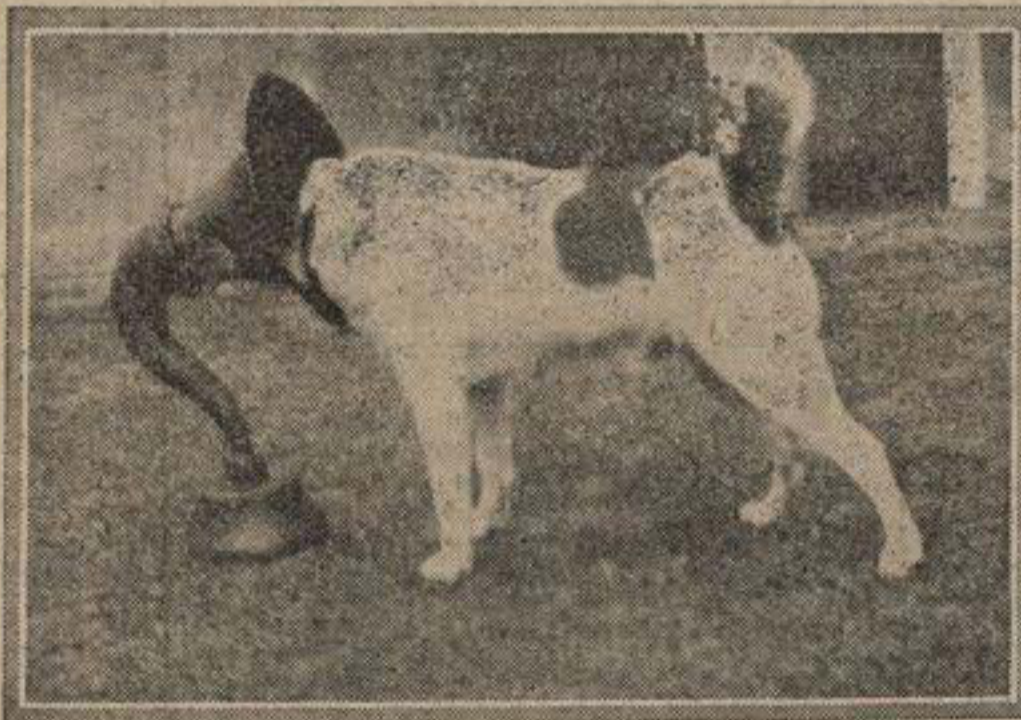
Just a word to all the Birmingham Radio Circle members to tell them about Uncle Edgar's idea to endow a cot at the Children's Hospital. It will cost £1,000, which is cheap compared to the benefit and pleasure of its lucky occupant.

All contributions, however small, will be gratefully acknowledged, and if you have not been able to send anything for our stall at the Birmingham Wireless Exhibition, just let us have, from time to time, one or two of those odd coppers which you will not miss from your weekly pocket-money.

The Aunts and Uncles are helping in the same way, so that it will be a real Radio Circle gift, and when the necessary sum has been obtained—no matter how long it takes—it will form a lasting memorial of unselfish charity.

Another Bazaar at Manchester.

Another bazaar is to be held at the City Hall, Manchester, from October 26 to November 6, in connection with the Wireless Exhibition. The money



WHO'S THERE?

This dog, belonging to Miss L. Buckingham, of Frimley, Surrey, dislikes strangers, and when he heard the loud-speaker and thought a man had got into the garden without his permission, he made a thorough investigation, as the picture shows.

this time is going to the Wireless for the Blind Fund. Last year there was a wonderful response when we asked for contributions from members of our large family, and this year we want a still bigger success. To help to achieve this we would be grateful if all listeners—grown-ups and non-members as well as members—would send a small contribution of something useful or ornamental that we can put on our stall. We shall also be glad of gifts of cakes and sweets, but ask that these should be sent only on or after the first day. Send your parcels to the Manchester Station, and be sure to mark them 'Bazaar.'

DUETS AT MANCHESTER.

THE vogue of the duet, so popular a form of entertainment at the beginning of the twentieth century, has been steadily returning and an instrumental and vocal programme of this nature will be heard on Monday, October 11. There will be pianoforte renderings by the Van Dyks, vocal items by Mr. Thomas Borthwick and Mr. Harold Brown, while Mr. Charles Birtles and Mr. James Redfern will play duets for cornet and trombone.

The Quarrel.

THE Gramophone had lived on the side-table for a long time, but the Loud-speaker had been there only a few days. The Gramophone was rather jealous of the newcomer, who was inclined to be very superior.

"I was here long before you," said the Gramophone one evening. "I can't think why they wanted you; I can talk and sing and play to them better than you can, and believe it or not as you like, but I have been here for years."

"How stupid you are," replied the Loud-speaker. "You can't bring into the room talks and songs and tunes which are going on miles and miles away."

"But I can do something far more wonderful than that," said the Grammy; "I can bring into the room voices and sounds which were made weeks or months or years ago."

"Oh! that's all very well," retorted the Loud-speaker; "but you can't tell people about what's going to happen. I never hear you telling Percy Smith, of Clapham, to look under his pillow, or that there is a deep depression over Iceland and the further outlook is unsettled. I never hear you giving out news bulletins—copyright by Reuter, Press Association. . . ."

"Oh, do shut up!" said the Grammy, impatiently. "Do you remember last evening when Miss Kathleen came in and said: 'Oh, bother the old news bulletin? Do put on a record, Tom.' And then I gave them the Orpheans playing 'The Two of Us,' and they danced round the room?"

"But I give them the Orpheans and heaps of other bands just when they are playing," growled the Speaker. "And they can hear the people clapping and the man saying, 'The Savoy Orpheans have just played . . .'"

"Yes," said the Gramophone, quickly, "but you don't always give it them when they want it. And they don't take you upstairs to the empty room where they dance, do they? We've had some lovely times up there. There was a charming girl there one evening who took a great fancy to me—kept on putting on records and winding me up." "Records and winding-up!" sneered the Speaker. "No one ever heard of a loud-speaker being wound-up or wanting records."

"Ah! but how about when you have to say you are sorry there has been a short breakdown?" snapped the Grammy.

"Oh, you don't understand," said the other. "Very soon there will be no breakdown to be sorry for."

"You young people are always full of hope," said the Gramophone, scornfully.

"And then what about your scratchy old needles?" went on the Loud-speaker.

"And what about the beastly squeals and groans you sometimes make?" came the retort.

This touched a very tender spot, and the Speaker roared out: "You are very rude! I have no use for you and your kind—you ill-mannered, out-of-date old —"

* * * *

The quarrel was cut short by the master of the house, who came in and began to tune in the loud-speaker.

"This is the London Station calling," it announced. "As Mr. Blank has not yet arrived at the studio, we are going to give you a few gramophone records. The first is—"

How the Gramophone laughed!

E. WOODWARD JEFFCOTT.

Presented FREE

WITH THE ISSUE ON SALE TO-DAY



The Editor of "Modern Wireless,"
J. H. REYNER, B.Sc. (Hons.),
A.C.G.I., D.I.C., A.M.I.E.E., who
writes "More about the 'Elstree'
Solodyne."

A WONDERFUL FREE GIFT BOOKLET, THE RAPID STATION GUIDE, will be presented with the October issue of MODERN WIRELESS, on sale at all Newsagents, Bookstalls and Booksellers to-day.

The wavelength redistribution of European stations which comes into operation on October 15th will make this presentation booklet extremely useful to every listener.

The first of the Big Four published by Radio Press Ltd., MODERN WIRELESS provides radio enthusiasts with details of new developments, original set designs, and technical information of outstanding interest.

Be wise and buy your copy to-day. In two or three days' time you may have difficulty in obtaining a copy.

1/-

Monthly

The Contents for the October issue will include:

MORE ABOUT THE ELSTREE "SOLODYNE"

HOW TO BUILD AN EIGHT-VALVE SCREENED-COIL SUPERHETERODYNE

By G. P. KENDALL, B.Sc.

MODERN DESIGN IN SIMPLE SETS

By J. H. REYNER, B.Sc., (Hons.), A.C.G.I., D.I.C., A.M.I.E.E.

AN H.T. CHARGING UNIT FOR HOME USE

By the Staff of the Elstree Laboratories.

FURTHER HINTS ON THE "MEWFLEX"

REPRODUCING THE LOW TONES

By CAPT. H. J. ROUND, M.I.E.E.

MODERN WIRELESS

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From the nearest Newsagent -

PROOF OF PRATTS SUPREMACY

IN THE AIR

THE KING'S CUP AIR RACE (1926),
won on Pratts.

PRESIDENT'S CUP, INTER-CLUB
MEMBERS' SCRATCH RACE AND
BOMB-DROPPING EVENT at the Newcastle
Aero Club's Meeting—*all won on Pratts.*

ON LAND

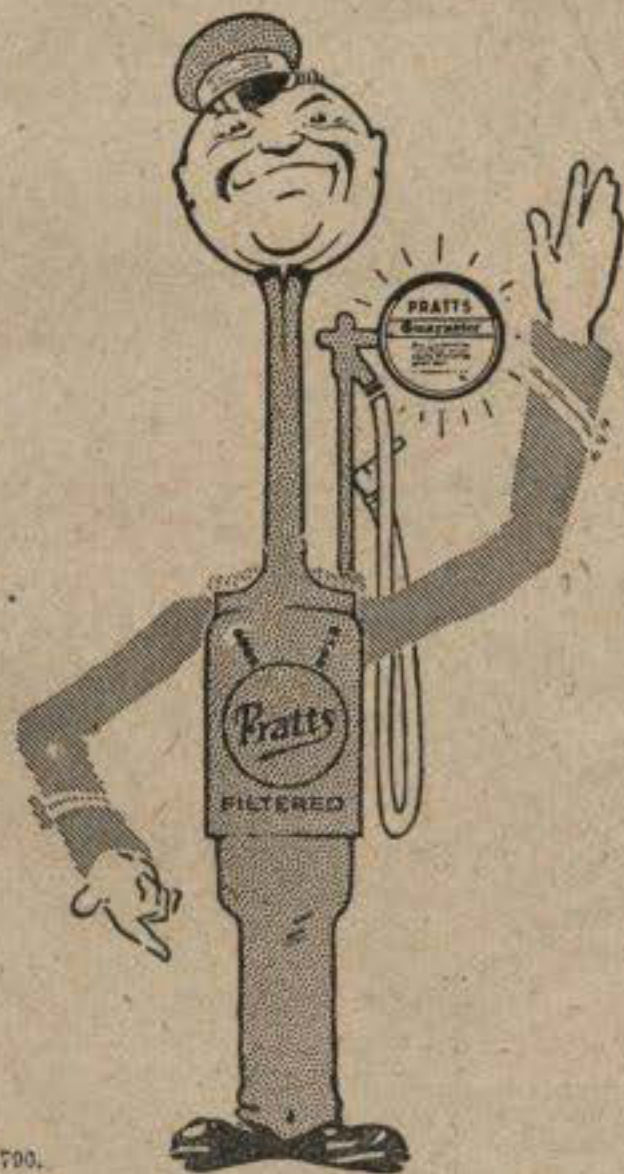
BOTH INTERNATIONAL TROPHIES,
also 72 GOLD MEDALS OUT OF 74, in
the International Trials (1926), *won on Pratts.*

AND WATER

DUKE OF YORK'S TROPHY (1926), *won
on Pratts.*

ALL 10 FIRSTS at the British Motor Boat
Club Meeting, LOWESTOFT, *won on Pratts.*

9 FIRSTS OUT OF 10 RACES at the
British Motor Boat Club Meeting at
SOUTHEND, *won on Pratts.*



D.A. 700.

Pratts

Best on Test.

PROGRAMMES FOR SUNDAY (October 3)

2LO LONDON. 365 M

ST. FRANCIS OF ASSISI

3.30 A CELEBRATION OF THE SEVENTH CENTENARY

Arranged by Mr. G. K. CHESTERTON

THE WIRELESS CHORUS AND ORCHESTRA: Conducted by STANFORD ROBINSON

IT is seven hundred years to-day since the death of St. Francis of Assisi, one of the greatest saints of the Middle Ages, and the man who, himself a wandering ascetic and mystic, founded the great order of Friars which spread all over Christendom and remains powerful and vigorous to this day. Like so many of the saints, Francis began his career as a man of the world, and a soldier, and his conversion to the spiritual life was sudden, but complete. Francis spent the first three years of his new life wandering in rage and poverty round his native town—one of those lovely hill-top cities of Umbria, in Central Italy, now chiefly remarkable for his shrine. In 1209 he began to preach, his first disciples gathered round him, and the Franciscan Order was formed. It grew rapidly, but its founder remained still the 'Poverello'—the poor man of Assisi, loving poverty and dreading possessions and wealth, preaching to the birds, talking of 'Brother Fire' and 'Sister Water,' being captured by the Saracens so that he could preach to the Soldan of Egypt, and finally dying in the Portiuncula at Assisi, the little settlement in a ruined chapel in which he had received his first call to preach.

So strange and beautiful a character needs a peculiarly gifted interpreter. Mr. Chesterton, who has organized and arranged this afternoon's programme, has all the qualifications for the part. Himself an original genius as any of our age—for he is a journalist who is also a mystic—he can understand the complexity that underlies the naïveté of the Saint. Mr. Chesterton has written in praise of beer and 'pubs' and Battersea, and against grocers and crèches and eugenics, but essentially he is always on the side of the angels. His book, 'The Everlasting Man,' was a real contribution to modern philosophy, and his life of St. Francis is recognized as one of the most successful essays in the interpretation of the Saint's character and work.

5.30 The Rt. Rev. L. H. GWYNNE, D.D., BISHOP OF EGYPT and the SUDAN

DR. GWYNNE has spent over twenty-five years in Egypt and the Sudan, where he has had a very busy and adventurous career. During the war he served as Chaplain with the Expeditionary Force in France. He is a brother of Mr. H. A. Gwynne, the editor of the *Morning Post*.

7.45 THE BELLS, relayed from the LOUGHBOROUGH WAR MEMORIAL CARILLON (Carillonneur: W. E. JORDAN). S.B. from Nottingham

8.0 HYMN FESTIVAL SERVICE

Conducted by Sir H. WALFORD DAVIES, Mus.Doc. (under the auspices of the British Federation of Musical Competitive Festivals), relayed from CHESTER CATHEDRAL

Now Thank We All Our God
O Worship the King
As With Gladness Men of Old
O God Our Help in Ages Past

8.30 Address by the Right Rev. HENRY LUKE PAGET, D.D., Bishop of Chester

Rejoice, the Lord is King
Glory to Thee, My God, this Night
For All the Saints arr. Vaughan Williams
Jerusalem

The Seventh Centenary of a Saint.



ST. FRANCIS OF ASSISI,

the seventh centenary of whose death is being commemorated to-day. This representation of him is taken from the Della Robbia statue in the Church of S. Maria degli Angeli at Assisi, which is built on the very spot on which the Saint died. It depicts St. Francis according to the tradition of his appearance as it was preserved in the fifteenth century, more than two hundred years after his death.

8.55 THE WEEK'S GOOD CAUSE: The Royal Free Hospital. Appeal by the Rt. Hon. Lord RIDDELL

THE Royal Free Hospital (for men, women, and children), which celebrates its centenary next year, is one of the twelve great hospitals in London which provide facilities for medical education. The London (R.F.H.) School of Medicine for Women has been associated with it since 1877, and 800 babies are born in the Hospital every year. Altogether 4,700 in-patients and 48,000 out-patients (including thousands of casualty patients) were treated last year. The annual expenditure upon maintenance is no less than £62,000, while the reliable sources of income do not exceed £42,000.

Lord Riddell, the President of the Royal Free Hospital, is the well-known newspaper proprietor, chairman of several of the newspaper trade organizations, and the author of 'Some Things that Matter' and 'More Things that Matter.' He has represented the British Press at Peace Conferences and at the Washington Conference on Disarmament.

Subscriptions should be addressed to Sir Francis Layland-Barratt, Bart., Hon. Treasurer, Royal Free Hospital, Gray's Inn Road, W.C.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 THE MANCHESTER STATION'S RED ROSE CONCERT

(In Celebration of Manchester's Civic Week.)

Relayed from the HIPPODROME, MANCHESTER S.B. from Manchester

BELLA BAILLIE (Soprano)

NORMAN ALLIN (Bass)

ARTHUR CATTERALL (Solo Violin)

THE AUGMENTED STATION ORCHESTRA of Seventy Performers: Conductor, T. H. MORRISON

ORCHESTRA

Ballet, 'Le Cid' Massenet

NORMAN ALLIN

The Volga Boat Song Koeneman

Edward Locwe

ORCHESTRA

Scherzo, Queen Mab, from 'Romeo and Juliet' Berlioz

BELLA BAILLIE

Ah, Come, Do Not Delay (Marriage of Figaro) Mozart

ARTHUR CATTERALL

Spanish Dance Granados, arr. by Kreisler

Tempo di Minuetto Pugnani, arr. by Kreisler

NORMAN ALLIN

O Tu Palermito Verdi

ORCHESTRA

March, 'Pomp and Circumstance,' No. 1. Elgar

AUDIENCE, ARTISTS, and ORCHESTRA

O God, Our Help in Ages Past

10.30 Epilogue

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30-5.45 Programme S.B. from London.

7.45 Loughborough War Memorial Carillon, S.B. from Nottingham

8.0 Programme S.B. from London

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15-10.30 MANCHESTER CIVIC WEEK CONCERT

Relayed from the Hippodrome, Manchester

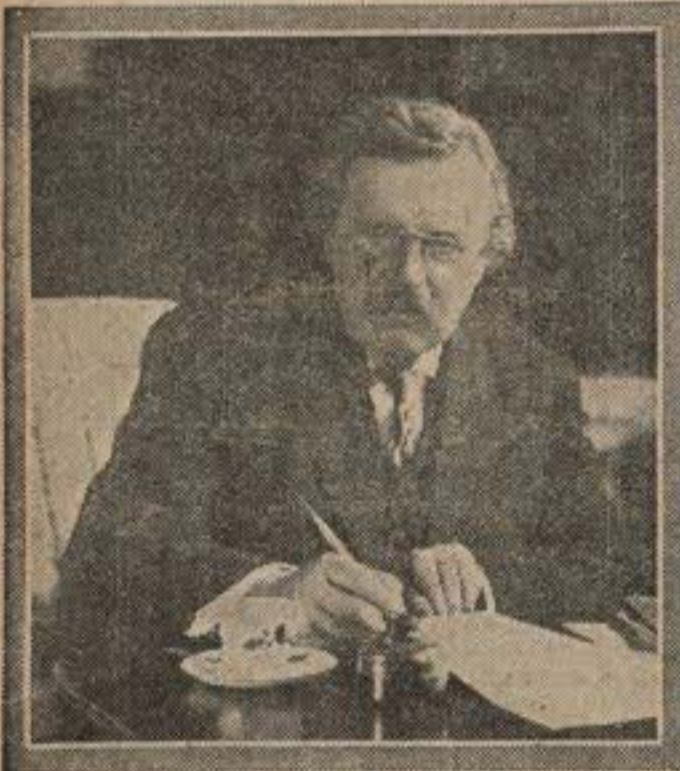
PROGRAMMES FOR SUNDAY (October 3)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

2.45 UNITED CIVIC WEEK SERVICE

Relayed from ALBERT SQUARE
Prayer led by the Rev. Principal GRIEVE, M.A.
The Lord's Prayer
Hymn
Lesson read by Lieut.-Col. CHARLES BAX,
Salvation Army
Hymn
Addresses by the Very Rev. Dr. HEWLETT
JOHNSON, D.D., Dean of Manchester, and the
Rev. Dr. B. SALOMAN
Benediction
National Anthem
(The Hymns will be sung by MASSES CHOIRS,
and the Service will be accompanied by the
BESSES O' THE BARN and the MANCHESTER CITY
POLICE BANDS)



Mr. G. K. CHESTERTON

who has arranged this afternoon's programme in commemoration of St. Francis, photographed in a characteristic attitude at his desk.

DR. GRIEVE has been Principal of the Lancashire Independent College since 1922. He has held many varied and important positions in England, Scotland and India, including academic appointments at the Universities of Edinburgh and of Manchester, and he has also worked on the staffs of the 'Encyclopædia Biblica' and the 'Encyclopædia Britannica.'

Lieut.-Col. Charles Bax is the head of the Salvation Army in Manchester, and Dr. Saloman represents the Jewish community, who have twelve synagogues in Manchester. As Dr. Hewlett Johnson, the Dean of Manchester, and founder and proprietor of 'The Interpreter,' which he edited from 1905-1924, also takes part, this may truly be described as a United Civic Week Service.

THE 'Besses o' the Barn' band (which is taking part in the service) is Lancashire to the backbone in its history and traditions, since it sprang from the informal meetings of a group of musical cronies in the barn of a Lancashire inn more than a century ago, yet it is now known all over the world, having toured in America, Canada, New Zealand, Australia, and even the Pacific Islands. It is now a great favourite with listeners all over Great Britain.

4.0 THREE HALF-HOUR RECITALS

EDWARD ISAACS (Solo Pianoforte)
Allemande, Courante Sarabande and Gigue from French Suite, No. 5, in G Bach
Rondo in G Major, Op. 51, No. 2 Beethoven
Waltz in A Flat, Op. 64, No. 3
Waltz in D Flat, Op. 70, No. 4 } Chopin
Impromptu in G Flat, Op. 51

BACH'S Keyboard Suites are strings of short Movements in contrasted styles, most of them derived from the rhythms of the dance. His French Suites are written in the light style that the French then favoured in their music. It seems likely that they were written for Bach's second wife, to whom, as well as to a large brood of children, he was indefatigable in teaching music.

4.30 FRANK MULLINGS (Tenor)
Now Sleeps the Crimson Petal Quilter
A Prayer to our Lady Ford
The Pretty Creature Storace
Have You Seen but a White Lily Grow?
arr. Dolmetsch
Fair House of Joy Quilter
The Peach Flower Bantock
Come Not when I am Dead Holbrooke
Trotting to the Fair (Irish Folk Song) Stanford
The Gentle Maiden Somerville
Death of Othello Verdi
Io Pagliaccio Leoncavallo

5.0 JOHN BRIDGE (Solo Violin)
Sonata in A Major Handel
Rondino Beethoven-Kreisler
Alman arr. Harold Crazton
Admiral's Galliard Alfred Moffat

7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON.
S.B. from Nottingham

8.0 HYMN FESTIVAL from CHESTER CATHEDRAL.
S.B. from London

8.55 The Week's Good Cause: Mr. CHARLES SWINGLEHURST, An appeal on behalf of the MANCHESTER AND SALFORD HOSPITAL SATURDAY FUND

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 THE MANCHESTER STATION'S RED ROSE CONCERT

(In Celebration of Manchester's Civic Week.)

Relayed from the HIPPODROME, MANCHESTER

BELLA BAILLIE (Soprano)
NORMAN ALLIN (Bass)
ARTHUR CATTERALL (Solo Violin)
THE AUGMENTED STATION ORCHESTRA of Seventy Performers: Conductor, T. H. MORRISON

ORCHESTRA
Ballet, 'Le Cid' Massenet
NORMAN ALLIN
A Volga Boat Song Koeneman
Edward Loewe
ORCHESTRA
Scherzo, Queen Mab, from 'Romeo and Juliet'
Berlioz

WHEN, in Paris, in 1828, the Irish actress Harriet Smithson appeared in *Romeo and Juliet*, Berlioz determined to write a big dramatic work on the subject of the play, and to marry Harriet. He achieved both aims, though he had to wait five years before he won the actress.

Romeo and Juliet, written for Orchestra, Vocal Soloist and Chorus, may be described as half Cantata and half Symphony. This purely Orchestral Scherzo, its Fourth Movement, had as its stimulating idea the speech of Mercutio to Romeo in Act I., Scene 4.

'O then I see Queen Mab has been with you,
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep.'

BELLA BAILLIE
Ah, Come, Do Not Delay (Marriage of Figaro)
Mozart

ARTHUR CATTERALL
Spanish Dance Granados, arr. by Kreisler
Tempo di Minuetto Pugnani, arr. by Kreisler
NORMAN ALLIN
O Tu Palermo Verdi
ORCHESTRA
First 'Pomp and Circumstance' March.. Elgar
AUDIENCE, ARTISTS, and ORCHESTRA
O God, Our Help in Ages Past

51T BIRMINGHAM. 479 M.

3.30 THANKSGIVING FOR HARVEST

THE STATION CHORUS and ORCHESTRA: Conductor, JOSEPH LEWIS
Hymn, 'Come, Ye Thankful People, Come' (A. and M., No. 382)
To Deum in B Flat Stanford
SINCLAIR LOGAN (Baritone) and ORCHESTRA
Aria, 'Lord, Thou Alone Dost Crown' Bach
ORCHESTRA
Harvest Hymn (Suite, 'The Months') Cowen
SINCLAIR LOGAN
The Fields Are Full Armstrong Gibbs
Harvest Moon Easthope Martin
The Crown of the Year }
ORCHESTRA
Last Movement from Sixth Symphony, (The 'Pastoral') Beethoven



Mr. EDWARD ISAACS,

who obtained his musical education at Manchester, and is Director of the Tuesday Midday Society Concerts, and organizer of the Edward Isaacs International Chamber Concerts. He is giving one of the Half-Hour Recitals from Manchester this afternoon.

BEETHOVEN did not often write 'pictorial' music. In this Symphony he certainly had different country scenes in his mind, though he was careful to say that the music was 'more the expression of feeling than painting.' The earlier Movements are entitled respectively *Awakening of Joyful Feelings on Arrival in the Country, By the Brooklet, and A Village Festival*, interrupted by *A Thunderstorm*. The Last Movement (the one we are now to hear) is *A Shepherd's Song of Thanksgiving after the Storm*.

SINCLAIR LOGAN and ORCHESTRA.
Aria, 'Harvest Joy Once More Possessing' (For Strings Only) Händel
ORCHESTRA
Harvest Dance from 'The Seasons' Suite German CHORUS and ORCHESTRA
Cantata for Harvest Garrett
Hymn, 'Now Thank We All Our God' (A. and M., No. 379)

5.30 The Rt. Rev. The Bishop of Egypt and the Sudan (Dr. L. H. GWYNNE). S.B. from London

7.45 BELLS OF THE LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham

8.15 RELIGIOUS SERVICE IN THE STUDIO
Hymn, 'My God, How Wonderful Thou Art' (English Hymnal, No. 441)
Anthem, 'I Will Lift Up Mine Eyes'
Clarke Whitfield

PROGRAMMES FOR SUNDAY (October 3)

Religious Address by Canon A. H. PHILIPS (of Dudley Parish Church)
Hymn, 'O Happy Band of Pilgrims' (English Hymnal, No. 452)
8.55 Programme S.B. from London
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

6BM BOURNEMOUTH. 386 M.

3.30-5.45 Programme S.B. from London
6.30-7.45 HARVEST THANKSGIVING SERVICE
Relayed from Holy Trinity Church
Processional Hymn, 'Come, Ye Thankful People, Come' (A. and M., No. 382)
Psalm 104 (Chant) Spohr
Magnificat and Nunc Dimittis in B Flat Stanford
'STANFORD in B Flat' was one of the freshest and strongest things ever done in Church music; so it seemed to choirmasters in 1879, and so the work is esteemed to-day. It was a very early product of the British renaissance (its composer was only twenty then), and it had all the more significance because Church Music was one of the departments in which at that time stagnation was marked. The masterpieces of the past were at that time largely neglected, and when S. S. Wesley, one of our best Church composers, died in 1876, the prospect was a dreary one. Then up rose the new British school—Parry, Stanford, Mackenzie, and later, Elgar, and each in his own special direction has given us tuneful, virile music. Stanford lived to write a very great deal more music, but he never did anything more striking, considered in relation to the background of its time, than the Service in B Flat, a portion of which is here sung.
Anthem, 'O God Who Is Like Unto Thee'
Myles Foster
Hymn, 'To Thee, O Lord, Our Hearts We Raise' (A. and M., No. 384)
Address by the Rev. F. S. HORAN
Hymn, 'The Sower Went Forth Sowing' (A. and M., No. 385)
Recessional Hymn (A. and M., No. 379)
8.0 HYMN FESTIVAL from CHESTER CATHEDRAL. S.B. from London
8.55 The Week's Good Cause: H. L. PADDOCK. Appeal on behalf of the Unity Adult Blind Club
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

5WA CARDIFF. 353 M.

3.30-5.45 Programme S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.15 RELIGIOUS SERVICE IN THE STUDIO
Choir
Hymn, 'Hark the Glad Sound' (A. and M. 53)
A short reading from the Scriptures
Anthem, 'Thou Wilt Keep Him in Peace'
C. Lee Williams
Religious Address by the Rev. D. Ellis Jones, LL.D., Vicar of All Saints
Hymn, 'Glory to Thee, My God, this Night' (A. and M. 23)
8.45 LEONARD BUSFIELD (A Short Violin Recital).
Epanchement Hubay
La Fille aux Cheveux de Lin Debussy
Le Songe Dreda
Sérénade Kazacsay
8.55 Programme S.B. from London
9.0 WEATHER FORECAST, NEWS; Local News
9.15 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester
10.30-11.0 THE SILENT FELLOWSHIP

6KH HULL. 335 M.

