

THE NEW WAVELENGTH PLAN. By P. P. ECKERSLEY.



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EVERY FRIDAY.

Two Pence.

The Radio Appeal of Gilbert and Sullivan.

By HENRY A. LYTTON.

I AM still a little awed by the wonder of broadcasting. In this connection, let me re-tell a little story which is, I think, rather beautiful in its way. In the earlier days of broadcasting I was staying at a house where a new wireless set had just been installed, and my host's daughter, a little girl of about four, had been promised that she should be the very first person to listen. The time arrived when everything was in readiness, and the child was agog with excitement. Putting on the headphones, she listened intently for a moment, then, tremulously, she said, 'Oh, mamma, it's God speaking!'

There is a curious feeling about doing your work on the stage in the usual way, hearing the clamour of applause from the region of the sea of faces in front of the footlights, and yet knowing that stretching far beyond is another audience of thousands—probably millions—as eager and as critical as the one in front. For me, at any rate, the broadcasting of *The Mikado* was an emotional event, and from the enormous deluge of letters which followed I am sure it must have been the same for countless listeners.

One feature of the broadcast performance revealed by this correspondence—much of which will, I fear, have to go unanswered—was its power as a memory awakener. I was greatly touched by a letter from an invalid, confined to his bed in the country, who said what a solace it was to him to hear the old operas again, and how it recalled his youth. It is indeed wonderful to think that one can

affect people in this way through the medium of wireless.

But this sentimental feeling exists in

they have seen their particular favourite! One listener writes, for example, that he has been present at over fifty performances of *The Mikado*, while another even sends an alternative for Ko-Ko's song in that opera, suggesting certain contemporaries—who shall be nameless—who never would be missed! Letters came from all over the country; from Manchester, York, Huddersfield, Dundee—even from Belfast, where the operas are particularly relished. Sir Arthur Sullivan was an Irishman, and for this reason many Irishmen claim the operas for their own.

Yet I suppose that the evident popularity of the operas with radio listeners is in no way extraordinary when one considers the fact that they already possess a universal appeal, as proved by the enthusiastic reception which they meet wherever and whenever they are produced—a reception which is greater, if possible, than was theirs when first they were offered to the public. After all, they are familiar to almost every listener, and their peculiar feature is that they appeal to older people, having vivid memories of earlier performances, and also to the rising generation.

Any worth-while opera or play improves with a second hearing; unsuspected beauties and hitherto unrealized shades of meaning reveal themselves. This is particularly true of broadcasting, where the memory of past performances enables the listener to supply the deficiency made by the absence of visible

performers. Many who heard *The Mikado* broadcast were familiar with every movement.

(Continued overleaf in column 3.)

S



Mr. HENRY A. LYTTON IN 'THE MIKADO.'

Mr. Lytton, as the Lord High Executioner, in the new costume designed by Mr. Charles Ricketts for the present London revival.

so many lovers of Gilbert and Sullivan all over the country, many of whom endeavour to set up records as to the number of times

Liverpool Tells the World.

By Matthew Anderson, Civic Week Manager.

[Liverpool is celebrating its existence by means of a Civic Week from October 16 to 23. It will hold river and road pageants, exhibitions, shipping displays and a music week. In the musical events the Liverpool Station of the British Broadcasting Company is playing a prominent part. On Monday, October 18, the Dedication Service of the Cathedral organ will be broadcast. On Wednesday a Symphony Concert, particulars of which will be found elsewhere in this issue, will be given in the Philharmonic Hall, and will be relayed to London and Daventry. A number of studio concerts have also been arranged, and nightly Talks will be given on various aspects of Liverpool's life and work.]

IMAGINE yourself, a citizen of Liverpool, entertaining a visitor, say from London (that other provincial city!) who is apparently quite anxious to hear something of Liverpool, if only for the opportunity it gives him of comparing its features disrespectfully with the sights of his own city. Believe for the moment that you are determined to speak the truth regardless of consequences. You will begin by saying that Liverpool has no effective history before Columbus, 'the maker of Liverpool,' discovered America, and that it was but an obscure fishing village when an English city like Canterbury was already old.

You will describe how it acts as Northern Britain's gateway for goods from the Western world, and exports more British goods in a normal year than London, Manchester, Hull, Middlesbrough and Bristol combined.

A Few Facts.

Having said so much, you will intimate to your friend in the course of the afternoon that:—

Liverpool made the first commercial canal in this country.

Liverpool was at one end of the first passenger railway.

Liverpool made the first overhead electric railway.

Liverpool made the first enclosed dock.

Liverpool made the first under-river railway tunnel.

Liverpool is making another great tunnel, under the Mersey, this time for cars and carts, at a cost of £5,000,000.

Liverpool has inaugurated the first great scheme for a west to east motorway, stretching from Liverpool into Yorkshire, and eventually, perhaps, from coast to coast.

By this time you will be unable to look your friend in the eye, and he, in his turn, will be thinking of the next train south, but your vow compels you to continue the recital, and you resume in this fashion:—

Liverpool has the largest warehouse in the world, in which might be placed the city's million inhabitants in case of emergency.

Liverpool is the largest market for spot cotton in the world.

Liverpool has a seven-miles line of docks, and forty miles of quays.

Liverpool has constructed new docks at a cost of £7,500,000, larger than any others anywhere, and capable of accommodating ships of a size not yet contemplated.

Liverpool is building a cathedral twice the size of Westminster Abbey.

Liverpool's Cathedral organ is the largest in the world.

Liverpool is building the largest store outside London.

Liverpool has the largest electrically-driven clock in the world, with a larger dial than Big Ben. Forty people can sit comfortably round it at dinner.

There you will have uttered the truth, but before the end of the catalogue you will have for ever forfeited the respect of your friend, for if there was only one big thing to describe, you could do so without offence to your companion or shame to yourself, but a conversation in which every sentence contains a superlative is the most boring thing on earth.

Stern necessity demands that Liverpool should always be an hour or two ahead of the times and just a little bit bolder in its enterprises than its rivals, for in no other way can it hope to hold its leading position as a port in days when ships, unswayed by sentiment, will turn their heads towards the town which can give a pennyworth better service than the other.

The charm of Liverpool lies in its river and the pageant of ships which moves for ever on its surface. Great Cunarders and White Star liners with their loads of business men and American tourists; Canadian Pacific boats with their family groups of emigrants, saying a last farewell to English soil; Russians, Scandinavians, Latins and Asiatics also seeking fortune in the West; Japanese faces smiling from the high sterns of cargo boats; lithe, upright Lascars; schooners with billowing sails; dirty coasters, fussy tugs, and busy, worrying ferry boats—all contribute to the romance of life upon the river.

No wonder we all know about ships in Liverpool. We can tell you the ownership of British ships by the markings on the funnels, and by more occult means make a fair guess at the nationality and business of any foreign ship we may see in the distance.

As long as old seafaring men can walk, they come down every day to gaze on the incessant movement of ships on the river.

Youth and Vision.

The same wide vision which has guided the rise of the port and city inspires the civic and artistic life as well. The great Cathedral now rising above the city on St. James's Mount, is an inspiration in stone that stands as a noble monument to the idealism of a commercial community that loves beauty, and builds not for to-day alone, but for to-morrow. The civic leaders who have planned the great tunnel and the wide new road are building for the next generation.

In Liverpool youth has always had its chance. It was a youth who designed St. George's Hall, which has been described as the greatest classical building in Europe, and Sir Gilbert Scott was an unknown apprentice of twenty-one when his designs were accepted for the Liverpool Cathedral. It is the young man in business as well as in art who counts in Liverpool—and there, perhaps, may lie the secret of Liverpool's success.

The Radio Appeal of Gilbert and Sullivan.

(Continued from the previous page.)

so that for them nothing was lacking. Gilbert and Sullivan operas are popular with all classes of people, rich and poor, young and old, high-brow and low-brow—an immensely important factor in a broadcast entertainment where the audience is such a mixed and varied one.

Quite apart from this, I think that the operas possess certain other features which make them of paramount suitability for broadcasting. One of the curious points which has arisen in connection with wireless is that many forms of entertainment, though successful in their own environment, have just failed to 'get over' when broadcast. Now the characteristic of this type of show is generally that it depends for its appeal almost entirely upon the personal magnetism of some individual performer or performers; upon that personal touch between actor and audience which can only occur in a theatre, and which is, in large measure, lost between the broadcasting station and the listener.

After all, only a fraction of the personality of any artist can be transmitted; that portion which is entirely independent of appearance, gesture, and make-up, and for this reason a play depending too much upon the personal appeal of any one performer is always subject to the possibility of falling flat when broadcast.

But there is another type of show—a higher form, to my mind—which is so good in itself that not even an inferior performance can entirely spoil it. Even a mediocre rendering is good, but a good performance is superlative. The Gilbert and Sullivan operas belong to this category, in which are included the immortals among the plays of the ages that stand alone on their own strength.

It is not so much a question of the artist making the play. The play is there; good in itself. The performer can only enhance its beauty and wit by giving the very best interpretation of which he is capable. Obviously, this is the type of play which will best stand the filtering effect of broadcasting, and, no doubt, accounts in a large degree for the rapturous reception which *The Mikado* received from listeners everywhere.

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N.B.—Wavelengths are subject to temporary adjustments.

London and Daventry News and Notes.

WE are pleased to be able to announce that on Monday, October 25, approximately between 8.20 and 8.50 p.m., another excerpt from one of Gilbert and Sullivan's famous operas will be broadcast—this time from *The Gondoliers*. Many letters were received from people in all parts of the country expressing their appreciation of this typically English music when part of *The Mikado* was broadcast on September 20.

Listeners will recall that the Rt. Hon. J. R. Clynes, M.P., had the distinction of adding a page to history when, as Lord Privy Seal in the Labour Government, he introduced the microphone into Downing Street for the first time, the occasion being a reception at No. 11 to encourage the work of the British National Opera Company. Mr. Clynes has always been interested in music and broadcasting, and he will arrange the third of the series of 'My Programme' which is to be broadcast on Saturday, October 30, between 8 and 10.15 p.m.

The opening programme of the B.B.C. 'Birthday' week on Sunday, November 7, will be Handel's *Messiah*, conducted by Sir Henry Coward who, with the acclamation of musicians all over the world, was included in this year's Birthday Honours List. He has particular associations with Handel's fine old work, dating back many years, and his principals this afternoon will be Miss Caroline Hatchard, Miss Muriel Brunskill, Mr. Frank Titterton, and Mr. Joseph Farrington.

The Birthday Week celebrations will also include a presentation of *The Yellow Jacket*, the play by George Hazelton and Ben-rino, which was so successful when it was first performed in London more than thirteen years ago. It is a story which deals with the everlasting appeal of maternal self-sacrifice, and presents the always striking figure of the rightful heir recovering his place by his own powers. Although the play is Chinese, its character is far remote from other plays which come into this category. It strikes a new note, an amazingly successful one at that, which even after the lapse of time since the play was first presented has never been attempted by any other author. *The Yellow Jacket* has been translated into many languages, including Chinese, and performed in most countries of the world. The version which is to be broadcast has been prepared by Mr. R. E. Jeffrey with Ben-rino's collaboration, and Ben-rino will superintend the rehearsals; so it is hoped to secure the necessary Eastern atmosphere. The original music, both native and that specially composed, will be heard, and several native instruments will also be used in the orchestra. The peculiarity of the dialogue is so marked that it has been decided that the various characters shall perform in costume, so that they may speak in the manner essential to the successful presentation of the play.

De Groot and the Piccadilly Orchestra, with Miss Vyra David (soprano), will be heard on Sunday, October 24. Mr. Percy Kann's *Ave Maria* for Violin, Cello and Piano, with the composer at the piano, will be a feature of the concert.

Another special feature of 'Birthday' week will be the conducting by Lieut. B. Walton O'Donnell—one of the most brilliant bandmasters in the Army to-day, and a judge in the recent B.B.C. Music Competition—of the massed Wireless Military Bands, on Monday evening, November 8. It has been impossible to arrange this programme as we would have wished, with the co-operation of popular broadcasting military bands—such as that of the Grenadier Guards and the R.A.F.—as the Army military bands for the most part still employ instruments of high pitch, whereas those of the Wireless Military Band, which consists entirely of London Symphony players, are of low pitch. Lieut. O'Donnell has organized a special augmented band of nearly fifty players, built up on the nucleus of the ordinary Wireless Military Band, for this occasion. The effect should be magnificent.



THE NATIONAL CONCERT IN THE ROYAL ALBERT HALL.

A special *Radio Times* photograph taken in the Albert Hall during the first B.B.C. National Concert. The second concert takes place on Thursday, when the Orchestra of 150 players will be conducted by Mr. Albert Coates.

As listeners will remember, we announced some time ago that a number of Mozart's best symphonies were to be broadcast at intervals. The *G Minor Symphony*, No. 40 (Work 550 in the Kochel list), has been given, and on Sunday evening, October 31, another Symphony (K543) will be included. Two novelties in the same programme will be movements from a *Miniature Pantomime*, by K. A. Wright, a member of the B.B.C. Headquarters Musical Staff, who will himself conduct. They are from a Suite originally written for the piano, and like two other pieces of his, *Under the Willows* and *Sleepy Tune*, are melodious and imaginatively harmonized.

Another opportunity for listeners to take part in the fascinating pastime of 'Musical Consequences' by radio, the salient features of which are the substitution of certain words in a story by a bar or two of a well-known composition, will be given at a quarter past ten on Tuesday evening, November 2. As usual, it will be left to listeners to see if their version of the story coincides with the correct one, which will be given at the end of the programme.

Solomon, who rapidly became a favourite when he took up broadcasting about a year ago, will repeat his playing of the Schumann *Concerto* with the Symphony Orchestra on Friday, November 12, about 9 p.m., Mr. Percy Pitt conducting. Solomon is one of the foremost of young British pianists, and bids fair to be one of the giants of the keyboard. On the same evening, the popular opera *I Pagliacci*, by Leoncavallo, will be given in English under Mr. Pitt's direction. It has not been broadcast since it was given complete in Italian about a year ago, when the tenor, Ulysses Lappas, took the part of 'Canio.'

An orchestral programme, conducted by Mr. Percy Pitt, of excerpts from Wagner is to be given on Friday, November 5, when one of that master's lesser-known works, the fine *Faust Overture*, will be included. The story appealed strongly to Wagner, and the Overture is a finely-conceived work well suited to a concert programme. Other items in the programme are:—The beautiful Siegfried Idyll, which has already been broadcast many times; it was first performed in 1870; one of the most beautiful of Wagner arias, Elsa's Dream from *Lohengrin*; the Overture to *Tannhäuser* (written in 1845) and first performed in this country when Wagner himself conducted the London Philharmonic Society ten years later, and the memorable Finale to the opera *The Valkyrie*. During an interval in the programme, a talk on Wagner will be given by a well-known music critic.

Congo Nights, the little melodrama of the jungle in which the famous war chant of the African natives is given by real native Africans, is to be broadcast on Monday, November 8. The play, which is by Richard Hughes, has already been broadcast on several occasions.

The famous Boudoir Scene from Mozart's ever-delightful opera, *The Marriage of Figaro*, will be relayed from the British National Opera Company performance at Leeds on Thursday, November 4, at eight o'clock. This scene contains the number which is often called the 'Letter' Duet.

Some people, subjects, and dates for those who like talks:—

- Monday, October 25.—Rt. Hon. J. Gordon Coates, Prime Minister of New Zealand: The Economic Problems of New Zealand.
- Tuesday, October 26.—Sir R. W. Hamilton, M.P. for Orkney and Shetland: The Shetland Isles and Their Industries.
- M. Stéphan: French Talk.
- Wednesday, October 27.—Mr. J. S. Dines, M.A.: Weather Forecasting.
- Thursday, October 28.—Prof. J. Arthur Thomson: The Mind of Reptiles, Amphibians, and Fishes.
- Friday, October 29.—Sir Owen Seaman, Editor of *Punch*: Humour from Various Angles.
- Saturday, October 30.—Mr. C. Lewis: Chinese Life.
- Major L. R. Tosswill: Has Rugby Football Improved?

News From the Provinces.

MANCHESTER.

IT is, perhaps, well that even at this juncture we should look back—as we can do with pride—on the broadcasts carried out in connection with Manchester Civic Week. The talks by leading citizens must have brought home to Metropolitan England the lesson that the beauty spots, the art, and happiness of this country are built on the prosperity of those hives of industry whose tall chimneys and glass-roofed mills bristle and scintillate throughout Lancashire. Every day the big task in Manchester is tackled and defeated, and even now ships are carrying Manchester produce to the corners of the earth where last week imperial citizens listened to the words of Manchester's industrial commanders reporting progress. The Civic Week celebrations have rejuvenated the city and have imbued its inhabitants with the feeling that, given stable world exchanges, a boom in commerce is waiting round the corner for all to share. There is much that could be said of how the work of the Civic Week broadcasts was carried out. Of this, listeners, perhaps, saw most of the B.B.C. ear as it dashed from one function to another. This ear carried the necessary equipment for broadcasting many outside events. These were performed according to schedule, although the erection and dismantling of gear had necessarily to be done in record time. To speed up these operations, the B.B.C. engineers wore a badge so that no delay occurred in giving listeners a representative relay of the many phases of the eventful week.

The broadcast of *Maritana*, to judge by the correspondence received, was a most appreciated transmission. These ballad operas are bright, cheerful features, and their humour will ever remain fresh and vivid. The second of the series, *The Lily of Killarney*, written in 1862 by Sir Julius Benedict, will take place on Friday, November 26. A booklet on this work is in course of preparation. It will be available from wireless shops and book-stalls so as to obviate the necessity of listeners writing to the station. It is hoped to make the next booklet an even better production than former ones.

A new series of school transmissions is to start early in November. On Monday afternoons to the end of the term Mr. J. W. Price will speak on 'Canada,' following the completion of the Rev. H. Allen Job's interesting survey of Australasia. The new series of talks will be equally comprehensive, and scholars will not only be told of the advance civilization of the Dominion, but something about its unexplored wilds. Another school's talk worthy of mention is that by Mr. Lawrence Haward, on Tuesday, November 9, on 'Landscape Painting.' Postcards illustrating this talk have been selected by Mr. Haward for use in schools.

Few subjects are of greater interest than the story of Francis Thompson, the Lancashire poet and writer of that soul-stirring work, *The Hound of Heaven*. The tragic story of his life will be told in a talk by Mrs. Moses Baritz at 5 o'clock on Monday, November 8.

PLYMOUTH.

A TALK by a schoolmaster on 'Schoolboy Howlers' should be an amusing item in the programmes at 7.40 p.m., on Tuesday, October 26.

'Shakespeare and the music of his day,' as told by Mr. F. Pedrick Harvey, well known in the West Country as a keen student of music, should induce many people to listen at 4 o'clock, on Wednesday, October 27.

Another violin recital by Mr. Albert Hosie is to be given on Wednesday, October 27. Mr. Douglas Leatherby (pianist) makes his first appearance at the local station on Saturday, October 30.

CARDIFF.

THE idea—a popular one in an area like that around Cardiff Station—of giving outside concerts in surrounding towns is being extended during the coming season, and the first programme of this nature will take place at the Vandyck Cinema Hall, Bristol. Many broadcasting favourites contribute to the programme, including John Henry, Miss Mavis Bennett and Mr. Sidney Nesbitt. Members of the Station staff will take part, Mr. Gordon McConnell and the pianist, Miss Vera McComb Thomas, while the Station Orchestra will be conducted by Mr. Warwick Braithwaite. The proceeds will be given to two funds sponsored by the Lord Mayor of Bristol. The Lord Mayor and the Lord Mayor-Elect of Bristol will be present.

Oscar Wilde's famous play, *Lady Windermere's Fan*, is to be broadcast on Thursday, October 28. Part of it was given one night last March, when a heavy thunderstorm made it necessary to suspend transmission for a time. When it was resumed, atmospheric disturbances were so terrific throughout the Cardiff area that many listeners heard only the first act, although, curiously enough, news was received afterwards that the play had been heard in California.

A 'Joie de Vivre' programme which has been arranged for Tuesday, October 26, takes toll of all the good things of life, of youth, laughter, and merrymaking. Miss Olive Groves (soprano) and Mr. Kenneth Ellis (baritone) are the vocalists.

An attempt to find religious music other than oratorios is the basis of a programme arranged for Sunday, October 24. The incidental music to sacred plays—Schmid's *Joseph and his Brethren*—will be new to many listeners.

BIRMINGHAM.

AN autumnal programme, entitled 'The Harvest Moon and the Hunters' Moon,' has been arranged for Thursday, October 28. There will, of course, be references to both harvest time and to huntsmen in the music of the Station Orchestra and Repertory Chorus, which will be conducted by Mr. Joseph Lewis. Mr. Roy Henderson, the vocalist, will sing a group of three hunting songs in which the chorus will take part, while among the items by the Orchestra will be the opening overture, *In Autumn*, by Grieg, which is also the title of one of the items chosen from Macdowell's suite of 'Woodland Sketches.'

A one-act comedy, entitled *Sleuth 'Ounds*, by John Overton, will be presented by the Station Players on Tuesday, October 26. Arrangements have been made to broadcast a Students' Carnival Concert from the Central Hall, Birmingham, on the following day.

Continuing his series of Johnsonian talks on Wednesday, October 27, Mr. F. Ernest Jones will talk under the title of 'Ladies of the Household.' As a young man Dr. Johnson had many juvenile attachments to the fair sex, and the prevalent impression that he was never in good company till the later years of his life is dispelled on hearing of the appreciation of many who enjoyed his society in their youthful associations.

What is your conception of an ideal city? Listen on Tuesday, October 26, for Mr. F. W. Kuphal's talk on 'The City of the Future.'

Programmes worth hearing:—

Sunday afternoon, October 24.—Symphony Concert.

Monday, October 25.—Popular Orchestral Programme.

BOURNEMOUTH.

THE term 'Variety' is frequently misapplied nowadays, and more often than not it is used to indicate a succession of cross-talk and jazz which appears after a time to those who are not exclusively devoted to these forms of amusement, to be anything but varied. In the programme for Wednesday, October 27, 'Variety' is used as meaning a little bit of everything. There is the Station Orchestra, who will play a Spanish March and Mr. German's charming selection, *A Princess of Kensington*; there is Mr. Zachary Tan, who for form's sake will begin his entertainment by playing on the Hawaiian Steel Guitar—but what he really wants to do is to let you hear how well he plays on the wood saw and the penny balloon. Then the Cloister Singers are to give a number of nursery rhymes, which are said to be studies in imitation of the characteristics or style of eminent composers; also a group of part songs. Finally, Miss Ray Wallace, the popular entertainer, will give her impressions of 'Stars' past and present. There's real 'Variety' for you!

Those who found Mr. Rupert Croft-Cooke a pleasant cicerone in their journey with him along the coast of Spain on October 12, will like to know that he proposes to take a look at some of the Portuguese ports on Tuesday evening, October 26, at 7.40 p.m.

'Musical Memories' is the title which stands at the head of a programme of favourite songs and orchestral pieces from musical comedy with a sprinkling of opera. The date—Tuesday, October 26. One of the singers will be Mr. John Rorke (baritone).

A notable concert which should on no account be missed, even though punctuality may involve a curtailment of the traditional Sunday afternoon walk, will be given on October 24, when the programme will consist principally of the works of Mozart.

There are listeners (the number is much greater, probably, than the devotees of Terpsichore imagine) who like to listen to some good music late in the evening. For these, there will be a concert of chamber music by the Wireless Trio at 10.15 p.m. on Wednesday, October 27. The programme includes an early work by Beethoven, the *C Minor Trio*, and two movements from the *Trio in G Minor* by the Bohemian composer, Smetana, whose *Lustspiel*, or Comedy Overture, as well as that to his opera, *The Bartered Bride*, is often played at concerts.

On the eve of All Hallows—October 29—there will be an interesting talk by Miss Anne Dewe on the games and pastimes which used to be played by country people on this, perhaps the most 'creepy' night of the whole year. Let us hope that Miss Dewe, who is to broadcast at 3.45 p.m., may persuade some of the present generation to try some of these forgotten sports on the appointed evening. Who knows what might not happen?

HULL.

ANOTHER 'Medley' concert of the type which proved so popular a short time ago will be given on Wednesday evening, October 27. There will be songs by the 'Ben Don Male Voice Quartet,' violin solos by Mr. John Atkinson (who makes his first appearance at Hull), and items by Mr. James Cunningham (baritone) and Mr. Billy Barnes (entertainer), both of whom are well known to listeners.

The New Wavelength Plan.

By P. P. Eckersley.

IT is unfortunate, but nevertheless true, that the date for putting the new wavelength plan into execution has again been postponed. It has not been postponed *sine die*, and by the time this article is in print, a firm date will, in all probability, have been fixed. Before November is out, I feel sure, the new plan will be adopted.

The reason for this article is to impress upon all interested listeners the fact that postponement does not argue any reluctance on the part of anyone to adopt the plan; rather it means that we (by 'we' I mean all Europe) are determined to have at the back of our reorganization every possible technical facility to ensure the maximum of success for the plan.

Chief among the foundations upon which the stability of the plan depends is the international wavemeter. These wavemeters, designed by the combined efforts of the International Technical Committee, and worked out in detail by MM. Brilliard and Divoire of the Belgian administration, have taken rather longer to make than was anticipated. In spite of the long hours these gentlemen have spent in 'chasing' the job through workshops, in calibrating it against accepted standards, still the usual irritating and unexpected delays have taken place, and this is the sole reason for postponement.

Sharing Wavelengths.

Some particulars of the wavemeter might be of interest to our readers. It will be recalled that the new plan bases itself upon a new idea of 'sharing' wavelengths. Theoretically, and to avoid the slightest 'heterodyne' between stations using the same wavelength, the accuracy of adjustment of individual stations should be of the order of 20 parts in a million. With the present development of the art, we have got the wavemeters accurate to 300 parts in a million. We have not gone to a greater accuracy, because in nine cases out of ten the arrangements in the station make it impossible for the station itself to be adjusted to a greater accuracy.

In working our own stations, we have in some cases been able to achieve an accuracy of 30 parts in a million by using an electrically maintained tuning-fork to govern the frequency.

Readers will be able to realize from the above figures that great technical preparations have been made, not least among them the provision of this international wavemeter, to ensure as far as possible the success of the new plan. It is not worth plunging into the new order of things without being assured that every reasonable step has been taken to bring about a better state of affairs.

Once more may I warn listeners that some dislocation is bound to occur, but that once they adapt themselves, we shall be well started on the straight road of progress? This change has got to take place if the future is to be assured, and we want everyone to co-operate, realizing that temporary inconvenience means future stability.

The address at the London Studio Service on Sunday, October 24, will be given by the Rev. Father Bernard Butler, S.J., of the Church of the Holy Name, Manchester. Father Butler is hoping to bring a special choir from Wimbledon for the occasion.

An appeal from London on behalf of the Royal London Ophthalmic Hospital, better known as Moorfields Eye Hospital, will be made on Sunday, October 24. Moorfields was one of the first hospitals to be equipped with wireless under the *Daily News* 'Wireless for Hospitals' Scheme. The appeal from Daventry the same evening will be on behalf of local hospital wireless funds.

Have Animals Intelligence?

By Professor J. Arthur Thomson.

[This is the second of the notable series of Talks on the 'Mind of Animals' which Professor Thomson, the famous biologist, is broadcasting to all Stations every Thursday evening from Aberdeen. These Talks will be published week by week in THE RADIO TIMES.]

HOW are we to avoid thinking too generously of animals like dogs, horses, and elephants? Mind is not a quality that we can test for, as we might for an acid or an alkali. The only scientific plan, apart from experiment, is to try to describe what we observe in as simple terms as possible. If we can adequately describe the animal's doings without any word like judgment or inference or idea or purpose, then there is not much mental aspect in that particular action.

From other facts, however, we may know that the animal is very affectionate or very trustworthy, and these qualities would also indicate mind. But each activity must be judged on its own merits, and we must try to be neither too generous nor too stingy. The animal has no general ideas, yet it is not an automatic machine.

The Power of Association.

We must allow a good deal for the animal's power of forming associations, that is to say connecting a particular sound or sight with a particular action or prospect.

Speaking from behind a screen, so as to exclude visual hints, Mr. Dixie Taylor said to his bull-terrier Jasper: "Go to the next room and bring me a paper lying on the floor." Jasper did this at once, and was only at fault when there were several objects in a row; for then he did not always bring the right one.

On the street Jasper was told to go and put his paw on an automobile, which was standing about a hundred yards away. This was at once done without mistake. But this puzzling precision of behaviour was the outcome of prolonged training, during which the dog had learned to associate certain sounds with particular performances.

This power of association-learning is doubtless of much importance in wild nature, for some young animals, such as otters, spend a good deal of time in mastering, with their mother's help, what might be called the alphabet of woodcraft—for instance, that one sound spells danger and another booty.

There was a setter that used to answer vocally with a sound like Don, when asked its name, and a sound like 'Hunger' when asked what ailed it; and so on through eight words, one for each year of his life. It sounded very impressive, till a visit from a psychologist revealed the fact that the ingenuous owners had always put the dog through its catechism in the same order. When the first question put was: 'What ails you?' or 'What do you want?' he answered 'Don' instead of 'Hunger' or 'Cake.' This, of course, gave the show away.

Intelligence or Learning?

Sometimes the learning is much more subtle, and yet we hesitate to call it intelligence. Thus, Professor Yerkes soon taught his educable dancing mice to discriminate between alternative pathways which were differently lighted or coloured. If the mouse chose the one it found a clear passage direct to its nest; if it chose the other, it was punished by a mild electric shock and had to take a roundabout way home. The safe path was sometimes to the right, sometimes to the left; so position counted for nothing. In a short time the mice learned to choose aright without mistake, and the interest of this is that it shows how mammals in wild nature may learn to discriminate between nuances of illumination or colour.

In some cases it is difficult to say what is learned and how. Thus rats, mice, and various other animals will learn to find their way to the centre

of a labyrinth or Hampton Court maze. In the course of time they make fewer and fewer wrong turnings, and eventually none. The power lasts for some days without further experience. They do not find their way by sight or scent; it is difficult to suppose that they form a mental picture of the maze, or that they master its secret as a boy might; there is probably some registration of the profitable sequence of muscular movements.

So much, then, to suggest we must not take every piece of behaviour at its face value; but it is time to turn to instances of intelligence. Let us picture a Polar bear scooping the water in its great pool so that the floating bums came within its reach as it stood on land; a dog adjusting its swimming across a tidal river according to the ebb or flow; the mares in a great flood bringing their foals to the top of a hillock in a field and holding them up in their midst.

Animals That Can Be Educated.

A dog, entrusted with a basket of eggs, poked it through the foot of a stile, ran back a few yards, took the stile at a bound, picked up the basket and went on its way. 'Yes,' said the narrator, 'he knew the eggs would break if he attempted to leap with the basket.' But this interpretation is at once unverifiable and unnecessary. The dog might have a general perception of the fit thing to do, without analyzing it in detail as we might do.

Great dexterity is sometimes shown in getting out of puzzle-boxes where the latches and catches have to be opened in a certain order, but a higher note is struck, we think, when the Arctic fox discharges the trap and secures the bait without receiving any hurt.

To sum up; there is, first of all, evidence that common mammals have a groundwork of instinctive capacities, such as beavers show in cutting down a tree, or squirrels show in storing nuts, or harvest-mice show in making a nest. These are inborn powers of doing effective things and require no learning. In the second place there is no doubt as to their power of forming associations and of being educated, whether by their parents or by man.

The Elephant and His Tricks.

The elephant at the Belle Vue Gardens, Manchester, used to take a penny from the benevolent visitor, put it into the slot of an automatic machine, and get its biscuit. If it received only a halfpenny it would fling it back angrily. On the face of it, this looked clever; but every stage in the performance was a matter of careful training. The elephant had its trunk carefully guided to the machine, and it required two or three months of tuition before it learned to discriminate between the penny which worked and the halfpenny which did not.

On the other hand, in the third place, there is no doubt that mammals sometimes show a spice of judgment, a capacity for perceptual inference. This may mingle with the instinctive behaviour and with association-learning, and though we may not be able to disentangle it from the results of education, it perhaps finds its finest expression when the animals, like dogs and horses, work in co-operation with man, sharing his responsibilities. We see this when we watch the elephant helping the woodman, or the horse doing shunting work at a railway station, or the collie dog driving the sheep in a difficult place.

In all these cases we see judgment.

IMPORTANT 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**Your Share in the Programmes.**

ON the wall of the office where the London and Daventry Children's Hour affairs are 'run,' is a chart which gives a lot of interesting facts about the letters sent in by listeners. We can see at a glance how many have arrived in a day or a month or a year. We can tell, to some extent, whether listeners seem more interested or less interested than they used to be. We know whether the appreciation (as compared with criticism) is increasing or decreasing, all of which is taken into account when 'programme building' is going on.

There is a book in which are entered all opinions, for or against, which are sent to us by listeners, concerning any single item in any programme. These, too, are carefully considered when we are making our plans.

There is also a book in which are put down all suggestions, together with a brief statement as to where they came from, whether they are tried out, and, if so, with what result. This book also helps a good deal when it comes to arranging things.

What share are you taking in all this?

Listeners can easily be divided into certain classes. Here are some of them:—

1.—Easy-going, happy youngsters who like almost anything that rolls in out of the ether. (They do not grumble at all.)

2.—Children who study the programmes carefully, and pick out what they want to listen to. (Those who do this are generally sensible enough to realize that it is impossible for everything to please everybody, and they don't grumble much or often.)

3.—Children who do not study programmes, but listen on the 'hit and miss' principle at any odd time that is convenient. (There are lots who do this, and some of them sometimes grumble if they do not hear just the thing they want 'coming through' at just the moment that suits them.)

4.—Children whom it is very hard or even impossible to please. They know what they want and do not make allowances for what other people want. (This sort either grumbles steadily and talks as if we knew nothing, cared nothing and took no trouble, or it gives up the whole thing as a bad job.)

5.—Children who think that the proper thing to do is to talk patronizingly of the Children's Hour as something silly and only 'fit for kids.' (They'll be wiser by and by.)

6.—Children who like a good deal of the programmes, understand some of the difficulties, put up with things they do not like very much—for the sake of others that do, and take a definite share in trying to make the programmes better. (They realize that the programmes are *theirs*, not ours.)

Nobody knows how many children listen to our programmes, and there is no means of finding this out. The London and Daventry audience may number 50,000 or 250,000, and that is a tremendous lot of people to try to please. How would you like to have to choose a story book which would suit all of them—bearing in mind that some of them are only four and five years old, while some of them are fifteen and sixteen? How would your mother like to have to cook a pudding every day which would please every one of them?

That is pretty much what we have to do, and it is quite certain that it cannot be done. So what we try to do is to please the largest possible number for the greatest possible time. To do this properly, we need the opinions of those for whom the programmes are intended, and every single child-

listener can and should be helping us, especially Radio Circle members.

Since January, 1926, we have received an average of 330 letters of appreciation of London and Daventry Children's Hour for every one letter of criticism. That means that, so far as we have been given the opinions of our listeners, we have had 330 satisfied people for every dissatisfied one.

Unfortunately, we can't be content with that, and pat ourselves on the back, because the opinions that we receive are very much fewer than those we do not receive, and we do a good deal of wondering about what the other people are doing and thinking. How many of them listen, and how often? If they do listen, do they enjoy the programmes or not? If they do not listen (because they are not getting what they want), why don't they write and tell us, and explain what they want, so that we can take their opinions into account when planning programmes?

The programmes (as we have already said) are



TWO CLEVER YOUNG MUSICIANS

Rene and Jim Dunlop have gained distinction in many Musical Festivals. They were highly recommended on their brilliant playing at the last Musical Festival in Glasgow. Rene and Jim are equally talented, and their numbers for two violins (unaccompanied) are always artistically rendered. They are regular visitors at the Glasgow Children's Hour.

yours, not ours. So long as there is nothing in them that is going to do you harm, we are quite willing to put in anything. We want to put in just what is wanted by the largest number. Are you using the privilege of taking a share in deciding what shall be done? If you are, 'carry on!'—you are helping a lot. If you are not, will you do so?

Leeds Radio Circle Magazine.

There can really be no excuse now for any child who has not got a Leeds Radio Circle Magazine, because Uncle Max has been talking about it for the last month or so. What we want you to do, however, is to subscribe. It only costs half a crown a year, for which a magazine will be sent post free every month, and don't forget that by becoming a subscriber you are also helping the Radio Fund.

We are still £150 short of the amount required to provide a cot in Kirkbymoorside Hospital. Uncle Bob is anxious to get the amount by July 8 next year.

Talks on Flying at Cardiff.

A series of fascinating talks on Aviation in all its aspects, a subject which will undoubtedly find great favour with all boys, is to be started at Cardiff during the Children's Hour. The first talk, which will be given at 6 p.m. on Friday, October 29, will deal more particularly with the great trade routes of the world.

Membership 10,000!**Our Goal by Christmas.**

SOME of you will remember that the London and Daventry Radio Circle membership was 8,000 at the beginning of August, and it was proposed that we should try to increase it to 10,000 by the end of the present year. About 700 members have been added. As a rule, new names come in at the rate of about ten a day. To reach the very nice round number of 10,000 by December 31 we shall have to increase this average to about fifteen. Will members do what they can to help in this matter?

The Competition Winners' Cards, which have been spoken about several times in Radio Circle Talks and *The Radio Times*, are now well on the way. As some of you will remember, we asked members of the Circle to send in designs, and a good many of them did so. One idea was chosen from all those that we received, and this has been taken as the basis for the design that is finally approved. The cards ought to be ready for issue before very long.

In the last issue of *The Radio Times* we dealt in detail with the items in the programmes for next week. It may, however, be of interest to note that Mr. Gordon Bryan's piano solos on Thursday will include three 'animal' pieces: 'A Child Calling to the Cat,' 'The Monkey-House at the Zoo,' 'Rotten Row in Hyde Park.' Another item will be 'Musical Boxes from Different Countries.'

The Saturday musical 'play'—*A Bit of Old London*—will try to present a scene of 200 years or so ago. It will include certain famous songs and some of the 'Cries of London.'

At the moment of writing, our sixth collection of silver paper is ready to be taken away, and it is one of the best we have had! It is interesting and pleasing to see that the rate at which the silver paper is coming in is increasing, which means that more people are working, and more steadily. When one realizes that we have now been able to pay into the Children's Hospital Wireless Fund nearly £30 in a year from this source alone, it makes one feel that the effort is well worth while. We wonder if it is possible to do better yet? It will be, if you will all help as much as you possibly can.

POINTS FROM TALKS.

I SPEAK with confidence when I say that the plot-holder up and down the country is a real worker and collectively produces annually over ten million pounds' worth of foodstuffs, which if not obtained would mean a general rise in the cost of living.—*Mr. P. D. Collins.*

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

IN these modern days, even with all the appliances of modern science, it is difficult to keep baths going for one hundred persons. Conceive, then, what it must have been in the baths of Diocletian, where 1,800 persons were accommodated at once. All this mass of water was boiled in brick chambers, put together with lime and hair and lined with tiles. There are the remains of a set of these chambers, twenty-eight in number, covered with twenty-eight other chambers as a sort of first-storey, and containing two millions and a quarter cubic feet, all heated by one furnace forming a basement.—*J. Leighton Fowacre.*

Story of the Orchestra.

By V. Hely-Hutchinson.—III.

SOMEONE—I believe it was Sir Henry Hadow—once described a bassoon as 'a length of drain pipe with spoons and forks all over it.' This description applies equally well to the appearance of all the wood-wind instruments, flute, oboe, clarinet, and bassoon. The principle of their mechanism is the same as that of a penny whistle: a column of air is passed through a tube and lengthened or shortened by opening holes in the side of the tube, by which means the pitch of the note is altered.

Besides this, if you finger the bottom note of a penny whistle and blow hard, the note an octave above is produced; and the same thing happens with the orchestral wood-wind instruments. (The clarinet, however, 'overblows' an octave and a half above, as it is conical and not cylindrical in shape.) Higher notes still can be obtained on all these instruments by 'cross-fingering.' The wood-wind family, between them, cover almost the whole compass of the piano.

The difference in their tone-qualities is due to the processes to which the air is subjected before it actually enters the tube. With the flute, nothing intervenes between the player's mouth and the tube, but the air is blown in sideways to secure a purer tone. With the clarinet, a reed is attached below the mouthpiece, and this, when set in vibration by the current of air, produces a rich and mellow sound. With the oboe and bassoon, which are really brothers, a double reed is held between the player's lips and the air is passed through it to the instrument.

In Haydn's time the usual maximum in use was two flutes, two oboes, two clarinets, and two bassoons, but nowadays four or even more of each are often used. Besides this, musical inventors have been busy for many years with variants of these instruments, and each now finds itself the head of a little clan. In the flute clan there is the piccolo, an instrument exactly half the size of a flute, and hence playing an octave higher; and the bass flute, which ought to be called alto flute, and plays a fourth below.

In the oboe clan there is the alto oboe, or English horn, an instrument of a pungent and melancholy quality; and the bass oboe, whose obtrusive tone has to be employed with the utmost caution. In the bassoon clan there is the double bassoon, playing an octave lower; it is useless as a solo instrument, but invaluable for producing certain grim and dramatic effects.

In the clarinet clan there is the little E flat clarinet, which can go up as high as the flute, and whose piercing quality is useful in filling up the treble; the *Como di Bassetto*, or alto clarinet; the bass clarinet, and the pedal clarinet.

The wood-wind instruments are the real 'jam' of the orchestra. They are all versatile and can play anything from a slow, expressive tune to a bravura passage, while their tone qualities are so blended as to give the greatest possible euphony and variety. As a family their tone has no backbone; they cannot compete in loudness with the brass instruments, or the massed strings, but they lend a peculiar rich flavour to the orchestral tone in tutti passages, while as solo instruments from the orchestral point of view they are invaluable.

What Is Fair Crystal Range?

(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.)

