

## RADIO HUMOUR. By WILLIE ROUSE.



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## How Do You Pronounce—?

By A. LLOYD JAMES, Secretary of the B.B.C. Advisory Committee on Spoken English.

WIRELESS Announcers are from time to time adversely criticized for mispronunciation. Most people are by now aware that the Announcer's task is not an easy one, and there are very few people who could announce for a month without stumbling over either foreign or proper names.

Even the most harmless English words are the cause of trouble, and where alternative pronunciations exist, we are all quite sure that our own is the correct one. The idea that hundreds of thousands of people habitually use the other pronunciation never enters our mind; if it does, we generally regard it as evidence of inferior education on their part.

Most people are agreed that, within broad limitations, it doesn't much matter how we pronounce a doubtful word so long as it is intelligible. What are we to say for

'centenary'? The Announcer is certain to be criticized whatever he says, so the B.B.C. Pronunciation Committee have decided for him. He will in future say 'sentenary.' 'Capitalist' will have its accent on the first syllable, not the second; 'culinary' will be 'kyoolinary' and 'cuneiform' (horrid word) will rhyme absolutely with 'uniform.' 'Data' will be 'dayta' and 'deficit' will be 'dэфisit'; 'evolution' will have a long 'e' and so will 'fetish'; 'finance' will be pronounced 'finnans.'

'Geyser' is a source of trouble: America calls it 'gyzer'; England calls it 'gezer,' 'gayzer,' and 'gyzer.' Unfortunately, a 'geezer' is also what Mr. Bernard Shaw defines as an unvenerable old man—a 'jösser.' But, used in this sense, it is slowly becoming obsolete, and the B.B.C. have decided that 'geyser' shall be 'geezer.'

Do you say 'greezy' or 'greczy'? Or

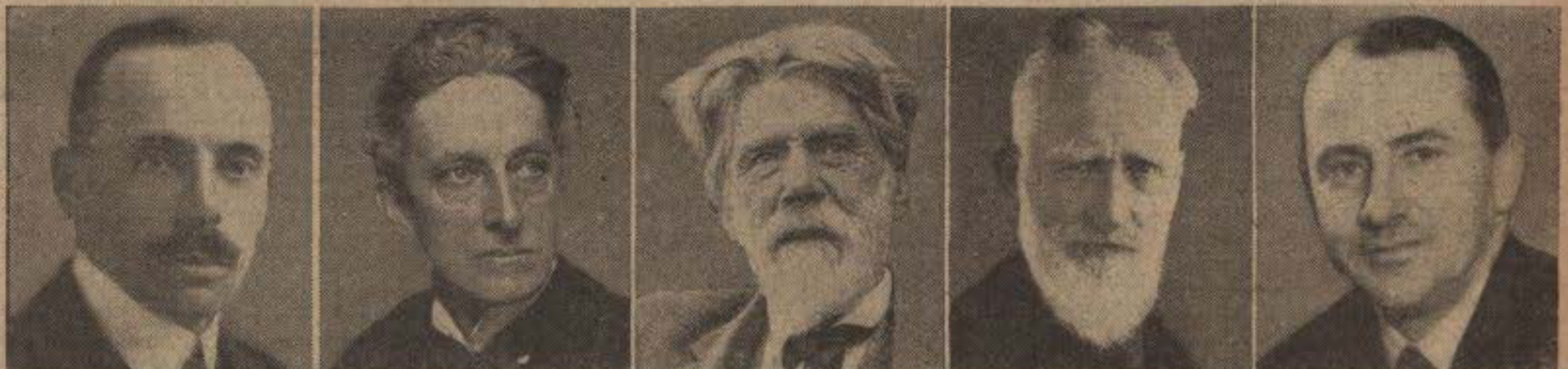
do you belong to the large class of people who use 'greezy' for a treacherous road or a 'slippery customer,' and keep 'greczy' for something actually covered with 'greece,' such as a candlestick. Slowly, but surely, the English language is making two words out of one.

Many people talk about Letters 'Pattent' and 'Pattent' Office, but no one speaks of 'Pattent' Leather. It is always 'paytent' in this sense, and so here we have to admit two pronunciations, the one restricted to the two cases mentioned.

'Philistine' will be pronounced with the stress on the first syllable, and its last syllable will be 'tyne.'

'Missile' is to have a long 'i' in the second syllable in order to prevent confusion with 'missal' and 'missel.' The word 'saline' would appear to have two pro-

(Continued overleaf.)



THE B.B.C.'s ADVISORY COMMITTEE ON SPOKEN ENGLISH.

Some of the members of the Committee, which has, for the past few months, been considering, for the benefit of Announcers, the pronunciation of doubtful words. From left to right: Professor Daniel Jones (Professor of Phonetics in the University of London), Sir Johnston Forbes-Robertson, Dr. Robert Bridges, the Poet Laureate, Mr. George Bernard Shaw, and Mr. A. Lloyd James, Secretary (Lecturer in Phonetics at the London School of Oriental Studies).

