

SPECIAL BIRTHDAY WEEK NUMBER.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

Retrospect and Prospect.

By J. C. W. REITH,
Managing Director, B.B.C.

ALTHOUGH the British Broadcasting Company was not formed and functioning as a corporate body till some weeks later, the middle of November has come to be regarded as the actual birthday of broadcasting activity in this country, for at that time, in 1922, stations in London, Manchester and Birmingham began their transmissions and were able to maintain them more or less consistently for two or three hours daily thereafter. They were then acting independently, each with a Station Director who had been brought into association with the enterprise when the plant was in its experimental stage, and to whose care programmes were entrusted when it was found possible to run continuously and satisfactorily.

These three stations had been erected by different manufacturers and the embryo station staffs chosen by them more or less on probation till such time as the B.B.C. was formed and an organization set a-going to handle, not only those Stations, but the construction and operation of the others which had been promised.

The story of the formation of the Company has been told already. It was a long and vexatious process. It occupied many

months, and people were disappointed that a service had not been initiated earlier. In America Broadcasting had been in progress for a year and a half. After many difficulties the

of two years, the sole responsibility for British Broadcasting. Six manufacturers guaranteed £60,000 of the £100,000 authorized capital, but shares were available, and therefore membership in the Company, to any British wireless manufacturer.

We think it right to record here for the last time the names of those original adventurers, with their companies. They were Mr. Charles Godfrey Isaacs of the Marconi Company, Sir William Noble of the General Electric Company, Mr. Archibald McKinstry of Metropolitan Vickers, Mr. H. M. Pease of the Western Electric, Mr. John Gray of the British Thomson-Houston, and Major Basil Binyon of the Radio Communication Company.

One of their first responsibilities was the selection of a Chairman and in due course they approached one who, by virtue of long experience in business, and then in Parliament as Chief Whip, Postmaster-General and Minister for Education, seemed eminently suitable for this new responsibility. Lord Gainford accepted the office and it is a matter of satisfaction both to the

present Board and to the staff of the Broadcasting Company that he is to be Vice-Chairman of the new Corporation. In due

(Continued overleaf.)

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THE GROWTH OF BRITISH BROADCASTING.

	Population living within 'crystal' range of a station	Percentage of total population	Number of licences
	(Great Britain Only)		
Dec., 1922 ...	17,360,000 ...	40.48	Present licence not in force
Dec., 1923 ...	22,770,000 ...	53.01	595,311
Dec., 1924 ...	30,150,000 ...	70.36	1,129,578
Dec., 1925 ...	34,230,000 ...	79.74	1,645,207
Sept., 1926 ...	ditto. ...	ditto.	2,105,000

Each licence, of course, covers several actual listeners—an average of from four to five.

In three years, the service areas have been extended so as to cover twice the population served in December, 1923, and the number of licences in the same period has increased three and a half times.

Postmaster-General, Mr. Kellaway, had eventually found it possible to have one Company formed in such circumstances as to enable him to entrust to it, for a period

Retrospect and Prospect.

(Continued from the previous page.)

course Sir William Bull and Mr. W. W. Burnham were elected by the other shareholders, but it is an interesting and somewhat surprising fact that the capital of the organization totals only £71,000.

It has frequently been said that such a commercial constitution was quite unsuitable for a concern charged with responsibility of so high an order as the B.B.C. There is no doubt that there might have been on certain issues a divergence of opinion between what was beneficial to the public and beneficial to the trade. One recalls that there might have been opposition to the development of S.B., which meant that the greatest events were available on the simplest apparatus in almost any part of the country instead of being receivable only on expensive apparatus. The establishment of relay stations with the same general object in view is another point, and most significant of all the erection of Daventry. The Company were under obligation to erect eight stations; they have erected twenty-one.

The present Board, however, to whom we are to bid farewell in a few weeks' time, demit office in the satisfaction that during the tenure of their office Broadcasting has been conducted in every respect as a public service, and that in no instance have either trade alarms or trade oppositions stood against the interest of the public. During this period broadcasting has made phenomenal strides in this country, and whether it appear self-appreciative or not to say so, the Broadcasting Service in this country is regarded by authoritative and impartial observers from all over the world as having reached a position of efficiency, in both technical and programme lines, unequalled elsewhere. Moreover, a greater percentage of homes in this country is already equipped than in any other country. At the present time there is a wireless installation in every third or fourth home.

Many people have inquired why the Constitution of the Company should now be changed, and there appear to be widespread misconceptions as to what is involved in that change. In the first place it is perhaps not unfair to say that in general the change is taking place because, in view of the magnitude of the public obligations involved, a commercial constitution of any sort, and however slight, appears invidious, but more particularly because such large sums of money were accruing from licence revenue that it appeared desirable to have a different constitution, with public representatives instead of trade representatives, on the Board.

With regard to the misconceptions, the commonest seems to be that the broadcasting organization is to become a State concern, and that the staff are to be turned into Civil Servants. We suppose in one sense Broadcasting is becoming a State concern, but it is not to be administered by the State. It is not to be a Government Department, nor are the staff to be Civil Servants. The Government is making

arrangements for its conduct in the next ten years, and a Corporation is to be established by Royal Charter, the Governors of which, five in number, whose names have recently been proposed, are to be nominated by the Crown. The Postmaster-General has stated that it was his desire to establish this new body with as great a degree of independence as Parliament was ready to accept, and the Corporation will be no more a Government Department than, say, one of the large Engineering Institutions or a big hospital, or many similar chartered companies and trusts of one kind or another. In the case of the Corporation, however, the Government does possess a considerable control of its destinies, or rather of its efficiency, in that it can and will decide in due course what proportion of revenue derived from licence fees is handed over to it. No doubt

The Lonely Listener.

Into her lonely cottage every night
Comes music, played a hundred miles
away;

And now each dumb and solitary day
Melts into music with the dying light:

And as she hearkens, unto her it seems
That she is one with the vast listening
throng

Held rapt together by the strains of
song,

Made one in music, dreaming the same
dreams:

And her old heart, not lonely any more,
Sweeps on ethereal melodies afar
Through aerial regions, and, a singing
star,

Among the singing stars she seems
to soar.

WILFRID GIBSON

there also will be stipulations of one kind or another as to what it may do or not do, but once the Charter is given, and the attendant licence from the Postmaster-General, then the conduct of affairs is with the new body.

Naturally those now interested in the Broadcasting Company are anxious about various points, particularly the provision of adequate finance and the measure of liberty which will be given, but the Government have stated that they are anxious to preserve continuity of service and policy, so that it is difficult to understand why there should be any misconceptions or misapprehensions about the change in general.

Arrangements have been made to repay the present shareholders at par from surplus licence revenue in the hands of the Post Office. The property of the Company is not mortgaged in any way and no loans exist. The capital assets are worth two or three times as much as the present Share Capital and they have been financed out of revenue in past years. All these capital extensions

have been gradually written off, so that at the beginning of next year the Corporation takes over the entire business with its assets and goodwill and staff as a going concern, and in a high state of efficiency, and at no cost whatever to them or the State. The debts of the present company for the continuance of its service till the end of this year will either have been met, or a sufficient sum transferred to the new body from this year's allocation of revenue to meet them.

Further progress, or rather that the rate of progress be maintained, is dependent on the share of licence money that is allocated to the Corporation. Lord Crawford's Committee recommended that after indemnifying the Postmaster-General against the cost of collection of licence fees the Corporation should be paid an income thoroughly adequate to enable them to ensure the full and efficient maintenance and development of the service, and that on these conditions, when that adequate service has been assured, but not till then, it was expedient that the surplus should be retained by the State. The great line of advance lies in the direction of high-powered regional stations and alternative programmes. The Broadcasting Company have been speaking and planning on these for a long time. No great development can ensue until it has been made possible to carry out these plans, although naturally it is possible to improve the standard of programmes even with the present distribution of stations, but this again is a question of finance.

Whether they are disposed to say it, or whether even able to appreciate it, any commendation for the record of four years' pioneering service should come from others. Broadcasting in its progress and its benefits is to-day taken very much for granted. The oppositions and the difficulties have mostly passed unnoticed. The labour involved in the production of programmes is quite unknown. The technical improvements in transmission, studio equipment and so on, the result of persistent and painstaking research have probably been introduced too gradually to have attracted much attention. Idealism and imagination and a public service policy are more obvious in their absence than in their presence. But whether credit is given, or whether it is even due, to those who have carried the responsibility in these early years, is of little concern to them. They have on the whole a conscience less troubled than consciences normally are. They at any rate feel that they have had vision enough to realize their responsibilities, and that they have done what was humanly possible in execution of them. They would not pass from this fourth anniversary without recording the great assistance they have received in their work from leaders in almost every line of activity which the operations of broadcasting embraces, nor the encouragements which they have been given by the vast body of their listeners.

LET YOUR FRIENDS LISTEN.

National Wireless Week

Nov. 7-13.

London and Daventry News and Notes.

THE historic Ceremony of the Keys, which has been performed at the Tower of London every night since the days of King Edward III.—600 years ago—will, it is hoped, be broadcast on Thursday, December 9. No fewer than six microphones will be required to pick up the sounds of the Head Warder's progress as he goes his round of the Tower, accompanied by a guard and carrying a lantern and a large bunch of keys, until finally he fastens the big gates. This broadcast will be given in connection with an authoritative talk on the Tower, between 9.45 and a few minutes past 10 o'clock.

Mr. A. J. Alan, the author of those wonderful Ananias stories which he relates all too infrequently before the microphone, has written a play—his first venture in this form of Radio work. The author's experience of broadcasting is a sufficient guarantee that the play—its title is *Fire*—will be of the thrilling type. It certainly is and, of course, it contains that little unexpected 'twist' which makes it fascinating and which will give listeners something more on which to reflect. A list of stations which will broadcast this and other plays under a rota system will be given in our next issue.

Mr. Geoffrey Toye is to conduct another Light Symphony Concert on Thursday, November 18. This will include Beethoven's *Egmont* Overture, Bach's *Concerto in E Major* for Violin and Strings (in which the soloist will be Mr. Arthur Beckwith), the *Pavane for a Dead Infanta* (one of Ravel's smallest and most beautiful works) and Mendelssohn's *Hebrides* Overture. The third of the Mozart Symphonies which are being given at intervals of two or three weeks, will be the *Jupiter*, which Mr. Toye is also including in this programme.

A short chamber music programme at 10.15 p.m. on Wednesday, November 17, will include Coleridge-Taylor's Quintet for Clarinet and Strings, written by the composer for the famous clarinet player, Charles Draper (a regular member of the London Wireless Orchestra). It is a very grateful work from the listener's point of view, with attractive melodies treated in Coleridge-Taylor's lucid fashion. The Kutcher String Quartet will play the Waltz from Glazounov's *Suite in C Major*, Op. 35, and Hugo Wolf's *Italian Serenade*, which has proved very popular on two occasions, and for which many requests have been received.

A popular orchestral concert, conducted by Mr. John Ansell, will be given between 10.15 and 11 p.m. on Monday, November 29, when the programme will include some of Brahms' lesser-known Hungarian Dances. To Brahms, thorough-going German as he was, Hungary and the Hungarians, their race tradition, their idiom of speech and even of thought, were as completely foreign as they are to us. None the less, he did more than any native Hungarian composer to make their music known to the world at large, and it is mainly due to him that the dance tunes enjoy their world-wide popularity. Listeners who know Brahms' chamber music will not need to be reminded how he makes use of Hungarian tunes as the themes of several of his movements.

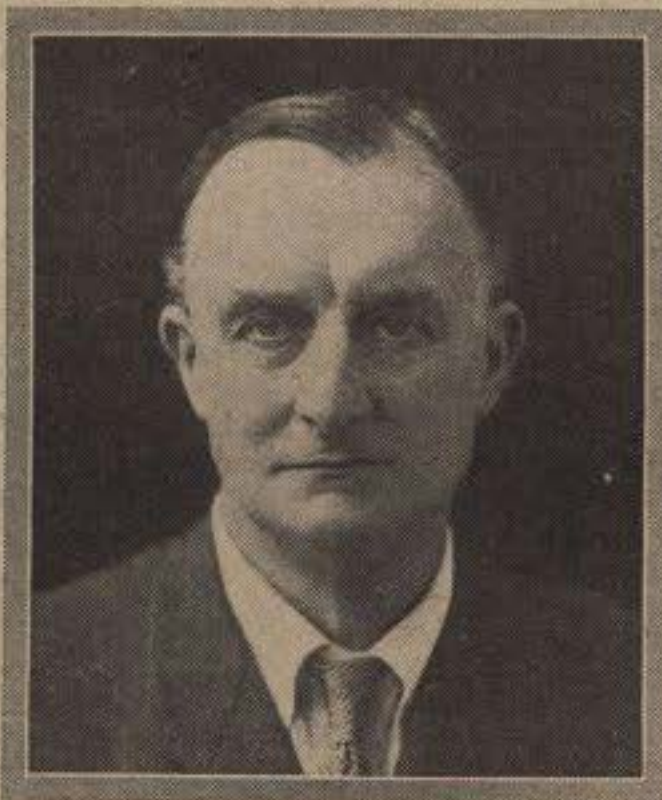
Forthcoming variety programmes:—

Monday, November 22—The Hearpe Quartet in popular numbers; Jane Arr, soubrette, whose first appearance before the microphone was with the Radio Follies Concert Party.

Thursday, November 25—Fred Masters, famous for his 'Laughing Song' and farmyard impersonations; and other artists whose names will be announced next week.

St. Andrew's Day, Tuesday, November 30, will be celebrated between 8 and 9.30 p.m. by Daventry relaying special programmes from various Scottish stations. There will be pipe music and choral singing from Aberdeen, a Scottish play from Glasgow, solo singing by well-known Scottish artists from Dundee, and Gaelic singing from Edinburgh. The whole programme will be compered by Dr. James Devon, who was in charge of a similar programme on St. Andrew's Day last year.

Members of the Newport (Monmouthshire) Musical Society, who have to their credit several Eisteddfod successes, will contribute a programme of choruses, part-songs and madrigals between 10.15 and 10.30 p.m., on Thursday, November 18. The Society has a choir of ninety voices, but only some forty of these can be accommodated in the studio for their broadcast performance.



Exzell, London

VISCOUNT GREY OF FALLODON, K.G., whose important speech at the League of Nations Union meeting, in Central Hall, Westminster, on Armistice Day, will be broadcast throughout the country.

The stage feature on Sunday afternoon, November 28, will take the form of a reading by Mr. Arthur Bourchier, the eminent actor.

A Light Symphony Concert, conducted by Mr. John Ansell, will be given by the Wireless Orchestra on Sunday afternoon, November 28. Mr. Ansell will include the most popular of Brahms' four symphonies, that in D Major.

The Rt. Hon. W. S. Munroe, Prime Minister of Newfoundland, is to tell listeners something about the special problems of his country in a talk at 7.40 p.m. on Wednesday, November 17.

The third of the fortnightly series of interesting talks on 'Walks Through London,' will be given at 4 p.m. on Wednesday, November 24, by Mr. Allen Walker, who will deal with 'Westminster.' The fourth talk will be by Mr. David Garnett (author of 'Lady Into Fox') on Wednesday, December 8, when he will take listeners on a stroll through Bloomsbury.

At the monthly broadcast service at St. Martin-in-the-Fields on Sunday, November 14, the address will be given by the Rt. Rev. the Bishop of Kingston. The Week's Good Cause appeal that day will be on behalf of the Royal National Orthopaedic Hospital, Great Portland Street, London, and will be made by the Lord Mayor of London (Sir Rowland Blades).

Listeners will remember a relay from the Bishopsgate Institute some months ago of a performance of Handel's *Semele* by the Harold Brooke Choir. On Thursday, December 2, a complete performance by the same choir of Handel's opera, *Acis and Galatea*, will be relayed, also from the Bishopsgate Institute. *Acis and Galatea* is one of the best known of Handel's purely secular works. It is a pastoral opera to a text by Gay. Even in those days, the custom, so familiar to us now, of having 'additional numbers' from other pens was already in vogue, and Pope and Dryden were also associated with the work. Composed in 1720, it was produced, so far as we know, in 1721, and though after Handel's death it shared in the neglect which befell many of his works, long ago—more than a century ago—it took its rightful place of honour among his masterpieces. The opera was given as a complete stage performance in London by Macready, at Drury Lane, in 1842, with revised orchestration by Mozart. It is a simple pastoral tale of the love of Acis and the nymph Galatea, with the uncouth giant Polyphemus as unsuccessful rival. Polyphemus' air in honour of the nymph, 'O Rudder than the Cherry,' is probably the best known of the individual numbers.

One of the most successful programmes recently broadcast—if correspondence be any criterion—was the imitation American transmission. It has been decided to give another programme of this type in the near future.

The cast for the light opera, *Fenella*, which, as already announced, is to be given at 10.30 p.m. on Monday, November 15, includes Miss Doris Vane, Mr. Arthur Cranmer, and Mr. George Brierley. The opera is a story of gipsy love, with music by Mr. Napoleon Lambelet. His many musical activities include a great deal of research work on the subject of Greek folk songs, in which he was assisted by his daughter Vivien, well known to listeners as a delightful singer of art songs.

All-British music will be played in a programme to be relayed from the Walpole Cinema, Ealing, between 6 and 7 p.m. on Saturday, November 20, when listeners will also hear some community singing by the audience, which is being arranged in connection with the showing of a special film.

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

Monday, November 15.—Mr. D. S. Richards, Secretary of the Joint Committee of the Radio Society and Wireless League: Radio Talk.

Mr. R. Boutflour: Ministry of Agriculture Talk on the 'Management of Milch Cows.'

Tuesday, November 16.—A blind girl worker from the London Workshops for the Blind factory at Rosedale House, Pimlico: My Day's Work, with special reference to blind knitters.

Wednesday, November 17.—Lieut.-Col. W. P. Drury: Sea Captains and the King, the third of his series of Historical Sketches. In this talk Col. Drury discusses the Battle of Bosworth Field and its far-reaching results.

Professor George Gordon, Merton Professor of English Literature at the University of Oxford: The first of a series of six talks on 'Companionable Books,' this talk dealing with Pepys's Diary.

Thursday, November 18.—Mr. Lewis Hind: 'Rembrandt,' in the second of his talks on Six Great Artists and What They Stand For.

Professor J. Arthur Thomson: The Mind of the Lower Animals.

Friday, November 19.—Mr. F. W. Anstey: Two dialogue Sketches—A Christmas Romp and In an Omnibus.

Saturday, November 20.—Mr. Alan McNab: A Travel Talk in which he will contrast the present with the past of Constantinople, from which city he has just returned.

News From the Provinces.

CARDIFF.

PLAYS have been always a popular feature with Cardiff listeners and their popularity seems to be on the increase. Contrary to what would be expected, a play lasting one and a half hours, or more, is often more popular than short plays, but such works have to be carefully chosen. A number of Oscar Wilde's plays lasting one and a half hours or more have been broadcast successfully, and listeners who look forward to these play evenings will be interested in *The Purple String*, a comedy in four acts, by Bernard Parry. This play was originally produced by Charles Hawtrey at the Garrick Theatre, London, in 1919. Two of the leading parts are to be played by Miss Mary O'Farrell and Mr. Hesketh Pearson, whose ability is well known, and in the cast will also be the versatile Mr. Donald Davies, whose rôles have ranged from 'The Pantomime Dame' to 'A Romantic Lover,' and even an eminent 'K.C.' Another play in forthcoming programmes is *Her Chance*, by Florence M. Millward. This will be given on Friday, November 26, in a programme of popular ballads and musical comedy excerpts.

In addition to the outside concert which Cardiff Station is giving at Pontypridd on Tuesday, November 30 (already announced in *The Radio Times*), another event of a similar character will take place at the Central Hall, Newport, on Tuesday, November 23. Like Pontypridd, the programme will be 'Popular Variety,' and included amongst the artists will be John Rorke (listeners will remember his performances in 'Pre-war Reminiscences'), and Yvette, the quaint comedienne (another favourite with Cardiff listeners). As is customary in the case of these outside broadcasts, the profits are devoted to charity, in this case to the 'Sets for the Sick' Fund, the object of which is the provision of wireless sets for sick persons in their own homes. There are countless cases of sick folk who cannot afford to purchase apparatus for themselves, and the fund can, therefore, do much good work.

BOURNEMOUTH.

THE high standard of our Sunday afternoon concerts will be fully maintained on November 14, when the singers will be Miss May Blyth and Mr. Dale Smith. Mr. Dale Smith's songs will include two arias from *Elijah*, 'Lord God of Abraham' and 'It is Enough.' The Symphony is to be one of the most popular of Mozart's—the *E Flat*. The orchestra will also play Tchaikovsky's *Mozartiana*; Miss Nora Bradbury will be the soloist in the Mendelssohn *G Minor Concerto*.

In response to several requests, the Wireless Military Band has been reconstituted and will make its first reappearance on Friday, November 19. The chief items will be Elgar's No. 4 *Pomp and Circumstance*, Ansell's *Plymouth Hoe*, the *Welsh Rhapsody* by Edward German, and Tchaikovsky's 1812 *Overture*. The Wireless Military Band, which will be under the direction of Captain W. A. Featherstone, will conclude the first of this new series of concerts by playing the regimental marches of the Hampshire and Dorset Regiments.

Another Star Variety Programme is promised for Thursday, November 18. Miss Winnie Vaughan and Mr. Roland Merry will entertain with some of their original humorous songs and sketches, while Mr. Jerome Murphy will be heard in Irish songs and humour. Miss Clara Alexander (actress-raconteuse) and Mr. Eddy Reed (original patter artist) are also taking part in this programme. The popularity of these Star Variety Programmes may be judged from the large number of applications received from listeners to form part of the small audience which is admitted to the studio on variety nights.

BIRMINGHAM.

THE fourth birthday of the Birmingham Station will be celebrated on Monday, November 15, by a specially chosen programme, part of which will consist of varied items by the Station Staff, Chorus, and Orchestra. Other birthdays were celebrated at the old studio in New Street, and this will be the first such occasion in the new studio.

A programme, which will also be broadcast from Daventry, will be given under the conductorship of Mr. Percy Pitt, Director of Music to the B.B.C., on Friday, November 19. It will include the performance by the Station Orchestra of a selection from the works of D'Erlanger, whose compositions include opera, string quartets, a violin concerto, and some songs, all characterized by the musical elegance of their inspiration and expression. Examples of his songs, which have always been popular with English music-lovers, will be sung by Miss Gertrude Johnson (soprano), the solo violinist being Mr. William Primrose.

The second of the series of four programmes to be broadcast from the Central Hall takes place on Wednesday, November 24, when Mr. Joseph Lewis will conduct a Community Singing Concert. Listeners who have not yet ventured to sing for themselves are urged to take this opportunity of making the acquaintance of Mr. Lewis at the Central Hall—he may be relied on to 'do the rest.' Several well-known artists will assist in leading the singing.

The Bells of the Cathedral are always a fitting prelude to the evening service; on Sunday, November 14, they will be heard at 8 p.m. before the service at the Cathedral, to be conducted by the Rev. Canon J. B. Feist, of All Saints, Leamington.

PLYMOUTH.

TO commemorate the anniversary of the birth of Sir Henry Bishop, who was born in 1735, a programme of his works will be broadcast on Thursday, November 18. There will be items by the Station Orchestra, directed by Miss Winifred Grant, and some songs by Miss Una Bates, the well-known soprano. On the same day, Mr. Middleton Woods (entertainer) will be heard, as will also a comedy entitled *Our Children*, by F. E. W. Williams, the artists in which will be Miss Gwen Verschoyle and Mr. Eric Morden.

Listeners will be taken in imagination round some of London's famous old churches during a talk on Tuesday, November 16, by Miss Maude Tothill, Curator of St. Nicholas Priory, Exeter.

STOKE-ON-TRENT.

THE programme on Thursday, November 18, will include a popular military band concert by the Band of the 61st North Midland Field Brigade, Royal Artillery. There will also be items by Mr. Ronald Gourley, the blind pianist and siffleur, who is a native of the Potteries district, and earlier in the evening listeners will hear a short pianoforte recital by Mr. W. T. Bonner.

LIVERPOOL.

DURING the programme on Wednesday, November 24, the ladies' section of the Station Choir will be heard in the cantata, *The Moon*, which is being arranged from various airs by Purcell, the great seventeenth-century composer. They will sing also two short part-songs—Holst's *Song of the Shipbuilders*, and a humorous setting of one of Walter de la Mare's poems, *Atishoo*, written by Armstrong Gibbs. The Skelmetsdale Prize Band will contribute light numbers to the same programme, while Mr. T. Gerald Pearson (entertainer) will add a humorous element.

MANCHESTER.

THE Lord Mayor of Manchester, in conjunction with the Manchester Station, is holding a reception in the Town Hall, on Monday November 15, on the occasion of the Civic Celebration of the fourth anniversary of the Manchester Broadcasting Station. The stately hall will be a fit setting for the anniversary meeting of an institution so intimately bound up with the City's life and enterprise. Speeches will be made by the Lord Mayor (Alderman Swales), the Dean of Manchester (Dr. Hewlett Johnson), and Professor Weiss, F.R.S., Senior Member of the Senate of Manchester University. For this reception the Lord Mayor is also placing his private suite of apartments at the disposal of the guests of the City and the British Broadcasting Company. A concert will be given by the Station Augmented Orchestra, supported by Mr. Robert Radford and the Manchester Cathedral Male Voice Quartet.

An interesting programme, devised by Mr. T. H. Morrison to illustrate the many contrasts in treatment of the same subject by various composers, is to be broadcast in the near future. An example of the idea underlying the programme is shown by Coleridge-Taylor's treatment of *Onaway, Awake, Beloved*, and, in sharp contrast, Sir Frederic Cowen's treatment of the same subject. Then there is Tchaikovsky's *Prelude, Romeo and Juliet*, and, again, Robert Chignell's conception of the same subject. There are hundreds of such contrasts. Such a programme should prove both intriguing and attractive.

A series of talks by Mr. Moses Baritz on the operas to be performed by the British National Opera Company during their forthcoming tour, which should prove most useful and entertaining, is to be given during the next few weeks. The first talk is to take place between 5 and 5.15 p.m. on Wednesday, November 17, but a short preliminary chat, with special reference to the series and the opera season of the B.N.O.C., will be given on Friday, November 12. The opera which will be dealt with first has not yet been decided, but the talk will be illustrated with solos by Miss May Blyth. In his next talk, on Friday, November 19, Mr. Baritz will deal with *Othello*, Mr. Frank Mullings singing the aria from the closing scene of the opera. Miss Miriam Lycette will illustrate the next talk on Wednesday, November 24, and on Friday, November 26, Mr. Baritz will describe *La Bohème*, the soloists on that occasion being Messrs. Tudor Davis and Denis Noble.

HULL.

A LIGHT vocal and instrumental programme will be given on Wednesday, November 17, when Mr. Arthur Johnson, whose String Quintet's broadcasting has always been a popular local feature, will himself play two groups of violin solos. Two new artists will be heard—Miss Gudrun Smith and Mr. Ernest Smith, who will sing both solos and duets.

Another exciting talk on 'More Thrills Experienced during Daring Dives' will be broadcast on Tuesday, November 16, by 'The Professional Diver and Swimmer.'

LEEDS-BRADFORD.

IT should have been mentioned in *The Radio Times* in connection with the broadcasting of the second act of the ballad opera, *The Cherokee*, from the Little Theatre, Leeds, by the Leeds-Bradford Station on Wednesday, October 27, that the production was very largely due to the energy and patience of Mr. Anderson-Tyrer. Mr. Tyrer spent many hours in rearranging and reharmonising the melodies from the score belonging to Mr. Frank Kidson, which is, in fact, the only original copy in existence.

Seeing With the Mind's Eye.

By R. E. Jeffrey.

THIS week, *The Yellow Jacket*, a play of China done in the Chinese way, is to be transmitted from one of the broadcasting studios on Savoy Hill. It is essentially a play of action and, strange as it may seem at first glance, it has been chosen for presentation by radio because of this very quality, for it has now been established beyond all doubt that every listener who really and truly listens is able to see with his mind's eye every movement and scene of a broadcast play.

To achieve this, however, listeners must give both ears and all their attention to what is coming through their loud speaker or earphones. In fact it may be said without fear of contradiction that those who do not enjoy broadcast drama fail to do so simply because they allow their attention to be divided.

When the British Broadcasting Company first included dramatic transmissions in the programmes, nearly everyone held the view that such items were hardly likely to succeed, and it was thought, in those early days, that the plays selected for broadcasting must of necessity be full of clever dialogue, because, so it was argued, the action of the play could not be seen, and, therefore, it was felt that all such action was useless.

To-day, after nearly four years of careful experiment and study, it is a proven fact that dramatic action is seen in complete detail by all those who care to listen with close attention. And more, we know now that mere dialogue, if unattended by considerable action, becomes tiresome to even the most attentive listener.

In the plays that are now being transmitted by the B.B.C., the utmost care is given to the 'cutting' of lines that are unessential to the action of character or plot. The makers and producers of radio plays are now thinking in forms, not words. We know now that words when heard are instantaneously translated into forms by the sub-conscious, and it is thus that we see them.

A radio play should, therefore, present to the mind of the listener a continuous and ever-changing series of pictures.

To appreciate fully a radio play or spectacle, it is not necessary for the eye to behold the picture. The eye conveys to the mind external impressions of visible matter, it photographs the scene as does the lens of a camera. We know, however, that true drama is emotion, and emotion stimulates its own picture, not through the eye, but through the sub-conscious—the mind's eye.

When an imaginative person enters a dark room, his eyes show him only blackness; nevertheless, he sees pictures of all kinds lurking in the dark. Sometimes they are so clear to him as to seem real and tangible.

The experience that has been gained by the senses provides the material out of which we make

our mind pictures. No effort is required on our part. In fact, to make an effort is often a positive hindrance.

In the case of listening to a broadcast play, everything that tends to distract the attention of the listener should, of course, be excluded. Mind and body must both be relaxed. The listening should always be easy and natural, then the listener's sub-conscious mind—his imagination—will provide the setting for the play. Given these conditions, every listener will be able to see a broadcast play with a vividness and with a sense of the reality of character, action and scene, which are not excelled by the impressions received when watching a production on the stage of a theatre.

Surely it is true that the mind is a greater provider of real spectacles, both intimate and vast, than the greatest of scenic artists can ever hope

Adjustment to new values and new demands is, of course, difficult. Some listeners seem to take more joy in fault-finding than in being entertained. Those, however, who have carefully followed the development of radio drama within the last two or three years with the will to understand and to be entertained have found their ability to 'see' by radio enormously increased. Every detail of a scene can be instantly realized by these practised listeners. These are the listeners who ask the B.B.C. to put more and more plays into the programmes. Such listeners may be truly said to co-operate with the players and producers in such transmissions. They give their minds to be played upon by the words that are broadcast.

Radio drama is destined to become a great source of inspiration to the listening public. Such transmissions as *Drake*, *Regimental Reminiscences*, *Trafalgar Day*, *London Lads*, *White Chateau*, *Indian Love Lyrics*, *New Year's Eve*, and *Three Fishers*, are dramas of a type that is peculiar to radio, and it is one which is evolving rapidly.

It gives to those who listen mind pictures painted by sound and imagination only, pictures which will live longer in the memory than those seen by the eyes and painted by the brush of the artist.

POINTS FROM TALKS.

THE only thing that anybody can do for any genius is to feed him, inspire him at a discreet distance, and keep the bailiffs away.—*James Agate*.

THE world loves the wanderer and the traveller as it loves a lover and as it hates a tripper.—*V. Gielgud*.

ONE form of restriction which is not generally known is that wireless apparatus may not be used for public entertainment to which admission is charged, such as a subscription dance.—*George Gordon*.

KIPLING is the most unblushingly painstaking, vigorously acrobatic prose-writer alive.—*Desmond MacCarthy*.

THERE were four main sources of our surnames. The first was by adapting the personal or baptismal name. The second was by adopting the name of one's trade. The third by adopting the name of some place, and the fourth by making use of what to-day we should call a nickname.—*H. C. L. Johns*.



LET YOUR FRIENDS LISTEN!

The proper way to celebrate National Wireless Week.

to be. This is where radio has an advantage over the stage or the film. It allows the listener to create types and scenes that are appropriate to his own taste and mentality.

Good radio plays must possess the quality of reality. They must bear some relation to life as we each and all understand it. This, of course, does not rule out the fantastic or the strange. Plays dealing with such matters express something which can be accepted by our minds, and can sometimes strike chords which we, too, in our imaginative moments have vibrated. Hearing words which stimulate his imagination, the listener will immediately proceed to create scenes that he can understand and accept, he will see—in imagination—the characters move in surroundings which will, for him, create a sense of the reality of the play.

Those listeners, then, who care to make full use of their imaginative faculty, may not only hear *The Yellow Jacket* on Thursday evening next, but may 'see' it too, just as they may 'see' all radio plays, if they will but properly attune their minds as they listen.

NOTICE TO READERS.

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

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The Use of Annotated Programmes.

By Percy A. Scholes.

FOR about two months now every issue of *The Radio Times* has contained brief notes on many of the pieces of music that are to be performed during the week. That this new feature was at once appreciated by a large number of listeners the Editor's correspondence has, I gather, testified. Probably, however, there are still some listeners whose eyes are passing unheedingly over the notes, and who, indeed, have not given much thought to their purpose.

That purpose is simply to *enhance the enjoyment of the music*. That is the reason why every serious concert-giving organization in the world provides such notes in its programmes, and that is the reason why *The Radio Times* is doing so. There are thousands of simple pieces of music that everybody can enjoy straight away, but there are thousands of other pieces which at first are found a little difficult to follow, and to aid the enjoyment of these, help can certainly be given by means of brief annotations.

What sort of help? Many people have realized that to get all there is out of certain music some preliminary study is called for, and that such study is well worth while. I have known people begin to take 'Harmony' lessons, because they thought that would help them. Not at all! Or, at any rate, not very directly. Of course, anything which tends to sharpen the aural perception is some good for the listener, but Harmony is essentially a composer's study, not a listener's, and let us feel glad of that, for to get an adequate grasp of Harmony means some years of plodding work.

Then what does the listener need?

Consider for a moment what is your greatest difficulty in hearing some long piece as yet unknown to you and perhaps by a composer whose very style is new to you. You find it 'confusing.' You cannot trace any clear sequence of ideas. You 'can't see the wood for the trees.' That is sometimes, frankly, the experience of the professional music critic himself when he hears a new piece in a new style, and it may well be the experience of the ordinary listener when he hears some piece of Beethoven or Schubert. One thing seems just to succeed another and the 'logic' of it all is not apparent. The music, in fine, appears at first hearing to be a muddle.

The Universal Principle.

The whole difficulty quickly disappears if one principle in musical composition is grasped and a little practice is gained in watching how the composer applies it. The principle is this: Every long piece of music in the world is simply a 'ringing-the-changes' upon one or two quite short tunes.

Take the first movement of Beethoven's *Eroica Symphony*; that was probably the longest Symphonic movement ever written up to its date (1804), and must have puzzled many listeners on a first hearing. Yet look at the score and you will find that the 700 bars of this piece are practically only a varied treatment of two short tunes which, added together, occupy only twenty-four bars! To grasp these tunes so as to be able to recognize them as they recur (in whole or in part) is to find the movement grow perfectly simple. By various changes of treatment of this quite small amount of musical material, Beethoven has been able to express a kaleidoscopically changing series of emotions, all of them linked with the root-emotion of the whole piece—the emotion of heroism.

The practised listener takes in these tunes and follows their treatment easily and, indeed, even sub-consciously; the unpractised listener at first needs to do so consciously, and then, after a little while, he, too, relegates such processes to his sub-consciousness, and merely revels in the musical beauty and poetical expression of emotion which the composer has put before him. That is, briefly,

the chief process involved in becoming a good listener—to realize the 'tunes' and to follow their treatment.

And that is why at all the principal orchestral concerts the concert-giver expects you, after having paid for entrance to the hall, to pay another shilling for a programme book which gives, in words and in musical notation, the main 'tunes' or 'themes' or 'subjects' of each piece to be performed; and that is why the B.B.C. provides such programmes for its Albert Hall Concerts (wisely charging not a shilling, but only sixpence for them, however), and that, I take it, is why *The Radio Times* (not charging even sixpence, but only twopence) allots costly space to the annotations it is now offering to its readers.

The Three Arts in One.

Music is not one art, but three. There are in music:—

- The art of the *Composer*. Yet when he has done his work nothing exists but black marks on white paper.
- The art of the *Performer*. Yet when he has done his work nothing has been brought into existence but a complex series of vibrations in the air.
- The art of the *Listener*, who has to receive these vibrations, and in his reception of them give them their significance.

All these arts have to be learnt—the listener's art included. Perhaps this last suggestion appears to propose a formidable study. Not a bit of it! The art of listening is one which all can acquire—naturally in a degree varying with their natural 'musicality,' but nevertheless in sufficient measure.

If you meet any highbrow musician who says he 'doesn't need to hear music that way,' discount what he says. He is so well equipped naturally, or so well trained, that his subconsciousness carries out the whole business without his knowing anything of it, and hence he is quite incapable of understanding the mental processes necessary to the ordinary man. That is why so many clever musicians are so extraordinarily unhelpful to, and impatient with, the ordinary listener; they cannot put themselves in his shoes. The kind of spirit we need in musicians is that which, amongst scientists, we find in that broadcasting favourite, Sir Oliver Lodge, who can yet see the difficulties of the complete tyro, and so make things clear to him.

Besides the guidance as to 'tunes' and their treatment, most of the annotations in *The Radio Times* give a few facts about the composer, the period in which he wrote, and so forth. Many of these facts are necessarily repeated from time to time, as the same pieces or others from the same hand remain. By attentive reading of such information we shall in time find that a good deal of it will 'stick' in our minds, and as it does so it will help to bring us into closer sympathy with the composer's outlook.

There, as briefly as I can put it, is what I understand to be the aim and purpose of 'Annotated Programmes' in *The Radio Times*.

The many listeners to whom organized effort is out of the question can play their part by seeing that friends and neighbours who have not sets are invited in to hear theirs, but, oh, the care they must take to guard against possible failure! Necessary precautions are an overhaul of earth and aerial connections, the charging-up of accumulators and the replacement of doubtful valves and h.t. batteries.

To the manufacturer and trader I say—Here in National Wireless Week is your great chance: do not miss it. And to the listener let me say: Here is your week and your opportunity: use it, enjoy it, and 'LET YOUR FRIENDS LISTEN.'

National Wireless Week

By Bernard E. Jones

(Editor of 'Amateur Wireless,' 'Wireless Magazine,' Chairman, National Wireless Week Committee).

ON the 15th day of November the B.B.C. is four years old. That in itself is noteworthy.

Four years of creation and strenuous endeavour, four years of doing things and having them criticized, four years of real accomplishment, growth and progress. The B.B.C. deserves a good birthday and many happy returns.

It was Mr. Borlase Matthews who first had the happy idea that the B.B.C.'s birthday celebration should, like a modern week-end, occupy the greater part of a week. The idea was taken up speedily and with fervour. A Committee representing the B.B.C., the wireless trade, the various wireless associations and the wireless press, was at once formed and a great new project came into being—National Wireless Week, which the whole country will celebrate from November 7 to 13, both days inclusive.

The idea at the back of the scheme is delightfully simple. Whilst we all know that wireless is all the rage, and that it has made more progress in the past four years than any other scientific development in the history of mankind, we have yet to acknowledge that there is a large proportion of the people of these islands who have not yet been interested in broadcasting.

One friend of mine, for example, will not listen to broadcasting because he says all 's's' are rendered as 'f's'! Another refuses to listen because somebody once told him that 'the programmes are rotten.' And a third will not get a set because 'they are so beastly complicated.'

All three, of course, are wrong, and we want all enthusiastic listeners and all members of the wireless trade and of the various wireless associations to take the opportunity afforded them by National Wireless Week of telling such ill-informed critics the truth. Listeners must become missionaries for that week. They must be out for converts. It is the interest and help of every listener that we want, and I feel that with such programmes as the B.B.C. is putting on for that week, we shall get it without a doubt.

How to Help.

The idea behind the National Wireless Week is distinctly good, but without the support—the solid support—of the manufacturer and the trader, and, above all, of the listener, the idea will lose all its value.

What is the B.B.C. doing for National Wireless Week? I have had a glance at the draft programme and can say, with my hand on my heart, that the B.B.C. is doing a great deal. I cannot mention here all the good things of the week. You will find them all set forth in detail on other pages in this paper.

There are two anniversaries celebrated in National Wireless Week—one I have already mentioned, and the other is—November 11. No previous Armistice Day programme has contained so much of beauty and impressiveness.

There are many special ways in which the wireless trade in all its branches, the big wireless associations and all the local associations, and listeners everywhere can help forward National Wireless Week. They can bring pressure to bear upon civic authorities to recognize wireless, and they can organize wireless demonstrations, wireless lectures, wireless dances and wireless parties. They can link up wireless with the charities of the country—they can take steps to see that hospitals, 'homes,' schools, etc., etc., are equipped with wireless. No invalid or pensioner, no blind person, should be without the cheer and comfort of broadcasting.

(Continued at foot of previous column.)

Story of the Orchestra.

By V. Hely Hutchinson.—VI.

[This is the last of a series of articles in which Mr. Hely Hutchinson has traced the history of the orchestra, from the simple and rudimentary form in which it existed in the time of Haydn to the present day.]

IN the preceding articles of this series I have tried to give a bird's-eye view of the growth of the orchestra, and of the different groups of instruments in it. There are some instruments which do not come under the main groups, and which have to be dealt with separately.

The harp (which is said by Forsyth to be probably the only orchestral instrument which King David would recognize, so little has it changed in essentials since his days) is useful both as a solo instrument, in cadenzas and brilliant passages, and as a subordinate in the orchestral ensemble. It sweetens the tone of the strings, and gives rhythm to the wind instruments. One or two are almost always used in modern orchestral works.