AS a wireless enthusiast, I am fond of experimenting, and I should like to know whether there is any way of amplifying a crystal set so that I might receive from other stations besides Daventry.—**L. EDWARDS**, Burecott Road, Widemarsh, Hereford.

[At Hereford you are at a distance of fifty-two miles from Birmingham and approximately forty-two from Cardiff. In these circumstances it is not reasonable to expect reception on any other station than Daventry, which was erected by the B.B.C. for the purpose of bringing more listeners within range of the broadcast programmes. Fair crystal range on the B.B.C.'s Main Stations is considered to be twenty-five miles. On Relay Stations it is five miles only. Crystal reception, however is often 'flukey';

Blondes Prefer Jazz.

I WONDER if the case of my canary, a beautiful singer, is unique. Just now he is very quiet, sitting up on his perch, as he is moulting badly, but directly I turn on my wireless—mine is not a loudspeaker, but headphones—he becomes very much excited, jumping up and down and singing and peeping out of his cage. The orchestra and jazz band excite him most—he does not seem to mind piano-playing. I venture to send these facts along to you, thinking you may like to put them on record.—(Miss) F. C. CRANBROOK, Cedars Road, Clapham, S.W.4.

Daventry Calling France.

HERE, in France, I have noticed certain strange variations lately in the quality of the Daventry transmissions. The Studio performances, which a few months ago were of such a high standard, are now spoilt by an overdone 'echo' effect, which gives the impression that one is listening to a concert in an empty hall. This seems all the more surprising, as some of the relays are really excellent; the Manchester, Cardiff, and Newcastle concerts, the New Gallery Kinema Orchestra, the Albert Sandler concerts, Alex. Fryer's Orchestra, the various Organ Recitals, the Hyde Park Bands, are well-nigh perfect, as are the Daventry morning concerts. At a time when the German stations and, to a smaller extent, Radio-Paris are improving the power and quality of their transmissions, we cannot but hope for a permanently perfect reception of Daventry and other British stations.—**E. CHAVIET** (Principal), Collège de Saint-Lo, France.

The Meaning of 'S.B.'

WHAT is the meaning of 'S.B.' which frequently occurs in *The Radio Times*?—**J. A. G., Wenlock.**

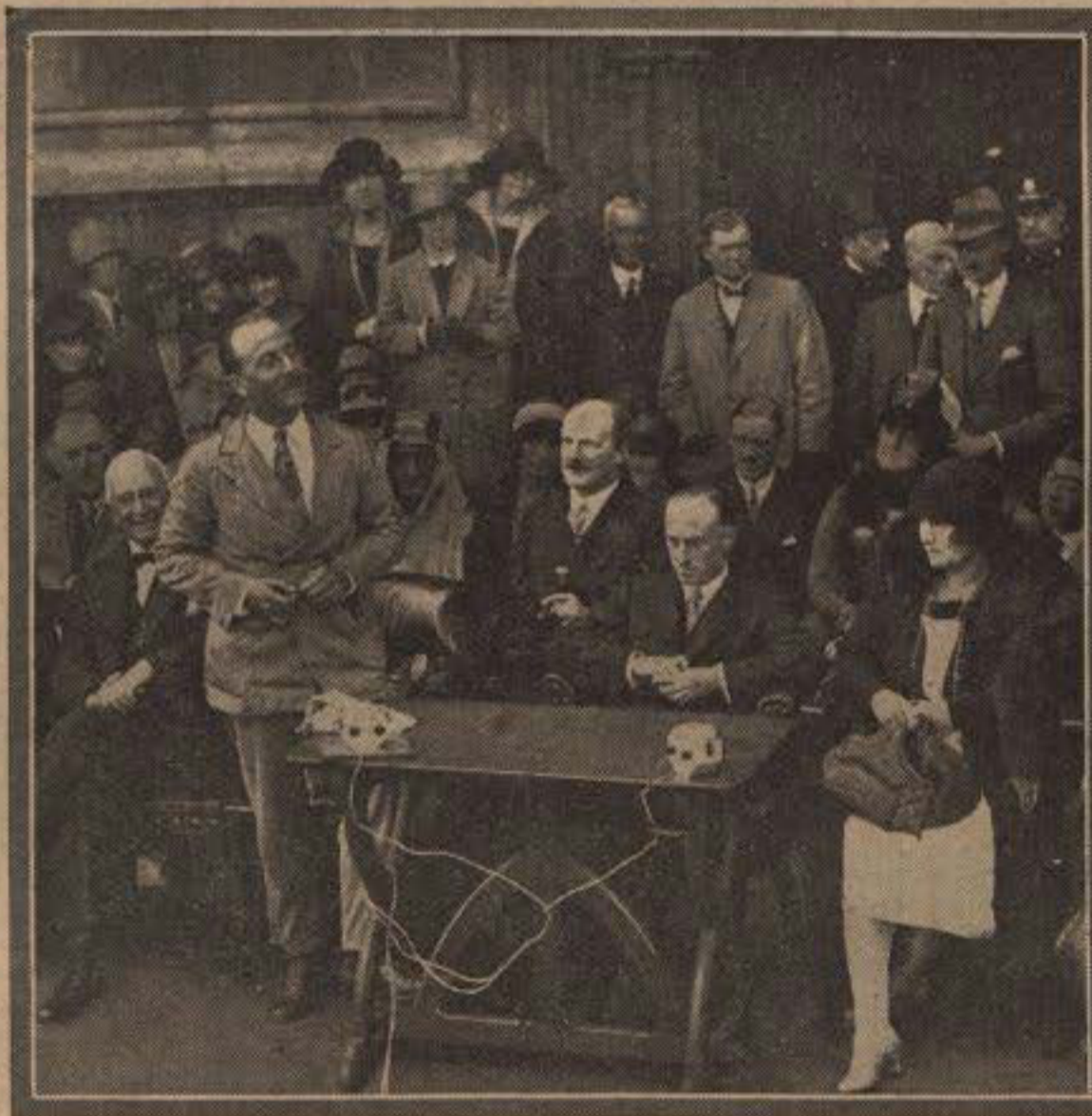
[These are the initials of the words 'Simultaneous Broadcast,' and they are used when a programme is broadcast from the London Station and is at the same time transmitted over the Post Office Telephone Lines to some

other station and simultaneously broadcast from there; it then appears in the programme of that station as 'S.B. from London.' For reasons of space, it is impossible to set out in full in *The Radio Times* the programmes of every station, hence the use wherever possible of the term 'S.B. from London.'—**EDITOR, The Radio Times.**]

The Challenge of the Wireless Church.

CANON ROWLAND GRANT'S article in your issue of September 24 is most interesting. In my opinion, the success of the B.B.C. religious services—and there is no doubt of their success, both from the point of interesting people and of making them think—is due to the simplicity of the service and to the personal touch that comes into the sermons of such preachers as the Vicar of St. Martin-in-the-Fields.—**CHAS. NORTHY**, Harlesden, N.W.10.

Owing to the heavy pressure on our space, A. Bonnet Laird's column, 'A Breath of Fresh Air,' is unavoidably held over this week.



SIR ALAN COBHAM'S RETURN.

The scene on the Terrace of the House of Commons immediately after Sir Alan's return from his historic flight to Australia. Note the microphones on the table.

thus, certain German stations—notably Frankfurt and Hamburg, which are stated to be of 10 kilowatt—have occasionally been reported from London, Woking and elsewhere as being receivable on a crystal. Very much depends on the aerial, which should be as high as possible. Several circuits for making crystal sets more selective are given in the little book 'Captain Eckersley Explains' (price 2s., through any bookstall or newsagent).—**EDITOR, The Radio Times.**]

In the 'Never-Never Land.'

THE following extract from a letter received some little time ago from my nephew, who is at present engaged in surveying in North Queensland, may interest your readers. It was written in a survey camp 120 miles from the nearest township:—

How is your wireless? The assistant here has a two-valve set that he made himself, and even here, all these miles out in the 'Never-Never Land,' we just throw the aerial over a tree-top and get Brisbane, Sydney, Melbourne, and Adelaide and now and then New Zealand! Not too bad? —**PAULINE D. TOWSEND**, Murray Road, Northwood, Middlesex.

PROGRAMMES FOR SUNDAY (October 17)

2LO LONDON. 365 M.

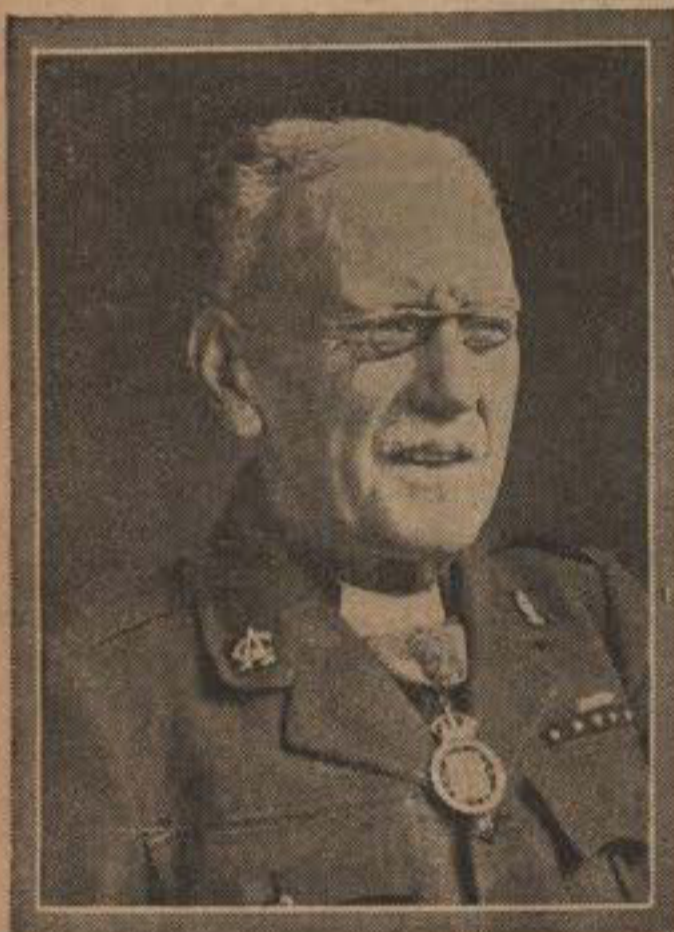
3.30 THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Council)
Directed by Flight-Lieut. J. AMERS, M.B.E.
Priests' War March from 'Athalie'... Mendelssohn
Cavatina Raff

THE *Athalie* in question is the tragedy of Racine. Mendelssohn wrote music for a performance of it in Berlin just over eighty years ago. Most of the music is rarely heard now, but one extract from it, this *War March of the Priests*, has always been very popular.

GLYN EASTMAN (Baritone)

The Lazy Shepherd Henty
When Lights Go Rolling Round the Sky Ireland



The Rev. Prebendary CARLILE, who gives the address in the Church Army's Studio Service from London.

THE BAND

Fantasia, 'Le Cid' Massenet

HELEN HENSCHL (Soprano)

Amaryllis Louis XIII

Il était un oiseau gris Monsigny

Serenade de Tanello Massenet

THE BAND

Serenata Toselli

In the Mill Gillet

Hungarian Rhapsody, No. 1 Liszt

IN his Hungarian Rhapsodies (originally written as Pianoforte Solos) Liszt paid proud homage to the national melodies of his native Hungary. The music of the ancient inhabitants of the country, the Magyars, was taken as raw material by the gypsies who came to Hungary from the East early in the fifteenth century. Melodic decoration and strong rhythmic stresses characterize the gypsy songs and dance-tunes.

The First Rhapsody begins with a dignified section (corresponding to the *Lassan* of the gypsies), containing two Main Tunes. The First is in a minor key, and the Second resembles the well-known Rakoczy March (with Berlioz's treatment of which most listeners are familiar).

Next comes a lively section in the style of the gypsies' *Friska* dances. The music works up in speed and brilliance, the First Main Tune occurring again and a fourth Tune appearing before the exciting finish of the work.

GLYN EASTMAN

The Bells of San Marie Ireland

Boys Jacobson

Corydon's Song Edmunds

THE BAND

Reminiscences of Weber arr. F. Godfrey

HELEN HENSCHL

The Little Red Lark } (Irish Folk Songs)

The Glen of Kenmare } (Irish Folk Songs)

Jock o' Hazledean } (Scottish Folk Songs)

Leezie Lindsay } (Scottish Folk Songs)

THE BAND

Serenade Pierne

We Play at Soldiers Eilenberg

Tarantelle Napolitaine Barthelemy

5.15 LESLIE FABER will give a selection from 'A DIGIT OF THE MOON'

A Hindoo Love Story, translated from the original MS. by F. W. Bain

5.30-6.0 CHILDREN'S SERVICE

From St. John's Church, Smith Square. Address by Canon C. S. WOODWARD

8.0 RELIGIOUS SERVICE

Conducted by Prebendary CARLILE, Founder of the Church Army.

Unannounced Vestry Prayer, 'We Love the Place, O God'

Opening Hymn, announced by Prebendary CARLILE, 'Love Divine, All Loves Excelling' (A. and M., 520)

Short Prayers, led by Captain Brewer (of Headquarters Staff)

Miss Selser and Chorus, 'Turn Your Eyes Upon Jesus' (specially for Young People's Day)

The Lord's Prayer and Creed

Chant, Psalm 23

Eight Favourite Texts from the Staff. Story by Captain HANSON (Senior Prison Evangelist)

Miss Selser—Solo and Chorus

Talk by Prebendary CARLILE on 'St. Francis Up to Date'

Captain Spicer (Social Evangelist)—Solo

Hymn, 'O Love That Will Not Let Me Go' (the Headquarters Choir)

General Thanksgiving

Nunc Dimittis

Closing Prayer and Blessing by Rev. Captain Prior (Hon. Senior Evangelist)

Alleluia Doxology

Final Sentence from Prebendary CARLILE

PREBENDARY CARLILE is best known in connection with the Church Army, which he founded in the slums of Westminster in 1882, and of which he has been Hon. Chief Secretary ever since. He has written several books, including 'Baptism of Fire.'

8.55 The Week's Good Cause: Appeal on behalf of the Professional Classes' Aid Council by Dame MADGE KENDAL, D.B.E.

THE Professional Classes' Aid Council was started as the 'Professional Classes' War Relief Council,' in October, 1914, and did good work during the war. In 1920, when it became apparent that post-war conditions would entail much hardship and suffering, it was made into a permanent organization to help the 'New Poor.' Its work includes the education of children, training of adults, maintenance in time of illness or in other exceptional circumstances, and the provision of clothes.

Dame Madge Kendal, who makes the appeal, is better known as Mrs. Kendal, the famous actress. Coming of a theatrical family, she first acted at the old Marylebone Theatre, and later made her *début* in the West End by playing Ophelia at the Haymarket in 1865. Between that time and her retirement from the stage in 1908 she acted in many notable plays and with many celebrated actors, including E. A. Sothern and Beerbohm Tree.

Subscriptions may be sent to the Professional Classes' Aid Council at 251, Brompton Road, S.W.3.

9.0 WEATHER FORECAST; GENERAL NEWS BULLETIN; Local Announcements

9.15 CHOPIN

Died October 17, 1849

THE CASANO OCTET

Selection of Waltzes

JAN SMETERLIN

Bacchante, Op. 60

Studies, Op. 25, No. 3, and Op. 10, No. 2

Ballade in A Flat, Op. 47

THE CASANO OCTET

Prélude, Op. 28, No. 17

Polonaise, Op. 40, No. 1

9.50 BALLAD CONCERT

THE CASANO OCTET

Minuet, 'Berenice' Händel

CAROLINE HATCHARD

O Had I Jubal's Lyre Händel

She Wandered Down the Mountain Side Clay



Canon C. S. WOODWARD, who gives the address in the London Children's Service this evening between 5.30 and 6.0.

JAN SMETERLIN

Triana Albeniz

OCTET

Selection from 'Otello' Verdi

CAROLINE HATCHARD

Nymphs and Shepherds Purcell

Who is Sylvia? Schubert

OCTET

Love Death from Tristan Wagner

10.35 (app.) EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30-6.0-8.0-9.10 (app.) S.B. from London

9.10 Shipping Forecast

9.15-10.35 S.B. from London

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PROGRAMMES FOR SUNDAY (October 17)

5IT BIRMINGHAM 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS
 Overture to 'Coriolanus' *Beethoven*
 MARY ABBOTT (Solo Pianoforte)
 Second Pianoforte Concerto and Orchestra in C Minor, Op. 18 *Rachmaninof*
 ETHEL FENTON (Contralto)
 The May Night
 Sunday
 Sapphic Ode
 Lullaby
 } *Brahms*

ORCHESTRA
 The 'London' Symphony *Haydn*
 MARY ABBOTT
 La Maja et le Rossignol *Granados*
 Concert Study in D Flat *Liszt*
 ETHEL FENTON
 Over the Moor *Liddle*
 Kisses *Cox*
 The Heart Worships *Holst*
 La Première *Webber*
 Love Went A-riding *Bridge*
 ORCHESTRA
 Suite, 'Three Bavarian Dances' *Elgar*

SOME years ago Sir Edward Elgar spent a holiday in Bavaria, and gave expression to his memories of that holiday in a Suite for Chorus and Orchestra, which he called *From the Bavarian Highlands*. Later he made an orchestral arrangement of three Dances from the Suite. The FIRST is just a gay Dance. The SECOND is a Lullaby. The THIRD is called *The Marksmen*, and shows us a lively scene of a village shooting-match.

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO
 Hymn, 'Ye Holy Angels Bright' (English Hymnal, No. 517)
 Reading
 Anthem, 'Rejoice in the Lord' *Elvey*
 Address by Rev. F. W. MERLIN (of Sutton Coldfield Congregational Church)
 Hymn, 'Through All the Changing Scenes of Life' (English Hymnal, No. 502)

8.55 The Week's Good Cause: 'The Aims of the Church of England Men's Society,' by the Rev. S. D. MORRIS

9.0-10.35 app. S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.30-6.0 } S.B. from London (9.10 Local
 8.0-10.35 app. } News)

5WA CARDIFF. 353 M.

3.30 ORCHESTRAL AND CHORAL CONCERT

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
 Overture to 'Masaniello' *Auber*
 3.40 THE ROYAL WELSH GLEEMEN (Dr. Bowen's)
 Part-Song, 'Song of the Volga Boatmen' *Bantock*
 NORMAN JONES (Baritone)
 The Star *J. H. Rogers*
 TOM DAVIES (Tenor) and Choir
 Darkey's Lament *Dr. Bowen*
 CHORUS
 Part-Song, 'The Clock' *Andrews*

3.52 ORCHESTRA

First and Third Movements from the Pastoral Symphony *Beethoven*

THIS particular Symphony enters into every argument on 'Programme Music' or 'Absolute Music'—two technical terms which may be broadly defined thus: 'Programme Music' is music which is avowedly written on some literary or pictorial basis (that is, on a 'programme' of ideas outside music); 'Absolute Music' is music which has no basis exterior to itself—music pure and simple. When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) 'more expression of feeling than painting.' Listeners may find interest in deciding for themselves how far this is true.

I. Awakening of Joyful Feelings on Arrival in the Country.



Miss HELEN HENSCHEL,

the daughter of Sir George Henschel, the famous musician, gives a recital this afternoon from the London Studio.

(Quick, but not too quick). The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First Movement form: two Main Tunes are given out in the Exposition, worked upon in the Development section, and repeated in the Recapitulation.

The First Main Tune is very simple. A short phrase is played by Strings, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in Clarinets and Bassoons, answered by a rising phrase (derived from the First Main Tune) in First Violins. These two answering phrases are both repeated three times, then the Violins lead into the Second Main Tune. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which First Violins start, and another (in slower notes) played with it and below it by 'Cellos.

Note how, when First Violin and 'Cello have finished these little Tunes, each takes up the other's. Then the Flute enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken and are very straightforward. The Coda (or 'tail-piece') is long, but contains nothing new. It merely brings the movement to a satisfying close.

III. A Village Festival.

(Quick). This is practically a country dance, German, of course, not English, though the first phrase is curiously like an Irish jig. The village band is at times clearly burlesqued, with its typical *doh-soh-doh* bass.

4.15 CHOIR

Part-song, 'Baby Lou' *S. M. Powell*
 HERBERT TREE (Tenor)
 Neapolitan Nights *Zamecnik*
 CHORUS
 Part-Song, 'The Way of the World' *Hatch*

4.28 ORCHESTRA

A Celtic Idyll *Hart*

4.35 CHOIR

Spanish Melody, 'Juanita' *arr. Dr. Bowen*
 TOM PRITCHARD (Bass)
 The Bells of the Sea *A. Solman*
 FRANK JONES and CHOIR
 Part-Song, 'Lassie of Mine' *Walt*
 CHORUS
 Part-Song, 'Hwna Mewn Hedd' (Sleep Thy Last Sleep) *J. Thomas, Doullais*

4.45 ORCHESTRA

Reminiscences of Wales *arr. Godfrey*

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO. THE CHORUS OF MOUNT TABOR PRIMITIVE METHODIST CHURCH

Hymn, 'Love Divine' (Tune, 'Favan') (P.M. Hymnal, No. 385) *C. Wesley*
 A Short Reading from the Scriptures
 Anthem: 'When I Survey the Wondrous Cross' *David Jones*

Religious Address by Rev. J. T. ECOB

Hymn, 'O Jesus, I Have Promised' (Tune, 'Rutherford') (P.M. Hymnal, No. 414)

8.55-10.35 app. S.B. from London (9.10 Local News)

10.35 app.-11.5 app. THE SILENT FELLOWSHIP.

2ZY MANCHESTER. 378 M.

3.30 PEACE AND GOODWILL

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

Symphony from the 'Hymn of Praise'

Mendelssohn

THE *Hymn of Praise*, originally called a 'Symphony-Cantata,' was written in 1839-40 to celebrate the fourth centenary of the invention of printing by Gutenberg. The composer described it as 'not a little Oratorio . . . its plan being not dramatic but merely lyrical. It . . . consists of an instrumental Symphony of three Movements, which leads to a great chorus, to which twelve [later altered to ten] other vocal pieces, solos and choruses succeed.'

The work is bound together by the recurrence of its opening melody, as a kind of 'motto,' both in the first two Movements of the Symphony and in the opening and closing choruses.

The Symphony which precedes the choral part of the work is in three Movements.

PROGRAMMES FOR SUNDAY (October 17)

STRING ORCHESTRA
Andante Cantabile *Tchaikovsky*
GWLADYS NAISH (Soprano)
Cradle Song *Alicia Needham*
The Valley } (The Valley of Dreams)
Night in the Valley .. } *Vincent Thomas*
God's Garden *Frank Lambert*

ORCHESTRA
Pastoral Symphony (The Messiah) *Händel*
PARRY JONES (Tenor)
Silent Noon *Vaughan Williams*
Requiescat *Butterworth*
Prayer to Our Lady *Ford*

ORCHESTRA
Judex from Mors et Vita ('Death and Life')
Gounod

DEATH AND LIFE is one of a trilogy of oratorios. In *Judex* Gounod paints an impressive picture of the Last Judgment.

GWLADYS NAISH
How Beautiful Are the Feet } (The
Rejoice Greatly, O Daughter of } Messiah)
Zion } *Händel*

PARRY JONES
The Cloths of Heaven *Dunhill*
Lullaby *Boughton*
In the Dawn *Elgar*

ORCHESTRA
Selection, 'The Messiah' *Händel*

5.15-6.0 *S.B. from London*

8.0 RELIGIOUS SERVICE FROM THE STUDIO.
Sacred Music by THE STATION QUARTET

8.15 Hymn, 'O Day of Rest and Gladness'
(A. and M., No. 36)
Bible Reading, Hebrews 10, verses 16-25
Anthem: 'Lord, I Have Loved' *Torrence*
Religious Address: Rev. J. Lightfoot, M.A.,
Rector of St. Mary's, Crumpeall
Hymn, 'Saviour Again To Thy Dear Name'
(A. and M., No. 31)

8.45 app. Sacred Music by THE STATION QUARTET

8.55 *S.B. from London*

9.10 Local News.

9.15 BAND AND VIOLIN

WINGATE'S TEMPERANCE BAND: Conductor,
H. MOSS
March, 'Dreadnought' *Rimmer*
Overture, 'A Midsummer Night's Dream'
Keighley

ALFRED BARKER (Solo Violin)
Two Spanish Tunes:
La Gitana *Kreiser*
Malaguena *Sarasate*

BAND
Cornet Solo, 'Pandora' *Demare*
(Soloist: E. FARRINGTON)
Selection of Tchaikovsky's Works .. *arr. Rimmer*

ALFRED BARKER
On Wings of Song *Mendelssohn-Achorn*
Valse in A *Brahms-Hochstein*

BAND
Suite, Incidental Music from 'The Merchant of
Venice' *Rosse*
Prelude; Intermezzo, 'Portia'; Oriental March
Hymn, 'Abide With Me.'

10.30 Close down

6KH HULL 335 M.

3.30-6.0 *S.B. from London*

8.15 RELIGIOUS SERVICE

Conducted by Rev. Dr. G. J. JORDAN, Assisted
by the Choir of St. Thomas' Church, Campbell
Street. Organist and Choirmaster: ARTHUR
NEWTON. Relayed from HOLY TRINITY CHURCH.
Hymn, 'Lead, Kindly Light' (Tune: 'Sandon')
(A. and M., No. 266)

Prayers
Psalm 101, 'My Song Shall be of Mercy and
Judgment; Unto Thee, O Lord, Will I Sing'
Lesson, St. John 14, Verses 15-27 (inc.)
Anthem: 'Send Out Thy Light' *Gounod*
Address by Rev. Dr. G. J. JORDAN
Hymn, 'Jesu, the Very Thought of Thee' (A.
and M., No. 178)
Prayers
Blessing

9.0-10.35 app. *S.B. from London* (9.10 Local
News)

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

3.30-6.0 *S.B. from London*

8.15 RELIGIOUS SERVICE

Relayed from Queen Street Congregational
Church, Leeds



Claude Harris

Miss GWLADYS NAISH,

soprano, one of the most popular of broadcast
singers, will be heard from Manchester at 3.30.

CHOIR of Trinity Wesleyan Church

Hymn, 'Our Blest Redeemer'
Prayer
Anthem, 'Evening Hymn' ... *Balfour Gardiner*
Scripture Reading
Solo: Miss GLADYS BRAY, 'The Knight of
Bethlehem'

Address by the Rev. ARTHUR S. LYNH
Hymn, 'Jesu, Lover of My Soul'

8.55-10.35 app. *S.B. from London* (9.10 Local
News)

6LV LIVERPOOL. 331 M.

3.30-6.0 *S.B. from London*

8.0 THE BELLS of St. Luke's Church, Bold Street,
rung by the St. Nicholas' Church Bellringers

8.15 RELIGIOUS SERVICE

In the Studio
Address by Rev. LAWRENCE REDFERN, Minister
of Ullet Road Unitarian Church. Music by the
Church Choir, directed by Dr. JAMES WALLACE

9.0-10.35 app. *S.B. from London* (9.10 Local
News)

5NG NOTTINGHAM. 326 M.

3.30-6.0 *S.B. from London*

8.15 RELIGIOUS SERVICE

In the Studio
Hymn, 'Dear Lord and Father of Mankind'
Prayer
Scripture Lesson
Anthem: 'Thou Wilt Keep Him in Perfect
Peace' *C. Lee Williams*
Address: Rev. J. A. STUART (Derby Road Bap-
tist Church)
Hymn, 'Abide With Me'
Benediction
Vesper, 'Sleep, Quietly Sleep'

8.55-10.35 app. *S.B. from London* (9.10 Local
News)

5PY PLYMOUTH. 338 M.

3.30-6.0 *S.B. from London*

8.15 RELIGIOUS SERVICE

Relayed from George Street Baptist Church
Hymn, 'Come, Thou Fount of Every Blessing'
(B. C. H., No. 438)
Invocation and Lord's Prayer
Magnificat (B. C. H.)
Scripture Lesson
Anthem
Prayers
Hymn, 'We Bless Thee For Thy Peace, O God'
(B. C. H., No. 275)
Address by the Rev. J. PHILLIP ROGERS, Minister
of Sherwell Congregational Church
Hymn, 'Saviour, Again To Thy Dear Name'
(B. C. H., No. 609)
Benediction

9.0-10.35 app. *S.B. from London* (9.10 Local
News)

6FL SHEFFIELD. 306 M.

3.30-6.0 *S.B. from London*

8.15 CHILDREN'S SUNDAY.

(Under the auspices of the National Society
for the Prevention of Cruelty to Children),
Principal Speaker: Mr. W. J. ELLIOTT, Assistant
Director of the N.S.P.C.C. Relayed from the
Empire Theatre.

9.0-10.35 app. *S.B. from London* (9.10 Local
News)

6ST STOKE. 301 M.

3.30-6.0 *S.B. from London*

8.15 RELIGIOUS SERVICE FROM THE STUDIO
Conducted by Rev. G. A. ANSON FIRTH, Vicar
of Goldenhill

9.0-10.35 app. *S.B. from London* (9.10 Local
News)

5SX SWANSEA. 482 M.

3.30 *S.B. from Cardiff*

5.15-6.0 *S.B. from London*

8.0 *S.B. from London*

9.10 Local News

9.15 *S.B. from London*

10.35 app.-11.5 app. THE SILENT FELLOWSHIP.
S.B. from Cardiff

(Condensed Northern Programmes for Sunday,
October 17, will be found on page 174.)

PROGRAMMES FOR MONDAY (October 18)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH. LUNCH-TIME MUSIC from the Holborn Restaurant.

2.30 BROADCAST TO SCHOOLS: Mr. E. KAY ROBINSON, 'Fishes Which Fight'

3.0 DEDICATION OF THE LIVERPOOL CATHEDRAL ORGAN. *S.B. from Liverpool*

LIVERPOOL CATHEDRAL itself is one of the greatest enterprises in ecclesiastical architecture that have been embarked upon in this country since the Reformation. Designed in 1904 by Sir Giles Gilbert Scott, then a young architect almost unknown, it has been building ever since, and, though it is still far from complete, the eastern part was dedicated last year. The organ, which has now been installed, is the largest in the country, and there is only one larger in existence in the world.

6.0 THE BAND OF H.M. ROYAL AIR FORCE from Holland Park Rink. (By permission of the Air Council.) Director of Music, Flight-Lieut. J. AMERS, M.B.E.

6.40 Talk by the Wireless League

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 Right Rev. the BISHOP OF LIVERPOOL: 'Good Citizenship.' *S.B. from Liverpool*

8.0 **EASTHOPE MARTIN**
(Died October 18, 1925)

KATE WINTER (Soprano)
HERBERT HEYNER (Baritone)
ANNE GODFREY (Solo Violin)

HERBERT HEYNER
Harvest Moon }
Hedgin' and Ditchin' } *Poems by Helen Taylor*
Harp of the Woodland }

KATE WINTER
Midsummer Eve }
All for You } *Poems by Helen Taylor*

ANNE GODFREY
An Old Time Tune
Savourneen Deelish
Morning Song

KATE WINTER and HERBERT HEYNER
Who Goes A-Walking? *Poem by Helen Taylor*

HERBERT HEYNER and Orchestra
Fairings (Songs of the Fair)
Interlude }
Hatfield Bells } *Poems by Helen Taylor*

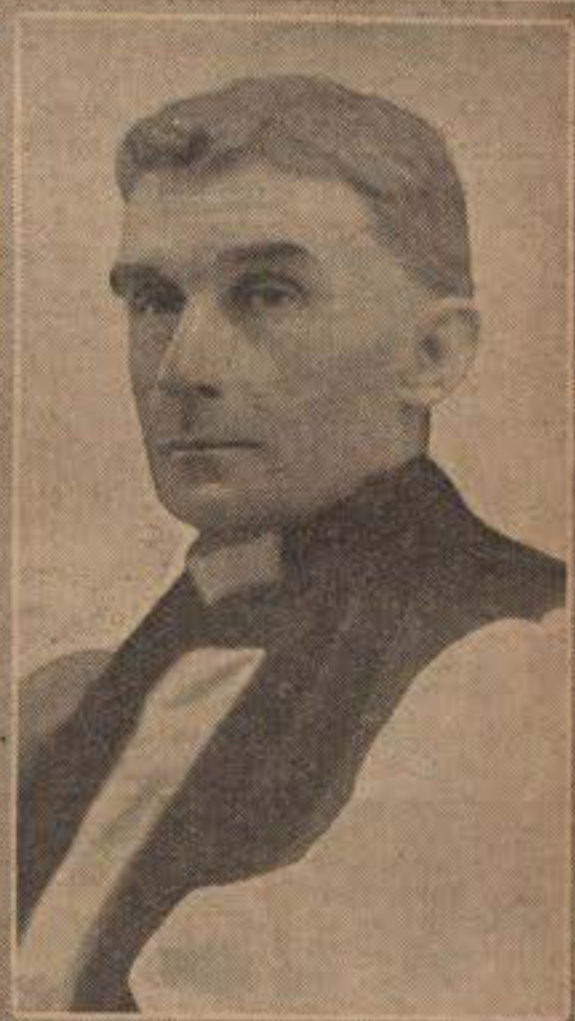
Come to the Fair
Orchestra
Evensong



James Barrow, Liverpool



Stuart Dale, Liverpool



Clifton, Liverpool

THE LIVERPOOL CATHEDRAL ORGAN

The magnificent organ of the Liverpool Cathedral will be formally opened and dedicated by the Bishop of Liverpool (whose photograph appears on the right) to-day at 3 o'clock. This splendid instrument represents the highest point to which the art of organ building has yet attained. It possesses an amazing beauty and variety of tone, the quality of which listeners will soon be able to hear for themselves. The number and variety of the softer registers give opportunities of colouring possessed by no other organ in existence, whilst the louder stops, though grand and impressive, never become overpowering. The donor of the organ was Mrs. J. Barrow, and it was built by the famous firm of Henry Willis and Sons, of London and Liverpool. The photograph on the left is of Mr. H. Goss-Custard, the Cathedral organist, who is playing in the Dedication Service to-day, and is also giving a special recital on Saturday afternoon at 3 o'clock.

Dr. David, who is performing the dedicatory service, has been Bishop of Liverpool since 1923. Amongst other academic positions, he was formerly Dean of Queen's College, Oxford, and Headmaster of Clifton College, and of Rugby School. From 1921 to 1923 he was Bishop of Edmundsbury and Ipswich. Mr. H. Goss-Custard has been organist at the Cathedral since 1917.

4.0 TIME SIGNAL, GREENWICH
THE R.A.C. DANCE BAND from the Royal Automobile Club

4.15 Mr. A. W. P. GAYFORD, 'Makers of Modern Europe: Thiers'

4.30 THE R.A.C. DANCE BAND from the Royal Automobile Club

5.15 THE CHILDREN'S HOUR: 'Bob Along the Fisher Gnome' (Mabel Marlowe, from 'The Merry-go-Round'). Stories of King Arthur: (8) 'How Sir Arthur proved himself a very great champion.' Songs and Piano Solos

THE WIRELESS ORCHESTRA: Conducted by JOHN ANSELL

EASTHOPE MARTIN was born in Ireland in 1883. He received his musical education at Trinity College of Music, and was at one time Organist at the Aeolian Hall in London. Later, he went to the United States as a Concert Organist.

He is best known as a song-writer, though his more serious art-songs are not so much sung as are his lighter ballads, in which he had a charming facility and a sure touch. His cycle *Songs of the Fair*, sung this evening, is one of the greatest favourites among such works.

KATE WINTER and Orchestra
Who Goes By? }
A Far-Off Tide } *Poems by Helen Taylor*
St. Nicholas' Day in the Morning }

ANNE GODFREY and Piano
Concert Piece for Violin and Piano. From the Rialto

9.0 VARIETY

MORELAND HAY (Entertainer at the Piano)

FAY COURTENAY and MADELEINE RANDOLPH (in Characteristic and Original Duets at the Piano)

9.30 Ministry of Agriculture Talk

9.45 CONTEMPORARY BRITISH COMPOSERS interpreted by GORDON BRYAN

JOHN IRELAND: Amberley Wild Brooks; Ragamuffin; April; Soho Forenoons

JOHN IRELAND was born at Bowdon, in Cheshire, in 1879. He has written music in most branches, vocal and instrumental, but by far the greatest part of his output up to the present has been Chamber Music, Piano Music, and Songs.

The adjective 'rugged' is commonly used in describing his music. It applies especially to his larger instrumental works. His Songs (and, indeed, his Piano pieces) have far more of the quality of definite charm.

Amberley Wild Brooks is a brisk little outdoor picture

PROGRAMMES FOR MONDAY (October 18)

Ragamuffin is one of three *London Pieces*. It is a delightful sketch of a Cockney urchin who goes his swaggering way, jauntily singing and whistling. As is the habit of such people, he repeats the same fragments of tune many times. At last he sings a bit of *The Old Kent Road*, and with a piercing whistle and a cheeky little gesture, disappears.

April is another pleasant mood-piece.

Soho Forenoons begins with a rhythm marked *quasi Tambourine*. We are in one of London's foreign quarters, amongst happy children, dancing to street music.

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

10.15-11.0 'THE PIPER'

A Lyric Drama in One Act suggested by and founded upon Browning's 'Pied Piper of Hamelin,' by Herbert Ferrers

Characters:

The Piper KINGSLEY LARK
A Lame Boy DORIS VANE
The Mayor of Hamelin .. WILLIAM ANDERSON
The Town Clerk STANLEY RILEY
The Boy's Mother GRACE KEMP-GEE
The Corporation, Townsfolk (Children, etc.)

THE WIRELESS CHORUS and SYMPHONY ORCHESTRA:

Conducted by HERBERT FERRERS



SCENE: The Market Place of Hamelin; in the centre, the East end of the Great Church; on the right, the Town Hall. The action passes from the evening of one day to the next morning, the curtain dropping for a minute during the 'Intermezzo' to indicate the lapse of time.

Period: XV Century: The Piper's costume 100 years earlier.

'But God has a few of us whom He whispers in the ear

The rest may reason and welcome! 'tis we musicians know.'

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET, DOROTHY MORRIS (Soprano), ARTHUR BECKWITH (Violinist), GEOFFREY F. DENTON (Baritone).

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

7.40 Civic Week Talk by the BISHOP OF LIVERPOOL: 'Good Citizenship.' S.B. from Liverpool

8.0 WELSH PROGRAMME. S.B. from Manchester

9.0 VARIETY: MORELAND HAY, FAY COURTENAY AND MADELEINE RANDOLPH. S.B. from London

10.10 Shipping Forecast

10.15 'THE PIPER,' a Lyric Drama in One Act suggested by and founded upon Browning's 'Pied Piper of Hamelin,' by Herbert Ferrers. S.B. from London

11.0-12.0 DANCE MUSIC. HAL SWAIN and his NEW PRINCES' CANADIANS and ALFREDO and his BAND from the New Princes' Restaurant

5IT BIRMINGHAM. 479 M.

3.45 The Station Wind Quintet

4.45 AFTERNOON TOPICS: SIDNEY ROGERS, F.R.H.S., Topical Horticultural Hints; 'Tips to Fruit Growers' Beryl Bryan (Solo Pianoforte)

5.1 THE CHILDREN'S HOUR

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

6.40 S.B. from London

7.40 S.B. from Liverpool

8.0 THE BUBBLES CONCERT PARTY

ROSE MURRAY (Comedienne); EVA BANTING (Soprano); ARTHUR BELL (Baritone); ARCHIE CLIFFORD (Entertainer); WILL SEYMOUR (Comedian); WINIFRED SWINFORD (Pianoforte)

9.0-11.0 S.B. from London. (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.45 AFTERNOON TOPICS: MARIAN MACKAY SHARPE, 'Into Umbria'

4.0 Tea-Time Music by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

WALDTEUFEL spent some years in a piano factory, and later became Pianist to the Empress Eugénie. His waltzes and other dances followed close on the heels of those by the Johann Strausses, father and son, and vied with their popularity.

9.0-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.15 BROADCAST TO SCHOOLS: Mr. C. H. DRIVER, 'The Magic Crystal—Life in a Medieval Monastery'

3.40 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

March, 'The Phantom Brigade' Myddleton
Suite, 'Where Nile Waters Flow' André
Waltz, 'Madame Pompadour' Fall
Overture to 'Ruy Blas' Mendelssohn
Eventide Myddleton



Grand March, 'Tannhäuser' Wagner
Waltz, 'Southern Nights' Ancliffe
Fox-trot, 'Two Little Cups and Saucers' ... Scott
Excerpts from Suite, 'Hiawatha'

Coleridge-Taylor

The Wooing; Marriage Feast; Conjurer's Dance.
Fox-trot, 'Call Me Early in the Morning' Rule
Entr'acte, Two Light Syncopated Pieces Coates
Song, 'Love, Here is My Heart' Silesu
Selection, 'On With the Dance' Coward

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.40 S.B. from Liverpool

8.0 A POPULAR ORCHESTRAL HOUR

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE

Overture to 'Maritana' Wallace
Valse, 'Pomona' Waldteufel
Four Indian Love Lyrics ... Woodforde-Finden
Overture, 'H.M.S. Pinafore' Sullivan
Selection from 'Madame Pompadour' Fall
Patrol, 'The Wee MacGreegor' Amers

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

This William Wallace was born in 1814, and died just over sixty years ago. He wrote, among other things, half a dozen Operas, but *Maritana* was the only really successful one, and it has indeed, easily made up for the rest as far as popularity goes.

Selection from 'Tom Jones' German
Spanish Patrol Wachs
Characteristic Suite, 'Yankiana' Thurban
March, 'Fame and Glory' Matt

THE play, *Ruy Blas*, which Mendelssohn describes as 'inconceivably contemptible,' was to be performed for the benefit of the Theatrical Pension Fund. Mendelssohn's name was wanted as a 'draw,' so he was asked to write the overture. For this he said he had no time; but he composed instead a Romance for the play. The officials who were getting up the performance replied, probably quite innocently, that he would be given longer notice next year. This answer nettled Mendelssohn, who, in the midst of much other work, wrote the Overture in two days. For the next performance, he said, he would call it the 'Overture to the Theatrical Pension Fund.' Later, he revised the work, and it is the second that has become the standard version.

