

LEARNING LANGUAGES BY WIRELESS.



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The Theatre of the Air.

By CONSTANCE SMEDLEY.

THE theatre of the air is the theatre of democracy. It embodies the ideals of the people, educates them, holds before them the highest concepts of the State, balances the loftiest art with jazz and vaudeville. In every way this new theatre is fulfilling the function of the theatre in the hey-day of Greek drama, when tragedy and comedy were played to the entire populace, from noble to slave, under paternal and benevolent State control. In those days, the emotions and reactions of the people to the story unfolded on the stage were dramatized and expressed by the Chorus as the play took place. The audience felt themselves to be part of it.

The most successful of all broadcasters is admittedly Sir Harry Lauder. What is the secret of his success?

I listened to Sir Harry one wild winter night, and discovered myself to be part of a huge audience in the theatre of the air. Scotland unrolled before me like a panorama; suddenly came close-ups of distant islands in the Hebrides, snow-bound and desolate, with a group of people round the lamplit table, chuckling and staring one at the other, as they heard themselves addressed by name; then we flashed to an industrial town with its rows of narrow houses and their strips of garden; then we were in a village, leaving the lights in the cottage windows and coming out into the darkness of the lanes until we reached at last that blessed kitchen with the fire still in and the kettle on the hob, where we could sit and get warm, listening to the

gurgle of the steam until we nodded off in the dim light.

From farthest North to the lowlands of the South, we encountered friends, gave messages, were taken into the heart of Scottish home life; wind and snow and rain beat upon us and surged through the breadth and length of the whole land. We were with

and, curiously enough, Lauder of all living artists has, perhaps, the most perfect and unerring sense of rhythm—the rhythm that formed the basic appeal of Greek drama.

In striking contrast to Lauder's concept of an audience, Sir Henry Walford Davies gathers the people round him and his piano, but he maintains the right attitude to that great theatre of the air; walls melt before his sympathetic vision; he penetrates to the school-room, and to the sick-room, he cheers up a little invalid, encourages some far-distant school in Wales, rouses the patriotism of a county; or at night comes right home to the club, hotel-lounge, or smoking-room where the man-in-the-street is listening, and talks so immediately and directly to his vast audience that each and every listener feels himself to be included.

Incidentally, Walford Davies translates all he has to say (or play) into terms of rhythm: he analyzes it, unpicks the phrases, and emphasizes structural points until his audience is not merely soothed and lulled by the mesmeric influence of rhythm—such as emanates from dance music—but is awakened

and rendered alert to all the finer points that make up the quality of infinite kinds of rhythm.

In striking contrast to these two great stars of the theatre of the air, is the unhappy broadcaster who cannot get away from the concept of the footlights and a platform, from which he or she addresses an audience lined in rows; a conglomerate

MUSIC STOLE IN . . .

MUSIC stole in; and all the idle chatter
Of gossip tongues was stilled; and for
an hour
Our hearts were held by the ethereal power
Forgetful of the long day's fret and clatter.

No longer in a narrow track of duty
Each life moved dully in its little round:
Released from servitude by magic sound,
Our hearts were one with the eternal beauty.

WILFRID GIBSON

Lauder as he visualized and made contact with that great audience in the midnight hour; more, we were warmly and vividly amidst the audience of his friends beneath the cloud-swept skies, with no walls to confine us.

Sir Harry Lauder visualized and dramatized the people, and expressed their emotions and reactions to his performance. He swayed his audience as did Æschylus,

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Psycho-Analysing the Oscillator.

By H. Toplis.

MUCH has been written about oscillation, and, doubtless, much remains to be written. But with all reverence for the experts, I feel that the true solution of the question lies in the study of the psychological processes involved. We must not ask 'What happens when a re-action is close coupled?' but 'Why is it close coupled?' Or, perhaps, more correctly, 'Why does the oscillator wobble, or rapidly revolve his knobs, and reciprocate his coils in an agitated fashion?'

One does not require a knowledge of psychology to appreciate that the oscillator is not searching for microfarads, or millivolts. He would not recognize them if he got them. No! he is searching for the stations he will never get! A sad thought—but true. He is searching for the stations he will never get!—and he knows it.

But you, as a man of the world, or even as an expert, say, 'Why worry? The poor fellow can say he gets them, the same as we do.' Now this is where psychology comes in. The poor fellow cannot tell a lie! He is suffering from an inferiority complex and is no longer responsible for his actions. He cannot even tell a lie!

How do we recognize this state of affairs? Are there any symptoms to enable us to make an accurate diagnosis? There are! His home life is a tragedy; his wife and family are either dead, gone to the pictures, or in bed, and our poor victim is seated in his wireless laboratory, workshop, or potting shed, nervously twirling his condenser knobs and reciprocating his coils. His ears are twitching, partly from nervous reflexes and partly from the howls of which he is the unhappy father.

For weeks he has heard nothing but pants, hoots, and yells. And so have his neighbours. Does he know what he is doing?—Does he know that he is tearing the ether like calico? No, he does not! The poor man is partially insane, and in the grip of this horrible inferiority complex, is no longer a free agent, or responsible for his actions.

But what has brought about this serious state of affairs? The answer is obtained by a study of elementary psychology. We will go back to the oscillator's original condition of joy and sanity with a small crystal set. He, his wife and children, all happy in the joy of a new possession, are content to receive the programme from their local station, a pleasant example of domestic bliss and the home-reviving power of wireless. But a serpent enters this Eden! It may be the result of casual conversation in the train, or criticism from an acquaintance of the family, but sooner or later, the question is asked: 'Do you get "KDKA"?' Being a truthful man, the poor fellow says 'No,' and the seed of the inferiority complex is sown, and the trouble has begun.

Let us follow our patient's morbid progress. He buys special synthetic crystals, a new self-expanding variometer, a new aerial, and introduces his wife and family to the game called 'messing about.' It takes him a few months to find out that 'KDKA' is not obtainable on a crystal set. But during that few months his domestic happiness has been ruined. 'Leave it alone,' his wife sobs. 'Leave it alone; it is all right!' But muscular and nervous spasms have set in, and her husband can no longer

leave the crystal alone, but stabs it here and there and twirls his variometer as if it were roulette or a game of chance. At this period his wife and family either die, go to the pictures, or go to bed.

A one-valve set is now purchased, probably a second-hand one, and his circle of acquaintances is increased in radius. People who never knew of his existence now begin to hear from him, and a new howl disturbs the ether. 'KDKA'—'5XX'—'Radiola'—'Radio Iberica'—all these are possible on a one-valve set—he has a friend who can get them all in the short space of one minute; so our patient sits twirling knobs—he has more to twirl now—and gets nothing.

Set after set, the average life of each not more

OUR CHRISTMAS NUMBER.

THIS year THE RADIO TIMES will mark the Christmas season by appearing in an enlarged form with many new and attractive features. A striking cover in colours has been designed for this issue by that brilliant artist Mr. E. McKnight Kauffer; there will be stories by such popular writers as Stephen Leacock, Jerome K. Jerome, Ian Hay, E. F. Benson, and Mrs. Belloc Lowndes; articles by Clemence Dane, Sir Philip Gibbs, Sir Henry Hadow, and Sir Walford Davies; Katharine Tynan and Eleanor Farjeon are contributing some charming verses; and some of the best-known artists of the day will be represented in this special issue, including E. J. Sullivan, Charles Pears, Arthur Watts, Eric Fraser, and Bert Thomas. In addition there will be the Christmas Week programmes of all Stations, with notes and illustrations as usual. The price of this special number will be sixpence, and readers everywhere are advised to order their copies early, as the edition is strictly limited and there is sure to be a heavy demand. It will be available at all bookstalls and from all newsagents on Friday, December 17.

than three days of concentrated howls and shrieks, and then ethereal silence, whilst the next circuit has a painful birth, to give in its turn yells and hoots for the period of its short life, and to die with a last despairing groan of agony which shuts down all broadcasting for miles around. The poor man still hopes, and even when a two-valve set with staggered units is built, he hopes on, for he can still blame his set for the absence of these foreign stations which his friends obtain nightly.

It is not until the two-valve set has given place to a three, and a three to a four, that our patient is fully cognisant of the fact that it is himself, he, as an individual, who is at fault, and that he alone out of the four million listeners, fails to obtain 'KDKA,' '5XX,' and 'Radio Iberica.' What a thought! What an obsession!

There is just one faint chance for him, just a slight hope. If his wife, who is dead, which makes the matter even more difficult, could take him along to the man who says he gets 'KDKA,' etc., etc.,

(Continued at foot of next column.)

The Theatre of the Air.

(Continued from previous page)

mass, assembled to be charmed and thrilled and impressed by the player's personality.

Oddly enough, the effect is always thin and unimpressive; we are conscious only of the performer on his platform; we become appallingly critical, just as we do in an enormous hall. Every actor and every audience, too, knows that an artist who succeeds very well in a drawing-room amongst his friends may fall flat in a concert room, and that an item which holds the interest in a small theatre, may be absolutely ineffective in the Albert Hall.

The theatre of the air demands something more than technical ability, though unusual technique, such as that of Solomon, sometimes gets through with an electrifying effect; it demands a great deal more than personality; its needs correspond in many ways to those of outdoor performances.

An unselfconscious, whole-hearted devotion to the task in hand, with a wide-hearted, open-hearted love of people, and a keen desire to share with them the poem or the song or the story or the bit of knowledge, and to bring out all its points—these are the qualities that ensure success in broadcasting.

Listen to Plunket-Greene; each song he sings is to him a precious jewel; he fashions its setting so that the people he loves may better appreciate it; then he presents it to his great audience, so that they will share his love and understanding of the treasure which he makes us feel is for each one, personally, to have and to hold.

Plunket-Greene's personality is not to the fore; he is too busy revealing the personality of each song, its atmosphere and ideas and qualities, as fashioned by the composers of the words and music. And in his charmingly sympathetic way, he specially includes all singers, for they may be

apostles of the beauties he reveals and carry them further and further, to audiences not yet assembled, infinite unimagined audiences . . .

The theatre of the air is as broad as the universe, boundless as the winds, as rhythmic as the tides and passage of the stars; it needs big-hearted players with a love and understanding that embraces all humanity. Not only those assembled, the listening multitude, but all those who have expressed beauty, or have made discoveries, or have done work that is of use to man.

(Continued from foot of previous column.)

etc., and could then and there watch the abortive attempts made by this sane but wicked creature to obtain these stations, he would take home with her a new husband, with much of the inferiority complex gone in the knowledge that all sane wireless enthusiasts are prevaricators.

London and Daventry News and Notes.

AS all listeners are aware, the British Broadcasting Company ceases to exist with the close of the present year, when its functions will be taken over by the British Broadcasting Corporation. No outward sign of the change will be apparent to listeners, but in order to celebrate the successful closing of its momentous and crowded four years' activities, the British Broadcasting Company has arranged some special programmes for the last week of 1926, details of which are given below.

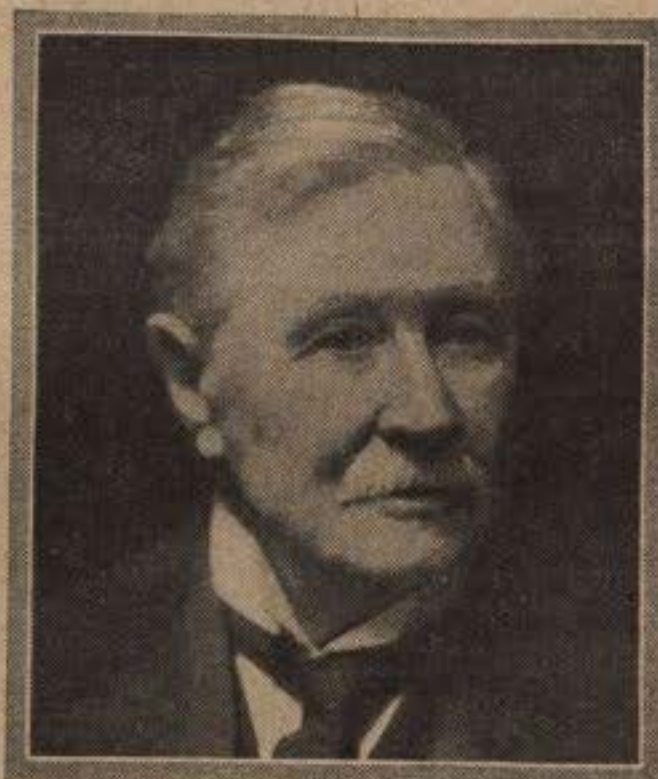
The afternoon programme on Sunday, December 26, will be devoted to a performance of Bach's *Christmas Oratorio*, which will be given under the direction of Mr. Percy Pitt, with Miss Caroline Hatchard, Miss Mary Foster, Mr. Leonard Gowings, and Mr. Harold Williams as soloists. The *Christmas Oratorio* is the biggest of Bach's three works in this form, and, unlike the oratorios of Handel and Mendelssohn, it has no really dramatically-developed plot; the work was not intended, moreover, to be performed all at once; it is in six portions, each of which was meant to be sung on a different day, beginning at Christmas Day and ending on the Epiphany. Each of the six portions is thus self-contained and complete; it is the music which gives it an impression of consistency. As in the 'Passion' music, the tenor soloist relates the incidents in recitative, and the reflections and thoughts which the story suggests are embodied in arias, chorales, and passages of chorus. The first portion tells of the coming of Joseph and Mary to Bethlehem; the second turns on the announcement of the Birth to the shepherds, and the praises of the Heavenly Hosts. In the third, the shepherds find Mary and Joseph and the Babe in the manger, and the fourth part tells of the naming of the Child as the Angel had foretold. The fifth is the Wise Men of the East, coming to Jerusalem, and the alarm of King Herod and the High Priests. The sixth and last part tells of the Wise Men being guided by the Star and bringing their offerings to the side of the manger. Bach, to whom the deeply sacred nature of these incidents was very real, and very sincerely felt, has invested the situations with a wealth of musical interest such as no other of the great personalities of art could have achieved. Although, in a sense, typical of the Teutonic religious sentiment of his own age, it is so fine an embodiment of all that was best in that phase, that it may well stand as one of the greatest pieces of Christmas music for all time.

While most people are apt to form the opinion from the parts he plays in the theatre that Mr. Seymour Hicks is essentially a 'funny man,' he is one of our best actors, as his reading of portions of Dickens's 'Christmas Carol' at 5.30 this Sunday afternoon will show. The evening transmission will begin at 8.0 with a relay of the evening service from Norwich Cathedral. This will be followed after the news by another of those ever-popular concerts by Sandler and his Orchestra from the Grand Hotel, Eastbourne. Miss Edith Furnedged (contralto) will be the solo vocalist.

Monday, December 27, which, of course, will be observed as Boxing Day, calls for a programme fitting the occasion, which means that there must be a pantomime. *Cinderella* is the piece chosen, and this will be given between 7.30 and 9.0. Incidentally, it will be the first pantomime broadcast from the London Station. The music is by Mr. Ernest Longstaffe, whose composition was used in the record run of this pantomime at the London Opera House. The artists are all established radio favourites, and include Mr. Tommy Handley, Miss Alma Vane, and Mr. Donald Mather. Then at 10.15 there is to be an hour's chamber music, given by the British Chamber Music Players and Mr. Tom Goodey.

An hour of first-class variety items is to begin the programme on Tuesday evening, December 28, after which an Arabian Nights transmission, arranged by Mr. Cecil Lewis, will be heard. A short revue by John Hastings Turner will lead off the programme on Wednesday, December 29. It fancifully suggests what a programme from Mars would be like if we were able to relay one! The music is by Mr. Norman O'Neill, who will himself conduct.

Following this will be a broadcast of three songs which will be new to almost all listeners. The Imperial Three Arts Club has arranged a competition for song writers, prizes being offered for unpublished songs which have a wide popular appeal. The selection of the prize-winning song will depend first on the approval of the musical



The Rt. Hon. T. P. O'CONNOR, M.P.

Another in the long line of famous public men who have addressed the radio audience through the London microphone is the venerable 'Father' of the House of Commons, who is to appeal for the Queen's Hospital for Children to London listeners on Sunday evening, December 5, at 8.55.

committee of the Club, and then on the verdict of the public, represented by the audience at a concert on December 28. The three successful songs will be broadcast between 8.50 and 9.0 o'clock. For the next hour listeners will hear a popular concert conducted by Sir Landon Ronald, which will also continue from 10.15 to 11 p.m., after the reading of the second news bulletin. The second portion of this programme will consist entirely of one of the most popular of modern piano Concertos, that by Rachmaninov in C Minor. It will be played by Laffitte. This is a very grateful work with broad, sweeping tunes and rich orchestral colouring. It has been broadcast on many occasions, but is always welcome.

A feature of Thursday's transmission will be a Wessex programme, relayed from Bournemouth. This has been arranged in conjunction with Mr. Thomas Hardy, O.M., and will be introduced by Mrs. Hardy. The principal item will be a one-act play entitled *The Three Wayfarers*, dramatized by Mr. Hardy from his story, 'The Three Strangers,' which is to be presented by the Hardy Players. There will also be country songs and country dances and carols, all taken from the Old Choir Books of the Mellstock Choir, which are in possession of Mr. Hardy.

A few weeks ago a programme of the lighter type called 'Cabaret Calling' was broadcast. So much was it appreciated that it has been decided to give a similar programme, and this will be heard after the Wessex programme. Some of the artists who took part in 'Cabaret Calling' have been engaged.

New Year's Eve will, of course, be an important occasion. Opportunity will be taken to repeat some of the outstanding broadcast successes of the year, which will be done under the title of 'Reminiscences of 1926.' Among the items that listeners will look forward to will be music from the opera, *The Sacred City of Kitesh*. Two hours will be devoted to this programme, before some of the staff get busy with their ideas of how 'goodbye' should be bid to the Old Year, and a welcome accorded to the New. This programme is being compiled by Captain P. P. Eckersley, the Chief Engineer, who will go back in imagination to the earliest days of broadcasting in this country. He will endeavour to show by imitation something of what the first attempts were like to broadcast single items from the old Marconi Station at Chelmsford in 1919, from when there was a break in radio activities until more serious experiments were carried out in 1921 by Captain Eckersley at Writtle, in Essex. An effort is to be made to repeat as far as possible one of the first programmes done from the London Station, then housed at Marconi House, following which Captain Eckersley will show the development of broadcasting and give some reproductions of great occasions in the short but important history of radio.

While the Old Year has still fifteen minutes to run, yet another change in the programmes will be made. This will take the form of a service, during which hymns will be sung and an address given by the Rev. Dr. Archibald Fleming, of St. Columba's Church, Pont Street, London. The approach of midnight will be indicated by the tolling of a muffled bell, and the Old Year will pass out to the striking of Big Ben. New Year's greetings to all listeners will follow, after which dance music, relayed from the Royal Albert Hall Ball, will continue until 2 a.m.

The afternoon programme on Saturday, Jan. 1, will take the form of a concert by the Kuehler Hall Band, following which will be an hour's dance music between 6 and 7 p.m. Although final details have not yet been arranged, it is hoped to broadcast a musical comedy as the main part of the evening programme, and at 9.15 there is to be a relay of folk dancing and singing from the Royal Albert Hall, where the English Folk Dance Society is holding a festival performance.

The 9.45 p.m. recital throughout the week will consist of Chopin's four Ballades, played by the brilliant pianist, Solomon, who has performed for listeners many times from the London Studio. Chopin's Ballades are the most famous examples of the 'Ballad' as applied to instrumental music. The works themselves stand out for their originality, their poesy, their rich harmonies, and their exploitation of almost all the possibilities of the keyboard. They are included in the repertoires of great pianists all over the world. There is not an amateur who has not at some time tried to play them. Solomon was born in 1903 in London. As a boy of eight he created a sensation by playing the *Tchaikovsky Concerto* (notoriously difficult for the most mature pianists) with the Queen's Hall Orchestra under Muller-Reuter. In 1916 a committee, headed by Percy Colson, provided funds to complete his education, and he then studied with Rumschisky, Cortot, Lazare-Levy, and Dupré, resuming concerts in London at the Wigmore Hall in 1921.

News From the Provinces.

BIRMINGHAM.

A SERVICE of particular interest will be broadcast on Sunday, December 12, at eight o'clock, when listeners will have an opportunity of joining in the reopening service of the Parish Church, Yardley. The earliest records show that the building dates from the thirteenth century and was added to and extended during the fourteenth and fifteenth centuries, taking the place of a yet older centre of worship situated in a clearing in what was then called the Forest of Arden. It is one of the ancient parish churches of which English people are justly proud, full, as it is, of historic interest for all those who appreciate and love to visit those ancient and venerable monuments of an historic past. In November, 1925, the ravages of the death watch beetle in the roof timbers necessitated a temporary closing, since when the church has been entirely re-roofed. The address at the broadcast service will be given by the Vicar, the Rev. Canon E. L. Cochrane.

Daventry is broadcasting Birmingham's Welsh programme on Monday, December 13. Among the orchestral items are works by Walford Davies and Edward German, the soloists being Mr. Owen Bryngwyn (baritone) and Miss Myfanwy Bryngwyn in recitals.

Wednesday, December 15, will witness the first performance of several works by G. O'Connor Morris and Alexis Gunning, who will in each case conduct their own works.

Among the programmes of a lighter nature are a musical comedy evening on Friday, December 17, a visit from Miss Grace Ivell and Miss Vivian Worth two days later, and on Saturday a performance of the pantomime *Cinderella*.

The first of two travel talks by Captain W. R. G. Browne, late of the Indian Army, will be given on Tuesday, December 14. The next talk, under the title of 'Off to India,' will be given a fortnight later.

PLYMOUTH.

SOME excellent community singing will be provided by the Durston Vocal Quartet in a Christmas programme to be relayed from the Plymouth Guildhall on Friday, December 17. There will also be items by the Samuel Coleridge-Taylor Choral Society, conducted by Mr. Douglas Durston, who, with Mr. George East (solo violin) will, in the course of the programme, give the first performance in Plymouth of Coleridge-Taylor's *Sonata for Violin and Piano-forte in D Minor, Op. 28*.

Several local artists who will be heard from Plymouth: Miss Mona Borden (contralto), Monday, December 13; Mr. Tom Maynard (tenor), a native of Cornwall and a member of the Carl Rosa Opera Company, Thursday, December 16; Mr. Harry Kingdon (entertainer), Saturday, December 18, all of whom will appear at six o'clock.

HULL.

THE local concert on Wednesday, December 15, will include a number of solos and duets by Mr. Herbert Thorpe and Mr. Harry Brindle, two groups of songs by the last-mentioned artist being taken from operas.

The first of a new series of Nature talks will be given by the Rev. J. C. G. Cumming on Thursday, December 16. Another interesting talk on Friday, December 17, will be given by Mr. C. B. Newton, Water Engineer to the Hull Corporation.

MANCHESTER.

THE committee of the Wireless for the Blind Fund will meet in the near future at the Town Hall to discuss further questions relating to the administration of the fund, which now totals nearly £700. Large numbers of blind people have applied for sets, and it is hoped that the scheme will be in active operation within the next few weeks. A good deal of work, however, remains to be done, and contributions to the fund are still urgently required. It is noteworthy that nearly £50 was raised by the performances of the Station Repertory Company at the recent Manchester Wireless Exhibition.

There is evidence of increasing interest in Manchester's series of longer Lancashire plays. This was shown in the big demand for the illustrated booklet on *The Partners*, published by the station, which very soon exhausted the complete edition of 10,000 copies. These orders were not confined to Lancashire, but came from all parts of England and Scotland, as well as from the Continent. The next play in the Lancashire series will take place in the last week of December or early in January.

Music lovers will make a note of the fact that an attractive symphony concert will be broadcast on Sunday afternoon, December 12. On this occasion, the augmented Station Orchestra, which is mainly composed of members of the Hall's Orchestra, will be supported by Mr. Walter Glynn (tenor) and Mr. Gordon Bryan, whose name is familiar to listeners for his pianoforte interpretations. The programme will conclude with the *Symphony No. 6*, by Tchaikovsky, generally known as *The Pathétique*.

An amusing variety programme has been arranged for Saturday night, December 18, when, in addition to the Frisco Five Dance Band, listeners will hear Mr. Charles Wreford (West Country dialect entertainer), Miss Bella Redford (mezzo-soprano), Mr. David Milner (banjoist), and Harley and Barker (syncopated entertainers at the piano).

SWANSEA.

THE second birthday of the Swansea Station will be marked by a special programme on Wednesday, December 15. The artists taking part are Miss Florence Oldham and Mr. Tommy Handley, both well known to listeners; Miss Margaret Wilkinson (soprano), who has broadcast on previous occasions from the Cardiff and Swansea studios, and Mr. Idris Daniels, a local baritone, who scored a distinct success in the National Eisteddfod at Swansea last August.

LIVERPOOL.

XMAS CRACKERS—a seasonable revue—will be broadcast at 10.15 p.m. on Wednesday, December 22. Most of the sketches are by Ronald Jeans, and the cast will include Miss Doris Gambell, Miss Jean McGregor, Pursall and Stanbury, and the Radio Players.

Each of us has his own Christmas, and the festival inspires many different kinds of rejoicing. Our programme on Wednesday, December 22, will illustrate the two main aspects of Christmas, when it will present in terms of music the devotional and the festive spirit that Christmas inspires. The Spiritual Christmas will be illustrated by some old carols, and will include the charming *Ave Maria*, by Arcadelt, the fifteenth century composer, while the Festive Christmas will follow as a merry contrast. To interpret these two aspects of Christmas there will be the Station Orchestra and two favourite vocalists—Miss Doris Gambell (soprano) and Mr. Walton Pritchard (baritone).

BOURNEMOUTH.

THE proposal to establish a University for Wessex has aroused great enthusiasm throughout Hampshire, Dorset, and Wiltshire. It has been decided that the new University is to have its headquarters in Southampton, being centred round the present University College, and that, in all probability, certain faculties and schools will be located in Bournemouth and other important towns in the area. The scheme is to be discussed by Sir Mark Hunter, who is the organizer of the Wessex University Appeal, in a talk he is to broadcast on Friday, December 17. Sir Mark Hunter, who has had a distinguished career as an educationist in the East, has a special gift for bringing new universities into being, for when he was Director of Public Instruction in Burma, he was responsible for the creation of a university in that country.

Arrangements are being made to broadcast, shortly after Christmas, 'A Wessex Programme,' which is being prepared in collaboration with Mr. Thomas Hardy. In view of the interest attaching to such a programme, it will be transmitted also through the London and Daventry stations.

An attractive Saturday evening variety programme is promised for December 18, when items will be provided by Bret Hayden, Marcia Bourne and Partner, Alec Chentrens, the Anglo-French entertainer, and Tom Clare, originator of 'Cohen on the Telephone.'

Many listeners will regret that with her account of 'The Passing of the Great League,' which is to be broadcast on Tuesday, December 14, Mrs. E. Gee Nash brings to a conclusion her series on the Hansa Towns. Mrs. Nash has contrived to compress into these talks a really astonishing volume of information, all of the most fascinating kind.

CARDIFF.

PLAYS are particularly popular with Welsh listeners, as is shown by the heavy post-bag after every transmission of that kind. On Sunday, December 19, *The Bishop's Candlesticks* will be given. This is an adaptation by Norman McKinnel of a section of *Les Misérables*. It contains remarkable characterizations and tense dramatic moments, and is at the same time a powerful, moving sermon. Later, a radio version of Harold Terry's *General Post*, a war-time play which was successfully produced at the Haymarket Theatre in 1917, will be presented.

An interesting and varied programme entitled 'Lights o' London,' will be broadcast on Thursday, December 30. It is built round Ketelbey's Cockney Suite, Herbert Oliver's charming Songs of Old London, and Albert Chevalier's rollicking ditties. There will also be a short comedy sketch.

Elgar's *Light of Life* will be broadcast on Sunday afternoon, December 19. This work, first performed at the Worcester Festival of 1896, deals with the Gospel story of the 'man who was blind from his birth.' The artists will be Miss Dorothy Silk, Miss Edith Furnedge, Mr. Tom Pickering, and Mr. Stuart Robertson. Miss Silk will also sing Christmas arias by Bach.

On the same evening, listeners will hear the *Daily Express* Community Singing Concert from the Empire Theatre. Several famous artists will sing, and one of the features will be the rendering of the hymns for which Welsh singers are renowned.



SOME OF THE TEACHERS WHO THROUGH RADIO ARE SPREADING A KNOWLEDGE OF FOREIGN LANGUAGES AND LITERATURE. Mr. W. F. Bletcher (Spanish), Manchester; Mme. de Walmont (French), London; M. E. M. Stéphan (French), London; Mlle. Ida Parat (French), Edinburgh; and M. René Thibault (French), Birmingham.

Learning Languages By Wireless.

NOW and again we come across a man who claims to have the mastery of ten or fifteen languages, and we look upon him with awe and assume that he is either a genius or else in some miraculous way a born linguist.

Being something of a linguist myself, I know that there is nothing exceptionally clever in being able to speak several languages; any average man or woman can acquire this ability if only he or she knows how to set about it.

Everyone, of course, knows his mother tongue. From early childhood one hears sounds that by repetition become familiar and are associated with various objects and actions. Grammar comes later when one has already gained a working knowledge of the language, and when one can draw on practical experience in order to appreciate the numerous rules and exceptions. The next stage is extensive reading and writing, which put a finishing touch on our ability to express our ideas clearly and correctly.

The Best Way to Learn.

That is the normal way of studying a language, but it is seldom the method adopted in our schools. The ordinary school methods are too leisurely, too tedious to be of much use to anyone who is looking for quick results. An adult has no time to waste in useless exercises, designed mainly for children.

The best way of studying a language is to go to the country where it is spoken and study it on the spot. It takes about three months' residence amongst the natives to get used to the sounds of foreign speech; after that one's ear begins to distinguish separate words. During that period the student has already acquired, thanks to sheer necessity, an extensive vocabulary.

After six months the student opens his mouth

and begins to talk in a broken language. Extensive reading soon corrects that. As one reads, whole sentences become crystallized in one's mind and trip merrily off the tongue. It is now safe to start studying the grammar of the language. Grammar by itself has no meaning unless one knows something of the language. Studying grammar in the abstract is, in my view, sheer waste of time.

A year's residence in a foreign country, combined with reading and study, is usually long enough to obtain a fluency in the language. But here is a word of warning: do not omit to study the idioms of the language. A native can always recognize a foreigner, even if his pronunciation is faultless, because a foreigner, *as a rule*, is so very grammatical.

Thus it may be seen that the mastery of a foreign language is a fairly simple matter; first get used to the sounds, then read as much as you can. After three months you will begin to understand the language. After six months study the grammar. Read and write every day and do not be ashamed of talking.

But, alas! all of us cannot adopt the ideal method of studying languages. There is the question of time and there is the question of funds.

With the advent of broadcasting and the coming into existence of numerous foreign stations, the study of foreign languages has been greatly simplified, and the necessity of a sojourn in a foreign country has very largely disappeared. All that is wanted nowadays is a good receiving set, a couple of text-books, a dictionary, and plenty of books to read.

But in the meantime let us see how one can study languages by wireless. Let us take French as an example.

As I have said already, the first step is to get

used to foreign sounds. This can be done by listening to French broadcasting stations whenever there is a Talk going on, as there is nearly every night. Recently it was announced that several French Universities are planning to broadcast a series of lectures. This will, of course, help the student a great deal. Then that admirable contemporary of *The Radio Times*, *World Radio* (the other paper published by the B.B.C.) will prove a valuable aid—first by means of its comprehensive programmes of foreign stations; secondly by publishing some of the French, German, and Spanish talks that are broadcast from British stations; thirdly by giving advice in its correspondence columns; and fourthly by placing native lecturers at the disposal of students' circles.

The Three Key Languages.

Student listeners in any locality might profitably come together and form language circles where they could practise their conversation and where B.B.C. lecturers could assist them from time to time.

All this must, of course, be supplemented by reading and studies at home. French is a particularly good language to study. It serves as a key-language to Spanish, Portuguese, and Italian. These four languages are very similar, as they have common Latin roots. If you know something of Latin, all the better.

Similarly, German will give you a key to Dutch, Flemish, Danish, Norwegian, and Swedish. Russian will give you the key to Slavonic languages such as Polish, Servian, Bulgarian, and Czech.

Here, then, is the secret of how to know fifteen languages: study the three key languages and the rest is easy. And remember broadcasting can help you far along the road.

R. J.



TEACHERS OF FRENCH AND SPANISH TO HOSTS OF EAGER STUDENTS.

M. Albert le Grip (French), Glasgow; M. M. Schalit (French), Dundee; Mlle. Heritier (French), Belfast; Mme. Zulma Lynel (French), Plymouth; M. A. Briaux (French), Plymouth; and Senor Duarte (Spanish), Liverpool.

The Children's Corner

The Middle Way.

THERE is an old Latin tag which tells us that 'the middle way is the safest.' This is particularly true of the Children's Hour; it would, indeed, be hard to find anything to which the proverb could more justly be applied. Here are extracts from two letters which illustrate the truth of that statement:—

Uncle X. quite frequently gives away the Wicked Uncle's adventures after they have been enacted, and breaks other bubbles of the imagination in similar ways, which I have found upset younger listeners quite a lot. Uncle X. should remember that girls and boys of early ages imagine, in all sincerity, that the amusing exploits of the Wicked Uncle are quite real and unpremeditated.

Uncle X. does remember. If he were in danger of forgetting, this sort of letter would remind him:—

I should like to hear again the adventure of the Wicked Uncle's 'Picnic,' which was almost real. My daughter had brought a little girl in to listen, and during 'the picnic' she began to look very troubled. When the wasps began to sting, she suddenly burst out: 'It isn't fair at all! It's always the Wicked Uncle who gets hurt! If I saw anyone being stung I shouldn't stand and laugh!' I said, 'It's only a pretend game,' but she said it wasn't. 'He could never cry like that if it was! I've been stung, so I know!' I was so glad to hear you say at the close that there wasn't a single real wasp in it, and that it was all 'pretend.' She went home quite happy.

Most people must know (and probably love) the story of Jim, 'who ran away from his nurse and was eaten by a lion.' It comes, of course, in Mr. Hilaire Belloc's 'Cautionary Tales for Children,' and it seems hard to believe that anybody would take those delightfully humorous poems seriously. But they do! The last time 'Jim' was broadcast in the London Children's Hour there came next morning a letter from an agitated father saying that it had thoroughly scared his small son, and given him a sleepless night.

We do happen to know some children take things very seriously indeed, and it is for that reason that when there are goblins or pretended disasters, or any suggestions whatever that might cause fear or distress in an imaginative child, we broadcast the item first (which does not spoil the supposed reality of it) and then correct any false ideas about it all having actually happened (which allows the listeners to 'go home,' or go to bed, 'quite happy').

That's one example of the middle way, and of the dangers which lie on either side of it. Here is another case, though there is not room to quote the actual wording of letters.

A teacher writes in great distress, pointing out that it is exceedingly wrong of us to include in Children's Hour programmes syncopated dance music of the sort that is so popular just now. She says that by doing so we are undoing the work of hundreds of teachers all over the country who are trying to improve the musical taste of their pupils.

That is about the last thing that those who plan and supervise Children's Hours want to do. The great test they use in deciding whether to include certain things in the programmes is: 'Can this hurt the children who will hear it? If so, out it goes!'

A little dance music of the syncopated sort has been in the past included because letters from children frequently asked for it, and practically all the other music was of an entirely different kind. In a case like this, it is very hard indeed to know what to do.

Exactly the same kind of thing is true of the 'informality' that at present forms the background of Children's Hour programmes. There are lots of people who love it and would like much more of it. There are also some who dislike it

intensely. And every listener, whichever side he is on in any of these matters, is as much entitled to hold his opinion, and to express it, as any other listener.

You cannot deal with Children's Hour correspondence, or handle the problems the Children's Hour programmes present, for very long, without discovering that 'what is one man's meat is another man's poison.' If both men have to be fed at the same time, and the same dish has to satisfy them both, and a meal has to be provided every day, and you have to plan it and cook it and serve it, you soon find out that the job is not one that can be described as 'soft.' All you can do is to find the middle way and hope that safety lies along it.

Because there are such great difficulties in connection with the Children's Hour, and so many different sorts of people to please, a Children's Hour Programme Board is being formed to help to decide how the present programmes can be improved, both in regard to the items themselves and the way they are broadcast. The various people who make up the Board represent a good deal of experience and knowledge, and they will consider the whole question very carefully. What we are all after, of course—in this matter as in others—is better service and the greater pleasure of our listeners.

Father Christmas at Manchester.

On Christmas Day, Manchester Children's Hour will be broadcast from a ward at the Manchester Children's Hospital, Pendlebury. 'Father Christmas' will take charge of the proceedings and though, of course, the Aunts and Uncles will be heard by their wide circle of small friends, at the same time the children of the hospital will be the guests of honour. Let us hope that, by some magic, Bob Cratchett and Tiny Tim will come clattering down the ward, intoxicating all hearts with the spirit of goodwill. Adults must listen and catch that ecstatic spirit of Christmas possessed by the care-free, happy children.