## How Do You Pronounce —?

(Continued from the previous page.)

nunciations, 'sályne' when it is used as a noun, and 'sáyline' when used as an adjective. 'Trait' is regarded as sufficiently anglicized to have its final 't' sounded; moreover, the pronunciation without the final 't' might lead to confusion with 'tray.' Whether 'coup' is similarly naturalized is a moot point: it certainly cannot be anglicized in the expressions 'coup d'état,' 'coup de grâce,' etc. So for the present we shall call it 'koo.'

There need be no hesitation as to 'satyr' and 'satire,' for one is 'sätter' and the other 'sáttire.' The words 'victuals' and 'victuallers' are a source of anxiety to some people who would have us abandon the honest English 'vittles' and 'vittlers' for some fantastic pronunciation more in accordance with the spelling. But 'vittles' is beyond reproach, and will remain alongside 'vittlers.'

Place names, English and foreign, are a host of trouble in themselves, and the Pronunciation Committee has decided to begin by tackling the question of British place names. There is no lack of information about the names of large towns and rivers, etc., but we are in hopeless ignorance of the pronunciation of thousands of smaller towns, villages, hamlets, many of which are pronounced in ways not suggested by their spelling. An Announcer who had to inform the country that a serious crime had been committed in the Devonshire village of Ogwell, and that the criminal had been arrested at Aveton Gifford would be pounced upon by all those throughout the country who knew Ogwell was pronounced with a long 'o' and that Aveton Gifford was 'Awton Jiffád.' How many people could announce without a single mistake a news bulletin that contained the names Basford, Leominster, Ynysybwll, Schenectady, and Presteign, to mention only a few of the pitfalls that lie in the path of the Announcer.

The Pronunciation Committee is discussing the advisability of compiling a pronouncing dictionary of such place names, and any reader of *The Radio Times* would be doing a useful service by sending in on a postcard the pronunciation of any place name which he thinks is liable to mispronunciation. Address your postcard to the Secretary of the Pronunciation Committee.

The case of Daventry is in a class by itself, for it was felt that since the new Station was to be used for international purposes its name would become familiar in foreign countries. To pronounce 'Daintry' and spell 'Daventry' would be a discrepancy that Europe might fail to understand; either we must alter the spelling to 'Daintry' or we must pronounce the name as written, if Europe is to be our audience.

Many people would like to see restored the old pronunciation of Trafalgar, which was 'Trafflegár,' with the stress on the last syllable, but this pronunciation has been killed by the existence of Trafalgar Square, which is what it is and can never be anything else. Try Trafflegár Square and see if you like its rhythm.

(Continued at foot of column 3.)

### SOME DOUBTFUL WORDS.

arid ...	árrid.
bas-relief ...	's' sounded.
capitalist ...	stress on first syllable.
centenary ...	-tee-, stress on second syllable.
chagrin ...	(noun) shágrin, (verb) shágréen.
chargé ...	as in French, but stress on first syllable.
communiqué ...	as in French, but stress on second syllable.
contemplative ...	stress on first syllable, secondary accent on third syllable.
contralto ...	vowel in second syllable to rhyme with 'shall.'
contumely ...	three syllables, stress on second syllable.
coquette )	long 'o' in first syllable.
coquetted )	
coup ...	koo.
culinary ...	kyóolinary.
cuneiform ...	rhyming with 'uniform.'
curator ...	stress on second syllable.
data ...	daytá.
deficit ...	déffisit.
dilemma ...	dilemmá.
doctrinal ...	doctryná.
doyen ...	dóyén.
ennui ...	onwee, or as in French.
entourage ...	ontoorázh.
envelope ...	(noun) énvélope—first syllable en- not on-
equerry ...	stress on first syllable.
equipage ...	ékwipéj.
evolution ...	long 'e' in first syllable.
fête ...	as 'fate.'
fetish ...	feétish.
finance ...	finnáns.
geyser ...	geezer.
greasy ...	greezy or greecy.
intestinal ...	long 'i' in third syllable.
jocose ...	's,' not 'z.'
leit motif ...	lyt moteéf.
missile ...	míssyle.
octopus ...	stress on first syllable.
omelette ...	omlet.
pace (Latin) ...	rhyming with 'racy.'
patent ...	páytént, except in Letters Patent and Patent Office, which have 'pattent.'
patriot )	'pat' rhyming with 'hat.'
patriotism )	
peremptory ...	stress on second syllable.
Philistine ...	-tyne, stress on first syllable.
process )	long 'o.'
progress )	
replica ...	stress on first syllable.
saline ...	(noun) sályne, (adjective) sáylyne
satire ...	sáttire
satyr ...	sätter.
spontaneity ...	-nécity.
tattoo ...	stress on second syllable.
trait ...	final 't' sounded.
victuallers ...	vittlers.
vituperation ...	short 'i' in first syllable.