It is in the common form of Overtures—the 'Sonata' consisting of the statement of two Main Tunes (sometimes also, as here, of subsidiary ones), their Development and Recapitulation.

The opening consists of the alternation of two phrases: (a) consisting of slow, solemn chords on Woodwind and Brass; (b) of soft, rapid, detached notes on Strings; (b) is an anticipation of the First Main Tune (*very quick*) which presently arrives, starting in Strings and Flute. The volume of tone gradually increases to a climax. This leads to a recurrence of the Woodwind and Brass phrase (a), which precedes the Second Main Tune, that starts with a very soft series of detached notes in Strings. It is repeated and continued, Clarinets, Bassoons, and Cellos doubling the Tune as a sonorous, sustained unison melody.

A few other tunes appear, but these are the outstanding features.

PROGRAMMES FOR MONDAY (October 18)

4.45 AFTERNOON TOPICS: Mr. F. J. HARRIES, 'The Welsh Author of the American Declaration of Independence'

5.0 Pianoforte Recital

5.15 For the Children

6.0 Miss KATHLEEN FREEMAN, 'Writers of Greece—(3) Aeschylus'

6.15 S.B. from London

7.40 S.B. from Liverpool

8.0 MY FAVOURITE SONGS.—VI.

A Recital by FRANK TITTERTON (Tenor)

PART I.

Sea Fever Ireland

Silent Noon Vaughan Williams

Feast of Lanterns Bantock

Phyllis Has Such Charming Graces... Lane Wilson

Invictus Huhn

8.15 AN ORCHESTRAL INTERLUDE

THE STATION ORCHESTRA: Conductor, WARWICK BRATHWAITE

Overture to 'Rosamund' Schubert

Persian Dance from 'Khovanshtchina' Mussorgsky

THIS Overture was actually written for a 'melodrama' called *The Magic Harp*, not for the play of *Rosamunde*.

It starts with an Introduction in a bold style, after which comes the First Main Tune, in the Violins, very softly. Its springing theme is full of fresh-air gaiety. The Theme is a little enlarged upon, and the Second Main Theme comes as the most perfect contrast. It is given out by Clarinet and Bassoon, an octave apart, while the Bass Strings sustain a low note, which is called a 'pedal.' Note the dainty echo of the last couple of bars of the Tune by Flutes and Oboes, first, then by Clarinets, and finally by Bassoons.

On this material the Overture is built, with unflagging spirits. Its Coda is long, and carries us to the conclusion in a still gayer time.

IN Mussorgsky's Opera, Prince Ivan Khorvansky, sitting at table in his palace, and oppressed with gloomy forebodings, is interrupted by a messenger, who brings him a letter of warning that he is in great danger. He disbelieves the warning, and, to drive it from his mind, calls for his troop of Persian Dancers.

8.30 MY FAVOURITE SONGS (Continued) by FRANK TITTERTON

PART II.

The Song of the Volga Boatmen Traditional

Your Tiny Hand is Frozen (La Bohème) Puccini

The Prize Song (The Mastersingers)..... Wagner

8.45 ORCHESTRA

Symphonic Poem, 'From Bohemia's Woods and Fields' Smetana

Overture, 'Brunaire' Massenet

SMETANA, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of Orchestral pieces entitled *My Country*, celebrating in music its natural beauties, its history and legends.

From *Bohemia's Woods and Fields*, the fourth of this cycle of Tone Poems, contains suggestions of folk songs and dances, as well as of the dignity of the forests and the charm of the countryside. The fresh tints of Nature, and the simple cheerfulness of those who live close to her, could not be better conveyed than by such a tune as that which Oboes and Bassoons sing out soon after the start of this work. Later comes a theme for muted Violins, high up, that seems to picture the stir of tiny life in the woodlands; and a little after that there is the gay rhythm of a Polka, one of Bohemia's national dances.

9.0-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire; The Rev. H. ALLEN JOB, F.R.G.S., 'South Australia—Garden and Desert'

3.45 JESSIE HORNE (Contralto)
Che Faro Senza Euridico? Gluck
An Eriskay Love Lilt Kennedy-Fraser
Heart o' Fire Love Kenneth Maclean
The Leaves and the Wind Franco Leoni

4.0 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

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

7.0 S.B. from London

7.40 S.B. from Liverpool

8.0 A TOKEN TO CAMBRIA

RELAYED TO DAVENTRY

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

Three Cymric Cameos Gwynn Williams
Bardd y Gerdd Dafod (The Singing Bard);
Dawns y Pentroff (The Village Dancers);
Cwyn yr Alltud (The Exile's Lament)
Welsh Shepherd's Dance Gwynn Williams

GWYNNE DAVIES (Tenor)

Blodau'r Cwm (Flowers of the Valley) (Welsh Folk Songs)
Yr Alltud (In Exile) Gwynn Williams
Mas'n Llond y Nefoedd (He Fills the Heaven).....

W. S. GWYNN WILLIAMS (Solo Pianoforte)

Dawns y Ddwy Wyddanes (Dance of the Two Fairies) Gwynn Williams
Milwyr Bychain (Little Soldiers)
Erddygan y Fam Fach (Little Mother's Lullaby).....

ORCHESTRA

Interlude on an Original Melody for Trumpet, Harp and Strings Vaughan Thomas

DR. VAUGHAN THOMAS (born in 1873) is well known all over Wales, not only as one of the leading contemporary Welsh composers, but in many other capacities—as Lecturer, Adjudicator, Conductor and Inspector in Music under the Central Welsh Board.

GWYNNE DAVIES

Ym Mhont-y-pridd mae 'Nghariad (In Yonder Cottage Dwelling) (Welsh Folk Song) Gwynn Williams
Tylwytr Teg (Fairies)
Telyn Fud (The Silent Harp)

W. S. GWYNN WILLIAMS

Two Welsh Miniatures Gwynn Williams
Glyn y Tylwyth Teg (In Fairy Glen); Seintwar (Sanctuary)

ORCHESTRA

Morfa Rhuddlan (Rhuddlan Marsh) Morfydd Owen

THE composer of this work was a brilliant student at the Royal College of Music. She produced some beautiful songs and one or two Orchestral pieces which gave rich promise for the future, and her early death deprived Wales of a gifted and imaginative writer.

Rhuddlan has a very ancient history. The marsh of Morfa Rhuddlan is famous as the scene of a battle at which Offa, King of Mercia, defeated Caradoc in the year 795.

9.0-11.0 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

11.30-12.30 Gramophone Records

3.15 Light Music

4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON, Domestic Science Talks—'Christmas Cakes' (3)

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

5.15 THE CHILDREN'S HOUR

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

6.30 S.B. from London

6.40 S.B. from Sheffield

7.0 S.B. from London

7.40 S.B. from Liverpool

8.0-11.0 S.B. from London (10.10 Local News)

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

4.0 The Scala String Quintet, directed by Alfred Inman

5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Books—The Value of Blood and Thunder'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.40 S.B. from Liverpool

8.0-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

Special Civic Week Programme.

3.0 DEDICATION SERVICE OF THE LIVERPOOL CATHEDRAL ORGAN

Conducted by Right Rev. the Lord Bishop of LIVERPOOL
Organist: H. GOSS CUSTARD, Mus.Bac.

4.30 Patrizov and his Orchestra from the Futurist Cinema

5.0 AFTERNOON TOPICS: Mr. GEORGE SHAW, Chief Librarian of Liverpool: 'Liverpool Public Libraries'

5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC by the Piccadillians Dance Orchestra, directed by Julian Vedey. Relayed from the Edinburgh Café Ballroom

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

7.0 S.B. from London

7.40 Civic Week Talk by the Bishop of LIVERPOOL: 'Good Citizenship'

8.0 'LIVERPOOL CALLING!'

A New Radio Revue written and presented by EDWARD P. GENN

Featuring:

GLOOM, a Rushing Drama after Gettoff

TEA FOR THREE, a Nightmare of 1956, and

COURTSHIP BY PROXY, after Joel Soured

Cast includes:

TOMMY HANDLEY, JOAN MCGREGOR, BARBARA CLEMENTS, DORIS GAMBELL, MARVEL HULME, Mrs. HAROLD DICKINSON, WALTER SHORE, HUGH H. FRANCIS, PHILLIP H. HARPER, PURSALL AND STANBURY, THE SHOWMAN, A BEAUTY CREW, and the LIVERPOOL STATION REVUE ORCHESTRA, directed by FREDERICK BROWN

9.30-11.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR MONDAY (October 18)

5NG NOTTINGHAM. 326 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. E. L. GUILFORD, 'The Story of Our Town'
- 3.45 The Mikado Café Orchestra: Conductor, Frederick Bottomley
- 4.45 Music and Afternoon Topics: Miss DUTTON: 'The Equipment and Training of the Social Worker'
- 5.15 THE CHILDREN'S HOUR
- 6.15 Musical Interlude: MABEL HODGKINSON
- 6.30 S.B. from London
- 7.40 S.B. from Liverpool
- 8.0-11.0 S.B. from London (10.10 Local News)

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
Three Dances ('Tom Jones') German
Entr'acte, 'Liebestraume' Liszt
Selection of the Works of Schumann
arr. Urbach
- 4.0 AFTERNOON TOPICS: Miss MARGARET KENNEDY, 'Poetry Reading—Ballads Old and New'
- 4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, ALBERT FULLBROOK
Canzonetta from 4th Symphony Tchaikovsky
An Indian Love Call Friml
Suite, 'An Evening in Toledo' Schmelling
Goodnight Roettger and Small
Waters of Perkiomen Klickman
Selection of Tchaikovsky's Works .. arr. Urbach
- 5.15 THE CHILDREN'S HOUR
- 6.0 Madame SARA WILLIAMS, The Popular Prima Donna
- 6.30 S.B. from London
- 7.40 S.B. from Liverpool
- 8.0-11.0 S.B. from London. (10.10 Local News)

6FL SHEFFIELD. 306 M.

- 11.30-12.30 Gramophone Records
- 3.25 BROADCAST TO SCHOOLS: Mr. DOUGLAS ANDREWS, A.R.C.A.: 'Art and You' (2)
- 4.0 Afternoon Topics
- 4.15 Orchestra relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.40 Wireless League Talk (Yorkshire Area)
MR. FRANK DAVIS and MR. WALTER BANTING have a chat.
- 7.0 S.B. from London
- 7.40 S.B. from Liverpool
- 8.0-11.0 S.B. from London. (10.10 Local News)

6ST STOKE. 301 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: 'Mr. Prattler Again,' by the Rev. S. C. STEVENS
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.40 S.B. from Liverpool
- 8.0-11.0 S.B. from London. (10.10 Local News)

5SX SWANSEA. 482 M.

- 4.0 The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
- 5.0 AFTERNOON TOPICS: Mr. J. C. GRIFFITH-JONES: 'The Creator of Sexton Bones'
- 5.15 THE CHILDREN'S HOUR
- 6.0 OSWALD BRENTON (Baritone)
The Raft Pinault
From Oberon in Fairyland Slater
Friend of Mine Sanderson
Vale Kennedy Russell
Piano Improvisations by T. D. JONES
- 6.30 S.B. from London
- 7.40 S.B. from Liverpool
- 8.0 S.B. from Cardiff
- 9.0-11.0 S.B. from London. (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 3.30—Broadcast to Schools: Mr. Edgar L. Bainton, 'Tunes and Their Makers—(5) Tunes of Bach.' 4.0—Afternoon Topics. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—S.B. from London. 8.0—Station Orchestra: Conductor, Edward Clark. Scenes Napolitaines (Massenet). 8.10—Herbert Thorpe (Tenor) and Orchestra: Santa Lucia (Marziale); Tornar (Denza); Passa Pierrot (De Leva); La Danza (Rossini); La Spagnola (Di Chiara). 8.25—Orchestra: A Day in Naples (Byng). 8.35—Herbert Thorpe: Amate (Tosti) Mari (arr. G. E. Thorpe); Torna à Surriento (De Curtis); A Frangosa (Costa); Puncull-Punculla (Denza). 8.50—Orchestra: A Night in Naples (Esteban-Marti). 9.0—S.B. from London. 10.15—'The Greater Love.' A Play in One Act by Walter Pearce. Presented by E.C. Barber. Played by the Station Repertory Company. Cast: King Karl of Kronland, Norman Firmin; Baron Ludwig von Hoheuleipe, Fred Patterson; Graf von Wesenstein (An Equerry), C. Boffey Cole; The Hon. George Dringham (An English Tutor), Eric Barber. 10.30—Mr. Gordon Lea, Bookshelf Talk. 10.45-11.0—'A Quiet Evening.' A Comedy in Two Scenes by Arthur V. White. Presented by Eric Barber. Played by the Station Repertory Company. Cast: Arthur Travers (A Young Business Man), Fred Patterson; Babs Travers (His Wife), Buntly Bruce; Len Smith (A Boyhood Friend of Arthur's), C. Boffey Cole. Scene 1. A Tobacconist's Shop in Grainger Street. Scene 2. Arthur's semi-detached villa in North Heaton.

5SC GLASGOW. 422 M.

- 4.0—The Wireless Quartet, James W. Morton (Baritone). 5.0—Afternoon Topics: Mr. David B. Mungo, 'Law for Women.' 5.15—Children's Hour: Cousin Septimus, 'Native Magic—Sunshine Making.' 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 7.40—Rev. George Carstairs, S.B. from Edinburgh. 8.0—Scottish Towns Series—Glasgow Programme. Address by the Rt. Hon. the Lord Provost, Sir Matthew Montgomery, LL.D. Music performed in the composition of Glasgow Musicians performed by Glasgow Artists. Station Orchestra. Scottish Dances (arr. Cole). Alexander McGregor (Baritone): The Burgess's Song of Glasgow (G. H. Martin); The Pride of Tipperary (W. D. Lockhead); J. Hunter McMillan (Pianoforte): 'A June Morning' (J. H. McMillan). Hilda Gardner (Soprano): The Chinese Lullaby, and Shut Not So Soon (Ethel Angless). Orchestra: Falling Leaf (J. Michael Diack). Lex Holmes (Solo Violin): Hame of Mine (Mackenzie Murdoch). George Henry Martin (Tenor): Songs of his Own Composition. Pipe-Major Gray, Glasgow Police Pipe Band. Erik Chisholm (Pianoforte): Pianoforte Solos of his own Composition. Orchestra: Entr'acte, 'Forget-Me-Not' (Macbeth). 9.0—S.B. from London. 10.15-11.0—A Scots Comedy, 'The Empty Chair,' by Ella S. Boswell. Pipe-Major Gray: Bagpipe Selections.

2BD ABERDEEN. 495 M.

- 11.0-12.0—Gramophone Records. 3.45—Dance Music: Albert Lemaire and his Cleveland Ohio Orchestra relayed from 'The New Palais de Danse.' 4.15—Afternoon Topics. 4.30—Dance Music (Continued). 5.15—Children's Hour: Music by the Wireless Orchestra. 6.0—Boy Scouts' News Bulletin. 6.15—Girl Guides' News Bulletin. 6.30—S.B. from London. 7.40—Rev. George Carstairs, 'Romantic India—(5) Some Quaint Superstitions.' S.B. from Edinburgh. 8.0-11.0—S.B. from London.

2BE BELFAST. 440 M.

- 2.30—Broadcast to Schools: Mr. E. Kay Robinson, 'Fishes Which Fight.' 3.0—Dedication of the Liverpool Cathedral Organ. Liverpool Programme relayed through Daventry. 4.0—Afternoon Topics: Miss M. N. Brown, 'Character Sketches of Famous Women Authors—Mrs. Gaskell.' 4.15—Station Orchestra. Nora Totten (Soprano). 5.15—Children's Hour. 6.0—S.B. from London. 7.40—St. Luke's Day: Prof. I. A. Lindsay, 'St. Luke's Day and Our Hospital System'; 'The Doctor Calls.' Dr. M. A. MacConaill (Baritone); Dr. S. Greenfield (Bass-Baritone); Dr. George Tinsdale (Pianoforte); Laurence Mellyven (Violin); Rodney Malcomson and Charles Emerson (Humour). Medical Chorus. Station Orchestra: Conducted by Dr. E. B. Purdon. The Programme will be announced by Dr. R. W. Leslie. 8.0—Orchestra: March, 'Colonel Bogey' (Alford). 8.6—Dr. M. A. MacConaill (Baritone). Over Here (Famling Seag) (Graves); Down by the Sally Gardens

- (Hughes); She Moved Thro' the Fair (arr. Hughes). 8.14—Laurence Mellyven: Adagio and Rondo (Ninth Concerto) (De Beriot); Traumerel (Schumann). 8.22—Dr. S. Greenfield: A Jug of Punch (Moffat); The Bulls Won't Bellow (Hocking). 'Mush Mush' (Trad.) 8.30—Dr. George Tinsdale. 8.33—Orchestra: Entr'acte, 'The Doctor' (Three Famous Pictures) (Haydn Wood). 8.36—A Dose of Melody and Mirth. Prescribed by Charles Emerson, Rodney Malcomson and Chorus. That Reminds Me Where I Left My Umbrella (The Two Bobs). Gems (Silvio Hein). Dear Were the Days (Robert Murray). 8.52—Orchestra: One-step, 'Oo Doctor' (with Chorus) (Castle). 9.0-11.0—S.B. from London.

2DE DUNDEE. 315 M.

- 4.0—Restaurant Music from Draffen's. 5.0—Afternoon Topics: Mr. William Platt, 'The Romantic Rocks of Scotland.' 5.15—Children's Hour. 6.0—Musical Interlude. 6.30—S.B. from London. 7.40—S.B. from Edinburgh. 8.0-11.0—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 directed by Herbert More, relayed from 'P.T.'s.' 5.15—Children's Hour. 6.0—Alexander Fortine (Tenor). 6.30—S.B. from London. 7.40—Rev. George Carstairs, 'Romantic India—(5) Some Quaint Superstitions.' 8.0—S.B. from Glasgow. 9.0-11.0—S.B. from London.

NORTHERN PROGRAMMES FOR SUNDAY, OCTOBER 17.

(Continued from page 170.)

5NO NEWCASTLE. 404 M.

- 3.30—Station Orchestra: Conductor, Edward Clark. Grace Angus (Soprano). Tom Purvis (Tenor). 5.15-6.0—S.B. from London. 8.15—Religious Service in the Studio. Station Choral Society Octet: Hymn, 'All People That On Earth Do Dwell' (A. and M., No. 166). Bible Reading: Octet: Anthem, 'God that Madest Earth and Heaven' (Fisher). Address by Rev. A. W. Utting, United Methodist Free Church, Durham Road, Gateshead. Octet: Hymn, 'There is a Book'; Vesper, 'Lord, in This Thy Mercy's Day.' 8.55-10.35 app.—S.B. from London.

5SC GLASGOW. 422 M.

- 3.30-6.0—S.B. from London. 8.15—Religious Service in the Studio conducted by Rev. John Brush, of Blythwood U.F. Church. 8.55—Week's Good Cause: Appeal on Behalf of the Royal Alfred Aged Seamen's Institution. 9.0—S.B. from London. 9.15-10.45—Station Orchestra: Conductor, Herbert A. Carruthers—The Childhood of Christ, Op. 25 (Berlioz).

2BD ABERDEEN. 495 M.

- 3.30-6.0—S.B. from London. 8.0—S.B. from London. 9.15 approx.—Orchestral Concert, relayed from the Cowdray Hall, augmented Station Orchestra: Conductor, Walter Benson—Overture, 'Tannhauser' (Wagner). Robert Watson (Baritone) and Orchestra—Rolling on Foaming Billows; Reel, 'Straight Opening,' and Air, 'Now Heaven in Fullest Glory Shone' (The Creation) (Haydn). Gladys Parr (Contralto)—Daffodils A-blowing (Edward German); Rose Softly Blooming (Spöhr); Furibondo Spira il Vento (Handel); Away to the Mountain Brow (Leck. Orchestra—Suite, 'Crown of India' (Elgar); Dance of the Nautch Girls; Minuet; The Warrior's Dance; Interlude; March of the Mogul Emperors. Robert Watson—Myself When Young (Lehmann); Secrecy (Wolf); Eldorado (Walthew); Over the Mountains (Quilter). Orchestra—Prelude in C Sharp Minor (Bachmaninov); Selected Hymns. 10.30 app.—Close down.

2BE BELFAST. 440 M.

- 3.30-6.0—S.B. from London. 8.30—Religious Service from the Studio—Address by Mr. Robert G. Bass, Member of the Religious Society of Friends. Hymn, 'Saviour, Blessed Saviour'; Scripture Reading; Anthem, 'Evening and Morning' (Oakley); Address; Hymn, 'Sunset and Evening Star'; Closing Prayer and Benediction. 9.0-10.35 app.—S.B. from London.

2DE DUNDEE. 315 M.

- 3.30-6.0—S.B. from London. 6.30-7.45—Religious Service relayed from Dundee Parish Church (St. Mary's), conducted by the Rev. D. E. Auly. 8.55—S.B. from London. 9.15—Dundee Select Choir: Conductor, Henry S. Marchall; Accompanist, Bella Drown—Hymn 302, 'The God of Abraham Praise'; 'To Thee, O Lord, Our Hearts We Raise' (A. S. Sullivan); Chorus, 'Evensong' (Montague F. Phillips); Hymn 297, 'Lead, Kindly Light' (Tune, Appendix No. 11); D. C. Fannost (Reader), 'A Scott Indeed' by Ian MacIaren. Choir—Hymn 18, 'O Come and Mourn with Me a While' (J. B. Dykes); Part Song, 'The strife is O'er, the Battle Done' (Bach's Chorales); Part Song, 'Hymn to Music' (Dudley Buck); Hymn 599, 'Now the Day is Over' (Tune, Lyndhurst). 10.30—Close down.

2EH EDINBURGH. 328 M.

- 3.30-6.0—S.B. from London. 8.15—Religious Service from the Studio, arranged by the National Bible Society for Scotland. Preacher, Rev. George Christie, of St. Andrew's Parish Church. 8.55-10.35 app.—S.B. from London.

PROGRAMMES FOR TUESDAY (October 19)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH**
ORGAN RECITAL by STANLEY BLIZARD, relayed from St. Lawrence Jewry
 Allegro Maestoso (Sonata in G) Elgar
 Prelude Fugue and Variations Franck
 Fantasia and Fugue in G Parry
 Short Address by Rev. W. P. BESLEY
 Hymn
 Allegro Cantabile (5th Symphony) Widor
 Introduction and Allegro (7th Sonata) Guilmant
- 3.0 BROADCAST TO SCHOOLS:** Sir H. WALFORD DAVIES, 'Music for Schools'
- 4.0 TIME SIGNAL, GREENWICH; Topical Talk**
- 4.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA** from the Marble Arch Pavilion
- 5.15 THE CHILDREN'S HOUR**
 Dance Music by THE LONDON RADIO DANCE BAND
 'The Wicked Uncle Announces His Forthcoming Book'
- 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**
- 7.23 Musical Interlude.**
- 7.40 Mr. E. A. B. BARNARD, 'Dover's Hill'**
- 8.0 CHAMBER MUSIC**

THE MODERN CHAMBER ORCHESTRA: Conducted by STANLEY CHAPPLE.

Part I.
 Suite, 'From Holberg's Day,' Op. 40 Grieg

HOLBERG is looked upon as the founder of modern Danish literature. The bicentenary of his birth occurred in 1884, and Grieg, as his contribution to the celebration, composed a Pianoforte Suite, *From Holberg's Day*. This he afterwards arranged for String Orchestra. Holberg was a contemporary of Bach and Handel, and Grieg's music reminds us of the fact very pleasantly. There are five Movements: a *Prelude* very much in Bach's manner; a graceful *Sarabande* (one of the dances that made up the Suite in former days); then a charming *Gavotte*, followed by a melodiously reflective *Air*, and finally a jovial *Rigaudon*.

Serenade Dvorak
 Moderato; Scherzo; Finale

- 8.30 PLUNKET GREENE**
 Interpretation in Song (3), 'Phrasing and Style' with Illustrations by himself
 At the Piano: SAMUEL LIDDLE
 The words of Mr. Plunket Greene's songs will be found on page 178

- 9.0 MODERN CHAMBER ORCHESTRA**
 Part II.
 Eine Kleine Nachtmusik (A Little Night Music) Mozart
 Allegro; Romance; Menuetto; Rondo
 Serenade Warlock
 Suite of Three Pieces: Moderato; Andante con moto; Allegro Vivace
 Gibbons, arr. Chapple-Orlando Gibbons about 1600

LITERALLY. 'A Little Night Music,' the title of Mozart's work is often translated as 'Serenade.' It is simply a collection of four delightful separate pieces, a kind of little symphony, but light as air, gay as the summer evening, for which it was written.

It is scored for a String Orchestra.
 I. *Quick*. The lively First Main Tune starts at once in all instruments in octaves. It continues to some length, mostly in First Violins.
 After a general flourish and a full stop, the Second Main Tune arrives. This is really in several little parts, which all follow one another with perfect naturalness. It starts with a mincing fragment of Tune in Violins in octaves, which the Second Violins repeat, while the First Violins hop about above; then the Bass asserts itself; and so on. Soon we reach the end of the paragraph (so to speak). This first part is marked to be repeated, but that is sometimes thought superfluous nowadays.
 The second part begins with a very brief discussion of bits of the two main tunes; then proceeds to repeat the first part almost unchanged. With another general flourish, the piece ends. (The second part may also be repeated).



Miss VICTORIA MONKS, the popular variety star, who is to visit the London Studio for a quarter of an hour to-night.

II. The second movement is called a Romance. It is a rather stately, thoughtful piece, mostly plainly tuneful.
 III. This is a swinging, rhythmical Minuet, followed by a smooth Trio (or Second Minuet). After the Trio the Minuet is repeated.
 IV. The Finale is a Rondo—a piece which owes its origin to a lively dance in which one tune comes round time after time.
 This particular Rondo is fleeting speed itself, suggesting the most wing-footed of dancers.

Two Pieces: Sally in Our Alley; Cherry Ripe
 Frank Bridge

- 9.30 Sir H. WALFORD DAVIES, Mus.Doc., 'Music and the Ordinary Listener'**
- 9.45 CONTEMPORARY BRITISH COMPOSERS** interpreted by GORDON BRYAN
 CYRIL SCOTT: Water Wagtail; Chinese Serenade; Two Pierrot Pieces

CYRIL SCOTT, born in Cheshire forty-seven years ago, spent some time studying composition at Frankfurt, where he had as fellow-pupils Percy Grainger, Norman O'Neill and Roger Quilter.
 When he was nineteen his Symphony was produced at Darmstadt; but later the composer destroyed it because he considered it immature. Since those days he has written largely in many forms—an Opera, a Concerto, a Ballet, Orchestral

works, Chamber Music, Piano Pieces and songs. He has long been interested in Eastern philosophy and mysticism, writing in the *Occult Review* and lecturing to the Theosophical Society upon these subjects. He has published poetry, besides a book on *The Philosophy of Modernism* and a volume of reminiscences, *My Years of Indiscretion*.

He was among the pioneers in the use of new harmonic resources, with his use of which he astonished some easy-going musicians in the nineties and the early years of the present century; but he has never been an extreme 'modernist,' and most of his music is easy enough to follow.

In *Water Wagtail* you can almost see the bird in undulating flight, or making his little darting rushes along the ground, frequently wagging his long tail.

The *Chinese Serenade* is one of many Eastern pictures. It is the East seen through European eyes, imaginatively and half humorously.

- 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN. Local Announcements**
- 10.15 VICTORIA MONKS (Music Hall Star)**
- 10.30-12.0 DANCE MUSIC.** JAY WHIDDEN and his MIDNIGHT FOLLIES 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:** DOROTHY ROLAND (Soprano); LILLIE BENNETT (Baritone); PETER YORK (Banjoist)
- 1.0-2.0 } S.B. from London**
3.0-10.10 }
- 10.10 Shipping Forecast**
- 10.15-12.0 S.B. from London**

5IT BIRMINGHAM. 479 M.

- 3.45 BROADCAST TO SCHOOLS:** Lecture 7, Mr. H. W. BALLANCE, 'Insect Life—Wasps'
- 4.15 Lozells Picture House Orchestra.**
- 4.45 AFTERNOON TOPICS:** THOMAS C. LAWTON, Travel Talk, 'Salzburg—The Home of Mozart.' MARGARET ABLETHORPE (Solo Pianoforte)
- 5.15 THE CHILDREN'S HOUR**
- 6.0 HAROLD TURLEY'S ORCHESTRA** relayed from Prince's Café
- 7.0 S.B. from London**
- 7.10 S.B. from Manchester**
- 7.28 S.B. from London**
- 7.40 Mr. F. W. KUPHAL: 'Town Planning—(5) Parks and Recreation'**

- 8.0 MAINLY LIGHT CLASSICS**
 THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS
 Overture, 'Raymond' Thomas

AMBROISE THOMAS, who died just thirty years ago, was one of the most popular and successful Light Opera and Ballet composers of France until in 1871 his countrymen made him the head of the Paris Conservatoire, after which date he composed practically 'nothing but solfèges and exercises for the examinations.' Fortunately, before this happened, he had already written about twenty Operas and large-scale Ballets full of pleasant turns of melody and piquant turns of orchestration. *Raymond* was first performed in 1851.

- GWLADYS NAISH (Soprano)
 Solveig's Song Grieg
 L'Été Chaminade

PROGRAMMES FOR TUESDAY (October 19)

ORCHESTRA
Selection, 'Les Huguenots' *Meyerbeer*
WALTER YORKE (Solo Horn)
Romance, Op. 36 *Saint-Saëns*
Frühlings Erwachen *Emil Bach*
GWLADYS NAISH and ORCHESTRA
Grande Valse *Venzano*
ORCHESTRA
Suite No. 1, 'Carmen' *Bizet*
GWLADYS NAISH
O Legère Hirondelle (Mireille) *Gounod*
I Know a Bank *Martin Shaw*
So Early in the Morning *Frank Bridge*
Villanelle *Dell'Acqua*
WALTER YORKE and Orchestra
Nocturne (A Midsummer Night's Dream) *Mendelssohn*

9.30-12.0 *S.B. from London (10.10 Local News)*

6BM BOURNEMOUTH. 386 M.

11.15-12.15 MIDDAY MUSIC FROM BEALE'S RESTAURANT, Old Christchurch Road: Musical Director, GILBERT STACEY

A Comedy Overture *Keler Bela*
Bacchante *Offenbach*
Three Miniatures *Frank Bridge*
Songs (Do You Know My Garden? *Wood*
{ Megan *Igor Novello*
Valse, 'Bal Masqué' *Fletcher*
'Cello Solo, 'Minuet' *Beethoven*
Selection, 'Monsieur Beaucaire' *Messager*
{ The Shadowless Hour *Cadman*
Songs { Keep On Keeping On *Longstaffe*
Intermezzo from 'Cavalleria Rusticana' *Mascagni*
Morris Dance, 'Skipton Rig' *Holliday*

3.45 Afternoon Topics

4.0 ORCHESTRAL MUSIC relayed from the GRAND SUPER CINEMA, Westbourne. Musical Director, ISADORE GODOWSKY

5.15 THE CHILDREN'S HOUR

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

Selection, 'The Magic Flute' *Mozart-Tavan*
Entr'acte, 'Rosemary' *Elgar*

6.15 RUBY HAYES (Elocutionist)
In Items from her Repertoire

6.20 THOMAS E. ILLINGWORTH
Papillon *Popper*

6.35 RUBY HAYES
In Further Items from her Repertoire

6.40 TRIO
Suite, 'Mimes et Ballerines' *Razigade*
Valse, 'Unrequited Love' *Lincke*
Laughing Eyes *Finck*

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—(2) Wisby the Romantic'

8.0 A BRITISH PROGRAMME

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Overture, 'The Gondoliers' *Sullivan*

8.10 SYDNEY COLTHAM (Tenor) with Orchestra
You Flaunt Your Beauty (The Golden Threshold) *Liza Lehmann*
The Guest *Coleridge-Taylor*
The Faery Song (The Immortal Hour) *Rutland Boughton*

8.20 ESTHER COLEMAN (Contralto), with Orchestra
Oh, Where the Deer do Lie (Merrie England) *German*
Dream o' Day Jill (Tom Jones) *German*
In Haven *Elgar*
Where Corals Lie (Sea Pictures) *Elgar*

8.30 ORCHESTRA

Rural Suite, 'Woodland Pictures' *Percy Fletcher*
In the Hayfields; An Old World Garden; The Bean Feast

8.45 ESTHER COLEMAN and SYDNEY COLTHAM (Duets)

Like a Serpent to the Calling Voice of Flutes (The Golden Threshold) *Liza Lehmann*
It was a lover and his lass *Roger Quilter*
Duet, 'Good Night, Beloved' *Noel Johnson*

8.55 ORCHESTRA

Selection, 'The Beggar's Opera' *Gay*

9.10 ESTHER COLEMAN (with Piano)

Alabaster (The Golden Threshold) *Liza Lehmann*
Madonna, Wherefore? (Three Shelley Songs) *Marie Horne*
Fair House of Joy *Quilter*



Mr. GORDON BRYAN,

who gives this week's Classical Recitals, interpreting a series of Contemporary British Composers.

9.15 SYDNEY COLTHAM

Old Man 'Might-Have-Been' *Maurice Beale*
Charming Chloë *German*

9.20 ORCHESTRA

Three English Dances *Quilter*

9.30-12.0 *S.B. from London (10.10 Local News)*

5WA CARDIFF. 353 M.

3.0 Broadcast to Schools: Sir H. WALFORD DAVIES, Mus.Doc., 'Music for Schools.' London Programme relayed from Daventry

3.30 THE STATION TRIO
FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA MCCOMB THOMAS (Piano)
Four Indian Love Lyrics *Woodforde-Finden*
Waltz, 'Starlight Night' *Bucalossi*
Suite, 'Joyous Youth' *Coates*
Mélodie *Paderevski*
Meditation *Glazounov*
Violin-Song from 'Tina' *Rubens*
Mélodie and Valse Mignonne *Moszkowski*

4.15 Tea-time Music from the Carlton Restaurant

4.45 Afternoon Topics: Mr. Percival Graves. 'Opera in Bristol'

5.0 More Music from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. CYRIL NEAL: 'Yarns of the Tudor Sea-Dogs—The Story of a Great Ship'

6.15 *S.B. from London*

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

7.28 Musical Interlude. *S.B. from London*

7.40 Dr. G. E. K. BLYTHE: 'Water-power.' *S.B. from Swansea*

8.0 THE BUBBLES CONCERT PARTY

Presented by WILL SEYMOUR

ROSE MURRAY (Comedienne), WINIFRED SWINFORD (Solo Pianiste and Accompanist), EVA BANTING (Soprano), ARTHUR BELL (Baritone), ARCHIE CLIFFORD (Entertainer), WILL SEYMOUR (Comedian)
The Company, 'How D'You Do?'

Greatrex Newman

A Recruiting Stunt *Greatrex Newman*

Three British Workmen *Harry Taylor*

The Sweep, Arthur Bell; The Dustman, Archie Clifford; The Plumber, Will Seymour

Eva Banting, 'Blackbird Love' *C. Baumer*

Rose Murray and Will Seymour, 'Two Old Ladies and a Little Scandal' *Seymour*

Eva Banting and Arthur Bell, 'Negro Spirituals: 'I Got a Robe,' 'Swing Low, Sweet Chariot.' *Burleigh*

Archie Clifford, Stage Tipsters *Kenneth Blain*

8.30 PLUNKET GREENE. *S.B. from London*

9.0 CONCERT PARTY (Continued)

The Company, 'A Trip to the Zoo' *Ball*

Winifred Swinford, 'Bridal Procession' *Grieg*

Rose Murray, 'Father's Little Short Shirt' *Milton Young and E. E. Bryant*

An Interrupted Quarrel *Harry Taylor*

The Wife, Rose Murray; The Husband, Archie Clifford: An Interloper, Will Seymour

Arthur Bell, 'Cheery Philosopher' *C. A. Lidgley*

Will Seymour Will Say a Few Words

An Ancient and Modern Medley *Harry Taylor*

9.30-12.0 *S.B. from London (10.10 Local News)*

2ZY MANCHESTER. 378 M.

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

3.25 BROADCAST TO SCHOOLS: 'The Growth of the Ship.' Mr. EDWARD CRESSY, 'The Romance of the East Indiamen'

3.45 J. MEADOWS (Auto-Piano Recital)

4.0 FRANK G. MYERS (Bass)

The Vagabond *Vaughan Williams*

The Gay Cavalier *F. S. Breville-Smith*

The Soul of a Man *R. Knight*

Droop Not, Young Lover *Händel*

4.15 Music by the Station Quartet

5.0 AFTERNOON TOPICS: Mr. H. A. NORMAN, 'Engineering as a Career for Your Sons'

5.15 THE CHILDREN'S HOUR

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. H. W. ROBINSON, F.Z.S., 'Migration of Birds'

8.0 'MOONLIGHT'

A Fantasy in One Act by Edward P. Genn and W. Huntley Adams

Performed by the STATION REPERTORY PLAYERS. Presented by VICTOR SMYTHE

Prof. Harold Moon (A Reform Crank)

D. E. ORMEROD

Horace Moon (His Son) W. E. DICKMAN

Elizabeth Moon (His Daughter) HYLDA METCALP

Mrs. Moon (His Wife) LUCIA ROGERS

Prof. Highbrow (The Revealer) M. H. BENJELI

PROGRAMMES FOR TUESDAY (October 19)

MIND PICTURE: The scene is enacted in the sitting-room of the Moons' suburban villa. There is nothing unusual about the furniture or decorations, but the orderliness of everything, from the large volume reposing on the exact centre of the table, which occupies the central position of the octagonal carpet, to the aerial and lead-in wires of the crystal set, which are carefully entwined round the picture wires of a large oil painting only to be observed by the very curious, creates the impression that the room is a show case rather than a place of comfort and repose.

When the play opens, the Professor's son, Horace, is busily engaged in stabbing the cat's whisker of the wireless set.

- 8.30 **PLUNKET GREENE.** *S.B. from London*
- 9.0 **Half-an-Hour's Entertainment** by RICKARDS AND STEVENS
- 9.30-12.0 *S.B. from London (10.10 Local News)*

6KH HULL. 335 M.

- 4.0 **AFTERNOON TOPICS:** Mrs. P. DERMOND, 'Stencilling' (3)
- 4.15 **Field's Octagon Quartet:** Directed by J. H. Rodgers
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **POWOLNY'S RESTAURANT BIJOU ORCHESTRA:** Directed by EDWARD STUBBS
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28-12.0 *S.B. from London (10.10 Local News)*

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

- 4.0 **Field's Café Orchestra** relayed from Field's Café, Commercial Street, Leeds
- 5.0 **Afternoon Topics**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **STRING BAND OF H.M. GRENADIER GUARDS** (by kind permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O.); Director of Music, Lieut. G. MILLER. Relayed from the *Leeds Mercury* Better Housing and Housekeeping Exhibition, Fenton Street Drill Hall, Leeds
- 7.0 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Mr. STANLEY DUNCAN, Gen. Sec., The Wildfowling Association of Great Britain and Ireland:** 'Wildfowling'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

6LV LIVERPOOL. 331 M.

- 4.0 **AFTERNOON TOPICS:** Mr. CHARLES W. BUDDEN
- 4.15 **GLADYS BUCHANAN (Contralto)** Nobil Signor ('Les Huguenots') *Meyerbeer* A Woman's Last Word *Granville Bantock* An Eriskay Love Lilt (Songs of the Hebrides) Dairde's Farewell to Scotland *Kennedy-Fraser*
- 4.30 **The Station Pianoforte Quartet**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **THE STATION PIANOFORTE QUARTET**
- 6.30 **HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA.** *S.B. from Manchester*
- 7.0 **WEATHER FORECAST, NEW**
- 7.10 **Station Director's Monthly Talk**
- 7.28 **Musical Interlude.** *S.B. from London*
- 7.40 **Sir ARNOLD RUSHTON:** Civic Week Talk, 'Our Shipping Industry'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

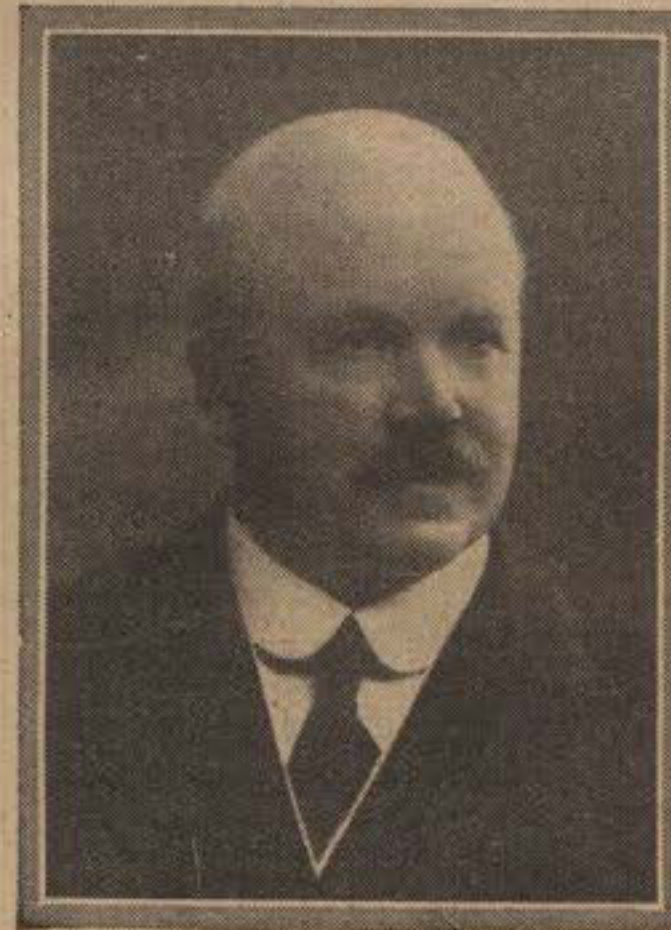
5NG NOTTINGHAM. 326 M.