What Do They Mean?

H.A.T.T.A.A.U.O.T.B.S.O.A.T.C.W.T.C.H. How would you like to have all that long string of letters after your name? Mr. Thimblethorpe, of Bournemouth, says that there are 2,200 children who have them. What do you think they mean? They are nothing to do with cross-word puzzles or a competition. No one seems to know anything about it except Mr. Thimblethorpe, and Auntie Jill says it must be 'one of his little jokes.' All we can get out of Mr. Thimblethorpe is that it has something to do with the Fairy League, and that he will give the answer before January 1.

Liverpool's Fairy Play.

On Christmas Eve, at 5.15, a radio fairy play, *Good King Wenceslas*, will be broadcast from Liverpool to London, Daventry, and other stations. This charming little work is from the joint pens of Muriel Levy ('Auntie Muriel') and Edward P. Genn, the well-known writer of children's plays. It is founded, of course, on the old-time Christmas carol. The hero of the fantasy is a young man called 'Billie Boy' who, by sitting on the lid of a 'Jack-in-the-Box' and releasing the spring, is shot up to the clouds, where he alights at the door of the Castle of King Wenceslas. When the fun is at its height, our little mortal suddenly comes back to earth. The play will be presented with incidental music by the Liverpool Children's Orchestra, conducted by Mr. H. J. Dunkerley. This clever combination of young musicians will be remembered for their share in the recent Liverpool broadcast of *The Armada*.

Some New Stories

For London and Daventry Children.

TWO series of stories are coming to an end in the near future—the 'Stories of King Arthur and the Round Table' and 'The Vengeance of Barnaby Tew' (which, as will be seen, was, after all, a vengeance of the best and noblest sort). At the moment, it is not quite certain what stories will follow them. The 'Arthur' series was the result of taking the opinion of a large number of listeners (by post-card voting), and it is quite likely that we shall go on to the book which won the next highest number of votes on the list. The new series will be read by Mr. R. F. Palmer, as the 'Ivanhoe,' 'Robin Hood,' and 'Arthur' stories have been. Mr. E. Le Breton Martin, who 'created' 'Barnaby Tew,' is busy planning another set of six stories to take the place of those which are just finishing.

On Monday, December 6, in addition to songs by Mr. R. F. Palmer and piano solos by Miss Cecil Dixon, there will be a story called 'Swopp' by Mrs. Mabel Marlowe, and the tale of 'How Sir Tristram Became a Knight of the Round Table.'

New Artists.

On Tuesday, December 7, the Wireless Chorus will sing songs (under the direction of Mr. Stanford Robinson). There will also be some amusing verse (written by Miss Eleanor Farjeon) on the subject of 'Professions.' Mr. E. Le Breton Martin will also tell the story of 'The Pirates' Hoard.'

The programme for Wednesday, December 8, brings several fresh artists to the Studio.

One of these is Mr. Hugh Gee, who will tell one of his own tales—and an amusing one, too—called 'The Sad Story of Grandfather Clock.' There will also be a Nature Story—'The Heron and the Eel,' from 'Strange Adventures in Dicky-bird Land,' by Richard Kearton, whose studies and writings in connection with bird-life are very well known indeed. The music on this day will be provided by the Arran Trio.

On Thursday, December 9, we are to hear three popular artists. The first is Miss Beatrice Snell, who will play piano solos. The second is Mr. J. C. Stobart, who will tell another of his own 'Jonathan' stories. Last, but not least, there will be Mr. Leslie Mainland, who will talk about 'Zoo Insects.'

A Programme by Children.

On Friday, December 10, the programme will once more be given by children. Six capable young artists have been selected, and they will broadcast piano solos, violoncello solos, songs and recitations. Their names are Sydney Lockerman, Phyllis Lavers, Celia Beach, Heather Strudwick, Iris Balfour and Doris Hancock.

On Saturday, December 11, there will be selections by the Daventry Quartet, and a Competition. It seems to be time for another of our 'missing word' competitions in verse, so that we shall have one of that sort, by way of a change.

The last competition brought nearly 400 answers by the first post on the following day, and, of course, there were many more that trickled in later. Do you think you could beat that number this time?

And what about a final sprint in our Radio Circle Race for a 10,000 membership by Christmas?

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Are You a Number 1 Listener?

By Sebastian H. Brown.

THE many letters that have come to me as a result of my recent broadcast Talk on 'Symphony or Fox-trot' seem to be of three sorts. First, a few delightful ones from people who really did see what I was driving at; next, a number of equally interesting ones from people who had been set thinking along somewhat new lines, and, last, but certainly not least, a quantity of which the writer of only one is candid enough to begin: 'Sirs,—I would like to air my views on the vexed question,' etc. If only some of this last class would make sure of their facts, or would even listen attentively to the broadcast before writing, it would give the B.B.C. a much better chance of finding out the real views of their listeners. Anyway, thank you all very much for writing.

The point that I was trying to emphasize in my Talk was that besides the accepted 'absolute' standard of good and bad in music, which is a matter for experts alone, a standard which certainly places the symphony higher than the fox-trot, there is another aspect which is concerned with the actual good and harm that music does to each individual listener.

I described three distinct functions of listening which are present in all of us to some extent. They are, roughly speaking, (1) the appreciation of the design that exists in all music and in the emotional and physical reactions to it; (2) the emotional reactions induced directly by the music; and (3) the physical reactions induced directly by the music.

These three were typified by three imaginary listeners, referred to respectively as No. 1 Listener, No. 2 Listener and No. 3 Listener, and my object was to show the relative merits of these three ways of listening—how a No. 1 derives benefit from appreciating or criticizing any sort of music, while a No. 2 or a No. 3 gets no lasting good from music, and may even be harmed by listening to that which he finds distasteful.

From what I can see, it seems as though most people look upon music merely as a stimulus for emotional feelings of a not very edifying nature, as one writer says: '... most people prefer ... just the beautiful, haunting airs. For this music soothes ...' etc. To me, this seems like an insult to a noble art. If only people would listen in the No. 1 way, thinking of music as a *design*, they would be able to appreciate a much wider range of music, even beyond what one writer calls 'Those awful evenings from Chelsea.' We should then automatically get rid of all the rubbish that there is going about, and start getting symphonies and fox-trots and everything else into their true relationships.

As another writer, clearly a No. 1 Listener, says: 'I have often thought that the music of modern dances, at its best, is a revolt from slash of the sentimental-song type, and a reversion to the clarity, the clean-cut outlines, of the days of Haydn and Mozart.' But we shall not, I believe, get this change with the present generation. It is as hard for a No. 2 Listener to turn into a No. 1 as it is for an opium taker to give up drugs.

NOTICE TO READERS.

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

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 8d.; Twelve Months (British), 13s. 6d.

Listeners' Letters.

A Letter of Thanks.

WE all want to thank the many, many listeners to the recent broadcast appeal that was made on behalf of the Winter Distress League for their wonderful generosity and kindness to us. They have sent us several thousand garments and over £800 in money. This is a most encouraging result, and one for which we are all deeply grateful. We want to thank *The Radio Times*, too, for the prominence it gave in its columns to the announcement of the appeal. This was most helpful.

What has touched us all very much is the number of small amounts sent by people to whom the gift must obviously have meant great self-sacrifice. Everyone who contributed will like to hear that we have at once put some men into work, so that their help has brought relief to homes where it was terribly needed.—ETHEL M. WOOD, Chairman of Executive Committee, Winter Distress League, 23, Bedford Row, London, W.C.

A Good Use for Spare Headphones.

MAY I beg the hospitality of your columns to tell your readers that headphones are very badly needed at Papworth Sanatorium? This was the first institution in the country to install wireless for the general use of its patients and the installation has been an absolute godsend to the patients. Most of the original headphones are now worn out and many replacements and extensions are necessary. If any of your readers happen to have a pair that they can spare—or if they will subscribe the price of a pair—and will send such gifts to the Matron, Papworth Hall, Cambridge, they will earn warm gratitude from some bed-fast patient by turning his or her weary hours into seasons of delight. In advance, I sincerely thank every kind friend who responds to this appeal.—ALFRED H. ANOUS, Director of Papworth First National Appeal, 10, Adelphi Terrace, London, W.C.2.

Wanted: A Tuning Note.

Most wireless amateurs have, fortunately for broadcasting, lost the distance—and strength—manias and are turning their attention to quality of reproduction. It is in the power of the B.B.C. greatly to assist such amateurs by arranging for somebody at certain stated times to go to the piano and send out notes of uniform strength. Listeners would then be able to find out the limitations of their sets and it would settle many arguments, correct many fallacies, and probably relieve the B.B.C. of much undeserved blame for bad music. It is, of course, very difficult to carry out reliable tests with ordinary music of which the pitch and strength is constantly on the change.—A. W. GRUNDY, Chestnut Walk, Worcester.

[Experiments are at present being made by the B.B.C. with a new form of tuning-note which, if adopted, will probably serve the purpose to which our correspondent refers.—EDITOR, *The Radio Times*.]

Talks in German.

HUNDREDS of students would welcome a weekly or fortnightly German talk. I do hope the B.B.C. will try to arrange this.—SCHOOLMASTER, Forest Hall, Northumberland.

As a student I should greatly appreciate the inclusion of talks in German in the B.B.C. programmes, just as I appreciate the excellent talks in French given by M. Stéphan.—J. W., Stratford-on-Avon.

FROM a commercial point of view German is second only to Spanish, as it will take you through the whole of Central Europe and is more than useful in Scandinavia and the Baltic countries, to say nothing of Russia and Poland. If not so useful as French for the Arts, except possibly for music, German is of very much greater use than

French for business purposes.—J. F. P., London, S.W.

[In view of the many requests for German talks that have been received, it is planned to include a series in the programmes as soon as the B.B.C.'s present commitments render it possible.—EDITOR, *The Radio Times*.]

The World's Biggest Organ.

I WAS surprised to hear the London Announcer the other evening say that the Liverpool Cathedral organ is the largest in the world. This is not correct, though it is the largest in this country. I have before me copies of the *Organ* (Nos. 10 and 12, Vol. 3), giving the complete specifications of the world's largest organ, viz., the organ in the Wanamaker Store, Philadelphia, U.S.A., and of the Liverpool Cathedral organ. These are the figures:—

Wanamaker Organ.	L'pool Cathedral Organ.	
Five Manuals CC to C	51 notes	51 notes
Pedals C0C to G	32 notes	32 notes
Speaking Stops	227	168
Complets	34	48
Gongs	40 notes	49 notes
Major Chimes	22 notes	
Minor Chimes and Piano	20 and 73	
Harp (plucked strings)	37	
Total No. speaking pipes	17,954	10,690
Percussion sounds	192	
Combination pistons	102	Combination pedals and pistons 114
Other accessories	130	

Perhaps this information will be of interest to your readers.—R. REID JONES, Oak Leigh, The Brook, Liverpool.

Scotland, Ireland and Wales Calling.

AS I am of Scottish nationality, an opportunity to hear an All-Scottish Programme through Daventry would bring back memories of the days when I was able to enjoy the good old Scots songs. If this request could be granted it would, I am sure, be the means of gladdening the hearts of countless Scottish people now resident in this country.—S. M. A. (Mansfield).

WOULD it be too much for an exile from Erin to ask the London Station to give us an Irish evening soon? I imagine that there are many thousands of listeners who, like myself, are pining for the sound of Irish songs and music.—R. M. H. (Eastbourne).

NORTH WALES listeners depend on Daventry for their programmes. Such a large area having no broadcasting station of its own should, as an act of elementary fairness, have more than one hour's programme a month. One hour a week would only be meeting the demand in a very limited and modest way.—H. JENKINS, Walliaw Avenue, Holyhead.

What Orkney Hears.

HERE, in Orkney, the majority of listeners rely on Daventry, as our nearest station, Aberdeen, is hopeless at certain times owing to the interference from Wick commercial station, which usually seems to have a bunch of messages to send out at news time. On several occasions lately when I have found Daventry indistinct, I have been compelled to listen to Continental stations, some of which are coming in very strong and clear nowadays, especially Frankfurt, Hamburg and one who announces 'Hello Bracha,' the name of which station I would like to know.—EDWARD H. CLEMENTS, Sandybank, Stronsay, Orkney.

[This station is probably Prague, in Czechoslovakia, the call-sign of which is 'Hello Praha.' For any further details we would refer our correspondent to *World Radio*, which makes a special service of answering such queries as this. Every week it prints a coupon on which enquiries can be written and sent in.—EDITOR, *The Radio Times*.]

PROGRAMMES FOR SUNDAY (December 5)

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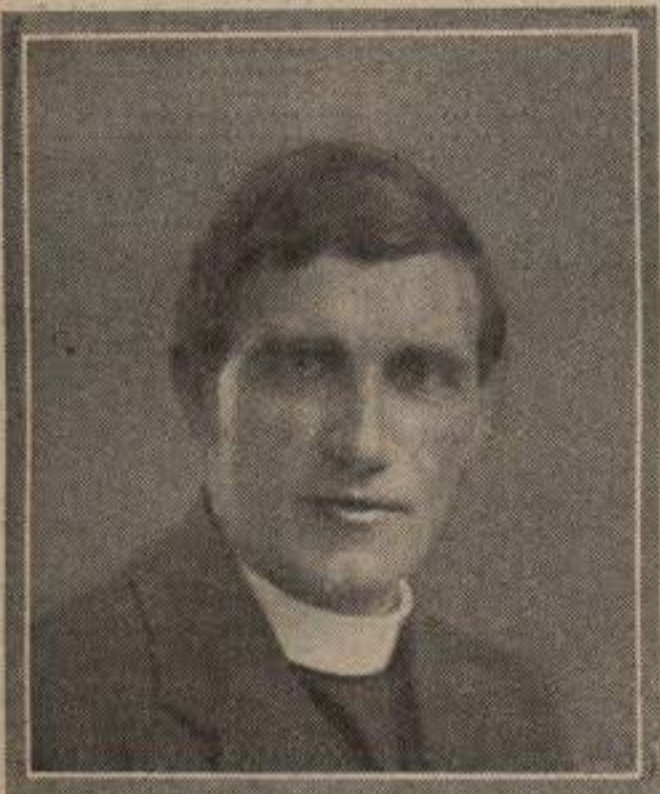
3.30 POPULAR CLASSICS

Alice Moxon (Soprano)
Leslie England (Pianoforte)
The Wireless Symphony Orchestra, conducted by John Ansell

ORCHESTRA

Overture, 'The Magic Flute' Mozart
Allegretto and Scherzo from Symphony in A Major, No. 7 Beethoven

MOZART'S last Opera, *The Magic Flute*, has one of the strangest plots possible, and one of the most delightful scores. It conforms to the popular theatrical taste of the time (the end of the 18th century), combining the fantastic, the exotic and the comic. Most important of all its ingredients, however, is Free-



The Rev. CRYWS WILLIAMS,

who is District Secretary for South Wales of the British and Foreign Bible Society, will tell the romantic story of the foundation of the Society in an address from London this afternoon at 5.45.

masonry, which was arousing great enthusiasm at that time, and which supplies the serious foundation underlying the Opera's fanciful plot. Both librettist and Composer were Freemasons.

There is much elaborate ceremonial in the Opera, and we hear suggestions of this in the impressive Introduction to the Overture. Apart from this, the Overture bowls along happily in 'fugal' style, one instrument after another taking up a lively tune. There is just one interruption, when some solemn chords recall the ceremonial side of the work.

WHEN the Englishman wishes to help a worthy cause he gets up a public dinner or a public concert. Thus he can promise his supporters a present pleasure to themselves with a later benefit to others: they are to dine handsomely that the poor may be fed, or to enjoy the encouragement of good music that assistance may be secured for those who need it. And as it is in this country to-day, so it is in other countries, and so it has been in other times. Beethoven's immortal Seventh Symphony had its first performance in such circumstances—at a concert given in Vienna in 1813 for the benefit of soldiers wounded in the battle of Hanau (where Napoleon defeated the Austrians and Bavarians).

SECOND MOVEMENT. (*Allegretto*—At a moderate, cheerful pace.) The First Main Tune, in a minor key, is solemn and touching. It is not difficult to imagine how the thoughts of the audience at the first performance turned to the wounded and to those bereaved. A consoling major melody soon enters, and with alternations of sorrow and hope the Movement proceeds.

THIRD MOVEMENT. (*Presto*—Very Quick.) Every thought of sadness is wafted away in a trice. The reaction is violent but delightful. The Movement is a Scherzo with a contrasting Trio, arranged Scherzo-Trio-Scherzo-Trio-Scherzo. The Wind instruments' tune in the Trio is a pilgrim's hymn in common use in Lower Austria in Beethoven's day, and perhaps still known there.

Alice Moxon (with Orchestra)
Ah! Lo So (The Magic Flute) Mozart

4.45 ORCHESTRA

Ballet Music from 'Rosamunde' Schubert

4.25 LESLIE ENGLAND

Intermezzo in A Major Brahms
Ballad in G Minor Brahms
Study in D Flat Liszt
12th Hungarian Rhapsody Liszt

4.45 ORCHESTRA

Air on the G String Bach
Minuet for Strings Boccherini

Alice Moxon

To Music Schubert
The Nut Tree Schumann

5.0 ORCHESTRA

Movement from 'The Nutcracker' Suite
Tchaikovsky

5.15 'THE LOTOS-EATERS'

The Choric Song by Alfred Lord TENNYSON
Set to Music for Soprano Solo, Chorus and Orchestra, by C. HUBERT PARRY

Alice Moxon, The Wireless Symphony Orchestra, and The Wireless Chorus, conducted by Stanford Robinson

ULYSSES in his wanderings came to a certain district in which the lotos tree grew abundantly. The drooping sweetness of its fruit so worked upon his companions that they lost the desire to return home, and wanted nothing but to enjoy the delicious languor that they thus experienced.

Tennyson, in this 'Choric Song,' gives beautiful expression to their feeling, and describes the lovely scenes upon which they gazed. There are eight sections in the Song (lines from which are often quoted).

I. It opens in three-part chorus, with

There is sweet music here that softer falls
Than petals from blown roses on the grass . . .
Music that gentler on the spirit lies
Than tir'd eyelids upon tir'd eyes . . .

II.

Why are we weigh'd upon with heaviness,
And utterly consum'd with sharp distress,
While all things else have rest from weariness?

Here a fourth part (the Bass) is added to the Chorus, and the music, with a change of key, becomes more animated.

III. This opens with a Soprano Solo, at the words

Lo! in the middle of the wood,
The folded leaf is woo'd from out the bud
With winds upon the branch . . .

IV.

Hateful is the dark-blue sky,
Vaulted o'er the dark-blue sea.
Death is the end of life; ah, why
Should life all labour be?
Let us alone . . .

The Chorus, in more agitated mood, declaims thus; then the music becomes calmer, and we pass to

V. Soprano Solo

How sweet it were, hearing the downward stream
With half-shut eyes ever to seem
Falling asleep in a half-dream.

VI. Men's voices only

Dear is the memory of our wedded lives . . .
but all hath suffer'd change,
For surely now our household hearths are
cold . . .
Let what is broken so remain.

VII. Soprano Solo

But, propt on beds of amaranth and moly,
How sweet (while warm airs lull us, blowing
lowly) . . .
To watch the long bright river drawing slowly
His waters from the purple hill . . .

VIII. Chorus

The Lotos blooms below the barren peak
We have had enough of action . . .
Let us swear an oath . . .
In the hollow Lotos-land to live and lie reclined
On the hills like gods together, careless of
mankind . . .



The Very Rev. Canon T. CAREY,

Rector of the Church of Our Lady of Victories, Kensington, is the preacher in the evening service at this church, which will be broadcast from the London Station at 8.0.

Surely, surely, slumber is more sweet than toil,
the shore
Than labour in the deep mid-ocean, wind and
wave and oar;
Oh rest ye, brother mariners, we will not
wander more.

5.45-6.0 The Rev. W. CRYWS WILLIAMS: 'The Diamond Jubilee of Mary Jones.'

8.0 MUSICAL SERVICE

relayed from the CHURCH OF OUR LADY OF VICTORIES, Kensington

Alma Redemptoris Mater, *Palestrina*—1524-1594
Ave Verum Corpus *Byrd*—1538-1623
Ave Maria *Parsons*—ob. 1570
Scripture Reading, Matthew xi., 2-10
Rorate Coeli (Plain Chant)

Sermon by the Very Rev. Canon THOMAS CAREY,
Canon of Westminster Cathedral and Rector
of Our Lady of Victories, Kensington

Hymn, 'Praise to the Holiest' *Cardinal Newman*
Civitas Sancti Tui *Byrd*—1538-1623
Ave Maria *Verdonck*—1564-1625
Gloria from Five Part Mass .. *Byrd*—1538-1623
Organ Voluntary—1st Movement of Sonata
in D Minor *Rheinberger*
(Mr. JOSEPH WARDLE, Organist and Choirmaster)

8.55 THE WEEK'S GOOD CAUSE: The Queen's Hospital for Children. Appeal by the Rt. Hon. T. P. O'CONNOR, M.P.

THE Queen's Hospital for Children, in Bethnal Green (formerly known as the North-Eastern Hospital for Children) is, like so many

PROGRAMMES FOR SUNDAY (December 5)

other deserving institutions, threatened with a crippling curtailment of its activities owing to lack of funds. Unless it is able to raise £20,000, two wards, containing sixty-two beds, will have to be closed at the end of the present year. In addition to the valuable work that the Hospital does on the spot for the sick children of North-East London, it maintains a seaside branch at Bexhill-on-Sea.

Mr. T. P. O'Connor, who makes the appeal, is the Father of the House of Commons (where he has sat since 1880, and represented the Scotland Division of Liverpool continuously since 1885), and one of the veterans of Fleet Street. Amongst the papers of which he was the founder and first editor are the *Star*, the *Star*, *M.A.P.* and *T. P.'s Weekly*.

The address to which donations should be sent is the Queen's Hospital for Children, Hackney Road, Bethnal Green, E.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 EMILIO COLOMBO AND HIS ORCHESTRA
relayed from the Hotel Victoria

EMILIO COLOMBO is a truly cosmopolitan musician. Born in Italy, he toured with his father's orchestra all over Europe, and it was at St. Petersburg—as it was then—that he met Tchaikovsky, who took a great interest in the beginnings of his musical career. He received his musical education at Brussels, under the great Professor Thomson, and later he won the gold medal of the Royal Conservatoire at Liège. He then toured Europe on his own account, and again found his way to St. Petersburg, where he attained the summit of musical success by being appointed violinist to the Tsar. His first concert was held to celebrate the 300th year of the Romanov Dynasty. But the doom of the Romanovs was even then sealed, and, with his violin as his only possession, Colombo fled before the Revolution, playing his way across Siberia, through Japan—where he played to the Imperial Family—and Canada, to England. Much as Colombo loves playing to English audiences, he has confessed that one of his most moving experiences—being, as it was, a poignant reminder of old days—came when he was invited to play to the King and Queen of Italy when they entertained our own King and Queen at the Italian Embassy; an event of which he possesses a treasured memento—the Cross of the Cavaliere d'Italia.

Marche Grottesque *Sinding*

GLYNDWR JONES (Baritone)

Eri tu che m'acchiavi quell'anima (The Masked Ball) *Verdi*

ORCHESTRA

Selection, 'La Traviata' *Verdi*

EMILIO COLOMBO (Solo Violin)

Midnight Bells *Hernberger, arr. Kreisler*

The Bee *Schubert*

Valse *Chopin, arr. Colombo*

MEGAN THOMAS (Soprano)

Polonaise, 'Io son Titania' (Mignon) .. *Thomas*

ORCHESTRA

The Death of Isolda *Wagner*

Suite of Russian Folk-Songs *arr. Colombo*

MEGAN THOMAS and GLYNDWR JONES

O Lovely Night *Landon Ronald*

ORCHESTRA

Gipsy Airs *Sarasate*

Liebestraume *Liszt*

10.30 EPILOGUE

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

10.30 R.M. TIME SIGNAL, WEATHER FORECAST

3.30-6.0 S.B. from London

8.0 S.B. from London

9.10 Shipping Forecast

9.15-10.30 S.B. from London

5IT **BIRMINGHAM.** 491.8 M.

3.30-5.30 SECOND CONCERT OF BEETHOVEN CENTENARY SERIES

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Egmont'

ESTHER COLEMAN (Contralto)

Nature's Praise of God

In This Sepulchral Darkness (In Questa Tomba)

I Love Thee (Ich liebe dich)

IN *Nature's Praise of God* Beethoven gives fine musical expression to the simple majestic strength of the poem, which speaks of the sea, the earth and sky, of how they tell their origin's wonderful story.

In *this Sepulchral Darkness* is the last of sixty-three settings of a poem, in providing music for which several different composers competed in



EMILIO COLOMBO.

At 9.15 this evening this distinguished musician and his orchestra will be heard by listeners to the London programme.

friendly rivalry. It is the song of the spirit of a man reproaching his lady who neglected him whilst he was alive, and now disturbs his rest by weeping at his grave.

I love thee is gentle and affectionate rather than passionate. The singer thinks how he and his wife, day by day, share all their joys and sorrows.

NIGEL DALLAWAY (Pianoforte) and Orchestra
Second Pianoforte Concerto in B Flat

BEETHOVEN'S earliest appearance on a Vienna platform as a Soloist was when, in 1795, he played for the first time this Concerto. It is called the second, but it was actually written before that which is commonly numbered as the first.

At that time Mozart had only been dead a few years, and Haydn was still alive. It is not,

then, to be wondered at that Beethoven's early works show a good deal of these masters' styles; and in this Concerto especially the influence of Mozart is apparent.

The Concerto is in the usual three Movements.

FIRST MOVEMENT.—We have at the start the regular opening in which the Orchestra shows us the First Main Tune, before the Pianoforte takes it up. Similarly, the Second Main Tune is first heard from the Orchestra (First Violins and Bassoons), to be duly adopted by the Soloist. The working out of this material, and the representation of it practically in its original form, make up the rest of the Movement.

SECOND MOVEMENT.—One theme only is used, recurring, after little contrasting episodes, in various settings, with typical ornamentation of the tune. Happy hints are here and there to be found of the individuality that was already breaking through the screen of Mozart's and Haydn's influence.

LAST MOVEMENT.—A care-free Rondo, in which the Piano has first cut at all three Main Tunes. No gayer wind-up for a light-weight work could be imagined.

ESTHER COLEMAN

Know'st Thou the Land? (Kennst du das Land?)

The Secret (Das Geheimniss)

May Song (Mairied)

Longing (Sehnsucht)

KNOW'ST THOU THE LAND? is a song in three verses, all of which follow the same plan. The first verse, for instance, opens with a meditation on a land where citrons and oranges grow; then, with growing excitement, Mignon expresses her wish to flee thither with her dear one.

ORCHESTRA

Selections from the 'Eleven Vienna Dances'

NIGEL DALLAWAY

The 'Moonlight' Sonata, Op. 27, No. 2

ORCHESTRA

Minuet and Finale from Fourth Symphony

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'God is a Spirit' *Sterndale Bennett*
Hymn, 'Great God, What Do I See and Hear?'
(English Hymnal, No. 4)

Reading

Anthem, 'Far From Their Home' .. *Woodward*

Religious Address by the Rev. R. B. PARSLEY,
of St. Matthias Church

Hymn, 'On Jordan's Bank the Baptist's Cry'
(English Hymnal, No. 9)

8.55 THE WEEK'S GOOD CAUSE: Mrs. A. TAUNTON (Hon. Secretary)—Appeal on behalf of The Birmingham Citizens' Society

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 REQUEST PROGRAMME

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture, 'Ray Blas' *Mendelssohn*
Siegfried Idyll *Wagner*

SYLVA VAN DYCK (Soprano)

Sérénade *Gounod*

Why Should I Stay Lonely? *Saint-Saëns*

Down in the Forest *Landon Ronald*

ORCHESTRA

Intermezzo, 'An Angel's Song' *Sammons*
Dance of the Tumblers (The Snow Maiden)
Rimsky-Korsakov

SYLVA VAN DYCK

Chanson Espagnol *Debussy*

Cherry Ripe *arr. Lehmann*

Chant Indou *Rimsky-Korsakov*

ORCHESTRA

First 'Maid of Arlec' Suite (L'Arlésienne) *Bizet*

Night Song (for Strings only) *Voigt*

PROGRAMMES FOR SUNDAY (December 5)

6BM BOURNEMOUTH. 306.1 M.

3.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: The Royal South Hants and Southampton Hospital—Appeal by C. F. CARR, Member of the Hospital Extension Appeal Committee.

SITUATED in the largest passenger port in the country and serving a district which has a population of over 232,000 persons, the Royal South Hampshire and Southampton Hospital may not unfairly be described as 'Our Busiest Hospital.' Southampton has increased in size very rapidly during the last few years, and, with the development of the big docks scheme, the future growth of the town is likely to proceed at an even more startling rate: hence if the Southampton Hospital is to continue to minister adequately, as it has done for the last eighty-eight years, to the needs of the whole of this vast and ever-increasing population, an immediate extension of its premises is absolutely imperative. A Hospital Extension Fund has been opened, and it is for the generous support of this fund that the present appeal is being made.

9.0 WEATHER FORECAST, NEWS; Local News

9.15 VOCAL TRIOS AND A PIANO CONCERTO

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

'Britannia' Overture Mackenzie

IN 1894, the Royal Academy of Music attained three-score-years-and-ten, and its Principal, Sir Alexander Mackenzie, composed an Overture as a celebration of the event; and as the Academy's President at that time was the 'Sailor Prince,' the Duke of Saxe-Coburg-Gotha, there could be no happier idea than to found the Overture, in part, on British sea tunes. Two of these, the *College Hornpipe* and *Rule, Britannia!* are used, as well as three other tunes of Mackenzie's own invention.

9.25 NEW FOREST VOCAL TRIO

In Absence arr. Percy Fletcher
Dance Durden
Deaf Old Women
A Celtic Lullaby (Irish Air) arr. Hugh S. Robertson

9.35 REGINALD RENISON and Orchestra

Piano Concerto in A Major Mozart

IN 1786 Mozart, then a popular public figure, was giving subscription concerts in Vienna. He must have been very busy, for of one of his concerts, given about that time, his father writes home: 'Wolfgang played an admirable new Concerto which was in the copyist's hands when we arrived yesterday. Your brother had not even time to try over the Rondo.' However, Mozart managed to write and learn a new work for almost every concert. In all he wrote seventeen during his time in Vienna (between 1782 and 1791). This one in A is a cheery, urbane work, in three Movements, the first of which is built on two graceful themes, both given out by the Soloist.

The SECOND MOVEMENT, called *Siciliana*, is after the style of the smoothly-flowing country dance from Sicily, in two-time, each beat being divided into three parts.

The LAST MOVEMENT is a sportive Rondo, the three chief tunes being played respectively by Piano, Flute, and Bassoon and Clarinets.

10.0 TRIO

Negro Spirituals arr. N. Clifford Page
By an' By; Go Down, Moses; Swing Low, Sweet Chariot; Nobody Knows de Trouble I've Seen; Oh, Didn't It Rain!

10.10 ORCHESTRA

Suite, 'Minnehaha' Coleridge-Taylor

10.25 TRIO

Ave Maria Luzzi, arr. Harris

10.30

EPILOGUE

5WA CARDIFF. 353 M.

3.30 A VARIED CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'Morning, Noon, and Night'... Suppé

3.40 JOHN BOOTH (Tenor)

Charming Chloé German
The Caravan
The Song of the Palanquin Bearers } Martin Shaw

3.50 THE LYRIAN SINGERS

Studies in Imitation H. Hughes
After Czerny—There Was a Crooked Man;
After Handel—Doctor Foster; After Couperin—
Simple Simon
Tom the Piper's Son
Humpty Dumpty } H. Hughes



Dr. ADOLPH BRODSKY.

Manchester listeners this afternoon will hear this famous musician and his colleagues, Mr. Alfred Barker (2nd Violin), Miss Helen Rawdon Briggs (Viola), and Mr. Carl Fuchs (Cello), in the Concert of Chamber Music, 3.30-5.30.

4.0 ORCHESTRA

A Musical Snuff Box Liszt
Meditation on Bach's 1st Prelude Gounod

4.10 JOHN BOOTH

In dream's Fleeting G. Oldroyd
JOHN BOOTH and the LYRIAN SINGERS
Hark, Jolly Shepherds (Cycle, 'In Springtime')
Brewer
(With Orchestral Accompaniment)

4.18 ORCHESTRA

Fourth Symphony (in B Flat) Beethoven

HAPPINESS came to Beethoven when, in 1806, he became engaged to the Countess Thérèse of Brunswick. The engagement, alas, came to nothing in the end, but for the time being the Composer was in bliss; and this Symphony, written soon after that happy period began, was surely affected by his joyful feelings, for it is one of the most exhilarating of all the nine Symphonies.

It is in four Movements.

FIRST MOVEMENT. A slow Introduction precedes the lively Movement, whose First Main Tune is heard on Strings and answered by Woodwind. Quickly there comes a lull, but equally quickly the whole Orchestra takes up the First Tune once again, this time ending with violent, insistent chords, 'off the beat.'

Strings are then suddenly left to themselves, and die down to a soft chord. This they hold

while the Second Main Tune is heard, a rustic little phrase in Bassoon, then Oboe, then high up in the Flute, which prolongs the Tune.

This leads into other Tunes—first a boisterous one, then a quiet conversational one in Woodwind. There is still more material, but this is the most important, and rules a delightful piece in which some attractive novelty is for ever cropping up.

SECOND MOVEMENT. This is in strict 'Sonata' form. It opens with a sustained, song-like First Main Tune in Strings. This is repeated by Woodwind, with decoration in Violins and *pizzicato* (plucked) accompaniment in the lower Strings. Afterwards something of a climax is developed by Full Orchestra. When this dies down, the Clarinet gives out the Second Main Tune, another song-like melody. There is a soft string accompaniment. After this there is a very brief development section, followed by a regular recapitulation of the two Main Tunes.

THIRD MOVEMENT. A gay Minuet (with the usual 'Trio' as contrast in the middle) needs no special description. For once, however, Beethoven, after repeating his Minuet, gives both Minuet and Trio again, making a five-section piece.

FOURTH MOVEMENT. A glorious bit of the cheeriest Beethoven, this, woven out of the usual two Main Tunes (First going off at once, and Second entering, after a Full Orchestral climax and a dying down of the excitement, quietly and expressively).

4.35 JOHN BOOTH

Mentra Gwen Old Welsh } arr.
Leezie Lindsay Old Scotch } Somervell
Open the Door Softly Old Irish, arr. Hughes
The King's Hunt is Up Old English, arr. Somervell

4.45 LEONARD BUSFIELD (Solo Violin)

Nocturne in E Flat Chopin, arr. Sarasate

FRANK WHITNALL (Solo Cello)

Lament (Celtic Suite) Foulds

ORCHESTRA

Introduction, Act III, 'Lohengrin' Wagner

5.10 THE LYRIAN SINGERS

I Know of Two Bright Eyes Clusam
Thuringian Volklied Abt
The Turtle Dove Vaughan Williams
Bobby Shaftoe (North Country Songs)
arr. Whittaker

5.15-6.0 S.B. from London

6.30 ENGLISH PRESBYTERIAN SERVICE

Relayed from the Central Hall Presbyterian Church, Newport

Organ Voluntary played by ARTHUR E. SIMS

Invocation

Hymn, 'Jerusalem, the Golden' (Tune, 'Ewing')

Reading from the Scriptures

Hymn, 'Hold Thou My Hand'

Prayer

Anthem, 'Sun of My Soul' Edmund Turner

Hymn, 'I Lay My Sins On Jesus' (Tune, 'Penylan')

Solo, 'I Will Extol Thee' Costa

(Soloist, DORIS MORGAN)

Sermon by the Rev. H. G. HOWELL

Hymn, 'Saviour, Again to Thy Dear Name We Raise' (Tune, 'Eilers')

Vesper

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Mr. G. LEIGHTON SEAGER, Vice-Chairman of the Shipowners' Association, 'The Missions to Seamen Institute, Bute Docks'

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from London

10.30-11.0 THE SILENT FELLOWSHIP

PROGRAMMES FOR SUNDAY (December 5)

2ZY MANCHESTER. 384.6 M.

3.30-5.30 CHAMBER MUSIC
 THE BRODSKY QUARTET: DR. ADOLPH BRODSKY (1st Violin), ALFRED BARKER (2nd Violin), HELEN RAWDON BRIGGS (Viola), CARL FUCHS ('Cello)
 Quartet in F, No. 8Mozart
 MAVIS STODDARD (Mezzo-Soprano)
 Old English Songs:
 My Mother Bids Me Bind My Hair.....Haydn
 Orpheus With His Lute..... Sullivan
 SYDNEY COLTHAM (Tenor)
 Air d' Azael ('The Prodigal Son')..... Debussy
 In the Silent Night Rachmaninov
 Sylvain Sinding
 QUARTET
 Theme and Variations from 'Death and the Maiden,' Quartet Schubert

MAVIS STODDARD
 One Morning, O So Early! Michael Diack
 Songs My Mother Taught Me }
 Turn Thee to Me (Psalm No. 25, Verse 16) }
 QUARTET
 Quartet in B Flat (Op. 18, No. 6) Beethoven

IN his early years Beethoven almost idolized Mozart. It is not surprising, then, that his early work reminds us of his great forerunner now and then. But even in early Beethoven there is always a powerful, original individuality at work, moulding the old forms afresh, and filling them with new ideas and unexpected treatment.