## The New Wavelengths.

### Some Modifications and Changes.

BY the time this article appears in print, several modifications of the original re-allotment of British broadcast wavelengths will be in operation, and we hope that reception over the country as a whole will have improved materially.

After the original plan had been working for about ten days, it became clear that the sharing of one wavelength between Aberdeen and Birmingham was not going to be entirely successful. Reception of both stations during daylight was satisfactory, but after dark the 'background,' due to the unwanted station, was excessive. We had hoped that each station would give an uninterrupted service up to a distance of about twenty miles, but this was definitely not the case. With the agreement of the Geneva authorities, we decided to put Aberdeen on the International Common Wavelength of 500 metres. This means, of course, that Aberdeen is sharing a wavelength with other Continental Stations, but considerably improved reception is now being obtained from both stations.

Bournemouth and Belfast have exchanged wavelengths. This should assist listeners in certain parts of Ireland to separate Dublin and Belfast more easily; at the same time, we hope that Bournemouth will be less troubled by Morse interference.

The results obtained from the Relay Stations working on the British Common Wavelengths of 288.5 metres varied considerably at each station, even at different points equi-distant from any particular transmitter. We had hoped for an effective range of four miles, but from certain stations this was not obtained, and, after careful examination of the numerous reports received from listeners, we set out to obtain the necessary permits to make considerable modifications. Reports from listeners, and our own observations, show that reception on the International Common Waves was less subject to interference than had been anticipated. Consequently, we decided to make use of these waves for as many Relay Stations as possible.

As a matter of necessity, we have been obliged to leave several stations on the original Common Wave of 288.5 metres.

To those listeners who are dissatisfied with the working of the new plan, we would point out that a re-organization of Europe's broadcast wavelengths was deemed essential in view of the steadily-increasing heterodyne interference. It is true that some listeners are experiencing considerable inconvenience, which we greatly regret, but taking into consideration the large number of new stations now being built on the Continent, we are convinced that this international allocation of wavelengths was justified, even though it involves some sacrifices. When the various modifications are complete, we may look forward to an improved service from all those of our stations which work on exclusive wavelengths. Under these conditions they will not be at the mercy of any new broadcast station which is searching the ether for a wavelength.

Finally, we should like to thank all those listeners who have been kind enough to send us reports on their observations during the first fortnight of working. Naturally these reports are numerous, and we must ask listeners to excuse us from sending individual acknowledgments on this occasion, but they have been of great assistance to us in endeavouring to settle a difficult problem.

(The revised wavelengths appear in the programme pages.)

(Continued from foot of column 1.)

It is never an easy matter to determine the pronunciation of a doubtful English word; one of the most difficult things is to realize that the pronunciation we have used all our lives is not on that account the only one, and it does not follow that those who use another one are of inferior education.

# London and Daventry News and Notes.

THE controversy on the much-debated question of classical music and jazz continues as strongly as ever. Nothing has provided so much discussion in musical circles for many a year, and though efforts have been made to reveal by special radio programmes the merits of each of these types of music, it cannot be said that much progress has been brought about towards convincing the champions of either side that their respective attitudes should be amended to any great extent. The impartial listener, however, will admit that a good deal can be said for and against both sides. He might argue that each type of music could be improved, though your 'highbrow' will immediately throw up his hands in horror at the mere suggestion.

But can there be such a thing as a 'musicianly fox-trot,' a kind of 'purified jazz,' something to which modern dancing requirements can be adapted, without the 'sneezing' and other 'awful noises' which we are told drive its opponents so close to utter distraction? It is certainly a novel suggestion and one which Mr. Percy Scholes, Music Critic to the B.B.C., will endeavour to develop, as a late feature of the programme on Monday, January 3. In this, he will give his version of what he considers to be good (specially written) dance music, in which he will have the assistance of the Cruft Octet.

Sir Frederic Cowen, who is among the most distinguished of British musicians and who has at one time or other during his career held most of the important conductorships in the country, will it is hoped, conduct a short programme of some of his lighter orchestral works, as well as accompany some of his songs during the programme on Wednesday, January 5. Sir Frederic has written some very charming orchestral music and big works, such as symphonies.

The second of the series of Great Poems, a feature which, as already indicated in *The Radio Times*, is to continue for some time, will be given on Sunday, January 2, the work chosen being 'The Ancient Mariner,' which is to be read by Mr. J. C. Squire. Mr. Squire, who is well known as the editor of the *London Mercury*, has often appeared before the microphone at the London Station.

Another concert in the popular series of 'My Programmes' will be given on Wednesday, January 5, when the various items will be selected by a member of the Station Orchestra. This member will be chosen by ballot and will also be permitted to select his own conductor for the evening. Further details of this programme will be given in due course.

Reference has been already made in *The Radio Times* to a programme of dance music which is to be relayed, from midnight on New Year's Eve to 2 a.m. on New Year's Day, from the Royal Albert Hall. This music will be provided by Mr. Jack Hylton's Massed Bands which are playing at the Happy New Year Ball organized on behalf of the Middlesex Hospital, of which H.R.H. Prince Arthur of Connaught is President.

