

FULL PROGRAMMES FROM ALL STATIONS.



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EVERY FRIDAY.

Two Pence.

How to Live Through the Winter.

By Dr. C. W. SALEEBY.

HOW are we to live through the winter? It is a very pertinent question, and here is my advice upon it. First of all, do not fear the cold too much. After all, our winters are very kind in this country. At all the famous Alpine health stations the cold is far more intense than here; snow and ice cover everything, but the air is dry and filled with light, and everyone flourishes. Under those conditions the cold is not an enemy, but is actually a stimulant and tonic. The trouble with our urban winters is not the cold as such, but the deadly things that go with it—damp, dirt, and darkness.

As for the damp, we have always known that it is an enemy, but never quite so clearly as to-day. One of its consequences has been studied by an expert committee, wisely appointed by the British Medical Association. Damp goes with rheumatism, and notably with the kinds of rheumatism which injure the heart, usually in childhood, and which lead to the fact that heart disease is the commonest cause of death in this country. Rheumatic fever, followed by heart disease, is much commoner in Northern than in Southern Europe, it is much commoner from October to March than in the drier and brighter half of the year, and it is much commoner among children who live in damp houses than among the more fortunate. No child should live in a damp house. And we should look to our boots and shoes, and our children's at this time of year, and make them secure against damp, and keep them so. The mother who seems fussy when her children get their feet wet is not fussy, but wise.

Of course, we cannot help breathing the damp air, but the rule of safety is to use the nose for that purpose. It filters and otherwise improves the air we breathe, and thus makes it more fit to enter the lungs. You

may remember my advice: '*Unless you have something to say or to swallow, your mouth should be shut—and very often then.*' If the nose and throat are out of order, do not be content. The throat is a vital outpost of the bodily defences. Infections which lodge there may later reach the heart. Sore throats and rheumatism are associated.



LONDON SHROUDED IN FOG.

'No sun—no moon! No morn—no noon—No dawn—no dusk—no proper time of day!' was Thomas Hood's description of winter in London. These are the conditions that Dr. Saleeby tells us how to combat, in his recent Talk from the London Studio, which we republish here at the request of many listeners.

At this time of year be solicitous about the health of the nose and throat, and withstand the beginnings of trouble there. He who has a healthy nose and throat, and breathes freely through both nostrils, even the hateful mixture of smoke and soot and dust and dirt and motor exhaust and germs which constitutes most of our winter urban atmosphere, is in large measure self-protected. But the hapless mouth-breathing child with adenoids, or damaged tonsils, is in danger, and should be succoured forthwith.

A word here about the far-too-common cold. Its danger is under-estimated. At this time of year it spreads, and makes easy the attacks of still worse infections. When we have a cold, we should try to do our duty to other people. If possible—but often it is not possible—we should be isolated. We should be scrupulous to sneeze into a handkerchief, and we should avoid even so much as speaking into other people's mouths and noses. That is a stupid trick at any time. Our friends hear us with their ears, not with their noses.

As for those of us who have not got colds, and wish to avoid them, let us be assured that the danger of infection is indoors and at short range. We are safer on the outside of a bus, even though it be cold, than inside it. Ventilation is a great protection against all these short-range infections. The shut window and the inmate of the room huddled over the fire to keep warm, spell not safety, but danger.

The way to keep warm in the winter is to eat the right foods, wear the right clothes, and take enough exercise in the open air. In the summer time I have praised the reduction of clothing and the admission of sunlight to bare arms and legs. In the winter there is usually no effective sunlight, and

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How to Live Through the Winter.

(Continued from the previous page.)

I now praise warm clothing for the extremities, especially for children.

Proofs from the Zoo.

Some of my readers may be suspecting that I am really a fresh-air fiend of the most bigoted and persecuting type. What is the evidence, you may ask, that one is best out of doors, or with open windows, in the winter? Let me submit to you the remarkable proofs from the Zoo, where certain species of animals lived and thrived last winter who had never lived through a winter in Regent's Park before.

The authorities in the Zoological Gardens have recently applied to many of the animals, notably apes and monkeys, the doctrines about open air and sunlight which I, for one, have advocated for a quarter of a century. The older view—and it seemed reasonable—was that the cold was the enemy, especially of the animals from warm climates, who must, therefore, be kept as warm as they would be at home. This policy has been abandoned. The results of the new policy have been so successful that the methods embodied in the experimental monkey house are being followed in the large and permanent houses for monkeys and other animals which are now being built. Windows and doors are made so as never to shut. Of course, they are arranged to avoid cold draughts, which are most dangerous. But the air is fresh and cool. The surfaces on which the animals rest—or play, for under these conditions they are livelier, more active and playful and happy than ever before—are warmed from beneath, and are thus kept dry. This is the equivalent of the policy of keeping our feet warm and dry during the winter.

Artificial Sunlight for Monkeys.

Last summer the animals in the Zoo were often out of doors in the sunlight, and when under cover, they had the advantage of roofs made of a special glass which admits the ultra-violet rays. This does not concern us now; but we are concerned with the application of these principles, most successfully, last winter. Clusters of lamps, with quartz globes instead of glass, and with filaments of tungsten, which emits much ultra-violet light when heated by the passage of an electric current, were fitted above the apes and monkeys, just out of reach; and thus they received baths of artificial sunlight.

And here I am bound to repeat the question—if thus for our chimpanzees, when for our children?

I know, however, that the provision of such lamps, whether of this or any other of the many useful patterns, is not yet feasible for all our children. Yet a beginning has been made, notably in Glasgow and Hull and many other cities, for delicate children in the first place. Many householders in America and Germany, and not a few in this country, of whom I am one, have installed such lamps for domestic use during the winter, and I predict that in a few years the bath-room will not be thought quite fully equipped which does not contain some such provision for supplying artificial sunlight.

Radiated Foods.

Recently, it has been proved that the value of many foods is much enhanced if they be radiated—as by such artificial sunlight lamps. The need is greatest by far in winter; first, because our own resistance to germs is lowered in the darkness, and we need the most protective foods; and second, because winter milk, for instance, lacks much of the protective qualities of milk produced in summer by cows living in sunlight.

Already various hospitals, the first in our country being in Scotland, have adopted the policy of regularly exposing the milk and some other foods for their patients, in shallow saucers, to the light of these lamps, and the results are admirable. In the latest report of the Medical Research Council we are told of children who could not put on weight, on seeming excellent food, until it was thus radiated, and then they went ahead.

I, therefore, repeat the suggestion which I made at the English-speaking Child Welfare Conference in July, that the lamps at our hospitals should be in practically continuous use, through the winter specially; first, to treat patients; second, to compensate the night nurses for their shortage of sunlight; third, to radiate the milk and cereals and other foods which benefit by such treatment.

Electricity to the Rescue.

Of all protective foods, fortifying against the dangerous infections of winter, cod liver oil stands first; but it is a capital discovery that we can endow many inexpensive and inoffensive articles of diet with the merits of cod liver oil—themselves derived from the sunlight of the North Atlantic—by the use of suitable artificial sunlight lamps. Just as the gas-cooker and gas-fire help us potently to reduce smoke and admit sunlight to our cities, so electricity comes to our rescue in this new way. What a pity that we do not make fuller use of these wonderful agents to help us to live through the winter!

Nobody expected, I hope, that I had some magic formula, some omnipotent vaccine or what not, to offer as an answer to the question how to live through the winter. There is none such. But I do earnestly ask everybody to take a personal and a social, a national and a patriotic interest in all efforts to make our winters less unnatural and, therefore, less dangerous to our lives. Let us support and welcome Mr. Neville Chamberlain's Smoke-Abatement Bill—which stands far above party politics or class politics—to clear our skies; let us support and encourage all town planners and architects and builders, and chemical and electrical engineers, who are trying to restore the breath of life, unpolluted, and the light of life, undimmed, to us who dwell in the land of the shadow of death; so that at least every coming winter shall be safer and easier to live through than the last.

One last word in conclusion: keep your feet dry and your mouths shut, and I hope we may all live to greet the spring.

A Breath of Fresh Air.

By A. Bonnet Laird.

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

NOT all of Merrie England lies in green fields. There are bits tucked away among the bricks and mortar, too. How could I think otherwise, when I had a letter such as this:—

The summer is over and gone. And how shall a man, in my part of the London slums, know the signs of this?

Gulls have come up the Thames. Mice have appeared in my room. The milkman wants more for his milk. The rainbow-winged flies that, in the long, hot days forgot they had legs now meditatively crawl. The cunning spider (knowing this better than I) has spun no fewer than three triangular webs on the corners of the stairs (and no fly yet has fed the solitary monster). How do they live? Has anyone ever seen a courting couple of spiders? Slugs that walk by moonlight leave silver rays, which in the morning sun betrays, and we know then that slugs are of the night and follow crooked ways.

The distant tree (how like a Londoner! I cannot say what tree) which towers over the chimney-pots shows spots of brown on its southern side the barrows in the streets are piled, for once in a way, with English fruits.

I would like to quote you all of it. If an immortal book can be made of 'A Journey Round My Room,' so, too, can many pleasant nature notes be gathered, by folk who are keen enough of mind and eye, in the innermost parts of London.

Since he calls his part of the town a 'slum,' I am not going to expose myself to the indignation of his neighbours by giving his address; but, identifying him merely as 'W. M. W.,' I must, I feel, send him this week's prize.

About spiders, though. Indeed, their love-making has been observed; and the way of a man with a maid is tame and stereotyped beside the way of a spider with his sweetheart. It makes for an alertness and ingenuity above human lovers' need, you see, when the female spider—generally the bulkier of the two by far, and always the more ferocious—may, at any moment in the courtship, turn upon her swain and make a meal of him.

Some kinds of spiders knock gently at the door of the loved one's silken cabin, wondering whether the answer will be a furious, bloodthirsty rush or the silence that means consent. Others show off their gay clothes (as, I believe, my fellow-creatures are wont to do on such occasions), or sing, or just hang around; but for ingenuity in love-making commend me to the species (what a human love story this would make!) who, finding the adored one's home, spin themselves a house next door and tunnel through!

A Mixed Bag.

An indefatigable observer ('D. E. A.') who believes her county borders mine (but I'm not telling where 'my part of the country' is—come out of doors, please, and look for it) sends me a budget of news, gathered all the summer through. She tells of moorhens, and robins, ants and glowing centipedes (probably, if she would like a nice fat Latin name, it was *Linotania Acuminata* or *Linotania Crassipes*, the phosphorescent centipede she picked up, which left its glowing trail upon her hand—both found, not infrequently, in England when summer is waning); of a well-guarded spider's nest and an oddity among thistles.

I would like to quote, but space forbids, and I must keep her pleasant budget for another time.

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

London and Daventry News and Notes.

THE RT. HON. J. RAMSAY MACDONALD, M.P., who, with the Rt. Hon. Noel Buxton, M.P., and Mr. Charles Roden Buxton, is at present spending a holiday in Africa, will give a talk from the London Studio on Thursday, December 2, in which he will recount his experiences under the title of 'Forty Days and Forty Nights in the Sahara.' The party is travelling by car and caterpillar vehicles through remote parts of the desert in a semicircle from Algiers to Tunis, and will arrive back in England about November 27. There is no doubt that listeners can look forward to an exceedingly interesting and informative talk by the late Prime Minister.

Armistice Day, November 11, will be marked by the broadcasting of a special service relayed from Canterbury Cathedral between 10.45 and 11.15 a.m. followed at 3 o'clock in the afternoon by the broadcasting of Evensong from Westminster Abbey. The British Legion Military Band, chosen for its historic associations, will give a programme between 4 and 5.15 p.m., 6 and 6.40 p.m., while the remainder of the evening programme will also be of a special Armistice Day character. Following the broadcasting of the first News Bulletin, the main part of the programme will begin at half-past seven with some Army Reminiscences by the 'Roosters,' which will go on until 8.15. Then follows a relay of Viscount Grey's speech at a meeting held under the auspices of the League of Nations Union at the Central Hall, Westminster, after which the second general News Bulletin will be read at 9 o'clock, as is the case on Sundays, instead of at the usual time. General Sir Fabian Ware will next give a talk on War Graves, and at half-past nine a special 'In Memoriam' programme will be broadcast. The literary side of this programme includes some poems written in the trenches and Pericles' famous Funeral Oration. The musical side includes extracts from Beethoven's *Eroica Symphony* and Elgar's *Cantata, The Spirit of England*, which is a setting of poems by Laurence Binyon, and Sullivan's *Overture, In Memoriam*, with which the programme will conclude.

The anniversary of the first battle of Ypres falls on Sunday, October 31, and the Week's Good Cause appeal on that day will be made by the Countess of Ypres on behalf of the Ypres League.

Several members of the original cast of *The Little Michus*, when it was first produced at Daly's Theatre, in 1905, will take part in a radio version of this musical comedy when it is given on Wednesday, November 10, as one of the features of 'Birthday Week.' There will be Mr. George Graves as 'General Des Hfs,' Miss Mabel Green, the famous musical comedy actress, as 'Marie-Blanche,' and Mr. Ambrose Manning as 'Pierre Michu.'

Many good things have been arranged for that part of the programmes called 'Variety.' Here are some preliminary details relating to forthcoming transmissions:

Monday, November 1—Charlie Kidd in a new sketch; Mildred and Dutton, characteristic duets; Maudie Francis, comedienne.

Friday, November 5—Scovell and Weldon, syncopated vocalists; Vladimoff Balalaika Orchestra; Mabel Constanduros in a new Cockney sketch.

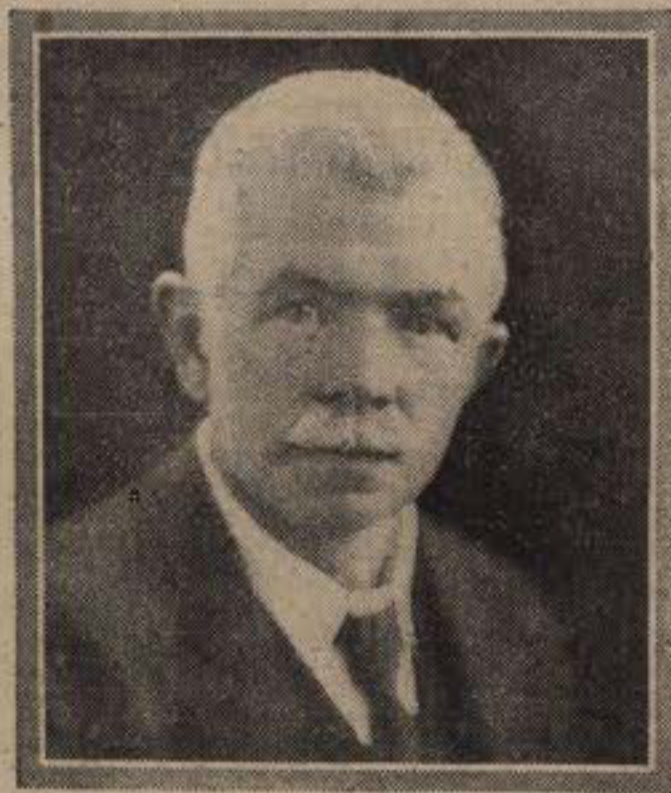
Monday, November 8—Will Hay, the school-master comedian, and other well-known music-hall stars whose names will be announced in our next issue; Hedges Brothers and Jacobson, syncopated singers at the piano.

Tuesday, November 9—Special programme by artists who have become favourites through the medium of wireless—Ronald Gourley, Grace Ivell, Vivian Worth, John Henry and Ray Wallace.

Wednesday, November 10—Piccadilly Follies Cabaret Revue.

The B.B.C. is always on the look-out for new talent, and on Friday, November 19, a varied concert in the early part of the programme will be given by singers and instrumentalists who have rarely, if ever, appeared in the main evening programmes.

The solo artists in a Star Ballad Concert arranged for Sunday evening, November 7, are Mme. Elizabeth Schumann, M. Leff Pouishnoff and Mr. Dale Smith. Not only did Mme. Schumann score a great success by her singing at Covent Garden this year, but she also gave a number of recitals which clearly revealed that she is one of those singers who can combine delicacy of Lieder singing with the broader and bolder style of opera. This will be the first occasion on which a wireless audience will hear this great singer. Pouishnoff is an artist



Visgoun and Prouson

The Rt. Hon. J. R. CLYNES, M.P., the famous Labour leader who was Lord Privy Seal in Mr. Ramsay MacDonald's Government, is keenly interested in every aspect of broadcasting. He has chosen and arranged the third in the special series of programmes in which the London Station is inviting representative figures outside the world of broadcasting to give their idea of what a programme should be. His programme will be given at 8 o'clock on Saturday, October 30.

as distinguished among the foremost broadcasting pianists as he is famous in the concert world. Mr. Dale Smith is one of the most popular broadcasting baritones.

The third concert in the 'National' series on Tuesday, November 9, will bring the first of our 'guest' conductors to take the baton—Dr. Richard Strauss. Strauss has written many works which may be difficult of comprehension, but who is there who has not enjoyed the wit and intellect of his *Till's Merry Pranks*, or reacted to the kaleidoscopic scintillating music of *Der Rosen-Kavalier*? A controversy has raged for years round Strauss, and is likely to continue for a long time yet. There is no denying his unique position in modern symphonic music, and that he has suggested the inclusion in his programme of the unfamiliar *Alpine Symphony*, which was produced in London for the first time only three years ago, is a matter for great satisfaction. It is not long since Strauss visited London to conduct his *Der Rosen-Kavalier* music, which he had arranged specially for synchronization with the film version of the opera, and the recent publication of gramophone records made by him during his visit will, doubtless, attract still more people to the concert.

Another of the series of performances by the British National Opera Company will be given on Wednesday, November 17, when Act II. of *Tannhäuser* will be relayed from Manchester.

Special arrangements have been made to make the afternoon and early evening programmes of particular interest during 'Birthday Week.' These include a *thé dansant* on Monday between 3.30 and 5.15 p.m., a band programme at the same time on Tuesday, followed by music by the Squire Octet, a chamber music programme on Wednesday (details of which are published below), a concert by the British Legion Band on Thursday, and a military band programme on Saturday, conducted by Mr. John Ansell.

Last week we gave a preliminary announcement concerning the visit of Lieut. B. Walton O'Donnell, of H.M. Royal Marines, who will conduct the massed Wireless Military Bands on Monday evening, November 8. He will give a sturdy English programme, including his own arrangement of McKenzie's Overture to Barrie's play, *The Little Minister*, and also his own *Gaelic Fantasy*. Other items will be the second of Sir Edward Elgar's *Ward of Youth Suites*, and Edward German's *Welsh Rhapsody*. The second part of the programme will end shortly before half-past nine with what should be a memorable and stirring performance of Tchaikovsky's *Overture 1812*.

A new series of Historical Sketches by Lieut.-Colonel W. P. Drury, C.B.E., is to begin on Wednesday, November 3, the title of the first being 'Travellers at the Tabard Inn.' Colonel Drury, who is, perhaps, best known as the author of the play, *The Flag Lieutenant*, has seen much service at sea on the China and Mediterranean Stations, while he also acted as Intelligence Officer on the staff of the Garrison Commander, Plymouth, and the Naval Commander-in-Chief, Devonport, during the War.

The Chenil Chamber Orchestra will be conducted by Mr. John Barbirolli in a special programme of varied form from 3.15 to 5.15 p.m. on Wednesday, November 10. Mr. Barbirolli is at present one of the conductors of the British National Opera Company, with whom he has achieved considerable success. The artists in this programme will be Miss Ethel Bartlett and Miss Florence Holding.

Arrangements have been made to broadcast the speech by the Home Secretary, the Rt. Hon. Sir William Joynson Hicks, at the final meeting of the Advisory Council of the *Daily News* Wireless for Hospitals Fund, which takes place at the Mansion House on Tuesday afternoon, November 2.

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

Monday, November 1.—Colonel P. G. Stock, C.B., C.B.E.: Ministry of Health talk on 'The Prevention of Imported Disease.'

Tuesday, November 2.—Mr. A. H. Davies: Some Devonshire Stories; Sir H. Walford Davies, Mus.Doc.: Music and the Ordinary Listener.

Wednesday, November 3.—Sir Oliver Lodge, F.R.S., D.Sc.: The Atom of Radiation.

Thursday, November 4.—Professor J. Arthur Thomson: The Mind of Insects.

Friday, November 5.—Mr. Geoffrey Moss: Reading one of his own short stories.

Saturday, November 6.—Sir Arthur Yapp, General Secretary of the Y.M.C.A.: A short description of his world tour.

The many listeners who have written to Mr. F. A. Mitchell-Hedges will be glad to learn that the first of his series of Talks will be published in THE RADIO TIMES next week.

News From the Provinces.

MANCHESTER.

BLACKPOOL'S Annual Musical Festival is finishing as this issue of *The Radio Times* appears in print. For some time past it has been regarded as one of the most important events of its kind in the North of England, and Manchester Station is arranging a concert to take place on Friday, November 12, when the artists will consist entirely of first-prize winners at this year's Festival. Competitors attend from all parts of the country, and the concert, which is to be broadcast, will consist of both vocal and instrumental items. Full details will be given in *The Radio Times* in due course.

The subject chosen by the Bishop of Manchester for his address at the Studio Service on Sunday, November 7, is 'Christ's Teaching About Prayer.' Dr. Temple, who has been Bishop of Manchester since 1921, was for some years Headmaster of Repton School, and later was Canon of Westminster. His numerous contributions to theological literature are characterized by depth and originality of thought.

Lancastrians have learned many lessons from Manchester's recent Civic Week, not the least important being what goes on behind the scenes, as it were. The curiosity of listeners in this respect will be satisfied still further in a series of talks, which begins in November, entitled 'The Woman Behind the Job.' Those who remember the popular series of talks last winter, dealing with the work of the stronger sex, will look forward to hearing something of the strenuousness of women's activities in restaurant, shop, and executive tasks of many types.

Two afternoon concerts of which listeners will do well to make a note, have been planned for Wednesday, November 10, and Saturday, November 13. The first will be given by the ever-popular *Basses o' th' Barn Band*, with vocal interludes by Mr. Herbert Ruddock (bass), who is a member of the Manchester Station Operatic Company. The second concert will be given by the Station Orchestra, Miss Esther Coleman (contralto), and Miss Isabel McCullagh, the well-known Liverpool violinist.

PLYMOUTH.

THE REV. J. OLIVER HORNABROOK, O.B.E., who is giving the address at the Studio Service on Sunday, October 31, is the Wesleyan Naval Chaplain at Devonport. He served with the Salonica Force for three years during the war.

Some useful hints to those interested in the fascinating subject of Architecture will be given by Miss M. Tothill, Curator of St. Nicholas Priory, Exeter, in a talk on Tuesday, November 2. Later, Mr. H. C. L. Johns will give a chat on Gipsy Life.

The programme on Wednesday, November 3, offers a host of good things from which listeners, whatever their tastes, will be able to find something of interest. There will be favourite melodies played by the Station Orchestra, cello solos by Miss Margaret Kettlewell, a violin recital by Mr. Albert Hosie, two short plays performed by Mr. Charles Hartley and Miss Ethel Gordon Paul, and items by Miss Grace Ivell, Miss Vivian Worth, and Mr. Bret Hayden, well-known entertainers.

A short programme of oboe solos will be given by Mr. T. Stanton Wicks at 6 o'clock on Thursday evening, November 4. The same evening M. A. Biais will conclude his series of French talks with some interesting information concerning 'Le Pantheon.'

BOURNEMOUTH.

'WHEN Kings were Coiners' is the jolly subject of Mrs. E. Geo Nash's third talk on the Hansa Towns on Tuesday, November 2. It would be rather fun to be a coiner, but the penalties of coining were distinctly unpleasant, and however pleasant to be a king, it might be awkward if the royal revenue proved inadequate, as it usually did. How delightful, then, to be both king and coiner at the same time! No need for a Chancellor of the Exchequer, one supposes.

Mr. George Stone and the Station Players will make a welcome re-appearance in the programmes on Monday, November 1, in the play, 'Op o' Me Thumb. Listeners will remember that the scene of this play, which has pathos as well as humour, is in a Soho laundry.

There will be another late concert of chamber music by the Wireless Trio on Wednesday, November 3, at 10 p.m. The programme includes Schubert's *Trio in B Flat* and Schumann's *Trio in D Minor*.

A Twilight Programme is an attractive title for the late afternoon concert on Friday, November 5, which is to include the Slow Movement from Beethoven's *The Pathetic Sonata*.

Listeners are promised a Star Variety Programme for Saturday, November 6. There will be light songs at the piano by Miss Florence Oldham, and humour by Mr. Tommy Handley. Miss Alma Vane and Mr. Harold Kimberley are also to provide some of the ingredients of what should prove to be an excellent Saturday evening dish.

The history of the Nursery Rhyme is a fascinating subject, for it takes us back to an age when a story or a poem was handed down by word of mouth from generation to generation. The most artless of Nursery Rhymes that is still to be heard in a twentieth-century nursery may preserve in its apparently meaningless doggerel some valuable fragment of centuries-old folk-lore which would otherwise have perished. Mr. Hugh Roberts, in speaking of the various kinds of Nursery Rhymes, will no doubt be able to explain in his talk on Monday, November 1, who was the Lady who rode to Banbury Cross and why the Cow jumped over the Moon.

BIRMINGHAM.

THE autograph book of the Birmingham Station has been its carefully-guarded property since the early days of 1925, when H.R.H. Prince Henry inscribed his signature—the first in the book. To-day it contains many names of distinction, including that of the famous statesman, the late Viscount Curzon, a small, neatly-pencilled signature on the top left-hand corner of one of the pages.

The first of this season's Police Band Concerts will be broadcast on Wednesday, November 3, when the conductor, Mr. Richard Wassell, will also have charge of the City Police Male Voice Choir. As the Town Hall is at present undergoing alterations and repairs, this concert will take place at the Central Hall.

A talk of a historical nature on Life Assurance will be given early in November by Mr. H. Aldridge who, in two further talks, will discuss the development and operation of present-day methods.

A breath of fresh air pervades the afternoon topics on Monday, November 1, when the subject under review is the Allotment Garden. Friday, the famous 'Fifth,' is of particular interest to Midland listeners, since so many Midland personages were implicated in the Gunpowder Plot, on which a talk will be given by Miss Azeline Lewis.

CARDIFF.

THERE is abundant evidence that the fund inaugurated some time ago to provide wireless receiving sets for necessitous sick and infirm persons in the Cardiff area has proved to be one of our most highly appreciated efforts on behalf of charity. Not only does a wireless set bring entertainment to sufferers, but it lightens the burdens of those who have to attend to the invalids. The demand for sets by genuine cases is greater than the fund can meet, and contributions to it will always be gratefully received.

Cardiff Station is always on the look-out for plays about Wales, written by those who alone are competent to write about their own countrymen. In *The Last Sinner*, by Herbert J. Brunel-Evans, we have a clear-cut picture of a certain phase of Welsh life. This play is certain to arouse controversy, and the writer will be recognized as one of the steadily-growing band of Welsh playwrights. It is to be broadcast on Thursday, November 4.

The Eisteddfod Victors' Programme, broadcast through Daventry from Cardiff on October 4, was so popular that a second edition of it is to be given. Many listeners commented on the fact that Welsh singers, even when singing in English, pronounce their words very distinctly.

Nature talks are particularly welcome when weather conditions make rambling a hobby for the few. One of Ray Kay's popular *Farmyard Fantasies* will be given on Tuesday, November 2, entitled 'Mr. Yorkshire Tells a Tale,' while Mr. G. C. S. Ingram will give one of his interesting talks on bird-life on Thursday, November 4, under the title of 'Home Life of the Black Cap.'

A programme broadcast from Cardiff and Daventry some time ago included a Welsh 'character'—Evan Ty Gwyn, whose droll outlook on life and the happenings in his village appeared to delight the fancy of both English and Welsh listeners. Evan's philosophy is propounded in his local shoemaker's shop, we are led to believe, but in broadcasting, Evan has found a much wider audience which will listen to him without argument. Listeners who heard Evan Ty Gwyn's previous broadcast will look forward to his contribution to the Cardiff programme on Thursday, November 18.

What promises to be an unusually interesting Welsh programme will be given in the near future. Listeners will be asked to imagine themselves in the kitchen of an old inn in the heart of Wales. Villagers are gathered for a local celebration, and among them are guests at the inn—Joseff P. Morgans, of Cleveland City, Ohio, his son and daughter. Joseff is an old Welshman who went to the States in early youth. His contribution to the entertainment of the evening, and that of his Americanized offspring, will offer an amusing contrast to the 'local talent.'

Listeners have been encouragingly appreciative of the outside concerts given from time to time in aid of charity. Apart from the recent Sunshine Carnival at Weston-super-Mare—which was an effort on a large scale—one of the most successful was the concert given last year at Pontypridd. A migration of staff, microphones, and other incidentals of broadcasting, from the studio to the Town Hall, Pontypridd, will take place again on Tuesday, November 30, when Pontypridd listeners may see many of their favourite singers and entertainers. Pontypridd is within easy reach of a thickly populated industrial area, and it is anticipated there will be a keen and early demand for seats, which will be at popular prices. The Cottage Hospital, Pontypridd, will benefit by the profits derived from this concert.

The Mind of the Bird.

By Professor J. Arthur Thomson

[This is the third 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.]

WE must judge birds, not by hens and the like, which have in so many cases become individually dull, largely because they live an over-sheltered life. We must judge the hen by the adventurous, highly educable chick; and our impression of birds as a whole must be based on facts from wild nature, from the life of rooks and crows, cranes and parrots.

We must begin with the inborn capacities for doing apparently clever things—the repertory of instinctive predispositions. There are hereditary aptitudes in the way of pecking, scratching, swimming, diving, climbing, and flying. The young redshank lies low at the first sound of the parent's danger-signal. Some precocious young birds do this before they are quite free from the egg-shell. On the other hand, the power of instinctive behaviour is much less in young birds than in creatures like ants, bees, and wasps, which belong to the 'little-brain' line of evolution.

The Limits of Instinct.

Professor Lloyd Morgan found that his chicks, incubated in the laboratory, paid no attention to their mother's cluck when she was brought outside the door. Although thirsty, and willing to drink from a moistened fingertip, they did not instinctively recognize water even when they walked through a saucerful. Only when they happened to peck their toes when standing in water did they appreciate water as the stuff they wanted and raise their bills up to the sky. And was not the limited character of instinct clearly shown by the way in which they stuffed their crops with 'worms' of red worsted? Evidently, they were missing their mother's teaching!

Limited as they were, however, they learned with prodigious rapidity, thus illustrating the deep difference between the 'big brain' type, relatively poorly endowed with instinctive capacities, but eminently educable, and the 'little brain' type, say, of ants and bees, very richly endowed with instinctive capacities, but far from being quick or glad to learn. Not more than once or twice did the chicks experiment with the red worsted; not more than once or twice did they try the unpalatable caterpillar.

Our general position is that while birds have their instincts, they are more characteristically learners, and that, even in their instinctive doings, there are often flashes of intelligence. But let us take a few instances where the intelligence factor seems more conspicuous.

Signs of Real Intelligence.

When the Greek eagle lifts the Greek tortoise in its talons and lets it fall from a height so that the carapace is broken and the flesh exposed, it is probably making intelligent use of an expedient. Whether it discovered the expedient by experimenting, as is possible, or by chance, as is more likely, it uses it intelligently, appreciating the situation.

The same expedient is illustrated by herring gulls, which lift sea-urchins and clams in their

bills and let them fall on the rocks so that the shells are broken. Rooks, which are notoriously clever birds, do the same with fresh-water mussels. There are records of a bird of prey letting food drop upon its beleaguered nestlings, and of another which makes a habit of letting a stone fall into the midst of a clutch of ostrich's eggs with consequences highly satisfactory to itself.

In the quiet of the wood one sometimes hears the song thrush breaking snail shells on its stone anvil, and one may easily find the tell-tale evidences of its appetite. Is this habit, which comes so near using a tool, an inborn gift, or has it to be learned?

The answer is given by Miss Frances Pitt in her admirable 'Wild Creatures of Garden and Hedge-row.' To a young thrush which she had brought up by hand she offered some wood-snails; but he took no interest in them until one put out its head and began to move about. The bird then picked at its horns, but was bewildered when the snail retreated within the shelter of the shell. This happened over and over again, the bird's



THE THRUSH'S ANVIL.

How the thrush breaks snails' shells—a clear sign of intelligence.

inquisitiveness increasing day by day. The thrush often picked one up by the lip, but no real progress was made till the sixth day, when the thrush beat a snail on the ground as it would a big earthworm. At last on the same day he picked up a shell and bit it repeatedly against a stone. He tried one snail's shell after another, until after fifteen minutes' hard work he managed to break one. After that all was easy. He had cracked his first snail. After long trying he had found out how to deal with a difficult situation. We may say, then, that while a certain predisposition to beat things is doubtless inborn, the use of the anvil is no outcome of a specialized instinct; it is an intelligent acquisition.

A Pigeon's Cleverness.

Take an instance that shows intelligence intervening in instinctive routine. A cock Homer pigeon was due to relieve the brooding hen, who was sitting in a dovecot. This had an alighting board at the entrance, and the door itself was a sliding shutter working in a bevelled rail. As the entrance was only slightly open, the cock-pigeon, obedient to an insistent instinctive urge, got his head and shoulders in, and succeeded in shoving the shutter along. But the observer frustrated his successful entrance and put him outside again, adjusting the shutter in its original position.

Whereupon the pigeon repeated the procedure with success, and this was done several times in the course of a few minutes, the bird becoming increasingly expert. This was an exhibition of intelligent learning, but there was more to follow.

After a short time, the experiment was varied by inserting in the bevelled rail a small piece of wood about two inches long and half an inch broad. This was placed in the groove in such a way that the door could not be pushed along far enough to allow the pigeon to enter. After some fruitless pushing, the pigeon seized the piece of wood in his beak and threw it on the ground. He then slid the door along and hurried into the dovecot.

But he was not allowed to settle down, and the performance was repeated several times in the course of a few minutes. As the bird was always balked of his reward, he gave up trying, and remained passive on the alighting board for almost ten minutes.

Birds are Good Learners.

The next step was of much interest. The observer went into his house close by, but lost no time in going to a window. He was rewarded by seeing the wideawake pigeon seize the piece of wood and toss it into the air, afterwards effecting entrance as he had done before. The observer removed the pigeon again and returned to the house, where he was witness of precisely the same procedure. In fact, the experiment was repeated several times, always with the same result. When the observer remained standing near the dovecot, the pigeon did nothing; when he went into the house, the pigeon immediately lifted the jamming piece of wood and slid the door along. After the observations had lasted for about three-quarters of an hour, they were discontinued, partly because nothing new happened, and partly because the cock-pigeon became exceedingly impatient to take up his position on the nest.

We have lingered over this new case, because it is a carefully-observed, clear instance of

behaviour that must be called intelligent, though the prompting of the whole was instinctive. There are four points to be noticed: (a) the dexterous sliding of the door along; (b) the quick removal of the piece of wood that kept the door from being opened far enough; (c) the cessation of endeavour when the pigeon perceived that his solution of the problem did not meet with its due reward; and (d) the immediate repetition of the procedure when there seemed to be, in the absence of the observer, a chance of success.

To sum up: We must credit birds, in the first place, with a repertory of ready-made efficiencies or instincts, as seen, for instance, in the nest-building and the care of the offspring. These are often influenced and modified by intelligence.

In the second place, there is extraordinary educability, so well illustrated by chicks, a power of building up associations, profiting by experience, and enregistering the results.

In the third place, there is occasionally some flash of indubitable intelligence, such as was exhibited by the pigeon's cleverness in getting into the dovecot. But more characteristic, perhaps, is the strong current of feeling—whether it be in the patience of the brooding bird or in the ecstasy of the nightingale's lyric.

The Children's Corner

What's in a Programme?

B-R-R-R-R!

The telephone again. (One wishes once more that they hadn't been invented, and unhooks the receiver.)

'Yes?—Children's Corner speaking—What? The next programme is wanted for *The Radio Times* by to-morrow?—Right! We're working on it now. You shall have it this afternoon.'

One hitches the receiver on to the hook again and turns back to the sheet of foolscap lying on the table. On it are many scrawls and crossings-out. They don't look much, but they represent a good deal of hard work. And there's a good deal more work needed yet before the 'programme for the week beginning' something-or-other will give satisfaction to those who are planning it.

Week by week programmes are planned—six weeks in front of the time when they will be broadcast, and there are always the same problems.

The programme mustn't be dull. It must interest the largest possible number of listeners. It mustn't be 'like school.' It must have lots of different things in it, so as to provide something for everybody. There mustn't be anything in it which is likely to do any sort of harm to listeners.

There must be some new or special feature in it, if possible. It mustn't be too much like the programme of the weeks just before.

These points, and several others, have to be carefully considered when items are being chosen.

Long ago the people who plan Children's Hour programmes for London and Daventry decided that it took nearly a month to get in everything that seemed to call for a place.

Some of the listeners are boys; some of them are girls. Their ages vary tremendously, and so do their likes and dislikes. Somehow, one has to get in school stories, adventure stories, nature stories, fairy stories, and stories of several other kinds. Here and there one has to sprinkle in star talks, Zoo talks, railway talks, ship talks, and little chats on various other things. There must be music—piano solos, violin solos, cello solos, and solos on other instruments. There must be a military band and a dance band somewhere or other. There must be songs—funny and otherwise, sometimes by male singers, sometimes by female singers. We want a competition from time to time, and a play, and songs with choruses, and a little 'children's news,' and something to make children laugh. Then there are special days, such as anniversaries and great national occasions which need special items. It would be nice to have recitations now and again, too. Oh, and what about a programme broadcast by children, just to encourage them and to stir up others by their example? Of course! Is there anything left out? Yes, there's this and that and something else, which we must put in because we know lots of our listeners expect them.