The sixth Quartet, the last of a set grouped together as 'Op. 18,' has four Movements. The First is lively and fairly conventional, though it has strokes of fancy and freshness.

In the SECOND MOVEMENT the Composer lets the instruments sing us a few lovely melodies in meditative mood, with accompaniments woven of the smoothest, most luxurious tissue imaginable.

THIRD MOVEMENT. Syncopation was known long before Beethoven's time, of course, but few composers used it so effectively as he did. Here, in this Scherzo, is a bit of this rhythmic waggery. Note how, at the hands of our fine quartet of players, the underlying bar-rhythm is not lost. We lift, but do not stagger helplessly.

The LAST MOVEMENT is preceded by a curious short section, entitled *La Malinconica—Melancholy*. It is just an interpolation of a finely-etched mood, before the Composer dashes off into his gay Rondo. The sad mood peeps in again, near the end, but its time is past, and jollity reigns supreme at the finish.

SYDNEY COLTHAM
 The Guest Coleridge-Taylor
 The Dream (Manon) Massenet
 Who is Sylvia? Schubert

8.0 RELIGIOUS SERVICE
 FROM THE STUDIO
 'BELIEF IN THE LOVE OF GOD'
 Sacred Music by THE STATION QUARTET
 Hymn, 'O Love that will not let me go'
 Bible Reading, Romans, Chap. v., Verses 1-11
 Anthem, 'Seek Ye the Lord' J. F. Bridge
 Religious Address by the Rev. G. B. COMBE
 Hymn, 'Hark, My Soul! It is the Lord'
 Sacred Music by THE STATION QUARTET

8.55 THE WEEK'S GOOD CAUSE: MRS. TEMPLE:
 An Appeal on behalf of 'The Prisoners' Wives Aid Society'
9.0-10.30 S.B. from London (9.10 Local News)

6KH HULL. 288.5 M.

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

8.55 THE WEEK'S GOOD CAUSE: MR. JOHN YOUNG, Hon. Sec.: An Appeal on behalf of Port of Hull Society's Sailors' Orphan Homes, Newland
9.0-10.30 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

3.30-6.0 S.B. from London
8.0 S.B. from London
8.55 Mr. F. J. NEWBOULT (Bradford): Appeal on behalf of the Bradford Journalists' Widows and Orphans
9.0-10.30 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 288.5 M.

3.30-6.0 S.B. from London
8.15 RELIGIOUS SERVICE
 FROM THE STUDIO
 Address by Rev. J. BENNETT
 Music by a Choir of Boys from St. John's Church, Kirkdale

8.55 THE WEEK'S GOOD CAUSE: MISS MARGARET BRAVEN: The St. George's Hall Party for a Thousand Poor Mothers and Children
9.0-10.30 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 288.5 M.

3.30-6.0 S.B. from London
8.0 S.B. from London
8.55 THE WEEK'S GOOD CAUSE: Appeal by Mrs. CHARLES BIRKIN on behalf of the Nottingham Y.M.C.A.'s Christmas Stocking Scheme
9.0-10.30 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 288.5 M.

3.30-6.0 S.B. from London
8.0 RELIGIOUS SERVICE
 Relayed from the Guildhall
 Hymn, 'Praise My Soul the King of Heaven' (A. and M., No. 298)
 Prayers
 Anthem, 'The Radiant Morn' (Woodward). (Presbyterian Church Choir)
 Reading: 23rd Psalm
 Address by the Rev. T. HOWAT, Minister of the Presbyterian Church
 Hymn, 'Angel Voices Ever Singing' (A. and M., 550)
 Organ Solo by Dr. HAROLD LAKE

8.55-10.30 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 288.5 M.

3.30-6.0 S.B. from London
8.10 RELIGIOUS SERVICE
 Relayed from St. Paul's Church
 Address by the Rev. S. T. G. SMITH, Rector of Wombwell
8.55-10.30 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

3.30-6.0 S.B. from London
8.15 RELIGIOUS SERVICE
 Relayed from St. Peter's Church, Stoke-on-Trent
 Address by the Rev. D. H. CRICK, Rector of Stoke

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Longton Cottage Hospital by Mr. GEORGE BLAIR.
9.0-10.30 S.B. from London (9.10 Local News)

5SX SWANSEA. 288.5 M.

3.30 S.B. from Cardiff
5.15-6.0 S.B. from London
8.0 S.B. from London (9.10 Local News)
10.30-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30—English Scenes: 1. London Town—Station Symphony Orchestra: Leader, Alfred M. Wall. Conducted by Edward Clark: Concert Overture, 'Cockaigne' (Egar), 3.45.—2. The English Channel—Herbert Heyner (Baritone) and Orchestra: Three Moods of the Sea (Ethel Smyth) (Poems by Arthur Symonds), 4.0.—3. Wessex—Orchestra: Symphonic Rhapsody, 'Mal Dun' (John Ireland), 4.10.—4. Poetical Interlude—Olive Zayla; Northumberland (Algernon Charles Swinburne), 4.20.—5. The Silver Thames—Orchestra: The Banks of Green Willow (George Butterworth), 4.30.—6. The Open Road—Herbert Heyner and Orchestra: Songs of Travel (R. Vaughan Williams) (Poems by R. L. Stevenson), 4.40.—7. In the North—Orchestra: North Country Sketches; Four Orchestral Pieces (Friedrick Delius), 5.0-6.0.—S.B. from London, 6.30-7.45.—Religious Service relayed from St. John's Church, 8.55.—Week's Good Cause: Appeal on behalf of the Newcastle-upon-Tyne Schools for the Blind, 9.0.—News, 9.15-10.35.—S.B. from London.

5SC GLASGOW. 405.4 M.

3.30—Afternoon Concert. Part I. A Programme of Songs and Pianoforte Pieces by John Ireland. With the Composer at the Piano. George Parker (Baritone), George Parker: Sea Fever; The Heart's Desire; Vagabond; and I Have Twelve Oxen. John Ireland: Three London Pieces—Chelsea Beach; Ragamuffin; Solo Potpourri. George Parker: Santa Chiara; Her Song; Weathers; and The Merry Month of May. John Ireland: Amberley Wold Brooks; April; and Bergomask. **4.15**—Part II. Orchestral Programme. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. The Orchestra: Overture, 'The Magic Flute' (Mozart). Symphony No. 3, Op. 55, in E Flat (Kroica) (Beethoven); Allegro con brio; Marcia Funebre (Adagio assai); Scherzo (Allegro vivace); Finale (Allegro molto). 'Divertimento in D' (K. 554) (Mozart). **5.30-6.0**—S.B. from London, 6.30-7.45.—Religious Service relayed from Hyndland Parish Church; Preacher, the Rev. Dr. J. E. Roberts, of Adelaide Place Baptist Church, 8.55.—Week's Good Cause: Dr. Young—'The Falkirk and District Infirmary,' 9.0.—News, 9.15-10.30.—S.B. from London.

2BD ABERDEEN. 500 M.

3.30—S.B. from Glasgow, 5.45-6.0.—S.B. from London, 7.45.—Orchestral Music relayed from the Cowdray Hall: Selection, 'Lohengrin' (Wagner-Boberts), 8.0.—Organ Recital and Service relayed from the Cowdray Hall; Organ Recital, Burwood Nichols, 8.15.—Religious Service by the Rev. A. Austin Foster, of St. Devenick's Episcopal Church, Breidside, Order of Service: Hymn, 'Soldiers of Christ, Arise'; Prayers; Magnificat in B Flat (Stainer); Lesson; Nunc Dimittis in B Flat (Stainer); Address by the Rev. A. Austin Foster; Hymn, 'Thou Art Coming, O My Saviour'; Benediction, 8.45.—Organ Recital (Continued), 9.0.—News, 9.10 app.—Concert relayed from the Cowdray Hall: Augmented Station Orchestra, conducted by Paul Askew. Orchestra: Overture, 'Der Freischütz' (Weber), Julien Kocetti (Pianoforte); Scherzo, No. 2, Op. 31, in B Flat Minor (Chopin). Orchestra: Serenade from 'Les Millions d'Arlequin' (Drigo), Julien Kocetti; Paraphrase on 'A Midsummer Night's Dream' (Mendelssohn-Liszt). Orchestra: Chant Sans Paroles (Song Without Words) (Tchaikovsky); The Flight of the Bumble Bee (Rimsky-Korsakov), 10.0-10.30.—S.B. from London.

2BE BELFAST. 326.1 M.

3.30-6.0—S.B. from London, 8.30.—Religious Service from the Studio: Station Choir, Hymn, 'On Jordan's Bank the Baptist's Cry'; Scripture Reading; Anthem, 'Far From Their Home' (Woodward); Address by Rt. Rev. Dr. R. K. Hanna, Moderator of the Presbyterian Church of Ireland; Hymn, 'Sweet is the Work, My God, My King'; Closing Prayer and Benediction, 9.0.—News, 9.15-10.30.—S.B. from London.

PROGRAMMES FOR MONDAY (December 6)

2LO LONDON. 361.4 M.

- 1.0-2.0** Organ Recital, relayed from St. Lawrence Jewry
- 3.0** Mr. E. KAY ROBINSON: 'The Eel and the Pike'
TIME SIGNAL, GREENWICH
- 4.0** THE ROYAL AUTOMOBILE CLUB DANCE BAND, from the Royal Automobile Club
- 4.15** Mr. A. W. P. GAYFORD: 'Makers of Modern Europe—Bismarck'

BISMARCK, the Prussian statesman, is as truly one of the makers of modern Europe as any of those great figures with whom Mr. Gayford is dealing in this series of Talks. The man who directed the Prussian policy that led to the defeat of Austria in 1866, and the recon-



Morgan, Aberdeen

Mr. HERBERT FERRERS.

Here is a portrait of the author and conductor of that delightful little lyric drama 'The Piper,' which, in response to requests from listeners everywhere, will be given again this evening at 8.30. S.B. from all Stations.

ciliation that followed it, the defeat of France in 1871, and the establishment of the German Empire, was certainly foremost among those who arranged the pieces on the board in the positions in which they found themselves in the ill-fated summer of 1914.

- 1.30** THE R.A.C. DANCE BAND from the Royal Automobile Club.
- 5.15** THE CHILDREN'S HOUR: 'Swopp' (Mabel Marlowe); 'Stories of King Arthur: (14) How Sir Tristram Became a Knight of the Round Table' (C. E. Hodges). Songs and Piano Solos.
- 6.0** ALEX FRYER'S ORCHESTRA from the Rialto Theatre
- 7.40** The Possibilities of Inter-Stellar communication by Mr. VAL GIELGUD for the Wireless Retailers' Association
- 1.0** TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Mr. DESMOND MACCARTHY: Literary Criticism
- 1.30** THE WIRELESS ORCHESTRA, conducted by JOHN ANSKELL
Selection, 'Rose Marie' *Friml and Stothart*
- 4.5** WHAT IS HAPPENING?
- 8.15** FOUR RED INDIAN SONGS by DOROTHEA JOHNSTON (Mezzo-Soprano)
- 8.30** 'THE PIPER'

Repeat Performance of the Lyric Drama in One Act, suggested by and founded upon Browning's 'Pied Piper of Hamelin,' by HERBERT FERRERS

Characters:

The Piper DALE SMITH
A Lame Boy DORIS VANE
The Mayor of Hamelin STUART ROBERTSON
The Town Clerk FREDERICK HAYES
The Boy's Mother GRACE KEMP-GEE
The Corporation, Townsfolk (Children, etc.)

THE WIRELESS CHORUS and SYMPHONY ORCHESTRA, conducted by HERBERT FERRERS
Scene: The Market Place of Hamelin; in the centre, the East end of the Great Church; on the right, the Town Hall.

The action passes from the evening of one day to the next morning, the curtain dropping for a minute during the intermezzo to indicate the lapse of time

Period—XV. Century: the Piper's Costume one hundred years earlier.

MR. HERBERT FERRERS'S opera *The Piper*, which was broadcast so very successfully from London in October, is, of course, founded on Browning's famous poem. The story is the old German legend of the town overrun with rats, which are causing the people to rebel against the Mayor and Corporation, who cannot rid them of this plague. This riot of the crowd forms the first scene of the opera. It is followed by the entry of the Piper and his conversation with the little lame boy. After this, the Mayor and Corporation make a bargain with the Piper that if he rids the town of rats they will give him a thousand guilders. The Piper plays and the rats in thousands follow him to the river where they are drowned.

The curtain rises again to the peal of bells upon the scene of rejoicing next morning when the townsfolk are celebrating their relief from the plague of rats, and the Mayor is taking all the credit. The Piper appears and demands his price, but having got all they wanted, the authorities refuse it, and the Piper plays again. This time, the people are struck dumb and motionless, all but the children, who follow the Piper and disappear. The only survivor is the lame boy, who cannot walk fast enough to keep up with the crowd, and comes back to tell the people of the beautiful land to which the rest have gone.

After the repentance of the people, the opera ends with a vision of this beautiful land, a meadow starred with flowers where the children lie listening to the Piper, who sits amongst them for ever playing his faery tunes.

(The words of this lyric drama will be found on pages 570 and 571.)

- 9.30** Ministry of Health Talk, by Mr. ALFRED COX, Secretary of the British Medical Association, 'The General Practitioner'

9.45 KEYBOARD MUSIC

OF THE LATE XVII. AND EARLY XVIII. CENTURIES
Interpreted by Mrs. NORMAN O'NEILL

SCARLATTI (1685-1757)

Presto in E Major, No. 20

Presto in G Major, No. 14

Fuga in G Minor, No. 30

Allegro in A Major, No. 31

Andante in E Minor, No. 58

Allegro in C Major, No. 32

WE in this country are proud to remember that the foundations of keyboard music were laid by sixteenth-century British musicians—Byrd, Farnaby, and the other Tudor and Elizabethan composers. Then this supremacy passed to the Continent. Scarlatti the elder (there are two of that name, father and son) was a great pioneer in writing for the keyboard. He brought a new technique to harpsichord music, doing away with the exaggerated ornamentation then in vogue, and making the hands move about the keys with greater freedom. He often made the hands cross, so that the arm, and particularly the forearm, had to be used freely; thus he may be said to have laid the foundation of modern Piano technique. In his later years, it is said, some of his own pieces were beyond his own playing, for he had grown so stout that his hands would not cross!

In his young days he once competed with

Handel, at a test held by a Cardinal in Rome, to see who was the finer executant. The two were equally matched in skill at the harpsichord, but when it came to Organ playing, Handel, they say, was an easy winner.

The Fugue in G Minor has received its nickname of the 'Cat' because Scarlatti's cat is supposed to have walked on the keyboard striking certain notes which the composer playfully adopted as the 'subject' of his fugue.

Music has often inspired verse, but seldom can it have moved a music critic to 'drop into poetry!' Whilst Mr. Edwin Evans, the well-known critic, was listening, in a London concert hall, to a Scarlatti recital recently, he made up, on the spur of the moment, a happy Triolet which he passed round amongst the fellow critics and which, by his permission, we quote:—

The Muse of Scarlatti
Was blithesome and gay,
In style ever natty,



Elliott and Fry

Mrs. NORMAN O'NEILL,

who will give a series of interpretations of Keyboard Music of the seventeenth and eighteenth centuries at 9.45 every evening this week in the London Studio.

The Muse of Scarlatti.
Only once was she catty;
A fugue marks the day.
The Muse of Scarlatti
Was blithesome and gay.

- 10.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements
- 10.15** GLIMPSSES OF THE EAST
A Street in Canton
The Old Takaido Road
Africa
- 10.45-11.0** PEGGY O'NEIL

5XX DAVENTRY. 1,600 M.

- 10.30** a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0-1.0** THE DAVENTRY QUARTET and MARIE THOMPSON and CATHERINE MENTIPLAY (Duets); ARTHUR W. NEALE (Baritone); ADELINA LEON ('Cellist); COLLEEN CLIFFORD (Entertainer)
- 1.0-2.0** S.B. from London
- 3.0** S.B. from London
- 10.10** Shipping Forecast
- 10.15** S.B. from London
- 11.0-12.0** DANCE MUSIC—JACK PAYNE'S HOTEL
CECIL DANCE BAND, from the Hotel Cecil

PROGRAMMES FOR MONDAY (December 6)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION WIND QUINTET. MARGARET ARLETHORPE (Pianoforte)
- 4.45 SIDNEY ROGERS, Topical Horticultural Hints, 'The Culture of Delphiniums.' DORIS BEESLEY (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 7.0-11.0 S.B. from London (10.10 Local News)

6EM BOURNEMOUTH. 306.1 M.

- 3.45 MYLDREDE HUMBLE-SMITH, 'In the Days of Queen Anne' (3)



Burnell & Harman, Liverpool

Mr. JAMES HARCOURT,

a popular member of the Liverpool Playhouse Company, is telling some of his recollections this afternoon at 5.0 in the Liverpool Station.

- 4.0 AN AFTERNOON CONCERT
THE STUDIO TRIO: REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH ('Cello), CHARLES LKESON (Piano)
Military March Jacobi
Spagnuola Berge
Suite, 'Songs of Italy' Löhr
Valse, 'L'Enfant Prodigue' Wormser
- 4.20 MOLLIE BOLTON (Contralto)
Gleaner's Slumber Song Walthew
When Love is Kind arr. A. L.
- 4.25 TRIO
Selection, 'The Arcadians' Monckton and Talbot
- 4.40 MOLLIE BOLTON
Sweet Heart of Somerset M. Wingate
The Silver Ring Chaminade
- 4.45 TRIO
Suite, 'As You Like It' Quilter
ROGER QUILTER is one of the two or three living English Composers who seem to get nearest to the spirit of Shakespeare. The Suite we are to hear was written in 1922, and includes four pieces, the first three being the Introductions to the several Acts, and the last a dance that winds up the play. The titles are: (1) *Shepherd's Holiday*; (2) *Evening in the Forest*; (3) *Merry Pranks*; and (4) *Country Dance*.
- 5.0 MOLLIE BOLTON
Annie Laurie arr. L. Lehmann
An Eriskay Love Lilt arr. Kennedy-Fraser
WITH affectionate care Mrs. Kennedy-Fraser has collected and made available for all who love expressive melodies and imaginative

words the songs of the simple Hebridean folk. There are songs of labour, fairy songs, legends of mermaids and water-kelpies, mothers' songs, funeral chants, ballads of the pirate days, and love songs, one of which we are now to hear. It was sung by one of the folk singers of Eriskay, on the Isle of South Uist. The adaptation by Mrs. Kennedy-Fraser and Kenneth Macleod begins with a Gaelic invocation (which is repeated after each verse) and goes on:—

'Sad am I without thee
When I'm lonely, dear white heart,
Black the night or wild the sea,
By love's light my foot finds
The old pathway to thee. . . .
Thou't the music of my heart,
Harp of joy, oh cruit mo chridh,
Moon of guidance by night,
Strength and light thou'rt to me, . . .
Sad am I without thee.'



Whitlock, Cardiff

Mr. TOM JONES,

the elocutionist, will be heard by Cardiff listeners this afternoon in a selection from his repertoire.

- 5.5 TRIO
Love Serenade Blon
Handel Wakes Morressey
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.20 THE BOURNEMOUTH COUNCIL OF SOCIAL SERVICE: 'The Cup of Happiness' (a Christmas Play)
- 7.0-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.0 AN ORCHESTRAL CONCERT
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
A Famous Overture, 'Ali Baba' Cherubini
A Popular Suite, 'Neapolitan Scenes' Massenet
- 3.15 BROADCAST TO SCHOOLS: Dr. CYRIL FOX, Director of the National Museum of Wales, 'The Romans in Britain.'
- 3.40 ORCHESTRA
Symphonic Poem, 'Phaeton' Saint-Saëns
Bergamasque Suite Debussy
Forest Murmurs (Siegfried) Wagner
Ballet Music from 'Masaniello' Auber

PHAETON, having been allowed by his father, the Sun, to drive the fiery chariot, loses control of the steeds. The flaming car is in danger of setting the earth on fire, when Jupiter hurls a thunderbolt, saving the universe, but destroying Phaeton.

This is the legend which Saint-Saëns illustrates in his orchestral piece.

A dignified introduction of four bars prepares us for the magnificent scene of Phaeton's ride. The galloping horses are heard, and a bold, imperious theme on the Trumpets and Trombone presumably stands for the youthful ardour of the charioteer.

A broadly melodious passage, played by four Horns, may suggest either the Sun or the lament of Phaeton's sister (who had harnessed the horses, and so had a part in the disastrous adventure). The pace increases and the excitement is worked up. Phaeton's theme is heard, agitatedly, and



Palmer Clark, Cambridge

Dr. CYRIL FOX.

Dr. Fox's talk from Cardiff at 3.15 this afternoon will be of special interest, as he is in charge of the excavations at Caerleon.

then the thunderbolt falls, and the end comes with the Sun's lament for Phaeton.

A BERGAMASK is, properly, an old rustic dance in imitation of one of Bergamo (Bottom, in *A Midsummer Night's Dream*: 'Will it please you to see the epilogue or to hear a Bergamask dance between two of our company?'). Just what Debussy meant by the use of this word in the title of this early Piano Suite (for the original score is for Piano) is difficult to say. Perhaps he simply wanted a pleasant flavour of the antique, and thought that word supplied it. The music itself conveys the same suggestion: it is not an actual reconstruction of the music of old times, but it at least revives the spirit of those dainty and delicate French composers of the eighteenth century to whom Debussy admitted so much indebtedness.

There are four Movements in the Suite: (1) *Prelude*; (2) *Minuet*; (3) *Moonlight*; (4) *Passepiéd*

SIEGFRIED, the hero, having killed the dragon who guarded the gold, and tasted the monster's blood, is able to understand the voices of nature. Resting under a tree, he listens to the murmur of the forest's life. He would imitate the birds' songs, and cuts himself a reed from which he fashions a pipe. Then his thoughts turn to his mother, who died when he was born, and the music clouds over for a moment, only to resume its sunny course with a new theme. The whole episode is one of the loveliest even Wagner ever conceived.

AUBER became one of the most popular writers of French Opera in the nineteenth century, but he had to make several attempts

PROGRAMMES FOR MONDAY (December 6)

before he had any success in that side of composition. His first Opera was such a failure that he would not try again for six years. He really got into his stride, however, when he became associated with the clever playwright Scribe. Auber and he were a sort of Gilbert-and-Sullivan pair. Their partnership lasted until Auber's death in his ninetieth year (1871).

Masaniello (better known abroad as *The Dumb Girl of Portici*) is much more dramatic and emotional than most of his other works. Its plot is worked out in an atmosphere of revolution, and a performance of the work in Brussels in 1830 is said to have been a factor in inciting the people to put an end to Dutch ascendancy in Belgium.

- 4.5 TOM JONES in a Dramatic Recital
- 4.15 ORCHESTRA
Symphony in E Flat (The Schoolmaster) Haydn
- 4.45 Mr. F. J. HARRIES, 'Baring Gould's Welsh Associations'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 Miss KATHLEEN FREEMAN, 'Writers of Greece—(10) Demosthenes'
- 6.15-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Mr. J. W. PRICE, 'Over the Canadian Rockies'
- 3.45 TEA-TIME MUSIC
ELIZABETH HARTLEY (Contralto)
Like to the Damask Rose Elgar
With a Swanlike Beauty Gliding Mozart
Linden Lea Vaughan Williams
Recitative, 'Then Shall the Eyes...' (Messiah)
Air, 'He Shall Feed His Flock' Handel
- 4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR: Principal Features—Opening Chorus; Songs for the Five-Year-Olds (Uncle Harry); That Cellulose Fairy—A Talk (Auntie Vi); Songs About Birds (Auntie Betty); Good Night, Children
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT
- 7.0 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-11.0 THE STATION QUARTET
Selection, 'Tip-Toes' Gershwin
'CONSARNING SAIREY 'UGGINS'

A One-Act Farce by WILFRED BLAIR
Presented by VICTOR SMYTHE
Performed by THE STATION REPERTORY PLAYERS

Cast:
Bill Blossom (of H.M.S. *Venus*)
E. H. BRIDGSTOCK
George Hubbard (in the Mercantile Marine)
CHARLES NESBITT
Henry Simpson (a Provision Merchant)
VICTOR SMYTHE
Sarah Huggins (Landlady of 'The Honey Pot')
BETTY ELSMORE

The story unfolds in the bar of 'The Honey Pot,' an old-fashioned public-house, in a side street of a small seaport town. As the play starts, Mrs. Huggins is busily engaged in wiping glasses and talking to Henry Simpson.

QUARTET
Selection, 'Sunny' Kern

6KH HULL. 288.5 M.

- 11.30-12.30 Gramophone Records
- 3.30 Light Music

- 4.0 AFTERNOON TOPICS: Miss K. V. CONI—(1) 'Incidents in a Nurse's Life'
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

- 4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds
- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Shorter Poems of To-day'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 288.5 M.

- 11.30-12.30 Gramophone Records
- 4.0 PATRIZOV and his ORCHESTRA from the Futurist Cinema
- 5.0 AFTERNOON TOPICS: Mr. JAMES HARCOURT, 'Some Recollections'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. MOSES BARTZ, 'The British National Opera Company's Season in Liverpool.' Miss CONSTANCE WILLIS will sing 'Voi che sapete' ('Marriage of Figaro') (Mozart).
- 6.15 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from Manchester
- 7.0 S.B. from London
- 7.40 Mr. ERNEST EDWARDS ('Bee'), Weekly Sports Talk
- 8.0-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 288.5 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. E. L. GULFORD, 'The Story of Our Town'
- 3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTONLEY
- 4.45 Music and Afternoon Topics: Miss DUTTON
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA, relayed from Popham's Restaurant
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: The Royal Hotel Trio, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 SAMINA FARISH (Mezzo-Soprano)
- 6.30-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

- 11.30-12.30 Gramophone Records

- 3.25 BROADCAST TO SCHOOLS: Mr. W. RITCHINGS, 'Wheels' (3)

- 4.0 Afternoon Topics
- 4.15 ORCHESTRA, relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: Miss ESTELLE STEEL-HARPER, 'The Man Who Invented John Bull'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 6.40 For the Boys' Brigade and Girls' Life Brigade
- 7.0-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 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 (Tenor)
- 6.30-11.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 3.0-3.30:—Broadcast to Schools: Mr. Edgar L. Bainton: 'Tunes and Their Makers—(10) Descriptive Tunes.' 4.0:—Afternoon Topics. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—S.B. from London. 6.40:—Radio Society Talk: Mr. D. Turner, Whitley Bay, 'How the Radio Society Serves Its Members.' 7.0:—S.B. from London. 10.0:—News. 10.15-11.0:—Station Orchestra, conducted by Edward Clark: Overture, 'La Classe du Jeune Henri' (Mehul); Two Gymnopédies (Erik Satie) (Orchestrated by Claude Debussy); La Jota Aragonesa (Saint-Saëns); Consolation; Nos. 2 and 3 (Liszt); Overture, 'Alphonso and Estrella' (Schubert).

5SC GLASGOW. 405.4 M.

- 4.0:—Wireless Quartet: Overture, 'Capricio du Roi' (Michiels); Schottka, 'Ans Mozart's Reich' (arr. Urbach). Mary W. Robertson (Mezzo-Soprano): O Beautiful and Gracious Queen (J. Hralame); Wake Up (M. F. Phillips); Carry Me Back to Old Virginia (J. A. Bland). Quartet: Suite, 'The Merchant of Venice' (Reese); Selection, 'Toni' (Hirsch). Mary W. Robertson: Hush-a-ba, Birdie (A. C. Buntin); Go Down to Kew in Lilac Time (Graham Peck); Old Mother Sea and Little Brown Sail (Claude Arundale). 5.0:—Afternoon Topics: Ella Mackinnon: 'Story-telling to Children.' 5.15:—Children's Hour: 'The Paint-Pot Pixie.' 6.0-6.2:—Weather Forecast for Farmers. 6.15-6.30:—Boys' Brigade and Girls' Guildry Bulletins. 6.30:—S.B. from Edinburgh. 6.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M.

- 11.0-12.0:—Gramophone Records. 3.45:—Dance Music: John R. Swinson and his New Toronto Band, relayed from the New Palais de Danse. 4.15:—Afternoon Topics: Miss Brenda Trail: 'What is Happening at Home and Abroad.' 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—Children's Hour: Music by the Wireless Orchestra. 6.0:—For Boy Scouts. 6.15:—For Girl Guides. 6.30:—S.B. from Edinburgh. 6.45-11.0:—S.B. from London.

2BE BELFAST. 326.1 M.

- 3.0:—Broadcast to Schools: London Programme, relayed from Daventry. 4.0:—Station Orchestra: Overture, 'Son and Stranger' (Mendelssohn); Intermezzo from Quartet in A Minor, Op. 13 and Canzonetta from Quartet, Op. 12 (Mendelssohn-Joekish); Moderato con Moto; Saltarello, from the Italian Symphony (Mendelssohn). 4.35:—S. Weir McCormick (Baritone): Swing Low, Sweet Chariot, and I Stood on de Ribber ob Jordan (H. Burleigh); Moonlight (Quilter); Harp of the Woodland (Eusthops Martin); Bonnie George Campbell (F. Keel). 4.47:—Orchestra: Selection, 'Wildflower' (Yonmans and Stohart); Fox-trot, 'Dublinola' (Better Days) (Rosenberg and Schwartz). 5.0:—Afternoon Topics: Miss Florence Irwin: 'Cookery Talk—(5) Tea-table Dainties.' 5.15:—Children's Hour: 'More Games to Play at Parties,' told by Mrs. Cecil Bailey. Songs by Aunt Muriel. 6.0-11.0:—S.B. from London.

PROGRAMMES FOR TUESDAY (December 7)

2LO LONDON. 361.4 M.

- 1.0-2.0:—Lunch-Time Music from the Holborn Restaurant
- 3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, 'Music for Schools'
- 4.0 TIME SIGNAL, GREENWICH. Miss BARBARA DILLON, 'House Tigers'
- 4.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion
- 5.15 THE CHILDREN'S HOUR: 'Professions' (Eleanor Farjeon). 'The Vengeance of Barnaby Tew—(5) The Pirates' Hoard,' by E. le Breton Martin. Songs by the Wireless Chorus
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- M. STEPHAN: 'Lettres de Mon Moulin' (under the auspices of L'Institut Français)
- 7.30 app. Musical Interlude
- 7.40 app. The Rt. Hon. Lord NORTHESK: 'Winter Sports'

THIS is the time of year when those with sufficient money and leisure are thinking of departing to Switzerland and exchanging the dark English winter for the sunny skies and snowy slopes of the Alps. There are no better sports in existence than ski-ing, skating and tobogganing (to say nothing of ice-hockey), all of which have their centre in Switzerland. Lord Northesk last year at St. Moritz won the two principal toboggan races—the Grand National and the Curzon Cup—so he is well qualified to describe the attractions of winter sports.

8.0 WILLIE ROUSE (Wireless Willie) will Entertain

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

Relayed from the GROTRIAN HALL, LONDON
 THE AMAR QUARTET: LICCO AMAR, PAUL HINDEMITH, WALTER CASPAR, RUDOLF HINDEMITH
 String Quartet, Op. 16 Philip Jarnach

IT is strange that a man who is of Spanish origin, was born and educated in France, and has lived in Switzerland, should come to be regarded as a German Composer. When one learns that, added to such a history, the most powerful influence in Jarnach's music is that of an Italian, Busoni, one's brain begins to reel. Busoni, however, lived many years in Germany, was a very individual and cosmopolitan figure, and as far as one can classify him, probably comes nearest to the modern German school. Similarly, Jarnach (born 1892) has gone to Germany, and his music has gained something of the modern German concentration and sternness, but also retains much of the Latin clarity and colouring.

This String Quartet of his is in two Movements, the First 'Fairly sustained,' the Second 'Quick, very lively, and with fire.'

8.50 POETRY READING from the Studio. Poems read by HILDA MATHESON and ALAN HOWLAND

INTERNATIONAL CHAMBER CONCERT (Continued)

- 9.5 String Trio, Op. 71b Max Reger
- 9.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'
- 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 MARIE DAINTON

MISS MARIE DAINTON has been a favourite with theatre audiences in London, the provinces, America, and the continent of Europe since the days when the old Opéra Comique was still one of London's most famous places of entertainment. Amongst the plays in which she has appeared are *The Belle of Bohemia*, *The Belle*

8.0 MILITARY BAND PROGRAMME

THE BAND OF H.M. GRENADIER GUARDS (By permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O.)

Directed by Lieut. GEORGE MILLER
 Incidental Music to 'Peer Gynt' Grieg

TWO-NIGHT we have one or two of the less familiar items in *Peer Gynt*. In this first selection there are three pieces:—
Early Morning. Does there exist any truer expression in music of the subtle thrill of dawn?

Ingrid's Lament. Early in the play the reckless Peer, at a Norwegian wedding, seizes the bride and carries her off to the mountains, only to leave her as soon as his feckless mind demands a change.

Arabian Dance. Peer is in Morocco, and the Arabs perform a dance in his honour.

FODEN WILLIAMS will Entertain

BAND
 Incidental Music to 'Peer Gynt' (continued) Grieg

STORM at Sea. After his adventure in Morocco, Peer takes ship for the North Sea. A storm arises and, the ship foundering, the passengers have to take to the lifeboats.

Solveig's Song. The maiden whom in early days Peer loved has remained true to him. He returns home to find her sitting at the door of the little hut he built for her, and to hear, as his troublous life ends, this song of her simple trust.

Dance in the Hall of the Mountain King. Peer falls among goblins, who torment him and dance round him in mockery.

TOM KINNIBURGH (Bass)
 The Sea Road...Haydn Wood
 Royster Doyster...Matheson

BAND
 The Song of the Horn
 Flegier
 (English Horn—Band-Sgt. A. COBB)
 Finale to Act III, 'Rigoletto' Verdi

MABEL CONSTANDUROS in a few minutes of humour

BAND
 A Children's Overture
 Quilter
 Cradle SongLacome



THE AMAR QUARTET.

These distinguished German musicians will be heard in the International Chamber Concert which is being relayed from the Grotrian Hall, London, this evening.

Martin Fiebich, Frankfurt

of New York, *A Chinese Honeymoon*, and *Society Ltd.*, and she is well known on the halls.

10.30-12.0 DANCE MUSIC—TED BROWN'S CAFÉ DE PARIS DANCE BAND and THE LYRICALS, from the Café de Paris

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE DAVENTRY QUARTET and BARDY RUSSELL (Comedian), ANGUS JONES (Bass), KATHLEEN MITCHELL (Soprano) with GREGORIE TCHERNISH (Balalaika)

1.0-2.0 Lunch-Time Music from the Holborn Restaurant

3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, 'Music for Schools'

4.0 TIME SIGNAL, GREENWICH. Miss BARBARA DILLON, 'House Tigers'

4.15 S.B. from London

FEW Composers of to-day have so captivatingly happy a style in light music as has Roger Quilter. His Overture consists of a musicianly stringing together of the following nursery songs: *Boys and Girls Come Out to Play*, *Upon Paul's Steeple Stands a Tree*, *Dame Get up and Bake Your Pies*, *I Saw Three Ships Come Sailing By*, *Sing a Song of Sixpence*, *There was a Lady Loved a Swine*, *Over the Hills and Far Away*, *The Frog and the Crow*, *A Frog he Would A-Wooing Go*, *Baa, Baa, Black Sheep*, *Here we Go Round the Mulberry Bush*, and *Oranges and Lemons*.