The piano, as an orchestral instrument, has little use beyond emphasizing rhythm, and colouring the general tone by means of a glissando. When it tries to play a sustained tune, its tone sounds thin and unconvincing compared to that of other instruments. The piano is essentially a percussion instrument, and when treated as such, can be most effective.

The organ is so large and powerful that when combined with the orchestra it seems not so much a member of the orchestra as an ally. Broadly speaking, the more sparingly it is used, the better it sounds. A little organ goes a very long way in orchestral music. It is finely employed in Holst's *Planets*.

The saxophone is occasionally used in the orchestra, but it is not often satisfactory. Its tone is a cross between that of a clarinet and a horn, and is inclined to spoil the purer tone of both these instruments by comparison. But it is sometimes used as a solo instrument (as in Bizet's *Sylphide* suite) with good effect.

The guitar, banjo, and mandoline are all stringed instruments, which are plucked with a plectrum or the fingers. They are sometimes used in accompaniments to songs where the character of the words demands them, but almost never in symphonic music. The only instance (within my own knowledge) of a lot of them being used en masse is Grainger's setting of 'Father and Daughter,' where they produce a powerful rhythmic effect.

Broadcasting the Orchestra.

As a conclusion to this series of articles, perhaps a few words on the wireless transmission of orchestras might be in place. Different instruments come through at different strengths, and the perpetual problem is to place the instruments at the right distance from the microphone. This is a problem which the B.B.C. have dealt with, on the whole, very successfully, but to obtain satisfactory results a balance test has to be made afresh for each orchestral concert.

Broadly speaking, the stringed instruments (except double bass) come through at normal strength, the reed-wood-wind instruments (oboe, clarinet, and bassoon) subnormally, and the other wind instruments (particularly flute and bass-trombone) supernormally. In the percussion, the kettle drums and big drums come through supernormally, the others about normally. The harp comes through at quite twice its normal strength.

It is quite possible that broadcasting, when it has become more universal than at present, may bring in modifications of instruments, and a comparatively new type of scoring; but the would-be innovator in this direction has, as yet, scarcely enough experience to guide him. Of one thing there is no doubt, the orchestra, however modified by external influences, will always remain the chief medium of performance of modern music.

The Listener's Point of View.

A Plea for Simplicity. By Philemon.

[There are many problems connected with broadcasting that listeners would like to see discussed in the pages of THE RADIO TIMES. We intend from time to time to raise some of these points and publish the discussion pro and con. This week Philemon, who is well known to all our readers, makes a claim for simplicity as the secret of successful broadcasting. We shall be glad to have our readers' views on this question, whether in agreement or the reverse.]

I HAVE heard it said that there is a difference between delivering, say, a song or a speech 'over the wireless' and delivering it otherwise; that the art of broadcasting requires special training. I am not so sure. Take a sermon, for example. If the preacher mouths and shouts it at that end, it will not come pleasantly over to us at this end; if he speaks his chosen words simply, almost casually, we shall get them clearly; but, then, this simple utterance, and not the mouthing and shouting business, is the right way to preach a sermon even in a pulpit!

Simplicity is the secret of successful broadcasting, as it is the secret of every other form of self-utterance. The standard is set by that golden-voiced young man who reads the S.O.S.'s and the market prices from London; his voice is level, his matter is straightforward and unadorned. I admit that this is a very high standard. He achieves his greatest triumphs when he seems, from this end, to be moving leisurely just on the interested side of the frontier of boredom!

The reading of poetry is a good test. Under any circumstances a difficult art, this, over the wireless, is (I imagine) more difficult than ever. The other evening, to my own exceeding pleasure, we heard the voice of Sir Edmund Gosse. That in itself made the evening memorable; but, with all respect, and speaking simply from the point of view of broadcasting effect, Sir Edmund made two mistakes. He chose a long and complicated poem; and he read it—I don't know quite how to put it—he read it as if he were anxious that we should understand it, as if he didn't quite trust either the power of the poet's words themselves or the capacity of our intelligence; he read with force and stress, and must have kept on tenterhooks that clever fellow who controls the voltage, or whatever it is.

How Not to Do It.

Personally, I do not think that this 'impressive' way of reading poetry is over, under any circumstances, the right way; but over the wireless it is almost fatal. I do not know what a sonorous delivery, straight from the diaphragm, sounds like in the studio, but it is apt to become, at this end, a very unhappy bellow; while a voice that dies away to an inaudible whisper leaves us, unless we luckily happen to know the poem ourselves by heart, wondering what all the fuss is about!

The fact is that the reader's own emotion, superimposed upon the emotion inherent in the words, tends rather to muddle than to clarify the reading. Readers at that end ought to know (and very probably they know well enough!) that such superimposed emotion does not really come through on the wireless very well; it sounds different somewhat at our end. The tearful sobs and groans, for instance, with which those charming and perfectly capable actresses adorn their recital of some scene from Shakespeare are hardly to be distinguished, at this end, from the gruntings of an unfortunate diver who, breathing with difficulty and constantly calling for more air, gropes for our information, in two feet of mud at the bottom of the Thames! Indeed the latter is much the more successful of the two, for it is easier for the uninitiated among us to imagine his condition than that of an abridged Ophelia or an excerpted Juliet.

If poetry is to be transmitted—and Heaven grant that it always may be!—it should be chosen from the simplest kind, which is almost always the best kind; and it should be spoken in the simplest possible manner. It would be better to chant the lines on one or two notes rather than embellish the reading with vocal gestures and stresses. If the words cannot get over under their own power, any kind of forcing will spoil them.

The Lauder Way.

Humour is another test. Sir Harry Lauder got his story across to us at this end with full effect—the story of the shoemaker, you remember—because he told it with great economy of words and in a dry tone. The consequence was that we got the joke, not Sir Harry's feeling that it was a funny one, nor his effort to perform the operation of getting it into our understanding. But when two jokers get together in the studio at that end, and talk excitedly at one another, shouting, interrupting each other, laughing all the while, and no doubt making excruciatingly funny faces—well, frankly, the apparatus is not as yet sufficiently perfected to transmit all this at once. What it does succeed in transmitting of it is not quite so amusing as it must sound at the other end.

Simplicity, then, is the broadcaster's fundamental secret: a simplicity of both matter and manner. And if any of you are so simple (in the other sense!) as to imagine that this would reduce the quality of the programmes, recall how that when you last went to your tailor and told him that you insisted on the simplest possible cut he replied, 'Then you must have the best possible material.'

Listeners' Letters.

One Good Turn Deserves Another.

I WAS interested to read a letter from a correspondent who keeps a money-box alongside his crystal set. I do so, too, and when we specially enjoy any particular item, we find it a pleasure to put a mite into this box. The money goes to the 'Radio Guild of the West,' to provide sets for the sick and aged poor. Should any listener be prompted to do likewise, I feel sure the Director of the B.B.C.'s Cardiff Station would be pleased to send a box to any applicant.—O. OLIVER, Mount Pleasant, Blaydon-on-Mendip.

Music for the Frogs.

A STRANGE thing happened here recently during Mr. Hickox's organ recital from St. Botolph's Church. A loud-speaker was on in our drawing-room and the large windows were open. It was a lovely warm evening. When the recital began, between twenty-five and thirty frogs, large and small, came out of their hiding—we have never before seen them during the daytime—and started hopping about the paths, to all appearances enjoying the music. It was full daylight at the time.—EDWARD H. SHORT, New St. John's Road, Jersey.

THE NEW WAVELENGTH SCHEME.

According to present arrangements the wavelength changes throughout Europe, which have already been indicated in detail in these columns, will take place on November 14. An article by Mr. P. P. Eckersley dealing with these changes will appear in next week's issue of 'The Radio Times.'

The Children's Corner

The Children's Hour Post-Bag.

THERE can be few things more interesting than this post-bag, for in it there are letters from people of all ages and sorts and opinions. They write about all kinds of subjects, and, as a result of the friendly and informal atmosphere of the Children's Hour, they mostly write in a friendly and even intimate way.

The London and Daventry Children's Hour receives anything from three thousand to six thousand letters a month—according to the time of year. In the summer, when the open air calls, and many listeners are (quite properly and healthily) engaged in outdoor occupations in the early evening, the number of letters drops to the lower figure. When autumn sets in, and summer time changes to 'sun time,' listeners gather round once more in that period 'between the dark and the daylight,' and their renewed interest shows itself in the increased size of the post-bag.

As we have often said, the written and spoken opinions of listeners are a most important help to us in the making of plans and programmes, and letters from 'the family' are, therefore, given very careful consideration. Some of them cause great pleasure—such a one, for example, as this:—

'Thank you, Uncle ——— for calling my name on the wireless. I'd had a gum, and a bonnarrow under the sofa. And cup and soaser from my Granie. I'd got a chocolate. From G——'

Then come three lines of crosses—the ancient and well-understood symbol of kisses. It's a nice little letter to find in the post-bag on a wet Monday morning. So is this:—

'Dear Uncle ———,
'Will you Play the
dm Please, and . . . will you sing that song
called (here comes a title) and I am at school
again. I have still got my bage that you gave
me. and i have listen every night.
'love from '———'

These letters are quite typical of those we get from the youngest children. Mostly, such correspondents are members of the Radio Circle, and we can quite easily check off details of age, etc., to make sure that the letters are genuine. Often communications of this sort are enclosed in a letter from the child's parents, telling us how the young writer sat down determinedly to what was a formidable task for so inexperienced a correspondent, and spent a whole evening (and even more) in producing an expression of his opinion and affection.

There are crowds of letters from children who range from eight to fifteen. They frequently contain quite useful comments and suggestions, and both appreciation and criticism are conveyed in a spirit that demands (and gets) respect.

Then there are letters from parents, other relatives of children, teachers, clergymen and ministers, organizations connected with children, and 'grown-ups' who do not write on behalf of children at all, but on their own account. There are thousands of adults who listen to the Children's Hour (sometimes even secretly). We do not provide for them in the programmes, but, for the same reason that father often gets immense pleasure from Tommy's railway-engine, these nice 'grown-up children' find pleasure in a great deal that happens in the Children's Hour.

Sometimes, there is a letter which has to be even more carefully considered than usual and answered at some length. One arrived last week from an indignant listener of fifteen years, who scolded us for expecting the Radio Circle to be a means of creating or developing friendship between children. (We can only reply that we know of several cases where this has actually happened.) She accuses us of snobbishness in choosing certain types of children to perform in Children's Programmes and asks point-blank the question: 'When your listeners join the Radio Circle, do you ask them what their schools are?'—the point being that we welcome children from certain sorts of schools more heartily than children from another sort of school. Our answer is that we do not care a bit what is the 'social standing' of our listeners, or the sort of school they go to. To us, they are all children, members of the same family, equally respected, equally welcome—and very welcome, too. She upbraids us because the London and Daventry 'Corner' has no Magazine



A HUNDRED YEARS BETWEEN.

The universal appeal of wireless is strikingly shown by these photographs of one of our youngest listeners enjoying the Children's Hour, and of Mrs. Vernon, of Northwich, 103 years of age, the oldest member of our radio audience and an enthusiastic listener.

and holds no parties. The answer is that, although we very much want to have a Magazine, there are important reasons why we are not allowed to do so, while, as concerns the parties, there are several of those who take a regular part in the programmes who prefer to be 'heard and not seen,' so that the idea is always voted down, whenever it is put forward.

Such letters are very useful indeed, because they give us an opportunity of making clear just what we are trying to do and why we are not doing, or cannot do, things which listeners would like. It would be splendid if everybody who has a complaint about a 'Children's Corner' would write to us in the same way, because then we should know so much better what people were thinking and saying among themselves.

The letters we have chosen for this short article are only a very few out of a very large and very varied assortment, but they are enough to show that we do pay attention to letters and find them very helpful.

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Our Fourth Birthday.

How It Will be Celebrated for the London Circle.

ALWAYS in 'Birthday Week'—which is the week round about November 14—we try to arrange programmes that are more ambitious than usual. This year, after a great deal of thought and discussion, we have adopted a plan which we hope will give satisfaction.

Of the six programmes for the week, two will be given by visiting artists chosen from those who are most popular. One programme has been arranged so as to be specially suited to Armistice Day. Another is particularly appropriate to Lord Mayor's Day. The sixth and last—which is the one that comes on the 'Birthday' itself—will contain nothing but items from regular Aunts and Uncles on the staff.

Taking the proceedings in the order in which they occur, you will find in the programme for Monday, November 8, Miss Peggy Cochran, who will play violin solos. On the same day, Mr. E. Le Breton Martin will tell a special story written by himself, and Mr. Ronald Gourley will 'do things' at the piano.

On Tuesday, November 9, the Radio Quartet will take part, and a specially-written playlet about Dick Whittington will be performed.

On Wednesday, November 10, Miss Kate Winter will sing. Also, Mr. Harcourt Williams will tell the story of John Gilpin, and Mr. Leslie Mainland will talk about Regimental Mascots—all of them animals—in the Great War.

On Thursday, November 11, the Wireless Chorus and the Radio Quartet will broadcast national songs, under the direction of Mr. Stanford Robinson.

This programme will also include a special Message by the Rev. P. B. Clayton, M.C. (known to many of your fathers and brothers in connection with what is called 'Toc H'), and the story of a heroic deed that was performed during the famous Mons retreat. This story will be told by someone who wishes to remain unnamed, but whom we are glad and proud to welcome to the Children's Hour for the first time.

On Friday, November 12, three eminent persons will take part. One of them is Miss Carmen Hill, who will sing songs. The second is the well-known pianist, Lafitte. The third is Mr. Herbert Asquith, who will read items from a newly-published book of children's poetry written by himself.

On Saturday, November 13, 'The Staff' will have the programme to themselves. It is impossible to say at this stage what they will do, but programmes of this kind usually seem to be very popular, and we hope that this one will be no exception to the general rule.

Birmingham's Growing Radio Circle.

SINCE the inauguration of the fund for endowing a cot in the Children's Hospital, the number of letters to the Birmingham Station's Radio Circle has enormously increased. Every day applications to join the Radio Circle (which has already over 10,000 members) are pouring in, and as half the entrance fee of 1s. goes to the Cot Fund, these new entries are a real help. The amount has now reached £280 and is steadily progressing.

Intelligence or Instinct?

By Professor J. Arthur Thomson.

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

WE read in the Scriptures that the serpent was more subtle than any beast of the field, but it is difficult to get scientific warrant for this generous appreciation.

No doubt, some snakes are very efficient, though they cannot put their tail in their mouth and roll along like a hoop. No doubt, some of them remember persons; no doubt, some pass readily into a kataleptic or death-feigning state; no doubt, the egg-eating African *Dasypeltis* breaks the shells in its gullet so that it loses none of the precious contents; no doubt, some snakes brood on their eggs with patience and thus point forward to the birds; but there is very little evidence of actual intelligence.

It should be noted, however, that this is far from being the view of Dr. Hornaday, the experienced Director of the New York Zoological Park, who believes that the mental aspect of snakes is badly underrated. He attaches great importance, for instance, to the case of a Reticulated Python, twenty-two feet long, which had to have its slough peeled off to save its

life. At first, it writhed and resisted, but as the five keepers worked quietly and spoke soothingly, it acquiesced, and the peeling process continued for a long hour without resistance or protest. According to Dr. Hornaday, the snake, fresh from the jungle, appreciated the situation; but this is being generous.

Similarly, there is Layard's old story of the Ceylonese cobra which had thrust its head through a narrow aperture and swallowed a toad. When it tried to draw back, it could not get its distended head through, so it had to disgorge its booty. When the amphibian sought to get away, the reptile had perforce to seize it, and the same thing happened again. On the third attempt, however, the cobra seized the toad by one leg, withdrew through the aperture, and then swallowed its booty in triumph. Perhaps mind was stirring in that cobra, but to prove intelligent learning it would have been necessary to try a second toad.

Our estimate of snakes will apply also to other reptiles—crocodiles, tortoises, and lizards; they are very effective in their answers-back, but not very quick in the up-take. Yet we must keep hold of the principle that animals are rarely cleverer than they need to be. The greater the routine efficiency, the less likelihood of intelligence.

Some people think we are joking if we ask: Has the frog a mind? Except in its spring croaking and pairing, it lives such a humdrum

life, what would a frog do with a mind? Its body, as body, is sufficient for all its needs; what warrant is there for raising the question of an inner life of association and memory, of feeling and judgment.

Yet take a few of the facts brought to light by Professor Schaeffer and others in regard to the frog's power of learning. After a few trials, a frog learned to avoid hairy caterpillars, and remembered the lesson for at least ten days. After two trials, another learned not to have anything to do with doped earthworms. The lesson was perfectly remembered for a short time, and somewhat imperfectly for five days. When a frog got a mild

This seems to us a very instructive case, giving us a glimpse of the frog's simple-mindedness.

For many ages, fishes were the crown of creation, and they have been living so long that they have gained many automatisms that lead them right without their needing to attend their minds thereunto. When a pitcherful of eels is emptied out in the middle of a meadow, they make for the distant stream. This illustrates exquisite sensitiveness and the strength of an engrained constitutional obligation, but it is not intelligent. The male stickleback's nest is largely the outcome of hereditary instinctive capacity, more reflex than reflective.

In the making of the bubble-nests of the Gouramis there is considerable variety and individuality, as if intelligence were joining hands with instinct. The male blows bubbles into a little floating island of waterweed; under this green shade the pairing takes place and the eggs float up and are caught; if they fall out, they are blown forcibly back again. There are many interesting details, ending with the grim fact that if the newly-hatched young ones do not scatter quickly, they will be swallowed by their parents.

Some perch that were put into an aquarium, divided into two by a glass partition, used at first to damage their noses by butting towards the minnows on the other side.

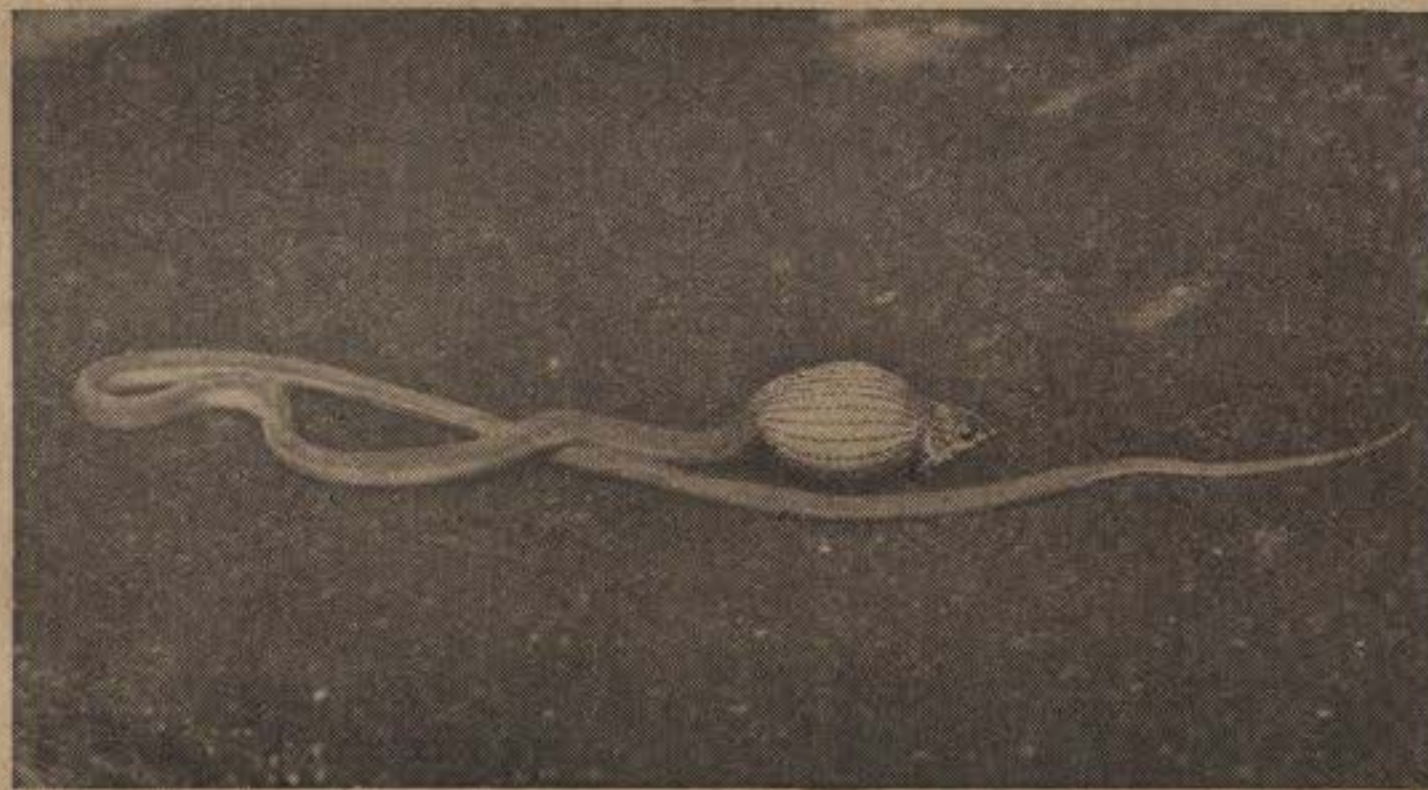
But in about a month they learned the futility of this, learned so thoroughly that they did not intrude among the minnows when the partition was removed. When a minnow ventured across among the perch and swam slowly about, nothing happened; but when it made a rapid dash, pulling the perch's trigger irresistibly, it paid the penalty at once.

It is certain that captive fishes learn to establish associations, e.g., between visual signs and food. It must also be allowed that a few fishes, like sticklebacks, and bubble-fishes, give evidence of parental and conjugal affection; but we feel bound to conclude that the brain of the fish is mainly for the control of movements. Yet we must not be too ungenerous. Picture the Spitter fishes of Siam which bring down flies so effectively with expectorated drops of water, and pass from that to the habit two of them formed of shooting from the aquarium at observers, landing shots on eyes, nose, ears, and lips, and seeming to do this intentionally from a sheer sporting love of the game. Who says that fishes have no mind?

LET YOUR FRIENDS LISTEN.

National Wireless Week,

Nov. 7-13.



By permission of the Zoological Society

BREAKFAST IN THE REPTILE-HOUSE AT THE ZOO.

This egg-eating snake is so anxious not to lose any of the contents of its breakfast egg that it swallows it whole, and breaks the shell after it is securely lodged in the gullet. This picture shows the most painful part of the process. Can this be considered a sign of intelligence? Professor Thomson thinks not.

electric shock on seizing an earthworm, it declined earthworm for a whole week, but it did not refuse mealworms. Frogs can learn.

On the other hand, the frog is slow to learn how to get out of a maze, and it is stupidly bamboozled by the obstacle of a transparent thread which it could easily hop over if it had wits enough. Why, then, is it relatively quick to establish associations in regard to food? The answer must surely be that testing the palatable and the harmful, among insects and the like, is a common experience in the frog's daily life, a kind of experience in regard to which the frog has retained mental plasticity.

Take an experiment in detail. A hairy caterpillar was dropped in front of an experienced frog. When it began to crawl away, the frog hopped after and examined it closely, but without doing anything. The movement of the caterpillar pulled the trigger of the frog's impulse to pursue, but close inspection called an inhibiting association into activity, perhaps a memory of previously experienced disagreeableness. The frog made up its mind to do nothing. But the story does not end here. The caterpillar, in which the frog had lost interest, tumbled into a dish of water and wriggled energetically on the surface. This novel wriggling re-arrested the frog's attention, and a reinvestigation, preceded by a hop, took place. But ten seconds sufficed to assure the frog that it was the same old hairy caterpillar, so it finally turned away.

This explains QUICK STARTING



PETROL alone can't give you a quick start on a cold morning, not if it's handicapped by the usual dull, easily-congealed lubricating oil. On the other hand—



YOU cannot start quickly with the finest cold-resisting oil if it is handicapped by a common non-volatile spirit that needs a hot manifold and cylinders to make it vaporise properly. But—



THE combination of volatile petrol, and oil that doesn't gum up with the cold—that is what produces an instant, business-like hum of power in your motor.

SUCH a combination you get with Shell Petrol and Shell Oil—the positive quick-starting pair:—

- [1] Shell Petrol is well-balanced—specially blended so as to contain an ample proportion of quick-starting elements.
- [2] Shell Oil resists cold much better than other oils, flowing freely at temperatures at which others congeal.

Use the Shell quick-starting pair. Don't run down your batteries or wear yourself out on the starting handle.

SHELL
Motor Oil  and Petrol

THE QUICK-STARTING PAIR

PROGRAMMES FOR SUNDAY (November 7)

2LO LONDON 365 M.

7.9 WALDENSIAN, WALLOON and HUGUENOT SERVICE, relayed from the Crypt of CANTERBURY CATHEDRAL.

Service conducted by the Rev. JEAN R. BARNABAS, Pastor of the Huguenot Church, and Sung by THE CHOIR OF THE WESLEYAN CHURCH, CANTERBURY. (Orchestra and Choir under the direction of C. H. ROBINSON, A.R.C.M.)

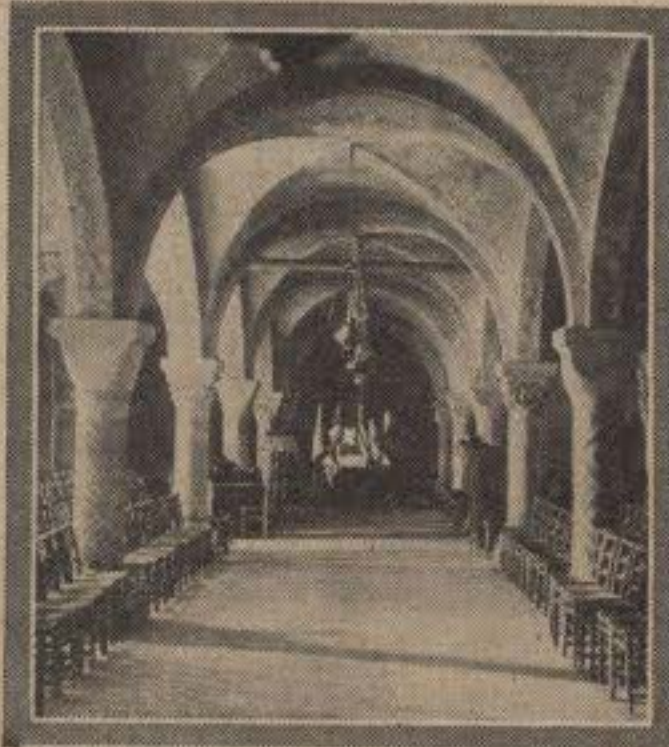
- ORCHESTRA
 Voluntary, Andante ReligieuxNehr
 Invocation
 Hymn, Entonnons de Nouveaux Cantiques
 Liturgy (Gloria, to the tune Rockingham)
 5th Psalm
 Lesson: Exodus, Chap. 20
 Magnificat (in French)
 Lesson: Revelation, Chap. 22
 Nunc Dimittis (in French)
 Liturgy
 Hymn, Nations! louez le Seigneur
 Liturgy
 Hymn: Marchons avec joie
 Sermon by the Rev. RICHARD HALL (Hon. Col. C.F., R.A.F.)
 Hymn: Reste avec nous, Seigneur
 O Dieu Sauve le Roi

THE Walloon Huguenot Church in the crypt of Canterbury Cathedral was founded in 1547, and given a Royal Charter by Edward VI. in 1550. On the accession of Queen Mary it was dissolved, and Utenhove, its first Minister, went to Poland to work for the Reformation at the court of King Sigismund. The succession of Queen Elizabeth and the restoration of the Reformed religion made it possible for him to return; he brought with him the Charter, and the church was reconstituted, and has been in existence ever since.

4.9 HANDEL'S 'MESSIAH'

- CAROLINE HATCHARD
 EDITH FURNEDGE
 FRANK TITTEBTON
 JOSEPH FARRINGTON
 THE SHEFFIELD CHOIR
 THE WIRELESS SYMPHONY ORCHESTRA, conducted by Sir HENRY COWARD

'I DID think I did see all Heaven before me, and the great God Himself!' cried Handel, when he had written the last notes of the Hallelujah Chorus, thus completing the Second



The Huguenot Chapel in the Crypt of Canterbury Cathedral. A special service will be relayed from this historic spot this afternoon at 3 o'clock.

Part of *Messiah*. This great Oratorio was written in no more than twenty-four days in the summer of 1741, yet, nearly two centuries after its composition, it is generally regarded as Handel's supreme achievement and one of the greatest musical works in existence.

Messiah is written for the usual four Soloists, Chorus and Orchestra. The whole work is subdivided into Three Parts. Considerable 'cuts' are usually made in it, but for the sake of completeness, the opening words of every number are here quoted.

PART I.

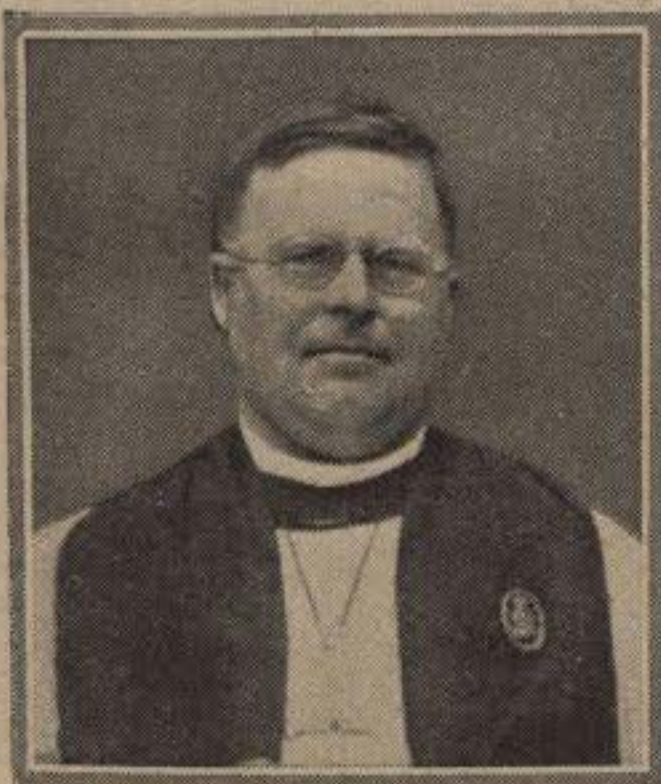
1. The First Part opens with an Overture, in two distinct sections, the first broad and dignified, the second quicker, strong and spirited. Then follow Isaiah's prophecies of the coming Messiah.
- 2-3. Tenor Solos. 'Comfort ye My people'; and 'Every valley shall be exalted.'
4. Chorus. 'And the glory of the Lord shall be revealed.'
- 5-6. Bass Solos. 'Thus saith the Lord . . . I will shake the heavens and the earth'; and 'But who may abide the day of his coming? . . . For he is like a refiner's fire.'

7. Chorus. 'And he shall purify the sons of Levi.'
- 8-9. Contralto Solos. 'Behold! a virgin shall conceive'; and 'O Thou that tellest good tidings.' Chorus takes up these last words.
- 10-11. Bass Solos. 'For behold, darkness shall cover the earth . . . but the Lord shall arise'; and 'The people that walked in darkness have seen a great light.'
12. Chorus. 'For unto us a Child is born.'
13. There comes here a beautiful contrast, as very softly the Orchestra plays the simple, dream-like Pastoral Symphony, a picture of the shepherds keeping their night-watch in the fields. (This is not, of course, a 'Symphony' in the modern sense of a big-scale independent orchestral work, but only a short instrumental interlude.)
- 14-16. Soprano Solos. 'There were shepherds. . . . And lo! the angel of the Lord came. . . . And suddenly there was with the angel a multitude of the heavenly host.'
17. Chorus. 'Glory to God in the highest.'
18. Soprano Solo. 'Rejoice greatly!'
- 19-20. Contralto and Soprano Solos. Contralto, 'Then shall the eyes of the blind'; and 'He shall feed His flock.' Soprano, 'Come unto Him, all ye that labour.' (It is usual for these Solos to be sung thus, instead of the whole being sung by Soprano, as given in some of the older scores.)
21. Chorus. 'His yoke is easy.'

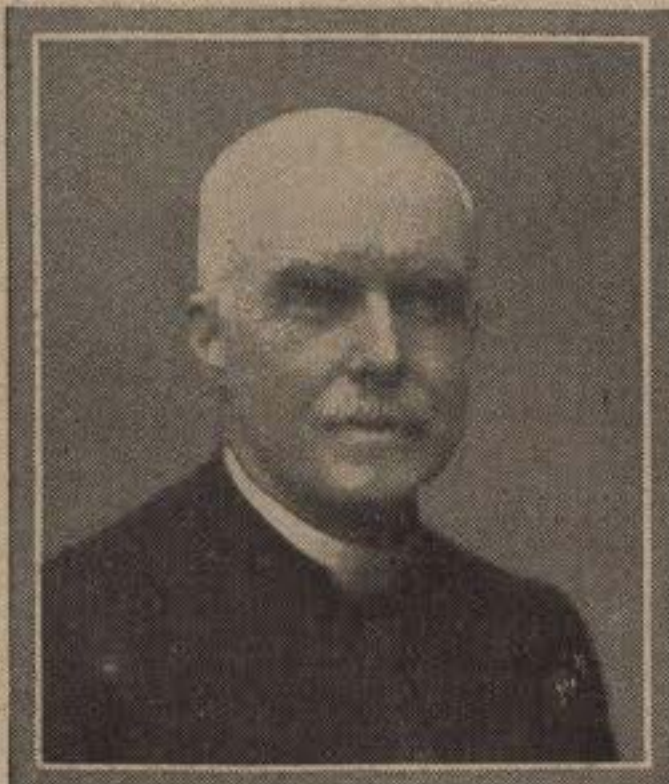
PART II.

The opening of the Second Part speaks of the Atonement.

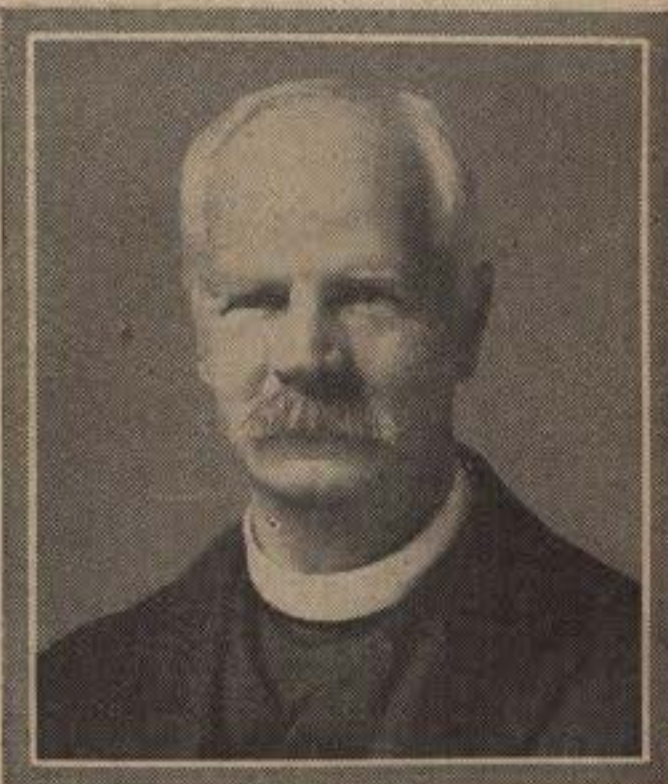
22. Chorus. 'Behold the Lamb of God.'
23. Contralto Solo. 'He was despised.'
24. Chorus. 'Surely He hath borne our griefs.'
25. Chorus. 'And with His stripes we are healed.'
26. Chorus. 'All we, like sheep, have gone astray.'
27. Tenor Solo (Short Recitative). 'All they that see Him laugh Him to scorn.'
28. Chorus. 'He trusted in God.'
- 29-30. Tenor Solos. 'Thy rebuke hath broken His heart'; and 'Behold, and see if there be any sorrow, like unto His sorrow.'
- 31-32. Tenor Solos. 'He was cut off'; and 'But Thou didst not leave His soul in hell.'
33. Chorus. 'Lift up your heads, O ye gates. . . . Who is the King of Glory? The Lord strong and mighty. . . . The Lord of Hosts.'
34. Tenor Solo. (Short Recitative) 'Unto which of the angels said He, "Thou art my son?"'
35. Chorus. 'Let all the angels of God worship him.'



The BISHOP OF MANCHESTER, who will address Manchester listeners during the religious service in the studio this evening at 8 o'clock



The Very Rev. DONALD FRASER, D.D., a former Moderator of the United Free Church of Scotland, and a prominent figure in Scottish Missionary Circles, gives a talk this evening on 'Livingstone's Country To-day.' [London 6.0!]



Rev. W. RUSSELL MALTBY, D.D., President of the Wesleyan Methodist Conference, will deliver an address during the Sunday evening service relayed from the Guildhall, Plymouth, this evening at 8.15.

PROGRAMMES FOR SUNDAY (November 7)

36. Bass Solo. 'Thou art gone up on high.'
 37. Chorus. 'The Lord gave the word; great was the company of the preachers.'
 38. Soprano Solo. 'How beautiful are the feet of them that preach the gospel of peace.'
 39. Chorus. 'Their sound is gone out into all lands.'
 40. Bass Solo. 'Why do the nations so furiously rage together?'
 41. Chorus. 'Let us break their bonds.'
 42-43. Tenor Solos. 'He that dwelleth in heaven shall laugh them to scorn'; and 'Thou shalt break them with a rod of iron.'
 44. The Hallelujah Chorus. 'Hallelujah! For the Lord God Omnipotent reigneth.'

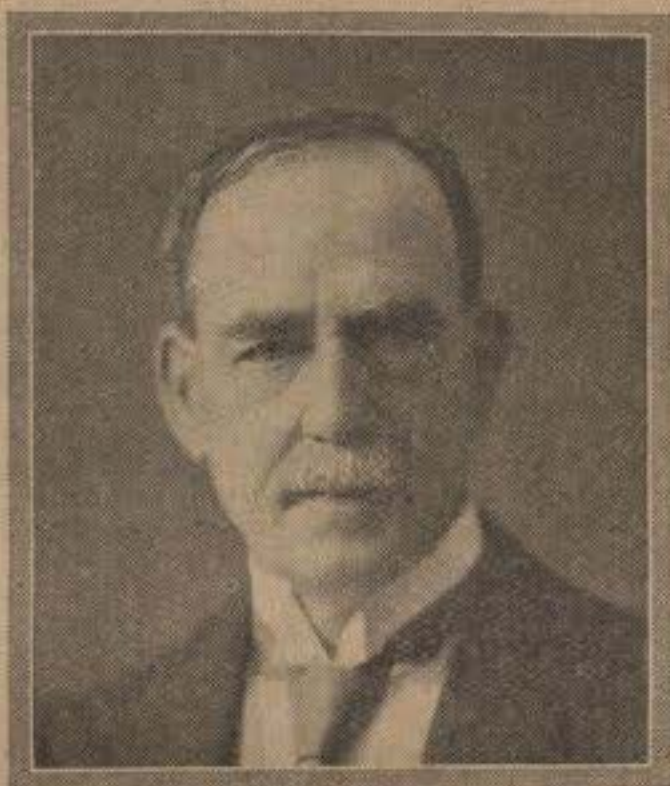
PART III.

45. Soprano Solo. 'I know that my Redeemer liveth.'
 46-49. Chorus. These next four numbers are, perhaps, the most dramatic part of the whole work. The subdued, solemn, 'Since by man came death,' is answered triumphantly with 'By man came also the resurrection of the dead'; similarly, 'For as in Adam all die,' is answered by 'Even so in Christ shall all be made alive.'
 50-51. Bass Solos. 'Behold, I tell you a mystery: We shall not all sleep'; and 'The trumpet shall sound.'
 52. Contralto Solo (Recitative). 'Then shall be brought to pass the saying "Death is swallowed up in victory."
 53. Contralto and Tenor Duet. 'O death, where is thy sting? O grave, where is thy victory?'
 54. Chorus. 'But thanks be to God, who giveth us the victory.'
 55. Soprano Solo. 'If God be for us, who can be against us?'
 56. Chorus. 'Worthy is the Lamb . . . Blessing and honour be unto Him.'
 57. Chorus. 'Amen.'

6.0-6.15 app. The Rev. DONALD FRASER, D.D., 'Livingstone's Country To-day'

DR. DONALD FRASER has been intimately associated with two of the most important Church movements of recent years. He was one of the founders of the Student Christian Movement, which has now attained such vast dimensions and has done such valuable work; and he conducted the Scottish Churches Missionary Campaign between 1921 and 1923—a campaign for which he was specially qualified, as he first went to Nyasaland for the Livingstone Mission in 1896.

Dr. Fraser was Moderator of the United Free Church of Scotland in 1922-23.



Sir HENRY COWARD.

Conductor of the famous Sheffield Musical Union, who, in the London Studio this afternoon, conducts the Sheffield Choir and the Wireless Symphony Orchestra in a performance of Handel's 'Messiah.'

8.0 BOW BELLS
 Rung by Members of the London and Provincial Ringing Society, conducted by HERBERT LANGDON.

8.5 RELIGIOUS SERVICE
 From the Studio
 Hymn, Congregational Hymnary 6 (English Hymnal, 434)
 Bible Reading—Matthew vii., 13-27
 Hymn, Congregational Hymnary 427 (E.H. 374; A. and M. 269)
 Address by Rev. W. CHARTER PIGGOTT, Streatham Congregational Church
 Hymn, Congregational Hymnary 256 (E.H. 266; A. and M. 20)
 Prayer
 Amen

8.40 THE STREATHAM SINGERS
 (LADIES' CHOIR)

Conducted by FREDERICK C. HAGGIS, F.R.C.O., A.R.C.M.