So the business goes on. We have the ingredients of the pudding, so to speak, and the next thing is to make them into a pudding, which will please as many children as possible. It's no end of a job, because children are so different about what they like in the pudding line, but it gets done at last, and the plan for 'the next programme' is duly sent up to *The Radio Times*.

That's not the end of the matter, by any means. The stories (already carefully chosen) have to be carefully edited—often re-written. So do the talks. Arrangements have been made with singers and players, but their songs and pieces have to be chosen and sometimes discussed. Certain things have to be specially written, and new ideas are not too easy to get. By and by, there will be rehearsals to arrange for and carry out. And all the time that one is preparing for the future, one is having

to look after the present as well, because every day brings its own microphone performance and every day's programme is important.

There are people who think the Children's Hour means just going into a Studio and 'playing about'—I've heard it unkindly called 'fooling about'—in front of the microphone for three-quarters of an hour. But really there's more—a great deal more in it than that. The answer to the question, 'What's in a programme' would take a long time to give if it were to be given in full.

As we pointed out last week, the Children's Hour programmes are *yours*, and you can help tremendously if you will only let us know what you like, what you don't like, and what else you want. Above all, we are grateful for new ideas—though it doesn't follow that we can use all that are sent to us.

HAVE YOU GOT YOUR OPERA LIBRETTI?

THE fourth of the series of Operas to be broadcast from all stations is to be given on December 10. This time it is to be 'The Barber of Seville.' Listeners are recommended to have a copy of the words of the Opera in front of them when listening to the broadcast. The form given below is arranged so that applicants may obtain either (1) single copies of the Libretto of 'The Barber of Seville' (or 'Rigoletto,' 'The Bohemian Girl,' and 'Faust,' which have already been broadcast) at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value in future broadcasts); or (3) the remaining nine of the series (including 'The Barber of Seville,' but excluding operas already broadcast) for 1s. 6d.

1. Please send me Libretti as follows:—
 copy (copies) of 'The Barber of Seville.'
 " " 'Faust.'
 " " 'Rigoletto.'
 " " 'The Bohemian Girl,' for
 which I enclose pence at the rate of 2d. per
 copy.

2. Application for the complete series (including
 'Rigoletto,' 'The Bohemian Girl,' 'Faust' and
 'The Barber of Seville').

Please send me copy (copies) of each
 of the Opera Libretti as published. I enclose P.O.
 No. , value in
 payment at the rate of 2s. for the whole series,
 post free.

3. Application for the remaining nine of the
 Series (including 'The Barber of Seville').

Please send me copy (copies) of each
 of the remaining nine Libretti of the complete
 series. I enclose P.O. No. , value
 in payment at the rate of 1s. 6d. each
 nine Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

NAME.....

ADDRESS.....

Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

The Libretti will be sent singly as published to reach each subscriber a few days before each Opera is broadcast.

A 'Request' Week.

Suggestions, Please!

DURING the last year or so there have been many items in the London and Daventry Children's Hour which letters from listeners show to have been popular. Quite often there have been requests that such items should be repeated. In the ordinary way this is not an easy thing to do, and it is proposed, therefore, to have a week of programmes made up of items specially asked for. The week fixed for this is the one beginning December 12.

Children are asked to select items they would most like to hear again. Write them on a post-card and send it to 'The Children's Corner,' Savoy Hill, London, W.C.2, marking it 'Request Week.' In order that the votes can be counted and the necessary arrangements made for the programmes to be printed in *The Radio Times*, postcards must reach us by November 9.

In this way children will be given a real share in programme-planning, and we hope they will not neglect the opportunity.

The programmes for the week beginning October 24 have various items that members of the 'Wireless Family' ought to notice.

On Monday, there is another of the 'Bruin Bear and Bobbie Rabbit' stories, by Miss Alexander. This time, the two of them go fishing, and Bruin gets—well, you'd better listen! It is a story for the younger listeners, and on the same day there is a 'King Arthur' story for the older ones.

On Tuesday, Mr. E. Le Breton Martin will tell another story of the 'Barnaby Tew' series, and Miss Kate Winter, who is one of our most popular singers, will be in the Studio. Mr. V. Hely Hutchinson (more intimately known to us as 'Uncle Bunny') will give the first of several chats on musical instruments—what they are and what they do. He is arranging to have special music played to illustrate what he says, and if I know anything of 'Bunny'—which I do, and a lot—this new feature will be one of the best we have ever had.

On Wednesday, there will be an amusing story of 'Chor the Pig,' which is suitable for people of almost any age. On the same day, we shall have another 'History in Humorous Verse' item by Mr. Roland Carse—with descriptive music.

Thursday should be a good day. It brings Mr. J. R. Castling to the Studio with chorus-songs. It also provides for another of Miss Olwen Bowen's 'Hezibah' Stories—with farmyard noises, and it includes a talk by 'Uncle Leslie' on 'Zoo Clothes.'

On Friday, we are to have another 'Nieces' and Nephews' Day.' We have chosen five, and they will have about six minutes each to show you what they can do. Their names are G. Lloyd Jones, Dorothy Workman, Ellen Lory, V. Crawford-Phillips, and William Reed.

On Saturday, the chief item will be another of Mr. A. A. Milne's 'Winnie-the-Pooh' stories. As usual, it will be done as a dialogue, and we hope it will 'go over' as well as the previous ones seem to have done.

Birmingham's Cot Fund.

The children's stall at the Wireless Exhibition at Thorp Street Barracks, Birmingham, was a tremendous success, the number of toys and dolls and crystal sets, not to mention all the golliwogs and Teddy bears brought by members of the Radio Circle to help the Cot Fund, was quite an 'eye-opener.' Over £20 was obtained by the sale of toys during the first night of the Exhibition. Many thanks to everyone who helped, either by buying or selling.

Armistice Day at Manchester.

A special Armistice Day programme is being arranged for the Manchester Children's Corner on Thursday, November 11. This will take the form of a play—appropriate to the spirit of the occasion.

Story of the Orchestra

By V. Hely Hutchinson.—IV.

IF you have read Kipling's 'Jungle Book,' you will remember that Little Toomai, when he was so pleased with life that he didn't know what to do with himself, relieved his feelings by beating a tom-tom. It is not difficult to imagine that some prehistoric scene like this may have represented man's first attempt to express his exuberance by artificial means, instead of by shouting or dancing. In any case, the drum is a very primitive instrument, and gives rein to man's sense of rhythm, just as his voice does to his sense of melody.

To bring out rhythms is, of course, the main function of drums in the orchestra. But the simple tom-tom has expanded into a sort of arsenal of instruments placed round the back of the orchestra, and presided over by four or five muscular looking gentlemen. Let us take a look at them (the instruments, I mean).

First, there are the kettledrums; three or four large metal resonators with hide stretched across the top. The hide can be tightened or loosened by means of taps (this regulates the note of the drum), and is struck with a soft-headed stick. The kettledrums are the least obtrusive of all percussion instruments, and for this reason have been, since Bach's time, the most important. Then there are various sorts of bells, some played with hammers, and some with a keyboard mechanism like the piano.

The above instruments produce actual notes; the remainder only make a noise. These are: big drum, cymbals, side-drum (a little drum, struck with a hard stick, and having 'snares' of gut which vibrate against the surface), tambourine, gong, triangle (a small triangle of metal, struck with a metal stick) and some others. If there is a Strauss programme on hand, one may even see such unlikely contraptions as a wind-machine and a rattle.

The obvious question is: what are these noises doing in a combination of purely musical instruments? Is it necessary to have such varied machinery to emphasize rhythm?

The answer is: they are all useful, or they would not be there. Emphasizing the rhythm is not their only duty; they all have their own character, which they can infuse into the orchestra. The secret of writing for them is only to use them when the character of the music demands them; if used indiscriminately, their tone becomes wearisome and vulgar. Bateman's joke about 'The One-Note Man' is perfectly applicable to percussion players; and a wait of three hundred bars in their part is no uncommon thing. The kettledrum is the only percussion instrument that can be used more or less indiscriminately, and even that requires careful treatment. With the others, one may say broadly that the fewer notes they have to play, the more effective they will be.

No composer before Berlioz understood the real character of percussion instruments, apart from kettledrums. When they did appear in symphonies (which was rarely) they were brought in simply to add to the volume of noise, which they did by swamping everything else. Beethoven, Mozart and Haydn, on the rare occasions when they used them, came lamentably to grief. Ordinarily they were never heard outside a theatre, or a military band, whose more boisterous quality of tone can accommodate them much better than an orchestra.

Berlioz, Mendelssohn, and Wagner discovered that they could all be used for special purposes, and, better still, that they were just as useful played softly as they were played loudly. There is no space here to go into their various characteristics; the listener who wants to hear absolutely perfect percussion-writing cannot do better than listen to the third and last movements of Rimsky-Korsakof's suite 'Scheherazade.'

The Listeners' Point of View.

That Applause in the Studio.

[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.]

IN a recent issue we published the first of a series of discussions in which we hope to elicit our readers' views on some of the vexed questions of broadcasting. Mr. Sydney A. Moseley, himself both an experienced broadcaster and an enthusiastic listener, opened these debates with a statement of the case, as he sees it, against permitting audiences to attend performances in broadcasting studios and to applaud the artists. This question is clearly one in which our readers are keenly interested. We have received a heavy post on the subject, and both points of view—the pros and the cons—have been fully expressed. On the whole, the majority seems to be against applause in the studio. The views of those who like to hear such applause were perhaps best expressed in the following interesting letter from Miss GRACE LOMAX (Woodford Green, Essex):—

MR. MOSELEY rules out all and any studio applause, calling it artificial. A very small portion of it may be superficial, but the performers in general deserve all the recognition—and more—that is rendered by so small a section of their audience. Many times when a dead blank silence has succeeded some outstanding item, my heart has wirelessed its thanks, aching with a sense of gratitude unexpressed. Time and again I have wished that someone, somewhere, would give audible expression of the appreciation of thousands of listeners who can afford neither time nor stamps to write an expression of their thanks. I am sure that listeners in general feel more comfortable when someone is deputizing for them in the studio, thanking performers in the accepted manner. 'In everything give thanks'—a sound rule of life, and until some new method be devised, let there be audible thanksgiving at the fountain head for the stream of refreshment which flows almost unceasingly to every corner of this land of ours.

On the other hand, many correspondents agree with Mr. Moseley that the laughter of the studio audience interrupts their enjoyment of the performance. Mr. P. W. RICHARDS (Trinity Road, S.W.17), makes an apt comparison with gramophone recording work:—

IN my view, no audience should be allowed in the broadcasting studio during a transmission. As things are at present, all one can hear is the beginning of the jokes and then each time comes an uproar of laughter drowning the essential part of the story. I venture to state that fifty per cent. of the jokes broadcast are not heard by the listener because of this laughter in the studio. There is no doubt that a studio audience helps the artists, but broadcasting is a new and different art, and should be recognized as existing for the listener and not for the artist. Many artists who broadcast have made some successful gramophone records, but, so far as I know, they have no audience to listen to them in the gramophone company's studio.

Several other correspondents agree that the broadcast artist of the future will have to be able to dispense with the sweet music of his listeners' applause. Here are two typical letters making this point:—

I AGREE with Mr. Moseley. Broadcast artists should play to the unseen audience, which is far greater than the seen. Wireless, like the cinema, will, I believe, develop a new and different kind of artists, those who will not feel the necessity of a visible audience. One of the chief reasons why I like listening to wireless concerts better than to the ordinary concert is because in the former case there is an absence of applause.—ALBERT ELSY (Finchley Road, Hampstead).

My opinion is, that if an artist requires an audience to enable him to broadcast, he is not fitted

for the work. Applause in the studio does not necessarily prove an artist's ability to entertain his invisible audience.—R. HENRY GODDARD (Cranbourne Street, London, W.).

And, finally, there are many correspondents who intensely resent the abuse of the system. A letter from Hull, signed G. W., fairly represents their point of view.

THAT a clique of invited guests in the broadcasting studio should provide artificial laughter and mechanical applause for everything and anything irrespective of broadcasting merit is very irritating and unpleasant to most listeners.

Altogether, we can thank our readers for a very illuminating discussion, and invite them to send us their views equally freely on the other subjects that will be raised from time to time in this series of debates.

POINTS FROM OTHER LETTERS.

IS it possible to arrange weekly or fortnightly talks in German? There is a large number of students who are learning German, and who would greatly appreciate occasional talks in this language.—"STUDENT," Hull.

I AM in favour of 'God Save the People' as our second 'National Anthem.' What more inspiring words and majestic tune? The suggestion should commend itself to many listeners.—A. J. GARRETT, East Ham.

LISTENING to the *Mikado* the other night brought back to me memories of Salonika, and I wondered how many late comrades of 41st G.H. were listening at the same time as myself.—F. G. HEMENWAY, Hallfield Road, York.

PLEASE include studio debates more frequently in the Broadcast Programmes. The educational value of listening to discussions on current events must be incalculable, while, incidentally affording infinite entertainment.—E. A. EVES, Port Hall Place, Brighton.

I WANT to thank the B.B.C. for the happiness it has brought into a lonely woman's life. My loneliness has vanished at the sound of your lovely music.—H. E. F., Birkenhead.

'SHAKESPEARE HEROINES' COMPETITION.

THE following is a list of those who have sent in twenty or more completed application forms for the 'Shakespeare Heroines' Souvenir Book, up to September 30:—

- Mrs. Rumsey, 289, St. James' Court, S.W.1.
- Mrs. Probert, 29, West Grove, Merthyr Tydfil.
- L. Spencer, Esq., 14, Branksome Avenue, Bournemouth.
- Miss I. Kenyon, Colthurst House School, Warford, nr. Alderley Edge, Manchester.
- Mrs. Reid, 31, Pepper Street, Chester.

The competition remains open till December 31. A bound copy of Shakespeare's works, of the value of £10 10s., will be presented to the person who sends us the greatest number of applications for the book.

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Blind!

—but for Moorfields

An appeal specially directed to wireless listeners on behalf of this grand old Eye Hospital founded more than one hundred years ago.

THE Empire's largest and foremost Eye Hospital needs money. Its good work is being sadly crippled for lack of funds. Each year the burden of debt has grown larger—each year the necessary expenditure to carry on this work has run ahead of income. Yet must we turn away those whose sight we could save? Must our skill be denied to those men and women who, through no fault of their own, are standing on the abyss of lifelong darkness? And what about the children? Who can ignore their pleading little faces—the wheedling touch of their impulsive hands? This wonderful work must go forward, and it shall, with *your* help.

Every wireless listener has a special interest in Moorfields, for Moorfields was the first hospital to be equipped for wireless by the *Daily News*. It was on Wednesday, September 23rd, 1925, that the installation was completed and the first little patient donned her pair of headphones. And from that time henceforward a new doctor joined the permanent staff of Moorfields—a doctor who was even more skilful than any of his hard-working colleagues. Doctor Wireless was his name. For broadcasting has brought the world into the ward, and helped many a sorely tried sufferer to bear an affliction bravely and patiently. But even more to the kiddies in Moorfields has broadcasting brought sunshine and happiness. Many, many times, when everything else has failed, has Doctor Wireless coaxed roses back into pale, wan little cheeks. So to-night, as you sit by your fireside, give thought to those in Moorfields and those awaiting their turn to be taken within. Help us to pay off our debt and to re-open the 18 beds closed through lack of money. Cut out the Enclosure Form adjoining and pin it to your cheque or to a Treasury Note whilst the cry from Moorfields is still ringing in your ears.

The Board of the Royal London Ophthalmic Hospital (Moorfields) wish to take this opportunity of expressing their grateful thanks to Messrs. S. G. Brown, Ltd. (Manufacturers of Headphones and Loud Speakers), Western Avenue, N. Acton, W.3, who have generously borne the expense of this Appeal in "The Radio Times."

Clip this
now

Help us to
raise £16,000
this Autumn

To the Secretary,
Royal London Ophthalmic Hospital (Moorfields),
City Road, E.C.1.

In thankfulness for my own sight I am sending you a contribution towards your wireless appeal for clearing the heavy burden of debt which is crippling the work of Moorfields.

Name..... £ : :
Address.....

Save the children at Moorfields!

PROGRAMMES FOR SUNDAY (October 24)

2LO LONDON. 365 M.

3.30 LIGHT SYMPHONY CONCERT

Conducted by HOWARD CARR

OLGA HALEY (Mezzo-Soprano); Mrs. NORMAN O'NEILL (Pianoforte); and THE WIRELESS ORCHESTRA

ORCHESTRA

Ballet Suite, 'Cephalus and Procris' Tambourin; Menuetto (Les Nymphes de Diane); Gigue (First Time in London)..... Grétry—arr. Mottl

THE Belgian Composer, Grétry (1741-1813) began his musical life with a sore disappointment, and ended it with all kinds of honours and pensions. His disappointment lay in being turned out of a church choir as incapable, at the age of eleven; but when he found sympathetic masters, he got on fast enough. At seventeen he had written some little symphonies, and at eighteen he produced a Mass. Then he attracted the attention of a patron, who helped him to go to Italy. He was economical enough to travel to Rome on foot (falling in with an odd companion, a smuggler). He had still another rebuff there, for his master dismissed him as an incompetent student of composition.

He was not a scientific musician, but he soon found how to set words expressively and to make Operas that were acceptable to the French taste of his day. He wrote fifty such works, and was richly rewarded, not only by popular applause, but by Court patronage. He was made a Privy Councillor by the Bishop of Liège, and a Chevalier of the Legion of Honour by Napoleon, who also gave him a pension of 4,000 francs to compensate him for losses sustained in the Revolution.

Cephalus and Procris was a fairly early work, written in 1775. Like many other Operas of Grétry, it is based on a mythological tale. The name of Procris is perpetuated in our phrase about her 'unerring dart,' given to her by Diana. The dart not only struck its prey without fail, but returned to the hand that loosed it. This Suite of Ballet Music from the Opera, which was arranged by the well-known Conductor, the late Felix Mottl, is to-night being performed for the first time in London.

OLGA HALEY

Aria, 'Bohemian Love Song' ('Carmen') Bizet

4.0 ORCHESTRA

Concerto No. 2 in C Minor for two Solo Violins and Solo Violoncello, with String Orchestra
Alessandro Scarlatti

Sketches, 'Three Heroes'..... Howard Carr

THESE pieces, which are dedicated to Granville Bantock, celebrate the heroic deeds of a soldier, an explorer, and an airman.

I. O'LEARY, V.C. An extract from the *London Gazette* in February, 1915, runs thus: 'Forming one of the storming party which advanced against the enemy barricades, he rushed to the front and himself killed five Germans, who were holding the first barricade; after which, he attacked the second barricade, which he captured, after killing three of the enemy and making prisoners of two more. Lance-Corporal O'Leary thus practically captured the enemy's position by himself, and prevented the rest of the attacking party from being fired upon.'

II. CAPTAIN OATES. He was a member of Captain Scott's South Polar Expedition of 1912, which suffered great privations. At a time when the explorers were in sore difficulties, and when shortage of food made it extremely doubtful whether they could survive, Captain Scott thus writes in his journal of Captain Oates: 'He slept through the night before last hoping not to wake, but he woke in the morning. It was blowing a blizzard. He said, "I am just going outside, and may be some time." He went out into the blizzard, and we have not seen him since. We knew poor Oates was walking to his death; but, though we tried to dissuade him, we knew

it was the act of a brave man and an English gentleman.'

III. WARNEFORD, V.C. An Admiralty communiqué of June 10, 1915, describes the triumphant deed of Lieutenant Warneford: 'He attacked, and, single-handed, completely destroyed, a Zeppelin in mid-air. This brilliant achievement was accomplished after chasing the Zeppelin from the coast of Flanders to Ghent, where he succeeded in dropping his bombs on it from a height of only one or two hundred feet. One of these bombs caused a terrific explosion which set the Zeppelin on fire from end to end, but, at the same time, overturned his aeroplane, and stopped the engine. In spite of this, he succeeded in landing safely in hostile country, and after fifteen minutes started his engine, and returned to his base without damage.'

4.10 Mrs. NORMAN O'NEILL

Keyboard Pieces by Scarlatti (from the standard collection of his works)

[This programme has been arranged in celebration of the anniversary of Scarlatti's birth.]

- No. 32, in C;
- No. 33, in D;
- Study, in C;
- No. 9, in D Minor;
- No. 20, in E;
- No. 43 (Pastorale), in F;
- No. 42, in C.

DOMENICO SCARLATTI, born in the same year as Bach and Handel (1685), was a great pioneer in keyboard writing. He was a bold experimenter in harmony, and had a wit as brisk as his fingers.

Once when Scarlatti was young a musical competition was got up in Rome by a Cardinal, at which Scarlatti and Handel both appeared. Nobody could decide which of these two played the Harpsichord better, but when it came to Organ playing Handel, they say, was an easy winner.

Of the *Pastorale* (No. 43) Mrs. O'Neill says that 'it is one of the very few pieces in which one can trace the influence of Scarlatti's visit to England, where he came with Handel as companion. There is a distinct flavour of the Morris Dances in this charming little piece, which is very rarely played.'

Of the last piece to be played (No. 42, in C) she says: 'This has a character quite of its own, not unlike that of modern Russian music. Part of it suggests in type some of the *Prince Igor* dances.'

4.45 ORCHESTRA

Symphonic Poem, 'Vltava'..... Smetana

SMETANA, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of orchestral



THE CHILDREN'S HOUR.

Little patients at the Moorfields Eye Hospital, which is the subject of the appeal from London in This Week's Good Cause. [London 8.55.]

pieces, entitled *My Country*, celebrating in music its natural beauties and its history and legends. This Tone Poem, the second of that series, is a description of the progress of the chief river of Bohemia, the Vltava (or Moldau, as we know it), from its source in the depths of the forest until, after tumbling over rapids and streaming past frowning fortresses, it joins the Elbe as a broad, rolling river. It witnesses on the way typical scenes of Bohemian life—a hunt and a peasant wedding; and by moonlight it spies forest nymphs dancing in a glade.

OLGA HALEY

Harp of Dunvegan } (Songs of the
Eriskay Lullaby } Hebrides)
Eriskay Love Lilt ... } arr. Kennedy Fraser

4.50 ORCHESTRA

Second Symphony, in C..... Schumann

THIS is really Schumann's Third Symphony; wrong numeration arose through the actual Second Symphony's being published after the other three.

The Composer's biographer, Wasielewsky, tells us that Schumann said of this work: 'I sketched it when I was in a condition of great physical suffering; I may say it was, so to speak, the resistance of the spirit which has here visibly influenced me. I sought to contend with my bodily state. The FIRST MOVEMENT is full of this contest, and is in its character very freakish and contumacious.'

The Introduction to the FIRST MOVEMENT brings in several of the themes to be used later in the work. The opening Brass call is a kind of 'motto' that will be found appearing many times in the different Movements. Soon comes another, more suave, from the Woodwind.

The FIRST MOVEMENT proper begins with an energetic, springing theme; next comes a tune which, in a slightly different form, we heard from the Woodwind in the Introduction. One or two other ideas are introduced, with some little elaboration, then 'developed' at some length, and duly 'recapitulated.'

The SCHERZO, in five sections, consists of three tunes presented in this order: First, Second, First again, Third, First. The fiery First section thus comes round three times, its repetitions being separated by two varied episodes, or 'Trios,' as they are called. One Trio begins with a tripping Woodwind phrase (three notes to a beat), smoothly answered by the Strings. The other Trio is a sort of discussion of a simple melody. In the Coda, or rounding-off portion of the Movement, we hear the 'motto' call on the Brass.

The SLOW MOVEMENT begins with a sweet and rather sad melody, made more expressive by the Strings' repeated-chord accompaniment. The following portion is not so much a distinct, new idea as an enhancement of the first theme's emotion and a deepening of its mood. So the Movement goes on its way, tender and imaginative.

The LAST MOVEMENT dashes off impetuously with a theme that contains two ideas—the one consisting of the first rush up the scale and the four firm steps beyond, and the other of the Wind passage, joyous and march-like, that follows. Both of these are developed in the course of this closely-worked-out Movement. We find also reminiscences of the Slow Movement's leading melody, the mood of which for a time masters that of the Last Movement's opening. The 'motto' call is in evidence towards the close, which comes in a climax of triumph.

5.30 Reading from CHAUCER by ALAN HOWLAND

AN anniversary programme in honour of Geoffrey Chaucer, the first of the great English poets, who died 526 years ago, and was buried in what is now the Poet's Corner in Westminster Abbey.

5.35-6.0 RAYMOND TRAFFORD reading 'THE HOUND OF HEAVEN,' by Francis Thompson, with Music by STANFORD ROBINSON

PROGRAMMES FOR SUNDAY (October 24)

8.0 BOW BELLS
Rung by the MIDDLESEX COUNTY ASSOCIATION and LONDON DIOCESAN GUILD OF CHANGE-RINGERS. Conducted by WILLIAM FYE.

8.7 RELIGIOUS SERVICE
FROM THE STUDIO
THE CHOIR OF THE CHURCH OF THE SACRED HEART, WIMBLEDON

Christus factus est Felice Anerio (1600)
In Nomine Jesu Jacob Handl (1500-1591)
Scripture Reading

THE CHOIR
Ave Verum W. Byrd (1542-1623)
Salvator mundi T. Tallis (ob. 1585) 5.V.
Address by the REV. FATHER BERNARD BUTLER, S.J.

THE CHOIR
Bene Pastor T. Tallis
Ave Maria Robert Parsons
Cantate Domino W. Byrd. 6.V.

FATHER BERNARD BUTLER, of the Church of the Holy Name, Manchester, has frequently broadcast from the Manchester Station.

8.55 THE WEEK'S GOOD CAUSE: The Royal London Ophthalmic Hospital (Moorfields Eye Hospital). Appeal by Mr. Cecil Lewis

MOORFIELDS HOSPITAL, which is at present trying to raise £16,000 in order to provide badly-needed additional accommodation, is the oldest and largest Eye Hospital in the world. It began its work for the poor who were suffering from diseases of, or injury to, the eye, in the year when Nelson won the Battle of Trafalgar. This work has steadily increased until in our time, a year's work has come to mean treating more than 53,000 patients, some of whom actually have their sight restored, and many of whom are saved from blindness.

Mr. Cecil Lewis, who makes the appeal, needs no introduction to listeners. He was one of the first Announcers of the B.B.C., and was until recently Chairman of the Programmes Board. Contributions should be sent to the Secretary, Moorfields Eye Hospital, City Road, London, E.C.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 DE GROOT and the PICCADILLY ORCHESTRA
VYRA DAVID (Soprano)
Relayed from the Piccadilly Hotel

ORCHESTRA
Ballet Music from 'Le Cid' Massenet
Castillane; Andalouse; Aragonaise; Aubade; Catalane; Navarraise.

VYRA DAVID (with Orchestra)
Aria, 'Depuis la Jour' ('Louise') .. Charpentier

ORCHESTRA
Valse, 'Passione' Ranzani
In a Monastery Garden (By Request) Ketelbey

ORCHESTRA with VYRA DAVID
Grand Fantaisie, 'Samson et Delilah' Saint-Saëns
(Including 'Printemps qui Commence' and 'Mon Cœur s'Ouvre à ta Voix')
Ave Maria Percy Kahn
(For Violin, Cello and Piano—with the Composer at the Piano)

10.35 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30-6.0 } S.B. from London
8.0-8.55 }

8.55 Appeal: Hospital Wireless Fund

9.0 S.B. from London

9.19 Shipping Forecast

9.15-10.35 S.B. from London

5IT BIRMINGHAM. 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture to 'Der Freischütz' Weber

DENNIS NOBLE (Baritone) and Orchestra

Vision Fleeting (Herodias) Massenet

Star of Eve (Tannhäuser) Wagner

Voilà Donc la Terrible Cité (Thäïs) Massenet

WINIFRED BROWNE (Pianoforte) and Orchestra

Concerto in A Minor, Op. 54 Schumann

DENNIS NOBLE

Serenade Raff

Dedication Franz

Request Franz

The Erl King Schubert

ORCHESTRA

Symphony in C Major Boccherini



Faughan & Freeman

Miss GERTRUDE JOHNSON,

the Australian prima donna, who sings three operatic airs from Bournemouth this afternoon.

WINIFRED BROWNE

Arabesque in E Major Debussy

Sing a Song of Sixpence Lincini

Prelude in G Minor Rachmaninov

The Sea Palmgren

ORCHESTRA

Suite, 'Mozartiana' Tchaikovsky

5.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE—Mr. A. H. LEANEY, House Governor of the General Hospital; Appeal on behalf of the Birmingham Hospital Sunday Fund

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

6BM BOURNEMOUTH. 386 M.

3.30 LIGHT CLASSICAL PROGRAMME

THE STATION SYMPHONY ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE

Overture to 'Don Giovanni' Mozart

3.40 WILLIAM ALWYN (Flute), with Orchestra
Concertino for Flute and Orchestra .. Chaminade

4.0 GERTRUDE JOHNSON (Coloratura Soprano), with Orchestra
Dov Sono (Figaro) Mozart

4.10 OLIVE PULL (Pianoforte), with Orchestra
Concerto in D Minor Mozart

4.30 GERTRUDE JOHNSON, with Violin Obligato
Aria from 'Il Re Pastore' Mozart
Deh! vieni (Figaro) Mozart

4.40 WILLIAM ALWYN (Flute), MARY LEWIS (Harp), and Orchestra
Concerto in C Major for Flute, Harp, and Orchestra
Mozart

5.0 OLIVE PULL
Arietta Leonardo Leo
Le Rappel des Oiseaux Rameau
Sonata in D Minor Scarlatti
Toccata Paradies

5.10 GERTRUDE JOHNSON, with Piano
Gathering Berries (The Snowmaiden)
Rimsky-Korsakof

5.15 ORCHESTRA
Overture, 'Leonora,' No. 3 Beethoven

5.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Mr. G. L. PARNELL, R.N., D.S.O., Appeal on behalf of the Mission to Seamen for Funds to Provide Wireless for Lightships

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

5WA CARDIFF. 353 M.

3.30 ORCHESTRAL AND CHORAL CONCERT

THE STATION ORCHESTRA: Conducted by WARWICK BRAITHWAITE

Overture to 'Son and Stranger' .. Mendelssohn

Song of the Volga Boatmen Traditional

THE MOUNTAIN ASH GIRLS' CHOIR: Conducted by W. BADHAM

The Dream Seller Markham Leo

Night Bird Bainton

The Gosling Fredrick Bridge

ALEC JOHN (Tenor)

For You Alone Geehl

Thoughts Fisher

ORCHESTRA

Symphony in G (The 'Surprise') Haydn

CHOIR

Pack Clouds Away Somerville

Shepherd's Dance E. German

It Was a Lover and His Lass Rathbone

ORCHESTRA

Intermezzo Religioso Franck

Selection, 'L'Enfant Prodigue' Wormser

ALEC JOHN

The Dove Landon Ronald

I Love Thee Grieg

Pleading Elgar

CHOIR

A Lake and a Fairy Boat Dunkhill

Twelve By the Clock Lloyd

Going to Bed Somerville

ORCHESTRA

Hymn to St. Cecilia Gounod

Scenes from the Prophets Bath

Dance of Miriam; By the Waters of Babylon; Before the Shekinah; Dance of the Reapers

5.30-6.0 S.B. from London

6.30 A RELIGIOUS SERVICE IN WELSH

Relayed from Eglwys M.C. Pembroke Terrace

Service conducted by Rev. JOHN ROBERTS

Arweiniol

Emyn 69 (64) Ton, 'Carey' Carey

Darllen

Emyn 142 (431) Ton, 'Abertawe' Pastmydd Marot

Gweddi

Anthem, 'Yr Arglwydd Yw fy Mugail' .. Parry

Emyn 86 (43) Ton, 'Hedrod' .. Alaw Gymreig

Pregeth, Gan Y Parch, JOHN ROBERTS

Unawd Gan, T. J. ELLIS

PROGRAMMES FOR SUNDAY (October 24)

Casgliad
Eryn 251 (920) Ton, 'Trewen'., *Emlyn Evans*
Y Fendith
8.0 S.B. from London
8.55 THE WEEK'S GOOD CAUSE: Mr. FISHER, Governor of Cardiff Prison, 'The Prisoners' Aid Society'
9.0 WEATHER FORECAST, NEWS; Local News.
9.15 S.B. from London.
10.35-11.5 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 378 M.

3.30 THREE RECITALS AND A MYSTICAL PLAY.
17th Century and Present Day Flute Music
JOSEPH LINGARD (Flute)
At the Piano—ERIC FOGG
Sonata, No. 3, in A *Bach*
Vivace, Largo and Dolce, Allegro
Sonata, No. 1, in E Minor *Handel*
Grave, Allegro
Sicilienne Etude
Valse Gracieuse *German*
Allegretto *Godard*
Pan et les Bergers *Jules Mouquet*
4.0 DALE SMITH (Baritone)
Cycle of Songs from Tennyson's 'Maud' (By Request) *Arthur Somervell*
4.30 'FIAT LUX'
A Mystical Play by Faith Van Valkenburgh Vilas
Presented by
THE STATION REPERTORY PLAYERS

Cast:

Father Ambrose TOM WILSON
Azariah D. E. ORMEROD
Nellie (a little lame girl) HYLDA METCALF
Soldier (a supernatural character) W. E. DICKMAN
The Waits CHOIR

THE story unfolds in a humble one-room cottage on a mountain side. Over the fireplace there hangs an oval portrait of a woman. Through the window the snow may be seen falling heavily. As the play opens the Church Bells can be heard in the distance, and Azariah, a lonely, embittered old man, is placing logs on the fire. It is Christmas Eve.

5.0 CLAUD BIGGS (Pianoforte)
Sonata in G Major *Mozart*
Allegro, Andante, Presto
Allegro in D Minor
Pastorale and Capriccio } *Scarlatti*
Prestissimo in A Major
Prestissimo in B Flat Major

5.30-6.0 S.B. from London
8.0 S.B. from London
8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Restoration of the Dolgarrog War Memorial, by Mr. J. RANKIN, Vice-President of the Dolgarrog Branch of the British Legion
9.0-10.35 S.B. from London (9.10 Local News)

6KH HULL. 335 M.

3.30-6.0 } S.B. from London
8.0-8.55 }
8.55 THE WEEK'S GOOD CAUSE: The Lord Mayor's Hospital Saturday Fund. Appeal by the Secretary, Mr. W. H. BAGGULEY
9.0-10.35 S.B. from London (9.10 Local News)

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

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

6LV LIVERPOOL. 331 M.

3.30-6.0 S.B. from London
8.15 RELIGIOUS SERVICE FROM THE STUDIO
Address by Rev. R. H. HARRIS HUGHES, Minister of Welsh Calvinistic Methodist Church, Princes Road. Music by the Church Choir

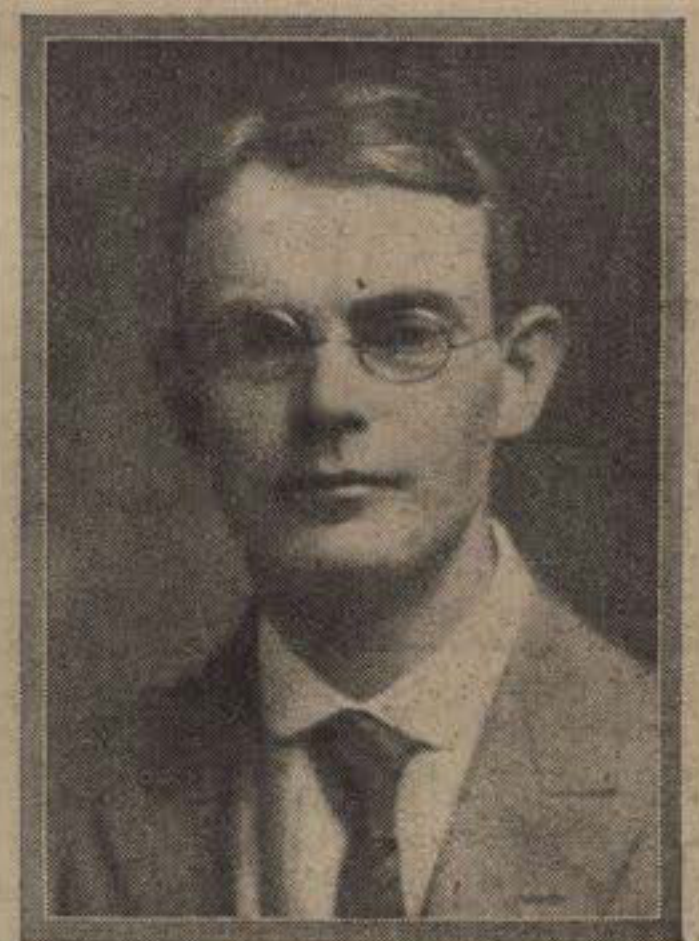
Hymn, 'Father of All, to Thee' (A. and M., 514).
Tune 'Alun'
Anthem, 'God Is a Spirit' W. Sterndale Bennett
Hymn, 'Jesu, Lover of My Soul' (A. and M., 193).
Tune, 'Aberystwyth'
Hymn (Welsh), 'O llefara, addfwyn Iesu.' Tune 'Hyfrydol'
8.55 THE WEEK'S GOOD CAUSE: 'Appeal for the Royal Alfred Aged Merchant Seamen's Institute'
9.0-10.35 S.B. from London

5NG NOTTINGHAM. 326 M.

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

5PY PLYMOUTH. 338 M.

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



Mr. CLAUD BIGGS,

who is a Professor at the Royal Manchester College of Music, gives half-an-hour's piano recital this afternoon. [Manchester 5.0.]

6FL SHEFFIELD. 306 M.

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

6ST STOKE. 301 M.