TOM KINNIBURGH
 Quaff With Me the Purple Wine
 Shield, arr. Mary Carmichael

When Dull Care arr. Lane Wilson
 BAND
 Excerpts from Ballet, 'The Two Pigeons' Messenger

9.30 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

PROGRAMMES FOR TUESDAY (December 7)

5IT BIRMINGHAM. 491.8 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 21—Mr. JOHN HUMPHRIES, 'Historical Personages and their Midland Homes—The Wynthours of Huddington and the Gunpowder Plot'
- 4.15 Lozells Picture House Orchestra
- 4.45 Mr. LOVEDAY CAMERON: 'Travel Talk—Over the Swiss Mountains.' ANNIE SANDERS (Contralto)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 7.0 S.B. from London
- 7.40 Mr. G. F. J. BUNNINGTON ('Chanticleer'): 'Progressive Poultry Culture—Housing and Feeding the Winter Layers'

8.0 FLOWER AND BIRD MUSIC

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Valse of the Flowers ('Casse Noisette' Suite)
Tchaikovsky

MAVIS BENNETT (Soprano)

Pretty Mocking Bird (Flute Obligato by WALTER HEARL).....*Bishop*

Rose Softly Blooming.....*Spohr*

The Violet.....*Mozart*

ORCHESTRA

Bird Scene ('Hiawatha' Ballet) *Coleridge-Taylor*

The Swan.....*Saint-Saëns*

8.30 'THE IMMORTAL MELODY'

A Radio Fantasy Specially Written for Broadcasting by JOHN OVERTON

Produced by PERCY EDGAR

EPISODE I: UNDER BIGNOR HILL. A.D. 407

Julius (A British-born Roman).. JOSEPH LEWIS

An Old Woman of the Tribe of the Regni
GLADYS JOINER

Aeturius (A Young British-born Roman)
PERCY EDGAR

Julia (Daughter to Julius) PHYLLIS RICHARDSON

THE black bulk of the Downs rises against a stormy sunset, shot with orange and crimson. Woods gleam in the deep valleys and on the skyline a watch-tower stands, its beacon lamp shining a faint primrose yellow. White against a background of trees, a Roman villa gleams in the twilight, a fairy thing of slender pillars and dripping fountains. Below it, hidden in the shadows of the Weald, a score of rough cottages huddle together. A man comes down the village and enters the last house.

EPISODE II.: ON THE FRINGE OF SHERWOOD, A.D. 1190

Friar Tuck..... JOSEPH LEWIS

Alain (A Runaway Page).....ELSIE WAKEHAM

Robin Hood..... PERCY EDGAR

Giles Ford (Head Man of the Village)
MARTIN BAKER

Thomas Hickey (A Cobbler).....PERCY EDGAR

Rachel (Daughter of a Suspected Witch)
GLADYS COLBOURNE

Jeremy Wheelwright (A Miller).. JOSEPH LEWIS

YOU look out between a tangle of undergrowth, upon a glade at the edge of Sherwood Forest. A slim youth of fourteen sits beside a dying fire, picking out an air upon a lute. A couple of pots steam above the embers, and the trampled grass indicates that the spot is used as a gathering place. Half hidden by the trees stand scattered booths, of branches, and rough tents such as gipsies use.

Birds sing sleepily and a brook tinkles somewhere out of sight.

EPISODE III: THE ROOMS AT BATH, A.D. 1755

Lady Featherstone..... PHYLLIS RICHARDSON

Squire Truscott..... JOSEPH LEWIS

Beau Nash..... PERCY EDGAR

Sally Truscott..... JOHN OVERTON

Captain Devereux (an Adventurer) JOSEPH LEWIS

Jeffery Dane.....PERCY EDGAR

FROM a little gallery tucked away like a swallow's nest below the ceiling, a company of musicians—half-seen in the shadows—play for the couple who dance below. Candles gutter in the girandoles upon the walls, and ranged around the room sits that multifarious crowd which meekly conforms to the rules laid down by Richard Nash, Esq., nicknamed 'The King of Bath.' You see His Majesty pottering about the place, meticulous, foppish, and very old, hiding a worldly anxiety beneath a solemn pomp that would be ludicrous were it not so pathetic.

EPISODE IV.: A RIVERSIDE GARDEN AT MAIDEN-HEAD, A.D. 1925

'Bunny' Whitfield..... PERCY EDGAR

Jillian Desmond..... GLADYS COLBOURNE

John o' Dreams..... PERCY EDGAR

Robert Desmond (An Invalid) } JOSEPH LEWIS

Val Irwin.....



Miss MARIE DAINTON.

the musical comedy favourite, who will broadcast from London to-night at 10.15.

ON a wide lawn that sweeps down to the river, two or three couples are dancing to the strains of a loud speaker set in the window of the house above them. Occasionally a boat passes, hardly visible but for the glimmer of the white flannels or the glow of a Chinese lantern.

9.5 ORCHESTRA

Intermezzo, 'Flower Dance'.....*Debussy*

MAVIS BENNETT

Woodland Song.....*Taubert*

The Song of the Nightingale.....*Saint-Saëns*

Honeysuckle Lane.....*Fletcher*

ORCHESTRA

Suite, 'The Language of Flowers'.....*Cowen*

Daisies; Lilac; Columbine; Yellow Jasmine;
Lily of the Valley

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

6BM BOURNEMOUTH. 306.1 M.

11.15-12.15 Midday Music by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

3.45 RICHARD T. ARSCOTT (Pianoforte Recital)

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 A LIGHT ORCHESTRAL PROGRAMME
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

Oriental Entr'acte, 'The Dervish'

Chanson Napolitaine, 'Maria, Mari!'...*Di Capua*
Selection, 'Princess Caprice'.....*Fall*
Valse, 'For Valour'.....*Ancliffe*
Chanson d'Afrique.....*Ambrose Forman*
Selection, 'The Lily of Killarney'...*Benedict*
Three Dances (Nell Gwyn).....*German*

7.0 S.B. from London

7.40 Brig.-Gen. H. S. SLOMAN, C.M.G., D.S.O., 'The Soudan: Past and Present (I)

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

5WA CARDIFF. 353 M.

3.0 BROADCAST TO SCHOOLS: Sir H. WALFORD DAVIES, 'Music for Schools' London Programme relayed from Daventry

3.30 THE STATION TRIO

4.15 TEA-TIME MUSIC, from the Carlton Restaurant

4.45 AFTERNOON TOPICS. Miss ELSPETH SCOTT: 'What's in a Name?'

5.0 TEA-TIME MUSIC, from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Capt. H. A. GILBERT: 'The Peregrine Falcon'

6.15 ORGAN RECITAL. By ARTHUR E. SIMS
Relayed from the Central Hall, Newport

7.0 S.B. from London

7.40 The Rev. EBRARD REES: 'Welsh-English Poets—(1) Gwili'

8.0 IN VARIED MOOD

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

March, 'On the Quarter Deck'.....*Alford*

Norwegian Scene—'A Sleigh Ride'.....*Matz*

8.10 SONGS BY SIR HERBERT BREWER by RITA MATTEI (Mezzo-Soprano). Accompanied by THE STATION QUARTET

When the World of the Eyes

A Queer Story

When I went out a-walking

SIR HERBERT BREWER'S work as Conductor, Organist and Composer is already familiar to listeners. Last year we heard a part of the Three Choirs Festival at Gloucester, which, as Organist of the Cathedral there, he conducted. Then he has been giving Organ Recitals for many years, and his three-hundredth performance at the Cathedral was broadcast last December.

The three songs we are to hear are treatments of old Irish airs.

8.20 ORCHESTRA

Narcissus (Water Scenes).....*Nevin*

8.25 'THE NEW POOR'

A Farce in One Act by GERTRUDE E. JENNINGS
Produced by GORDON McCONNEL

Characters:

Vera Arbutnot (tall, handsome, stylishly dressed and business-like)..... MARY WYNDHAM

Eric (her young brother, a cheery, good-looking fellow of about twenty-three)

GORDON McCONNEL
Christine (her little sister)..... PHYLLIS MORGAN

Mrs. Buckle (a blatant, newly-rich vulgarian)
MARY MacDONALD TAYLOR

Heather (her charming daughter) MURIEL COOK

THE housing shortage has driven Vera, Eric and Christine into the house and power of Mrs. Buckle. Her drawing-room, in which the action of the play takes place, is draughty and

PROGRAMMES FOR TUESDAY (December 7)

uncomfortable, crowded with heavy, tasteless, rather shabby furniture. On the summit of an ugly cabinet a large stuffed fox glares out from a glass case. In one corner of the room there is an imitation Japanese folding screen. Christine, whose speech is muffled by a severe cold, crouches over a tiny fire struggling for existence in the grate. Vera is holding a somewhat heated telephone conversation with their landlady (Mrs. Buckle) who wishes to turn them out of their temporary home.

- 9.0 ORCHESTRA**
Molly on the Shore Grainger
- 9.5 DENIS O'NEIL (Entertainer)**
Killarney the Blarney and You
(With Orchestral Accompaniment)
To My First Love Herman Lühr
Further Experiences of Patsy O'Sullivan
Off to Philadelphia *
It's Only a Step from Killarney to Heaven
Griffen
(With Orchestral Accompaniment)
Patsy O'Sullivan Again
Are You Right There, Michael? Percy French
Bill the Fluter's Ball
(With Orchestral Accompaniment)
- 9.30-12.0 S.B. from London (10.10 Local News)**

2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT**
Recital on Two Pianos by RAY ROBERTSON and
ETHEL BARTLETT
- 3.25 BROADCAST TO SCHOOLS:** "The Growth of
the Ship": MR. EDWARD CRESSY: "Floating
Palaces of to-day"
- 3.45 J. MEADOWS (Auto-Piano Recital)**
- 4.0 COLIN WEST (Entertainer)**
- 4.15 Music by THE STATION QUARTET**
- 5.0 AFTERNOON TOPICS:** Miss E. GAUKROGER
(Jenny Wren): "Setting To—A Christmas
Forecast"
- 5.15 THE CHILDREN'S HOUR**
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA,**
from the Hotel Majestic, St. Anne's-on-the-Sea.
Musical Director, GERALD W. BRIGHT
- 7.0 S.B. from London**
- 7.40 Prof. R. S. CONWAY, 'New Light on Ancient
Rome—(4) The Early History of Christmas'**

8.0 REQUEST PROGRAMME

THE STATION ORCHESTRA, conducted by T. H. MORRISON

Overture, 'The Bohemian Girl' Balfe

REGINALD WHITEHEAD (Bass)
The Song of the Bow Ayckard
In Sheltered Vale Clarke
The Border Ballad Cowen

ORCHESTRA
Selection, 'Tom Jones' German

- 8.30 'THE BLUE PENGUIN'**
by HAROLD SIMPSON and GEOFFREY TEMPEST
Presented by R. E. JEFFERY
Played by THE LONDON RADIO REPERTORY
PLAYERS

Characters:

Mary Fletcher MARGARET GASKIN
Jasper Fletcher—Her Husband, Owner of the
Inn and Farm HENRY OSCAR
David Fletcher—Jasper's Brother
HARCOURT WILLIAMS
Jacob—Potman at the Inn FRED GROVE

ON a stormy winter's evening, in the kitchen of a little country inn, 'The Blue Penguin,' Jacob, the old potman, is seated on a settle muttering to himself and gazing into the fire which is burning on a large open fireplace. Through a long, low lattice window at the back of the room, the corner of a porch can be seen.

- 8.55 ORCHESTRA**
Suite, 'A Day in Naples' Byng
Intermezzo, 'Naila' Delliés
- REGINALD WHITEHEAD
Who Treads the Path of Duty (The Magic Flute)
Mozart
- Recit., 'I Rage, I Melt, I Burn' } (Acis and Galatea)
Aria, 'O Ruddier Than the }
Cherry' Handel
Glorious Devon German
- ORCHESTRA
Selection, 'Princess Charming' ... Albert Sirnag

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

6KH HULL. 288.5 M.

- 4.0 AFTERNOON TOPICS:** Miss SCOTT MONCRIEFF:
'Ballads' (1)
- 4.15 FIELD'S QUARTET,** Relayed from the New
Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR:** Radiocities Com-
petition, conducted by Uncle Ern
- 6.0 Light Music**
- 6.30 Hull Wireless Society's Talk**
- 6.40 S.B. from London**
- 7.40 The Rev. W. BANCROFT:** 'Turns by a Book-
worm' (3)
- 8.0-12.0 S.B. from London (10.10 Local News)**

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

- 4.0 SCHOFFIELD'S CAFÉ ORCHESTRA** relayed from
Schoffield's Café, Leeds
- 5.0 AFTERNOON TOPICS:** OMAHA, 'Humorous
Sketches'
- 5.15 THE CHILDREN'S HOUR**
- 6.0 THE STATION TRIO**
- 7.0 S.B. from London**
- 7.40 Mr. W. H. TINDLE:** 'Russia—(1) Russian
Folk Songs and Ballads'
- 8.0-12.0 S.B. from London (10.10 Local News)**

6LV LIVERPOOL. 288.5 M.

- 4.0 Talk for Women,** by MURIEL LEVY
- 4.15 GEORGE JEFFCOCK (Baritone)**
- 4.30 THE STATION PIANOFORTE QUARTET**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 THE QUARTET (Continued)**
- 6.30 S.B. from Manchester**
- 7.0 S.B. from London**

- 8.30 'THE BLUE PENGUIN'**
(See Manchester Programme)
- 8.55-12.0 S.B. from London (10.10 Local News)**

5NG NOTTINGHAM. 288.5 M.

- 11.30-12.30 Morning Concert** relayed from
Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA,** conducted by
BRASSETT EYTON
- 4.45 MUSIC AND AFTERNOON TOPICS:** Mrs.
WEBBER
- 5.15 THE CHILDREN'S HOUR**
- 6.15 MABEL HODGKINSON (Pianoforte)**

- 6.30 S.B. from London**
- 7.40 'VIMVANIE': 'Zululand Again' (3)**
- 8.0-12.0 S.B. from London (10.10 Local News)**

5PY PLYMOUTH. 288.5 M.

- 11.0-12.0 GEORGE EAST and his QUARTET** relayed
from Popham's Restaurant
- 3.30 ORCHESTRA** relayed from Popham's Res-
taurant
- 4.0 AFTERNOON TOPICS:** Miss MARGARET E.
RILEY: 'Carnival Time in a Columbian City'
- 4.15 TRA-TIME MUSIC: THE ROYAL HOTEL TRIO,**
directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR**
- 6.0 For Scouts**
- 6.15 Light Music**
- 6.30 S.B. from London**
- 7.40 Mr. H. C. L. JOHNS:** 'The Circumspect
Sixties'
- 8.0-12.0 S.B. from London (10.10 Local News)**

6FL SHEFFIELD. 288.5 M.

- 3.25 BROADCAST TO SCHOOLS:** G. E. LINFOOT,
Introductory Talk to the School Concert on
December 14
- 4.0 AFTERNOON TOPICS:** Mrs. L. STORR BEST:
'The Girl at the University'
- 4.15 London Programme** relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0 Musical Interlude**
- 6.30 S.B. from London**
- 7.40 The Rev. G. J. JORDAN:** 'Messages from the
Poets—(4) Tennyson'
- 8.0-12.0 S.B. from London (10.10 Local News)**

6ST STOKE. 288.5 M.

- 12.0-1.0 THE STATION QUARTET**
- 4.0 TOM SALT'S ORCHESTRA**
- 5.0 AFTERNOON TOPICS:** MILDRED DUKE: 'Talk-
ing—How it Began'
- 5.15 THE CHILDREN'S HOUR**
- 6.0 Dance Music**
- 6.30 S.B. from London**
- 7.40 Mr. A. J. DALE:** 'Pottery Series—(4) Glazes
and Glazing'
- 8.0-12.0 S.B. from London (10.10 Local News)**

5SX SWANSEA. 288.5 M.

- 11.30-12.30 Gramophone Records**
- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN
MUSIC** relayed from the Castle Cinema
- 4.30 THE STATION TRIO**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 Musical Interlude**
- 6.30 S.B. from London**
- 7.40 S.B. from Cardiff**
- 9.30-12.0 S.B. from London (10.10 Local News)**
(Northern Programmes in summary form for
Tuesday will be found on page 579)

142 HOLBORN BARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**
To insure with
PRUDENTIAL
ASSURANCE COMPANY Ltd.

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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Chief Office—142 HOLBORN BARS—London, E.C.1.



If teeth are "off colour"

clear whiteness can be
quickly regained this new way

JUST because your teeth seem dull, don't believe they are naturally "off colour." You can restore them to clear whiteness very quickly.

Dental science has made some important discoveries in lightening cloudy teeth—a new method in tooth and gum treatment.

It acts on new principles. In a few days you can work a transformation on your teeth.

*It's just a film
Mere brushing won't do*

Run your tongue across your teeth. You will feel a film . . . a slippery, viscous coating that dulls and clouds their beauty.

Ordinary methods won't successfully combat it.

That's why your teeth remain "off colour."

Remove that film and what you see will amaze you. You are simply hiding their beauty now . . . just like grime on ivory.

Film is regarded as the potential source of most tooth and gum troubles. It clings to teeth, gets into crevices and stays.

Send coupon

Now, in a new-type dentifrice called Pepsodent, dental science has discovered effective combatants. Their action is to curdle film and remove it, then to firm the gums.

A few days' use will amaze you. The difference will be noticeable. You owe clear teeth to yourself.

Send the coupon before you forget.

FREE Mail this for
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THE PEPSODENT CO.

The New-Day Quality Dentifrice

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Give full address. Write plainly.
Only one tube to a family. Radio Times, 3/12/26

PROGRAMMES FOR WEDNESDAY (December 8)

2LO LONDON. 361.4 M.

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati

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

4.0 TIME SIGNAL, GREENWICH AFTERNOON TOPICS: Mr. DAVID GARNETT, 'Walks through London—Bloomsbury'

AFTER Chelsea and Westminster, in this series of Talks on interesting walks through London, comes Bloomsbury, the Mayfair of the eighteenth century, whose waning fortunes, as the *beau monde* gradually deserted it, have begun to revive in our own time since the 'intellectuals' recolonized it, and its stately if faded terraces became the headquarters of the Bloomsbury School. Mr. David Garnett, who gives the Talk, holds the franchise of the district, for he is one of the triumvirate that controls the Nonesuch Press in Great James Street, which has produced so many notable books. The grandson of the late Dr. Richard Garnett, of the British Museum, and son of Edward Garnett, who 'discovered' Joseph Conrad, and of Constance Garnett, the translator of the great Russians, he is himself the author of that celebrated story, 'Lady into Fox,' which was the talk of the season in 1924, and its no less remarkable successors, 'A Man in the Zoo,' and 'The Sailor's Return.' A new book of his, called 'Go She Must,' is to be published next month.

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

5.15 THE CHILDREN'S HOUR: 'The Sad Story of Grandfather Clock,' by Hugh Gee, 'The Heron and the Eel' (Richard Kearton). Selections by THE ARRAN TRIO

6.0 LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Lieut.-Col. W. P. DRURY, C.B.E., 'Historical Sketches—The Booby Who Built An Empire.' S.B. from Plymouth

IN the sixth of this series of historical sketches, Lieut.-Col. Drury will speak of one of the most romantic figures in the Empire's history—an East India Company's clerk who became a soldier and statesman, did much to secure the establishment of British rule in India, won the great victory of Plassey, was accused of tyranny and corruption, and ended his career with drug-taking and suicide. Such a story gives ample scope for those talents for brilliant characterization and vivid atmosphere that Lieut.-Col. Drury has, in his previous Talks, shown himself to possess.

7.30 app. Musical Interlude

7.40 Mr. MITCHELL HEDGES, Further Explorations

THOSE who remember Mr. Mitchell Hedges's recent article in *The Radio Times* on his adventurous journey of exploration amongst the ruins of the once great Maya civilization, in Central America, will be especially eager to hear him talk again of the strange discoveries that he and Lady (Richmond) Brown made.

8.0 THE EASTBOURNE MUNICIPAL ORCHESTRA

Under the Direction of Capt. H. G. AMERS
Relayed from Devonshire Park, Eastbourne
Overture, 'The Merry Wives of Windsor' Nicolai
Suite de Ballet, 'Callirhoe' Chaminade
Waltz, 'The Blue Danube' Johann Strauss
Suite No. 6 Bach
(Arranged by Sir Henry Wood)
Serenata, No. 2 Toselli
Shepherd's Hey Grainger

8.45 A TURKISH MUSICAL INTERLUDE 'IKBAL'

A Tale of Anatolia, by LAURANCE MORTON

THE following tells, in speech and music, a story, not unfamiliar in Turkey during the dark days of Abdul Hamid, the Red Sultan.

Ikkal, a Circassian girl of humble parentage, living with her stepmother at Ak Shehr, a village in Asia Minor, attracts the attention of the countryside by her beauty. The emissaries of the Sultan connive with her stepmother to carry her off to the palace at Istantoul.

Kara Mustapha, a young outlaw, is in love with Ikkal, and seeks to prevent the eunuchs from carrying her away. Failing in this design, he follows her to the shores of the Bosphorus, and, by a clever plan, effects her rescue

Scene 1. The Garden of the Cottage in Ak Shehr
Scene 2. The Bandits' Camp in the Hills.



Mr. DAVID GARNETT.

one of the most distinguished of the younger writers, is giving a Talk on Bloomsbury, in the 'Walks Through London' series this afternoon. [London, 4.0.]

Scene 3. The Imam's House—Ak Shehr.

Scene 4. Interior of the Serai, Yildiz.

Scene 5. On the Black Waters of the Bosphorus.

Scene 6. Aboard the Turkish Cruiser, *Mes-soudieh*

Interpreted by Selected Players
Musical Items directed by STANLEY HOLT
Presented by R. E. JEFFREY

THIS Turkish play has been written, and illustrated with Turkish music, in an attempt to recreate for Western listeners the atmosphere of Constantinople, the heart of the Near East, as it seems to one who knows it well from many years' experience. Ever since, centuries ago, the Turkish invasion fell back from Christendom, and it was finally settled that the Balkans and not the Rhine were to be the frontier of the Moslem East, Turkey has remained to the ordinary Englishman an unknown quantity; a pawn in European politics that had the habit of acting quite originally at unexpected times, and, apart from politics, a chaos of confused impressions in which harems, palace revolutions and drownings in the Bosphorus were the only definite ideas. Turkey has, in many ways, changed radically since the War, but the national character is still deeply marked by the tradition of the lurid reign of the tyrant 'Abdul the Damned,' in which this play is set.

9.30 Prof. GEORGE GORDON, 'Companionable Books—Cowper's Letters'

THE letters of William Cowper (1731-1800), the author of 'The Task,' 'The Castaway,' 'John Gilpin,' and many other poems that have a permanent place in English literature, were first published in 1824, and have been many times re-edited and reissued since. These letters of one of the most unfortunate of all English poets—a neurotic victim of melancholia and religious mania, who several times attempted suicide, and more than once became insane—are well worthy to rank in this series of Companionable Books, with such famous companions as Boswell and Pepys and 'The Compleat Angler' for their intellectual power, their richness of feeling and the many-sided wisdom of their outlook on life.

9.45 KEYBOARD MUSIC

OF THE LATE XVII. AND EARLY XVIII. CENTURIES
Interpreted by Mrs. NORMAN O'NEILL—SCARLATTI

First of Two Studies in C Major
Pastorale in D Minor, No. 9
Tempo di Ballo in D Major, No. 33
Allegro in B Minor, No. 69
Allegro in A Major, No. 132
Pastorale, No. 43, in F Major
Allegro, No. 42

SCARLATTI travelled about a good deal at various periods. He spent some time in Spain, as music master to one of the Princesses of the royal house. It was while he was staying in that country, at Aranjuez, in 1754, that he composed the little piece in B Minor, the fourth of those played to-night.

It is related of him that, during this Spanish visit, whenever his playing was highly praised, he would refer to Handel's skill as greater than his own, and would cross himself in reverence for his great contemporary, with whom, after their contest at Rome (referred to in Monday's note) he became extremely friendly.

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

10.15-11.0 VAGABOND CONCERT PARTY

CYNTHIA JEFFERIES, FLORENCE OLDHAM, DOD MEHAN and HAROLD MONTAGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE RADIO QUARTET and MACKENZIE LANG (Tenor), AMY CARTER (Contralto), VICTOR H. WATSON (Double Bass)

1.0-2.0 S.B. from London

3.0 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DRURY. S.B. from Plymouth

7.30 app. S.B. from London

8.0 CHAMBER MUSIC (S.B. from Edinburgh)

STATION STRING QUARTET
Three Idylls for String Quartet ... Frank Bridge

8.15 ENA BARTY (Soprano)
Psyche Paladilhe
L'Amour de Moi Chanson de la Vicille
Tambourin }

8.25 STATION STRING QUARTET and L. SHEPHERD MUNN
Quintet in F Minor Cesar Franck
Molto moderato quasi lento; Allegro Lento con molto sentimento; Allegro non troppo ma con fuoco

9.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

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

PROGRAMMES FOR WEDNESDAY (December 8)

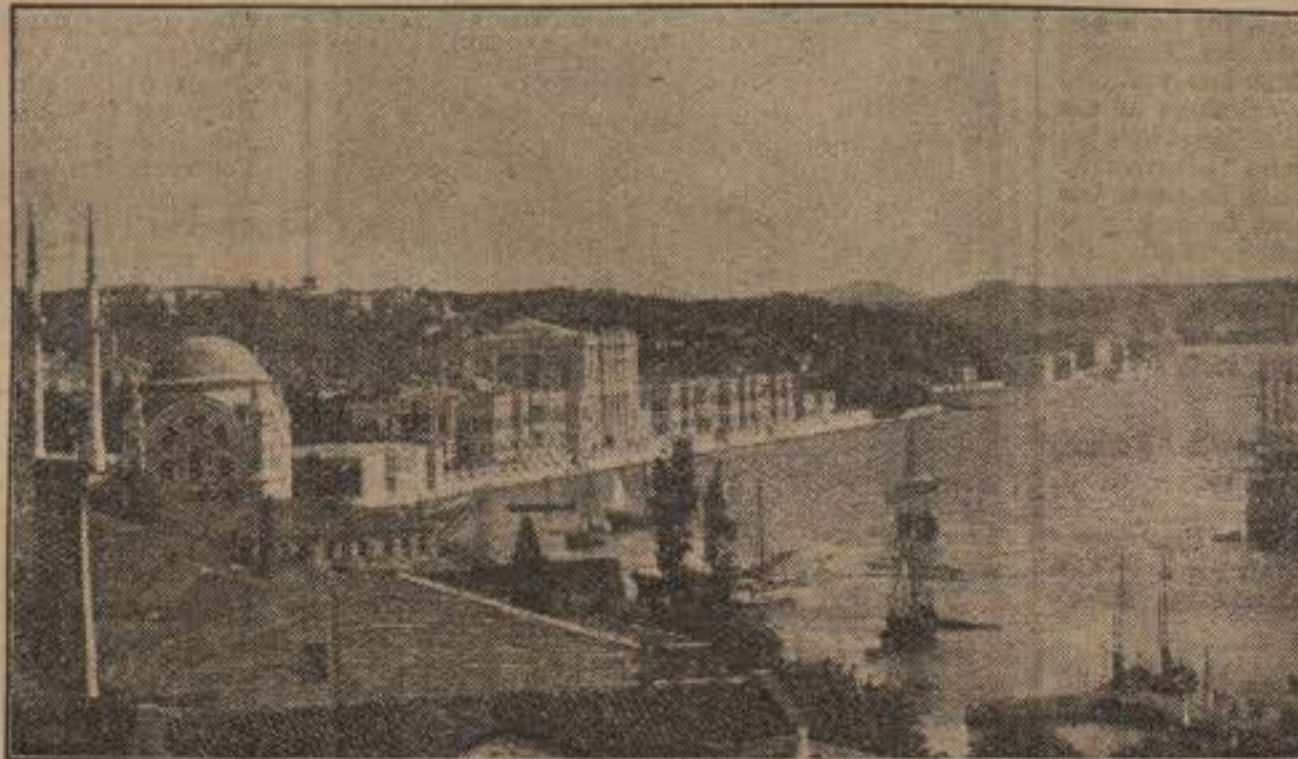
SIT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET :
Leader, FRANK CANTELL
- 4.45 MAHEL FRANCE—'Our Day—As Interpreted
for a Dog'
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, con-
ducted by PAUL RIMMER
- 6.50 S.B. from London
- 7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30 app. S.B. from London
- 8.0 **MILITARY BAND PROGRAMME**
THE CITY OF BIRMINGHAM POLICE BAND, con-
ducted by RICHARD WASSSELL
Fourth 'Pomp and Cir-
cumstance' March *Elgar*
Overture to 'Joan of Arc'
Verdi
- 8.15 COLLEEN CLIFFORD
Impressions and Songs at
the Piano
- 8.30 BAND
Kukuska (Russian Peasant
Dance) *Lehar*
JAMES GLEDHILL (Tenor)
The Stars That Deck My
Garden *Kennedy Russell*
Sigh No More, Ladies
Aiken
Phyllis Has Such Charm-
ing Graces
Young, arr. Wilson
- BAND
Andantino from Fourth
Symphony *Tchaikovsky*
Cornet Solo, 'Bonnie Mary
of Argyll'... *arr. Wassell*
(Soloist, P. C. COOK)
- JAMES GLEDHILL
A Request
Woodforde-Finden
For You Alone *Geckl*
The Curtain Falls
D'Hardelot
- BAND
March, 'William Tell' *Rossini, arr. Sommer*
- 9.30-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 306.1 M.

- 3.45 Miss FENWICK, 'Superstitions of To-day and
Yesterday' (2)
- 4.0 TEN-TIME MUSIC from the Grand Super
Cinema, Westbourne. Directed by ISADORE
GODOWSKY
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30 app. S.B. from London
- 8.0 **OUR PROGRAMME**
Musical programmes devoted to listeners'
requests are frequently arranged. To-night,
listeners are to hear one devoted to requests
from the Station Staff
- THE WIRELESS AUGMENTED ORCHESTRA, con-
ducted by Capt. W. A. FEATHERSTONE
Overture, 'The Pirates of Penzance' *Sullivan*
First 'Pomp and Circumstance' March .. *Elgar*
- 8.15 DALE SMITH (Baritone)
Ballads of Yesterday and To-day
My Pretty Jane *Bishop*
The Sands o' Dee *Clay*

- To Anthea *Halton*
Sea Shanties
Can't You Dance the Polka? } *arr. Terry*
The Drummer and the Cook }
Earl Bristol's Farewell *B. Williams*
The Handy Man *Howard Fisher*
- 8.30 Someone asks for London Programme
- 8.45 WILLIAM PRIMROSE (Violin) and Orchestra
Violin Concerto in G Major *Mozart*
- 9.10 SCOVELL and WHELDON (Syncopated Duets)
Pretty Little Thing *Dubin and Rose*
When It's Twilight on the Missouri
Vincent and Campbell and Connelly
Let's All Go To Mary's House .. *Conrad and Wood*
Am I Wasting My Time On You? *Bibo*
Way Down Home *Williams*
I've Never Seen A Straight Banana *Waite*
When the Sahara Sleeps



A VIEW OF THE BOSPHORUS.

The scene in which is laid the glory of 'Ikbal,' the Turkish tale that figures in the London Programme at 8.45 to-night.

- 9.25 ORCHESTRA
Shepherd's Hey *P. Grainger*
- 9.30 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15 OUR PROGRAMME (Continued)
GWLDYNS NAISH (Coloratura Soprano), with
Orchestra
Ombra Leggera (Shadow Song—Dinorah)
Meyerbeer
Spargi d'Amaro Pianto (Mad Scene—Lucia
di Lammermoor)..... *Donizetti*
Caro Nome (Rigoletto)..... *Verdi*
- 10.30 GERALD KAYE (Tenor)
Irish Ballads:
Larry O'Toole *Irish Traditional*
Widow Macree *S. Lover*
Cruiskeen Lawn *Benedict*
Macnamara's Band *Shamus O'Connor*
- 10.40 WILLIAM PRIMROSE
Violin Solos:
Hebrew Melody *Dobrawen*
The Distant Past (Third Mazurka)..... *Ysaye*
Rondo in D *Schubert*
- 10.50-11.0 ORCHESTRA
A Musical Joke, 'The Jolly Musicians' .. *Muscat*

5WA CARDIFF. 353 M.

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

- 3.40 A LIGHT ORCHESTRAL CONCERT—THE
STATION ORCHESTRA, conducted by WARWICK
BRAITHWAITE
- 4.45 Mr. J. KYRLE FLETCHER, 'The Westling
Level—The Land of the Morgans'
- 5.0 Pian forte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. E. K. TRATMAN, 'Man and His Past—
The Age of Bronze'
- 6.15 S.B. from London
- 6.40 Local Radio Societies' Bulletins
- 6.50 S.B. from London
- 7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30 app. S.B. from London

8.0 POPULAR REQUEST PROGRAMME

- THE STATION ORCHESTRA,
conducted by WARWICK
BRAITHWAITE
Waltz, 'Spain' *Waldteufel*
March, 'Aida' *Verdi*
- 8.10 CONSTANCE WENT-
WORTH (Soprano)
Homing... *creca del Riego*
Songs My Mother Sang
Grimshaw
My Hero (Chocolate Sol-
dier) *Straus*
- 8.17 BILLY BARNES (Enter-
tainer)
Who Will Carry }
On? } *Barnes*
My Family }
To Pass the Time Away
Gideon
- 8.24 ORCHESTRA
In a Monastery Garden
Ketelbey
- 8.30 'FIRE!'
by A. J. ALAN
Presented by R. E.
JEFFREY

Played by the LONDON RADIO REPERTORY
PLAYERS

The thrilling story of two young ladies who go
to view an empty house and there undergo a
number of exciting experiences, culminating in
a rescue by the London Fire Brigade. Just as
their safety is assured, they experience the worst
shock of all.

Characters:

Albert Buckle (a Caretaker).... FRANK DENTON
Jane Buckle (His Wife) FLORENCE HILL
Mrs. Buckle (Albert's Mother) GLADYS YOUNG
Mabel Hen- (Two Smart Modern { PHYLLIS
derson } Sisters who are { PANTING
Ruth Hen- } househunting) { MARGARET
derson } GASKIN
Policeman LAWRENCE GOWDY
Firemen, etc.

- 8.46 ORCHESTRA
Cantata *D'Ambrosio*
(Solo Voice, LEONARD BUSFIELD)
- 8.50 FREDERICK LAKE (Tenor)
Ninetta *Sir H. Brewer*
Come Into the Garden, Maud *Balfe*
My Dreams *Tosti*
- 8.58 BILLY BARNES
A.B.C. *Frankau*
Mixed Melodies *arr. Barnes*
To-day *arr. Barnes*
- 9.6 ORCHESTRA
Selection, 'Cavalleria Rusticana' *Mascagni*

PROGRAMMES FOR WEDNESDAY (December 8)

9.16 CONSTANCE WENTWORTH and FREDERICK LAKE
Duets
The Day is Done } *Löhr*
My Boy Billy..... }

9.24 ORCHESTRA
Love's Dream *Blon*
Handel Wakes *Morresy*

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

2ZY MANCHESTER. 384.6 M.

3.25 BROADCAST TO SCHOOLS: The Story of English Music. Miss ELPHIDA VIPONT, 'Our Heritage the Sea (Seafaring Folk; Their Songs, Ashore and on the High Seas)'

CLAUDE MARTIN (Sketches from Charles Dickens)
Bob Sawyer, Medical Practitioner. Divulges the Tricks of the Trade (Pickwick Papers)

Mrs. Raddle, Sawyer's Landlady, Applies for Her Rent (Pickwick Papers)

Will Fern Finds His Way into Trotty Veek's Cottage and Receives Bad News (The Chimes)

DANCEBAND
Fox-trot, 'Horses' *Gay and Whiting*
Waltz, 'Waters of the Perkiomen' .. *Klickman*

COLLEEN CLIFFORD (Impressions and Songs at the Piano)

Just Nothing } *Original*
Kitchen Yanga..... }
Geraldine Maud }

Fifty-Fifty *Rea*
My Day Out *Darewski*

8.35 GUENDOLEN ROE (Pianoforte)

A Short Recital
Nocturne, E. Minor (Posthumous) } *Chopin*
Prelude, A Flat (Op. 28)..... }
La Fille aux cheveux de lin ('The Girl with the Flaxen Hair')..... } *Debussy*
La Cathedrale Engloutie }
Reflets dans l'eau }
The Island Spell *Ireland*

8.45 DORIS COWEN

Damon *Max Strange*
Morning *Oley Speaks*
Thoughts *Howard Fisher*
Song of the Open *Frank la Forge*

9.5 QUINTET

Piano Quintet *Schumann*

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



Metropole Studios, Cardiff

Fiddling, L. & Co.

Minter, Derby

SOME OF THE ARTISTS IN TO-DAY'S PROGRAMMES.

Reading from left to right: Mr. Isaac J. Williams, who will give a Talk from Cardiff at 3.15. Mr. Joseph Green, tenor, and Miss Doris Hitchener, soprano, who will take part in the Song Cycle, 'Flora's Holiday,' to be given from Sheffield at 8.10. Mr. Walter Payne, baritone, who will sing in the Nottingham programme this evening. Mr. Gerald Kaye, tenor, who will sing from Bournemouth to-night at 10.30.

3.45 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

4.45 MARION CLARKE (Soprano)

5.0 AFTERNOON TOPICS: Miss K. R. LOVELL, 'Drinking Cups Down the Ages'

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. S.B. from Plymouth

7.30 app. S.B. from London

8.0 VARIETY

MANNY'S RHYTHM ACES DANCE BAND: Musical Director, E. MANNY

Fox-trot, 'Who?' *Kern*
One-step, 'Susie was a Real Wild Child' *Sarony*

JEAN PAUL and LEONIE LASCELLES Introduce a Piano—and Themselves

DANCE BAND

Waltz, 'Am I Wasting my Time?' *Bilo and Johnson*

ALICE VAUGHAN (Contralto)

Cloud Boats *Denys Cleaver*
The Net Mender *Coningsby Clarke*
Yea and Nay *arr. A. L.*

DANCE BAND

Fox-trot, 'Lonesome and Sorry' *Davies and Conrad*

Fox-trot, 'Sweet Child' *Lewis, Whiting, Simson*

DANCE BAND

Fox-trot, 'That Certain Party' *Donaldson*
Fox-trot, 'Goodnight' *Hohengarten*

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

6KH HULL. 288.5 M.