Francis Clive Saville Carey, more generally known as Clive Carey, an English composer and baritone singer, born in Essex in 1883, is among the most distinguished recitalists to-day. About a year ago, he gave a very enjoyable programme from the London Station, and as he will be in this country on a visit from Australia in January, it is hoped he will give a half-hour's recital at 8.30 p.m. on Monday, January 3. His work in connection with collecting and editing old English songs and dances is well known.

Another of the popular Extravaganzas entitled 'Winners,' which really consists of vocal selections from well-known musical comedies, served up in a setting of burlesque nonsense, will be heard on Saturday evening, January 8.

Although many composers have taken poems from Tennyson's *Maud*, of which the best known perhaps is *Come into the Garden, Maud*, few have produced a song-cycle with such artistic unity and with such obvious sincerity as Arthur Somervell. It comprises twelve songs taken from the poem, and among the most beautiful one might single out 'A Voice by the Cedar Tree' and 'She Came to the Village Church.' A programme of these songs will be given at 8 p.m. on Friday, January 7, the vocalist being Mr. Frederick Ranalow.



Mr. SIDNEY DARK,

the editor of the 'Church Times,' and author of 'Mainly About Other People,' one of the most readable books of reminiscences of recent years. He will give a Talk from London next Tuesday evening, with the seasonable title of 'Fasting and Feasting.'

The fourth of the International Chamber Concerts, held in the Grosvenor Hall, will be given from the Daventry Station on Tuesday, January 4, the programme being devoted to contemporary French music. The artists from France will include Leon Bleuzet, a very distinguished player of the *Hautbois* (oboe) and his daughter, Yvonne Bleuzet-Ereizenem, an equally distinguished pianist. They will collaborate in the first performance in this country of a significant work in the form of a sonata by Charles Koechlin. Koechlin, an Alsatian by birth, first studied mathematics at the Ecole Polytechnique. When he was twenty-three years of age he renounced mathematics and entered the Paris Conservatoire, where he studied under Massenet and Fauré.

In spite of his considerable output, he has received very scant recognition, for he is of a very retiring disposition and has never pressed his own compositions. He has written for large orchestra and chorus, as well as much chamber music. Miss Dora Stevens (soprano), one of the most artistic of young London singers, will give four songs by Debussy, never before heard in England, the manuscripts of which were found by his wife after his death. Other works in the same programme will be new songs by Arthur Honegger, whose choral work, *King David*, will receive its first English performance at the B.B.C. National Concert at the Albert Hall on March 17.

Some weeks ago, a resident of the Isle of Man wrote suggesting that interest might be added to the programmes if opportunity were afforded listeners, by means of a regular feature, to study the characters of various people as these may be revealed by their voices over the microphone. The matter was discussed by our Station Director at Manchester with Professor T. H. Pear, Professor of Psychology at the Manchester University, who at once evinced considerable interest in such a proposal as a scientific experiment. Accordingly, arrangements have been made to introduce something on these lines into the programme on three evenings in the second week of the New Year.

The transmission, which will take place at 7.45 each evening, will be carried out in conjunction with Professor Pear at Manchester, from where it will be relayed to London, Daventry and other stations. Further details of the experiment will be given in due course; but the idea, briefly, is that various people will individually broadcast a similar quotation and that from their voices listeners should endeavour to visualize certain well-defined characteristics of each person in accordance with a series of questions which are to be arranged. Altogether, the experiment is one which will be fascinating to all listeners, as well as being of unusual interest to those who might prefer to be described as more 'seriously-minded in these things.'

That Mr. Stanford Robinson, the Chorus Master of the Wireless Chorus, need not necessarily have his name associated entirely with choral work has been aptly demonstrated by him in his occasional orchestral concerts, particularly, perhaps, in the programme of String Orchestral music which he directed some months back. He will conduct a similar programme by the String Orchestra on Sunday evening, January 2. The programme will include *Scenes from the Scottish Highlands*, by Granville Bantock.

The preacher at the studio service on Sunday, December 10, will be the Rev. Thomas Nightingale, General Secretary of the National Council of the Evangelical Free Churches. The Week's Good Cause appeal on that evening will be made by the Lord Chancellor, the Rt. Hon. Viscount Cave, G.C.M.G., on behalf of the Police Court Mission. That organization is now celebrating its Jubilee year, which coincides with the coming into force of Part I. of the Criminal Justice Act, making it compulsory for every Court to appoint a Missionary.

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

MONDAY, DEC. 20.—Dr. G. C. Williamson: A Walk Through a Beautiful Old Town (Guildford).

Mr. J. F. Blackshaw, Dairy Commissioner: Ministry of Agriculture Talk—Our Milk Supply: How it has been improved and the better use that might be made of it.

TUESDAY, DEC. 21.—M. Stéphan continuing his reading of 'Les Vieux.'