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

9.15 ORGAN RECITAL FROM THE KING'S HALL, STOKE
SYDNEY H. WEALE, Mus.Bac. (City Organist of Stoke-on-Trent)
Concerto in F Major, No. 4 *Handel*

9.30 BERYL MAKEPEACE (Contralto)
The Better Land *F. H. Cowen*

9.35 SYDNEY H. WEALE
Aubade *Bernard Johnson*
Scherzo in F *Hopmann*

9.45 BERYL MAKEPEACE
If I Can Live *T. W. Stephenson*

9.50 SYDNEY H. WEALE
Prière et Berceuse *Guilmant*

10.0 BERYL MAKEPEACE
Nearer, My God, to Thee *Carey*

10.5 SYDNEY H. WEALE
The Londonderry Air } *Arr. for Organ*
Spring Song and } *by*
Bees' Wedding (Mendel- } *Sydney H. Weale*
sohn's Songs Without Words)

10.18 BERYL MAKEPEACE
O Lovely Night *Landon Ronald*

10.24-10.30 SYDNEY H. WEALE
March (on a theme of Handel) *Guilmant*

5SX SWANSEA. 482 M.

3.30 S.B. from Cardiff
5.30-6.0 S.B. from London.

6.30 RELIGIOUS SERVICE
Relayed from Walter Road Congregational Church. Address by Rev. Dr. G. CAMPBELL MORGAN

8.55 THE WEEK'S GOOD CAUSE: The British Legion (Swansea and District Branch)

9.0 WEATHER FORECAST, NEWS; Local News
9.15 S.B. from London
10.35-11.5 THE SILENT FELLOWSHIP. S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE 404 M.

3.30-6.0.—S.B. from London. 8.0.—S.B. from London.
8.55.—Week's Good Cause: Appeal on behalf of the Northern Counties Orphanage, Moor Edge. 9.0.—Weather Forecast; News. Local News. 9.15.—Station Orchestra, Conducted by Edward Clark: Overture, 'Die Fledermaus' (Johann Strauss); Von Postens Nach Plinius (Morena); Londonderry Air (arr. O'Connor Morris). 9.30.—Lambert Harvey (Tenor): Iris (Gwynne Davies); The Snowy Breasted Pearl (Joseph Robinson). 9.40.—James Dark (Violin), Meditation, 'Tsais' (Massenet); Hungarian Dance, No. 7 (Brahms-Jochims). 9.50.—Orchestra: Overture, 'The Siege of Corinth' (Rossini). 10.0.—James Mark, Nocturne, in E Flat (Chopin-Satasate); Sérénade (Boyd). 10.10.—Orchestra: Love Song (Josef Suk); Tarantelli-Napoli (Mezzacapo). 10.20-10.30.—Lambert Harvey, Smiling Through (Penn); The Lord is My Light (Alltson)

5SC GLASGOW. 422 M.

3.30-6.0.—S.B. from London. 8.15.—Religious Service from the Studio. Conducted by Rev. Bernard T. Smith, Great Wellington Wesleyan Methodist Church, Glasgow. Station Choir. Hymn, 'Rejoice, the Lord is King'; Reading, 1. Corinthians, Chapter 13; Hymn, 'Jesu Lover of My Soul'; Address by Rev. Bernard T. Smith; Prayer; Hymn, 'Love Divine, all Loves Excelling'; Benediction. 9.0-10.35.—S.B. from London.

2BD ABERDEEN. 495 M.

3.30-6.0.—S.B. from London. 8.15.—Religious Service from the Studio, Conducted by Rev. Stephen Band, of St. Nicholas' U.F. Church, Assisted by the Choir of the Church; 9.0.—Weather Forecast; News. 9.10 app.—Concert relayed from the Cowdray Hall. The Augmented Station Orchestra, Conducted by Paul A-kew: L'Arlésienne (Suites Nos. 1 and 2) (Bizet); Alex MacGregor (Baritone), Negro Spirituals (arr. H. T. Burlingh), Adeline Leon (Cello) and Orchestra: Concerto in A Minor for Cello and Orchestra (Saint-Saëns). 10.5-10.30.—Alex MacGregor, Negro Spirituals (arr. H. T. Burlingh). Orchestra: Ballet Music from 'Le Cid' (Massenet), Castillane, Andalous, Aragonaise; Aubade, Catalane, Madrillene Navarraise; Selected Hymns.

2BE BELFAST. 440 M.

3.30-6.0.—S.B. from London. 8.0.—S.B. from London.
8.55.—Week's Good Cause: Appeal on behalf of the New Infirm Home of the Royal Alfred Merchant Seamen's Institution
9.0-10.35.—S.B. from London.

2DE DUNDEE. 315 M.

3.30-6.0.—S.B. from London. 8.15.—Religious Service from the Studio: Address by Rev. T. Tully, Mulhead of Liff; 8.55.—Week's Good Cause: Mr. Robert Still, Chairman of the Board of Directors, 'The Women's Auxiliary of the Dundee Royal Infirmmary.' 9.0-10.35.—S.B. from London.

2EH EDINBURGH. 328 M.

3.30-6.0.—S.B. from London. 8.0.—S.B. from London.
8.55.—Brig-Gen. Craig Brown: An Appeal on behalf of the Incorporated Soldiers' and Sailors' Help Society. 9.0-10.35.—S.B. from London.

PROGRAMMES FOR MONDAY (October 25)

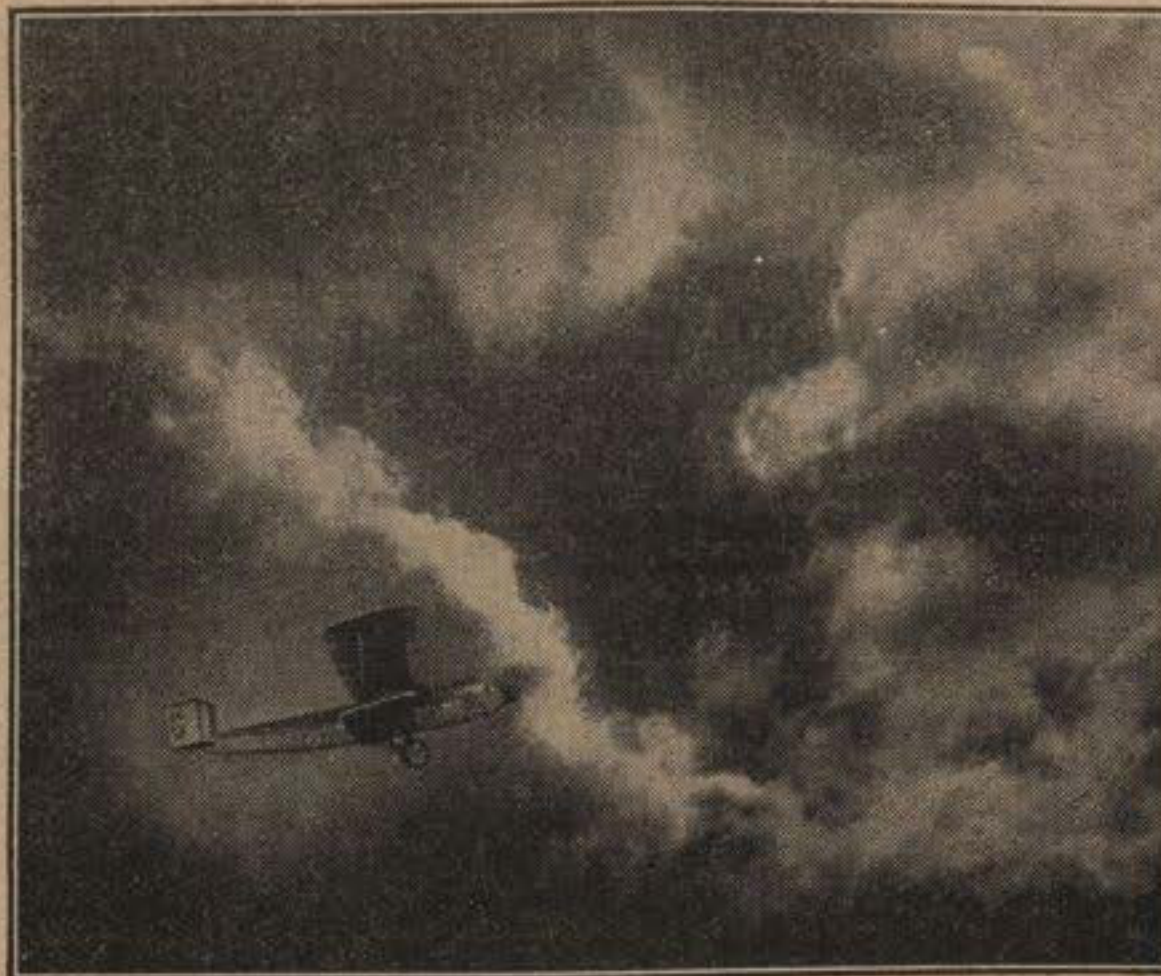
2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH. LUNCH-TIME MUSIC from the Holborn Restaurant
- 3.0 Mr. E. KAY ROBINSON: 'Deep-sea Fishes'
- 3.30-3.45 Special Poetry Reading by the Children of the Ecclesbourne Road School, Islington.
- 4.0 TIME SIGNAL, GREENWICH. THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.
- 4.15 Mr. A. W. P. GAYFORD: 'Makers of Modern Europe: Palmerston'
- 4.30 DANCE MUSIC—THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.
- 5.15: THE CHILDREN'S HOUR: 'Bruin and Bobbie Go Fishing' (V. C. Alexander); 'Stories of King Arthur' (C. E. Hodges). Songs and Piano Solos.
- 6.0 DANCE MUSIC. THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.40 Talk by the Radio Association
- 7.0 TIME SIGNAL. BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Mr. DESMOND MCCARTHY: Literary Criticism
- 7.28 Musical Interlude
- 7.49 The Rt. Hon. J. GORDON COATES, M.C., Prime Minister of New Zealand: 'What We are Up Against'
- 8.0 POPULAR ORCHESTRAL CONCERT
- THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
- The Children's Suite Ansell
The Dance of the Russian Doll;
In My Party Frook; The Bedtime Story; The Wicked Robbers; Shem, Ham, and Japhet
- DAVID BRYNLEY (Tenor)
- All Suddenly the Wind Comes Soft Alan Burr
A Farmer's Son So Sweet
arr. Sharpe
- Tairu Towers. arr. Butterworth
- ORCHESTRA
- March, 'La Reine de Saba'
Gounod
- 8.20 app. 'THE GONDOLIERS'
By Gilbert and Sullivan
- Excerpt from Act I., relayed from the Prince's Theatre
- Cast:
- The Duke of Plaza-Toro . . . HENRY A. LYTTON
Loiz JOHN HUNTINGTON
Don Alhambra del Bolero LEO SHEFFIELD
Marco Palmieri LEONARD GOWINGS
Giuseppe Palmieri GREGORY STROUD
Antonio MARTYN GREEN
The Duchess of Plaza-Toro BERTHA LEWIS
Casilda WINIFRED LAWSON
Gianetta ELSIE GRIFFIN
Tessa AILEEN DAVIES
- Including:
Chorus of Contadini
For the Merriest Fellows are We
We're Called Gondolieri
And Now to Choose Our Brides
In Enterprise of Martial Kind
- 8.50 app. DOUCET and WIENER
In Piano Duets
- 9.30 Air Ministry Talk by Capt. E. ENTWISTLE, B.Sc., 'The Airman and the Weather'
- 9.45 STRAUSS'S SONGS
Sung by
VIVienne CHATTERTON

Geduld (Patience), Op. 10
Die Zeitlose (The Saffron), Op. 10
Allerseelen (All Souls' Day), Op. 10
Die Nacht (Night), Op. 10
Zueignung (Dedication), Op. 10

RICHARD STRAUSS (born 1864) is one of the most famous of living composers. His Orchestral works and Operas are known wherever there are Orchestras and Opera Houses of sufficient resources to perform them. One of his best-known Operas is *Der Rosenkavalier* (*The Rose Cavalier*), which has been heard several times at Covent Garden. Lately it has been made into a film with incidental music arranged from the Opera. Last April the composer himself came to London to conduct the first British performance of this, and shortly he will again visit London to conduct the concert of his works in the B.B.C.'s International Series at the Albert Hall.

behind Fleet Street, remains to this day as it was when Dr. Johnson, the Great Cham of letters in his time, used to hold his court there, talking to Goldsmith and Garrick and Sir Joshua Reynolds and the rest of that circle of wits, whilst the assiduous Boswell memorized their conversation as the material for his monumental 'Life.' The 'Boar's Head Tavern' in Eastcheap was the haunt of Falstaff and his crowd of amusing scoundrels in Shakespeare's *Henry IV.*, and it was there that the fat knight died babbling o' green fields; and it was from the old 'Golden Cross' at Charing Cross, a great coaching house, that Mr. Pickwick and his friends set out on their famous tour, and first met that Mr. Jingle who was to cross their path so often before they met him for the last time in the Fleet Prison. In this programme Mr. Lewis will reconstruct incidents in the legendary history of these three taverns, in which these three famous Londoners took part.



By courtesy of 'Airways Journal'

STORMY WEATHER IN THE CLOUDS.

These black clouds, photographed from a height of 12,000 feet, are several miles in thickness, and pilots have frequently to switch on their dashboard lights, in order to see their instruments, when passing through them. Such 'black walls of cloud,' as an experienced pilot has called them, are one of the trials of airmen that Captain Entwistle will deal with in his Air Ministry Talk on 'The Airman and the Weather.' [London 9.30.]

The Songs of Strauss have contributed less to his fame than his larger works, but among the hundred and twenty or so that he has written there are a number that have become popular. The general characteristics of his songs are romantic feeling, rich harmony, and freedom of form.

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

10.15-11.0 INNS OF OLD LONDON and their FAMILIAR SHADES

1. JOHNSON at the CHESHIRE CHEESE
 2. FALSTAFF at the BOAR'S HEAD TAVERN
 3. PICKWICK at the GOLDEN CROSS
- Arranged and Announced by CECIL LEWIS

MANY of the famous old inns of London have associations with notable characters in fiction or in fact. The 'Old Cheshire Cheese,'

extreme south-west, contains a diversity of stimulating and charming scenes, from shining stretches of sand to cliffs, tarns, and lochs.

ROBERT BURNETT

The Dowie Deas o' Yarrow Drummond
The Deil's Awa' wi' the Exciseman Stephen

ORCHESTRA

Overture, 'The Little Minister' Mackenzie

It is appropriate that one Scotsman should write the incidental music for another Scotsman's play. *The Little Minister*, produced in 1897, was Barrie's adaptation for the stage of his popular novel. Mackenzie's tunes in the Overture are all original, with the exception of one, *Duncan Gray*, which is a very familiar Scots air.

9.30 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC. JACK HOWARD AND HIS BAND from the Royal Opera House, Covent Garden

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE RADIO QUARTET and DOROTHY HOYSEN (Pianist); DEANE PARKER (Soprano); and REGINALD OLLEY (Baritone)

1.0-2.0 } S.B. from London
3.0-8.0 }

8.0 MUSIC BY SCOTTISH COMPOSERS

THE STATION SYMPHONY ORCHESTRA: Conducted by HERBERT A. CARRUTHERS and W. B. MOONIE

ROBERT BURNETT (Baritone)

S.B. from Glasgow

ORCHESTRA

Concert Overture, '1745'

W. B. Moonie

(Conducted by the Composer)

ROBERT BURNETT

Mackintosh's Lament }
O! My Love's Bonny } Trad.
Lock the Door, Lauriston }

8.20 EXCERPT FROM 'THE GONDOLIERS.' S.B. from London

8.50 ORCHESTRA

Overture, 'Grey Galloway'

McEwen

DR. MCEWEN (born at Hawick in 1868) has in several of his works celebrated the beauties of his native Scotland. Galloway, in the

PROGRAMMES FOR MONDAY (October 25)

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Wind Quintet
- 4.45 SIDNEY ROGERS, F.R.H.S., 'Topical Horticultural Hints—Further Tips to Fruit Growers.' MARJORIE PALMER (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Princes Café
- 6.40 S.B. from London

8.0 POPULAR AND VARIED

- THE STATION ORCHESTRA
Overture, 'John and Sam'.....Ansell
- SYDNEY COLTHAM (Tenor)
Kashmiri Song (Four Indian Love Lyrics)
Till I Awake } Woodforde-Finden
La Serenata Toselli
- 8.20 EXCERPT from 'THE GONDOLIERS.'
S.B. from London
- 8.50 ORCHESTRA
Intermezzo, 'Moonlight' Lemare
- SYDNEY COLTHAM
Duna McGill
Rosebud Drummond
At the Mid-hour of Night Cowen

ORCHESTRA

- Selection from 'The Grand Duchess' .. Offenbach
March from 'Boeraccio' Suppé

OFFENBACH was a Jew, born in 1819 in Cologne, where his father was Cantor of the Synagogue. At the age of fifteen, as a Cellist he joined the Orchestra of the Opéra Comique in Paris. Later he became the conductor of the Théâtre Français, and as a composer began to make a name with his songs, which he took care should always be melodious and 'catchy,' so that the public could pick them up as soon as they heard them. By and by he took a theatre of his own and composed for it a series of bright and tuneful Operettas which brought him money and fame, so that in the end he again entered the doors of the famous Opéra Comique, this time not as a humble member of the orchestra, but as an honoured composer of coffer-filling music. In all he wrote ninety operas, at an average rate of exactly three and three-fifths per annum—too fast for first-rate work; it was journalism rather than authorship, so to speak, so that it is not surprising that only two or three are ever heard to-day, and of these *Tales of Hoffman* is, of course, much the most popular.

AN Overture of Suppé will recall to many older listeners the vanished joys of yesteryear. Younger folk may like also to hear a typical specimen of the kind of gay music that delighted their fathers and grandfathers. Operettas and farces with music, were Suppé's speciality. He turned out about a couple of hundred such pieces in all. Nowadays, we in this country know little more than one piece, but we know that one well—the *Poet and Peasant* Overture, which has been arranged for nearly sixty different combinations of instruments. The Overture we are to hear is that to another of his Operas, *Boeraccio*, which he brought out in 1879, and which London heard a few years later.

- 9.30 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-11.0 LIGHT ENTERTAINMENT
by HAROLD KIMBERLEY, ALMA VANE, FLORENCE OLDHAM.

6BM BOURNEMOUTH. 386 M.

- 3.45 MARIAN MACKAY SHARPE: 'St. Catherine of Siena'
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square

- March, 'The Peace-Maker'..... Lotter
- Waltz, 'A Night of Love'..... Spur
- Fox-trot, 'Croon a Little Lullaby'... Schonberg
- Selection, 'Cavalleria Rusticana' Mascagni
- Fox-trot, 'Sad' Gordon
- Entr'acte, 'Liebesträume' Liszt
- Selection, 'Merrie England' German
- Fox-trot, 'Just Drifting' Wilson
- Fox-trot, 'Go, Fly Your Kite' Rudd

- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.40-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

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



Claude Harris

Mr. SYDNEY COLTHAM, tenor, will be heard in the 8 o'clock programme from Birmingham this evening.

- 3.15 BROADCAST TO SCHOOLS: Rev. GWILYM DAVIES, 'Visits to Famous Cities—(2) Geneva'
- 3.40 SOME POPULAR MELODIES
THE STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE
March, 'Jollity' Ganglberger
Petite Suite de Ballet, 'Vive la Danse'... Finck
Intermezzo, 'Tender Heart' Con Baga
Selection, 'Lohengrin' Wagner-Tavan
Tango, 'Coqueta' Jose Sentis
Scenes from an Imaginary Ballet Coleridge-Taylor
Canzonetta d'Ambrosio
Prelude in G Minor .. Rachmaninoff, arr. Langey
- 4.45 Mr. F. J. HARRIES: 'Queen Elizabeth from a Welsh Standpoint'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 Miss KATHLEEN FREEMAN: 'Writers of Greece—(4) Sophocles'
- 6.15-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

- 3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Rev. H. ALLEN JOB, F.R.G.S., 'Australasia—The Pearl of the Tasman Sea'

- 3.45 HELENA CECILE (Entertainer)
- 4.0 Orchestral Music from the Piccadilly Picture Theatre
- 5.0 AFTERNOON TOPICS: Miss MARION FITZGERALD, 'Fashions in Furniture—Old and New'
- 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

8.0 GRAND ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by PERCY PITT

- Overture to 'The Barber of Bagdad' .. Cornelius
- Intermezzo from 'Manon Lescaut' Puccini
- Witches' Dance from 'Le Villu' }

CORNELIUS'S *The Barber of Bagdad* has never been an enormous success as an opera, but its Overture is popular as a concert piece. It has been before the public now for nearly seventy years, but there's life in it still. Imagine what you like as you hear it: the adventures of the wonderfully accomplished Barber, with the sonorous appellation, Abu Hassan Ali Ebe Bekar, an artist with the razor and equally one with his tongue: the beautiful heroine, the daughter of the Cadi; the chest reputed to be full of rich treasure sent to this miracle of loveliness by her wealthy lover, but later reported to contain a corpse. Imagine what you like—so long as you imagine something romantic and something in the spirit of *The Arabian Nights*.

- 8.20 EXCERPT from 'THE GONDOLIERS.'
S.B. from London

8.50 THE ORCHESTRAL CONCERT (Contd.)

WILLIAM PRIMROSE (Solo Violin)
Concerto, No. 3, in B Minor, for Violin and Orchestra Saint-Saëns

THIS work was first performed by the eminent Spanish Violinist, Sarasate, in 1881. It is in three movements.

ORCHESTRA

Suite, 'The Golden Cockerel' .. Rimsky-Korsakov

THE GOLDEN COCKEREL is an Opera with a purely fantastical plot which belongs to no particular time or place. King Dodon, a lazy old monarch, fond of good living, is being worried by bellicose neighbours, who are attacking the kingdom on all sides. An Astrologer appears, and offers King Dodon a Golden Cockerel which will warn him whenever danger threatens. The offer is accepted, and the prophetic bird perches on a tall spire and disperses orders all over the city. Dodon, relieved and satisfied, goes to bed. At the first danger signal he sends his sons to the war; at the second he decides that he'll have to go himself, after all. He does so, and instead of the enemy he finds a beautiful Queen, who fascinates him, and in the end marries him. Then the Astrologer appears and claims his reward—the Queen. Dodon strikes him dead, and the Golden Cockerel strikes down Dodon with its beak. All is confusion, darkness falls, and then the Astrologer steps before the curtain and assures us that it is only a dream.

Some see in the plot satirical allusions to Russian politics. However that may be, the music is delightful—by turns charming, piquantly exciting, gaudy, and voluptuous.

WILLIAM PRIMROSE

Poem for Violin and Orchestra F. d'Erlanger

BARON FREDERIC D'ERLANGER (born 1868), one of the Directors of the Covent Garden Opera, has himself written four Operas (including one upon Thomas Hardy's novel *Tess of the d'Urbervilles*), besides Violin and Piano Concertos, Chamber Music, and Songs.

ORCHESTRA

Invitation to the Valse .. Weber, arr. Weingartner

PROGRAMMES FOR MONDAY (October 25)

HERE is a piece with a 'programme.' This is how Weber describes the story of the music: 'At a ball a gentleman approaches a lady and asks for the pleasure of a dance. At first she hesitates; he presses; she consents. Now they converse more easily. He begins; she replies. Now for the dance! They take their places and wait for it to begin. Then follows the dance. At its close the gentleman expresses his thanks, the lady bows, and "the rest is silence."'

10.0 WEATHER FORECAST AND NEWS; Local News
10.15-11.0 SYNCOPATED SONGS AND HUMOUR

Provided by PURSALL and STANBURY

Hello, There! }
Eileen } Stanbury
Not the Only Girl }
Banjo Song }
Teasing }
One Little One More } Sterndale-Bennett
If the Sun Would Shine in Blackpool... } Stanbury
A Few Words by FRANK PURSALL
ALBERT STANBURY carries on with 'Compositions While You Wait'
Any Old Place Will Do } Stanbury
Some Other Bird Whistled a Tune
Don't Let Nobody Steal You From Me... } Weston
Historical Cameos }
Oh! You Women } Stanbury
Good-night, Everybody }

6KH HULL. 335 M.

11.30-12.30 Gramophone Records
3.30-4.0 Light Music
4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON: 'Domestic Science Talks—(4) Xmas Puddings'
4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-11.0 S.B. from London (10.10 Local News)

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

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, L.R.A.M. Relayed from the Leeds Mercury Better Housing and House-keeping Exhibition, Fenton Street Drill Hall, Leeds

5.0 AFTERNOON TOPICS: M. K. DODGSON: 'The Practical Book'
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

11.30-12.30 Gramophone Lecture Recital by Moses Baritz
4.0 PATRIZOV and his ORCHESTRA, from the Futurist Cinema
5.0 Afternoon Topics
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 HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA. S.B. from Manchester
7.0 S.B. from London
7.40 Mr. ERNEST EDWARDS ('Bee'); Weekly Sports Talk
8.0-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

3.23 BROADCAST TO SCHOOLS: Mr. E. L. GUILFORD: 'The Story of Our Town'
3.45 THE MIKADO CAFE ORCHESTRA, conducted by FREDERICK BOTTOMLEY
4.45 MUSIC and AFTERNOON TOPICS: Mrs. W. WOODWARD
5.15 THE CHILDREN'S HOUR
6.15 MABEL HODGKINSON (Pianoforte)
6.30-11.0 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 Restaurant

4.0 AFTERNOON TOPICS: Miss MARGARET KENNEDY: 'Poetry Reading—Ballads Old and New'

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
5.15 THE CHILDREN'S HOUR
6.0 THE MICROGNOMES
6.30 S.B. from London
10.10 WEATHER FORECAST, NEWS; Local News
10.15 THE STATION ORCHESTRA, Conducted by WINIFRED GRANT, with PIERINA ROSSELLI (Soprano)

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records
3.25 BROADCAST TO SCHOOLS: Mr. J. M. BROWN, B.Sc., 'Nature's Preparation for the Winter' (3).
4.0 Afternoon Topics
4.15 Tea-Time Music. Orchestra relayed from the Grand Hotel
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30-11.0 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
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-11.0 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
5.15 THE CHILDREN'S HOUR
6.0 A SHORT SONG RECITAL
By I. A. JOHN (Tenor)
The Island of Dreams Adams
To Daisies Quilter
The Street of Quiet Windows Power
Lorraine Sanderson
I Know of Two Bright Eyes Cluteam
I Hear You Calling Me Marshall
6.30-11.0 S.B. from London (10.10 Local News)

(Condensed Northern Programmes for Monday, October 25, will be found on page 234.)



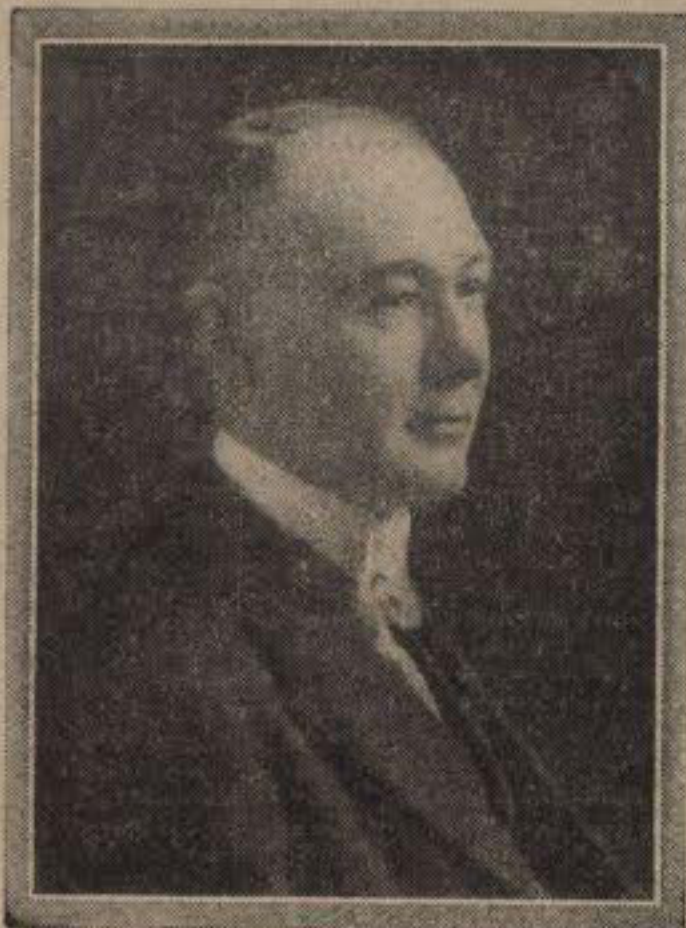
'THE GONDOLIERS.'

Four of the popular Savoyards who will be heard in the broadcast of 'The Gondoliers' to-night. Left to right: Mr. Henry Lytton as the Duke of Plaza-Toro, and Miss Bertha Lewis as his Duchess; Miss Elsie Griffin as Gianetta; and Mr. Leo Sheffield as the Grand Inquisitor

PROGRAMMES FOR TUESDAY (October 26)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH.**
ORGAN RECITAL by GEORGE F. BROCKLESS, Mus.Bac., F.R.C.O., relayed from St. Lawrence Jewry
 Sonata in D Minor Cyril Jenkins
 Consolation Regyr
 Short Address by Rev. W. P. BISLEY, M.V.O.
 Hymn
 Prélude, Cantalene Scherzando Pierné
 Andante from 7th Symphony Haydn
 Marche Religieuse Saint-Saëns
- 3.0** Sir H. WALFORD DAVIES, Mus.Doc., 'Music for Schools'
- 4.0** TIME SIGNAL, GREENWICH. 'A Tragedy of a London Beehive' by M. G. KENNEDY-BELL



M. STÉPHAN,

who continues his popular French readings.
 [London 7.10.]

- 4.15** WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion
- 5.15** THE CHILDREN'S HOUR: 'The Vengeance of Barnaby Tew: The Taking of the Spanish Galleon' by E. LE BRETON MARTIN. Songs by KATE WINTER
- 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
 M. STÉPHAN: French Reading, 'Lettres de mon Moulin'
- 7.28** Musical Interlude.
- 7.40** Sir ROBERT HAMILTON, M.P.: 'From Great Britain's Farthest North'
- SIR ROBERT HAMILTON, who was formerly Chief Justice of British East Africa, has represented the Orkney and Shetland constituency in the House of Commons since 1922.

8.0 CHAMBER MUSIC

THE BECKWITH STRING QUARTET:
 ARTHUR BECKWITH (1st Violin)
 PIERRE E. TAS (2nd Violin)
 ARTHUR BLAKEMORE (Viola)
 ANTHONY PINI (Violoncello)
 DORA STEVENS (Soprano)

Quartet, No. 9, in B Flat (K.589) Mozart

IN Mozart's day, musicians were patronized by nobility and by wealthy persons. Sometimes the patronage was condescending and haughty; at times the patron treated the artist as a servant—almost as a menial. Not all patrons were bores, however; sometimes they were both gentlemen and artists. Mozart experienced both kinds of masters. One of his influential patrons, happily of the latter type, was the King of Prussia, who was a 'Cellist and liked playing in Quartets. When, in the spring of 1789, Mozart was staying at Berlin and attending the King's private concerts, the monarch commissioned him to write several works, of which this Quartet in B Flat was one. The commission was very useful, for Mozart at that time was in poor circumstances. For the first Quartet he is said to have received a hundred gold pieces and a valuable gold snuffbox. Of course, he gave the King a good 'Cello part to play—plenty of solo bits, high up in the treble, where he could shine. This work illustrates that point very well. It is in four Movements, and contains nothing very deep, but is full of grace and good tunes.

DORA STEVENS

A Greeting } Rebecca Clarke
 A Dream }
 (First Performance)

MISS CLARKE, a pupil of Sir Charles Stanford at the Royal College of Music, took up, on his advice, the Viola. For this instrument she has written some striking music. Her Sonata for Viola and Piano was selected as one of two pieces adjudged the best, in a competition organized by Mrs. Coolidge, an American patron of music, in 1919; and in a similar competition in 1921 a Trio for Piano, Violin and 'Cello had a like success.

As I Walked Forth Hubert J. Foss
 I Heard a Piper Norman Peterkin
 Love's Philosophy Delius

QUARTET

Quartet in E Minor (From My Life) Smetana

THE Bohemians have shown very special musical characteristics, and are almost a race of string-instrument players. The first real Bohemian composer of the highest rank was Frederick Smetana (1824-1884). He was a Pianist and a Conductor also. He suffered the same fate as Beethoven, gradually becoming deaf, and this gave the same note of tragedy to his later life, though (still like Beethoven) he was not overwhelmed by it, and continued composition. Nevertheless, his mind was gradually affected by his affliction. This Quartet, *From My Life*, is unusual in that it is the application to Chamber Music of the musical expression of definite ideas. Smetana himself said of it, 'For me, the form of composition fashions itself according to the subject. And it is thus that the Quartet has taken its form. I wished to depict the course of my life in sounds.' The Quartet consists of four separate Movements. The following notes are based on Smetana's own detailed description of the work. This seems the best place to quote the end of his description: 'Such is something of the intention of this composition, which is in some sort a private work, and for that reason is written for four instruments, which, in a little intimate circle, may talk among themselves of that which affects me so deeply.' First Movement.—Smetana says that this expresses 'the love of art of my youth, the inexpressible desire of something which I could not define or represent to myself precisely; and also a sort of foreboding of my future misfortune.' Second Movement.—This is in the style of a Polka, and, says the Composer, 'brings memories of the gaiety of my early years, when I wrote dance-music and gave it unstintingly to youth, known myself to have a passion for dancing.'

In the middle section he presents his memories of the aristocratic circles in which he moved for some years. 'The Third Movement recalls the blessedness of my first love for a young girl who later became my faithful wife.' In the Last Movement we have, says Smetana, 'the discovery of the method of treating national material in music; the joy of the result, interrupted by the catastrophe which undermined my life, the beginning of my deafness. Forecast of my gloomy future: a little ray of hope for recovery, but, at the recollection of all that the opening of my career promised, a despairing thought all the same.'

9.0 ORGAN RECITAL

By REGINALD FOORT
 Relayed from the New Gallery Kinema, Regent Street
 Larghetto ('Le Trille du Diable') Tartini



Mr. REGINALD FOORT,

the organist at the New Gallery Kinema, Regent Street, gives a recital at nine o'clock.

- Minnnet in D Mozar
 Moment Musicale } Schubert
 Serenade }
 Scherzo in E Minor } Mendelssohn
 The Bees' Wedding }
 The Sapphic Ode Brahms
 Slavonic Dance No. 6 } Dvorak
 Songs My Mother Taught Me }
 Pastorale Chaminade
 Schon Rosmarin Kreisler

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

9.45 STRAUSS'S SONGS

Sung by
 VIVIENNE CHATTERTON
 Ständchen (Serenade), Op. 15
 Breit über Mein Haupt (Spread over mine Head thy Golden Hair), Op. 19
 Wie sollten wir geheim Sie halten (How shall we keep our Secret), Op. 19
 Schon sind doch kalt (The Stars of Heaven), Op. 19
 All mein Gedanken (All My Thoughts), Op. 31
 Du meines Herzens Krönelein (Thou Crown of my Heart), Op. 21

STÄNDCHEN means Serenade. There must be hundreds of German songs with this title, but only three have won popularity—Schubert's, Brahms' and this one by Strauss.

PROGRAMMES FOR TUESDAY (October 26)

Unlike that of Schubert, it is bright and confident. With its rippling accompaniment and dainty tune, it seldom fails to win an encore. Like most Serenades, which are essentially men's songs, it is more often sung by women than by men.

Breit über mein Haupt is, by contrast, a song of ecstatic contemplation, sung by a lover to the dark tresses of his lady.

Wie sollten is a song of urging, on the old, old theme. 'Out with it—we love each other, etc.' The triplet form in the accompaniment adds a spur to the lover's persuasion.

Schon sind doch kalt—'Beautiful, but cold, are the stars of heaven; I would rather have a glance from your eyes.' This is a song of simple design and unconcealed melody.

In *All mein Gedanken* the lover is far from his lady; but that cannot prevent his thoughts from flying over rivers and mountains to her windows and knocking ('klopfen'—you can hear the piano doing it) to be admitted with good news of her swain's faithfulness. The style of the song is delicately humorous.

Du meines Herzens Kronlein is a more solemn Valentine, typically German in its melodic ardours.

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

10.15 JARGE BALSH in 'VUN VROM ZOMERZET'



'JARGE BALSH,' who is here seen in character, has been well known as a dialect entertainer on concert platforms for over twenty years. He is a real expert on the Somerset speech and tradition, and has published many songs and stories in the West Country Press.

10.30-12.0 DANCE MUSIC; JACK PAYNE'S HOTEL CECIL DANCE BAND from the Hotel Cecil

5XX **DAVENTRY.** 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

11.0 THE LONDON RADIO DANCE BAND; ANNE GODFREY (Violin); ANTONY RENDLE (Entertainer); DORIS HARTLEY (Banjo Banjulele Girl)

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 9, Mr. H. W. BALLANCE, 'Insect Life—Butterflies and Moths'

4.15 Lozells Picture House Orchestra

4.45 R. FORTESCUE DORIA, 'Readings from the Works of Christina Rossetti. 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

7.40 Mr. F. W. KEPHAL: 'Town Planning—(6) The City of the Future'

8.0 CHAMBER MUSIC, S.B. from London

9.0 'SLEUTH 'OUNDS'

A Comedy in One Act by John Overton
Presented by the BIRMINGHAM RADIO PLAYERS
Directed by PERCY EDGAR

Characters (in the order of their first speaking):
Gaffer Brown (the Oldest Inhabitant)

PERCY EDGAR

Harry Warden (the Village Policeman)

JOSEPH LEWIS

Tim Murphy (Host of the 'Horse and Hound')

PERCY EDGAR

Tom Whittle (A No'er-Do-Well) JOHN OVERTON
The Announcer's Voice

Garrett Knight PERCY EDGAR

Sykes (His Chauffeur) JOSEPH LEWIS

The action takes place in the tap-room of the 'Horse and Hound' late on an autumn evening. Several of the village wits and characters are gathered there, their conversation being on 'this new-fangled wireless.' In the near distance



Mr. Harry Hopswell (baritone) sings in the Musical Comedy Programme from Manchester at 8.0, and Miss Olive Groves (soprano) in the 'Joie de Vivre' feature from Cardiff at the same time.

can be heard Orchestral Music proceeding from a loud speaker

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

6BM **BOURNEMOUTH.** 386 M.