3.30-4.0 Light Music

4.0 Afternoon Topics

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

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

Lieut.-Col. W. P. DRURY. S.B. from Plymouth

7.30 app. S.B. from London

8.0 CHAMBER MUSIC.

ARTHUR JOHNSON'S QUINTET

Piano Quartet in G Minor *Mozart*

8.25 DORIS COWEN (Soprano)

O That It Were So *Frank Bridge*

The Dreary Steppe *Gretchaninov*

Spring Waters *Rachmaninov*

2LS LEEDS-BRADFORD. 297 M. & 294.1 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 Miss D. NICHOLS, 'Songs by Liza Lehmann'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Horticultural Bulletin

7.0 S.B. from London

8.0 POT-POURRI

Melodies of Yesterday and To-day

BARRY CONSTABLE (Tenor)

MARGARET FOX (Soprano)

ALICE PURCELL (Contralto)

JOHN MARTINDALE (Tenor)

GAUNT LEE (Baritone)

BARRY CONSTABLE'S DANCE BAND. (By kind permission of Messrs. Powlhry's, Ltd.)

J. WOODS-SMITH (Entertainer)

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

PROGRAMMES FOR WEDNESDAY (December 8)

6LV LIVERPOOL. 288.5 M.

- 3.0** CRANE'S MATINÉE CONCERT, relayed from Crane Hall
 'SONGS OF THE HEBRIDES'
 Collected and sung by MARJORY and PATUFFA KENNEDY-FRASER with MARGARET KENNEDY To the Piano
 A Herding Prayer (See 'Carmina Gadelica')
 'Saints be Guarding the Kye' (Harris)
 The Wee Toddler—Maizean
 The Uncanny Mannikin of the Cattle Fold (Skye)
 The Seal Hunters o' Seavaig
 MARJORY KENNEDY-FRASER..
 Mermaid's Song to her Child, an Eriskay Lullaby (in Gaelic) (Eriskay)
 Ancient, Pre-Ossian, 'Deirdre's Farewell to Scotland' (Eigg)
 Coronation Processional—To the Lord of the Isles—Buschaille nan Eilean..
 MARGARET KENNEDY to the Harp
 Mull Fisher's Love Song, 'Mhairlead Og' (Eriskay)
 Hebridean Mother's Song, 'So Sweet is Morag'
 The Islay Reaper (Islay)
 PATUFFA KENNEDY-FRASER to the Piano
 The Crane's Creel (Eriskay)
 The Rocks o' Rodel (Skye)
 Ancient Lull Song, 'The Christ Child's Lullaby' (in Gaelic) (Eriskay)
- 4.0** Readings from the Poets, by Mr. H. C. PEARSON
- 4.15** MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 5.15** THE CHILDREN'S HOUR
- 6.0** MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.20** Boys' Brigade Monthly Bulletin: 'The Button-Hole Badge,' by Mr. R. T. BRISK, Captain 10th Liverpool Company
- 6.30** S.B. from London
- 6.50** S.B. from Manchester
- 7.0** WEATHER FORECAST, NEWS
 Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30** app. S.B. from London
- 8.0** **MILITARY BAND PROGRAMME**
 THE BAND OF THE LIVERPOOL CITY POLICE (By kind permission of the Watch Committee and the Chief Constable, Mr. Lionel D. Everitt)
 Conductor, Chief Inspector CHARLES R. BICKS, Bandmaster
 Overture to 'If I Were King' Adam
- 8.10** GLADYS ASHWORTH (Soprano)
 Lia's Song (The Prodigal Son) Debussy
 To Music Schubert
 When Celia Sings Moir
- 8.20** THE BAND
 Variations on a German Folk Song in the styles of Celebrated Composers Siegfried Ochs
- 8.35** GLADYS ASHWORTH
 Ballatella (Pagliacci) Leoncavallo
 Piper Tune Carew
 Wake Up Phillips
- 8.45** BAND
 Waltz, 'Happy Brothers' Volstedt
- 8.55** An Interlude
 G. H. CARLISLE (American Entertainer)
 In Syncopated Song and Humour at the Piano
- 9.10** BAND
 Ballet Suite, 'Coppélia' Delibes
- 9.30-11.0** S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 288.5 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 E. SKEGFIELD, 'A Lesson on the Tango'
- 5.15** THE CHILDREN'S HOUR
- 6.15** 'A READER'—'New Books'
- 6.30** S.B. from London
- 7.0** WEATHER FORECAST, NEWS
 Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30** app. S.B. from London
- 8.0** HILDA M. ALTON (Violin)
 Violin Concerto (Last Movement) .. Mendelssohn
- PIERROT'S MOTHER**
 A Fantastic Play in One Act by GLENN HUGHES
 Characters (In the order in which they speak):
 Pierrette MARGARET GULFORD
 Mother NORA PORTER
 Pierrot RONALD MACPHERSON
- THE setting is a quaint, simply-furnished living room in a cottage. Pierrot's mother, who is a delightful old lady, with white hair and a kind face, is drawing the curtains at the window. She then puts a kettle on the fire and sits down to her knitting. A timid knock is heard on the door. The old lady listens. The knock is repeated. She gets up and opens the door. A forlorn and slightly bedraggled Pierrette enters and speaks.
- WALTER PAYNE (Baritone)
 The Shepherd's Song Elgar
 The Vagrant Michael Mullinar
 Simon the Cellarer Hatton
 Jenny's Way Charles Willeby
- HILDA M. ALTON
 Spanish Dance Kreider
 Chinese Tambourin Kreider
- 'GREY ASH'**
 A Short Play by LEONORA THORNER
 Presented by THE NOTTINGHAM AMATEUR DRAMATIC CLUB
 Characters (In the order in which they speak):
 Renee (Wife of Sigurd Nikita)
 MARGARET GULFORD
 Anna (Her Maid) KATE BURROWS
 Sir John Ferguson (A Noted Alienist)
 IAN WHITELEY
 Sigurd Nikita JOHN GROSVENOR
- THE scene is the comfortably-furnished drawing-room of a remote Downland cottage, about four o'clock on a midwinter afternoon. From an overhead room comes the sound of a violin player, practising exercises and melodies alternately. In this setting is unfolded a weird legend connected with the old violin and the strange and thrilling fulfilment of the story in modern days.
- WALTER PAYNE
 Roadways Hermann Lohr
 The Cloths of Heaven T. F. Dunkhill
 What Am I, Love, Without Thee? Stephen Adams
- The Early Morning Graham Peel
- 9.30-11.0** S.B. from London (10.10 Local News)
- 5PY PLYMOUTH. 288.5 M.**
- 11.0-12.0** GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30** ORCHESTRA relayed from Popham's Restaurant
- 4.0** Afternoon Topics

- 4.15** TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15** THE CHILDREN'S HOUR
- 6.0** GEORGE SAWDY (Baritone)
- 6.30** S.B. from London
- 7.0** WEATHER FORECAST, NEWS
 Lieut.-Col. W. P. DRURY, C.B.E., 'Characters and Episodes from History: The Booby Who Built an Empire'
- 7.30** app. S.B. from London
- 8.0** A SHORT SONG RECITAL
 Madame SARA WILLIAMS (Soprano)
 Sincerity Clarke
 I'm Alone Benedict
 Friend o' Mine Sanderson
 Harp in the Air Wallace
- 8.15** An Interlude
 FODEN WILLIAMS (Entertainer)
- 8.35** THE STATION ORCHESTRA
 Ballet, 'The Fountain' Delibes, arr. J. Nussbaum
- 8.40** 'THE MAKER OF DREAMS'
 By OLIPJANT DOWN
 Music by BEATRICE PATTENDEN
 THE STATION ORCHESTRA, directed by WINIFRED GRANT
- 9.30-11.0** S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

- 11.30-12.30** Gramophone Lecture Recital by H. Saunders-Jacob, 'The Instruments in the Orchestra—(2) Wood Wind'
- 4.0** AFTERNOON TOPICS: KATE BALDWIN, 'Special Dainties for Yuletide'
- 4.15** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR
- 6.5** 'PETRONIUS'—'The Harvest of a Quiet Eye'
- 6.20** Musical Interlude
- 6.30** S.B. from London
- 6.50** Royal Horticultural Society's Bulletin
- 7.0** WEATHER FORECAST, NEWS
 Lieut.-Col. W. P. DRURY. S.B. from Plymouth
- 7.30** app. S.B. from London
- 8.0** **TWO SONG CYCLES**
 WILFRED ORANGE (Solo Harp)
 Murmuring Waves C. Oberthur
 The Carl Brisson Tango Kai Normann
 Fantasia on Irish Airs John Cheshire
- 8.10** 'FLORA'S HOLIDAY'
 A Cycle of Old English Melodies. Words Written and Adapted—Music Arranged and Composed by H. LANE WILSON
 DORIS HITCHENER (Soprano), WINIFRED OSBORNE (Contralto), JOSEFA GREEN (Tenor), FREDERICK BRINDLEY (Baritone), GEORGE JEFFERSON (Piano)
 Come, All Ye Lads and Lasses; Love's Greeting; Tell Me, Charming Creature; Gentle Dawn; The Country Dance; Maidens, Beware Ye!; Sound Argument; The Pedlar (A Catch); The Commotion of Love
- 8.30** WILFRED ORANGE
 Watching the Wheat (Welsh Melody)
 John Thomas
 Æolian Chords, No. 1 C. Oberthur
 O Sole Mio! (Tango) Eduardo di Capua

PROGRAMMES FOR WEDNESDAY (December 8)

8.40 SONG CYCLE OF NURSERY RHYMES
By ARTHUR J. HALL
Part I.
Ding Dong Bell; The Duke of York; Little Miss Muffet; Sing a Song of Sixpence; Ride a Cock Horse; Queen of Hearts; Hey Diddle, Diddle
Part II.
Mary, Mary, Quite Contrary; Hickory, Dickory Dock; Humpty Dumpty; Little Bo-Peep; Old Mother Hubbard; Old King Cole

9.5 'YORKY,' a Yorkshire Lad, Visits the Studio
Two Sketches in the Yorkshire Dialect written and played by S. E. YELNAST
1. Yorky has an Audition
Martha—A Yorkshire Lass
The Manager
2. Yorky at Election Meetings
Stuttering Sheff—A Pal of Yorky's

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

6ST STOKE. 288.5 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'RONDELLE'

5.0 AFTERNOON TOPICS: E. DOROTHEA BARCROFT, "An Equatorial Experience"

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DEURY, S.B. from Plymouth

7.30 app. S.B. from London

8.0 THE POTTERIES CHORAL SOCIETY, conducted by CARL OLIVER
Phandrig Crohoore (Patrick Connor) . . . Stanford
An Irish Ballad

8.30 Original Compositions and Sketch by FREDERICK HUMPHRIES
ALBY HULL (Solo Violin)
FREDERICK HUMPHRIES (Pianoforte)
Suite for Violin and Piano

1. Gossamer Dream Dances
Valley of Fragrant Spring; Languishing Shadows; Drifting Willow Blossoms
2. Old English Lyrics
Up With the Lark; Wood Nymphs; Torch Dance

8.45 ALBY HULL
Capriccio
Romanco

8.55 ALBY HULL and FREDERICK HUMPHRIES
Sonata for Violin and Piano, Japanese Cameo

9.0 'TABLOID MUSICAL DRAMA'
Arranged and Performed by FREDERICK HUMPHRIES

PROLOGUE: A few notes in lighter vein on the interesting subject of incidental music and play writing. Incidental music plays an important part in any play, especially melodrama, and in this tabloid musical drama we have a few practical hints illustrating the type of music that would form a sympathetic background for that famous play, *Alone In Trantham*.

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

5SX SWANSEA. 288.5 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 Musical Interlude

6.15 LILLIAN MORGAN: 'Once Upon a Time'

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut.-Col. W. P. DEURY, S.B. from Plymouth

7.30 app. S.B. from London

8.0 CHAMBER MUSIC

A PROGRAMME ARRANGED BY A STUDENT GROUP FROM THE UNIVERSITY COLLEGE, ABERYSTWYTH

MEGAN LLOYD (Soprano)

WILLIAM DAVIES (Baritone)

TRIO: W. H. J. JENKINS (Violin), ENID WATKINS (Cello), CHARLES JENKINS (Piano)

TRIO

Trio in G—Adagio and Gipsy Rondo Haydn

WILLIAM DAVIES

O Mistress Mine Quilter

Blow, Blow, Thou Winter Wind! Quilter

Drake's Drum Stanford

8.30 'FIRE'—A Play by A. J. ALAN
(See Cardiff Programme)

8.45 MEGAN LLOYD

To Our Lady of Sorrows Morfydd Llwyn Owen
Englyn Songs David de Loyd
Y Fan Fwl; Yuo; Anghof ac Atgol

WILLIAM DAVIES

Y Marchog Joseph Parry
Rovengo Hatton

TRIO

Trio in B Flat Beethoven

(1) 'Quick and Lively'; (2) 'Slow and Song-like'; (3) 'Air and Variations'

The Aberystwyth College Song D. Jenkins

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0-3.30—Broadcast to Schools; Prof. J. L. Morrison, 'Historical Geography: Trade and History'. **4.0**—Afternoon Topics: Music from Fenwick's Terrace Tea Rooms. **5.15**—Children's Hour. **6.0**—S.B. from London. **6.25**—For Farmers: Mr. H. C. Pawson, 'The Feeding of Farm Livestock'. **6.50**—Royal Horticultural Society's Bulletin. **7.0**—News. **7.15**—S.B. from Plymouth. **7.30 app.**—S.B. from London. **8.0**—South Shields Concertina Band: March, 'Resistance' (Moss); Overture, 'The Star' (Greenwood); Fox-trot, 'Jack in the Box' (Nicholls). **8.15**—Andrew Maguay, Entertainer: 'Gordie Keeps House' (Maguay). **8.25**—Band: March, 'Merry Monarch' (Start); Overture, 'Victoria' (Greenwood). **8.35**—Andrew Maguay: Shyela's Lay Affair (Joe Wilson). **8.45**—Band: Fox-trot, 'From One Till Two' (J. Hoover); Valse, 'Kentucky Babe' (C. Lisenbue); March, 'Royal Fusiliers' (M. Bayner). **9.0**—Reginald Howe (Baritone): Country Folk (May Brahe); Your Song (H. Olyver); Ships of Yule (M. Shaw). **9.10**—Beatrice Paragon (Soprano); O Luce di Quest'Anima (Donizetti); A Fairy Town (Parry); A Memory (George Thomas); Love's Philosophy (Quilter). **9.20**—Reginald Howe: 'All Suddenly the Wind Comes Soft' (Alan Burr); Three Little Songs (M. V. White). **9.25**—Beatrice Paragon: Daffodil Gold (Hodgkin); The Nightingale (Batten). **9.30-11.0**—S.B. from London.

5SC GLASGOW. 405.4 M.

3.20—Broadcast to Schools: M. Albert le Grip, French—'Noel en Ville'. **3.32**—Prof. H. S. Raff, 'The Spread of Education'. **3.45**—Musical Item to Schools: Selection, 'Tannhauser' (Wagner). **3.55**—Wireless Quartet. **5.0**—Afternoon Topics: Elma Story, 'Precious Stones'. **5.15**—The Children's Hour: Cousin Marjory, 'Xmas Boudiers'. **6.0-6.2**—Weather Forecast for Farmers. **6.35**—S.B. from London. **6.50**—Musical Interlude or Short Story. **7.0**—News. **7.10**—S.B. from Plymouth. **7.30 app.**—S.B. from London. **8.0**—Station Orchestra, conducted by Herbert A. Carruthers: Overture, 'Naiades' (Bennett); Selection, 'Philemon and Baucis' (Gounod). **8.20**—May Lymburn (Contralto): The Bell (Saint-Saens); Morning Hymn (Henschel); Sing, Break Into Song (Mallinson). **8.35**—Orchestra: Suite, 'A Kiss for Cluserella' (Bucalossi). **8.55**—May Lymburn: The Harvest of Sorrow (Rachmaninov); Lullaby (F. Keel); Kishnad's Galley (Kennedy-Fraser). **9.10**—Orchestra: Overture, 'Light Cavalry' (Suppe). **9.30**—S.B. from London. **10.0**—News. **10.15**—William McCulloch (Entertainer): 'The Deputation to the Minister' (R. Ford). **10.30**—'The Clattering Gate': A Fantastic Play by Lord Dunsany. Played by Herbert Tatlock and W. Tyrone Guthrie. **10.45-11.0**—William McCulloch: 'Old Soldiers Never Lie' (J. T. Stoddart).

2BD ABERDEEN. 500 M.

3.45—Steadman's Symphony Orchestra, relayed from the Electric Theatre. **4.45**—Trio relayed from the Electric Theatre. **5.0**—Afternoon Topics. **5.15**—Children's Hour. **6.0**—S.B. from London. **6.30**—Steadman's Symphony Orchestra, relayed from the Electric Theatre. **7.0**—News. **7.10**—S.B. from Plymouth. **7.30 app.**—S.B. from London. **7.40 app.**—Rev. Dr. Walter A. Murrell, 'Vivside Philosophy—On Montyony'. **8.0**—Radio Concert Party present a Second Edition of Bon-Accord Nights. Cast includes Grace Ivell and Vivian Worth, supported by Dorothy Forrest, Daisy Monar, Addie Ross, A. E. Fraser, Douglas Baitt and Leslie Rowe. The Radio-Dance Quartet, directed by Alex Madzsky. Production arranged by D. H. Munro. **9.30-11.0**—S.B. from London.

2BE BELFAST. 326.1 M.

3.0—Broadcast to Schools: London Programme, relayed from Daventry. **4.0**—The Dancant: Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Cafe. **5.0**—Afternoon Topics: Mr. W. J. Cairns, 'Some Reminiscences of Dublin'. **5.15**—Children's Hour: Another Favourite Fairy Tale. Songs by Uncle Scott. **6.0**—S.B. from London. **7.0**—News. **7.15**—S.B. from Plymouth. **7.30 app.**—S.B. from London. **8.0**—Symphony concert: Station Symphony Orchestra, conducted by E. Godfrey Brown. Overture, 'Roman Carnival', Op. 9 (Berlioz). **8.10**—Concerto in E Flat for Piano and Orchestra (Liszt). (Left Polishoff—Solo Pianoforte). Air in E Major for String Orchestra (Bach). **8.35**—Minnie Hampton: Softly Sighs (Der Freischütz) (Weber); A Song of Venice (Beuberg); A Fairy Town (H. Parry); O Ravishing Delight (Arnel). **8.50**—Left Polishoff: Overture in D Major (Rohy—Schubert-Sachs); Rondo Capriccioso (Mendelssohn). **9.2**—Orchestra: Amante, Valse and Finale from Symphony, No. 5, in E Minor (Tchaikovsky); March from 'Le Cid' (Massenet). **9.30-11.0**—S.B. from London.

Tuesday's Northern Programmes.
(Continued from page 573.)

5NO NEWCASTLE. 312.5 M.

11.30—Jack Wright and Harry Smith (Entertainers at the Piano); Evelyn Longstaffe (Contralto). **12.10-12.30**—Gramophone Records. **4.0**—'Crestimator'—'Telling the Truth'. **4.15**—Music from Tilly's Restaurant, Blackett Street. **5.15**—Children's Hour. **6.0**—Eva Ross and Marjorie Gay (Pianoforte Duets); Ada Elliott (Contralto); Andrew Began (Violin). **7.0**—S.B. from London. **7.40 app.**—Major-General Sir Kerr Montgomery, K.C.M.G., 'The International Aspect of Botany'. **8.0**—Colleen Clifford: Impressions and sketches at the Piano. **8.15-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.0—Gramophone Records. **3.20**—Broadcast to Schools: Mr. J. Michael Dizek, 'Music—Adventures in Melody'. **3.55**—Dance Music, relayed from the Phoenix. **5.0**—Afternoon Topics: Mr. D. B. Mungo, 'Women as Justices of the Peace'. **5.15**—Children's Hour: 'Bessie' will tell the story of 'Snuggledown'. **6.0-6.2**—Weather Forecast for Farmers. **6.15**—S.B. from London. **10.0**—News. **10.15**—Edward Innes (Pianoforte): Four Items from Fifth French Suite in G (Bach). **10.25**—Helen Henschel (Soprano): Songs to Her Own Accompaniment: Devotion (Schumann); Cradle Song (Humperdinck) Sérénade (Brahms); Sérénade (R. Strauss). **10.40**—Edward Innes: Fantasia in C and Waltz in D Flat, Op. Posth. (Handel); Barcarolle, Op. 60 (Chopin). **10.50**—Helen Henschel: English Folk Songs (arr. Cecil Sharp). **11.0-12.0**—S.B. from London.

2BD ABERDEEN. 500 M.

3.45—Afternoon Topics: Mrs. M. G. Cameron, 'Home Nursing'. **4.0**—Station Orchestra, conducted by Paul Askew; Jeannette Carniehegel (Mezzo-Soprano). **5.15**—Children's Hour: 'Cello Solos by J. H. Shaw. Songs by Nan Murray. **6.0**—S.B. from London. **6.30**—Steadman's Symphony Orchestra, relayed from the Electric Theatre. **7.0**—S.B. from London. **7.40**—Mrs. E. Beresford Cooke, 'Some Delightful Books—Waverley Novels'. **8.0-12.0**—S.B. from London.

2BE BELFAST. 326.1 M.

3.0—Broadcast to Schools: London Programme, relayed from Daventry. **4.0**—Belfast Radio Quartet; E. J. Harris (Solo Clarinet); Hilda Johnston (Poetry Recital). **5.15**—Children's Hour: Songs by Aunt Dorothy and Stories by Cousin Sheila. **6.0**—S.B. from London. **7.40**—Rev. W. R. Megaw, 'Nature Study as a Hobby' No. 2. **8.0**—Polyglot: The Station Orchestra: France—Gavotte and Bourée from Nouveau Bessell (1732); Germany—German Dance (Beethoven); Italy—Italian National Tune (Polka Militaire) (Paolotti). **8.15**—John Collinson (Tenor); Greece—'Lo Rayon' from 'Four Grecian Melodies' (Petridis). **8.22**—Orchestra: Spain—The Spanish Gipsy (Trad.); Africa—'Bedouin' from 'Three Arabian Dances' (Ring); **8.32**—John Collinson: Africa—African Love Song 'Maurapaya' (Doblock); Zululand—'Igrassa le Mpi' (Song of War) and 'Igama lo Kusma' (Dance Song) (Curtis). **8.42**—Orchestra: India—'Hindu' Song (Bombay Air); 'Night Doh on the River Pal' (Trad.). **8.46**—John Collinson: India—'Hindoo Song to the Soul of the Sahi' and 'Bibha' (Hindoo Song to the Sun) (both sung in Hindustani) (Mahesob Khan). **8.54**—Orchestra: China—Chinese Folk Song 'The Mout-lee Flower' (Trad.); Japan—Japanese Professional Tune (Trad.). **9.2**—John Collinson: New Zealand—'The Maori Flute' and 'The Mere' (M. D. Green); Australia—The only Folk Song of Australia, 'Waltzing Matilda' (Carey). **9.12**—Orchestra: Ireland—Overture, 'The Rachel at Gilligan's' (de Witt) (Characteristic—An Old Country Party); March, 'Gaily Through the World' (Macbeth). **9.30-12.0**—S.B. from London.

PROGRAMMES FOR THURSDAY (December 9)

2LO LONDON. 361.4 M.

- 1.0-2.0 THE WEEK'S CONCERT of New Gramophone Records
- 2.30 BROADCAST TO SCHOOLS: Mrs. E. FIELDS HODGSON, 'Geographical Discoveries: To-day—Towards the Setting Sun'
- 3.0-3.45 EVENSONG relayed from Westminster Abbey
- 4.0 TIME SIGNAL, GREENWICH. Topical Talk
- 4.15 TROCADERO TEA-TIME MUSIC
- 5.15 THE CHILDREN'S HOUR: 'Jonathan's Big Whopper,' by J. C. STOBART; 'The Zoo's Insects,' by L.G.M., of the *Daily Mail*; Piano Solos by BEATRICE SNELL
- 6.0 ALEX FRYER'S ORCHESTRA, from The Rialto Theatre.
- 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—Turner'

ENGLISH painting, though full of interest to the connoisseur, and a source of considerable pride to patriotic Englishmen, is sadly deficient in Old Masters of the first magnitude, worthy to be compared with those of, for instance, Venice, Florence, or Rome. In Turner (1775-1851), however, we have a master who can fitly be included in such a series as that which Mr. Lewis Hind is giving, with painters of the calibre of Titian, Velasquez, and Rembrandt. Some of his finest works are in the National Gallery, including the superb 'Ulysses Deriding Polyphemus' and 'The Fighting Temeraire,' 'The Sun Rising Through Vapour,' and 'A Frosty Morning,' all of which may be obtained in the special series of postcards issued in connection with these Talks.

- 7.30 app. Musical Interlude.
- 7.40 app. Prof. A. H. BARKER: 'House Heating'
- 8.0 THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL.
Overture, 'The Arcadians'
Monckton and Talbot
Selection, 'A Supper With Suppé' *Moriena*
Suite, 'Callirhoe' *Chaminade*

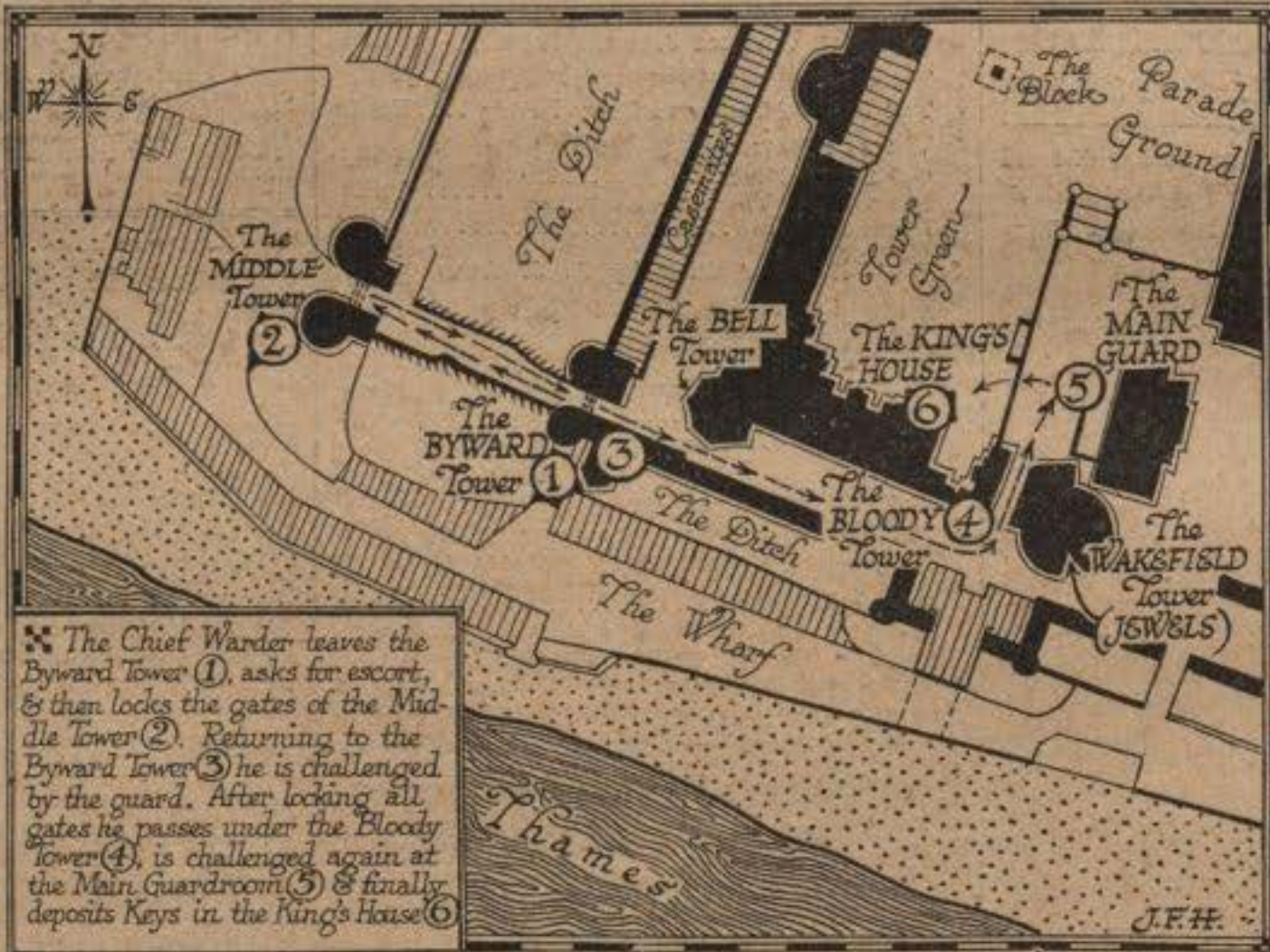
- 8.30 A RECITAL
JOHN AMADIO (Flute)
Nocturne *Krants*
Wind in the Trees *Bricciardi*
- 8.36 app. A Short Song Recital by
ROBERT MAITLAND (Baritone)
- 8.50 JOHN AMADIO
Träumerei *Schumann*
Carnival of Venice *Bricciardi*
- 9.0 THE WIRELESS ORCHESTRA
Entrance March, 'Boabdil' *Mozzkowski*
Suite, 'My Lady Dragonfly' *Finck*
The Voice of the Bells *Luigini*
Three Dances from 'Tom Jones' *German*
- 9.30 KEYBOARD MUSIC
of the LATE XVII AND EARLY XVIII CENTURIES
Interpreted by Mrs. NORMAN O'NEILL

great Alessandro Scarlatti died in 1725, Leo was appointed Principal Organist of the Chapel Royal at Naples. He made the best of both worlds of music, sacred and secular, having success with Comic Operas as well as with Church Music.

COMPOSERS, naturally, often write best for the instruments they play best. Paradisi (or Paradisi), a famous player and teacher of the Harpsichord, who lived for many years in London, produced Operas as well as keyboard music, but he is now remembered only by a few of his instrumental pieces. This Toccata (the name originally signified a 'touch' piece—one to show off the performer's agility) is the Last Movement of one of his Sonatas that was published in London.

- 9.45 THE CEREMONY OF THE KEYS
A Talk by Mr. TREVOR CLARK on the Historical Ceremonies at the Tower of London, illustrated at 9.55 by the Ceremony of the Keys relayed from the Tower of London.

EVERY night for the last six hundred years, the Head Warden of the Tower of London has made a formal progress round the historic building, performing the ceremony of locking up for the night—a very important one now, when the Crown Jewels are housed there, and even more important in the days when the Tower might at any time contain prisoners of State whose escape might have brought down the reigning dynasty from the throne and plunged the nation into civil war.



The Chief Warden leaves the Byward Tower (1), asks for escort, & then locks the gates of the Middle Tower (2). Returning to the Byward Tower (3) he is challenged by the guard. After locking all gates he passes under the Bloody Tower (4), is challenged again at the Main Guardroom (5) & finally deposits Keys in the King's House (6)

This map shows the section of the Tower of London which will be covered by to-night's broadcast of the Ceremony of the Keys at 9.45. This ceremony, which has been in daily observance for nearly six hundred years, sounds intensely dramatic in the night-time silence which broods over London's ancient fortress. The tramp of the guard on the cobblestones, the sharp challenge of the sentries and the Chief Warden's traditional replies, the locking of the gates with the old keys and the final dismissal of the guard culminating in the sounding of the Last Post and the playing of the National Anthem, should make up a broadcast of unique interest to listeners. This will be S.B. to all Stations.

- OLD ITALIAN MUSIC:
Gigue from Sonata in D Major *Galuppi* (1706-1785)
Fugue in D Minor *Frescobaldi* (1587-1655)
Arrietta *Leonardo Leo* (1694-1778)
Tocciata *Paradisi* (1710-1794)
Le Coucou *Pasquini* (1637-1710)

IT is doubtful if Galuppi's name would be remembered now had not Browning used him as a peg on which to hang his poem, *A Tocciata of Galuppi*. This Composer's Comic Operas (in which he collaborated with another and perhaps more famous Italian, Goldoni) were very popular in the eighteenth century, both in Italy and in England.

FROM the work of Frescobaldi (Master of the Music at St. Peter's, Rome, and the most famous Organist of his day) Bach learned a great deal, especially about the art of writing Fugues. This Fugue, written a century before Bach lived, is a perfect example of its kind.

LEO'S full name was Leonardo Oronzo Salvatore de Leo, and we are told that his third Christian name was given him because, like our Saviour, he came into the world poor. In spite of this handicap he got on well, and when the

- Pickaninny Lullaby *J. C. Macy*
The Sparrow's Party (A Czecho-Slovakian Folk Song) *Antonin Dvorak*
Down in You Summer Vale (A Part Song)
Dr. C. Wood
On Ilkla Moor Baht 'at (Traditional. A Yorkshire Dialect Number) *Clark*

- 10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel.

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL; WEATHER FORECAST
- 11.0 THE DAVENTRY QUARTET and R. V. MCGREGOR (Tenor), ELSIE WYNN (Contralto), MARIE WILSON (Violin)
- 1.0-2.0 S.B. from London
- 2.30 S.B. from London
- 10.10 Shipping Forecast
- 10.15-12.0 DANCE MUSIC: THE SAVOY BANDS. S.B. from London

PROGRAMMES FOR THURSDAY (December 9)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET, Leader: FRANK CASTELL
- 4.45 GWENDOLINE HOLLIS (Soprano). NIGEL DALLAWAY (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.35 S.B. from London
- 7.40 Mr. W. A. SUMMERS, 'Famous Novels—(4) The Psychological Novel: "Crime and Punishment"
- 8.0 FAVOURITE PART SONGS
THE STATION REPERTORY CHOIR, conducted by JOSEPH LEWIS
- Hail, Smiling Morn Spofforth
My Love is Like a Red, Red Rose Bantock
In Silent Night } Brahm's
Love, Fare Thee Well. }
- STANLEY FINCHETT (Tenor)
I Hear a Thrush at Eve Cadman
Passing By Purcell
The Gentle Maiden arr. Somervell
- CHOIR
Weep You No More, Sad Fountains
Madeley Richardson
Rest Thee on This Mossy Pillow (for Ladies' Voices only) Smart
O, Hush Thee, My Babe Sullivan
Good Night, Beloved Pinsuti
- 8.30 S.B. from London
- 9.0 INSTRUMENTAL MUSIC
DAISY SHORROCKS (Violin)
FREDERICK BROUGH (Pianoforte)
Duet for Two Violins in D, Op. 67. Spohr
'Quick'; 'Rather slow, broadly';
Rondo
Duet for Two Violins and Pianoforte
Moszkowski
'Quick'; 'Moderately slow'; 'Very quick'
- 9.30-12.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 306.1 M.

- 11.15-12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
- March, 'Hail, Europe' Blon
Valse, 'Magic of Love' Vanis
Selection, 'No, No, Nanette' Youmans
Songs, 'Phyllis Has Such Charming Graces';
'When Dull Care' arr. Lane Wilson
Song of the Volga Boatmen
Transcribed by Gilbert Stacey
Selection, 'Madame Butterfly' Puccini
'Cello Solo, 'Romance Sans Paroles' Van Goens
Morris Dance, 'Skipton Rig' Holliday
- 3.0 BROADCAST TO SCHOOLS: Mr. C. H. B. QUENNEL, 'Everyday Life in Wessex in Ancient Times—(12) The Late Renaissance'
- 3.45 Afternoon Topics
- 4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
- March, 'Yeomen' Henderson
Morning Song Elgar
Selection, 'Katinka' Friid
Songs f' 'Once Again' Sullivan
f' 'Mary of Argyle' Scotch Songs
Fox-trot, 'Marcheta' Scherzinger
Salut d'Amour Elgar
Selection, 'Tip-Toes' Gershwin
f' 'Minuet' Beethoven
'Cello Solos f' 'The Swan' Saint-Saëns

Song, 'All Hail, Thou Dwelling' ('Faust') Gounod
Fox-trot, 'Bam Bam Bammy Shore' Henderson

- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.15 For Farmers: Mr. O. F. STEVENS, 'Farm Machinery and Its Care'
- 6.35 S.B. from London
- 7.40 The Rev. H. T. BURY, 'Winter Sports in Canada and Switzerland'
- 8.0 THE WIRELESS ORCHESTRA, conducted by rpt. W. A. FEATHERSTONE
March, 'Spirit of Pageantry' Fletcher
Selection, 'Véronique' Messenger
- 8.20 COLLEEN CLIFFORD (Songs at the Piano)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 4.0 New Gramophone Records
- 4.45 Mr. C. M. HAINES, 'Playwrights Past and Present—(9) Chekhov'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. A. G. PRYS JONES, 'The Place of Poetry in Life'
- 6.15 S.B. from London

7.35 Councillor W. DEACON, Mayor of Bridgwater, 'The Romance of Radium'

7.50 HANDEL'S 'SAMSON'

FIRST CONCERT, 29TH SEASON,
of the
NEWPORT CHORAL SOCIETY

Relayed from the Central Hall, Newport

Characters:

SAMSON WALTER GLYNNE
Micah (His Friend) .. RISPAN GOODACRE
Manoah (His Father) ... STUART
Haraph (A Giant of Gath) ROBERTSON
Dalila (Samson's Wife) }
Philistine Woman MAVIS BENNETT
Israelitish Woman }

Priests of Dagon. Chorus of Israelites and Philistines

Conductor: ARTHUR E. SIMS

SAMSON was composed immediately after *Messiah*, and in about the same length of time as sufficed for that work—three weeks. Some of the words Handel used are not of high poetic value, but a good deal of the libretto is of finer quality, being taken from Milton's *Samson Agonistes*.