WEDNESDAY, DEC. 22.—Mr. J. J. Mallon, Walks through London—on this occasion dealing with Whitechapel.

Mr. Collinson Owen: Humorous Talk.

Mr. Julian Wylie: The Spirit of Pantomime.

Professor George Gordon: Companionable Books (Kinglake's 'Eothen').

THURSDAY, DEC. 23.—Mr. Louis Golding: Christmas in the Austrian Tyrol.

Major Hugh Pollard: Humours of Firearms.

Mr. E. Le Broton Martin: Topical Talk—The Christmas Season.

# News From the Provinces.

## MANCHESTER.

THOSE who heard the successful broadcast of an evensong service from the Manchester Cathedral last May will be glad to learn that an agreement has been made between the Dean and Chapter of the Cathedral and the Manchester Station for further facilities in regard to the relaying of services. These facilities will come into force early next year and will include a weekly afternoon service, a special afternoon service on the first Sunday of alternate months and certain specially arranged evening services during the year, between the hours of 8 and 9 o'clock. The acoustics of the Cathedral are excellent and the fine tone of the organ is brought out by the playing of Dr. A. W. Wilson. It will be of interest to listeners to know that an organ recital by Dr. Wilson will be broadcast from the Cathedral on Sunday evening, December 19, at 9.15.

In no part of the country is Christmas celebrated more whole-heartedly than in Lancashire, so that the festive programmes arranged by the Manchester Station have been fittingly planned to meet the demands of listeners. One of the most interesting features will be a Hunting Programme, which is to take place on Thursday evening, December 23. It includes three scenes specially adapted from the famous sporting novel by R. S. Surtees, *Handley Cross*, which will be performed by the Station Repertory Players, with suitable musical interludes by the Station Orchestra. On Christmas Eve, Wingates Temperance Band, winners for two successive years at the Crystal Palace, will play a number of seasonable selections, while Mr. James Bernard, the well-known Manchester character actor, will present the Third Stave of Dickens's ghost story, *A Christmas Carol*. The programme on Christmas evening, entitled 'Around the Holly Tree,' will be of a very varied nature and will contain an element of surprise, in that the identity of certain well-known artists who are taking part in the concert will not be revealed until the last moment.

Manchester Station is arranging, as its final evening transmission this year, a programme, entitled 'Reminiscences of 1926,' in which some of the best items during the year will be rendered in kaleidoscopic fashion.

## HULL.

VOCAL and instrumental numbers will be heard in the local concert on Wednesday, December 22. Mr. Fred Scott, who opens the concert with two groups of songs, will be making his first appearance at this station. Mr. Gerald Kaye, who has always been a popular tenor, will also contribute to the programme, the humorous element being provided by the Two Jacks.

The Studio Service on Sunday, December 19, will be conducted by the Rev. C. Gordon-Biddle, Vicar of St. Mary's, Sculcoates.

## LIVERPOOL.

LIVERPOOL Station Children's Orchestra, which has attained a high standard, will take part in the evening programme on Wednesday, December 29. Their performance will include several numbers from the Suite arranged from the opera, *King Arthur*, by Purcell, while they will also play some light pieces by modern composers. This programme will include, also, a recital of songs by modern composers given by Miss Muriel Herbert (soprano) and Mr. Leonard Gowings (tenor), while a humorous interlude will be provided by Mr. A. McAllister (entertainer).

## CARDIFF.

ALL the essentials of the festive season, with its Christian associations of family reunions, will be represented in the programme entitled 'Home for Christmas,' which is to be given on Thursday, December 23. The performers will include John Henry and the Mountain Ash Girls' Choir, which is admitted to be one of the finest in Great Britain.

Items performed by the Cardiff Grand Opera Society will be included in the programme on Tuesday, January 4. This valiant Society has done much good work in Cardiff, and it is hoped that further interest will be stimulated by this joint effort.

The programme on New Year's Eve is to consist of items chosen by listeners from programmes broadcast during the past year. Although it is too much to hope that the choice of each listener will be the favourite of all, yet the programme should include something for everybody.

## SWANSEA.

A READING from the Welsh translation of Dickens's 'Christmas Carol,' by Llew Tegid, the scene chosen being the office of Scrooge on Christmas Eve, will be read by Mr. Gunstone Jones during the local programme on Wednesday, December 22. Miss Bessie Jones, the well-known Welsh soprano, will also contribute to the programme, and Mr. Edgar Jones (solo pianoforte) will play two short groups.

A complete service is to be relayed from St. Mary's Parish Church, Swansea, on Sunday evening, December 19, when the Vicar of Swansea (Canon Cecil W. Wilson) will give the address. Carols will be sung during the service.

## BIRMINGHAM.

A PROGRAMME of popular Christmas music will be given on Sunday, December 19, the soloists being Mr. Harold Casey and Miss Margaret Ablethorpe, both of whom are well known to local listeners. The former will be heard in the aria *Nazareth* (Gounod) and *The Star of Bethlehem* (Adams), while Miss Ablethorpe's group of pianoforte solos will include Balfour Gardiner's *Noël*.