Part Song, 'How Calmly the Evening' Elgar
 Duet, 'O Lovely Peace,' from 'Judas Maccabæus' Handel
 Anthem, 'Hark, Hark, My Soul!' W. H. Bullock

8.55 THE WEEK'S GOOD CAUSE. THE BRITISH LEGION—POPPY DAY. Appeal by LADY HAIG, S.B. from Edinburgh

THE work of the British Legion itself, and the merits of Earl Haig's Appeal Fund, need no description; they are too well known to everybody in this country. What is perhaps not generally realized is that the whole of the poppies sold on Poppy Day are made by disabled men throughout the year in the British Legion Poppy Factory, which employs now nearly 200 men, whose average disability is 67 per cent. The new factory that has just been established at Richmond is situated in an old brewery adjoining Cardigan House, which is being turned into flats for the men working in the factory, whilst the stables have been converted into a reading and recreation room, and will be used as a club. A new range of flats and cottages is also to be erected as fast as the money available will allow, and the first stone of these will be laid by the Prince of Wales on Tuesday this week. Any such expansion of the scope of the factory will, of course, extend the benefits of the Legion's work to a wider number of disabled men.

The address to which subscriptions should be sent is the British Legion Appeals Department, 26, Eccleston Square, S.W.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 BALLAD CONCERT

ELISABETH SCHUMANN

DALE SMITH

POUSHKOFF

THE CASANO OCTET

OCTET

Waltz from 'The Jewels of the Madonna' Ferrari

WOLF-FERRARI was born in Venice, fifty years ago. *The Jewels of the Madonna* is an Opera of Neapolitan life, with a good deal of Neapolitan folk-song in its music.



THE SOLOISTS IN TO-DAY'S PERFORMANCE OF 'THE MESSIAH.'

Mr. Joseph Farrington, Miss Caroline Hatchard, Miss Edith Furnedged, and Mr. Frank Titterton, the four principal singers taking part in Handel's 'Messiah,' which is being given from London this afternoon at four o'clock. The Sheffield Choir and the Wireless Symphony Orchestra will be conducted by Sir Henry Coward.

PROGRAMMES FOR SUNDAY (November 7)

DALE SMITH

Since First I Saw Your Face
Ford, arr. Moffat (1580-1608)
Comely Swain, Why Sitt'st Thou So?
Playford (1672), arr. Adlington
Snowy-Breasted Pearl *arr. Somervell*
Yarmouth Fair (Norfolk Folk Song)
arr. Peter Warlock

POUSHNOFF

Barcarolle *Liadov*
Valse in C Sharp Minor *Chopin*
Study in D Sharp Minor *Scriabin*

BY birth partly Polish, partly French, Chopin combined the nobility, pride and fire of the Poles with French elegance and sophistication. In most of his Valses the French element naturally predominates, but this one gives more evidence of the other side of his nationality, in the quick changes of mood and the trace of melancholy that characterize it.

SCRIBIN'S early works show the influence of Chopin, though the Russian Composer soon struck out on really original lines. This Prelude shows him in both calm and impassioned moods.

OCTET

En Bateau (Boating) *Debussy*
Entrance of the Boyards *Halvorsen*

DEBUSSY'S piece comes from a *Little Suite* originally written for Piano Duo, then arranged (by another hand) for Orchestra. It is one of his earlier compositions. *Boating*, the first piece in the set, begins in the gentle swaying style of a Barcarolle, and has a middle section of a stronger, more rhythmic character. After it the opening matter is repeated.

HALVORSEN (born 1864) is a Norwegian Violinist, Conductor, and Composer, who was a friend of Grieg. At one time he lived in Aberdeen. The Boyards were an aristocratic military order in old-time Russia.

ELISABETH SCHUMANN

Aria, 'L'Amoro' (Il re Pastore) (acc. by the Octet) *Mozart*
Das Veilchen... }
Wiegenlied... } *Mozart*
Alleluja }

Freundliche Vision }
Morgen } *Richard Strauss*
Ständchen }

POUSHNOFF

A Spring Night *Schumann, arr. Liszt*
Isolda's Death, from 'Tristan and Isolda'
Wagner, arr. Liszt

WAGNER based his great love-drama on a thirteenth-century version, by Godfrey of Strasburg, of what is apparently an old Celtic legend. This tells how the Cornish Knight Tristan brought the Irish Princess Isolda to England as a bride for King Mark, but fell in love with her himself. The tragic story of their infatuation is most wonderfully treated by the Composer. The piece here played is Liszt's transcription for the Piano of the closing scene of the Music Drama. Tristan has been wounded and lies dying in his castle in Brittany. He longs to see Isolda once again. When at last she comes, he is delirious and leaps from his couch, dying in her arms. Isolda, in a transport of love, falls lifeless upon his body.

OCTET

Adieu de l'Hôteesse Arabe *Bizet*
Valse-Caprice *Rubinstein*

DALE SMITH

Caleno, Custure Me (Old English Melody)
arr. Taylor Harris
Souling Song (Cheshire Folk Song) *arr. Broadwood*
Mary Cassidy (Irish Folk Song) *arr. Somervell*
Bluebells from the Clearing *Ernest Walker*
My Little Pretty One *Ian Montrose*

OCTET

Prelude to 'Tristan and Isolda' *Wagner*

WE have already heard the conclusion of Wagner's Music Drama. Its Prelude epitomizes the transcendent passion of the tragic lovers.

10.45 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal; Weather Forecast

3.0 } *S.B. from London*

8.0 }

9.10 Shipping Forecast

9.15-10.45 *S.B. from London*

5IT BIRMINGHAM 479 M.

3.0-6.15 *S.B. from London*

8.15 PEACE SERVICE

Introit, 'Pray for the Peace of Jerusalem' *Elvey*
Hymn, 'Once to Every Man and Nation'
(English Hymnal, No. 563)
Reading
Anthem, 'Hymn of Peace' *Colcott*
Religious Address by Dr. MOORE EDZ (Dean of Worcester)
Hymn, 'Thy Kingdom Come, O God' (English Hymnal, No. 554)
Vesper, 'Peace, Perfect Peace' *Orlando Gibbons*

8.55 THE WEEK'S GOOD CAUSE: The British Legion—Poppy Day. *S.B. from London*

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 BEETHOVEN CENTENARY SERIES FIRST CONCERT

On the first Sunday in each month until March, when the Centenary of Beethoven's death occurs, a Beethoven Programme will be performed as a tribute to the great Composer. In this series Nigel Dallaway (Pianoforte) and the Station Orchestra, conducted by JOSEFA LEWIS, will give the five Pianoforte Concertos and the Fantasia for Pianoforte, Chorus and Orchestra

ORCHESTRA

Overture, 'Coriolanus'

THIS Overture was written not for Shakespeare's tragedy, but for a drama by an Austrian, one von Collin. Wagner, in an essay on the music, presumes that Beethoven had in mind one particular scene in Shakespeare's play—that in which Coriolanus, having been banished from his native city and having joined its enemies, yielded to the prayers of his wife and mother, and refused to besiege the city. For this he was condemned to death by his allies. Wagner suggests that the hero is pictured in the opening melody, and the prayers of the women in the second, gentle, tune. The conflict between his desires and their pleadings goes on, says the commentator; and certainly, if ever a piece of music suggested mental conflict, this Overture does so. The final bars contain a broken, faltering form of the melody that at the opening was so strong and bold—a dramatic, imaginative stroke that makes us feel the deep tragedy of Coriolanus's end.



Claude Harris

IN TO-NIGHT'S BALLAD CONCERT IN THE LONDON STUDIO.

This evening, at 9.15, London is broadcasting a Ballad Concert. On the left is Poushnoff, the famous pianist; on the right Elisabeth Schumann, the operatic soprano, who, in 1920, was engaged for the State Opera House at Vienna by Richard Strauss; and in the centre is a new photo of the popular Casano Octet.

PROGRAMMES FOR SUNDAY (November 7)

MAY MARTIN (Contralto)
God in Nature

THE Heavens declare the Lord's infinite glory... and the earth and sea sound His name... Hear, O man, what they tell! He created the stars, and calls from His tent the Sun, coming in brightness from afar, and moving upon his course like a hero.

NIGEL DALLAWAY and Orchestra

First Piano Concerto in C Major, Op. 15

ALTHOUGH this is called the first of Beethoven's Concertos because it was the earliest to be published, it was really the second in order of composition. If one compares it with the so-called Second Concerto, it will be found to be in many ways an advance upon that. It was written when the composer was about twenty-eight, and is full of life and grace.

As was usual in the Concerto at that time, the Orchestra alone, in the opening bars, first presents the chief themes (though it should not do this so fully that the Piano is left with little that is fresh to say about them when it comes in, there is a weakness of that kind in the First Movement of this Concerto: but the Piano has some brilliant and forceful matter to deal with, and holds its own gallantly). Near the end there is a pause for the 'Cadenza,' when the Piano goes off on an adventure of its own. Beethoven, apparently dissatisfied with himself, wrote three Cadenzas to this Movement, the last of which is one of the finest examples we have of this kind of Pianoforte oratory. The SLOW MOVEMENT is based on an expressive melody which the Solo instrument richly decorates. The Clarinet has a particularly beautiful and important part to play.

The LAST MOVEMENT is the usual Rondo, the phrases of its First Main Tune delightfully extended beyond the usual four-bar length, in a fashion that reminds us of Haydn, and shows that the Composer is bent on keeping the tune 'in the air' all the time.

The contrasting Second Tune comes in on the First Violins and Oboes, and (after the return of the original melody) a Third appears on the Piano (the left hand leaping spiritedly up and down, accompanied by a brief conversation between Flutes and Bassoons. There are three little Cadenzas in this Movement, before the Orchestra steps in and has the last word.

MAY MARTIN and Orchestra

Aria, 'In questa Tomba Oscura'

THIS air was the last of a series of no fewer than sixty-three settings of a poem (one which had originally been improvised to fit a tune made up at the Piano, at a musical gathering). Puccini, Salieri, Cherubini, and other composers, joined in the game of setting *in questa tomba*, one man, Zingarelli, actually writing ten settings of it!

The poet imagines a lover who has died of grief at his lady's neglect; she, repentant, weeps over his grave, and his spirit enjoins her to let him rest—she should have thought of him while he was alive. He wants no deceitful tears now; he would have peace for his weary spirit.

ORCHESTRA

Finale from 'Prometheus' Ballet Suite

6BM BOURNEMOUTH. 386 M.

3.0-6.15 } S.B. from London (9.10 Local News)
8.0-10.45 }

5WA CARDIFF. 353 M.

2.0-6.15 S.B. from London

3.15 RELIGIOUS SERVICE
FROM THE STUDIO

THE CHOIR OF THE CHURCH OF S. MICHAEL AND ALL ANGELS

Hymn, 'Let Saints on Earth in Concert Sing' (A. and M., No. 221)

A Short Reading from the Scriptures

Hymn, 'Stars of the Morning' (A. and M., No. 423)

Religious Address by the Rev. IVOR T. BRIDGON, B.A., of St. John the Baptist Church

Hymn, 'My God, I Love Thee, Not Because I Hope for Heaven Thereby' (A. and M., No. 106)

8.55 S.B. from London (9.10 Local News.)

10.45-11.5 'THE SILENT FELLOWSHIP'

2ZY MANCHESTER. 378 M.

3.0-6.15 S.B. from London

8.0 RELIGIOUS SERVICE

FROM THE STUDIO

'Christ's Teaching About Prayer'

Sacred Music by the Station Quartet

Hymn, 'Prayer is the Soul's Sincere Desire' (English Hymnal, No. 474)

Bible Reading, St. Luke, Chap. II, Verses 1-13; St. Mark, Chap. II

Anthem, Verses 22-26, 'O Lord My God'

S. S. Wesley

Religious Address by the Rt. Rev. WILLIAM TEMPLE, D.Litt., Bishop of Manchester

Hymn, 'My God, How Wonderful Thou Art' (A. and M., No. 169)

8.55-10.45 S.B. from London (9.10 Local News)

6KH HULL. 335 M.

3.0-6.15 S.B. from London

8.15 S.B. from Birmingham

8.55-10.45 S.B. from London (9.10 Local News)

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

3.0-6.15 } S.B. from London (9.10 Local News)
8.0-10.45 }

6LV LIVERPOOL. 331 M.

3.0-6.15 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Address by the Rev. HENRY DAY, S.J., St. Francis Xavier's Church, Salisbury Street

8.55-10.45 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 326 M.

3.0-6.15 } S.B. from London (9.10 Local News)
8.0-10.45 }

5PY PLYMOUTH. 338 M.

3.0-6.15 S.B. from London

8.15 SUNDAY EVENING SERVICE

RELAYED FROM THE GUILDHALL.

(KING STREET WESLEYAN CHURCH CHOIR)

Hymn, 'There is a Land of Pure Delight' (A. and M., No. 536)

Prayer

Anthem, 'Hark, Hark, My Soul'... Shelley

Scripture: Psalm III.

Address by the Rev. W. RUSSELL MALTRY, D.D.,

President of the Wesleyan Methodist Conference

Hymn, 'Jerusalem the Golden' (A. and M., No. 223)

Blessing

8.55-10.45 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 306 M.

3.0-6.15 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from St. Paul's Church. Address by the Rev. Dr. SWANN, Vicar of Pitamoor

8.55-10.45 S.B. from London (9.10 Local News)

6ST STOKE. 301 M.

3.0-6.15 S.B. from London

8.15 RELIGIOUS SERVICE

Conducted by the Rev. Ivor Rees, Congregational Minister of Tunstall, relayed from the Woodall Memorial Congregational Church, Burslem

9.0-10.45 S.B. from London (9.10 Local News)

5SX SWANSEA. 482 M.

3.0-6.15 } S.B. from London (9.10 Local News)
8.0-10.45 }

10.45-11.5 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 404 M.

3.0-6.15:—S.B. from London. 6.30-7.45:—Religious Service relayed from Trinity Presbyterian Church. 8.15:—S.B. from Birmingham. 8.55:—S.B. from London. 9.0:—Weather Forecast, News; Local News. 9.15:—Station Symphony Orchestra: Overture, 'Carnival Roman' (Berlioz). 9.27:—Parry Jones (Tenor) and Orchestra: 'Where'er You Walk (Semele) (Handel); Spring Song (The Valkyrie) (Wagner). 9.35:—Orchestra: Tone Poem, 'V. lava' (Smetana). 9.50:—Parry Jones and Orchestra: Sir Giles' War Song and Guendolen (from Four Songs of Chivalry) (Julius Harrison). 9.55-10.30:—Orchestra: Symphony in E Minor, 'From the New World' (Dvorak).

55C GLASGOW. 422 M.

3.0-6.15:—S.B. from London. 6.30:—Religious Service from Hyndland Parish Church: Address by the Rev. W. J. DUNN, Inverhall C.F. Church, Glasgow. 8.55-10.45:—S.B. from London.

23D ABERDEEN. 495 M.

3.0-6.15:—S.B. from London. 8.15:—Religious Service: S.B. from Edinburgh. 8.55-10.45:—S.B. from London.

2BE BELFAST. 440 M.

3.0-6.15:—S.B. from London. 8.15:—Religious Service, S.B. from Edinburgh. 8.55-10.45:—S.B. from London.

2DE DUNDEE. 315 M.

3.0-6.15:—S.B. from London. 8.15:—Religious Service, S.B. from Edinburgh. 8.55-10.45:—S.B. from London.

2EH EDINBURGH. 328 M.

3.0-6.15:—S.B. from London. 8.15:—Special Evening Service relayed from St. Cuthbert's Parish Church. Preacher: Rev. G. H. Morrison, Moderator of the United Free Church of Scotland. 8.55-10.45:—S.B. from London.

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PROGRAMMES FOR MONDAY (November 8)

2LO LONDON 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH. Lunch-time Music from the Holboin Restaurant
- 3.0 BROADCAST TO SCHOOLS: Mr. E. KAY ROBINSON, 'Fishes of Sport'
- 3.30 THE DANSANT Music relayed from the ROYAL AUTOMOBILE CLUB
- 4.15 Mr. A. W. P. GAYFORD, 'Makers of Modern Europe—Cavour'
- 4.30 THE DANSANT Music (continued), relayed from the ROYAL AUTOMOBILE CLUB
- 5.15 THE CHILDREN'S HOUR: Viola Solo by FEGGY COCHRANE; RONALD GOURLEY at the Piano; 'Courage,' by E. LE BRETON MARTIN



Mr. STUART ROBERTSON.

bass, sings in the All-British Programme from London, starting at 7.30 to-night, in which the Augmented Wireless Military Band is taking part.

6.0. BALLAD CONCERT

- VIVIEN LAMBELET (Soprano)
 - Rose-leaf Boat Maurice Elwin
 - A Serenade Cyril Scott
 - Were I a Butterfly Liza Lehmann
- ELSIE OWEN (Violin)
 - Passacaglia Handel, arr. Harty
- VICTOR CARNE (Tenor)
 - Eleanor Coleridge-Taylor
 - The Star Rogers
 - An Eriskey Love Lilt Kennedy-Fraser
- ELSIE OWEN
 - Drink to Me Only ... } arr. Quilter
 - Three Poor Mariners }
- VIVIEN LAMBELET
 - Flower of Forgetfulness Cadman
 - Do You Believe in Fairies? W. Charles
 - Song of the Open Frank La Forge
- VICTOR CARNE
 - Serenata Toselli
 - Sympathy Marshall
 - O Macushla Macmurrough
- 6.40 Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins
- 6.50 Mr. W. S. SHOLL: National Wireless Week
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- Mr. DESMOND MACCARTHY: Literary Criticism

7.30 CONCERT

THE AUGMENTED WIRELESS MILITARY BAND.

Conducted by Lieut. B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M., relayed from The New Cecil Galleries, Chelsea

STUART ROBERTSON (Bass)
PART I.—BRITISH PROGRAMME

BAND

Overture, 'The Little Minister' Mackenzie

SIR ALEXANDER MACKENZIE has had a long and busy musical life. He was born in 1847, and has, happily, by no means retired from active life. Latterly he has been engaged in writing his reminiscences. He has written a good deal of music for stage works—*Marmion*, *Racine's Wood*, *Coriolanus*, and Barrie's *Little Minister*, which was produced at the Haymarket Theatre in 1897. All the tunes in the Overture are original, except the familiar air of *Duncan Gray*, which peeps in during the first half of the piece, and is a good deal used in the 'development.' Barrie himself suggested the use of this tune.

STUART ROBERTSON

Fire Down Below (Sea Shanties) arr. A. W. Hullabaloo Balay J Whitehead and S. Taylor Harris

BAND

A Gaelic Fantasy, 'Songs of the Gael' B. Walton O'Donnell

THIS piece was composed for performance by the massed Bands at Wembley on Empire Day two years ago. It is built upon a number of somewhat unfamiliar tunes, the first of which, *Tady lui (Yellow Tim)* was taken down by the Composer from a singer of folk-songs in County Cork. An Antrim tune, and snatches of *The Green Ribbon*, lead to the appearance, as a Euphonium solo, of *Along the Ocean Shore*. The Clarinets next start a 'chorus Jig,' and a Pipers' Dance is heard a little later. Two more tunes are used, and then the last section is made out of two Reels.

8.0 STUART ROBERTSON

The Rancher's Daughter } Liza Lehmann
The Skew-ball Black }

THE BAND

Excerpt from 'The Planets' Gustav Holst
Jupiter, the Bringer of Jollity
Morris Dance, 'Shepherd's Hey' Perry Grininger
Welsh Rhapsody E. German

ASTROLOGERS consider that each of the seven planets has an influence on life and affairs. Mars, for example, is the Bringer of War, Saturn the Bringer of Old Age, Uranus the Magician, and so on. Holst, in his Suite, aims at expressing a series of emotions in keeping with the traditional significance of the planets. Jupiter is the Bringer of Jollity—that jollity, says the composer, that likes good meat and drink. His piece is full of rollicking tunes. In the middle the dignity of Jupiter is presented in a fine folk-songish melody.

8.30 CONGO NIGHT

A Short Melodrama written for Broadcasting by Richard Hughes
Produced by HOWARD ROSE

Characters:

- Bill (A Cockney) PHILIP WADE
- Harry (A Young English Traveller) BASIL MAINE
- Studdart (A Gold Prospector) A. B. IMESON
- A Girl PHYLLIS PANTING

TO get the right atmosphere for listening to this play, lights should be turned down and the play heard in darkness or by fire-light. It will then be easier to imagine the mysterious Congo night, the thick undergrowth, a small clearing, the young English traveller and

his companions, a nervous young Cockney, a middle-aged African gold prospector, and also the intrepid girl who is chiefly concerned; these characters and the distant background of black tribesmen with the accompaniment of the threatening beat of the tom-toms and the wailing of the native war chant.

MR. RICHARD HUGHES is a young Welsh story-writer and playwright who has done as much remarkable work as any other of the Georgians. His first book, 'Gipsy Night and Other Poems,' was published by the Golden Cockerel Press as recently as 1922. Since then he has written several notable plays, including 'The Sisters' Tragedy' and 'A Comedy of Good and Evil,' which aroused great interest when it was produced at the Ambassadors Theatre last year; as well as 'A Moment of Time,' a book of short stories, and 'Confessio Juvenis.' He was the author of 'A Comedy of Danger,' the



Mr. STEUART WILSON

gives the evening Classical Recitals this week. He is singing, in English, Schubert's great Song Cycle, 'The Maid o' the Mill.' [London 9.45.]

first play written specially for broadcasting, which was given in January, 1924.

9.0 BAND PROGRAMME PART II.

THE AUGMENTED WIRELESS MILITARY BAND, conducted by Lieut. B. WALTON O'DONNELL
Suite from 'The Wand of Youth' Elgar
Overture, '1812' Tchaikovsky

AS a boy of twelve, Elgar wrote some music for a children's play. In 1907 he revived this, and arranged it for a Full Orchestra, in the form of two Suites. We are to hear some of the pieces from the Second of these.

March. This, the opening movement of the Second Suite, begins in the time-honoured way, with the Drums. Then the Violins begin the Tune. There is a light and dainty Trio, followed by the return of the March, and these two are used in alternation.

The Little Bells. This calls for little description. Now the woodwind, now Strings, suggest to us fairy bells, while one bigger bell booms through.

Moths and Butterflies (Dance). Here, light, fluttering figures on Flutes, Oboes, Clarinets, Harp and Strings picture for us these dancing creatures.

Fountain Dance. Very rapid figures for Muted Strings and light Woodwind suggest the playing waters.

PROGRAMMES FOR MONDAY (November 8)

The Tam Bear and The Wild Bears. The tame creature calls for just as big an orchestra as his more uncouth companions, and all seem to have a liking for Big Drum, Cymbals, and, particularly, Tambourine.

9.30 Mr. T. LISTER: 'The League and The Legion' (Under the auspices of The LEAGUE OF NATIONS UNION) *S.B. from Liverpool.*

9.45 SCHUBERT

First Week—Song Cycle, 'THE MAID o' THE MILL.'

English Translations by STEUART WILSON and A. H. FOX-STRANGWAYS

Interpreted by STEUART WILSON (with Spoken Explanation of the Story)

THIS Song Cycle comprises twenty songs which Schubert selected from a set of poems by Wilhelm Müller. In it we follow the fortunes of a miller's apprentice who wanders off to seek a new master, following the course of a winding brook, to which he confides his thoughts. He finds his new work in a mill to which the brook leads him, and falls in love with the miller's daughter. He thinks he has won her, but she gives her love to a forest ranger, and the poor miller-lad, broken-hearted, seeks rest from his grief beneath the waters of the mill-stream, his one constant friend.

The songs were written in 1823, when Schubert had begun to feel more keenly than before the hardness of life, and when he was suffering, for part of the time, from illness (some of the songs were written in hospital).

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

10.15 VARIETY

NEIL KENYON (Scottish Comedian).
HEDGES BROS. and JACOBSON (Harmonized Syncopation)
IVY ST. HELIER (Impersonations)
WILL HAY (Schoolmaster Comedian)
BILLY MILTON and MABEL MARKS (at the Piano)

11.15 DANCE MUSIC

TED BROWN'S CAFÉ DE PARIS DANCE BAND and THE LYRICALS, from the Café de Paris

12.0-12.30 Opening Performance in England of the Famous American Humorist, NICK LUCAS



Miss IVY ST. HELIER,

the popular entertainer and composer, appears in this evening's Star Variety Programme [London 10.15.]

5XX DAVENTRY 1,600 M.

10.30 a.m. Time Signal; Weather Forecast

11.0-1.0 THE RADIO QUARTET and CHARLES TALBOT (Bass-baritone); BELLA REDFORD (Mezzo-Soprano); KATHLEEN MCQUITTY (Pianist)

1.0-2.0 } *S.B. from London*
3.0-10.10 }

10.10 Shipping Forecast

10.15 *S.B. from London*

11.15 DANCE MUSIC

TED BROWN'S CAFÉ DE PARIS DANCE BAND and THE LYRICALS, from the Café de Paris

12.0-12.30 Opening Performance in England of the Famous American Humorist, NICK LUCAS



NEIL KENYON.

A characteristic study of the famous Scottish comedian, who will be heard in the special Birthday Programme from London to-night.

5IT BIRMINGHAM. 479 M.

3.45 THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture, 'Stradella' *Flotow*

GERTRUDE DAVIES (Soprano)

The Knotting Song *Parcell*

THIS is a fanciful little picture of one Phyllis, who, ignoring the appeals of her 'faithful swain,' just 'sat and knotted all the while.'

ORCHESTRA

Selection, 'Reminiscences of Verdi' arr. *Godfrey*

GERTRUDE DAVIES

Solveig's Song *Grieg*

ORCHESTRA

Valse, 'The Merry Widow' *Lehar*
Pot-Pourri, 'Tangled Tunes' *Ketelbey*

4.45 AFTERNOON TOPICS: Mr. SIDNEY ROGERS, Topical Horticultural Hints, 'About Pentstemons'; Renée St. Lawrence (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 THE STATION WIND QUINTET

Quintet, Op. 14 (for Flute, Oboe, Clarinet, Horn and Bassoon) *Sobeck*
Allegro Mosso; Theme and Variations; Scherzino; Tarantella

Hymn to the Sun *Rimsky-Korsakov*

Andante and Rondo from Trio (for Flute, Clarinet and Bassoon) *Kummer*

Slavonic Rhapsody *Friedemann*

6.40 For Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade: Mr. J. H. DONALD HURST (Vice-President—Birmingham Battalion B.L.B.)

7.0 *S.B. from London*

9.30 *S.B. from Liverpool*

9.45-11.15 *S.B. from London* (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.45 HUGH ROBERTS, 'Nursery Rhymes and Their Story' (2)

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 WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

American March, 'Tiger's Tail' *Thurban*

6.5 WALLACE CUNNINGHAM (Versatile Entertainer)

Burlesque Opera

Irish Humour

Song, 'A Fisby Story' *Hanray*

Whistling Solo (with Orchestra), 'Cleopatra' *Demarc*

6.15 DOROTHY GREENE (Soprano) with Piano

There Are Fairies at the Bottom of Our Garden *Liza Lehmann*

Billy and Me *M. Phillips*

Where the Bee Sucks *Sullivan*

SULLIVAN had a brilliant career as a student.

He was the first to win the Mendelssohn Scholarship, then the premier musical scholastic honour for a young British musician. It was while studying at Leipzig, under the terms of this award, that he wrote, as a youth of nineteen, the incidental music to Shakespeare's *Tempest*, one of the songs from which we are to hear.



Mr. NICK LUCAS,

the American 'Crooning Troubadour,' whose first performance in England will be relayed from the Café de Paris at midnight to-night.

PROGRAMMES FOR MONDAY (November 8)

Where the Bee Sucks is sung by Aciel, who has been made supremely happy by Prospero's promise 'Thou shalt ere long be free.' The airy spirit sings: 'Merrily, merrily shall I live now, Under the blossom that hangs on the bough.'

- 6.20 ORCHESTRA
Valse, 'Thoughts' Alford
- 6.25 DOROTHY GREENE
Bells of Spring Lilla
Challenge of Spring }
Shepherd! Thy Demeanour Vary .. Lane Wilson
- 6.30 WALLACE CUNNINGHAM and an Imaginary Partner in an Original Ventriloquial Sketch, 'The Substitute'
- 6.40 Boys' Brigade and Church Lads' Brigade Bulletins
- 7.0 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 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 MUSIC, SONG AND STORY
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
A Famous Overture, 'Don Giovanni' .. Mozart
A Favourite Suite, 'Peer Gynt,' No. 1 Grieg
- 3.20 BROADCAST TO SCHOOLS: DR. CYRIL FOX, F.S.A., Director of the National Museum of Wales, 'The Romans in Britain'
- 3.40 ORCHESTRA
Overture, 'Die Fledermaus' Strauss
Waltz, 'Aimée' Waldteufel
JESSIE HEWSON (Soprano)
Starry Woods. } Montague Phillips
Nighfall at Sea }
Let the Bright Seraphim (Samson) Handel
My True Love Hath My Heart Parry
- ORCHESTRA
Symphony in G (Oxford) Haydn
- JESSIE HEWSON
Young Love Lies Sleeping Somervell
The Enchanted Forest Montague Phillips
When Shall the Lover Rest? Parry
- ORCHESTRA
Entr'acte and Gavotte Coates
Sanctuary of the Heart Ketchley
March, 'Gallant Serbia' Lotter
- 4.45 Mr. F. J. HARRIS, 'Queen Elizabeth's Welsh Astrologer'
- 5.0 ORCHESTRA
Suite, 'Santa Claus' Holland
Penelope's Garden Ancliffe
March, 'Vito' Lope
- 5.15 THE CHILDREN'S HOUR
- 5.0 Miss KATHLEEN FREEMAN, 'Writers of Greece—(6) Aristophanes'
- 6.15 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

- 3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Mr. J. W. PRICE, F.R.G.S., 'Canada—Up the River St. Lawrence'
- 3.45 BETTY TATTERSALL (Soprano)
O Del Mio Dolce Ardor Gluck
Caro Mio Ben Giordani
Harobells Brewer
Here's April Sanderson

- 4.0 Orchestral Music from the Piccadilly Picture Theatre
- 5.0 AFTERNOON TOPICS: Mrs. MOSES BARITZ, 'Francis Thompson—The Tragedy of a Lancashire Poet'
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

- 11.30-12.30 Gramophone Records
- 3.30 Light Music
- 4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON, Domestic Science Talks—'Serving the Christmas Dinner'



Miss Jessie Hewson's soprano voice will be heard by Cardiff listeners this afternoon, and Miss Gertrude Davies (soprano) who is appearing in Birmingham's afternoon concert.

- 4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 9.45-11.15 S.B. from London (10.10 Local News)

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

- 4.0 The Scala String Quintet relayed from the Scala Theatre, Leeds
- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Books for a Quiet Hour' (2)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.40 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 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: W. A. MARTIN, 'The Romance of Old Furniture'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE HAVANA SYNCOPATED DANCE BAND, relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from London
- 9.30 Mr. T. F. LISTER, 'The League and The Legion,' under the auspices of 'The League of Nations Union'
- 9.45-11.15 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. E. L. GUILFORD, 'The Story of Our Town'

- 3.45 The Mikado Café Orchestra, conducted by Frederick Bottomley
- 4.45 Music and Afternoon Topics: Mrs. AUSTIN ASHWELL, 'Colour and Decoration'
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGRINSON (Pianoforte)
- 6.30 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 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
Suite, 'Sylvan Scenes' Fletcher
Entr'acte, 'Laguna Lullaby' Brian Hope
Overture, 'Poet and Peasant' Suppe
- 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
Nuptial Suite Howgill
Fox-trot, 'Fleurs d'Amour' Padilla
Waltz, 'Charming Eyes' Silesu
Love's Enchantment Brooks
At a Cossack Wedding Klein
A Brown Bird Singing Haydn Wood
Passing By Purcell
Selection, 'Lilac Time' Schubert-Clusam

- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MICROGNOMES
- 6.30 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.

- 11.30-12.30 Gramophone Records
- 3.25 BROADCAST TO SCHOOLS: Mr. W. RITCHINGS, M.Sc., 'Wheels' (1)
- 4.0 Afternoon Topics
- 4.15 Orchestra relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 9.30 S.B. from Liverpool
- 9.45-11.15 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
- 6.30-11.15 S.B. from London (10.10 Local News)

4SX 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 EMLYN JONES (Baritone)
- 6.30-11.15 S.B. from London (10.10 Local News)

(Northern Programmes will be found on page 342.)

142 HOLBORN BARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**
To insure with
PRUDENTIAL
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A short talk on insurance
by Mr. Prudence

"Good evening everybody! At the age of 30 I wished to become a capitalist for my family's sake and my own. I could save about 12/6 per week, which would have meant only £33 had I died at the end of the year.

So I took a 30 year Endowment Assurance With-Profits with the Prudential, and this is how I shall stand, assuming bonus is at the present rate of £2.2.0 per cent. At age 60 I shall receive £1630 when I can retire or buy a business.

The amount I shall then have paid in premiums will be £991.5.0, but assuming I get income tax rebate on the present scale, the actual cost each year will be £29.14.9, or £892.2.6 in all. Therefore, I shall receive £737.17.6 on my savings by way of dividend or interest, on which I shall not have to pay income tax. And I shall also have protected my family properly during thirty years. Make a note of the address at once.

It is:—142 Holborn Bars, E.C. 1, and don't forget to mention the Radio Times. Good night everybody—*goo-od* night!"



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Here's the Way to lighten cloudy teeth

—to give them gleaming whiteness

Your gums like coral to contrast them—just remove that dingy film; see what happens.

THERE is now a way to quickly lighten and polish cloudy teeth; a way world's dental authorities advise. Your teeth are not naturally off colour . . . simply clouded by a film coat. Run your tongue across your teeth and you'll feel it . . . a slippery sort of coating.

It absorbs discolorations from food, smoking, etc. It keeps your teeth dingy and invites tooth and gum troubles.

Ordinary dentifrices don't fight film successfully. Remove it and you'll be amazed at the whiteness of your teeth. Your smile will be charming, your teeth like polished ivory, your gums firmed to coral colour.

To-day get the film-removing dentifrice called Pepsodent. Send the coupon for a 10-day supply free. Or . . . purchase full size tube from your chemist.

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Radio Times, Nov. 5.

PROGRAMMES FOR TUESDAY (November 9)

2LO LONDON 365 M.

- 1.0-2.0 Time Signal, Greenwich. CAMILLE COUTURIER'S ORCHESTRA from the Restaurant Frascati.
- 2.30 app. THE PASSING OF THE LORD MAYOR'S SHOW, in conjunction with a Talk by Mr. ERIC MASCHWITZ, entitled 'A Page in London's History,' relayed from the Royal Colonial Institute.
- 3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, Mus.Doc., 'Music for Schools'
- 3.30 CALLENDER'S BAND.
Conducted by TOM MORGAN
March, 'The Vanished Army' Alford
Selection, 'La Fille de Madame Angot' Lecocq
RAYMOND NEWELL (Baritone)
Onaway, Awake, Beloved Concen
Border Ballad
In Love Lohr
BAND
Cornet Solo, 'Titania' Rimmer
(Soloist, R. W. Hardy)
RAIE DA COSTA (Pianoforte)
Nocturne in C Minor Chopin
Etude in C Minor
BAND
Epic Symphony Fletcher
RAYMOND NEWELL
She is Far from the Land Lambert
The Demon Song Oliver
Leatin' T. C. Sterndale Bennett
BAND
Gavotte, 'London Town' Bilton
Euphonium Solo, 'Rêve d'Amour' Millars
(Soloist, W. SLOANE)
RAIE DA COSTA
Etude in F Minor Liszt
Lotus Land Cyril Scott
Gigue Raie da Costa
BAND
Selection, 'Lilac Time' arr. from Schubert
- 5.0 Topical Talk
- 5.15 THE CHILDREN'S HOUR: 'Mice, Money, Mayor,' a little Play for the day, with music by the RADIO QUARTET
- 6.0 THE J. H. SQUIRE CELESTE OCTET
Le Cygne Saint-Saëns
Prometheus Beethoven
Myra Chusam
Torch Dance German
The Londonderry Air arr. Sear
Serenade Napolitaine Drigo
SINCLAIR LOGAN (Baritone)
The West Wind
The Fair Stanford
OCTET
None But the Weary Heart Tchaikovsky
Valse, 'Napoli' (first performance) .. Scarperia
Selection, Cavalleria Rusticana Mascagni
SINCLAIR LOGAN
Spring Sorrow
When Lights Go Rolling Round John Ireland
the Sky
OCTET
Selection, 'Tannhäuser'
Wagner, arr. Willoughby
When You and I Were Seventeen .. arr. Sear
Drink to Me Only with Thine Eyes
arr. Willoughby
El Relicario arr. Sear
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
M. STÉPHAN: French Readings, 'Lettres de Mon Moulin'
- 7.30 VARIETY FAVOURITES
RAY WALLACE (Impersonations)
GRACE IVELL and VIVIAN WORTH (Syncopated numbers at the Piano)
RONALD GOURLEY (Entertainer)
JOHN HENRY

8.0 NATIONAL CONCERT (see Special Programme)

- *9.0 FROM THE STUDIO: Mr. C. A. Lewis on 'The Waltz in Opera'
- 9.10 NATIONAL CONCERT (Continued)
- 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS
- 10.15 Sir HENRY WALFORD DAVIES: 'Music and the Ordinary Listener'
- 10.30 SCHUBERT
'THE MAID O' THE MILL,' interpreted by STEWART WILSON

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

THE NATIONAL ORCHESTRA
of 150 Players, conducted by
RICHARD STRAUSS

8.0 PART I.
An Alpine Symphony, Op. 64 Strauss
Night
Sunrise
Entry into the Wood
Wandering beside the Brook
On Flowery Meadows
Through thicket and along rough ways on the wrong track
On the Glacier
Vision
A Cloud Rises
The Sun becomes gradually overshadowed
Elegy
Thunderstorm. The Descent
Sunset
Curfew
Night

*9.0 Interlude from the Studio

9.10 PART II.
Don Juan (Op. 20): Symphonic Poem after the Poem by Nicolaus Lenau Strauss
Salome's Dance (from the Opera 'Salome') Strauss
Festal Prelude Strauss

- 10.45 KATE WINTER (Soprano)
Dance to Your Daddy (Folk Song)
arr. Cecil Sharp
When Love Is Kind arr. A. L.
The Fairies Have Never a Penny to Spend
Herbert Brewer
Voici des Fleurs Reynaldo Hahn
At the Well Hageman
- 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 LONDON RADIO DANCE BAND
YORK and TENNY (Original Comedy Duets)
RHYS DAVIES (Tenor Songs with Banjo Accompaniment)
LOUISE MARTIN (Mezzo-Soprano)
- 1.0-2.0 } S.B. from London
3.0-10.10 }
- 10.10 Shipping Forecast
- 10.15-12.0 S.B. from London

NOTES ON THE NATIONAL CONCERT PROGRAMME.

PART I.
'ALPINE' SYMPHONY, Op. 64.

THIS work, completed in 1915, but not performed in England until 1923, is a Symphonic Poem rather than a Symphony in the usual meaning of that word.

Strauss writes for a very large Orchestra; for his String department he asks 'at least' eighteen First Violins, Sixteen Second Violins, Twelve Violas, Ten Cellos, and Eight Double Basses, and he also writes for extra Bass instruments, as well as for the Heckelphone (a variety of Bass Oboe), two Harps, Organ, Celesta, Wind and Thunder Machines, Bells, and other Percussion instruments.

He has endeavoured to describe in music the impressions and emotions aroused by a traveller's experiences in the Alps. At some twenty points in the score he has identified these adventures by headings.

The first is *Night*. Muted Strings and the lower Woodwind creep softly down the scale. Soon the dignified *Mountains* theme is heard in an undertone from the Brass, and then the beauty of the view is revealed in *Sunlight*—a broad, descending theme.

Next *The Ascent* is suggested by a climbing theme on Brass, Strings, and Harps, which constantly recurs throughout the work. We may consider it as representing the traveller. This idea is developed for a time, and then we come to the *Rocks* motif (Horns, Trombones, and, in a moment, Trumpets)—a challenging, upspringing theme. Soon in the distance are heard the horns of hunters.

Entry Into the Wood and *By the Brook*, the next sections, are easily followed. *The Waterfall* is a piece of very striking orchestration, Woodwind, Harp, Celesta, Cymbals, and Bells painting a realistic sound-picture. An Oboe melody represents *The Apparition* which the traveller's fancy conjures up in the leaping waters.

Next he passes through *The Flowery Meadows*, among *Thickets* and *Undergrowth* (where the *Rocks* theme represents his difficulties), and on to *The Glacier*. Finally, he reaches *The Summit*, the magnificence of the view from which is expressed by the use of the *Sunlight* theme, and by the broad-spreading harmonies. A climax is worked up, and afterwards mists arise, the sun is darkened, and we have a section headed *Elegy*, containing a plaintive Oboe theme. There are some moments of *Calm before Storm*, and then the fury of wind, rain and thunder bursts forth, while the *Ascent* theme, inverted, tells us that the traveller is hastening homewards.

The storm dies away, *Sunset* comes, and the first mood of the music is recaptured as *Night* descends.

PART II.
TONE POEM, 'DON JUAN.'

THIS work, one of the many inspired by the story of the libertine Don Juan of the Spanish legend, is founded on a poem of the Hungarian writer Lenau (1802-1850). He presents the Don as a man in search of an ideal woman, in whom he can enjoy all perfections. He is continually disappointed, and finds nothing but weariness in all his adventures. At length Disgust (for thus is Satan figured in this version) brings an end to his adventures.

SALOME'S DANCE.
SALOME is a one-act Opera, founded on a play by Oscar Wilde.