11.30-12.0 PANSY NEWMAN (Violin)

Suite Riess
Meditation from 'Thais' Massenet
Ballad and Polonaise Vieuxtemps
Ballet Scene de Beriot

IN Massenet's Opera the monk, Athanael, has visited his old friend, Thais, in an attempt to convert her from her life as a courtesan. She has openly mocked him, but he is not discouraged, and has left her with the words, 'At thy threshold until daylight I will await thy coming.'

Here is played the well-known *Meditation*. As to the significance of the piece, perhaps one should add that Thais repents and takes the veil, and Athanael finds too late that he is incurably in love with her.

THE French composer, Vieuxtemps, was one of those very active 'commercial travellers of music,' as we may call them—the touring Virtuosos.

From the age of seven to fifty-one he was 'on the road' in Europe and America, awakening the enthusiasm of crowds by his masterly violin performances.

His writing in the six concertos he composed for his instrument is modelled a good deal on that of Paganini.

If there is no great amount of meat in them, the 'trimmings' are extremely tasty.

3.45 Afternoon Topics

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Conducted by GILBERT STACEY

March, 'London Scottish' Haines

L'Extase Thomé

In a Chinese Temple Garden Ketelbey

Songs { Far Away Bells Gordon

{ Brown Eyes I Love Coates

Fox-Trot, 'Yearning' Davis

Londonderry Air arr. Coleman

Cello Solo, 'Reverie' Dunkler

Fox-Trot, 'Big White Moon' Thille

Songs { Love, Could I Only Tell Thee .. Capel

{ Wanderthirst Hickey

{ Humoreske Dvorak

Selection, 'Martial Moments' Winter

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY

7.0 S.B. from London

7.40 Mr. RUPERT CROFT-COOKE, 'The Coast Towns of Portugal'

8.0 MUSICAL MEMORIES

THE WIRELESS ORCHESTRA

Pot-Pourri, 'Tangled Tunes' Ketelbey

8.15 JOHN RORKE (Baritone)

Little Dolly Day Dreams } Leslie Stuart

The Lily of Laguna }

8.20 ORCHESTRA

Overture, 'The Gondoliers' Sullivan

8.30 JOHN RORKE and ELSIE CORAM (Mezzo-Soprano)

Country Cousins (Our Miss Gibbs) Monckton

I'm In Love With You (Dear Little Denmark) .. Rubens

8.40 ORCHESTRA

Selection from 'Les Cloches de Corneville'

Planquette

PLANQUETTE (1848-1903) was a clever business-man-musician who made it his business to find out what people wanted, and to serve them with that sort of music faithfully, as long as they would have it. Graduating from the Paris Conservatoire, he began by composing songs and tit-bits for café concerts, and soon took to Operettas. Perhaps his greatest success was in the work from which we are now to hear extracts. It was one of his earliest Operas, composed before he was thirty.

8.50 ELSIE CORAM

The Amorous Goldfish (The Geisha) .. S. Jones

Celia (The Merry Widow) F. Lehár

8.55 ORCHESTRA

Selection, 'Faust' Gounod

9.10 JOHN RORKE and LILY IRENE

Oh, That the Bells Were Ringing (Dear Little Denmark) Rubens

Two Little Monkeys (The Cingalee) .. Monckton

9.20 ORCHESTRA

Overture to 'William Tell' Rossini

THIS popular Overture almost epitomizes the Opera in which Rossini and his librettista present the story of the Swiss liberation—the rousing of the forest cantons by William Tell and the overthrow of the tyrant Gessler.

William Tell is one of Rossini's last operas (it is nearly one hundred years old), and has practically none of the triviality of most of his earlier works.

The Overture is a fine piece of descriptive music, both dramatic and pictorial. Calm meditation is the mood in which it opens, suggesting the serenity of nature. Very unusual is the tone-colour: only five Solo Cellos and two Double Basses are used. Presently a storm gathers and gradually swells to tremendous force.

The storm goes as gradually as it came, until peace is restored. Then is heard a pastoral tune (on the Cor Anglais, representing the Swiss shepherd's pipe), with much decoration added above by a Flute. This tune is the traditional 'Ranz des Vaches,' or cow call.

The Overture ends with a lively March, 'battle music, the final triumph of the Swiss people,' as it has been described.

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

PROGRAMMES FOR TUESDAY (October 26)

5WA CARDIFF. 353 M.

- 3.0 London programme relayed from Daventry
- 4.15 Tea-Time Music from the Carlton Restaurant
- 4.45 Miss ELSPETH SCOTT, 'Coming Home'
- 5.0 Tea-Time Music from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Talk on: 'Nonsense and Nonsense Writers'
- 6.15 S.B. from London
- 7.40 Prof. W. J. GRUFFYD, 'Welsh Literature—from Dafydd ab Gwilym to the Tudors'

8.0 JOIE DE VIVRE

'Hence, Loathed Melancholy!'

OLIVE GROVES (Soprano)

KENNETH ELLIS (Baritone)

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

ORCHESTRA

Overture, 'The Merry-makers' Coates

MR. COATES is one of our dearest writers of light music. The titles of many of his works—*The Countryside, Summer Days, Joyous Youth, Wood Nymphs*, promise gaiety that the music never fails to convey.

For a good many years he played the Viola in the Queen's Hall Orchestra (which brought out several of his Suites at the Promenade Concerts) and in String Quartets. Since 1918 he has devoted himself solely to composition.

OLIVE GROVES

I Feel So Happy (Betty) *Eubens*

In Lalae Time (Waltz Song) *Jean Lensen*

ORCHESTRA

Humoresque, 'The Bean Feast' (Woodland Picture) *Fletcher*

KENNETH ELLIS

I'm a Roamer *Mendelssohn*

Come to the Fair *Easthope Martin*

ONE does not readily think of Mendelssohn as a writer of 'patter' songs, such as those with which, a generation later, Sullivan was delighting the world—ditties of the type of 'My name is John Wellington Wells' and the Lord Chancellor's Song.

This gay, dashing account of a roamer's life comes from an Operetta originally entitled *The Return from Abroad*, but later known as *Son and Stranger*, which Mendelssohn wrote as a celebration piece for his parents' silver wedding anniversary.

ORCHESTRA

Dance of the Comedians, from 'The Bartered Bride' *Smetana*

THE BARTERED BRIDE, which is always considered to be Smetana's best Opera, is a comedy—in parts, indeed, more a Musical Comedy than an Opera. It is full of humorous incidents of Bohemian peasant life, and reproduces on the stage a village festival, gipsy jugglers, a comic village band, and the like, with, of course, some village love-making of a light-hearted sort.

OLIVE GROVES

Fairy Pipers *A. H. Brewer*

Daffodils A'Blowing *E. German*

ORCHESTRA

Waltz, 'Joyous Youth' *Coates*

KENNETH ELLIS

Stonecracker John *Eric Coates*

Chorus, Gentlemen *Hermann Lohr*

ORCHESTRA

Original Dance, 'Golden Sand' *Finck*

OLIVE GROVES

The Valley of Laughter *Sanderson*

Waltz Song (Tom Jones) *German*

ORCHESTRA

March, 'The B'hoys of Tipperary' *Amers*

KENNETH ELLIS

A Jovial Monk (La Poupée) *Audran*

Hedgin' and Ditchin' (Songs of the Hedgerow) *Easthope Martin*

ORCHESTRA

Suite, Three Light Pieces *Fletcher*

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 Invention of the Marine Chronometer'

3.45 J. MEADOWS (Auto-Piano Recital)

4.0 WILLIAM DARBYSHIRE (Tenor)

Now Sleeps the Crimson Petal

To Daisies *Roger Quilter*

Fair House of Joy *Roger Quilter*

Lo, 'Tis the Day *Leoncavallo*



Miss PANSY NEWMAN,

a young Bournemouth violinist, and a member of Miss Margaret Holloway's Palm Court Orchestra. She is giving the Morning Recital from Bournemouth to-day.

4.15 THE STATION QUARTET

March, 'King Cotton' *Sousa*

Valse, 'Mon Réve' *Waldteufel*

Selection, 'The Dollar Princess' *Fall*

Hymn to the Sun from 'The Golden Cockerel' *Rimsky-Korsakov*

Prize Song from 'The Mastersingers' *Wagner*

Selection from 'Carmen' *Bizet-Tavan*

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 Mr. W. F. BLETCHER, Spanish Talk

8.0 MUSICAL COMEDY

From the Manchester Wireless Exhibition at the City Hall

ORCHESTRA conducted by PAT RYAN

Selection, 'The Chocolate Soldier' *Straus*

HARRY HOPEWELL (Baritone)

The Shade of the Palm (Florodora) *Leslie Stuart*

ORCHESTRA

Waltz, 'The Merry Widow' *Lohr*

BETTY WHEATLEY (Soprano)

Pipes of Pan (The Arcadians) *Monckton*

ORCHESTRA

Selection, 'The Arcadians' *Monckton and Talbot*

BETTY WHEATLEY and HARRY HOPEWELL

Kissing Duet (The Geisha) *S. Jones*

ORCHESTRA

Selection, 'The Passing Show' *Finck*

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

HARRY HOPEWELL

The Cobbler's Song (Chu Chin Chow) *F. Norton*

ORCHESTRA

Tea For Two *Youmans*

BETTY WHEATLEY

Cigarette (A Southern Maid) *Fraser-Simson*

BETTY WHEATLEY and HARRY HOPEWELL

Paradise for Two (The Maid of the Mountains) *Fraser-Simson*

ORCHESTRA

Selection, 'Rose-Marie' *Friml*

HARRY HOPEWELL

Good-night (Vagabond Song—The Cousin from Nowhere) *Kumneke*

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

6KH HULL. 335 M.

4.0 AFTERNOON TOPICS: Mrs. LAIDLAW GILMOUR, 'Fashions' (1)

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

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

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

6.50-12.0 S.B. from London. (10.10 Local News)

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

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

5.0 AFTERNOON TOPICS: 'Quaint Methods in Old Schoolrooms,' by Miss EYA HOPE WALLACE

5.15 THE CHILDREN'S HOUR

6.0 THE 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, L.R.A.M. Relayed from the Leeds Mercury Better Housing and Housekeeping Exhibition, Fenton Street Drill Hall, Leeds

7.0-12.0 S.B. from London. (10.10 Local News)

6LV LIVERPOOL. 331 M.

4.0 AFTERNOON TOPICS: Talk for Women by MURIEL LEVY

4.15 MORRIS WILLIAMS (Baritone)

4.30 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

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

7.0-12.0 S.B. from London. (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFE ORCHESTRA: Conducted by BRASSEY EYTON

4.45 MUSIC AND AFTERNOON TOPICS: Mrs. AUSTIN ASHWELL, 'Children's Clothes'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

7.40 Prof. R. M. HEWITT: 'The Lighter Muse—(4) Words for Music'

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

PROGRAMMES FOR TUESDAY (October 26)

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: THE ROYAL HOTEL TRIO: Directed by ALBERT FULLBROOK.
- 5.15 THE CHILDREN'S HOUR
- 6.0 For Scouts
- 6.15 Light Music
- 6.30 S.B. from London
- 7.40 A Schoolmaster, 'Schoolboy Howlers'
- 8.0-12.0 S.B. from London. (10.10 Local News)

6FL SHEFFIELD. 306 M.

- 2.30 BAND OF H.M. ROYAL MARINES. (By kind permission of the Commanding Officer, Col. Commdt. R. H. Morgan, C.B.E., A.D.C., R.M.) Directed by Capt. C. HOBY, M.B.E., Mus.Doc. Relayed from the Sheffield Grocers' and Provision Dealers' Association Exhibition, held at the Royal Artillery Drill Hall
- Marche Blanche Finck
- Overture, 'The Fairy Lake' Auber
- Two Pieces: 'Beautiful Rosemary'; 'Love's Joy'
- Scenes from the Opera, 'Carmen' Bizet
- 3.25 BROADCAST TO SCHOOLS: G. E. LINFOOT, Mus.Bac., Introductory Talk to the School Concert on Nov. 3
- 3.45 BAND (Continued)
- Dance, 'Pearl of Malabar' Nicholls
- Selection, 'The Blue Kitten' Friml
- Valse, 'The Blue Danube' Strauss
- Spanish Dance, 'Picador' Nicholls
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30 BAND OF H.M. ROYAL MARINES (Continued)
- 7.0 S.B. from London
- 7.40 The Rev. G. J. JORDAN, D.D., Messages from the Poets—(1) 'Burns'
- 8.0-12.0 S.B. from London. (10.10 Local News)

6ST STOKE. 301 M.

- 12.0-1.0 MOSES BARITZ: Gramophones Lecture Recital
- 4.0 THE CAPITOL THEATRE ORCHESTRA: Directed by Rondelle
- 5.0 ETHEL WATSON (Contralto)
- 5.15 THE CHILDREN'S HOUR: 'William Makes a Night Of It,' from 'Just William,' by Richmal Crompton. In Play Form by B. Page
- 6.0 OWEN BURT (Baritone)
- Tommy Lad E. J. Margetson
- The Cobbler's Song (Chu Chin Chow) Frederic Norton
- The Windmill H. B. Nelson
- Invictus Bruno Huhn
- Harlequin Wilfrid Sanderson
- 6.30 S.B. from London
- 7.40 'OCULUS': 'Whys and Wherefores of the Eye'
- 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 (Piano), Morgan Lloyd (Violin), Gwilym Thomas (Cello)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.40 S.B. from Cardiff
- 8.30-12.0 S.B. from London. (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 404 M.

11.30.—Elsie Ellison (Piano); Joseph Haining (Tenor).
 12.10-12.30.—Gramophone Records. 4.0.—Rev. W. B. Hoult, 'Among the Green Hills of Yorkshire.' 4.15.—Music from Tilley's Restaurant, Blackett Street. 5.15.—Children's Hour. 6.0.—May Johnson (Contralto), Beloved, It is Morn (Aylward); Melisande in the Wood (Goetz). 6.10.—Muriel Plant (Piano), Prélude and Aria (César Franck). 6.20.—George Tindle (Bass Baritone), The Organ-Man (Schubert); The Midnight Review (Glinka); The Vagabond (Vaughan Williams). 6.30.—May Johnson, I Will Go With My Father A-Ploughing and Slumber Song (Roger Quilter); Lullaby (Keel). 6.40.—Muriel Plant, Finale (César Franck). 6.50.—George Tindle, Atlas (Schubert); Beware of the Maidens (Maud Crake Day); Sea Shanties (arr. R. R. Terry). 7.0.—S.B. from London. 7.40.—Mr. T. Russell Goddard, 'Nature Talks—(3) Protection in Nature.' 8.0-12.0.—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30.—Gramophone Records. 3.20.—Broadcast to Schools: J. Michael Dick, 'Music—Adventures in Melody Making.' 3.45.—Dance Music relayed from the Plaza. 5.0.—Afternoon Topics. 5.15.—Children's Hour: Miss J. E. G. Grant, 'Toy-Making Talks.' 6.0-6.2.—Weather Forecast for Farmers. 6.15.—S.B. from London. 7.40.—Mr. W. Greig, Superintendent, Glasgow Cleansing Department: Municipal Talk. 8.0.—S.B. from London. 9.0.—The Ambition of Anabella Stordie. A Problem Play by Katharine T. Rae. Cast: Mrs. Stordie, Belinda Miller; Mrs. McConachie, Nora K. Mitchell; Anabella Stordie, Katharine Wilson; Tessie Paterson, Helen Mackay; Louisa McWhirter, Connie Binnie. 9.30.—S.B. from London. 10.15.—The Last Survivor. A Grand Guignol Sketch by William Cumming Tait. Cast: John Holmes, R. G. T. Giddard; Arthur Jeffries, W. T. Guthrie; Fred, James Urquhart. 10.30.—Dance Music relayed from the Plaza. 11.15-12.0.—S.B. from London.

2BD ABERDEEN 495 M.

3.45.—Afternoon Topics: Mrs. Dorothy Medd, 'Notable Women of the Eighteenth Century—(4) Sarah Siddons.' 4.0.—Station Orchestra: Annie King (Soprano). 5.15.—Children's Hour: 'Cello Solos by J. H. Shaw. Songs by Margaret Milne. 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. W. Saunders, 'Sailor Songs and Songs of the Sea—(3) The True Sea-Song.' 8.0.—Ballad Concert. Station Orchestra conducted by Paul Askew: Selection of Tosti's Popular Songs. 8.12.—Rose Myrtill (Mezzo-Soprano), Drink to Me Only (Roger Quilter); Five Eyes (Armstrong Gibbs); Silver Ring (Chaminade); She is Far From the Land (Lambert). 8.23.—Orchestra: Minuet (Bocherini). 8.28.—Elder Cunningham (Bass Baritone); Ho! Jolly Jenkin (Sullivan); Song of the Volga Boatmen (Chalispino-Koenerman); At Dawning (Cadman). 8.40.—Orchestra: Overture, 'La Reine d'un Jour' (Adam). 8.50.—Rose Myrtill, Life and Death (Coleridge-Taylor); Down by the Sally Gardens (Martin Shaw); An Epitaph (Besly); Still as the Night (Böhm). 9.2.—Orchestra: La Voix des Cloches (Lagini). 9.7.—Elder Cunningham, A Bachelor Gay (Tate); The Gay Highway (Drummond); Here in the Quiet Hills (Carne). 9.15.—Orchestra: Bohemian Songs and Dances (Petras). 9.30.—S.B. from London. 10.15.—Aberdeen Station Quintet: Alex Madisky (1st Violin); Alec Nicol (2nd Violin); Paul Askew (Viola); J. H. Shaw (Cello) and Nan Davidson (Pianist): Phantasy (Friskin). 10.30-12.0.—S.B. from London.

2BE BELFAST. 440 M.

3.0.—Broadcast to Schools: Sir H. Walford Davies, Mus.Doc., Elementary Music and Musical Appreciation. London Programme relayed from Daventry. 4.0.—Charles K. Ayre (Poetry Recital), Belfast Radio Quartet, Albert Fitzgerald (Violin). 5.15.—Children's Hour: Stories by Cousin Sheila and Songs by Cousin Hugo. 6.0.—S.B. from London. 8.0.—The Station Orchestra: Overture, 'Oberon' (Weber). 8.10.—Herbert Cave (Tenor), Mairé, My Girl (Aitken); The Sweetest Flower That Blooms (Hawley); Mother Macree (Ball). 8.20.—Ethel Fenton (Contralto), Like to the Damask Rose (Edgar); The Shepherd's Song (Kisar); Golden Days (Sullivan); Devon Maid (F. Bridge); Thick is the Darkness (Mallinson). 8.30.—Orchestra: Strophe (Bartholdy). 8.35.—Herbert Cave, Rimpante (Serenate) (Toelli); Marianne (Sanderson); Mavis (Craxton). 8.45.—Ethel Fenton (Contralto), Over the Moor (Liddle); The Fiddler of Deonny (Homer); Kisses (G. W. Cox); Morning Hymn (Henschel). 8.55.—Orchestra: Hungarian Dances in G and D (Brahms). 9.0.—Coleridge-Taylor's Incidental Music to 'Othello': Romance, Op. 60, for Viola and Piano (Ernest Stonley and Claude de Ville); Concert March, 'Ethiopia Saluting the Colours,' Op. 51 (Coleridge-Taylor) 9.30-12.0.—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30.—Gramophone Records. 3.0.—Broadcast to Schools: Sir H. Walford Davies, 'Elementary Music and Musical Appreciation,' London Programme relayed from Daventry. 3.30.—La Scala Orchestra, directed by F. Rottledge Bell. 4.30.—Janet MacKenzie (Soprano), Recital of Old English Songs. 5.0.—Dickensian Interlude. 5.15.—Children's Hour. 6.0.—Musical Interlude. 6.30.—S.B. from London. 9.0.—S.B. from Glasgow. 9.30-12.0.—S.B. from London.

2EH EDINBURGH 328 M.

3.0.—Station Pianoforte Quartet. 4.0.—W. J. M. Menzies, 'Some Lesser-Known Scottish Fishes—(3) The Poxan and Vendace.' 4.15.—Matt Elliott and his Band from the Edinburgh Palais de Danse. 5.15.—Children's Hour. 6.0.—Musical Interlude. 6.30.—Miss M. G. Cowan, 'The Work of the Edinburgh Juvenile Organizations' Committee.' 6.45.—S.B. from London. 9.0.—S.B. from Glasgow. 9.30-12.0.—S.B. from London.

PROGRAMMES FOR MONDAY, OCTOBER 25

(Continued from page 230)

NORTHERN PROGRAMMES.

5NO NEWCASTLE. 404 M.

4.0.—Afternoon Topics. 4.15.—Music from Fenwick's Terrace Tea Rooms. 5.15.—Children's Hour. 6.0.—S.B. from London. 6.40.—Radio Association Talk: Dr. Sayce, Sunderland, 'Condensers and How They Work.' 7.0.—S.B. from London. 8.0.—Schubert—Station Orchestra, conducted by Edward Clark—Overture, 'Alfonso and Estrella.' Rose Myrtill (Mezzo-Soprano)—Ave Maria, The Maiden's Lament, My Sweet Repose, Death and the Maiden. 8.20.—Excerpt from 'The Gondoliers.' S.B. from London. 8.50.—Schumann—Orchestra—Romance from First Symphony. 8.55.—Rose Myrtill—The Hazel Tree (Der Nussbaum); Devotion (Widmung); Suleika's Song (Lied der Suleika); Out Over the Forth (Im Westen). 9.10.—Frederick Stevenson—A Traveller's Song; Moor Fair and Pure and Holy. 9.20.—Orchestra—Overture to 'Hermann and Dorothea.' 9.30.—S.B. from London. 10.15.—The Rest House—A Radio Satire by Andrew Harding. Presented by Eric Barber and played by the Station Repertory Company. Cast: Professor Brodie-Jobry, Eric Barber; Henry Dale, Alan Thompson; Mary Dale, Renie Bruce; Keeper of the Rest House, Eric Barber. 10.30-11.0.—Gordon Lea: Novocastrian Nights—(6) 'The Secret of Cell 13.'

5SC GLASGOW. 422 M.

4.0.—Afternoon Concert—Wireless Quartet: Overture, 'Figaro' (Mozart); Selection, 'Samson and Delilah' (Saint-Saëns). George H. McNaughton (Tenor)—The Sailor's Grave (A. Sullivan); I Sent You a Song (W. Sanderson); The Laird o' Cockpen (Traditional). Quartet—Suite, 'Capriccio Espagnol' (Rimsky-Korsakov); Selection, 'Orphée aux Enfers' (Offenbach). George H. McNaughton—The Little Irish Girl (Hermann Löhr); The Gentle Maiden (A. Somerville); Vale (Russell); Passing By (Purcell). 5.0.—Afternoon Topics: Mr. David B. Munro, 'Law for Women.' 5.15.—Children's Hour: Cousin Septimus, 'Native Magic—Raising the Wind.' 6.0-6.2.—Weather Forecast for Farmers. 6.15.—S.B. from London. 7.40.—Mr. Edward Albert: 'Historic Mysteries—Kirk o' Field, the Super Crime.' S.B. from Edinburgh. 8.0.—Station Symphony Orchestra, conducted by Herbert A. Carruthers and W. B. Moonie, Robert Burnett (Baritone), Relayed to Daventry (see Daventry Programme). 8.20.—Excerpt from 'The Gondoliers.' S.B. from London. 8.50.—S.B. from Glasgow. 9.30.—S.B. from London. 10.15-11.0.—Bizet (George Bizet, born October 25, 1838)—Station Symphony Orchestra, conducted by Herbert A. Carruthers.

2BD ABERDEEN. 495 M.

11.0-12.0.—Gramophone Music. 3.45.—Dance Music—Albert Lemaire and his Cleveland Ohio Orchestra 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.—Mr. Edward Albert: 'Historic Mysteries—(1) Kirk o' Field, the Super Crime.' S.B. from Edinburgh. 8.0-11.0.—S.B. from London.

2BE BELFAST. 440 M.

3.0.—Broadcast to Schools: Mr. E. Kay Robinson: 'Deep-Sea Fishes.' London Programme relayed from Daventry. 4.0.—Afternoon Topics: Miss M. N. Brown, M.A., 'Character Sketches of Famous Women Authors—(2) Charlotte Brontë.' 4.15.—Tchaikovsky Interlude—Station Orchestra—La Belle au Bois Dormant (The Sleeping Beauty Waltz); Selection, 'Eugène Onegin' (arr. C. Godfrey); Valse des Fleurs ('Casse-Noisette' Suite). 4.45.—George Beggs (Baritone)—The Little Admiral (C. V. Stanford); Linden Lea (R. Vaughan Williams); O Mistress Mine (R. Quilter); Billy Boy (arr. R. R. Terry); Because I Were Shy (arr. L. Johnston). 4.55.—The Station Dance Band. 5.15.—Children's Hour: 'Another Trip to France' with Miss Horrier. 6.0.—S.B. from London. 8.0.—Musical Comedy—Station Orchestra—Selection, 'Rose-Marie' (Friml and Stohart). 8.12.—Vera Staples (Soprano)—Alice Blue Gown (Irene) (Tierney); Pink Petty from Peter (Miss Hook of Holland) (Rubens); I Do Like Being in Love (Peep Show) (Tate). 8.20.—Excerpt from 'The Gondoliers.' S.B. from London. 8.50.—Orchestra—Selection, 'The Gipsy Princess' (Kalman). 9.0.—'A Country Cottage,' a Fantasy written specially for broadcasting by Patience Raymond, and including the song cycle 'A Country Cottage' (Claude Arundale). Presented by Mungo M. Dewar. 9.30-11.0.—S.B. from London.

2DE DUNDEE. 315 M.

4.0.—Restaurant Music from Draffen's, directed by John Reid. 5.0.—Garnet D. Wilson: 'The Fife.' 5.15.—Children's Hour. 6.0.—Musical Interlude. 6.30.—S.B. from London. 7.40.—Mr. Edward Albert: 'Historic Mysteries—(1) Kirk o' Field, the Super Crime.' S.B. from Edinburgh. 8.0.—S.B. from Glasgow. 8.20.—Excerpt from 'The Gondoliers.' S.B. from London. 8.50.—S.B. from Glasgow. 9.30-11.0.—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.A.' 5.15.—Children's Hour. 6.0.—Song Recital by Lillian Hamer (Contralto)—Che Faro (Gluck); O Mio Fernando (Donizetti); Fair Spring is Returning (Saint-Saëns); My Sweet Repose, Angel of Beauty and Hedge Roses (Schubert); There's Nae Luck About the Hoose and Turn Ye to Me (Old Scotch). 6.30.—S.B. from London. 7.40.—Mr. Edward Albert: 'Historic Mysteries—(1) Kirk o' Field, the Super Crime.' 8.0-11.0.—S.B. from London.

PROGRAMMES FOR WEDNESDAY (October 27)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH. Camille Couturier's Orchestra from Restaurant Frascati

3.0 Mr. GERALD GOULD and Miss MARY SOMERVILLE, 'Reading and Writing'

4.0 TIME SIGNAL, GREENWICH. 'Walks Through London—Chelsea' by REGINALD BLUNT

4.15 ORGAN RECITAL by REGINALD FOORT, relayed from the New Gallery Cinema

5.15 THE CHILDREN'S HOUR:
'The Fattening of Chor, the Pig'; 'The Story of Stephen' (Roland Carse). Piano Improvisations

6.0 DANCE MUSIC. THE LONDON RADIO DANCE BAND: Directed by SIDNEY FIRMAN

6.50 The Week's Work in the Garden by the Royal Horticultural Society

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

Mr. J. S. DINES, 'Forecasting' (Under the auspices of the Royal Meteorological Society)

MR. J. S. DINES was Secretary of the Royal Meteorological Society from 1919 to 1924. He has been connected with the Meteorological Office for nearly twenty years, and became Superintendent of the Forecasting Division in 1919.

7.28 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 RUSSIAN PROGRAMME

THE STRING BAND OF THE ROYAL ARTILLERY: Conducted by Capt. E. C. STRETTON, M.V.O., Director of Music, R.A.

Overture to 'The Czar's Bride' *Rimsky-Korsakof*
Intermezzo, Op. 13 *Arensky*
Polonaise from 'A Life for the Czar' .. *Glinka*



RIMSKY-KORSAKOF.

RIMSKY-KORSAKOF was one of the band of Russian 'nationalist' composers who based their works largely on legend and folklore, or the incidents of Russian history. *The Czar's Bride*, a tragic Opera in lyrical style, was first produced privately in Moscow in 1899.

A LIFE FOR THE CZAR was the first Opera of Glinka (1804-1837), the pioneer of Russian musical art. Before his time the

country's only art-music (as distinguished from her wealth of folk-tunes) had been imported Italian Opera. This work deals with the attempts of Russia's enemies to capture the Emperor and overthrow the Empire.

8.15 AKSAROVA (Soprano)

Russian Songs

BAND

La Princesse lointaine *Tcherepnin*

8.35 THE BEAR

A Jest in One Act by Anton Tchekov. Translated by Constance Garnett. Presented by R. E. JEFFREY

Characters:

Yelena Ivanovna Popov—A widow with dimples in her cheeks, owner of an estate in the country

STELLA ARBENIA

Grigory Stepanitch Smirnov—A middle-aged landowner

GERALD AMES

Luka—Madame Popov's old manservant

ARD GROVE

The action takes place in a drawing-room in Madame Popov's house.

IT is twenty-two years since the death of Anton Tchekov, the great Russian dramatist and novelist, but it is only of recent years that his genius has been fully recognized in this country. *The Cherry Orchard*, it will be remembered, had an extremely successful run at the Lyric Theatre, Hammersmith, and, whilst it aroused considerable controversy, it definitely established Tchekov, in the opinion of the majority of those previously unacquainted with his work, as one of the outstanding figures in the history of the modern drama.

This little play, *The Bear*, was first produced, in Tchekov's lifetime, in 1889. It was recently done in London, at the Everyman Theatre, Hampstead.

9.0 BAND

Réverie *Scriabin*
Scherzo *Kopylov*



Valentina Aksarova

Mlle. VALENTINA AKSAROVA,

the famous soprano, who will be heard in the Russian Programme. [London 8.0.]

9.15 AKSAROVA

Russian Songs

BAND

Finale of Sixth Symphony *Glazounof*

THE music of this Russian composer of our time has clear individuality, though it is more closely linked to the nineteenth century than that of most modern Composers, and more cosmopolitan and 'classical' than the art of most Russians.

9.30 SIR OLIVER LODGE, F.R.S., 'Atoms and Worlds—The Chemical Atom'

9.45 STRAUSS'S SONGS

Sung by VIVIENNE CHATTERTON

Ach Lieb, Ich muss nun Scheiden (My Love, I must now leave thee), Op. 21

Die Frauen sind oft fromm und still (My Lady's Holy Quiet), Op. 21

Heimliche Aufforderung (Secret Persuasion), Op. 27

Ruhe meine Seele (Rest My Soul), Op. 27

Cécilie (Cecily), Op. 27

ACH Lieb, ich muss nun scheiden is a mournful

song of farewell. It is short and of simple outline.

Die Frauen sind oft fromm und still is a homage

to woman in general and not to one woman in particular. 'She is weak; a puff of air will bend her. But she sees farther than we do. There is strength in her prayers.' This is a

rhapsodical song. The ending, with its high chords fading away into the distance, is expressive.

Heimliche Aufforderung starts off with a genial tune—'Eat, drink and be merry, love, on the festive day!' Soon the voice is lowered—'But afterwards we will steal forth into the garden together.' The whispering tone becomes more glowing, but the song ends in tranquillity.

Ruhe, meine Seele is not a love-song. This is a change. Strauss had to use what lyrics offered themselves in his country's literature, and most German lyrics are stricken either with love or with grief. In this case the wound is to be stanchd.

In *Cécilie* Strauss indulges to the full his habit of heroic, exultant melody with a rushing, turbulent accompaniment and plunging modulation. The song foreshadowed a style that was to be typical in Strauss's later works.

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

10.15-11.0 CONCERT PARTY

WILL SEYMOUR'S BUBBLES CONCERT PARTY

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

THE COMPANY

How D'you Do? *Greatrex Newman*

ROSE MURRAY

Fly Away, Peter *Greatrex Newman*

ARTHUR BELL

Cartload o' Hay *E. Emmet Adams*

ROSE MURRAY and WILL SEYMOUR

Etiquette *Harry Taylor*

WINIFRED SWINFORD

Daffodils *Robert Carvel*

'THE SWEEP, THE DUSTMAN, AND THE PLUMBER'

The Sweep ARTHUR BELL

The Dustman ARCHIE CLIFFORD

The Plumber WILL SEYMOUR

EVA BANTING

A Little Brown Owl *Sanderson*

'NOBBY CLARK'

by Will Seymour

Officer ARCHIE CLIFFORD

Nobby WILL SEYMOUR

WILL SEYMOUR

A Lullaby *Greatrex Newman*

An Ancient and Modern Medley .. *Harry Taylor*

5XX DAVENTRY. 1,600 M.

10.36 a.m. TIME SIGNAL; WEATHER FORECAST

11.0 THE RADIO QUARTET and JOSEPHINE PRETTEJOHN (Soprano); CLIFFORD LATHLEAN (Bass-Baritone); KATHLEEN WRIGHT (Pianoforte)

1.0-2.0 } S.B. from London

3.0-8.0 } S.B. from London

8.0 CONCERT

Provided by

THE WIRELESS ASSOCIATION OF GREAT BRITAIN,

relayed from the

'MANCHESTER EVENING CHRONICLE' WIRELESS

EXHIBITION

at the

CITY HALL, MANCHESTER

THE 'FRISCO FIVE in Musical Interludes

FLORENCE THORNBURN (Contralto)

NELLIE O'LIST (Flute, Piccolo and Soprano

Songs)

HAROLD BROWN (Baritone) and T. BORTHWICK

(Tenor) in Duets

MARBYAT HUDSON (Entertainer)

W. A. LANGSTAFFE at the Piano

9.30 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC: TED BROWN'S CALE DE PARIS DANCE BAND from the Café de Paris

PROGRAMMES FOR WEDNESDAY (October 27)

5IT BIRMINGHAM. 479 M.

3.45 The Station Pianoforte Quintet: Leader, Frank Cantell

4.45 J. ERNEST JONES, 'Dr. Johnson and the Ladies—(2) The Ladies of the Household.' ETHEL WILLIAMS (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conducted by PAUL RIMMER

Fox-trot, 'Call Me Early'.....Lynton
Symphony, Second in D Major.....Beethoven
Entr'acte, 'Moss Rose'.....Bosc
Patrol, 'Jungle Drums'.....Ketelbey

6.50 S.B. from London

8.0 STUDENTS' CARNIVAL CONCERT

THE STATION ORCHESTRA: Conducted by FRANK CANTELL

BEATRICE RICHMOND (Soprano)

ALBERT DANIELS (Child Impersonations)

JOHN HENRY and BLOSSOM (Entertainers)

Relayed from the Central Hall

ORCHESTRA

Overture, 'Light Cavalry'.....Supps

BEATRICE RICHMOND

The Fairy Laundry.....Phillips

A Brown Bird Singing.....Wood

ORCHESTRA

Gavotte from 'Mignon'.....Thomas

Tarantelle from 'Petite Suite de Concert'.....Coleridge-Taylor

JOHN HENRY and BLOSSOM

In a Humorous Interlude

ORCHESTRA

Valse, 'Ecstasy'.....Baynes

8.45 app. Mr. GILBERT C. VYLE (Warden of the Guild of Undergraduates) will speak on the 'Students' Carnival'

8.55 ORCHESTRA

Selection, 'Merrie England'.....German

ALBERT DANIELS

In a novel Conjuring and Ventriloquial Act (Specially arranged for Broadcasting)

ORCHESTRA

Patrol, 'The Wee MacGregor'.....Amers

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

6BM BOURNEMOUTH. 386 M.