An old-time Nigger Minstrel show, during which listeners will hear some of those well-known airs sung by choruses of Negro slaves on the plantations of the Southern States of America in the not very far-distant past, will be given at 10.15 on Monday, December 20. The Master of Ceremonies and Cornermen may be expected to add not a little local colour to the entertainment, even if the microphone has made the use of burnt cork unnecessary.

The programme on Christmas Eve, apart from seasonable items, will contain an appropriate ghost story written by John Overton, the novelist, and produced by Percy Edgar, who also appears in the programme earlier in the evening in his well-known character study of 'Scrooge.'

## LEEDS.

THE local programme on Wednesday, December 22, will consist of a broadcast version of Dickens's famous novel, *The Cricket on the Hearth*, which has been specially adapted for broadcasting. It will be presented by Mr. L. B. Ramsden, incidental music being provided by the Station Quartet, directed by Mr. Cecil Moon.

## BOURNEMOUTH.

THE Twelve Days of Christmas were honoured in the song by a liberal and, it must be admitted, somewhat embarrassing presentation of gifts. We do not imagine that listeners would altogether appreciate the present of 'a partridge in a pear tree,' and the spectacle of 'ten lords a-leaping,' though no doubt exceedingly diverting, seems a little out of keeping with the dignity of the peerage. But we intend to celebrate the 'Twelve Days' in our own way with a number of outstanding programmes which we are endeavouring to make almost as varied as was that traditional medley of Christmas offerings.

The *pièce de résistance* is to be the Wessex programme on Thursday, December 30, which is being arranged in collaboration with Mr. Thomas Hardy, and concerning which further details will be given in the next issue. Our 'Twelve Days of Christmas' open on Sunday, December 19, with a Studio performance, in the afternoon, of *Bethlehem*, a music-drama by Rutland Boughton, author of *The Immortal Hour*. *Bethlehem* had a most enthusiastic reception when it was given in London a few Christmases ago. The words are adapted from the pre-Reformation Coventry Nativity Play, from which play comes, it may be mentioned, the lovely carol, *Lullay, lullay, thou little tiny child*, which is always sung in Westminster Abbey on Holy Innocents' Day.

*Bethlehem* was first produced on December 28, 1915, at Street, Somerset, during the Christmas Festival of the Glastonbury Festival School, Mr. Boughton being the founder of the famous Glastonbury School of Music Drama. It is being given on this occasion by the Old Hartleyan Choral Society, who have the advantage of being trained by Mr. G. H. Osborne. The Old Hartleyans are an association of the past students of University College, Southampton, and it is interesting that the Old Hartleyan Choral Society should be taking part in so important a wireless programme, at a time when the proposal to extend their old College into a University for Wessex is arousing great enthusiasm in all the country served by the Bournemouth Station.

Another notable production of an entirely different nature will be the performance of *The Grand Lama*, or *A Lass of Lhasa*, an original extravaganza in two acts, which is to be given on Thursday, December 23. *The Grand Lama* (the words by Wylie O'Kay and the music by Guy Liddell) was written in India in the remarkably short period of three weeks, and was produced with much success at Madras in 1906. This will be its first performance in this country.

## PLYMOUTH.

A SERVICE at George Street Baptist Church, when the address will be given by the Rev. T. Wilkinson Riddle, is to be broadcast on Sunday, December 19.

Some local features will be included in the programme between 4.15 and 6.30 on Christmas Day, in the form of items by the Micrognomes and the Station Vario Dance Band, and a special programme for children at the usual time.

'Entente Cordiale' is the title of the local programme on Thursday, December 23. It will include items by Mr. Alec Chentrens, the Anglo-French light entertainer, and the Station Orchestra, under the direction of Miss Winifred Grant, and, later, variety items by Miss Mina Taylor, in original character sketches and Grose and Lark, cross-talk comedians.

# Secrets of Radio Humour.

By WILLIE ROUSE (Wireless Willie). Illustrated by BERT THOMAS.

MY first experience of broadcasting was the greatest ordeal of my life. For the first time in my career I had 'nerves,' and I had been playing to all kinds of audiences in all parts of the country for over thirty years! The idea of being funny to nothing—the cruelly silent 'mike' seemed to me even worse than nothing—appalled me.

I have never found any difficulty in 'doing' serious items in the broadcasting studio. One feels no sense of embarrassment when one goes into a drawing-room to sing 'Come Into the Garden, Maud' to the music-stand and the chesterfield. But to sing humorous songs and say funny things to an audience of walls and furniture creates a feeling of depression in the bravest heart.

In the North Country I have survived playing to many 'difficult' houses. One of them is known as the 'Comedian's Grave' because the audiences there rarely laugh. But the 'first house' in Middlesbrough on a Monday evening is a riot of enthusiasm compared with the imperturbable microphone. The only less sympathetic audience I have ever met was one made up wholly of French Canadians during the war. They had no idea what I was talking about—and neither had I after a time!