The prophet Jokanaan (John the Baptist) has denounced Herod and Herodias. The King begs Salome to dance, and she makes him promise to give her, as reward, anything she desires. He swears to do so, and she performs this 'Dance of the Seven Veils,' in which she expresses her passionate hatred for the prophet.

FESTAL PRELUDE.
THIS, one of Strauss's few 'occasional pieces,' was written in 1913, for the dedication of a new concert-hall in Vienna. As in the *Alpine* Symphony, he demands a very large Orchestra of over a hundred and fifty players. Such a body

PROGRAMMES FOR TUESDAY (November 9)

is, of course, very rarely gathered together for a purely orchestral concert.

The piece is an attempt to express national rejoicing, as the Composer said, in a mood 'somewhere between that of the *Mastersingers* Prelude and the *Jubilee* Overture of Weber.'

It is in this work that Strauss suggested the use of a device by which Wind players may sustain their notes longer than the breath, unaided, can hold them. This machine, a kind of pump, is called the 'Aerophor'; it is not yet in common use.

Largo *Handel*
Valse, 'Everyone's Looking for Someone' *Howard*
Fox-trot, 'Surabaya Maid' *Hender*

5.15 THE CHILDREN'S HOUR

6.0 A CHEERY HOUR

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Selection, 'Going Up' *Hirsch*

Just a Cottage Small *J. Hanley*
The Gigue (Four Old-World Dance Songs) *Montague Phillips*

6.40 COLLEEN CLIFFORD

I Wanna Do What You Tell Me To *Original*
Fifty-Fifty *Rex Chevalier*

6.50 ORCHESTRA

A Lightning Switch *Alford*

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

5IT BIRMINGHAM. 479 M.

2.30 app.-3.0 The Passing of the Lord Mayor's Show. London Programme relayed from Daventry

3.45 BROADCAST TO SCHOOLS: Lecture 13: Mr. JOHN HUMPHREYS, 'Historical Personages and their Midland Homes—The Story of Saint Kenelm'

5.15 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

4.45 Mr. J. ERNEST JONES 'Dr. Johnson and the Ladies—(3) Some Hostesses of Dr. Johnson' WINIFRED MORRIS (Contralto)

5.15 THE CHILDREN'S HOUR

6.0-12.0 S.B. from London. (10.10 Local News)

6BM BOURNEMOUTH. 386 M.

11.15-12.15 MIDDAY MUSIC by F. C. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant

- March, 'The Vanished Army' *Alford*
- Waltz, 'Memory's Melody' *De Rance*
- Fox-trot, 'I'm Flirting with You' *Friend*
- Selection, 'Tip-Toes'... *Gershwin*
- Suite, 'Gretna Green'... *Fletcher*
- Fox-trot, 'Sweet Child'... *Lewis*
- Tango, 'Play My Heart Away' *Granichstaedten*
- Fox-trot, 'Poor Papa'... *Woods*

2.30 app.-3.0 The Passing of the Lord Mayor's Show. London Programme relayed from Daventry

3.45 Afternoon Topics

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road: Directed by GILBERT STAGEY

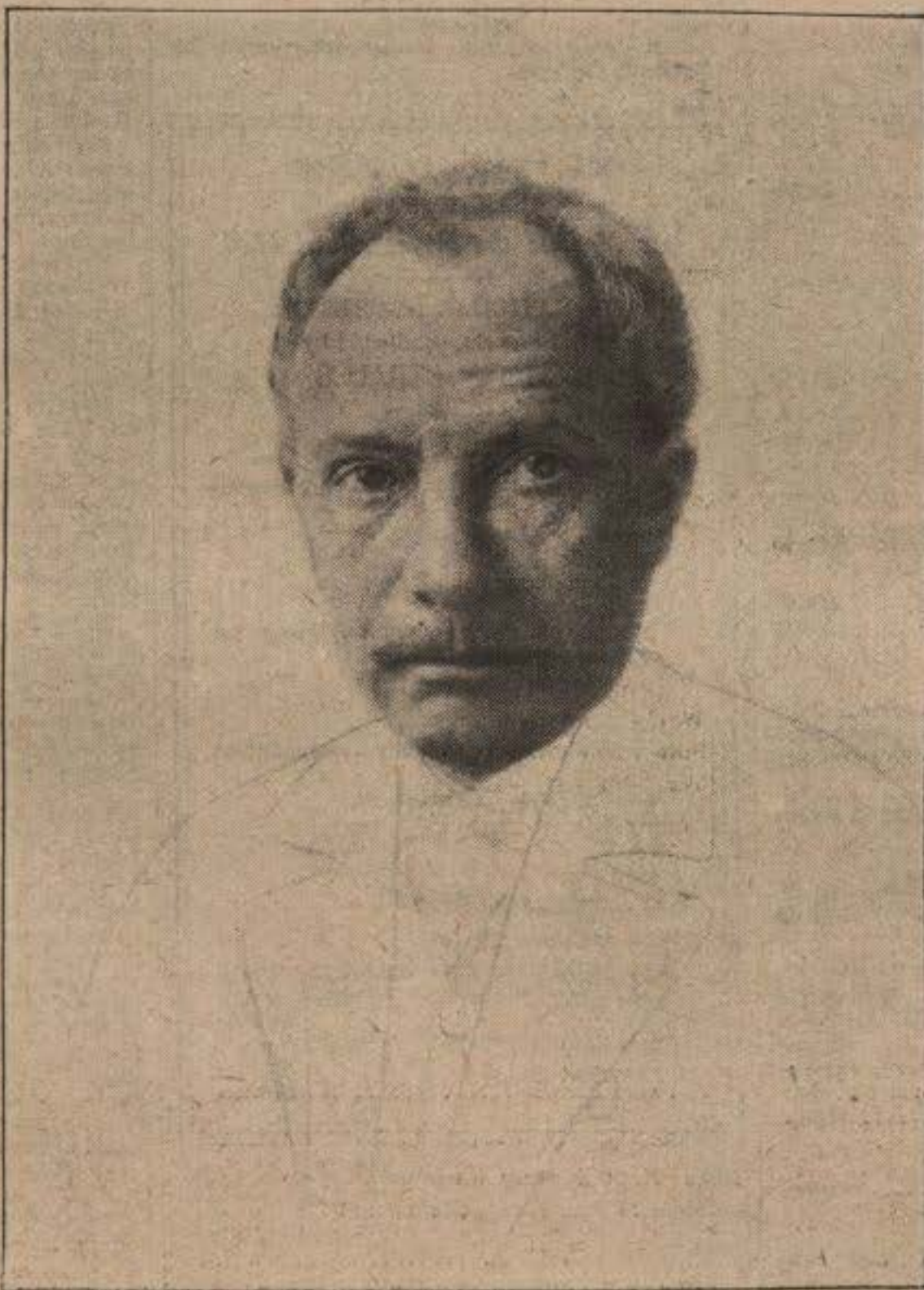
- Overture, 'The Caliph of Bagdad' *Boieldieu*
- Two Little Dances *Finck*
- Suite, 'The Merchant of Venice' *Rosse*

- Songs { At Dawning *Cadman*
- { Sea Fever *Ireland*

CHARLES WAKEFIELD CADMAN is one of America's best-known musicians of the younger school. He is interested in the music of the American Indians, and an Opera of his, *Shanewis*, has been produced in New York.

MASEFIELD'S *Sea Fever*, a breezy ballad of the man who 'must go down to the sea again,' has attracted several Composers. Of all the settings John Ireland's seems most fully to achieve (in the last line of each verse) the sense of longing that the poem expresses.

- Intermezzo, 'Sous la Feuillée' *Thomé*
- Selection, 'Tip-Toes' *Gershwin*



RICHARD STRAUSS,

the great modern composer, who conducts a programme of his own music in the third of the B.B.C. National Concerts at the Albert Hall this evening.

Weekmaster, Kunstlerop, Bath C2

6.10 COLLEEN CLIFFORD (Songs at the Piano)

- The Huntress *Original*
- I'd Been an' Gorn an' Forgotten *Original*
- You'll Forget Me *Original*

6.20 GERALD KAYE (Tenor)

- Poor Man's Garden *Kennedy Russell*
- When I Was a Bachelor (Sixteenth-century Recit. and Aria) *arr. H. Gregory*
- Making Love (Songs of Remembrance) *H. Mathieson*

6.25 ORCHESTRA

Sketch, 'Down South' *Myddleton*

6.35 GERALD KAYE

5WA CARDIFF. 353 M.

3.0 The Passing of the Lord Mayor's Show. London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0-12.0 S.B. from London. (10.10 Local News)

2ZY MANCHESTER. 378 M.

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

- KATHLEEN MOORHOUSE (Solo Cello)
- PAUL MORTIMER (Baritone)

2.25 BROADCAST TO SCHOOLS: Mr. LAWRENCE HAWARD, 'Landscape Painting—The Study of Nature and the Open-Air School.' The following postcard illustrations may be obtained from the National Gallery, London: Hobbema's 'Avenue'; Constable's 'The Hay Wain'; and the following from the Manchester Art Gallery: Holman Hunt's 'The Hircing Shepherd'; Millais' 'Autumn Leaves'; Sargent's 'Albanian Olive-Gatherers'

3.45 TEA-TIME MUSIC

J. MEADOWS (Auto-Piano Recital)

4.0 HAROLD THOMPSON (Baritone)

- Maire, My Girl *Aitken*
- When the House is Asleep *Haigh*
- Passing By *Purcell*
- The Rosary *Newin*
- Farewell in the Desert .. *Adams*

4.15 THE STATION QUARTET

- March, 'Viscount Nelson' *Zehle*
- Valse, 'Girls of Baden' *Komcak*
- Ballet Air *Clark*
- Little Concert Suite *Coleridge-Taylor*
- Selection from 'Fair Maid of Perth' *Bizet*

THE plot of *The Fair Maid of Perth*, an Opera which Bizet wrote when he was twenty-nine, is taken from Sir Walter Scott's novel, though Bizet did not admire the story. 'It is a detestable novel, but an excellent book,' he said to a friend, meaning, presumably, that it served his operatic purpose well enough. At any rate, it gave him plenty of scope for writing admirable tunes, some lyrical and romantic, others extremely gay. This Selection attractively presents a number of them.

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0-12.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR TUESDAY (November 9)

6KH HULL 335 M.

- 2.30 app.-3.0 London Programme relayed from Daventry
- 4.0 AFTERNOON TOPICS: Mrs. LAIDLAW GILMOUR, 'Autumn Fashions in the Country'
- 4.15 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.

- 4.0 SCHOFIELD'S CAFÉ ORCHESTRA, relayed from Schofield's Café, Leeds
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO
- 7.0-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL 331 M.

- 4.0 Muriel Levy: Talk for Women
- 4.15 Lucy Hill (Contralto)
- 4.30 THE STATION PIANOFORTE QUARTET.
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION PIANOFORTE QUARTET
- 6.30-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM 326 M.

- 11.30-12.30 Morning Concert relayed from Daventry

2.30 app.-3.0 London Programme relayed from Daventry

- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 Music and Afternoon Topics: Mrs. WEBER, 'Old Village Life in Fife'
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-12.0 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

- 2.30 app.-3.0 London Programme relayed from Daventry
- 3.30 ORCHESTRA relayed from Popham's Restaurant
Selection, 'Nadeshda'..... Goring Thomas
Entr'acte, 'Poupée Valsante'..... Poldini
Selection, 'Ballad Memories'.....arr. Baynes
- 4.0 Afternoon Topics: Miss MAUDE TOTHILL, 'Reclaiming a Benedictine House from Slum Property'
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO directed by ALBERT FULLBROOK
Suite Romantique..... Ketelbey
Fox-trot, 'In My Gondola'..... Warren
Waltz, 'Do You Forget?'..... Batten
Suite in the Ancient Style, 'Henry VIII' Foulds
Tender Heart..... Baga
Algerian Melody..... Ketelbey
Selection, 'Katja the Dancer'..... Gilbert
- 5.15 THE CHILDREN'S HOUR
- 6.0 For Scouts
- 6.15 Light Music
- 6.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD 306 M.

- 2.30 app.-3.0 London Programme relayed from Daventry
- 4.0 Afternoon Topics
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30-12.0 S.B. from London (10.10 Local News)

6ST STOKE 301 M.

- 12.0-1.0 The Station Quartet
- 4.0 Tom Salt's Orchestra
- 5.0 Afternoon Topics: Rev. E. W. BRIDGWOOD, 'Children in the Works of Dickens' (1)
- 5.15 THE CHILDREN'S HOUR: 'William Bolow Stairs,' from 'Just William' (Richard Crompton)
- 6.0 HAROLD A. TAVINDER (Pianoforte)
Impromptu in A Flat, Op. 142.....Schubert
Liebeswalzer, Op. 57, No. 5.....Moszkowski
Polonaise in B Major.....Paderewski
- 6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA 482 M.

- 11.30-12.30 Gramophone Records
- 2.30 app.-3.0 London Programme relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema
- 4.30 THE STATION TRIO: T. D. JONES (Pianoforte), Morgan Lloyd (Violin), Gwilym Thomas (Cello)
- 5.15 THE CHILDREN'S HOUR
- 6.0 BRITISH ORGAN COMPOSERS: Organ Recital relayed from St. Mary's Parish Church, Swansea. Organist, A. CYRIL BAYNHAM, F.R.C.O.
- 6.30-12.0 S.B. from London (10.10 Local News)



THE J. H. SQUIRE CELESTE OCTET

This famous miniature orchestra, one of the most popular of all broadcasting attractions, will be heard in the London programme this evening. Mr. Squire, with his cello, is on the left of the picture; the other members of the Octet are Mr. Bernard Riellie (violin), Mr. William Sear (violin), Mr. Phillip Willoughby (violin), Mr. Leonard Rubens (violin and viola), Mr. Gershom Parkington (cello), Mr. Herbert Lodge (double-bass), and Mr. Edwin Malcin (Mustel organ).

Monday's Northern Programmes.

5NO NEWCASTLE. 404 M.

3.0-3.30.—Broadcast to Schools: Mr. Edgar L. Bainton—Tunes and Their Makers—(7) Tunes of Mozart, 4.0.—Afternoon Topics, 4.15.—Music from Fenwick's Terrace Tea Rooms, 5.15.—Children's Hour, 6.0.—S.B. from London, 7.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

5SC GLASGOW. 422 M.

4.0.—Wireless Quartet, Elsie L. Hamilton (Soprano), 5.0.—Afternoon Topics: Elma Story on 'Lesson Books of Long Ago', 5.15.—Children's Hour: Miss D. Dewdney, Organizer of the Scottish National Milk and Health Association, 'The Fairy Gift', 6.0-6.2.—Weather Forecast for Farmers, 6.15.—S.B. from London, 7.30.—Scottish Town Series—Motherwell and Wishaw Programme: Provost Henry Archibald; Jessie Young (Soprano); Georgina Jackson and Elizabeth Jackson (Violin and Pianoforte); Netta W. Hamilton (Mezzo-Soprano); Albert Timmins (Tenor); Motherwell and Wishaw Town Band, 7.30.—Address by the Provost of Motherwell and Wishaw, 7.40.—Motherwell and Wishaw Town Band: Three Marches—'Invincible' (W. Rimmer), 'President' (German), 'Punchinello' (W. Rimmer), 7.50.—Jessie Young: 'The Valley of Laughter' (Sanderson), 7.55.—Jessie Young and Albert Timmins: Duet, 'Dear Love of Mine' (Goring Thomas), 8.0.—Albert Timmins: My Dreams (Tosti), 8.5.—Georgina and Elizabeth Jackson: Sonata No. 1, for Violin and Pianoforte, First Movement (Mozart); Canonetta (Tchaikovsky), 8.15.—Netta W. Hamilton: Delia's Farewell to Scotland (Kennedy-Fraser); The Great Fire Flare (Kennedy-Fraser and K. McLeod); Leenie Lindsay (Allan), 8.25.—Motherwell and Wishaw Town Band: Overture, 'Tancredi' (Rossini); Overture, 'The Bohemian Girl' (Balle), 8.30.—S.B. from London, 9.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

2BD ABERDEEN. 495 M.

11.0 a.m.—Noon.—Gramophone Records, 3.45.—Dance Music—John R. Severisen and his New Toronto Band, 4.15.—Afternoon Topics: Miss Elizabeth Urie, 'Some Aspects of Social Work' (1), 4.30.—Dance Music (Continued), 5.15.—Children's Hour: Music by the Wireless Orchestra, 6.0.—For Boy Scouts, 6.15.—For Girl Guides, 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre, 7.0.—S.B. from London, 9.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

2BE BELFAST. 440 M.

3.0-3.30.—Broadcast to Schools: Mr. E. Kay Robinson, 'Fishes of Sport', London Programme relayed from Daventry, 4.0.—Station Orchestra: Elizabeth Cooper (Contralto): Weep You No More; My Life's Delight; Damask Roses and The Faithless Shepherdess (Roger Quilter), 4.30.—Orchestra: Hora Rumanaesca (Al. Valanga) (Bordier); The Solitary Rose (from 'Four Old Flemish Songs') (A. De Greef) (for Harp, Cor Anglais and Orchestra); Valse Brillante, 'Fancies of the Strain' (Ketelbey), 5.0.—Afternoon Topics: Miss Florence Irwin, 'Cookery Talk'—(1) The Spicing of Beef, 5.15.—Children's Hour: More Recipes for Sweets by Miss Florence Irwin, Songs by Aunt Muriel, 6.0.—Ballad Concert, S.B. from London, 6.40.—Boys' Brigade Bulletin, 7.0.—S.B. from London, 9.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

2DE DUNDEE. 315 M.

4.0.—Restaurant Music from Draffen's, directed by John Reid, 5.0.—Children's Hour, 5.45.—Miss E. Margaret McCounchie, M.A., 'Among Paris Students in the Quartier Latin', 6.0.—Station Trio: Selection, 'Katie's' (Ermi), 6.8.—Grace Hush (Contralto): Omnia Mei Fu (Largo) (Handel); Caro Mio Ben (Giordani), 6.18.—Jack Williamson (Baritone): The Two Grenadiers (Schumann); Eleanore (Coleridge-Taylor), 6.30.—Trio: Incidental Music to 'Monsieur Beaucaire' (Boesel), 6.37.—Grace Hush: A Summer Night (Goring Thomas); Hussein (Needham), 6.43.—Jack Williamson: Simon the Cellarer (Haydn); When the Kye Comes Home (H. Colla Millar), 6.51.—Trio: The Grand Duchess (Offenbach), 7.0.—S.B. from London, 9.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30.—Gramophone Records, 3.0.—Station Pianoforte Quartet: Overture 'Brumaire' (Messenet); Suite, 'L'Arlesienne', No. 1 (Bizet); Slavonic Dance, No. 1, in G (Dvorak); Waltz Movements from 'Rosenkavalier' (Strauss); Légende Symphonique, 'La Forêt Enchantée' (D'Indy); Petite Suite (Tchaikovsky), 4.0.—Afternoon Topics, 4.15.—Patrick Thomson's Orchestra, directed by Herbert More, relayed from P.T.'s: Ballet Music from 'Rosamunde' (Schubert); Mosaic on Melodies of Schubert (arr. Urbach); Two Military Marches and Symphony in B Minor (The Unfinished) (Schubert), 5.15.—The Children's Hour, 6.0.—Musical Interlude, 6.30.—S.B. from London, 6.40.—Mr. M. Howie, Assistant County Commissioner for Rovers, 'Social Aspects of Roving', 7.0.—S.B. from London, 7.40.—Mr. Edward Albert, 'Historic Mysteries'—(2) The Bourne Plot, 8.0.—S.B. from London, 9.30.—S.B. from Liverpool, 9.45-11.15.—S.B. from London.

Tuesday's Northern Programmes.

5NO NEWCASTLE. 404 M.

11.30.—Ethel Jowsey (Violin), Gladys Lawson (Soprano), 12.10-12.30.—Gramophone Records, 2.30-3.0.—London Programme relayed from Daventry, 4.0.—'Christmastide': 'The Lights of the City', 4.15.—Music from Tilley's Restaurant, Blackett Street, 5.15.—Children's Hour, 6.0.—Station Orchestra, conducted by Edward Clark, Overture, 'Coriolanus' (Beethoven), 6.10.—Dorothy Sanderson (Soprano), Like to a Danish Rose and The Shepherd's Song (Elgar); O That It Were So and Love Went A-Riding (Bridge), 6.20.—Orchestra, Three Selections from Russian Opera: Scherzo and March from 'Love for Three Oranges' (Prokofiev); The Flight of the Bumble Bee (The Legend of Tsar Saltan) and The Dance of the Tumblers (Sagoroutchka) (Blinky-Kursakov), 6.30.—Dorothy Sanderson, The Star and the Time for Making Songs (Rogers); The Land of Silence and Song of the Blackbird (Roger Quilter), 6.45.—Orchestra, Suite Bergamasque (Debussy), 7.0.—S.B. from London, 10.30.—Dance Music, Percy Bush's Eolian Band, relayed from the Oxford Galleries, 11.0-12.0.—Jack Howard and His Band, S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30.—Gramophone Records, 3.20.—Broadcast to Schools: Mr. J. Michael Dizek, 'Music—Adventures in Melody', 3.55.—Dance Music, relayed from the Plaza, 5.0.—Afternoon Topics: Sheila Stewart, 'Making Your



Miss WORTH and Miss IVELL.
A well-matched pair of duettists who are taking part in the London Variety Programme this evening.

Guests Happy, 5.15.—Children's Hour: Jessie E. Grant, 'Toy-Making', 6.0-6.2.—Weather Forecast for Farmers, 6.15-12.0.—S.B. from London.

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics: Mrs. Dorothy Mead, 'Notable Women of the 18th Century—Lady Hester Stanhope', 4.0.—Station Orchestra, Selection, 'I Pagliucci' (Leoncavallo); Menuet Varlo for Strings (De Guit), 4.15.—Grace Robertson (Violin), Sérénade (Strauss); Allegro (from 1st Sonata) (Bach), 4.27.—Orchestra, Selection, 'No, No, Nanette' (Yonmans); Three Dances from 'Hullo America' (Finck), 4.47.—Grace Robertson, Adagio in B Flat (Ries); Jig (Boht), 5.0.—Orchestra, Le Roi S'Amuse (Debussy), 5.15.—Children's Hour: 'Cello Solos by J. H. Slaw, Miss Margaret Skalle; 'Songs of Famous Battles', 6.0-12.0.—S.B. from London.

2BE BELFAST. 440 M.

7.30.—London Programme relayed from Daventry, 3.0.—Broadcast to Schools: Sir H. Walford Davies, 'Music for Schools', London Programme, relayed from Daventry, 4.0.—Station Dance Band, Fred Rogers (Novelty Piano Solos); Harold Pascall (Banjo), 5.0.—Nora Campbell (Poetry Recital), 5.15.—Children's Hour: Bobby's Adventure with Peter Pan—A Play written by Patience Raymond, 6.0-12.0.—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30.—Gramophone Records, 2.30.—London Programme relayed from Daventry, 3.0.—Broadcast to Schools: Sir H. Walford Davies, 'Music for Schools', London Programme, relayed from Daventry, 3.30.—La Scala Orchestra, directed by F. Roulledge Bell, 4.30.—Jean Reardon (Pianoforte), 5.0.—Children's Hour, 5.45.—Afternoon Topics, 6.0.—Nellie Slaven (Soprano) and William S. Purves (Tenor) in Duets: O Lovely Night (London Ronald); Home to Our Mountains and The Miserere Scene (Il Trovatore) (Verdi); The Hour is Late and My Heart is Torn With Grief (Faust) (Gounod); Barcarolle (The Tales of Hoffman) (Offenbach), 6.30-12.0.—S.B. from London.

2EH EDINBURGH. 328 M.

3.0.—Station Pianoforte Quartet, 4.0.—Afternoon Topics: 'A.V. Story'; 'Legends of the Birds', 4.15.—Dance Music, Leon Whiting and his Miami Dance Band from the Dunesin Palais de Danse, 5.15.—Children's Hour, 6.0.—Vocal Re-

lief by Margaret Graham (Contralto), O Del Mio Dolce Ardor (Gluck); Habanera (Bizet); Whence?, Nightfall in Winter, Marian, and Duge in the Woods (Parry); Spring Scrove (Ireland); Flow Fast, My Tears (Somervell), 6.30-12.0.—S.B. from London.

Wednesday's Northern Programmes.

5NO NEWCASTLE. 404 M.

3.0-3.30.—Broadcast to Schools: Prof. J. L. Morrison, 'Historical Geography—The Romance of Maps and Map Reading', 4.0.—Afternoon Topics, 4.15.—Music from Fenwick's Terrace Tea Rooms, 5.15.—Children's Hour, 6.0.—Station Orchestra conducted by Edward Clark, Overture, 'Banditenstreiche' (Bandits Tricks) (Suppe), 6.10.—McGregor Clyde (Violin), Fugue from First Solo Sonata (Bach), 6.15.—Stella Rutherford (Soprano): Hark! Hark! The Echoing Air (Parcell); Sing, Sweet Bird (Gair); Poor Wandering One (Sullivan), 6.25.—Orchestra: Suite from the Ballet, 'The Sleeping Beauty' (Tchaikovsky), 6.25.—McGregor Clyde: Souvenir (Drdla), 6.45.—Stella Rutherford: A Night in May (Brahms); Spring (Henschel), 6.50.—Orchestra: Selection, 'Hänsel and Gretel' (Humperdinck), 7.0.—Weather Forecast News, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

5SC GLASGOW. 422 M.

3.20.—Broadcast to Schools: M. Albert le Grip, 'French—Prix de Rome', 3.32.—Prof. E. S. Rait, 'British History—The Hundred Days', 3.45.—Musical Item to Schools: Selection, 'Merrie England' (German), 3.55.—Wireless Quartet: Helen Young (Violin), 5.0.—Afternoon Topics, 5.15.—Children's Hour, 6.0-6.2.—Weather Forecast for Farmers, 6.15.—Pecadilly Follies, S.B. from London, 6.50.—Musical Interlude, 7.0.—Weather Forecast, News, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

2BD ABERDEEN. 495 M.

3.45.—Steadman's Symphony Orchestra relayed from the Electric Theatre, 4.45.—1.10 relayed from the Electric Theatre, 5.0.—Afternoon Topics: Mrs. Robertson Cameron, 'The Story of the "Forty Five"', 5.15.—Children's Hour: Pianoforte Music by Auntie Marie, Mystery Competition, 6.0.—S.B. from London, 6.30.—Steadman's Symphony Orchestra relayed from the Electric Theatre, 7.0.—Weather Forecast, News, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

2BE BELFAST. 440 M.

3.0-3.30.—Broadcast to Schools: Mr. Gerald Gould and Miss Mary Somerville, 'Reading and Writing', London programme relayed from Daventry, 4.0.—Station Orchestra: Entr'acte and Ballet Music, 'Al Baba' (Cherubini); Ballet Music, 'Rosamunde' (Schubert); Danse des Sylphes ('Faust') (Berlioz), 4.30.—Rosa Knights (contralto): Prelude (Cyril Scott); Over the Land is April (Roger Quilter); All Suddenly the Wind Comes Soft (Alan Burr); Where Corals Lie (E. Elgar); Down in the Forest (London Ronald), 4.42.—Orchestra: 'Carmen' Ballet (Bizet); Valse des Fleurs (Romeo and Juliet) (Gounod), 5.0.—Afternoon Topics: H. Richard Hayward, 'Incidents from "The Pickwick Papers"', 5.15.—Children's Hour: Another Episode of the Mystery Story, 'The Quest of the Loet Chord', Songs by Don G., 6.0.—S.B. from London, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

2DE DUNDEE. 315 M.

3.0.—Broadcast to Schools: D. M. Cumming Skinner, 'Dundee Through the Ages' (8), 3.30.—La Scala Orchestra directed by F. Roulledge Bell, 4.30.—Nan Moncrieff (Contralto), 5.0.—Children's Hour, 5.45.—Mrs. Wm. Kinnear: 'Studies in Womanhood'—(3) A Scottish Woman Warrior, 6.0.—Jenny McManus (Reciter): Echis a Filting; and Echis Goes to a Bazaar (Hugh Foulis); Archie Purdie's Valentine (Robert Ford), 6.30.—S.B. from London, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

2EH EDINBURGH. 328 M.

3.30.—Broadcast to Schools: Mdlle. Parat: French, 'La Pain, en trois Actes', 4.0.—Afternoon Topics: T. Cullen Young, 'In African Villages—Life in the Village', 4.15.—Patrick Thomson's Orchestra, directed by Herbert More, relayed from 'P.T.'s', 5.15.—Children's Hour, 6.0.—Short Vocal Recital by Joan Keddie (Soprano): I Saw Three Sails (Dunhill); When All the World is Young (Shaw); The Dustman (Brahms); Know'st Thou the Land (Beethoven); Twilight (Mitscha-Leon); Love, Tell Me Why, and The Bouquet of Rosemary (Old French Airs, arr. Mullinary); The Gardener (Hugo Wolf), 6.30.—S.B. from London, 6.50.—Mr. J. S. Chisholm: Horticultural Bulletin, 7.0.—Weather Forecast, News, 7.10.—S.B. from Plymouth, 7.30-11.15.—S.B. from London.

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

LET YOUR FRIENDS LISTEN.
National Wireless Week,
Nov. 7-13.

PROGRAMMES FOR WEDNESDAY (November 10)

2LO LONDON 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH.
ORGAN RECITAL.
 By FLIGHT-LIEUT. J. H. O. JONES; FLIGHT-LIEUT. E. F. TURNER (Vocalist), relayed from St. Lawrence Jewry Church
 Passacaglia in C Minor..... *Bach*
 Air in F Sharp Minor..... *Wesley*
 Comfort Ye, My People..... *Handel*
 Short Address by the Rev. W. P. BESLEY
 Pastorales..... *Kullak-Scarlatti*
 The Sorrows of Death..... *Mendelssohn*
 Choral Preludes on 'Dundee' and 'Melcombe' *Perry*
 Finale in E..... *Schumann*

3.0 BROADCAST TO SCHOOLS: Mr. GERALD GOULD and Miss MARY SOMERVILLE, 'Reading and Writing'

Gavotte..... *K. A. Wright*
 Les Collines d'Anacapri..... *Debussy*
 Liebeslied (Love's Sorrow) *Kreisler-Rachmaninov*
 THE ORCHESTRA
 Irish Tune from County Kerry }
 Mock Morris..... }..... *Grainger*

5.0 AFTERNOON TOPICS: FRANK HUDLESTON:
 'Walks Through London: Marylebone'

5.15 THE CHILDREN'S HOUR: SONGS by KATE WINTER; 'John Gilpin,' told by HARCOURT WILLIAMS; 'The Zoo and the Great War,' by L. G. M. of the *Daily Mail*

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
 FLORENCE OLDHAM (at the Piano)
 HAROLD KIMBERLEY (Baritone)
 JACK PADBURY (Solo Saxophone)

THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA, under the direction of JOHN ANSELL. Produced under the direction of R. E. JEFFREY.
 Synopsis of Scenery.
 ACT I. Playground of Mlle. Herpin's School Morning
 ACT II. Salon at General Des Iffs..... Evening
 ACT III. Michu's Shop (The Halles) ..Morning
 PARIS.—1810.

ALTHOUGH Blanche-Marie and Marie-Blanche (the two little Michus) have been brought up as sisters, one of them is, in reality, Irene Des Iffs, the daughter of General Des Iffs, the 'victor' of Saragossa. Unfortunately, Pierre Michu and his wife are unable to distinguish between their own child and the General's, and their efforts to restore to the General his long-lost child cause many ridiculous complications, not only in the household, but in the hearts of the two girls, for, surprised as they are to find that



Pierre Michu

Marie-Blanche

Blanche-Marie

General Des Iffs

'THE LITTLE MICHUS.'

Four of the principal members of the cast of this popular musical play, which is to be broadcast from London to-night between 7.30 and 9.15 p.m. From left to right: Mr. Ambrose Manning (Pierre Michu), Miss Mabel Green (Marie-Blanche), Miss Olive Groves (Blanche-Marie), and Mr. George Graves (General Des Iffs). It is interesting to note that all these artists, with the exception of Miss Olive Groves, took the same parts in the original production at Daly's Theatre in 1905.

MR. GERALD GOULD is one of the ablest literary critics of the day. He had a distinguished career at the Universities of London and Oxford, being a Fellow of University College, London, and of Merton College, Oxford. He has published many books on poetry and literature in general, one of the most recent being 'The English Novel of To-day,' published in 1924.

3.30 THE CHENIL CHAMBER ORCHESTRA
 Leader, BORIS PECKER; conducted by JOHN BARBIROLLI
 THE ORCHESTRA
 Brandenburg Concerto No. 3 in G..... *Bach*
 FLORENCE HOLDING (Soprano)
 Deh Vieni, non tardar (Oh, Come, Do Not Delay) (Marriage of Figaro)..... *Mozart*
 ETHEL BARTLETT (Solo Pianoforte) (with Orchestra)
 Concerto in E Major for Piano and Orchestra..... *Bach*

THE ORCHESTRA
 Introduction and Allegro for String Quartet and String Orchestra, Op. 47..... *Elgar*
 FLORENCE HOLDING
 Nymphs and Shepherds..... *Purcell*
 The Lass With the Delicate Air *Arne, arr. A.L.*

THE ORCHESTRA
 Serenade..... *Warlock*
 ETHEL BARTLETT
 Choral Prelude, 'Rejoice and Be Exceeding Glad'..... *Bach, arr. Borwick*

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
 Lieut.-Col. W. P. DRURY: 'Historical Sketches—Witchcraft at Westminster.' *S.B. from Plymouth*

7.30 An Abridged Version of
'THE LITTLE MICHUS'
 (An Original Musical Play in Three Acts)
 By A. VANLOO and G. DUVAL. English Version by HENRY HAMILTON. Lyrics by PERCY GREENBANK.
 Music by ANDRE MESSAGEUR.
 Characters:
 General Des Iffs..... GEORGE GRAVES
 Gaston Rigaud (Captain of Hussars)..... FRANK WEBSTER
 Pierre Michu (Provision Merchant)..... AMBROSE MANNING
 Aristide Vert (his Assistant)..... PETER GAWTHORNE
 Mlle. Herpin (Schoolmistress)..... VERA BERINGER
 Mlle. Julie (Assistant Schoolmistress)..... VIVIEN LAMBELET
 Madame Michu (Michu's Wife)..... GLADYS PALMER
 Blanche-Marie .. (the Little) .. OLIVE GROVES
 Marie-Blanche .. (Michus) } .. MABEL GREEN
 Guests, Schoolgirls, Customers, Soldiers, etc.

they are not really sisters, it is an even greater surprise to find that the General has betrothed his daughter, Irene, to one of his officers. As both the girls are in love, there are obviously many amusing incidents. One of the chief conspirators in this delightful family "mix-up" is Bagnolet who, with the General, is responsible for most of the fun.

The play was produced in England at Daly's Theatre on April 29, 1905, when it ran for 401 performances, and brought fame to Miss Mabel Green, as Marie-Blanche, which part she is again playing to-night. Other members of the cast who are taking their original rôles are Miss Vera Beringer, Mr. Ambrose Manning and Mr. George Graves.

9.15 Mrs. VIOLET GORDON WOODHOUSE in a Harpsichord Recital
 Fantasia in C Minor..... *Mozart*
 March and Musette..... *Bach*

ALMOST the whole delightful output of more than the first two centuries of keyboard music was written for the Harpsichord and the Clavichord—for there were no Pianos then. Most of Mozart's music was written for the Harpsichord, and all of it is conceived in terms of that instrument rather than of the Piano. The Fantasia of his that we are to hear, in spite of its small volume of tone, abounds in life and variety of matter.

The second of the two Bach pieces is named after the pastoral bagpipe, the sustained 'drone' of which is hinted at in the piece

PROGRAMMES FOR WEDNESDAY (November 10)

9.30 Sir OLIVER LODGE: 'Atoms and Worlds
The Cosmic Atom'

9.45 SCHUBERT
'THE MAID O' THE MILL,' interpreted by
STEWART WILSON.

10.9 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, SECOND GENERAL NEWS BULLETIN; Local
ANNOUNCEMENTS.

10.15 CHAMBER MUSIC

THE BRUSSELS STRING QUARTET

DESIRE DEFAUW (First Violin); BORIS PECKER
(Second Violin); JAMES LOCKYER (Viola);
EMILE DOBBAERD (Violoncello)

String Quartet *Christabel Marvillier*
Moderato semplice; Menuetto e trio; Andantino
con moto; Adagio Allegro

(First Performance)

STEWART WILSON (Tenor)

'Thine Am I' *Arthur Somervell*
'The Monkey's Carol' *Stanford*
'The Water Mill' *R. Vaughan Williams*

THE members of the Brussels String Quartet
are well known already as soloists,
and most of them have been playing together
in various Chamber Music combinations since
the War. M. Désiré Defauw, the Leader, is
Director of Concerts at the Conservatoire in the
city from which the Quartet takes its name.
On the Quartet's reappearance some few months
ago, the members' playing was very warmly
commended for its fine tone and admirable
'team' spirit.

THEY are playing first a new work, still in
manuscript, written two years ago by a
woman composer who, in spite of her name, is
Welsh.

Mrs. Marvillier has composed also some songs,
which have been sung by John Coates, and a
Light Opera. She does not adopt an 'ultra
modern' idiom in this work; as she puts it,
she finds very 'advanced' harmonies useful
when she wants to suggest vagueness and
indecision, but for the expression of the moods
of this Quartet she turns to the idiom of the
Composers who are beloved as the founders of
Chamber Music—Mozart and Haydn. That does
not mean that she imitates them, but that she
has tried to bring out in her music the qualities
of melodiousness and freshness that gives us such
enjoyment in the older masters' works.

The Quartet is in four Movements. The First
moves at a moderate pace; the Second, following
the 'classical' plan, is a Minuet; the third, the
Slow Movement, has two portions, in varying
speeds; and the Fourth is energetic, gay and
exhilarating.

10.50 QUARTET

String Quartet in F, Op. 96 ('The Nigger') *Deorak*
Allegro ma non troppo; Lento; Molto Vivace;
Finale

11.15-12.0 DANCE MUSIC—JAY WHIDDEN AND
HIS MIDNIGHT FOLLIES DANCE BAND from the
Hotel Metropole

5XX DAVENTRY 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET and
INA JANSSEN (Mezzo-Soprano); F. H. GRISE-
WOOD (Baritone); HARRY FIELD (Pianist)

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.15-12.0 DANCE MUSIC—JAY WHIDDEN
AND HIS MIDNIGHT FOLLIES DANCE BAND from
The Hotel Metropole

5IT BIRMINGHAM 479 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader,
FRANK CASTELL

Dance Suite, 'The Shoe' *Ansell*
The Sabot; The Ballet Shoe; The Court Shoe;
The Sandal; The Brogue
Entr'acte, 'La Cinquantaine' .. *Gabriel-Maria*
Selection, 'L'Enfant Prodigue' *Wormser*
Valse, 'Poupée Valsante' *Poldini*
Selection, Melodies from the Works of
Moussorgsky

THE life of Moussorgsky was a tragedy. He
was trained for the Army, but threw
up his commission and became a Government
servant in the lower ranks; poverty soon came
into his ill-regulated life, and he died at the early
age of forty-two.

In his music is great natural force and ruggedness;
he was an ardent 'nationalist,' and drew his



Mr. GLYN EASTMAN,

the baritone singer, will be heard in this afternoon's
concert from Cardiff.

inspiration from the history of his country and
the life of the people around him. In this
Selection we shall hear the repetitive rhythm
of peasant dances, as well as some of those melo-
dies, with a plaintive droop in them, that remind
us of the troubled course of life in Russia.

4.45 Afternoon Topics: Mabel France, 'Those
Amateur Entertainments'
MARGARET ABLETHORPE (Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 LOZELLE PICTURE HOUSE ORCHESTRA, con-
ducted by PAUL RIMMER

March, 'The Great Little Army' *Alford*
Sérénade (Three Romantic Idylls) *Salcedo*
Fantasia, 'Madame Butterfly' *Puccini*
Valse, 'Speak' *Nicholls*
Suite, 'Henry VIII.' *Foulds*
Legende, 'Souvenir de Tendresse' .. *Ketelbey*
Entr'acte, 'The Musical Clock' *Leiss*

7.0 WEATHER FORECAST, NEWS

Lieut.-Col. W. P. DRURY, 'Historical Sketches—
Witchcraft at Westminster' S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

5WA CARDIFF 353 M.

3.0 AN AFTERNOON CONCERT

THE STATION TRIO: FRANK THOMAS (Violin)-
FRANK WAITNALL (Violoncello), VERA MCCOMB
THOMAS (Pianoforte)

Canzonetta *Godard*
Garden of Count Anteorin *London Ronald*
Minuet and Valse, 'Romance' *Rousse*

JOSEPH EASTMAN (Bass)

Within These Sacred Bowers (The Magic Flute)

Mozart
Love That's True *Handel*

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

3.40 TRIO

Andante from Quartet *Debussy*
Violin Solo, 'Chanson Polonoise' *Wieniawski*
(Solo Violin, FRANK THOMAS)

GLYN EASTMAN (Baritone)

Why So Pale and Wan? *Parry*
There is Sweet Music Here *Nicholl*
Osme's Song *Rowley*

TRIO

Valse, 'Moonlight Memories' .. *Michael Tealie*
'Cello Solo, 'Romance' *Potter*
(Solo Cello, FRANK WAITNALL)

GLYN EASTMAN and JOSEPH EASTMAN

A Hymn Up in the Last Day *Purcell*
Suoni la Tromba *Bellini*

TRIO

Minuet *Beethoven*
Berceuse, Amoureuse *Vernière*

4.45 Mr. J. KYRLE FLETCHER 'Gwent and Mor-
ganwg—The Last of the Herberts'

5.0 PIANOFORTE RECITAL

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 WEATHER FORECAST, NEWS

Lieut.-Col. W. P. DRURY, 'Historical Sketches—
Witchcraft at Westminster' S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH 386 M.