- 11.30-12.30 **Morning Concert** relayed from Daven-
- 3.45 **Lyons' Café Orchestra:** Conducted by Brassey Eyton

- 4.45 **Music and Afternoon Topics:** Mr. T. J. Clarke
- 5.15 **THE CHILDREN'S HOUR**
- 6.15 **Boys' Brigade Bulletin**
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Prof. R. M. HEWITT:** 'The Lighter Muse—(3) Jazz'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

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 Overture, 'Chal Romano' (Gipsy Lad)... *Ketelbey*



James Dixon, a post.

SIR ARNOLD RUSHTON,

the well-known shipowner, who gives the Civic Week Talk on Liverpool's shipping industry to-day. [Liverpool 7.40.]

- Entr'acte, 'Cavatina' *Raff*
- Selection, 'The Operas of Wagner'
- 4.0 **AFTERNOON TOPICS:** Miss MARGARET E. RILEY, 'Cornwall and Brittany—(3) St. Ives and St. Malo'
- 4.15 **TEA-TIME MUSIC FROM THE ROYAL HOTEL:** Orchestra directed by Albert Fullbrook
- Selection, 'Rose Marie' *Friml and Stohart*
- Selection of Songs by Tosti
- Ballet Russe *Luigini*
- Chinese Moon *Nussbaum*
- You *Campbell and Connelly*
- An Evening in Aranjuez *Schmelling*
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **Boy Scouts' Bulletin**
- 6.15 **Light Music**
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Rev. F. W. MINERS:** 'Brazilian Indians and Their Customs'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

6FL SHEFFIELD. 306 M.

- 4.0 **Afternoon Topics**
- 4.15 **Orchestra** relayed from the Café of Messrs. T. and J. Roberts
- 5.15 **THE CHILDREN'S HOUR**

- 6.0 **Musical Interlude**
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Rev. Canon W. ODON:** 'Beauchief Abbey (2) —Archbishop Becket, Patron Saint of Beauchief, and his Murderers'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

6ST STOKE. 301 M.

- 12.0-1.0 **Gramophone Lecture Recital** by Moses Baritz
- 4.0 **THE CAPITOL THEATRE ORCHESTRA:** Directed by 'Rondelle'
- 5.0 **AFTERNOON TOPICS:** 'Modern Shakespearean Movements' by MILDRED DUKE
- 5.15 **THE CHILDREN'S HOUR:** 'William and the Black Cat,' from 'William the Fourth,' by Richmal Crompton. In Play form by B. Page
- 6.0 **PERCY H. OLDS (Baritone)** Three Songs of the Sea *Roger Quilter* The Sea Bird; Moonlight; By the Sea So Fair a Flower } *Hermann Lohr* Lady Mine } The Harvester's Night Song .. *H. Baynton-Power*
- 6.15 **DANCE MUSIC**
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Mr. E. CAREY-RIGGALL:** Motor-Cycle Talk, 'Gadgets'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

5SX SWANSEA. 482 M.

- 11.30-12.30 **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 **THE CHILDREN'S HOUR**
- 6.0 **Musical Interlude**
- 6.30 *S.B. from London*
- 7.10 *S.B. from Manchester*
- 7.28 *S.B. from London*
- 7.40 **Dr. G. E. K. BLYTHE:** 'Water-power'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 11.30-12.30:—Maud Atkin (Piano), Mona Thompson (Soprano), Gramophone Records. 4.0:—Afternoon Topics. Miss Claudine L. Murray, 'Border Portresses' (3). 4.15:—Music from 'Tilley's Restaurant, Blackett Street. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.10:—S.B. from Manchester. 7.28:—S.B. from London. 7.40:—Mr. T. Russell Goddard, F.L.S., 'Bringing up the Young.' 8.0:—Recital by Hermann McLeod (Violin). Faust Fantaisie (Dancza); Romance in F (Vieuxtemps); La Capricieuse (Elgar); Allegro from Concerto (De Beriot); Schon Rosmarin (Kreisler); Zigeunerweisen (Liszt). 8.30:—The Funbeams Concert Party. An Introduction (Charlton); It All Comes Out of the Rates (Lee); The Hero and the Villain (Bowen); Quizzes (Charlton); Fixing the Set—A Tyneside Tib-Bit (Charlton); When the Sergeant-Major's On Parade (Longstaffe); Neptune's Song from 'Merris England' (German); Why Did You Teach Me to Love You? (Liscombe); Afraid of Love—A Clerical Trio (Darewski); One Morning Very Early (Sanderson); Tell all the World (Thayer); A Cottage Small (Hatley); The Old Folks (Weston). 9.30-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

- 11.30-12.30:—Gramophone Records. 3.20:—Broadcast to Schools: Mr. J. Michael Diack, 'Music—Adventures in Melody Making.' 3.45:—Dance Music. Relayed from the Plaza. 5.0:—Afternoon Topics. 5.15:—Children's Hour. Jean C. Rankine, Hockey Internationalist, 'Hockey.' 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. 10.15:—Dance Music. The Plaza Band. 11.0-12.0:—S.B. from London.

(Continued in column 3, page 178).

PROGRAMMES FOR TUESDAY (October 19)

Mr. PLUNKET GREENE'S RECITAL.

In his third Recital (the last of the series), in the London Studio on Tuesday evening at 8.30, Mr. Plunket Greene will sing the songs printed below. In his first group of songs (published in our issue of October 1) the words of 'Shenandoah' were printed by kind permission of Messrs. Curwen & Sons, 24, Evers Street, London, W.

VADO A MORIR. (ARMINIO.)

Handel (edited by C. F. Crowder).

VADO a morir, vi lascio
La pace ch'ho nel cor,
Almen colla mia morto
Cara, per te la sorte
Dia fine al suo rigor.

'THE FAIRY LOUGH.'

C. V. Stanford.

LOUGHAREEMA! Loughareema!
Lies so high among the heather;
A little lough, a dark lough,
The wather's black and deep,
Ould herons go a-fishing there,
An' sea-gulls all together
Float roun' the one green island,
On the fairy lough asleep.

Loughareema! Loughareema!
When the sun goes down at seven,
When the hills are dark an' airy,
'Tis a curlew whistles sweet!
Then somethin' rustles all the reeds
That stand so thick an' even;
A little wave runs up the shore
An' fies, as if on feet.

Loughareema! Loughareema!
Stars come out, an' stars are hidin';
The wather whispers on the stones,
The flitterin' moths are free.
One'st before the mornin' light
The Horsemen will come ridin'
Roun' and roun' the fairy lough,
An' no one there to see.
Loughareema! Loughareema!

MOIRA O'NEILL.

By kind permission of the author.

A LOVER'S GARLAND.

C. Hubert H. Parry.

I'm weaving sweet violets, sweet white violets,
Frail narcissus bedropt with dew,
And bright white buds of the glossy myrtle
And laughing lilies I'm weaving too.

I'm weaving the crocus, the yellow crocus,
I'm weaving the crimson hyacinth now;
And, last of my posies, the lover's roses
I'm weaving, weaving for Heliodora's brow.

Soon on her scented locks they shall settle,
Flash and flutter and fall away;
Blossom by blossom, petal by petal,
Into her bosom, O happy they!

From the Greek, by ALFRED PERCEVAL GRAVES.

By kind permission of the author.

A L'OMBRE DE CE JOLI BOIS.

Arr. by E. Moullé.

A L'OMBRE de ce joli bois
D'ou venez vous bell' promener avec moi?
Un p'tit oiseau chantait tout bas;
D'ou venez vous bell'
D'ou venez vous donc?
D'ou venez vous promener vous promenez vous
belle?
D'ou venez vous belle promener avec moi?
Un p'tit iseau chantait tout bas,
Vous serez rein', je serai roi.
Vous serai rein', je serai roi
Si vous m'accordez votre foi,
Si vous m'accordez votre foi
Si vous m'accordez votre foi
A l'ombre de ce joli bois.

E. C.

'ETHIOPIA SALUTING THE COLOURS.'

Charles Wood.

'Who are you, dusky woman, so ancient, hardly
human,
With your woolly-white and turban'd head, and
bare bony feet,
Why, rising by the roadside here, do you the
colours greet?'

('Tis while our army lines Carolina's sands and
pines,
Forth from thy hovel door thou, Ethiopia,
com'st to me,
As, under doughty Sherman, I march toward the
sea.)

'Me, master, years a hundred since, from my
parents Sundered,
A little child they caught me as the savage beast
is caught,
Then hither me across the sea the cruel slaver
brought.'

No further does she say, but, lingering all the day,
Her high-borne turban'd head she wags, and
rolls her darkling eye
And courtesies to the regiments, the guidons
moving by.

'What is it, fateful woman, so bleak, hardly
human?
Why wag your head with turban bound, yellow,
red and green?
Are the things so strange and marvellous you see
or have seen?'

WALT WHITMAN.

THE SAILOR MAN.

Charles Wood.

SURE a terrible time I was out o' the way,
Over the sea, over the sea,
Till I come back to Ireland one sunny day,—
Better for me, better for me.
The first time me foot got the feel o' the ground
I was sthrollin' along in an Irish city
That hasn't its aquil the world around
For the air that is sweet an' the girls that are
pretty.

Light on their feet now they passed me an' sped,
Give you me word, give you me word,
Every girl wid a turn o' the head
Just like a bird, just like a bird;

An' the lashes so thick round their beautiful eyes
Shinin' to tell you it's fair time o' day wid
them.

Back in me heart wid a kind o' surprise
I think how the Irish girls has the way wid
them.

Och, man alive! but it's little ye know
That never was there, never was there.
Look where ye like for them, long may ye go,—
What do I care? what do I care?

Plenty as blackberries where will ye find
Rare pretty girls not by two or by three o'
them?

Only just there where they grow, d'ye mind,
Still like the blackberries, more than ye see o'
them.

Long, long away, an' no matter how far,
'Tis the girls that I miss, the girls that I miss:
Women are round ye wherever ye are
Not worth a kiss, not worth a kiss.

Over in Ireland many's the one,—
Well do I know, that has nothing to say wid
them,—

Sweeter than anythin' under the sun,
Och, 'tis the Irish girls has the way wid them.

MOIRA O'NEILL.

By permission of the author.

WALDESGESPRÄCH.

Schumann.

'Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! ich führ' dich heim!'

'Gross ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist;
Wohl irrt das Waldhorn her und hin;
O flich! du weisst nicht, wer ich bin.'

'So reich geschmückt ist Ross und Weib,
So wunderschön der junge Leib;
Jetzt kenn' ich dich, Gott steh' mir bei!
Du bist die Hexe Loreley!'

'Du kennst mich wohl, von hohem Stein
Schaut still mein Schloss tief in den Rhein,
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald!'

J. v. EICHENDORFF.

(Below is given a translation of these verses.)

THE LORELEY.

'THE hour is late, the air is cold,
Yet lone thou rid'st by waste and wold;
Deep is this wood and full of dread,—
I'll lead thee home, thou lovely maid!'

'Great is the guile of faithless men,
My heart is broke with bitter pain;
Thy comrades' horns thy loss proclaim,
Go back! go back! nor ask my name!'

'Her steed is furnished fair to see,
And wondrous fair her young body;
I know thee now! God's help be nigh!
Thou art that witch, the Loreley!'

'Thou know'st me well, and that high keep
That sees the Rhine flow calm and deep,
The hour is late, the air is cold,
No more thou'lt ride by waste and wold!'

PAUL ENGLAND.

Northern Programmes

(Continued from page 177.)

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics: Mrs. Dorothy Medd, 'Notable Women of the Eighteenth Century—(3) Madame Roland.' 4.0.—The Station Orchestra. 4.20.—Rita Reith (Mezzo-Soprano). 5.15.—Children's Hour. Cello Solos by Andrew Watson. Songs by Jean Mackie. 6.0.—S.B. from London. 6.30.—Steedman's Symphony Orchestra relayed from the Electric Theatre. 7.0.—Weather Forecast, News. 7.10.—S.B. from Manchester. 7.25.—S.B. from London. 7.40.—Mr. W. Saunders: 'Sailor Songs and Songs of the Sea (1) Shanties.' 8.0.—'Bon-Accord Nights.' Presented by the Aberdeen Station Revue Company. The Cast will include: John Henry assisted by Dorothy Forrest, Daisy Moncar, Addie Ross, A. E. Cruickshank, Alec Fraser, Leslie Rowe, The Radio Dance Band. The Production arranged by D. H. Mufson. 9.30.—S.B. from London. 10.15.—Station String Quartet. Alex Madisky (1st Violin), Alec Nicol (2nd Violin), Paul Askew (Viola), J. H. Shaw (Cello). Novietten (Glazounov). 10.30-12.0.—S.B. from London.

2BE BELFAST. 440 M.

3.0.—Broadcast to Schools. London programme relayed from Daventry. 4.0.—Molly Russell (Poetry Recital). 4.15.—Station Orchestra. 4.35.—Bluebelle McFarland (Mezzo-Contralto). 4.45.—Orchestra. 4.55.—Station Dance Band. 5.15.—Children's Hour. 6.0.—S.B. from London. 7.10.—S.B. from Manchester. 7.25.—S.B. from London. 8.0.—A Humorous Interlude with Yvette, Eddy Reed (Entertainers) and the Station Orchestra. 8.30.—Plunket Greene, S.B. from London. 9.0.—'A Balcony in Damascus.' Short Excerpt from 'Omar Khayyam' with Incidental Music by Orchestra. 'In a Persian Market' (Ketelbey). 9.5.—R. Horner Smyth (Baritone). The Desert (Emanuel). Orchestra. Danse Arabe (Ganne); R. Horner Smyth, A Bedouin Love Song (Pinsuti); A Short Excerpt from 'Omar Khayyam.' R. Horner Smyth; 'Allah' (C. Willby). Orchestra: The Muezzin Call (Walton). 9.30-12.0.—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30.—Gramophone Records. 3.0.—Broadcast to Schools. London Programme relayed from Daventry. 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director. 4.30.—Tom P. Bissett (Tenor). 5.0.—Mr. William Platt, 'Impressions of the Sahara.' 5.15.—Children's Hour. 6.0.—Musical Interlude. 6.15.—Girl Guides' Bulletin. 6.30.—S.B. from London. 7.10.—S.B. from Manchester. 7.25-12.0.—S.B. from London.

2EH EDINBURGH. 328 M.

3.0.—Station Pianoforte Quartet. 4.0.—Afternoon Topics: Mr. W. J. M. Menzies, 'Some Lesser-known Scottish Fishes—(2) The Char.' 4.15.—Leon Whiting and his Miami Dance Band from Dundee Palais de Danse. 5.15.—Children's Hour. 6.0.—Musical Interlude. 6.30.—S.B. from London. 7.10.—S.B. from Manchester. 7.25-12.0.—S.B. from London.

PROGRAMMES FOR WEDNESDAY (October 20)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH.
CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati
- 3.0 BROADCAST TO SCHOOLS. 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 THE CHILDREN'S HOUR:
'Mr. Tuggin's Vegetable Marrow' (Agnes Hart)
'From the Iron Mine to the Railway Truck,' by Cecil J. Allen
Piano Improvisations
- 6.0 THE BAND OF H.M. ROYAL AIR FORCE (by permission of the Air Council). Director of Music, Flight-Lieut. J. AMERS.
- 6.50 The Week's Work in the Garden, by the Royal Horticultural Society
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Mr. C. J. P. CAVE, F.R.Met.Soc., 'Climate' (under the auspices of the Royal Meteorological Society)
- 7.28 Musical Interlude
- 7.40 Topical Talk
- 8.0 THE BAND OF H.M. GRENADIER GUARDS
(by permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.)
Director of Music, Lieut. GEORGE MILLER.
Overture to 'Rienzi' Wagner
RIENZI is one of Wagner's earlier operas; it is founded upon Bulwer Lytton's novel of the same name. The Overture is a rather rowdy piece of work, and very stirring. After a few bars of Introduction, we hear, very softly, a well-shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the Full Orchestra. After a time, the music comes to a period, and makes a fresh start (*quick and energetic*); the Wind instruments have loud repeated chords, the 'Cellos and Double-basses do rapid downhill scales. Soon after comes a very striking passage, in which the Brass alone thunder out the *Call to Arms*. Then comes the *Rienzi's Prayer* Tune again (but quicker this time than before) and after that the *Call to Arms* again, and then a *stirring march-like tune*, at first in Strings and Woodwind softly, but soon afterwards by all the instruments of the Orchestra as loudly as they can do it. Out of these tunes the Overture is constructed.
Duet for Clarinet and Oboe, 'Villanelle' Dell'Acqua
(Band-Sergeant J. HARKER (Oboe), Sergeant D. MATTHEWS (Clarinet)
Humoresque, 'Has Anybody Here Seen Kelly?' Bellstedt
- 8.35 RAYMOND NEWELL (Baritone)
The Little Admiral (Songs of the Fleet)
C. V. Stanford
'The Sailor's Last Voyage' ... Eyvind Alnaas

BAND
Burmese Suite, 'The Pagoda of Flowers'
A. Woodforde-Finden
Introduction and Passing of Priests; 'Midst the Petals'; The Star-Flower Tree; The Blue Lotus Dance; The Return of Oomala

8.45 'GREY ASH'
A Short Play by Leonora Thorner, presented by the LONDON RADIO PLAYERS
Characters:
Renée (Wife of Sigurd Nikita)
BARBARA COUPER
Anna (Her Maid) PEGGIE ROBB-SMITH
Sir John Ferguson (A Noted Alienist)
GILBERT HERON
Sigurd Nikita (A Famous Violinist)
HENRY OSCAR
THE Scene is the comfortably furnished drawing-room of a remote Downland cottage, about four o'clock on a mid-winter



'GREY ASH'

A tense moment during this thrilling radio drama, which the London Radio Players are performing to-night. On the left is Miss Peggie Robb-Smith (Anna), and next to her Mr. Henry Oscar (Sigurd Nikita). Mr. Gilbert Heron (Sir John Ferguson) is bending over the chair with a glass of water in his hand, and Miss Barbara Couper (Renée) is lying in the chair.

afternoon. From an overhead room comes the sound of a violin player, practising exercises and melodies alternately. In this setting is unfolded a weird legend connected with the old violin and the strange and thrilling fulfilment of the story in modern days.

9.10 BAND
Grand Scene, 'The Blessing of the Swords' (Les Huguenots) Meyerbeer
Suite for Military Band in F Major Holst
March; I'll Love My Love; Song of the Blacksmith; Fantasia on the Dargason

9.30 Sir OLIVER LODGE, F.R.S., 'Atoms and Worlds: The Atom of Matter—Now'

9.45 CONTEMPORARY BRITISH COMPOSERS, interpreted by GORDON BRYAN
ARNOLD BAX: A Hill Tune; Country Tune; Lullaby; In a Vodka Shop
ARNOLD BAX (born 1883), one of the foremost present-day composers, was trained at the Royal Academy of Music, studying composition under Frederick Corder. His music was first heard in public in 1903, and since then he has written many large Choral, Orchestral and Chamber works, besides Piano pieces and many

subtle and fragrant songs, in which there is often a wistful tenderness. He has a Celtic strain in him, and so it is not surprising that he has given us some sensitive and charming expressions of moods both in keyboard music and in songs. In *A Hill Tune* the right hand sets up a soft rippling figure of accompaniment beneath which the left hand starts a tune of a quasi-Irish character. In *a Vodka Shop* is a recollection of scenes witnessed during a trip to Russia. 'Coarse and rough' is the direction at the head of this piece.

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

10.15 BAND OF H.M. GRENADIER GUARDS and RAYMOND NEWELL (Baritone)
Nautical Fantasia, 'Trafalgar'
George Miller, Senr.

SYNOPSIS: Introduction—Night—The Middle Watch—Sail Ahead—Drum Beats to Quarters—Bearing Down on the Enemy—The Admiral's Signal—The Action—Rule Britannia—The Wounded—Death of Nelson—Hands, 'Bout Ship—Homeward Bound—Finale

10.35-11.0 VARIETY
JOSEPH BULL (Classical Banjoist)
Two Short Sketches: 'FOUR'S COMPANY' and 'TRIO FOR TWO,' by H. S. C. Stevens

5XX 1,600 M. DAVENTRY.

- 10.30 a.m. TIME SIGNAL; WEATHER FORECAST
- 11.0-1.0 THE RADIO QUARTET and MARY ABBOTT (Pianist), FLORENCE ROUSE (Contralto), BOOTH UNWIN (Baritone)
- 1.0-2.0 } S.B. from London
3.0-7.30 }
- 7.30-7.55 S.B. from Sheffield
- 7.55 LIVERPOOL CIVIC WEEK CONCERT
RELAYED FROM LIVERPOOL
ORCHESTRA
Carnival Overture Dvorak

- KATE WINTER
Scene, 'Adonais' Landon Ronald
- 8.5 ORCHESTRA
Klingsor's Magic Garden and Flower Maiden's Scene (Parsifal) Wagner
Polka for Strings, 'Les Vendredis' Sokolov-Glazounov-Liadov
- 8.30 WALTER WIDDOP
Prize Song (The Mastersingers) Wagner
- 8.35 ORCHESTRA
Four Norwegian Dances Grieg
Concert Waltz, Op. 57 Glazounov
- 9.0 KATE WINTER
Fair House of Joy Quilter
When Love is Kind arr. A. L.
Don't Come In, Sir, Please Cyril Scott
- 9.10 WALTER WIDDOP
- 9.20 ORCHESTRA
Overture, 'Zampa' Herold
- 9.30-10.10 S.B. from London
- 10.10 Shipping Forecast
- 10.15-11.0 S.B. from London
- 11.0-12.0 DANCE MUSIC.
JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

PROGRAMMES FOR WEDNESDAY (October 20)

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Piano-forte Quintet: Leader, Frank Cantell
- 4.45 AFTERNOON TOPICS: HELEN M. ENOCH, 'The Relationship between Picture and Poem.' EVELYN BRYAN (Mezzo-Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
Fox-trot, 'Static Strut' Yellen
Fantasia, 'Manon Lescaut' Puccini
Suite, 'The Purple Vine' Ancliffe
March, 'Alaska' Michiels
- 6.50 S.B. from London
- 8.0 POPULAR MUSIC OF THE FOUR COUNTRIES

As represented by the following Composers: SIR HENRY R. BISHOP (England), SIR A. C. MACKENZIE (Scotland), SIR C. V. STANFORD (Ireland), EDWARD GERMAN (Wales)

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture, 'Britannia' Mackenzie
APPLETON MOORE (Baritone), STATION REPERTORY (MALE) CHORUS and ORCHESTRA
Three Cavalier Songs Stanford

ALICE MOXON (Soprano) and ORCHESTRA
Waltz Song (Tom Jones) German
ORCHESTRA

Intermezzo, 'Benedictus' Mackenzie
REPERTORY CHORUS and ORCHESTRA
Glee, 'The Chough and Crow' Bishop

APPLETON MOORE
Glorious Devon German
ALICE MOXON and ORCHESTRA

Should He Upbraid Bishop

- 9.0 CHORUS and ORCHESTRA
Dramatic Cantata, 'THE REVENGE'
Words by Tennyson. Music by Stanford
The Poem will be recited, prior to performance, by JOSEPH LEWIS

THE REVENGE is one of the best examples of a type of music in which Stanford excelled—the sea song. Many readers will have the libretto in their own homes, for it is a setting for Chorus and Orchestra of Tennyson's well-known Ballad (of the same name), which tells how Sir Richard Grenville with the *Revenge* 'At Flores in the Azores' fought against a host of Spanish galleons.

- 9.30-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

- 3.45 STEWART SMITH: A Fashion Talk, 'When to Follow Paris'
- 4.0 Tea-Time Music by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square.
March, 'Taj Mahal'
Waltz, 'When I Waltz With You' Friml
Selection, 'Rigoletto' Verdi
Fox-trot, 'Kiss Me, Curse You' Munro
Song, 'Through All the Ages' Coates
Entr'acte, 'Chant Hindu' Rimsky-Korsakov
Fox-trot, 'Mothers of the World' Romberg
Suite, 'Gabrielle' Rosse
One-step, 'If You Want to Please a Portuguese' Butler

- 5.15 THE CHILDREN'S HOUR

- 6.0 STUDIO SMALL ORCHESTRA: Directed by Capt. W. A. FEATHERSTONE
Spanish March, 'Gallito' Lope
Elegio Czibulka

Chant Sans Paroles Tchaikovsky
Valse, Entr'acte, 'Rose-Mousse' Bosc

- 6.15 ENA WILLIAMS (Mezzo-Soprano)
Wake Up }
Sing, Joyous Bird } Montague Phillips

- 6.20 ORCHESTRA
Berceuse de Jocelyn Godard
Serenata Napolitana Langey

- 6.35 ENA WILLIAMS
The Lilac Tree G. Gartlan
What a Wonderful World It Would Be Hermann Lohr

- 6.40 ORCHESTRA
Chaconne Durand
Serenade Zigeunerin Ivanovici

- 6.50-11.0 S.B. from London (10.10 Local News)



Mr. Walter Widdop, who sings in the Civic Week Orchestral Concert, relayed from the Philharmonic Hall [Liverpool 7.45], and Miss Kathleen Daly, violinist, who takes part in the Matinee Concert relayed from Crane Hall. [Liverpool 3.0.]

5WA CARDIFF. 353 M.

- 3.15 BROADCAST TO SCHOOLS: MISS CELIA EVANS, 'Regions of the World—(3) The Deserts'

- 3.40 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Piano)

- Popular Trios
Trio in D Minor, Op. 32 Arensky
First Movement (Allegro); Second Movement (Elegie); Third Movement (Finale)
Trio, Op. 42 Gaid

- 4.45 Afternoon Topics

- 5.0 Piano-forte Recital

- 5.15 THE CHILDREN'S HOUR

- 6.0 Major A. C. ALFORD, 'The Death-blow to Hannibal's Campaign Against Rome, B.C. 207.'

- 6.15 S.B. from London

- 8.0 THE FRAGRANCE OF THE EAST

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
Dance of Asinne and Slaves (A Night in Egypt) Arensky
Oriental Pictures, 'The Snake Charmer' Shelley

- 8.12 MARGARET WILKINSON (Soprano)
Stars of the Desert Woodforde-Finden
The Snake Charmer Liza Lehmann

- 8.20 ORCHESTRA
Desert Suite Grunn
At Sunrise; Choya Dance; On the Mesa; Mirage; Oasis

- 8.30 'ON JHELUM RIVER' Woodforde-Finden
A Kashmiri Love Story, by Fred John Fraser
MARGARET WILKINSON and GLYN EASTMAN
Jhelum Boat Song (Duet)
Song of the Bride (Soprano)
Will the Red Sun Never Set? (Baritone)
Ashoo at Her Lattice (Soprano)
Only a Rose (Baritone)
Kingfisher Blue (Duet)

- 8.50 A Reading from 'Omar Khayyam' (Edward Fitzgerald)

- 8.55 ORCHESTRA
Egyptian Impressions Bainbridge-Crist
Caravan; To a Mummy; Katabet; A Desert Song

- 9.5 GLYN EASTMAN
Myself When Young (A Persian Garden) Liza Lehmann
God, Keep My Thoughts, (The Pagoda of Flowers) Woodforde-Finden
Kashmiri Song (Indian Love Lyrics) Woodforde-Finden

- 9.15 ORCHESTRA
Hindu Nautch Dance Crist

- 9.20 MARGARET WILKINSON and GLYN EASTMAN (Duet)
Allah Be With Us (A Lover in Damascus) Woodforde-Finden

- 9.27 ORCHESTRA
Arabian Festival March Bergé

- 9.30-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

- 3.25 BROADCAST TO SCHOOLS: 'The Story of English Music.' MISS ELFRIDA VIFONT, 'Viol, Voice, and Virginal'

- 3.45 NATHAN JOSEPH (Reciter)
Fagin's Last Hour Dickens
A Frenchman Proposes 'The Ladies' Moseley, Version of a German Gentleman on the Telephone Tom Clare

- 4.0 Music from the Piccadilly Picture Theatre

- 5.0 Mr. L. B. BENNY: Request Talk on Astronomy 'Comets and Meteors'

- 5.15 THE CHILDREN'S HOUR

- 6.0 S.B. from London

- 6.50 Royal Horticultural Society's Bulletin

- 7.0 S.B. from London

- 8.0 VARIETY

Provided by ALMA VANE, FLORENCE OLDHAM, HAROLD KIMBERLEY. Interlude by EUGENE EARLE (Banjoist)

- 9.30-11.0 S.B. from London (10.10 Local News)

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 THE CHILDREN'S HOUR

- 6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA: Directed by EDWARD STUBBS

- 6.30 VISIT OF TOC H MEMBERS TO HULL STUDIO

The members of Toc H Mark X (Hull Branch) will conduct their usual weekly Guest Night Meeting from the Studio

THE CEREMONY OF LIGHT. (Rev. T. Garaway)
(The words which precede the silence constitute an act of remembrance; those after it, of self-dedication)

Jobmaster's Announcements. (T. W. Marsh)
Padre's Announcements. (Rev. T. M. Garaway)
Secretary's Announcements. (W. A. Lunn)
Toc H. Talk by Hull President. (Major W. H. Carver)
'O Rogerum' sung by the members

- 6.50 Royal Horticultural Society's Bulletin

- 7.0 S.B. from London

PROGRAMMES FOR WEDNESDAY (October 20)

8.0 LIGHT MUSIC AND ENTERTAINMENT

- REGINALD WHITEHEAD (Bass)
 Beware of the Maidens..... *Craske-Day*
 Sea Haven..... *Sanderson*
 The Song of the Bow..... *Aylward*
- 8.10 EVA TAYLOR (Solo Concertina)
 Selection, 'Souvenirs de Donizetti' *arr. Elagrove*
- 8.20 JUPITER MARS will Entertain at the Piano
- 8.30 MIRIAM DITCHBURN BENHAM (Contralto)
 Sweet Night..... *Ernest Austin*
 Home Song..... *Liddle*
 Still As the Night..... *Böhm*
- 8.40 REGINALD WHITEHEAD
 Over the Moor..... *Liddle*
 The Sergeant's Song..... *Holst*
 'Within These Sacred Bowers' from 'The
 Magic Flute'..... *Mozart*
- 8.55 EVA TAYLOR
 Two Descriptive Pieces..... *arr. Eva Taylor*
 The Piccolo; The Organ
- 9.5 MIRIAM DITCHBURN BENHAM
 Alleluia..... *arr. O'Connor Morris*
 Gipsies..... *Graham Peel*
 Linden Lea..... *Vaughan Williams*
- 9.15 JUPITER MARS in a Further Interlude
- 9.30-11.0 S.B. from London (10.10 Local News)

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

- 11.30-12.30 Field's Café 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,
 'Gems from Opera—(1) Faust (Gounod)'
- 5.15 THE CHILDREN'S HOUR
- 6.0 STRING BAND OF H.M. GRENADIER GUARDS
 (by kind permission of Col. B. N. Sergison-
 Brooke, C.M.G., D.S.O.): Director of Music, Lieut.
 G. MILLER. Relayed from the *Leeds Mercury*
 Better Housing and Housekeeping Exhibition,
 Fenton Street Drill Hall, Leeds
- 6.50 Royal Horticultural Society's Bulletin
- 7.0 S.B. from London
- 7.40 Mr. ARTHUR LODGE, Yorks Organizing
 Secretary 'Toc H'
- 8.0-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

Special Civic Week Programme.

- 3.0 Crane's Matinée Concert relayed from Crane
 Hall
 JOSEPH GREENE (Solo Pianoforte)
 Organ Prelude, Fugue, and Variation
César Franck-Harold Bauer
 In the Night..... *Schumann*
 Study in Double Notes..... *Moszkowski*
 LEWIS JAMES (Baritone)
 The Seminarist..... *Moussorgsky*
 KATHLEEN DALY (Violin)
 Concerto in A Minor..... *Viotti*
 JOSEPH GREENE
 Choral Prelude..... *Bach-Bummel*
 Toccata (written on the old Northumbrian
 Pipe Tune, 'Newburn Lads')..... *Holst*
 Jiznki-Uta (Workmen's Song) (from Four Studies
 in Japanese Harmony, based on Native Songs)
Theodor Scando
 On Wings of Song..... *Mendelssohn-Liszt*
 Concert Study..... *Delafosse*
- 4.0 AFTERNOON TOPICS: KATE LOVELL, 'Funnel
 and Triangles'
- 4.15 DANCE MUSIC by the PICCADILLIANS DANCE
 ORCHESTRA: Directed by JULIAN VEDEY, relayed
 from the EDINBURGH CAFÉ BALLROOM

5.15 THE CHILDREN'S HOUR

- 6.0 DANCE MUSIC
- 6.20 Liverpool Union of Girls' Clubs Monthly
 Talk: Miss J. E. McCREDDELL, 'The Girls'
 Club Winter Programme'
- 6.30 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin. S.B.
 from Manchester
- 7.0 S.B. from London

7.45 CIVIC WEEK ORCHESTRAL CONCERT

Relayed from the Philharmonic Hall. KATE
 WINTER (Soprano); WALTER WIDDOP (Tenor),
 and THE STATION SYMPHONY ORCHESTRA.
 Relayed to Daventry from 7.55 (app.)
 Conductor: JOSEPH LEWIS
 Principal Violin: FREDERICK BROWN

ORCHESTRA
 Carnival Overture..... *Devorák*

KATE WINTER
 Scene, 'Adonais'..... *London Ronald*

THIS is a dramatic vocal solo, with orchestral
 accompaniment, a setting of passages from
 Shelley's great poem, the Elegy in which he
 mourns the death of John Keats, under the
 symbol of the lamentations over the death of the
 beautiful Adonais.

8.5 ORCHESTRA
 Klingsor's Magic Garden (from 'Parsifal' Wagner
 Flower Maidens' Scene.)
 Polka for Strings, from 'Les Vendredis'
Sokolof-Glazunof-Liadof

THE Sacred Festival Drama *Parsifal* was
 Wagner's last work. In it, he again
 treats of the legendary relic of the Eucharist, the
 Holy Grail (the cup in which the Saviour's blood
 was received at the Crucifixion), which he had
 brought into his earlier opera *Lohengrin*.
 In *Parsifal* the guardian of the Holy Grail has
 sinned, and sustained a wound from the Sacred
 Spear which will not heal. He and his Knights
 are in distress. Blessing comes to them once
 more through Parsifal, an innocent youth, the
 'Pure Fool' who resists temptation.
 The excerpts, *Klingsor's Magic Garden* and the
Flower-Maidens' Scene, really form one con-
 tinuous scene. Klingsor is an evil magician
 who, angry at his exclusion from the sacred
 knighthood, has created an enchanted castle and
 garden. Here, with the help of Kundry, a
 beautiful woman, and her attendant Flower-
 Maidens, he tempts the Knights. Parsifal is led
 there, but is proof against the enchantments
 and wiles of Klingsor and Kundry and her
 Maidens.

8.30 WALTER WIDDOP
 Prize Song (The Mastersingers)..... *Wagner*

8.35 ORCHESTRA
 Four Norwegian Dances..... *Grieg*
 Concert Waltz, Op. 57..... *Glazounov*

9.0 KATE WINTER
 Fair House of Joy..... *Quilter*
 When Love is Kind..... *arr. A.L.*
 Don't Come In, Sir, Please..... *Cyril Scott*

9.10 WALTER WIDDOP
 Cielo E Mar..... *Ponchielli*
 A Request..... *A. Woodforde-Finden*
 So We'll Go No More a-Roving *Maud Valerie White*

9.20 ORCHESTRA
 Overture to 'Zampa'..... *Herold*

9.30-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Morning Concert relayed from Daven-
 try
- 3.45 THE MIKADO CAFÉ ORCHESTRA: Conductor,
 FREDERICK BOTTOMLEY

4.45 Music and Afternoon Topics: Dorothy
 Whipple, 'Domestic Hints'

5.15 THE CHILDREN'S HOUR

- 6.15 'A Reader': 'New Books'
- 6.30 S.B. from London

8.0 YESTERDAY AND TO-DAY

YESTERDAY

DALE SMITH (Baritone)
 The Arrow and the Song..... *Balfe*
 Love's Old Sweet Song..... *Molloy*
 The Sands o' Dee..... *Clay*
 My Pretty Jane..... *Bishop*
 To Anthea..... *Hatton*

'A PROPOSAL IN 1865'

A Cameo by Edward P. Genn
 Characters:
 Evelyn de Forest..... *ESMÉ TALBOT*
 Anthony Chamberforth..... *R. MACPHERSON*
 Mrs. de Forest..... *KATE BURROWS*
 The Scene is laid in a drawing-room of the period.
 Anthony is expected, but has not yet arrived.

LAWRENCE BASKCOMB will Entertain

TO-DAY

'A PROPOSAL IN 1926'

A Cameo by Edward P. Genn
 Characters:
 Teddie (a Modern Young Lady)..... *ESMÉ TALBOT*
 Billie..... *R. MACPHERSON*
 'Poor Old Father'..... *EVERARD GUILFORD*
 The Scene is laid in a drawing-room, and Teddie
 has just come in from Golf

DALE SMITH

Peace..... *Eric Fogg*
 My Sweet Sweeting..... *Frederick Keel*
 A Lawsuit..... *D. M. Stewart*
 The Pavane of the Duchess of Medina
Becket Williams

The Bold Unbiddable Child..... *Stanford*
 LAWRENCE BASKCOMB will Entertain

9.30-11.0 S.B. from London (10.10 Local News)

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 Res-
 taurant

Selection, 'Coppélia'..... *Delibes*
 Valse, 'Lyrique'..... *Sibelius*
 Selection, 'La Traviata'..... *Verdi*

4.0 AFTERNOON TOPICS: Mr. F. PEDRICK HARVEY,
 'News and the Public'

4.15 TEA-TIME MUSIC from the ROYAL HOTEL,
 Musical Director, ALBERT FULLBROOK
 Suite, 'On the Briny'..... *Carr*
 Valse Boston..... *Drigo*
 Chanson..... *Friml*
 Suite, 'Yashmak Land'..... *Theurban*
 Night..... *Nicholls*
 The Shrine in the Wood }
 The Singing Stream..... } *Carr*
 A Florida Spiritual..... }

5.15 THE CHILDREN'S HOUR

6.0 GEORGE BOLTON (Entertainer)

6.30 S.B. from London

8.0 ACROSS THE WORLD OF MUSICAL COMEDY FROM EAST—

THE STATION ORCHESTRA: Conducted by
 WINIFRED GRANT
 Egypt: Selection, 'Cleopatra'..... *Strauss*
 EVELYN DANE (Soprano) with ORCHESTRA
 China: The Moon (San Toy)..... *Monckton*
 Japan: The Geisha's Life (The Geisha)
Sidney Jones
 Ceylon: My Heart's at Your Feet (The Cingalee)
Rubens

PROGRAMMES FOR WEDNESDAY (October 20)

8.30 TO WEST
ORCHESTRA
 Holland: Selection, 'Miss Hook of Holland' *Rubens*
 EVELYN DANE with ORCHESTRA
 Russia: The Waltz Song (The Last Waltz) *Leo Fall*
 France: What Are Names? (Monsieur Beaucaire) *Message*
 England: Coo (A Country Girl) *Monckton*

AND THENCE TO ARCADY

ORCHESTRA
 The Arcadians *Monckton and Talbot*

9.0 SONG RECITAL
 MADAME ALICE LARIN (Contralto)
 Since We Parted *John W. Stone*
 Shells *Gerald Phillips*
 A Presage *Bernard Mercfield*
 She Dwelt Among the Untrodden Ways *Kellie*
 O That We Two Were Maying *Nevin*
 Mignonette *Harriss*
 Silver Ring *Chaminade*
 Annie Laurie *Traditional*
 (With Orchestra.) (By request.)
 Largo, 'Ombra mai fu' *Händel*
 Believe Me, If All Those Endearing Young
 Charms *Traditional*
 Just *Bradford*

9.30 S.B. from London
10.10 Local News
10.15-11.0 VARIETY
 BILLY BARNES (Original Songs at the Piano);
 ZACHARY TAN (Musical Novelties); and THE
 STATION VARIO DANCE BAND

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Lecture by Moses
 Baritz
4.0 AFTERNOON TOPICS: Miss KATE BALDWIN,
 'A Few Household Facts'
4.15 ORCHESTRA relayed from the GRAND HOTEL
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30 S.B. from London
6.50 Royal Horticultural Society's Bulletin
7.0 S.B. from London

7.30 LECTURE RECITAL
Relayed to Daventry until 7.55
 WILLIAM BAINES (1899-1922) interpreted by
 FREDERICK DAWSON
 Dreaming (from Four Sketches)
 Seven Preludes (Selected):
 Amen Prelude; The Whirlwind; Poppies
 Gleaming in the Moonlight; In the Olden Style;
 Appassionata
 Silverpoints:
 Labyrinth (A Sea Deep Cave); Water Pearls;
 Floralia
 'Nymph-like Children danced and threw flowers
 o'er the festive shrine of fair Flora.
 Zephyrus joyfully sang through the trees with the
 scent of all the woodland May-flowers in his
 breath.'—W.B.
 Study, 'Exaltation'
 Angelus
 Good Night to Flamboro'
 'Cry, Sea! it is thy hour; thou art alone'

8.0 S.B. from London

8.30 CELLO SOLOS AND SONG CYCLES
 GEORGE JEFFERSON at the Piano
 DOROTHY BINGHAM (Cello)
 Sonata *Sammartini-Salmon*

THIS Sammartini is presumably Giovanni of
 that name (also spelt San Martini), one of
 two brothers whose Chamber Music was very
 popular here in the eighteenth century. Dr.