3.45 AFTERNOON TOPICS: STEWART SMITH, 'Are Coats As Popular as Ever?'

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

5.15 THE CHILDREN'S HOUR

6.0 THE ROYAL BATH HOTEL TRIO: RITA BAMBERG (Violin); ROBERT LAPIN (Cello); GILBERT STACEY (Pianoforte and Vocalist)

6.50 S.B. from London

8.0 VARIETY

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

Spanish March, 'El Abanico' (The Fan) Javaloyes

8.5 THE CLOISTER SINGERS

Nursery Rhymes.....H. Hughes
Humpty Dumpty; Tom, Tom, the Piper's Son;
Dr. Foster; Mary Had a Little Lamb

(Studies in imitation of the characteristics or style of eminent composers)

8.15 ZACHARY TAN (Entertainer)
Hawaiian Steel Guitar

March, 'A Kentucky Barbecue'....W. Smith
Valse, 'Hawaiian Moonlight'

F. Henri Klickman

Wood Saw Music, 'Last Rose of Summer'

Old Song

Penny Balloon, 'Ukulele Baby'

A. Sherman and Marty Bloom

8.25 ORCHESTRA

Valse, 'Nights of Gladness'.....Ancliffe

8.30 RAY WALLACE (Entertainer)

Imitations of Stars, Past and Present

8.40 CLOISTER SINGERS

Bye Lo.....Perkins

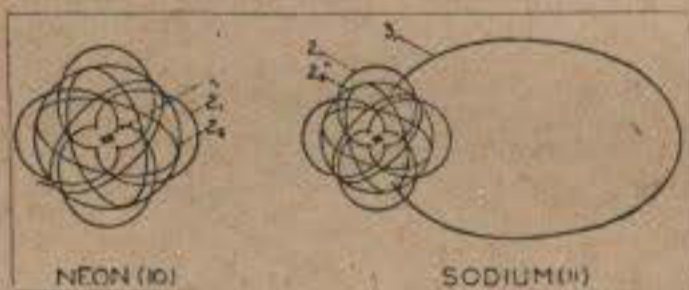
Mother o' Mine.....Burleigh

While My Lady Sleepeth (from a 16th Century Air)

Rideaux

8.50 ORCHESTRA

Selection, 'A Princess of Kensington'...German



THE CHEMICAL ATOM

These two diagrams, taken from Kramer's book on Bohr's theory of the atom, illustrate Sir Oliver Lodge's fourth Talk on 'Atoms and Worlds' [London 9.30], and give a general diagrammatic notion of how an atom is now regarded. Diagram A represents the compact satisfied and inert atom of Neon, with ten unsatisfied protons in the nucleus, and ten planetary electrons in regular compact orbits round it. B represents nearly the same thing, but with eleven unsatisfied protons or positive charges in the nucleus, and with eleven revolving electrons; but the extra or eleventh electron is of the cometary or detachable variety, and thereby the element is no longer inert, but is chemically active. B represents, in fact, our idea of the atom of Sodium.

9.0 ZACHARY TAN

Hawaiian Steel Guitar

A Hawaiian Frolic.....Kamiki

One, Two, Three, Four.....W. Foden

Wood Saw: Duet, 'Let Erin Remember'

T. Moore

Balloon, 'Why Don't My Dreams Come True?'

G. E. Patten

9.10 RAY WALLACE

A Few More

9.20 ORCHESTRA

In a Chinese Temple Garden.....Ketelbey

9.30 S.B. from London

10.10 Local News

10.15-11.0 CHAMBER MUSIC—THE WIRELESS TRIO: REGINALD S. MOUNT (Violin), THOMAS E. ILLINGWORTH (Cello), ARTHUR MARSTON (Piano)

Trio in C Minor.....Beethoven

Violin Solo, 'Elégie'.....Ernst

Second and Third Movements from Trio in G Minor.....Smetana

5WA

CARDIFF.

353 M.

3.15 BROADCAST TO SCHOOLS: MR. ISAAC J. WILLIAMS, Keeper of Art in the National Museum of Wales, 'The Arts and Crafts'

3.40 THE STATION TRIO

Trio in C Minor, Op. 66.....Mendelssohn

Gramophone Interlude

TRIO

Little Serenade.....Grünfeld

Chanson Russe.....Krein

4.45 AFTERNOON TOPICS: MR. J. KYRLE FLETCHER, 'The Fiery Knight of St. Julians'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 Mr. E. K. TRATMAN, 'Man and His Past—The Old Stone Age' (3)

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

6.40 Local Radio Societies' Bulletin

7.0 S.B. from London

8.0 THE ORCHESTRA'S FAVOURITES

A Programme of Orchestral Pieces which all Orchestras enjoy playing. It will be obvious that the Players' own preference is much the same as that of the public

THE STATION ORCHESTRA: Conducted by WARWICK BRAITHWAITE

Overture to 'Egmont'.....Beethoven

Symphonic Poem, 'Le Rouet d'Omphale'

Saint-Saëns

Second Hungarian Rhapsody.....Liszt

Siegfried Idyll.....Wagner

Overture, 'Roman Carnival'.....Berlioz

9.0 VARIETY

DOROTHY EAVES and ARTHUR HOLLAND (Entertainers)

Won't You Just Give Me a Ring?

Eaves and Holland

Mad Midsummer Days....McConnell and Reid

Breakfast.....Barber and Gallaty

9.15 NORMAN F. CLARE (Bird Mimic)

Coster's Serenade.....N. F. Clare

Child Impression, 'Awkward Questions' J. W. T. at

Bird and Animal Imitations

Cornet Solo, 'Beneath Thy Window'

E. Tescherman

Alice, Where Art Thou? (Whistling Solo, introducing Bird Imitations).....Ascher

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 VIPONT, 'Shakespeare and Music Down the Years'

3.45 DORIS COWEN (Contralto)

4.0 Music from the Piccadilly Picture Theatre

5.0 AFTERNOON TOPICS: MR. L. B. BENNY, Request Talk on Astronomy, 'Eclipses of the Sun and Moon'

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 INAUGURAL CONCERT. MANCHESTER STATION'S WIRELESS FOR THE BLIND FUND Relayed from the Free Trade Hall

THIS concert is the first effort of a wide attempt to make wireless programmes available to all blind persons in the Manchester Station's area. Some time ago the Manchester Station started a fund for the installation of wireless in the homes of blind persons in impoverished circumstances, and also in Blind Institutes. With the co-operation of the Civic Authorities, a Committee was formed representing all important Blind Organizations not only in Manchester, but within a twenty-five mile radius of the Station. The purpose of the Fund is to maintain, as well as provide, wireless apparatus, and it is hoped that listeners will help the Station and the Committee to give

PROGRAMMES FOR WEDNESDAY (October 27)

the Fund a good start by attending the first concert, in which three blind artists are performing. Contributions may also be sent to the Manchester Station's Wireless for the Blind Fund, c/o the City Treasurer, the Town Hall, Manchester. The prices of admission to the Concert are 5s. 9d., 3s. 6d., 2s. 4d., and 1s. 2d., and tickets may be obtained from Messrs. Forsyths Ltd., from the City Treasurer, the Town Hall, Manchester, or from the Manchester Station, Orme Buildings, The Parsonage, Manchester.

MARGARET MADEN (Contralto)
 ERNEST WHITEFIELD (Violin)
 RONALD GOURLEY (Entertainer)
 THE STATION AUGMENTED ORCHESTRA: Conducted by T. H. MORRISON
 ORCHESTRA

Overture to 'The Flying Dutchman' .. Wagner
THE Flying Dutchman is one of Wagner's early operas, and has traits of the older operatic style, especially that of Weber. The Overture is a favourite concert piece. It has been described as the finest storm music in existence. It owes much of its vividness to a stormy voyage that Wagner made from Riga to London the year before he wrote it. We often find in his music idealized memories and reflections of his own adventures in life.

MARGARET MADEN
 Sea Wrack Hamilton Harty
 ERNEST WHITEFIELD
 Sonata in E Handel
 Après Un Rêve Fauré
 Airs Russes Wieniawski

ORCHESTRA
 Keltic Suite Foulds

8.45 SPEECHES by the Right Hon. the Lord Mayor of Manchester, Councillor MILES E. MITCHELL; Councillor J. J. KENDALE (Chairman of Blind Persons Act Special Committee and of the Manchester Station's Wireless for the Blind Fund), Mr. E. LIVEING, Station Director

RONALD GOURLEY
 Music and Humour
 ORCHESTRA
 The Ride of the Valkyries, from 'The Valkyries' Wagner

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

6KH HULL. 335 M.

3.30-4.0 Light Music
 4.0 Afternoon Topics
 4.15 FIELD'S OCTAGON QUARTET, directed by J. H. ROGERS
 5.15 THE CHILDREN'S HOUR
 6.0 Light Music
 6.30 S.B. from London
 6.50 Royal Horticultural Society's Bulletin
 7.0 S.B. from London

8.0 MEDLEY

THE BEN DON MALE VOICE QUARTET
 Haste Ye Soft Gales G. W. Martin
 Wide o'er the Brim Clarke-Whitfield
 I Fear Thy Kisses, Gentle Maiden Brewer

8.10 JOHN ATKINSON (Violin)
 Air Purcell
 Gavotte in E Major Bach
 Slavonic Dance in G Minor Dvorak-Kreister

8.20 JAMES CUNNINGHAM (Baritone)
 Songs of the Sea Stanford
 Drake's Drum; Devon, O Devon, in Wind and Rain; The Old Superb

STANFORD excelled as a writer of sea-songs. Of these probably the best known are those entitled *Songs of the Sea*—settings of verses by Sir Henry Newbolt. In *Drake's Drum* there is a note of the seaman's superstition—the kind that is uncommonly

useful when, as here, it takes the form of the belief that, should things go badly, Drake, though 'in his hammock and a thousand miles away . . . Slung atween the roundshot in Nombre Dios Bay,' will come to the rescue.

If the Dons sight Devon, I'll quit the port of Heaven, And drum them up the Channel, as we drummed them long ago.

In *Devon, O Devon* we have not only the celebration of the pride and glory of the men of Devon in Drake's day, but a note of more recent history—a reference, in the last verse, to the battle of Waggon Hill (South Africa, 1900); the poet imagines Drake turning again from his long rest to bring victory to his men of Devon. The *Old Superb* was one of Nelson's fleet—'old and foul and slow,' whose 'sticks were only fit for stirring grog.' But—

The French are gone to Martinique, and Nelson's on the trail, And where he goes the 'Old Superb' must go.

8.30 BILLY BARNES (Entertainer at the Piano)
 Carry On }
 My Family } Barnes
 Pass the Time Away Gideon

8.40 QUARTET
 Annie Laurie }
 The Land o' the Leal } arr. Elliot
 Drink To Me Only With Thine Eyes } Button

8.50 JOHN ATKINSON
 From the Cane Brake Gardner
 Viennese Melody Kreister
 Moto Perpetuo Ries

9.0 JAMES CUNNINGHAM
 Out of the Silence Geckl
 The Ould Plaid Shawl Battison Haines
 So Perverse Frank Bridge

9.10 BILLY BARNES
 Potted Melodies }
 Wondering } Barnes
 I Married a Wife Anon

9.20 QUARTET
 My Love is Like a Red, Red Rose }
 Song of the Volga Boatmen } arr. Granville
 The Lincolnshire Poacher } Bantock

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, Commercial Street, Leeds

4.0 The Scala Symphony Orchestra relayed from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS: Miss DORIS NICHOLS. Gems from Opera—(2) Songs from 'Madame Butterfly' (Puccini)

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, L.R.A.M. Relayed from the Leeds Mercury Better Housing and Housekeeping Exhibition, Fenton Street Drill Hall, Leeds

7.0 S.B. from London

8.0 'THE CHEROKEE' (Act II.)

A Ballad Opera. Libretto by James Cobb. Music by Stephen Storace. (Last Revived 1802.) Relayed from the Little Theatre, Leeds

Cast:
 Colonel Blandford GEORGE MARSTON
 Old Average (A Settler) HARRY JACKSON
 Elinor (his Daughter) DORIS WELLS
 Jack Average (his Nephew) BASIL CRAWFORD
 Jeremy (Servant to Jack Average)

LEONARD ROBINSON
 Fanny (Maid to Elinor) IDA NICHOLSON
 Harriet (Captured and renamed Zelipha by the Indians) LAUDA WATSON
 Winifred (her Maid) VERA HUDSON
 Henry (Harriet's Son) FLORENCE WADDINGTON
 Sgt. Bluster NOBAH COUNT
 Ramble (A Sailor) LYLES
 An Officer ALBERT WALKER
 Zamorin } (Cherokee } ALEC DYSON
 Ontayo } Chiefs } ERNEST DALTON
 Patowmac } ARTHUR BELLINGHAM

Malooko (a Cherokee Chief, hostile to the English) ARTHUR ARCHER

LEEDS COLLEGE OF MUSIC ORCHESTRA

In Act I. Colonel Blandford and the Cherokee Chiefs conclude a treaty and bury the hatchet. Malooko, in his hatred for Blandford, returns, disinters it and plots the destruction of Blandford and all the English settlers.

The scene of Act II. is laid partly outside Zelipha's cottage, and partly in and around old Average's house.

STEPHEN STORACE, a short-lived composer of English Opera (he died at thirty-three), was the son of a clever Italian player of the Double Bass, who settled in England in the second half of the eighteenth century.

The Cherokee, first heard at Christmas, 1794, and revived in 1802, has probably not been produced since then. Listeners have here an excellent opportunity of getting an idea of typical English Opera at the end of the eighteenth century.

9.15 WALTER WHITEWAY (Baritone)
 The Two Grenadiers Schumann
 A Wanderer's Song F. Keel
 Vagabond Vaughan Williams

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

6LV LIVERPOOL. 331 M.

3.0 Crane's Matinée Concert relayed from Crane Hall

THE LIVERPOOL CHAMBER MUSIC PLAYERS:

LOUIS COHEN (Violin)
 S. LEDGARD (Violoncello)
 EDITH BRYOM (Pianoforte)
 Trio in B Flat, Op. 97 Beethoven
 Allegro Moderato; Scherzo; Andante, Allegro Moderato

EDITH BRYOM
 Gavotte Rameau
 Berceuse
 Etude in F Major Chopin
 Etude in C Minor Chopin

4.0 AFTERNOON TOPICS: Mrs. C. BROPHY, 'Shopping in Cairo'

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 by the PICCADILLIANS DANCE ORCHESTRA (Continued)

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin. S.B. from Manchester

7.0 S.B. from London

8.0 A POPULAR PROGRAMME

ALBERT E. STEN (Tenor)
 THE BAND OF THE LIVERPOOL CITY POLICE (By kind permission of the Watch Committee and the Chief Constable, Mr. LIONEL D. I. EVERITT, O.B.E.). Conducted by Chief Inspector CHARLES R. BICKS

Overture, 'The Naiads' Sterndale Bennett

THIS Concert Overture was written in 1836, when its composer, aged twenty, was still a student at the Royal Academy of Music, to which it bears a dedication. In the same year, on the invitation of Mendelssohn (then conductor of the famous Gewandhaus concerts), who had met him in England, Bennett went to Leipzig, where the work had its first performance. Schumann, who was also at Leipzig, agreed with Mendelssohn in promising the rosiest future for Bennett. Unfortunately, Bennett only developed to a certain point, and then, immersed in teaching, ceased to compose. Nevertheless, he left some beautiful things that are too much neglected to-day.

PROGRAMMES FOR WEDNESDAY (October 27)

ALBERT E. BATTEN
Do You Know My Garden?.....Haydn Wood
Brown Eyes I Love.....Eric Coates
Just a Cottage Small.....Hanley

8.25 BAND
Selection, 'Carmen'.....Bizet
Gavotte, 'Premier Bonheur'.....Salabert

8.40 ALBERT E. BATTEN
Daphne.....Coningsby Clarke
Sleepy Old Street in a Sleepy Old Town
Mary Nightingale

8.45 BAND
Descriptive Piece, 'Breezes from the South'
Myddleton

9.0 ALBERT E. BATTEN
A Garden in Brittany.....Lennox
Phyllis.....Montague Phillips

BAND
Ballet Music from 'Masaniello'.....Auber
Symphonic March, Op. 18.....Mancini

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

3.30 Mr. MOSELEY, 'Astronomical Notes for the Month'

3.45 THE MIKADO CAFE ORCHESTRA, conducted by FREDERICK BOTTOMLEY

4.45 MUSIC and AFTERNOON TOPICS: ROSE FYLEMAN, 'How to Edit a Magazine'

5.15 THE CHILDREN'S HOUR

6.15 'A Reader'—'New Books'

6.30 S.B. from London

8.0 GRAVE AND GAY

MARYAN ELMAR (Soprano)
Mini's Farewell (La Bohème).....Puccini
Polonaise (Esmeralda).....Goring-Thomas

EDDY REED will Entertain

FREDERICK MOUNTNEY (Violin)
Sérénade.....Arensky
Abendlied.....Schumann
Allegro.....Piocco

'LETTY LAUGHS LAST,' by Daisy Halling

Characters:
Rudolph Programa (an actor).....E. L. GUILFORD
Letty Cutler (a typist).....RUBY BARLOW
Landlady.....MABEL HODGKINSON

The table in Rudolph's lodgings is laid for breakfast. A fire is burning, and the window is closed. A number of photographs in cheap, pretentious frames decorate the room. Rudolph, in a dressing-gown, and smoking a cigarette, is lounging in an armchair reading *The Stage*. The Landlady enters and Rudolph speaks to her.

FREDERICK MOUNTNEY
Melody.....Gluck, arr. Kreister
Piedmontese Rhapsody (Op. 26).....Sinigaglia

SINIGAGLIA, one of the older contemporary Italian composers (he is nearly sixty), is a composer of lively fancy who aroused protests from some rather snobbish fellow-countrymen a few years ago because he introduced popular songs of the day into his second set of *Piedmontese Dances*.

This *Rhapsody* (originally written for Violin and Orchestra) has melodies which, while not actually songs of the people, are cast in the folk style.

MARYAN ELMAR
The Mocking Fairy.....Maurice Besly
Bird Song.....Taubert
The Knotting Song.....Purcell (1658-1695)
The Lark Now Leaves His Wat'ry Nest

Old English—1605-1608, arr. Parker
Shepherd, Thy Demeanour Vary.....Old English

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 Restaurant
Overture, 'Light Cavalry'.....Suppe
Entr'acte, 'Chanson de Nuit'.....Elgar
Selection, 'Romeo and Juliet'.....Gounod

4.0 AFTERNOON TOPICS: Mr. F. PEDRICK HARVEY, 'Shakespeare and the Music of His Day'

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 ALBERT HOSIE (Violin)

6.30 S.B. from London

8.0 SCANDINAVIAN PROGRAMME

THE STATION ORCHESTRA, directed by WINIFRED GRANT
THELMA PETERSEN (Soprano)
ORCHESTRA
Tone Poem, 'Finlandia'.....Sibelius

8.10 THELMA PETERSEN
Eg ser deg ut fir gluggjen.....(Old Norse Folk Songs)
Paal paa Hangen.....(Old Norse Folk Songs)

ORCHESTRA
Preludium.....Jarnefelt

8.25 Interlude:
MABEL CONSTANDUROS in some New and Original Numbers

8.40 ORCHESTRA
Anitra's Dance ('Peer Gynt' Suite).....Grieg
THELMA PETERSEN
Hardanger Bridal Song.....Old Norse Folk Song
Prinsesson.....Grieg
God Morgen.....Old Norse Folk Song

ORCHESTRA
Carnival in Paris.....Svendson

9.0 ALFRED MOYLE
In a Short Violoncello Recital
Agnus Dei.....Bizet
Arlequin.....Popper
Ave Maria.....Schubert-Piatti
Grave and Vivace from Sonata.....Sammartini

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

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Lecture by Moses Baritz

2.30 THE BAND OF H.M. ROYAL MARINES. (By kind permission of the Commanding Officer, Col.-Commndt. R. H. Morgan, C.B.E., A.D.C., R.M.) Directed by Capt. C. HOBY, M.B.E., relayed from the Sheffield Grocers' and Provision Dealers' Association Exhibition, held at the Royal Artillery Drill Hall

5.0 AFTERNOON TOPICS: Fashion Talks—(2) by Phoebe

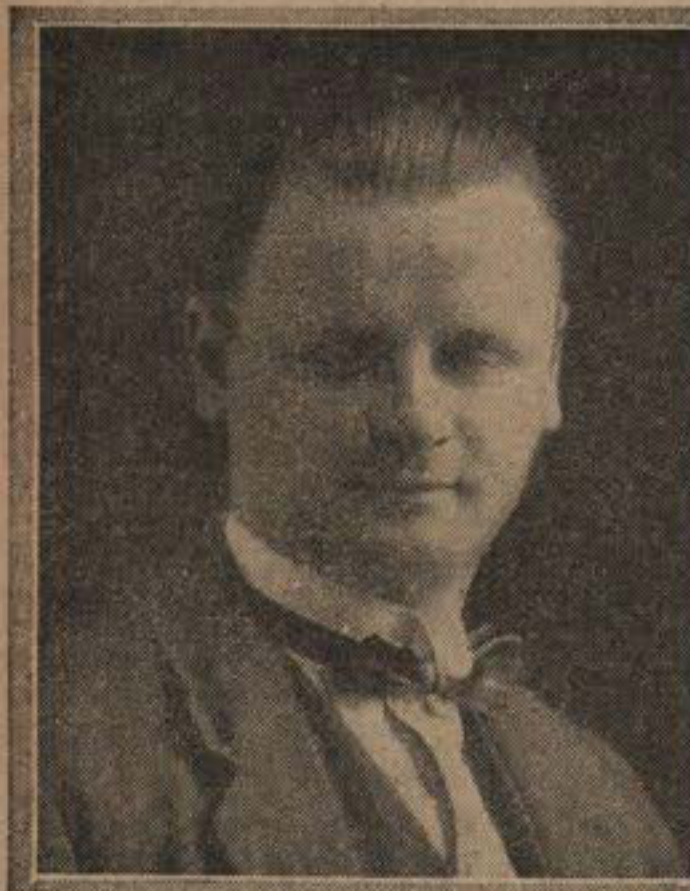
5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 THE BAND OF H.M. ROYAL MARINES (Continued)

6.50 Royal Horticultural Society's Bulletin

7.0 S.B. from London



Elliott & Fry

WIRELESS FOR THE BLIND OF MANCHESTER.

Left to right: Mr. Ronald Gourley, Miss Margaret Maden, and Mr. Ernest Whitfield: three blind artists who are taking part in the Inaugural Concert of the Manchester Station's Wireless for the Blind Fund, which is being relayed from the Free Trade Hall at 8 o'clock to-night.

PROGRAMMES FOR WEDNESDAY (October 27)

8.0 THE CLASSICS v. JAZZ
 DAVID MILNER (Bajo)
 THE MEXBOROUGH EXCELSIOR MALE VOICE QUARTET
 BERNARD-HARRISON'S CABARET SEXTET
 SEXTET
 Suite, 'Yankiana' Thurban
 Valse in E Minor Chopin-Dimsa

8.12 QUARTET
 Break, Break, Break On Thy Cold Grey Stones
 Rogers
 Down in a Flow'ry Vale Festa (d. 1541)
 Banks of Allan Water arr. Cantor

8.22 SEXTET
 The Love Song from Minnehaha Suite
 Coleridge-Taylor
 (Originally written by Coleridge-Taylor for his 'Hiawatha Ballet')
 Selection, 'Wildflower' F. Youmans

8.34 DAVID MILNER
 A Joy Ride Morley
 En Avant Cammeyer

8.44 QUARTET
 In the Pleasant Summer Day Beale
 Summer Eve Hatton

8.51 SEXTET
 Waltz Intermezzo, 'Herbsgedankin' Siede
 Selection, 'Lady Be Good' Gershwin

9.3 DAVID MILNER
 Sound of the Drums Cammeyer
 Wave Crest Milner
 Dance Bizarre Cammeyer

9.12 QUARTET
 Farewell Coleman

9.15 SEXTET
 Fox-trot, 'Chinese Moon' Nussbaum
 Fox-trot, 'Love Bound' Rupp
 Waltz, 'By the Waters of the Perkiomen' Klinckman
 Valse, 'Always' Berlin
 One-Step, 'Bobadilla' P. Luna

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

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

8.0 A SONG CYCLE, SOME SOLOS AND A LITTLE HUMOUR
 MARION DEAN (Contralto) and JAMES HOWELL (Bass-Baritone)
 Break, Diviner Light Allitsen
 DOROTHY MARSTON (Pianoforte)
 Fantasia, 'A Midsummer Night's Dream' Liszt
 FRANK THOMPSON in a Little Humour
 MINNIE HOLMES (Soprano), MARION DEAN, JOHN LEAK (Tenor), and JAMES HOWELL
 A Song Cycle, 'More Daisies' Lisa Lehmann
 Quartet: Up in the Cherry Tree
 James Howell: A Moral (Good and Bad Children)
 Minnie Holmes: For Good Luck
 Marion Dean: Good-Night and Good-Morning
 John Leak: Every Night My Prayers I Say
 Duet and Ensemble: In Dreamland
 Minnie Holmes: The Cuckoo
 James Howell: Marching Song
 Marion Dean: My Shadow
 John Leak: The Captain (My Ship and I)
 Quartet: A Child's Prayer
 FRANK THOMPSON in a Little More Humour
 DOROTHY MARSTON
 Etincelles Moszkowski
 Pensée Mélodique Henley
 Etude in G Flat Chopin

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: Mr. OSWALD KORTS, 'The Romance of Early Printing'

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.15 Mrs. LILIAN MORGAN, 'Once Upon a Time'

6.30 S.B. from London

8.0 MELODY AND HUMOUR
 THE STATION TRIO: T. D. JONES (Piano); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)
 Trio, No. 3, Op. 1, No. 3 Beethoven
 Allegro Con Brio; Andante Cantabile con Variazioni
 WILLIAM BEVAN (Tenor)
 I Be Hopin' You Remember Coningsby
 The Little Girl from Hanley Way } Clarke
 My Girl and I }
 RITA MATTEI (Mezzo-Soprano)
 'Nobil Signor' from 'The Huguenots' Meyerbeer
 Secrets Harwood
 The Early Morning Graham Peel

TRIO
 Trio, No. 3, Op. 1, No. 3 (Continued) Beethoven
 Menuetto; Finale—Prestissimo

8.45 SEYMOUR COLLINS (Entertainer)

9.0 TRIO
 Valse des Alouettes (Ballet, 'Les Millions d'Arlequin') Drigo
 RITA MATTEI
 Love and Sleep (An Old Japanese Poem) Ganbopi
 Love's Philosophy Roger Quilter
 Baby Mallinson
 WILLIAM BEVAN
 Mary of Argyle Nelson
 I Hear a Thrush At Eve Cadman
 Down in the Forest London Ronald

TRIO
 Scherzo from Trio, Op. 99 }
 Marche Militaire Schubert

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, B.A., 'Works of Dickens—(3) David Copperfield.' 4.0—Afternoon Topics. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—S.B. from London. 6.35—For Farmers: Mr. H. C. Pawson, 'Agricultural Research.' 6.50—Royal Horticultural Society's Bulletin. 7.0—S.B. from London. 8.0—Harold Kimberley, Alma Vane and Florence Oldham: All Line Up in a Queue (The Lilac Domino) (Carr); Two Little Chicks (A Country Girl) (Monckton); Villa (The Merry Widow) (Lehar); Husbands and Wives (The Maid of the Mountains) (Fraser-Simson); The Love Nest (Mary) (Hirsch); If I'd Find You; The Bold Unbiddable Child (Stanford); Look for the Silver Lining (Sally) (Kern); Fortune Has Smiled (The Street Singer) (Fraser-Simson); Red, Red Robin (Harry Woods); Pianoforte (Roy Barry); Lightly, Lightly (Monsieur Beaucaire) (Messager); You Never Know (Darewski); Every Bit of Loving (A Southern Maid) (Fraser-Simson); Whip-Poor-Will (Sally) (Kern); The Song of the Tinker (J. Dear); At Love's Beginning (Lisa Lehmann); Poor Poppa; Sweet Child (Whiting, Lewis and Simon). 9.0—Four Waldteufel Waltzes: The Station Orchestra, conducted by Edward Clark. 9.30-11.0—S.B. from London.

5SC GLASGOW. 422 M.

3.20—Broadcast to Schools: M. Albert le Grip, 'French.' 3.32—Prof. R. S. Raft, 'British History—George Washington and a New Nation.' 3.45—Musical Item to Schools: Suite, 'Nell Gwyn' Dances (German). 3.55—The Wireless Quartet. Rita Laing (Soprano). 5.0—Afternoon Topics. 5.15—Children's Hour: The Station Orchestra. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 6.50—Dance Music relayed from London. 7.0—S.B. from London. 7.40—Short Song Recital. Rose Myrtle (Mezzo-Soprano): I Love Thee, and Solveig's Song (Grieg); None But the Weary Heart (Tchaikovsky); Pleading (Elgar). 8.0—Scottish Town Series—No. 2: Paisley Programme. Address by Provost Glover. Lewis Cowie (Baritone), William McCulloch (Entertainer), Nessie Jeffrey (Soprano); James Wardrope (Reading from Robert Burns); Elder Cunningham (Bass-Baritone). 9.30-11.0—S.B. from London.

2BD ABERDEEN. 495 M.

3.45—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.45—Trio, relayed from the Electric

Theatre. 5.0—Afternoon Topics: Mrs. Robertson Cameron, 'The Forty-Five—Bonnie Prince Charlie.' 5.15—Children's Hour: Gladys Pirie, 'Johnnie Goes Fishing—A Schoolboy Adventure.' 6.0—S.B. from London. 6.20—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 7.0—S.B. from London. 7.40—Mr. Norman Morrison, Natural History Talks—(3) 'The Common Eel in Relation to Trout Life—(4) The Heron, the Grey-coated Angler.' 8.0—Scottish Programme. The Station Orchestra, conducted by Paul Askew: Fingal's Cave (Mendelssohn). 8.10—Aberdeen Fisher Girls' Choir, directed by Ben Allunby. 8.25—Alex Situ (Solo Violin): March, 'Balmoral Highlanders' (McKay); Air, 'The Gallant Weaver,' and Strathspey, 'Fairhoims' (Traditional); Reel, 'The Waverley Ball' (McIntosh); Slow Strathspey, 'Marchioness of Huntly' (Marshall); Air, 'The Bush Above Traquair' (Traditional); Strathspey, 'Mrs. Aitye' (Petrie); Reel, 'Lady Montgomery' (Edlinton). 8.35—Orchestra: Coronach (Barratt). 8.40—The Choir. 8.55—Alex Situ: Lament (McPherson); Air with Variations, 'Johnnie Cope' (Traditional); Strathspey, 'Johnnie Pringle' (Gow); Reel, 'Johnnie's Made a Weddin' O't, Air, 'Haud Awa' Frae Me Donald', Strathspey, 'The Fettered Wf the Grey Tail', Strathspey, 'Pannanich' (Traditional); Reel, 'Push About the Jorum' (Coutts). 9.5—Orchestra: A Highland Scene (Moore). 9.15—What Is It? Listeners are invited to say what they think is occurring in the Studio. 9.30-11.0—S.B. from London.

2BE BELFAST. 440 M.

3.0—Broadcast to Schools: Mr. Gerald Gould and Miss Mary Somerville, 'English Composition and Reading.' London Programme relayed from Daventry. 4.0—Afternoon Topics: Mr. H. Richard Hayward, Incidents from the 'Pickwick Papers.' 4.15—The Dansant: The Carlton Orchestra, directed by Harold Spencer. Relayed from the Carlton Café. 5.15—Children's Hour: A Further Episode of the Mystery Story, 'The Quest of the Lost Chord' 'Cautionary Tales,' song by Aunt Dorothy. 6.0—S.B. from London. 8.0—Station Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'La Grande Paque Russe,' Op. 36 (Rimsky-Korsakov). 8.12—Daisy Kennedy (Violin): First Movement of Concerto for Violin and Orchestra (Beethoven). 8.35—Orchestra: New Work for Small Orchestra, 'Somerset Idylls' (W. H. Read); The Crystal Spring; May Morning. 8.45—Daisy Kennedy: Violin Solos. 9.0—Florence Nixon (Mezzo-Soprano): Art Thou Troubled? (Rondelinda) (Handel); Cradle Song (Rimsky-Korsakov); Three Aspects (Parry); My Sweet Sweeting (17th Century) (F. Keel); I Love the Jocond Dance (Walford Davies). 9.12—Orchestra: A Dance Rhapsody (Debuss); Slavonic Dance, No. 4, in F (Dvorak). 9.30-11.0—S.B. from London.

2DE DUNDEE. 315 M.

3.0—Broadcast to Schools: D. M. Cumming Skinner, 'Dundee Through the Ages' (6). 3.30—La Scala Orchestra, directed by F. Bontledge Bell. 4.30—Edna Forbes (Contralto). 5.0—Mrs. W. Kinmont, 'Studies in Womanhood—(2) Our Good Queen St. Margaret.' 5.15—Children's Hour. 6.0—Musical Interlude. 6.15—For Boy Scouts: Major Crum, Scottish Commissioner. 6.30—S.B. from London. 7.40—Mr. Norman Morrison, 'Natural History Talk.' S.B. from Aberdeen. 8.0—Station Sextet: Selection, Madame Butterfly (Puccini). 8.10—Liddell Peddleson (Tenor): Sigmund's Love Song (The Valkyrie) (Wagner). May Blyth (Soprano) and Liddell Peddleson: Lovely Maid of the Moonlight (La Bohème) (Puccini). 8.22—Sextet: Softly Awakes My Heart (Samson and Delilah) (Saint-Saëns). 8.28—May Blyth: Ocean, Thou Mighty Monster (Oberon) (Weber). May Blyth and Liddell Peddleson: Dear Heart of Mine (Nadeshida) (Grieg Thomas). Sextet: Barcarolle (The Tales of Hoffmann) (Offenbach). 8.45—Liddell Peddleson: Prize Song (The Master-singers) (Wagner). May Blyth: Ballatella (I Padellacci) (Leoncavallo); Santuzza's Aria (Cavalleria Rusticana) (Mascagni). 9.0—Euphemia Gray (Pianoforte): La Cathédrale Engloutie (Debussy); Impromptu in F Minor (Schubert); Petrarca Sonnet, No. 123 (Liszt); Soirée de Vienne, No. 7, in A Major (Schubert-Liszt). 9.30—S.B. from London. 10.15—The Station Sextet: Darby and Joan (Foulds). 10.20—Rita Methven (Contralto): Love Was Once a Little Boy (J. A. Wade); Love's Old Sweet Song (J. L. Molloy); I'm a Merry Zingara (M. W. Balfe); Mary S. Leslie (Solo Violin)—The Rosary (Nevin). 10.33—Rita Methven: In Old Madrid (H. Trosch); Home, Sweet Home (H. R. Bishop); Twickenham Ferry (Theo Marziale); Ernest B. McPherson (Solo Cello): Silver Threads Among the Gold (Dussek). 10.46—Rita Methven: In the Gloom (B. F. Harrison); Songs the Children Sing (F. L. Modr); The Arrow and the Song (Ciro Pinsuti). Sextet: A Lightning Switch (Alford).

2EH EDINBURGH. 328 M.

3.30—Broadcast to Schools: Mme. Ida Parat, French Lesson. 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—Musical Interlude. 6.30—Rev. G. F. MacLeod, 'Social Work Among Boys and Girls.' 6.50—Mr. J. S. Chisholm, Horticultural Bulletin. 7.0—S.B. from London. 7.40—S.B. from Aberdeen. 8.0—Evelyn Shirley (Soprano): The Willow Song (Coleridge-Taylor); The Smile of Spring (P. Fletcher); The Blackbird's Song (Cyril Scott); The Green Hills of Somerset (Eric Coates). 8.10—'Sandy Times In.' A One-Act Play by Edward P. Genn. Characters (in the order of their speaking): Sandy, Edward Lister; Bella (His Wife), Pamela Wentworth; Grannie (Her Mother), Anne Merlyn; Johnnie (Sandy's Mate), Kennedy M. Fraser; Wullie (Sandy's Son), John Wisbart. The kitchen of Sandy's house in Goggin. Grannie is sitting knitting placidly by the fire, while Sandy and Bella are hunting low and high for The Radio Times. 8.25—L. Shepherd Mann (Pianoforte): Sonata in B Flat, Op. 22 (Beethoven); Allegro Con Brio; Adagio Con Molto Expressione; Minuetto; Rondo—Allegretto. 8.45—F. Elliot Dobie (Bass): Ah! How Pleasant 'Tis to Love, and I'll Sail Upon the Dog Star (Purcell); Droop Not, Young Lover (Handel); When Dull Care (Lane Wilson). 8.55—'Letty Laughs Last.' A One-Act Play by Daisy Halling. Characters (in the order of their speaking): Rudolph Programm (an Actor), Denis Overend; Landlady, Pamela Wentworth; Letty Cutler (a Typist), Anne Merlyn. 9.8—Evelyn Shirley: One Morning Very Early, and Break of Day (Sanderson); Song of Thanksgiving (Allitsen). 9.18—F. Elliot Dobie: Peter Warlock's Fancy (Warlock); The Bold Unbiddable Child, and A Soft Day (Stanford); To-morrow (Keel). 9.30-11.0—S.B. from London.