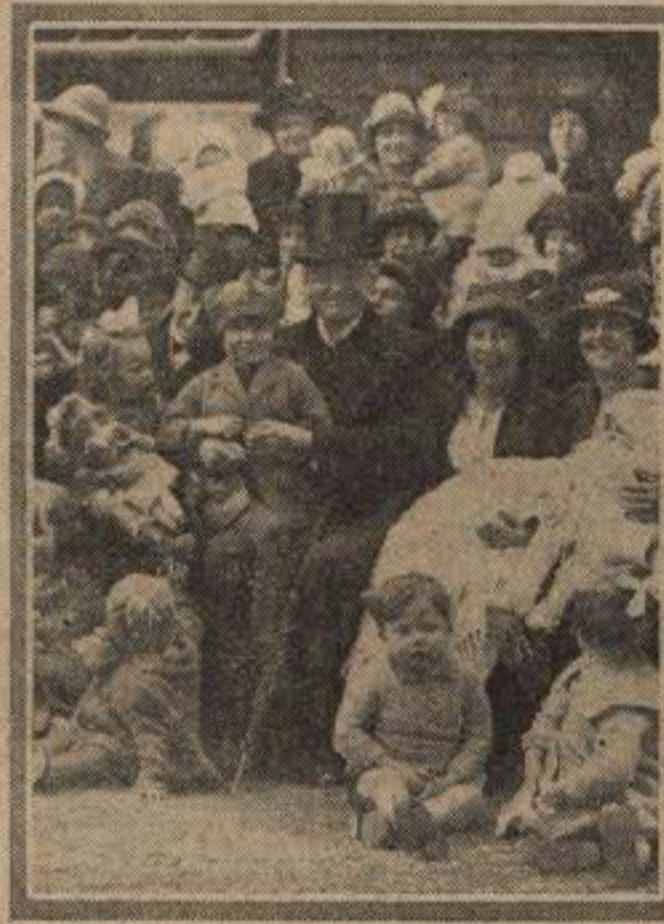
3.30-5.45 Programmes S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.15 Programme S.B. from London
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

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

3.30-5.45 Programme S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.0 HYMN FESTIVAL from CHESTER CATHEDRAL. S.B. from London
8.55 Appeal on behalf of the Bradford Council of Social Service and the City Guild of Help, by the Rt. Rev. The LORD BISHOP OF BRADFORD
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

6LV LIVERPOOL. 331 M.

3.30-5.45 Programme S.B. from London
8.0 W. G. JONES (Organ Solos). Relayed from St. Luke's Church, Bold Street



Lord RIDDELL IN HIS ELEMENT
This evening from the London Station Lord Riddell is making an appeal for the Royal Free Hospital. Our photograph shows him among some of the patients, who seem to be no less happy than himself.

8.15 RELIGIOUS SERVICE IN THE STUDIO
Address on 'The Southport Church Congress,' by the Rev. H. H. SYMONDS, Headmaster of the Liverpool Institute.
CHOIR of the LIVERPOOL ORPHANAGE
Hymn, 'Through All the Changing Scenes of Life' (A. and M., 200)
Anthem, 'Sing Unto God' E. Williams
Hymn, 'O Holy Spirit' (A. and M., 208)
Sun of My Soul (A. and M., 24)
8.55 The Week's Good Cause, Rev. C. E. Y. KENDALL (Chaplain). An appeal on behalf of the Liverpool Orphanage
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

5NG NOTTINGHAM 326M.

3.30-5.45 Programme S.B. from London
7.45 BELLS OF THE LOUGHBOROUGH WAR MEMORIAL CARILLON. Carillonneur, W. E. JORDAN
8.0 Programme S.B. from London
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

5PY PLYMOUTH. 338 M.

3.30-5.45 Programmes S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.15 RELIGIOUS SERVICE IN THE STUDIO
Hymn, 'How Sweet the Name of Jesus Sounds'
Address by the Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

6FL SHEFFIELD. 306 M.

3.30-5.45 Programmes S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.15 Programme S.B. from London
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

6ST STOKE. 301 M.

3.30-5.45 Programme S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.0 ORGAN RECITAL relayed from the WOODHALL MEMORIAL CHURCH, BURSLEM
8.15 RELIGIOUS SERVICE
Relayed from the WOODHALL MEMORIAL CHURCH. Conducted by the Rev. HERBERT W. PATES, Wesleyan Minister of Tunstall
8.15 Programme S.B. from London
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.30 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester

5SX SWANSEA. 482 M.

3.30-5.45 Programme S.B. from London
7.45 LOUGHBOROUGH WAR MEMORIAL CARILLON. S.B. from Nottingham
8.30 RELIGIOUS SERVICE IN THE STUDIO
Address by the Rev. J. H. HUGHES (Soar Welsh Congregational Church)
8.55 The Week's Good Cause: 'Wireless Sets for the Sick Fund,' in the Swansea District
9.0 WEATHER FORECAST, NEWS; Local News
9.15 SPECIAL CIVIC WEEK CONCERT. S.B. from Manchester
10.30-11.0 'THE SILENT FELLOWSHIP.' S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 404 M.

3.30-5.45:—S.B. from London. 6.30-7.45:—Cathedral Service. 8.55:—S.B. from London. 9.15-10.30:—The Station Orchestra. Conductor, Edward Clark; Herbert Heyner (baritone); Vincent Caygill (Pianoforte).

5SC GLASGOW. 422 M.

3.30-5.45:—S.B. from London. 6.30:—Evening Service. 9.0:—S.B. from London. 9.15-10.30:—Evening Concert. F. Elliot Hobbs (Bass-Baritone). The Station Orchestra: Conducted by Herbert A. Carruthers.

2BD ABERDEEN. 495 M.

3.30-5.45:—S.B. from London. 8.15:—Studio Service. 8.55:—S.B. from London. 9.15-10.30:—S.B. from Manchester

2BE BELFAST. 440 M.

3.30-5.45:—S.B. from London. 8.30:—Studio Service. 9.0:—S.B. from London. 9.15-10.30:—S.B. from Manchester.

2DE DUNDEE. 315 M.

3.30-5.45:—S.B. from London. 8.15:—Studio Service. 8.55:—The Rev. Cecil M. Weeks, 'Brotherhood.' 9.0:—S.B. from London. 9.15-10.30:—S.B. from Manchester.

2EH EDINBURGH. 328 M.

3.30-5.45:—S.B. from London. 8.15-8.45:—Studio Service. 9.0:—S.B. from London. 9.15-10.30:—S.B. from Manchester.

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PROGRAMMES FOR MONDAY (October 4)

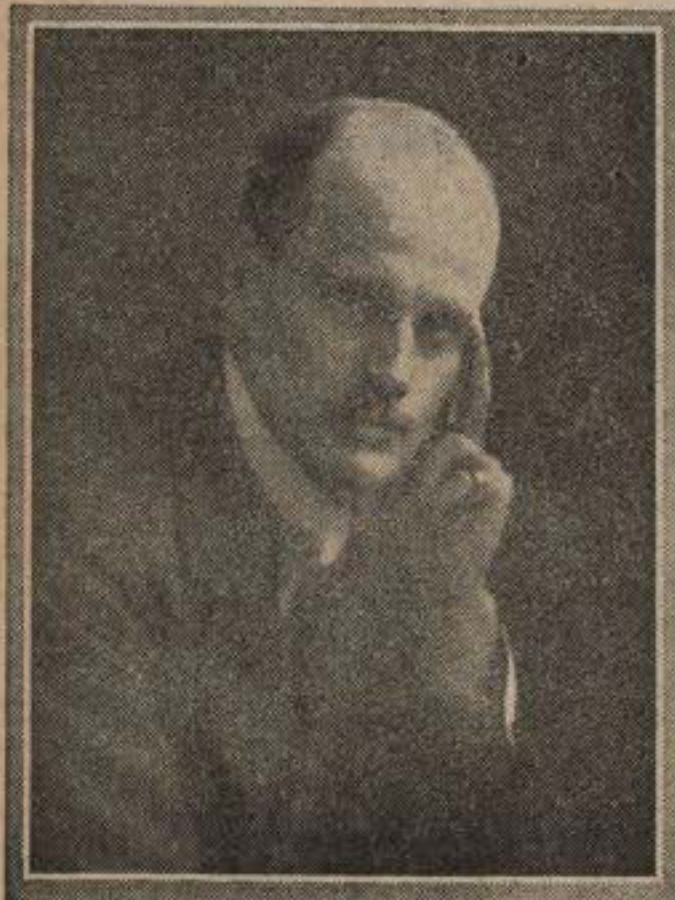
2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH
LUNCH-TIME MUSIC from the Holborn Restaurant
- 3.0 Mr. E. KAY ROBINSON, 'Fishes: Old-Fashioned Fishes'
- 4.0 TIME SIGNAL, GREENWICH
THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.
- 4.15 Mr. A. P. GAYFORD, 'Makers of Modern Europe: Castlereagh'
- 4.30 DANCE MUSIC—THE ROYAL AUTOMOBILE CLUB DANCE BAND relayed from the R.A.C.
- 5.15 FOR THE CHILDREN
'Stories of King Arthur: How Beaumains Came to King Arthur's Court' (adapted by C. E. Hodges). A Talk on Stars by Captain Ainslie
- 5.45 PRESIDENTIAL ADDRESS by the Right Rev. Dr. A. A. DAVID, Lord Bishop of Liverpool, at the Church Congress, Southport, relayed from Christ Church, Southport. *S.B. from Manchester*
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by Sidney Firman
- 6.40 Talk by the Radio Society of Great Britain
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Mr. JAMES AGATE, Dramatic Criticism
- 7.28 Musical Interlude
- 7.40 Rev. ARCHIBALD FLEMING. Anniversary note on St. Francis of Assisi
- 7.45 Talk on the National Campaign for the Prevention of Tuberculosis
- 8.0 VARIETY
HAROLD KIMBERLEY (Baritone)
JAMES WORSLEY (Lancashire Dialect Stories)
THE HOLT SAXOPHONE OCTET

MR. PLUNKET GREENE'S LECTURE-RECITAL

- 8.45 INTERPRETATION IN SONG—I. Equipment, with illustrations by himself. At the Piano—SAMUEL LIDDLE
- 9.15 CEDRIC SHARPEZ (Violoncello Recital)
Air on One String Bach
Consolation Liszt-Sharpe
Waltz in A Minor Chopin-Sharpe
Tambourin Lameau-Sharpe
- 9.30 MINISTRY OF HEALTH TALK by Sir WALTER MORLEY FLETCHER, F.R.S., 'Medical Research'

SIR WALTER MORLEY FLETCHER is now Secretary of the Medical Research Council of the Privy Council. He was formerly Senior



Sir WALTER MORLEY FLETCHER, who gives the Ministry of Health Talk this evening at the London Station (9.30).

Tutor of Trinity College, Cambridge, and has served on medical committees for the Army, Navy and Air Force.

- 9.45 BEETHOVEN'S Pianoforte Sonatas interpreted by MAURICE COLE
Sonata in A Major, Op. 2, No. 2 (Movements 1 and 2)

IF a musician were to be marooned on a desert island with a piano and but one volume out of all the music written for it, there is little doubt as to his choice of composer. If there were no relaxation of the stern decree 'one volume only,' then Beethoven it would have to be in the end, however sad the glances cast at the works of Chopin, Schumann, or Brahms. No one ranges over the whole field of emotion in keyboard music as does Beethoven, and in no other composer's works can the wonderful development of personality and power in this medium be so readily and so fascinatingly traced as in his Sonatas.



Mr. MAURICE COLE,

who gives a series of Beethoven recitals at the piano every night this week from the London Station at 9.45.

There is a certain amount of value in roughly dividing Beethoven's works into three 'periods'—the First, that in which he is learning his job, so to speak, showing the influence of the styles of Haydn (whose pupil he was for a time) and of Mozart, but using their general lines of construction and their harmonies with quickly growing individuality. In this period we may conveniently place his Sonatas from Op. 2 (the first) to Op. 22. In the Second Period (that in which he becomes a full, free citizen of his empire, complete master of his resources, mature in thought and expression) we may place Op. 26 to 90; and in the Third Period, the last five Sonatas, Op. 101, 106, 109, 110, and 111, in which we find the giant adapting and moulding the old forms (sometimes breaking the moulds altogether and creating new), and reaching out to heights of expression to which no musician had ever before aspired.

The Sonatas we are to hear this week belong to the first two periods, and will be found, almost without exception, easy hearing even to those not familiar with them. It must be remembered that though Mozart and Haydn had put grace and gaiety, and sometimes deep feeling, into their pianoforte Sonatas, it was not in these works that their powers as emotional artists were best exhibited. The chief way in which the Sonatas of Beethoven overtop those of his forerunners is in their deeper emotional and dramatic life.

This element of 'informal drama,' as Wagner called it, is not, of course, constantly present in every single work of a master, or in all the parts of a work; but it is almost always to be found

in his bigger works, and in Beethoven's Sonatas it is never absent for long. Once one begins to think of great music in this way it becomes much more absorbing and interesting than when it merely appeared to consist of more or less pleasant sound-patterns.

The early Sonata of which half is played to-night is pellucid, fresh, and happy. The First Movement (*Quick and vivacious*) is in the usual form, built on two Main Tunes. The First (heard right at the start) is a bold decisive theme, and the Second, that comes after a moment or two of somewhat hesitating music, is in a minor-key, expressive, and a trifle meditative—perhaps a suggestion of that reflective side of boisterous youth that sometimes peeps out for an instant. As in most 'First Movements' of Sonatas, the general plan of treatment here is that of announcing the two chief themes, in different keys (the second of them frequently longer than the first and sometimes consisting of more than one idea), then 'developing' them and sending them off on their adventures.

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

10.15-11.0 IN DE 'OLE PLANTATION

THE WIRELESS CHORUS, conducted by STANFORD ROBINSON

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL; WEATHER FORECAST
11.0-1.0 THE RADIO QUARTET and ARTHUR COOKS (Pianist); F. ELLIOT DOLIE (Bass); GEBRUDE EDGARD (Soprano)
1.0-2.0 Programme S.B. from London

3.0 Programme S.B. from London

8.0 EISTEDDFOD VICTORS

WINNERS AT THE NATIONAL EISTEDDFOD OF WALES. (SWANSEA, 1926). *S.B. from Cardiff.* (See condensed Card of Programme on page 72.)

8.45 Programme S.B. from London

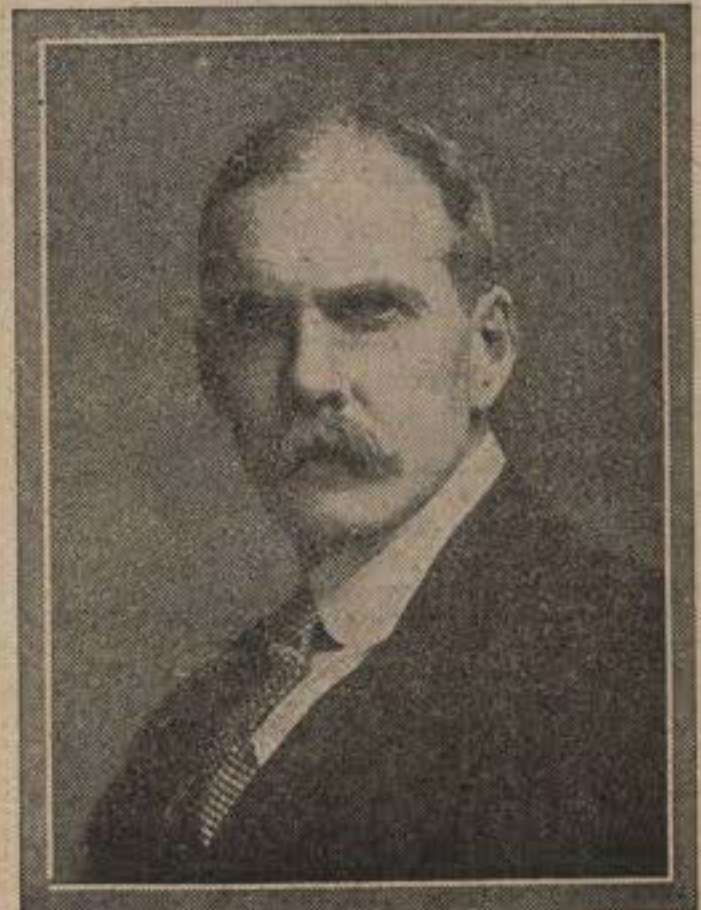
9.15 *S.B. from Cardiff*

9.30 Programme S.B. from London

10.10 Shipping Forecast

10.15 *S.B. from Cardiff*

11.0-12.0 DANCE MUSIC. TED BROWN'S CAFE DE PARIS DANCE BAND, from the Cafe de Paris.



Mr. H. PLUNKET GREENE,

the famous singer and teacher of singing, is giving the first of a series of short recitals in the London Studio at 8.45 this evening.

PROGRAMMES FOR MONDAY (October 4)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme

- 1.0-2.0 THE BESSIES O' TH' BARN BAND, conducted by HARRY BARLOW, relayed from Albert Square
- 3.25 TRANSMISSION TO SCHOOLS. Travel Pictures of the British Empire—Rev. H. ALLEN JOB, F.R.G.S., 'Queensland—Pineapples and Prickly Pears'
- 3.45 PAT RYAN (Solo Clarinet)
- 4.0 MUSIC by the STATION QUARTET
- 5.0 Mr. LAWRENCE HAWARD, M.F. (Curator of the Manchester Corporation Art Galleries), 'Manchester and Art'
- 5.15 PRESIDENTIAL ADDRESS by the Right Reverend Dr. A. A. DAVID, Lord Bishop of Liverpool, at the Church Congress, Southport. Relayed from Christ Church, Southport.
- 5.45 FOR THE CHILDREN
- 6.30 Programme S.B. from London
- 7.40 The Rt. Hon. MILES E. MITCHELL, Lord Mayor of Manchester, 'The Meaning of Manchester's Civic Week'

THE Lord Mayor has been the prime mover of the city's Civic Week, and his appearance before the microphone to explain the origin and nature of the celebrations is as gratifying as it is appropriate.

8.0 EVENING CONCERT

A Concert given by PAST and PRESENT STUDENTS of the ROYAL MANCHESTER COLLEGE OF MUSIC. Relayed from the Milton Hall

ANNIE GREGORY (Soprano)
 MICHAEL COLLINS (Cello)
 ETHEL EVA (Soprano)
 HILDA GRUNDY (Contralto)
 WILFRED FIRTH (Tenor)
 JOHN GREENWOOD (Baritone)
 LEONARD HIRSCH (Violin)
 THOMAS H. MOSLEY (Tenor)
 MARGARET COLLIER (Soprano)
 LILLIAN GRINDROD (Pianoforte)

ANNIE GREGORY
 Aria from 'Jean of Arc' (Sung in Russian)
Tchaikovsky

MICHAEL COLLINS (Solo Violoncello)
 First Concerto, for Violoncello *Saint-Saëns*

THIS is shorter than most Concertos, the usual three Movements being condensed into one, which, however, preserves the three sections characteristic of the form.

The first theme, played by the solo instrument, is much used throughout the work. In the middle section we have a charming miniature in the style of a Minuet, in which the Cello is accompanied by Muted strings.

ETHEL EVA, HILDA GRUNDY, WILFRED FIRTH, AND JOHN GREENWOOD
 Quartet 'Rigoletto' *Verdi*
 LEONARD HIRSCH (Solo Violin)
 First Movement of Violin Concerto .. *Tchaikovsky*

TCHAIKOVSKY'S Violin Concerto bears the Opus Number 35 (i.e., it is approximately the thirty-fifth work of about eighty in all; it thus immediately precedes the first of his most famous Symphonies, the Fourth.

The Concerto was written in 1878. It consists of three Movements, but the end of the Second leads straight into the Third.

The First Movement begins with a short Introduction (*moderately quick*) in which the Solo Violin is silent, but the First Main Tune is hinted at in the Strings.

When the Soloist enters he is left alone for a moment or two; when he starts the First Main Tune (*at a very moderate pace*) he is very quietly accompanied by the other Strings (chiefly plucked). The Soloist repeats the First Main Tune an octave higher, with great elaboration. He continues with more and more brilliance, the Whole Orchestra gradually entering and building up something of a climax.

Again the Solo Violin is left alone for a moment, and then introduces the smooth *Second Main Tune*.

This lasts some time, and, with the First Main

Tune, forms the basis of a lengthy, elaborate Movement, full of energy and glitter, especially for the Soloist, who at one point has a prolonged, showy *Cadenza*, or free unaccompanied display passage.

THOMAS H. MOSLEY
 Song 'Hiawatha's Vision' *Coleridge-Taylor*
 MARGARET COLLIER AND WILFRED FIRTH
 Duet from 'Madame Butterfly' *Puccini*
 LILLIAN GRINDROD (Solo Pianoforte)
 First Pianoforte Concerto, in E Flat *Liszt*

LISZT made innovations in the methods of musical structure, some of which are to be noted in this work. Its Movements are played without break, and the chief themes appear in more than one of the Movements.

9.30 Programme S.B. from London

10.15-11.0 HUMOUR AND JAZZ.

DENNIS O'NEIL (Irish Entertainer)
 Green Isle of Erin *Roeckel*



Lafayette, Manchester

THE LORD MAYOR OF MANCHESTER

The Rt. Hon. Miles E. Mitchell formally opens Manchester's Civic Week with his broadcast address to-night. [Manchester, 7.40.]

The Ould Plaid Shawl *Haynes*
 Further Experiences of Patsey O'Sullivan
 CLAPHAM AND DWYER
 In some Jazz Music on the Piano
 DENNIS O'NEIL
 I'd Climb the Highest Mountain .. *Brown and Clare*
 A Few More Stories
 The Donovans *Needham*
 CLAPHAM AND DWYER
 In some more Jazz Music

51T BIRMINGHAM. 479 M.

3.45—THE STATION WIND QUINTET
 4.45 AFTERNOON TOPICS: SIDNEY ROGERS, F.R.H.S., 'Topical Horticultural Hints, 'Bulb Growing Indoors.' WINIFRED JOHNSON (Discuse)

5.15 FOR THE CHILDREN
 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
 6.40 Programme S.B. from London

8.0 LIGHT MUSIC

THE STATION ORCHESTRA
 Overture, 'Opéra Bouffe' *Finck*
 EDA BENNIE (Soprano)
 Hymn to the Sun *Rimsky-Korsakov*
 The Rose Enslaves the Nightingale .. }
 Old Love } .. *Brahms*
 Sérénade

The Lass with the Delicate Air *Arns*
 ORCHESTRA

Selection, 'Chu Chin Chow' *Norton*
 SYDNEY COLTHAM (Tenor)
 Silent Noon *Vaughan Williams*
 Old Man 'Might Have Been' *Besty*
 The Maiden Blush }
 To Daisies } .. *Roger Quilter*
 My Lute *Liddle*

ORCHESTRA
 Pot-Pourri, 'A Musical Jig-Saw' .. *arr. Jones*
 EDA BENNIE
 A Swan }
 I Love Thee } *Grieg*
 Forebodings }
 With Thy Rosy Lips, My Maiden } *Franz*

ORCHESTRA
 Hornpipe (English Scenes) *Bantock*
 SYDNEY COLTHAM
 The Clotbs of Heaven *Dunhill*
 To Mary *White*
 Who *Tosti*
 Sigh No More, Ladies *Aiken*
 ORCHESTRA

Marshe, 'Romaine' *Gounod*
 9.30-11.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

3.45 'ASSISI AND ST. FRANCIS,' by MARIAN MAUCKAY SHARPE, M.A.

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
 6.0 Musical Interlude
 6.20 Bulletin of the Bournemouth Council of Social Service
 6.40-11.0 Programme S.B. from London

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant.

3.15 Transmission to Schools: Mr. C. H. DRIVER, M.A., 'The Magic Crystal—A Day in the Life of a Fourteenth-Century Apprentice.'

3.40 ORCHESTRAL CONCERT.
 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
 Suite, 'The Garden of Allah' *Ronald*
 Morceau, 'En Ballade' *Gillet*
 DOROTHY K. JONES (Soprano)
 Sing, Joyous Bird *Montague Phillips*
 Annarella *Jesse Winne*
 Rose Bud *Frederick Drummond*
 ORCHESTRA
 Excerpts from the 'Nutcracker Suite'

Tchaikovsky
 THIS is the music from a Russian Ballet, 'The Nutcracker and the Mouse King,' telling of the wonderful adventures of a little girl, and of a beautiful pair of silver nutcrackers which she received for a Christmas present. There is a Miniature Overture, and then a set of seven short pieces—Characteristic Dances. Tchaikovsky calls them, and the title is very apt. They are all vivid, and some are amusing. The Suite, when played as a whole, is rounded off by the *Valse of the Flowers*.

DOROTHY K. JONES
 A Norwegian Song *George Aspinwall*
 Coming Home *Charles Willeby*
 Don't Hurry *Wilfred Sanderson*
 ORCHESTRA
 Entr'acte, 'The Shrine In the Wood'

Howard Carr
 Rapsodie Slave *Volpatti*

MR. CARR'S note on his piece, when it was first performed (at a Promenade Concert last year) was:—
 'An impression of the reverent beauty of a great shrine built with passionate faith, and now in ruins, in the heart of a Yorkshire dale.' (Was it Fountains? The composer was for a time conductor of the Harrogate Orchestra.)

4.45 Mr. F. J. HARRIES, 'Prof. Freeman and South Wales'

PROGRAMMES FOR MONDAY (October 4)

- 5.0** Pianoforte Recital
5.15 FOR THE CHILDREN
6.0 Miss KATHLEEN FREEMAN, 'Writers of Greece—(1) Homer'
6.15 Programme S.B. from London
8.0 **EISTEDDFOD VICTORS**
 WINNERS at the NATIONAL EISTEDDFOD OF WALES (Swadoca, 1926) Relayed to Daventry
 THE HERBERT WARE CARDIFF ORCHESTRA, conducted by HERBERT WARE
 Overture, 'Figaro'.....Mozart
8.5 MATTIE DAVIES (Contralto)
 Che Faro (Eisteddfod Test Piece).....Gluck
8.12 RHIANNON JAMES (Solo Harp) and MEURIG JAMES (Solo Violoncello)
 Le Soir.....Ludwig Schytte
 Sarabande
 Händel, arr. Heinrich Katona-Gruncke
8.19 J. MALDWYN THOMAS (Tenor)
 Eleanore (Eisteddfod Test Piece)
 Coleridge-Taylor
 Ah, Love But a Day (Eisteddfod Test Piece)
 Protheroe
8.25 MARJORIE SEARLE JONES (Solo Pianoforte)
 Capriccio, No. 2 (Eisteddfod Test Piece)
 Frank Bridge
8.32 ORCHESTRA
 Two Hungarian Dances in C Minor and D (Eisteddfod Test Piece).....Brahms
BRAHMS'S interest in Hungarian folk-music was first aroused when he was a young man of twenty. Engagements were not very numerous then, and the young composer was glad to go on a concert tour with the violinist, Remenyi, playing his accompaniments. Remenyi was partly of Hungarian extraction, and included some of this country's folk tunes in his programmes.
8.45 PLUNKET GREENE on Interpretation in Song with Illustrations. S.B. from London
9.15 EBEN ROGERS (Elocutionist)
 Mirage (Eisteddfod Test Piece) V. Sackville West
9.23 ORCHESTRA
 Prelude.....Järnefelt
AHUNDRED years ago Finland's doors were closed to music—apart from simple folk songs and dances. Nowadays the names of two Finnish composers, Sibelius and Järnefelt, often figure in our programmes
 If a vote were taken of the most popular short Orchestral pieces of the day, probably the former's *Valse Triste* and the latter's *Prelude* would appear high up in the list.
9.30 Programme S.B. from London
10.15 ORCHESTRA
 Overture, 'Leonora' No. 3 (Eisteddfod Test Piece).....Beethoven
 Ballet Music, 'Rosamunde'.....Schubert
JUST over a century ago a very bad play called *Rosamunde* was produced in Vienna. It had two performances. But the incidental music was much more fortunate. This was written by Schubert, and was applauded on the spot. Much of it has survived. The Ballet music now to be heard is among the freshest, happiest music ever written.
10.30 MATTIE DAVIES
 Spirit Song.....Haydn
 Yonder.....Oliver
10.38 MARJORIE SEARLE JONES
 The Sea.....Alice Rowley
10.42 J. MALDWYN THOMAS
 Your Tiny Hand.....Puccini
 Marna.....H. Oliver
10.50 RHIANNON JAMES and MEURIG JAMES
 Ständchen.....Walther Huber
 Andante Religioso (Eisteddfod Test Piece)
 H. Renie
11.0 Close down

6KH HULL 335 M.

- 3.15** Light Music
4.0 Afternoon Topics: Mrs. R. W. GUNSTON, Domestic Science Talks, 'Soup-Making'
4.15 Field's Octagon Quartet, directed by J. H. Rodgers.
5.15 FOR THE CHILDREN
6.30-11.0 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: 'Books—A Literary Adventure,' by M. K. Dodgson
5.15 FOR THE CHILDREN
6.0 THE STATION TRIO
7.0-11.0 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: UNA DOD, 'Beliefs About Birds'
5.15 FOR THE CHILDREN



Miss EDA BENNIE.

the popular soprano, who is singing in the concert of light music from Birmingham this evening at eight o'clock.

- 6.0** DANCE MUSIC. BOURLET and MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe 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** TRANSMISSION TO SCHOOLS: Mr. E. L. GUILFORD, 'The Story of Our Town'
3.45 The Mikado Cafe Orchestra, conducted by Frederick Bottomley
4.45 MUSIC and AFTERNOON TOPICS: Miss ALICE HOGG, 'Music'
5.15 FOR THE CHILDREN
6.0 Robins
6.15 Musical Interlude: MABEL HODGKINSON
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, 'Britons in Southern Spain'
4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, Albert Fullbrook
5.15 FOR THE CHILDREN
6.0 THE STATION TRIO
6.30-11.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

- 11.30-12.30** Gramophone Records
3.25 TRANSMISSION TO SCHOOLS: DOUGLAS ANDREWS, 'Art and You' (1)
4.0 Afternoon Topics
4.15 TEA-TIME MUSIC from the GRAND HOTEL.
5.15 FOR THE CHILDREN
6.0 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
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 Mr. J. C. GRIFFITH-JONES, 'Have You any Cigarette Cards?'
5.15 FOR THE CHILDREN
6.0 IDRIS DANIELS (Baritone)
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**—Women's Institutes' Bulletins. **4.15**—Music from Fenwick's Terrace Tea Rooms. **5.15**—For the Children. **6.0**—S.B. from London. **6.40**—Radio Association Talk—Dr. Smallwood, President, Newcastle Radio Society: 'Earths'. **7.0**—S.B. from London. **7.10**—Rev. F. R. Barry, 'St. Francis of Assisi'. **7.25**—S.B. from London. **8.0**—Callender's Cable Works Band, conducted by Tom Morgan; Marion Richardson (Mezzo-Soprano). **9.30**—S.B. from London. **10.15**—J. Lowthion Carrol (Violin). **10.30-11.0**—'French As He Is Spoke': A Comedy in One Act, by Tristan Bernard and Gaston Mayer, played by The Station Repertory Company.