Burney, our musical historian, says that he
 wrote 'an incredible number of spirited and
 agreeable compositions' for Strings, and was at
 one time Choirmaster to 'more than half of the
 churches in Milan, for which he furnished Masses
 upon all great festivals.'
 Some of Sammartini's String music has been
 re-edited by the French 'cellist of our day,
 Joseph Salmon.
 The Sonatas are almost always in the form
 characteristic of such works at that time—four
 (sometimes three) contrasted Movements, alter-
 nately slow and quick.

8.40 IDA BLOOR (Soprano); ENA ROBERTS
 (Contralto); PERCY ALLOTT (Tenor); ERNEST
 PLATTS (Baritone)
 Song Cycle, 'The Passing Show' *Herbert Oliver*

9.5 DOROTHY BINGHAM
 Old Swedish Air *arr. Squire*
 Mazurka (1) *Popper*

9.12 IDA BLOOR, ENA ROBERTS, PERCY ALLOTT,
 ERNEST PLATTS
 Dorothy's Wedding Day *H. Lane Wilson*

9.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 301 M.

4.0 THE CAPITOL THEATRE ORCHESTRA: Directed
 by 'Rondelle'
5.0 AFTERNOON TOPICS: J. R. B. MASEFIELD
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London

8.0 A BIRTHDAY PROGRAMME

An informal programme celebrating the Second
 Birthday of the Stoke-on-Trent Station. This
 will include orchestral and vocal items, and also
 a short play performed by members of the
 Station Staff

9.30-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 482 M.

3.30 The Castle Cinema Orchestra and Organ
 Music relayed from the Castle Cinema
4.15 Gramophone Records
5.0 Afternoon Topics: 'Books to Read'
5.15 The Children's Hour
6.0 Musical Interlude
6.15 The West Wales Girl Guides' Bulletin
6.30 S.B. from London

ROUND THE STATIONS. SWANSEA VISITS:

**8.0 DUNDEE; 8.15 ABERDEEN; 8.30 LIVER-
 POOL; 9.0 BIRMINGHAM**

9.30-11.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

3.0-3.30—Broadcast to Schools: Mr. Eric Barber, 'David
 Copperfield' **4.0**—Afternoon Topics, **4.15**—Music from Fen-
 wick's Terrace Tea Rooms. **5.15**—The Children's Hour.
6.0—S.B. from London. **6.35**—For Farmers: Mr. R. W.
 Wheldon, 'Improvement in the Milk Yield of Dairy Cows' (2).
6.50—Royal Horticultural Society's Bulletin. **7.0**—S.B. from
 London. **8.0**—Station Orchestra—Selection, 'Gipsy Love'
 (Lehar). **8.10**—Nancy Hepton (Soprano)—Pipes of Pan
 (The Arcadians) (Monckton and Talbot); Bell Song (Les
 Cloches de Corneville) (Planquette); Love's Own Kiss (High
 Jinks) (Freeman). **8.25**—Orchestra—Selection, 'The Mousmé'
 (Monckton and Talbot). **8.35**—Tom Heenan (Tenor)—Murders
 (Dick Henry); Little Street Arab (The Rose of Persia) (Sullivan);
8.45—Orchestra—Selection, 'Yvonne' (Gilbert and Duke)
 Selection, 'Katja the Dancer' (Gilbert). **9.0**—Nancy
 Hepton—Love Will Find a Way (The Maid of the Mountains)
 (Fraser-Simson); Waltz Song (Tom Jones) (R. German). **9.10**—

Orchestra—Selection, 'The Quaker Girl' (Monckton). **9.20**—
 Tom Heenan—I've Got a Motto (The Arcadians) (Monckton);
 Four Jolly Sailors (A Princess of Kensington) (R. German).
9.30—S.B. from London. **10.15-11.0**—The Davies Trio.

5SC GLASGOW. 422 M.

3.20—Broadcast to Schools: M. Albert le Grip, 'French—
 La Poste Autrefois et Aujourd'hui' **3.32**—Prof. R. S. Ball,
 'British History—John Wilkes and Lord Bute' **3.45**—Sele-
 ction, 'La Bohème' (Puccini). **3.55**—Wireless Quartet: Helen
 Kirk (Contralto). **5.0**—Afternoon Topics. **5.15**—Children's
 Hour: D. H. Lowe, 'Castles and Keeps in Scotland' **6.0-6.2**—
 Weather Forecast for Farmers. **6.15**—S.B. from London.
6.50—R.A.F. Band relayed from London. **7.0**—S.B. from
 London. **8.0**—Variety Concert—Coleen Clifford (Entertainer
 at the Piano); Cyril Liddington (Entertainer) accompanied by
 Harry Pepper. The Station Orchestra, Conducted by Herbert A.
 Carruthers. **9.30**—S.B. from London. **10.15-11.0**—Trafalgar—
 The Station Orchestra—Overture, 'Britannia' (Mackenzie);
 Selection, 'Merrie England' (German); Overture, 'Plymouth
 Hoe' (Ansell); March, 'The Middy' (Alford).

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: Mrs. Robertson Cameron, 'The Forty-
 Five'—a Sketch of the Period. **5.15**—Children's Hour: Songs
 by Winifred MacLeod. **6.0**—S.B. from London. **6.30**—
 Steadman's Symphony Orchestra, relayed from the Electric
 Theatre. **7.0**—S.B. from London. **7.40**—Mr. Norman Morris-
 son, 'Natural History Talks—(2) The Cat as Fisherman'.
8.0—Aberdeen Battalion Boys' Brigade Brass Band—March,
 'Albion' (Wood); Overture, 'Prince Charlie or the '45'' (Voth).
8.15—Margaret F. Stewart (Soprano)—I'm Glad My Herr's
 My Ain (arr. Watson); There Cam a Young Man (ae My
 Daddy's Door (arr. Stephen); The Rowan Tree (arr. M. Diack).
8.27—Band—Selection, 'Recollections of Scotland' (W. Rin-
 mer); Valse, 'Scotch Songs' (Lee). **8.44**—Margaret F. Stewart
 —The Broom o' the Cowden Knowes (arr. Moffat); Last May a
 Braw Wooer (arr. Marion-Richardson); Auld Scots Songs (arr.
 Moffat); Castles in the Air (Ballantyne). **8.53**—Band—Sele-
 ction, 'Scotland' (W. H. Lee); Valse, 'The Bonnie Princess'
 (R. De Lacy); March, 'The Lea Rig' (Traditional). **9.15**—
 'What Is It?'—The Third of a New Series of Thumb-nail
 Sketches. Listeners are invited to say what they think is occur-
 ing in the Studio. Full particulars will be announced before
 and after the sketch. **9.30-11.0**—S.B. from London.

2BE BELFAST. 440 M.

3.0—Broadcast to Schools, London Programme relayed
 from Daventry. **4.0**—Afternoon Topics: Mr. H. Richard
 Hayward, incidents from the 'Pickwick Papers'. **4.15**—The
 Carlton Orchestra. **5.15**—Children's Hour. **6.0**—S.B. from
 London. **8.0**—Augmented Station Orchestra—March, 'Pomp
 and Circumstance, No. 4, in G (Elgar)'; Overture, 'Tannhäuser'
 (Wagner). **8.23**—Parry Jones (Tenor)—Where're You Walk
 (Handel); Flower Song (Carmen) (with Orchestral Accompani-
 ment) (Bizet). **8.30**—Orchestra—Suite from the Ballet,
 'Hiawatha' (Coleridge-Taylor). **8.42**—Parry Jones—The
 Cloths of Heaven (Dumbell); Eldorado (Mallinson); Love Went
 A-riding (Bridge). **8.54**—Orchestra—Suite, 'In Westminster
 Abbey, Op. 45 (Rauvidou) (First Broadcast Performance).
9.6—Intermezzo (Cavalleria Rusticana) (Mascagni); Waltz,
 'Bürgerweisen' (Strauss); Overture, 'Masaniello' (Auber).
9.30-11.0—S.B. from London.

2DE DUNDEE. 315 M.

3.0—Broadcast to Schools: D. M. Cumming Skinner, 'Dun-
 dee Through the Ages' (6). **3.30**—La Scala Orchestra: F. Ron-
 ledge Bell, Musical Director. **4.30**—Vina MacFarlane (Dramatic
 Recital). **5.0**—Afternoon Topics: Mrs. William Kinnear,
 'Studies of Womanhood—A Royal Washing Day'. **5.15**—
 Children's Hour. **6.0**—Musical Interlude. **6.30**—S.B. from
 London. **7.40**—S.B. from Aberdeen. **8.0**—St. Margaret's
 (Old) Silver Prize Band—March, 'Heroes of Liberty' (Rimmer);
 Selection, 'Gems from Maritana' (Wallace). **8.20**—George
 McDonald (Baritone)—The Gay Cavalier (Brenville Tipton);
 Drink to Me Only with Thine Eyes (Quilter); The Bandolero
 (Stewart). **8.30**—Band—Intermezzo, 'Harvest Moon' (Ross);
 Trombone Duet, 'The Slippery Slide' (Frenchard). **8.40**—
 Eddy Reed (Entertainer) in Stories and Songs. **8.52**—
 Band—Descriptive Piece, 'A Motor Ride' (Bidgood). **8.58**—
 George McDonald (Baritone)—A Jovial Monk Am I (Aldran);
 Four By the Clock (Mallinson); Father O'Flynn (Stanford).
9.10—Eddy Reed in Stories and Monologues. **9.20**—Band—
 Echoes of the Opera (Rimmer). **9.30-11.0**—S.B. from London.

2EH EDINBURGH. 328 M.

3.30—Broadcast to Schools: Mr. Herbert Wiseman,
 'Song Making and Song Singing (4) Songs Worth Singing (a)
 The Elizabethans, (b) Purcell, Bach, Handel.' Illustration by
 Warren Wymne (Baritone). **4.0**—Afternoon Topics. **4.15**—
 Patrick Thomson's Orchestra. **5.15**—Children's Hour. **6.0**—
 Musical Interlude. **6.30**—S.B. from London. **6.40**—Bulletin
 of Young People's Organisations. **6.50**—Mr. J. S. Chisholm,
 of Aberdeen. **7.0**—S.B. from London. **7.40**—S.B.
 from Aberdeen. **8.0**—Herbert Thorpe (Tenor) with Station
 String Quartet and L. Shepherd Munn (Pianoforte)—On Wenlock
 Edge (Song Cycle—Poems by Housman) (Vaughan Williams);
 On Wenlock Edge; From Far, From Eye to Morning; Oh, When
 I Was in Love With You; Is My Team Ploughing?; Bredon Hill;
 I Was in Love With You; Is My Team Ploughing?—Elygie,
 June. **8.20**—Chester Henderson (Solo Violoncello)—Elygie,
 Op. 24 (Gabriel Fauré); Sérénade Espagnole, Op. 20 (Glasunov).
8.33—Herbert Thorpe will Sing Some Old Songs in a New Guise.
 —My Lovely Cella (Seventeenth Century) (arr. Lane Wilson);
 Cherry Ripe (arr. Cyril Scott); Phyllis Has Such Charming
 Graces (arr. Lane Wilson); Drink to Me Only with Thine Eyes
 (arr. Quilter). **8.45**—The Station String Quartet; Walter
 Channon (Violin); Kenneth Anderson (2nd Violin); Joseph Smith
 (Viola); Chester Henderson (Violoncello)—Quartet in D Minor,
 'Death and the Maiden' (Schubert)—Allegro; Andante con Moto;
 Allegro Molto; Presto. **9.17**—Chester Henderson—Adagio
 and Allegro Militaire from Sonata in G (Boccherini); Arioso
 (Bach). **9.30-11.0**—S.B. from London.

PROGRAMMES FOR THURSDAY (October 21)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH. The Week's Concert of New Gramophone Records
- 2.30 Mrs. E. FIELDS HODGSON, 'Geographical Discoveries: Norsemen—N. America—N.W. Passage'
- 3.0-3.45 EVENSONG, relayed from Westminster Abbey.
- 4.0 TIME SIGNAL, GREENWICH. 'Books to Read,' by Ann Spice
- 4.15 TROCADERO TEA-TIME MUSIC
- 5.15 THE CHILDREN'S HOUR: Piano Solos by Gordon Bryan. 'The Zoo's Worst Characters,' by L. G. M. of the *Daily Mail*
- 6.0 BROADCAST FROM H.M.S. 'VICTORY,' relayed from H.M. Dockyard, Portsmouth

THE Battle of Trafalgar, the most historic victory ever won by the British Fleet, was fought on October 21, 1805. It was a crushing



Claude Harris

Mr. FREDERIC LAMOND,

the world-famous pianist, who plays in the National Concert at the Albert Hall this evening.

blow to French sea-power, but the price paid for it was the loss of Nelson, who was struck down by a French bullet in the moment of victory. His triumph and death are being commemorated to-day by a special programme incorporating scenes from his life-story, and all of these, with the exception of those dealing with his childhood, are being relayed from the deck of his famous flagship, the *Victory*, which is being refitted in the original style.

- 6.55 MARKET PRICES FOR FARMERS
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Birds.' S.B. from Aberdeen
- 7.28 Musical Interlude
- 7.40 Mr. ARNOLD LUNN: 'Skiing'

MR. ARNOLD LUNN is one of the best-known English experts in all winter sports. He is an ex-President of the Alpine Ski Club, and the author of many standard books on skiing and on the Alps.

8.0 National Concert. (See Special Programme)

*8.55 FROM THE STUDIO. A Chinese Narrative Poem. Translated by Arthur Waley, read by H. S. EDE

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

10.15 Admiral MARK KERR C.B., M.V.O.: 'Trafalgar'

ADMIRAL MARK KERR entered the Navy very nearly fifty years ago, and retired in 1918, after an exceptionally distinguished career, in the course of which he was Commander-in-Chief of the Greek Navy from 1913 to 1915. He commanded the Adriatic Squadron in 1916-17, when he was wounded and gassed. He holds an air pilot's certificate, and after retiring from the Navy he became Deputy-Chief of the Air Staff and Major-General in the Royal

NATIONAL CONCERT
(SECOND OF SERIES)
relayed from the Royal Albert Hall.

FREDERIC LAMOND.

THE NATIONAL ORCHESTRA
of 150 Players, conducted by
ALBERT COATES.

8.0 PART I.
THE ORCHESTRA

Overture, 'Tannhäuser' Wagner
Prelude, 'Parsifal' Wagner

8.30 Variations on an Original Theme, Op. 36
(Enigma) Elgar

*8.55 Interlude from the Studio.

9.10 PART II.
FREDERIC LAMOND
(With the Orchestra)

Concerto, No. 5, in E Flat (The 'Emperor')
for Pianoforte and Orchestra, Op. 73
Beethoven
Allegro; Adagio un poco mosso; Rondo-
allegro
Le Poème de l'Extase, Op. 54 Scriabin

Air Force. In addition to all these activities he has found time to write on various subjects, including 'The Spirit of Nelson' and 'How Far Nelson's Memorandum was Carried Out at Trafalgar'

10.30-12.0 DANCE MUSIC. THE SAVOY ORPHEANS and THE SYLVANS 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 DORA MENDEZ-CHRISTIAN (Soprano), KENNEDY ARUNDEL (Baritone), ORREN PERNET (Violinist)
- 1.0-2.0 } S.B. from London
- 2.30-10.10 }
- 10.10 Shipping Forecast
- 10.15-12.0 S.B. from London

National Concert Programme Notes.

OVERTURE TO 'TANNHÄUSER'

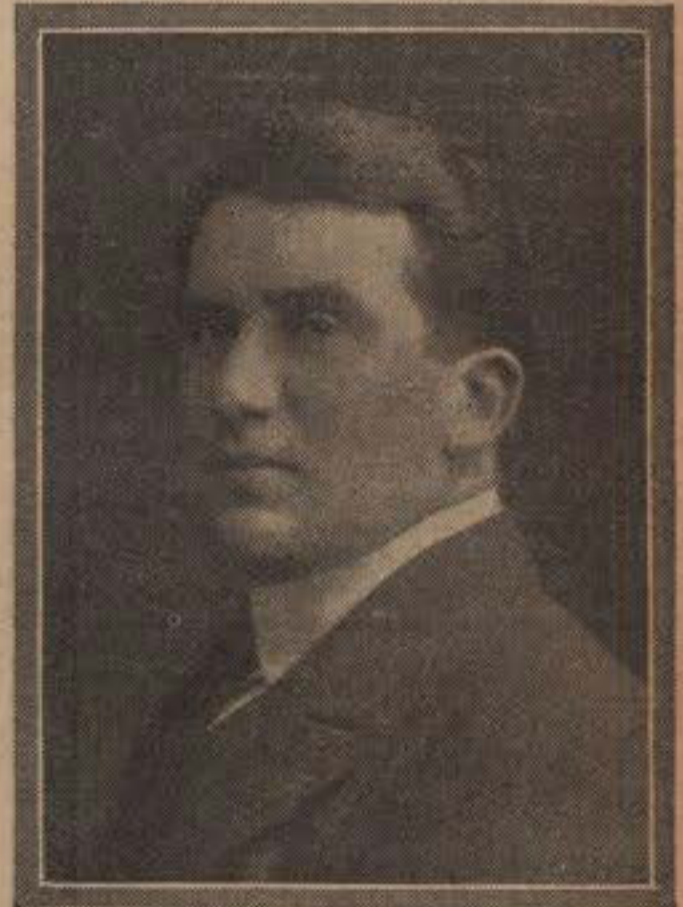
THE *Pilgrim's Chant*, approaching and withdrawing, the wild *Dance of the Maidens of the Venus Mount*, *Knight Tannhäuser's Love Invocation*, the *Rising of Venus*, the *Love Song* again, the *Wild Revels of the Court of Venus*, the *Pilgrim's Chant* once more—these make up the famous and popular Overture to *Tannhäuser*.

Thus is pictured the eternal strife between the carnal and the spiritual, and it will be noted that the spiritual wins.

PRELUDE TO 'PARSIFAL' (WAGNER).

PARSIFAL is Wagner's last work. He called it a 'Sacred Festival Drama.' Its subject is the life of the Knights of the Grail (the sacred relic of the Holy Eucharist—the cup used by the Saviour at the Last Supper, and afterwards by Joseph of Arimathea to catch His blood as it poured from His side at the Crucifixion.)

The Prelude, from its first bars, invokes the devotional atmosphere of the whole Drama. And, in particular, we hear much of the music that is associated with the Holy Grail, and with the sufferings and heroism of the Knights.



Elliot & Fry

Mr. ALBERT COATES

conducts the augmented orchestra in the second of the National Concerts at the Albert Hall.

THE 'ENIGMA' VARIATIONS.

OF all Elgar's larger works, this is the most widely known. All orchestras in, perhaps, every country, play it. It was written in Malvern in 1899, and immediately produced, under Richter's conductorship, at St. James's Hall.

The plan of the work is as follows:—

- A TUNE, CALLED 'ENIGMA,'
- Nine Variations upon it.
- AN INTERMEZZO.
- Three more Variations.
- A FINALE.

The reason the Tune is called 'Enigma' is curious. It seems that it is so written that another tune (one well known to us all) could be played with it, and even, it is said (though this seems amazing) with each of the Variations. What this other tune is, nobody has ever found out, and the Composer, so far, will not tell. But has not the time arrived when he might satisfy the world's natural curiosity?

Another interesting thing is the dedication of the piece 'To my friends pictured within'; each of the Variations is preceded by the initials or the nickname of the friend 'pictured.' Elgar himself has said of this:—

'It is true that I have sketched, for their amusement and for mine, the idiosyncrasies of

PROGRAMMES FOR THURSDAY (October 21)

fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly; the Variations should stand simply as a "piece" of music.

The Music Described.

IN the following description, by no means every feature of interest is pointed out, but it is thought that as much is given as most listeners will be able comfortably to look for as the performance proceeds.

Taking the piece section by section, its course is:—

THE TUNE (*Gently moving along*). Note this carefully as it is played, for it offers the clue to all that follows. It falls into three sentences, as it were (six bars in the minor, four bars in the major, and then the first six bars repeated much as before, but ending with a major chord).

After pausing a moment on this chord, we pass into a whispered descending passage that leads into:—

VARIATION I. (*At the same speed*). Dedicated to C. A. E., i.e., C. Alice Elgar, the Composer's wife. The Tune is started very softly by Flute and Clarinet (doubled by Violin and Viola tremolo).

VARIATION II. (*Quick*). Dedicated to H. D. S.-P. A rapid run-about theme is treated sometimes in the Violins, sometimes in the Woodwind. The original Tune, after a



Sir EDWARD ELGAR

time, appears underneath this in Cellos and Double-Basses.

VARIATION III. (*Pretty quick*). Dedicated to R. B. T. A very happy treatment of the Tune, mostly by the Woodwind.

VARIATION IV. (*At a good, quick speed*). Dedicated to W. M. B. This gives the Tune much in its old original form, with a good deal of added force.

VARIATION V. (*At a moderate speed*). Dedicated to R. P. A., i.e., R. P. Arnold, son of Matthew Arnold. This is a rather solemn Variation. At the opening the Tune is heard in the Cellos, Double-Basses, and Bassoons, the Violins working against this, a beautiful new Tune.

VARIATION VI. (*Gently moving along*). Dedicated to 'Ysobel' (thought to be the Composer's daughter). At the opening bits of the Tune are heard in the Lower Strings, but with the intervals widened (it is said that Ysobel is tall, and has a bold stride). After a few bars a Viola Solo is a prominent feature.

VARIATION VII. (*Rapid*). Dedicated to 'Troyte' (thought to be A. T. Griffiths, a Malvern architect). The Kettledrums are the heroes of this mad, slap-bang Variation, playing very vigorously a little figure founded upon the opening of the Tune, and so arranged, as to barring, that its accentuation incessantly varies, producing a deliberately restless effect.

VARIATION VIII. (*At a gentle, rather quick pace*). Dedicated to W. N. (thought to be Miss Winifred Norbury, of Malvern). A very graceful Variation. Note at the opening two Clarinets running parallel, six notes apart. This Variation ends with a note softly held by the Violins, which serves as a link with—

VARIATION IX. (*Slow*). Dedicated to 'Nimrod' (the late Mr. Jaeger, of Novello's, a lovable personality). This Variation is throughout very dignified, yet full of feeling. As it closes we feel that the first portion of the work is at an end.

After a moment's pause we make a fresh start with:—

VARIATION X. INTERMEZZO (*At a gentle, rather quick pace*). Dedicated to Dorabella (Miss Dora Penny, of Wolverhampton, now Mrs. Powell, of East Grinstead, active in choir-training and choral competitions). This can barely be called a 'Variation,' as it makes little reference to the Tune. It is fairy-like in its delicacy.

VARIATION XI. (*At a good, rapid pace*). Dedicated to G. R. S. (i.e., the late Dr. Sinclair, of Hereford Cathedral).

VARIATION XII. (*Gently moving along*). Dedicated to B. G. N. A Solo Cello begins and the other Cellos then join in. Perhaps B. G. N. was a Cellist. Without a break we pass into:—

VARIATION XIII. ROMANZA (*Moderately quickly*). Dedicated to '***' (said to be Lady Mary Lygon). The original Tune is not much alluded to here.

A Clarinet Solo, of two bars length, opens the piece. The Violins take up this little bit of Tune and, after them, the Flute and Oboe.

Soon there comes a Drum roll that suggests the soft undercurrent of engine-throb on a liner, and a little Clarinet Tune of a few descending notes, which Elgar, in his score, has placed in inverted commas. It is a quotation from Mendelssohn's *Calm Sea and Prosperous Voyage* Overture.

VARIATION XIV. FINALE (*Quick*). Dedicated to E. D. U. This is a very elaborate piece of some length. In its course there appear memories of some of the earlier Variations. It makes a splendidly effective conclusion.

THE 'EMPEROR' CONCERTO (No. 5 IN E FLAT)

THIS is the last of Beethoven's Pianoforte Concertos, and the most generally admired. He did not call it the 'Emperor,' but the name well expresses the sense of authority and mastery in the orchestra's opening theme.

There are the usual three Movements—

The **FIRST MOVEMENT** is Quick. After a Prelude on the Piano which is preceded by and interrupted occasionally by a loud chord on the full orchestra, the loud 'Imperial' First Main Tune, spoken of above, enters in the orchestra alone (chiefly the Strings at first, but afterwards the Full Orchestra). After a short time, Main Tune Number Two appears, very softly in the Strings.

The **SECOND MOVEMENT** needs little explanation. It is a sort of expressive hymn, which, if it is to move the hearts of the reasonable and well-balanced, must not be sentimentalized and so robbed of nobility.

At the end of this short and lovely Slow Movement, the Horns come in, with a long held note. Very quietly the Piano plays a new theme—a hint that something new is coming. Suddenly, the Piano bursts into the same tune but loud and fast, and this is the Main Tune of the

LAST MOVEMENT. This tune recurs from time to time and so brings about the 'Rondo' form of the Movement.

A Second Tune of importance enters in this manner. The Orchestra, after much bustling, actively gives three loud bangs, joined to one another by a 'tarantara' phrase from Trumpets and Horns, and then suddenly stops. The pianist excitedly steps into the breach and starts running over his keyboard in octaves, in the effort single-handed to sustain the musical life of the community.

THE POEM OF ECSTASY.

ALEXANDER NICHOLAEVICH Scriabin was born in 1872, at Moscow, and died there in 1915.

He started his musical life as a Pianist and a



SCRIABIN

Composer of music distinctly influenced by that of Chopin. Gradually there came into his idiom increasingly individual harmonies and melodic shapes, and also a greater strength of emotional expression. In the later works he was trying to express in tone theosophical conceptions, and the climax of this attempt was to have come in a great 'Mystery,' in which music and the other arts would have combined, but he did not live to carry out his ambitions.

In his life he showed the instability and intractability that we note in the characters of Russian fiction and drama, and in his music he shows the high sensibility and unrestrained passion which to an Anglo-Saxon, a Teuton, or, perhaps,

even a Latin, appear to be one of the main characteristics of the Russian temperament.

The date of composition of the *Poem of Ecstasy* is 1908, and the Opus Number is 54 (out of a total of 74). It may be called a mature middle-period work. The *Poem of Fire* (*Prometheus*) and some other later works progress beyond it in imaginative effect, and in novelty of melody, harmony, and orchestration.

The general scheme of idea of the *Poem of Ecstasy* is that of the soul's efforts to attain individual expression in what has been called 'an orgy of creative activity.'

5IT BIRMINGHAM. 479 M.

3.45 The Station Pianoforte Quintet: Directed by Frank Cantell

4.45 AFTERNOON TOPICS: - DORA G. MERCER, 'My "Next-to-Nothing" Room.'

MARJORIE SMITH (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Birds.' S.B. from Aberdeen

7.28 S.B. from London

7.40 M. RENE TRIBAULT, French Reading and Talk

8.0-12.0. S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

11.30-12.0 ARTHUR MARSTON (Organ Recital). Relayed from the Royal Arcade, Bournemouth

3.0-3.30 BROADCAST TO SCHOOLS: C. H. B. QUENNELL, 'Everyday Life in Wessex in Ancient Times—(5) Roman Britain'

3.45 An Afternoon Paper

4.0 TRAFALGAR

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE

March, 'Nelson's Call' Vanis
Overture, 'Plymouth Hoe' Ansell
Nautical Scenes Fletcher

4.20 GEORGE TAYLOR (Bass-Baritone)

Four Jolly Sailormen E. German
Sea Fever J. Ireland

4.25 ORCHESTRA

Fantasia, 'A Life on the Ocean' Bindon

4.40 A Trafalgar Day Reading

4.45 ORCHESTRA

The Middy } Alford
On the Quarter Deck }
Admirals All Bath

5.0 GEORGE TAYLOR

Tom Bowling C. Dibdin
Death of Nelson Braham

5.5 ORCHESTRA

Reminiscences of England arr. Goffrey

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Birds.' S.B. from Aberdeen

7.28 Musical Interlude. S.B. from London

7.40 Mr. GEORGE DANCE, F.R.H.S., 'Gardening'

8.0-12.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR THURSDAY (October 21)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 AN AFTERNOON CONCERT

Preludes and Idylls:

THE STATION ORCHESTRA: Conducted by WARWICK BRAITHWAITE

Prelude, Act III, 'Hérodiade' Massenet
 Idyll Arabe Chaminade
 Præludium Järnefelt
 Siegfried Idyll Wagner
 Prelude, Act III, 'Lohengrin')

A HUNDRED years ago, Finland's doors were closed to music, apart from 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 *False Triste* and the latter's *Prelude* would appear high up in the list. The *Prelude*, you may say, is just a little jaunt out and home again, taken by a number of friends who are all the time animatedly chatting on one main theme, with a momentary diversion, in the middle of the walk, to another.

3.35 A Song Recital:

LILY MORGAN (Contralto)

My Ship *Teresa del Riego*
 The Early Morning

Sea Fever *Graham Peel*
 Still as the Night .. *Carl Böhm*

Danny Boy
Old Irish Air, arr. Weatherly

3.50 ORCHESTRA

Symphony, No. 9, in B Flat
Haydn

4.17 ELUNED LEYSHON (Violin)

Waltz in A Major
Brahms-Hochstein

Melody *Gluck, arr. Kreisler*
 Burlesque *D'Ambrosio*

4.32 ORCHESTRA

March, 'The Gladiator's Farewell' *Blankenburg*
 Overture to 'Semiramide'

Suite, 'My Lady Dragon Fly'
Rossini

Patrol, 'The Phantom Brigade'
Finck
Myddleton

4.45 Mr. C. M. HAINES: 'Playwrights Past and Present—Sheridan'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 Prof. J. ARTHUR THOMSON, LL.D., 'The Mind of Birds.' S.B. from Aberdeen

7.28 Musical Interlude. S.B. from London

7.40 Mr. GEOFFREY WELLS: 'Arnold Bennett'

THERE is no more arresting figure among contemporary novelists than Mr. Arnold Bennett, the writer who first made his name as the laureate of the Five Towns and has since then more frequently adopted the rôle of the cicerone to London's West-end. The author of such dissimilar books as 'The Old Wives' Tale' and 'Mr. Prohack,' 'Things That Have Interested Me' and 'Riceyman Steps,' provides ample material for the literary critic.

8.0-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

11.30-12.30 Music by the Station Quartet

4.30 Mr. J. HERBERT COOKE, 'Velvet—An Old Lancashire Industry'

4.45 J. Meadows (Auto-Piano Recital)

5.0 FLORENCE GAUNT (Contralto)

The Rose } *Noel Johnson*
 The River and the Sea }
 Brown is My Love }
 My Life's Delight } *Roger Quilter*

Little Red Lark *arr. Stanford*
 Like to a Damask Rose *Elgar*
 The Everlasting Love *May Brahe*

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London



NELSON'S FLAGSHIP IN DRY DOCK.

The 'Victory' at Portsmouth, undergoing the process of restoration that is to leave her exactly as she was at the time of Trafalgar, a hundred and twenty-one years ago to-day. Episodes in the special anniversary programme will be relayed from her historic decks this evening.

7.10 Prof. J. ARTHUR THOMSON, LL.D., 'The Mind of Birds.' S.B. from Aberdeen

7.28 Musical Interlude. S.B. from London

7.40 Mr. F. STACEY LINTOTT: Weekly Talk on Sport

8.0-12.0 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

11.30-12.30 Moses Baritz: Gramophone Lecture Recital (3)

4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS: 'Twelve Vignettes of Great Composers' (5)

4.15 FIELD'S OCTAGON QUARTET: Directed by J. H. RODGERS

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 S.B. from Aberdeen.

7.28 S.B. from London.

7.40 Rev. J. C. G. CUMMING, 'Queer Characters I Have Met—(4) The Old Sea Captain'

8.0-12.0 S.B. from London (10.10 Local News)

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 Lecture Recital by Moses Baritz

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 S.B. from London

7.10 S.B. from Aberdeen

7.28-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

4.0 Harold Gee and his Orchestra from the Trocadero Cinema

5.0 AFTERNOON TOPICS: MANNING CRANE, 'Ginger's Quest'—A Modern Trafalgar Epic

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 S.B. from Aberdeen

7.28 S.B. from London

7.40 Sir ARCHIBALD SALVIDGE: Civic Week Talk, 'The Future Development and Possibilities of Liverpool'

8.0-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.20 BROADCAST TO SCHOOLS: Miss E. ROSE BLADE: 'How Music Grows'

3.45 Concert of Light Music, with Miss IDA SARGENT in Songs at the Piano.

4.45 IDA SARGENT: Songs at the Piano

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 S.B. from Aberdeen

7.40 Mr. H. H. WHIPPLE and Prof. H. A. S. WORTLEY 'Discussion Talks on Education' (2)

8.0-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 338 M.

11.0-12.0 George East and his Quartet, relayed from Popham's Restaurant

3.30 ORCHESTRA relayed from POPHAM'S RESTAURANT

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.10 S.B. from Aberdeen

7.40 Monsieur A. BRIAIS, 'Le Palais et le Jardin des Tuileries'

8.0-12.0 S.B. from London (10.10 Local News)

(Continued on page 192)

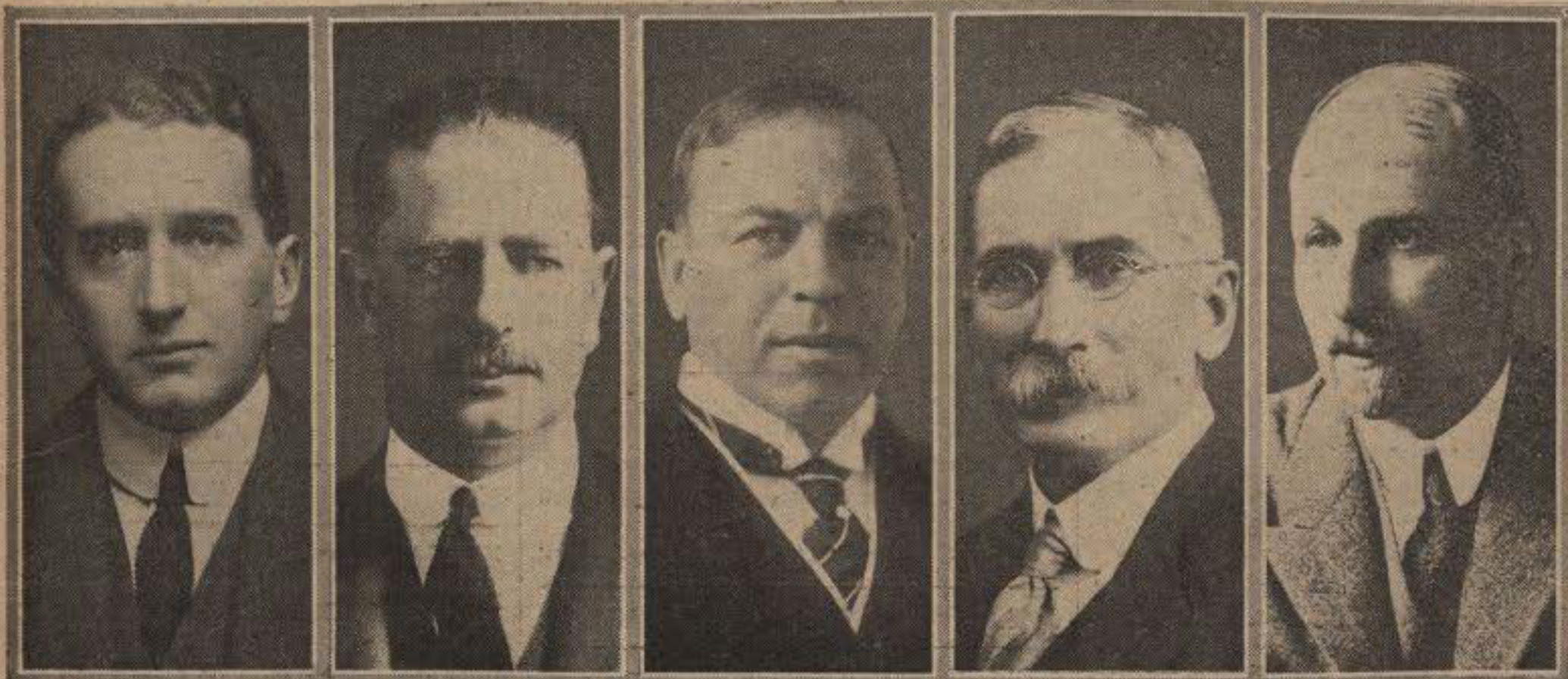
PROGRAMMES FOR FRIDAY (October 22)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH. Lunch-Time Music from the Hotel Metropole
- 3.20 BROADCAST TO SCHOOLS: M. STEPHAN, 'Elementary French'
- 3.45 CONCERT FOR SCHOOLCHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with The B.B.C. FOURTH CONCERT OF FOURTH SERIES.
THE GRIMSON QUARTET—JESSIE GRIMSON (Violin); MARY STEWART (Viola); PHYLLIS HASLUCK (Violoncello) and HESTER STANSFELD PRIOR (Pianoforte)
- TCHAIKOVSKY (1840-1893)
Second and Fourth Movements from Quartet for Strings, Op. 11
Violin Solo, 'Melodie'
- Movement from Trio for Pianoforte, Violin and 'Cello' Arensky
Last Movement (Rondo) from Quartet in G Minor for Pianoforte, Violin, Viola and 'Cello' Mozart
Pianoforte Solo, Valse in A Flat, Op. 42 .. Chopin
Movement from Quintet for Pianoforte, two Violins, Viola and 'Cello' Dvorak
- 4.45 Concert
EVA FLOYER (Soprano)
ALAN TIPPLE (Baritone)
- 5.15 THE CHILDREN'S HOUR
'William and the Sweet Little Girl in White' (Richard Crompton); Radio Circle Talk; Songs
- 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 Musical Interlude or Topical Talk
- 7.55 Mr. STENSON COOKE, A.A. Talk
- 8.0 SONGS BY SIR LANDON RONALD
Sung by:
MAY HUXLEY (Soprano)
JOHN TURNER (Tenor)
And accompanied by the Composer

- MAY HUXLEY
The Voices All are Still (Songs of Remembrance)
Away on the Hill There Winds } (Four Songs of
a Stream } the Hills)
A Little Winding Road
- JOHN TURNER
To Daffodils (Four Famous Lyrics)
Love's Philosophy } .. (Summertime Song Cycle)
O Lovely Night }
- MAY HUXLEY
A Sheepfold Song (Sunset Land)
Down in the Forest (The Cycle of Life)
- JOHN TURNER
Pluck This Little Flower. } (Song Offerings—
Light, My Light..... } First Series)
- SIR LANDON RONALD comes of musical stock, for he is the son of Henry Russell, whose *Cheer, boys, cheer* and *A life on the ocean wave* were so popular in their day. After his period of study at the Royal College of Music, he toured as Solo Pianist in Wormser's *Prodigal Son*, a musical play without words, then conducted at Covent Garden, played Melba's accompaniments in America, and has in the last thirty years become famous as a Conductor. Particularly is his name associated with the Royal Albert Hall Orchestra, of which he is the permanent chief.
- 8.30 VARIETY—THE SWISS YODELLERS QUARTET; ALICE MELVILLE (Impersonations)
- 8.40 Speeches by
THE COLONIAL PREMIERS
Attending the Imperial Conference, following a Dinner given in honour of the Premiers by THE ROYAL COLONIAL INSTITUTE
THE OVERSEAS LEAGUE
THE BRITISH EMPIRE LEAGUE
THE VICTORIA LEAGUE
THE BRITISH EMPIRE CLUB
Relayed from the Guildhall
- 9.45 CONTEMPORARY BRITISH COMPOSERS, interpreted by GORDON BRYAN
EUGÈNE GOOSSENS: 'Ships'
Concert Study; Hurdy-Gurdy Man from 'Kaleidoscope'; Marionette Show from 'Four Conceits'
- EUGÈNE GOOSSENS (born 1893), though of Flemish stock, is English by birth, and entirely so by adoption. He has inherited from

- his father great skill as a Conductor, and is an efficient String player and Pianist. He has written much strikingly individual music, and is definitely a 'modernist,' but there is nothing problematic in most of his works. The three *Ships* pieces are entitled respectively *The Tug, The Tramp, and The Liner*. *The Hurdy-Gurdy* is a faithful and amusing reproduction of the halting strains of a dilapidated street organ. In *The Marionette Show* we have a glimpse apparently of a wrangle among the puppets, for after a little jerky music that depicts their odd movements, we end up with what seem to be blows and squeals.
- 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements
- 10.15-11.0 HOFFMAN
(THE WORLD'S FAMOUS PIANIST.)
PEGGY COCHRANE (Solo Violin)
-
- 5XX DAVENTRY. 1,600 M.
- 10.30 TIME SIGNAL; WEATHER FORECAST
- 11.0 THE RADIO QUARTET
ANNIE BROADBURN (Contralto)
ARTHUR WILKES (Tenor)
HAROLD SCOT (Pianist)
- 12.30-1.0 ORGAN RECITAL by LEONARD H. WARNER, relayed from St. Botolph's Church, Bishopsgate
Prelude and Fugue (little E-Minor)..... Bach
Impressions du Soir..... Stiehl
Salut d'Amour..... Elgar
Introduction and Fugue (94th Psalm).... Reubke
- 1.0-2.0-3.20-10.10 S.B. from London
- 10.10 Shipping Forecast
- 10.15-11.0 S.B. from London
- 11.0-12.0 DANCE MUSIC. KETTNER'S FIVE, directed by GEOFFREY GELDER, with DEMOS, from Kettner's Restaurant



Gainsborough Studios

Fordph

THE DOMINION PREMIERS AT THE GUILDHALL.

Another red-letter broadcast will be put on record on Friday evening, October 22, at 8.40, when the speeches of five of the Prime Ministers of the great Dominions will be broadcast to listeners throughout the land. The occasion of this notable event is a banquet which is being given at the Guildhall in honour of the Motherland's distinguished visitors. The Chairman will be the Lord Chancellor, Lord Cave, who will propose the toast of 'the Empire.' The five other speakers will be the Dominion Prime Ministers (whose photos appear above in the following order), Mr. Bruce of Australia, Mr. Coates of New Zealand, Mr. MacKenzie King of Canada, General Hertzog of South Africa, and Mr. Munroe of Newfoundland.