3.45 Afternoon Topics: STUART SMITH, 'Furs'

4.0 AFTERNOON CONCERT

BOURNEMOUTH WIRELESS ORCHESTRA, con-
ducted by Capt. W. A. FEATHERSTONE

March, 'With Sword and Lance' *Stacke*
Selection, 'Tom Jones' *German*

4.15 WALTER ARNOLD (Baritone)

Trooper Johnny Ludlow *Gordon Temple*
A Song of the Sea *Wolsely Charles*

4.20 EDYTHE KINCH (Soprano) (with Orchestra)

King of Thule }
The Jewel Song (Faust) } *Gounod*

4.30 ORCHESTRA

Suite, 'Hampshire' *Sharpe*
(1) Boscombe (2) Portsmouth (3) Beaulieu
(4) Aldershot

4.40 WALTER ARNOLD (Baritone)

Drake's Drum *Sanderson*
A Jolly Old Cavalier *Dix*

4.45 EDYTHE KINCH (Soprano)

The Dancing Lesson *H. Oliver*
The Wood Pigeon *L. Lehmann*

4.50 ORCHESTRA

Overture, 'The Mikado' *Sullivan*

5.0 EDYTHE KINCH

Who is Sylvia? *Schubert*
Love is a Sickness *Armstrong Gibbs*
A Maid Sings Light *MacDowell*

5.5 ORCHESTRA

Selection, 'Merrie England' *German*

5.15 THE CHILDREN'S HOUR

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

6.50 S.B. from London

7.0 WEATHER FORECAST, NEWS

Lieut.-Col. W. P. DRURY, 'Historical Sketches—
Witchcraft at Westminster' S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

PROGRAMMES FOR WEDNESDAY (November 10)

2ZY MANCHESTER 378 M.

3.25 BROADCAST TO SCHOOLS: The Story of English Music: Miss ELFRIDA VIPONT, 'Music and the Puritans'

3.45 A BAND CONCERT

THE BESSER O' TH' BARN BAND, conducted by J. C. WRIGHT

March, 'Punchinello' Rimmer
Overture, 'Morning, Noon and Night' ... Suppé

HERBERT RUDDOCK (Bass)
A Song of the North Wind Harold Head
Elegie Massenet
Cargoes Martin Shaw

JOHN MASEFIELD'S *Cargoes* is a song of contrasts. First we see the 'quinquerone of Nineveh,' the towering galley, with its five banks of oars, sailing home to Palestine with its fine-sounding cargo of 'ivory, and apes and peacocks, sandalwood, cedarwood, and sweet white wine.'

Next is conjured up a picture of a 'stately Spanish galleon' with its load of 'diamonds, emeralds, amethysts, topazes, and cinnamon, and gold moldores.'

Last scene of all, a violent contrast indeed, is that of the 'dirty British coaster . . . butting through the Channel' with her prosaic burden of 'Tyne coal, road-rails, pig-lead, firewood, iron-ware and cheap tin trays.'

BAND

Cornet Solo, 'Cleopatra' Demarc
Selection, 'Heroic' Weber

HERBERT RUDDOCK

Wander-Thirst Vivian Hickey
Oh, Could I But Express in Song Malashkin

BAND

Fantasia, 'Scots Airs' Godfrey

5.0 Afternoon Topics: Miss FRANCIS TRACEY, 'A Home of Haunted Memories'

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

Lieut.-Col. W. P. DRURY, 'Historical Sketches—Witchcraft at Westminster.' S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6KH HULL 335 M.

3.30 Light Music

4.0 Afternoon Topics

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

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 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, Readings from Longfellow

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 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6LV LIVERPOOL 331 M.

3.0 CRANE'S MATINÉE CONCERT, relayed from Crane Hall

STEPHEN WEARING (Pianist)

Sonata in C Minor, Op. 111 Beethoven

GLADYS SWEENEY (Soprano)

Blackbird's Song Cyril Scott

The Lass with the Delicate Air Arne

DONALD HYDEN (Solo Violin)

On Wings of Song Mendelssohn-Achorn

Scherzo Tarantella Wieniawski



Mr. Herbert Rudbeck (bass) will sing two groups of songs in the Manchester programme this afternoon; and Mr. F. Pedrick Harvey will talk on 'Some Giants of Fleet Street' from Plymouth at 4 o'clock.

STEPHEN WEARING

Impromptu in G Major Schubert

Réverie G. Catoire

Capricio Medtner

Prelude in G Minor, Op. 23, No. 7) Rachmaninoff

Prelude in B Major, Op. 32, No. 11) Chopin

Scherzo from Sonata in B Minor Chopin

WALTER WRIGHT (Accompanist)

4.0 Afternoon Topics: Mrs. BARITZ, 'The Art of Longfellow' (1)

4.15 DANCE MUSIC: THE HAVANA SYNCOPATED DANCE BAND, relayed from the Edinburgh Café Ballroom

5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC: THE HAVANA SYNCOPATED DANCE BAND, relayed from the Edinburgh Café Ballroom

6.20 Boys' Brigade Monthly Bulletin: Mr. Wm. V. HARRISON, Capt. 3rd Liverpool Coy., 'A B.B. Boy and his Ideals.'

6.30 S.B. from London

6.50 S.B. from Manchester

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

5NG NOTTINGHAM 326 M.

11.30-12.30 Morning Concert, relayed from Daventry

3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY

4.45 MUSIC and AFTERNOON TOPICS: Miss EDITH SCOFIELD: 'A Lesson on the Charleston'

5.15 THE CHILDREN'S HOUR

6.15 'A READER': 'New Books'

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 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, 'Athalia' Mendelssohn
Entr'acte, 'Sérénade' Schubert
Suite, 'Four Indian Love Lyrics' Woolforde-Finden

4.0 Afternoon Topics: Mr. F. PEDRICK HARVEY, 'Some Giants of Fleet Street'

4.15 Tea-time Music: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

Cockney Suite Ketelbey
Sérénade Salceis
Mariette, Coquette Ancliffe
Fox-trot, 'When the Red, Red Robin'... Woods
Waltz, 'Dreamy Caroline Moon' Lloyd & Schmitt
Nautical Suite, 'On the Briny' Carr
Are My Lanterns Shining? Phillips

5.15 THE CHILDREN'S HOUR

6.0 HARRY KINGDON (Entertainer)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DRURY, 'Characters and Episodes from History—Witchcraft at Westminster'

7.30-11.15 S.B. from London (10.10 Local News)

6FL SHEFFIELD 306 M.

11.30-12.30 Gramophone Lecture by MRS. BARITZ

4.15 London Programme, relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.5 'PETRONIUS': 'The Harvest of a Quiet Eye'

6.25 Musical Interlude

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 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: The Rev. C. E. TOTENHAM, 'Insects—Methods of Warfare'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.10 OCLUS: 'The Whys and Wherefores of the Eye' (3)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 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

5.15 THE CHILDREN'S HOUR

6.0 LILIAN MORGAN: 'Once Upon a Time'

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

(Condensed Northern Programme for Wednesday will be found on page 342.)

PROGRAMMES FOR THURSDAY (November 11)

2LO LONDON. 365 M.

- 10.45 ARMISTICE DAY SERVICE from CANTERBURY CATHEDRAL
- 11.15-11.30 SHORT TALK TO SCHOOLS by Mr. J. C. STOBART
- 1.0-2.0 TIME SIGNAL, GREENWICH. The Week's Concert of New Gramophone Records
- 2.30 BROADCAST TO SCHOOLS: Mrs. E. FIELDEN HODGSON: 'Geographical Discoveries: Australia—Africa'
- 3.0 EVENSONG relayed from WESTMINSTER ABBEY
- 3.45 AFTERNOON TOPICS: ELEANOR FARJEON, 'The Red Apples'

DURING the last few years, the writing of stories and verse for children has come into its own again, and a growing number of writers of real distinction have devoted themselves largely to this very fascinating branch of literature. Miss Eleanor Farjeon is among this happy band, and her contributions to such periodicals as the *Merry-Go-Round* and the *Joy Street* books will be remembered by many discriminating parents. She is, too, the author of two delightful sets of verses—'The Town Child's Alphabet' and 'The Country Child's Alphabet,' which appeared last year.

4.0 MILITARY BAND CONCERT

THE BRITISH LEGION MILITARY BAND (Lewisham)
 March, 'The Voice of the Guns' *Alford*
 Overture, 'Light Cavalry' *Suppe*
 OLIVE KAVANN (Contralto)
 Nightfall at Sea *Phillips*
 Daffodil Gold *Hodgson*
 The Sweetest Flower That Blows *Hawley*

EDITH LAKE (Violoncello)
 Chant Elegiaque *Schnitt*
 Second Ariette Oubliee... *Debussy*

BAND
 A Hunting Scene *Bucalossi*

SYDNEY NORTHCOTE (Tenor)
 All Suddenly the Wind Comes Soft *Burr*
 Brittany *Farrar*
 To Bachelors *Elkin*

EDITH LAKE
 The Bard of Armagh *arr. Hughes*
 Uist Cattle Croon *arr. Kennedy Fraser*
 June Harvesting Lilt *Quiller*

BAND

Three Irish Pictures *Ansell*

5.15 THE CHILDREN'S HOUR: National Songs by the WIRELESS CHORUS and the RADIO QUARTET. 'An Armistice Day Story,' by the Rev. P. B. CLAYTON, M.C., 'The Story of Major Bridges.'

6.0 MILITARY BAND CONCERT (Continued)

OLIVE KAVANN
 Morning Hymn *Henschel*
 The Star *Rogers*
 Evensong *Liza Lehmann*
 Big Lady Moon *Coleridge-Taylor*
 SYDNEY NORTHCOTE
 The Crimson Poppies
 Rest, Sweet Nymphs *Warlock*
 Cruel and Bright *Thompson*

BAND
 L'Entente Cordiale *Allier*
 A Military Tattoo *Mackenzie Rogan*

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

Mr. C. LEWIS HIND: Six Great Artists and What They Stand for—'Velasquez'

THIS is the first of a series of talks on 'Six Great Artists and What They Stand For,' the other masters in the series being Rembrandt, Titian, Holbein, Turner, and Constable. Mr. Lewis Hind has written widely on art and artists, his books including 'Adventures Among Pictures,' 'Days With Velasquez,' 'The Education of an Artist,' and 'Art and I,' and he has edited several papers, including *The Academy* and *The Studio*.

7.30 'THE ROOSTERS' CONCERT PARTY.

ON the three last occasions of the Armistice Night programme listeners have had the

past), good-hearted but amateur performers and a generally ribald audience.

8.0 V. HELY-HUTCHINSON (Pianoforte) 'Pathetique' Sonata *Beethoven*

8.15 Speech by VISCOUNT GREY OF FALLODON to the League of Nations Union, relayed from Central Hall, Westminster.

LORD GREY OF FALLODON is known to everyone as the statesman who, as Sir Edward Grey, was Britain's Foreign Secretary in the critical years that led up to the war. He retired from active political life in 1916, and devoted himself to his other great interest, the study of birds. Last year he published his memoirs, under the title of 'Twenty-five Years'—a book that aroused enormous interest, received the approbation of the most diverse sections of the English Press, and formed an important contribution to the literature of the war.

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

9.15 General Sir FABIAN WARE, K.C.V.O.: 'The War Graves of the Empire'

MAJOR-GENERAL SIR FABIAN WARE was formerly Director-General of Graves Registration and Inquiries, and he is Permanent Vice-Chairman of the Imperial War Graves Commission.

9.30-11.0 IN MEMORIAM
 November 11, 1918

'On the battlefield their feet stood fast, and in an instant, at the height of their fortune, they passed away from the scene of their glory.'

5XX DAVENTRY 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

10.45 ARMISTICE DAY SERVICE from CANTERBURY CATHEDRAL.

11.15 SHORT TALK TO SCHOOLS by Mr. J. C. STOBART

11.30 THE STANLEY HOLT OCTET and MARGERY PHILLIPS (Contralto); TOM PICKERING (Tuboe); ANNE GODFREY (Violin)

1.0-2.0 TIME SIGNAL, GREENWICH. The Week's Concert of New Gramophone Records

2.30 BROADCAST TO SCHOOLS; Mrs. E. FIELDEN HODGSON: 'Geographical Discoveries: Australia—Africa'

3.0 EVENSONG relayed from WESTMINSTER ABBEY

3.45 Afternoon Topics: ELEANOR FARJEON, 'The Red Apples'

4.0 MILITARY BAND CONCERT THE BRITISH LEGION MILITARY BAND (Lewisham)
 OLIVE KAVANN (Contralto)
 EDITH LAKE (Violoncello)
 SYDNEY NORTHCOTE (Tenor)

5.15 S.B. from London

9.10 Shipping Forecast

9.15-11.0 S.B. from London

(For details see London Programme.)



CANTERBURY CATHEDRAL

A fine view, showing the West Front, Nave and Tower, of the historic Cathedral, the church of the Primates of England. The special Armistice Day Service will be relayed from the Cathedral, through London Station, this morning at 10.45.

pleasure of hearing the Army Reminiscences of that cheery little band, the 'Roosters.' This party must be almost the last of the original Army troupes extant, and wherever they perform this feature of their entertainment—the scenes and humours of army life in war time—is continually asked for. The idea of these reminiscences originated with Arthur Mackness, the tenor of the party. Most of the material was subsequently entrusted to the pen of Percy Merriman, two of the scenes being written by William Mack and one by George Western. The effects by which the Army sounds and scenes have been brought so vividly to the ears of listeners are managed by the 'Roosters' themselves, with the help of old Army friends, and much curiosity has been aroused among listeners as to how the effect of an army on the march can be so excellently presented, but the 'Roosters' like to preserve a 'Brer Rabbit' attitude on this professional secret. On Armistice night this year the 'Roosters' will once again give one of the Army scenes—a typical Y.M.C.A. concert of the 1914-1918 period complete with Padre, piano (with a

LET YOUR FRIENDS LISTEN.
 National Wireless Week,
 Nov. 7-13.

PROGRAMMES FOR THURSDAY (November 11)

5IT BIRMINGHAM. 479 M.

10.45 ARMISTICE DAY SERVICE from CANTERBURY CATHEDRAL. London Programme relayed from Daventry

11.15-11.30 Short Talk to Schools. London Programme relayed from Daventry

3.45 ARMISTICE PROGRAMME

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Prelude, 'Sursum Corda' *Elgar*
ISABEL TEBBS (Soprano) and Orchestra
Aria, 'I Know That My Redeemer Liveth' *Handel*

ORCHESTRA

Solemn Melody *Walford Davies*
Carillon *Elgar*

TOWARDS the end of 1908, Tercentenary Celebrations of Milton's birth were held in London. At the famous Cheapside Church, St. Mary-le-Bow, close to which Milton was born, celebrations were held on his actual birthday—December the ninth. For this occasion Dr. Walford Davies wrote his now famous *Solemn Melody*. In its present form it consists simply of a melody given out by a Solo Cello, then taken up by Full Orchestra (and Organ, when one is available).

ELGAR'S *Carillon* was written in the early months of the war as an illustrative background for a poem in honour of Belgium by Emile Cammaerts. The spirit of this passionate Ode celebrating the courage and sorrows of the Belgian people is reflected in the alternating fire, dignity, and pathos of the music.

ISABEL TEBBS

There's a Land *Allisen*

ORCHESTRA

Elegy (Thoughts on Passing the Cenotaph) *Ketelbey*

March from 'Welsh Rhapsody' *German*

EDWARD GERMAN JONES is the full name of a composer who is very well known to us by his incidental music for plays. It is appropriate enough that a Jones should write for a Welsh Festival a Welsh Rhapsody founded on native tunes.

The March is the Last Movement of the Rhapsody. It is founded on *The Men of Harlech*, fragments of which tune are heard from here, there, and everywhere in the Orchestra; then the whole Tune is given out, still softly. The excitement is cleverly worked up, a subsidence for a few moments leading to a still bigger climax, when the whole Orchestra is soon glorying in the March.

4.45 Afternoon Topics: GWENDOLINE CARLIER, M.Sc., Topical Talk—'Forward,' 'Remembrance Day' (The Song of the Unknown Warrior), written by G. Bernard Hughes and spoken by DORA G. MERCER

5.15 THE CHILDREN'S HOUR

6.0-11.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

10.45 ARMISTICE DAY SERVICE from CANTERBURY CATHEDRAL. London Programme relayed from Daventry

11.15-11.30 Short Talk to Schools. London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS: Mr. C. H. B. QUENNEL, F.R.I.B.A., 'Everyday Life in Wessex in Ancient Times—(8) Norman England'

3.45 Afternoon Topics

4.0 A NATIONAL PROGRAMME.

THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

Reminiscences of England *arr. F. Godfrey*

4.10 WALTER GLYNNE (Tenor), with Pianoforte
Clorinda *O. Morgan*
Ninetta *H. Brewer*

4.15 WYNNE AJELLO (Soprano), with Orchestra
Lo, Here the Gentle Lark *Bishop*

4.20 ORCHESTRA

Reminiscences of Ireland *arr. F. Godfrey*

4.30 WYNNE AJELLO and WALTER GLYNNE (Duets)
Indian Love Lyrics *Woodford-Finden*

4.40 ORCHESTRA

Reminiscences of Wales *arr. F. Godfrey*

4.50 WYNNE AJELLO, with Pianoforte

April is a Lady *M. Phillips*
Birds' Songs at Eventide *Eric Coates*

4.55 WALTER GLYNNE with Pianoforte

The Gentle Maiden *arr. A. Somercell*
Just Because the Violets *Kennedy Russell*

5.0 ORCHESTRA

Reminiscences of Scotland *arr. F. Godfrey*



Miss DOROTHY SILK

is the solo singer in 'The Spirit of England,' Elgar's great chorale, which is being performed at 10.19 in the special 'In Memoriam' programme to-night.

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.15 For Farmers: Mr. R. E. BENNETT, 'Dorset Horn Sheep—The Breed and Its Management'

6.35-11.0 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

10.45-11.30 WAR MEMORIAL SERVICE

at the Cenotaph. Erected to the Fallen of the 1st and 2nd Batts. THE WELSH REGIMENT

Relayed from The Depot, The Welsh Regiment

Prayer

Hymn

The Lesson. The Book of Wisdom (II., 23, 111.), read by the Rev. R. WATKINS

The Last Post

TWO MINUTES' SILENCE

Reveillé

Prayer

Hymn, 'O Valiant Heart'

LET YOUR FRIENDS LISTEN.

National Wireless Week,

Nov. 7-13.

Benediction
Land Of My Fathers
God Save The King
Laying of Wreaths

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Station Orchestra: Conducted by WARWICK BRAITHWAITE

6.0-11.0 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 378 M.

10.45 ARMISTICE DAY SERVICE and CEREMONY, relayed from Albert Square

10.45 Assembling of Troops

10.55 Arrival of the LORD MAYOR OF MANCHESTER

11.0 THE TWO MINUTES' SILENCE

11.02 LAST POST

REVEILLE

SERVICE conducted by the Right Rev. the LORD BISHOP OF MANCHESTER and Rev. PRINCIPAL GRIEVE, M.A., D.D.

11.30 MARCH PAST

11.30-12.30 Music by THE STATION QUARTET

Martial Moments *arr. Winter*
Selection of Jack's and Tommy's Tunes *Gordon*
A Life on the Ocean Wave *Binding*
Britannia *Gardener*
Our Empire *Godfrey*

4.30 Afternoon Topics: Mr. ALAN GRIFF, 'The Coming of Glugm—A Story of the Stone Age'

4.45 Tea-Time Music: J. MEADOWS (Auto-Piano Recital)

5.0 MARY GAULT (Contralto)

Heart's Morning *Payton*
As You Pass By *Kennedy Russell*
Annie Laurie *Liza Lehmann*
A Song of Youth *Payton*

5.15 THE CHILDREN'S HOUR: 'The Most Wonderful Thing,' a Fantasy by F. SLADEN SMITH

6.0-11.0 S.B. from London (9.10 Local News)

6KH HULL. 335 M.

10.45-11.15 ARMISTICE DAY SERVICE
Relayed from the Cenotaph, Hull

11.30-12.30 Moses Baritz, Gramophone Lecture Recital (6)

4.0 Afternoon Topics: Mr. C. H. PHILLIPS, 'Twelve Vignettes of the Great Composers' (8)

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 (9.10 Local News)

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

10.35 ARMISTICE DAY

Civic Procession leaves the Town Hall, Leeds

10.55 Arrive at the War Memorial

11.0 TWO MINUTES' SILENCE

11.2 Last Post

REVEILLE

Hymn, 'O God, Our Help in Ages Past'
National Anthem

4.0 Moses Baritz, Gramophone Recital

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

PROGRAMMES FOR THURSDAY (November 11)



Mr. George Western

Mr. William Mack

Mr. Percy Merriman

Mr. Septimus Hunt

Mr. Arthur Mackness

'THE ROOSTERS' IN PEACE—

6.15 For Scouts: W. R. GRIST, 'Tales of the Birds'

6.30-11.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL 331 M.

10.30-11.10 ARMISTICE DAY SERVICE, re-relayed from ST. LUKE'S CHURCH, BOLD STREET. Address by Rev. T. HOLME, Vicar of St. Luke's Church

Music by the Choir of St. Luke's Church. Organist and Choirmaster, Mr. W. G. JONES

4.0 HAROLD GEE and his ORCHESTRA from the Trocadero Cinema

5.0 Afternoon Topics: MANNIN CRANE, 'The Armistice at Sea'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.20 Liverpool Boys' Association Monthly Talk: A. TOWNSEND (Warden of Florence Institute), 'Club Organization'

6.30-11.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 326 M.

10.40 ARMISTICE DAY SERVICE, relayed from the Nottingham Great Market Place

11.15-11.30 Short Talk to Schools. London Programme relayed from Daventry

3.20 BROADCAST TO SCHOOLS: Miss E. ROSEBLADE, 'How Music Grows'

3.45 Afternoon Concert of Light Music, with Ida Sargent in Song at the Piano

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 338 M.

10.30-11.15 ARMISTICE DAY SERVICE, relayed from St. Andrew's Parish Church

Hymn, 'The Son of God Goes Forth to War' (A. and M., No. 439)

Sentences

General Confession, Absolution and Lord's Prayer

Versicles

Special Anthem, 'For Those Within the Veil' Prendergast

Prayers

Hymn, 'The Supreme Sacrifice' J. S. Arkwright
'O Valiant Hearts Who to Your Glory Came'

Reading of the Names and Short Address by the Rev. S. WHITFIELD DAUKES, Vicar of St. Andrew's Parish Church

THE SILENCE

Hymn, 'How Bright Those Glorious Spirits Shine' (A. and M., No. 43)

3.30 ORCHESTRA relayed from Popham's Restaurant

Valse Lyrique — Romanze — Valse Triste — Berceuse—Finlandia—(Sibelius)

4.0 Afternoon Topics

4.15 Tea-Time Music by THE ROYAL HOTEL TRIO, directed by ALBERT FULLBOOK

5.15 THE CHILDREN'S HOUR

6.0 GLADYS HARRIS (Contralto)

6.30-11.0 S.B. from London (9.10 Local News)



—AND WAR—

PROGRAMMES FOR THURSDAY (November 11)

6FL SHEFFIELD. 306 M.

10.40-11.10 ARMISTICE SERVICE, relayed from the Cathedral, Sheffield
 4.0 Afternoon Topics: Fashion Talks—(3) by 'Phoebe'
 4.15 Orchestra relayed from the Albert Hall
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.30-11.0 S.B. from London (9.10 Local News)

6ST STOKE. 301 M.

10.0 UNITED-COMMEMORATIVE SERVICE, relayed from the Victoria Hall, Banley
 Selection on the Organ by SYDNEY H. WEALE, Mus.Bac., City Organist
 10.30 The National Anthem
 Lesson
 Hymn, 'O God of Jacob'
 Prayer
 Anthem, 'O Valiant Hearts,' Sung by the POTTERIES CHORAL SOCIETY, conducted by CARL OLIVER
 Chairman's Address: Mr. SAMPSON WALKER
 Hymn, 'For All the Saints'
 11.0 Two MINUTES' SILENCE
 11.2-11.20 app. Last post
 Reveillé
 Address
 Hymn, 'God of Our Fathers'
 Benediction.
 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 Light Music
 6.30-11.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 482 M.

10.45 A SERVICE OF REMEMBRANCE, relayed from St. Mary's Church
 Address by the Rev. Canon CECIL W. WILSON (Vicar of Swansea)
 3.0 EVENSONG from Westminster Abbey, London Programme, relayed from Daventry
 3.45 AFTERNOON CONCERT
 THE STATION TRIO
 T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
 The Phantom Brigade Myddleton
 A Celtic Idyll Hart
 Grand Fantasia, 'Works of Dvorak' arr. Leopold HILDA EAGER (Soprano)
 There's a Land Allitsen
 Lad o' Mine Oliver
 Red Rose of England J
 TRIO
 Grand Trio in D Minor Mendelssohn
 HILDA EAGER
 Have You Seen But a White Lily Grow? .. Anon
 Caro Nome Verdi
 Elsa's Dream Wagner
 Taro
 Keltic Lament Foulds
 Coronach Barratt
 5.0 Topical Talk

5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.30-11.0 S.B. from London (9.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

10.45-11.15—Armistice Day Service, relayed from Newcastle Cathedral. 4.0—Mrs. Una Rodenhurst, 'Women as Queens' (2). 4.15—Music from Coxen's New Gallery Restaurant. 5.15—Children's Hour. 6.0-11.0—S.B. from London.

5SC GLASGOW. 422 M.

10.30—Armistice Ceremony, relayed from The Cenotaph, George Square. 3.25—Broadcast to Schools: A. Parry Gunn and Company, Short Scenes from 'Coriolanus'. 3.45—Musical Item to Schools: Selection, 'Sicilian Vespers' (Verdi). 3.55—Wireless Quartet: Overture, 'Lustspiel' (Keler Bela); Selection, 'Rigoletto' (Verdi). Dorothy M. Turnbull (Soprano); The Market and Piper June (Molly Garwe), Quartet; Suite, 'Yankinam' (Thurbano); Valse, 'Blue Danube' (Strauss). Dorothy M. Turnbull: Happy Summer Song (Gerald Kahn); Draw, Draw, Lads (Alfred Moffat). 5.0—Afternoon Topics: Jean Aitken, O.B.E., 'Home-Made Biscuits'. 5.15—Children's Hour: Counterpane Corner, Uncle Phil's Stamp Talk. 6.0-6.2—Weather Forecast for Farmers. 6.15—British Legion Military Band. S.B. from London. 6.35—Market Prices for Farmers. S.B. from Edinburgh. 6.40-11.0—S.B. from London.

2BD ABERDEEN. 495 M.

10.45-11.15—Armistice Day Service, from the West U.P. Church, conducted by Rev. J. Esslemont Adams, Organist; Arthur Collingwood. 3.45—Afternoon Topics. 4.0—Station Orchestra: Symphony, No. 5, in D Major (Mozart). 4.25—James Sutherland (Baritone): On Wings of Song (Mendelssohn); Loving Smile of Sister Kild (Gounod); Phillis Has Such Charming Graces (Lane Wilson). 4.35—Orchestra: Men of Prometheus (Beethoven). 4.45—James Sutherland: Drink to Me Only (Roger Quilter); Absent, Yet Present (M. Valkyrie White); My Dreams (Tosti). 4.55—Orchestra: Allegretto Quasi Andantino (Schubert); Largo e Mesto (from Sonata, Op. 10-3) (Beethoven); Overture, 'Mehisine' (Mendelssohn). 5.15—Children's Hour; Songs of the Empire, Violin Solos by Alec Madisky. 6.0—British Legion Military Band. S.B. from London. 6.15—Boys' Brigade News Bulletin; Miss Dora Webb, Lady Demonstrator, 'The Life Boys, Our Younger Brother'. 6.30—Gramophone Records. 6.35—Market Prices for Farmers. S.B. from Edinburgh. 6.40-11.0—S.B. from London.

(Continued on page 352.)

'THE SPIRIT OF ENGLAND'

We print below the words of 'The Spirit of England,' by Mr. Laurence Binyon, set to music by Sir Edward Elgar. These noble lines will be sung in the 'In Memoriam' programme from the London Station on the evening of Armistice Day.

THE FOURTH OF AUGUST.

NOW in thy splendour, go before us,
 Spirit of England, ardent-eyed,
 Enkindle this dear earth that bore us,
 In the hour of peril purified.

The cares we hugged drop out of vision,
 Our hearts with deeper thoughts dilate.
 We step from days of sour division
 Into the grandeur of our fate.

For us the glorious dead have striven,
 They battled that we might be free.
 We to their living cause are given;
 We arm for men that are to be.

Among the nations noblest chartered,
 England recalls her heritage.
 In her is that which is not bartered,
 Which forcèd can neither quell nor cage.

For her immortal stars are burning,
 With her the hope that's never done.
 The seed that's in the Spring's returning,
 The very flower that seeks the sun.

She fights the fraud that feeds desire on
 Lies, in a lust to enslave or kill,
 The barren creed of blood and iron,
 Vampire of Europe's wasted will. . . .

Endure, O Earth! and thou, awaken,
 Purged by this dreadful winnowing-fan,
 O wronged, untameable, unshaken
 Soul of divinely suffering man.

TO WOMEN.

Your hearts are lifted up, your hearts
 That have foreknown the utter price,
 Your hearts burn upward like a flame
 Of splendour and of sacrifice.

For you, you, too, to battle go,
 Not with the marching drums and cheers,
 But in the watch of solitude
 And through the boundless night of fears.

Swift, swifter than those hawks of war,
 Those threatening wings that pulse the air,
 Far as the vanward ranks are set,
 You are gone before them, you are there!

And not a shot comes blind with death,
 And not a stab of steel is pressed
 Home, but invisibly it tore
 And entered first a woman's breast.

Amid the thunder of the guns,
 The lightnings of the lance and sword,
 Your hope, your dread, your throbbing pride,
 Your infinite passion is outpoured.

From hearts that are as one high heart
 Withholding naught from doom and bale,
 Burningly offered up—to bleed,
 To bear, to break, but not to fail!

FOR THE FALLEN.

With proud thanksgiving, a mother for her children,
 England mourns for her dead across the sea,
 Flesh of her flesh they were, spirit of her spirit,
 Fallen in the cause of the free.

Solemn the drums thrill; Death august and royal
 Sings sorrow up into immortal spheres,
 There is music in the midst of desolation,
 And a glory that shines upon our tears

They went with songs to the battle, they were
 young,

Straight of limb, true of eye, steady and aglow,
 They were staunch to the end against odds un-
 counted,

They fell with their faces to the foe.

They fought, they were terrible, nought could tame
 them,

Hunger, nor legions, nor shattering cannonade,
 They laughed, they sang their melodies of England,
 They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old;
 Age shall not weary them, nor the years condemn.
 At the going down of the sun and in the morning,
 We will remember them.

They mingle not with their laughing comrades
 again;

They sit no more at familiar tables of home;
 They have no lot in our labour of the day-time;
 They sleep beyond England's foam.

But where our desires are and our hopes profound,
 Felt as a well-spring that is hidden from sight,
 To the innermost heart of their own land they are
 known

As the stars are known to the Night.

As the stars that shall be bright when we are dust,
 Moving in marches upon the heavenly plain,
 As the stars that are starry in the time of our
 darkness,

To the end, to the end, they remain.

(From 'The Winnowing Fan,' by permission of the Editor of 'The Times' and the Author.)

PROGRAMMES FOR FRIDAY (November 12)

12.0 LONDON. 365 M.

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

2.20 M. STÉPHAN, 'Elementary French'

2.45 CONCERTS FOR SCHOOL-CHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY, in co-operation with the B.B.C.

Relayed from Northampton Polytechnic, St John Street, E.C.

Seventh Concert of Fourth Series.

VALENTINE ORDE (Violoncello); GEORGE W. ANDERSON (Clarinet); JOAN SINGLETON (Pianoforte)

BRAHMS (1833-1897)

Trio in A Minor, Op. 114, for Pianoforte, Clarinet and Cello

Quick; Rather Slow and Graceful; Quick

Five Waltzes for Pianoforte, Nos. 1, 15, 10, 11, 4

Movement from Sonata in E Minor for Pianoforte and Cello (Minuet and Trio)

The Second Part of the Programme will include miscellaneous items, the titles of which will be given out by the Announcer.

4.45 BALLAD CONCERT

FRANCES BARNAUD (Violoncello)

Sonata in F Sharp Minor

Giorgio Antonietti

BERYL BOOTHMAN (Contralto)

My Gentle Lute Schubert

Mull Fisher's Love Song

Kennedy Fraser

HILDA FEDERICH (Pianoforte)

Intermezzo in A

Intermezzo in B Flat Minor } Brahms

Intermezzo in C Major }

BERYL BOOTHMAN

Has Sorrow Thy Young Days

Shaded? Moore

At the Mid-hour of Night Cowen

Phyllis Was a Fair Maid Keel

FRANCES BARNAUD

Pavana Arnold Troncell

Chant d'Automne Tchaikovsky

Serenade Casado

5.15 THE CHILDREN'S HOUR: Songs by CARMEN HILL; Piano Solos by LAFFITTE; Selections from 'Pillcock Hill,' by HERBERT ASQUITH

6.0 ONE HOUR OF BRITISH MUSIC AND COMMUNITY SINGING

From the Prince of Wales Playhouse, Lewisham

FRANK WESTFIELD'S ORCHESTRA. Soloist: RAYMOND NEWELL

A Vocal Octet, including:

JOHN LOVERING, DAN JONES, GERALD ADAMS, ROBERT CARR, ROM BARRATT

The Theatre Audience of approximately 2,000 Voices

THE ORCHESTR

March, 'On the Quarter Deck' Alford

Suite, 'Three Irish Pictures' Ansell

Lullaby, from 'Three Bavarian Dances' Elgar

Selection, 'Our Britain' arr. Harrison

RAYMOND NEWELL, the VOCAL OCTET, and the AUDIENCE, accompanied by the ORCHESTRA

Land of Hope and Glory

THE ORCHESTRA

Morceau, 'The Carnival of the Elements'

Howard Carr

Selection, 'The Rose' Myddleton

Morceau, from the 'Petite Suite'

Coleridge-Taylor

Selection, 'Merrie England' German Suite, 'Boulogne' Carse

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

7.30 'THE YELLOW JACKET'

A Chinese Play in a Chinese Manner in Three Acts, by George C. Hazelton and Bentimo

Music by William Furst

Chorus RANDLE AYRTON

Chee Moo (Kind Mother), First Wife of Wu Sin

Yin LILLIAN HARRISON

Tai Fah Min (Great Painted Face), Father of

Due Jung Fah, Second Wife EDMUND KENNEDY

Suey Sin Fah (Lily Flower), Wife of Lee Sin and



A SCENE FROM 'THE YELLOW JACKET'

when Wu Hoo Git declares his love for Moy Fah Loy (Plum Blossom). This fascinating Chinese play will be performed in the Chinese manner to-night in the London Studio.

Maid of the First Wife, Chee Moo

VIVIEN LAMBELET

Lee Sin (First Farmer) HENRY OSCAR

Wu Fah Din (Daffodil) REGINALD DENHAM

Yin Suey Gong (Purveyor of Hearts)

REGINALD DANCE

Wu Hoo Git (Young Hero of the Wu Family—

destined for the Yellow Jacket) IAN FLEMING

Yong Soo Kow (Hydrangea) BARBARA COUPER

Chow Wan (Autumn Cloud) PHYLLIS PANTING

Moy Fah Loy (Plum Blossom), Daughter of Tai

Char Shoong PEGGIE ROBB-SMITH

See Noi (Nurse) ANNIE ESRMOND

Tai Char Shoong (Purveyor of Tea to the

Emperor) WILLIAM MACHKADY

Kom Loi (Spider)

The Widow Ching MARGARET BOYD

Git Hok Gar (Philosopher and Scholar)

PRACY RHODES

Loy Gong (God of Thunder) GORDON McLEOD

The Scene represents the Stage of a Chinese

Theatre, modelled after the Old Jackson Street

Theatre, San Francisco

PART I. The Mother's Parting

PART II. The Story of Love

PART III. The Conflict

Arranged for Radio Transmission and Presented by BENTIMO and R. E. JEFFREY

8.55 SOLOMON with the WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY PITT

Concerto in A Minor, Op. 54, for Pianoforte and Orchestra Schumann

Allegro Affettuoso; Intermezzo—Andantino grazioso; Allegro Vivace

9.30 Mr. ASHLEY STERNE (of the Passing Show) as Himself.

9.45 SCHUBERT

'THE MAID O' THE MILL,' Interpreted by STEUART WILSON

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

10.15 'I PAGLIACCI'

Opera in Two Acts. Music and Text by Leonecavallo

Canio (Pagliaccio in the Play)

PARRY JONES

Nedda (Columbine in the Play)

ANITA DESMOND

Tonio (The Clown in the Play)

HAROLD WILLIAM

Beppo (Harlequin in the Play)

JOHN ARMSTRONG

Silvio (A Villager—Nedda's Love)

HERBERT SIMMONDS

THE WIRELESS CHORUS (Chorus

Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY PITT

PAGLIACCI, or The Players, is a short, Two-Act piece, in which is shown the acting of a domestic drama, tragically borne out in earnest in the life of the actors.

In a PROLOGUE, TONIO (Baritone), the hunchback Clown, in his stage costume, appears through the curtains, and reminds us that actors have hearts like the rest of mankind, and have the same joys and sorrows.

ACT I.

The curtain rises to show us an Italian village, where a Touring Company has just arrived, and is being greeted uproariously by THE VILLAGERS (Chorus). Soon the Head of the Company, CANIO (Tenor), gains attention by persistently banging his drum and then announces the time of the coming show. He introduces to his audience NEDDA, his wife (Soprano).

Presently everyone leaves except Nedda, who is soon joined by Tonio, who tries to make love to her.

One of the villagers, SILVIO (Baritone), now joins her. He is in love with her, and she with him. A love scene follows, Silvio begging Nedda to run away with him.

Tonio overhears, and brings CANIO. They surprise Silvio and Nedda, but Silvio escapes. Members of the Company interpose between the enraged Canio and his wife. It is time to prepare for the play. Left alone, Canio sings his famous song 'On with the Motley,' and disappears.

ACT II.

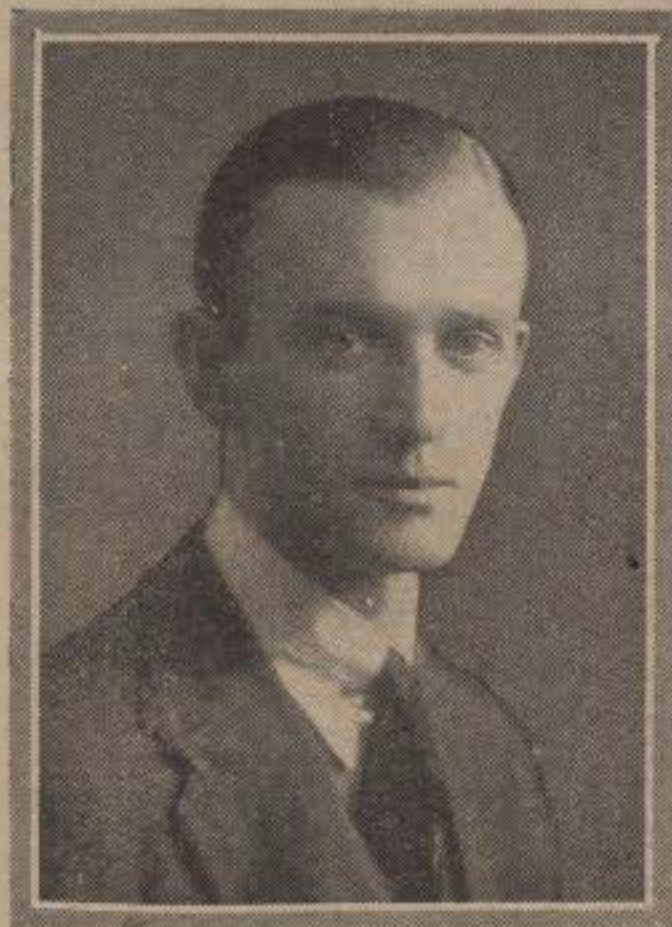
The players give their performance before the assembled peasants. Canio's part is that of a husband who, returning home, suspects his wife of infidelity. Canio forgets his lines in the awful reality of the situation. At last he loses control of himself, and actually stabs Nedda to death. Silvio rushes up, but he is too late, and Canio recognizing him, stabs him also. The crowd seize Canio, who sobs out 'The comedy is ended.'

11.30-12.0 DANCE MUSIC: HAL SWAIN and his NEW PRINCES' CANADIANS and ALFREDO and his BAND from The New Princes' Restaurant.

PROGRAMMES FOR FRIDAY (November 12)

5XX DAVENTRY. 1,600 M.

- 10.30 **R.M.** TIME SIGNAL, WEATHER FORECAST
- 11.0 THE RADIO QUARTET and HELEN DAVIDSON (Soprano); BRUCE ANDERSON (Baritone); CECIL BAUMER (Pianist)
- 12.30 ORGAN RECITAL by R. WALKER-ROBSON, Organist and Director of the Choir, Christ Church, Crouch End, relayed from St. Mary-le-Bow Church
Introduction and Fugue on 94th Psalm *Reuble*
Allegro in A (Concerto, No. 2, Second Set)
Handel, arr. R. Walker-Robson
Final in B Flat *César Franck*
- 1.0-2.0 *S.B. from London*
- 3.20 *S.B. from London*



Mr. HAROLD WILLIAMS,

the baritone, who sings in the production of 'I Pagliacci' from London to-night.