Even the world's best joke seems feeble if it is told to the empty air and no laughter comes after it has been told. That is why I always favour having a small audience in the studio. But that audience must be made up of ordinary people—people who will laugh and applaud just as the average music-hall audience does—or should do.

The B.B.C., I am glad to see, have now adopted the system of admitting audiences into their studios when they are broadcasting their revues. This, I am sure, is good policy, for it is of great assistance to a comedian to see the smiles on the faces around him.

Whenever I have been in the studio it has been as silent as the grave. I confess that I often 'gag' with the Announcer on duty in order to help create a more intimate atmosphere—and at the same time to raise my own spirits.

My greatest difficulty when preparing a radio programme is to find something which will not hurt even the most sensitive person among the multitude of people who will be listening to me.



'They are the best people to joke about.'

The trouble is that a comedian must joke about someone or something. But, if you joke about cats, sure as fate some old lady will write off at once to the B.B.C. an indignant letter saying what bad taste it is to make fun of these purr—I mean poor—dumb (!) creatures. Fortunately, we still have the Scots among us; they are the best people in the world to joke about—they never object.

The methods of the stage humorist and radio humorist differ in many ways. If an entertainer goes to the West-end he gives a certain type of show. If he goes to the East-end, he alters his programme to suit the audience. Similarly, he has certain special and particular items for mothers' meetings, cricket dinners, smoking concerts and church concerts. But when broadcasting he is appealing to all these different types of people at one and the same time. What is he to do? For my part, I simply crack those jokes and sing those songs which I think will appeal to nine people out of ten. The trouble is that the tenth person always seems to be listening and writes to say that 'the show was rotten and please don't book Wireless Willie again!'

### POINTS FROM TALKS.

WE have room for many thousands of new settlers.—*The Rt. Hon. J. G. Coates, Prime Minister of New Zealand.*

I AM always sufficiently interested to hope that the very next new work that I hear will proclaim the arrival of the next new Genius, and the fact that I have been compelled to renounce the hope, time after time, does not dilute my aspiration, but rather whets the appetite for the next encounter.—*Mr. Basil Maine.*

APPROXIMATELY £300,000 is spent every year by the Government in making grants to County Councils, College Governors and other bodies for the purpose of providing agricultural education in this country.—*Ministry of Agriculture and Fisheries Bulletin.*

THERE are certain advantages about delivering a political address by means of the talking film. You cannot be heckled, and even the time-honoured electioneering egg loses its argumentative savour.—*Mr. G. A. Atkinson.*

The radio comedian, again, must be of the non-stop variety. Awkward pauses, often very effective on the stage, are fatal in the studio, for the listener is apt to have his attention distracted and the atmosphere is spoilt. Song should follow song and joke follow joke without a pause.

If you are telling how a Scotsman at King's Cross rushed up to a porter and told him that he had lost his luggage—because the cork fell out, you must not pause for breath before adding that when he took out his purse to tip the porter a moth flew out, and that later that day the same Scotsman was seen in Fleet Street carrying a pair of trousers on his arm and asking his way to the Aberdeen Free Press.

Radio humour is breathless humour.

The greatest of all assets to a radio comedian is studio personality, for that is his true and only 'make-up.' It should be such that, somehow, every listener knows him unannounced. In my opinion, entertainers who do not make-up in the ordinary way are more likely to make a hit on the ether than a man who depends on a funny hat or a comic moustache for his laughs.

The stage comedian can get a laugh before he has said a word, and he nearly always has a carefully 'staged' entrance. The wireless humorist has to introduce himself, for I cannot imagine anyone going into fits of laughter over 'The next item on our programme is Mr. Willie Rouse.'

The successful radio comedian—and there have been comparatively few in the brief history of British broadcasting—must have a personality which is evident in every joke he tells and every song he sings. It is something which influences everything he says, and it cannot be bought like a funny hat or a ludicrous suit of clothes.

The way of the radio humorist is hard. He hears no claps and he gets many slaps. But radio is a wonderful medium for advertising, and, like Lord Byron, a successful radio humorist can wake up to find that he has become famous in a single night. Speaking from my own experience, wherever a radio humorist appears in person on the stage after a successful broadcast, thousands who have heard him and enjoyed him will do their best to come to see him.



'Even the world's best joke seems feeble.'



'The next item is Mr. Willie Rouse.'

## The Children's Corner

## Thirty Years Ago—And Now

By Kenneth Gray

**T**HIRTY years is a long time in a person's life, but it isn't long when you're dealing with history. There are lots and lots of people who can remember quite well what life was like in the eighteen-nineties.

There are many things quite common to-day which were then not invented, or which were still in their infancy—and far too full of faults and difficulties to be a part of everyday existence. In thirty years there have been such tremendous changes that the life of 1896 seems almost as far away as that of the Middle Ages. Girls and boys of the present age treat all the newer discoveries of science as quite ordinary things, of course, but to many older people—and not so old, either—they are still rather like miracles.