2BD ABERDEEN. 495 M.

- 11.0-12.0**—Gramophone Music. **3.45**—Albert Lemaire and his Cleveland Ohio Orchestra. **4.15**—Afternoon Topics. **4.30**—Dance Music (contd). **5.15**—For the Children. **6.0**—Boy Scouts' and Girl Guides' News Bulletins. **6.30**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0**—The Station Orchestra, conducted by Walter Benson. **8.15**—'Grey Ash,' a Drama, by Leonora Thorner, played by The London Radio Players. **8.45-11.0**—S.B. from London.

5SC GLASGOW. 422 M.

- 4.0**—The Wireless Quartet: Jan. Mason (Baritone). **5.0**—Afternoon Topics. **5.15**—For the Children. **6.0-6.2**—Weather Forecast for Farmers. **6.15**—Girls' Guildry and Boys' Brigade Bulletins. **6.25**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0**—Some Popular Overtures: The Station Orchestra, conducted by Herbert A. Carruthers. **8.45-11.0**—S.B. from London.

2BE BELFAST. 440 M.

- 3.0**—Transmission to Schools; Relayed from Daventry. **4.0**—Afternoon Topics. **4.15**—The Belfast Radio Quartet. **5.15**—For the Children. **6.0**—S.B. from London. **8.0**—Ballad and Humour. The Station Orchestra; Howard Rogers. **8.45-11.0**—S.B. from London.

2DE DUNDEE. 315 M.

- 4.0**—Music from Draffen's. **5.0**—Garnet D. Wilson: 'The File'. **5.15**—For the Children. **6.0**—Musical Interlude. **6.30**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0**—S.B. from Glasgow. **8.45-11.0**—S.B. from London.

2EH EDINBURGH. 328 M.

- 11.30-12.30**—Gramophone Records: Janet Ritchie (Mezzo-Soprano). **3.0**—The Station Pianoforte Quartet. **4.0**—Afternoon Topics. **4.15**—Patrick Thomson's Orchestra. **5.15**—For the Children. **6.0**—Brenda Johnson (Dramatic Soprano). **6.30**—S.B. from London. **7.40**—Rev. George Carstairs, B.D. 'Romantic India—(3) The Sports of Princes'. **8.0-11.0**—S.B. from London.

PROGRAMMES FOR TUESDAY (October 5)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH
 ORGAN RECITAL BY WILLIAM WOLSTENHOLME, relayed from St. Lawrence Jewry
 First Movement from Sonata No. 4 Mendelssohn
 Two Numbers from 'Scenes in Northumberland' Wood
 Short Address by the Rev. W. P. BERLEY.
 Hymn
 Improvisation
 CAROLINA..... }
 Minuet and Trio in E Flat } Wolstenholme

3.0 SIR H. WALFORD DAVIES, 'Elementary Music and Musical Appreciation'

4.0 TIME SIGNAL, GREENWICH; Topical Talk

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

5.15 FOR THE CHILDREN

Ronald Gourley at the Piano brightens up the programme, while the Wicked Uncle 'films' the Children's Hour—and probably spoils it.

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 Mr. W. F. BLETCHER: Spanish Talk. S.B. from Manchester

7.28 Musical Interlude

7.40 Dialogue between Dame HENRIETTA BARNETT, D.B.E., and Mr. T. HANCOCK NUNN, 'The English Bunker's Hill, A Landmark of Friendship'

DAME HENRIETTA BARNETT is Chairman of a Committee of English and American people which has been formed to purchase Bunker Hill, adjoining Hampstead Heath, and retain it permanently as a public open space, containing a memorial to Anglo-American partnership in the War. This would, it is thought, form an appropriate complement to the more famous Bunker's Hill, near Boston, in America, on the summit of which stands a monument to commemorate the first battle fought by American against British troops in the War of Independence.

8.0 RONALD GOURLEY
 Selections from his Repertoire

8.15 THE B.B.C. INTERNATIONAL SERIES OF CHAMBER CONCERTS
 (First Concert)

Relayed from the GROTRIAN HALL, LONDON
 MARIA BASILIDES (Singer). (First Appearance in England)

THE HUNGARIAN STRING QUARTET:
 EMERIC WALDBAUER; JACK KESSLER; JEAN DE TEMESVÁRY; EUGÈNE DE KÉRPÉLEY
 Quartet in A Minor (MS. and First Performance)
 Ernest von Dohnányi

THE Pianist-Composer-Conductor Dohnányi (born in 1877) began to write music when he was not much over six. He is best known to us as a much-travelled concert pianist and as the composer of some sprightly and piquant Orchestral Variations.

This Quartet is being performed for the first time, from the manuscript parts. Its three movements contain plenty of variety and liveliness.

The First is quick, and emotionally somewhat agitated. The Slow Movement is an example of Variation form, of which Dohnányi is very fond, and in manipulating which he has a particularly happy touch. He sets out a slow air of religious cast, and proceeds to show it in a charming series of varied settings.

The Last Movement, in the gayest spirits, is one of those exuberant jollifications with which the composer seems to delight in winding up his works.

8.30 MARIA BASILIDES

Maganyosság }
 Widójtudas } Zoltán
 Tudtat, Tudtat } Kodály
 Harom Arvo (The Three Orphans)
 Roan Jelesog (The Heartless Wife)

MARIA BASILIDES, a distinguished Hungarian Operatic Singer, who is making her first appearance in England, is well known in Budapest, where she appeared in Opera, notably in *The Carnival Wedding* (shortly to be produced in London, by the way). She has also been guest Soloist at the Dresden Opera.

8.45 EMERIC WALDBAUER, JACK KESSLER and JEAN DE TEMESVÁRY

Serenade for Two Violins and Viola (Op. 12)
 Zoltán Kodály

UNTIL quite recent years most people's knowledge of modern Hungarian music



Mme. MARIA BASILIDES,

of the Budapest Opera, who is making her first appearance in this country in the first of the B.B.C.'s International Chamber Concerts. [London 8.15.]

was largely confined to that of Liszt, Korbay, and a few other composers.

Most of these were active in preserving, and often in using in their works, the songs of the gypsies. Most of the leading Hungarian composers of to-day, it is interesting to note, are equally solicitous for the preservation of folk-songs; they go back, however, to an earlier folk-music than that of the gypsies, and base a good deal of their music on these melodies, many of which they found among the Slavs and Roumanians, as well as among the Magyars. Bela Bartok (born 1881) and Zoltán Kodály (1882), two of the chief composers of modern Hungary, were leaders in the new campaign, and both have collected large numbers of folk-tunes, Kodály alone having taken down from the lips of peasants over three thousand five hundred such songs. The idiom of both has largely grown out of that of folk-melody, though both have a strongly individual style.

Kodály has also been influenced first by Brahms, and then by Debussy. Works of his already heard in this country include a Sonata for Cello alone (Op. 8), a Duet for Violin and Cello (Op. 7), a Trio for Two Violins and Viola (Op. 12)—and a String Quartet (Op. 2). This *Serenade*, one of the composer's most

attractive works, is cast in three Movements. The First and Last have a certain simplicity and winsomeness that remind us of the folk-speech. The lively Last Movement, in particular, shows how healthy and invigorating the influence of that idiom can be. The Slow Movement consists of a conversation between First Violin and Viola, while the Second Violin keeps up a soft background of murmuring tone.

9.0 MARIA BASILIDES

Ferete Fod }
 Ha Kimegger } Béla Bartók
 Olvad a Ho }
 Meghalsz, Meghalsz }
 Kocsk Keler } Zoltán Kodály
 Arror Osip as Erdo

BARTOK, who began to compose when he was nine, entered the Royal Hungarian High School for Music at Budapest, and first became known, not as a Composer, but as a Pianist. His latent aptitude for composition was awakened by hearing Strauss's Symphonic Poem, *Thus Spake Zarathustra*, and soon he was producing works in various forms, including a Symphonic Poem of his own, entitled *Kossuth* (the name of the leader of the Hungarian Revolution in the middle of the last century), which Richter performed at a Hallé Concert in Manchester.

A Piano Quintet and some pieces were other early works. He has devoted a great deal of his time to his studies in folk music, travelling as far afield as Arabia in his investigations. He has put his view of the attitude of the composer to folk-music very clearly. Its appropriate use, he says, 'is not, of course, limited to the sporadic introduction or the imitation of these melodies, or to the arbitrary thematic use of them in works of foreign or international tendencies. It is rather a question of absorbing the means of musical expression hidden in this treasure of folk-tunes, just as the most subtle possibilities of any language may be assimilated. It is necessary for the composer to command the musical language so completely that it becomes the natural expression of his own musical ideas.'

Perhaps the work which best shows Bartok's manner of utilizing folk material is his *Dance Suite*, written in 1923, for a concert that celebrated the fiftieth anniversary of the union between the cities of Buda and Pest. Bartok's style, here as in most of his later works, is bold and uncompromising. The Suite, which has been heard two or three times in London, is one of the most vigorous and vital products of the new Hungarian School.

9.10 THE QUARTET

Quartetto Breve (MS. and First Performance)
 Anthony Molnár
 Allegro Risoluto; Adagio; Allegro Risoluto,
 Allegro non Presto

MOLNAR is one of the youngest of present-day Hungarian composers of note, having been born in 1890. From 1910 to 1913 he played the Viola in the Quartet which to-night is performing his work.

The composition which is being given for the first time this evening is described as a 'Short Quartet' in four Movements. The First is cheerfully resolute, the Second is completely serious, the Third is lively and bold, and the Last quick, impetuous and forceful.

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

9.45 BEETHOVEN, interpreted by MAURICE COLE
 Sonata in A Major, Op. 2, No. 2 (Concluded)
 Sonata in D Major, Op. 10, No. 3 (Movement 1)

THE THIRD MOVEMENT of the Sonata in A shows Beethoven already at work upon the ideas of his predecessors, re-shaping them, and giving new significance to old forms. This Movement was, with Haydn and Mozart, almost invariably a graceful Minuet. Beethoven soon inaugurated the 'brighter Third Movements' idea, writing a 'Scherzo'—a playful, often

PROGRAMMES FOR TUESDAY (October 5)

skittish piece, with plenty of quick contrasts of tone, and unexpected little turns of phrase, pauses, and what not. Of such a type this Third Movement is an early example.

The LAST MOVEMENT follows the plan of most such Finales of the time, in being cast in 'Rondo' form—that in which one Main Tune comes round (hence the name 'Rondo') several times with varied interludes between its appearances. Note how, not content with merely duplicating this tune on its second and third appearances, Beethoven decorates it with little tripping notes.

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

10.15 A SONG RECITAL by DALE SMITH (Baritone)
Deh, Deh, Dove son Fuggiti (Why, Why, Must I Bear This Pain?)

Caccini—1560-1640, arr. Herbert Bedford
A Welcome *Owen Mase*
A Lawsuit *D. M. Stewart*
Helen of Kirconnell (by Request) *Keel*
My Sweet Sweeting *Beckett-Williams*
A Madrigal *Beckett-Williams*
Yarmouth Fair (Norfolk Song) arr. *Peter Warlock*

10.30 IRENE SADLER in a Poetry Reading

10.40-12.0 DANCE MUSIC—JAY WHIDDEN AND HIS MIDNIGHT FOLLIES DANCE BAND from the Hotel Metropole

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET

1.0-2.0 Programme S.B. from London

3.0 Programme S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10-10.0 Programme S.B. from London

10.0 WEATHER FORECAST, NEWS

10.10 Shipping Forecast

10.15 Programme S.B. from London

10.30-12.0 DANCE MUSIC—JAY WHIDDEN AND HIS MIDNIGHT FOLLIES DANCE BAND. S.B. from London

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT. Relayed from the Houldsworth Hall

THE BRODSKY QUARTET

Quartet in G, Op. 27 *Haydn*
Quartet in G, Op. 18, No. 2 *Beethoven*

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

This Quartet is in the usual four Movements, of which the First is vigorous, the Second slow and expressive, the Third a Minuet, and the Last a sparkling, happy, dance-like Movement.

The Beethoven work is light-hearted, easy-going music—the composer at his brightest. He was over thirty when (about 1800) he wrote his first six String Quartets, and grouped them together as his 'Opus 18.' The Second String Quartet consists of the usual four detached Movements.

3.25 TRANSMISSION TO SCHOOLS: The Growth of the Ship—Mr. EDWARD CRESSY: 'Ships in the Reign of Queen Elizabeth'

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

4.0 MOLLY BARDON (Soprano)

4.15 Music by the Station Quartet

5.0 Mr. K. R. BRADY: 'Manchester Port and Its Ship Canal'

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 WEATHER FORECAST, NEWS

7.10 Mr. W. F. BLETCHER: Spanish Talk

7.28 Musical Interlude. S.B. from London

7.40 Mr. SPURLEY HEY, M.A. (Director of Education for Manchester): 'Manchester's Progress in Education'

8.0-12.0 Programme S.B. from London

5IT BIRMINGHAM. 479 M.

2.15 Speeches at the Opening of the 'BIRMINGHAM WEEKLY POST' WIRELESS EXHIBITION. Relayed from the Drill Hall, Thorpe Street Barracks

3.45 TRANSMISSION TO SCHOOLS: Lecture 3, Mr. H. W. BALLANCE, 'Insect Life—Ants'

4.15 The WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hall, Thorpe Street Barracks

4.45 AFTERNOON TOPICS: O. T. ELLIOTT, F.R.M.S. (of the Birmingham Natural History and Philo-sophical Society), 'The Instability of Man.'
MARJORIE WILES (Solo Pianoforte)

5.15 FOR THE CHILDREN

6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café

7.0 WEATHER FORECAST, NEWS

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

7.28 Musical Interlude. S.B. from London

7.40 Mr. F. W. KUPHAL, 'Town Planning—(3) Birmingham Schemes'

8.0-12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

11.30-12.0 REGINALD S. MOUAT (Violin) and Mrs. SLINGSBY-TANNER (Pianoforte)

Sonata in D Minor *Brahms*
Finale from Suite in E *Schütte*

3.45 An Afternoon Paper

4.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Musical Director, Isadore Godowski

5.15 FOR THE CHILDREN

6.0 THE STUDIO TRIO: REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH ('Cello); CHARLES LEESON (Piano)

March, 'Liberty Bell' *Sousa*
Selection, 'Baby Bunting' *Ayer*
Valse, 'Love Kiss' *Pryor*

6.25 R. V. MCGREGOR (Tenor)

The One of All the World *Hermann Löhr*

6.30 TRIO

Suite, 'An Evening Ramble' *Matt*

6.40 R. V. MCGREGOR

Dear In Your Eyes *Trevor Glynn*

6.45 TRIO

Selection, 'Tails Up' *Braham*

7.0 WEATHER FORECAST, NEWS

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

7.28 Musical Interlude. S.B. from London

7.40 E. GEE NASH: 'The Hansa Towns—(1) Salt Herring'

THIS is the first of a series of six fortnightly Talks on one of the most interesting political combinations known to European history—*The Hanseatic League* formed in the thirteenth century by the most important trading towns of the North German and Baltic coast, which increased in wealth and power until it was at one time stronger than the Holy Roman Empire itself. The History of the Hanseatic



A VIEW ON THE MANCHESTER SHIP CANAL,

one of the most important factors in Manchester's industrial prosperity, and one of the greatest triumphs of nineteenth-century engineering skill. In connection with the Civic Week celebrations, Mr. K. R. Brady is giving a Talk to-day on Manchester as a Port—a position that it owes, of course, to the Canal. [Manchester 5.0.]

PROGRAMMES FOR TUESDAY (October 5)

League reveals in a striking way the whole economic and political conditions of Europe at the time, which made it possible for this combination of towns to influence European policy and practically to monopolize north European trade. Mrs. Gee Nash knows the Baltic, as it is now, at first hand, and in her previous literary and travel Talks for the Bournemouth Station she established her reputation for graphic and convincing word pictures.

8.0-12.0 Programme S.B. from London

5WA CARDIFF. 353 M.

3.0 TRANSMISSION TO SCHOOLS: Sir H. WALFORD DAVIES, Mus.Doc.: 'Elementary Music and Musical Appreciation.' London Programme relayed through Daventry

3.30 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL ('Cello), VERA McCOMB THOMAS (Piano)

Columbino Suite Percy Elliot
Valse España Waldteufel
Melody in E Rachmaninov
Sérénade Rachmaninov
Serenata Moszkowski
Three Cameos Coleridge-Taylor

4.15 TEA-TIME MUSIC from the CARLTON RESTAURANT

4.45 'The People at 'The Roost' and Mr. Reynard.' A Short Story by RAY KAY

5.0 TEA-TIME MUSIC from the CARLTON RESTAURANT

5.15 FOR THE CHILDREN

6.0 CYRIL NEAL: 'Yarns of the Tudor Sea Dogs—(2) Raiding the World's Treasure House'

6.15 DANCE MUSIC—THE LONDON RADIO DANCE BAND. S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 Mr. W. F. BLETCHER: Spanish Talk. S.B. from Manchester

7.28 Musical Interlude. S.B. from London

7.40 Capt. A. S. BURGE: 'The Rules of Rugby Football'

8.0-12.0 Programme S.B. from London

6KH HULL. 335 M.

4.0 AFTERNOON TOPICS: Mrs. P. DERMOND, 'Stencilling (1)'

4.15 FIELD OCTAGON QUARTET: Directed by J. H. Rodgers.

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA: Directed by Edward Stubbs

6.30-12.0 Programme S.B. from London

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

4.0 FIELD'S CAFÉ ORCHESTRA relayed from Field's Café, Leeds

5.0 Recital of 'Patty' by Miss ESSLIE SIMPSON (English Lyric Soprano)

5.15 FOR THE CHILDREN

6.0 Light Music

6.15 Talk on the Leeds and District Association of Girls' Clubs, by the President—Mrs. HAMILTON THOMPSON

6.30 Programme S.B. from London

7.40 'Concerning Love,' by 'PETRONIUS'

8.0-12.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

4.0 MURIEL LEVY: A Talk for Women

4.15 WALTER JENNINGS (Tebor)

4.30 THE STATION PIANOFORTE QUARTET

5.15 FOR THE CHILDREN

6.0 STATION PIANOFORTE QUARTET

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

7.0 Programme S.B. from London

7.10 Mr. DAVID WRAY: 'Mental Discipline'

7.28-12.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ ORCHESTRA: Conductor, Brasseley Eyton

4.45 Music and Afternoon Topics: Mrs. W. LEWENZ: 'Careers for Women and Girls'

5.15 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude: Mabel Hodgkinson

6.30 Programme S.B. from London

7.40 Professor R. M. HEWITT: 'The Lighter Muse—(1) Nonsense Verse'

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



Back & Macgregor

Mr. J. DALE SMITH

has been one of the most popular of broadcast artists ever since his first appearance before the microphone at the Newcastle Station early in 1923. [London 10.15.]

3.30 ORCHESTRA relayed from POPHAM'S RESTAURANT

4.0 Afternoon Topics: Miss MARGARET E. RILEY, 'Cornwall and Brittany (1) The Two Mounts'

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—Holland'

8.0-12.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: BERNARD HARRISON'S ORCHESTRA from Walsh's Restaurant

5.15 FOR THE CHILDREN

6.5 ELSIE W. WRIGHT, M.A., 'The Home Life of Our Ancestors—(9) The Decay of Feudalism'

6.25 Musical Interlude

6.30 Programme S.B. from London

7.40 Mr. CLIFFORD K. WRIGHT, B.A., 'The Romance of the Roads' (2)

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 'Rondello'

5.0 AFTERNOON TOPICS: Mr. A. T. GREEN, 'Warmth in Rooms—Methods of Heating'

5.15 FOR THE CHILDREN

6.0 Light Music

6.30 Programme S.B. from London

6.40 Boys' Brigade and Girls' Life Brigade Bulletins

7.0 Programme S.B. from London

7.40 Mr. E. CAREY RIGGALL: Motor Cycling Talk

8.0-12.0 Programme S.B. from London

5SX SWANSEA. 482 M.

11.30-12.30 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 (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS ('Cello)

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30 Programme S.B. from London

7.40 Mr. D. EMRYS JAMES (Crown Bard, 1926): 'Welsh Wit and Wisdom.'

8.0-12.0 Programme S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M.

11.30-12.30:—Nellie Moffatt (Contralto); Jack Moody (Mouth Organ, Concertina and Phono-Fiddle). Gramophone Records. 4.0:—Miss L. Claudine Lever Murray, 'Border Fortresses.' 4.15:—Music from Tilley's Restaurant. 5.15:—For the Children. 6.0:—Florence Hicks (Soprano); Jack Caminada (Light Comedian); Mary Jarred (Contralto). 7.0:—S.B. from London. 7.10:—S.B. from Manchester. 7.28:—S.B. from London. 7.40:—Mr. W. Percy Mall, 'A Water Tiger.' 8.0-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30:—Gramophone Records. 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. 7.10:—S.B. from Manchester. 7.28:—S.B. from London. 10.30:—Dance Music. The 'Plaza' Band. 11.15-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

3.45:—Afternoon Topics. 4.0:—Station Orchestra. Elsie Taylor (Mezzo-Soprano). 5.15:—For the Children. 5.0:—S.B. from London. 6.30:—Steadman's Symphony Orchestra. 7.0:—S.B. from London. 7.10:—S.B. from Manchester. 7.28:—S.B. from London. 10.15:—Burnett Farquhar (Flute); William Harkins (Clarinet). 10.30-12.0:—S.B. from London.

2BE BELFAST. 440 M.

3.0:—Transmission to Schools. London Programme relayed from Daventry. 4.0:—Robert Crossett (Poetry Recital); Station Orchestra; Thomas McConnell (Baritone). 5.5:—Station Dance Band. 5.15:—For the Children. 6.0:—S.B. from London. 7.10:—S.B. from Manchester. 7.28:—S.B. from London. 10.30:—The Westminster Four relayed from the Carlton Ballroom. 11.0-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30:—Gramophone Records. 3.0:—Transmission to Schools. London Programme relayed from Daventry. 3.30:—La Scala Orchestra. 4.30:—William S. Purves (Tenor). 5.0:—Gertrude East, 'The Chateaux of the Loire—(5) Bion and Chamboucl.' 5.15:—For the Children. 6.0:—Musical Interlude. 6.15:—Boy Scouts' Bulletin. 6.30-12.0:—S.B. from London.

2EH EDINBURGH. 328 M.

3.0:—The Station Pianoforte Quartet. 4.0:—A Topical Talk. 4.15:—Leon Whiting and his Miami Dance Band. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30:—Mr. W. Forbes Gray, F.R.S.E., 'Richard Cromwell, the Protector Who Failed.' 6.45-12.0:—S.B. from London.

PROGRAMMES FOR WEDNESDAY (October 6)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH
CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati.
- 3.0 Mr. GERALD GOULD and Miss MARY SOMERVILLE, 'English Composition and Reading'
- 4.0 TIME SIGNAL, GREENWICH
'Merrie England,' by A. BONNET LAIRD
- 4.15 ORGAN RECITAL by REGINALD FOORT, relayed from the New Gallery Kinema
- 5.15 FOR THE CHILDREN: 'Ten Minutes on Board a Fishing Trawler' (Leonard Aspel); 'Peter Pannikin Does a Good Turn' (Ada Leonora Harris); Piano Improvisations
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by Sidney Firman

DORIS VANE (Soprano)
Three Songs of June:
The Silver Lamps M. Phillips
Scythe Song Hamilton Harty
June Rummel

ORCHESTRA
Lyrical Melody, 'Pearl o' Mine'..... Fletcher

DORIS VANE
Three Cradle Songs:
Lullaby Cyril Scott
The Angels Are Stooping M. Bealy
Son of My Heart P. Robertson

ORCHESTRA
Suite, 'Romantique'..... Ketelbey

8.35 'AUGUSTUS IN SEARCH OF A FATHER'
A Play in One Act by HAROLD CHAPLIN
Produced by HOWARD ROSE

itself. He has written many books, including 'Relativity,' and 'Talks about Wireless.'

9.45 BEETHOVEN interpreted by MAURICE COLE
Sonata in D Major, Op. 10, No. 3 (Last Three Movements)

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

10.15 A FAREWELL BROADCAST by THE ENGLISH SINGERS (prior to their American Tour)
FLORA MANN; NORMAN STONE; NELLIE CARSON; NORMAN NOTLEY; LILIAN BERGER; and CUTHBERT KELLY
Madrigals, Ballet and Folk Song:
Flora Gave Me Fairest Flowers John Wilbys
O Softly Singing Lute Francis Pilkington
On the Plains Thomas Weelkes



Elliott & Fry

Mr. R. A. WATSON WATT

is giving a Talk on 'Atmospherics and the Atmosphere' in the series arranged by the Royal Meteorological Society. [London 7.10.]



Beck & Murgroyd

Sir OLIVER LODGE,

the eminent scientist, who starts another of his fascinating series of Talks, this time on 'Atoms and Worlds.' [London 9.30.]



Art-Phe

Dr. C. W. SALEEBY,

an indefatigable worker for better health conditions, is talking to-night on 'How to Live through the Winter.' [London 7.4.]

- 6.59 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 Mr. R. A. WATSON WATT, B.Sc., 'Atmospherics and the Atmosphere' (under the auspices of the Royal Meteorological Society)

MR. WATSON WATT is Superintendent of the Radio Research Station, Ditton Park, Langley, Bucks, where he is at present engaged on a very interesting series of tests of reception of all the London Station Talks. He was formerly in charge of the Branch Meteorological Office at the Royal Aircraft establishment and was associated with Captain C. J. P. Cave in the earliest directional observations on atmospherics ever made. He has had experience of hunting atmospherics in three continents, and has found specimens that make the worst known in England seem comparatively mild.

- 7.28 Musical Interlude
- 7.40 Dr. SALEEBY: 'How to Live Through the Winter'
- 8.0 POPULAR ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
Overture, 'Mireille' Gounod
(A note on 'Mireille' appears in Monday's programme for Newcastle.)

Cast:
A Policeman—The Usual Type
A Night Watchman—A Stolid Old Man of 70
Augustus—A Young Man of 27
Place and Time: The corner of a London square early on a winter's morning
THE street is up and the excavations are protected by trestles. The Watchman is sitting in his shanty smoking a short pipe. The Policeman passes slowly along and pauses, leans against a trestle and hails the watchman.