- 10.10 Shipping Forecast
- 10.15 *S.B. from London*
- 11.30-12.0 DANCE MUSIC: HAL SWAIN and his NEW PRINCES' CANADIANS and ALYBEDO and his BAND from the New Princes' Restaurant

5IT BIRMINGHAM. 479 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 14, Mr. F. J. CLIFFORD, 'Music—the Raw Material'
- 4.15 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 4.45 E. M. GRIFFITHS, 'Great-Grandmother's Story Books.' DAISY NEAL (Contralto)
- 5.15 THE CHILDREN'S HOUR
- 6.0-11.30 *S.B. from London (10.10 Local News)*

6BM BOURNEMOUTH. 386 M.

- 3.45 AFTERNOON TOPICS: MARGARET SAUNDERS: A Short Story, 'A True Believer'
- 4.0 Orchestral Music relayed from the Grand Super Cinema, Westbourne, directed by ISABORE GODOWSKY

- 5.15 THE CHILDREN'S HOUR
- 6.0 AN HOUR'S VARIETY
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
Selection, 'No, No, Nanette' *Younans*
- 6.15 GRACE IVELL and VIVIAN WORTH (Duettists)
As Long as I Have You *Simon*
An Old-Time Song *Jordan*
He Never Sees Maggie Alone .. *Everett Lynton*
No Foolin' *Hanley*
Kentucky's Way of Saying 'Good Morning'
Egbert Van Alstyne
At the Foot of the Hill of Dreams *Hanley*
- 6.30 ORCHESTRA
Selection, 'The Maid of the Mountains'
Fraser-Simson
- 6.45 GRACE IVELL and VIVIAN WORTH
Surabaya Maid *Hender*
Honey Bunch *Cliff Friend*
Headin' for Louisville *Meyer*
I Don't Know How I'm Going to Wait Till Sunday *Pointer*
When the Red, Red Robin Comes Bob, Bob Bobbin' Along *Harry Woods*
- 7.0-11.30 *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
- 3.45 POPULAR MELODIES
THE STATION ORCHESTRA
Selection, 'Half-Past Eight' *Rubens*
JOSEPHINE PRITTEJOHN (Contralto)
Linden Lea *Faughan Williams*
Go Not, Happy Day *Bridge*
I Know Where I'm Goin' *arr. Hughes*
- ORCHESTRA
Selection, 'A Country Girl' *Monckton*
JOSEPHINE PRITTEJOHN
Glorious Devon *German*
Blackbird's Song *Scott*
Over the Mountains *arr. Roger Quilter*
- ORCHESTRA
Selection, 'Decameron Night' *Finck*
- 4.45 Afternoon Topics
- 5.0 ORCHESTRA
Christmas Tree Suite *Rebikov*
- 5.15 THE CHILDREN'S HOUR: The Station Orchestra
- 6.0 Capt. C. H. BREWER, M.C., 'Aviation—The Development of Airships'
- 6.15-11.30 *S.B. from London (10.10 Local News)*

2ZY MANCHESTER. 378 M.

- 1.15-2.0 LUNCH-TIME MUSIC: Pianoforte Trio from the Piccadilly Picture Theatre
- 3.25 BROADCAST TO SCHOOLS: 'Lancashire's History in Stone and Brick': Miss B. HINDSHAW, 'The Civil War—Church and King'
- 3.45 Tea-Time Music
ERNEST AUTY (Tenor)
Just a Cottage Small *Hanley*
Désirée *Parke*
Where'er You Walk *Handel*
Phyllis Has Such Charming Graces *Wilson*
- 4.0 STATION QUARTET
March, 'Boccaccio' *Suppé*
Valse, 'Tears of Joy' *Lincke*
Entr'acte, 'Crimson Fan' *Curr*
Moonlight Intermezzo *Lemare*
Selection, 'Coppélia' *Delibes, arr. Tavan*

- 5.0 Mr. MOSES BARITZ: 'The Forthcoming Manchester Season of the British National Opera Company'

- 5.15 THE CHILDREN'S HOUR
- 6.0 *S.B. from London*
- 7.30 CONCERT
BY THE PRIZE WINNERS OF THE BLACKPOOL MUSICAL FESTIVAL, 1926
MUCH interest was aroused by the Blackpool Musical Festival, which was held, this year, from the 18th to the 23rd of October. This Festival is regarded as one of the outstanding events of its kind in the country. We are glad to be able to present to-night the Prize Winners of various contests, who will perform their actual test-pieces.
JOHN BINNS (Tenor). Class 42 (58 entries)
Test Piece, 'Fly Then, My Beloved' (Don Giovanni) *Mozart*



Mr. ASHLEY STERNE,

of 'The Passing Show,' the fourth in the series of Modern Humorists, is broadcasting from London Station at 9.30 to-night.

- FRANK MOSELEY (Solo Flute). Class 3 (9 entries)
Test Piece, Fantasia, 'In Ireland'
Hamilton Harty
- GLADYS HESKETH (Soprano). Class 40 (87 entries)
Test Piece, 'The Maja and the Nightingale' (Goyescas) *Granados*
- JACK CLAYTON (Bass). Class 43 (61 entries)
Test Piece, 'My Home' *Schubert*
- NORA WILSON (Violin). Class 29 (41 entries)
Test Piece, Romance in F., Op. 50 *Beethoven*
- MARJORIE BROOKS (Mezzo-Soprano). Class 41 (83 entries)
Test Piece, 'Chant Indou' (Sadko)
Rimsky-Korsakov
- FREDERICK DUBST (Oboe). Class 7 (6 entries)
Test Piece, 'Adrienne Lecouvreur' *J. A. Brown*
- EVELYN HOWARTH (Contralto). Class 57 (103 entries)
Test Piece, 'To Hope' *Beethoven*
- ROGER BRIGGS (Cello). Class 31 (19 entries)
Test Piece, Sonata in G Major *Sammartini*
- HERMANN STOTT (Baritone). Class 52 (72 entries)
Test Piece, 'Marino Faliero' ... *Joseph Holbrooke*
- 8.55-11.30 *S.B. from London (10.10 Local News)*

PROGRAMMES FOR FRIDAY (November 12)

6KH HULL. 335 M.
 11.30-12.30 Gramophone Records
 3.30 BROADCAST TO SCHOOLS: Mr. T. SHEPPARD, 'Hull Industries—Oil Seed Crushing'
 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'
 6.35-11.30 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: Miss M. M. HUMMERSTON, 'Dress Accessories—Ancient and Modern'
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION TRIO
 7.0-11.30 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.
 3.15-3.45 BROADCAST TO SCHOOLS: Mr. GEOFFREY PAGET: 'Bacteria and Industry'
 4.0 GAYLARD and his ORCHESTRA from the Scala Cinema
 5.0 H. C. PEARSON: Readings from the Poets
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION PIANOFORTE QUARTET
 6.30-11.30 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: ROSE FYLEMAN, 'New Books'
 5.15 THE CHILDREN'S HOUR
 6.15 MABEL HODGKINSON (Pianoforte)
 6.30-11.30 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 338 M.
 3.30 BROADCAST TO SCHOOLS: Mr. H. C. L. JOHNS, 'Lead—The Wonder Metal'
 4.0 Afternoon Topics: MADAME ZULMA LYNEL, 'Petites Histoires Amusantes'
 4.15 Tea-Time Music: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION ORCHESTRA
 6.30-11.30 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.
 11.30-12.30 Gramophone Records (Dance Music)
 4.0 Afternoon Topics
 4.15 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 DAVID MILNER (Banjo), CHARLES CALLUM (Pianoforte)
 6.30-11.30 S.B. from London (10.10 Local News)

6ST STOKE. 301 M.
 3.30 BROADCAST TO SCHOOLS: Mr. MARK HUGHES, 'Staffordshire Place Names'
 4.0 Studio Concert: E. A. WIDDOP'S TRIO
 5.0 Afternoon Topics
 5.15 THE CHILDREN'S HOUR
 6.0 LIGHT MUSIC. PRUDENCE BEECH (Contralto)
 6.30-11.30 S.B. from London (10.10 Local News)

5SX SWANSEA. 482 M.
 3.0 BROADCAST TO SCHOOLS: MISS MAGDALEN MORGAN: 'The Welsh People and their Literature—Their Philosophy, Gods, and Goddesses'. Mr. HARRY T. RICHARDS: 'Children of Other Lands' (II)
 3.45 The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
 5.0 Afternoon Topics: Mr. W. H. JONES, F.R.G.S., 'Story and Legend in Gower'
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.30-11.30 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.
 3.0-3.30—Broadcast to Schools: Mr. T. Russell Goddard, F.L.S., 'Animals Injurious to Man' (I). 4.0—Afternoon Topics. 4.15—Music from Tilley's Restaurant, Blackett Street. 5.15—Children's Hour. 6.0—Irene Browne and Helen Thorpe: Piano Duet, 'Schwedische Tänze' (Anderson); Duet for Two Pianos, 'Polonaise à Deux Pianos' (Saint-saëns). 6.20—Joy Ditchburn (Soprano): 'The Passing of the Moon' (H. Purcell); 'A Lover and His Lass' (T. Morley). 6.30—Irene Browne and Helen Thorpe: Duets for Two Pianos, 'Pas Des Cymbales' (Chaminade), and 'Dentelles et Chiffons' (D'Erlanger). 6.40—Joy Ditchburn: Choe (German); Three Little Fairy Songs (Maurice Strakosky). 6.50—A.A. Talk. 7.0-11.30—S.B. from London.

5SC GLASGOW. 472 M.
 11.30-12.30—Gramophone Records. 3.20—Broadcast to Schools: Mr. Hugh G. Brennan, 'Russian Legendary Heroes'. 3.22—M. Albert le Grip: 'French Prix de Rome'. 3.45—Musical Item to Schools: Selection, 'Oberon' (Weber). 3.55—Wholes Quartet and Jean Grant (Soprano). 5.0—Afternoon Topics: Agnes Miller, Minstrel Lecture Recital, 'Bach'. 5.15—Children's Hour. 5.30-5.32—Weather Forecast for Farmers. 6.15—S.B. from London. 7.30—Popular Songs: Peggy M'ivor, Edith Brass, Bert Gunn, William Davidson. The Station Orchestra, conducted by Herbert A. Carruthers. Orchestra: Selection, 'The Lilac Domino' (Cavillier). 7.45—Solos: 'Cobbler's Song' (Norton); 'I Want to Go To Bye Bye' (Monckton and Talbot); 'Paris Days' (Plink); 'N' Everything' (N. D. Ayer). 8.0—Orchestra: Selection, 'As You Were' (Dariuski). 8.15—Duets, 'First Love, Last Love, Best Love' (N. D. Ayer); 'Think of Me' (N. D. Ayer); 'Husbands and Wives' (Fraser-Simson). 8.30—Orchestra: Selection, 'Roll Up' (Hirsch). 8.45—Solos: 'Little Miss Melody' (Monckton and Talbot); 'Widows Are Wonderful' (N. D. Ayer); 'If You Could Care' (Dariuski); 'For Your Love I Am Waiting' (Cavillier); 'Love Will Find a Way' (Fraser-Simson). 9.0—Orchestra: 'The Bug Boys on Broadway' (N. D. Ayer). 9.45—Trio: 'Make Up' (Dariuski); 'I Shiver and Shake With Fear' (Norton); 'Après la Guerre' (Plink). 9.50-11.30—S.B. from London.

2BD ABERDEEN. 495 M.
 3.30-4.15—Special Transmission to Schools. 3.30—Mr. William Swainson, 'Music—(1) How Musicians Learned to Play'. 3.45—Station Orchestra. 4.0—Rev. A. Austin Foster, 'Literature—(1) Byron the Poet'. 4.15—Orchestra: G. R. Harvey

Tenor). 5.15—Children's Hour: Solos and Chorus conducted by Mr. John Hutcheson. 6.0—Rev. Charles E. Foster: 'Scotland in the Making'. 6.15—For Farmers, by Mr. Don G. Munro. 6.25—Agricultural Notes. 6.30—Stadman's Symphony Orchestra relayed from the Electric Theatre. 7.0-11.30—S.B. from London.

2BE BELFAST. 440 M.
 3.20—London Programme relayed from Daventry. 4.45—Gramophone Records. 5.0—Afternoon Topics. 5.15—Children's Hour: Songs by Don Q.; Rugby Football Talk by Mr. J. B. O'Neill. 6.0—S.B. from London. 9.0—Concert by the Belfast Philharmonic Society, relayed from the Ulster Hall. The Society's Orchestra of 70 Performers, conducted by E. Godfrey Brown, Symphony in C (Jupiter) (Mozart). 9.25—Olga Haley: Bohemian Love Song (Carm n) with Orchestra (Binet); Chant Indou (Sadko) Rimsky-Korsakov; Silver (Armstrong Gibbs); Fair House of Joy (Quilter). 9.40—Wood-Wind Quartet: Harry Dyson (Flute); Weber Fawcett (Oboe); E. J. Harris (Clarinet); W. S. Bates (Bassoon). Scherzo and Fugue from Quartet, Op. 91 (Goepfert). 9.50—Winifred Brady: Dreams; Study for 'Tristan and Isolde' (Wagner); Soothing Spells (Le Nozze di Figaro) (Mozart); Down by the Salley Gardens and I Will Walk With My Love (Irish Country Songs, arr. H. Hughes). 10.0—Weather Forecast, News, Local News. 10.15-11.30: 'I Pagliacci' S.B. from London.

2DE DUNDEE. 315 M.
 3.20—London Programme relayed from Daventry. 3.40—La Scala Orchestra directed by F. Roubledge Bell. 4.30—James M. Clare (Boy Violinist). 5.0—Children's Hour. 5.45—Mr. W. Percival Westell: 'Animals That Go Hunting'. 6.0—Stephen Mackie (Baritone). 6.30-11.30—S.B. from London.

2EH EDINBURGH. 328 M.
 3.30—Broadcast to Schools: Mrs. John Lang: 'Makers of Scotland—(1) The Border Struggles'. 4.0—Afternoon Topics. 4.15—Station Pianoforte Quartet. 5.15—Children's Hour. 6.0—Musical Interlude. 6.30-11.30—S.B. from London.

PROGRAMMES FOR THURSDAY, NOVEMBER 11.

(Continued from page 349.)

2BE BELFAST. 440 M.
 10.20—Message from Rt. Hon. The Lord Mayor of Belfast (Alderman Sir William Turner, J.P.). 10.30 approx.—Armistice Day: Civic Ceremony relayed from the City Hall Grounds; Band of the First Batt. The Durham Light Infantry (Bandmaster, S. F. Frycker); Voluntary, 'Land of Hope and Glory' (Elgar); Procession of Lord Mayor and Corporation. 10.35—Hymn, 'O God Our Help in Ages Past' (Singing will be led by members of the Belfast Philharmonic Society). 10.40—The Laying of Wreaths. Band: 'Marche Funèbre' (Chopin); 'Funeral March' (Beethoven); 'O Rest in the Lord' (Mendelssohn). 10.50—The Last Post. 11.0—Silence. 11.2—Reveille. 11.4—Hymn, 'Now the Labourer's Task is O'er'. 11.6—National Anthem. 2.30—Broadcast to Schools: Mrs. E. Fielden Hodgson, 'Geographical Discoveries: Australia—Africa'. London Programme relayed from Daventry. 4.0—A Tribute: The Station Symphony Orchestra, conducted by E. Godfrey Brown: Poem for Orchestra, 'With the Wild Geese' (H. Harty). 4.15—The Station Chorus and Orchestra: Song for Chorus and Orchestra, 'Toward the Unknown Region' (Vaughan Williams). 4.20—Orchestra: Allegro Con Brio (Symphony, No. 5, in E Flat) (Liszt) (Beethoven). 4.45—Geoffrey Garrod (Tenor): Song on the Victory of Agincourt (1415) (Trad., arr. Cecil Sharp); The Pilgrim (Jean Milton) (T. P. Dunhill); Requiem (Robert Louis Stevenson) (Sidney Homer). 4.52—Naval Ode for Chorus and Orchestra, 'The Chivalry of the Sea' (Parry). 5.13 National Anthem (arr. Sir Henry Wood). 5.15—Children's Hour: An 'R. L. Stevenson' Day: Songs by Aunt Muriel and Violoncello Solos by Cousin Marjorie. 6.0-11.0—S.B. from London.

2DE DUNDEE. 315 M.
 10.55-11.30—Armistice Day Service, relayed from Dundee Parish Church (St. Mary's) (specially arranged for broadcast) Conducted by A. W. Ferguson. Address by Rev. James Conn. 4.0—Restaurant Music from Draft n's, directed by John Reid. 4.0—Solos: 'The Boat' (M. M. Seal); 'La Vieille' (Taniguchi) (L.) by François Coppée. 6.0—Drake Rimmer (Pianoforte): First Prelude (Bach); Carillon (O'Neill); Funeral March (Beethoven); Study in E (Liszt); Ballad in G Minor (Santander); Autumn Leaves (Chabrier); Coronach (Barraclay); Hymn Angélique (Fletcher); Rondo in G Minor (Beethoven); Swan Song (Rammor). 6.30—S.B. from London. 6.35—Scottish Market Prices. S.B. from Edinburgh. 6.40-11.0—S.B. from London.

2EH EDINBURGH. 328 M.
 10.45-11.15—Armistice Day Service, conducted by Rev. G. F. Macleod, Station Sluicer, under L. Shepherd Mann. 'O God of Earth and Altar' (Rutland Boughton) (English Hymnal No. 502); Scripture Reading; Prayer; 'There is an Old Belief' (Parry); Two Minutes Silence; 'Ye Watchers and Ye Holy Ones' (English Hymnal, No. 519); Address; Prayer; 'Worship' (Geoffrey Shaw); Benediction. 2.0—Station Pianoforte Quartet: Armistice Day Programme; The R.A.F. Official March (Walford Davies); Selection, 'A Life on the Ocean' (Blind); Selection, 'Tommy's Tunes' (Songs of the War); March 'Pomp and Circumstance' (Elgar). 4.0—Afternoon Topics. 4.15—Patrick Thomson's Orchestra, directed by Herbert Mace, relayed from a P.T. 5.15—Children's Hour. 6.0—Musical Interlude. 6.30—S.B. from London. 6.35—Scottish Market Prices for Farmers. 6.40-11.0—S.B. from London.

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All these difficulties disappear when you learn a Foreign Language by the new Pelman method. By this method you learn French in French, German in German, Spanish in Spanish and Italian in Italian. You do this without using a word of English. And yet the plan is so simple that even a child can follow it. It sounds almost impossible, but it is perfectly true—as you will see for yourself when you take the first lesson.

No Vocabularies.

The result of learning a Foreign Language by this method is that no translation is required. You think in that language. You express yourself directly in that language. Thus you learn to speak it fluently and without the hesitation which is due to translation. Moreover, there are no vocabularies to be learnt by heart. You learn the foreign words you need by using them and in such a way that they stay in your mind without effort. And, perhaps best of all, the tediousness of formal grammar is avoided. You absorb the Grammar almost unconsciously as you go along. If, after you have learnt to read, write, speak and understand the language, you wish to study the Grammar you can do so. But the Language comes first; the Grammar last.

The complete success of this new method of learning French, Spanish, Italian and German is shown by the vast number of letters received by the Foreign Languages Department of the Pelman Institute from men and women who have followed this plan. Here are a few examples taken at random from the Institute's postbag:—

A Fortnight in Vienna.

"You will be interested to hear that my first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I found that I was able to speak well enough to go anywhere on my own and to buy things for others in our party who were unable to speak German." (G. P. 111.)

Passed in French.

"You may remember that I took up your Course in October with a view to improving my French for the Intermediate Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course." (W. 794.)

Excellent for Italian.

"I have found your system of teaching Italian so excellent that I am recommending it to people here." (I. C. 104.)

Spanish Course Easy.

"I have just finished your Spanish Course, which was easy, but which has taught me so much that now I can read any book that I wish. I did not even know the alphabet when I started." (S. J. 178.)

French in Six Months.

"After several years' drudgery at school, I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realise now that the method was wrong. After about six months' study by the Pelman Method I find I have practically mastered the language." (B. 143.)

Thinking in Foreign Languages.

"May I say how interesting I am finding the Course and how delighted that my desire to think in French, and not translate as one goes along, is being realised?" (F. 223.)

"I am quite satisfied with the results I have obtained. I have learnt to think in the language, and have a sound grounding in the grammar." (D. 141.)

"I consider the method an excellent one, the great advantage to my mind being that it teaches you to think in the language (Spanish), a thing that the ordinary methods of teaching employed certainly do not do." (S. P. 101.)

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"I must really express my appreciation of the Course (French) once again. Never have I spent money so profitably. Besides being educational it is a source of unlimited pleasure." (B. 130.)

"I am most satisfied in every way and I cannot conceive a more delightful and efficient way of learning French at an extremely low cost." (F. 132.)

Hundreds of similar letters could be quoted, and more will be found in the particulars which will be sent free of cost or obligation to everyone who uses the application form printed below.

The new Pelman method of learning languages is explained in four little books entitled respectively, "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



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PROGRAMMES FOR SATURDAY (November 13)

2LO LONDON. 365 M

1.0 TIME SIGNAL, GREENWICH

3.0 MILITARY BAND CONCERT.

VIVIENNE CHATTERTON (Soprano)
ANITA VAUGHAN (Contralto)
FRANKLYN KELSEY (Baritone)
THE WIRELESS MILITARY BAND, conducted by JOHN ANSELL
BAND
Overture, 'Private Ortheris' Ansell
Valse, 'Die Hydropaten' Gung'l
ANITA VAUGHAN
V'adaro Pupille Saette D'amore Handel
Le Portrait Old French, arr. A. L.
I Attempt from Love's Sickness to Fly .. Purcell
FRANKLYN KELSEY
The Yellow Boreen arr. Somervell
My Bed and Pillow are Cold .. Hamish MacCann

5.0 AFTERNOON TOPICS: MINE, DE WALMONT, 'The English As Seen by Pierre de Coulevain'

5.15 THE CHILDREN'S HOUR: The Aunts and Uncles give a Birthday Programme

6.0 BALLAD CONCERT

MAVIS BENNETT (Soprano)
HERBERT HEYNER (Baritone)
WINIFRED SMALL (Violin)
MAURICE COLE (Pianoforte)
HERBERT HEYNER
Under the Greenwood Tree }
It Was a Lover } (Four Shakespearean
Take, O Take, Those Lips } Songs)
Away } Roger Quilter
Hey Ho, the Wind and }
the Rain }

THE LONDON RADIO DANCE BAND, conducted by SIDNEY FIRMAN

Revue developed by ERNEST LONGSTAFFE

Cast includes:

EDDIE MORRIS
JANE AYR
TOMMY HANDLEY
BERYL RIGGS
ALAN HOWLAND
WILLIAM MACREADY
THEO. CHARLTON

8.30 HELEN HENSCHEL (Songs to her own accompaniment)

HELEN HENSCHEL
Come, Let's Be Merry Old English
The Cloths of Heaven Thomas Dunhill
Blackbird's Song Cyril Scott



Claude Harris



Narda



Claude Harris

THREE STARS IN SATURDAY'S PROGRAMME.

Miss Vivienne Chatterton (soprano), who is seen on the left, and Miss Anita Vaughan (contralto), in the centre, sing in the afternoon concert from London; and Miss Helen Henschel, the pianist, plays in the Birthday Programme at 9.0.

Diaphenia Harold Samuel
Brahms' Serious Songs: No. 4 Charit
BAND
Czardas, 'Dernier Amour' Gung'l
The Grasshoppers' Dance Bucalossi
VIVIENNE CHATTERTON
Southern Light Herbert Nevin
The Snow Man H. S. Pepper
Lilac Time Charles Willeby
BAND
Cornet Solo, 'Slave Song' Teresa del Riego
(Soloist, CHARLES LEGGETT)
Selection, 'The Arcadians' Monckton and Talbot
ANITA VAUGHAN
The Sea Wrack Hamilton Harty
Song of the Blackbird Roger Quilter
Not Understood Albert Houghton
Twelve Oxen John Ireland
BAND
Piccolo Duet, 'Rippling Streams' Gennin
(Soloists, F. ALMOULL and GORDON WALKER)
Suite de Ballet, 'Pantomime' Lacombe
FRANKLYN KELSEY
So Sweet is Shee arr. Dolmetsch
Song of the Virgin Mother Bainton
Philoctet (in English) Schubert
Love is a Bable Parry
VIVIENNE CHATTERTON
Beauty and Time Wolstenholm
Rest at Midday Janet Hamilton
Come, O Come, my Life's Delight Hamilton Harty
BAND
Fantaisie, 'Merrie England' German
Moonlight Dance Finck
Three African Dances Ring

MAVIS BENNETT
My Ships (The Rebel Maid) .. Montague Phillips
Waltz Song (Merrie England) .. Edward German
WINIFRED SMALL
Fugue in A Tartini-Kreisler
Berceuse Tor Aulin
Scherzo-Tarantelle Wieniawski
MAVIS BENNETT
Love Me Not for Comely Grace
Stanford Robinson
When I Was One and Twenty ... Armstrong Gibbs
Nymphs and Fauns Bemberg
MAURICE COLE
Ballad in G Minor Brahms
Magic Fire Spell (Fire Music from 'Valkyrie')
Wagner-Branin
Marche Militaire Schubert-Tansig
HERBERT HEYNER
Grace for Light Hamilton Harty
Once in a Blue Moon Willeby
So Perverse Bridge
Four Jolly Sailors German

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
MR. CECIL LEWIS: 'PEKID: THE TEMPLE OF HEAVEN'

'HAPPY RETURNS' A BIRTHDAY REVIEW

Book by HERBERT SARCENT, FRED ROME and ERNEST LONGSTAFFE

HAROLD SAMUEL (Pianoforte)
Allegro)
Fantasia ... } Handel
Prelude and Fugue in A Flat Major (Book 2, 48)
Bach

HELEN HENSCHEL
The Two Sisters Scottish, arr. A. Cloughton
No. John English, arr. Cecil Sharp

9.0 BIRTHDAY PROGRAMME

BY SOME OF THE STAFF

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

10.15 SCHUBERT

'THE MAID OF THE MILL' Interpreted by STEUART WILSON

10.30-12.0 DANCE MUSIC. THE SAVOY ORPHEANS and the SELVIANS 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

(Continued on page 356.)

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power)

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PROGRAMMES FOR SATURDAY (November 13)

(Continued from page 354.)

5IT BIRMINGHAM. 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL
Selection, 'The Street Singer'... *Fraser-Simson*
Valse, 'Bacchante'..... *Zulueta*
Intermezzo, 'The Call of the Angelus' *Walton*
Selection, 'San Toy'..... *Jones*
The Red Man (Suite, 'Dwellers In the
The Black Man' Western World').... *Sousa*
- 4.45 Afternoon Topics: 'Mimi'—'Modes of a
Mummer.' KATE HOULSTON (Soprano)
- 5.15 THE CHILDREN'S HOUR: 'Snooky' and
Auntie Phyl
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, con-
ducted by PAUL RIMMER



Miss ESTHER COLEMAN,

contralto, sings in the Grand Orchestral Concert
from Manchester Station this afternoon.

Selection from the Incidental Music to the
Picture, 'The Four Horsemen of the Apoc-
alypse'..... *Luz*

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

6BM BOURNEMOUTH. 386 M.

- 11.15-12.15 Midday Music from Beale's Res-
taurant, Old Christchurch Road. Directed by
GILBERT STACKY
Coronation March..... *German*
Valse, 'Cherie, I Love You'..... *Goodman*
Selection, 'Wildflower'..... *Youmans*
Songs ('There Is a Lady'..... *Warlock*
'Weathers'..... *Besly*
Intermezzo, 'Liselotte'..... *Adam*
Selection, 'Rigoletto'..... *Verdi*
'Cello Solo, 'Nocturne'..... *Stacey*
Fox-trot, 'Little Chocolate Coon'..... *Farnell*

MANY composers, old and new, have set
Herrick's simple little song of the lady
whom 'I did but see . . . passing by, And yet
I love her till I die.' The most popular setting is
that known as *Passing By*, by someone who bears
the great name of Purcell. Here is a setting by
one of the most remarkable of our younger con-
temporaries, Peter Warlock, who 'in real life' is
Philip Heseltine, composer, musical author, and
journalist.

MAURICE BESLY, composer of *Weathers*,
was born at Normanby, Yorkshire,
thirty-eight years ago. He was for some time
organist of Queen's College, Oxford, and is well
known as an orchestral conductor.

3.45 Afternoon Topics: Mrs. F. S. MILLS,
'Old Lace'

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

Spanish One-step, 'I'm Flirting With You'

- That Sweetie of Mine..... *Leonard*
Castle in Spain..... *Campbell*
Honey Bunch..... *Jones*
Nelly Kelly Cabaret..... *Friend*
Mighty Blue..... *Carlton*
Cecilia..... *Whiting*
Serenata..... *Dreyer*
Night..... *Braga*
Poor Papa..... *Nicholls*
Tango, 'Decepcion'..... *Lee*
Tango, 'Valentino'..... *Filipotto*
Back Again Blues..... *Henderson*
Chinese Moon..... *Nussbaum*
Perfume of the Past..... *Mayson*
I'm Terribly in Love..... *Ellis*
Carolina..... *Condor*
My Girl's Hair..... *Rule*
Lonesome and Sorry..... *Davis*
Jack In the Box..... *Nicholls*
Anyone Can Smile..... *Evans*
Coming Through the Cornfield..... *Nicholls*

5.15 THE CHILDREN'S HOUR

6.0-12.0 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 THE WIRELESS MILITARY BAND, London
Programme, relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Station Or-
chestra

6.0-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

3.30 ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, con-
ducted by T. H. MORRISON

ORCHESTRA

Overture, 'Rienzi'..... *Wagner*

ESTHER COLEMAN (Contralto)

The Silver Ring..... *Chaminade*

In April..... *Ernest Austin*

Songs My Mother Taught Me..... *Dvorak*

ISABEL McCULLAGH (Solo Violin)

Scherzo..... *Dittersdorf arr. Kreisler*

Sicilienne and Rigaudon *Francaeur arr. Kreisler*

ORCHESTRA

Ballad in A Minor..... *Coleridge-Taylor*

FOR two hundred years past Festivals of
Music have been held yearly in rotation at
the three Cathedral cities of Gloucester, Worcester
and Hereford. Every year the three Cathedral
choirs unite at one of these three cities. In
1898 this 'Three Choirs Festival' was to be
held at Gloucester. The Festival Committee
asked Sir Edward Elgar (who was already well
known) to write an orchestral work for the
Festival. He was too busy to do so, and asked
them to commission young Coleridge-Taylor in
his place. Coleridge-Taylor was then only
twenty-three and had yet to make his name,
and was, of course, overjoyed at gaining the
distinction of writing a Festival work. He
produced the *Ballade in A Minor*, and became
famous.

The work begins with a roughly energetic intro-
ductory Theme on the Strings. Woodwind has
the First Main Tune, Strings accompanying.
The opening matter having been repeated, an
episode (starting with a lengthened form of the

First Main Tune on the Trumpet), leads to the
Second Main Theme (Muted Violins and Violas).
On this material the *Ballade* is built up. Though
it has no actual story behind it, one can easily
imagine it as a musical commentary on some old
chivalric tale of love and warfare.

ESTHER COLEMAN

The Voices All Are Still..... *Landon Ronald*
When I Was One and Twenty..... *Armstrong-Gibbs*
Berceuse (Cradle Song)..... *Järnefelt*

THERE is a quality of thought in Housman's
'A Shropshire Lad' (a collection of
sixty-three poems, among which is found *When
I Was One-and-Twenty*) which appeals irresistibly
to every man or woman who knows anything
of the England which lies beyond her towns and
cities. And nearly every living English composer
has been attracted by these poems.
The poem, of which Mr. Armstrong-Gibbs's setting
is now to be heard, begins:—



Elliot & Fry.

Mr. EDWARD P. GENN,

a well-known producer and dramatic author, plays
Malvolio in the scenes from 'Twelfth Night'
that are being given from Liverpool at 5.45 to-day.

'When I was one-and-twenty I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away. . . .'
But I was one-and-twenty, No use to talk to me.'

At the last he says: 'And I am two-and-twenty,
And oh, 'tis true, 'tis true.'

ORCHESTRA

Four English Dances..... *Cowen*
Stately Dance; Rustic Dance; Graceful Dance;
Country Dance

ISABEL McCULLAGH

Nocturne in E Minor..... *Chopin-Auer*
Saltarelle..... *Vieuxtemps*

ORCHESTRA

Capriccio Italien..... *Tchaikovsky*

5.15 THE CHILDREN'S HOUR

6.0-12.0 S.B. from London (10.10 Local News)

6KH HULL. 335 M.

4.0 Afternoon Topics: Miss CONSTANCE CLARK,
'Play Producing for Amateurs' (2)

4.15 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)

(Continued on page 358.)

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VALVES

PROGRAMMES FOR SATURDAY (November 13)

(Continued from page 356.)

2LS LEEDS-BRADFORD. 321 M. & 301 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
 4.0 THE TROCADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford
 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: DAVID WRAY, More Readings from Dickens
 4.15 THE HAVANA SYNCOPATED DANCE BAND, relayed from the Edinburgh Café Ballroom
 5.15 THE CHILDREN'S HOUR
 5.45 'TWELFTH NIGHT,' or 'WHAT YOU WILL' By William Shakespeare
Cast:
 Sir Toby Belch..... PHILIP HERBERT
 Maria..... MARY RUTHERFORD
 Sir Andrew Aguecheek..... WALTER SCORE
 Feste..... HUGH H. FRANCIS
 Malvolio..... EDWARD P. GINN
 Act I., Scene 3.—A Room in Olivia's House
 Act II., Scene 3.—The Same—Evening
 6.15 Incidental Music by the LIVERPOOL STATION CHILDREN'S ORCHESTRA, conducted by H. J. DUNKERLEY
 Gavotte in C.....Handel
 Pantomime.....Friml
 Sérénade.....Widor
 6.30-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 326 M.

11.30-12.30 Gramophone Records
 3.45 DANCE MUSIC 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)

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
 3.0 The Station Orchestra
 4.0 Afternoon Topics
 4.15 Tea-Time Music: THE ROYAL HOTEL TRIO, directed by ALBERT FULLEROD
 Selection, Tosti's Songs..... arr. Godfrey
 Fox-Trot, 'Anyone Can Smile'..... Evans
 Waltz, 'Road to Loch Lomond'.....
 Selection on the Works of Grieg
 Graceful Dance.....Sullivan
 Chopiniana.....Chopin-Finck
 5.15 THE CHILDREN'S HOUR
 6.0 QUEENIE SPOONER (Pianoforte)
 6.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 306 M.

4.15 Orchestra relayed from the Grand Hotel
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.10 'Fascinating Mysteries,' recounted and solved by 'L. du G.' of Punch—(4) 'The Peculiar Case of the Gentleman Who Preferred Brunettes'
 6.30-12.0 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: AZELINE LEVOIS, 'A Perfume—City of Old Provence'
 5.15 THE CHILDREN'S HOUR: 'The Enchanted Glade,' a Fantasy by Barbara Page
 6.0 DANCE MUSIC

5NO NEWCASTLE. 404 M.

11.30—Station Orchestra, conducted by Edward Clark: The Impromptu (Mozart). 11.35—Ruby Longhurst (Mezzo-Soprano): Lullaby (Keech); Slumber Song (Roger Quilter); Lullaby (Cyril Scott). 11.45—Orchestra: The Italian Symphony (Mendelssohn). 12.10—Ruby Longhurst: Bright is the Star of Werts and The Roadside Fire (Songs of Travel) (Vaughan Williams). 12.20-12.30—Orchestra: Overture, 'Abu Hassan' (Weber). 4.0—Mr. Arthur B. Alcock, 'Glaciers of Chamonix'. 4.15—Music from Coxon's New Gallery Restaurant. 5.15—Children's Hour. 6.0—S.B. from London. 10.0—Weather Forecast, News; Local News. 10.15—Dance Music; Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.0-12.0—The Savoy Bands. S.B. from London.

5SC GLASGOW. 422 M.

4.0—Wireless Quartet: Italian Symphony (Mendelssohn). Legat Paisley (Baritone): Absent Yet Present (M. Valerie White); Dear Gift of My Sister, Even Bravest Heart (Gounod), and The Joy of Youth (Donizetti). Quartet: Selection, 'Amade' (Faraday); March, 'Old Comrades' (Telke). Legat Paisley: The Vagabond's Song (Vaughan Williams); The Rebel (Wallace); The Red Roots of Bendon (Elliot). 5.0—Afternoon Topics. 5.15—Children's Hour: William Scott (Violin). 5.58—Weather Forecast for Farmers. 6.0-12.0—S.B. from London.

2BD ABERDEEN. 495 M.

3.45—Afternoon Topics. 4.0—Station Orchestra: Ballet Russe (Ligini). 4.15—Netta Ledingham (Mezzo-Soprano): La Sérénade (with Cello Obligato) (Bruga); Three Green Bonnets (D'Hardelet); Mélisande in the Wood (Goetz). 4.26—Orchestra: Overture, 'Hans Heiling' (Marschner); Overture, 'King Mydas' (Ellenberg). 4.46—Netta Ledingham: Mighty Lak' a Rose (Nevin); One Morning, Oh, So Early (Black); A Bowl of Roses (Coakingsby Clark); Mignonne (Harris). 4.56—Orchestra: Selection, 'Robin Hood' (Bunning);

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

Saturday's Northern Programmes.

Suite, 'Scenes of Childhood' (Hoby). 5.15—Children's Hour: Songs by Miss Mary Millar. 6.0-12.0—S.B. from London.

2BE BELFAST. 440 M.

4.0—Station Orchestra: Overture, 'Mignon' (Thomas); Selection, 'La Bohème' (Puccini-Charles Godfrey); Meditation from 'Thais' for Solo Violin and Harp (Massenet); March, 'Tannhäuser' (Wagner). 4.30—Norman Graham (Baritone): The Sign of the Ship (T. F. Morris); The Showman (W. G. James); The Grenadier (E. Coates). 4.42—E. J. Harris and Arthur Webster (Clarinet Duet): Il Convegno (A. Ponchielli). 4.50—Orchestra: Fox-trot, 'Bow Bells' (Ketschey); Overture, 'H.M.S. Pinafore' (Sullivan). 5.0—Afternoon Topics: Mile, Heritier, 'History in Stone—The Chamber of Deputies—Paris'. 5.15—Children's Hour: Uncle Tom and a Story. Songs by Cousin Mary. 6.0-12.0—S.B. from London.

2DE DUNDEE. 315 M.

3.0—Symon Stungo and his Band from the New Palais de Danse. 4.0—Restaurant Music from Draffen's, directed by John Reid. 5.0—Children's Hour. 5.45—John Allan, 'The Gypsy Scot' (1). 6.0—Rita Laing (Soprano): Oh, Come, Do Not Delay (The Marriage of Figaro) (Mozart); Vissi d'Arte (Tosca) and One Fine Day (Madame Butterfly) (Puccini). 6.10—'The Glass Panel': A One Act Play by Arthur Black. Presented by B. E. Kingsley. Played by The Dundee Radio Players. Characters: James Bingle, R. F. V. Scott, Miss Frame, Hilda M. Bradford, Dr. Whitman, Manon Roberts. 6.38—Mary S. Leslie (Solo Violin): Adagio and Rondo (Concerto, No. 9) (De Bériot). 6.45—Rita Laing: Spring: 'A Spring Morning' (arr. Lane Wilson); Summer: 'L'Été' (Chamblade); Autumn: 'A Song of Autumn' (Elgar); Winter: 'Snowflakes' (Mallinson). 7.0-12.0—S.B. from London.

2EH EDINBURGH. 328 M.

3.0—Jeffries and his New Hialto Orchestra from Marine Gardens, Portobello. 4.0—Afternoon Topics. 4.15—Orchestra (continued). 5.15—Children's Hour. 6.0—Musical Interlude. 6.30-12.0—S.B. from London.

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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.