There is a pathetic story of Handel in his old age, at a performance of this Oratorio, weeping as he listened to the air 'Total Eclipse,' in which Samson laments his loss of sight—for Handel himself had then become blind.

The work is divided into three parts.

PART ONE.

We find Samson, blinded and made captive by the Philistines, standing before his prison in Gaza. A feast day of the god Dagon is being celebrated, and the Priests of the temple hymn their deity.

Samson's father, Manoah, his friend Micah, and other Israelites come to visit him, and to condole with him. Samson acknowledges his punishment just, but is sure that Dagon, vaunting himself against God, will be overthrown, and in a fine Air, prays the God of Israel to raise the tempest of His wrath. He feels his life is almost ended, and his friends remind him of the joys to be his in another world.

PART TWO.

The same scene, and the same moods, prevail, as at the opening of the work. Samson, Micah and their Israelitish friends call on God to have mercy on the fallen hero.

Now Dalila (here, it is to be remembered, figuring as Samson's wife) appears, with a train of Virgins as Chorus, and pretends to be penitent. Samson scorns her, she hotly retorts, and so they part.

The Philistine giant, Harapha, approaches, and boasts how he would have crushed Samson if they had met while yet the Israelite had his sight; but, now, of course, 'honour and arms scorn such a foe.' They sing, in a fine duet, their mutual defiance, and then Micah proposes



TURNER'S SELF-PORTRAIT.

To-day Mr. C. Lewis Hind's weekly Talk on famous artists will deal with Turner and his works. This picture of Turner as a young man, painted by himself, hangs in the Tate Gallery, London.

8.30 'LANDING THE SHARK'

By VIVIAN TIDMARSH

Played by THE LONDON RADIO REPERTORY PLAYERS

Presented by R. E. JEFFREY

The story of an attempted 'get away' by a commercial crook and how it was frustrated by a clever girl in his office, but, as the *dénouement* discloses, the ends of justice were not altogether served in this case.

Characters:

Gerald Graystone (a Bucket-Shop Keeper) HENRY OSCAR
Mary South (His Typist) .. BARBARA COUPER
Thomas Bevan (a Detective) REGINALD DANCE

In his office in the City, fitted with the usual safe, telephone, desks and files, Gerald Graystone sits writing.

8.51 COLLEEN CLIFFORD (More Songs at the Piano)

9.0 DANCES—OLD AND NEW

ORCHESTRA

Polka, 'Tout à la Joie' Fahrback
Fox-trot, 'Cosi Piange Pierrot' Dixie
Valse, 'Aubade d'Amour' Monti
Blue Danube Strauss
One-step, 'Valencia' Padilla

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

PROGRAMMES FOR THURSDAY (December 9)

that the giant shall call upon Dagon to 'dissolve those magic spells that gave our hero strength.' The Israelites and the Philistines, in mingled but opposing chorus, sing of the might of their respective gods.

PART THREE.

Harapha comes to bid Samson to a festival in honour of Dagon, at which he is desired to exhibit his strength. Samson refuses, but Micah counsels him that it would be wise to go. The Israelites pray God to protect their champion, and Samson departs.

Manoah comes to tell the friends of his hopes of obtaining Samson's freedom, and sings the pathetic air, 'How willing my paternal love, The weight to share of filial care. . . . While I have eyes, he wants no light.'

A terrible noise is heard, and the voices of the Philistines, raised in terror. An Israelitish messenger tells the tidings—how Samson has pulled down the temple, himself perishing in the ruins. The Israelites lament their hero's end, and, while a Dead March is played, his body is brought in. The funeral rites are celebrated, and Manoah pronounces the hero's epitaph—'Samson like Samson fell, Both life and death heroic.'

The Oratorio ends with an ascription of praise to God, the Ruler of all things:

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

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Morning Music by THE STATION QUARTET

4.30 Afternoon Topics
4.45 J. MEADOWS (Auto-Piano Recital)
5.0 JOAN WILKINSON (Mezzo-Soprano)

Sapphic Ode *Brahms*
I Hear a Thrush at Eve *Cadman*
The Lowlands o' Holland *Davies*
The Dove *Eric Foggy*
Love Went a-Riding *Frank Bridge*

5.15 THE CHILDREN'S HOUR: Old English Songs (Uncle Harry); Banana Bertie—A Serious Tale written by A. F. Hyslop and told by Auntie Hylde, with a Musical Accompaniment by Uncle Eric. 'Cello Solos (Uncle Sidney); Bed-Time Songs (Auntie Betty)

6.0 *S.B. from London*
7.40 app. The Woman Behind the Job—We Interview a Waitress

8.0 GIPSY SONGS OF BOHEMIA AND RUSSIA

HERBERT HEYNER (Baritone)
Bohemian *arr. K. Bendi*
Gipsy Boy; One Old Song; Oh! My Fair Lost Rosebud; What Plaintive Dirge; Dulcimer, Let Me Play Thee
Russian *arr. Wishaw*
Autumn Winds Are Sighing; Summer Is Here; You are My Darling

8.30 *S.B. from London*
9.0 SOME BRIGHT MUSIC

By THE STATION QUARTET
Overture, 'The Arcadians' *Monckton*
Selection, 'Lady, Be Good' *Gershwin*
Canzonetta *Godard*
March, 'On the Quarter Deck' *Alford*

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

6KH HULL. 288.5 M.

11.30-12.30 Gramophone Records
4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS; 'Twelve Vignettes of the Great Composers' (12)
4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.35-12.0 *S.B. from London* (10.10 Local News)

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

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

5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR: Mr. G. BRAMWELL EVANS, 'Animal Life—(3) How Animals Make Their Homes'

6.0 Light Music



Palfrey, Bridgwater *Lacaille*

IN THE CARDIFF PROGRAMME TO-DAY.

Councillor W. Deacon, the Mayor of Bridgwater, who will give a talk from Cardiff to-day at 7.35; and Miss Rispah Goodacre, who will take part in Handel's 'Samson' at 7.50.

6.15 For Scouts: Mr. W. R. GRIST, 'Birds in Winter'

6.35-12.0 *S.B. from London* (10.10 Local News)

6LV LIVERPOOL. 288.5 M.

12.30-1.15 Midday Organ Recital, relayed from St. Luke's Church, Bold Street

Overture, 'Athalia' *Handel*
Pastorale *Callaerts*
Fanfare *Lemmens*
Largo, 'New World Symphony' *Dvorak*
Slumber Song *Driffield*
Grand Choeur Triomphale *Guitmant*
Organist: Mr. J. ORMESHER, Organist of Holy Trinity Church, Formby

4.0 HAROLD GEE and his ORCHESTRA from the Trocadero Cinema

5.0 AFTERNOON TOPICS: Mr. DAVID WRAY, 'More Readings from Dickens'

5.15 THE CHILDREN'S HOUR
6.0 Light Music

6.20 Liverpool Boys' Association Monthly Talk
6.35 *S.B. from London*

7.40 Señor A. M. DUARTE, Weekly Spanish Talk

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

5NG NOTTINGHAM. 288.5 M.

11.30-12.30 Morning Concert relayed from Daventry

3.20 BROADCAST TO SCHOOLS: Miss E. ROSEBLADE, 'Composers and the Music They Write'

3.45 AFTERNOON CONCERT OF LIGHT MUSIC, with IDA SARGENT in Songs at the Piano

5.15 THE CHILDREN'S HOUR
6.15 MABEL HODGKINSON (Pianoforte)

6.30 *S.B. from London*
7.40 Mr. A. H. WHIPPLE and Prof. H. A. S. WORTLEY: 'Discussion Talks on Education'
8.0-12.0 *S.B. from London* (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 AFTERNOON TOPICS: Mr. T. WILKINSON RIDDLE, 'Marie Corelli: A Memory'
4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 LILLIAN DYKE (Violin Recital)

6.30 *S.B. from London*

7.40 Capt. F. McDERMOTT: 'Eight Hundred Miles Up the Irawaddy—Mandalay to Bhamo'

8.0 *S.B. from London*

10.0 WEATHER FORECAST, NEWS; Local News

10.15 THE STATION ORCHESTRA, directed by WINIFRED GRANT, and DENNIS O'NEIL (Entertainer)

10.45-12.0 *S.B. from London*

6FL SHEFFIELD. 288.5 M.

4.0 Afternoon Topics
4.15 ORCHESTRA, relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.35 *S.B. from London*

7.40 Mr. F. W. BOLAND, 'Early Ireland—(2) Monasteries and Round Towers'

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

6ST STOKE. 288.5 M.

12.0-1.0 THE STATION QUARTET

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 AFTERNOON TOPICS: Mr. W. D. EVANS, 'Mistakes and Why We Make Them'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

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

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records

4.0 AFTERNOON CONCERT
MARGARET MORSE (Contralto), DOROTHY GUNSTON (Pianoforte), G. E. DAVIES (Mouth Organ)

5.0 AFTERNOON TOPICS: Mr. R. S. PALMER, 'On Tour With the All Whites'

5.15 THE CHILDREN'S HOUR

6.0 New Dance Records

6.35 *S.B. from London*

7.35 *S.B. from Cardiff*

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

(Northern Programmes for Thursday in Summary form appear on page 585, col. 3.)

PROGRAMMES FOR FRIDAY (December 10)

2LO LONDON. 361.4 M.

1.0-2.0 Lunch-Time Music from the Hotel Metro-pole

3.20 M. STÉPHAN: 'Elementary French'

3.45 CONCERTS FOR SCHOOL CHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C.

ELEVENTH CONCERT OF FOURTH SERIES. THE AUDREY CHAPMAN ORCHESTRA, conducted by FRANK BRIDGE

The First Part devoted to modern British Music
1. On Hearing the First Cuckoo in Spring *Delius*
2. The Londonderry Air

3. Shepherd Fennel's Dance... *Balfour-Gardiner*
arranged for Strings by Grainger

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

4.45 SHORT VIOLIN AND PIANO RECITAL by PHYLIS NASH (Violinist)

and DOROTHY DUDLEY (Pianist)
First Movement from Sonata in G for Violin and Piano *Brahms*
PIANO SOLOS

Prelude and Allegro } *Dorothy Dudley*
Dancing Water }
Country Dance }

Concert Study in F Sharp Major }
VIOLIN SOLOS
Dance of the Gnomes } *Phyllis Nash*
Sleepy Song }
African Dance }

5.15 THE CHILDREN'S HOUR
NIECES' AND NEPHEWS' DAY:
Piano Solos by Phyllis Lavers and Celia Beach
Recitations by Heather Strudwick and Iris Balfour
Songs by Doris Hancock; 'Cello Solos by Sydney Lockerman.

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

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

7.30 app. Musical Interlude

7.40 app. Topical Talk.

8.0 'THE BARBER OF SEVILLE'
AN OPERA IN TWO ACTS, by Rossini

Cast:
Bertha SYLVIA NELLS
Rosina GLADYS PALMER
Count Almaviva HEDDLE NASH
Figaro HAROLD WILLIAMS
Bartolo WILLIAM MICHAEL
Basilio ROBERT RADFORD
Fumello, Ambrogio

MANY listeners will have in their hands the libretto of the Opera. To those who have not, a short description of the action, showing where the characters appear, may be welcome.

The Opera, which Rossini wrote in the amazingly short time of three weeks, follows the machinations of two lovers. They are opposed by the girl's guardian, who intends to marry her himself, and are helped through by the town barber, Figaro—whence the Opera's title. (This Figaro, a creation of Beaumarchais, appears also in Mozart, as opera-goers well know.)

ACT I.

There is a long Overture (a favourite concert piece) which begins with a *Slow Movement*, and continues with a gay, *Quick* main section.

FIRST SCENE. At dawn, in a street in Seville, COUNT ALMAVIVA (*Tenor*), accompanied by his servant FIORELLO (*Baritone*) and professional MUSICIANS (*Chorus*), serenades ROSINA, ward of Dr. BARTOLO. Presently the Count is left alone, and the lively, blustering Town

Barber, FIGARO (*Baritone*) appears, singing his famous *Boon for the city's factotum*. The Count finds him friendly.

Now ROSINA (*Soprano*) appears on the balcony, with Dr. Bartolo (*Bass*). She manages to drop a letter of encouragement to her unknown wooer.

The Doctor drives her back into the house. The Count bribes Figaro, who promises all help, and tells him to gain entrance to the house by disguising himself as a drunken soldier, as a regiment is expected in the town.

SECOND SCENE. ROSINA, in a room in her guardian's house, is thinking tenderly of her wooer (who at present goes by the name of Lindor), and moping over her imprisonment in the house. Figaro enters and shows sympathy. He departs when the Doctor is heard coming. Bartolo enters with DON BASILIO (*Bass*). ROSINA's music-master. These two plot for the confounding of Count Almaviva and for the Doctor's own marriage on the next day with ROSINA.



GIOACCHINO ROSSINI,

(1792-1868), the composer of 'The Barber of Seville,' which is being broadcast from the London Studio this evening at 8.0.

Rosina now has another interview with Figaro, to whom she gives a letter for 'Lindor'; and another with Doctor Bartolo, who scolds her.

Presently the Count arrives, disguised as a drunken soldier, and tries to billet himself on Bartolo. A commotion arises; soldiers enter, and the Count only avoids arrest by surreptitiously disclosing his real rank to the officer. To the confusion of the Doctor, the soldiers draw back.

ACT II.

The Second Act can be described in a few sentences. The Count adopts a second *rôle*, that of music-master, and pretends to have come to Bartolo's house in place of Don Basilio, who is said to be ill. Bartolo has his suspicions, and while ROSINA has her music lesson makes Figaro shave him in the same room.

Basilio, unfortunately, turns up, but the Count, with Figaro's help, bribes him and gets him away.

During the music lesson, the lovers plan an elopement. Bartolo scents a plot, and finally fetches a notary, who, however, is intercepted by the Count and Figaro and persuaded to replace the Doctor's name by the Count's in the marriage document.

Doctor Bartolo finally gives them his blessing.

9.30 Mr. E. V. KNOX ('Evoc' of *Punch*): 'Not Borneo, but Bournemouth'

MR. E. V. KNOX, who appears as the sixth in the series of Modern Humorists, is one of the very brightest of the stars that twinkle regularly in the historic pages of *Punch*, where nothing that was not really funny has ever been known to appear over his pseudonym of 'Evoc.' His publications in book form include 'Parodies Regained,' 'An Hour from Victoria,' 'Fancy Now' and 'Queer Fish.'

9.45 KEYBOARD MUSIC

Of the LATE XVII. and EARLY XVIII. CENTURIES. Interpreted by Mrs. NORMAN O'NEILL

- La de Croissy (Courante)
- Les Petits Moulins à Vent } *Couperin* (1668-1733)
- Sesur Monique }
- Gaillarde } *Chambonnières* (1620-1670)
- La Joyeuse }
- La Folette } *Rameau* (1683-1744)
- Tambourin }
- Canaries } *André Destouches* (1672-1749)
- The Cuckoo } *Daquin* (1694-1722)

TWO centuries ago French Composers, besides writing Ballet music and Operas, took delight in making dainty little pieces having fanciful titles. One of the first to set the fashion was Couperin, one of a wonderful musical dynasty of five generations. His special reputation rests on a large quantity of fine Harpsichord music, and on his book upon the art of playing that instrument.

The 'de Croissy' is a Courante—a lively dance in three-time, that originally had a running figure in it. In the second piece we can picture the clean, sharp outlines of the (?) toy windmills, their sails turning in the breeze. 'Sister Monica' was perhaps a nun; demureness and a quiet grace characterize her.

THE Gaillarde (Englished, Galliard) has been mentioned in a note earlier in the week (See Thursday, Belfast, 9.0). Chambonnières, a favourite Harpsichord player of Louis XIV. was a particularly gifted performer, who taught some of the earlier Couperins.

AT the age of seven Rameau could read any piece of Harpsichord music put before him. When he began to write music himself he found exactly what the French taste of the day enjoyed most, and planned his work accordingly. We to-day enjoy it just as much as his contemporaries did, for it is the essence of grace and daintiness. The *Tambourin*, a particularly happy bit of music, is modelled on the old dance that had a persistently repeated bass note, imitating the light drumming on a Tambourine.

THE *Canaries*, a sort of Gigue, was supposed to have come from the Canary Islands. Originally the two partners took turns at performing a drawing-room version of a savage's dance.

THE *Cuckoo* speaks for itself, in familiar tones, from out a hedge of running notes.

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

10.15-11.0 'THE BARBER OF SEVILLE' (Continued)

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 THE DAVENTRY QUARTET and RAYMOND BAYLIS (Baritone); IDA E. KNIGHT (Pianoforte); DOROTHY KITCHEN (Mezzo-Soprano)

12.30 ORGAN RECITAL by LEONARD H. WARNER, from St. Botolph's, Bishopsgate
Grand Solemn March *Tchaikovsky*
Choral Preludes *Purry*
Postlude in D *Smart*

1.0-2.0 S.B. from London

3.20 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND from the Olympia Hall

PROGRAMMES FOR FRIDAY (December 10)

5IT BIRMINGHAM. 491.8 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 23, Mr. F. J. CLIFFORD, 'Music—An Art, not an Industry'
- 4.15 Lozells Picture House Orchestra
- 4.45 Miss ESTELLE STEEL-HARPER, 'Arts and Crafts—Ye Printer, Hys Marke'
ETHEL WILLIAMS (Contralto)
- 5.15 THE CHILDREN'S HOUR: Sunset Story (written by G. Bernard Hughes and told by Janet Joye)
- 6.0-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 306.1 M.

- 3.45 Mr. H. RISDON BENNETT, 'Gay Days at Bath: The Regency Period'

4.0 A LIGHT RUSSIAN PROGRAMME

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

Overture, 'Russlan and Ludmilla' Glinka
Selection, 'Catherine,' Part I.

Tchaikovsky, arr. Morgan
Song of the Volga Boatmen Traditional

GLINKA, the first real native Composer that Russia produced, spent some years in study in Italy, and then worked with a German master, Dehn, who at last told him he was fit to 'go home and write Russian music,' which he proceeded to do with great success. After writing the Opera, *A Life for the Czar*, he produced *Russlan and Ludmilla*, in 1842, when he was thirty-eight. This is a strange Opera of Dukes and Knights, Poets, Dwarfs and Fairies.

- 4.20 LYDA DANILOVA (Contralto)
Chrysanthemum Wagner
In the Moment of Confession Sabinin

- 4.25 ORCHESTRA
Suite, 'Casse-Noisette' Tchaikovsky

- 4.40 LYDA DANILOVA
Changing of Time Barisov

- 4.45 ORCHESTRA
From a Russian Village Marsden
Valse from 'Eugène Onégin' Tchaikovsky

- 5.0 LYDA DANILOVA
Fill the Glass Druso
Dying Flowers Borisov

- 5.5 ORCHESTRA
Selection, 'Catherine,' Part 2
Tchaikovsky, arr. Morgan

5.15 THE CHILDREN'S HOUR

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

- 6.15 Debate: 'That True Idleness is Deserving of the Highest Praise.' Proposed by Mr. HUGH STOKES. Opposed by Mr. RISDON BENNETT

- 6.45 ORCHESTRAL MUSIC from the Grand Super Cinema (Continued)

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

5WA CARDIFF. 353 M.

- 3.15 BROADCAST TO SCHOOLS: London programme relayed from Daventry

- 4.45 RAY KAY: 'More Feathered Fantasies—Mr. Lovebird Tells of Jealousies'

- 5.0 Tea-time Music from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

- 6.0 Capt. C. H. BREWER, M.C., 'Airships in Action'

- 6.15-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

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

- 3.25 BROADCAST TO SCHOOLS: Lancashire's History in Stone and Brick—Miss B. HINDSHAW, 'The Opening Up of Tradeways—Canals and Railways (Cotton Machinery Inventions, Peterloo and the Reform Bill)'

3.45 AFTERNOON CONCERT

Given by THE STATION at the Bazaar on Behalf of THE MANCHESTER AND SALFORD BOYS' AND GIRLS' REFUGES AND HOMES AND CHILDREN'S AID SOCIETY, relayed from the Houldsworth Hall

JOHN FANSHAW (Tenor)

Onaway, Awake Beloved (Hiawatha's Wedding Feast) Coleridge-Taylor



Mr. E. V. KNOX,

known to all readers of 'Punch' as Evoc, will entertain London listeners to-night at 9.30 with a Talk on the difficult subject of 'Not Borneo, but Bournemouth.'

- Who Is Sylvia? Schubert
La Donna e Mobile (Woman is a Fickle Jade) (Rigoletto) Verdi
A Farewell Liddle

4.0 Music by THE STATION QUARTET

March, 'Under the Stars' Weiss
Waltz, 'Daheim' Gung'l
Selection from 'The Beggar's Opera' arr. Austin
Second 'Maid of Arles' Suite ('L'Arlésienne')

Bizet
Selection from 'Her Soldier Boy' Romberg

WHAT was it made the *Beggar's Opera* in its own day so great a 'draw'? It is no good answering 'the political allusions,' for that 'day,' it must be remembered, lasted for a century or more, and sly hints at Ministers and Court soon ceased to be topical, just as the subject matter of a great deal of Gilbert and Sullivan has ceased to be topical. Nor is it possible to suppose that, as drama, the thing caught the public imagination, for the actual plot is of the feeblest.

Surely, Gay and Pepusch (who respectively wrote the libretto and collected and fitted the tunes) captured and retained their public, just as Gilbert and Sullivan captured and retained theirs, by a happy mixture of frank farce and simple, but sound, tune. A good tune will go anywhere and last any length of time. Sullivan had to make his own tunes; Pepusch could pick up such things in the street, for a good many

of the sixty-nine he used were current coin everywhere in his day.

Since the *Beggar's Opera* was first heard, it has never been off the London stage for more than (say) twenty or thirty years at a time. In 1920 the Opera had a long run, under Mr. Nigel Playfair's direction, at the Lyric Theatre, Hammersmith; and it has lately been revived again. Mr. Frederick Austin arranged the accompaniments, etc., for that production, and his arrangements are to be used this afternoon. His admirable work was more that of re-creation than of arrangement, and much of the Opera's success at Hammersmith was due to his artistic production.

- 5.0 AFTERNOON TOPICS: Mrs. LAVERNS KEMP, 'It's Dogged as Does It'

- 5.15 THE CHILDREN'S HOUR: Songs and Music about Animals—The Grasshoppers' Dance, Bonzo, The Guinea Pig, The Teddy Bears Who Went to a Picnic, The Three Foxes, and a Talk about Spiders by Auntie Vi

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

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

6KH HULL. 288.5 M.

11.30-12.30 Gramophone Records

- 3.30 BROADCAST TO SCHOOLS: Mr. H. E. COPP, 'The Story of Everyday Life—(4) Gas'

4.0 Afternoon Topics

- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 Light Music

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

- 6.35-11.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

- 3.30 BROADCAST TO SCHOOLS: Mr. HERBERT BARGETT, 'Musical Appreciation—(3) Ground Bass'

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

- 5.0 AFTERNOON TOPICS: Miss M. M. HUMMERSTON, 'Yorkshiremen in Fiction and Fact'

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

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

6LV LIVERPOOL. 288.5 M.

- 4.0 GAILLARD and his ORCHESTRA from the Scala Cinema

- 5.0 AFTERNOON TOPICS: MANNIX CRANE, 'McGinty as Father Christmas'

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

- 6.30 S.B. from Manchester

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

PROGRAMMES FOR FRIDAY (December 10)

5NG NOTTINGHAM. 288.5 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 LYONS' CAFE ORCHESTRA, conducted by BRASSEY EYTON
- 4.45 AFTERNOON TOPICS: The Rev. C. H. HODGSON, 'New Books'
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

- 3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WEEKES, 'Musical Appreciation—The Musical Character Painter'
- 4.0 AFTERNOON TOPICS: MME. ZULMA LYNEL, 'L'Art d'écrire l'Histoire' (1)
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO
- 6.30-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

- 11.30-12.30 Gramophone Records (Dance Music)
- 4.0 Afternoon Topics
- 4.15 Pianoforte Recital by STANLEY KAYE Assisted by NATHAN JOSEPH in Dramatic Recitals
STANLEY KAYE
Fugue in G Minor (Organ) *Bach-Liszt*
Choral Prelude, 'Mortify Us by Thy Grace' *Bach-Rummel*
Prélude in E Minor } *Mendelssohn*
Rondo Capriccioso }
NATHAN JOSEPH
The Merchant of Venice, Act I., Scene 3, and Act III., Scene I. *Shakespeare*
STANLEY KAYE
Prélude in G Minor *Rachmaninov*
Siciliana (Sixteenth Century) .. *Ignito-Bespiighi*
Prélude in G Minor *Powishnoff*
Capriccio in F Minor *Dohnanyi*
NATHAN JOSEPH
Sydney Carton's Farewell to the World *Dickens*
A Frenchman Proposes 'The Ladies' *L. Moseley*
STANLEY KAYE
Forest Murmurs } *Liszt*
Rapsodie Hongroise, No. 12 }
NATHAN JOSEPH
Fagin's Last Night Alive *Dickens*

- 5.15 THE CHILDREN'S HOUR: A Play—'The Courage of Yvonne'
- 6.0 Musical Interlude
- 6.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

- 3.30 BROADCAST TO SCHOOLS: Mr. S. P. BRANDER, 'Longfellow and Some of His Poems'
- 4.0 STUDIO CONCERT: E. A. WIDDOP'S TRIO
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 ARNOLD NICKSON (Songs at the Piano)
- 6.15 Light Music
- 6.30-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

- 3.0 BROADCAST TO SCHOOLS: Miss MAGDALEN MORGAN, 'The Welsh People and Their Literature' (6). Mr. HARRY T. RICHARDS, 'The Children of Other Lands' (6)
- 3.45 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 5.0 Mr. W. H. JONES, 'Story and Legend in Gower'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.15 'Games for the Fireside'
- 6.30 S.B. from London (10.10 Local News)



AT BOURNEMOUTH TO-DAY.
Miss Lyda Danilova, contralto, singing in the Russian Programme at 4.0; and Mr. Hugh Stokes, who will take part in the debate at 6.15.

11.0-12.0 THE ANNUAL BALL of the SWANSEA FOOTBALL AND CRICKET CLUB, relayed from the PATTI PAVILION
DANCE MUSIC by the KESKERSAYS DANCE ORCHESTRA

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0-3.30—Broadcast to Schools: Mr. Eric Barber, 'Pickwick Papers' (2). 4.0—Afternoon Topics. 4.15—Music from Tilley's Restaurant, Blackett Street. 5.15—Children's Hour. 6.0—Leslie Bridgewater (Pianoforte) and Station Orchestra, conducted by Edward Clark: Concerto for Pianoforte and Orchestra (York Bowen). 6.15—Isabel F'Anson (Mezzo-Soprano): Elizabethan Lyrics: A Pastoral (Carey, arr. Lane Wilson); Come Again, and Weep You No More, Sad Fountains (Dowland, arr. Frederick Keel); Sweet Nymph, Come To Thy Lover (Morley, arr. Frederick Keel). 6.25—Orchestra: Sérénade, Op. 85, No. 9 (Dvorak); Berceuse de Jocelyn (Godard). 6.35—Isabel F'Anson: Modern English Songs: Twilight Fancies (Frederick Bellus); Shy One (Rebecca Clark); The Cuckoo and the Bough of May (Walford Davies); Diaphanis (Harold Samuel). 6.45—Orchestra: Minnehaha Suite ('Riawatha' Ballet Music) (Coleridge-Taylor). 7.0-11.0—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30—Gramophone Records. 3.20—Broadcast to Schools: Mr. Hugh G. Brennan, 'Russian Legendary Heroes'. 3.32—M. Albert le Grip, French Talk—'Noel en Ville'. 3.45—Musical Items to Schools: Quartet: Overture, 'Mirella' (Gounod). 3.55—Wireless Quartet: Margaret L. Smart (Violin). 5.0—Afternoon Topics: 'Gladius'; 'Home-craft—A Book Back in Wood'. 5.15—Children's Hour. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 7.40—Prof. Wm. G. K. Paterson, 'Agriculture'. 8.0-11.0—S.B. from London.

2BD ABERDEEN. 500 M.

3.30-4.15—Broadcast to Schools. 3.30—Mr. William Swainson: (1) 'Music and Magic'. 3.45—Station Orchestra, conducted by Paul Askew. 4.0—Rev. A. Austin Foster, 'Literature—(5) Thackeray and "Henry Esmond"'. 4.15—Station Orchestra, conducted by Paul Askew. Gwyneth Hopkins (Contralto). 5.15—Children's Hour: Concert by the Little Pupils of Miss Frances Forrest. 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—Stedman's Symphony Orchestra, relayed from the Electric Theatre. 7.0-11.0—S.B. from London.

2BE BELFAST. 326.1 M.

3.20—Broadcast to Schools. London Programme relayed from Daventry. 4.45—Gramophone Records. 5.15—Children's Hour: Another Soccer Talk by John Harris, and Songs by Uncle Herbert. 6.0-11.0—S.B. from London.

Thursday's Northern Programmes.

(Continued from page 582.)

5NO NEWCASTLE. 312.5 M.

4.0—The Rev. W. B. Hault, 'Bronte-Land'. 4.15—Music from Coxon's New Gallery Restaurant. 5.15—Children's Hour. 6.0—Ernest Sharp (Violin): Romance (Svendsen); Huldre Balaton (Hubay). 6.10—Norah Allison (Soprano): Infelice (Mendelssohn). 6.20—Ernest Sharp: Slavonic Dance, No. 2 (Dvorak-Kreisler); Mazourka (Zarzycki). 6.30—Norah Allison: Sylvan (Landon Ronald). 6.35—S.B. from London. 7.40—Prof. J. W. Bews: 'South Africa'. 8.0—Community Singing, relayed from the Victoria Hall, Sunderland. Conducted by Gibson Young. 8.30—Arias and Light Songs: The Station Orchestra, conducted by Edward Clark: Overture, 'The Magic Flute' (Mozart). 8.40—Alice Vaughan (Contralto) and Orchestra: Quando Miro and Voi Che Sapete (Figaro) (Mozart); Habanera (Carmen) (Bizet). 8.55—Orchestra: Peer Gynt Suite, No. 1 (Grieg). 9.10—Alice Vaughan: The Sea Bird, Moonlight, and By the Sea (Roger Quilter). 9.20—Orchestra: Ballet Music from 'Ritter Puzman' (Johann Strauss). 9.30—S.B. from London. 10.30—Dance Music: Percy Bush's 'Rollin' Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M.

3.20—Broadcast to Schools: A. Parry Gunn and Company, Short Scenes from 'The Merchant of Venice'. 3.45—Musical Items to Schools: Selection, 'Romeo and Juliet' (Gounod). 3.55—The Wireless Quartet and Anita Marcelli (Soprano). 5.0—Afternoon Topics: Miss Dunnett, 'Christmas Cookery'. 5.15—Children's Hour. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 6.35—S.B. from Edinburgh. 6.40—S.B. from London. 8.0—Symphony Concert with Roy Henderson. The Station Symphony Orchestra, conducted by Herbert A. Carruthers: Overture, 'Cockaigne' (Eggar). 8.15—Roy Henderson (Baritone): Freebooter Songs—Minnie Song, The Rebel, Son of Mine, Up In the Saddle (William Wallace). 8.30—Orchestra: Symphony in D Minor; Introduction and Allegro; Allegretto; Finale (César Franck). 9.10—Roy Henderson. 9.20—Orchestra: Rhapsody 'España' (Chabrier). 9.30—S.B. from London. 10.0—Weather Forecast, News; Local News. 10.15—Two Symphonic Poems. The Station Symphony Orchestra, conducted by Herbert A. Carruthers: Symphonic Poem, 'Thus Spake Zarathustra.' Op. 30 (Strauss); Symphonic Poem, 'The Fountains of Rome' (Respighi). 11.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M.

3.15—Special Concert for Schools, under the auspices of the Aberdeen Education Authority, relayed from the Cowdray Hall. 4.15—Afternoon Topics. 4.30—Helen McIntosh (Soprano). 4.40—The Radio Dance Quartet, directed by Alex Madisky. 4.50—Helen McIntosh. 5.0—The Radio Dance Quartet. 5.15—Children's Hour. 6.0—S.B. from London. 6.15—Boys' Brigade Bulletin: Mr. George Orr, 'The Boys' Brigade in Australia'. 6.30—Gramophone Records. 6.35—S.B. from Edinburgh. 6.40—S.B. from London. 7.40 app.—Mr. Peter Craignyle, 'Football Topics'. 8.0—Our Night at Home: The Station Orchestra, conducted by G. Paul Askew—A Highland Scene (Moore). 8.10—Alick Hobbs (Entertainer). In Original and Humorous Monologues. 8.20—Kim Murray (Violin): Hebridean Melodies—To the Cradle; Lord of the Isles; Milking Croon; Isle of My Heart; Peat Fire Flame (arr. Kennedy-Fraser and K. MacLeod). 8.30—Edith Royan (Contralto): We'd Better Bide a Wee (Claribel); Doon the Burn, and Ca the Yowes (arr. Diack). 8.40—Kim Murray: Hebridean Melodies—The Birlinn of the White Shoulders; Fairy Love Song; Land o' Heart's Desire (arr. Kennedy-Fraser and K. MacLeod). 8.50—Alick Hobbs, in Further Original and Humorous Monologues. 9.0—Edith Royan: Lang Lang Syme (English); I Loe Nae a Laddie (arr. Brown); And Ye Shall Walk in Silk Attire (Bishop). 9.10—Orchestra: Coronach (Barratt). 9.15—'What Is It?' The Ninth of a Series of Thumb-nail Sketches. Listeners are invited to say what they think is occurring in the Studio. Full particulars will be announced before and after the sketch. 9.30—S.B. from London. 10.0—Weather Forecast, News; Local News. 10.15—Aberdeen Station String Quartet: Novelletta (Glazounov). 10.40-12.0—S.B. from London.

2BE BELFAST. 326.1 M.

2.30—Broadcast to Schools. London Programme relayed from Daventry. 4.0—The Station Orchestra. Mary Johnstone (Soprano). 5.0—Afternoon Topics: M. Arthur de Meulemeester, 'Music of the Nations—(4) Bohemia and Hungary'. 5.15—Children's Hour. 6.0—S.B. from London. 7.40—Prof. Dudd, D.A., 'Hobbies—(4) Animal Culture'. 8.0—Ulster Male Voice Choir: Roll the Woodpile Down, A Long Time Ago, Roll the Cotton Down (arr. S. Taylor Harris) and Haul Away Joe (R. R. Terry). 8.12—Harry Dyson: Flute Solo with Piano, 'Air de Ballet' (Chaminade). 8.18—Choir: O Sweet Delight (G. Bantock); Five Nursery Rhymes (arr. J. Carse); Good Night (Dudley Buck). 8.30—S.B. from London. 9.0—Elizabethan Dances, with Quotations from Shakespeare. Sir Toby: 'What is thy excellence in a galliard, knight?' Sir Andrew: 'Faith, I can cut a caper.' (Twelfth Night—Act I, Scene 3.) The Station Orchestra: Music of the Pavana and Galliard, 'The Earle of Salisbury' (from Nellie Chaplin's Collection). 9.10—La Volta (from Nellie Chaplin's Ancient Dances and Music). 9.20—Country Dance, 'Selling'er's Round' or 'The Beginning of the World' (from Nellie Chaplin's Ancient Dances and Music). 9.25—'The Carmen's Whistle' to 'Hey, Boys, Up Go We' (from Nellie Chaplin's Collection). 9.30-12.0—S.B. from London.

PROGRAMMES FOR SATURDAY (December 11)

2LO LONDON. 361.4 M.

3.0 HANDEL PROGRAMME

Conducted by ALBERT ORTON.