PROGRAMMES FOR FRIDAY (October 22)

5 IT BIRMINGHAM. 479 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 8, Mr. W. W. ENOCH, 'Britain's Trade and Commerce—Commercial Development'
- 4.15 Lozells Picture House Orchestra
- 4.45 AFTERNOON TOPICS: ESTELLE STEEL HARPER, 'Glimpses Into the Work and Play of a Past Civilization.' DORIS POYSER (Mezzo-Soprano)
- 5.15 The Children's Hour
- 6.0 S.B. from London
- 8.0 MUSIC AND LIGHT SONGS
EDWARD ISAACS (Solo Pianoforte)
Allemande, Courante, Sarabande and Gigue from Fifth French Suite, in G.....*Bach*
THE 'French' Suites of pieces for the clavier (i.e., nowadays, for the Piano) are a set of six which Bach wrote about 1720-1722 for his second wife, Anna Magdalena, to play. Their gracious friendly spirit suggests that Bach and his wife were very happy together.
It was not Bach's idea to call the Suites 'French.' This was a nickname, probably bestowed by the family, to distinguish them for their lightness, this being a characteristic of French music in those days, as ever since. There is nothing French about them.
Of the six pieces that form the fifth of the French Suites, four are to be played. The *Allemande* is tuneful; it begins like 'Home, Sweet Home.' The *Courante* is more 'running,' as its name implies. The *Sarabande* is a slow movement with a number of little thrills. The *Gigue* is a rollicking affair with a jolly tune that sometimes comes in upside down.
HELEN HENSCHEL (Soprano at the Piano)
Paris Est au Roi
Voici Noël
Le Joli Bois
J'Entends le Loup
} *French Folk Songs*
EDWARD ISAACS
Valse in A Flat
Valse in C Sharp Minor
Impromptu in G Flat
} *Chopin*
HELEN HENSCHEL
The Little Red Lark.....*Irish Folk Song*
Whistle, Daughter.....*English Folk Song*
Jock o' Hazeldean.....
Leezie Lindsay.....
} *Scots Folk Songs*
- 8.40-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

- 3.45 Miss L. F. RAMSEY, 'What We Do In the Winter'
- 4.0 MUSICAL COMEDY
THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Selection from 'The Geisha'.....*Sidney Jones*
- 4.15 MARJORIE STONE (Mezzo-Soprano)
Tact from 'Florodora'.....*Leslie Stuart*
Parisian Pierrot from 'London Calling'
Noel Coward
- 4.20 ORCHESTRA
Selection, 'The Cabaret Girl'.....*Kern*
- 4.35 MARJORIE STONE
Little Pink Petty from Peter, from 'Miss Hook of Holland'.....*Rubens*
Never Mind the Weather (Sergeant Brue)
Liza Lehmann
- 4.40 ORCHESTRA
Selection from 'A Country Girl'.....*Monckton*
- 4.55 MARJORIE STONE
Devonshire Girl from 'A Country Girl'.....*Monckton*
Tie a String Around Your Finger from 'Mercenary Mary'.....*Youmans*

5.0 ORCHESTRA

- Selection from 'Katja the Dancer'.....*Gilbert*
- 5.15 The Children's Hour
- 6.0 ORCHESTRAL MUSIC relayed from the GRAND SUPER CINEMA, Westbourne
Musical Director, ISADORE GODOWSKY
- 7.0 S.B. from London
- 8.0 VIOLIN AND PIANO RECITAL
MARGARET HOLLOWAY (Solo Violin) and VERA WISE (Pianoforte)
'Kreutzer' Sonata (Op. 47).....*Beethoven*
THIS is the most famous of Beethoven's ten Sonatas for Violin and Piano. It was dedicated to Kreutzer, a French violinist. The First Movement opens with about a minute



Miss MARJORIE STONE, mezzo-soprano, sings in the Musical Comedy Programme from Bourcem.uth this afternoon.

of slow introduction. It then gets away rapidly with the First Main Tune, an abrupt affair of short, sharp strokes on the Violin. The Second Main Tune is hymn-like and in a major-key. After this comes a Third Main Tune, bouncing up the minor scale. It is this tune which recurs most often in the rest of the movement. The Second Movement is an Air with Variations. The Air is lengthy and contains in its first notes the elements of syncopation. The Variations are very clear and can be followed without description. The Third Movement is quick and jig-like. In the First Main Tune the Piano supplies a part in similar rhythm to the Violin's vivacious melody. Immediately afterwards the positions are reversed. The Second Main Tune is in two parts—a flippant tune and a poetical one. The flippant one (in the Violin) is nearly related not only to the First Main Tune but also to the prevailing tune of the First Movement. The contrasting poetical tune, lovingly treated, forms an effective contrast in an otherwise entirely brilliant movement.

MARGARET HOLLOWAY
Légende.....*Wieniawski*
Feu Follet (Will o' the Wisp).....*Papini*
VERA WISE
Liebeslied.....*Kreisler-Rachmaninoff*
Gopak (Russian Folk Song) arr. *Rachmaninoff*

8.40-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

- 3.20 BROADCAST TO SCHOOLS: M. STÉPHAN, 'Elementary French.' London Programme relayed from Daventry
- 3.40 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Cello), VERA McCOMB THOMAS (Piano)
Valse Lyrique.....*Sibelius*
Rêverie.....*Mac Dowell*
Evening Song.....*Easthope Martin*
Two Syncopated Pieces.....*Cootes*
Suite, 'Temple Bells'.....*Woodforde-Finden*
- 4.15 Tea-Time Music from the Carlton Restaurant
- 4.45 Mr. W. J. T. COLLINS, Author of 'Tales from the New Mabinogion'—'The Quest of Tarian-frych' (1)
- 5.0 Tea-Time Music from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Dr. T. H. ROBINSON, 'Life in the Ancient East—The Homes and Breakfasts'
- 6.15 S.B. from London
- 8.0 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Cello), VERA McCOMB THOMAS (Piano)
Serenata.....*Toselli*
Menuet, Henry IV.....*Tavan*
Air, Louis XIII.....*Chrys*
- 8.10 'THE KISS' by George Paston
Produced by GORDON McCONNEL
Characters:
Kitty Chalmers.....*MARY O'FARRELL*
Humphrey Wharton.....*DONALD DAVIES*
Mrs. Budgen.....*MARY MACDONALD-TAYLOR*
The Stranger.....*GORDON McCONNEL*
MIND PICTURE: Kitty Chalmers is a pretty woman of about twenty-five, dressed in the height of the extravagant fashion of 150 years ago, with her powdered hair piled high over a cushion, and wearing valuable jewellery, which includes a pearl necklace with a diamond clasp.
Mrs. Budgen, the landlady, is a thin, forbidding looking woman of about 45. Humphrey Wharton, a foppish, handsomely-dressed, middle-aged man, has a pompous, conceited manner. The stranger is a tall, thin, angular man with long, black hair, and a long, sallow, clean-shaven face. His expression is mournful and his voice soft and melancholy. He wears a dark riding suit.
As the play commences, Kitty is working at an embroidery frame. Mrs. Budgen enters with a card on a salver and speaks.
- 8.32 TRIO
Suite, 'Perruques et Falbalas'.....*Pesse*
- 8.40-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

- 1.15-2.0 Pianoforte Trio relayed from the Piccadilly Picture Theatre
- 3.25 BROADCAST TO SCHOOLS: Lancashire's History in Stone and Brick—Miss B. HINDSHAW on 'The County Palatine, Lancaster and John of Gaunt'
- 3.45 JACK BARLOW (Bass)
Roll On, Thou Deep and Dark Blue Ocean *Petrie*
Mary O'Neil.....*Webster*
Bells of York Minster.....*J. Barlow*
Drinking.....*Old German*
- 4.0 Music by the Station Quartet
- 5.0 Afternoon Topics
- 5.15 The Children's Hour
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Musical Director, GERALD W. BRIGHT. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea
- 7.0 S.B. from London

PROGRAMMES FOR FRIDAY (October 22)

8.0 LIGHT ORCHESTRAL MUSIC
 By THE STATION ORCHESTRA: Conducted by T. H. MORRISON
 Overture, 'William Tell' *Rossini*
 Strings: Minuet *Boccherini*
 Strings: Loin du Bal *Gillet*
 Selection, 'Looking Backward' *Finck*

8.30 S.B. from London (10.10 Local News)

10.15-11.0 FAMOUS MARCHES AND WALTZES
 By THE STATION ORCHESTRA
 March, 'Colonel Bogey' *Alford*
 Waltz, 'Soldiers' Songs' *Gungl*
 March, 'Sons of the Brave' *Biggood*
 Waltz, 'The Grenadiers' *Waldteufel*
 March, 'The Light Horse' *Blon*
 Waltz, 'Nights of Gladness' *Ancliffe*
 March, 'The Thin Red Line' *Alford*

6KH HULL 335 M.

11.30-12.30 Gramophone Records

3.30 BROADCAST TO SCHOOLS: Mr. T. SHEPPARD, Hull Industries—'Fruit' (5)

4.0 Afternoon Topics

4.15 FIELD'S OCTAGON QUARTET: Directed by J. H. RODGERS

5.15 THE CHILDREN'S HOUR

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA: Directed by EDWARD STUBBS

6.25 J. G. STEPHENS, Weekly Football Talk

6.40 Country Topics. Mr. N. STEAD, 'With a Shepherd on a Wold Farm'

6.55-11.0 S.B. from London (10.10 Local News)

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

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

3.30 BROADCAST TO SCHOOLS: Mr. N. KING, 'Off the Beaten Track in Europe—(4) The Lonely Lakes of Slovakia'

4.0 THE SCALA SYMPHONY ORCHESTRA relayed from the SCALA THEATRE, Leeds

5.0 AFTERNOON TOPICS: 'Beautiful Women Throughout the Ages—(3) In Literature,' by Miss M. M. HUMMERSTON

5.15 THE CHILDREN'S HOUR

6.0 STRING BAND OF H.M. GRENADEER GUARDS (By kind permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O.): Director of Music, Lieut. G. MILLER. Relayed from the *Leeds Mercury* Better Housing and Housekeeping Exhibition, Fenton Street Drill Hall, Leeds

7.0-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL 331 M.

3.15-3.45 BROADCAST TO SCHOOLS: Talk on English Literature—(3), by Prof. E. T. CAMPAGNAC, Professor of Education, Liverpool University.

4.0 GAILLARD and his ORCHESTRA from the Scala Cinema

5.0 AFTERNOON TOPICS: Liverpool Industries Series, Mr. A. J. ROBERTSON, 'The Distribution of Fruit'

5.15 THE CHILDREN'S HOUR

6.0 The Station Pianoforte Quartet

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

7.0 S.B. from London

7.40 Mr. A. ALAN PATON, Civic Week Talk, 'Our Cotton Industry'

8.0 ORGAN RECITAL. Relayed from Liverpool Cathedral. Organist, Dr. CUNNINGHAM
 Prelude and Fugue in B Minor *Bach*
 Chaconne *Purcell*
 Choral in B Minor (No. 2) *Franck*
 Slow Movement from Organ Sonata *Elgar*
 Finale from 7th Symphony *Widor*

8.45 EDDY REED, the American Entertainer, in Song and Humour

9.0 app. 'THE RED HEN'
 A Comedy in One Act by Charles McEvoy
 Presented by EDWARD P. GENN
 Played by THE LIVERPOOL RADIO PLAYERS
 Cast:
 Emma Black Mrs. FRED WILKINSON
 Amos Black WALTER SHORE
 A Policeman EDWARD P. GENN
 The Scene is an Open Road

9.30-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ ORCHESTRA: Conducted by BRASSEY EYTON

4.45 MUSIC and AFTERNOON TOPICS: ROSE FYLEMAN, 'New Books'

5.15 THE CHILDREN'S HOUR

6.15 Musical Interlude, MABEL HODGKINSON

6.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 338 M.

3.30 BROADCAST TO SCHOOLS: Mr. ARTHUR HAWTHORN, 'Things Old and New—Towns'

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC relayed from the ROYAL HOTEL: Musical Director, ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

6.30-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records

4.0 Afternoon Topics

4.15 HILDA FRANCIS (Chopin Recital). Assisted by Mr. C. E. LEWIS in a Dramatic Recital entitled, 'Ruth Romaine's Fight'

5.15 THE CHILDREN'S HOUR

6.5 H. S. WOODHAM, 'The Most Famous Retreat in History

6.25 Musical Interlude

6.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 301 M.

3.30 BROADCAST TO SCHOOLS: 'Händel in London,' by R. NETTELL

4.0 Studio Concert: E. A. WIDDOR'S TRIO

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 J. WOODHOUSE HOLLINSHEAD (Baritone)

6.15 Light Music

6.30-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 482 M.

3.0 BROADCAST TO SCHOOLS: Prof. W. D. THOMAS, M.A., 'The Romance of Other Days' (5). Mr. T. KENNETH REES, M.Sc., 'Plants of the Sea-Shore' (5)

3.45 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC relayed from the CASTLE CINEMA.

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR. 'My Piano and I,' A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

8.0 S.B. from Cardiff

8.40-11.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 404 M.

4.0—Afternoon Topics. **4.15—Music** from Tilley's Restaurant, Blackett Street. **5.15—Children's Hour.** **6.0—May Osborne (Mezzo-Soprano):** Star Victim (Salvator Rosa); Pur Dicoiti (Antonio Lotti). **6.10—Arthur Robins (Cornet):** The Last Watch (Plasuti); Polka de Concert, 'Irene' (Biggood). **6.20—John Cooke (Bass):** Young Dietrich (Henschel); The Beat o' the Drum (Nellie Simpson). **6.30—May Osborne:** Care Selve (Handel); L'Ultima Canzone (Tosti); Sylvain (Sindling). **6.40—Arthur Robins:** Cavatina, 'Roberto tu Che Adoro' (Meyerbeer); Bérceuse de Jocelyn (Godard). **6.50—John Cooke:** Helen of Kircconnell (Keel); The Song of Hyblaia the Cretan (Elliott). **7.0—S.B. from London.** **10.15-11.0—Dance Music.** Percy Bush's Eolian Band relayed from the Oxford Galleries.

5SC GLASGOW. 422 M.

11.30-12.30—Gramophone Records. **3.20—Broadcast to Schools:** Mr. Hugh G. Brennan, 'Russian Legendary Heroes'. **3.32—M. Albert le Grip:** French Talk, 'La Poete Antrefois et Aujourd'hui'. **3.45—Musical Items to Schools:** Quartet, 'Keltic Suite' (Foulds). **3.55—Wireless Quartet:** Nan MacKnight (Soprano). **5.0—Afternoon Topics.** **5.15—Children's Hour:** 'The Mystic Isle' (A Musical Journey). **6.0-6.2—Weather Forecast for Farmers.** **6.15—S.B. from London.** **8.0—Libert Anniversary Recital.** Francisco Tosti (Pianoforte); Liebestraume (Nocturne No. 3); Hungarian Rhapsody, No. XI; Legend of St. Anthony Preaching to the Birds; An bord'aine Source; and Polonaise E. Major. **8.30—S.B. from London.** **10.15-11.0—One Act Comedy,** 'A Desirable Residence,' by Arthur Mac.

2BD ABERDEEN. 495 M.

3.30—Broadcast to Schools: Mr. William Swainson, 'Music—(7) How Musicians Learned to Make Tunes Fit'. **3.45—Station Orchestra:** Conductor, Walter Benson. **4.0—Mrs. Trill, 'Citizenship' (7).** **4.15—Orchestra:** Robert A. Elrick (Tenor). **5.15—Children's Hour:** E. Cowan Clegg, 'The Harvest Home,' with some Old English Dances. **6.0—'Bebidian':** 'Recent Events'. **6.15—For Farmers:** Mr. Don G. Munro. **6.25—Agricultural Notes.** **6.30—Stadman's Symphony Orchestra** relayed from the Electric Theatre. **7.0—S.B. from London.** **7.40—Mr. Peter Cruignyle, 'Football Topics.'** **8.0—Franz List Anniversary.** Julien Rosetti (Pianoforte) and The Station Orchestra: Conductor, Walter Benson. Concerto in E Flat. **8.30-11.0—S.B. from London.**

2BE BELFAST. 440 M.

3.20—Broadcast to Schools: M. Stéphan, 'Elementary French.' Concert by the People's Concert Society, London Programme relayed from Daventry. **4.45—Gramophone Records.** **5.15—For the Children.** **6.0—S.B. from London.** **8.0—Claude de Ville (Pianoforte):** Seguidillas (Albeniz). **8.5—Mayfair Glee Singers:** W. J. Clarke, F. Mackey, T. McAlpin, D. McAlpin; In Merry Mood (Charles Wood); Chesapeake and Shannon (Soloist, F. J. Mackay) (Sharp); Loch Leven Love Lament (Robertson). **8.17—Claude de Ville:** Bérceuse and Ballade in A Flat (Chopin). **8.27—Glee Singers:** Lowlands (Sea Chanty) (Soloist, D. McAlpin) (arr. Terry); Mulligan Musketeers (Atkinson); The Long Day Closes (Sullivan). **8.40-11.0—S.B. from London.**

2DE DUNDEE. 315 M.

3.20—Broadcast to Schools: M. Stéphan, 'Elementary French.' London Programme relayed from Daventry. **3.40—La Scala Orchestra:** F. Ruffledge Bell, Musical Director. **4.30—Dorothy Wilson (Mezzo-Soprano).** **5.0—Mr. W. Percival Westell, F.L.S., 'Wee Timorous Beasties.'** **5.15—Children's Hour.** **6.0—Musical Interlude.** **6.30—S.B. from London.** **8.0—S.B. from Aberdeen.** **8.30—S.B. from London.** **10.15-11.0—S.B. from Glasgow.**

2EH EDINBURGH 328 M.

3.30—Broadcast to Schools: Mr. H. Mortimer Batten, F.Z.S., 'The Woods and the Wild Folk' (4). **4.0—Afternoon Topics.** **4.15—Station Pianoforte Quartet.** **5.15—Children's Hour.** **6.0—Vocal Recital** by Hugh Mackay (Tenor). **6.30—S.B. from London.** **8.0—S.B. from Glasgow.** **8.30-11.0—S.B. from London.**

PROGRAMMES FOR SATURDAY (October 23)

2LO LONDON. 365 M.

- 1.0 TIME SIGNAL, GREENWICH
- 3.0 Studio Concert
UNA BATES (Soprano)
DAVID MILLER (The Miner Tenor)
FRED BROUGH (Violinist)
- 5.0 MARION CHAN, 'A Garden Chat'
- 5.15 THE CHILDREN'S HOUR
'A Bit of Old London,' a Play with Music by the Wireless Chorus and the Radio Quartet
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 BASIL MAINE, Talk on Next Week's Music, with Musical Illustrations
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Mr. J. L. H. ATKINSON: 'Brazil'
- 7.28 Musical Interlude
- 7.40 The EDITOR of the *Autocar*: 'The 1926 Motor Show'

8.0 MY PROGRAMME by PAT HENDREN

THIS is the second in the series of Special Programmes arranged, at the invitation of the London Station, by well-known or representative people outside the world of broadcasting, or even the world of entertainment. The idea is that, as so many people write to the B.B.C. criticizing the London Programmes, they are to be given a chance to hear programmes arranged by newcomers with fresh and possibly helpful ideas. The first of these special evenings took place last Saturday, when the programme was chosen and organized by 'A Man in the Street.' This evening, listeners will hear the choice of one of the best-known figures in British sport. 'Patsy' Hendren is one of those natural athletes who excel in both the great national games. As a footballer he is known to all London enthusiasts for his fine work with Brentford, whilst during the past cricket season he added greatly to his fine reputation as a cricketer by his performances for Middlesex and for England. His idea of what a broadcast programme should be is certain to interest all followers of sport.

- 9.30 Mr. TOM AITKEN: 'Twenty-five years a Billiards Champion.' *S.B. from Edinburgh*
- 9.45 CONTEMPORARY BRITISH COMPOSERS interpreted by GORDON BRYAN
FRANK BRIDGE: The Dew Fairy Fireflies; Suite, 'A Fairy Tale' (The Princess—The Ogre—The Spell—The Prince)

NOT every composer can write short, attractive Piano pieces that are of moderate difficulty and really express a little thought in a poetical way. *The Dew Fairy*, one of a set of three pieces called *The Hour Glass*, written in 1919, is an example of Frank Bridge's skill in such pieces. It is in the French 'impressionistic' style, delicate and extremely dainty. The other pieces are all, after their kind, imaginative and suggestive. It is not difficult to reconstruct, from the tri-

angular 'cast' of the *Fairy Tale*, an appropriate story as a background for their doings. It is perhaps more fun thus to be left fancy free, to make up one's own romance, than to be told, page by page, what the music 'represents.'

- 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements
- 10.15 CON CONRAD (The American Composer) in some of his latest successes.
- 10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel.

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL; WEATHER FORECAST
- 1.0 TIME SIGNAL, GREENWICH



Mr. CON CONRAD.

the jazz-pianist, song-writer and revue producer, who was a pioneer of rag-time, revue, and the Charleston. His successes include 'Moonlight,' 'Me and My Gal,' and 'Mercenary Mary.' Mr. Conrad is giving a programme of his latest songs from London to-night at 10.15.

- 3.0 *S.B. from London*
- 10.10 Shipping Forecast
- 10.15-12.0 *S.B. from London*

5IT BIRMINGHAM. 479 M.

- 3.45 DAN CARROLL and his DECAMERON BAND, relayed from the Palais de Danse
- 4.45 AFTERNOON TOPICS: FLORENCE M. AUSTIN, 'From Black to White (Real and Metaphorical),' Winifred Payne (Contralto)
- 5.15 THE CHILDREN'S HOUR: Auntie Phyl tells another 'Snooky' Adventure
- 6.0 LOZELS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
March, 'Chevalier' Peters
Fox-trot, 'Second-hand Sunshine' Nevill
Valse, 'Mignonette' Nicholls
Selection, 'The Queen of Sheba' Gounod
- 7.0 *S.B. from London*

8.0 A POPULAR PROGRAMME

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture, 'Masaniello' Auber

A PERFORMANCE of *Masaniello* in Brussels, on August 25, 1830, has been held partly responsible for the outbreak of the revolution in which the Dutch were driven out of Belgium. Be that as it may, it is generally agreed that this is the finest of all Auber's many (and popular) Operas. Instead of being merely pretty and tuneful, as are so many of his works, *Masaniello* has great dramatic power and spirit. Wagner himself praised the work highly. The Overture is chiefly made up of tunes from the Opera itself.

FREDERIC LAKE (Tenor)

- A Mood Travers
- My Rose Malcolm
- O Mistress Mine Quilter

THE second of Roger Quilter's *Three Shakespeare Songs* is a setting of *O Mistress Mine*, the Clown's song in *Twelfth Night*.

Sir Toby Belch and his friend, Sir Andrew Aguecheek, have been making a night of it. Toby has just expounded his philosophical theory that 'not to be a-bed after midnight is to be up betimes.' The Clown has come in, and the jovial Knights give him a cheerful, if somewhat unceremonious greeting. Then Sir Toby offers him sixpence for a song, to which the Clown responds:—

'Would you have a love-song or a song of good life?'

'A love-song,' says Toby, 'a love-song.'

'Ay, ay,' chimes in Andrew; 'I care not for good life.'

So the Clown sings them this impulsive love-song, *O Mistress Mine, Where are you Roaming?*

ORCHESTRA

March (from the 'Casse Noisette' (Nutmacker) Trepak) Suite) Tchaikovsky

TCHAIKOVSKY wrote the music for a Russian Ballet, *The Nutcracker and the Mouse King*, in which are shown the wonderful adventures of a little girl, and of a beautiful pair of silver nutcrackers which she received for a Christmas present.

Tchaikovsky afterwards arranged the music of this Ballet in the form of a Suite, in which a Miniature Overture is followed by a set of seven short pieces—Characteristic Dances, he calls them, and the title is very apt. All are vivid, some are amusing. The first and third of these little dances are included in to-day's programme. The first is a humorously-formal March. The third is a whirling Russian *Trepak*.

HAROLD HOWES (Baritone)

- Galloping Dick Fletcher
- Come to the Cookhouse Door Charles
- MIDDLETON WOODS in Original Humour

ORCHESTRA

- Selection, 'Maritana' Wallace
- FREDERIC LAKE
- Go, Lovely Rose Quilter
- Passing By Purcell
- Sigh No More, Ladies Aiken

THE composer of *Passing By* is not that amazing and delightful English genius of the seventeenth century, Henry Purcell, whom we are just re-discovering, but is said to be another (and very much later) member of the family.

MIDDLETON WOODS in Further Original Humour

HAROLD HOWES

- The Devout Lover M. V. White
- Here in the Quiet Hills Carne

ORCHESTRA

- Magic Waltz Straus

- 9.30 Mr. TOM AITKEN, 'Billiards.' *S.B. from Edinburgh*

- 9.45-12.0 *S.B. from London* (10.10 Local News)

PROGRAMMES FOR SATURDAY (October 23)

6BM BOURNEMOUTH. 386 M.

11.15-12.15 MIDDAY MUSIC from BEALE'S RESTAURANT, Old Christchurch Road. Directed by GILBERT STACEY

3.45 Miss WIDLAKE, 'The Beginnings of Nicknames'

4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall Rooms. Directed by ALEX WAINWRIGHT

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

8.0 CONCERT PARTY NIGHT

WILL SEYMOUR'S BUBBLES CONCERT PARTY: ROSE MURRAY (Comedienne); WINIFRED SWINFORD (Solo Pianoforte and Accompanist); EVA BANTING (Soprano); ARTHUR BELL (Baritone); ARCHIE CLIFFORD (Entertainer); WILL SEYMOUR (Comedian)

THE COMPANY

How D'You Do?... }
Fly Away, Peter... } G. Newman
A Recruiting Stunt }

Three British Workmen:
The Sweep—ARTHUR BELL; The Dustman—ARCHIE CLIFFORD; The Plumber—WILL SKYMOUR
EVA BANTING

A Little Brown Owl W. Sanderson
Blackbird Love C. Baumer

ROSE MURRAY and WILL SKYMOUR in 'Two Old Ladies and a Little Scandal' W. Seymour

EVA BANTING and ARTHUR BELL: Negro Spirituals arr. T. W. Burleigh
I Got a Robe; Swing Low, Sweet Chariot; Didn't It Rain;

ARCHIE CLIFFORD: Stage Tipsters
Kenneth Blain

EVA BANTING, ARTHUR BELL and WILL SEYMOUR: An Operatic Uproar H. Taylor
WINIFRED SWINFORD (Solo Piano)

Bridal Procession Grieg
Passepied Delibes

ROSE MURRAY

Father's Little Short Shirt
M. Young and E. E. Bryant

'An Interrupted Quarrel' H. Taylor
The Wife—ROSE MURRAY; The Husband—ARCHIE CLIFFORD; An Interloper—WILL SEYMOUR

ARTHUR BELL

Cheery Philosopher C. A. Lidgley
Cartload o' Hay A. Emmett Adams

WILL SEYMOUR

Cinemotions Harry Taylor

ROSE MURRAY

Ukulele Dream Girl R. Low

THE COMPANY

An Ancient and Modern Medley
Written and arranged by H. Taylor

9.30 Mr. TOM AITKEN, 'Billiards.' S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

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

3.30 ST. ALBANS MILITARY BAND:
Conducted by THOMAS P. RYAN

4.45 Afternoon Topics

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

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

8.0 S.B. from London

9.30 Mr. TOM AITKEN, 'Billiards.' S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

3.30 DANCE MUSIC from the PICCADILLY PICTURE THEATRE

4.45 GEORGE BALDWIN (Dialect Entertainer)
Eaur Sunday School Debate... Horace Bairstow

5.0 Rev. L. J. HINES, 'Charms and Mascots'

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.55 Boy Scouts' Local News Bulletin

7.0 S.B. from London

8.0 LANCASHIRE LEISURE

SKELMERSDALE OLD PRIZE BAND: Conductor, R. FARRINGTON

March, 'Avendale' Verner
Overture, 'The Caliph of Bagdad' Boieldieu

ELEANOR SLATER (Contralto) and THEO PENNINGTON (Baritone)

Somewhere a Voice is Calling Tate
Contradicting Guy Jones

Sanctuary Thomas Hewitt

BAND

Cornet Solo, 'The Paragon' (Soloist—E. FARRINGTON) Sutton

Selection, 'Euryanthe' Weber

ALFRED E. BEATTIE (Songs, Stories and Monologues)

Put the Cheese and Butter in the Pantry Marks
Monologue, 'If We Only Understood' Harris

BAND

Trombone Solo, 'Firefly' (Soloist—H. Moss)
Moss

ELEANOR SLATER and THEO PENNINGTON

Sing! Sing! Birds on the Wing Godfrey Nutting
The Spider and the Fly Seymour Smith

Arise, O Sun Maude Craske Day

ALFRED BEATTIE

Character Study, 'If the Missus Says It's Black'
Stanley

Monologue, 'How We Saved the Barge' Hellier

BAND

Tone Poem, 'Finlandia' Sibelius

9.30 Mr. TOM AITKEN, 'Billiards.' S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

4.0 AFTERNOON TOPICS: Mrs. A. N. OVERELL
'More Mohammedan Customs'

4.15 FIELD'S OCTAGON QUARTET: Directed by J. H. RODGERS

5.15 THE CHILDREN'S HOUR

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA:
Directed by EDWARD STUBBS

6.30 S.B. from London

8.0 THE SATURDAY NIGHT REVUE.

9.0 S.B. from London

9.30 S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

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 STRING BAND OF H.M. GRENADIER GUARDS

(By kind permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O.). Director of Music, Lieut. G. MILLER

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.40 For Farmers: Mr. L. S. GALT, Lecturer in Horticulture, Leeds University: 'When Winter Comes'

7.0 S.B. from London

8.0 TEN SATURDAY NIGHT REVUE.

9.0 S.B. from London

9.30 S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

3.0 ORGAN RECITAL by H. GOSS CUSTARD-Mus. Bac., Organist of Liverpool Cathedral—relayed from the Cathedral

Concerto in B Flat, No. 2 Handel

Andante Maestoso; Allegro; Adagio; Allegro ma non presto

Epinikion (Song of Victory) Rootham

Toccata in F Bach

Symphony ('From the New World'), Op. 95
Dvorak

Largo; Finale

Larghetto in F Sharp Minor S. S. Wesley

Dithyramb B. Harwood

4.0 Afternoon Topics

4.15 DANCE MUSIC by the PICCADILLIANS DANCE ORCHESTRA, directed by JULIAN VEDEY, relayed from the EDINBURGH CAFE BALLROOM

5.15 THE CHILDREN'S HOUR:
A Shakespearean Recital by ROBERT SPEIGHT, of the Liverpool Playhouse Company

6.0 DANCE MUSIC by the PICCADILLIANS DANCE ORCHESTRA, directed by JULIAN VEDEY, relayed from the EDINBURGH CAFE BALLROOM

6.30 S.B. from London

7.40 Mr. F. J. MARQUIS: Civic Week Reviewed

8.0 S.B. from London

9.30 S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Gramophone Records—Request Day

3.45 DANCE MUSIC: THE SAVANNAS BAND relayed from the PALAIS DE DANSE

5.0 THE CHILDREN'S HOUR:
'ON THE MAGIC CARPET—THE GREAT ADVENTURE.' Words by W. A. Ratcliff, Music by Dora Lowe

6.15 Musical Interlude: MABEL HODGKINSON

6.30 S.B. from London

8.0 THE SATURDAY NIGHT REVUE

9.0 S.B. from London

9.30 S.B. from Edinburgh

9.45-12.0 S.B. from London (10.10 Local News)

(Continued on page 192.)

All the awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages fluently by the new Pelman method.



THE FINEST WAY OF LEARNING LANGUAGES.

Wonderful Success of New Pelman Method of Learning French, Spanish, Italian and German.

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- French in French,
- Spanish in Spanish,
- Italian in Italian, and
- German in German,

without using a word of English. Yet the method is so simple that even a child can understand it.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"I find that the Pelman method is the best way of learning French without a teacher."

Major-Gen. Sir Arthur Dorward, K.C.B., D.S.O., writes:—

"Since I began the Pelman Course I have learnt more French than in eight years spent at school and college. The Course is without doubt the best method of learning a Foreign Language. The study has been a pleasure."

And these opinions are confirmed by men and women all over the country—and in other countries as well—who are learning to speak, read, write, and understand French, German, Italian and Spanish by this new "direct" plan. Here are a few typical letters which have been received from people who have adopted this method:

Of Untold Help on Continent.

"I find your method excellent, and it has been of untold help to me during my time spent on the Continent." (D. 121.)

"Four methods are such that I derived much greater pleasure from my first visit (unconducted) to France than could otherwise have been possible. The knowledge gained was

invaluable in successfully surmounting awkward situations which otherwise might have been embarrassing." (N. 153.)

Most Delightful Method.

"I consider your method the most delightful ever invented and, next to living in a foreign country itself, the most effective." (W. 388.)

"I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school." (C. 416.)

Spanish in Six Months.

"I am very satisfied with the progress I have made. I can read and speak with ease, though it is less than six months since I began to study Spanish. All the lessons have interested me very much." (S.M. 181.)

"I am more than satisfied with the progress I have made—the result of a wonderfully arranged course." (H. 129.)

Admirable for German.

"I should like to offer you my heartiest congratulations upon Part I., considered as an organic whole; the way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more

than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method."

(G.W. 196.)

Excellent for Italian.

"I should like you to know that I have found your system of teaching Italian so excellent that I am recommending it to people here." (I.C. 104.)

A great advantage of this new method is that it enables you to learn a Foreign Language in that language, so that there is no translation from one language into another. Hence you avoid the "hesitation" which is almost unavoidable when a Foreign Language is learnt by the old obsolete method.

A second advantage is that there are no vocabularies to be learnt by heart. You learn the words you require by using them and in such a way that they stay in your mind without effort.

A third advantage is that those grammatical difficulties—those pages and pages of rules and exceptions which preface most systems of learning languages—are eliminated by the Pelman plan. You are introduced to the language itself from the very beginning, you start learning to speak, read, write, and understand it from the first day, and you absorb the grammar almost unconsciously as you go along.

Fourthly this method enables you to learn a Foreign Language in your own time and in your own home. There are no classes to attend, the whole of the tuition being given through the post.

The new Pelman method of learning languages is explained in four little books entitled respectively, "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1. State which book you want, and a copy will be sent you by return, gratis and post free. Call or write to-day.

APPLICATION FORM.

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

Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"
"HOW TO LEARN GERMAN"

"HOW TO LEARN SPANISH"
"HOW TO LEARN ITALIAN"

(cross out three of these)

and full particulars of the New Pelman Method of Learning Foreign Languages without using English.

NAME

ADDRESS

PROGRAMMES FOR SATURDAY (October 23)

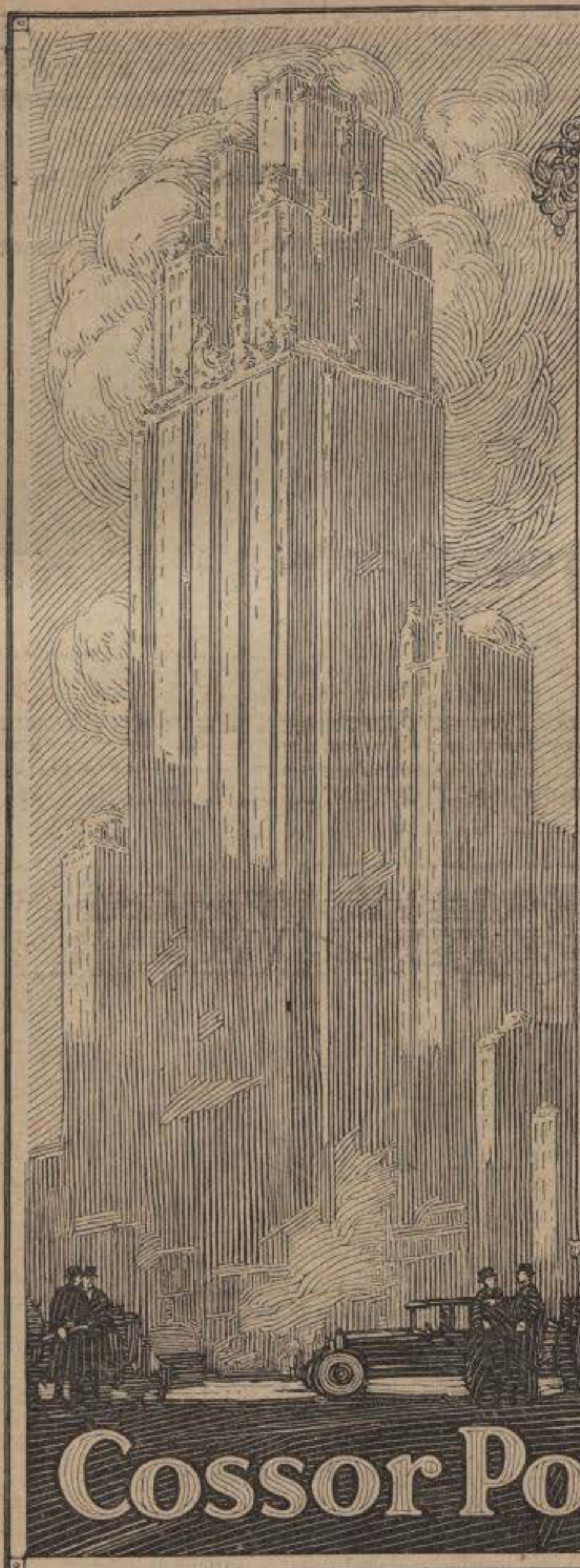
(Continued from page 190.)