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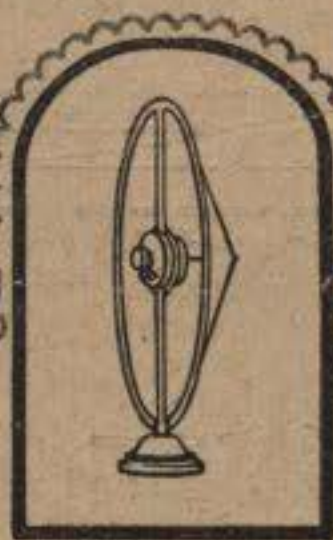
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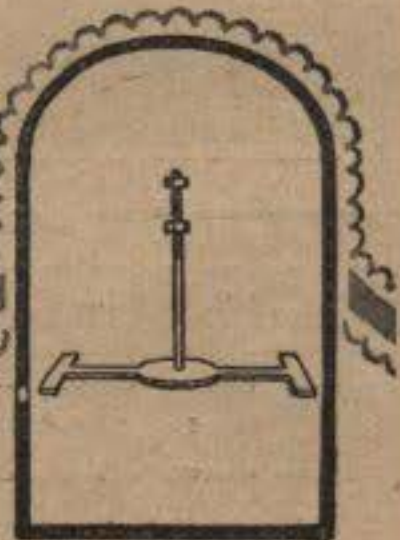
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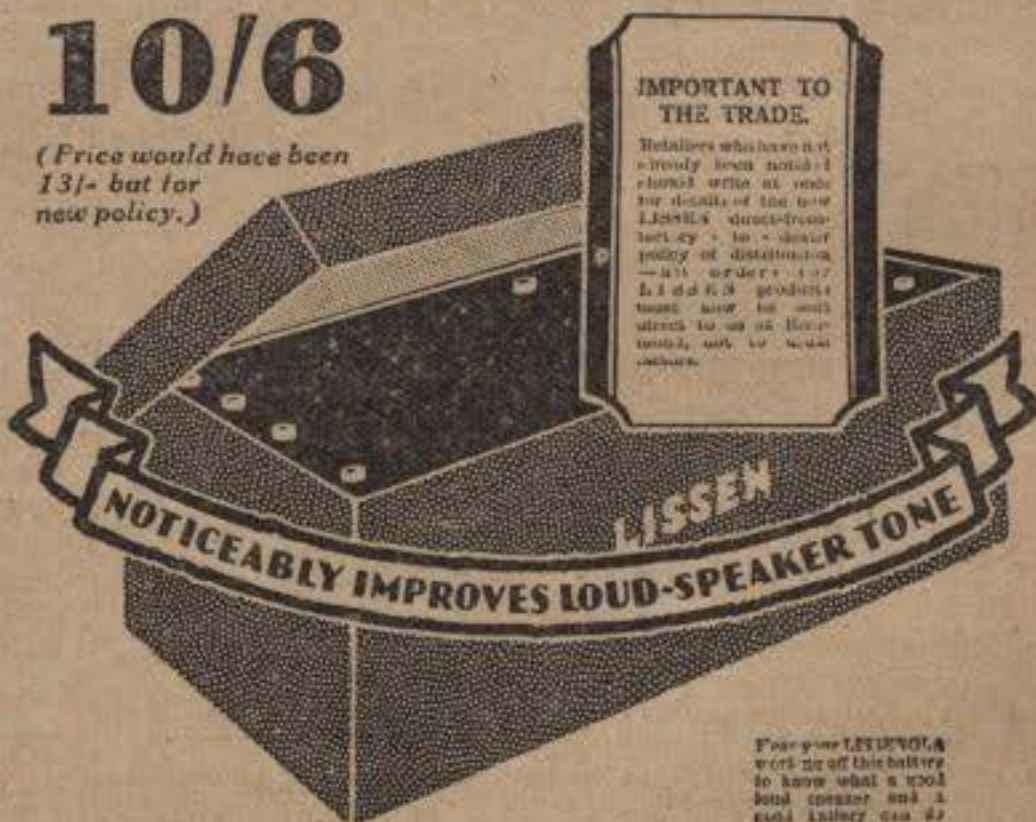
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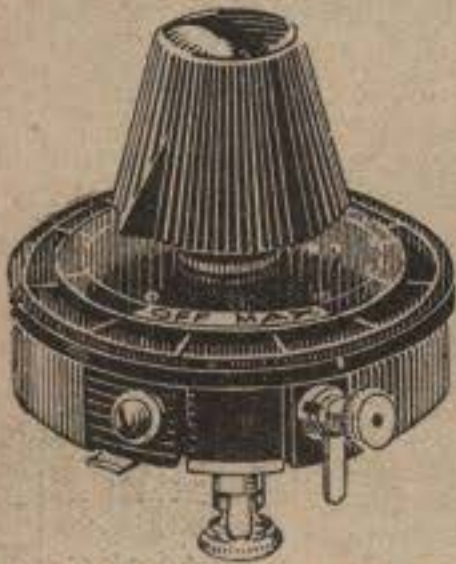
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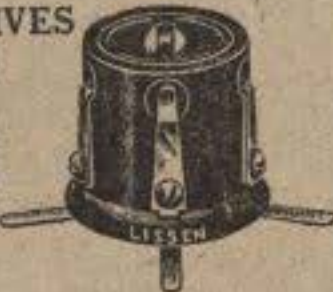


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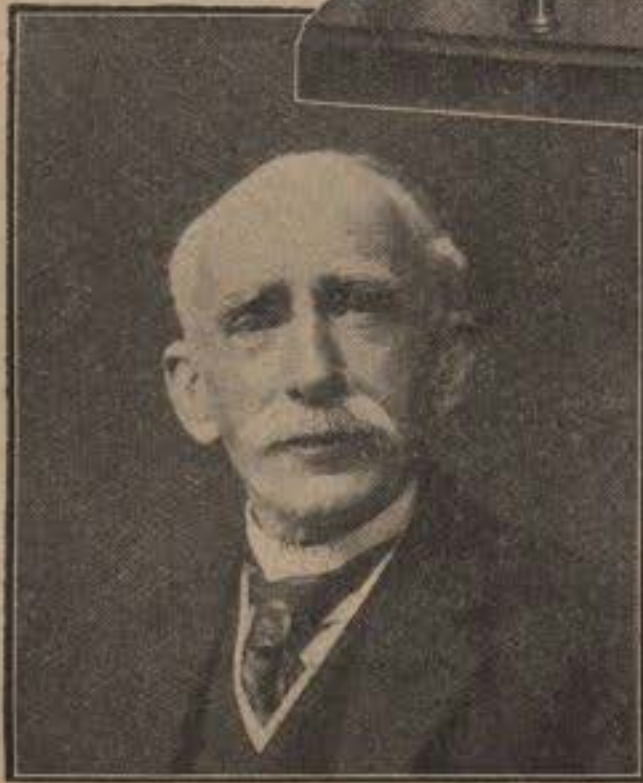


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General Electric Co. Ltd.	Osram
Marconi's Wireless Telegraph Co. Ltd. }	Marconi
Marconiphone Co. Ltd. }	
Metropolitan-Vickers Electrical Co. Ltd.	Cosmos
Mullard Radio Valve Co. Ltd.	Mullard
Standard Telephones & Cables Ltd.	B.S.A. Standard Standard
(Formerly Western Electric Co. Ltd.)	Weco

**BUY BRITISH VALVES MADE TO STANDARD
 AND ENSURE SATISFACTION**





A HUNTING WE WILL GO!

GLORIOUS to hunt through the Ether to catch the distant station. Listen to this "View Halloo" for instance:—

"With a red stripe A.R., which worked excellently on 6 watts, I have worked all Britain, Irish Free State, France, Holland, Belgium, Channel Islands, Spain, Portugal, Germany, Italy, Sweden, Poland, Finland, East Prussia, Tunis, Madeira, Canada, Porto Rico, Denmark."

T.P.A., Belfast.

What a gallop beneath the stars! And what a tribute to the sheer all-round efficiency of Ediswan Valves! *They last and last and last.*

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

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

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

RECOMMENDED EDISWAN COMBINATIONS

Receiving	Accumulator or Battery Volts	Prices	P'w'r	Prices
*A.R.D.E.	1.8-2	14/-	P.V. 6	18/6
†R.C. 2	1.8-2	14/-	P.V. 6	18/6
†R.C. 2	1.8-2	14/-	P.V. 2	18/6
G.P. 2	1.8-2	14/-	P.V. 2	18/6
D.R. 2	1.8-2	14/-	P.V. 2	18/6
*A.R. .06	3	14/-	P.V. 8	18/6
G.P. 4	4	14/-	P.V. 4	18/6
*A.R. 4	4	8/-	P.V. 4	18/6
R. 4	4	8/-	P.V. 4	18/6
*A.R. 6	6	8/-	P.V. 5	18/6
R. 6	6	8/-	P.V. 5	18/6

*Made in L.F. and H.F. Types.
 †When R.C. 2 is used as detector, anode bend rectification should be employed.
 All DULL EMITTERS except A.R. and R.

EDISWAN



TALLY HO!



Fit
EDISWAN VALVES
and nurse your set

Here are a few more proud "Tally Ho's" from the
John Peels of the Ether:—

ACROSS THE WORLD!

"I can tune in Rugby any morning at all at 6 a.m. It certainly is great to have the Test scores laid on, and all the official British news, without having to wait for the papers hours afterwards. My valve is an Ediswan A.R. .06."

K. G., Melbourne, Australia.

AUSTRIA HUNTS DAVENTRY

"We listened in to Rome, Toulouse, Paris, Copenhagen, Malmo, Vienna, Budapest, Zurich, and Daventry. Daventry we are most interested in, and we frequently find that three valves are sufficient for clear reception, although 750 miles away."

H. W. D., Hallein,
Salzburg, Austria.

OSLO ON SUNDAY NIGHT

"The Ediswan Valve purchased in August 1924 is still going strong. There is none to beat the A.R.D.E. for tone, life, loudness. I pick up San Sebastian, Hamburg, and Oslo on the loudspeaker on Sunday nights."

J. H. T., Sandbach, Cheshire.

1200 HOURS' RUNNING— HILVERSUM

"I am using 4 A.R. .06 Valves on a straight circuit 4-Valve set. After 1200 hours' running can still get Berlin, Hilversum, some Spanish Stations, and Hamburg at good loudspeaker strength."

A. C. B., West Kent.

SHIPS IN THE PACIFIC

"... with one of your A.R. type receiving valves as detector I have heard signals from amateur stations in U.S.A., N.Z., Australia, Mexico, Brazil, Argentine, India, U.S.A. ships in Pacific, and all Europe."

B. W. W., Coventry.



Ask your Dealer for a copy of Booklet—"The Ediswan Range," or write direct to Ediswan.

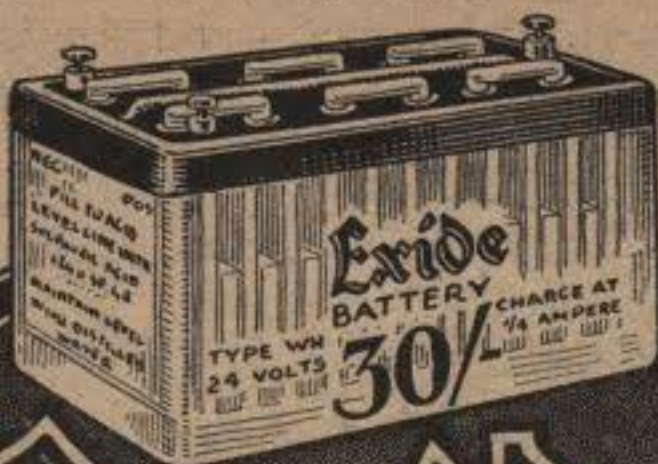


EDISWAN

The NATIONAL
WIRELESS WEEK

November 7th-13th

'Let your Friends Listen.'

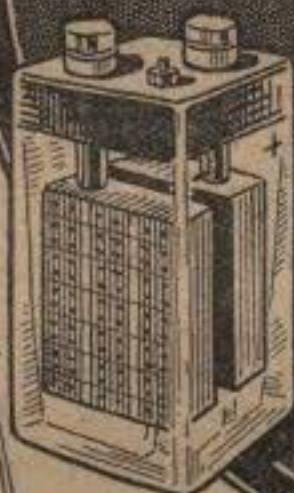


TYPE WH
5,000
milli-ampere hours

Exide

WIRELESS BATTERIES

FOR EVERY TYPE OF
VALVE,
AND EVERY SIZE OF
RECEIVER



TYPE DTG
20 amp. hrs.
4/6 per cell



TYPE CX7
105 amp. hrs.
31/6 per cell

No matter what your set, there is an Exide battery which will give you purity of reception, and, by reason of its long life, lower working costs than you have hitherto obtained.

The WH, illustrated above, is considered the finest H.T. battery ever produced.

The DTG, for Dull Emitter valves, is already famous.

The CX7 is a De Luxe L.T. battery. Its high capacity means reduced recharging costs and less inconvenience where current consumption is heavy.

Send for Catalogue "W."

MADE AT THE LARGEST BATTERY WORKS IN THE BRITISH EMPIRE.

Advertisement of The Chloride Electrical Storage Co., Ltd., Clifton Junction, Near Manchester



Longer & life!

The NEW



"GLOWLESS" VALVES

WHEN a piece of red hot iron is dipped in cold water it suddenly contracts and becomes hard and brittle. With one or two notable exceptions this tendency to become brittle is shown by all metals with high melting points, and is dependent, among other things, on the rate of heating or cooling.

Now take the case of Radio Valves. The filament in the ordinary valve on the market to-day has to be heated to incandescence to produce the requisite electronic emission, and owing to its remarkably small dimensions the rate of heating and cooling is very rapid, a process which quickly produces brittleness and eventually tendency to fracture.

With the new Six-Sixty Point One Valves, there is absolutely no "glow" whatever from the filament when operating at the rated voltage—in fact there are no valves on the market to-day that can boast of a longer life because there are no valves that operate at a lower temperature.

In addition, every advantage of the special Six-Sixty filament—which requires barely 1 amp. to ensure the best results—is utilised to the highest degree possible by our Duo-Triangular system of suspension to produce the perfect valve.

It is interesting to note that Messrs. A. J. Stevens & Co., (1914) Ltd. have decided, after exacting and exhaustive tests, to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.



S.S. 2A., H.F. and L.F.
D.E., 1.8 volts, 1 amp.
H.F., L.F. & Detector 14/-

S.S. 10.
D.E., 2 volts, 1.5 amp.
Power Amplifier 18/6

S.S. 7.
D.E., 3.7 volts, 1 amp.
Power Amplifier 18/6

S.S. 8.
D.E., 3.4 volts, 1 amp.
General Purpose 14/-

These Prices do not apply in the Irish Free State.

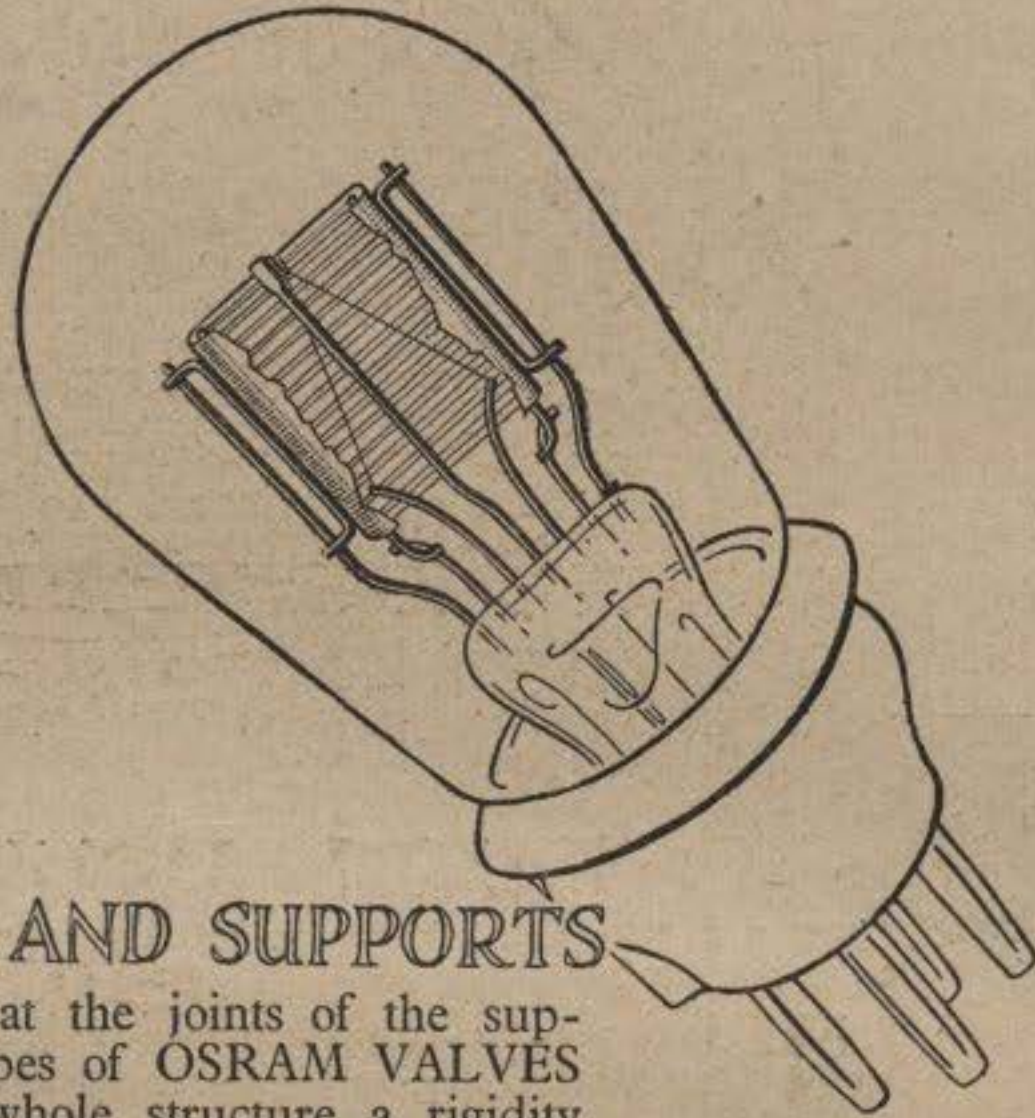
Q DESCRIPTIVE LEAFLET SS 2-10 WITH PARTICULARS OF COMPLETE RANGE, FREE ON APPLICATION.

SIX-SIXTY VALVES

Better by Six Times Sixty

The Electron Co., Ltd., Triumph House, 189, Regent Street, London, W.1.

Solid, Firm and Rigid



JOINTS AND SUPPORTS

Spot welding at the joints of the supports of all types of OSRAM VALVES gives to the whole structure a rigidity which prevents microphonic noises and ensures reliable, satisfying service.

Osram Valves

for Broadcasting

The G.E.C. - your guarantee

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.

Sold by all leading Wireless Dealers
Electrical Contractors and Stores.

Use
GECOPHONE

Britain's Best Broadcasting Sets
Components and Accessories.



Brown
World-Famous
Instruments



Type
A.2
4,000 ohms.
30/-



Brown
Q-type
120,200 or
4,000 ohms.
£15. 15s.



The Loud
Speaker in
the large
photograph
above is the
Brown
H.3 Q.
2,000 ohms
£3. 5s.

Brown H.3 Loud Speaker
2,000 ohms. only £3

Good news for Crystal Set users!

Now it is possible to work a Loud Speaker from your Crystal Set without Valves

Where is the Crystal Set user who has not longed for the day when he could put away his headphones and obtain loud speaker results without the use of a single valve? In the past this has been but an idle dream—to-day it is an actual fact. The makers of the world-famous Brown Loud Speaker have made it so, and this Winter you can dispense with Headphones and listen to a Loud Speaker whenever you wish—with not a valve or an accumulator in your home. Behind the new Brown Crystal Amplifier there is a record of months spent

in experiment and research. Months, however, that have been well-spent—for the perfected result brings to thousands of Crystal users, the long-desired boon of Loud Speaker reproduction.

Ask your Dealer to demonstrate the Brown Crystal Amplifier to you. You'll be amazed at its simplicity—the only accessory needed is an ordinary 4½-volt dry battery; you'll be delighted with the volume and the tone with which it enables the Loud Speaker to reproduce the broadcast. **£4 4s.**

WHICH LOUD SPEAKER? Every purpose and every pocket is served by one of the nine Loud Speakers in the BROWN range. Ask your Dealer for a Catalogue and get him to demonstrate the Crystal Amplifier on the one which suits your own requirements.

Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W.1.

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

Don't buy just 'wireless'— buy 'perfect reproduction'

WIRELESS has now arrived at that stage when perfect reproduction is not only possible, but readily obtainable, and that without any technical knowledge. The essential requirement is the perfect combination of Receiver, Valves, and Loud Speaker



"ETHOPHONE-THREE" in polished mahogany cabinet COMPLETE WITH 3 BURNDEPT SUPER-VALVES, Coils for 200-850 metres and Daventry Unit.

£18 (Licence Fee 2/6)

WITH A BURNDEPT
Ethophone-3
A THREE-VALVE BROADCAST RECEIVER
BURNDEPT SUPER-VALVES
AND
"ETHOVOX" LOUD SPEAKER

You have the perfect combination of perfect Burndept productions that will give you all the

SOUNDS AS THEY ARE——NOT AS THEY ARE DISTORTED

WIRELESS under these conditions is now a revelation. If you are not using a Burndept "Ethophone" or "Ethodyne" in conjunction with Burndept Super-Valves and a Burndept "Ethovox" Loud Speaker you do not know to what perfection wireless reception has arrived. It gives you the entire broadcast programme with every word distinct, every note faithfully reproduced, and without that constant tinkering and adjusting. You never have to take up the headphones in order to hear something more clearly.

WHY NOT SEE YOUR LOCAL BURNDEPT
DEALER AND HAVE A DEMONSTRATION?

*He will gladly give you all information of the
Burndept Literature gladly sent on request from*

Head Offices and Factory:
Blackheath, London, S.E.3.
Phone: Lee Green 2100.

London Offices & Showrooms:
15, Bedford St., Strand, W.C.2
Phone: Gerrard 9672.

BURNDEPT
WIRELESS LIMITED

AGENTS AND BRANCHES EVERYWHERE



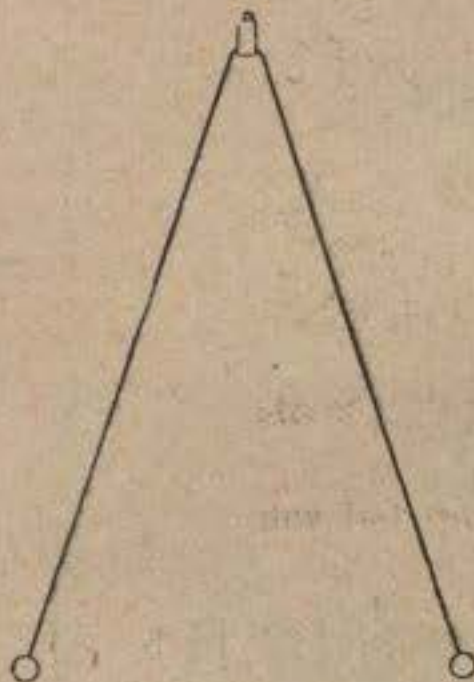
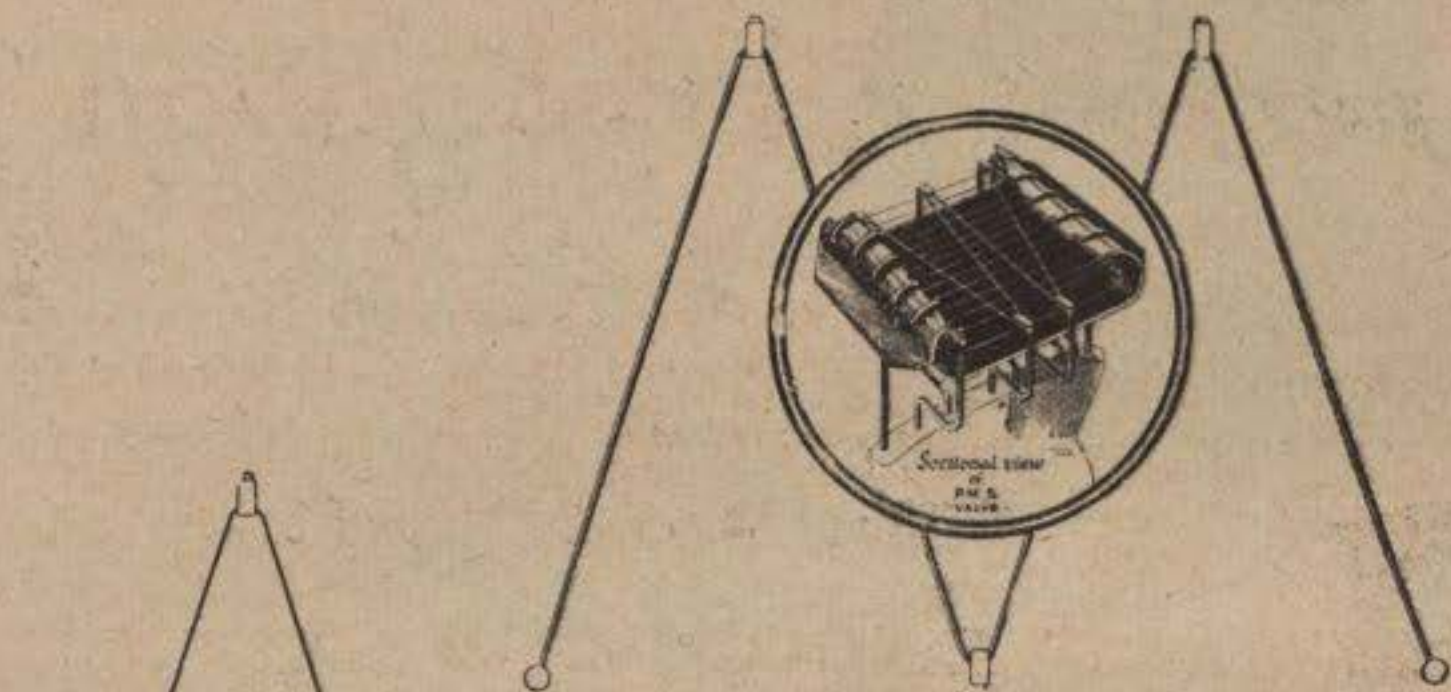
No. 963.
"ETHOVOX"
(Type 750) with
Metal Horn: for use
direct in the plate
circuit. Price—

£4:10:0

With Mahogany
Horn £5:5:0

**The NATIONAL
WIRELESS WEEK**
NOV. 7th-13th
Let your Friends Listen

HONEST VALUE



Note how short the ordinary dull filament is compared with that of the Mullard P.M. Filament for the same operation, illustrated proportionally above. This ordinary filament consumes 2½ times more current than the Mullard P.M. Filament and gives inferior results.



The miserly length of the ordinary bright filament coupled with its huge current consumption, seven times greater than that of the Mullard P.M. Filament, throws out in marked contrast the superior value offered by Mullard P.M. Valves.

Compare the length of any ordinary valve filament with that of the Mullard P.M. Filament for the same operation, and you will see the greatly increased value you receive for your money when you buy Mullard P.M. Valves.

Add to this advantage the greater thickness of the Mullard P.M. Filament and the huge emission surface that is available will be apparent.

This abundant emission surface is the essence of the improved results and wider control range to be secured with Mullard P.M. Valves.

Still further value for your money is assured by the enormous saving in upkeep costs that results from the low current consumption (only one-tenth ampere) of Mullard P.M. Valves, apart from the fact that valve renewals due to accidents are practically eliminated owing to the extreme toughness of the Mullard P.M. Filament.

In every way you stand to benefit by using Mullard P.M. Valves.

Ask your radio dealer for Mullard P.M. Valves with the wonderful Mullard P.M. Filament.

Mullard

THE MASTER VALVE

- For 4-volt accumulator or 3 dry cells
- THE P.M. 3 (General Purpose) 0.1 amp. 14/-
- THE P.M. 4 (Power) 0.1 amp. 18/6
- For 6-volt accumulator or 4 dry cells
- THE P.M. 5 (General Purpose) 0.1 amp. 18/6
- THE P.M. 6 (Power) 0.1 amp. 18/6
- For 2-volt accumulator
- THE P.M. 1 H.F. 0.1 amp. 14/-
- THE P.M. 1 L.F. 0.1 amp. 14/-
- THE P.M. 2 (Power) 0.15 amp. 18/6

These prices do not apply in Irish Free State.

British Made
in a
British Factory



RADIO TRIO

National Wireless Week

November 7th to 14th.

NATIONAL Wireless Week is to be a week of special programmes. Armistice Day and the anniversary of the B.B.C., both fall during Wireless Week. Are you equipped to take full advantage of the super-excellent programmes which will be broadcast?

The B.T.H. 2-Valve L.F. Receiver in conjunction with the C2 Loud Speaker will provide a quality and volume of reproduction hardly to be distinguished from the original.

Don't let your friends or relations listen to the Wireless Week programmes on an inferior set. Order to-day the equipment listed below. During Wireless Week and for many years to come you will experience, in full measure, the pleasure that Radio can give.

	Price.
The B.T.H. 2-Valve L.F. Receiver... <small>(without valves or batteries)</small>	£5 0 0
Royalties.....	£1 5 0
The B.T.H. Type C2 Loud Speaker	£3 0 0
B.T.H. Headphones	£0 15 0

The above prices are not applicable in the Irish Free State.

Sold by all good Radio Dealers

The British Thomson-Houston Co., Ltd.

ELECTRON WIRE

THE PERFECT AERIAL

WHAT WOULD YOU DO WITH £500?

A SIMPLE INTERESTING **ELECTRON WIRE** COMPETITION
THE PERFECT AERIAL
OPEN TO ALL

ANY WIRELESS SHOP WILL GIVE YOU FULL PARTICULARS.
 OR SEND STAMPED ADDRESSED ENVELOPE TO
THE NEW LONDON ELECTRON WORKS, LTD.,
LONDON, E.6.

- Supposing you had £500 given to you, what would you do with it?
- It would make a nice little nest-egg for your old age.
- It would furnish a house, or be a very substantial part towards the purchase of one.
- It would enable you to educate your boy.
- You could buy a car with it.
- You could do some extensive travelling.
- There are scores of ways either of saving, investing or spending it. It's a matter of individual taste.
- There are other prizes in this simple competition, totalling altogether £1,000, and there is no reason why you should not have some of it.
- Go to your wireless dealer and ask him for particulars, or send a stamped and addressed envelope (½d).

NO ENTRANCE FEE

The competition is backed by the proprietors of ELECTRON WIRE and other world-famous wireless specialities.
 The solution is deposited with the Editor of THE RADIO TIMES and will not be divulged until after the close of the competition.

The **CHEAPEST AERIAL** **1/8**
 and the Best in the World! Postage 6d.

IT'S SO EASY TO FIX, TOO!!

You can simply fling it over a tree, over the roof, round the chimney, run it along a fence, around the picture rail, across the room, hang it out of the window, or where and how you like, and the results are there. Connect one end to your set, let the other be free, use a short piece as an earth-lead—and there you are! Perfect reception and immediate satisfaction.

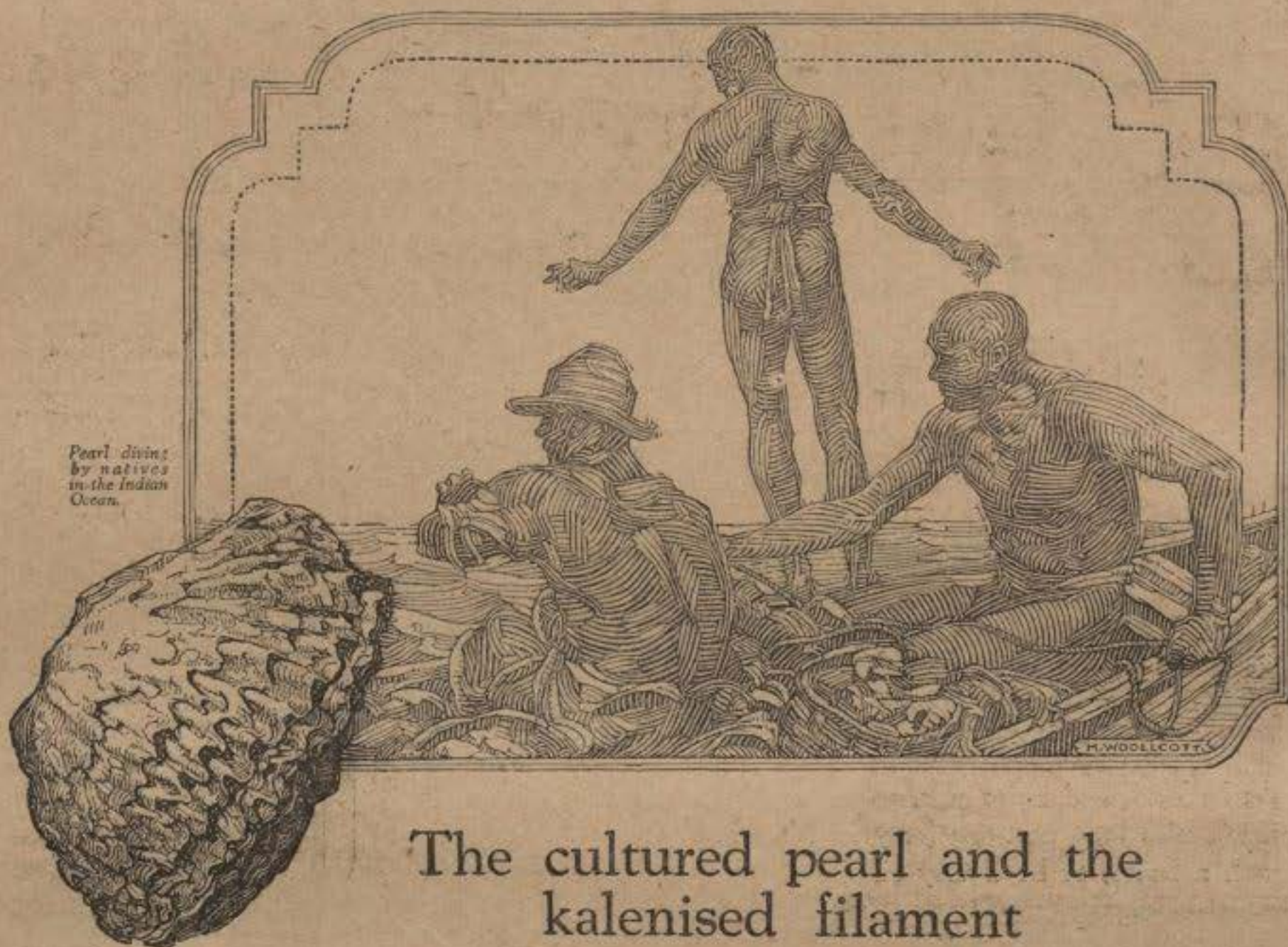
THE AERIAL YOU WILL EVENTUALLY USE BUT BE SURE IT IS ELECTRON WIRE
ON SALE EVERYWHERE.

THE NEW LONDON ELECTRON WORKS, LTD.

Dept. No. 4 (Members of the B.B.C.)
EAST HAM, LONDON, E.6. Telephones: Grangewood 1408-1409.

Telegrams: "Stannam, London."





The cultured pearl and the kalenised filament

By the ingenuity of man it is now possible to hoodwink our friend the Oyster and persuade it to produce pearls to order. This is the simple method employed in the East. An irritant is introduced into the shell. Almost immediately the creature begins to cover it with layers of a nacreous substance. Ultimately a pearl is the result.

Split a cultured pearl in half and you will find that the core and the surrounding layers are one homogeneous mass. It is quite impossible to separate either the layers or the core.

Thus from the bed of the sea comes an interesting parallel for every valve user.

The new Cossor Kalenised Filament is just as much a homogeneous mass as is the cultured pearl. In a similar manner it is formed layer upon layer. And just as the nacreous layers in the pearl cannot be separated from their centre, so the kalenised layers in the Cossor Filament cannot become detached in use from their metal core.

This new Cossor Kalenised filament is one of the outstanding contributions to Radio this season. At last there is available a complete range of 2-volt valves which function practically without heat. Yet the electron emission is terrific—many hundreds of times greater than the emission of the ordinary bright emitter. Because this kalenised filament never becomes hot, it can never crystallise. It always retains its pliability. Even after 2,000 hours use it is as supple as the day the valve was made.

Remember, too, that the process of kalenisation actually builds up layer upon layer until the cross section of the filament is exceptionally large. That fact—combined with its low specific resistance, which permits a considerable increase in length—shows why the new Cossor Dull Emitter has entirely recast popular ideas as to what a 2-volt valve can do.

No longer is it necessary to use 4-volt valves to obtain big volume—the new Cossor Point One will give better results—greater sensitivity—improved tone—and all the volume your Loud Speaker can handle—with the miserly consumption of one-tenth of an ampere and your accumulator will last twice as long as it would when using 4-volt valves, with the consequent reduction in costs. Incidentally, too, a 2-volt accumulator costs only half the price of a 4-volt one. Finally, do not forget the exclusive method of Co-axial Mounting which ensures a shock-proof filament support, and guarantees absolute uniformity between all valves of the same class.



In three types

Red Band
For H.F. use
18 volts 1 amp. ... 14/-

Black Band
The Detector
18 volts 1 amp. ... 14/-

Stentor Two
Power Valve
18 volts 15 amp. ... 18/6

Cossor Point One

Let your friends listen!

National Wireless Week
Nov. 7th—13th.

AMPLION

Convert your friends! Every new licence brings extra revenue to broadcasting—extra revenue for the creation of better facilities and the provision of better programmes.

Let your friends listen to Radio at its best—on an AMPLION Loud Speaker, with AMPLION Radio Valves in your set.



Radiolux AMPLION. Type R.S.1.0. £7:7:0. Other Models £4:15:0 to £13:13:0.



AMPLION VALVES for Better Radio Reproduction



AMPLION Cabinette. Type A.R.100 (oak) £3:3:0. Type A.R.100 M. (mahogany) £3:15:0.

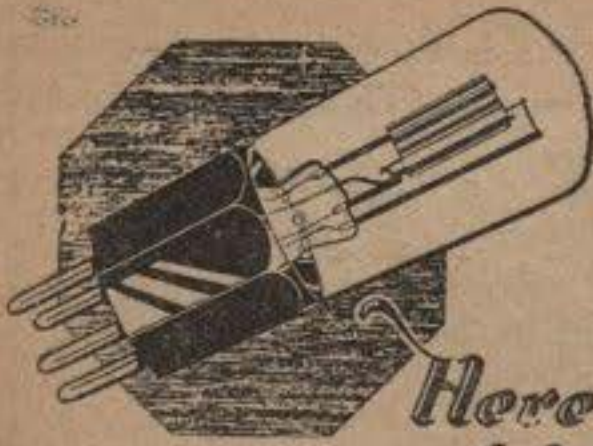


AMPLION Lightweight Gramophone Adaptor. Junior Type A.U.4. 24/6. Other models 37/6 and 55/-.



Standard "Dragon" Amplion Type A.R.19. £5:5:0. Other models at 48/-, 65/-, £8:10:0.

There is an AMPLION to suit every purse and every purpose—each the material expression of nearly 40 years' experience in the manufacture of telephonic loud speakers.



Here are details of the new valve

Here are details of the new Octron Radio Valve. While it is impossible to mention all its points, the following is a brief summary of its outstanding features.

Low internal capacity and suitability for short wave lengths. Non-microphonic. Octagonal Bakelite Cap prevents valve rolling when laid on table. It has a hole between pins to reduce electrostatic capacity. Patent hollow nickel-plated valve pins giving maximum clean contact. Wire connections to filament and anode made through these pins, not outside them. Pipless bulb, reducing possibility of breakage. Designed by expert Radio Engineers and produced in a works specially equipped for the exclusive manufacture of Radio Valves.

Four types are made, suitable for 2 and 4 volt batteries.

Blue Line: Extra high amplification factor and impedance for resistance capacity L.F. Price 12/6

Red Line: Standard type of H.F. valve for straight circuits. Also makes good detector valve with excellent results when followed by low ratio transformer. Price 12/6

Green Line: Standard type of L.F. for first or second L.F. stages. Excellent results as detector when followed by high ratio transformer. Price 12/6

White Line: Power Valve for Loud Speaker work. To handle large volume with low impedance. Price 15/-

The "Octron" Valve will improve your reception. Ask your dealer—you'll know it by its octagonal base—or send for full specifications to the Sole Makers—

H. S. ELECTRIC, LTD.,
Electrical Engineers.

32, Charlotte Street, Birmingham.

Telephone: Central 7460. Telegrams: "Hosotal, Birmingham."

BRITISH MADE.
Price,
Standard
Model
12/6



108 Volts
13/-!

post free

FELLOWS
WIRELESS



THIS H.T. BATTERY

- costs only 13/-,
- is made throughout in London,
- is sent post and packing free,
- reaches you, brim full of energy within a few hours of manufacture owing to the enormous number we sell daily,
- maintains its voltage for the longest possible time owing to the extremely generous "elements" of which it is made,
- will give you a long life of loud, clear reception free from all crackling noises,
- is tapped **every 6 volts** enabling you to apply the exact voltage required by your valves for best results,
- is supplied complete with Red and Black wander plugs—no extras to buy,
- is, in short, the **FINEST IN THE WORLD** because no other H.T. Battery made (except other Fellophone batteries) can come anywhere near it in performance or value.

Other Fellophone Batteries are listed below. We can only offer you this astounding value because, by supplying you direct we can save all the middleman's profits and so give you a better battery for less money.

Order from us or from our Branches to-night.