PROGRAMMES FOR THURSDAY (October 28)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH. The Week's Concert of New Gramophone Records
- 2.30 Mrs. E. FIELDER HODGSON, 'Geographical Discoveries—Circumnavigators'
- 3.0 EVENSONG relayed from Westminster Abbey
- 4.0 TIME SIGNAL, GREENWICH. Topical Talk
- 4.15 TROCADERO TEA-TIME MUSIC
- 5.15 THE CHILDREN'S HOUR: Songs (with choruses) by J. R. Castling. 'Hepzibah Hen's Goloshes' (*Oleen Bowen*); 'Zoo Clothes' by L.G.M. of the *Daily Mail*
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN.
- 6.35 Market Prices for Farmers
- 6.40 Ministry of Agriculture Fortnightly Bulletin
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Reptiles, Amphibians and Fishes.' *S.B. from Aberdeen*
- 7.28 Musical Interlude
- 7.40 Prof. D. FRASER HARRIS: British Inventions and Discoveries
- 8.0 THE J. H. SQUIRE CELESTE OCTET
Five Minutes' Musical Tour Through Russia, India, Italy, Finland, and Ireland*arr. Sear*
Love's Dream*Liszt, arr. Sear*
HAROLD HALLAS (Baritone)
Nocturnes
Departed*Robert Franz*
To the Night*Brahms*
May Night*Brahms*
OCTET
Reminiscences of Grieg*arr. Godfrey*
Poem in D Flat*Fibich*
- 8.26 DOROTHY PANTLING reading Narrative Poetry
- 8.35 app. OCTET
Larghetto (The Tales of Hoffmann).*Offenbach*
Prelude in C Sharp Minor*Rachmaninov*
HAROLD HALLAS
Winterlied*Humperdinck*
Snowdrops*Schumann*
Dough of May*Walford Davies*
OCTET
Perfume of the Past*Mayso*
Scottish Recollections*arr. Sear*
- 9.0 Programme of Music by the Bands of H.M. GRENADIER GUARDS, IRISH GUARDS, and ROYAL AIR FORCE. Relayed from the Motor Show Ball, Royal Albert Hall
- 9.30 Sir OWEN SEAMAN (Editor of *Punch*): 'On Humour'
- THE Editor of *Punch* probably sees more of humour, genuine and alleged, than any other single person in the British Isles. Sir Owen Seaman has occupied that exalted position for twenty years, and the number of jokes that he has considered in that time must run into astronomical figures. In addition to his writings in *Punch* over the initials 'O.S.' he has published several books of light verse which show that the task of judging other people's humour has not dulled his own.
- 8.45 STRAUSS'S SONGS
Sung by VIVIENNE CHATTERTON
Morgen (To-morrow), Op. 27

Traum durch die Dämmerung (Dream Through the Twilight), Op. 29
Nachtgang (Night Journey), Op. 29
Schlagende Herzen (Beating Hearts), Op. 29
Liebeshymnus (Hymn of Love), Op. 32

THE first two songs in the above list are the most beautiful that Strauss has written. In *Morgen* (a lover's song of content with the morrow) the melody is entirely in the Piano. It starts as a Piano solo. Just as it is about to end, the voice enters quietly. The vocal phrases continue, weaving themselves about the melody as the Piano plays it for the second time. A few chords then support a dreamy recitative; the melody begins a third time, but soon fades into silence.

No song more aptly fits its title than *Traum durch die Dämmerung*. It is dreamy twilight music, quietly rapturous. The harmony is almost scented, and the gently waving accompaniment may be likened to the swaying of



R. O. Hoyle

THE EDITOR OF 'PUNCH.'

Sir Owen Seaman, who is the third of the talkers in the Modern Humorists series, [London 9.30.]

long grasses in the faintly stirring air of eventide. Everything in the song, viewed as a piece of music, is nicely calculated. The words say: 'In the glamour of eve I go peacefully to loverland.'

The troubled harmony of *Nachtgang* is in contrast to the peace of the foregoing song. That was natural and ordered; this is unnatural and disordered. The clue to the composer's purpose is given by the last line: 'I kissed thy lips gently and my soul wept'—the self-pitying German poet again.

In *Schlagende Herzen* we turn with relief to the spring sunshine and the love of boy and maid on the mountain side. 'Kling, klang' beats his heart, both in the voice and on the Piano. *Liebeshymnus* is a paean of praise to the day when first they gazed into each other's eyes. It contains some very involved harmony and some fine ecstatic melody. Singers of good vocal and expressive resource find scope in such a song as this.

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

10.15 VARIETY

GWEN FARRAR and BILLY MAYERL

MISS GWEN FARRAR is known to all frequenters of variety and revue as one

of the most piquant and original comedy singers of recent years. She was, quite recently, a student at the Royal Academy of Music, where she won three gold medals. After finishing her course there, she formed a partnership with Miss Norah Blaney, and together they appeared in *Pol-Luck*, *Rats*, *Yes*, and *The Punch Bowl*, as well as on the halls. Her present partner, Mr. Billy Mayerl, was formerly pianist to the Savoy Havana Band.

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 MARGARET MOCKRIDGE (Contralto); EDGAR THOMAS (Tenor); AUDREY RICHARDSON (Violinist)

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

8.0 AN AUTUMN PROGRAMME

S.B. from Birmingham

THE BIRMINGHAM STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture, 'In Autumn'*Grieg*

ROY HENDERSON (Baritone)

Autumn Secrets*Sandford*

Moonlight*Schumann*

The Crown of the Year*Easthope Martin*

ORCHESTRA

Harvest Home (Suite, 'The Months')*Cowen*
In Autumn (Woodland Sketches)*MacDowell*

THE Autumn depicted by MacDowell has neither the sense of sadness nor the richness of the 'season of mists and mellow fruitfulness' that we in this country know. The impression is rather that of the crisp, tingling freshness of the American 'fall,' that stimulates and invigorates.

REPERTORY CHORUS AND ORCHESTRA

Two Hunting Choruses

From 'Rosamunde'*Schubert*

From 'Der Freischütz'*Weber*

ORCHESTRA

Autumn (Suite, 'The Seasons')*German*

VERY soon after he left the Royal Academy of Music (in 1887) Edward German began to make his mark, first with work for the theatre (his *Richard III.* music, written within two years of that event, was a great success). Then came a Symphony, and after that some more Shakespeare music (for *Henry VIII.*, of which everybody knows the famous *Three Dances*). Very soon he was busy almost every year with commissions either for incidental music to plays, or for works to be produced at Musical Festivals. His Symphonic Suite *The Seasons*, of which we are to hear the number appropriate to this time of the year (a *Harvest Dance*), was written, at the request of the authorities, for the Norwich Festival of 1899.

ROY HENDERSON and CHORUS

Three Hunting Songs (with Chorus)

Drink, Puppy, Drink (Warwickshire Hunt)

Melville

A-Hunting We Will Go*Barrett*

John Peel*Traditional*

ORCHESTRA

Hunting Song*Mendelssohn*

Idylle, 'Autumn Evening'*Ewing*

9.30 *S.B. from London*

10.10 Shipping Forecast

10.15-12.0 *S.B. from London*

PROGRAMMES FOR THURSDAY (October 28)

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Pianoforte Quintet: Leader, Frank Cantell
- 4.45 AMY MORETON: 'Women and Finance.' Followed by a Short Debate by Members of the Discussion Society of the National Council of Women. GERTRUDE DAVIES (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café
- 6.35 S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Reptiles: Amphibians and Fishes.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. W. A. SUMMERS: 'Some Famous Novels—(3) The Cosmic Novel—War and Peace'
- 8.0 AN AUTUMN PROGRAMME

'Harvest Moon and Hunters' Moon'

RELAYED TO DAVENTRY

THE STATION ORCHESTRA and REPERTORY CHORUS: Conducted by JOSEPH LEWIS
ROY HENDERSON (Baritone)
ORCHESTRA
Overture, 'In Autumn' Grieg
ROY HENDERSON
Autumn Secrets Sandford
Moonlight Schumann
The Crown of the Year Easthope Martin
ORCHESTRA
Harvest Home, from Suite 'The Months' Cowen
In Autumn, from Suite 'Woodland Sketches' MacDowell
(For Note see Daventry Programme)

CHORUS and ORCHESTRA
Two Hunting Choruses:
From 'Rosamunde' Schubert
From 'Der Freischütz' Weber
ORCHESTRA
Autumn, from Suite 'The Seasons' .. German
(For Note see Daventry Programme)
ROY HENDERSON and CHORUS
Three Hunting Songs (with Chorus)
Drink, Puppy, Drink (Warwickshire Hunt) Méville
A-Hunting We Will Go Barratt
John Peel Traditional
ORCHESTRA
Hunting Song Mendelssohn
Idyll, 'Autumn Evening' Ewing
9.30-12.0 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, Boscombe
- 3.20 Broadcast to Schools: C. H. B. Quennell, 'Everyday Life in Wessex in Ancient Times—(6) Saxony England'
- 3.45 Afternoon Topics
- 4.0 AN AFTERNOON PROGRAMME
- THE WIRELESS ORCHESTRA
Spanish March, 'A Bunch of Roses' Chopin
Selection from 'Lilac Time' Schubert-Clusam
Pizzicato, from 'Sylvia' Delibes
- 4.20 GLADYS JAMES (Contralto)
Unmindful of the Roses) Coleridge-Taylor
Big Lady Moon]
- 4.25 ORCHESTRA
A Children's Suite Ansell
Mutinerie Wachs
- 4.40 GLADYS JAMES
O Peaceful England German
Now Sleeps the Crimson Petal .. Roger Quilter
- 4.45 ORCHESTRA
Two Excerpts from 'Orpheus' Gluck

THE plot of Gluck's Opera *Orpheus and Eurydice* is, briefly, this:—Eurydice, the wife of Orpheus, is dead. The sorrowing husband

is allowed to descend into Hades and bring her back, but he must not, in doing so, look on her face. He finds her, and bids her follow him. She, not understanding his averted look, thinks that he no longer loves her, and weeps so that he forgets his vow, and shows his love in one glance. She falls dead. In the first portion of the music now to be played we have the touching air in which the broken-hearted husband pours out his sore grief. In the end, the God of Love, touched by his distress, again restores to him his Eurydice.

- 4.55 GLADYS JAMES
Barbara Allan Old English
- 5.0 ORCHESTRA
Simple Aven Thomé
Le Bérceuse Gounod
Two Old French Dances Bombic
Scherzino; Minnet à la Princesse
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.15 For Farmers: J. A. ROBOTHAM, B.Sc., 'Management and Care of Pastures'
- 6.35 S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON, 'The Mind of Reptiles: Amphibians and Fishes.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. GEORGE DANCE, F.R.H.S., Gardening Talk
- 8.0-12.0 S.B. from London. (10.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.0 MUSICAL COMEDY
- THE STATION ORCHESTRA: Conducted by WARWICK BRATHWAITE
Selection, 'San Toy' Jones
LILLIAN LEWIS (Mezzo-Soprano)
Bohemia (The Happy Day) Paul Rubens
That's the Sort of Man (The Street Singer) Ivy St. Helier
ORCHESTRA
The Oom Pah Trot Lannin and Daly
Whip Poor Will (Sally) Kern
March, 'The Spring Chicken' Curyll and Monckton
LILLIAN LEWIS
My Hero (The Chocolate Soldier) .. Oscar Straus
An Old-fashioned Wife (Oh, Joy) Jerome Kern
ORCHESTRA
One-Step, 'To-Night's the Night' Rubens
Gavotte (The Rebel Maid) Phillips
Intermezzo (Princess Caprice) Fall
Rustic Dance (A Country Girl) Monckton
LILLIAN LEWIS
A Ring o' Roses (The Dollar Princess) Fall
Just Round the Corner (Patricia) Geoffrey Gwyther

- ORCHESTRA
Waltz, 'Dorothy' Cellier-Bucalossi
Selection, 'La Cigale' Audran
- 4.45 Mr. C. M. HAINES: 'Playwrights Past and Present—(4) Ibsen'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. A. G. Prys-Jones: 'The Place of Poetry in Life' (1)
- 6.15 S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON: 'The Mind of Reptiles: Amphibians and Fishes.' S.B. from Aberdeen
- 7.28 Musical Interlude S.B. from London
- 7.40 'LADY WINDERMERE'S FAN.'

By Oscar Wilde
Produced by GORDON McCONNEL
Cast:
Lady Windermere LILLIAN MILLS
Lord Windermere HESKETH PEARSON

- Lord Darlington GORDON McCONNEL
- Lord Augustus Lorton DONALD DAVIES
- Mr. Cecil Graham SIDNEY EVANS
- Parker ARTHUR LONG
- The Duchess of Berwick KATE SAWLE
- Mrs. Eryllyne MARY WYNDHAM

ACCORDING to Wilde this is 'A Play About a good Woman,' which may seem on first thoughts a somewhat paradoxical description; for the mysterious Mrs Eryllyne, around whom the plot revolves, is a lady with a past. It is not until the end of Act III. that listeners will realize the relevance of the sub-title. Mind Picture: Listeners should try to visualize Lady Windermere, young, pretty, domesticated, in her Victorian drawing-room, arranging roses in a blue bowl. Parker, the butler, enters to announce Lord Darlington, a charming idler, who is really the villain of the piece.

Incidental Music by THE STATION TRIO
Prelude to Act I: Miniature Suite No. 3. Coates
Prelude to Act II: Intermezzo Apassionato Mendelssohn
Prelude to Act III: Chant Solennel
Prelude to Act IV: Prelude in Vodorinski
C Sharp Minor }

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

2ZY MANCHESTER. 378 M.

- 11.30-12.30 Music by the Station Quartet
- 4.30 WINIFRED BURY (Songs at the Piano)
ELSIE PRINGLE (Solo Pianoforte)
Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 LIGHT MUSIC from the Manchester Wireless Exhibition at the City Hall
March, 'The Children of the Regiment' ... Fucik
Valse, 'Tales from the Vienna Woods' .. Strauss
Selection from 'La Bohème' Puccini
Ave Maria Schubert
Prize Song Wagner
Selection, 'The Dollar Princess' Fall
- 7.0 S.B. from London
- 7.10 Prof. J. ARTHUR THOMSON: 'The Mind of Reptiles: Amphibians and Fishes.' S.B. from Aberdeen
- 7.28 Musical Interlude. S.B. from London
- 7.40 Mr. F. STACEY LINTOTT: Weekly Talk on Sport
- 8.0 THE MANCHESTER CONCERTINA PRIZE BAND, relayed from The Manchester Wireless Exhibition at the City Hall
March, 'Old Comrades' Teike
Overture, 'Tancredi' Rossini
WILLIAM PEARSON (Baritone)
The Skipper of the *Mary Jane* .. David Richards
Neptune Stanley
BAND
Selection, 'Der Obersteiger' Carl Zeller
Waltz, 'Speak' Horatio Nicholls
Selection, 'Rose Marie' Frind
WILLIAM PEARSON
Since First I Saw Your Face .. Edward Purcell
The Song of the Bow Florence Aylward
BAND
Overture, 'Poet and Peasant' Supplé
Entr'acte, 'Sleigh Bells' E. T. Paul
One-step, 'Valencia' José Padilla
In a Persian Market Kotelbey
- 9.30-12.0 S.B. from London. (10.10 Local News)

6KH HULL. 335 M.

- 11.30-12.30 Moses Baritz—Gramophone Lecture Recital (4)
- 4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS: 'Twelve Vignettes of Great Composers' (6)
- 4.15 Dance Music—FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS

PROGRAMMES FOR THURSDAY (October 28)

5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 Mr. HIRAM P. BAILEY: 'Through the Pyrenees by Road'
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 Recital by Moses Baritz
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.15 For Scouts—Mr. R. L. MATTHEWS, Chief Constable of Leeds: 'Traffic Control and Safety Rules'
6.35 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, relayed from the Trocadero Cinema
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.20 For Girl Guides
6.35 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 Señor A. M. DUARTE: Weekly Spanish Talk
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. ROSEBLADE: 'How Music Grows'
3.45 Concert of Light Music, with Ida Sargent in Songs at the Piano
5.15 THE CHILDREN'S HOUR
6.15 MABEL HODGKINSON (Pianoforte)
6.30 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 Mr. H. H. WHIPPLE and Prof. H. A. S. WORTLEY: 'Discussion Talks on Education' (3)
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: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
5.15 THE CHILDREN'S HOUR
6.0 THE DURSTON VOCAL QUARTET
6.30 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 M. A. BELAIS: 'La Place de la Concorde'
8.0-12.0 S.B. from London. (10.10 Local News)

6FL SHEFFIELD. 306 M.

2.30 BAND OF H.M. ROYAL MARINES (by kind permission of the Commanding Officer, Col. Comdnt. R. H. Morgan, C.B.E., A.D.C., R.M.), directed by Capt. C. HOBY. Relayed from the Sheffield Grocers' and Provision Dealers' Association Exhibition, held at the Royal Artillery Drill Hall
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 Mr. ERIC N. SIMONS: 'Rambles Round a Library—Erasmus and His "Complaint of Peace"'
8.0-12.0 S.B. from London. (10.10 Local News)



Claude Davis

Mr. HESKETH PEARSON

takes the part of Lord Windermere in the Cardiff broadcast of 'Lady Windermere's Fan.'

6ST STOKE. 301 M.

12.0-1.0 THE STATION QUARTET
4.0 The Capitol Theatre Orchestra, directed by Rondelle
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 ARTHUR BEBBINGTON (Tenor)
6.30 S.B. from London
7.10 S.B. from Aberdeen
7.28 S.B. from London
10.0 WEATHER FORECAST, NEWS; Local News
10.15-12.0 DANCE MUSIC, relayed from the King's Hall

5SX SWANSEA. 482 M.

11.30-12.30 Gramophone Records
4.0 NORAH WILLIAMS (Soprano) and the EDGAR WILLIAMS TRIO
5.15 THE CHILDREN'S HOUR
6.15 New Dance Records
6.30 S.B. from London

7.10 S.B. from Aberdeen
7.28 S.B. from London
7.40 S.B. from Cardiff
9.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 404 M.

4.0—Miss Anna Holm: 'Cookery—(5) Supper Dishes.'
4.15—Music from Coxon's New Gallery Restaurant. 5.15—Children's Hour. 6.0—S.B. from London. 7.10—Prof. J. Arthur Thomson, 'The Mind of Reptiles—Amphibians and Fishes.' S.B. from Aberdeen. 7.28—Musical Interlude. S.B. from London. 7.40—Mr. R. G. Absalom, 'The Romance of the Grindstone.' 8.0—Station Orchestra, conducted by Edward Clark. Selection, 'Manon Lescaut' (Gounod-Tavan). 8.15—Helen Henschel (Songs to her own Accompaniment). The Blackbird's Song (Cyril Scott); The Cloths of Heaven (Thomas Dunhill); Bridgewater Fair and The Wraggle-Taggle Gipsies (arr. Cecil Sharp). 8.25—Edward Isaacs (Pianoforte). French Suite in G, No. 5 (Bach); Allemande, Courante, Sarabande, Gigue; Rondo in G, Op. 51, No. 2 (Beethoven). 8.40—Orchestra. Overture, 'Romeo and Juliet' (Bellini). 8.50—Helen Henschel, French Folk Songs: Paris Est Au Roi; Jardin d'Amour; J'Entends le Loup; Verduron. 9.5—Edward Isaacs. Waltz in A Flat, Op. 64, No. 3; Waltz in D Flat, Op. 70, No. 3; and Impromptu in G Flat (Chopin). 9.15—Orchestra. Fantasia, 'A Midsummer Night's Dream' (Mendelssohn-Finck); Molly on the Shore (Grainger). 9.30-12.0—S.B. from London.

5SC GLASGOW. 422 M.

3.20—Broadcast to Schools: A. Parry Gunn and Company. Short Scenes: 'Julius Caesar.' 3.45—Musical Item to Schools: Selection, 'Carmen' (Bizet). 3.55—Wireless Quartet. Overture, 'Lodoiska' (Krautzer); Selection, 'Lilac Time' (Schubert-Clusam). Reginald Talbot (Baritone). Song to Miriam, Thy Conqueror, and Silent Watcher (Douglas Grant). Quartet. Selection, 'The Boy' (Monckton and Talbot); Valse, 'First Love' (Lehar). Reginald Talbot. The Wheeltapper's Song (Woleley Charles); A Chip of the Old Block (Squire); In Summertime on Bredon (Graham Peck). 5.0—Afternoon Topics: Mrs. Aulay Steele, 'Some Notable Women Explorers.' 5.15—Children's Hour: Counterpane Corner; Uncle Phil's Stamp Talk. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 6.35—Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40—S.B. from London. 7.10—S.B. from Aberdeen. 7.30—Symphony Concert relayed from St. Andrew's Hall. Station Symphony Orchestra, conducted by Percy Pitt. Carnival Overture (Dvorak). Suite de Ballet, No. 1 (Gluck-Mottl). 8.0—Concerto, No. 1, for Pianoforte and Orchestra, in E Flat (Liszt). (Soloist—Katherine Goodson). 8.25—Reading from the Works of Bret Harte. 8.40—Orchestra. Oriental Rhapsody (Percy Pitt); Prelude and Finale, 'Tristan and Isolde' (Wagner). 9.5—Katherine Goodson—Piano Solos: Nocturne in G Major, Op. 37, No. 2 (Chopin); Waltz in F Major, Op. 34, No. 3 (Chopin); Romance in A Flat (Arthur Hinton); Concert Study in F Minor (Ernst von Dohnanyi). 9.20—Orchestra. Invitation to the Waltz (Weber-Weingartner). 9.30-12.0—S.B. from London.

2BD ABERDEEN. 495 M.

3.45—Afternoon Topics: Mrs. I. S. Sutherland, 'Christians Cookery' (1). 4.0—Radio Dance Quartet, directed by Alex Madlaky. 4.20—James Ferguson (Baritone). 4.30—Dance Music (Continued). 4.50—James Ferguson. 5.0—Dance Music (Continued). 5.15—Children's Hour. Violin Solos by Uncle Max. Songs by Margaret Milne. 6.0—S.B. from London. 6.15—Boys' Brigade News Bulletin. 6.30—Gramophone Records. 6.35—Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40—S.B. from London. 7.10—Prof. J. Arthur Thomson, 'The Mind of Animals—(4) The Mind of Reptiles, Amphibians, and Fishes.' 7.30—Orchestral Concert. S.B. from Glasgow. 9.30-12.0—S.B. from London.

2BE BELFAST. 440 M.

2.30-3.0—Broadcast to Schools: Mrs. E. Fielden Hodgson, 'Geographical Discoveries—Circumnavigators.' London Programme relayed from Daventry. 4.0—Afternoon Topics: Herbert T. Scott: Song Interpretation. 4.15—Station Orchestra. Wagner Interlude. 4.43—Beatrice Allen (Soprano). Station Dance Band. 5.15—Children's Hour: Songs by Aunt Marjorie and Harp Solos by Aunt Pauline. 6.0—S.B. from London. 7.10—S.B. from Aberdeen. 7.28—Musical Interlude. S.B. from London. 7.40—Prof. Dudd, 'Hobbies—(1) General.' 8.0-12.0—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30—Gramophone Records. 4.0—Restaurant Music from Draffen's, directed by John Reid. 5.0—M. M. Schallit: 'Lettres de Mon Moulin—Le Diligence de Beaucaille.' 5.15—Children's Hour. 6.0—Musical Interlude. 6.35—Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40—S.B. from London. 7.10—S.B. from Aberdeen. 7.30—S.B. from Glasgow. 9.30-12.0—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30—Gramophone Records. 2.0—Station Pianoforte Quartet. 4.0—Afternoon Topics. 4.15—Patrick Thomson's Orchestra, directed by Herbert More, relayed from 'P.T.'s.' Selection, 'Mary' (Hirsch); A Sketch of Montmartre, No. 1, 'Monsieur Tricotrin' (Rawlinson). 5.15—Children's Hour. 6.0—L. Shepherd Munn (Pianoforte)—Waltz Recital. Invitation to the Waltz, Op. 65 (Weber); Waltz in B Minor, Op. 69, No. 2 (Chopin); Waltz, 'Nalla' (D'Albe); Waltz in E Minor and A Flat, Op. 39 (Brahms); Quasi Valse, Op. 47 (Scriabin); Fourth Waltz, Op. 61 (Chaminade). 6.35—Scottish Market Prices for Farmers. 6.40—S.B. from London. 7.10—S.B. from Aberdeen. 7.30—S.B. from Glasgow. 9.30—S.B. from London. 10.30-12.0—Dance Music. Jeffries and his New Rialto Orchestra from the Marine Gardens Ballroom, Portobello.

PROGRAMMES FOR FRIDAY (October 29)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH
SPECIAL QUINTET RECITAL relayed from St. Lawrence Jewry Church.
 Quintet in C Minor, Baron F. d'Erlanger
 Allegro Moderato; Andante; Scherzo-Allegro;
 Finale. Allegro ma non troppo
 CECIL DORLING (Violin)
 MONIQUE POOLE (Violin)
 LEONARD WYON PINCHES (Viola)
 HELEN LUARD (Violoncello)
 MARIE S. WHITE (Pianoforte)

3.20 M. STÉPHAN, Elementary French

3.45 CONCERTS FOR SCHOOL CHILDREN arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with THE BRITISH BROADCASTING COMPANY, relayed from Battersea Town Hall
FIFTH CONCERT OF FOURTH SERIES
 The People's Concert Orchestra
 Conductor, Charles Woodhouse
 Principal Violin, George Stratton
TCHAIKOVSKY (1840-1893)
 Third Movement from Symphony No. 6 in B Minor ('The Pathetic')
 Very Quick and lively Waltz from Ballet, 'The Sleeping Beauty'
 Six Characteristic Dances from 'The Nutcracker' Suite
 March; The Dance of the Sugar Plum Fairy; The Trepak; The Arabian Dance; Chinese Dance; Reed pipe Dance; Flower Valse
 Chant sans Paroles (Song without Words) Tchaikovsky
 Præludium Jarnefeldt
 Song of the Volga Boatmen... Koenemann
 Gopak Moussorgsky
 March 'Pomp and Circumstance,' No. 1 in D Elgar

4.45 Concert: CHARLES BAINES (Tenor)
PETER BORNSTEIN (Violin)

5.15 THE CHILDREN'S HOUR: NIECES AND NEPHEWS' DAY: Recitations by GWEN LLOYD-JONES and DOROTHY WORKMAN; Piano Solos by VERA CRAWFORD-PHILLIPS and WILLIAM REED; Songs by ELLEN LOWRY

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

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 Mr. PERCY SCHOLES, the B.B.C. Music Critic

NOBODY in the world of modern music has more interests and wider activities than Mr. Scholes. In addition to his work as music critic to the B.B.C. and musical advisor to *The Radio Times*, he edits one of the largest series of pianola records produced in this country. He has been music critic to the *Evening Standard* and, until quite recently, to the *Observer*; he founded and edited the *Music Student and Youth and Music*, and his books on broadcast, gramophone and pianola music are familiar to all who obtain their music in these democratic ways.

7.28 Musical Interlude
7.40 Topical Talk or Musical Interlude
8.0 OPERATIC SELECTIONS
 THE WIRELESS AUGMENTED CHORUS
 THE WIRELESS SYMPHONY ORCHESTRA
 Conducted by STANFORD ROBINSON

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Overture, Russian and Ludmilla Glinka
 Quartet, 'Quickly Take Up Thread and Needle' (Martha) Pfitow
 March and Chorus, Act IV., 'Carmen' ... Bizet
 Sextet and Chorus, 'Lucia di Lammermoor' Donizetti
 Duot and Chorus, 'Night of Stars' ('Tales of Hoffmann') Offenbach
 Chorus, 'The Dawn Now' ('Samson and Delilah') Saint-Saëns
 Awakening
 Bacchanale
 and Delilah')

8.55 'TIPTOES'
 An Excerpt from the Popular Musical Comedy, Relayed from the Winter Garden Theatre, Drury Lane
 Book by GUY BOLTON and FRED THOMPSON
 Lyrics by IRA GERSHWIN



'TIP-TOES.'
 One of the episodes from this lively musical comedy, which will be relayed from the Winter Garden Theatre at 8.55. Miss Dorothy Dickson is in the centre, Mr. Laddie Cliff on the left, and Mr. John Kirby on the right.

Music by GEORGE GERSHWIN
 The Artists will include:
 DOROTHY DICKSON
 LADDIE CLIFF
 CHARLES M. LAWRENCE
 JOHN KIRBY
 EVAN THOMAS
 VERA BRYER
 PEGGY BEATY
 RITA McLEAN
 When Do We Dance? C. M. LAWRENCE, PEGGY BEATY, RITA McLEAN and GUESTS
 These Charming People. DOROTHY DICKSON, LADDIE CLIFF, JOHN KIRBY
 Pig in a Poke. C. M. LAWRENCE, DOROTHY DICKSON and GUESTS
 That Certain Feeling. DOROTHY DICKSON and C. M. LAWRENCE
 Blow that Sweet and Low-Down. LADDIE CLIFF, PEGGY BEATY, RITA McLEAN and GUESTS

9.30 Topical Talk
9.45 STRAUSS'S SONGS
 Sung by VIVIENNE CHATTERTON
 Ich trage meine Minne (I bear my Love in Silence), Op. 32

Befreit (Freed), Op. 39
 O Süßer Mai (O Lovely May), Op. 32
 Wiegenlied (Cradle Song), Op. 41

ICH trage meine Minne is unlike most of Strauss's love-songs. It is simple-minded music, with a bright, clear melody. The first verse (which recurs at the end) might have been taken from a volume of German folk-songs.

Befreit is a song of consolation to one who is bound for the 'land o' the leal,' whither the other is soon to follow. The music is finely elaborated and contains some passages of striking harmonic texture.

O Süßer Mai—'O sweet May, bless us when we confess our love'—is a modern interpretation of the spirit, and much of the musical style, of Mendelssohn's *Songs Without Words*. The running accompaniment takes some liberties that would be quite out of the question in Mendelssohn's day, and so does the voice part, but nevertheless there is a resemblance. *Wiegenlied* has the essentials of a typical lullaby, viz., the usual words, a rocking accompaniment and a suggestion of artistic scarcity.

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

10.15-11.0 'CAVALLERIA RUSTICANA'
 A Shortened Version of the Opera by Pietro Mascagni
 Cast:
 Santuzza (a Young Peasant Girl) RACHEL MORTON
 Turiddu (a young Peasant) GWYNNE DAVIS
 Lucia (his mother) } GLADYS PALMER
 Lola (Alfio's wife) }
 Alfio (A Carrier) ... HAMPTON LAWTON
 THE WIRELESS AUGMENTED CHORUS
 THE WIRELESS SYMPHONY ORCHESTRA
 Conducted by STANFORD ROBINSON

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST
11.0 THE RADIO QUARTET and OLIVE HEMINGWAY (Soprano), CYRUS GARSIDE (Baritone), OLGA THOMAS (Pianoforte)
12.30 Organ Recital
1.0-2.0 S.B. from London
3.20 M. STÉPHAN, Elementary French
3.45 S.B. from London
10.10 Shipping Forecast
10.15 'CAVALLERIA RUSTICANA'
 A Shortened Version of the Opera by Pietro Mascagni. S.B. from London
11.0-12.0 DANCE MUSIC: JAY WHIDDEN'S MIDNIGHT FOLLIES from the Hotel Metropole

The Pianos in use in the various stations of the British Broadcasting Company are by CHAPPELL and WEBER.

PROGRAMMES FOR FRIDAY (October 29)

5IT BIRMINGHAM. 479 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 10, Mr. W. W. ENOCH, 'Britain's Trade and Commerce—Road and Canal System'
- 4.15 Lozells Picture House Orchestra
- 4.45 AFTERNOON TOPICS: ERNEST R. FORBES, Another Indian Night's Entertainment. Mary Freeman (Contralto).
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 8.0 VIOLIN AND VOICE
ROSE MYRTIL (Contralto)
EDGAR WHEATLEY (Solo Violin)

- 4.0 AN AFTERNOON CONCERT
THE WIRELESS ORCHESTRA
March, 'The Queen of Sheba' Gounod
Overture, 'A Midsummer Night's Dream' Mendelssohn
Selection, 'Mignon' Thomas
- 4.20 MARY LOHLEN (Mezzo-Soprano)
Dimanche à l'Aube Traditional
La Pluie Alexandre Georges
- 4.25 ORCHESTRA
Suite from 'The Crown of India' Elgar
- 4.40 MARY LOHLEN
What Shall I Do? Purcell
How Blessed Are the Shepherds
- 4.50 ORCHESTRA
Selection from 'The Emerald Isle' Sullivan-German

- 6.0 Capt. C. H. BREWER, M.C., 'Aviation—The History of Airships'
- 6.15 S.B. from London
- 8.0 MUSICAL CHAIRS
A Fair Start by the Trio: ALMA VANE, FLORENCE OLDHAM, AND HAROLD KIMBERLEY
'All Line Up in a Queue' (Lilac Domino) Cuivillier
ALMA VANE is left out in the Duet, 'Two Little Chicks' (The Country Girl) Monckton
So she sings alone, 'Vilia' (The Merry Widow) Lehar
And is then joined by HAROLD KIMBERLEY in 'The Love Nest' (Mary) Hirsch
FLORENCE OLDHAM re-appears to sing 'If I'd Find You'



Victor Turt



Lozells



Swaine

SOME OF THE ARTISTS WHO WILL BE HEARD FROM CARDIFF TO-DAY.

Mr. Frank Whitnall plays the violoncello in the Cardiff Station Trio [3.40].

The Birmingham String Quartet (Mr. Percival Hodgson, Miss Grace Burrows, Mr. Frederick Mountney, and Miss Joan Willis) will be heard from 10.15 to 11.0.

Mr. Horace Stevens gives the seventh in the series of 'My Favourite Songs' [9.0].

- ROSE MYRTIL
Ah! Lift Up Thy Fair Head
Secrecy } Wolf
Wrap Me In Flowers }
The Bugles Are Calling }
The Old Woman's Advice

[S] Hugo Wolf one of the world's greatest song-writers, or is this an over-estimate? There are those among the most eminent musicians in this country, whose valuations of Wolf are almost as opposite as pole to pole. It is at any rate safe to say that so far we in England know far too little of his songs. In a short life-time (1860-1903) he wrote over two hundred and fifty songs. His choice of poems covered a wide range, and throughout this range he showed extraordinary powers of characterization.

- EDGAR WHEATLEY
Liebeslied Kreisler
Caprice, No. 13 Paganini-Kreisler

- ROSE MYRTIL
Habanera (Carmen) Bizet
O Love From Thy Power (Samson and Delilah) Saint-Saëns
- 8.30-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

- 3.45 AFTERNOON TOPICS: ANNE DEWE, 'All Hallowe'en—Games and Pastimes'

- 5.0 MARY LOHLEN
My Love's An Arbutus } Traditional
I Found My Bonny Babe a Nest }
5.5 ORCHESTRA
Spanish Dances Moszkowski
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne.
Directed by ISADORE GODOWSKY
- 7.0-11.0 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 (Violoncello), VERA MCCOMB THOMAS (Piano)
Festival Dance, Valse of the Hours and Czardas Delibes
Romance Bakalainikof
Andante Dramatique Dyck
Autumn Song Tchaikovsky
- 4.15 Tea-Time Music from the Carlton Restaurant
- 4.45 Afternoon Topics
- 5.0 Tea-Time Music from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR

- HAROLD KIMBERLEY replies with 'The Bold Unbiddable Child' Stanford
And together they advise us to 'Look for the Silver Lining' (Sally) Kern
The Trio make another start, 'Fortune has Smiled' (The Street Singer) Simson
Leaving FLORENCE OLDHAM to illustrate 'Pianoflage' Roy Bargy
Whilst ALMA VANE and HAROLD KIMBERLEY sing together 'Lightly, Lightly' (Monsieur Beaucaire) Messenger
But as FLORENCE OLDHAM and HAROLD KIMBERLEY tell us 'You Never Know' Darcuski
Leaving ALMA VANE to sing 'Every Bit of Loving' (The Southern Maid) Simson
HAROLD KIMBERLEY joins her in 'Whip-Poor-Will' (Sally) Kern
And leaves her when he sings 'The Song of the Tinker' J. Dear
FLORENCE OLDHAM is then all alone in singing 'Poor Poppa'
But they all meet again to sing 'Sweet Child' Whiting, Lewis, and Simon
before saying Good Night.
- 8.45 ZACHARY TAN (Musical Novelties)

- THE HAWAIIAN STEEL GUITAR
March, 'A Kentucky Barbecue' W. J. Smith
Waltz, 'Sweet Hawaiian Moonlight' F. H. Klickman

(Continued on page 246.)



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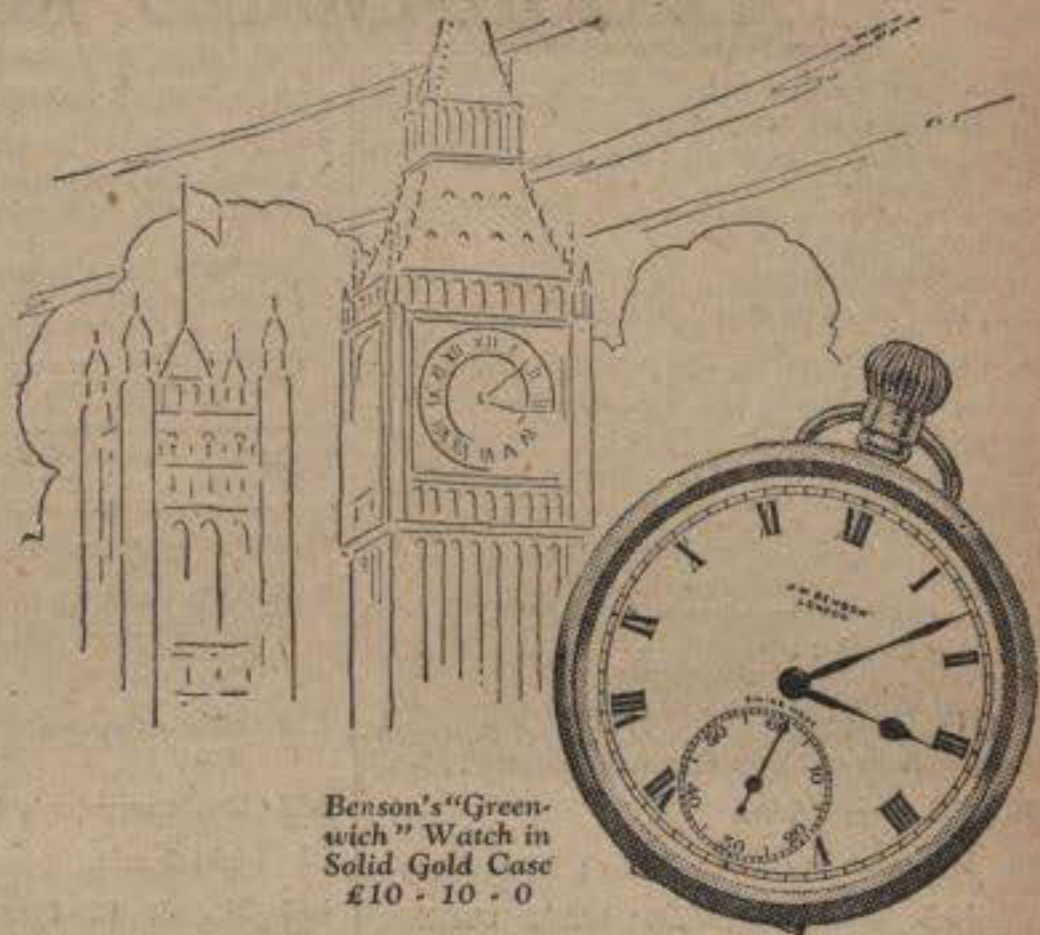
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PROGRAMMES FOR FRIDAY (October 29)

(Continued from page 244).