- 9.0 THE REVELLERS, THE SINGING SOPHOMORES, AND THE MERRYMAKERS, APPEARING EXCLUSIVELY AT THE NEW PRINCES RESTAURANT, PICCADILLY, IN EXCERPTS FROM THEIR REPERTOIRE.
- 9.15 JOHN ANSELL, conducting some of his own Music
- 9.30 Sir OLIVER LODGE, F.R.S., D.Sc., 'Atoms and Worlds—The Atom of Matter: Last Century'
SIR OLIVER LODGE, who to-day starts a second series of Talks, is one of the outstanding British scientists of the day, and, in addition, one of the pioneers of wireless, for his work in which connection he was awarded the Albert Medal of the Royal Society of Arts in 1919. In the course of an exceptionally distinguished career he has been Professor of Physics at University College, Liverpool, Principal of the University of Birmingham, President of the Mathematical and Physical section of the British Association, and of the British Association

The Silver Swan Orlando Gibbons
Fare You Well arr. R. Vaughan Williams

10.39-11.0 VARIETY
FLORENCE MARKS (Light Irish Songs)
HARRY MERRYLESS (Scotch Comedian)
CLAPHAM and DWYER (Entertainers)
PAULINE and DIANA (Musical Novelty)

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0-1.0 THE RADIO QUARTET
- 1.0-2.0 Programmes S.B. from London
- 3.0-8.0
- 8.0 HANDEL'S 'SEMELE'
Given by the BIRMINGHAM STATION REPERTORY CHORUS AND ORCHESTRA. S.B. from Birmingham
Cast:
Semele } Daughters of Cadmus { GERTRUDE IRIS } JOHNSON
Juno } DOROTHY D'ORSAY
Ino, Sister to Semele }
Jupiter } JOHN ARMSTRONG
Apollo } JOSEPH FARRINGTON
Cadmus, King of Thebes }
Somnus..... }
- 9.30-10.10 Programme S.B. from London
- 10.10 Shipping Forecast
- 10.15 Programme S.B. from London
- 11.0-12.0 DANCE MUSIC. HAL SWAIN and his NEW PRINCES CANADIANS. ALFREDO and his BAND from the New Princes Restaurant

PROGRAMMES FOR WEDNESDAY (October 6)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

- 1.15-2.0 Concert relayed from the Houldsworth Hall
THE EDITH ROBINSON QUARTET: EDITH ROBINSON (1st Violin), GERTRUDE BARKER (2nd Violin), HILDA LINDSAY (Viola), KATHLEEN MOORHOUSE (Violoncello)
Piacevoli from String Quartet, Op. 83 Elgar
First Quartet in A Flat Eric Fogg
 - MOST Manchester listeners need no introduction to the composer Eric Fogg, who is the son of Mr. C. H. Fogg, for so many years Organist to the Hallé Concerts Society.
 - 3.25 TRANSMISSION TO SCHOOLS: 'The Story of English Music. Miss ALPHIDA VIVONT on 'Miracle and Pageantry'
 - 3.45 JOHN DE KINSON (Tenor)
 - 4.0 Music relayed from the Piccadilly Picture Theatre
 - 5.0 Dr. J. E. MYERS, O.B.E., D.Sc.: 'Manchester and Science'
 - 5.15 FOR THE CHILDREN
 - 6.0 LIGHT MUSIC—ALEX FRYER'S ORCHESTRA. S.B. from London
 - 6.45 Mr. EDWARD LIVING, M.A.: 'The Manchester Broadcasting Station'
- THE Manchester Station holds a very important position amongst the stations of the B.B.C.—and in the number that it regularly serves it can make a strong claim to pre-eminence. The district surrounding it is more densely populated than any other part of Great Britain, and there are probably more people living within fifty miles of the centre of Manchester than in the corresponding area around London. Manchester listeners are to be found in four English counties—Lancashire, Yorkshire, Derbyshire and Cheshire—as well as North Wales, and until the opening of the B-East Station the area that Manchester supplied included also the Isle of Man.
- 7.0 WEATHER FORECAST, NEWS
 - 7.10 Mr. R. A. WATSON WATT, B.Sc.: 'Atmospherics and the Atmosphere.' S.B. from London
 - 7.28 Musical Interlude. S.B. from London
 - 7.40 CONCERT BY THE MANCHESTER CITY POLICE
Sir ROBERT PEACOCK, M.V.O. (Chief Constable of Manchester): 'The History of the Manchester Police'
 - 8.0 (approx.) MANCHESTER POLICE BAND: Conductor, E. WORNALD
March, 'The King's Guard' Keith
Overture to 'William Tell' Rossini
Selection from 'Samson and Delilah' *Saint-Saëns*
 - 8.25 THE MANCHESTER POLICE CONCERT PARTY:
ALEXANDER KING (Baritone and Elocutionist), JIM BROOK (Humorist), GEORGE ROBINSON (Entertainer), LENA BROWN (Soprano), ELSIE KING (Accompanist)
OPENING CHORUS
One by One Fred Cecil
DUET—ALEX KING and LENA BROWN
Down the Vale Moir
GEORGE ROBINSON
Silly Ass Leigh
LENA BROWN
Moorish Maid Parker
Awake Pelissier
ALEX KING
The Last Bottle Peter Cheyney
The Caretaker Winter
JIM BROOK
Public Conversation Frank Leo
THE TROUPE
That Dear Old Song Lois Barker
 - 9.5 BAND
Intermezzo, 'On the Road to Moscow' Loetz
Minuet Beethoven
Reminiscences of Weber arr. Godfrey
 - 9.30-11.0 Programme S.B. from London

51T BIRMINGHAM. 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, Frank Cantell. Relayed from the Birmingham Weekly Post Wireless Exhibition
 - 4.45 AFTERNOON TOPICS: MABEL FRANCE, 'The Joys and Sorrows of Monday Morning'; ROSE ROGERS (Mezzo-Soprano)
 - 5.15 FOR THE CHILDREN
 - 6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
March, 'Moroatel' Heber
Entr'acte, 'A Regret' Byford
Fantasia, 'A Musical Jig-Saw' Ketelbey
One-step, 'Frenzy' Delahaise
 - 6.50 Programme S.B. from London
 - 8.0 'SEMELE'
HANDEL'S SECULAR ORATORIO
(The first of a Series of Four B.B.C. Concerts.)
Relayed from the Birmingham and Midland Institute
RELAYED TO DAVENTRY
Given by the BIRMINGHAM STATION REPERTORY CHORUS AND ORCHESTRA with the following Cast:
Semele, Daughter of Cadmus GERTRUDE IRIS JOHNSON
Juno DOROTHY D'ORSAY
Ino, Sister to Semele JOHN ARMSTRONG
Jupiter JOSEPH FARRINGTON
Apollo JOSEPH FARRINGTON
Somnus JOSEPH FARRINGTON
Conductor: JOSEPH LEWIS
ACT I: Semele, the daughter of Cadmus, King of Thebes, is betrothed to Athamas, but is loved by Jupiter, whose love she returns. Semele appeals for help to Jupiter, who descends in the form of an eagle and carries her away.
ACT II: Juno (known also as Saturnia), the immortal wife of Jupiter, and Iris, the swift-footed messenger of the Gods, plan revenge. Juno causes Ino, Semele's sister, to be brought to her.
ACT III: Juno and Iris visit Somnus, the God of Sleep, and gain his assistance. Juno appears before Semele in the guise of her sister Ino, and urges her to demand from Jupiter that he shall come to her as the God himself, and not in mortal form. Jupiter reluctantly consents, and Semele is consumed by fire.
In ACT I, the characters, in order of their singing, are:
A PRIEST (Bass)
SEMELE (Soprano).
CADMUS, the King of Thebes, Semele's father (Bass), and
A CHORUS of PRIESTS and AUGURS.
ACT II. opens with an INSTRUMENTAL PRELUDE. The new characters are:
JUNO (Contralto), whose recitative 'Awake, Saturnia,' opens the Act.
IRIS, a messenger of the Gods (Soprano).
JUPITER (Tenor)
and Ino (Contralto).
The Chorus now represents first LOVES and ZEPHYRS, and later NYMPHS and SWAINS.
In ACT III. (which has a short, slow Introduction) we have, in addition to these, SOMNUS, God of Sleep (Bass), and APOLLO, as the God of Prophecy (Tenor), who appears only near the end of the work 'to relieve your care, and future happiness declare,' as the poet puts it.
The CHORUS in this Act represents, first, LOVES and ZEPHYRS, and later, the PRIESTS.
 - 9.30-11.0 Programme S.B. from London
- 6BM BOURNEMOUTH. 386 M.**
- 3.0-3.30 RELIGIOUS SERVICE FOR THE SICK: THE STATION CHOIR: Hymn, A. and M., No. 197. The Rev. W. R. PARR (Rector of Swanage), Address. The Choir: Hymn, A. and M., No. 24 (First Tune)
 - 3.45 Mrs. NEWBERRY: 'Chinese Girls'
 - 4.0 TEA-TIME MUSIC FROM BEALE'S RESTAURANT, Old Christchurch Road. Musical Director: GILBERT STACEY
 - 5.15—FOR THE CHILDREN

- 6.0 THE WIRELESS TRIO: REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH (Cello), ARTHUR MARSTON (Piano)
Little Suite Debussy
Two Entr'actes Gabriel-Marie
Pavane; Sérénade
Suite, 'Three Fours' Coleridge-Taylor
Viola Solo, 'Samoa Lullaby' Tod Boyd
- 6.50 Royal Horticultural Society's Bulletin. S.B. from London
- 7.0 WEATHER FORECAST, NEWS
- 7.10 Programme S.B. from London
- 8.0 MUSIC, SONG, AND STORY
DENIS O'NEIL (Irish Entertainer)
WINIFRED FAIRLIE (Entertainer)
SCOVELL and WHELDON (Syncopated Duetists)
THE STATION WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
- 9.30 Programme S.B. from London
- 10.15-11.0 INSTRUMENTAL AND ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
Rakoczky March Berlioz
EDA KERSEY (Violin) with Orchestra
Concerto, No. 2, in G Major, for Violin and Orchestra Haydn
ORCHESTRA
Salut d'Amour Elgar
EDA KERSEY with CHARLES LEESON at the PIANO
Waltz in A Major Brahms-Hochstein
Bird as Prophet Schumann-Auer
Danse Orientale (from Scheherazade)
Rimsky-Korsakov-Kreiser

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: Miss CELIA EVANS, B.A., 'Regions of the World—(2) The Grasslands of the Tropics'
- 3.40 H. C. BURGESS and ORCHESTRA, relayed from the Madeira Cove, Weston-super-Mare
- 4.45 Miss MARGARET MACKENZIE: 'Concerning Frills'
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 Major A. C. ALFORD: 'Alexander the Great's Victory at Arbela, B.C. 331'
- 6.15 Programme S.B. from London
- 8.0 A BALLAD CONCERT
THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
Selection, 'Looking Backward' Finck
- 8.10 WYNNE AJELLO (Soprano)
Love's Old Sweet Song Molloy
Rose in the Bud D. Forster
- 8.17 SYDNEY COLTHAM (Tenor)
At Dawning Cadman
Serenata Toselli
- 8.25 ORCHESTRA
Selection, 'Maritana' Wallace
- 8.35 SYDNEY COLTHAM
My Dreams Tosti
I Pitch My Lonely Caravan Coates
- 8.42 VERA McCOMB THOMAS (Solo Pianoforte)
First Ballade in G Minor Chopin
- 8.50 ORCHESTRA
Suite, 'Pagoda of Flowers' Woodforde-Finden
Intro. and Passing of Priests; 'Midst the Petals; Star Flower Tree; Blue Lotus Dance; Return of Oomala
- 9.0 WYNNE AJELLO
It is Only a Tiny Garden H. Wood
I Hear You Calling Me Marshall
- 9.7 SYDNEY COLTHAM
Flower of Sicily Oliver
Kashmiri Song } (Indian Love Lyrics)
Till I Wake } Woodforde-Finden
- 9.15 ORCHESTRA
Selection, 'Martial Moments' arr. Winter
- 9.30-11.0 Programme S.B. from London

PROGRAMMES FOR WEDNESDAY (October 6)

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: Director, Edward Stubbs
6.30 Programme S.B. from London
6.50 Royal Horticultural Society's Bulletin
7.0 Programme S.B. from London
8.0 **A MEDLEY**
ANNIE HEARFIELD (Solo Pianoforte)
Nocturne in D Flat } Chopin
Polonaise in A Flat }
8.10 JOHN ANDERSON (Baritone)
When the King Went Forth to War... Koenemann
Song of the Volga Boatmen
Chaliapine-Koenemann
Hiawatha's Vision (from 'The Song of Hiawatha')
Coleridge-Taylor
8.20 JOHN H. SIGALL (Solo 'Cello)
Russisch, Op. 23, No. 1 Moszkowski
Berceuse Jarnesfelt
Sérénade Espagnole, Op. 20, No. 2 .. Glazounov
8.30 THE TWO JACKS (Entertainers)
In an Interlude
8.45 ANNIE HEARFIELD
Seguidillas } Albeniz
Tango }
Caprice Espagnole Moszkowski
8.55 JOHN ANDERSON
At Santa Barbara Kennedy-Russell
Sigh No More, Ladies Keel
To Anthea Hatton
9.5 JOHN H. SIGALL
A Keltic Lament Foulds
Danse Orientale Squire
9.15 THE TWO JACKS
In Another Interlude
9.30-11.0 Programme S.B. from London

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

11.30-12.0 FIELD'S CAFE ORCHESTRA relayed from Field's Café, Leeds
4.0 THE SCALA SYMPHONY ORCHESTRA relayed from the Scala Theatre, Leeds
5.0 AFTERNOON TOPICS: Miss DORIS NICHOLS in Light Songs and a Ukulele
5.15 FOR THE CHILDREN
6.0 Light Music
6.30 Programme S.B. from London
6.50 Royal Horticultural Society's Bulletin
7.0-11.0 Programme S.B. from London

6LV LIVERPOOL. 331 M.

3.0 CRANE'S MATINEE CONCERT relayed from Crane Hall
DOUGLAS MILLER (Pianist); SAMUEL SAUL (Baritone); and WALTER WRIGHT (Accompanist)
4.0 AFTERNOON TOPICS: W. A. MARTIN, 'The Romance of Old Furniture' (2)
4.15 DANCE MUSIC: BOURLET AND MONTAGUE'S SYMPHONICS relayed from the Edinburgh Café Ballroom
5.15 FOR THE CHILDREN
6.0 DANCE MUSIC. BOURLET AND MONTAGUE'S SYMPHONICS
6.30-11.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry
3.45 THE MIKADO CAFE ORCHESTRA: Conductor, Frederick Bottomley
4.45 Music and Afternoon Topics: Mrs. Whipple
5.15 FOR THE CHILDREN
6.0 Robins
6.15 'A Reader': New Books
6.30 Programme S.B. from London
8.0 ROUND THE MAIN STATIONS
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, 'History of Plymouth Volunteers'
4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, Albert Fullbrook
5.15 FOR THE CHILDREN
6.0 LINDA HARRIS (Contralto)
6.30 Programme S.B. from London
8.0 VAUDEVILLE
JACK TRAIN introduces Himself and his Ukulele
CODROR FORD (Xylophone Novelties)
8.30 **LIGHT EASTERN MUSIC**
THE STATION ORCHESTRA conducted by WINIFRED GRANT
Overture, 'The Caliph of Bagdad' .. Boieldieu
SINCLAIR LOGAN (Baritone)
Myself When Young..... } (From 'In a Persian Garden')
As Then the Tulip..... } Liza Lehmann
O Mountain Rose of Lebanon .. Easthope Martin
WINIFRED DAVIS (Mezzo-Soprano)
On the Banks of the Indus Joseph Myer
The Lover's Song; Hindu Boatman's Song;
Sweet As the Jasmine
8.55 ORCHESTRA
Ballet Egyptien Luigini
SINCLAIR LOGAN
The Asra Rubinstein
Song of the Palanquin Bearers .. Martin Shaw
Dirge } (From 'Songs of India')
In the Village } Bantock
WINIFRED DAVIS
The Temple Bells }
Kashmiri Song..... } A. Woodforde-Finden
Till I Wake }
ORCHESTRA
Chanson Indoue ('Sadko') Rimsky-Korsakov
9.30-11.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Lecture by Moses Baritz
4.0 KATE BALDWIN: 'Pheasants'
4.15 TEA-TIME MUSIC: Orchestra relayed from the Café of Messrs. T. and J. Roberts
5.15 FOR THE CHILDREN
6.0 Musical Interlude
6.30 Programme S.B. from London
8.0 ROUND THE NORTHERN STATIONS
9.30-11.0 Programme S.B. from London

6ST STOKE. 301 M.

4.0 The Capitol Theatre Orchestra, Directed by 'Rondello'
5.0 Afternoon Topics
5.15 FOR THE CHILDREN
6.0 Light Music
6.30 Programme S.B. from London
8.0 THE NORTH STAFFS CHAMBER MUSIC PLAYERS
String Quartet, Op. 18, No. 4..... Beethoven
Allegro; Scherzo
8.15 JOHN BOURNE (Tenor)
Angels Guard Thee Godard
One Day Stephen Adams
8.25 GEORGE HILL and the LIVERPOOL MALE VOICE QUARTET. Sociable Songs
Bound for the Rio Grande (Sea Shanty) arr. Terry
Stormalong (Sea Shanty)..... Taylor Harris
The Jolly Carter (Norfolk Folk Song) .. Moeran
Caleno Custure Me (Old English) Taylor Harris
Let Us Cheer the Weary Traveller (Negro Spiritual) Burleigh
Adam Buckram O } (North Country)
Lay the Bent to the } Folk Songs } Whittaker
Bonny Broom.. }
8.45 THE CHAMBER MUSIC PLAYERS
String Quartet, Op. 18, No. 4..... Beethoven
Movements 3 and 4
The Dhu Loch..... }
March of the Little Folk } J. B. McEwen
9.0 GEORGE HILL and the QUARTET
Jack the Jolly Tar O (Devon Folk Song) .. Sharp
Aye Waukin O (Old Scotch Song)..... Barratt
Corpus Christi Carol (Old Carol) .. Martin Shaw

Heave Away, My Johnny (Somerset Folk Song)
Cecil Sharp
The Sergeant's Song (Army) }
The Last Long Mile (Songs) } Hubert J. Foss
And When I Die (Army Song) }
arr. Norman Suckling
9.15 THE CHAMBER MUSIC PLAYERS
Andante from Quartet, Op. 44, No. 1
Mendelssohn
9.20 JOHN BOURNE
Into the Dawn Breville Smith
A Daffodil Wedding Rose
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 Concert of Gramophone Records
5.0 Mr. W. H. JONES, F.R.G.S., "Stories and Traditions of Gower" (4)
5.15 FOR THE CHILDREN
6.0 Musical Interlude
6.15 'With the Girl Guides'
6.30 Programme S.B. from London
8.0 THE SWANSEA POLICE BAND (by kind permission of the Chief Constable, Mr. R. D. Roberts).
Conductor, A SHACKLEFORD, R.M.S.M.
March, 'Exuvæa Triumphant'..... Weber
Overture, 'Le Domino Noir'..... Auber
Selection, 'Falka'..... Chaussegny
GLADYS COURTLAND (Mezzo-Soprano)
Now Sleeps the Crimson Petal }
The Magic of Thy Presence .. } Roger Quilter
DAVID PRICE (Bass)
The Old Spinnet Squire
Asleep 'Neath the Dark Blue Wave
Harrington Leigh
8.40 BAND
Piccolo Solo, 'The Larks' Festival'... Brewer
Selection, 'I Paggiacci'..... Leoncavallo
Serenade, 'Les Millions d'Arlequin' Drigo
9.0 GLADYS COURTLAND
A Dedication Robert Franz
Devotion Schumann
Flower Song (Faust)... Gounod
DAVID PRICE
The Lute Player..... Allitsen
Be Still, Sad Heart Pughe Evans
BAND
Reminiscences of Wagner..... arr. Godfrey
Gipsy Rondo Haydn
(The Mountain Lovers Squire
Songs } Sweet and Low Barnby
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. 6.35:—For
Farmers. 6.50:—Royal Horticultural Society's Bulletin. 7.0:—
S.B. from London. 8.0:—Station Orchestra, conducted by
Edward Clark. Station Choral Society; Chorus Master,
Richard Pratt. 9.30:—S.B. from London. 10.15-11.0:—
Overtures and a Concerto.

5SC GLASGOW. 422 M.
3.20:—Transmission to Schools. 3.32:—Prof. R. S. Rait,
C.B.E., LL.D., M.A., British History, 'Robert Clive and British
Rule in India.' 3.45:—Musical Item to Schools. 3.55:—
Wireless Quartet. John B. Dickson (Cello). 5.0:—Afternoon
Topics. 5.15:—For the Children. 6.0-6.2:—Weather Fore-
cast for Farmers. 6.15:—S.B. from London. 8.0:—Callender's
Cable Works Band; Bandmaster, Mr. C. A. Waters. Marian
Richardson (Mezzo-Soprano). 8.30:—'The Missing Link',
a play by James Dyrenforth and H. M. H. Graham. 9.30-11.0:—
S.B. from London.

2BD ABERDEEN. 495 M.
3.45:—Steadman's Symphony Orchestra relayed from the
Electric Theatre. 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. 7.49:—Rev. Dr. Walter A. Mursell,
M.A., 'Fireside Philosophy: On Evasions.' 8.0:—Musical
Comedy. Station Orchestra; Conductor, Walter Benson.
Tina MacIntyre (Soprano). Herbert Thorpe (Tenor). 9.30-11.0:—
S.B. from London.

2BE BELFAST. 440 M.
3.0:—Transmission to Schools. London Programme relayed
through Daventry. 4.0:—Afternoon Topics. 4.15:—The Bel-
fast Radio Quartet. 5.30:—For the Children. 6.0:—S.B. from
London. 8.0:—Irish Versatility. The Station Orchestra.
8.15:—The Belfast Radio Players in 'The Lone Man',
Comedy in Two Acts by Charles K. Ayre. Pauline
Sam Henry. Stories and Songs from County Kerry.
—S.B. from London.

PROGRAMMES FOR THURSDAY (October 7)

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: The Waterway to India'
- 3.0-3.45 EVENSONG relayed from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH
ANN SPICE. 'Books to Read.'
- 4.15 Trocadero Tea-Time Music
- 5.15 FOR THE CHILDREN: Piano Solos by Beatrice Snell; 'A Pickle for the Princess' (Christine Chandler); 'The Guardian' (H. Mortimer Batten)
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.35 Market Prices for Farmers
- 6.40 Boy Scouts' Bulletin
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen
- 7.28 Musical Interlude
- 7.40 Mr. J. H. GREENWOOD: 'The Strand'
- 8.0 THE GEOFFREY GOODHART SEXTET
OLIVE KAVANN (Contralto)
ALFRED CAVE (Solo Violin)
THE SEXTET
Overture, 'Barber of Seville' Rossini
Moment Musicale Schubert
Chanson de Nuit Elgar
OLIVE KAVANN
A Spirit Flower Martin Shaw
Harp of the Woodlands Easthope Martin
Leaves and the Wind Franco Leoni
THE SEXTET
Liebestraume Von Blon
ALFRED CAVE (Solo Violin)
Introduction and Tarantella Sarasate
OLIVE KAVANN
At Morning
Away on the Hill Landon Ronald
Sing No More
Advice Molly Carew
THE SEXTET
A Greek March A. M. Goodhart
Molly on the Shore P. Grainger
Selection from 'Faust.' Gounod

9.0 HUBERT PARRY—IN MEMORIAM.
(Died October 7, 1918)

'SONGS OF FAREWELL'

THE WIRELESS CHORUS, conducted by STANFORD ROBINSON

There is an Old Belief
I Know My Soul Hath Power
My Soul, There is a Country
Never, Weather-beaten Sail
At the Round Earth's Imagined Corners.
Lord, Let Me Know Mine End

TOWARDS the close of his life, during the war, Sir Hubert Parry wrote the beautiful 'Songs of Farewell' for unaccompanied voices. 'There is an Old Belief' (originally 'It Is An Old Belief') is supposed to be by Sir Walter Scott's biographer, J. G. Lockhart. It is set for six voices—two Sopranos, Alto, Tenor and two Basses. Some of the lines run thus:—

'It is an old belief
That on some solemn shore,
Beyond the sphere of grief,
Dear friends shall meet once more;

That creed I fain would keep,
This hope I'll not forgo.'

'I know my soul hath power to know all things, Yet she is blind and ignorant' is the burden of John Davies' poem, set for four voices.

The next piece is Henry Vaughan's 'My soul, 9.30-11.0' is a country far beyond the stars. . . .

'Leave then, thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure'

The words of 'Never weather-beaten sail more willing bent to shore . . . Than my wearied sprite now longs to fly out of my troubled breast' are by Thomas Campion, the poet-musician-physician of Tudor days.

'Ever blooming are the joys of Heaven's high paradise . . . O, come quickly, glorious Lord, and raise my sprite to Thee,' ends this heart-felt plea. For the next song Parry set for seven-part choir a poem of John Donne:

'At the round earth's imagined corners blow your trumpets, angels, and arise from death, you numberless infinities of souls . . . But let me mourn a space,
For if above all these my sins abound,
'Tis late to ask abundance of Thy grace



Specialy drawn by W. Warwick London.

Sir HUBERT PARRY,

the famous Composer and Conductor, who died on October 7, 1918. A memorial programme of his works is being given from London at 9.0.

When we are there,
Teach me how to repent,
For that's as good as if Thou'dst sealed
My pardon with Thy blood.'

'Lord, let me know mine end,' the longest of the songs, is a noble setting for Double Choir (eight parts) of verses from Psalm 39.

9.30 Topical Talk

9.45 BEETHOVEN interpreted by MAURICE COLE

Sonata, Op. 27, No. 2 (the 'Moonlight')

BEETHOVEN rarely gave titles to his pieces, and though the name 'Moonlight' is commonly applied to this Sonata, it is not his. When listening to music that does not avowedly follow a detailed 'programme,' it is best to consider any descriptive title merely as a possible means of stimulating one's own imagination, by suggesting to it one mood in which the music may be received, not as a dictatorial insistence that 'thus, and thus only, is the composition to be conceived'

It is obvious, as soon as we hear the opening of this Sonata, that 'Moonlight' might very well be the impression conveyed by the calm, dreamy opening of the First Movement. This Sonata's First Movement is simpler and shorter than usual. There follows a page, gentle and dainty, that is

practically the Minuet of the normal Sonata. The Last Movement, in full 'First Movement' form, is far bigger than the other two, and has a fuller emotional life. After the restrained feeling of the opening Movement, and the gracious ease of the Minuet, something of a sterner nature is obviously in place as a Finale, and a wonderful Movement the composer evolves, full of passion and fire.

We want no worded clue to it; enough that here is dramatic life in the music, abounding yet concentrated, speaking to every attentive mind with the convincing force and truth of great art.

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

10.15 VARIETY. ELLA RETFORD (the well-known Variety Star)

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and the SAVOY HAVANA BANDS, from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal; Weather Forecast.

11.0-1.0 THE RADIO QUARTET and EDITHA BRAHAM (Violin), HILDA BLAKE (Soprano), GUIDO ALURANSI (Tenor)

1.0-2.0 } Programmes S.B. from London
2.30-7.10 }

7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen

7.28 Programme S.B. from London

8.0 'THE JEFFERSONS'

A Comedy in Three Acts by VINCENT DOUGLAS, performed by THE STATION DRAMATIC COMPANY, and presented by VICTOR SMYTHE. S.B. from Manchester

Cast (in the order of their appearance):

- Stephen Anthony (Managing Clerk to Jefferson)
- TOM WILSON
- Joseph Forshaw (A Mill-hand) CHARLES NESBITT
- Christopher Jefferson E. H. BRIDGESTOCK
- Helen Jefferson (His Wife) LUCIA ROGERS
- Nathaniel Mosscrop D. E. ORMEROD
- Silas P. Mallinson (A Young American)

- VICTOR SMYTHE
- Rosie Jefferson (Christopher's Daughter)
- HYEDA METCALY
- Geoffrey Mosscrop (Nathaniel's Son)

W. E. DICKMAN
Elizabeth (the Jeffersons' Maid) BETTY ELSMORE

ACT I, SCENE 1.—Christopher Jefferson's office at Spring Bank Mill. A large window overlooks the yard where the tall chimneys of the Mill can be seen. The office is plainly furnished with the usual reference and letter files hung round the walls, and a speaking-tube lies on the roll-top desk. It is eleven o'clock on a warm July morning and Stephen Anthony is seated at the desk busy with the morning's mail.

ACT I, SCENE 2.—The same as in Scene 1, two hours later. Jefferson is busy writing at his desk.

ACT II.—The same. Seven years have passed and the office now bears a more prosperous appearance. The speaking-tube has been replaced by a telephone. Joseph Forshaw, now a salesman, enters.

ACT III.—The drawing-room at Jeffersons' house, handsomely furnished in a manner combining comfort with taste. It is shortly after 6.0 p.m., the same evening.

Entr'actes by THE STATION QUARTET

9.30 Topical Talk

9.45 BEETHOVEN interpreted by MAURICE COLE

10.0 WEATHER FORECAST, NEWS

10.10 Shipping Forecast

10.15 VARIETY

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and the SAVOY HAVANA BANDS

PROGRAMMES FOR THURSDAY (October 7)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

- 11.30-12.30 Music by the Station Quartet
- 4.30 CONSTANCE SYLVESTER (Mezzo-Soprano)
- 4.45 Auto-Piano Recital by J. Meadows
- 5.0 'MANCHESTER AND MEDICINE': A Talk specially written by a Medical Expert
- 5.15 FOR THE CHILDREN
- 6.0 Programme S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. W. HOWARTH, J.P. (President of the Textile Institute), 'Manchester and the Cotton Industry'

MANCHESTER is, of course, the centre of the great cotton industry, on which its prosperity is based. Mr. Howarth, as President of the Textile Institute, stands at the head of the industry, and is thus well equipped to tell the story of this great network of business organization, stretching from the flooded borders of the Nile, where the cotton is sown, to the remote provinces of China, where the coolies wear English cotton shirts.

8.0 FIRST OF THE LANCASHIRE PLAY SERIES 'THE JEFFERSONS'

A Comedy in Three Acts by VINCENT DOUGLASS, performed by the STATION DRAMATIC COMPANY and presented by VICTOR SMYTHE. Relayed to Daventry.

- Cast: (In the order of their appearance)
- Stephen Anthony (Managing Clerk to Jefferson) TOM WILSON
 - Joseph Forshaw (A Mill Hand) CHARLES NESBITT
 - Christopher Jefferson E. H. BRIDGSTOCK
 - Helen Jefferson (His Wife) LUCIA ROGERS
 - Nathaniel Mossrop D. E. ORMEROD
 - Silas P. Mallinson (A Young American) VICTOR SMYTHE
 - Rosie Jefferson (Christopher's Daughter) HYLDA METCALF
 - Geoffrey Mossrop (Nathaniel's Son) W. E. DICKMAN
 - Elizabeth (The Jeffersons' Maid) BETTY ELSMORE

ACT I, SCENE 1.—Christopher Jefferson's Office at Spring Bank Mill. A large window overlooks the yard where the tall chimneys of the Mill can be seen. The office is plainly furnished with the usual reference and letter files hung round the walls and a speaking-tube lies on the roll-top desk. It is eleven o'clock on a warm July morning and Stephen Anthony is seated at the desk busy with the morning's mail.

ACT I, SCENE 2.—The same as in Scene 1, two hours later. Jefferson is busy writing at his desk.

ACT II.—The same—seven years have passed and the office now bears a more prosperous appearance. The speaking-tube has been replaced by a telephone. Joseph Forshaw, now a salesman, enters.

ACT III.—The drawing-room at Jefferson's house, handsomely furnished in a manner combining comfort with taste. It is shortly after 6.0 p.m. the same evening.

Entr'actes by THE STATION QUARTET

A Booklet of this play containing a synopsis, with photographs, may be obtained for the price of 1d. by personal application to the Manchester Station. Copies can also be obtained by writing to the Manchester Station, enclosing a stamped addressed envelope and 2d. in stamps.

9.30-12.0 Programme S.B. from London

5IT BIRMINGHAM. 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET (Leader, Frank Cantell). Relayed from the Birmingham Weekly Post Wireless Exhibition.
- 4.45 AFTERNOON TOPICS: ESTELLE STEEL HARPER, 'All the World Loves a Lover.' MAGGIE JACQUES (Contralto).

- 5.15 FOR THE CHILDREN
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.35 Market Prices for Farmers. S.B. from London
- 6.40 Boy Scouts' and Girl Guides' Bulletins
- 7.0 WEATHER FORECAST, NEWS
- 7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Monsieur RESE THIBAUT, French Talk and Readings
- 8.0 VARIETY
SCOVELL and WHELDON (Syncopated Duets)
CLARA ALEXANDER (Negro Pathos and Humour)
TEDDY ELBEN ('Ospovat') (Caricaturist in Song)
COLLEEN CLIFFORD (Entertainer at the Piano)
- 9.0-12.0 Programme S.B. from London



'THE JEFFERSONS'

Four of the Manchester Station Dramatic Company, taking part in the first of the Lancashire Play Series. Top: Mr. D. E. Ormerod and Miss Hylda Metcalf; below: Miss Lucia Rogers and Mr. E. H. Bridgstock. [Manchester 8.0.]