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	
4.15	TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, ALBERT FULLBROOK	
5.15	THE CHILDREN'S HOUR	
6.0	ARCHIBALD BOLLARD (Baritone)	
6.30	S.B. from London	
8.0	THE SATURDAY NIGHT REVUE	
9.0	S.B. from London	
9.30	S.B. from Edinburgh	
9.45-12.0	S.B. from London (10.10 Local News)	
6FL	SHEFFIELD.	306 M.
4.15	ORCHESTRA relayed from the GRAND HOTEL	
5.15	THE CHILDREN'S HOUR	
6.0	Musical Interlude	
6.10	'Fascinating Mysteries' recounted and solved by 'L. du G.' of Punch. (1) 'The Strange Disappearance of the Ambassador's Bags'	
6.30	S.B. from London	
8.0	THE SATURDAY NIGHT REVUE	
9.0	S.B. from London	
9.30	S.B. from Edinburgh	
9.45-12.0	S.B. from London (10.10 Local News)	
6ST	STOKE.	301 M.
4.0	THE CAPITOL THEATRE ORCHESTRA: Directed by 'Rondelle'	
5.0	Afternoon Topics	
5.15	THE CHILDREN'S HOUR	
6.0	DANCE MUSIC	
6.30	S.B. from London	
8.0	THE SATURDAY NIGHT REVUE	
9.0	S.B. from London	
9.30	S.B. from Edinburgh	
9.45-12.0	S.B. from London (10.10 Local News)	
5SX	SWANSEA.	482 M.
4.0	Thé DANSANT relayed from THE BALTIC LOUNGE CAFE RESTAURANT	
5.15	THE CHILDREN'S HOUR	
6.0	A Short Pianoforte Recital by T. D. JONES	
6.30	S.B. from London	
7.40	Dr. 'TEDDY' MORGAN: 'Rugby Football'	
8.0	THE SATURDAY NIGHT REVUE	
9.0	S.B. from London	
9.30	S.B. from Edinburgh	
9.45-12.0	S.B. from London (10.10 Local News)	

Northern Programmes

5NO	NEWCASTLE	404 M.
11.30-12.30	—Ethel Murray (Contralto); Eile Pringle (Viola); Gramophone Records. 4.0—Miss Claudine L. Murray, 'Border Fortresses' (4). 4.15—Music from Coxon's New Gallery Restaurant. 5.15—Children's Hour. 6.0—S.B. from London. 6.40—Mr. Alan Thompson, President, Northumberland Rugby Union: 'Rugger.' 7.0—S.B. from London. 8.0—Station Orchestra: March, 'London Scottish' (Haines). 8.5—A. E. Rogers (Baritone): O Star of Eve (Tannhäuser) (Wagner); Onaway, Awake, Beloved (Cowen); The Admiral's Broom (Boyan). 8.15—Thomas and Harry Dorward (Mandoline Duets): March, 'The Light Brigade' (Folkstone); Valse, Summer Dreams' (Ellis); Chanson Triste (Tchaikovsky). 8.25—Billy Barnes (Entertainer): Who Will Carry On? and My Family (Haines); A.B.C. (Frankau). 8.35—Orchestra: Selection, 'Geneviève de Brabant' (Offenbach). 8.45—Thomas and Harry Dorward: Daffodil Polka (Redmond); Sérénade, 'Night Winds' (Hucke); Love's Old Sweet Song (Molloy). 8.55—A. E. Rogers: The Yeoman's Wedding Song (Poniatowski); The Cobbler's Song (Chu Chin Chow) (Norton); Drake Goes West (Sanderson). 9.5—Billy Barnes: Mixed Melodies (Barnes); The Same Thing Ev'ry Night (Weeks); To-day (Barnes). 9.15—Orchestra: Suite, 'Europa' (Collin-Mouton); En Espagne; Valse Française; En Suède; En Italie; Mystic Beauty (Flack). 9.30—S.B. from Edinburgh. 9.45—S.B. from London. 10.15—Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.0-12.0—S.B. from London.	
5SC	GLASGOW.	422 M.
4.0	—Afternoon Concert. The Wireless Quartet; Walter Campbell (Baritone). 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0-6.2—Weather Forecast for Farmers. 6.15—Radio Society Talk. 6.25—S.B. from London. 7.40—Mr. Peter McNair, Scottish Lochs Series—'The Lochs of Buteshire and Argyllshire.' 8.0—Station Orchestra, conducted by Herbert A. Carruthers. Overture, 'Mirella' (Gomodi); Entr'acte, 'Hiawatha' (Moré). 8.15—Winifred Fairlie will Entertain. 8.25—Humorous Sketch: There and Back. 8.50—Orchestra: Selection, 'The Cabaret Girl' (Kern). 9.10—Winifred Fairlie. 9.30—Sports Talk. 9.45-12.0—S.B. from London.	
2BD	ABERDEEN.	495 M.
3.45	—Afternoon Topics: Mrs. H. W. T. Hutch, 'Linen Lore.' 4.0—Station Orchestra. Winifred Cameron (Elocutionist). 5.15—Children's Hour: Choruses by a Working Girl's Choir, conducted by Miss Elsie Smith. 6.0—S.B. from London. 7.0—Mr. W. Saunders, 'Sailor Songs and Songs of the Sea' (2). 8.0—Light Programme. 'Yvette' (The Quail Comedienne); Eddy Reed (Entertainer); Station Orchestra, conducted by Walter Benson. 9.10—Dance Music: Albert Lemaire and his Cleveland Ohio Orchestra from 'The New Palais' de Danse, Aberdeen. 9.30—S.B. from Edinburgh. 9.45-12.0—S.B. from London.	
2BE	BELFAST.	440 M.
4.0	—Afternoon Topics: Mrs. Percy Lewis, Travel Talk—'Australasia.' 4.15—Station Orchestra. Eric Seales (Baritone); Edmund J. Harris (Clarinet) and Pauline Barker (Harp). 5.15—Children's Hour. 6.0—S.B. from London. 8.0—Variety, Harold Kimberley; Alma Vane; Florence Oldham and the Station Orchestra. 9.30—S.B. from Edinburgh. 9.45-12.0—S.B. from London.	
2DE	DUNDEE.	315 M.
4.0	—Restaurant Music from Draffen's, directed by John Reid. 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0—Musical Interlude. 6.15—Dundee Sports Talk. 6.30—S.B. from London. 8.0—The Saturday Night Revue. 9.0—S.B. from London. 9.30—S.B. from Edinburgh. 9.45-12.0—S.B. from London.	
2EH	EDINBURGH.	328 M.
3.0	—Jeffries and his New Rialto Orchestra, from Marine Gardens, Portobello. 4.0—Afternoon Topics: Mr. William Gow, M.A., 'More Amazing Hoaxes.' 4.15—Jeffries and his New Rialto Orchestra. 5.15—Children's Hour. 6.0—Musical Interlude. 6.30—S.B. from London. 8.0—The Saturday Night Revue. 9.0—S.B. from London. 9.30—Mr. Tom Al-ken, 'Twenty-five Years a Billiards Champion.' 9.45-12.0—S.B. from London.	
PROGRAMMES FOR THURSDAY, OCTOBER 21.		
(Continued from page 185.)		
6FL	SHEFFIELD.	306 M.
4.0	Afternoon Topics	
4.15	Orchestra relayed from the Albert Hall	
5.15	THE CHILDREN'S HOUR	
6.0	S.B. from London	
7.10	S.B. from Aberdeen	
7.40	PETRONIUS, 'The Harvest of a Quiet Eye'	
8.0-12.0	S.B. from London (10.10 Local News)	

6ST	STOKE.	301 M.
12.0-1.0	STATION QUARTET	
4.0	THE CAPITOL THEATRE ORCHESTRA: Directed by 'Rondelle'	
5.0	AFTERNOON TOPICS: 'What is Happiness?'—a Dialogue by JEAN WHITFORD. (Parts by J. C. Clarke and B. Page)	
5.15	THE CHILDREN'S HOUR	
6.0	S.B. from London	
7.10	S.B. from Aberdeen	
7.40	Mr. T. PAPE, 'A Dug-out Canoe Recently Discovered at Oakley, N.S.'	
8.0-12.0	S.B. from London (10.10 Local News)	
5SX	SWANSEA.	482 M.
11.30-12.30	Gramophone Records	
4.0	Margaret Samuel (Soprano); The 'W. H. Hoare Trio': W. H. Hoare (Violin); J. Murley ('Cello'); F. Stacey Taylor (Pianoforte)	
5.15	THE CHILDREN'S HOUR	
6.0	S.B. from London	
7.10	S.B. from Aberdeen	
7.40	Mr. GEOFFREY WELLS, 'Arnold Bennett.' S.B. from Cardiff	
8.0-12.0	S.B. from London (10.10 Local News)	
Northern Programmes.		
5NO	NEWCASTLE.	404 M.
4.0	—Afternoon Topics: Miss Anna Holm, 'Quickly Prepared Meals.' 4.15—Music from Coxon's New Gallery Restaurant. 5.15—Children's Hour. 6.0—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'; 'Should We Look Before We Leap?' 8.0-12.0—S.B. from London.	
5SC	GLASGOW.	422 M.
3.20	—Broadcast to Schools: A. Parry Gunn and Company, Short Scenes, 'Ramsay's Gentle Shepherd.' 3.45—Musical Item to Schools: Selection, 'The Lily of Killarney' (Benedict). 4.0—Wireless Quartet. Greta Hodge (Contralto). 5.0—Afternoon Topics: Mrs. Aulay Steele, 'Some Notable Women Explorers—An Early Victorian.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—S.B. from London. 6.55—S.B. from Edinburgh. 7.0—S.B. from London. 7.10—S.B. from Aberdeen. 7.28—S.B. from London. 7.40—Mrs. Douglas, of Auchlochur, on 'The Women's Rural Institutes in Scotland.' 8.0-12.0—S.B. from London.	
2BD	ABERDEEN.	495 M.
3.45	—Afternoon Topics: Miss I. Burgess, L.L.A., 'The Modern View of the Training of the Mentally Defective.' 4.0—Radio Dance Quartet directed by Alec Nadisky. 4.20—Stanley G. Phillips (Baritone). 4.32—Dance Music (Continued). 4.50—Stanley G. Phillips. 5.0—Dance Music (Continued). 5.15—Children's Hour: Violin Solos by Alec Nicol. Songs by Jean Mackie. 6.0—S.B. from London. 6.55—S.B. from Edinburgh. 7.0—S.B. from London. 7.10—Prof. J. Arthur Thomson: 'The Mind of Birds.' 7.28—S.B. from London. 7.40—S.B. from Glasgow. 8.0-12.0—S.B. from London.	
2BE	BELFAST.	440 M.
2.30	—Broadcast to Schools: Mrs. E. Fielden Hodgson, 'Geographical Discoveries—Norsemen—N. America—N.W. Passage.' London Programme relayed from Daventry. 4.0—Afternoon Topics: Peter Temple, 'Contemporary Composers—(6) Some General Observations.' 4.15—Station Orchestra: Overture, 'Così fan Tutti' and Symphony No. 25 in G Minor (Mozart). 4.43—Dugald Biao (Raconteur). The Orchestra. 5.15—Children's Hour. 6.0—S.B. from London. 7.10—S.B. from Aberdeen. 7.28—S.B. from London. 7.40—Rev. John M. McQuilly: 'The Cult of the Crossword.' 8.0-12.0—S.B. from London.	
2DE	DUNDEE.	315 M.
11.30-12.30	—New Gramophone Records. 4.0—Restaurant Music from Draffen's, directed by John Reid. 5.0—M. M. Schall: L'Arche de Noé. 5.15—Children's Hour. 6.0—S.B. from London. 6.55—S.B. from Edinburgh. 7.0—S.B. from London. 7.10—S.B. from Aberdeen. 7.40—Mrs. Douglas: 'The Women's Rural Institutes.' S.B. from Glasgow. 8.0-12.0—S.B. from London.	
2EH	EDINBURGH.	328 M.
11.30-12.30	—Gramophone Records. 3.0—Station Pianoforte Quartet. 4.0—Afternoon Topics. 4.15—Patrick Thomson's Orchestra, directed by Herbert More, relayed from 'P.T.'s.' 5.15—Children's Hour. 6.0—S.B. from London. 6.55—Scottish Market Prices for Farmers. 7.10—S.B. from Aberdeen. 7.40—S.B. from Glasgow. 8.0—S.B. from London. 10.30-12.0—Matt Elliot and his Band from the Palais de Danse.	



The Building they could not destroy

BEHIND a mighty Skyscraper towering high above San Francisco lies a dramatic story. It was built just before the disastrous earthquake which laid low so many proud buildings. After the calamity the city authorities decided that this skyscraper could not possibly be safe. It must inevitably have suffered some hidden damage which would render it a danger to the community. The edict went forth that it must be abolished. After several ineffectual attempts to destroy it, the building was surveyed, floor by floor, from top to bottom. It was found to be in perfect condition. The fabric being of ferro-concrete, had survived the earthquake with never so much as a crack. Ferro-concrete is concrete with a core of steel. It is a homogenous mass combining the pliability of steel with the durability of stone. It is man's triumph over nature.

What has this to do with valves, you ask?

Just this—the new Kalenised filament now being used in every Cossor Dull Emitter is manufactured under principles strikingly akin to ferro-concrete. It, too, has a pliable metal core surrounded by an electron-emitting substance astonishingly tough and durable. The metal core, strong in itself, is made immeasurably more so by its thick outer covering. This perfect combination of metal and incrustation produces a solid homogenous mass capable of withstanding the hardest shocks with ease. Remembering also that the Kalenised filament is utilised in conjunction with Co-axial Mounting—one of the greatest improvements in valve construction yet evolved—it is not difficult to understand why such enthusiasm has been aroused among users. Not only does the Cossor system of Co-axial Mounting permit practically the whole of the immense emission given off by the Kalenised filament being usefully employed but life-long uniformity between valves of the same class is positively assured. It is quite impossible for the filament to sag—or for the grid to become displaced. Both elements are securely fixed in permanent alignment with the anode by means of a seonite insulator. See these remarkable valves at your Dealer's to-day.

Cossor Point One



THREE TYPES:
Black Band: Detector Valve. Also Red Band for H.F. use. Consumption 1 amp. Voltage 18.
14/-

Selector Two Power Valve. Consumption 1.5 amp. Voltage 18.

18/6

Gilbert Ad. 5048.

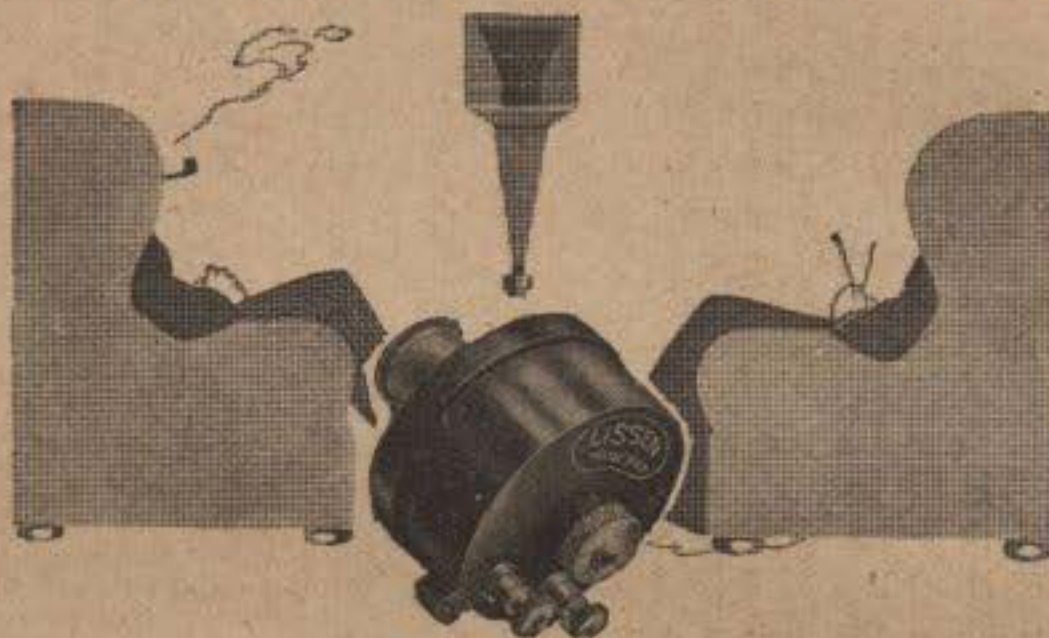
Cossor Name Competition Result:

4891 entries were received for this Competition. The winning entry, 'The Station Master,' was submitted by no fewer than eight competitors. The prize of £10 has, therefore, been awarded to the first to be opened:—Mr. A. L. HODGES, 67, Audley Road, Hendon. Consolation prizes of a Cossor Selector Two Valve will go to the seven other competitors.

Hear your LISSENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/- . Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

HOMES WITHOUT THE LISSENOLA ARE DEPRIVED OF REAL RADIO ENJOYMENT



All at home would be glad to have had you build them (it may not even now be too late) by this week-end a fine, big-powered LISSENOLA Loud Speaker. That would make up for all the real radio enjoyment both you and they have missed. The advent of the LISSENOLA has made radio at last an enjoyable thing in tens of thousands of homes.

Everybody can build—and cost no longer confronts you as an obstacle. With each LISSENOLA unit you are given full-size diagrams and clear instructions which show you plainly how to make for yourself for a few pence a big, full-powered horn which will do justice to the big power you can put through the LISSENOLA. That is all you want to add to the LISSENOLA to make it a complete powerful senior model loud speaker, saving you many pounds.

We wish we could show everybody the fine horns, home-built—which we had at our stand at Olympia—we wish we could let everybody hear the enthusiastic appreciation of thousands of LISSENOLA users who came to see us there.

The LISSENOLA unit itself is not surpassed by the most expensive sound reproducer used in the most expensive loud speaker. That is the secret of the remarkable tone quality and volume which users wonder at. You can prove this claim for yourself by the following test:—

Go to your dealer—ask him to put on the most expensive loud speaker he has in stock—take the horn off that and put it on the LISSENOLA—and hear if you can notice any difference.

No other loud speaker at any price offers you the same advantages—can be used with any horn—instantly turns any gramophone into a radio loud speaker—can be used with the LISSENOLA REED (1/- extra) to attach to any cone or other diaphragm working on the reed principle—all these alternatives of sound reproduction you can use—and in addition you make your own horn for a few pence—the complete loud speaker costing you less than 15/- (including the 13/6 you pay for the LISSENOLA).

13/6



Full directions for making this horn are given with every "Lissenola."



The "Lissenola" instantly converts any gramophone into a loud-speaker.





The "Lissen" Reed Attachment for use with cone diaphragm loud-speaker. Price 1/-.



A cone diaphragm loud-speaker can easily be constructed. The illustration shows one method of mounting.

The LISSENOLA
MADE GOLDEN-TONED FOR YOUR ENJOYMENT.

Managing Director:
T. N. COLE.

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

240

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.

**PLANNED FOR POWER,
PLANNED FOR PURITY—
it makes a whisper loud**



WHEN LISSEN planned to produce a transformer which should revolutionize all previous ideas about transformer price and performance the men who knew what was on foot said: "It can't be done." That was nearly a year ago. Since then all the LISSEN resources have been called upon—we have been working—trying out—eliminating—building up, taking down, making and building, trying and testing all the time—AND AT LAST IT HAS BEEN DONE. Just in time for the Olympia Exhibition the first transformers came through the shops.

We have produced something to be proud of—a transformer with which we invite comparison against the highest priced transformer known—the higher the price the better we shall be pleased. For we *KNOW* that we have placed powerful amplifiers now within the reach of all, and a transformer combining purity and power in a degree only to be associated with the highest grade transformer that can be made. Yet you can obtain this transformer at an unheard-of low price. The trade have ordered this new LISSEN AFTER PROVING ITS PERFORMANCE—THEY ARE LARGELY USING IT IN THEIR OWN BUILT-UP SETS.

All our own previous high-priced models of transformers, which have been on the market and largely sold for several years past, have been unhesitatingly withdrawn in favour of this new LISSEN.

Nobody should pay a high price 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 from your dealer's, or direct from factory if any difficulty. If you are not satisfied with it after 7 days' test take it back to your dealer's or send it back to us.

It is due to our new direct-to-dealer policy of distribution which cuts out all wholesale profits that we are able to sell this splendid new transformer at the unprecedented price of

8'6 **GUARANTEED FOR
12 MONTHS**
TURNS RATIO - - - 3 to 1
RESISTANCE RATIO - 4 to 1

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use.

Include no postage if you send direct, but please mention dealer's name and address.

**LISSEN LIMITED, Lissenium Works,
300-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. N. COLE.

L53

**Don't let your H.T. Battery
prevent your loud speaker
doing what it wants to do!**

We do not advise you to discard your present battery if your loud speaker is performing moderately well, but immediately it is clear you ought to get a new high tension battery be sure you put in the LISSEN NEW PROCESS BATTERY. Notice then bigger volume, purer reproduction than you have ever had—notice particularly how smoothly sound seems to flow from your loud speaker.

Your H.T. battery is the power plant behind the loud speaker—the quality of the energy it supplies is just as important as the quantity. Two or three hours' use of an ordinary battery alters the quality of the loud speaker reproduction. Not so with the LISSEN NEW PROCESS H.T. This goes on hour after hour yielding its steady, unvarying, quiet yet forceful flow of energy, whose quality purifies your loud speaker utterance, keeping it crystal clear all the time. And when you shut down, the LISSEN Battery immediately begins to build up through the night ready to perform the same unvarying service the next night, and night after night after that, until it really almost seems to go on for ever.

This new LISSEN Battery excels all others 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 than any previous H.T. battery, and the success of the new process is now a definitely established fact.

We could not have sold this battery under 13/- but for our putting into operation a new policy of direct-to-dealer distribution, which cuts out all wholesale profits; besides which the LISSEN BATTERIES go straight into dealers' shops—they are actually on sale within three days of being made in our Richmond factory. LISSEN New Process Batteries, therefore, have yet another supreme advantage in being absolutely fresh—every one is brimful of new energy when you put it into your set.

Made only in the popular block type with socket tappings—an additional advantage are the 4-1½-volt tappings provided for grid bias use at one end of the battery, while the other usual tappings give any voltage required.

Obtainable at any dealer's—but if any difficulty, send direct to factory. Include nothing for postage, but please mention 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.)



**IMPORTANT TO
THE TRADE.**

Retailers who have not already been notified should write at once for details of the new LISSEN direct-from-factory-to-dealer policy of distribution—all orders for LISSEN products must now be sent direct to us at Richmond, not to our agents.

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

LISSEN LIMITED,
Lissenium Works, 300-320, Friars Lane,
Richmond, Surrey.
Managing Director: Thomas N. Cole.
L. 62

HOW TO MAKE ANY H.T. BATTERY PART WITH MORE OF ITS ENERGY IN USEFUL SERVICE

Put a LISSEN 1 mfd. (Mansbridge type) Condenser across it—this will function as a reservoir of power, standing between the battery and the valve, releasing its stored-up energy with never a sign of ripple in it. It keeps the output smooth and quiet far beyond the point when the battery, without the LISSEN condenser, would have become noisy and past using.

Do not expect any obvious difference in reception if your battery is new. What the LISSEN condenser will do, however, is to let your battery grow old without your knowing it, and when you finally have to discard your battery you will know it has parted with most of its energy in useful service. You will quickly save the cost of the LISSEN condenser—this is everlasting, and it is well worth while fitting it.



LISSEN (Mansbridge Type) CONDENSER
1 mfd. 3/10

Made also in other capacities:—

.01 to .09..	..	..	2/4
.1	..	..	2/6
.2	..	..	2/8
.25	..	..	3/-
.5	..	..	3/4
2.0	..	..	4/8

THE SAFE MANSBRIDGE TYPE CONDENSER IS THE LISSEN.

It is also the better condenser. For years past Mansbridge-type condensers have been made in metal cases, usually iron tinned and enamelled over. This is bad in or near any tuning circuit. Not only that, but the condenser in a metal case can short circuit on to the outside metal case. On circuits connected on to the electric light mains (as, for instance, in eliminator circuits) this might be positively dangerous to the user. Fortunately, however, you need no longer go on using that type of condenser.

FIT THE LISSEN (Mansbridge type) Condenser—this is the only one with a protective case, and, due to our new policy of direct-to-dealer distribution (which cuts out all wholesale profits), it costs you no more to get a LISSEN.

TO A FINE LISSEN QUALITY CONDENSER IS ADDED THE INSULATED CASE SPECIALLY MOULDED AS A PROTECTION FOR YOU, SHOULD YOU EVER WANT TO USE THE ELECTRIC LIGHT MAINS AS A SOURCE TO SUPPLY CURRENT FOR YOUR RECEIVER. If any difficulty in obtaining, send direct to factory.

SMALL ENERGY-CONSERVING CONDENSERS.

Fit LISSEN—these small condensers deliver all their stored-up energy. The following capacities are made in mica (LISSEN also make the Mansbridge type in higher capacities). Leaky condensers waste energy—fit LISSEN and save it.



Capacities .0001 to .001	1/- each (much reduced)
.. .002 to .006	1/6 each (much reduced).

Note the new case which enables the condenser to be fitted upright or used flat. At present the new case is available only in certain capacities, but will become standard after a time.

LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE L.S.1a

LISSEN GRID LEAKS THAT DEFIED BOTH RAIN AND SUN—



It was rather a drastic kind of test to leave the case of LISSEN Fixed Grid Leaks exposed on the factory roof to test them, but this was done during the summer of 1925. Soaked by rain and baked by the sun, still the LISSEN Fixed Grid Leaks never altered in resistance value. This remained unvaried in every leak. LISSEN Leaks are made true to their marked value within finer limits of accuracy than any other leak made.

All capacities one price, previously 1/8, NOW 1/- each.

A VALVE HOLDER FOR CLEARER, BETTER SIGNALS



Because of its low loss and low capacity qualities, the LISSEN Valve Holder plays its part in getting clearer, louder signals. Sent out ready for baseboard mounting, as shown, it can also be used for panel mounting by bending the springs straight.

LISSEN VALVE HOLDER, previously 1/8, NOW 1/- each.

THESE SWITCHES ARE NEAT AND EFFICIENT



LISSEN 2-Way Switch

Any time you want a switch, see a LISSEN. Take up little space, fitted in a trice, finely made—real radio switches, every one of them. AND LISSEN ONE-HOLE FIXING, OF COURSE.

LISSEN	Previously	NOW
2-way	2/9	1/6
Series-Parallel	3/9	2/6
Double Pole		
Double Throw	4/-	2/6
Key Switch	2/8	1/6



LISSEN Key Switch

NO ELECTRICAL LEAKS, NO MECHANICAL FAULTS

With the first glance at the LISSEN WIRE RHEOSTATS and POTENTIOMETER, the clean, well-thought-out design is evident. Features which in other rheostats are a prolific source of trouble after a while have been eliminated in the Lissen wire rheostats by care and ingenuity. Notice the smoothness and certainty of action—the firm yet gliding hold of the contact arm on the resistance element. The whole rheostat so accurately made that smooth, positive contact is obtained without the use of springs or a flimsy contact arm. No risk of chattering or uneven pressure, no chance of arcing, noise or flickering. Terminals are accessible, and the combined knob and pointer fits flush with the neat photo engraved dial when mounted.

PREVIOUSLY HIGH-PRICED, but now largely reduced because of our new direct-to-dealer policy of distribution, which cuts out all wholesale profits.

LISSEN 7 ohms wire rheostat, patented	4/-	2/6
LISSEN 35 ohms wire rheostat, patented	4/-	2/6
LISSEN dual wire rheostat, patented	6/-	4/6
LISSEN POTENTIOMETER, 400 ohms, patented	4/6	2/6



AND EVERY ONE LISSEN ONE-HOLE FIXING, OF COURSE. Insist on seeing a LISSEN before you buy any other.

BUILD WITH ALL LISSEN PARTS— and your receiver will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.

IMPORTANT TO THE TRADE:— Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent to us at Richmond and not to usual wholesale factor.

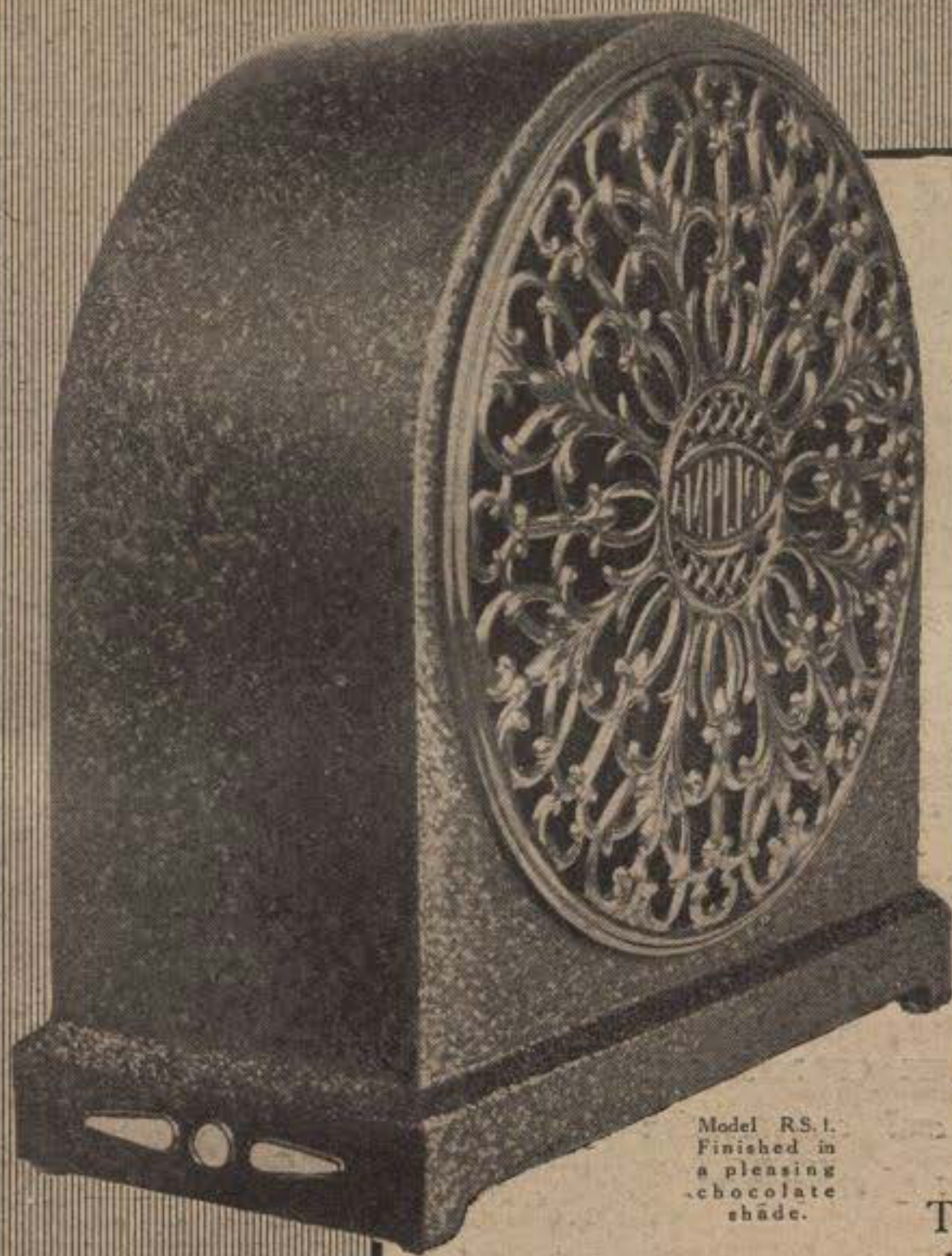
See also pages 194 and 195.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE

LISSEN PARTS WELL THOUGHT OUT, THEN WELL MADE.

L.S.1a



Model R.S.1.
Finished in
a pleasing
chocolate
shade.

Radiolux AMPLION

*The
Natural
Tone
Loud
Speaker*

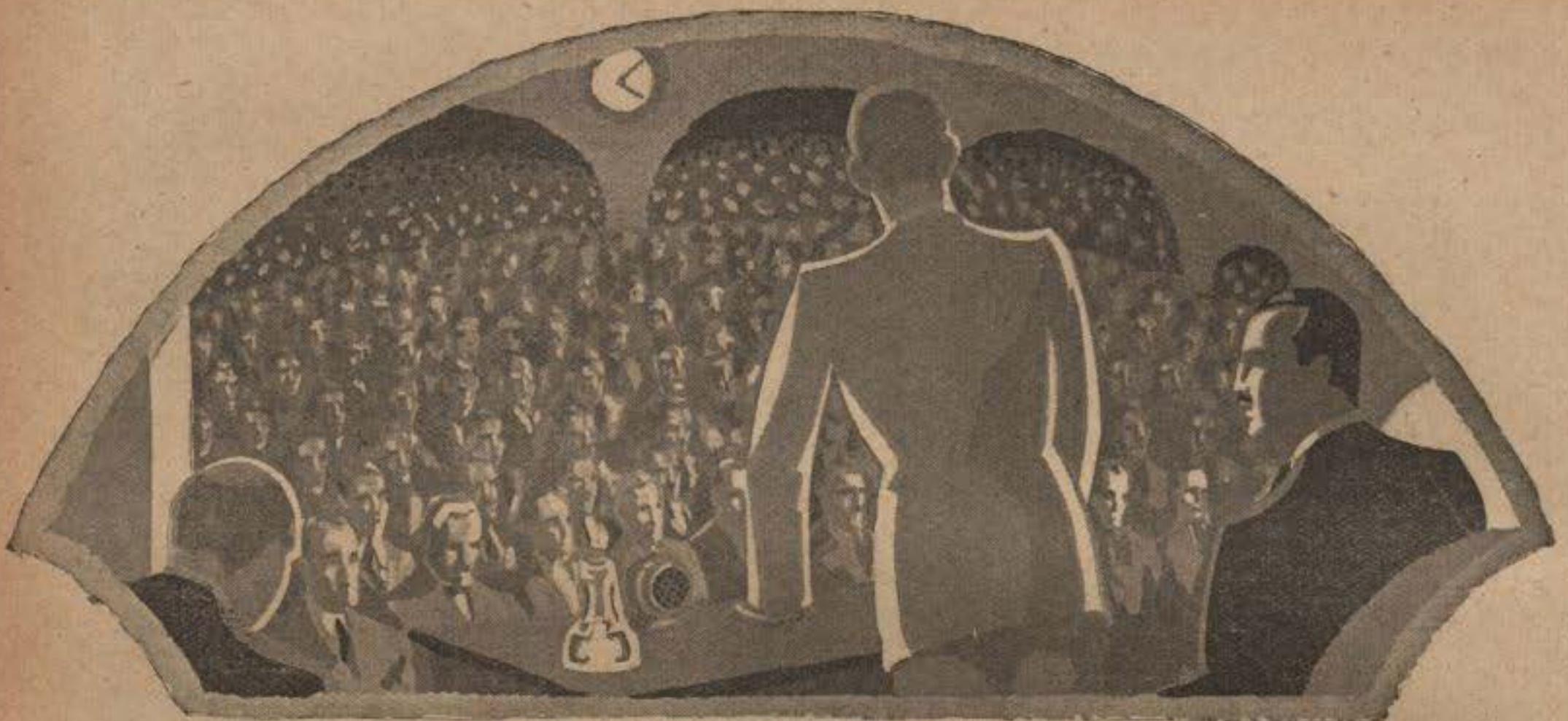
£6/10/-

There are many good points about the RADIOLUX AMPLION, but perhaps none is more striking than the quality of natural reproduction which it possesses to a remarkable degree.

AMPLION

The World's Standard Wireless Loud Speaker

*Ask your
Dealer
for particulars
of the new
AMPLION
Radio
Valves*



GENTLEMEN, THE EDISWAN POLICY

IS THIS—

THE AVOIDANCE OF ECCENTRIC CONSTRUCTION, and concentration upon the perfection of every part.

It is a policy justified by results. Ediswan Valves are famous everywhere for their trustworthiness and their long life—they last—and last—and last!

Ask your Dealer for the booklet—
"The Ediswan Range"

RECOMMENDED EDISWAN COMBINATIONS				
Receiving	Accumulator or Battery Volts	Prices	P'w'r	Prices
*A.R.D.E.	1.8-2	14/-	P.V. 6	18/6
†R.C. 2	1.8-2	14/-	P.V. 6	18/6
†R.C. 2	1.8-2	14/-	P.V. 2	18/6
G.P. 2	1.8-2	14/-	P.V. 2	18/6
D.R. 2	1.8-2	14/-	P.V. 2	18/6
*A.R. .06	3	14/-	P.V. 8	18/6
G.P. 4	4	14/-	P.V. 4	18/6
*A.R.	4	8/-	P.V. 4	18/6
R.	4	8/-	P.V. 4	18/6
*A.R.	6	8/-	P.V. 5	18/6
R.	6	8/-	P.V. 5	18/6

*Made in L.F. and H.F. Types.
†When R.C. 2 is used as detector, anode bend rectification should be employed.
All DULL EMITTERS except A.R. and R.

EDISWAN 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	P.V. 2
	G.P. 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

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



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 fulness 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.

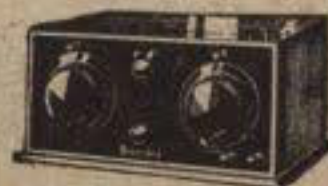
THE BRANDESET III The same ingenious characteristics as the 2-valve receiver. Employs an extra stage of audio frequency. All battery connections plaited into one lead.

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

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

B-H

**TWO VALVE
L.F. RECEIVER**

The Ideal
Loud Speaker Set
Price £5.0.0.
Royalty £1.5.0. extra
(exclusive of Valves & Batteries)

2644

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Should buy Today's*

POPULAR ^{3d} WIRELESS

Weekly

FREE
with every copy

*The "P.W."
Constructors Guide*

The first of a series of
LARGE LOOSE SUPPLEMENTS

To-day's splendid Free Gift gives the most explicit and easy-to-follow instructions for building a first-class Crystal Set of the plug-in type and a one-valve L.F. amplifier. When connected together the result is a most satisfactory receiver combining purity of tone with excellent volume. The supplement is superbly printed and lavishly illustrated with photographs and technical and pictorial diagrams. Two more supplements will be given with the next two issues of "P.W." covering more advanced circuits. The three supplements together will make a valuable guide of permanent value to all classes of constructors. None of the circuits described are of the "freak" type—all have been selected for their reliability and easy control.

£200
MUST BE WON

A fascinating competition for amateur constructors is announced in to-day's POPULAR WIRELESS. There are five classes for competitors including one specially for readers under 16 years of age. The rules are as simple as A.B.C. There is no entrance fee and only a small outlay is necessary for the materials needed to construct the apparatus, for which valuable cash prizes are offered.

*Other Important Features
in to-day's issue :*

The Famous LODGE "N" Circuit

Sir Oliver Lodge has written a special and exclusive article on his latest outstanding invention. In this circuit the famous scientist and radio pioneer has successfully abolished reaction without loss of volume or purity of tone. Sir Oliver Lodge always writes in language which the most non-technical can understand, and the article in to-day's "P.W." will interest every owner of a wireless set.

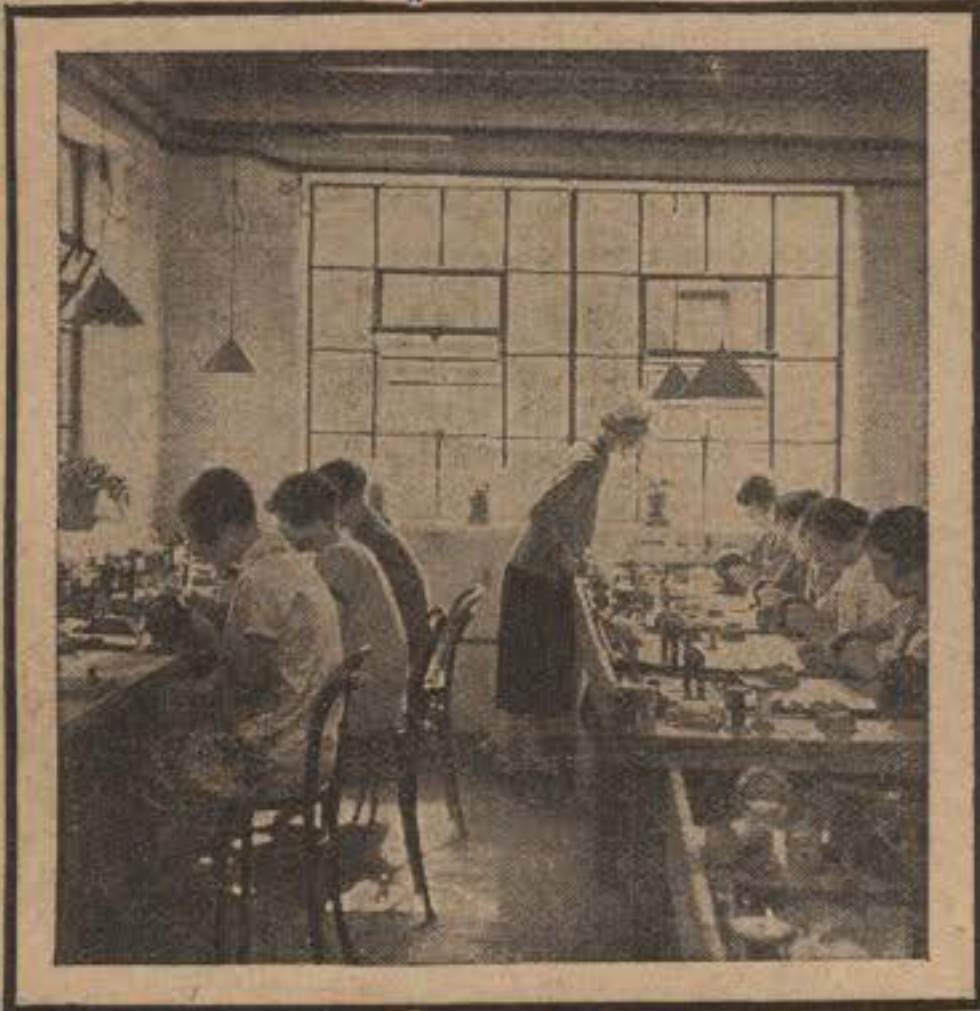
The P.W. "Spider"

—What is it?

Every amateur will be asking this during the next few days. "The Spider" will arouse interest throughout the ranks of radio amateurs.

Percy W. Harris

A very important announcement regarding the future activities of Mr. Percy Harris in connection with exclusive "POPULAR WIRELESS" constructional articles appears in this week's issue.



Type A2
Headphones

Brown A2 Headphones are famous for their astonishing sensitiveness, astounding responsiveness and superior tone. Many crystal users have obtained a large increase in volume by their use, while valve users in many countries prefer them for long distance reception. In resistance of 2,000 ohms. Price 30/-

The World's Ears in the making

LONG before Broadcasting was ever thought of in England, the name **Brown** was indubitably bound up with Wireless Headphones. On the high seas, ships' operators relied upon them to receive vital messages; on the fields of war, when thousands of precious lives depended upon messages going through, the army put their faith in **Brown A type** phones; the Navy, many other Government services, and the World's Cable Companies—all have for long chosen the **Brown** as the supremely sensitive and utterly dependable Headphone.

What better recommendation could you desire than the faith so many vital Services have placed in the **Brown**? Whether you buy the famous original A-type, the new A2 (unequalled anywhere at thirty shillings) or the popular Featherweights, you know you are getting a headphone constructed on the same unique **Brown** principals, with the same **Brown** high standard of manufacture, and which, you can be sure, will give the same **Brown** incomparable service. Don't ask for Headphones—follow the experts' choice and say "**Brown**."

Brown

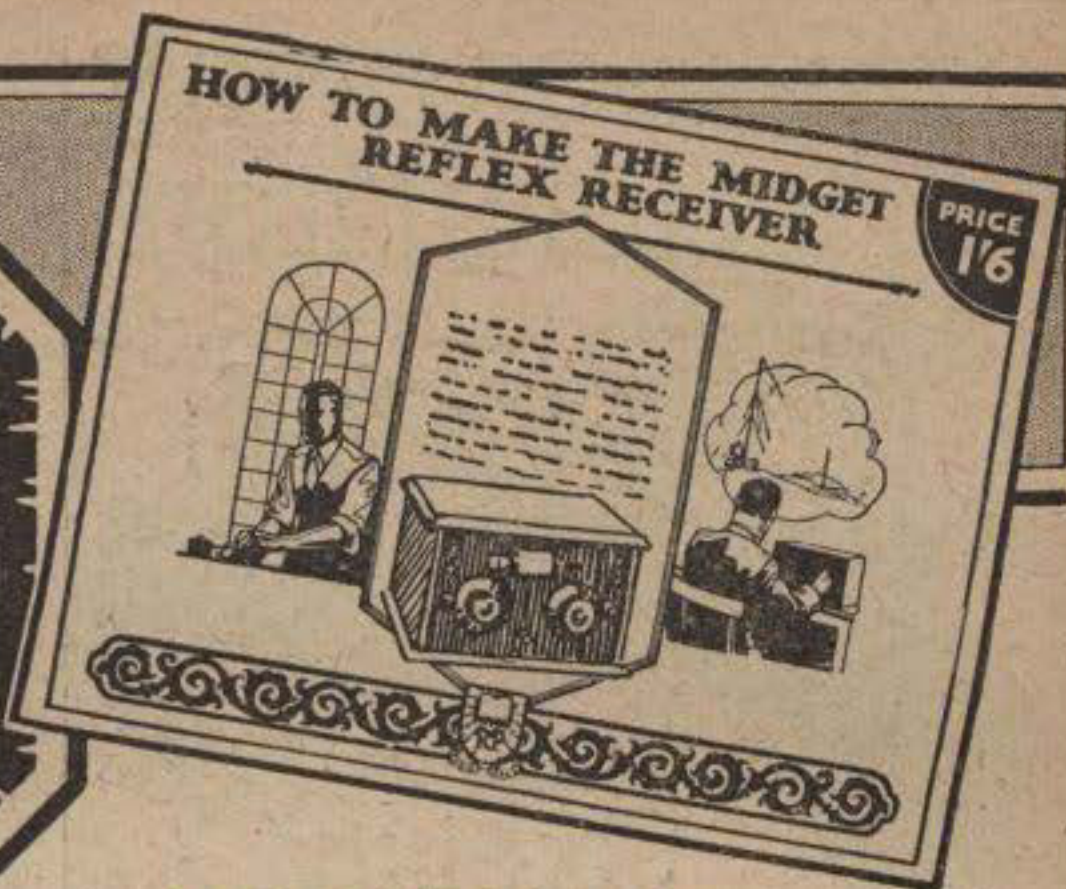
S. G. BROWN, LTD., Western Avenue, North Acton, W. 3.