MUSIC FROM THE WOOD SAW
Old American Folk Song, 'Swanee River,' with
double stopping
'The Last Rose of Summer'

BALLOON MUSIC
Waltz, 'Seventeen' *Chas. Rosoff*
Fox-trot, 'Ukulele Baby' *Sherman and M. Bloom*

9.0 MY FAVOURITE SONGS—VII.

A Recital by HORACE STEVENS (Baritone)
Si, tra I ceppi (Berenice) *Handel*
To Anthea *Hatton*
Simon the Cellarer *Hatton*
The Song of the Volga Boatmen
Chaliapine-Koeneman

Night } *Garnet Wolseley Cox*
Kisses }
Morning Song } *Martin Shaw*
The Dip }
Beward of the Maidens *Maude Craske Day*
The Gentle Maiden *Somervell*
Good Fellows be Merry (Peasant Cantata) .. *Boch*

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 THE BIRMINGHAM STRING QUARTET

PERCIVAL HOBSON, GRAVE BURROWS, FREDERICK MOUNTNEY, JOAN WILLIS
Quartet in A Minor (Op. 41) *Schumann*
Quartet in D Minor (Posthumous) *Schubert*
Death and the Maiden; Variations
Interludium in Modo Antico *Glazounov*
Molly On the Shore *Percy Grainger*

2ZY MANCHESTER. 378 M.

1.15-2.0 Pianoforte Trio from the Piccadilly Picture Theatre

3.25 BROADCAST TO SCHOOLS: Lancashire's History in Stone and Brick—Miss B. HINDSHAW, 'The Dissolution of the Monasteries'

3.45 WINIFRED GRIFFITHS (Soprano)
Lo! Here the Gentle Lark *Bishop*
One Fine Day (Madame Butterfly) *Puccini*
Villanelle *Eva Del' Aqua*
Doll Song *Offenbach*

4.0 THE STATION QUARTET

Selection, 'Chopiniana' *Finck*
Ballet Russe *Luigini*
Waltz, 'Toujours ou jamais' *Waldteufel*
Barcarolle *Tchaikovsky*
An Angel's Song *Sammons*
Selection, 'The Chocolate Soldier' *Straus*

5.0 AFTERNOON TOPICS: Dr. A. KERSEAW, 'Sir Walter Raleigh'

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

8.0 SOME BRIGHT ENTERTAINMENT

Provided by THE BUBBLES CONCERT PARTY: EVA BANTING (Soprano), ROSE MURRAY (Comedienne), ARCELE CLIFFORD (Entertainer), WILL SEYMOUR (Comedian), ARTHUR BELL (Baritone), WINFRED SWINFORD (Solo Piano and Accompanist). Directed by WILL SEYMOUR

9.0 LIGHT ORCHESTRAL MUSIC by THE STATION ORCHESTRA

Three Popular Overtures:
Zampa *Herold*
William Tell *Rossini*
Peet and Peasant *Suppé*

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 LIGHT ORCHESTRAL MUSIC (Continued)

La Fée Tarapatapoun *Foulds*
Scherzo, 'A Midsummer Night's Dream' *Mendelssohn*
Entr'acte, 'Les Sylphides' *Cussans*
Spring Song and Bees' Wedding *Mendelssohn*
Dance of the Sugar Plum Fairy from the 'Nutcracker' Suite *Tchaikovsky*
Danses Miniatures de Ballet *Ansell*

6KH HULL. 335 M.

11.30-12.30 Gramophone Records

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

4.0 Afternoon Topics

4.15 Field's Octagon Quartet: Directed by J. H. Rodgers

5.15 THE CHILDREN'S HOUR

6.0 Light Music

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

6.35-11.0 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. W. P. WELPTON, B.Sc., 'The Science of Common Objects'

4.0 The Scala Symphony Orchestra relayed from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS: 'More Autumn Fashions,' by Miss M. M. HUMMERSTON

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, L.R.A.M. 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: Prof. E. T. CAMPAGNAC, Talks on English Literature (4)

4.0 Gaillard and his Orchestra from the Scala Cinema

5.0 AFTERNOON TOPICS: MANNIN CRANE, 'Liverpool Three Thousand Years Ago'

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

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

7.0-11.0 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 AFTERNOON TOPICS: ROSE FYLEMAN, 'New Books'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

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

5PY PLYMOUTH. 338 M.

3.30 Orchestra relayed from Popham's Restaurant

4.0 Afternoon Topics

4.15 Tea-Time Music: THE ROYAL HOTEL TRIO: Directed by 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 (Dance Music)

2.30 THE BAND OF H.M. ROYAL MARINES. (By kind permission of the Commanding Officer, Col.-Commandt. R. H. Morgan, C.B.E., A.D.C., R.M.). Directed by Capt. C. HOBY, M.B.E., relayed from the Sheffield Grocers' and Provision Dealers' Association Exhibition, held at the Royal Artillery Drill Hall

Military March, 'The Star of Italy' *Fisher*
Overture to 'Rosamunde' *Schubert*
Aubade (Morning Song) *Ansell*
Scenes from the Opera, 'Il Trovatore' .. *Verdi*
Suite, 'Rustic Revels' *Percy Fletcher*
Valse, 'Antoinette' *Conrad*
Selection, 'Primrose' *Gershwin*
Scene, 'In a Persian Market' *Ketelbey*
Suite, 'At the Play' *York Bowen*
Dance, 'Jack in the Box' *Nicholls*

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.10 Alderman W. WORMALD, O.B.E., 'The Growth of Public Health Administration.' (Alderman W. Wormald is Chairman of the Public Health Committee of the County Borough of Rotherham, and this talk is in connection with the Rotherham Health Week and Exhibition to be held from October 28 to November 3)

6.30 BAND OF H.M. ROYAL MARINES (Continued)

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

6ST STOKE. 301 M.

3.30 BROADCAST TO SCHOOLS: Rev. G. HAMLET

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

5.0 AFTERNOON TOPICS: JEAN WHITFORD, 'All Hallowe'en'

5.15 THE CHILDREN'S HOUR

6.0 ARTHUR BERBINGTON (Tenor)
For You Alone *Henry E. Gecht*
The Sailor's Grave *Arthur Sullivan*
Passing By *Purcell*
On With the Motley *Leoncavallo*

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, 'The Romance of Other Days' (6). Mr. T. Kenneth Rees, M.Sc., 'Plants of the Sea Shore' (6)

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

5.0 Mr. HARRY T. RICHARDS, 'Peeps at Other Lands'

5.15 THE CHILDREN'S HOUR

6.15 Light Music

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

(Condensed Northern Programmes for Friday, October 29, will be found on page 250.)

PROGRAMMES FOR SATURDAY (October 30)

2LO LONDON. 365 M.

1.0 Time Signal, Greenwich

3.0 THE WIRELESS ORCHESTRA: Conducted by JOHN ANSELL

Overture to 'Djamileh' Bizet
Ballet Suite from 'Sylvia' Delibes

DJAMILEH, a one-act light Opera, was the first work for the stage that Bizet wrote after the war of 1870. It was not a success, for though Bizet felt that he had been happily inspired, he realised that, as he said, the piece was 'too far removed from the conventions of the Opéra Comique.' 'Whatever happens,' he added, 'I am content to return to the path that I should never have left, and that I shall never forsake again.'

The Opera was withdrawn after only ten performances.

The plot of *Djamileh* concerns the love of an Egyptian girl for Haroun, a profligate of Cairo, who purchases a new slave every month. After appearing before him as one of these slaves, *Djamileh* wins his favour.

DELIBES made his name as a successful composer of Ballets and short Comic Operas. *Sylvia* was the successor to his extremely successful first Ballet *Coppelia*, but there was a gap of six years between the two, for the Franco-German war of 1870 broke out a few weeks after *Coppelia* was produced.

Tchaikovsky, who wrote some admirable Ballet music himself, once said of *Sylvia*, 'My *Swan Lake* is poor stuff compared to that.'

JOAN HORDERN (Soprano)

Selected Songs

ORCHESTRA

Second Serenata Toselli
Garni Sardana Thomas Breton

BRETON (1850-1923) was a Spaniard, who rose from a very humble place in life to be a leading Conductor and Director of the Royal Conservatoire of Music at Madrid. He began at the age of ten to earn his living by playing in café orchestras. Later, when he became well known as a Conductor, he introduced many new works to Spain, not without difficulty. There was a good deal of artistic conservatism in his day, if we may judge from the fact that Saint-Saëns' *Dance of Death (Danse Macabre)* was frowned upon by a prominent Orchestra.

He worked hard to establish a Spanish National Opera, writing and lecturing on the subject and composing many works dealing with sides of life familiar to his countrymen.

DEZSO KORDY

'Cello Solos

ORCHESTRA

Sarabande Gounod
Selection from 'Les Cloches de Corneville' Planquette

JOAN HORDERN

Selected Songs

ORCHESTRA

Overture, 'Land of the Mountain and Flood' MacCunn

HAMISH MACCUNN'S untimely death in 1916, at the age of forty-eight, deprived us of a composer who responded finely to the influences of his nationality. His Tone Poems based on Scots subjects, and his Operas, *Jeanie Deans* and *Diarmid*, show delicacy, insight, and a power of graphic expression. His Concert Overture, *Land of the Mountain and the Flood*, written while MacCunn was a student at the Royal College of Music, has as a motto the familiar passage from Scott's *Lady of the Lake*, beginning, 'O Caledonia, stern and wild, meet nurse for a poetic child!'

The typically Scots First Main Tune comes at once, on the 'Cellos.

A new Clarinet phrase leads, through various keys, to the Second Main Tune, like an old love-ballad (Second Violins).

These subjects are worked up into a romantic and exhilarating celebration in music of the beauties of the composer's native land.

DEZSO KORDY

'Cello Solos

ORCHESTRA

Scherzo, 'Badinage' Thomé
Suite, 'The Ballet of Flowers' Henry Hadley

HENRY HADLEY (born 1871) is one of the most prolific American composers of to-day. He has written Symphonies, Operas, Cantatas, Chamber pieces and many other kinds of music—over a hundred works in all. A number of these have won prizes offered by American patrons of music.

5.0 Mme. DE WALMONT: 'The English as Seen by Bourget'



THE DRAGON IN CHINESE ART.

A beautifully carved dragon statue, from the pedestal of an ancient astronomical instrument in the Summer Palace at Peking. This photograph was taken by Mr. Cecil Lewis, who gives another of his Chinese Talks to-night.

5.15 THE CHILDREN'S HOUR: Selections by the RADIO QUARTET. Kinga Comes to the Forest (A. A. Milne)

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.30 Mr. BASIL MAINE: 'Next Week's Music'—with Illustrations

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

7.15 Mr. C. A. Lewis: Peking: The Water Dragons

7.28 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 MY PROGRAMME—III.

Arranged by the Rt. Hon. J. R. CLYNES, M.P.

MR. J. R. CLYNES, who has chosen the third of the series of special programmes arranged by the London Station to give 'outsiders' a chance of expressing their views, is one of the most prominent figures in the Labour Party's Front Bench. He has represented the

Plattling Division of Manchester since 1906; from 1918 to 1919 he was Food Controller, and from 1921 to 1922 Chairman of the Parliamentary Labour Party. When the Labour Government came into office, in 1924, Mr. Clynes became Lord Privy Seal and Deputy Leader of the House of Commons. He is also President of the National Union of General and Municipal Workers.

9.30 Major L. R. TOSWILL: 'Has Rugby Football Improved?'

9.45 STRAUSS'S SONGS

Sung by

VIVIENNE CHATTERTON

Ich schwebe (I Tremble), Op. 48

Freundliche Vision (Kindly Vision), Op. 48

Sie wissen nicht (They Know Not), Op. 40

Monolog der Marschallin (Princess Von Werdenberg's Monologue), Op. 59

Schlechtes Wetter (Stormy Weather), Op. 69

Einerlei (Unchanging), Op. 69

ICH SCHWEBE is very Straussian in one respect, for the top part of the accompaniment moves in 'sixths' (chords of two notes, six scale-degrees apart) nearly all the way through. 'Thirds' and 'sixths' are a mannerism in Strauss; but he does not as a rule adopt it so pointedly as in this song. Here the high swinging sixths are probably suggested by the words: 'Like an angel I seem to swing, my foot scarcely touching earth; for in my ears is the ring of my love's good-bye.'

Freundliche Vision is a day-dream of what might be, and, if the lovers' hopes come true, will be. It is a vision of their country cottage. The music is free in its harmonic effects but simple in its general design, and it aptly reflects the happy dream of the poet.

Sie wissen nicht—'They know not how wonderful they are; neither the nightingale nor my snow-white maiden.' The nightingale is much in evidence in the Piano accompaniment. A sudden change of key introduces an upward-sweeping tune, in Straussian thirds, that seems to belong to the snow-white maiden.

The *Monologue* from the Opera 'Der Rosenkavalier' (The Rose-Cavalier) contains the moral of this enchanting Comedy-Grand-Opera from Vienna. Middle-age must yield to youth. The wealthy, still beautiful but slightly *passée* Princess knows (at the end of Act I.) that she cannot hope to hold her young lover if youth should enter into rivalry with her. In this Monologue she bewails her coming loneliness—not without dignity and resignation.

Schlechtes Wetter is also a monologue. The poem is by Heine. A young man looks out through his window into the rain and darkness. A solitary wandering light reveals a little old mother on her way to buy flour and eggs and butter; no doubt she intends to make a cake for that great daughter of hers. The daughter sits at home in the easy chair blinking at the fire, her golden hair falling about her sweet face.

The music is descriptive and humorous. Note the homely waltz tune that comes in with the 'Mehl und Eier und Butter.'

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

10.15 MY PROGRAMME, by the Rt. Hon. J. R. CLYNES, M.P. (Continued.)

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

1.0 Time Signal; Greenwich

3.0 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

PROGRAMMES FOR SATURDAY (October 30)

5IT BIRMINGHAM. 479 M.

3.45 DAN CARROLL and his DECAMERON BAND from the Palais de Danse

4.45 RUTH ABBOTT (Songs at the Piano)

5.15 THE CHILDREN'S HOUR

6.0 LOZELL'S PICTURE HOUSE ORCHESTRA: Conducted by PAUL RIMMER

One-step, 'Toreador' Hanson
Fantasia, 'Spanish Review' Binding
Selection, 'Carmen' Bizet
Fox-trot, 'Pensacola' Rose

7.0 S.B. from London

8.0 'THE SATURDAY NIGHT REVUE'

Written and Produced by Graham John
Music by GEOFFREY GWYTHYR and MAX DAREWSEL

Cast includes:

GEOFFREY GWYTHYR
STELLA SEAGER
TOMMY HANDLEY
LILLIAN HARRISON
ALAN HOWLAND
JANE AYR

THE LONDON RADIO DANCE BAND: Directed by SIDNEY FIRMAN

The Production presented by R. E. JEFFREY

9.0 MAINLY BALLADS

WINIFRED MORRIS (Contralto)
HEDDLE NASH (Tenor)
PATRICIA ROSSBOROUGH (Songs at the Piano)
HEDDLE NASH

Come Into the Garden, Maud Balfe
Charming Chloë German
Blow, Blow, Thou Winter Wind Roger Quilter

PATRICIA ROSSBOROUGH

I Wouldn't Be One Bit Surprised Donaldson
I Never Knew Fiorito
After I Say I'm Sorry Donaldson
WINIFRED MORRIS

The Sweetest Flower That Blows Halsey
I Heard You Singing Coates

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15 LIGHT INTERLUDE by PATRICIA ROSSBOROUGH

Always Berlin
If I Knew I'd Find You Brown and Clare
Waiting for the Moon Lerner

10.30-12.0 DANCE MUSIC. THE SAVOY BANDS. S.B. from London

6BM BOURNEMOUTH. 386 M.

11.15-12.15 Midday Music relayed from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

3.45 AFTERNOON TOPICS: Miss WIDLAK, 'A Little More About Surnames'

4.0 DANCE MUSIC

THE ROYAL BATH HOTEL DANCE BAND relayed from King's Hall Rooms

Directed by ALEX WAINWRIGHT

Picador Nicholls
Coming Through the Cornfield Nicholls
Wanna Go Home Blues Henderson
Jack in the Box Nicholls
Castle in Spain Jones
When It's June Down There Tennant
You and Somebody Else
Horsee
That Sweetie of Mine Bereg
Love is Everlasting Friml
Only For You Ellis

Moonlight on the Ganges Nyers
Hi Ho Merrie Brown
Call Me Early in the Morning Rule
Tango, 'La Parisienne' Filippotto
El Canto
Anyone Can Smile Evans
My Girl's Hair Rule
Chinese Moon Nussbaum
Waters of Perkiomen Klickmann
What About Me? Campbell
My Pal Jerry Rose
Susie Was a Wild Child Sarony
Cecilia Dreyer
Mighty Blue Whiting
Buy Bananas Watson

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

8.0 'THE SATURDAY NIGHT REVUE'
(For Cast see Birmingham Programme)

9.0 HALF AN HOUR SONG FEATURE

GEOFFREY DENTON (Baritone)
Mendin' Roadways Eric Coates
Five Eyes C. Armstrong Gibbs
The Floral Dance K. Moss
Roadways H. Lohr

CONSTANCE PAULTON (Contralto)

Two of Liza Lehmann's 'Cautionary Tales'
(Verses by Hilaire Belloc)
1. 'Matilda—who told lies and was burned to death'
2. 'Rebecca—who slammed doors for fun, and perished miserably'

GEOFFREY DENTON

The Vagabond, ... } R. Vaughan Williams
The Roadside Fire }

CONSTANCE PAULTON

Love in April C. Kriens
Old Man 'Might-have-been' M. Bealy
The Dandelion T. F. Dunhill
The Night Wind R. Farley

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

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-time Music from the Carlton Restaurant

3.0 Concert. London Programme relayed from Daventry.

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.40 Mr. L. E. WILLIAMS, 'Football Topics'

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

2ZY MANCHESTER. 378 M.

3.30 Dance Music from the Piccadilly Picture Theatre

4.45 TOM RUSHTON (Baritone)

The Two Grenadiers Schumann
Sincerity Emilie Clarke
O Mistress Mine Roger Quilter
Paddy's Perplexity Maurice Kenward

5.0 AFTERNOON TOPICS: Miss RACHEL HUMPHRIES, F.R.G.S., 'Burma—The Land of Temples and Cheroots'

5.15 THE CHILDREN'S HOUR

6.0 LIGHT MUSIC from the Manchester Wireless Exhibition, City Hall

March, 'Italian Retreat' Drescher
Valse, 'The Girl in the Train' Fall
Selection, 'Pagliacci' Leoncavallo
Canzonetta Godard
Miniature Suite Coates
Selection, 'Rose-Marie' Friml

6.50 For Scouts

7.0 S.B. from London

8.0 'THE SATURDAY NIGHT REVUE'
(For Cast see Birmingham Programme)

9.0-12.0 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

4.0 AFTERNOON TOPICS: Mrs. A. N. OVERELL, 'School Days in Germany'

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

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-12.0 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. C. MILLER, L.R.A.M. Relayed from the Leeds Mercury Better Housing and House-keeping Exhibition, Fenton St. Drill Hall, Leeds

5.0 AFTERNOON TOPICS

5.15 THE CHILDREN'S HOUR

6.0 LIGHT MUSIC

6.30-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

4.0 AFTERNOON TOPICS: KATE LOVELL, 'All Hallowe'en'

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
(at 5.45) 'THE SECRET OF CORMORANT CRAG'

A Play by C. E. Hodges. Presented by EDWARD P. GENN
Simon Truscott WALTER SHORE
Prudence Tremaine GLADYS DOVEY
Caleb Grimston PHILIP H. HARPER
Michael Armstrong HUGH H. FRANCIS
Job J. P. LANBE
Scene 1, Cliff Gardens at 'Red Roots'
Scene 2, Cormorant Crag (late evening—the same day)

6.15 DANCE MUSIC by the PICCADILLIANS DANCE ORCHESTRA: Directed by JULIAN VEDEY, relayed from the Edinburgh Café Ballroom

6.30 S.B. from London

8.0 'THE SATURDAY NIGHT REVUE'
(For Cast see Birmingham Programme)

9.0-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Gramophone Records

3.45 The Savannas Band relayed from the Palais de Danse

5.0 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30-12.0 S.B. from London (10.10 Local News)

(Continued on page 250.)

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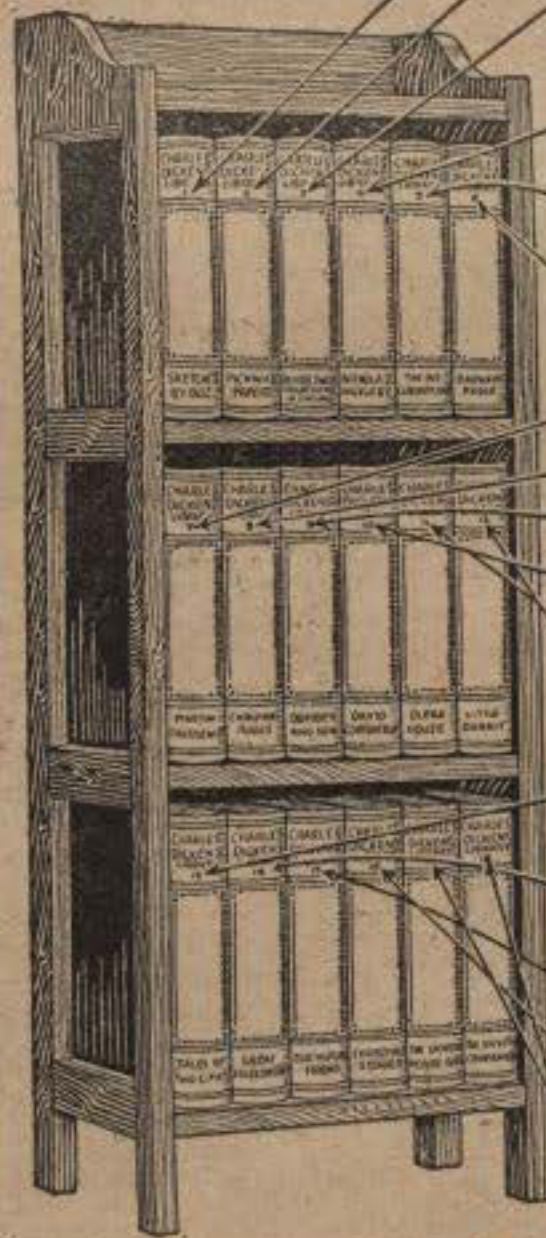


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PROGRAMMES FOR SATURDAY (October 30)

5PY PLYMOUTH. 338 M.

- 11.0-12.0 George East and his Quartet relayed from Poplam's Restaurant
- 3.0 The Station Quartet
- 4.0 AFTERNOON TOPICS
- 4.15 Tea-Time Music: THE ROYAL HOTEL TRIO: Directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 DOUGLAS LEATHERBY (Pianoforte)
- 8.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.

- 2.30 BAND OF H.M. ROYAL MARINES (by kind permission of the Commanding Officer, Col. Commdt. R. H. Morgan, C.B.E., A.D.C., R.M.): Directed by Capt. C. Hoby, M.B.E., Mus.Doc., relayed from the Sheffield Grocers' and Provision Dealers' Association Exhibition, held at the Royal Artillery Drill Hall
- Military March, 'The Second Commandant' C. Hoby
- Overture, 'Rienzi' Wagner
- Intermezzo, 'Fleur-de-Amour' P. Fletcher
- Scenes from the Opera, 'Tannhäuser' Wagner
- Suite from Incidental Music, 'Faust' Coleridge-Taylor
- Suite, 'Sylvan Dances' P. Fletcher
- Serenade, 'An Angel's Song' Sammons
- Selection, 'Poppy' S. Jones
- Dance, 'Carolina' Condor
- Valse, 'Say You Love Me' Nicholls

- 5.0 Musical Interlude
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.10 'Fascinating Mysteries,' Recounted and Solved by 'L. du G.' of PUNCH. (2) 'The Hubbard Burglary'
- 6.30 BAND OF H.M. ROYAL MARINES (Continued)
- 7.0 S.B. from London

- 8.45 Speeches by Sir SAMUEL ROBERTS, M.P., and Sir DOUGLAS HOGG, K.C., M.P., Attorney-General, on the occasion of the 298th Sheffield Cutlers' Feast, relayed from the Cutlers' Hall

- 9.15-12.0 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: FLORENCE M. AUSTIN: 'How and Why Legends'
- 5.15 THE CHILDREN'S HOUR: 'Ramy' gives another Animal Talk
- 6.0 DANCE MUSIC
- 6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 482 M.

- 4.0 Thé Dansant relayed from the Baltic Lounge Café Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 T. D. JONES (Short Pianoforte Recital)
- 6.30 S.B. from London
- 7.40 Mr. J. C. GRIFFITH-JONES: 'Association Football in West Wales'
- 8.0-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 11.30:—Mabel Hatfield (Soprano). 11.40:—Harry Smith (Cornet). 11.50:—Mabel Hatfield. 12.0:—Harry Smith. 12.10-12.30:—Gramophone Records. 4.0:—Mr. Arthur B. Alcock: 'Art in the Book of Job.' 4.15:—Music from Coxon's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Hilda Vincent (Soprano): Ah! How Sweet It Is To Love (Purcell); Nymphs and Fauns (Demberg). 6.10:—Belle Davidson (Violin): Schwedische Melodie (Wilhelm); Zapateado (Sarasate). 6.20:—Harry Shuttleworth (Bass): Me and My Jane and Give and Take (T. C. Sterndale Bennett); Lighterman Tom (W. H. Squire). 6.30:—Hilda Vincent: Le Saran Rose (Arditi); Villanelle (Bell'acqua); Dashing White Sergeant (Bishop). 6.40:—Bell Davidson: Elégie (Bazzini); Perpetuum Mobile (Ries). 6.50:—Harry Shuttleworth: When a Maiden Takes Your Fancy (Mozart); The Wanderer's Song (Julius Harrison); Hills of Devon (Allen J. Russell). 7.0:—S.B. from London. 7.40:—Mr. John Kenmir: 'Association Football.' 8.0:—S.B. from London. 10.30:—Tilley's Dance Band from the Grand Assembly Rooms. 11.0-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

- 4.0:—The Wireless Quartet. James Cottingham (Baritone). 5.0:—Afternoon Topics: Miss Elma Story. 'Hallowe'en Customs.' 5.15:—Children's Hour: Hallowe'en Fun with the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15:—S.B. from London. 7.40:—Scottish Lach Series: Lochs of Kilmross and Clackmannan. Speaker, Prof. R. S. Rait, C.B.E. 8.0:—Scottish Hallowe'en Programme. 9.30:—S.B. from London. 10.15:—Hallowe'en Programme (Continued). 10.30-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

- 3.45:—Afternoon Topics: Mrs. Lindsay Shepherd. 'The Pleasures of Ordinary People.' 4.0:—Station Orchestra, conducted by Paul Askew. Mary E. Fettes (Violin). 5.15:—Children's Hour: Humorous Songs by Janet MacFarlane; Pianoforte Music by Auntie Marie. 6.0:—S.B. from London. 7.49:—S.B. from London. 8.0:—Station Orchestra, conducted by Paul Askew: Suite, 'Americana' (Thurbon); Tiger's Tail; When Mallory Sings; Watermelon Fête. 8.10:—Addie Ross (Soprano): Old World Dance Songs (Phillips); With Courty Grace; Powder and Patches; Sweet Lady Moll; In the Gay Olden Times; April is a Lady (Phillips). 8.22:—Fred Beck and George Stockwin in Character Studies, Songs, and Sketches. 8.35:—George Milne (Bell Solos): Les Cloches de St. Malo (Brunner); Liselotte (Air de Ballet) (Adam). 8.45:—Addie Ross: Good Morning, Brother Sunshine (Liza Lehmann); Do You Believe in Fairies? (Wolsley Charles); Fairy Cradles, Piper Jime, and Tiptoe (Molly Carow). 8.56:—Orchestra: Carlsbad Dolls' Dance (Pleier). 9.0:—Fred Beck and George Stockwin. 9.15:—Orchestra: Four Dances from 'The Blue Bird' (O'Neill). 9.30:—S.B. from London. 10.15:—'Salt Beef'—A Farce in Three Scenes by Arthur Black. Played by The Aberdeen Radio Players. Cast: Sandy—William Meston; Kirsty—Gertrude Page; Policeman—George Dewar; The Merchant—William Meston. Scene 1.—A Working Man's Home. Scene 2.—Merchant's Shop. Scene 3.—As Scene 1. Time—The Present. 10.35 app.—12.0:—S.B. from London.

2BE BELFAST. 440 M.

- 4.0:—Afternoon Topics: Mrs. Percy Lewis. Travel Talk: 'Australia.' 4.15:—The Station Orchestra. Harry Dyson (Flute) and Pauline Barker (Harp). Victoria Gordon (Contralto). 5.15:—Children's Hour: The Radio League Children's Party in aid of the Belfast Radio League Cot Fund, relayed from the Locksley Hall. 6.0:—S.B. from London. 8.0:—The Three Aces present a Medley of Mirth and Music. 8.0:—Hallowe'en. A Party with the old-time songs and dances by The Station Orchestra. Mrs. Rooney has threatened to join in the 'Dookin'.' 9.30-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

- 4.0:—Restaurant Music from Draffen's, directed by John Reid. 5.0:—Mr. John Allan: 'Scottish Wit and Humour' (6). 5.15:—Children's Hour. 6.0:—Musical Interlude. 6.15:—Dunfermline Sports Talk: Mr. A. W. Joyce. 'Swimming.' 6.30:—S.B. from London. 8.0:—S.B. from Glasgow. 9.30:—S.B. from London. 10.15:—S.B. from Aberdeen. 10.35 app.—12.0:—S.B. from London.

2EH EDINBURGH. 328 M.

- 3.0:—Leon Whiting and his Miami Dance Band from the Dunedin Palais de Danse. 4.0:—Mr. William Gow: 'Puns.' 4.15:—Leon Whiting and his Miami Dance Band from the Dunedin Palais de Danse. 5.15:—Children's Hour. 6.0:—Musical Interlude. 6.30:—Councillor L. L. Bliton: 'What is Being Done for Boys in Edinburgh.' 6.45-12.0:—S.B. from London.

NORTHERN PROGRAMMES FOR FRIDAY, OCTOBER 29.

(Continued from page 246.)

5NO NEWCASTLE. 404 M.

- 3.0-3.30:—Broadcast to Schools: Miss Jowitt. 'Famous Pictures'—(5) King Cophetua and the Beggar Maid. 4.0:—Afternoon Topics. 4.15:—Music from Tilley's Restaurant, Blackett Street. 5.15:—Children's Hour. 6.0:—S.B. from London. 8.0:—Wallend Male Voice Choir, Conducted by

George W. Danskin: Come, Let Us Join the Roundelay (Bralo); Peasants' Watch (Elgar); Comrades in Arms (Adam); O Peaceful Night (Gernand); Martyrs of the Arena (Laurent de Rille); 8.15:—Betty Page (Violoncello): Adagio and Allegro in D Major (Haydn). 8.25:—Toddy Elben (Osopvat) (Caricatures in Song); He Walked Right In, Turned Around and Walked Right Out Again; My Brudda Sylvest, 8.35:—Choir: Zut! Zut!; The Wanderer; The Reveillé (Elgar). 8.55:—Betty Page: Après un Rêve (Fauré); Poem (Hugo Auon). 9.10:—Toddy Elben, The Yiddisher Band. 9.15:—Choir: The Song of the Blacksmith (Hög); I Dare Not Ask a Kiss (Baird); The Fond Lover (Bantock); Variations from 'Old King Cole' (arr. Forsyth). 9.30:—S.B. from London. 10.15-11.0:—Dance Music. Percy Bush's Aeolian 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. le Grip, French Talk. 3.45:—Musical Item: Quartet, Selection, 'L'Arlesienne' (Bizet). 3.55:—Wireless Quartet: Brenda Johnson (Soprano). 5.0:—Afternoon Topics. 5.15:—Children's Hour: Cousin Sheila, 'The Terrible Twins.' 6.0-6.2:—Weather Forecast for Farmers. 6.15:—S.B. from London. 7.40:—Prof. W. G. R. Paterson, 'Agriculture.' 8.0:—Station Orchestra, Conducted by Herbert A. Carruthers: Leap Year (Stoddin). Stockwin and Beck will Entertain. Orchestra: The Runaway Girl (Caryll and Monckton); No. No. Nanette (Youmans). Stockwin and Beck will Entertain. Orchestra: The Passing Show of 1914 (Finck). 9.30:—S.B. from London. 10.15-11.0:—Orchestra: Three Dances from 'Hullo, America' (Finck). Eddy Reid will Entertain. Orchestra: March, 'Invincible Eagle' (Scusa).

2BD ABERDEEN. 495 M.

- 3.30:—Broadcast to Schools: Mr. William Swainson: 'Music'—How Musicians Learned to Make Tunes Ride. 3.45:—Station Orchestra, Conducted by Paul Askew: 'Melodious Memories' (Finck). 4.0:—Mrs. Trull, 'Citizenship' (8). 4.15:—Station Orchestra: La Manola (Eilenberg). 4.20:—Hope Glen (Contralto). 4.30:—Orchestra: Symphony, No. 4 ('Jupiter') (Mozart). 4.55:—Hope Glen. 5.5:—Orchestra: Overture, 'Fidelio' (Beethoven). 5.15:—Children's Hour: Solos and Choruses by the Rosemount Intermediate Choir: Conducted by George Innes. 6.0:—Rev. Charles E. Forster. 'Scotland in the Making.' 6.15:—For Farmers: Conducted by Mr. Don G. Munro. 6.25:—Agricultural Notes. 6.30:—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 7.0:—S.B. from London. 7.40:—Mr. Peter Craigmyle, Football Topics. 8.0:—Station Orchestra, Conducted by Paul Askew: Overture, 'Der Freischütz' (Weber). 8.10:—Helen Burnett (Violin): Sonata in A Major (Vivaldi); Prélude; Corrente; Adagio; Giga; Rondo in G Major (Mozart-Kreisler). 8.25:—Patty Jones (Tenor); Per la Gloria (Bassonini); Tre Giorni Pergolesi; Onbra Mai Fu (Largo) (Handel). 8.35:—J. G. Burnett (Pianoforte) and Helen Burnett (Violin): Sonata in B Minor (for Piano and Violin), Op. 110 (Scharwenka); Allegro; Largamente-Allegretto Con Moto. 8.50:—Patty Jones: Serenade, The Inquirer and Impatiencer (Schubert). 9.0:—J. G. Burnett: Fantaisie in E Minor, Op. 40 (Chopin). 9.13:—J. B. Shaw (Cello): Mazurka, Op. 11, No. 3; Tarantelle, Op. 33 (Popper). 9.23:—Orchestra: Concert Waltz, 'In the Woods' (Reiter). 9.30:—S.B. from London. 10.15-11.0:—Patricia Rossborough (Songs at the Piano); Howard Rogers (Comedian); The Radio Dance Quartet, Directed by Alex Madlky.

2BE BELFAST. 440 M.

- 3.20:—Broadcast to Schools: M. Stéphan. 'Elementary French'—London Programme relayed from Daventry. 3.45:—Concert by the People's Concert Society. London Programme relayed from Daventry. 4.45:—Gramophone Records. 5.15:—Children's Hour: 'More Badminton Hints,' by Aunt Ethel. Songs by Cousin Hugo. 6.0:—S.B. from London. 8.0:—R. L. O'Mealy (Ulster Pipes): Single Jig, 'The Shady Lane'; Double Jig, 'The Wheels of the World' and A Loiner Love Song, 'The Maid of Ballymore' (arr. R. L. O'Mealy). 8.10:—W. R. Gordon (Baritone): The Blackbird and The Maid of the Sweet Brown Knave (Traditional); The Jug of Punch (Wood). 8.20:—Orchestra: Two Irish Tone Sketches (O'Donnell); The Mountain Sprite; At the Pattern. 8.30:—James Stewart (Verse Speaker): The Ireland of To-day in Literature: Old Folks of Donegal (1) Old Man's Talk, (2) Biddy Magee, (3) Danny O'Doyle (Elizabeth Shaney). (Selwyn and Blount). 8.38:—Orchestra: Old Munster Love Song (Traditional); Jig (Two Irish Dances) (Pinecone). 8.48:—Evva Kerr (Soprano): Two Old Irish Airs from 'A Sprig of Shamrock' (Brewer). 8.58:—James J. Clark (Traditional Fiddler): Reel, 'Fernoy Lassies'; The Irish Washerwoman, Hornpipe, 'The Harvest Home' and Reel, 'The Fourhand' (arr. J. O'Neill). 9.8:—The Ireland of Long Ago in Literature: First Act of the Drama 'Deirdre,' by A.E.: Presented by James Stewart. 9.20:—Pauline Barker, Selected Irish Airs. 9.26:—R. L. O'Mealy: Reel, 'Miss Multitude' and Reel, 'The Cork Hornpipe' (arr. R. L. O'Mealy). 9.30-11.0:—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, directed by F. Loutledge Bell. 4.30:—Mamie D. Kinnear (Contralto). 5.0:—Afternoon Topics: Mr. W. Percival Westell, F.L.S., 'Our Feathered Policemen.' 5.15:—Children's Hour. 6.0:—Musical Interlude. 6.30:—S.B. from London. 10.15-11.0:—S.B. from Aberdeen.