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0 ORGAN RECITAL by ARTHUR MARSTON. Relayed from the Royal Arcade, Boscombe.
Concerto, No. 3 *Händel*
Fantasia on 'O Sanctissima' .. *Friedrich Lux*
Larghetto in F Sharp Minor *S. S. Wesley*
Marche Militaire *Schubert*
- 3.0-3.30 TRANSMISSION TO SCHOOLS: Mr. C. H. B. QUENNEL, F.R.L.B.A., 'Everyday Life in Wessex in Ancient Times—(3) The Bronze Age'
- 3.45 An Afternoon Paper
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square
March, 'Entry of the Bulgars' *Lotter*
Waltz, 'Flirtation' *Steck*
Selection, 'Mercenary Mary' *Friedlander*
Entr'acte, 'The Soul's Awakening' *Clay*
Fox-trot, 'One Stolen Kiss' *Conley*
Song, 'For Ever and For Ever' *Posti*
Entr'acte, 'Intermezzo' *Coleridge-Taylor*
Fox-trot, 'Charleston' *Mack*
Selection, 'Decameron Nights' *Finck*
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.15 For Farmers: 'Varieties and Cultivation of Wheat,' by Mr. J. M. Templeton, B.Sc.
- 6.35 Market Prices for Farmers. S.B. from London
- 6.40 Boy Scouts' Bulletin

- 7.0 WEATHER FORECAST, NEWS
- 7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. GEORGE DANCE, F.R.H.S., 'Gardening
- 8.0 GEMS FROM GRAND OPERA AND BALLET MUSIC
THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Ballet Music, 'William Tell' *Rossini*
- 8.15 JOHN TURNER (Tenor), with Orchestra
'The Stars Coldly Shining' (E Lucevan le Stelle) (from 'La Tosca') *Puccini*
On With the Motley (Pagliacci) *Leoncavallo*
- 8.25 MURIEL SOTHAM (Contralto), with Orchestra
Softly Awakes My Heart (Samson and Delilah) *Saint-Saëns*
When All Was Young (Faust) *Gounod*
- 8.35 ORCHESTRA
Ballet Music from 'La Boutique Fastasque' *Rossini-Respighi*
- 8.45 JOHN TURNER, with Orchestra
Che Gelida Manina (La Bohème) *Puccini*
- 8.50 MURIEL SOTHAM, with Orchestra
O Don Fatale (Don Carlos) *Verdi*
- 8.55 ORCHESTRA
Coppélia *Delibes-Tavan*
- 9.10 MURIEL SOTHAM, with Orchestra
Habanera, from 'Carmen' *Bizet*
Fierce Now the Flames Glow (Il Trovatore) *Verdi*
- 9.20 JOHN TURNER, with Orchestra
Siciliana (Cavalleria Rusticana) *Mascagni*
La Donna é Mobile (Rigoletto) *Verdi*
- 9.30-12.0 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: Conductor, WARWICK BRAITHWAITE
Overture, 'Hunyadi Laszlo' *Erkel*
Waltz, 'Naples' *Waldteufel*
MARGARET LEWIS (Soprano)
Little Brown Bird *Haydn Wood*
Wait *Guy d'Hardelot*
Caprice (The Broken Wing) W. Wyburd Furrell
ORCHESTRA
Entr'acte, 'Danse des Bacchantes' (Philemon et Baucis) *Gounod*
Reverie, 'The Voice of the Belle' *Luigini*
Dance of the Egyptian Maidens *Shelley*
Hej Haj (Danse Hongroise) *Drdla*
GERTIE BADEN (Humorous Songs at the Piano)
I Couldn't Help It, Could I? *Cyrus Dare*
Supplanted *Cuthbert Clarke*
Two Little Boys and the Apples
ORCHESTRA
The 'Drum-Roll' Symphony in E Flat.. *Haydn*
MARGARET LEWIS
As You Pass By *Kennedy Russell*
Danny Boy *F. Weatherly*
Sincerity *Emile Clarke*
ORCHESTRA
Ballet Suite, 'Hérodiade' *Massenet*
- 4.45 'Playwrights—Past and Present—(1) Shakespeare,' by Mr. C. M. Haines, M.A., M.Litt.
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 'The Home Life of the Oyster-Catcher,' by Mr. H. MORREY SALMON, M.A.
- 6.15 Programme S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON, M.A., LL.D., 'The Mind of the Highest Animals.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. ROBERT GIBBINGS, 'Woodcuts and Wood Engravings'
- 8.0 A WAGNER CONCERT
THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
Overture, 'The Flying Dutchman'
- 8.12 PARRY JONES (Tenor)
Lohengrin's Farewell
Spring Song (from 'The Valkyrie')
- 8.20 ORCHESTRA
Siegfried's Ordeal by Fire (Siegfried) *Wagner*

PROGRAMMES FOR THURSDAY (October 7)

8.30 'THE MASTER'
A Play written for the Microphone by FREDERICK HUMPHRIES
Produced by GORDON McCONNEL
Characters:
Jack SIDNEY EVANS
Dick IVOR MADDOX
Nell LILLIAN MILLS
(English Tourists who are 'doing' Europe)
THE three tourists, somewhat fatigued after a day of sightseeing in Bayreuth, are spending the evening in a drawing-room of a house which, according to tradition, was frequently visited by Wagner.
9.0 ORCHESTRA
Entry of the Gods Into Valhalla, from The 'Rheingold' Wagner
9.10 PARRY JONES
Forging Songs (with Orchestral Accompaniment) Siegfried
9.20 ORCHESTRA
Prize Song from 'The Mastersingers' Overture to 'The Mastersingers'
9.30-12.0 Programme S.B. from London

6KH HULL. 335 M.

11.30-12.30 Moses Baritz, Gramophone Lecture Recital
4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS, 'Twelve Vignettes of the Great Composers' (3)
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
6.30 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 The Rev. J. C. G. CUMMING, M.A., 'Queer Characters I Have Met—(2) The Undertaker'
8.0-12.0 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, Commercial Street, Leeds
4.0 Gramophone Recital by Moses Baritz
5.0 Afternoon Topics
5.15 FOR THE CHILDREN
6.0 Light Music
6.35 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 Mr. T. BOWEN PARTINGTON, F.I.L.: A Talk on Some Aspect of Public Health.
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 Readings from the Poets, by Mr. H. C. PEARSON
5.15 FOR the Children
6.0 Light Music
6.35 Programme S.B. from London
6.40 Boy Scouts' Monthly Bulletin
7.0 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 Señor A. M. DUARTE, Weekly Spanish Talk
8.0 CALLENDER'S CABLE WORKS BAND: Directed by TOM MORGAN
Overture to 'The Duke of Orléans' Auber
8.10 RUBY HELDER (Vocalist)
Kashmiri Song A. Woodforde-Pinden
To Mary M. V. White
I Know of Two Bright Eyes Clutsam
8.20 BAND
Selection, 'Lilae Time' Schubert-Clutsam
Gavotte, 'Les Cloches de St. Malo' Rimmer
8.40 ALICE VAUGHAN (Contralto)
Drink To Me Only arr. Walford Davies
Mutability Frederick Nicols
All Souls' Day Lassen

8.50 BAND
Solo Cornet, 'My Pretty Jane' Hartman (Soloist, R. W. Hardy)
Solo Euphonium, 'La Réve d'Amour' Millars (Soloist, W. Sloan)
9.5 ISOBEL I'ANSON (Soprano), and RUBY HELDER It Was a Lover and His Lass Quilter
RUBY HELDER and WALTON PRITCHARD (Bass-Baritone)
The Moon Hath Raised Benedict
9.15 BAND
Incidental Music to 'The Merchant of Venice' Rosse
Prelude; Portia; Oriental March
March, 'The Vanished Army' Alford
9.30 Programme S.B. from London
10.15 THE DAISY CHAIN.
Twelve Songs of Childhood for Four Solo Voices. Music by Liza Lehmann
10.45-12.0 Programme S.B. from London



IN THE BIRMINGHAM PROGRAMME
Mr. Teddy Elben, who appears in the Variety programme at 8 o'clock, and Mrs. Harper who is giving the Afternoon Talk

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry
3.20 TRANSMISSION TO SCHOOLS: Miss E. ROSEBLADE, 'Musical Appreciation'
3.45 LYONS' CAFÉ ORCHESTRA: Conductor, Brassey Eyton
4.45 Gramophone Records
5.15 FOR THE CHILDREN
6.0 Robins
6.15 Musical Interlude: Mabel Hodgkinson
6.35 Market Prices for Farmers. S.B. from London.
6.40 Boy Scouts' Bulletin
7.0 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.40 Mr. R. MACPHERSON, 'A Bandit Hunt'
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 relayed from the ROYAL HOTEL. Musical Director, Albert Fullbrook
5.15 FOR THE CHILDREN
6.0 ISAAC PARFITT (Solo Cornet)
6.35 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 Monsieur A. BRIAIS, French Talk: 'Le Banquier Sudaland'
8.0-12.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

4.0 Afternoon Topics
4.15 Orchestra relayed from the Albert Hall
5.15 FOR THE CHILDREN
6.0 Musical Interlude
6.10 Transmission for Scouts

6.35 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 The Rev. Prebendary HOWARD, M.A., 'Memories of the Sheffield District Seventy-Five Years Ago'
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 'Rondello'
5.0 AFTERNOON TOPICS: Mr. J. R. B. MASEFIELD, 'The Ages of Wild Birds'
5.15 FOR THE CHILDREN
6.0 Light Music
6.35 Market Prices for Farmers. S.B. from London
6.40 Boy Scouts' Bulletin
7.0 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28-12.0 Programme S.B. from London

5SX SWANSEA. 482 M.

11.30-12.30 A Gramophone Record
4.0 AFTERNOON CONCERT: SYLVIA BOSLEY (Solo Pianoforte), S. J. DAVIES (Baritone), NANCY HUGHES (Soprano)
5.0 Afternoon Topics
5.15 FOR THE CHILDREN
6.0 New Dance Records
6.15 For Young Adventurers: 'The Celtic Wonder World'
6.35 Programme S.B. from London
7.10 Programme S.B. from Aberdeen
7.28 Programme S.B. from London
7.40 Programme S.B. from Cardiff
9.30-12.0 Programme S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M.

4.0—Rev W. B. HOLT, M.A., B.D.: 'What is Great Literature?'
4.15—Music from Coxon's New Gallery Restaurant.
5.15—For the Children. **6.0**—S.B. from London. **6.40**—Boy Scouts' Bulletin. **7.0**—S.B. from London. **7.10**—S.B. from Aberdeen. **7.28**—S.B. from London. **7.40**—Dialogue by 'The Gentleman in a Fluster': 'Is the Englishman's House His Castle?'
8.0—Cello Recital by Margaret Izard. **8.30**—Musical Comedy—Station Orchestra: Conductor, Edward Clark. The Galety Trio. **9.30-12.0**—S.B. from London.

5SC GLASGOW. 422 M.

3.20—Transmission to Schools. **3.55**—The Wireless Quartet. Cris Davidson (Contralto). **5.0**—Afternoon Topics. **5.15**—For the Children. **6.0-6.2**—Weather Forecast for Farmers. **6.15**—S.B. from London. **6.40**—Girl Guides' and Boy Scouts' Bulletin. **7.0**—S.B. from London. **7.10**—S.B. from Aberdeen. **7.28**—S.B. from London. **8.0**—A Burns Recital—The Station Orchestra. Ian MacPherson (Baritone). **9.30-12.0**—S.B. from London.

2BD ABERDEEN. 495 M.

3.45—Afternoon Topics. **4.0**—The Radio Dance Quartet. W. Flaws (Tenor). **5.15**—For the Children. **6.0**—S.B. from London. **6.20**—Boys' Brigade News Bulletin. **6.35**—S.B. from London. **6.40**—Steamer's Symphony Orchestra. **7.0**—S.B. from London. **7.10**—Prof. J. Arthur Thomson, M.A., LL.D.: 'The Mind of the Highest Animals.' **7.28**—S.B. from London. **8.0**—Scottish Programme—The Station Orchestra: Conductor, Walter Benson. Nora Atkins (Soprano), James Anderson (Baritone). **9.15**—What is it? **9.30-12.0**—S.B. from London.

2BE BELFAST. 440 M.

2.30—Transmission to Schools: London Programme relayed through Daventry. **4.0**—Afternoon Topics. **4.15**—The Carlton Orchestra. **5.15**—For the Children. **6.0**—S.B. from London. **7.10**—S.B. from Aberdeen. **7.28**—Musical Interlude. **8.0**—The Station Symphony Orchestra: Conducted by E. Godfrey Brown. Carmen Hill (Mezzo-Soprano). **9.30-12.0**—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30—Gramophone Records. **4.0**—Restaurant Music from Draffen's. **5.0**—M. Schallt: 'Lettres de Mon Moulin—Installation,' by Alphonse Daudet. **5.15**—For the Children. **6.0**—Musical Interlude. **6.35**—S.B. from London. **7.10**—S.B. from Aberdeen. **7.28**—S.B. from London. **8.0**—S.B. from Glasgow. **9.30-12.0**—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30—Gramophone Records. **3.0**—Station Piano-forte Quartet. **4.0**—Afternoon Topics. **4.15**—Patrick Thomson's Orchestra. **5.15**—For the Children. **6.0**—Musical Interlude. **6.35**—S.B. from London. **7.10**—S.B. from Aberdeen. **7.28**—S.B. from London. **8.0**—S.B. from Glasgow. **9.30**—S.B. from London. **10.30-12.0**—Dance Music—Matt Elliott and his Band from the Edinburgh Palais de Danse.

PROGRAMMES FOR FRIDAY (October 8)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH
Lunch-Time Music from the Hotel Metropole

3.20 M. STÉPHAN: Elementary French

3.45 CONCERT FOR SCHOOL CHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C. Second Concert of the Fourth Series

THE WOOD SMITH QUARTET—GEORGE STRATTON (First Violin); **JESSIE STUART** (Second Violin); **ALICE GRASSIE** (Viola) and **JOHN FRANCIS** (Cello)

First Part devoted to music by **JOSEPH HAYDN** (1732-1809)

Quartet for Strings in D Minor, Op. 69 (The Farmyard)

Slow Movement; Finale—Quick Movement

Movement from Quartet in C Major, Op. 70 (The Emperor)

Variations on the Austrian Hymn

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

4.45 FOR THE CHILDREN: Songs by Arthur Wynn: 'The Lost Shrew Mice' (M. Braidwood); 'William Below Stairs' (Richmal Crompton)

5.30 SPEECHES at the Meeting of THE CLASSICAL ASSOCIATION, relayed from Whitworth Hall, Manchester. Speakers: THE PRESIDENT OF THE CLASSICAL ASSOCIATION, THE RIGHT HON. LORD HEWART OF BURY, P.C., LORD CHIEF JUSTICE OF ENGLAND, and The Bishop of MANCHESTER

6.0 ORCHESTRAL MUSIC: FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales Playhouse, Lewisham

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

7.10 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.28 Musical Interlude

7.40 Rev. P. MARTON-WILSON: 'The Housing Problem'

8.0 SYMPHONY CONCERT

WILLIAM PRIMROSE (Solo Violin)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by **G. O'CONNOR-MORRIS**

ORCHESTRA

Overture, 'The Flying Dutchman'.... Wagner

WHEN Wagner was about twenty-six he visited London on his way from Riga to Paris, and had a very rough voyage. The next year he started work on his Opera, *The Flying Dutchman*, and the Overture to this work, which has been described as the finest storm music in existence, owes a good deal of its vividness to Wagner's stormy voyage of the year before.

The story of the Dutchman is more or less traditional: it can be traced back to at least the sixteenth century. A Dutch sailor swears he will sail round the Cape, in the teeth of gales, even though he should sail till Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his fate. After many years, he finds such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him; the spell is broken by her renunciation, and they find rest together.

The Overture is practically an epitome of the opera. A dominating figure is that of the Curse, heard in a strenuous call on the Brass against a quivering, stormy background of Strings. There is a contrasting, prayer-like tune, and also a gay sailor-song. These are all repeated with increasing force towards the end.

8.10 WILLIAM PRIMROSE with Orchestra
Violin Concerto, No. 2, in A Minor

G. O'Connor-Morris
Allegro moderato; Adagio; Allegro con brio

8.45 ORCHESTRA

Tone Poem, 'A Shropshire Lad'... *G. Butterworth*
Carillon *Elgar*

SOME of the loveliest music of this century was left us by George Butterworth, who (like many young English composers) was killed in action in France, in August, 1916. His music tells plainly that he had deep within him the rapture and tranquillity of the English countryside.

Unfortunately the music he left us is little more in bulk than two song-cycles and this orchestral Rhapsody, which are founded on A. E. Housman's poem-cycle, *A Shropshire Lad*.

The song-cycles are, of course, settings of certain



Clouston Harris *Harwood*

Mr. WILLIAM PRIMROSE and Mr. O'CONNOR MORRIS.

Mr. Primrose is the violin soloist, and Mr. O'Connor Morris is the conductor of the Wireless Symphony Orchestra in the London Symphony Concert beginning at 8.0 to-night.

of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, on the whole of 'A Shropshire Lad,' but certainly on the songs, more particularly that which is the second poem of the cycle and begins:

'Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.'

9.5 WILLIAM PRIMROSE with String Orchestra
Two Pieces founded upon Irish Folk Tunes

G. O'Connor-Morris
Andante con Moto; Allegro

ORCHESTRA
Comedy Overture *Hamilton Harty*

SIR HAMILTON HARTY, who is only forty-seven, has distinguished himself in several departments of musical work.

He first attracted notice as a composer, when he gained two composition prizes in the year 1904—one for a Piano Quintet and the other for his *Irish Symphony*.

Later, he became known as one of the finest of our accompanists in London, and more recently his post as Conductor of the Hallé Orchestra has brought him still wider fame.

His *Comedy Overture*, first brought forward at a Promenade Concert in 1907, draws some poetic inspiration from Browning, the composer has said; but what poem or poems inspired it we do not know.

9.30 Lady NEISH reading a Short Story, 'Fore-stalled'

9.45 BEETHOVEN interpreted by **MAURICE COLE**
Sonata in D Minor, Op. 31, No. 2 (Movements 1 and 2)

BEETHOVEN used to work upon a good number of pieces at once, making sketches in his note-books, and altering and re-shaping

now one, now another, sometimes starting a work and never finishing it.

In 1802-3 he was writing his Second Symphony, three Violin Sonatas, two sets of Variations, some 'Baguettes,' and the first two Sonatas of the group of three comprised in Op. 31.

Of this group the Second Sonata is by far the finest; indeed, it is one of the best of the whole thirty-two. It was said to be a special favourite of the master, and was frequently played by him in public.

In the First Movement there is a new feature, in the little declamatory 'recitatives' in slow time, that several times break in upon the quick themes, with their note of restless anxiety.

The two Main Tunes on which the Movement is built begin, the one at the start of the Movement, and the other with the descending phrase of six notes (in the same even rhythm as that of the First Tune), twice repeated, with a rest after the first two statements, and an extension of the phrase at the third time.

II. The Slow Movement is a deeply expressive piece. Its First Main Tune has a brooding tenderness, and the Second (that beginning after the bass drum-beats have gone on for a little, with a scale-run upward by the right hand) is in calmly cheerful mood. This melody and accompaniment is much more in Mozart's style than in that of the rapidly maturing Beethoven. It is a little glance backward, as it were, a bit of probably unconscious homage to his great forbear.

9.55 Local Announcements

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

10.7 'THE MASTERSINGERS'

Act III, Scene 2, of Wagner's Opera, 'Die Mastersingers,' performed by the **BRITISH NATIONAL OPERA COMPANY**
Relayed from the Theatre Royal, Glasgow

10.35-11.0 LIGHT PROGRAMME. THE WIRELESS SYMPHONY ORCHESTRA, conducted by **G. O'CONNOR-MORRIS**

Overture, 'The Magic Flute' *Mozart*

SYDNEY NORTHCOTE (Tenor)

The English Rose (Merric England).... *German*

To Drisica *Roger Quilter*

The Shepherd's Song *Elgar*

ORCHESTRA.

No. 2 of Two Norwegian Folk Melodies... *Ole Bull*

The Geese Dance *Halliday*

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0-12.30 THE RADIO QUARTET and MARGARET WILKINSON (Soprano); **W. S. BRYAN** (Baritone); **THOMAS MARSHALL** (Pianist).

12.30-1.0 ORGAN RECITAL by **LEONARD H. WARNER**, relayed from St. Botolph's Church, Bishopsgate

Sonata, No. 11 (Agitato and Cantilena)

Rheinberger

Marche Funèbre et Chant SÉraphique... *Guilman*

Postlude in G *Smart*

10.20 } Programmes S.B. from London
3.20-6.0 }

6.0 ORCHESTRAL MUSIC. FRANK WESTFIELD'S ORCHESTRA

7.0 WEATHER FORECAST, NEWS

7.10-9.55 Programme S.B. from London

9.55 Shipping Forecast

10.0 WEATHER FORECAST, NEWS

10.7-11.0 Programme S.B. from London

11.0-12.0 DANCE MUSIC. KETTNER'S FIVE from **KETTNER'S RESTAURANT**, directed by **GEOFFREY GELDER**

PROGRAMMES FOR FRIDAY (October 8)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

1.15-2.0 CONCERT
Relayed from the Houldsworth Hall
THE MANCHESTER CONTEMPORARY MUSIC CENTRE
LUCY PIERCE (Pianoforte); HARRY MORTIMER (Clarinet); EDITH ROBINSON (Violin); PHILIP WHITEWAY (Violin); MAURICE WARD (Viola); CARL FUCHS (Violoncello).
Overture on Yiddish Themes for Pianoforte, Clarinet and String Quartet, Op. 34
Serge Prokofieff

MURIEL ROBINSON (Soprano)
DORA GIBSON (Accompanist)
The Last Nightingale }
A Song in April } *Max Mayer*
Insouciance }
Enter These Enchanted Woods *Vaughan Thomas*
To Phillis, Milking Her Flock } *Arthur Benjamin*
The Piper }
LUCY PIERCE
Suite for Pianoforte, 'Napoli' *Francis Poulenc*
EDITH ROBINSON (Violin) and FRANK MERRICK (Pianoforte)
Sonata in A Minor, No. 2, for Violin and Pianoforte *John Ireland*

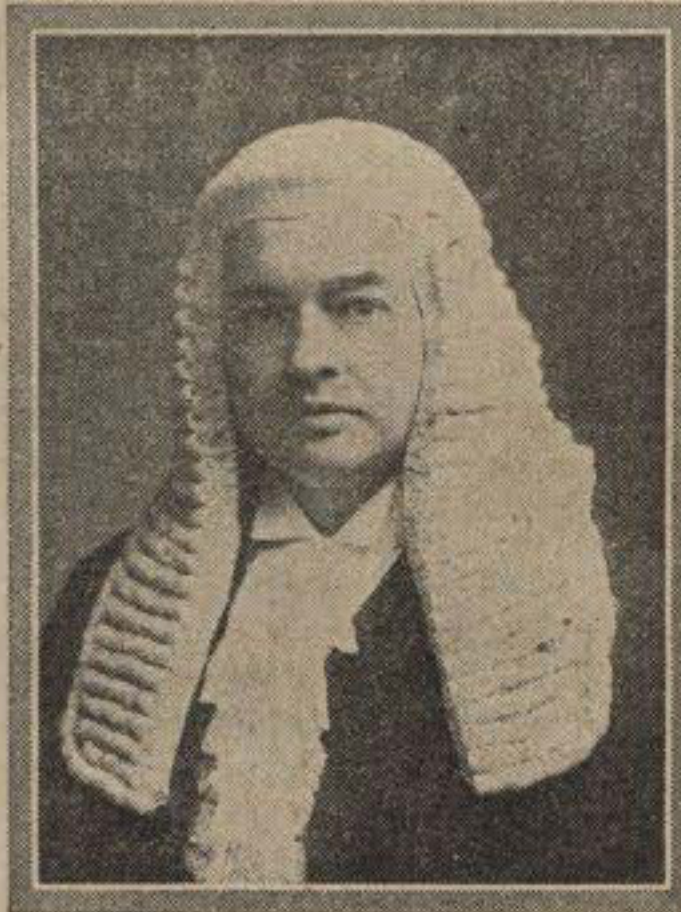
JOHN IRELAND'S Chamber Music is by many considered his most distinctive work. This Sonata is in three Movements. I. *Quick*. This has a good deal of subject-matter and a great range of emotion. There are five Main Tunes, and they range from the tragic to the pathetic, the quietly happy to the exultant. The Movement opens with the statement of these tunes; then there is a very short 'development' of some of this material; finally the tunes are repeated, with some changes, and a short 'Coda,' or closing passage rounds off the Movement. II. *Slow*. This might almost be called a Song for Violin, with accompaniment for Piano—but an accompaniment of real interest, and not a mere support. The moods, as in the previous Movement, vary. There is a quiet sadness in some parts, an approach to passion in others, and a serene consolation in still others. The Movement is as the musings of a thoughtful and feeling poet—now one aspect of life and now another mastering him. III. *At a medium speed*. This begins with threatenings of tragedy, and then suddenly goes off into a transport of joy. Many of the Tunes in this Movement are very lovable, and linger in the memory after the piece is played.

3.25 TRANSMISSION TO SCHOOLS: Miss B. HINDSHAW, 'Lancashire's History in Stone and Brick—The Norman Conquest'
3.45 MARGARET SUTCLIFFE (Contralto)
4.0 Music by the Station Quartet
4.30 FOR THE CHILDREN
5.0 Mr. L. HOLME LEWIS, M.I.C.A., M.I.M.E., 'Manchester's Water Supply'
5.15 Music by the Station Quartet
5.30 THE CLASSICAL ASSOCIATION. Speeches relayed from the Meeting in the Whitworth Hall, Manchester University, including Presidential Address by the Rt. Hon. the LORD HEWART OF BURY, M.A., LL.D., P.C., and LORD CHIEF JUSTICE OF ENGLAND. Proposal of Vote of Thanks by the Rt. Rev. WILLIAM TEMPLE, D.Litt., Bishop of Manchester
6.30 Programme S.B. from London
7.40 Professor H. B. CHARLTON, M.A. (Professor of English Literature, Manchester University)—'Manchester and the Drama'
8.0 ORCHESTRAL PROGRAMME
THE STATION ORCHESTRA: Conductor, T. H. MORRISON
The Bronze Horse *Auber*
Suite, 'Summer Days' *Coules*
Selection, 'Geneviève of Brabant' *Offenbach*
SUMMER DAYS contains three pleasant little recollections of open-air delights, by one of our dearest writers of light music. The titles are *In a Country Lane*, *On the Edge of the Lake (Isle of the Waters)*, and *At the Dance*.

L. T. WHIPP (Entertainer)
Th' Boggart o' th' Stump *Ben Brierley*
ORCHESTRA
Selection, 'Rose Marie' (By Request) .. *Friml*
Salut d'Amour *Elgar*
Humoreske *Deorak*
L. T. WHIPP
When Mother's Nook so Weel... }
Gabblin' Gossipers..... } *S. Fitton*
ORCHESTRA
Selection, 'The Tales of Hoffmann' .. *Offenbach*
9.15 Professor F. E. WEISS, D.Sc., F.R.S. (Senior Member of the Manchester University Senate)—'The University of Manchester'
9.30-11.0 Programme S.B. from London

5IT BIRMINGHAM. 479 M.

3.45 TRANSMISSION TO SCHOOLS: Lecture 4, Mr. W. W. ENOCH, 'Britain's Trade and Commerce—the Industrial Revolution'



Lord HEWART OF BURY.

Lord Chief Justice of England, whose Presidential Address at the meeting of the Classical Association is to be broadcast to-day. [Manchester 5.30.]

4.15 THE WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hill, Thorpe Street Barracks
4.45 AFTERNOON TOPICS: Mr. HAROLD BAKER, F.R.P.S., 'Crests and Badges'; EDNA FLINT (Mezzo-Soprano)
5.15 FOR THE CHILDREN
6.0 Programme S.B. from London
8.0 BAND PROGRAMME
CALLENDER'S CABLE WORKS BAND: Conductor, C. A. WATERS
March, 'Triana' *Lopes*
Overture, 'Pique Dame' *Suppé*
Bohemian Suite, 'A Gipsy Love Story' .. *Hume*
The Appeal; The Caravan; The Tarantella
AN Overture of Suppé will recall to many older listeners the vanished joys of yesterday. Younger folk may like also to hear typical specimens of the kind of gay music that delighted their fathers and grandfathers.
MARION RICHARDSON (Mezzo-Soprano)
Roses For You *Drummond*
Cherry Ripe *Horn*
The Kerry Dance *Molloy*
8.30 'THE GOLDEN BUDDHA'
(By special request)
A Drama in One Act—Specially written for Broadcasting by LESTER BIDSTON
Played by THE BIRMINGHAM RADIO PLAYERS (Directed by SYDNEY RUSSELL)

Characters:
Yen Ho (High Priest of the Dayul Monastery) JOSEPH LEWIS
Miles Denaby (A Shady English Adventurer) SYDNEY RUSSELL
Lin Lim (Beggar Guide to Denaby) MARY BROTHERTON
MIND Picture: a dark cave, high on the snow-clad heights of Kham in the Wizard Land of Tibet, from which, in the distance, can be seen the secret Monastery of Dayul, lofty and remote. Within the cave lies Denaby—greed and fear in his heart, together with his beggar guide, Lin Lim.
(The play will be relayed from the Exhibition Studio at the Drill Hall, Thorpe Street Barracks).

8.55 BAND
Selection, 'Reminiscences of Scotland' *arr. Rimmer*
MARION RICHARDSON
Tears Idle Tears *Oakley*
Irish, Folk Song *Foots*
Spring's Awakening *Sanderson*
BAND
Cornet Solo, 'Titania' *Rimmer*
(Soloist, R. W. HARDY)
Characteristic Piece, 'Cinderella's Bridal Procession' *Dicker*
9.30 Programme S.B. from London
10.35-11.0 BAND
Selection from 'Carmen' *Bizet*
Intermezzo, 'Bells Across the Meadow' *Ketelbey*
Gavotte, 'London Town' *Bilton*
An Irish Patrol *Rimmer*

6BM BOURNEMOUTH. 386 M.