Relayed from St. Anne's Church, Soho

Chorus

We Praise Thee, O God
 All the Earth Doth Worship Thee } (The
 To Thee all Angels Cry Aloud } 'Dettingen'
 To Thee Cherubim and Seraphim } Te Deum)
 Air (Treble): 'Praise the Lord' (Esther)

Chandos Anthem, No. 12: 'O Praise the Lord,
 Ye Angels of His'

Solo (Tenor): 'O Come, Let Us Worship'
 (S. B. Roe) (Chandos Anthem, No. 5)

Organ Solo, 'Larghetto in F' (Concerto in
 D Minor)

Chorus

He Sent a Thick Darkness... } (Israel in Egypt)
 He Smote All the First-Born... }

AT the battle of Dettingen in 1743, George II. fought and beat the French and Prussians—the last time a King of England appeared in person on the field and took an active part in a battle. For the national thanksgiving to celebrate the victory Handel, as Composer to the Chapel Royal, composed an Anthem, and this dignified, resoundingly sonorous *Te Deum*.

HANDEL'S biggest patron in England, after the King, was that Duke, 'the princely Chandos,' who did so well for himself out of the pickings, when he controlled the Army's pay, that he was able to set up a huge house, with a private chapel and an orchestra, at Canons Park, Edgware. He appointed Handel his Master of Music, and here the Composer wrote, for performance in the Chapel, a number of large-scale Choral pieces which are known by the general title of 'Chandos Anthems'

THE Oratorio *Israel in Egypt* tells how, when the new King, 'who knew not Joseph,' reigned over Egypt, he sorely afflicted the children of Israel. Then the Lord sent Moses and Aaron to show His signs and wonders, for a warning to the froward Egyptians. He turned the waters into blood, and sent the plagues of frogs and insects. Fire and hailstones descended, and 'He sent a thick darkness over all the land, even darkness which might be felt. He smote all the first-born of Egypt, the chief of all their strength.'

4.0 TIME SIGNAL, GREENWICH
 DANCE MUSIC: JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

5.0 AFTERNOON TOPICS: MME. DE WALMONT: 'Some French Poets Inspired by England'

5.15 THE CHILDREN'S HOUR: Selections by THE DAVENTRY QUARTET; A Competition

6.0 THE WIRELESS QUARTET
 All Souls' Day Lassen
 Valse Coleridge-Taylor
 Ritournelle Chamade
 LENGI CELLINI
 Maire, My Girl Aitken
 Macushla McMurrough
 Questa O Questa (Rigoletto) Verdi
 QUARTET
 To a Wild Rose MacDowell
 To a Water-Lily
 Swanee River arr. K. A. Wright

6.30 Mr. FRANCIS TOYE: 'Next Week's Music'

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

Mr. E. G. PRASATHAM COTELINGHAM: 'Hindu Marriage Ceremonies'

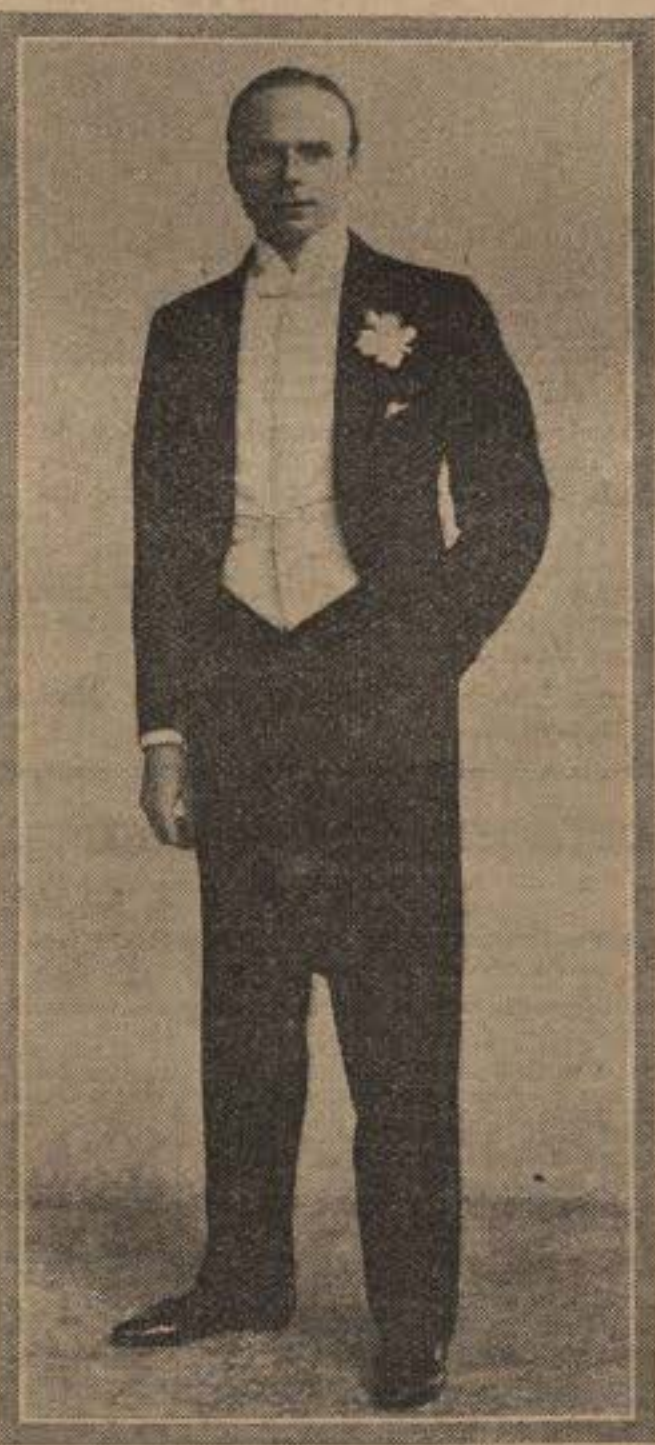
7.30 app. Musical Interlude

7.40 app. Topical Talk

8.0 MY PROGRAMME

by GEORGE GROSSMITH

THERE is no more prominent figure in the entertainment world than Mr. Grossmith, actor-manager, dramatic author and representative of a great theatrical family. From 1900 to 1914 he played at the Gaiety Theatre, and after the war opened the new Winter Garden Theatre. Some of his greatest successes were made in *The Shop Girl*, *Our Miss Gibbs*, *To-night's the Night* and, of course, *No, No Nanette*, the phenomenal run of which at the Palace Theatre ended only this autumn. Mr. Grossmith's experience of the entertainment industry in so much of its forms has before now been of great service to the B.B.C., and listeners will be especially interested to hear a programme chosen and arranged entirely by him.



Mr. GEORGE GROSSMITH.

Listeners everywhere will be on the *qui vive* this evening at 8.0 for the programme which has been chosen and arranged by this most popular of comedians.

9.30 Mr. IVAN C. SHARPE: 'The Great Cup Draw' S.B. from Manchester

9.45 KEYBOARD MUSIC
 OF THE LATE XVII. AND EARLY XVIII. CENTURIES
 Interpreted by Mrs. NORMAN O'NEILL
 Flemish, Old German and English Music
 La Legère Flocco, 1690
 Les Promenades de Bierbeck
 The Cuckoo Prelude .. Mathias Van den Gheyn

This Prelude was originally written for the Carillon of Louvain about 1755.
 Gigue Johan Matheson, 1681-1764
 Gavotte Variee Handel
 Alman Anon.
 Dance in D Purcell

A WHOLE family of Fioccos, originally coming from Venice, flourished in Brussels in the eighteenth century. The pieces we are to hear are by the most distinguished member of the family, who was a notable player of the Harpsichord.

BELGIUM has always been famed for her carillons, peals of bells played from a keyboard. Van den Gheyn was a prominent 'carillonneur,' who took office at St. Peter's, Louvain, when he was twenty. He wrote for the carillon of that Church the Prelude we are to hear.

MATHESON, one of Handel's friends (who once quarrelled with him and nearly killed him in a duel), is said to have determined to publish a work for every year of his life. He did it comfortably, producing eighty-eight works in eighty-three years.

PURCELL'S dances, that mostly belong to his incidental music for stage works, are among the best ever written—full of musicianly resource and abounding in grace and vivacity.

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

10.15 A VIOLIN RECITAL
 By ALBERT SAMMONS
 Caprice Viennois } Kreisler
 La Gitana }
 Theme and Variations
 Corelli, arr. Tartini-Kreisler

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs, from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST
 3.0 S.B. from London
 10.10 Shipping Forecast
 10.15-12.0 S.B. from London

5IT BIRMINGHAM. 491.8 M.

3.45 DAN CARROLL and his NEW DECAMERON BAND, relayed from the Palais de Danse.
 4.45 R. FORTESCUE DORIA: Readings from the Poetry of William Morris
 NORAH APPLEBY (Mezzo-Soprano)
 5.15 THE CHILDREN'S HOUR: Auntie Phyl tells another 'Snooky' Story
 6.0 LOZELLS FIGURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
 7.0 S.B. from London

8.0 POPULAR PROGRAMME.
 THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Solemn Overture, '1812' Tchaikovsky
 THE check of Napoleon's army at Borodino, on September 7, 1812, was, long afterwards, commemorated by the building of a great church in Moscow, and the building of the church by the composition of a piece of music specially written by Tchaikovsky—to be performed in the square in front of the church, with a giant orchestra and cannon fired by an electric cable running from the conductor's desk.
 That ceremonial open-air performance never took place, but plenty of other performances have done—more, perhaps, than Tchaikovsky would have wished, for, says he in his diary:

PROGRAMMES FOR SATURDAY (December 11)

'The 1812 Overture is only an indifferent sort of work, possessing merely a patriotic and local significance.' Not all authors are proudest of their best-sellers; '1812' has become a familiar 'battle piece,' and seems likely to remain chief among the favourites in that category.

FRANK WEBSTER (Tenor)

Daffodil Gold *Hodgson*
 Clorinda *Morgan*
 The Ladies of St. James's *Cowen*

ORCHESTRA

Selection, 'A Chinese Honeymoon' *Talbot*

JEAN HARLEY and GEORGE BARKER (Piano Entertainers)

Everybody Slips a Little *Meyer*
 I've Seen Isabel *Weston and Lee*
 To-night's My Night With Baby *Meyer*
 Somewhere Handy *Ernest Crampton*

Call Me Early in the Morning *Rube*
 I'm Flirting With You *Leonard*
 Poor Papa *Buddy*
 Chinese Moon *Nussbaum*
 That Certain Feeling *Gershwin*
 Horses *Gay*
 Coming Through the Cornfields *Nicholls*
 Perfume of the Past *Mayson*
 Tango, 'Decepcion' *Fillipotto*
 Looking for a Boy *Gershwin*
 Lonesome and Sorry *Davis*
 Jack in the Box *Nicholls*
 Maria, Marie *Di Capua*
 I'm Terribly In Love *Ellis*
 Honey Bunch *Friend*
 Five Foot Two *Henderson*

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

2ZY MANCHESTER. 384.6 M.

3.30 DANCE MUSIC: THE ELYSÉE FIVE, from the Piccadilly Dance Salon

5.0 ALBERT SPROSTON (Solo Pianoforte)

Polonaise in A Major, Op. 40, No. 1 } *Chopin*
 Valse in A Flat, Op. 42 }
 Intermezzo ('Cavalleria Rusticana') *Mascagni*
 Transcription of 'Alice, Where Art Thou?' *Ascher*

HALF Polish, half French by birth, Chopin had in his musical nature the pride and fire of the North, with French elegance and sophistication. In most of his Polonaises the chivalric, fiery element naturally predominates, and in the Valses he distilled the very essence of the dance. The Valse in A flat has an aristocratic air. Schumann said that if it were used



S. George

Mr. JACK PAYNE,

whose popular Hotel Cecil Dance Band will be heard again this afternoon from London.



Beck & Macgregor

THE WIRELESS QUARTET,

always a popular item in the London and Daventry programmes, will broadcast this evening at 6.0. The members of the Quartet are, standing, Mr. Frank Almgill (flute), Miss Sidonie Goossens (harp), Mr. Ernest Malkin (organ) and, sitting, Mr. S. Kneale Kelley (violin).



Mr. LENGHI CELLINI

will contribute a group of songs to the London programme this evening at 6.0.

ORCHESTRA

Liebesträume (Nocturne, No. 3) *Liszt*

FRANK WEBSTER

Mother o' Mine *Tours*

It Was a Lover and His Lass *German*

Believe It True *Cooté*

JEAN HARLEY and GEORGE BARKER

Soft-Hearted Sal *Melvin*

Don't Let Nobody Steal You from Me .. *Weston*

Peter Piper *Ernest Crampton*

ORCHESTRA

Selection, 'The Beggar's Opera' *arr. Austin*

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

6BM BOURNEMOUTH. 306.1 M.

11.30-12.0 ORGAN RECITAL

by ARTHUR MARSTON, relayed from the Royal Arcade, Boscombe

Triumph Song *Arthur Baynon*

Intermezzo, Sonata 7 *Guilmant*

Suite Gothique *Bocllmann*

Choral; Menuet; Prayer to Our Lady; Toccata

3.45 Afternoon Topics

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

Directed by ALEX WAINWRIGHT

Les Larmes de Pierrot *Nixon*

8.0

'CINDERELLA'

The Popular Pantomime

Written and Composed by ERNEST LONGSTAFFE
 Interpolated Numbers by Various Composers

Cast includes:

TOMMY HANDLEY; ALMA VANE; ROBERT MACLACHLAN; ESME MAJOR; DONALD MATHER; DORIS EMERY; JOHN CHARLTON; MIRIAM FERRIS and the RADIO CHORUS

Produced by ERNEST LONGSTAFFE

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

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 London Programme relayed from Daventry

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.15 COLLEEN CLIFFORD (Songs at the Piano)

6.30 S.B. from London

7.40 Mr. L. E. WILLIAMS, 'Football Pars and Personalities'

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

for dancing, half the dancers, at least, ought to be Countesses!

5.15 THE CHILDREN'S HOUR: Requests

6.0 S.B. from London

6.50 For Scouts

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

6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS: Mr. M. A. R. HORSPOOL, 'Drama Through the Ages—(1) Drama and the Antiquary'

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

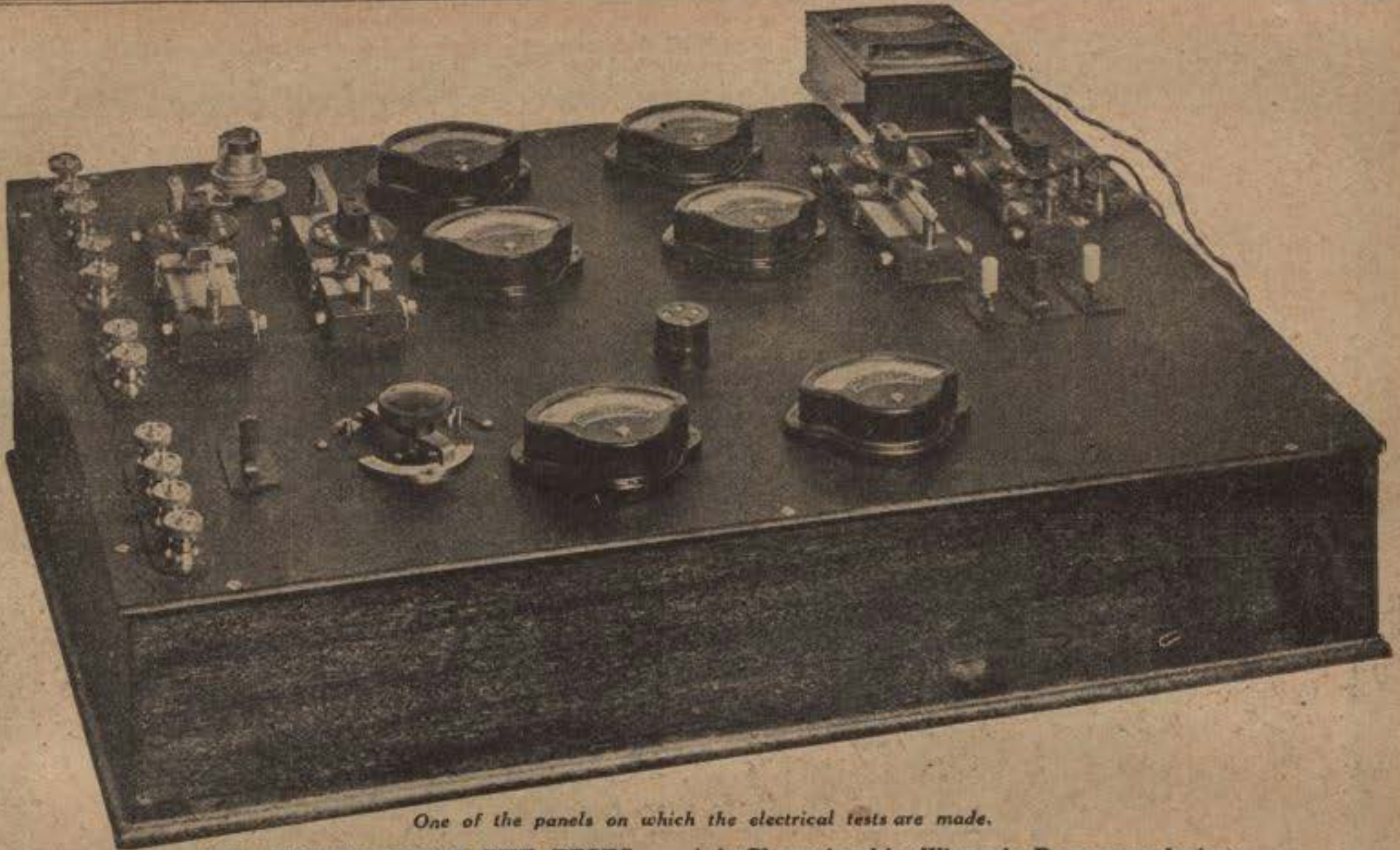
6.0 Light Music

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

2LS LEEDS-BRADFORD. 297 M. & 294.1 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

4.0 TROCADERO DANCE BAND from the Trocadero Ballroom, Bradford



One of the panels on which the electrical tests are made.

THE TRUTH ABOUT THE TESTS.

Not only do S.T. valves represent the highest level of valve design and manufacture to-day, but whenever or wherever you get an S.T. you know that that particular valve has been approved by John Scott-Taggart, F.Inst.P., A.M.I.E.E. You take your package home, knowing it has actually been in his own hands, and it is almost as if Scott-Taggart himself were standing by you, confidently waiting for your set to spring into new life as you put his picked valve into your set. If it sounds too good to be true, read the following Statutory Declaration made before a Commissioner for Oaths:

Statutory Declaration.

I, John Scott-Taggart, of 2, Melbourne Place, in the county of London, do solemnly and sincerely declare that:
 1. I am the Managing and Technical Director of S.T. Limited and am responsible for the maintenance of the high standard of S.T. Valves.
 2. The test department is under my immediate control and every S.T. valve is given a number of tests which include a factory test, a laboratory test in which a minimum of nine electrical measurements are taken with precision meters, a test in a receiver on broadcasting and a final laboratory test identical to the previous one in which the same nine or more measurements are taken by a different technical assistant.
 3. Only those valves which pass all four independent tests are sold, and after I have satisfied myself that a valve is within this specification it is packed in a carton bearing a certificate containing a white space on which I sign my initials.
 4. No single valve has been issued by S.T. Limited which has not passed the required tests, and every carton bears my initials which, without exception, have been affixed with my own hand and pen.
 And I make this solemn declaration conscientiously believing the same to be true, and by virtue of the Provisions of the Statutory Declarations Act of 1835.

John Scott-Taggart

Declared at 10, Norfolk Street, Strand, in the county of London, this 19th day of November, 1926, before me

H. W. M. [Signature] A Commissioner for Oaths.

A Championship Winner's Recommendation.

Messrs. S.T. Ltd. have received a letter (open to inspection at our offices) from Mr. R. W. Emerson, the British amateur, who won in the face of world-wide competition the championship at the International Exhibition at Amsterdam. This letter is of extreme interest to Radio Times readers because it bears eloquent testimonial to S.T. valves, and further, offers readers the opportunity of hearing them for themselves. You cannot do better than follow the advice of the world's leading amateur, and use S.T.'s in your Elstree Six, Solodyne, or other set.

Extract from Mr. Emerson's Letter:

You will, no doubt, be interested to hear the results I have obtained with the new S.T. valves, which I immediately obtained on seeing the announcements.
 First of all I tried them in the set of an Elstree Six with which I won the International Gold Medal at Amsterdam.
 Using S.T. 61, S.T. 62, S.T. 63, in this order, I obtained with the set results considerably better than those given by other makes I had been using, and that is saying a great deal.
 I have since tried them in several other sets I have built, including the Solodyne, with equal success, and I am frankly delighted with the results, and as the current consumption is so small they are extremely economical.
 They give really high amplification and are exceptionally pure in reproduction.
 My Elstree Six has created so much interest that I am having to give demonstrations to friends, etc., and I shall be happy to let anyone hear it working with S.T. valves if an appointment is made.

H. WALDO EMERSON.

3, St. Ann's Terrace, St. John's Wood, N.W.3.



If you cannot get an S.T. Valve from your local Dealer please use this ORDER FORM.

All valves will be sent by post insured by us against breakage. C.O.D. orders executed on receipt of postcard.
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 Please forward me, carriage paid, the following valves:
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 S.T. 22 (L.F. & Det.) @ 14/- S.T. 42 (Power) @ 18/6 S.T. 62 (Power) @ 18/6
 S.T. 23 (Power) @ 18/6 S.T. 43 (Super Power) @ 22/6 S.T. 63 (Super Power) @ 22/6

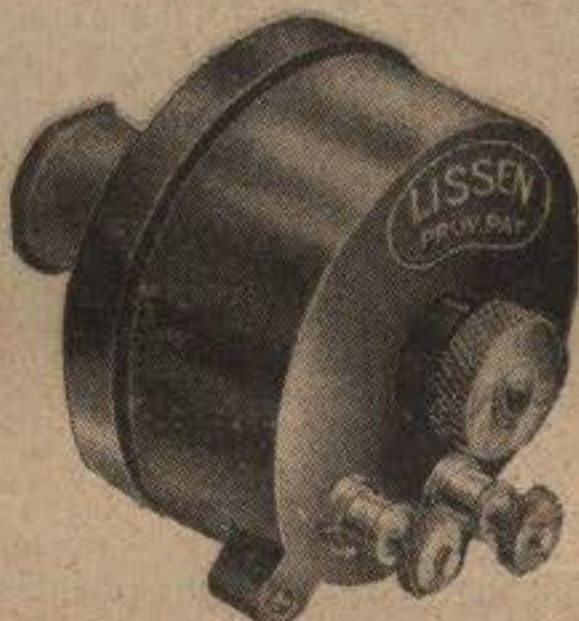
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[Christmas in three weeks]

THIS IS THE LISSENOLA LOUD SPEAKING UNIT



13/6 Sold separately or with
LISSENOLA horn complete.

The Challenge:—

Try the LISSENOLA Unit now with the LISSENOLA Horn fitted to it—made in 12" and 14" flares—we challenge comparison of this fine combination against any loud speaker selling at any price up to £20—that means any loud speaker on the market *irrespective of price*. Yet this LISSENOLA combination will only cost you 31/-. Compare what you pay for an expensive loud speaker with what this fine LISSENOLA combination costs you.

If you do not prefer the LISSENOLA combination to any other loud speaker for tone-quality and volume, your money will be willingly refunded if you ask your dealer within 7 days of purchase.

If you already have a LISSENOLA Unit, now get this handsome factory-made LISSENOLA horn, 12" or 14" flare—GET IT NOW BEFORE CHRISTMAS. If unable to obtain from your dealer send direct, and add 2/- to price to cover part cost of packing and carriage. AND PLEASE MENTION DEALER'S NAME AND ADDRESS.

YOU CAN NOW OBTAIN THE LISSENOLA UNIT COMPLETE WITH FINE HORN—
or purchase either separately. Any dealer will obtain for you.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY

Managing Director: Thomas N. Cole.

THIS IS THE LISSENOLA HORN



12" flare **13/6** 14" flare **17/6**
Sold separately or with LISSENOLA
Unit complete.



PERFORMANCE WINS—

CURVES, curves, curves, and talk, talk, talk about a transformer, curves and claims and claims and curves—all mean nothing against performance under actual working conditions.

AND WHO ELSE BUT LISSEN HAS THE COURAGE TO GIVE YOU A 7 DAYS' FREE TRIAL OF A TRANSFORMER WHICH HAS REVOLUTIONIZED ALL PREVIOUS IDEAS OF PERFORMANCE AND PRICE—

Who else but LISSEN has removed the last obstacle of price which stood in the way of the widespread use of loud speakers and powerful amplification?

Who else but LISSEN NOW GIVES YOU SUCH A TRANSFORMER AT SUCH A PRICE—WHICH AMPLIFIES EVERY TONE, EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE?

Never again be ill advised enough to pay a high price for a transformer—LISSEN has unhesitatingly withdrawn all their own expensive transformers which have been on the market and largely sold for several years past, IN FAVOUR OF THIS NEW LISSEN—A BETTER TRANSFORMER THAN ANY THAT HAVE BEEN BEFORE.

7 DAYS' TEST OFFER.

If within 7 days of purchase you can find a better transformer at any price, take the LISSEN back to your dealer's and get your money back.

Obtainable at any dealers, or direct from factory if any difficulty, post free, but please mention dealer's name and address.

GUARANTEED FOR 12 MONTHS.

Turns ratio 3 to 1.

Resistance ratio 4 to 1.

Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and all valves you will want to use.

8'6

Let nobody persuade you there is any valve or circuit you cannot use it with—**REMEMBER THE 7 DAYS' TEST OFFER.**

The unheard of low price for such a high grade master part is made possible by a huge production, special plant, a determination to place big powerful amplifiers within the reach of all who cared to build them, and to our new direct-to-dealer policy of distribution which cuts out all wholesale profits for your benefit.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: Thomas N. Cole.

CLEANED ENERGY—

THE energy in the LISSEN New Process Battery is **CLEANED, LIKE FILTERED WATER.** Use it and you find your loud speaker taking on a new, a natural tone, much different from what you have been used to.

The unique new process with the chemical combination by which this LISSEN Battery is made, is secret and known to no other battery maker.

This **UNMATCHED** Battery keeps your loud speaker fresh-voiced till the end of the evening—no other high tension battery can compare with it for loud speaker work.

And in the night it builds up within itself, and you find it night after night

with undiminished readiness yielding that splendid service which, once you have used this LISSEN, will decide you never to risk any other battery.

A LISSEN Battery is always fresh when you get it—and always brimful of new energy.

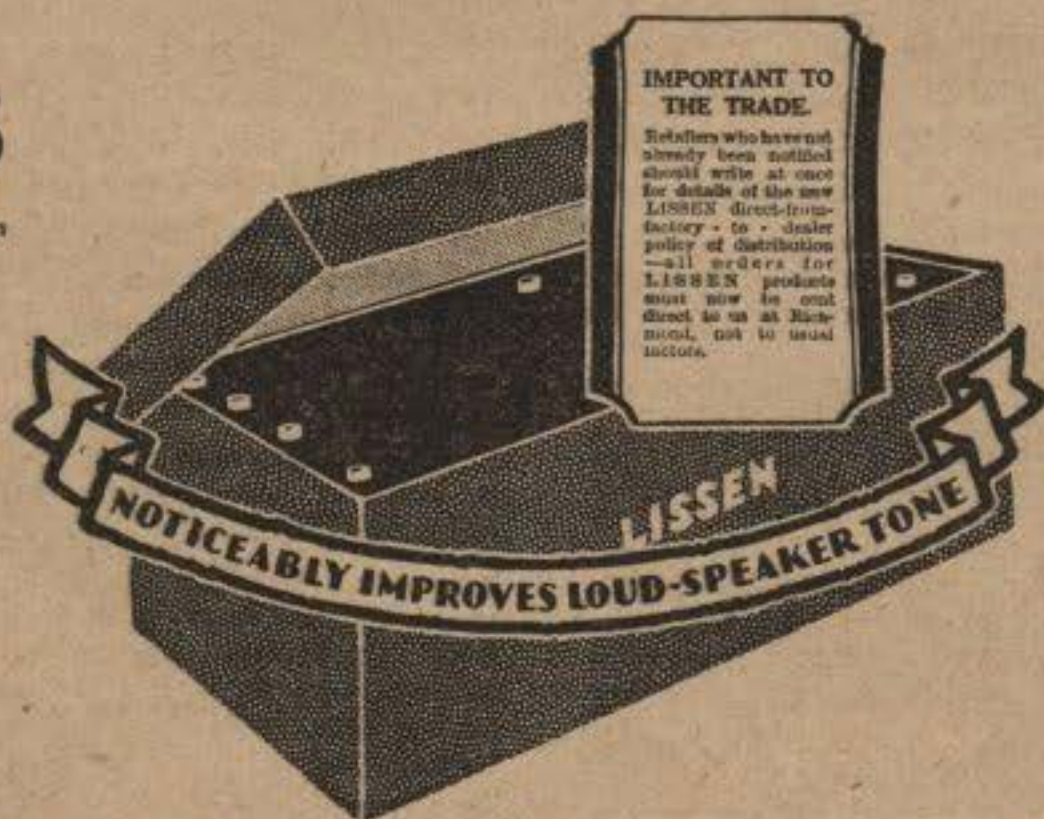
It is not dear—for our new direct-to-dealer policy of distribution cuts out all wholesale profits for your benefit.

Obtainable at any dealers—but take no substitute. Ask firmly for “LISSEN New Process,” and come determinedly away if you have any difficulty, and send direct to factory. No postage charged, but please mention dealer's name and address.

Rated at 60 volts—this LISSEN New Process Battery goes considerably over.

10/6

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



IMPORTANT TO THE TRADE

Retailers who have not already been notified should write at once for details of the new LISSEN direct-to-dealer policy of distribution—all orders for LISSEN products must now be sent direct to us at Richmond, not to usual factors.

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

Buy a better battery for Christmas radio.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

L.129

LISSEN

have found a
Giant Horn
for you.

*Big in size and
a giant in
performance.*

Lissen has always recommended power to be used with the Lissenola Unit because it has been made to stand big power without a sign of dithering or resonating.

Now Lissen has found you a Horn at last which will do justice to the tremendous power the Lissenola will stand—a Horn which provides you with all the power of a Public Demonstrating Loud Speaker if you want to use it for that purpose.

A one-piece Horn—non-metallic—non-resonating—delivering intact all the power and fine tonal qualities of the Lissenola Loud Speaking Unit.

LISSEN

LIMITED,

300-310, Friars Lane, Richmond,
Surrey.

Managing Director: Thomas N. Cole.

SOME VALVES ARE VALVES

[CONTINUED]

IT was surprising when the first 'Cosmos' SHORTPATH Valves were put on the market, only some two years ago, the number of letters received from purchasers to whom the S.P. Valves came as a revelation. They could not understand it.

Now, of course, the Valve is well known and in the greatest demand, not brought about by immense sums spent in advertising—relatively speaking, very little money is spent in this direction; the supreme position the 'Cosmos' S.P. Valve has attained is largely due to the generous personal recommendation of the enthusiastic constructor, who, on to a good thing himself, must let his friends into it too.

And how were such revolutionary results obtained? Not by mysterious filaments, though S.P. filaments are of the very best oxide-coated type; not by extraordinary manufacturing skill or marvellous supervision, although the Metropolitan-Vickers Electrical Co. are recognized throughout the world as setting a very high standard in such matters. No, the secret lies in the discovery of an entirely novel and scientific method of construction, marking the greatest advance in Valve construction since their conception.

SHORTPATH is not merely a name, it means something—namely, that this method of construction provides the shortest possible path for the electrons to travel, and it is this that enables such remarkable results to be obtained.

It is a significant fact that at the Manchester Wireless Exhibition, in the £500 Wireless Research Competition, all prize winners in the Four-valve Receiving Set class used 'Cosmos' SHORTPATH Valves.

1st prize winner used 4 'Cosmos' S.P. valves
2nd " " 3 " " "
3rd " " 2 " " "
4th " " 1 " " valve

'Cosmos' SHORTPATH Valves are and always have been tested dynamically

Cosmos

VALVES

ADVT. OF METRO-VICK SUPPLIES LTD., LONDON

A Real Advance in Battery Design for HIGH TENSION

Exide TYPES WH & WJ Some unique features

The ordinary type of accumulator plate loses its charge and sulphates, so that its full capacity cannot be utilised if the cells be left for any considerable time, especially if they are already partially run down.

This is exactly what a high tension battery has to put up with, so that the ordinary plate is obviously unable to do itself justice, and the problem demands a new and special type of cell not subject to sulphation or loss of charge when standing partially run down.

Exide High Tension Battery, types WH and WJ, comprise cells of new and special design specifically developed for this duty, which they fulfil with a degree of success which has surpassed the most sanguine hopes of their designers, is the admiration of the whole electrical industry, and has not been approached by any other make of battery.

Their plates are massive and of special construction, differentiating them entirely from all other types or makes.

They will stand for six months (or even more) without detriment or loss of charge, even when partially run down, so that their full capacity can be utilised over very lengthy periods of discharge. They can then be recharged, and, reasonably cared for, will last a lifetime.

Their discharge is steady, free from fluctuations, and ensures pure reception against a silent background that is a revelation.

They provide the most satisfactory source of H.T. in existence, superior to any other H.T. battery, definitely superior to any battery eliminator, and infinitely superior to dry batteries, which give an uneven and noisy discharge, deteriorate rapidly, and then need complete renewal. In spite of their advanced design, their low price is startling, and they are cheaper than dry batteries in the long run.

20 volt battery

Type WJ

Price 15/- without acid

BEWARE OF IMITATIONS

The secret of Exide design is not public property.

24 volt battery

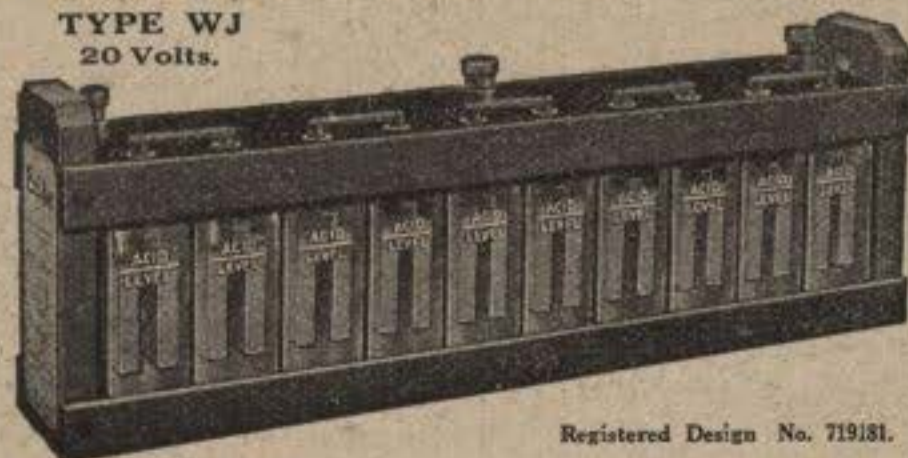
Type WH

Price 30/- without acid

Exide

THE LONG-LIFE BATTERY

TYPE WJ
20 Volts.



AN
IDEAL
XMAS
GIFT

AN
IDEAL
XMAS
GIFT

Registered Design No. 719181.

Look! Here's the 'STEEP SLOPE'

"A WONDERFUL new power valve for 2-volt users. It more than justifies the name 'Steep Slope.' Really a remarkable curve, see how sharply it rises and what splendid overall amplification that means," so remarked our friend POWER.

"I quite agree, POWER, but tell the public exactly what you mean by 'Steep Slope,'" replied TONE.

"Well, you know," said POWER, "I cannot do my work properly unless the loudspeaker is fed with plenty of current, and the strength of my voice depends on the fluctuations of this current. 'Steep Slope' means that very large fluctuations of anode current are produced by minute changes of grid voltage, so that a valve which has a 'Steep Slope' characteristic is extremely sensitive and powerful."

"I think you are getting it all your own way and leaving me out," complained TONE. "Mere loudness is not what the public wants."

"Sure thing," answered POWER, "but these new OSRAM POWER VALVES look after you all right. The fellows who designed them have had their eyes on both of us. It is wonderful how pure and mellow is the tone of

The New Osram 'STEEP SLOPE' Power Valve
Type D.E.P. 215

Osram Valves

STEEP SLOPE



The New
Osram 'STEEP SLOPE' Power Valve
2 Volt Power Amplifier
(TYPE D.E.P. 215)
PRICE 18/6

The Osram 'STEEP SLOPE' is the Masterpiece of 'TONE' & 'POWER'



They both give thanks for the instrument which works a Loud Speaker without Valves

BEFORE the Brown Crystal Amplifier came, little Betty never *could* sit still and listen to the Broadcasting. But since Father brought home the Brown Crystal Amplifier and a Brown Loud Speaker and connected up to her little Crystal Set, she sits for hours listening to the broadcast programmes. Now Betty is never so happy as when she is listening to the Uncle's stories, or John Henry's merriment, or some lively tune. She and the family are delighted with the instrument which made it possible to work a Loud Speaker direct from the Crystal Set without the use of a single valve.