2EH EDINBURGH. 328 M.

- 3.30:—Broadcast to Schools: Mrs. John Lang. 'Makers of Scotland'—(4) The Wars of Independence. 4.0:—Mr. W. J. M. Menzies, 'Journeys Under Water.' 4.15:—Station Pianoforte Quartet. 5.15:—Children's Hour. 5.0:—Liddell Peddie (Tenor). 6.30:—Hon. Lady Hope of Pinkie, 'What is Being Done for Girls in Edinburgh.' 6.45-11.0:—S.B. from London.

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SUPPLEMENT**

*The "P.W."
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How-to-Make
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ONE-VALVE REFLEX RECEIVER

To-day's splendid Gift gives the most explicit instructions, including wiring and pictorial diagrams, for building two first-class receivers for working on B.B.C. wave-lengths. The supplement is superbly printed and lavishly illustrated. Another supplement will be given with next week's issue covering more advanced circuits. These supplements make a valuable guide of permanent value to all classes of constructors. All the circuits described have been selected for their reliability and easy control.

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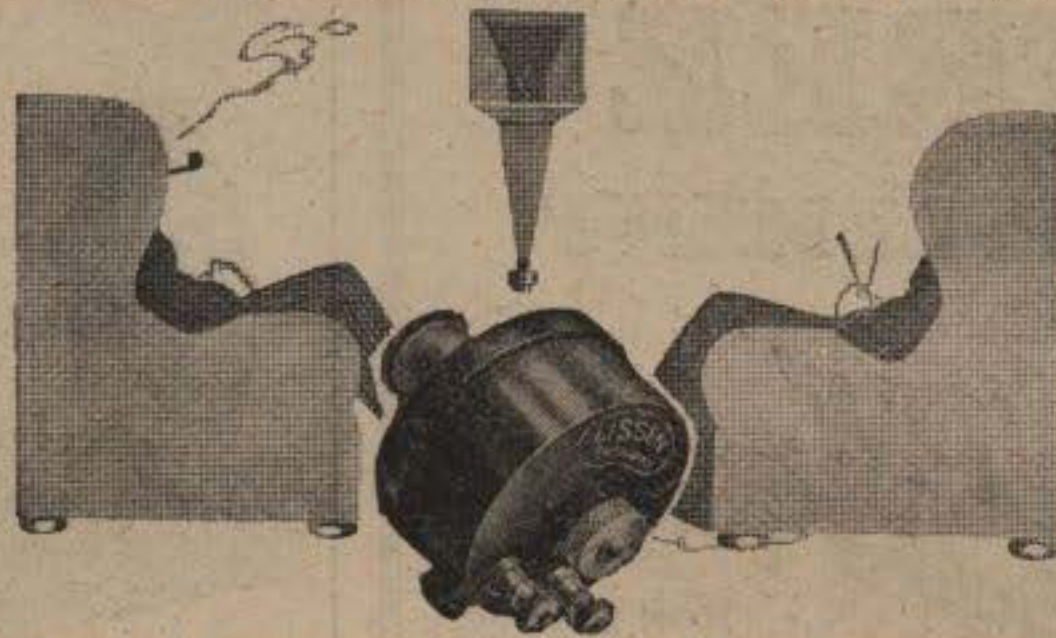
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BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/-, Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

GOLDEN TONES—AND GOLDEN HOURS IN MANY HOMES.

PEOPLE ARE BUILDING WITH THE LISSENOLA.



Your LISSENOLA will fill the evening with real radio enjoyment which cannot be monopolized by anybody, but which all at home can enjoy. Your friends and visitors will be surprised at what you have been able to do at such little cost, and will compare your results with what they have paid many pounds to obtain.

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Once you have it, it entertains free, as it is now doing in tens of thousands of homes. Its fine qualities of tone and power are remarked on by all who hear it. AND THOSE WITHOUT IT QUICKLY WANT TO BUILD.

It instantly turns any gramophone into a radio loud speaker, and with each unit are given full size diagrams and clear instructions which show plainly how for a few pence you can build a big

powered horn, which is all you need to add to the LISSENOLA to make it a full size senior model powerful loud speaker, equal to any expensive loud speaker you can buy, and saving you many pounds. Before buying

MAKE THIS TEST:—Go to your dealer's—ask him to put on the most expensive loud speaker in his stock—then put the horn on the LISSENOLA—and try to hear any difference.

Build another loud speaker if you already have one. Make it on the cone type, or any other type working on the reed principle. The LISSENOLA REED (1/- extra) enables this to be done easily. You will find it a good combination to have two loud speakers, one the horn type in one corner of the room, another of the cone or similar type in the other corner. Try it and see.

The LISSENOLA and its reed enables you to try every known alternative of sound reproduction and in addition you are provided with the templates to make your own horn, the complete loud speaker (including the 13/6 you pay for the LISSENOLA) costing you less than 15/-

EVERY LISSENOLA IS TESTED AT 220 VOLTS BEFORE LEAVING THE FACTORY.



The LISSENOLA

MADE GOLDEN-TONED FOR YOUR ENJOYMENT.

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

Managing Director:
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84b

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.



MATCHLESS AMPLIFICATION

All the high-priced transformers of the past are put aside—LISSEN now gives you a transformer which presents an amplification as accurate as any transformer can, and at an unheard of price for such a high-grade part.

Once LISSEN made three types of transformers—not one of these expensive types remains—all have been withdrawn in favour of this new LISSEN, the latest of many successful LISSEN lines.

Fine tone qualities and remarkable volume are the striking features of this new LISSEN Transformer. Only the undoubted confirmation of this can account for the quick rise in sales. Users with expensive transformers already in use are actually buying this new LISSEN to test our claims. Already we have heard with satisfaction of it being compared and found equal to any expensive transformer made—this from those who have actually tried it under many conditions.

We took the trade entirely by surprise with the price of this new LISSEN. The withdrawal of all the previous expensive LISSEN Transformers was also a surprise, for these had been largely sold during four years past, and the LISSEN T1 Transformer in particular had achieved an enviable reputation.

Dealers who gave their opinion when asked thought the price of the new LISSEN Transformer would be about £1, many said 25s., and many even more than that. AND THE MERIT OF THIS NEW LISSEN DOES NOT REST WITH ITS EXPENSIVE LOOK—IT IS ITS PERFORMANCE THAT COUNTS, AND ITS PERFORMANCE IRRESPECTIVE OF PRICE HAS MADE THE TRADE WHO HAVE PROVED IT BUY IT LARGELY FOR USE IN THEIR OWN BUILT-UP SETS.

They are ill-advised who now pay a high price for a transformer. Compare this new LISSEN against any for tone-purity and power. IT FULLY AMPLIFIES EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE.

You can get it at any good dealers, or direct from the factory if any difficulty. If you are not satisfied with it after seven days' trial take it back to the dealer's or send it back to us.

8/6 **GUARANTEED FOR 12 MONTHS**
 TURNS RATIO ... 3 to 1
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 Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and valves you will want to use.

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Managing Director: T. N. COLE.

L89

Is your present H.T. Battery handicapping your loud speaker?

If you would like to hear your loud speaker speak out frankly, clearly, without any slurring of syllables, with clear articulation sharply defined and strongly uttered, be sure to get a LISSEN New Process Battery next time you buy a battery.

You want quality energy, as well as quantity. Your loud speaker can reproduce with unvarying tone purity right throughout the whole evening's entertainment, but you must get the right H.T. Battery. Only one H.T. Battery will enable this to be done, and that is the LISSEN New Process. With an ordinary battery two or three hours' use is sufficient to affect the quality of reproduction, but the LISSEN New Process Battery is made specially for good loud speaker work by a unique new process with a combination of chemicals discovered by us and not previously used by any other battery maker. The success of the new process is now a definitely established fact, and is naturally a closely guarded secret.

This LISSEN BATTERY WILL DELIVER, HOUR AFTER HOUR, FINE FORCEFUL ENERGY in smooth, even flow, unmarred by any defect, with a quality which never varies or alters throughout the longest evening's work. At the end of the programme you will find your loud speaker working as naturally and clearly as when it began. Immediately you shut down it builds up through the night ready to begin its next period of duty with undiminished readiness.

These LISSEN BATTERIES have yet another supreme advantage. Due to our new direct-to-dealer distribution policy (which also cuts out all wholesale profits) the LISSEN Batteries go straight into dealers' shops from factory—they are actually on sale within three days of being made in our Richmond factory. Every one is therefore brimful of new energy when you buy it.

We could not have sold a battery of this size and quality under 13s. but for our putting into operation our new policy of distribution.

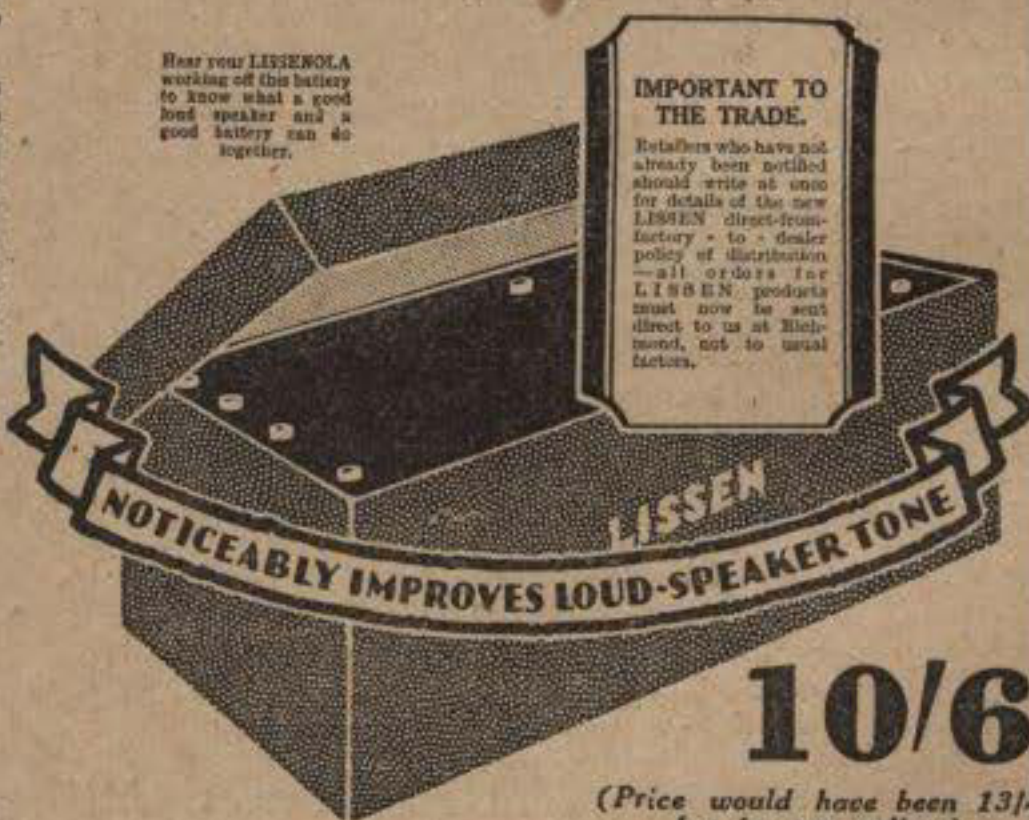
Made only in the popular block type, with socket tappings—an additional advantage are the 4-1½ volt tappings provided at one end of the battery for grid bias use, while the other usual tappings give any voltage required. Rated at 60 volts, but goes much higher.

Obtainable at your dealer's, but if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address. Can also be sent by C.O.D. by return of post.

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

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 usual factors.



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

ANY H.T. BATTERY IS SELFISH AT THE END

It may still have lots of energy left in it, but will not part with it properly—that is where the LISSEN (Mansbridge type) Condenser comes in to help. The only reason you cannot use your battery to the end is that the energy left in it becomes noisy, crackling, spoiling reception. But put a LISSEN (Mansbridge type) Condenser across it, and YOUR BATTERY WILL GROW OLD WITHOUT YOUR KNOWING IT.

Then the energy is released as through a reservoir, the LISSEN Condenser storing it up and delivering it as required, clear of any sign or sound of ripple, straight to the valve in a clean, smooth flowing stream which at once justifies the cost of the LISSEN Condenser, and makes the battery part with most of its energy in useful service before you discard it.

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LISSEN (Mansbridge Type) CONDENSER
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Made also in other capacities:—

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.1	2/6
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You ought never to use a condenser which can short circuit on to its case, because in certain circuits (such as those connected straight on to the electric light mains, as in eliminator circuits) you may be open to grave danger if the condenser short-circuited on to its case.

The new LISSEN (Mansbridge type) is unlike all others. Alone of this type of condenser it has a moulded case which protects you from risk. All other Mansbridge type condensers have metal cases—usually tinned iron enamelled over. AND DUE TO OUR NEW POLICY OF DIRECT TO DEALER DISTRIBUTION the LISSEN (Mansbridge type) costs you no more than the other kind.

AVOID ENERGY-LEAKING CONDENSERS

Use LISSEN Mica Fixed Condensers and be sure—they are made with scrupulous care—they are accurate to 5%—THEY NEVER LEAK, THEY NEVER VARY—THEY DELIVER ALL THEIR STORED-UP ENERGY ALL THE TIME.



LISSEN Mica Condensers, fixed, capacities .0001 to .001 1/- each (much reduced)
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Note the new case which enables the condenser to be fitted upright or used flat. At present the new case is available in only the most used sizes, but will quickly become standard all round.

LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY

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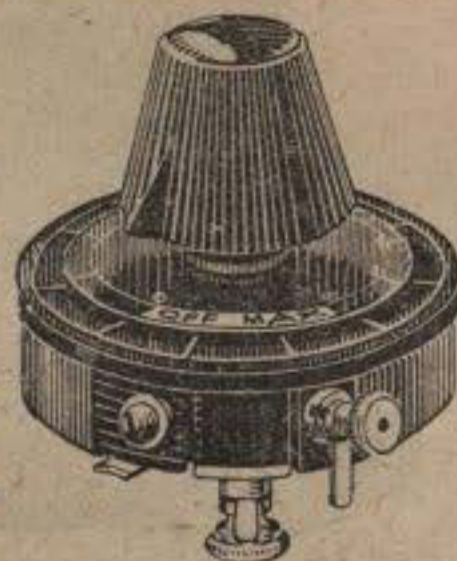
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L88

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LISSEN 7 ohms wire rheostat, patented ..	4/-	2/6
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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.

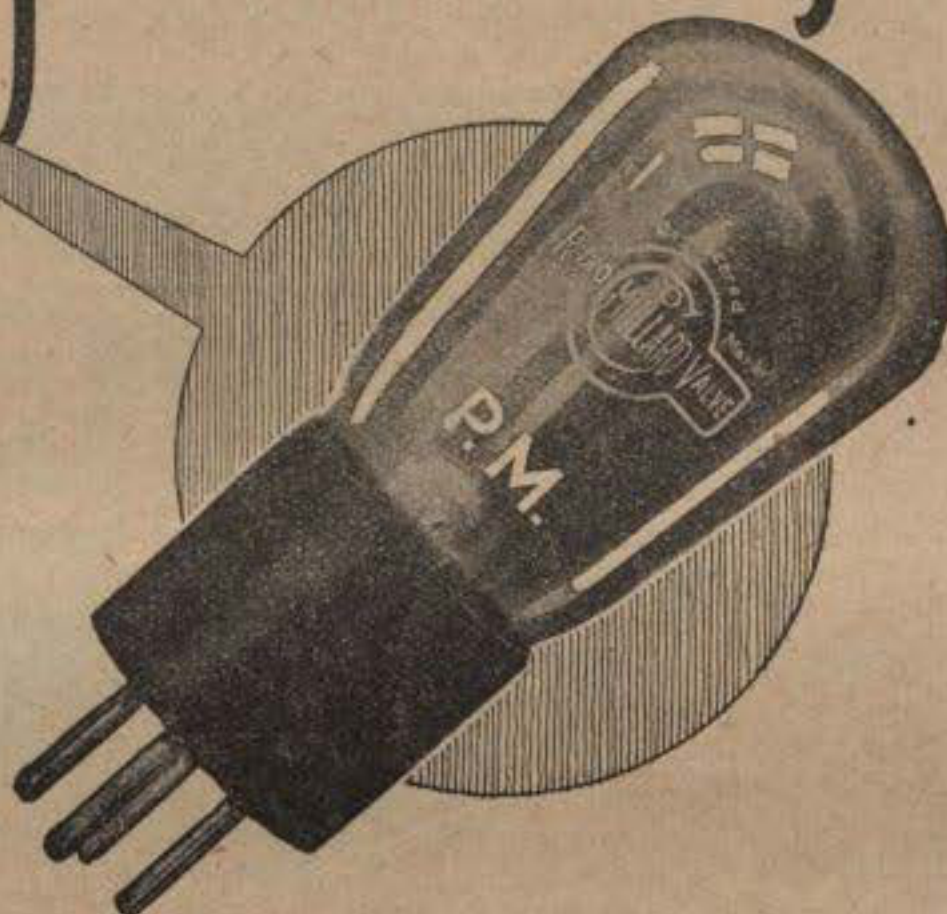
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If you want to tune in those distant stations use Neutron D.E. VALVES—extraordinary filament emission, unequalled for crystal clarity of reproduction—absolutely non-microphonic—once you have used a Neutron Valve no other will satisfy you. British made.

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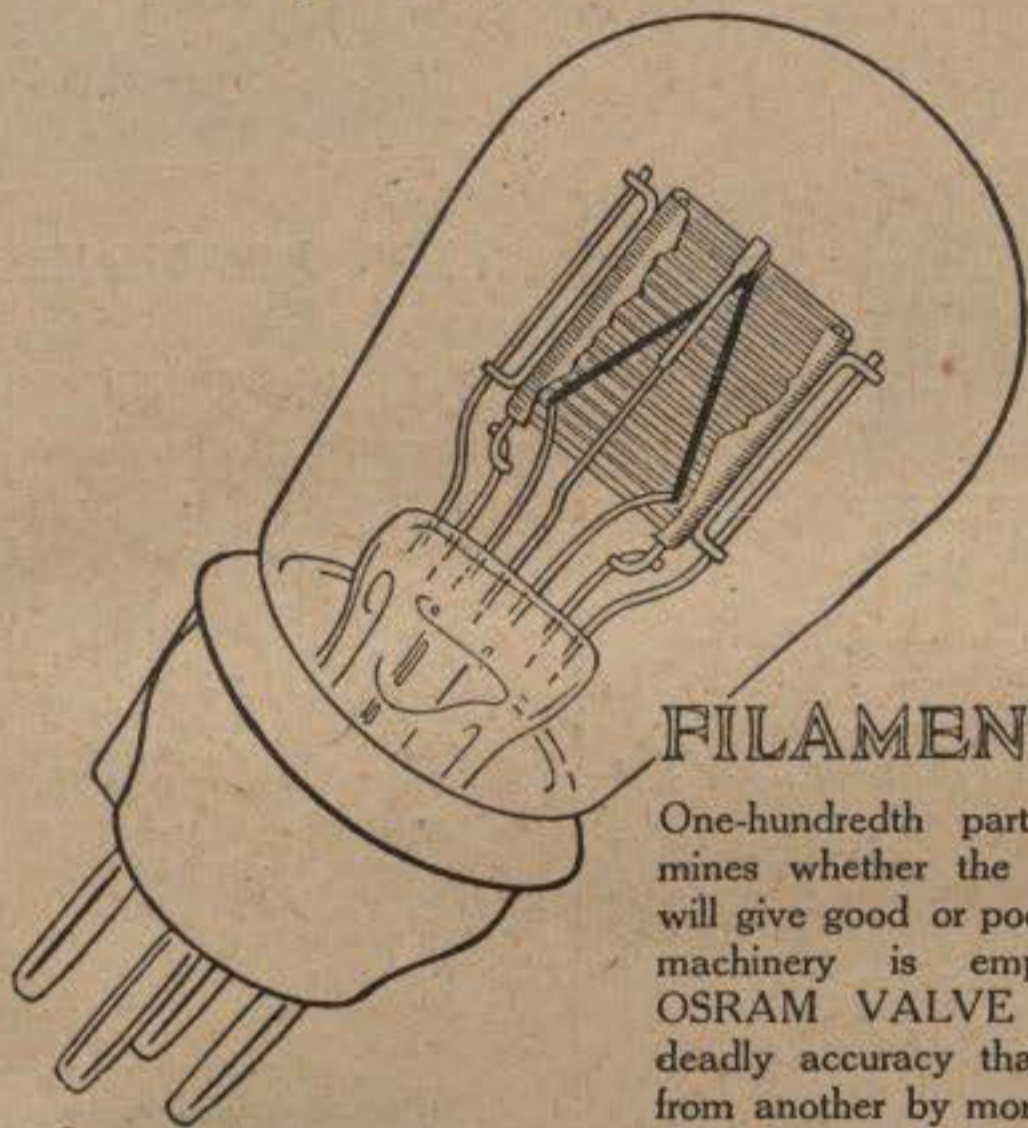
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None know better than users of OSRAM VALVES how reliable and consistent is the performance of every single type, due to the soundest methods of construction and to the unrivalled excellence of the OSRAM Dull-Emitter filament.

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Britain's Best Broadcasting Sets
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EXPERTS IN RADIO ACOUSTICS SINCE 1908



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IT'S not an atom of use getting on your hind legs to tell me of the thrills of an eight valve "super-het." Nice little row of fairy lights—what! That's all they mean to me.

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I want ease of operation, marvellous compactness, ingenious design and guaranteed efficiency, and I'll bet a Brandes means all that.'

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THE BRANDESET II.

The new Brandes 2-valve set features simplicity of control and ingenious compactness. Condenser dial, filament rheostat, reaction dial and "throw-over" switch for long or short wave tuning complete the panel controls. Straight line frequency condenser tuning and grid-bias is employed. The standard coil is suitable for Daventry and no "plug-in" coils need be purchased. The L.T., H.T., and grid-bias leads are plaited into one cable from rear of set.

£6-10-0

(Exclusive of Marconi Royalty and Accessories.)



THE BRANDESET III.

The new Brandes 3-valve receiver employs the same ingenious characteristics as the Brandeset II., except that an extra stage of Audio Frequency is employed. It has straight line frequency condenser tuning, grid-bias and is adapted to long and short wave tuning. Both receivers give most excellent loudspeaker reproduction on a number of stations, and are specially designed for this purpose.

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DEMPSEY V. TUNNEY

THE GREAT FIGHT. A ringside description of the great fight at Philadelphia was clearly heard in Norwich in the early hours of yesterday morning by Mr. C. L. Ashhurst, of George Borrow Road, Norwich, and two friends, on a specially constructed short wave set, the distance from the transmitter being about 3,000 miles. "It was thrilling," said Mr. Ashhurst, "to hear the speaker describe every detail of the fight, round by round, and we were able to follow the conflict almost as easily as one seated by the ringside. Now and again the cries of the crowd came surging through. At the conclusion of the fight we were switched back from Philadelphia to New York, from where we were given a brief review of the contest and comments on the result. Tunney won eight rounds out of the ten." —*Eastern Daily Press, Sept. 25th, 1926.*

The Edison new 1 watt valves are fully described in the booklet, "The Edison Range." Ask your dealer for a copy, or write direct NOW.

*Remarkable
reception
of the fight on a
2-VALVE SET*

(Read report on left)

Mr. Ashhurst, who used the Edison new $\frac{1}{4}$ watt D.R.2. as detector, writes: "This remarkable reception was due in no small measure to your valve."

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AND NURSE YOUR SET



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that do the
work of four!

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Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

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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.

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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.

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If by any chance you should have any difficulty in obtaining it, write to:—



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But—whilst the jewels, the carvings and the furniture have now been added to the museums—the fabrics and the tapestries have gone for ever. Their delicate, gossamer-like threads could not withstand even the most careful handling. After thirty centuries, the fibres had lost their pliability—at a touch they shivered into a thousand fragments.

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Cossor Valves

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108 v.
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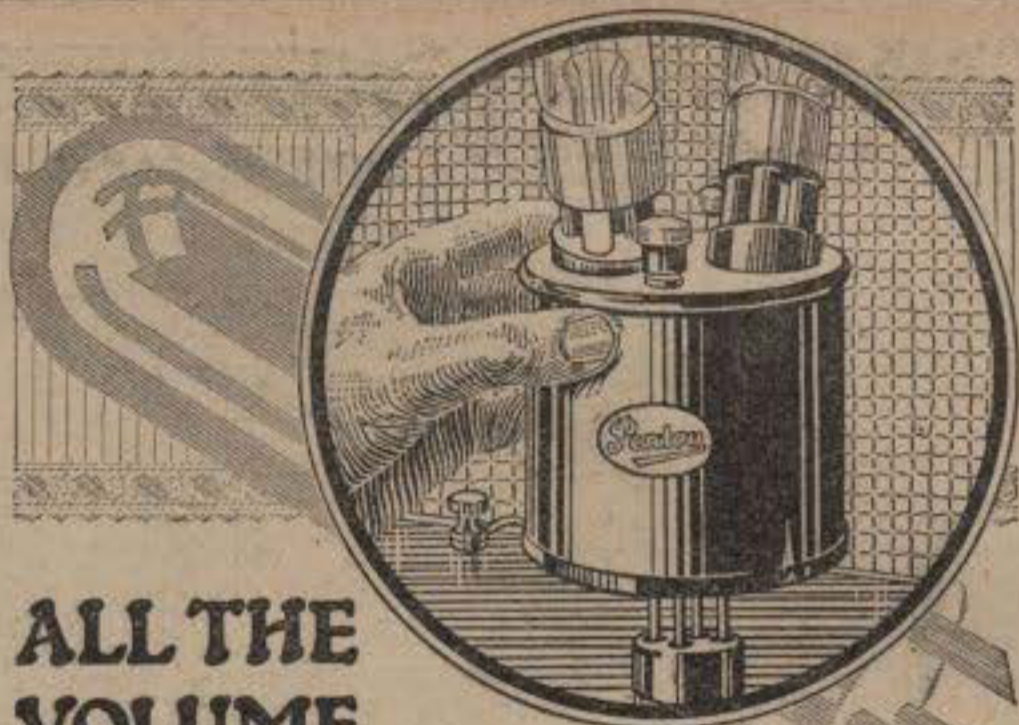
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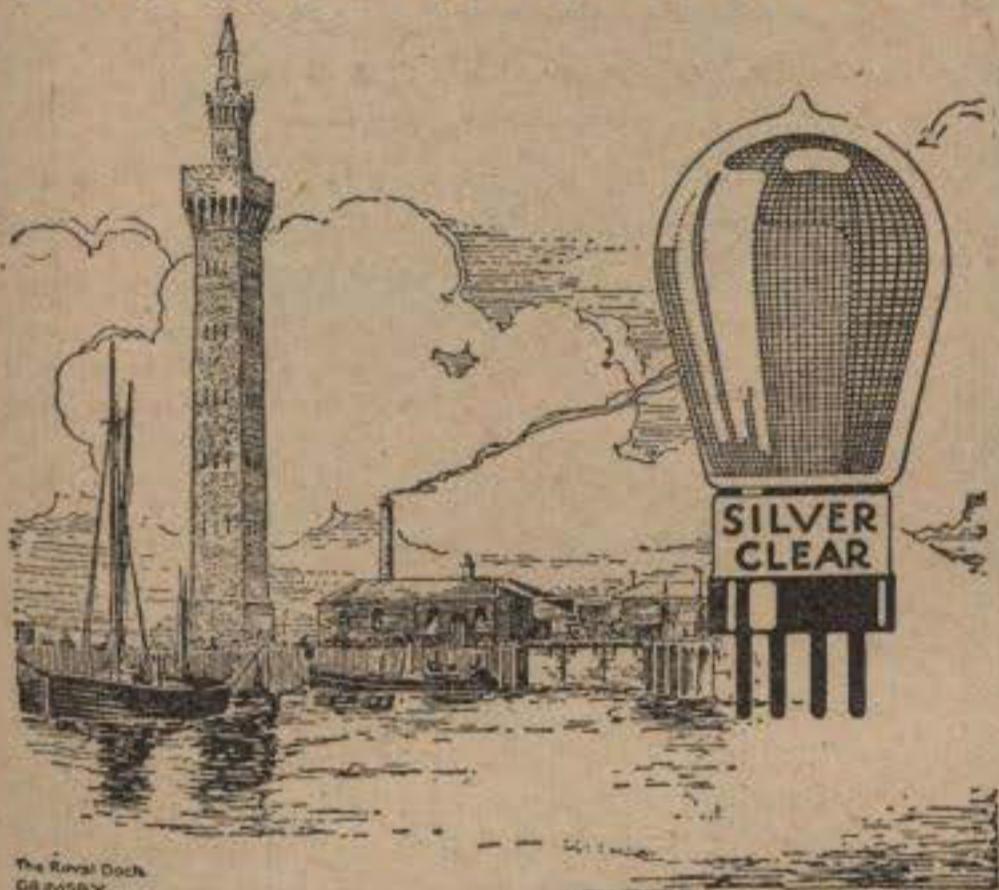
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"Your Valves are worth every penny asked for them."

So writes Mr. Miller after his Loudens Valves have given him eighteen months of faithful service.

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"Eighteen months ago I purchased two of your F.E.R.1 Valves, the price at that time being 12/-.
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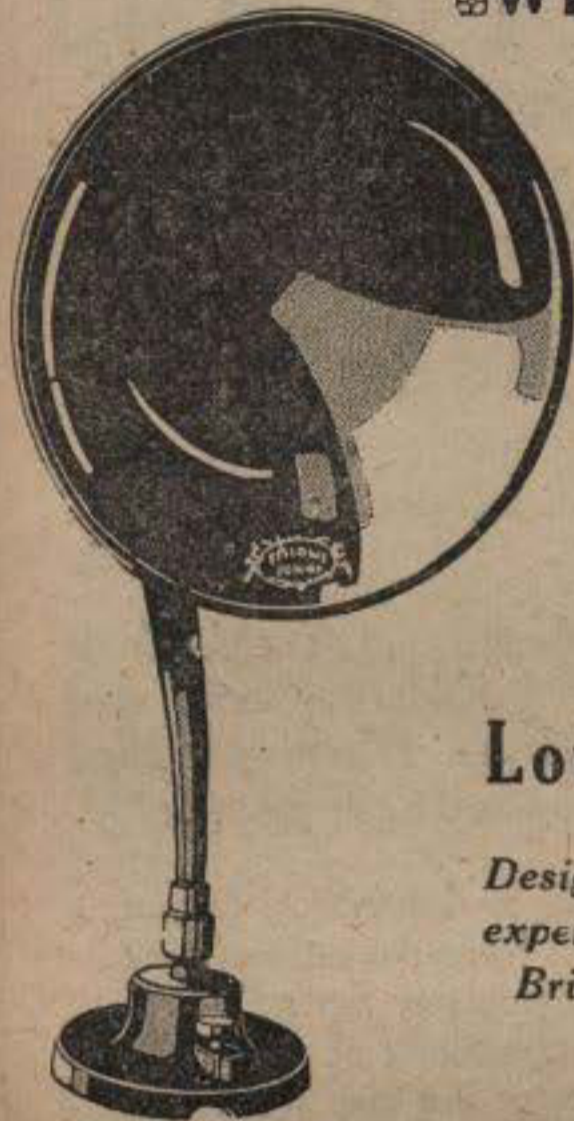
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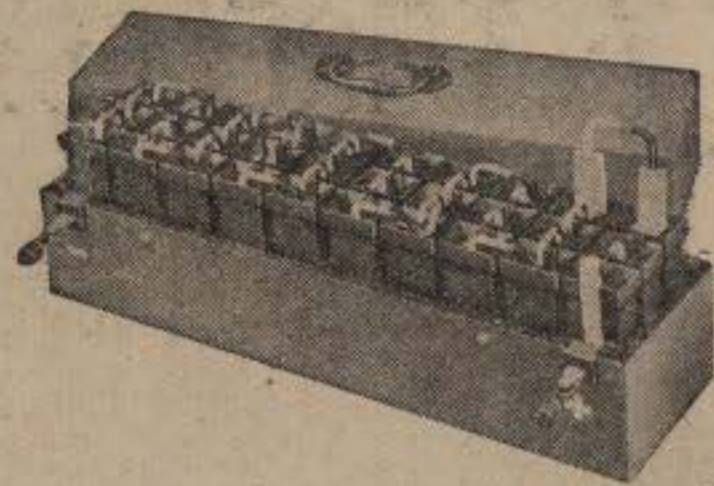
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POWER

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45/-



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There are other remarkable M.P.A. Portables—three-valve, five-valve, six-valve. Read about them all in "Music from the Air"—sent free on request.
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CLIX WANDER PLUGS with patented helical spring plug ensuring perfect contact for all types of H.T. Batteries. Red or black insulator. 2d. each.



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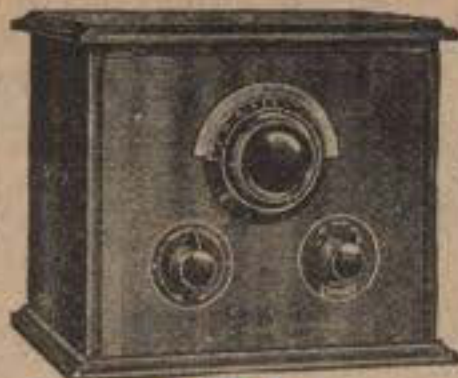
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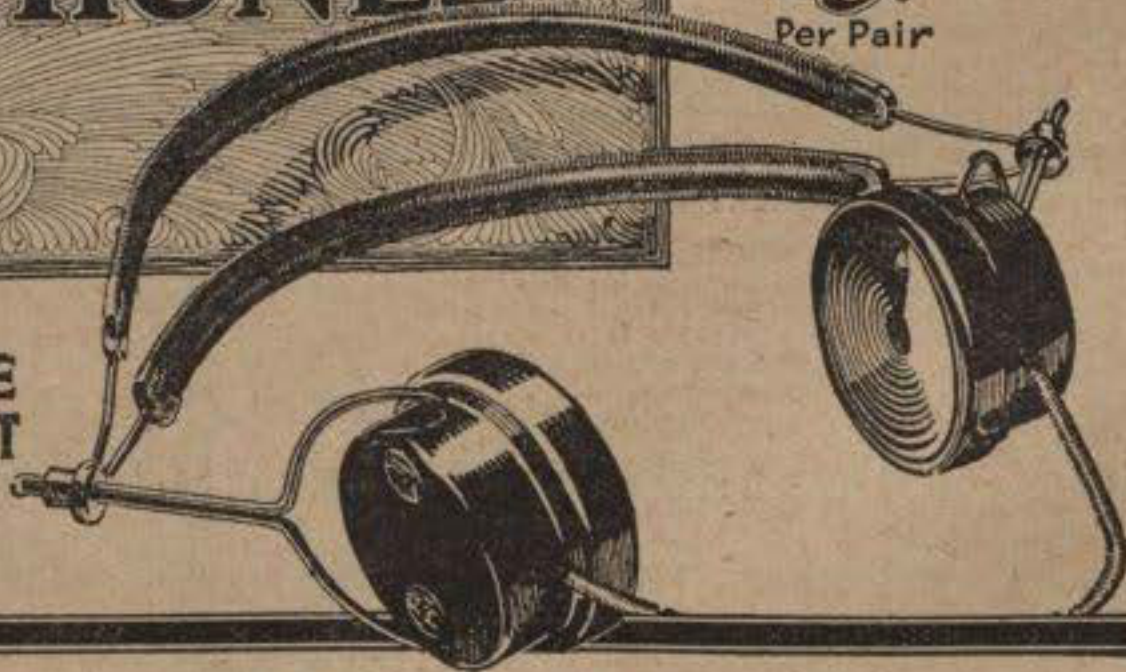
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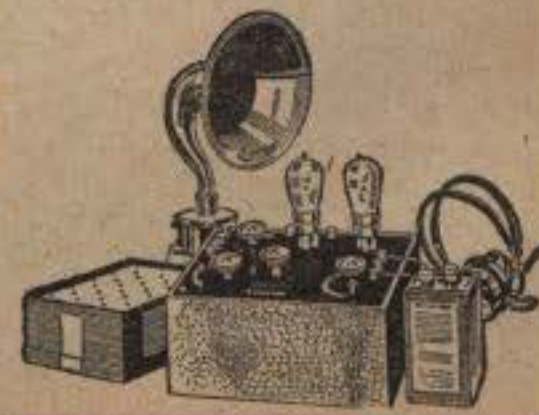
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S	R	D	L	I	E	A	N				
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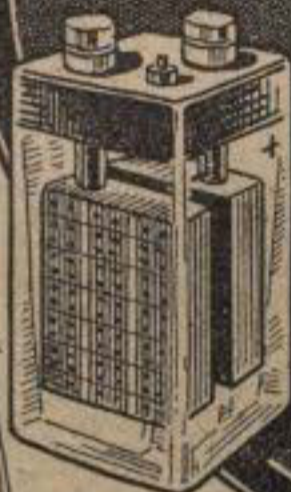
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D.E.2 L.F.	L.F.	1.8	-4.5	80
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D.E.2 H.F.	H.F.	1.8	0	60
D.E.2 H.F.	Det.	1.8	+2	60
D.E.2 L.F.	L.F.	1.8	-4.5	80
4-Valve Set.				
D.E.2 H.F.	H.F.	1.8	0	60
D.E.2 H.F.	Det.	1.8	+2	60
D.E.2 L.F.	1 L.F.	1.8	-4.5	80
D.E.6	2 L.F.	1.8	-9	120

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