3.45 Miss L. F. RAMSEY, 'Village Gossip'
4.0 THE WIRELESS ORCHESTRA, Conducted by Capt. W. A. FEATHERSTONE
RICHARD ARSCOTT (Pianoforte)
5.15 FOR THE CHILDREN
6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Musical Director, Isidoro Godowski
7.0 Programme S.B. from London
8.0 DANCES OLD AND NEW
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
Valse, 'Casino Tänze' *Gung'l*
Valse, 'Poème' *Fibich*
Barn Dance, 'Happy Darkies' *Godfrey*
Fox-trot, 'When It's June' *Tennent*
8.15 'THE SWEEP'
A Play in Two Scenes by A. W. BIRD
CONSCIENCE makes cowards of us all, but sometimes, when conscience impels us to right a wrong, cowardice becomes near akin to virtue. Thus it is with Edward Broadbent, the well-to-do business man. This play shows how he is faced with a choice between two lines of conduct—silence and material comfort, or confession and penury
Cast:
Edward Broadbent GEORGE STONE
Silvia (His Wife) DODO STOTHERT
Harrison (His Friend) WILFRED J. KIRKPATRICK
8.45 ORCHESTRA
Valse, 'La Béceuse' *Waldteufel*
Valse, 'All Alone' *Berlin*
Polka, 'See Me Dance' *Solomon*
Tango, 'Alba de Amor' *Gutierrez-Ponce*
Fox-trot, 'Spare Wheels' *Somers*
9.0 A VOCAL INTERLUDE
WINIFRED ARSCOTT (Soprano); PHILIP TAYLOR (Baritone); CHARLES LEESON (At the Piano)
FLORA'S HOLIDAY *Lane Wilson*
Soprano: Love's Greeting
Baritone: Sound Argument
THE DAISY CHAIN *Liza Lehmann*
LIZA LEHMANN was one of the comparatively few British women who were known as composers in the 'eighties and 'nineties. She was the first woman to be commissioned to write a musical comedy—*Sergeant Brue*, which many listeners will remember.
She is perhaps best known by her Song Cycles, of which *In a Persian Garden* is a first favourite. The two songs now to be sung, from another of

PROGRAMMES FOR FRIDAY (October 8)

these Cycles, are thoroughly typical of her graceful talent.

Baritone: Keepsake Mill
Soprano: If No One Ever Marries Me
LITTLE SUNBONNET *Lohr*
Baritone: Little Molly Mary
Soprano: Little Pink Bonnet
Duet: Rose and the Nightingale
PLAYTIME *H. Wood*
Baritone: The Mountain and the Squirrel
Soprano: Fickle Fortune
Duet: The Frog's Lament

9.30-11.0 Programme S.B. from London

5WA CARDIFF. 353 M.

3.20 SCHOOL TRANSMISSION: M. STEPHAN, 'Elementary French.' London Programme relayed from Daventry

3.40 THE STATION TRIO

4.15 Tea-Time Music from the Carlton Restaurant
4.45 'Orlac at the House of Nine Pines,' by Mr. W. J. T. COLLINS, author of 'Tales from the New Maginogion'

5.0 Tea-time Music from the Carlton Restaurant

5.15 FOR THE CHILDREN

6.0 'Life in the Ancient East—The Manner of Men,' by Dr. T. H. Robinson

6.15 Programme S.B. from London

8.0 'COON CAN'

THE STATION ORCHESTRA
Savoy Southern Memories *Deboy Somers*

8.6 THE SOUTHLAND SINGERS

Way to de Twinkling Star } *Lovell King*
Chloe Will Be Here To-night }
Doan Ye Cry, Ma Honey *Noll*

8.16 ORCHESTRA

'Coon Can' Rag *Vessey*
Waltz, 'Pickaninny Blues' *Klinckman*
Two-step, 'Coon's Carnival' *Waddington*

8.26 JOHN RORKE (Entertainer)

She Loves Me *Henry Pether*
I Want To Go to Idaho
My Little Octoroon *Leslie Stuart*

8.38 ORCHESTRA

One-step, 'Swanee Rose' *Gershwin*
Waltz, 'Pickaninny Dreams' *P. de Rose-Coston*
Ma Dusky Maid *Smith*

8.48 THE SINGERS

Little Alabama Coon *Mattie Starr*
De Ole Umbrella *Corney Grain*
Kentucky Babe *Geibel*

8.58 ORCHESTRA

Coon's Wedding March *Darcieski*
All Aboard for Dixieland *Cobb*

9.5 JOHN RORKE

I Used to Sigh for the Silvery Moon
Dear Old Southland *Layton*
Coal Black Mammy *Ivy St. Helier*

9.17 ORCHESTRA

Plantation Songs *arr. Clutsam*

9.30-11.0 Programme S.B. from London

6KH HULL. 335 M.

11.30-12.30 Gramophone Records

3.30 TRANSMISSION TO SCHOOLS: Mr. T. SHEPHERD, M.Sc., F.G.S., F.S.A., 'Hull Industries—(3) Ships and Shipping'

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

6.25 Mr. J. G. STEPHENS: Weekly Football Talk

6.30 POWOLNY'S RESTAURANT BIJOU ORCHESTRA

6.40 'Country Topics': Capt. A. A. PLIMPTON—(1) 'How Farmers Live'

6.55-11.0 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, Leeds

3.30 TRANSMISSION TO SCHOOLS: N. KING, M.Sc., 'Off the Beaten Track in Europe—(2) Farmers and Fishers of the Fjords'

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

5.0 AFTERNOON TOPICS: Miss M. M. HUMMERSTON, 'Beautiful Women Throughout the Ages—(1) In History.'

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: 'English Literature' (1), by Prof. E. T. CAMPAGNAC, Professor of Education, Liverpool University



Miss MARJORIE RICHARDSON,

who is singing a group of three songs from Birmingham at 8.55 to-night.

4.0 GAILLARD AND HIS ORCHESTRA from the Scala Cinema

5.0 AFTERNOON TOPICS: A Talk by KATE LOVELL

5.15 FOR THE CHILDREN

6.0 THE STATION PIANOFORTE QUARTET

6.30-11.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFE ORCHESTRA: Conductor, Brassey Eyton

4.45 MUSIC AND AFTERNOON TOPICS: Miss R. FYLEMAN, 'New Books'

5.15 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude: MABEL HODGKINSON

6.30-11.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

3.30 TRANSMISSION TO SCHOOLS: Mr. T. WILKINSON RIDOLE, F.R.S.L., 'Little Portraits of Great Men: Tolstoi, One of Russia's Greatest Sons'

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

6.30-11.0 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: Beatrice ('Much Ado About Nothing') (3), by the Rev. GEORGE DEKIN

4.0 STUDIO CONCERT: E. A. WIDDOP'S TRIO

5.0 AFTERNOON TOPICS: Miss FLORENCE AUSTIN, 'Mother Wit'

5.15 FOR THE CHILDREN: "'Rainy" Gives Another Animal Talk,' by Miss FLORENCE AUSTIN

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' (3). Mr. T. KENNETH REES, M.Sc., 'Plants of the Sea Shore' (3)

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

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 For Young Adventurers: 'My Piano and I'

6.30-11.0 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 Tilley's Restaurant. 5.15:—For the Children. 6.0:—S.B. from London. 6.40:—A.A. Talk. 6.45:—S.B. from London. 8.0:—Martin Henderson (Concertina); Charles Nairn (Trumpet); Eddie Davies (Whistler); James Taylor (Mouth Organ); Dennis O'Neill (Irish Entertainer); William Bradshaw (Xylophone). 9.30:—S.B. from London. 10.35-1.0:—Percy Bush's Aeolian Band relayed from the Oxford Galleries.

5SC GLASGOW. 422 M.

11.30-12.30:—Gramophone Records. 3.20:—Transmission to Schools. 3.55:—Wireless Quartet; Helen Young (Violin). 5.0:—Afternoon Topics. 5.15:—For the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15:—S.B. from London. 8.0:—S.B. from Edinburgh. 9.30:—S.B. from London. 10.7:—Laurence Hepworth (Baritone). 10.35-11.0:—S.B. from London.

2BD ABERDEEN. 495 M.

3.30:—Transmission to Schools. 4.15:—The Station Orchestra; Nan Murray (Soprano). 5.15:—For the Children. 6.0:—'Bedside': Recent Events. 6.15:—For Farmers. 6.25:—Agricultural Notes. 6.30:—Steadman's Symphony Orchestra. 7.0:—S.B. from London. 8.0:—S.B. from Edinburgh. 9.55:—Local News. 10.0-11.0:—S.B. from London.

2BE BELFAST. 440 M.

3.20:—Transmission to Schools. London Programme relayed from Daventry. 4.45:—Gramophone Records. 5.15:—For the Children. 6.0:—S.B. from London. 8.0:—Folk Dance to Fox-trot—Station Orchestra. 8.30:—'What He Won,' by W. H. Williamson, played by the London Radio Repertory Players. 8.45:—Herbert Woodburn (Baritone). 9.0:—Half-an-Hour of Modern English and Irish Poetry and Music, arranged by Tyrone Guthrie, presented by The Orchestra; Claude De Villa (Piano); Nora Campbell and Gordon Coffey May (Verse Speakers). 9.30-11.0:—S.B. from London.

2DE DUNDEE. 315 M.

3.20:—Transmission to Schools. London Programme relayed from Daventry. 3.40:—La Scala Orchestra. 4.30:—May McLean (Contralto). 5.0:—W. Percival Westell, F.L.S., Nature Talk. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30:—S.B. from London. 8.0:—S.B. from Edinburgh. 9.30-11.0:—S.B. from London.

2EH EDINBURGH. 328 M.

3.30:—Transmission to Schools. 4.0:—Afternoon Topics. 4.15:—The Station Pianoforte Quartet. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30:—S.B. from London. 8.0:—Orchestral Concert; Dorothy Silk (Soprano); Solomon (Solo Pianoforte); Combined Orchestras of the Edinburgh and Glasgow Stations, conducted by Herbert A. Carruthers. 10.15:—Weather Forecast; News. 10.25:—Short Story, 'Forestalled,' by Lady Neish. 10.40:—Local News. 10.45-11.0:—S.B. from London.

PROGRAMMES FOR SATURDAY (October 9)

2LO LONDON. 365 M.

- 1.0 TIME SIGNAL, GREENWICH
- 3.0 EUGÈNE CRUFT'S SEPTET
BEATRICE BELLINI (Pianist)
KENNEDY McKENNA (Tenor)
MARY GARRED (Contralto)
- 5.0 'A GARDEN CHAT,' by MARION CRAN, F.R.H.S.
- 5.15 FOR THE CHILDREN: 'The Glorious Venture'
—a play about the days when pirates still flourished on the Spanish Main
- 6.0 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

NOTE: The whole of this production will be carried out in the Studios. Listeners are asked to imagine themselves seated opposite the centre of the arena in which the display is supposed to occur. The conversation of a boy and girl, who are witnessing the display from seats immediately in front, will give the clues to each item.

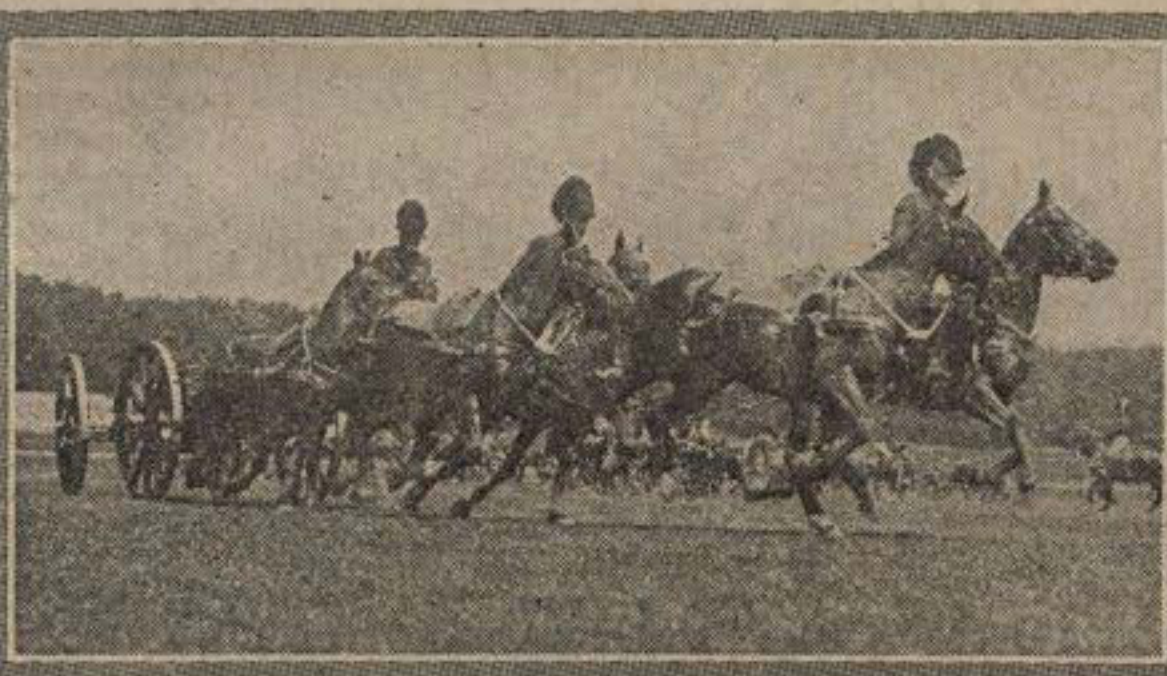
The evolutions, and the presence of the detachments performing them, will be suggested by specially arranged Sound Effects.

MILITARY Tattoos and Tournaments are invariably popular, and not the least part of their popularity may be attributed to the sound effects associated with them. They form, therefore, an admirable subject for broadcasting, and on this occasion listeners will hear a complete Tattoo reproduced audibly from the Studio. They will hear the Highland Regiments marching through the arena; the naval inter-port field gun competition; the musical drive of the Royal

heard through all the 'development,' and it even comes back for an extra appearance after both it and the Second Tune have been duly 'recapitulated.'

SONATA in E Flat, Op. 31, No. 3 (FIRST MOVEMENT) Chopin, we are told, always thought this Sonata vulgar, until Sir Charles Hallé (whose name is perpetuated in that of the well-known Manchester Orchestra which he founded) played it to him in his rooms at Paris. Then he was converted!

The work has not the depth of feeling that we found in the Sonata immediately preceding it, but it has real charm, and is most deftly touched off. The First Main Tune opens with a three-note motif. Notice how much use is made of this throughout the Movement. The Second Main Tune is a melody that begins smoothly with a rippling left-hand accompaniment, and contains in its third bar a little jumping two-note figure which we have already heard in the First Main Tune.



Mr. T. C. STERNDALE BENNETT
the popular composer and entertainer. [London 9.0.]

THE MUSICAL DRIVE OF THE ROYAL HORSE ARTILLERY,
always one of the most popular features in the Services Tournament, is being reproduced in to-night's Radio Tattoo. [London 8.0.]

Mr. BASIL MATTHEWS,
who gives a Talk on 'The World's Youth at Play.' [London 7.10.]

7.10 Mr. BASIL MATTHEWS: 'The World's Youth at Play'

MR. BASIL MATTHEWS is one of the Secretaries of the World Y.M.C.A. Boys' Movement at Geneva, and has recently attended the World Conference at Helsingfors, Finland, where the youth of some fifty nations was represented. Mr. Matthews is a popular author and his book, 'The Clash of Colour,' is now in its sixteenth edition.

7.28 Musical Interlude

7.40 Mr. J. W. ROBERTSON SCOTT—The Month's Reviews

8.0 THE SECOND RADIO TATTOO AND TOURNAMENT

Arranged by AMYAS YOUNG and Presented by R. E. JEFFREY

Introducing:

THE WIRELESS MILITARY BAND: Directed by JOHN ANSELL

THE LONDON REPERTORY PLAYERS

THE WIRELESS CHORUS

Pipes of the SECOND BATTALION SCOTS GUARDS

THE ACTON CADETS

1. March Past and Figure Marching. Highland Regiments
2. Inter-Port Field Gun Competition. Royal Navy
3. Musical Drive. Royal Artillery
4. Desert Warfare—introducing Armoured Cars and Tanks
5. Winged Warfare—Guns v. Aeroplanes
6. Finale and March Past. Royal Air Force

Artillery (always one of the most popular features of Services Tournaments); the desert warfare episode with armoured cars and tanks, which was one of the greatest successes of the last tournament at Olympia; anti-aircraft guns meeting an aeroplane raid, and the final March Past. All these episodes will be represented by means of sound effects, and listeners will be aided in visualizing them by hearing the words of command given, and also by the conversation of two spectators, which they will be allowed to overhear.

9.0 T. C. STERNDALE BENNETT in some of his Latest Songs at the Piano

9.15 THE WIRELESS MILITARY BAND, conducted by JOHN ANSELL
Overture to an Irish Comedy Ansell
March from 'The Queen of Sheba' Gounod

9.30 Sports Talk

9.45 BEETHOVEN interpreted by MAURICE COLE
Sonata in D Minor, Op. 31, No. 2 (concluded)
Sonata in E Flat Major, Op. 31, No. 3 (Movement 1)

IT is said that once when Beethoven was living at his summer retreat near Vienna, a horseman galloped past, and from the beat of the horse's hoofs the composer took the rhythm of the First Main Tune of this Last Movement of the D Minor Sonata.

He was rather fond of a four-note motif (listeners may remember that such a figure was prominently made use of in the opening of the Sonata in D, Op. 10, No. 3, played on Tuesday). The Second Main Tune begins with a little two-note motif, the first note ornamented, which is repeated six times. The opening galloping figure is

On these two themes the Movement is firmly, yet lightly, built

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

10.15 THE WESTMINSTER SINGERS

Glee, 'Music, All Powerful' T. F. Walmisley—1783
Plantation Song, 'Ole Joe'.... H. Lane Wilson
Humorous Part Song, 'The Cat Show' S. Smith
Lullaby, 'Golden Slumbers'.....
Pot Pourri, 'Merely Medley'.....} Frank Odell

10.30-12.0 DANCE MUSIC—THE SAVOY ORCHESTRAS 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 Programme S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 Programme S.B. from London

10.0 WEATHER FORECAST, NEWS

10.10 SHIPPING FORECAST

10.15-12.0 Programme S.B. from London

PROGRAMMES FOR SATURDAY (October 9)

2ZY MANCHESTER. 378 M.

Special Civic Week Programme.

3.30 Dance Music relayed from the Piccadilly Picture Theatre

5.0 John Seville (Baritone)

5.15 FOR THE CHILDREN: In addition to the usual features, the winner of the Essay Competition, organized by the Manchester Rotary Club amongst the Elementary School Children in Manchester, will read his essay

6.0 Programme S.B. from London

7.40 Mr. L. STANLEY JUST: 'Manchester's Libraries'

MR. JUST, who is Chief Librarian to the City of Manchester, is also well known as a writer on literary topics.

8.0 GEMS FROM THE OPERAS

A Special Concert rendered by THE MANCHESTER BEECHAM OPERATIC CHORUS, relayed from Milton Hall: Conductor, W. ARTAUR LOMAS

HANNAH CROPPER (Soprano)

GWENDOLINE CLARKE (Soprano)

JOHN HUGHES (Baritone)

M. AINSWORTH (Soprano)

CORA MAUDE (Mezzo-Soprano)

ELSIE BOARDMAN (Contralto)

EDITH SCHOLES (Contralto)

Accompanist: HILDA WILMOT

Aria, 'Roberto O tu che Adoro' (Robert le Diable) Meyerbeer

HANNAH CROPPER

Easter Hymn (Cavalleria Rusticana) (By Request) Mascagni

Santuzza—GWENDOLINE CLARKE

Death Scene from 'Faust' Gounod

Valentine—JOHN HUGHES

Marguerite—M. AINSWORTH

Siebel—CORA MAUDE

MEPHISTOPHELES, having destroyed the erring Marguerite's hopes of pardon, has been satirically serenading her while Faust stands by. Valentine, her brother, draws his sword upon Faust, and they fight. Mephistopheles, by a foul blow, causes Valentine to fall mortally wounded. As he dies, he curses the sister once so dear to him.

Opening Chorus from 'Phœbus and Pan' Bach (English Translation by Arthur Lomas)

THIS jolly Cantata was put on the stage some years ago by Sir Thomas Beecham, and since then has become a popular item in the repertory of the British National Opera Company. The incident round which it is constructed is a simple one. Phœbus, the Sun-god, disputes with Pan, God of the Woodlands, as to which of them is the better singer. They hold a contest, in which other gods act as counsel and judges, and Phœbus, with his divine song, is proclaimed victor.

The Opening Chorus, by Phœbus, Pan, and the assembled gods, with shepherds, nymphs, and a crowd of onlookers, is simply a means of starting the ball a-rolling.

Fire Chorus from 'Othello,' 'Flames

Brightly Burning' Verdi

Aria, 'Race of Courtiers Detested' (Rigoletto) Verdi

Forge Chorus (The Fair Maid of Perth) Bizet

Habanera (Carmen) Bizet

ELSIE BOARDMAN

The Grail Scene from 'Parsifal' Wagner

THE Sacred Festival Drama, 'Parsifal,' was Wagner's last work. In it he treats of the legendary relic of the Eucharist, the Holy Grail (the cup which was used at the Last Supper, and in which the Saviour's blood was received at the Crucifixion).

In the Grail Scene, the Love Feast, or Communion of the Knights who guard the Holy Grail, is celebrated, and the Grail is unveiled.

Aria, 'O Mio Fernando' (La Favorita) Donizetti

EDITH SCHOLES

Chorus of Welcome (Alceste) Rutland Boughton

Polonaise, 'Noble Chief' (A Life for the Czar) Glinka

9.0-12.0 Programme S.B. from London

51T BIRMINGHAM. 479 M.

3.45 THE WIRELESS EXHIBITION ORCHESTRA relayed from the Drill Hall, Thorpe Street Barracks

4.45 AFTERNON TOPICS: T. DAVY ROBERTS: A Cornish Dialect Story

5.15 FOR THE CHILDREN

6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER

March, 'The London Scottish' Haines

Selection, 'The Maid of the Mountains' Fraser-Simson

Valse, 'Autumn Glory' Delahaize

Fox-trot, 'So Is Your Old Lady' Dubin

7.0 Programme S.B. from London

8.0 WIRELESS EXHIBITION PROGRAMME

Relayed from the Drill Hall, Thorpe Street Barracks



Clasie Harris

Mr. DENIS O'NEIL,

the popular Irish entertainer, will be heard in Songs and Stories from Birmingham at nine o'clock.

THE ASHTON-UNDER-LYNE CONCERTINA BAND: Conductor, R. BROADHURST

March Medley, 'Martial Moments' Winter

Entr'acte, 'The Parade of the Tin Soldiers' Jessel

FLORENCE CLEETON (Soprano)

Advice Carew

A May Morning Denza

BAND

Selection, 'William Tell' Rossini

THIS Opera was the last that Rossini wrote. It is based on the stirring story of the liberation of Switzerland, the rousing of the forest cantons by William Tell, and the overthrow of the tyrant Gessler.

Rossini first worked upon a French translation of Schiller's drama on this subject, and then, finding it unsuited for his purpose, brought in another dramatist to write his libretto.

Much of the music is finer and more imaginative than that of the composer's earlier operas.

FLORENCE CLEETON

The Market Carew

Sanctuary T. Heccitt

BAND

Selection, 'Madame Pompadour' Fall

9.0 'IN THE STUDIO: DENIS O'NEIL (Entertainer) in Irish Songs and Stories

9.30-12.0 Programme S.B. from London

6BM BOURNEMOUTH. 386 M.

11.15-12.15 MIDDAY MUSIC relayed from BEALE'S RESTAURANT, Old Christchurch Road: Musical Director, Gilbert Stacey

Valse, 'Moonlight on the Alster' Petras

To the Spring Grieg

Selection, 'The Mousmé' Monckton

Songs (Eleanore Coleridge-Taylor

(It's a Beautiful Day Sterndale Bennett

Poème Fibich

Selection, 'Carmen' Bizet

Waltz, 'An Old Time Song' Richards

Andantino Lemare

Fox-Trot, 'Lady Be Good' Gershwin

ZDENEK FIBICH (1850-1900) is a fellow-countryman of Dvorak, and like him, was born of simple folk. This son of a forest ranger became one of the Conductors of the National Theatre at Prague, and wrote several Operas, not so highly 'national' as those of Smetana and Dvorak, but in a romantic style recalling that of Weber.

3.45 MARY ELPHINSTONE, 'Dickens's Boys'

4.0 DANCE MUSIC

THE ROYAL BATH HOTEL DANCE BAND: Relayed from the King's Hall Rooms: Musical Director, ALEX WAINWRIGHT

Bobadilla Luna

My Castle in Spain Jones

When It's June Down There Tennent

Oh That Sweetie of Mine Campbell

My Pal Jerry Rose

Jack in the Box McRolls

Home Again Blues Henderson

Carolina Condor

You and Somebody Else

I'm Terribly in Love Ellis

Speak McRolls

Coming Through the Cornfield

Hi, No, Merrio Brown

Chinese Moon Nussbaum

Tangos (Deception Phillippe

(Chanson d'Amour

Honey Bunch Friend

Buy Bananas Watson

Mighty Blue Whiting

Always Berlin

Sometime Fiorita

Night McRolls

Lady Be Good Gershwin

I Never See Maggie Alone Lynton

Lonesome and Sorry Davis

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

7.40 Colonel ETHELTON: 'On the Roof of the World' (Turkestan)

8.0 HOLIDAY MEMORIES

A Musical Echo of the Seaside Written and Composed by ERNEST LONGSTAFFE

Cast includes:

TOMMY HANDLEY

JEAN ALLISTONE

ROBERT MACLACHLAN

ALMA VANE

ALAN HOWLAND

MIRIAM FERRIS

THE RADIO CHORUS and THE RADIO DANCE BAND under the direction of SIDNEY FIRMAN

9.0-12 Programme S.B. from London

5WA CARDIFF. 353 M.

11.30-1.0 H. G. BURGESS and ORCHESTRA relayed from the Madeira Cove, Weston-super-Mare

Overture, 'Chal Romano' Ketelbey

Selection, 'The Earl and the Girl' Caryll

Fox-Trot, 'The Stratic Strut' Wall

Finale, 'From the New World' Symphony Dvorak

Intermezzo, 'Down Peacock Alley' Hay

Selection, 'La Bohème' Puccini

Fox-Trot, 'Could I—I Certainly Could' Ager

Morceau, 'Mystic Beauty' Finck

(Continued on page 88.)

Supposing **YOU** had a Pension of **£500 a Year for Life!**

There are thousands of men to-day who, by means of a plan about to be outlined, are making such splendid provision for their later years that they will be in a position to quit business at a comparatively early age. When they retire they will be called "lucky." But it isn't luck. You, and tens of thousands of other men, can just as easily achieve the same independence by adopting the same plan.

Suppose your age is 35 and you aim at £500 a year for life from age 55. You arrange with the Sun Life of Canada—the great Annuity Company—to accept yearly deposits from you of a fixed amount. To these deposits—the safety of which is assured by the Company's Government-supervised assets of over £62,000,000—are added profits on the generous scale made possible by the Company's wonderful prosperity. At 55 your deposits, plus these splendid profits, will entitle you to an income for life of about £500. Or, if you prefer the reward of your thrift and sound judgment in a Capital Sum, about £6,000 will be paid over to you. This is made up of the £4,000 policy, plus anticipated profits (according to present rate) of £2,000.

There are other great advantages with this plan. For instance:

Every deposit you make entitles you to a rebate on your Income Tax—so much per year in your pocket instead of in the Treasury. If the present rate continues, this means an additional saving to you of about £470.

Then, supposing illness or accident in the interim permanently unfitted you for work, £40 a month

would be paid to you, and your own deposits would automatically be made by the Company itself.

Your family also receives financial protection from the moment you make your first deposit. £4,000 plus half of every deposit made to date will be paid to them in the event of your death. Should that be through accident, the sum would be increased to £8,000, plus half all deposits.

This plan applies at any age and for any amount. Don't let this opportunity go by because of a limited income. All the more reason, then, why you should take advantage of it. Make the most of every penny you can save. This plan means great things for you and yours.

Let us know your name, address, exact age, and the approximate amount you can deposit yearly, and, without any obligation on your part, we will tell you exactly how you can apply this ideal Plan of Investment-Insurance to your own circumstances. Address your inquiry to J. F. Junkin (Manager), Sun Life of Canada, 12, Sun of Canada House, Victoria Embankment (near Temple Station), London, W.C.2.

THE DEAF CAN HEAR

What a pleasure wireless has been to its thousands of listeners—but what a blessing it would be for the DEAF, if only they too could join in that pleasure—Science has now made it an accomplished fact—by using an EARLUX AID FOR DEAFNESS—which not only amplifies every sound from the Loud Speaker—but gives by regulation the correct power to suit your particular form of deafness—Write for particulars of our FREE HOME TEST—NO DEPOSIT—NO OBLIGATION.



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C.T.64

PROGRAMMES FOR SATURDAY (October 9)

(Continued from page 86.)

DVORAK spent some years in America, teaching and conducting. While he was there, he conceived that a national style of American music might be founded upon the folk music of the negroes, and this Symphony, the musical themes of which are influenced by plantation tunes, was one result.

One of the chief tunes in the first part of the work is practically identical with that negro 'Spiritual,' *Swing Low, Sweet Chariot*. The Symphony consists of four separate Movements. They are quite distinct, though from the Second Movement onwards one constantly hears bits of tunes from the other Movements. Only the Last is played to-day. This is forceful and dramatic. It contains several tunes from the other Movements, two or three being sometimes heard together.