54 Volt (with 3 volt tap for grid bias) Post FREE **6/6**

60 Volt (tapped every 3 volts and supplied complete with Red and Black wander plugs).....Post FREE **8/9**

108 Volt (tapped every 6 volts and supplied complete with Red and Black wander plugs) Post FREE **13/-**

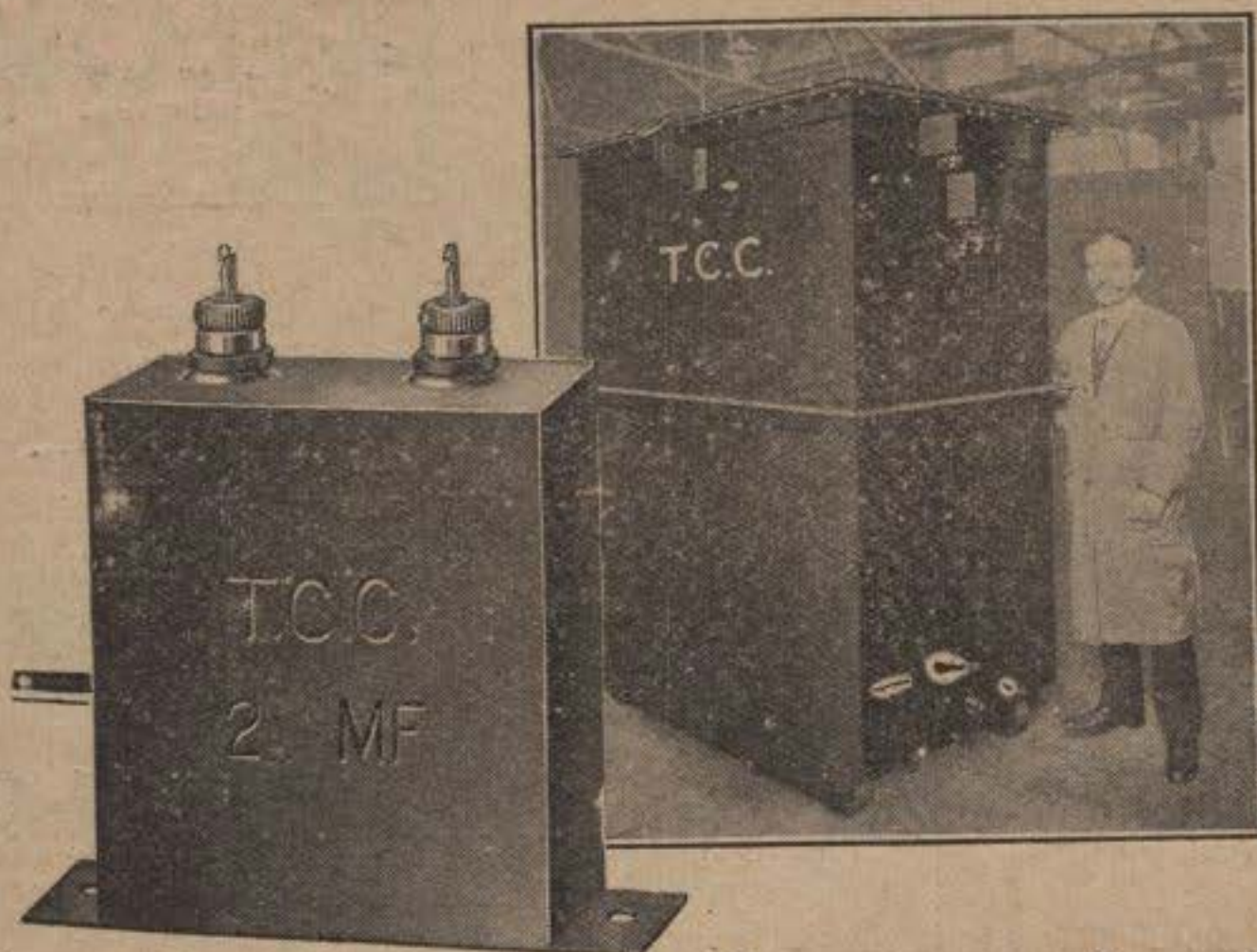
FELLOWS, PARK ROYAL, N.W.10.

Branches:

- LONDON: 20, Stars Street, Tottenham Court Road, W.C.1 (Museum 4290).
- BIRMINGHAM: 243, Corporation Street (Central 435).
- BRIGHTON: 31, Queens Road (Brighton 899).
- CARDIFF: Dominions Arcade, Queen Street (Cardiff 7695).
- LEEDS: 65, Park Lane (Leeds 21479).
- NOTTINGHAM: 20, Brimsley Gate (Nottingham 5551).
- TONBRIDGE: 34, Quarry Hill (Tonbridge 174).

FELLOWS
48-pp.
Catalogue No. 10,
FREE.

BUY DIRECT AND SAVE MONEY

**Prices and Capacities :**

Mansbridge, 2 mfd. . . .	4/8
Mansbridge, 1 mfd. . . .	3/10
Mansbridge, '5 mfd. . . .	3/4
Mansbridge, '4 mfd. . . .	3/2
Mansbridge, '25 mfd. . . .	3/-
Mansbridge, '1 mfd. . . .	2/6
Mansbridge, '09 to '01 . . .	2/4
Mansbridge, '009 to '005 . . .	2/-
Mica, '004 to '001	2/4
Mica, '0.09 to .0001	2/4

When Colombo speaks to Rangoon

FOR more than 20 years the Telegraph Condenser Co., Ltd., have been making condensers. Little Mica Condensers—Mansbridge Condensers—Power Factor Condensers, in fact, every form of condenser imaginable up to the monster shown above, weighing four tons. But the name T.C.C. is found only on Condensers. The whole of this vast experience gleaned through their 20 years intimacy with every form of condenser requirement has been devoted to the betterment of this one branch of the electrical industry. Specialisation has brought its own reward. The name T.C.C. is to day accepted on a condenser with much the same regard as the lion on a piece of silver. It is the undisputed hall mark of accuracy.

When Glasgow speaks to London on the trunk line or when Colombo taps out a message to Rangoon, in some part of the circuit T.C.C. Condensers will be found to be contributing no mean share towards the efficiency of the operation. The demand for T.C.C. Condensers, in fact, during recent years has been so great that there is now hardly a single country in which they are not rendering a superlative service. From the icy wastes of Northern Canada to the sweltering heat of Singapore engineers are testifying to the unfailing reliability of the familiar green T.C.C. Condenser under such extremes of temperature.

And, quite naturally, the Admiralty are very large users of T.C.C. Condensers. Long ago they found that T.C.C. Condensers could be relied upon to withstand the rigorous conditions afloat.

There is an obvious moral underlying this immense world-wide demand for T.C.C. Condensers. They are thoroughly sound, accurate and dependable. The Admiralty, the G.P.O., the Cable Companies of the world, retain highly-skilled staffs whose sole duty is to test and to keep on testing the apparatus which is continually being required. The fact that T.C.C. Condensers are chosen year after year by these men is the finest tribute that could ever be paid to any condenser.

When choosing your Mansbridge Condenser you must depend upon the honesty and integrity of the maker. You will be safe in relying upon the letters T.C.C. embossed upon the side of its green metal case.

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T.C.C. MANSBRIDGE Condensers.

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VALVES?

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Fit "Cosmos" S.P. Valves and do justice to the B.B.C. Artists

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H.T. Battery (Fellophone)	(54V) 6:6	(108V) 13:0	(108V) 13:0	(108V) 13:0
Fellows 4V. Accumulator ..	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:0
Aerial, Insulators, Wiring, Instructions	3:0	3:0	3:0	3:0
Headphones (H) or Junior Loud Speaker (LS)	(H) 11:6	(LS) 13:6	(LS) 13:6	(LS) 13:6
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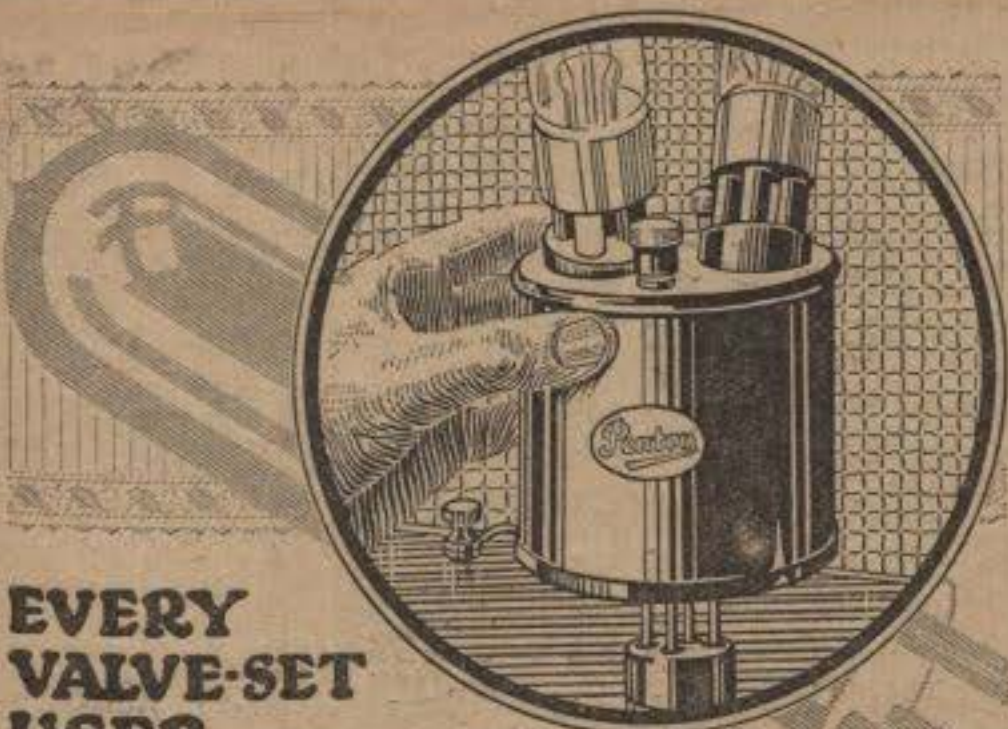
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Complete with H.T. Battery, 3 Loudspeaker Valves, 6-volt Accumulator, 1 pair Fellows Lightweight Headphones, Aerial, Insulators and Instructions (Marconi Royalty included) .. **£15 10 0**

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CUT ALONG THIS LINE

1	A	3	4	5	6	7	8	9	10	11	12	
13	N		R	R						G	16	
17	O		E	U	L	T	E	R	I	O	R	
21	N			C						A		
25			GOAL							R		
29												
35						B						
39						O						
43			E			R				W		
47			T			D	E	A	R	E	S	T
51	S	T	I	S	H	E			O	O		
55	T			S	O	A	R	S			L	
59	R					S					O	
63	A											
67	P					E	L	E	V	E	N	

- CLUES ACROSS.**
- 1 Heedful.
 - 3 Things that float.
 - 4 Clow.
 - 5 Not left.
 - 7 Metal.
 - 19 Beyond.
 - 21 Ester.
 - 23 Good cause (abbt.).
 - 24 Companion.
 - 25 East Coast (abbt.).
 - 26 Football term.
 - 27 Program. O.U.
 - 29 The Floor Grain.
 - 31 Anglo-Indian (abbt.).
 - 33 E.N. (actual).
 - 34 T.L. (actual).
 - 35 Girl's name.
 - 36 The Striped Horse.
 - 39 A piercing tool.
 - 40 The five vowels.
 - 41 Part of the foot.
 - 42 A winter quilt.
 - 43 O.F.T.L. (actual).
 - 45 Highest price.
 - 49 Fashionable.
 - 52 A ball game.
 - 53 Woody plants.
 - 54 Used in boats.
 - 56 L.S. (actual).
 - 58 Lead to the ground.
 - 59 E.V. (actual).
 - 60 S.A. (actual).
 - 61 An image of worship.
 - 63 A.I. (actual).
 - 64 Plural of spn.
 - 65 Molder.
 - 67 Piece of land.
 - 69 A side.
- CLUES DOWN.**
- 2 Shortly.
 - 3 A detector.
 - 4 E. A. (actual).
 - 5 Free (actual).
 - 6 Up and (abbt.).
 - 7 Carl (reversed).
 - 9 Plural of verb To Be.
 - 10 License to trade.
 - 11 T.G.I.A.R. (actual).
 - 12 Pellet.
 - 13 Inclining.
 - 16 Foot lever.
 - 18 Wealthy.
 - 19 Kind of horse.
 - 22 R.O.T.A. (actual).
 - 23 Gibney Surface.
 - 28 Afternoon Meal.
 - 30 E.I. (actual).
 - 32 I.S.E. (actual).
 - 34 A pair.
 - 37 Frontiers.
 - 38 Rough.
 - 39 Lenta (reversed).
 - 40 Is III.
 - 42 E.T.I.S. (actual).
 - 43 O.A.P. (actual).
 - 44 W.I.C.O. (actual).
 - 45 Hear Ye.
 - 46 Run away.
 - 48 Snide.
 - 49 Strap.
 - 50 Track.
 - 51 An open shed.
 - 55 Idemical.
 - 57 Out.
 - 59 Organ of sight.
 - 62 Domestic Animal.
 - 65 Compass point.
 - 67 Indefinite article.

RULES OF ENTRY.

- Every purchaser of a pair of HMH Headphones will receive three free entry forms for this competition. All other entries must be accompanied by a P.O. for 1/- for each entry. Any number may be sent together with remittance to cover total entries.
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- Entries must reach H. Morser & Co. (Wireless) Ltd., 67/68, Hatton Garden, E.C.1, not later than November 20.
- No correspondence can be entered into, and the decision of the directors of the Company must be accepted as final and binding. All entries will be carefully judged by a competent staff of adjudicators. The staff of the Company will not be allowed to compete.
- A sealed solution is lodged with the editor and will not be divulged until close of competition.
- Principal prizewinners will be notified by wire, and names and addresses will appear in "Radio Times," December 3.
- In the event of several correct solutions being received the directors of the Company reserve the right to award by sharing prize monies between the successful competitors. No competitor can receive more than one prize of part of prize.
- If it is impracticable to award consolation prizes in any one competition, these will be added to a subsequent prize list in addition to the greater awards.
- In the event of a tie the prize money will be divided at the discretion of the directors between successful competitors.

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So writes Mr. O'Neill from Royton, and every post swells the number, now amounting to many thousands, of people who agree with his opinion. Loudon Valves cost less, they last longer, they consume less current, they are famous for "Silver Clear" reception, and they give greater volume. We could write you a treatise on the scientific reasons for all these qualities, but it's Results you want—not Reasons. Write to us for your Loudens to-night. This is Mr. O'Neill's letter:

*"Gentlemen,
"It might interest you to know that I have been running two Loudon Dull Emitters for over 18 months and they were second-hand when I got them. They also are still going strong."
"At a recent test of various valves there was none to touch them."
"Please furnish me with a catalogue."*

*Yours sincerely,
W. O'NEILL (Royton, Nr. Oldham.)*

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

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4/6 Bright Emitters. L.F. Amplifier. F.1. H.F. Amplifier. F.2. Detector. F.3. 5.5 volts 0.4 amps.	8/- Dull Emitters. L.F. Amplifier. L.E.R.1. H.F. Amplifier. L.E.R.2. Detector. L.E.R.3. 2 volts 0.2 amps.	8/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 4 volts 0.1 amps.
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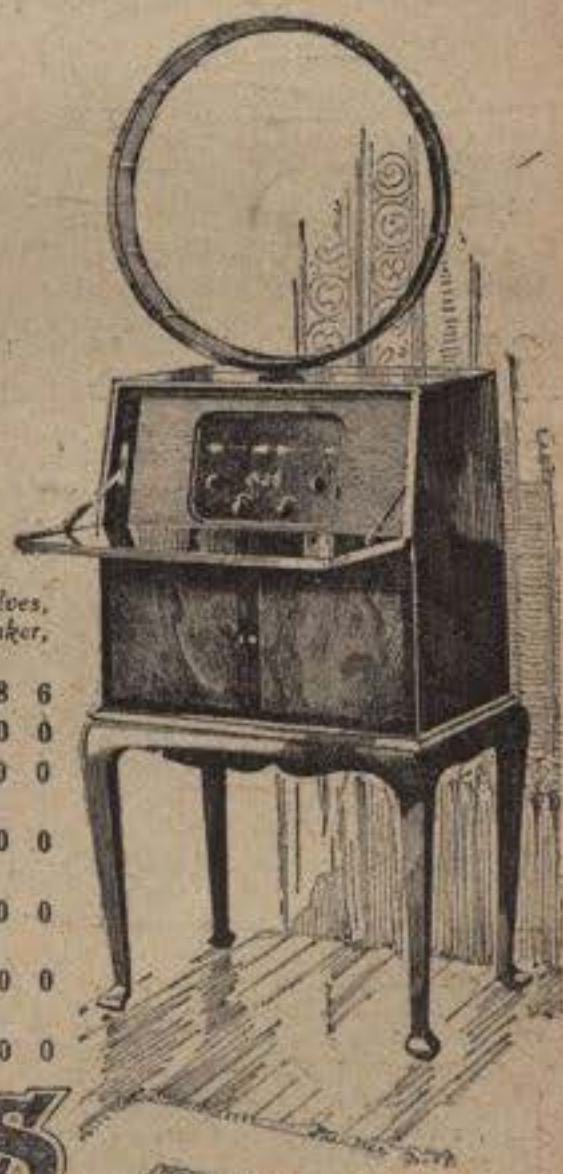
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All prices include Royalties, Valves, Aerial Equipment, Loud Speaker, and all Batteries.

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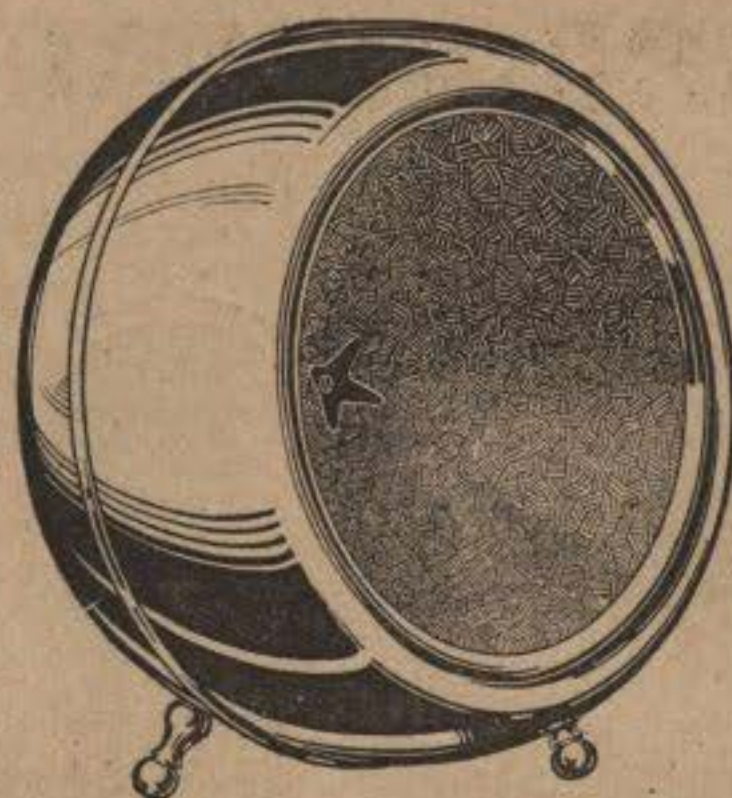
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Model, oxy-
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The B.S.A. Kone Loud Speaker reproduces completely the lowest notes of an organ and the highest harmonies of a piano with a richness and fullness of tone hitherto unknown.

The sound is distributed evenly in all directions so that listeners may sit in any position in the room and still hear perfectly.

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Write for the B.S.A. Radio Catalogue and Booklet,
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Whatever set you use fit B.S.A. Standard Valves.

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ENSURES GREATER SENSITIVITY—INCREASED SELECTIVITY—CRYSTAL CLEAR TONES

There is no denying the pure, true quality of crystal reception, and it is now possible to get such reception on any set without the fuss and trouble of a nervous cat's whisker jumping off the sensitive spot.

The Carborundum Stabilising Detector Unit has revolutionised crystal reception. It is built around the fixed permanent Carborundum Detector—no cat's whisker—no adjustments—and retains its sensitivity and simply cannot burn out.

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For the reception of tones of natural quality equip your set with the Carborundum Stabilising Detector Unit, which is the only really permanent Detector and the only perfect Detector for crystal and reflex receivers.

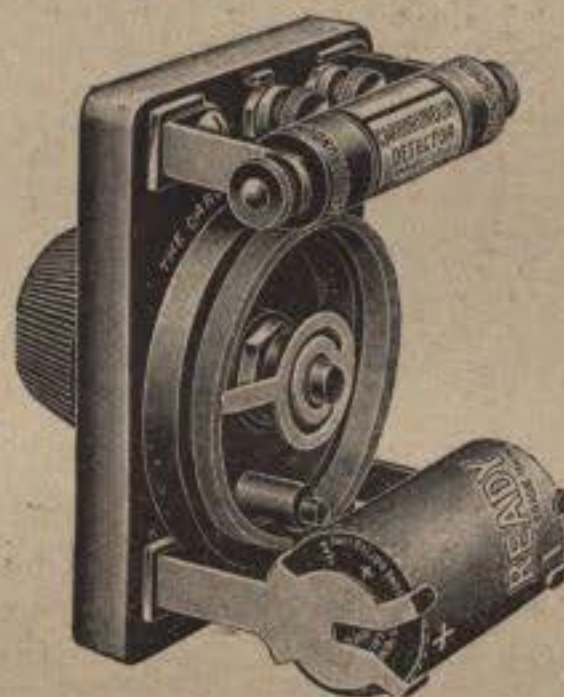
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Type A. Unit for Alternating Current
£3 : 10 : 0.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

- 1. ABSOLUTE SAFETY.** An ample margin of safety is provided in these Units which completely safeguards them against breakdown. They are as safe to fit as an electric light globe and as safe to handle when working as an H.T. Battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripples" or "hum."
- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These Units, whether for A.C., or D.C., are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves, at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

PRICES (Carriage forward):

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Type A. (50 volts) -	£3 : 10 : 0	Type A. (50 volts) -	£2 : 10 : 0
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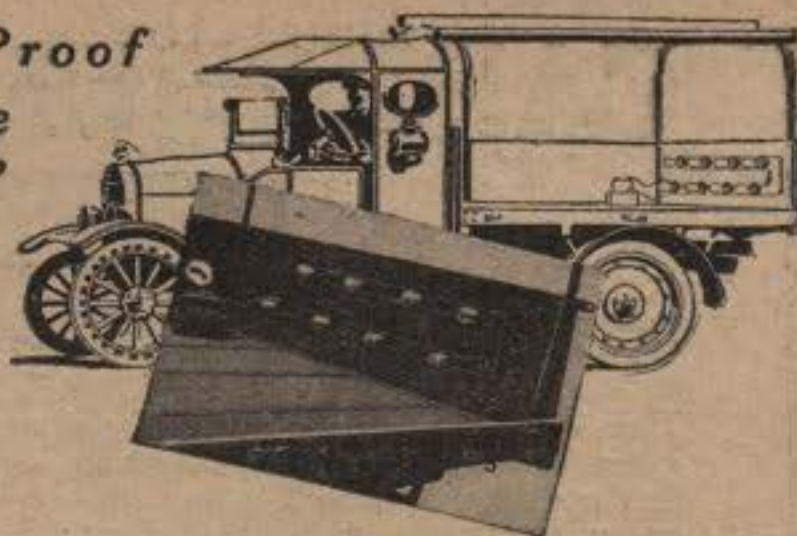
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Write for 48pp. Illustrated Catalogue No. 10 FREE.

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S.P.S. 174

Here's Proof that the "LOTUS" survives shock!



EIGHT "LOTUS" Valve Holders fitted with large power valves and fixed to tailboard of Ford Motor Lorry, driven over rough roads for 30 miles, survived the test.

At the finish, each spring was as it started—perfect. No damage or looseness at connection of leg socket and spring—no valve loose from the holder. Both were electrically perfect all the way.

Fit the "LOTUS" to your set, and protect your valves.

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With terminals	2/6
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Combination Grid Leak & Terminal Valve Holder	3/9

LOTUS VALVE HOLDER

Patent No. 256833

Garnett, Whiteley & Co., Ltd., Liverpool.

Banish 'Ringing' noises



At last you can run your receiving set without the intrusion of those "ringing" noises, caused by shocks and vibrations, which spoil perfect reception, and which are increased by the use of dull emitter valves.

fit the NEW

Fit the new NELSON-NON-PHONIC SINGLE FILAMENT VALVE, made so that the greatest shocks or vibrations do not reach the delicate internal construction; the efficiency of the valve being in no way impaired. Perfect reception is assured by the "floating" of the glass envelope on a rubber cushion; a method far superior to the combination of valve and so-called anti-microphonic valve-holder.

NELSON NON-PHONIC VALVE SINGLE FILAMENT

THREE TYPES NOW AVAILABLE :-

For 2 volt accumulators.	For 3-4 volt Dry Cells (or 4 volt accumulators).	For 4 volt accumulators.
TYPE G223.	TYPE G306.	TYPE G'10.
2 Volts, 2 amp. Impedance, 20,000 ohms.	3 volts, 0.6 amp. Impedance, 25,000 ohms.	3.8 volts, 0.13 amp. Impedance, 20,000 ohms.
Amplification factor, 7.	Amplification factor, 7.	Amplification factor, 7.
11/-	11/-	11/-

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NELSON ELECTRIC Co., LTD.
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Advert

Make the 1927 "Five"

and get over 60 stations on a loud speaker!

It is inexpensive to make, it isn't complicated, and anyone can build it.

Constructional details appeared in the "Wireless Magazine" for October, but the demand for copies exceeded the supply. They have therefore been reprinted in the November issue, together with further instructions for those who have already started to make this now famous set.

The 1927 FIVE attracted much attention at the recent Wireless Exhibition at Olympia and again at Manchester. In practice it is the most successful set yet, and you can easily make one.

Read all about it in the

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THIS IS A SPECIMEN.

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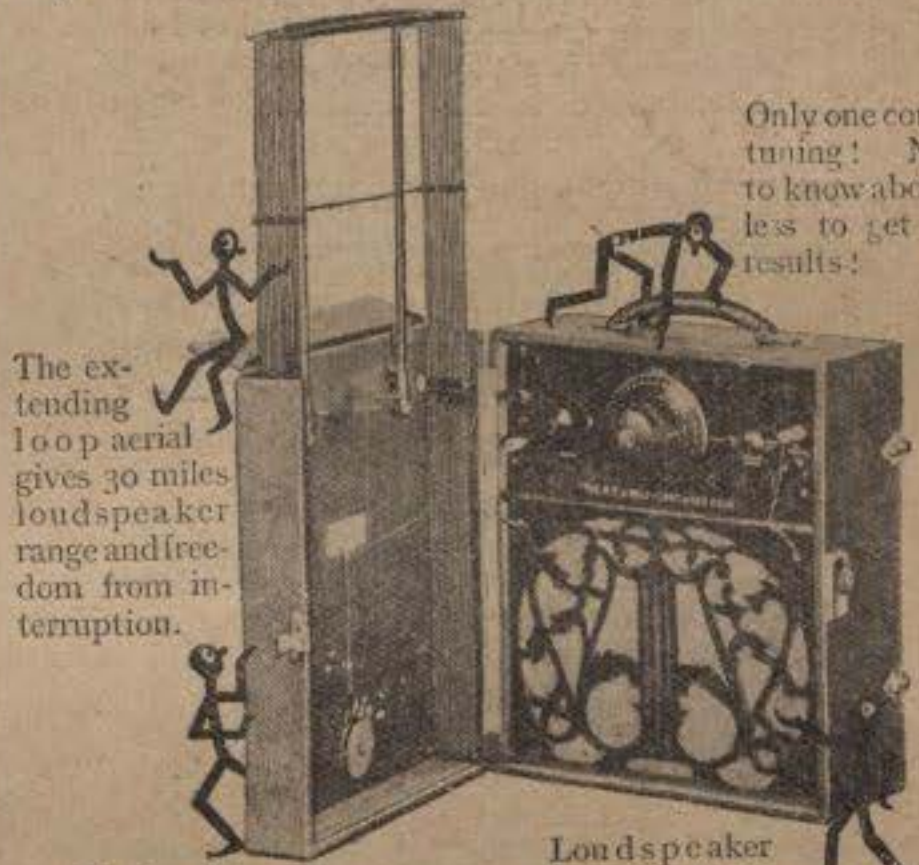
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The extending loop aerial gives 30 miles range and freedom from interruption.

Closing the lid automatically cuts out all the batteries!

Loudspeaker is built into the set. Nothing whatever to fix. Simply stand down the case, open the lid and tune in.

And it costs only 20 gns. No extras to buy.



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PERFECT WIRELESS RECEPTION

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ELECTRIC LAMPS
FROM 1/2
LAMPS THAT LAST

They last!

because of the infinite care taken in their manufacture.

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Volts and Prices.			
Watts.	30 V.	50 V.	100, 110, 200, 210, 220, 230, 240, 250
30	..	1/10	..
40	..	1/10	1/10
60	2/-	2/-	2/-
100	2/10
200	6/-

VACUUM TYPE.			
Volts and Prices.			
Watts.	50 V.	100 V. or 110 V.	200, 210, 220, 230, 240, 250
10	1/2
20	1/2
30	..	1/2	1/4
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Postage and packing: 1 and 2 lamps, 6d., 3, 4, 5 or 6 lamps, 9d.

N.B.—Kindly state the type, watts, and exact voltage, as shown on your electric light meter, of the lamps you require. Include with your remittance amount to cover postage as shown above. Remember every Fellows Lamp is guaranteed.

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Waterman's Ideal Fountain Pen

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See the new Ripple Rubber Pens, and the Ripple Rubber Pencils with expanding tip and Rigid Lead.
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for 14/2 down
a 6ft **RILEY** Home Billiard Table delivered in your home

Write for FREE PRICE LIST.

7 days free trial given

Make home a bright and merry place for all during Winter evenings; install a Riley "Home" Billiard Table. It will last a lifetime and provide enjoyment out of all proportion to its cost.
Send a P.O. tonight for 14/2 and Riley will despatch the popular 6ft. size "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.
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STANDS IN A CLASS OF ITS OWN FOR DISTINCTION OF DESIGN & CONSTRUCTION
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NO need to touch your set
ELECTONE Automatically selects the items you want

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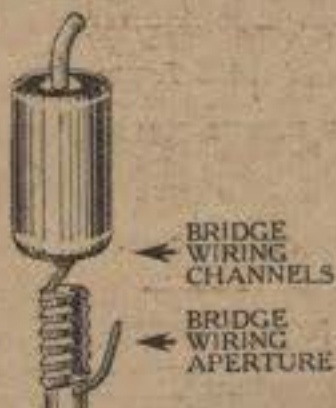
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Direct Current for 200/250 volt mains £4 10 0
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(including 2 valves)

Royalty on A.C. Model only, 12/6 per instrument. Each instrument carries the "Atlas" guarantee.

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7/- per doz., with Plug.

36 Volt Block Type 6/6. 60 Volt 11/-
4½ Volt Ordinary Type Pocket Lamp Battery 6/- Per Doz.

ALL POST FREE Guaranteed British Made at our own Watford Works.

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Page 42

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If you can play the Piano, you, too, can become a real jazz Pianist!

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the world's greatest syncopated pianist and radio favourite, will teach you through the post by his wonderful new method. Easy—rapid—fascinating! Hundreds already successful. Write now for FREE book and full particulars.

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PRICE (Ours set) including royalty:

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06 DE'S 10/6

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This is a REAL power valve—British made, Radion Guaranteed—and far less money than other leading makes. From untied dealers or direct.



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RADIONS LTD., Valve Manufacturers & Repairers, Bollington, Nr. Macclesfield, Cheshire.

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IMPROVED C.A.V. 1927 MODEL H.T. ACCUMULATOR

EXPERIENCE in manufacturing Accumulators for the past 35 years has gone towards perfecting our IMPROVED 1927 model H.T. Accumulator, the exclusive features of which are as follow:—

1. LONG RETENTION OF CHARGE.

This is a super-charged battery, it being given several cycles of charge and discharge during the initial charging process. By this method retention of charge over a long period is obtained.

2. NO INTERCELL CURRENT LEAKAGE.

Owing to high terminal voltages it is very important that inter-cell current leakage is prevented. This is effectually overcome by each cell being air spaced from neighbouring cells, and securely held at the base, providing a maximum surface leakage of 9". This is a decided improvement in design compared with accumulators of block construction.

3. NON-CORROSIVE TERMINALS.

Specially designed non-corrosive terminals are fitted.

4. CONVENIENCE IN SERVICE.

When delivered every accumulator is READY FOR IMMEDIATE USE. There is no filling with acid or charging to be done. A distilled water-filler having an 1" diameter stem is supplied free for topping up after evaporation. A special spring clip is also provided with which tappings can be taken at any 2-volt intervals. Special end terminals are fitted suitable for taking standard wander plugs, or for flex connections. Fitted in wood case with handle it is perfectly portable.

5. CHARGING.

These batteries can be charged at home from Public Electricity Supply, where other convenient facilities are not available, and any advice is gladly given by us when any difficulty exists.

COMPETITION OPEN TO USERS OF THIS ACCUMULATOR.

Owing to the various special features of our H. T. Accumulator we desire to give it a distinctive name, and invite suggestions. Prizes will be awarded as follows:—

FIRST PRIZE - - 75 GUINEAS

TO THE ENTRANT OF NAME ADJUDGED THE BEST

SECOND PRIZE - 25 GUINEAS

TO THE TRADER FROM WHOM THE FIRST PRIZE WINNER PURCHASED HIS ACCUMULATOR

1. The name must be original and preferably indicate one or more special features of the accumulator.
2. To assist competitors the special features of this accumulator enumerated above should be read carefully.
3. The envelope in which your suggestion is forwarded must be addressed "NAME COMPETITION, C. A. VANDERVELL & CO., LTD., ACTON VALE, W.3."
4. Competitor's name and address must be stated, together with the name and address of the Wireless Dealer (if any) from whom the battery is purchased.
5. State the serial number quoted on the label attached to the inside of the accumulator lid. (All owners of 1927 improved types are eligible to compete, provided the serial number of their accumulator is higher than G. 16300. Entries are restricted to one for each accumulator.)
6. The names of prize winners will be advertised in a January issue of this journal.
7. No employee of Messrs. C. A. Vandervell or their associated Companies or Agents or Agents' employees are eligible to compete.
8. The Company's decision as to the prize winners will be final, and no correspondence can be entered into regarding same.
9. The last date for entrance is December 31st.

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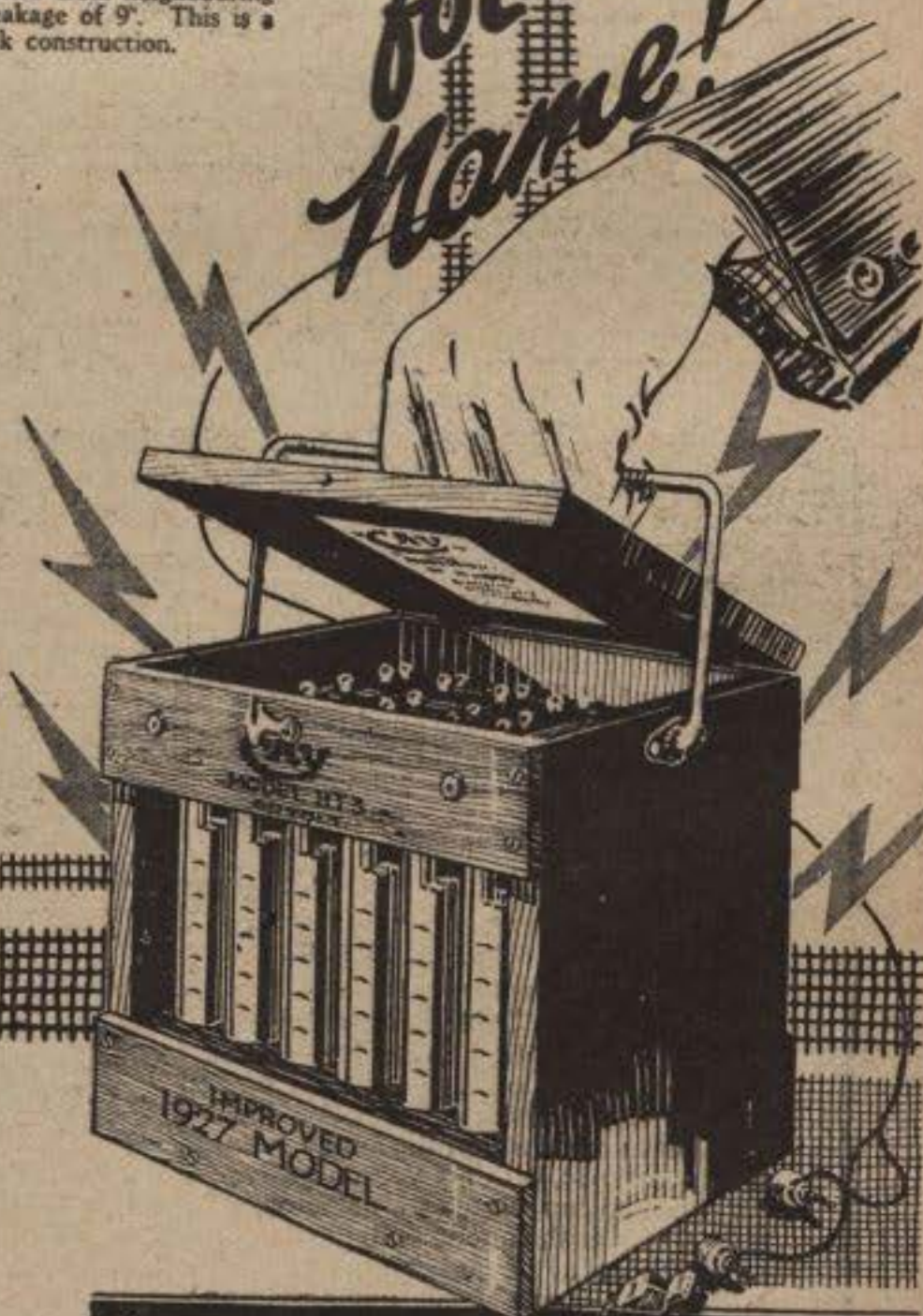
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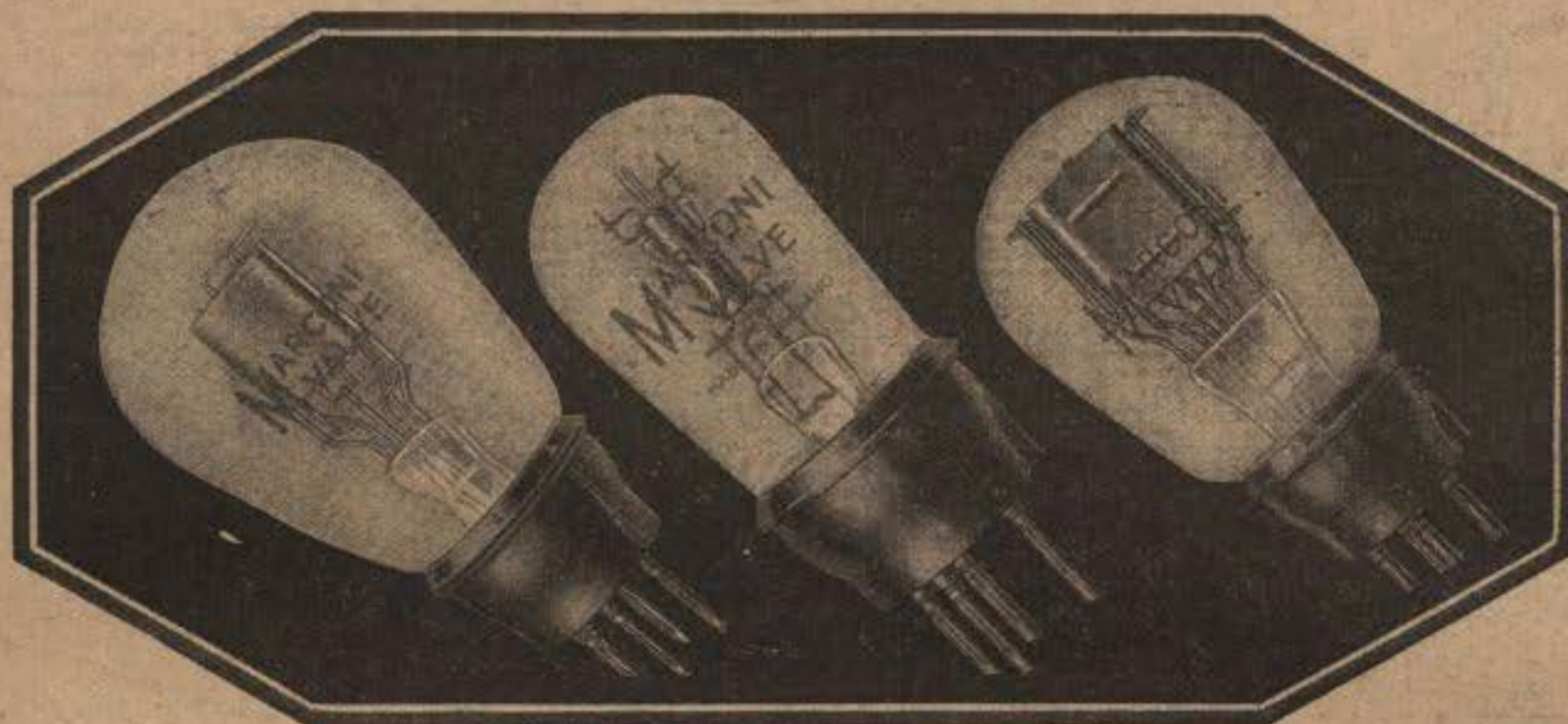


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Weight Charged 16¼ lbs - Dry 13½ lbs

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A New Valve for early stages of L.F. amplifier. Takes only about one-third the current of Type D.E.R. Can also be used as a rectifier with anode voltage 20-40. For final stages of L.F. amplifier a D.E.6 is recommended. Fil. volts 1.8. Fil. current amps. 0.12. Anode volts 20-80. Impedance (ohms) 22,000. Amp. factor 7 **14/-**

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General Purpose Dull Emitter Valve. Current consumption is so low—0.06 amps.—that dry cells, three in series, can be used satisfactorily. For low frequency amplification the anode volts should be 60-80, with 3.5 volts negative grid bias. When used as a detector or H.F. amplifier the anode voltage should be of the order of 40. Fil. volts 2.8. Fil. current amps. 0.06, anode volts 20-80. Impedance (ohms) 22,000. Amp. factor 7 **14/-**

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L.F. for 6-volt Accumulator.

Recommended for L.F. amplification, when a steady negative grid bias of 6-7 volts is required, when using an anode voltage of 100. If a larger output is desired, a D.E.5 or D.E.5A may be used in the last stage of the amplifier. The D.E.8 L.F. may also be used as a general purpose valve. Fil. volts 5.6-6. Fil. current amps. 0.12. Anode volts 20-100. Impedance (ohms) 8,000. Amp. factor 7 **18/6**

MARCONI TYPE D.E.6.

For 2-volt Accumulator.

An improved design. Particularly suitable for use as the last stage of a L.F. amplifier using D.E.R. or D.E.2 in the initial stages. Suitable anode voltage 60-120 with 4½ to 10½ volts negative grid bias. Fil. volts 1.8-2. Fil. amps. 0.5. Impedance (ohms) 10,000. Amp. factor 5.5 **18/6**

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