Retail Showrooms: 13, Mortimer Street, W. 1.; 15, Moorfields, Liverpool; 67, High Street Southampton.
Wholesale Depots: 2, Lansdowne Place, West Bath; 120, Wellington Street, Glasgow; 5-7, Godwin St., Bradford,
Cross House, Westgate Road, Newcastle; Howard S. Cooke & Co., 39, Caroline St., Birmingham;
N. Ireland: Robert Garmany, Union Chambers, Union St., Belfast.



Brown H.Q. Loud Speaker
—one of the range of nine,
from 30/- to £15 15s.

Another
FREE GIFT
for every
reader



WITH ISSUE
ON SALE TO-DAY

The contents of this issue also include:

The Invalid's Three
described by J. H. Reyner, B.Sc. (Hons.), A.M.I.E.E.

A further article on the "DISTAFLEX TWO,"
one of the Radio Press Star Sets described in
the October issue.

Notes on the "NIGHT HAWK," another Radio Press
Star Set
by Percy W. Harris, M.I.R.E.

"Prepare for the Winter"
by Capt. Jack Frost, M.I.R.E.

AN ideal receiving set you can start building to-day—The SPANSPACE THREE—an addition to the series of Radio Press Star Receivers described by Mr. G. P. Kendall in the issue on sale to-day. Elaborate constructional details are given enabling you to obtain high selectivity and uniform stability at low cost. There will be a tremendous demand for this number to obtain the FREE GIFT of a COMPLETE CONSTRUCTIONAL ENVELOPE presented with each copy. With full size blue prints and detailed instructions, this Gift Envelope is similar in value, style and contents to the famous envelopes issued by Radio Press at Two Shillings and Sixpence.

To avoid disappointment buy your copy to-day.

The Wireless Constructor

SIXPENCE MONTHLY

November Issue NOW on Sale

From all Newsagents, Bookstalls and Booksellers, or direct from the Publishers, Radio Press, Ltd., Bush House, Strand, London, W.C.2.
Subscription Rates, 8/6 per annum United Kingdom, 7/6 per annum Canada and Newfoundland, and Other Countries 8/6 per annum.
Less periods pro rata.



G. P. KENDALL, B.Sc., the designer of the "Spanospace Three."

FROM YOUR NEWSAGENT

For 2, 4, or 6-volt Accumulators



The New Six-Sixty POINT-ONE VALVES



Duo-triangular filament suspension



S.S. 2A, H.F. and L.F.
D.E., 1.8 volts, .1 amp., H.F.,
L.F., and Detector - - 14/-

S.S. 10

D.E., 2 volts, .15 amp.,
Power Amplifier - 18/6

S.S. 7

D.E., 3.7 volts, .1 amp.,
Power Amplifier - 18/6

S.S. 8

D.E., 3.4 volts, .1 amp.,
General Purpose - 14/-

*These Prices do not apply in
the Irish Free State.*

Descriptive Leaflet SS9/26 giving full particulars of complete range, free on application.

SIX-SIXTY VALVES

Better by Six Times Sixty

The Electron Co., Ltd., Triumph House, 189, Regent St., London, W.1.

6.A.

WIRELESS enthusiasts can now secure the advantages made possible by Duo-Triangular Filament Suspension whether their L.T. supply be 2, 4 or 6 volts.

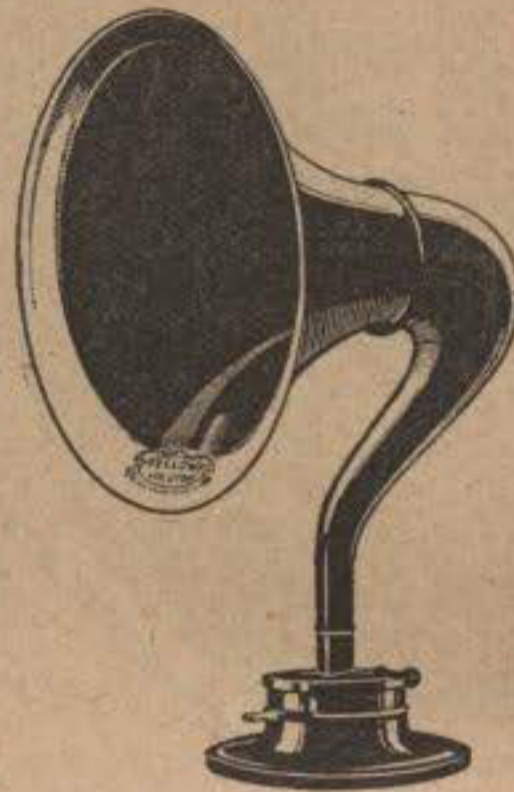
It has been the aim of Six-Sixty right from the beginning to produce not just one type of specialised valve with unique characteristics for use with, say, a 4-volt accumulator, but a complete range of valves designed to meet all existing requirements.

After extensive research, Six-Sixty produced a special filament which, when operating at its rated voltage, showed absolutely no sign of "glow," and required barely .1 amp. to give perfect results. The success achieved with this filament led to further research resulting in the famous Six-Sixty Duo-Triangular system of Suspension. The combination of these two developments ensured increased electronic emission, consistently perfect reception, longer life and lower running costs. Six-Sixty, not content to rest on their laurels, worked incessantly until these advantages were made generally possible to the wireless enthusiast, irrespective of whether his L.T. supply was 2, 4, or 6 volts.

Briefly, this is the story of the new Six-Sixty Point One Valves—valves which bring hitherto undreamed of advantages within the reach of the General Radio Public.

It is interesting to note that Messrs. A. J. Stevens & Co. (1914), Ltd., have decided, after exacting and exhaustive tests, to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.

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 and
packing 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, Gros St., Tottenham Court Rd., W.C. (Museums 5200).

BIRMINGHAM: 249, Corporation Street.

BRIGHTON: 31, Queen's Road (Brighton 899).

CARDIFF: Dominions Arcade, Queen Street (Cardiff 7635).

NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5351).

TONBRIDGE: 34, Quarry Hill (Tonbridge 172).

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48-pp.
CATALOGUE
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E.P.S. 256.

PLAYER'S MEDIUM NAVY CUT CIGARETTES, PLAIN OR CORK TIPS.

*Player's
please!*

and
6d.

**brings satisfaction to
millions of smokers
every day**



PLAYER'S
Navy Cut
CIGARETTES

10 for 6d. 20 for 11½d.
50 for 2/5 100 for 4/8



P.1392

PERFECTLY MADE FROM CHOICE OLD VIRGINIA TOBACCO.

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.

FELLOWS, PARK ROYAL, N.W.10.

SEND FOR
48-pp.
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Branches:
LONDON: 20, Store St., Tottenham Court Rd., W.C. (Museum 9230).
BIRMINGHAM: 248, Corporation Street.
BRIGHTON: 31, Queen's Road (Brighton 899).
CARDIFF: Dominions Arcade, Queen Street (Cardiff 7685).
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5551).
TONBRIDGE: 34, Quarry Hill (Tonbridge 172).

BUY DIRECT AND SAVE MONEY

E.P.S. 255.

Choose your Valves carefully —

A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts—and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the SP. 55/B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.F. Transformers and general purpose valves, with all the recognised advantages of resistance coupling.

Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for each position in your set, the booklet illustrated below has been produced. It gives all the characteristics and features of the entire range of "Cosmos" Valves, and includes an easily understood table showing the best types of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to:—

METRO-VICK SUPPLIES LTD.
(Proprietors, Metropolitan Vickers Electrical Co., Ltd.)

Metro-Vick House,
155, Charing Cross Rd.,
London, W.C.2.



A COSMOS VALVE FOR EVERY POSITION

For

THREE-CELL ACCUMULATORS

A.45 "COSMOS"

A Bright Filament Valve for general purposes for 4.5 Volts.
Filament Current 0.65 Amp.
Amplification Factor 9.

8/-



DE.55 "COSMOS"

A 6-Volt Dull Emitter General Purpose Valve.
Filament Current 0.60 Amp.
Amplification Factor 9.

18/6



SP.55/R "COSMOS" SHORTPATH RED SPOT

The Loud Speaker Valve supreme for 6-Volts.
Filament Current 0.25 Amp.
Amplification Factor 6.

22/6



SP.55/B "COSMOS" SHORTPATH BLUE SPOT

The 6-Volt Resistance Capacity Valve.
Filament Current 0.09 Amp.
Amplification Factor 35.

18/6



RV/53

IMPORTANT NOTICE

WIRELESS VALVES

INJUNCTION WITH DAMAGES

ON the 26th July, 1926, in the High Court of Justice, Chancery Division, in the case Marconi's Wireless Telegraph Company, Limited, v. S. Kalisky, Limited, by consent an Injunction was granted restraining the Defendants from infringing Letters Patent No. 184446, and the Defendants were ordered to deliver up to the Plaintiffs all TRIOTRON DULL EMITTER '06 AMPERE VALVES and pay DAMAGES and also the costs of the action.

WARNING

Dealers in TRIOTRON VALVES are warned that the PATENTEES will take legal proceedings against any person selling or using infringing valves. No licence has been granted under the above Patent to any foreign Valve Manufacturer.

CLEARER and LOUDER RECEPTION HANDSOME APPEARANCE and LOW PRICE - all embodied in the NEW 'GECOPHONE' LOUD SPEAKERS

The new Gecophone Cabinet-type Loud Speakers represent a remarkable constructional advance. They combine the qualities of a perfect Loud Speaker with choice, high-grade cabinet work. There are two models priced to meet the needs of all, and suited in every way to any mahogany or oak furnishing scheme.

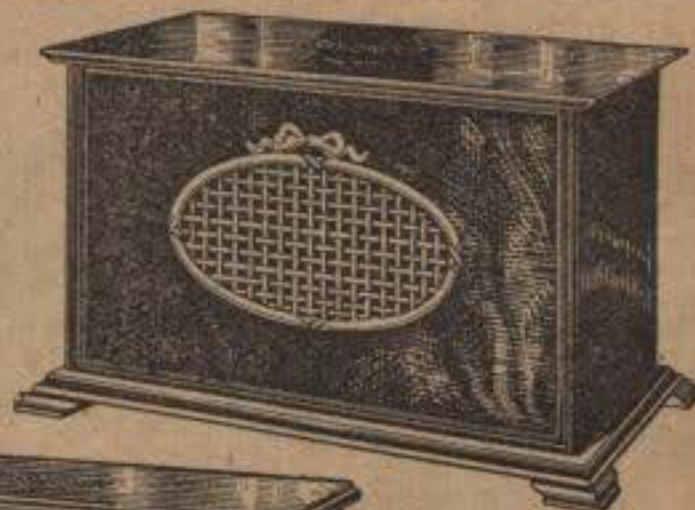


(Registered Trade Mark)

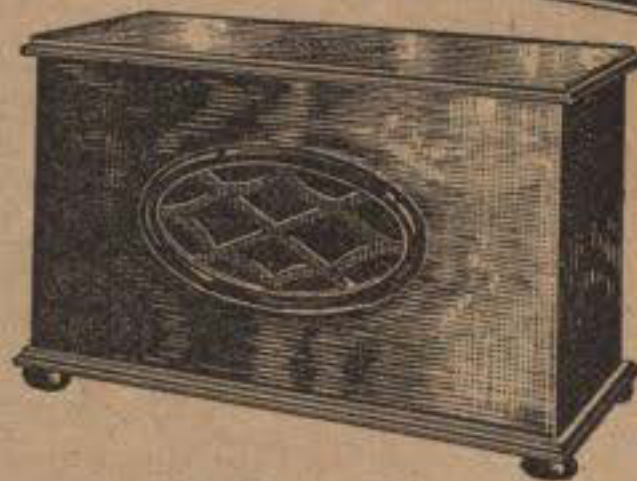
**BRITAIN'S BEST BROADCASTING SETS
AND LOUD SPEAKERS**

The S.B.C.-your guarantee

USE **Osram** Valves for Broadcasting



Model B. In solid mahogany or oak cabinet with attractive oxidised metal grill.
PRICE £4:4:0



Model C. Neatly designed with fine mahogany finish.
PRICE £2:10:0

NEW GECOPHONE HEADPHONES.

New Gecophone Headphones have the high efficiency of their predecessors but are fitted with newly designed headbands which provide additional comfort for the wearer.

Price (4,000 ohms resistance) - 20/-



THE BEST VALVE YOU CAN BUY - -

Since wireless first became a commercial possibility the name MARCONI has been closely identified with its progress. To-day when broadcasting provides universal entertainment the same outstanding genius continues to inspire development. Marconi Valves are used by the principal broadcasting stations of the world, and they are obviously the most up-to-date and efficient valves for all reception purposes.

Send for a copy of the Marconi Valve Booklet, containing a great deal of interesting information which will help you to ensure better radio reception.

THE VALVE IN THE
PURPLE BOX

MARCONI

D.E.5 VALVES



THE MARCONIPHONE COMPANY, LIMITED,

MARCONI HOUSE, STRAND, LONDON, W.C.2.

FOR LOUD SPEAKER - - REPRODUCTION

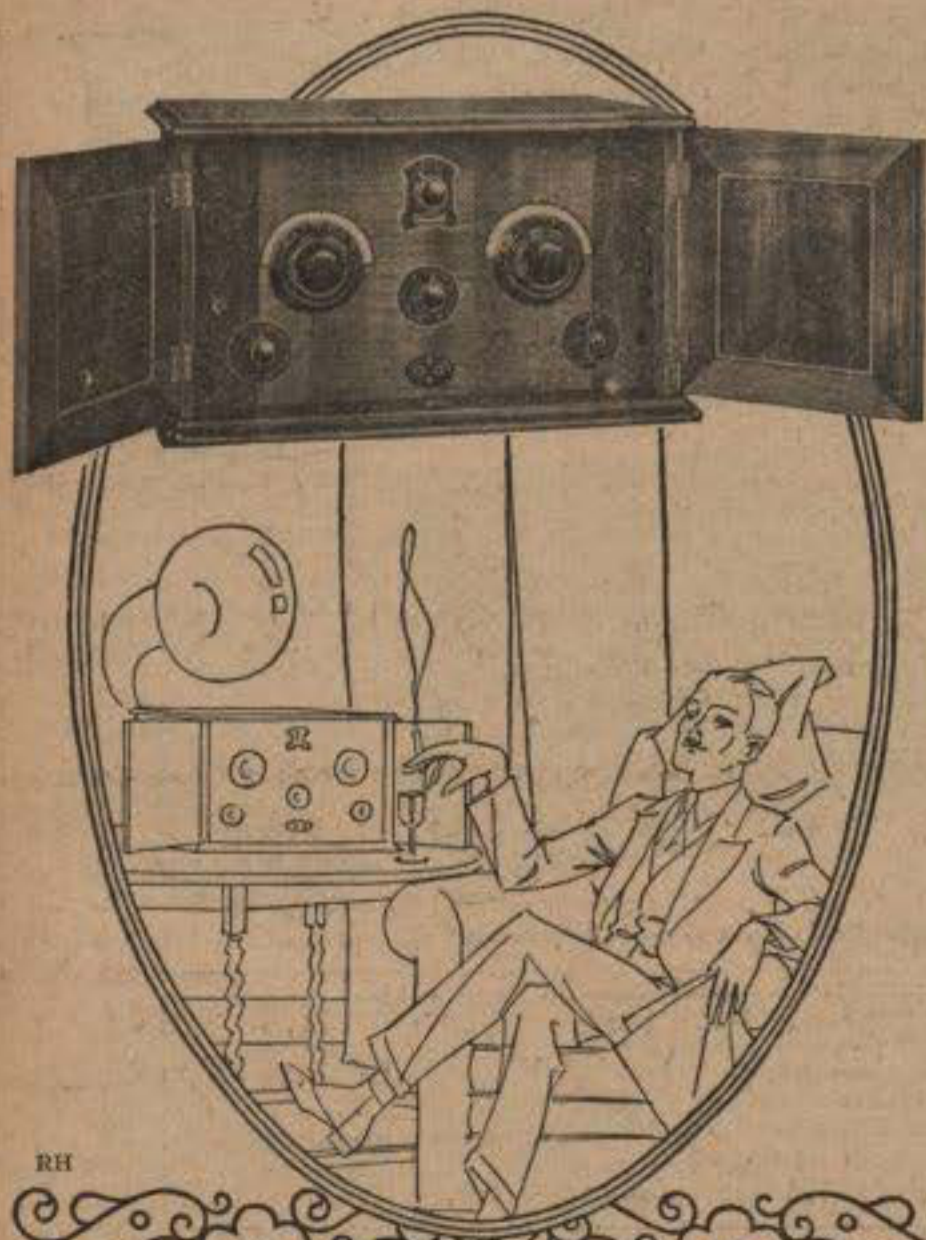
Marconi Type D.E.5. Dull Emitter valve for 6-volt accumulators. Eminently suitable for L.F. amplification. As last valve of receiver or amplifier it requires a steady negative grid bias of 6 to 8 volts with an anode voltage of 120.

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Impedance (ohms) 8,000.
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To each of which must be added Licence Fees £2. 10. 0

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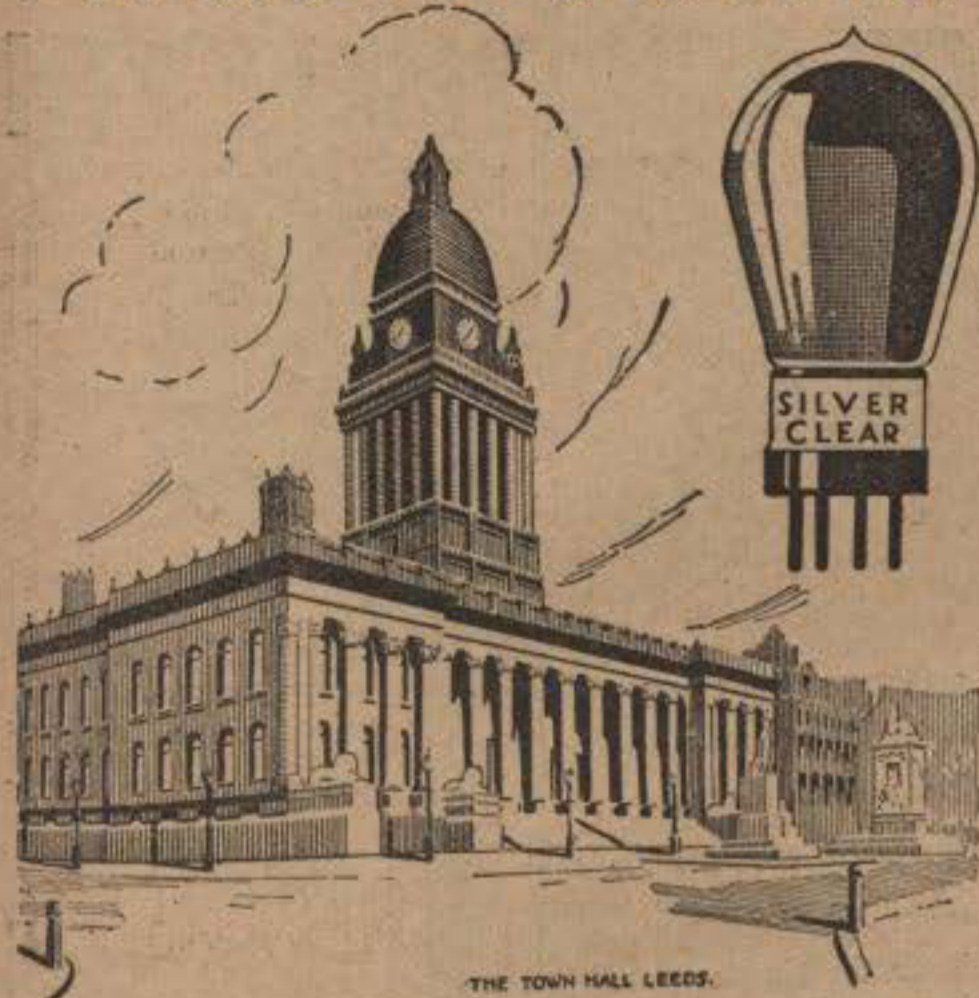
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THE TOWN HALL LEEDS.

"All that one can desire in a valve."

Mr. Tate writes to say that he has found a valve which is the equal in every way of his "famous six volt Loudens"—it is, of course, another Loudon. Here is Mr. Tate's letter; the original is open for your inspection at our offices.

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"Gentlemen,
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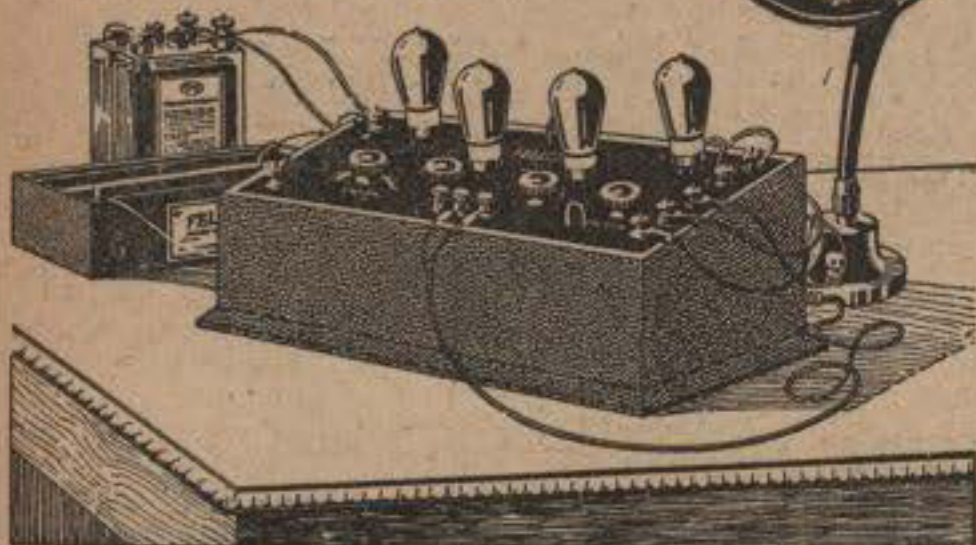
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ALL DULL EMITTER VALVES.**

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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
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Take the first step to better radio.

Get a better earth to-day.

—A really better earth.

—A CLIMAX earth.

Easy to get.

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The Fellows Accumulator Charger is essentially safe and simple to use. It quickly pays for itself in saved charging bills.

It cuts out the nuisance of taking accumulators to be charged.

Will charge 4-volt or 6-volt accumulators. Just plug in to the nearest lamp holder, spin the spindle, connect the accumulator to be charged, and that's all. Full instructions sent with each one. You can't go wrong. (Note: To charge 2-volt accumulators connect two in series.)

Made for Alternating Current only. State voltage and frequency (shown on your meter) when ordering.



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Full instructions sent with every set.

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At last you can run your receiving set without the intrusion of those "ringing" noises, caused by shocks and vibration, which spoil perfect reception, and which are increased by the use of dull emitter valves.

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Fit the new NELSON-NON-PHONIC VALVE, made so that the greatest shocks or vibrations do not reach the delicate internal construction; the efficiency of the valve being in no way impaired.

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THREE TYPES NOW AVAILABLE :-

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2 Volts. 2 amps.	3 volts. .06 amps.	3.8 volts. 0.10 amps.
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11/-	11/-	11/-

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Jack and Jill, they ate their fill,
Of scrumptious patties of fish,
They could taste, when they tried 'em,
The BISTO inside 'em,
And that's why they emptied the dish.

BISTO

for all
Fish Dishes

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"EKCO" H.T. UNITS
SCRAP DRY BATTERIES!
by obtaining H.T. Current from electric supply mains (D.C. & A.C.), by just attaching Adaptor to electric light lampholder.
SAFE! SILENT! SOUND!
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FIRST PRIZE £200 CASH
SECOND " £50 "
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50 Pairs of HMH Headphones as Consolation Prizes.

CROSS-WORD PUZZLE No. 3.

CUT ALONG THIS LINE



CLUES ACROSS.

- 2 Dejection of spirit.
- 7 L.L.B. (actual).
- 10 Anger.
- 11 Splitting of rocks with explosive.
- 14 A fish found in ponds.
- 17 A mean fellow.
- 18 City Postal Area.
- 19 An excellent grain.
- 21 E.R. (actual).
- 22 Zoo (reversed).
- 23 Scattered.
- 26 A por.
- 27 E.L. (actual).
- 28 Measure of cloth.
- 29 One to whom a charge is given.
- 32 Not off.
- 34 O.S.L. (actual).
- 37 Myself.
- 39 Fish.
- 40 To pull or haul.
- 42 One who gives goods to another in trust.
- 45 A small mortar.
- 47 R.R. (actual).
- 48 Wears with repetition.
- 49 Denotes everything alright.
- 50 Y.A. (actual).
- 53 To move volubly.
- 56 A male child.
- 58 A boiling over.
- 59 Turkish Governor.

CLUES DOWN.

- 1 Composed of fibres.
- 2 Something given or admitted.
- 3 Porkers.
- 4 Dainty.
- 5 Colouring matter in dragon's blood.
- 6 Ever (Poetical).
- 8 L.L.A. (actual).
- 9 Freed from pain.
- 12 A stove.
- 13 I.L. (actual).
- 15 A donation.
- 16 Groove into which watch glass fits.
- 20 A pronoun.
- 24 A censer.
- 25 An appellation of dignity.
- 26 A funeral pib.
- 30 Indefinite article.
- 31 Perform.
- 33 To sink to the state of a brute.
- 35 Money pouches.
- 36 A prominent part at the extremity of a horseshoe. Prevents slipping.
- 38 Organ of hearing.
- 41 Proceed.
- 43 Same as 32 across.
- 44 French coin.
- 46 A.O. (actual).
- 48 A colour used in painting.
- 50 Yourself.
- 51 Every.
- 52 Unit.
- 54 R.L. (actual).
- 55 L.L. (actual).
- 57 Old Brigade (abbr.).

RULES OF ENTRY.

1. Every purchaser of a pair of HMH Headphones will receive three free entry forms for this competition. All other entries must be accompanied by a P.O. for 1/- for each entry. Any number may be sent together with remittance to cover total entries.
2. Prizes will be awarded strictly on merit and skill in solving this puzzle.
3. Entries must reach H. Morser & Co. (Wireless) Ltd., 67/68, Hatton Garden, E.C.1, not later than October 30th, 1926.
4. No correspondence can be entered into, and the decision of the directors of the Company must be accepted as final and binding. All entries will be carefully judged by a competent staff of adjudicators. The staff of the Company will not be allowed to compete.
5. A sealed solution is lodged with the editor and will not be divulged until close of competition.
6. Principal prizewinners will be notified by wire, and names and addresses will appear in "Radio Times," November 12.
7. In the event of several correct solutions being received the directors of the Company reserve the right to award by sharing prize monies between the successful competitors.
8. If it is impracticable to award consolation prizes in any one competition, these will be added to a subsequent prize list in addition to the premier awards.
9. In the event of a tie the prize money will be divided at the discretion of the directors between successful competitors.

To H. MORSER & Co. (Wireless) Ltd., 67/68, Hatton Garden, London, E.C.1.

Dears Sirs,—I enclose P.O., value.....as Entrance Fee for the enclosed Solutions.

NAME.....
(Please use Block Capitals, in ink.)

ADDRESS.....

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WOULD you like to make as much money in your spare time every week of the year as you do in your usual occupation or business? If so, here is a delightful and most original way of doing it—easy, interesting, important, and with your profits absolutely guaranteed!

FULL PARTICULARS FREE.

Sit down NOW and send the coupon below, which will bring you full details of how to turn your spare hours into cash by making a Patent-protected Electrical and Wireless Speciality by my revolutionary method. The efficiency, valve economy, cleanliness, and wonderful qualities of this article—which you can make without possessing mechanical skill—ensure a wonderful demand by all wireless enthusiasts and wireless and electrical dealers, and your profits are BIG.

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Very little space is needed—your kitchen table will suffice. The children can help. You require no machinery or "plant." You can work how and when you please. Your market cannot be "stolen," as only one person per 50,000 of the total population is granted a licence to manufacture under my Royal Letters Patent. Write to-day for free particulars and get on the road to independence and prosperity.

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YOUR
SPARE
HOURS
INTO
CASH.**

**"MAKE-MONEY-AT-HOME"
COUPON**

To THE ENGLAND-RICHARDS CO.,
8L., KING'S LYNN, NORFOLK.

Sirs.—Please send me at once, and FREE, full details as to how I can make money at home in my spare time. I enclose a 2d. stamp for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this coupon to it.

Radio Times, 15/10/26.



They last!

Because of the infinite care taken in their manufacture.

TYPE B (half watt type)		
Volts.	Watts.	Price.
100-110	40	1/10
200-220		
230-240		
100-110	60	2/-
200-220		
230-240		
100-110	100	2/10
200-220		
230-240		
100-110	200	6/-
200-220		
230-240		
VACUUM TYPE.		
Volts.	Watts.	Price.
100-110	30 or 60	1/2
210-220	30 or 60	1/4
230-240	30 or 60	1/4

Postage and packing 1 and 2 lamps, 8d., 3, 4, 5 or 6 lamps, 9d.

State type, voltage (on your meter) and watt. when ordering.

BUY BY POST & SAVE MONEY
FELLOWS, PARK ROYAL, N.W.10.
E.P.S., L.I.

5/-
SECURES



"BULLPHONE NIGHTINGALE" NEW LOUD SPEAKER

5/- down and 12 monthly payments of 5/-.

POST your deposit of 5/- now and get by return the wonderful "Bullphone Nightingale" Loud Speaker. Individually tested and guaranteed to be superior to any other Loud Speaker regardless of price, for finish, purity and strength of tone and value. Cash Price 60/-, post free United Kingdom.

Specification. Height 21". Bell Mouth 14". Nickel Arm and Stand. Black crystal bell head, as photo. Also de luxe model, mahogany finish bell, same size, 65/- cash or 10/- deposit. List free.

W. BULLEN, (Dept. R.T.1.)
38, HOLYWELL LANE, LONDON, E.C.2.

ELIMINATE HUSKINESS from This Season's Radio by using FERRANTI British-made, Audio Frequency TRANSFORMERS

Type AF3

25/-

The "Nearly-Perfect" Transformer.

Ask your Dealer for

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Type AF4

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The best Transformer at the price.

Leaflets W-401 and W-402.

HOLLINWOOD, LANCASHIRE.

for 14/- down
a 6ft RILEY Home Billiard Table
delivered in your home



Riley's "Home" Billiard Table shown resting on an ordinary dining table. It is not a toy, but a perfect billiard table.

Riley's pay the carriage and take all risk in transit. All accessories are included, and

7 days free trial given

Write for FREE PRICE LIST.

Make home a bright and merry place for all during Winter evenings! Install a Riley "Home" Billiard Table. It will last a lifetime and provide enjoyment out of all proportion to its cost.

Send a P.O. to-night for 14/- and Rileys will despatch the popular 6ft. size "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.

Other sizes are as follows:
4ft. 4in. x 2ft. 4in. ... £7 0 0
5ft. 4in. x 2ft. 10in. ... £9 0 0
6ft. 4in. x 3ft. 4in. ... £11 15 0
7ft. 4in. x 3ft. 10in. ... £15 0 0
8ft. 4in. x 4ft. 4in. ... £21 10 0

Or in 18 Monthly Payments of 8/6, 11/-, 14/-, 18/-, or 26/- respectively.

Rileys have another table for the home—the **COMBINE BILLIARD AND DINING TABLE**. Can be had in various designs and sizes, and in Oak or Mahogany. Prices range from £22 10 0. Cash or Easy Payments.

E. J. RILEY, LTD.,
Raymond Works, Acorington.
And Dept. 17, 147, Aldersgate Street, London, E.C.1.

DEAF

THE REAL THING AT LAST!
PERFECT HEARING WITH PERFECT COMFORT



The smallest aid in the world.

HEAR is a far-reaching discovery—an invention that shatters its foundation the theory that deafness cannot be overcome! It is the NEW Acousticon—the instrument that has been aimed at for 30 years AND IS NOW A REALITY! It is the smallest thing of its kind in the world—yet the greatest! It brings to your deaf ears ALL sounds at ALL times and in ALL places, and—with positive freedom from strain. Can you imagine such a measure of comfort, such banishment of "nerviness," such a new world as this tiny aid can open for you? It is a scientific and aural wonder so conspicuously in advance of ANY other hearing aid that it is used exclusively in the largest London hospitals! In justice to yourself, to your friends, and to the scientists who have toiled for years to produce it, come and test it FREE. You can do so UNDER ANY CONDITIONS YOU LIKE.

ACOUSTICONS
(General Acoustics, Ltd.)
77, WIGMORE STREET, LONDON, W.1.
Also at 14, St. Ann's Square, Manchester; County Chambers, 64, Corporation Street, Birmingham; 75, Buchanan Street, Glasgow; 19, Shandwick Place, Edinburgh.

SEE THIS ARROW

IT MAY
BE WORTH
£500 TO YOU

THE KING
OF AERIALS

For Long-Distance Reception



SAVE THE END FLAP CONTAINING "THE WORDS" REGISTERED DESIGN." 2 Entries.

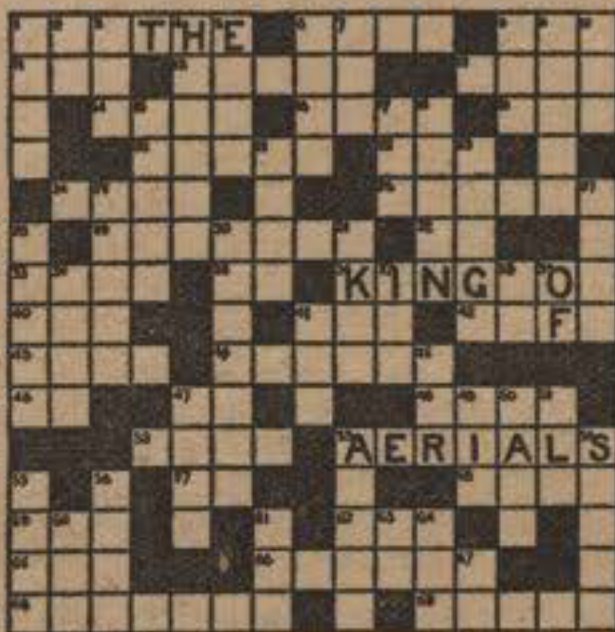
Postage 9d. 2/6

£1000 MUST BE WON IN CASH AND PRIZES NO ENTRANCE FEE

£500 1st PRIZE
£100 2nd PRIZE
352 OTHER PRIZES
including 25 2-Valve Amplifiers and 300 Crystal Sets.

CLUES DOWN.

- 1 Hinder, to obstruct.
- 2 Exclamation.
- 3 Over.
- 4 Large linn.
- 5 Level.
- 6 Cross gallowa
- 7 Consumer.
- 8 Help.
- 9 Sharp, tapering body.
- 10 Enclosure.
- 15 Islands.
- 17 Dags.
- 18 Dye.
- 21 Crase.
- 23 Warbles.
- 25 Turkish institution.
- 27 Former Russian Parliament.
- 28 Impaired by surround.
- 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 Proverbance.
- 56 Outlet.
- 60 Small ocean.
- 61 Animal.
- 63 Denial.
- 64 Father.
- 67 Doctor (abbreviated).



CLUES ACROSS.

- 1 Pacific.
- 5 Acid.
- 8 Serpent.
- 11 The definite article.
- 12 Open, public.
- 13 Fit for use.
- 14 Religious act.
- 16 Fish.
- 19 Violent noise.
- 20 Understand.
- 22 It is.
- 24 Tug.
- 26 Matched.
- 29 Exercises.
- 32 At home.
- 33 Employe.
- 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 Recess.
- 52 Animal.
- 57 Exists.
- 58 Cultivate.
- 59 Custom.
- 62 Conclusion.
- 65 Persons.
- 66 Widely, extensively.
- 68 Lover of own land.
- 69 Falls along.

THE ARROWS POINT THE WAY TO **£500**

THE PERFECT AERIAL



SAVE THE DISC 1/8 Postage 6d.

One Entry.

THE MOST AMAZING EARTH EVER MADE.



2/6 Postage 6d. SAVE THE 2/6 DISC. Entitles you to Two Entries.

Wire Your Set Without Solder



Perfect Connections Guaranteed.

2/- SAVE THE DISC. Two Entries.

ELECTRON EXTENSION WIRE

50 feet 1/- Postage 3d. SAVE THE DISC One Entry for every 1/-
100 feet - 2/- (50 ft. double)
300 feet - 5/- (150 ft. double)
500 feet - 8/- (250 ft. double)
Any Length Supplied



Further copies of this Cross Word Puzzle are obtainable from any Wireless Shop, or direct upon receipt of stamped addressed (1d.) envelope.

ONE ENTRY FOR EVERY COMPLETE 1/- SPENT

By purchasing three Electron Aerials at 1/8-5/-, the competitor is entitled to five entries; or by purchasing one Superial at 2/6, and one Earth Mat at 2/6-5/-, also five entries.

COMPETITORS MAY SEND as many entries as they wish, provided the requisite number of Discs are enclosed

RULES OF THE COMPETITION.

1. This Competition is complete in itself and ALL PRIZES ARE AWARDED STRICTLY ON MERIT.
2. A sealed copy of the solution is deposited with the Editor of the "RADIO TIMES," together with a Statutory Declaration that the solution will not be divulged prior to the publication of the results.
3. The whole of the cash prizes and a sealed copy of the solution are deposited with the WESTMINSTER BANK, LTD. The other prizes will be delivered from stock.
4. Each entry must be accompanied by the LARGE Price disc cut neatly from the front of the Cartons (smaller ones do not count). In the case of SUPERIAL, the flap containing the words "Registered design" must be sent. One entry for every 1/- spent.
5. The FIRST PRIZE OF £500 will be awarded for CORRECT OR MOST NEARLY CORRECT SOLUTION. The SECOND PRIZE OF £100 will be awarded for the solution NEXT IN ORDER OF MERIT. In the event of a tie for either 1st or 2nd Prize the Directors will at their discretion either pool the 1st or 2nd prizes and divide the total among the successful

- competitors or divide one or both of the prizes equally between the competitors who tie for the prize which is to be so divided. The other prizes, 25 2-Valve Amplifiers, value £5. 5. 0 each, or 300 Crystal Sets, value 15/- each, will be awarded strictly on merit. No competitor can win more than one prize in this competition.
6. A bonus of £25 will be given to the retailer from whom the 1st prize winner made his qualifying purchase. £10 will be given to the retailer who similarly supplied the 2nd prize winner. In the event of a tie the total bonus money will be distributed to the retailers at the discretion of the Directors of the New London Electron Works, Ltd. There will be further bonuses of a guinea each to the 25 retailers supplying the Consolation Prizewinners who win 25 2-Valve Amplifiers.
7. Entries must reach this office not later than November 30, 1926.
8. Results will appear in "The Daily Mail" and "Radio Times," dated December 17, 1926.
9. The decision of the Directors of the New London Electron Works, Ltd., must be accepted as final and no correspondence can be entered into regarding the competition or the decision.

This COUPON is to be sent with solution and addressed "COMPETITION."

THE NEW LONDON ELECTRON WORKS LTD.,
East Ham, London, E.6.

I enclose.....Large Price Disc/s and/or Superial "Registered design" End Flap/s representing.....value, cut from Cartons containing an ELECTRON Speciality purchased from

RETAILER'S NAME.....
ADDRESS.....

I agree to abide by the conditions of the Competition.

NAME.....
ADDRESS.....

The Names and Addresses should be printed in CAPITALS IN INK.

One Entry for every 1/- spent.

A win on points



Big events, high honours and mastership are all won on points.

Here are P.M. points that give mastership to your receiver and enable you to reach out when necessary and achieve big results.

*For 4-volt accumulator
or 3 dry cells*
THE P.M. 3 (General
Purpose) 0.1 amp. 14/-
THE P.M. 4 (Power)
0.1 amp. 18/6

*For 6-volt accumulator
or 4 dry cells*
THE P.M. 5 (General
Purpose) 0.1 amp. 18/6
THE P.M. 6 (Power)
0.1 amp. 18/6

For 2-volt accumulator
THE P.M. 1 H.F.
0.1 amp. 14/-
THE P.M. 1 L.F.
0.1 amp. 14/-
THE P.M. 2 (Power)
0.15 amp. 18/6

*These prices do not apply in Irish
Free State.*

British Made
in a
British Factory

- (1) **EMISSION.**
The wonderful P.M. Filament has up to 5½ times the emission surface of an ordinary filament giving greater volume and range.
- (2) **ECONOMY.**
The P.M. Filament consumes only one tenth ampere making your accumulator charges last seven times as long.
- (3) **LONG LIFE.**
The operating temperature of the P.M. Filament is as low as 180° below the Pyrometer scale with the result that the life of this filament is vastly increased.
- (4) **STRENGTH.**
Even after 1,000 hours' life the P.M. Filament is so tough that it can be tied in knots and it is so well supported by resilient hooks that it cannot be broken except by the very roughest handling.
- (5) **VALUE.**
The total of all these qualities means 3 times more for your money and better, cheaper-to-run radio reception.

ASK YOUR RADIO DEALER FOR P.M. VALVES
WITH THE WONDERFUL P.M. FILAMENT.



You can join the legions of amateurs who were able to listen to the Tunney-Dempsey fight by installing valves with wonderful P.M. Filament.

Mullard

THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., MULLARD HOUSE, DENMARK STREET, LONDON, W.C.2.

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