One of the nine
Brown Loud Speakers.

You too—if you live within 15 miles of a Broadcasting Station or 80 miles of Daventry—can have this boon. Just think of it! Real, full reproduction on a superb Brown Loud Speaker without the worry or expense of valves and accumulators.

Everyone says that Wireless reproduction is at its best with the Crystal Amplifier.

This reproduction can be yours for only £4 4s. and the price of a Brown Loud Speaker. There are nine types to choose from

—30/- to £15 15s. Get your Dealer to demonstrate on the type which suits your purpose.

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

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

BRITISH **Brown** THROUGHOUT

The P.M. FILAMENT

GIVES THE RIGHT ANSWER EVERY TIME



Cannot be broken except by very roughest handling? **YES**

Operates at 180° below the pyrometer scale so that its life is vastly increased? **YES**

Has up to 5½ times the emission surface of an ordinary filament? **YES**

Consumes only one-tenth ampere? **YES**

Gives greater volume for the same H.T. current? **YES**

Don't be put off with only a few of these questions answered.

The **WONDERFUL P.M. FILAMENT** satisfies all queries and costs no more.

You will find it only in Mullard P.M. Valves obtainable from all radio dealers.

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/-

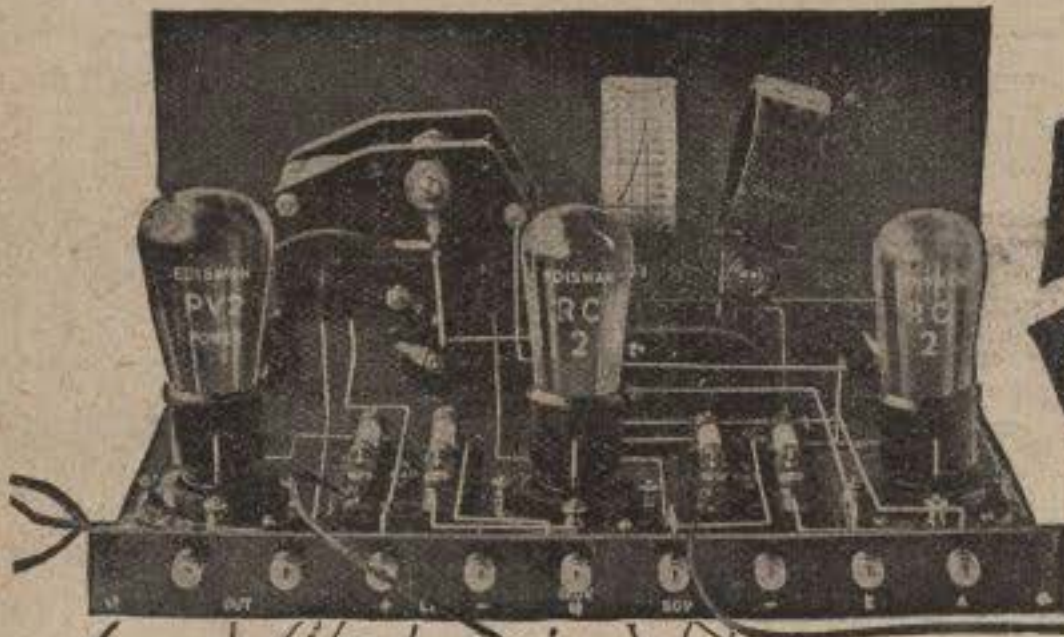
THE P.M.1 L.F. 0.1 amp. 14/-

THE P.M.2 (Power) 0.15 amp. 18/6

*These prices do not apply
in Irish Free State.*

Mullard

THE · MASTER · VALVE



AMAZING RESPONSE

To our **FREE**
offer of **Blue Print**
AND
Instruction Book.



Results from our first announcements have been positively amazing! . . . Tens of thousands of Free Blue Prints and Instruction Books have been issued in response to coupons received . . . wireless enthusiasts—as never before—are now enjoying clear, undistorted tone, made possible by the wonderful R.C. Threesome.

Using the new Ediswan Valves—R.C.2 and P.V.2—in the new quarter-watt POINT ONE ECONOMY Range—the R.C. Threesome is without doubt the receiver of to-day.

Make the
R.C. Threesome Now.

It's simple—you can build it in 3 hours for less than £3. One dial tuning!—High-power station and local station come through with absolute purity and abundant volume.

The new Ediswan POINT ONE ECONOMY Valves are renowned for tonal quality . . . for long service . . . for irreducible economy. Get EDISWAN Valves for your R.C. Threesome, and be sure of perfect reception.

Send for this **FREE**
BLUE PRINT & BOOK

Don't wait. *Tear out the coupon and post it right away!* Don't forget your name and address—many coupons, sent in haste, have been received blank. Avoid disappointment—do it NOW!

Ask your dealer
about the new
**EDISWAN
ECONOMY
VALVES**

QUARTER-WATT
POINT ONE RANGE
*There is an Ediswan
Valve for every
Wireless purpose*
FIT EDISWAN VALVES
AND NURSE YOUR SET



EDISWAN

V. 10

To THE EDISON SWAN ELECTRIC CO., LTD.
(Publicity)
123/5, Queen Victoria Street, London, E.C. 4.

Please send, post free, presentation copies of
the "R.C. Threesome" Instruction Book and
Blue-print.

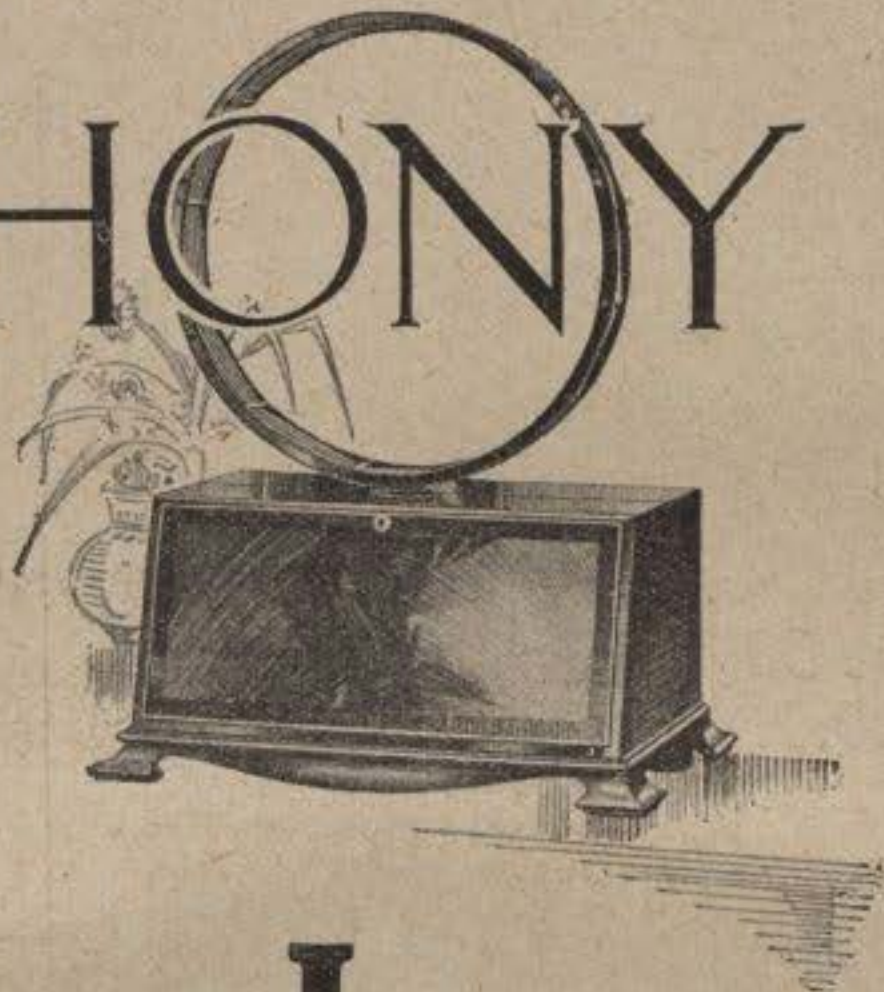
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PLEASE USE
BLOCK LETTERS

R.T., 3.12.26

Add SYMPHONY to your Xmas Joys



The following distributors will supply you on the Hire-Purchase System.

London:
 John Barker & Co., Ltd.
 Lillywhites Ltd.,
 31, Haymarket.
 H. Taylor & Co., Ltd.,
 49-50, Sussex Place,
 South Kensington.

Sisley's Supply Co.,
 Chadwell Heath.

John W. Roebuck,
 106, Little Park St.,
 Coventry.

Prices include Loud Speaker, Valves, all Batteries, Aerial Equipment, and Royalties.

2-valve Type "Z"	13 18 6
"Symphony Two"	17 10 6
"Symphony Three"	25 0 0
"Symphony Five" (Table Model)	45 0 0
"Symphony Five" (Bureau Model)	52 10 0
"Symphony Seven" (Table Model)	60 0 0
"Symphony Seven" (Bureau Model)	67 10 0

If unable to be in London for Christmas and the New Year, you can still enjoy all the fun and festivities provided by London's world-famous Hotels, by installing a "SYMPHONY" Radio Receiver. They re-create the music and you feel the thrill, it is as though you were actually present.

Complete from £13-18-6



A. J. STEVENS & CO. (1914) LTD.
 RADIO BRANCH, WOLVERHAMPTON
 Telephone: 1748 (7 lines). Telegrams: "Reception, Wolverhampton."
 LONDON SHOWROOMS: 122/124, CHARING CROSS ROAD.
 Tel.: Regent 7161-2. Grams.: "Ajayesso, Westcent, London."

A. J. Stevens & Co. (1914) Ltd.,
 Radio Branch, Wolverhampton.

Please send your latest catalogue.

Name

Address

R.T., Dec. 3.



Type C2
£3.0.0.
*(Outside the Irish)
Free Sta's.*

**B
T
H**

**LOUD
SPEAKERS**

Whether for volume,
combined with natural
reproduction, or for
price and appearance—
*They satisfy
in every way*

Ask to hear the C2
—a full-sized Loud Speaker
of exceptional quality
The British Thomson-Houston Co., Ltd. 2641



**FELLOWS
WIRELESS**

THESE BRANCHES!

L O N D O N
N O T T I N G H A M
C A R D I F F
B R I G H T O N
T O N B R I D G E
B I R M I N G H A M
L E E D S
B R I S T O L

and now

MANCHESTER

In fact a new one almost every week. Look out for the next, it may be in your district.

At each of these Branches you can inspect, try, and purchase any of the wide range of our products.

By purchasing direct from us or from our Branches you enable us to save you money. You also help to give employment to your own countrymen, because every single Fellows Wireless product is British from start to finish.

FELLOWS, PARK ROYAL, N.W.10.

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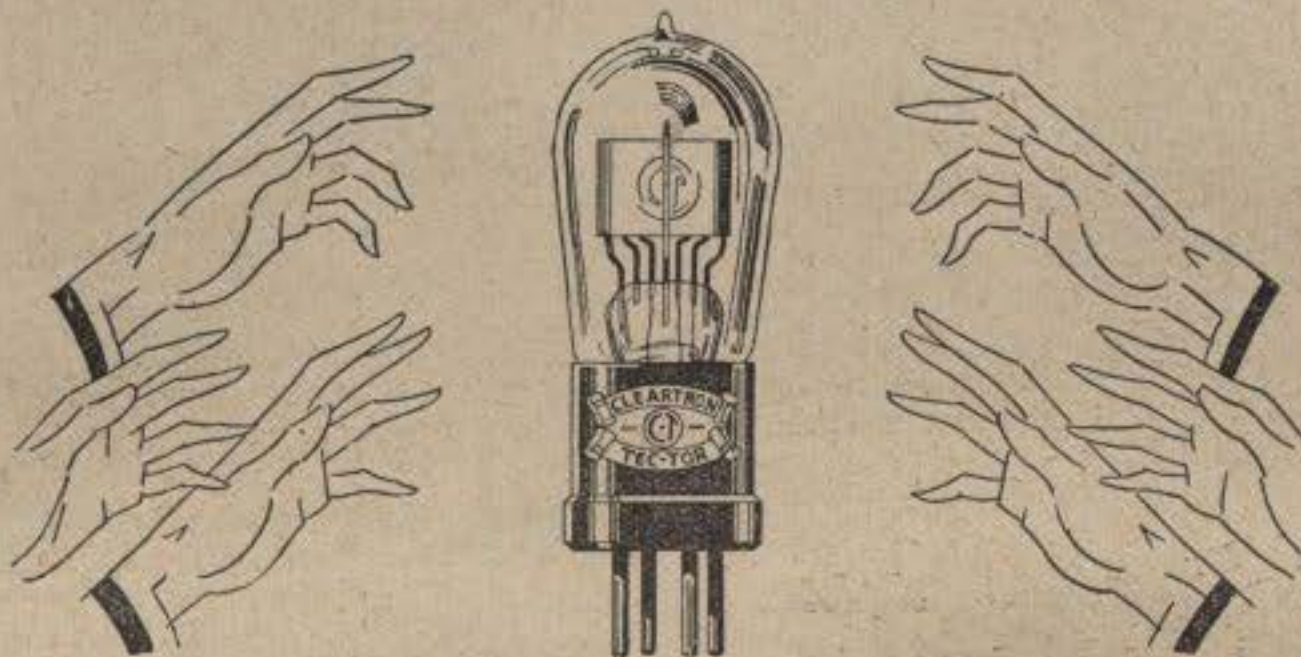
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BRISTOL: 36, Narrow Wine Street (Bristol 7972);
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Write for
48-pp.
Illustrated
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No. 10
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BUY DIRECT AND SAVE MONEY

E.P.S. 283.

Instant success of the new Cleartron Tec-tor Valve



*Public demand wipes out many dealers' stocks,
but new deliveries now on the way*

Cleartron Tec-tor Valves have broken all sales records, because they have broken all previous records in Radio results.

They give greater range, increased volume and greater sensitivity.

Filled with a rare mineral gas, these crystal clear Tec-tors are the miracle of radio valves, opening new wonders of sound such as you have never dreamed of experiencing.

They can be used *on all sets* in the detector stage and with all valves. Each one carries the CLEARTRON IRONCLAD GUARANTEE of satisfaction and service.

Made by makers of the famous Lodge "N" Circuit Radio Set, the masterpiece of that master scientist, Sir Oliver Lodge, O.M., F.R.S., D.Sc.

If your dealer cannot supply you to-day, book your order for immediate delivery and make sure of getting a Tec-tor from his next supply.

AVERAGE SPECIFICATION:

Type	Fil. Volts	Fil. Amps	Anode Volts
CT.2	1.5 to 2.0	0.13	30-50 (max.)
CT.4	3.5 to 4	0.1	30-50 (max.)
CT.5	5 to 6	0.1	30-50 (max.)

Obtainable wherever radio is sold. Price 18/6 each

CLEARTRON

TECTOR

The New GAS FILLED Detector Valve

NOW!



**SEND THIS
COUPON!**

CLEARTRON RADIO LTD., 1 CHARING CROSS, LONDON, S.W.1.
Please send me at once your free folder "Wonderful Cleartron," giving the story of the magic Tec-tor Valve and the famous Sir Oliver Lodge "N" Circuit Set.

Name

Address

Please write clearly.

R.T./3-12-26.

Louden Valves



The Street,
Long Stratton.

"The two original valves have been working all the time."

Mr. P. Hearn, of Long Stratton, has had over 12 months' satisfactory use from the two Loudon Valves in his Little Giant Set.

Like all other Loudon Valve users, Mr. Hearn is highly satisfied with the results, and he shows it by ordering two more Loudons

Read what he says:—

"Dear Sir,

"Enclosed please find P.O. for 9/6. Please forward, if possible by return, two "Louden Valves" (F1 at 4/6 each).

"My "Little Giant" two valve set has now been in use for twelve months, and has given me every satisfaction. The two original valves have been working all the time.

"I find that everything that bears the stamp of "Fellows" is worthy of recommendation, and it gives me pleasure in being able to thus express my satisfaction.

"Yours truly,

"P. HEARN (Long Stratton)."

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.

Order your Loudon Valves from us by post.

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.
9/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 6 volts 0.1 amps.	11/- D.E. Power Valves. Transformer Amplifiers P.E.R.1. Resistance Amplifiers P.E.R.2. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer Amplifiers P.E.R.1. Resistance Amplifiers P.E.R.2. 6 volts 0.2 amps.

Postage and Packing: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

FELLOWS, PARK ROYAL, N.W.10.

Branches:

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CARDIFF: Dominion Arcade, Queen Street (Cardiff 7685).

LEEDS: 65, Park Lane (Leeds 21479).

MANCHESTER: 33, John Dalton Street.

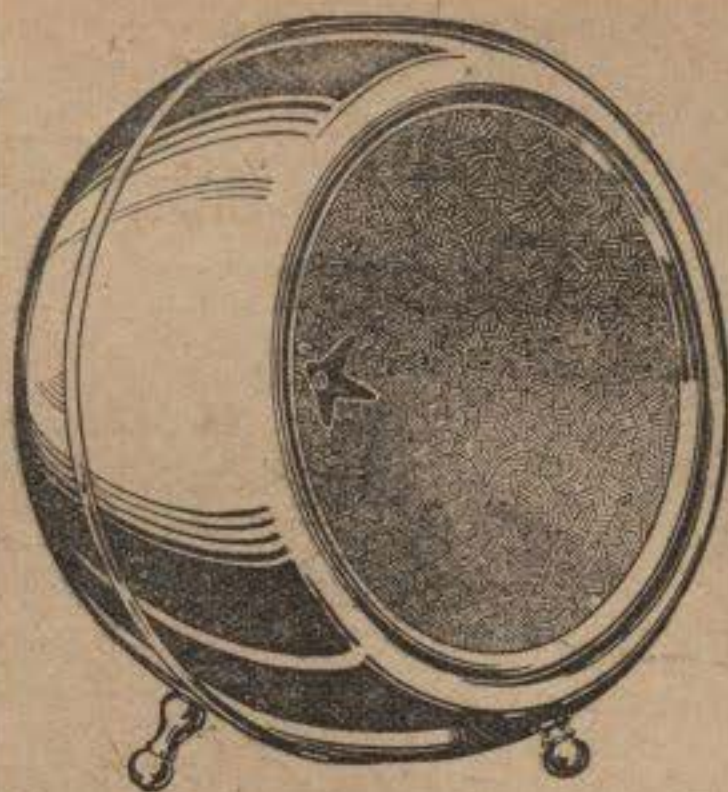
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5551).

TONBRIDGE: 54, Quarry Hill (Tonbridge 172).

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No. 10
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BUY DIRECT AND SAVE MONEY

E.P.S. 97.



Model "C" de
Luxe Kone Loud
Speaker.

Volume with a pure natural tone

is one of the many features that make the Improved B.S.A. Kone Loud Speaker the perfect Loud Speaker. Its true tonal reproduction of all radio broadcast is unequalled. The sound is so evenly distributed that listeners may sit in any position in the room and hear perfectly.

There are four models of B.S.A. Kone Loud Speakers. In models A and B the Kone is approximately 18 ins. in diameter. Models "C" and "C" de Luxe (illustrated) are smaller and have been designed to meet the demand for an improved speaker at a popular price. For perfect radio reception use a

B.S.A. Improved Kone Loud Speaker

Model C	£3:3:0	Model "C" de Luxe (Oxidised Silver finish)	£3:15:0
Model B	£6:6:0	Model "A" de Luxe (Oxidised Silver finish)	£7:7:0
Pedestal base			

The new improved B.S.A. Headphones will improve your reception. They have magnets of specially treated steel which retains its magnetism almost indefinitely.

Prices from 15/- per pair.

Send to-day for copy of the B.S.A. Radio Catalogue and booklet "The Choice of a Radio Receiving Set," post free.

B.S.A. RADIO, LTD., 14, Small Heath, BIRMINGHAM.
(Proprietors, The Birmingham Small Arms Co., Ltd.)

Whatever
set you use
fix B.S.A.
Standard
Valves.

60 Volts
8/9!

post free

FELLOWS
WIRELESS



THIS H.T. BATTERY

- costs only 8/9,
- 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 3 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 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:

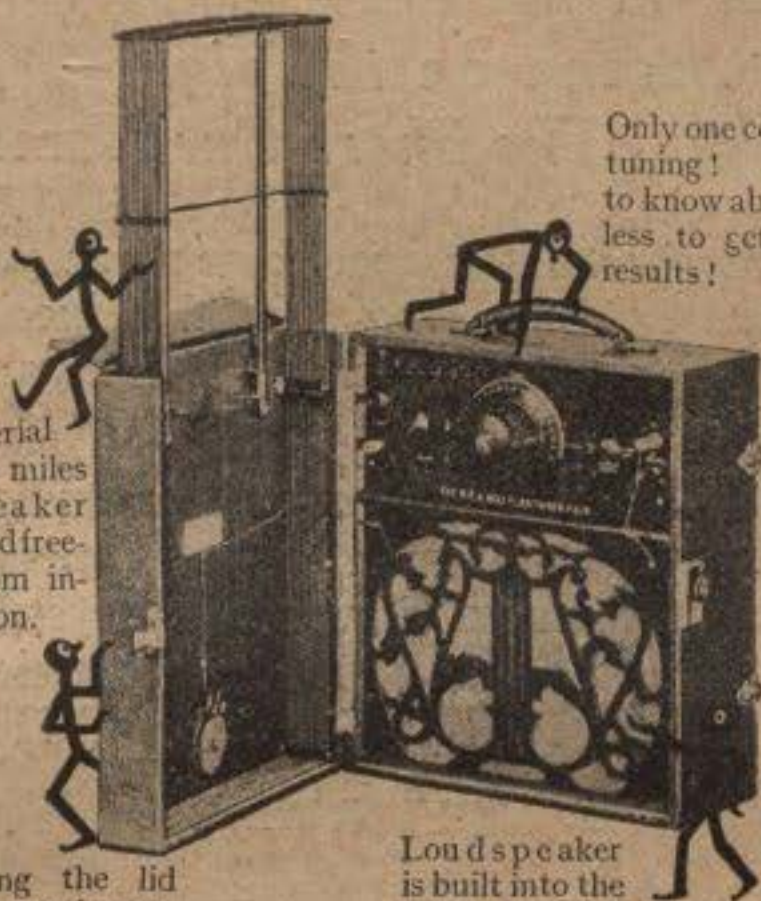
- LONDON: 20, Store St., Tottenham Court Rd., W.C.1. (Museum 3290).
- FIRMINGHAM: 248, Corporation Street (Central 435).
- BRIGHTON: 31, Queen's Road (Brighton 559).
- BRISTOL: 36, Narrow Wine Street (Bristol 7972).
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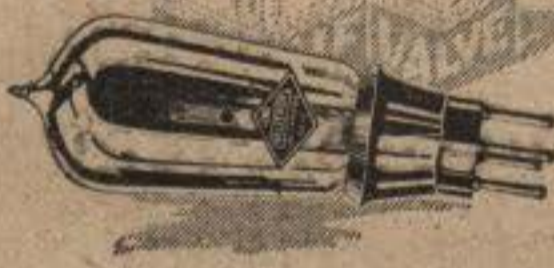
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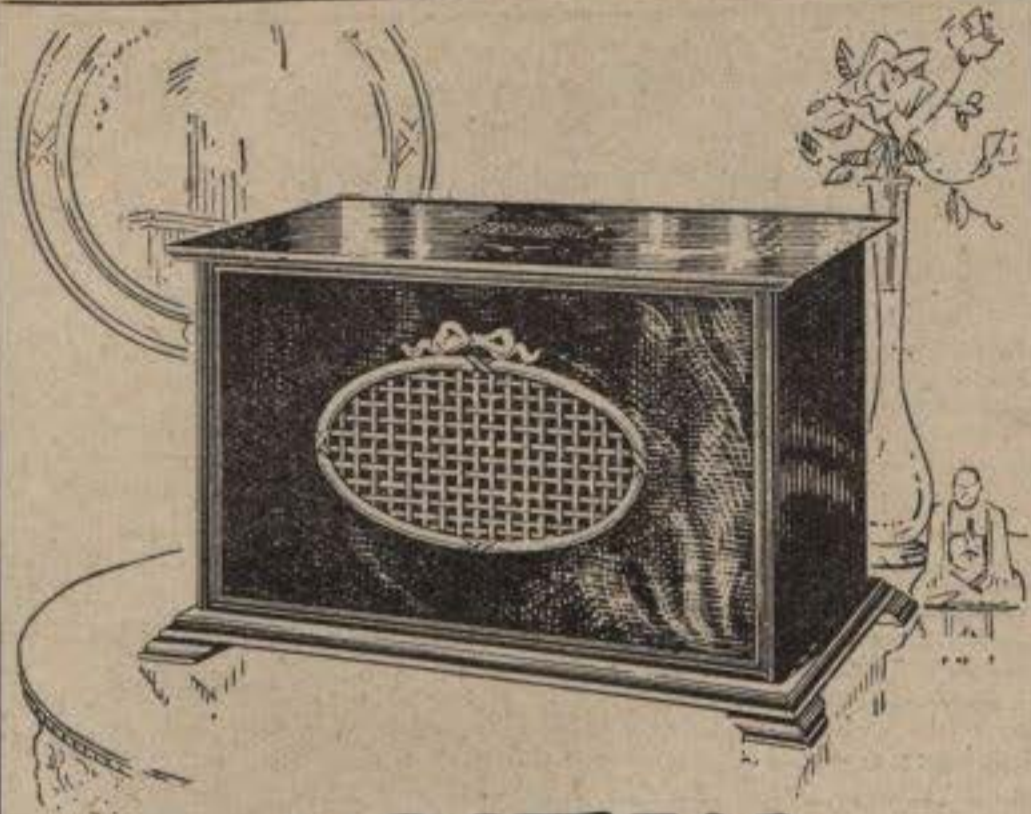
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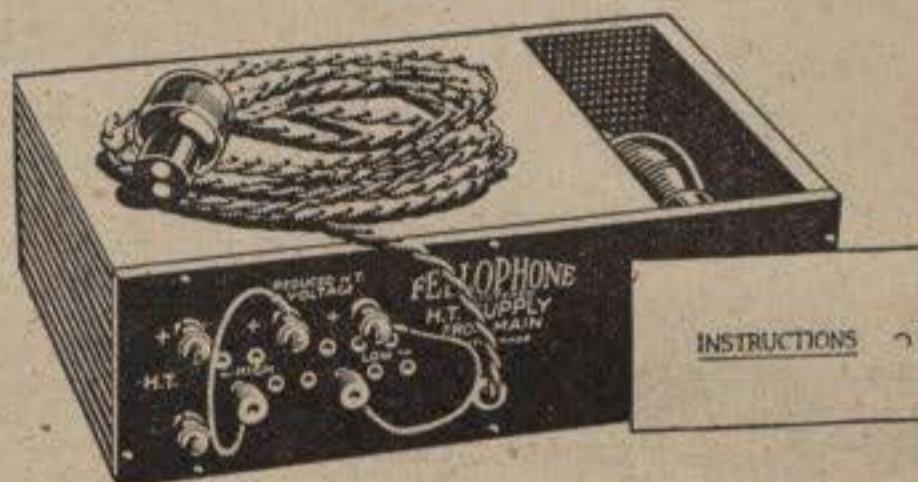
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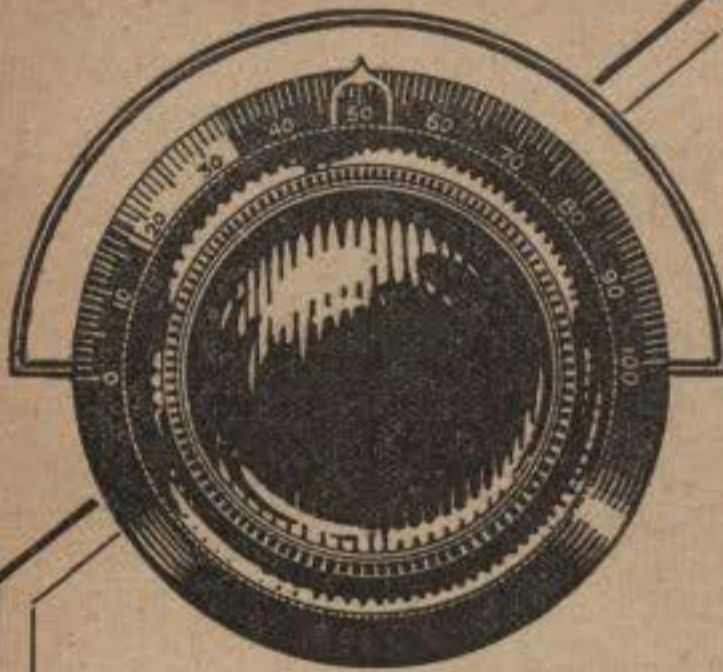
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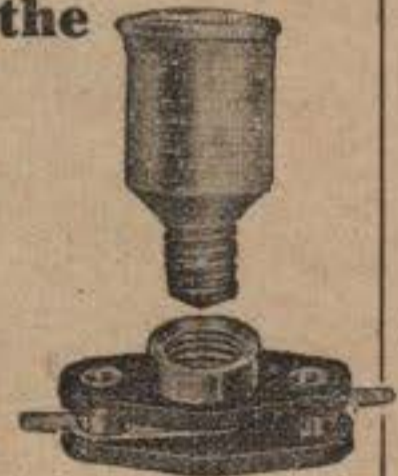
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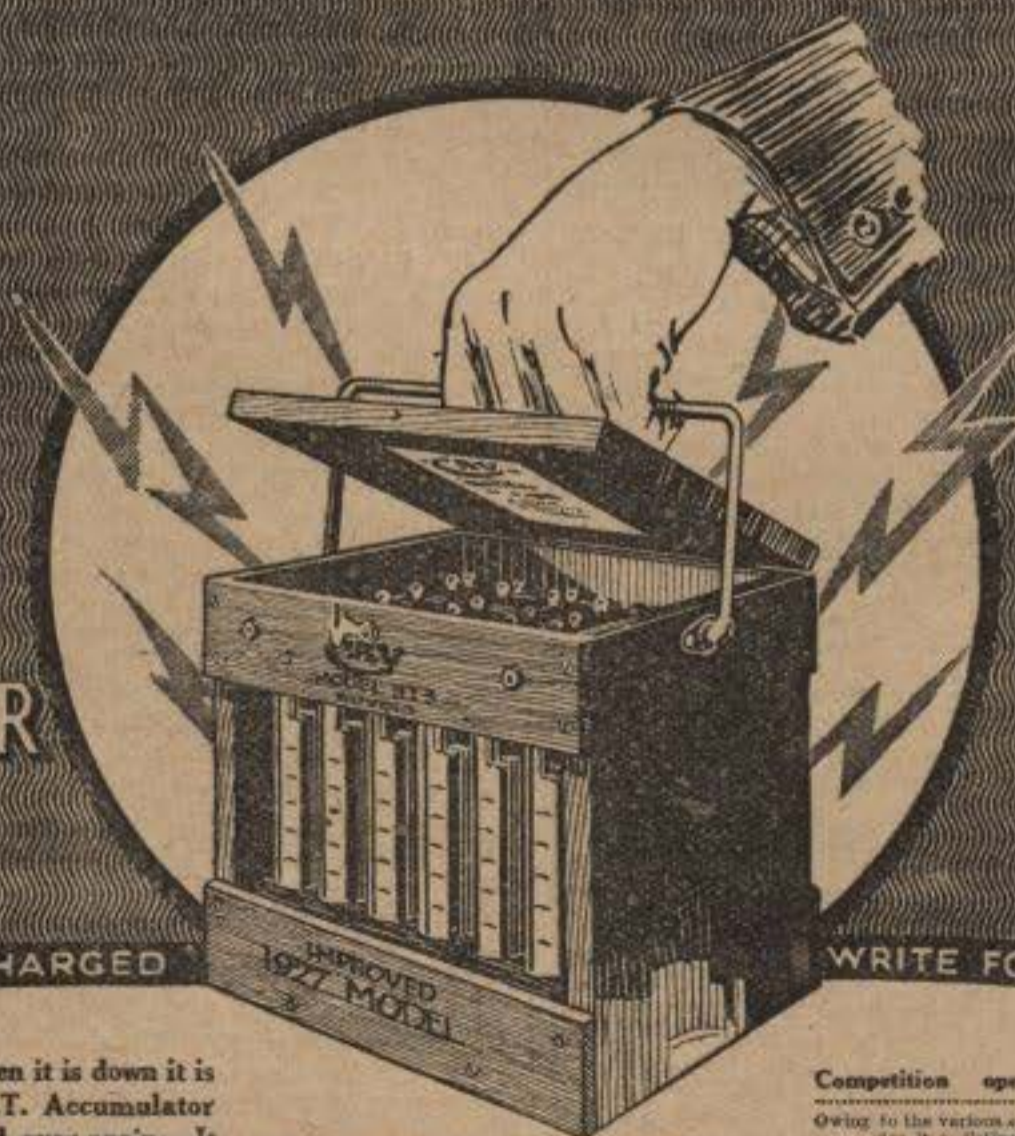
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From Brain to Keyboard

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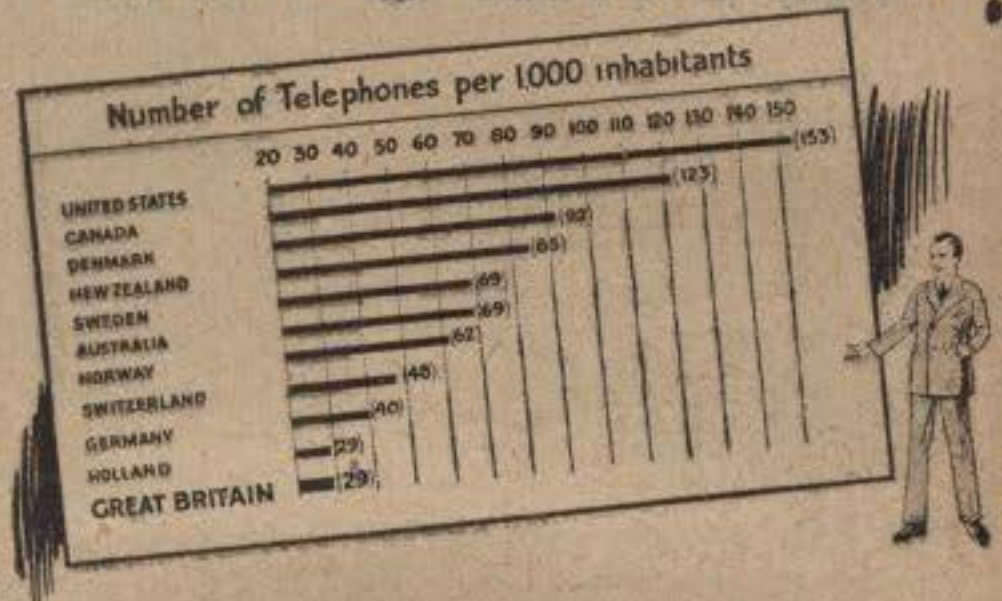
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Cossor bids him do his worst

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The Valve with the Kalenised filament

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A very large number of entries were received for this little Competition. The winner of the first prize (£5) is Miss Ethel E. Bumby, 37, Goodwin Street, Salford, Manchester. Consolation prizes of Stentor Two Valves have been awarded to J. Cunningham, St. Werburghs School, Chester; J. C. Evesard, 15, Marley Road, Levenshulme, Manchester; J. Hampson, 46, Linden Grove, Woodamsor, Stockport; Mrs. E. Mellor, 17, Foster Street, Oldham; W. M. Middleton, 193, Roader Street, Liverpool; J. Harrison, 6, Grove Lane, Hale, Altrincham, Cheshire.

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Type D.E.P. 215, used with the correct H.T. and grid bias voltage recommended in the accompanying table will handle great volume with a purity of reproduction hitherto unobtainable.

	Marconi Valve Type.	Position.	Filament.		Grid Bias Volts.	High Tension.		Low Tension Battery Supply.
			Volts.	Amps.		Volts.	M. Amps.	
Two-Valve Set	D.E.2.H.F.	Det.	1.8	0.12	+2	80	1.6	Two-volt Accumulator
	D.E.P.215	L.F.	1.8	0.15	-9	120	4.6	
Three-Valve Set.	D.E.2.H.F.	Det.	1.8	0.12	+2	60	1.0	
	D.E.P.215	1.L.F.	1.8	0.15	-3	60	2.5	
	D.E.P.215	2.L.F.	1.8	0.15	-9	120	4.6	
Four-Valve Set.	D.E.2.H.F.	H.F.	1.8	0.12	0	60	0.8	
	D.E.2.H.F.	Det.	1.8	0.12	+2	60	1.0	
	D.E.P.215	1.L.F.	1.8	0.15	-4.5	80	3.3	
	D.E.P.215	2.L.F.	1.8	0.15	-9	120	4.6	

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