3.15 H. C. BURGESS and ORCHESTRA relayed from the Madeira Cove, Weston-super-Mare

- Selection, 'Wildflower' Youmans
- Overture, 'Herod' Hadley
- Morceau, 'Forget Me Not' Richards
- Fox-Trot, 'In My Gondola' Warren
- Selection, 'Merry England' Binding
- Entr'acte, 'Idle Dreams' Finck
- Fox-Trot, 'Honey Bunch' Friend
- Excerpts, 'Sylvan Scenes' Suite Fletcher

4.45 Afternoon Topics

5.0 Pianoforte Recital

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

7.40 Mr. L. E. WILLIAMS: 'Topical Sport'

8.0 CALLENDER'S CABLE WORKS BAND: Director of Music, TOM MORGAN

- March, 'El Abanico' Javaloyes
- An Epic Symphony Percy Fletcher (Specially Composed for Crystal Palace Contest, 1926.)

8.20 MARION RICHARDSON (Mezzo-Soprano)

- If a Youth Should Meet a Maiden (Der Freischütz) Weber
- The Silver Ring Chaminade

8.28 BAND

- Intermezzo, 'Malinda's Fairy Bower' Hume
- Cornet Solo, 'Titania' Rimmer (Soloist, R. W. HARDY)
- Selection, 'Carmen' Bizet

8.53 MARION RICHARDSON

- Deep in the Heart of a Rose Landon Ronald
- When the Tide Comes In Barnby
- Lullaby Cowen

9.3 BAND

- Bohemian Suite, 'A Gipsy Love Story' .. Hume
- The Appeal; The Caravan; The Tarantella Characteristic Piece, 'Cinderella's Bridal Procession' Dicker
- Trombone Solo, 'Lend Me Your Aid' .. Goumou (Soloist, S. RUDKIN)
- Variations on a Welsh Melody Rimmer

9.30-1.20 Programme S.B. from London

6KH HULL 335 M.

4.0 AFTERNOON TOPICS: 'Vimvani' (George Evelyn Flatt), 'Tropical Little People' (2)

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

5.15 FOR THE CHILDREN

6.0 FOWOLNY'S RESTAURANT BIJOU ORCHESTRA, Directed by Edward Stubbs.

6.30-12.0 Programme S.B. from London.

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

11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Cafe, Leeds.

4.0 THE SCALA STRING QUINTET, Directed by Alfred Inman.

5.0 Afternoon Topics.

5.15 FOR THE CHILDREN

6.0 Light Music

6.40 FOR FARMERS: Talk by Prof. W. JONES ANSTY, F.W.C.F., F.Z.S., Lecturer in Fariery, Leeds University

7.0-12.0 Programme S.B. from London

6LV LIVERPOOL 331 M.

4.0 Afternoon Topics

4.15 Dance Music—Bourlet and Montague's Symphonics, relayed from the Edinburgh Cafe Ball-room



By permission of Bally Dispatch

Mr. ARTHUR LOMAS,

The conductor of the Manchester Beecham Operatic Chorus, which is giving a Concert of 'Gems from the Operas' at eight o'clock to-night.

5.15 FOR THE CHILDREN

5.45 FOR THE 'TERNS: Two Scenes from 'The Old Curiosity Shop' (Dickens)

Cast:

- Dick Swiveller WALTER SHORE
- The Marchioness Mrs. FRED WILKINSON
- Scene 1—Swiveller's Rooms. Scene 2—A Garret (some Months Later)

6.15 DANCE MUSIC—BOURLET and MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe Ballroom.

6.30-12.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Gramophone Records (Request Day).

3.45 TOM PRIDDY and HIS TANGO BAND, relayed from the Palais de Danse.

5.0 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude—Mabel Hodgkinson

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 The Station Quartet

4.0 AFTERNOON TOPICS: Lieut.-Commander E. E. Frost-Smith, 'Maritime Reminiscences' (2)

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

5.15 FOR THE CHILDREN

6.0 TOM ROBINS (Baritone)

6.30-12.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

4.15 Orchestra relayed from the Cafe of Messrs. T. and J. Roberts

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30-12.0 Programme S.B. from London

6ST STOKE. 301 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, Directed by 'Rondelle'

5.0 AFTERNOON TOPICS: 'Men in Women's Jobs and Women in Men's Jobs,' a Dialogue by JEAN WHITFORD—Parts taken by J. C. Clarke and B. Page

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC

6.30-12.0 Programme S.B. from London

5SX SWANSEA. 482 M.

4.0 THE DANSANT, relayed from the Baltic Lounge Cafe 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 Dr. 'TEDDY' MORGAN: 'Rugby Football.'

8.0-12.0 Programme S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M.

11.30-12.30:—May Welsh (Contralto): James Bell (Trombone): Gramophone Records. 4.0:—Miss L. Claudine Lever Murray, 'Border Fortresses' (?). 4.15:—Music from Coxon's New Gallery Restaurant. 5.15:—For the Children. 6.0:—J. Wilson Beveridge (Tenor); Alfred Holmes (Bass). 6.40:—Mr. Alan Thompson, 'Raggy', 7.0:—S.B. from London. 8.0:—Revue. 9.0:—S.B. from London. 10.15:—Tilley's Dance Band. 11.0-12.0:—S.B. from London

5SC GLASGOW. 422 M

4.0:—Wireless Quartet; J. Walker White (Baritone). 5.0:—Afternoon Topics. 5.15:—For the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15:—Radio Society Talk. 6.25:—S.B. from London. 7.40:—Dr. G. W. Tyrrell, 'Scottish Loch Series—Lochs of Ayrshire'. 8.0:—Revue. 9.0:—'Piano' Band. 9.30:—Sports Talk. 9.45-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

3.45:—Afternoon Topics. 4.0:—Station Orchestra; Robert K. Booth (Baritone). 5.15:—For the Children. 6.0:—S.B. from London. 8.0:—Giuseppe Verdi and Charles Camille Saint-Saens. A birthday Programme by the Station Orchestra and Members of the Aberdeen Station Operatic Choir. Conductors—Walter Benson and Arthur Collingwood. 9.30-12.0:—S.B. from London

2BE BELFAST. 440 M.

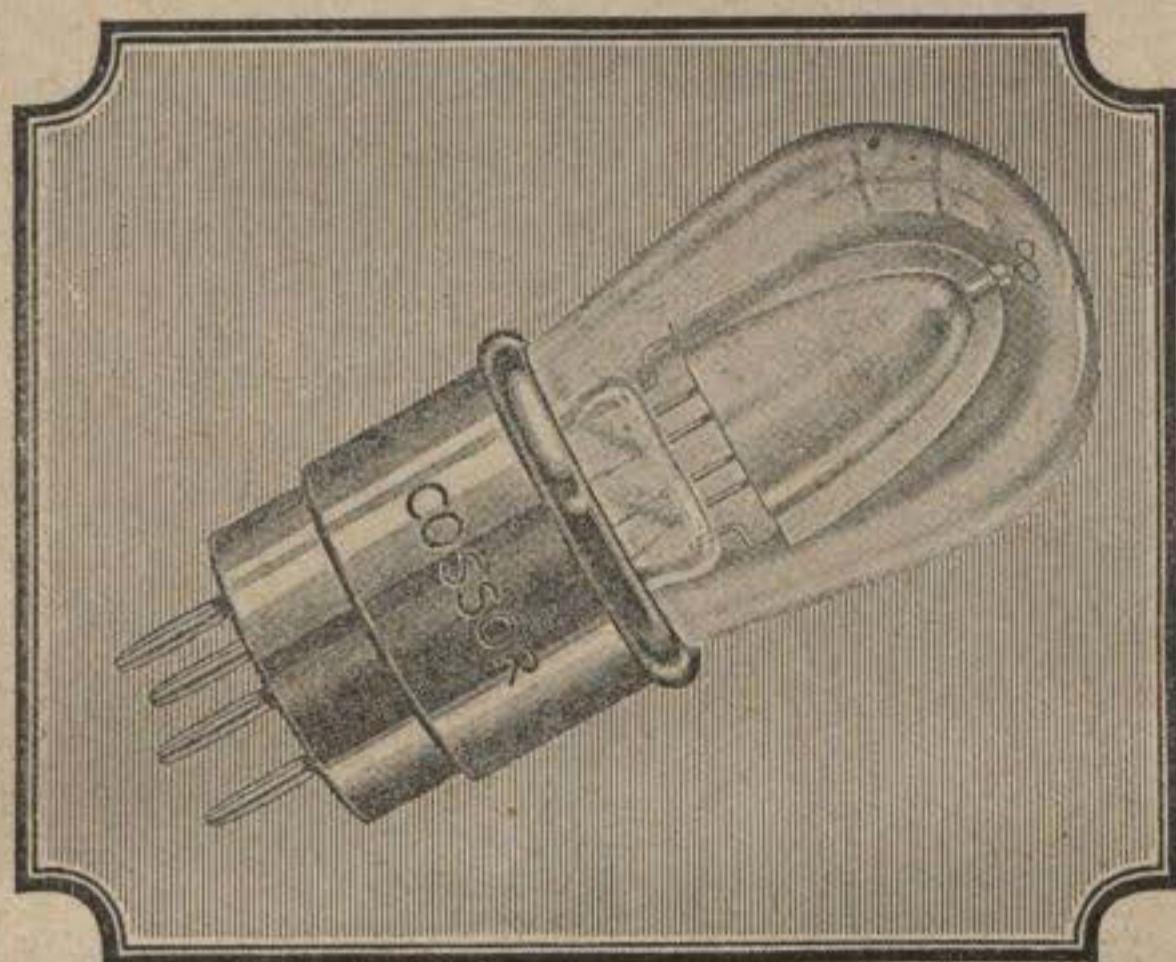
4.0:—Afternoon Topics. 4.15:—Station Orchestra; Beryl McVeigh (Soprano); Station Dance Band. 5.15:—For the Children. 6.0-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

4.0:—Restaurant Music from Draffen's. 5.0:—Afternoon Topics. 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 New Rialto Orchestra. 4.0:—Afternoon Topics. 4.15:—Jeffries and his New Rialto Orchestra from the Marine Gardens, Portobello. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30-12.0:—S.B. from London.



New! from end to end

RATHER more than three years ago Cossor startled the world of Wireless by producing a valve which utilised almost the whole of the electron emission from the filament. Its unorthodox construction provoked astonishment amongst those who had accustomed themselves to the wastefulness of spiral grids and tubular anodes.

But despite the unconventional appearance of the P1 an amazingly large number of wireless enthusiasts bought it—and, in so doing, discovered an easier way to better reception, to louder signals and to a greater economy in maintenance.

The success of the first Cossor Valve was never in doubt—in fact, the famous P1 is still the standard British Bright Emitter. And during the past three years Cossor has steadily

forged ahead—winning an ever-increasing public by the sheer merit of its products.

The culmination of many years experience and determination is about to be realised in the new Cossor Point One with its revolutionary system of Co-axial Mounting and its extraordinarily low current consumption.

To the huge army of staunch Cossor enthusiasts the opportunity of acquiring a valve exhibiting such an impressive list of improvements as those shown in the adjoining column will be quickly grasped. Others—who, perhaps, have but lately succumbed to the fascination of Radio—will be glad to read about a British Valve which worthily upholds the great traditions for fine workmanship which this country has built up among the nations of the world.

New Anode

The Anode of the Cossor Point One is deeper and permits a greater length of filament being used. This in turn obviously means that a greater emission surface is available. It is electrically welded to two short, stout electrodes. Movement is absolutely impossible.

New Grid

The Grid is wound around a very stout molybdenum support. Each turn of the wire is electrically welded in no fewer than 30 positions. This method of construction ensures absolute rigidity and ability to withstand the hardest shock.

New Filament

An exceptionally long filament is used which is secured in three distinct places. When the valve is operating it is hardly possible to discern any glow. Although rated at 1.8 volts this new valve will function satisfactorily at a voltage as low as 1.2. It can therefore be used, if required, with dry batteries. No other valve has such a wide range of working voltages.

New Bulb

Its handsome new pipless glass bulb is a further safeguard against accidental damage. Only glass of the finest quality is used on all Cossor valves.

New Base

The same exclusive low loss design of base which has proved so remarkably successful on all other Cossor valves is being retained on the new Cossor Point One. A wide flange is now incorporated to enable the user to withdraw the valve from the most stubborn socket without fear of harm.

New Pins

The new pins on the Cossor Point One is a further indication of Cossor's determination to "do the job properly." Instead of a single slot, each pin is now slotted in two intersecting positions. In addition the points of the pins are tapered. Because of these improvements the valve can be inserted easily and smoothly into any socket and, once in position, perfect electrical contact is ensured.

and new methods of construction

The Cossor Point One is the only valve to be able to utilise the new patented system of Co-axial Mounting—whereby the Filament, Grid and Anode are rigidly secured to each other in their exact relative positions in permanent alignment at the top and at the bottom. As a result, absolute uniformity of characteristics is ensured throughout the whole life of the valve, whilst the filament is fully protected against damage by shocks.

Cossor Point One	
Red Band for H.F. use	
1.8 volts, 1 amp.	14/-
Black Band for Detector	
1.8 volts, 1 amp.	14/-
Cossor Stentor Two	
Green Band—Power Valve	
1.8 volts, 1.5 amp.	18/6

The new Cossor Point One



IN the Brown H.Q. model are to be found a beauty of outline and perfect balance rarely seen in a Loud Speaker, with tonal purity and astonishing volume such as the most discerning could not wish to better. Standing twenty inches in height and in resistances of 2,000 or 4,000 ohms. £6

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Before you buy a Loud Speaker ask these questions: is it pure in tone?—is its volume adequate?—will it reproduce evenly and accurately, music and speech alike?—will it still retain these qualities after years of use? If the Loud Speaker you buy fails in any one of these respects, you have not made the wisest choice possible to you. For in one of the nine Brown models there is an instrument to suit your pocket, which conforms with every requirement of the perfect Loud Speaker, and which will render you the

same faithful service years after, as on the day you bought it.

We do not make extravagant claims for the Brown—it is not necessary. An instrument which has risen in a few years from a small "local" sale to World-wide fame; which has found its way into the homes of people of every nationality; and whose name has come to be universally regarded as a veritable synonym for perfect Radio reproduction—a Loud Speaker with such a record of achievement behind it surely needs no further recommendation.

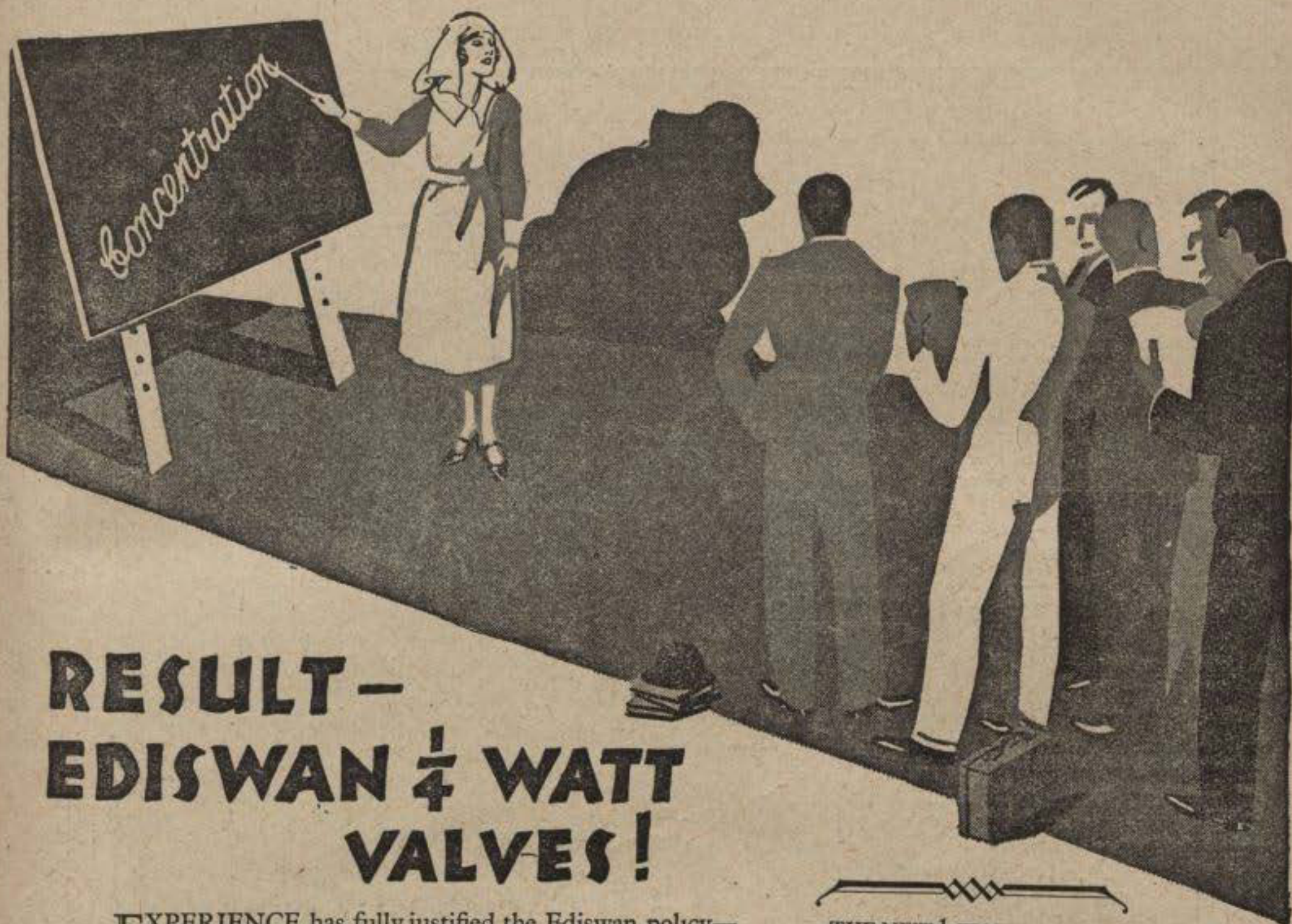
Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W.3

Retail Showrooms: 19, Mortimer Street, W.1; 15, Moorfields, Liverpool; 67, High Street, Southampton.
Wholesale Depots:—2, Lansdown Place West, Bath; 120, Wellington St., Glasgow; 5-7, Godwin St., Bradford;
Cross House, Westgate Road, Newcastle; Howard S. Cooke & Co., 59, Caroline St., Birmingham.
N. Ireland: Robert Garmany, Union Chambers, 1, Union St., Belfast.

Q

In addition to the H.Q. there are eight other Brown Loud Speakers—a type for everyone from 30/- to £15 15 0.



RESULT— EDISWAN $\frac{1}{4}$ WATT VALVES!

EXPERIENCE has fully justified the Ediswan policy—
avoidance of eccentric construction and CONCENTRATION
UPON THE PERFECTION OF EVERY PART.

Ediswan Valves are famous everywhere for their out-
standing efficiency and their remarkably long life—
they last, and last, and last!

And now—The Ediswan New $\frac{1}{4}$ -WATT Valves!

Talk about “*low temperature*” and “*saving on current
consumption*”! Now you *have* it!

THE EDISON SWAN ELECTRIC CO. LTD., 123-5, QUEEN VICTORIA STREET, LONDON, E.C.4

THE NEW $\frac{1}{4}$ -WATT VALVES

Ediswan 2-Volt Range

H.F.	De- tector	1st L.F.	2nd L.F.
G.P. 2	D.R. 2 G.P. 2	G.P. 2 P.V. 2	P.V. 2 P.V. 6 (1-Watt)
Resistance Coupling			
		*R.C. 2	P.V. 6 (1-Watt)

*The anode resistance used should not be less than 1-5 megohms.

PRICES: G.P. 2, D.R. 2, and R.C. 2, 14/- each; P.V. 2 and P.V. 6, 18/6 each.

Fully described in the Booklet “The Ediswan Range.” Ask your Dealer for a copy, or write direct.

FIT

EDISWAN VALVES

AND NURSE YOUR SET



V.2

**B
T-H**

VALVES

They satisfy the Musician

2505

Sold by all good Radio Dealers.

The British Thomson-Houston Co., Ltd.

BRANDES LIMITED . 296 REGENT STREET . LONDON . W.1



The Brandola
75/-



The Table-Talker
30/-



Audio Transformers
17/6
1-5 (black case); 1-3 (brown case)



Matched Tone Headphones
20/-



“ QUALITY STREET ”

In other words “ Brandes Street.” And there is nothing in the same street to compare with Brandes Products, either in price or performance. Quality one always *expects* from Brandes, and the new instruments reach the highest pitch of perfection. They represent excellent workmanship and guaranteed quality at a reasonable price; there are no absurdly high charges to prevent your consideration of a really first class instrument.

Brandes

From any reputable Dealer.

THE AUDIO TRANSFORMER.

Ratio 1 to 5. High amplification of applied voltage, together with straight line amplification frequency curve. Also 2nd stage, 1 to 3.

THE BRANDOLA. Greater volume with minimum current input. Large diaphragm gives fullness to upper and lower registers. Walnut plinth, electro-plated fittings.

THE TABLE-TALKER. Material used in the construction of goose-neck horn eliminates metallic harshness. Adjustable. Height 18", neutral brown finish, padded base.

MATCHED TONE HEADPHONES.

The synchronised effort of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

THE BRANDESET II Excellent for long-range loud-speaker work. Straight line frequency Condenser tuning. Reaction and grid-bias. Fixed coils and “throw-over” switch for long and short waves.

THE BRANDESET III The same ingenious characteristics as the 2-valve receiver. Employs an extra stage of audio frequency. All battery connections plaited into one lead.

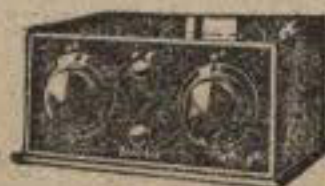
THE ELLIPTICON. Driving unit of special design. No diaphragm but a small armature which reacts to the faintest impulse. Special sound producing elliptical concavity.

THE TABLE CONE. Attractive Cabinet. Circular diaphragm with sensitive driving unit and large magnet. Superior to any similar loud-speaker at the price.



The Brandeset III
£8 - 10 - 0

(Exclusive of Marconi Royalties and Accessories)



The Brandeset II
£6 - 10 - 0

(Exclusive of Marconi Royalties and Accessories)



The Ellipticon
£5 - 10 - 0

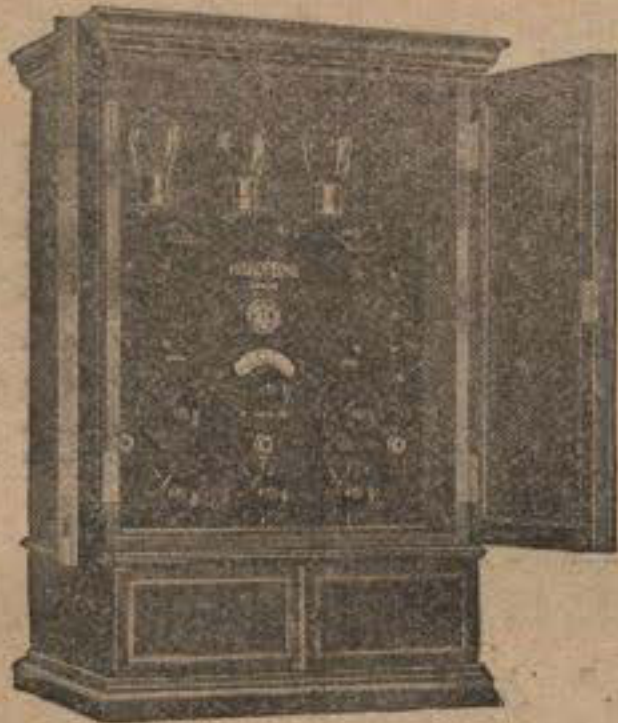


The Table Cone
£2 - 15 - 0

EXPERTS IN RADIO ACOUSTICS SINCE 1908

Three valves
that do the
work of four!

**FELLOWS
WIRELESS**



The Fellophone Grand Three

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.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

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.

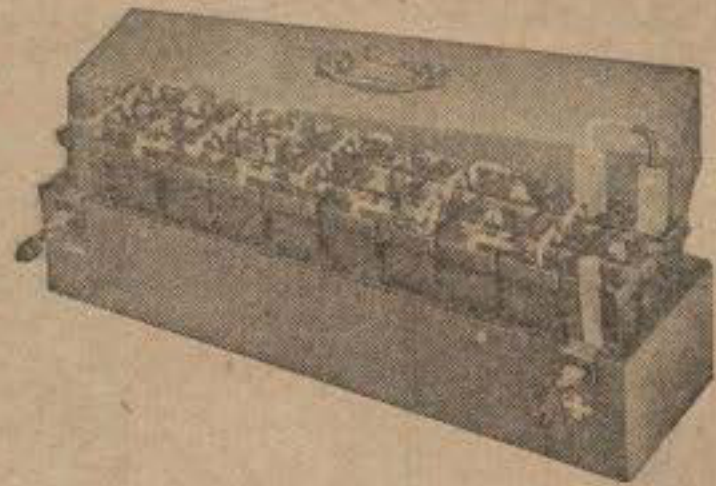
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Branches:
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CARDIFF: Dominion Arcade, Queen Street (Cardiff 7885).
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 2001).
BRIGHTON: 31, Queen's Road (Brighton 899).
LONDON: 34, Quarry Hill (London 172).
BIRMINGHAM: 248, Corporation Street.

BUY DIRECT AND SAVE MONEY

S.P.S. 254.



How long is a piece of string?

When you buy an H.T. Accumulator—and one day you're going to; nobody can stick for ever the continual cost and dissatisfaction of dry cells—buy *capacity*. Buy *watt-hours*. Buy *energy*. Buy a P. & R. H.T. Buy *power*. Never buy "volts," which only represent pressure, whatever the current may be.

To quote the price of an H.T. Accumulator as "so much a volt" is like offering to sell treacle at so much a yard; like asking how long is a piece of string. It doesn't mean anything.

It's *power* you want. In the P. & R. H.T. you get it; 180 watt-hours of it in the 60 volt battery. You get lots more well-worth-having things in the P. & R. H.T. For instance: you can't reverse the plates. There's no surface leakage and, consequently, no self discharge. Every part is accessible for examination or repair.

There's a whole host of good reasons why a P. & R. should be your choice. To know them all send a post-card for the free book "The Technics of the H.T. Accumulator" to Peto & Radford, 50, Grosvenor Gardens, London, S.W.1.

P AND R

PETO & RADFORD

ACCUMULATORS

The beginning and the end in

POWER

H.T.1

THE LISSEN H.T. BATTERY

10/6

—and British Made!

Your Loud Speaker needs this Better Battery—

The LISSEN NEW PROCESS BLOCK TYPE 60 volt H.T. Battery is unlike all previous H.T. batteries—it is both highly efficient and inexpensive.

Its discharge curve shows a stubborn resistance to volt drop—it excels in efficiency because we have discovered a new combination of chemicals not hitherto used in battery making. The unique new process—which naturally is a closely guarded secret—yields far clearer loud speaker reproduction and volume than any previous H.T. Battery and the success of the new process is now a definitely established fact.

Its price would have been 13/-: we could not have sold this new process block type battery at its present price but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which CUTS OUT ALL WHOLESALE PROFITS. The price of this LISSEN Battery includes very little trade profit, because our dealer friends have all agreed to take a smaller profit than they get on any other battery, while it is only large quantities that will justify our own narrow margin per battery.

These LISSEN Batteries have another supreme advantage—every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery because dealers are only supplied at regular short intervals of some days—every LISSEN NEW PROCESS BATTERY is therefore brimful of new energy when you put it into your set.

We are making this new process battery only in the popular block type with socket tappings—an additional advantage are the four 1½ volt tappings provided for grid bias at one end of the battery, while the other usual tappings give any voltage required.

LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED—PLOT ITS CURVE AND RECORD ITS SERVICE.

No block type battery of this size and quality could be sold at the above price but for our new policy.

You can obtain this battery at any dealer's—but if any difficulty send direct to factory. Include nothing for postage if you mention your dealer's name and address.

LISSEN NEW PROCESS BATTERY is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy.)



Hear your LISSENOLA working off this battery to know what a good loud speaker and a good battery can do together.

LISSEN LIMITED,
Lisenum Works, 300-320, Friar's Lane,
Richmond, Surrey.
Managing Director: Thomas N. Cole,
L. 62.

WHY DON'T YOU BUILD YOUR OWN LOUDSPEAKER— and discard your telephones?



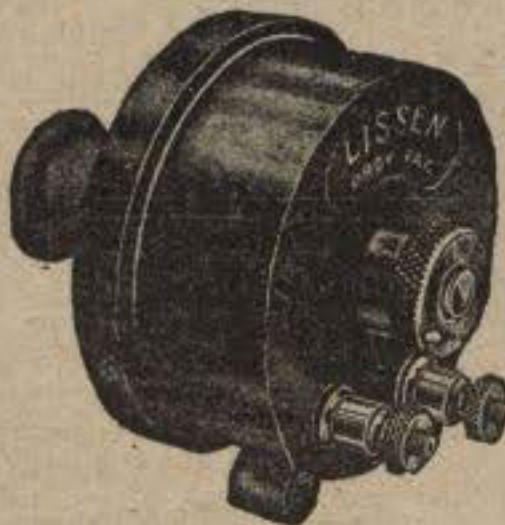
There are LISSENOLA loudspeakers everywhere—tens of thousands of people have built their own horn to go with the LISSENOLA loudspeaker unit—which is the essential sound reproducing base you must have—and saved pounds without sacrificing anything in quality or volume of reproduction. What they have done you can also do—easily and economically. Actually for less than the price of a pair of headphones you can have a big, full-size loudspeaker

—carrying with it our pledge that you will find it equal to any expensive speaker. Prove this before you buy.

Make This Test: Go to your nearest dealer, ask him to put on the most expensive loudspeaker in his stock, note its performance, then put the same horn on the LISSENOLA and see if you can notice any difference. Compare performance only, ignore the difference in price.

Then think what you save by building your own horn. Your dealer will demonstrate willingly—he will also explain how easily you can turn your gramophone into a radio loudspeaker, using the LISSENOLA—how also you can use the LISSENOLA with its unique reed to take a cone or any other diaphragm working on the reed principle.

Give your dealer a call—now—the time is here when you ought to be building to give yourself and all at home the enjoyment a LISSENOLA brings. Full size diagrams and clear instructions are enclosed with every LISSENOLA unit showing how to make a proved horn for a few pence as illustrated above.



THE LISSENOLA costs only

13/6

It is made mellow-toned for your enjoyment.

THE LISSENOLA

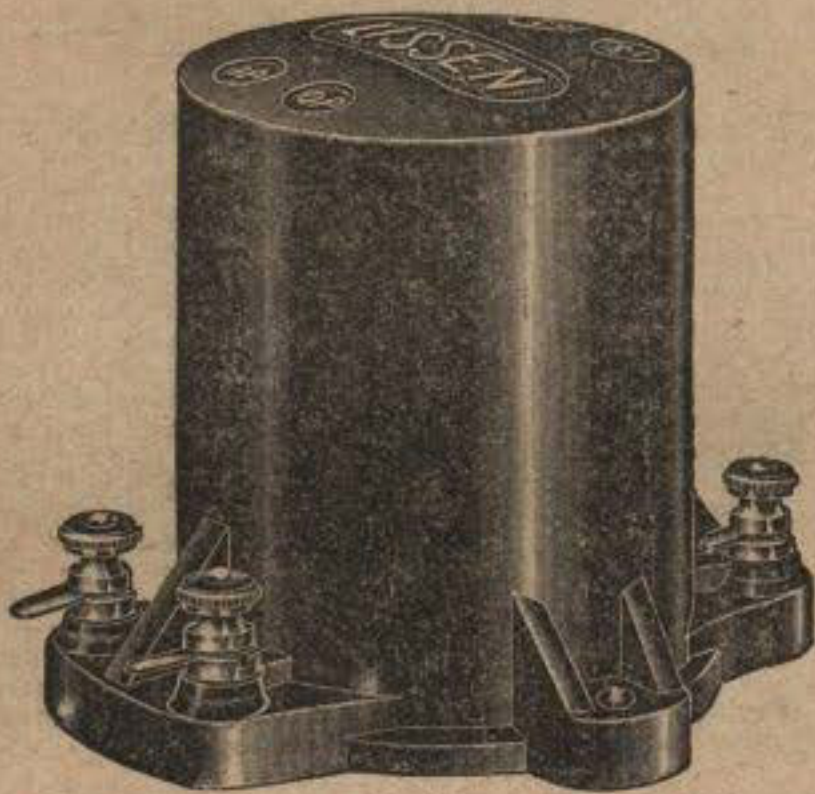
DEALERS: Learn from us what our new policy of direct distribution means to you, if you have not already been advised. Orders for all LISSEN parts in future should be sent direct to us—we now send our products straight into your shop from factory.

LISSEN LTD., LISSENIUM WORKS,
300-320, Friar's Lane, Richmond, Surrey.

Managing Director: T. N. Cole.

L. 73.

STARTLING THE TRADE WITH A NEW LISSEN TRANSFORMER



*Powerful Amplifiers now
within the reach of all!*

DOWN the path of radio progress nothing of its kind perhaps has been quite so remarkable as the development of this new Lissen transformer.

Trade buyers who came to us during the first few days of the Olympia Exhibition scarcely believed it when we told them the price of this new LISSEN part. After taking away samples however, many of them came back to order and to urge for quick delivery—those who did not come back ordered direct to factory—ORDERED AFTER PROVING PERFORMANCE.

Private users who have also tested have told us they have found the results equal to expensive transformers they were previously using.

We knew all this would be the case, BECAUSE THIS NEW LISSEN TRANSFORMER WAS MADE PURPOSELY TO EQUAL THE PERFORMANCE OF EXPENSIVE TRANSFORMERS. AND SO GOOD IS IT THAT WE HAVE UNHESITATINGLY WITHDRAWN IN ITS FAVOUR ALL OUR OWN HIGH PRICED MODELS, which have been on the market and largely sold for nearly four years past.

Pure, powerful, economical amplification is now at last within the reach of all.

By ourselves distributing direct to the retail trade we have cut out all wholesale profits. This new policy coupled with our ambitious production programme has been a big factor in enabling us to sell this new LISSEN TRANSFORMER at its remarkably low price.

Not only should you pay little to get a high grade transformer. Compare this new LISSEN against any for tone, purity and power—IT AMPLIFIES EVERY NOTE—EVERY HARMONIC—EVERY OVERTONE.

You can get it at your dealers, or direct from factory if any difficulty. If you are not satisfied with it after 7 days' test take it back to your dealers or send it back to us. You will find it suits every set and every valve you will want to use.

Price **8'6** —and guaranteed
for 12 months.

Include no postage if you send direct, but please send dealer's name and address.

**LISSEN LIMITED, Lissenium Works,
300-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. N. COLE.

L74

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:

LONDON: 20, Store St., Tottenham Court Rd., W.C. (Mussum 9200).
CARDIFF: Dominion Arcade, Queen Street (Cardiff 7045).
NOTTINGHAM: 30, Bridiesmith Gate (Nottingham 1001).
BRIGHTON: 31, Queen's Road (Brighton 899).
LONDON: 20, Quarry Hill (Honouride 112).
BIRMINGHAM: 248, Corporation Street.

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Exide

THE
LONG-LIFE
BATTERY

Type WH
High Tension
Battery
Regd Design No. 716009



Keep up to date.

The rapid improvements made in the quality of wireless circuits and components necessitate the use of the best batteries in order to bring the best out of the modern wireless set.

Over 30 years' experience of successful battery manufacture, combined with progressively developed design, have produced the present high standard of Exide excellence.

Use Exides only and keep up-to-date.



Types DTG & DFG.

These cells are particularly suitable for small dull emitter valve sets.

Price
DTG each DFG
4/6 8/6



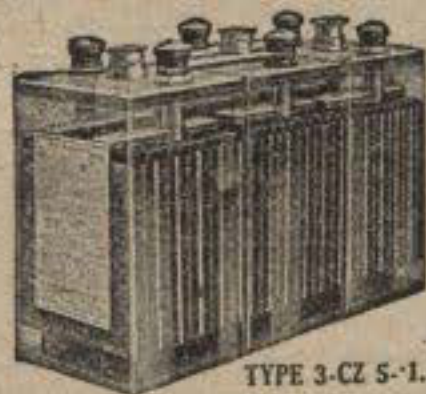
Type WZG3.

These glass cells are specially designed to hold their charge for very long periods, on intermittent work.



Type CZG4.

In glass containers, these cells are exactly similar in price, capacity and construction of plates and separators to the CZ type.



TYPE 3-CZ 5-1.

Type CZ.

A most efficient and robust L.T. battery embodying the highest quality material and workmanship.

Capacity range, 6 to 120 amp. hrs. Supplied in celluloid or glass containers.

3-CZ 5-1 Type.

Capacity, 50 amp. hrs. (actual).

Price, £2 : 15 : 6.

Type WH.

This High Tension battery is supplied in 24-volt units in multi-compartment moulded glass container with mid-point tapping.

Surface leakage is eliminated by sealing in all the inter-cell connectors.

It is ready for use after merely filling with acid. Exide H.T. batteries are the most satisfactory source of H.T. in existence and are recommended by all recognised authorities.

Price : WH type, 24-volt unit, 30/-.
(Excluding acid.)

Send for Catalogue W.

Advertisement of the Chloride Electrical Storage Co., Ltd., Clifton Junction, Nr. Manchester.

H.T. Current direct from your Electric Lighting Mains

GECOPHONE

(REGISTERED TRADE MARK)

HIGH TENSION UNITS

dispense with H.T. Batteries

The efficiency of any receiver is directly dependent upon its High Tension current supply. With the GECOPHONE H.T. Battery Eliminator the efficiency of your set is constant, as an even voltage is always maintained. *Running costs are negligible—absolutely no hum—maintains 100% efficiency—improves reception—and pays for itself over and over again.*

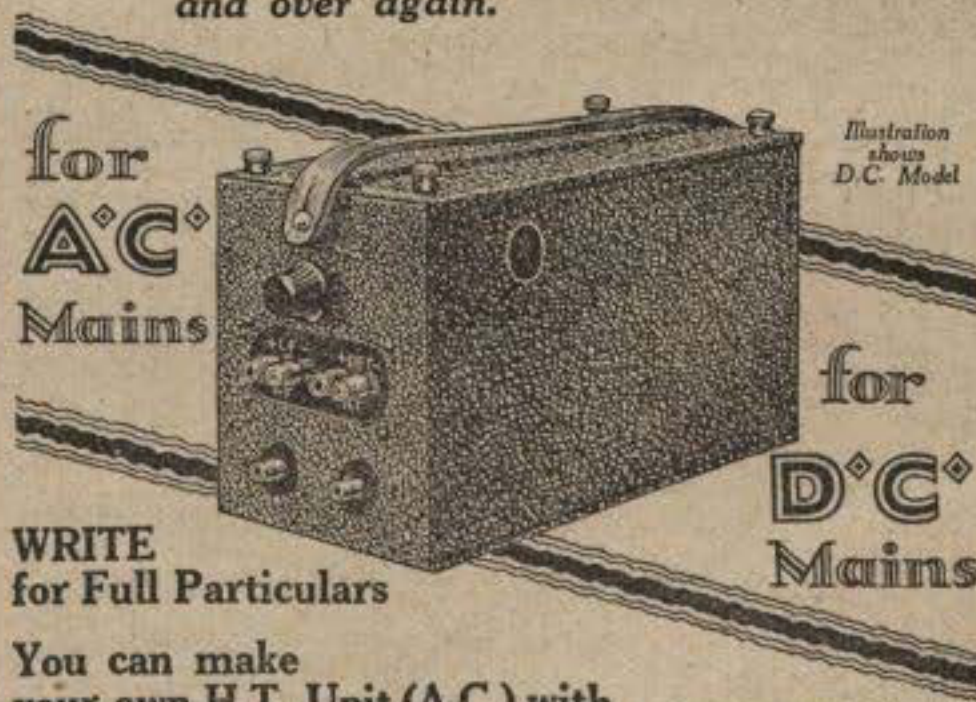


Illustration shows D.C. Model

WRITE
for Full Particulars

You can make
your own H.T. Unit (A.C.) with
GECOPHONE COMPONENTS

For those who wish to build their own High Tension Battery Eliminator (for use with A.C. Supply), complete sets of parts ready for assembly can be purchased.



The G.E.C.—your guarantee

Adv. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2

Choose your Valves carefully —

For: ONE-CELL ACCUMULATORS

"COSMOS" DE.II



The 1-1/2-Volt Valve that works well off a Dry Battery
Filament Current 0.25 Amp.
Amplification Factor 6.5

14/-

"COSMOS" SP.18/R SHORTPATH RED SPOT



The real 2-Volt Power Valve
Filament Current 0.3 Amp.
Amplification Factor 7

14/-

"COSMOS" SP.18/G SHORTPATH GREEN SPOT



A 2-Volt High Amplification Valve
Filament Current 0.3 Amp.
Amplification Factor 15

14/-

"COSMOS" SP.18/B SHORTPATH BLUE SPOT



The 2-Volt Resistance Capacity Valve
Filament Current 0.09 Amp.
Amplification Factor 35

14/-

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.

Brief particulars of the well known "Cosmos" Valves for working off one-cell accumulators are given here. Similar details of "Cosmos" 3-cell Valves will be given in next week's issue of this journal.

Particular attention is drawn to the "Cosmos" S.P.18/B (Blue Spot) Valve which is 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 recognized advantages of resistance coupling.

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 includes an easily understood table showing the best types of valves for use in various kinds of circuits.

Your dealer would be very pleased to give you a copy of the booklet and also of other "Cosmos" folders describing the well-known "Cosmos" Receiving Sets and components.

If by any chance you should have any difficulty in obtaining, write to:—

METRO-VICK SUPPLIES LTD.

Metro-Vick House,
145, Charing Cross Rd.,
London, W.C.2.



FELLOWS WIRELESS



£6.15.0
COMPLETE AS BELOW

"My Little Giant in every way exceeded my expectations." (Mr. Cooper, St. Albans.)

You may pay double the price, but you will not get the Volume, Clarity and Range afforded by the Little Giant Sets.

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 (LS) (H) 11:6	(LS) 19:6	(LS) 19:6	(LS) 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).
- or 2.—You can forward the full cash value (in P.O., Money Order, Treasury Notes or Cheque), direct to us or to our branches.
- or 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:

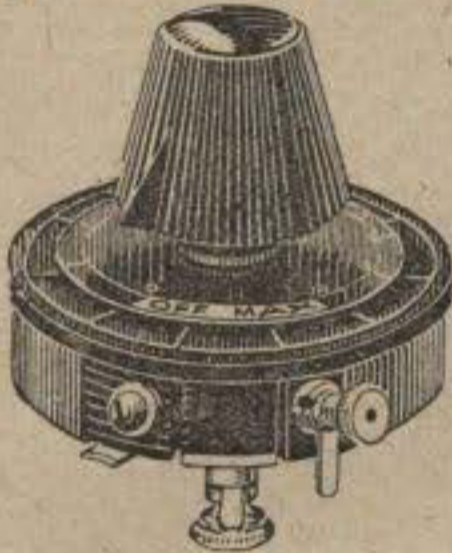
- LONDON: 20, Store Street, Tottenham Court, Rd., W.C. (Museum 9200)
- CARDIFF: Dominions Arcade, Queen St. (Cardiff 7885)
- NOTTINGHAM: 30, Bridlesmith Gate, (Nottingham 5551)
- BRIGHTON: 31, Queen's Road (Brighton 899)
- TONBRIDGE: 34, Quarry Hill (Tonbridge 172)
- BIRMINGHAM: 248, Corporation Street.

Send for 48-pp.
Catalogue No. 10
FREE

BUY DIRECT AND SAVE MONEY

QUALITY RHEOSTATS

previously 4/-—NOW 2/6



LISSEN quality—look how they are made—the wires cannot shift and short—the contact brush rides firmly yet smoothly—the heat-resisting former cannot soften—there are accessible terminals—and the combined knob and pointer will fit flush with the neat photo-engraved dial when mounted. Lastly note the irresistible appeal of the price, made possible by our big production programme backed by our new direct-to-dealer distribution policy which cuts out all wholesale profits.

EVERY RHEOSTAT AND POTENTIOMETER LISSEN ONE-HOLE FIXING, OF COURSE

	Previously	Now
LISSEN 7 ohms rheostat	4/-	2/6
" 35 ohms "	4/-	2/6
" Dual "	6/-	4/6
" Potentiometer 400 ohms	4/8	2/8

Before you buy any wire rheostat or potentiometer, first see a LISSEN and compare it.

DELIVERS ALL 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)

Capacities '002 to '006 1/6 each (reduced price)

(One pair grid leak clips included free with each '0003 and '0002 capacity.)



LISSEN GRID LEAKS—AN ACTUAL TEST



A case of LISSEN FIXED GRID LEAKS was 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.

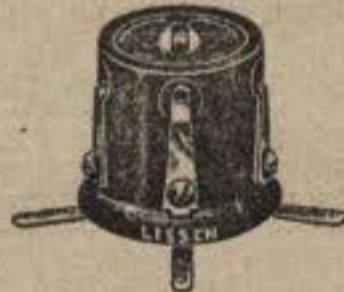
All capacities, previously 1/8, now 1/- each.

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

Managing Director: T. N. COLE. L/5

DOUBLE PURPOSE VALVE HOLDER



Bend back springs for baseboard mounting—or put through panel for panel mounting—low loss, low capacity, meaning clearer, better signals.

LISSEN VALVE HOLDER, previously 1/8, 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	2/9	1/6
" Series-parallel switch	3/9	2/6
" Double Pole Double Throw	4/-	2/6
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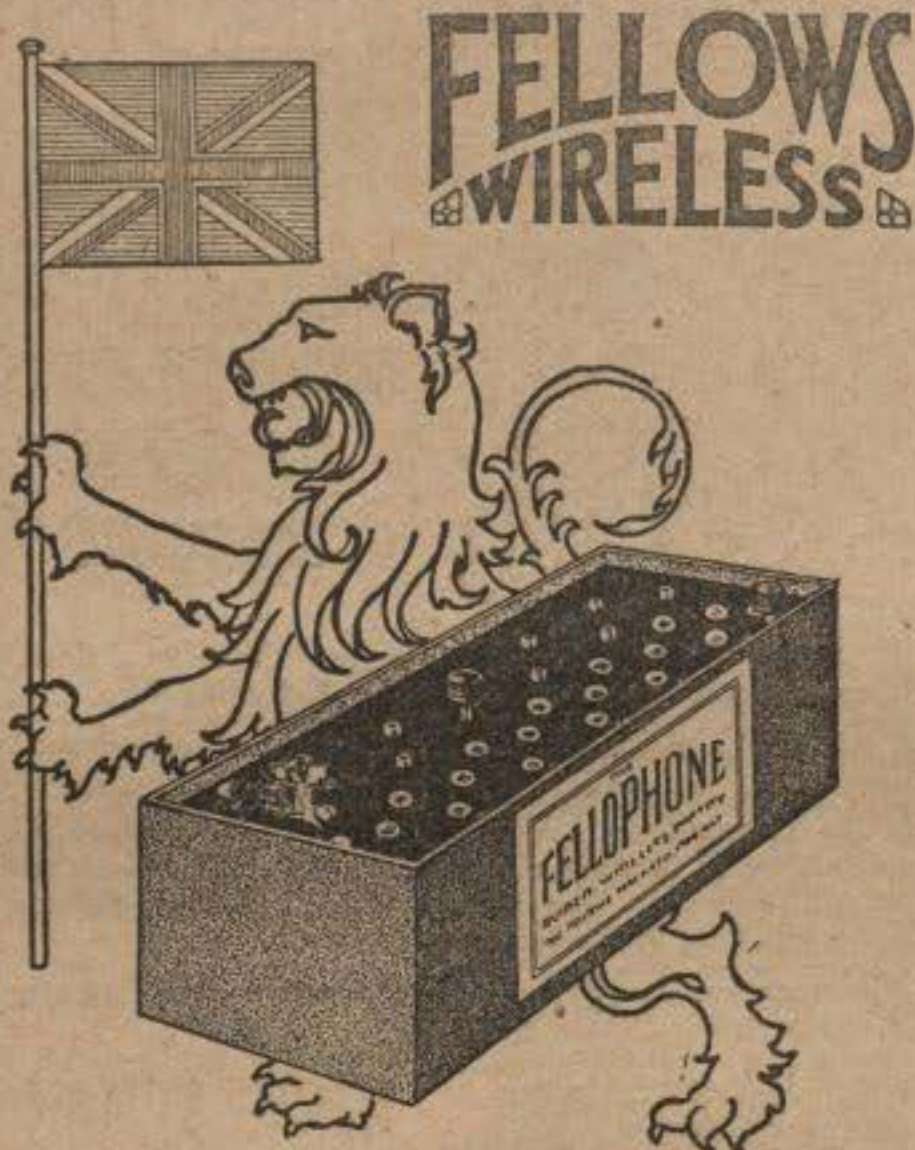
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1. This competition is complete in itself, and all prizes are awarded strictly and solely on merit.
2. No competitor can participate in more than one prize in the same competition.
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1	2	3	P	4	5	6	7	E	8
B	E	A	D	L	E	S	R	O	O
9	10	11	T	12	13	14	15	H	16
17	18	19	E	20	21	22	23	N	24
25	26	27	R	28	29	30	31	P	I
32	33	34	S	35	36	37	38	L	C
39	40	41	P	42	43	44	45	A	I
46	47	48	S	49	50	51	52	T	53
54	55	56	E	57	58	59	60	O	61
62	63	64	A	65	66	67	68	E	69
70	71	72	A	73	74	75	76	S	77
78	79	80	D	81	82	83	84	L	85

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6. Entries must reach this office not later than midnight Oct. 9, or alternatively must bear postmark of date not later than Oct. 9.
7. Solutions and entry forms should be written in block capitals.
8. Results will appear in most of the Sunday newspapers Oct. 17.

CLUES ACROSS.

- 1 Automobile Association (abbr.).
- 3 A small fish.
- 7 Delicate threads woven by the spider.
- 10 Messengers of orators of a court.
- 12 Full of roots.
- 14 E.H. (Actual).
- 15 Not at home.
- 16 A fresh-water fish.
- 17 Anything very small.
- 19 Not old.
- 21 Proposition denoting earnestness.
- 22 To introduce or impregnate.
- 24 A farmyard animal.
- 28 A valley.
- 27 "CLOCLO" minus the "O's."
- 28 Proposition not-ing direction

CLUES DOWN.

- 1 To instill by aid or encouragement.
- 2 First half of "MERONAUT."
- 3 Past Participle of "SLING."
- 4 A man's name.
- 5 Royal Sovereign (Abbr.).
- 6 A erring sound.
- 7 WOO (Actual).
- 8 A heathen.
- 9 Near.
- 11 Accomplish.
- 13 A plant, the seeds of which are used for food.
- 18 Portable overhead coverings, usually of canvas.
- 20 W A S P N R T (Actual).
- 23 NEG (Actual).
- 24 The founder of Platonism.
- 25 Brilliance.
- 26 Same as No. 26 Across.
- 27 To pursue.
- 30 Same as No. 21 Across.
- 32 To charge with a crime.
- 35 "DAB" curtailed.
- 36 Reverse "FLAME."
- 40 A fish.
- 41 Able Bodied (Abbr.).
- 42 A mineral water spring.
- 44 Vessel for holding liquids.
- 47 Part of a circle.
- 50 French for "The" (Feminine).

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 R.T. 17.
 1/10/26

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SOLUTION AND PRIZE WINNERS OF THE HMH HEADPHONE CROSSWORD PUZZLE

which appeared in "The Radio Times," September 3rd.

H	O	O	K	E	Y	M	A	S	S	I	C	O	T
O	A	L	S	E	M	I	T	O	A				
Y	E	K	E	I	Y	N	A	L	U	M			
D	E	L	I	V	E	R	O	L	E	S	T		
E	V	E	E	R	U	S	P	R	I	A			
N	A	V	E	I	P	V	I	A	A	M			
A	U	C	S	E	R								
T	I	T	L	E	C	T	S	T	E	E	M		
O	E	E	C	R	A	L	O	E	S	A			
M	O	D	E	R	I	O	T	I	R	I	N	G	
B	F	P	O	N	D								
A	F	T	E	R	S	E	S	A	X	L			
C	I	R	R	U	S								
P	E	E	I	K	N	A	R	L	U				
P	H	E	N	I	L	F	I	L	T	E	R		

1st Prize of £200 is awarded to F. Harrison, The George and Dragon, Newbury, Berks, whose entry contained one error.

2nd Prize of £50 is won by Miss Milton, 84, East Street, W.I., with two errors.

3rd Prize of £10 is divided between the following 5 competitors, whose entries contain three errors each:—

- R. W. Geness, M.A., 49, Prospect Road, Southborough, Tunbridge Wells.
- Mrs. Jewson, Lynnfield, Pease Street, West Hartlepool, Co. Durham.
- Mrs. Armstrong, 60, Brinkburn Avenue, Gateshead.
- G. Bull, Allanby, Binfield, Bracknell, Berks.
- P. Cameron, 35, Stone Road, Stoke-on-Trent.

As so many competitors submitted entries with four errors, it is impracticable to award the 25 Consolation Prizes, and the directors of Messrs. Harry Morser & Co. (Wireless) Ltd., have decided to add these to the prize list of the competition appearing in "The Radio Times" of October 15th, thus making 50 consolation prizes in addition to the premier awards.

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Save the 1/8 Disc.
One Entry.



THE MOST AMAZING EARTH EVER MADE.

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SAVE THE 2/6 DISC.
Entitles you to 2 Entries.

WIRE YOUR SET WITHOUT SOLDER.
Perfect connections guaranteed.

2/- SAVE THE 2/- DISC.



2 Entries.

THE KING OF AERIALS

For Long-distance reception.

SAVE THIS END FLAP containing the words "Registered Design."

2/6

2 Entries.



ELECTRON EXTENSION WIRE

1/- 50 feet

1 Entry.

SAVE THE DISCS.

100 feet - 2/- (50 ft. double)

2 Entries.

300 feet - 5/- (150 ft. double)

5 Entries.



500 feet - 8/- (250 ft. double)

8 Entries.

CLUES DOWN.

- 1 Hinder, to obstruct.
- 2 Exclamation.
- 3 Over.
- 4 Large Inns.
- 5 Level.
- 6 Cross gallowa.
- 7 Consumed.
- 8 Help.
- 9 Sharp, tapering body.
- 10 Enclosure.
- 15 Islands.
- 17 Edge.
- 18 Dye.
- 21 Cease.
- 23 Warbles.
- 25 Turkish institution.
- 27 Former Russian Parliament.
- 28 Impaired by surroundings.
- 30 Meals.
- 31 Omit.
- 34 Certain.
- 37 Evil.
- 38 Perform.
- 39 Preposition.
- 41 Part of the verb to be.
- 45 Spike of corn.
- 47 The ocean.
- 49 Abyss.
- 50 To navigate.
- 51 Measure.
- 53 Lively.
- 54 Narrow openings.
- 55 Protuberance.
- 58 Outlet.
- 60 Small ocean.
- 61 Animal.
- 63 Denial.
- 64 Father.
- 67 Doctor (abbreviated)

CLUES ACROSS.

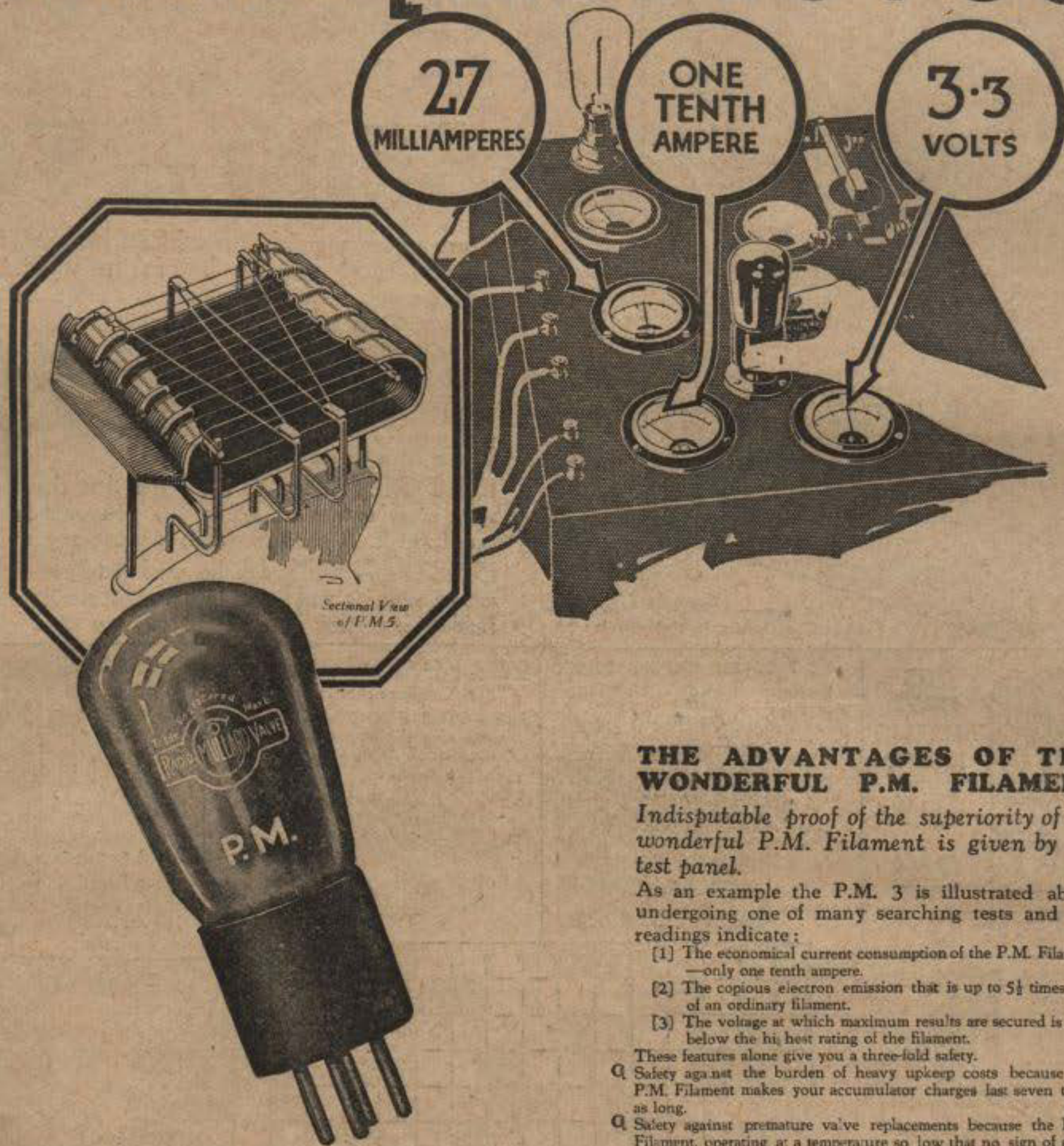
- 1 Pacify.
- 6 Acid.
- 8 Serpent.
- 11 The definite article.
- 12 Open, public.
- 13 Fit for use.
- 14 Religious act.
- 16 Fish.
- 19 Violent noise.
- 20 Understanding.
- 22 It is.
- 24 Tag.
- 26 Matched.
- 29 Exercises.
- 32 At home.
- 33 Employs.
- 35 On high.
- 36 Sphere of influence.
- 40 Total.
- 41 To feel pain.
- 42 Seat.
- 43 Conveyance.
- 44 Colour.
- 46 Scriptural pronoun.
- 47 Myself.
- 48 Reces.
- 52 Animal.
- 57 Exists.
- 58 Cultivate.
- 59 Custom.
- 62 Conclusion.
- 65 Persons.
- 66 Widely, expansively.
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