One of the chief results of all these changes is the breaking-down of barriers and the bridging-over of distances that used to divide people in one part of the earth from those in another—either in the same country or in different ones. The increased speed of trains and steam-boats, motor-cars and aeroplanes has made it easy to move about and see other places and people. The telephone and the ocean cable have made it possible to sit at home and talk to someone far away. Films have brought to every little town excellent pictures of the scenes and customs of distant parts of the globe. Now wireless has come along and has enabled millions of people, scattered over a vast area—and some of them in lonely, far-off places—to listen to the world's best musicians and talkers. There is hardly anybody who is too poor or too remote to hear every day music and speeches and plays and poetry which our grandparents would have given anything to have had the chance of hearing.

I wonder if the children of to-day realize what a wonderful gift wireless is, and if they are using it as often and as wisely as they ought to be doing? There are two parts of the programmes broadcast in this country which are their own special property—the afternoon educational programmes and the Children's Hour. Whether they hear the school transmissions or not is a matter that depends not on them but on their teachers; but it is, though, a matter of their own choice as to whether they hear Children's Hour programmes or not.

Nobody pretends for a moment that any sort of broadcast programme is perfect—everything is so new at present—but in every part of the work very great efforts are being made all the time to find out what kind of programmes are best, and those who are responsible for them are studying carefully how to do better, and profit by experience. This is the case with Children's Hour programmes just as much as with any of the others, and there can be no disputing the statement that a large amount of good and pleasing music, and many interesting stories and useful talks, are broadcast in the course of a few weeks or months.

There are many children who are not easily able to listen to the Children's Hour. Some of them are away at schools where there is no receiving-apparatus; many of them do not get home from their day-schools early enough; a very large number have home-work to do and cannot spare the time. But the holidays are coming, and there will be plenty of opportunity then. Christmastide itself, and the holidays as a whole, will be still more enjoyable if you make proper use of your loud-speakers and headphones. Try it and see! Only don't expect to be pleased all the time and every time; that isn't possible. Study the programmes carefully from *The Radio Times*; mark the items that you think you will like—especially in the Children's Hour—and don't bother about the rest. It is a great mistake to listen too long and too often.

## The Festive Spirit at Manchester.

The Manchester Children's Hour programmes for Christmas week are full of the festive spirit. On Monday, there will be a talk on Christmas trees, and a story, told by Uncle Eric, about this year's Christmas pudding. On Tuesday, there is to be a special Christmastide play, dealing with the old fairy story of 'Cinderella' and specially adapted for broadcasting by Irving Byers. Another short play by Ina Home, entitled *A Dream of Christmas Eve*, will be given on Friday, and on Christmas Day itself the Children's Hour will actually take place in the Liebert Ward of the Manchester Children's Hospital at Pendlebury. It will, of course, be relayed, and all the children who are listening will be able to picture the children who are less fortunate than themselves receiving their presents from Father Christmas, who will be there to help the Aunts and Uncles. Those who heard Mr. Davison's last Punch and Judy Show will be delighted to know that he is to come from London specially in order to entertain the young patients. The Aunts and Uncles and all the children at the hospital will sing most of the best-known carols.



## ANOTHER ATTACK ON BROADCASTING.

A protest meeting against the use of the cat's-whisker in the wireless industry.

## All Mr. Thimblethorpe's Fault.

As a result of last week's paragraph, Auntie Jill, at Bournemouth, was called up on the telephone by the Editor of *The Radio Times*. He wanted to know what H.A.T.T.A.A.U.O.T.B.S.O.A.T.C.W.T.C.H. meant. She said she wished she knew. So he said, 'If you didn't know what the letters meant, why did you put them in the paper? I've had a lot of people telephoning and writing to me to say "What have you been doing with the printing? Page — looks awful. There are capital letters running all over it!"' As it is all Mr. Thimblethorpe's fault, he has promised to write a letter of explanation to the Editor.

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## A Request Week

For London and Daventry Children

**S**OME time ago there occurred to one of the London and Daventry Children's Corner staff an idea which has turned out to be very popular. From it has sprung the plan for next week's programmes. Listeners were asked to send in on post-cards the names of the three items selected from all those broadcast during the present year which they would most like to hear again. Replies began to come in immediately, and continued coming in until well after the closing date.

It is impossible to include in the Request Week programmes more than a certain number of the items asked for, but all those which were shown to be the most desired have been put in. The results are set out somewhat more fully than usual here because we do not want listeners to miss items which they have asked for, and there is not, of course, room for many details in the programme pages proper.

## What the 'Uncles' will Do.

On Monday, December 13, Mr. J. B. Castling will sing three songs with chorus: 'Limericks,' 'Harry was a hunter,' and 'As Billy was walking.' Miss Cecil Dixon will play Schubert's 'Moment Musical' and 'Gentle Maiden.' Miss E. M. L. Elliot (Geraldine) will tell Mrs. Mabel Marlowe's story of 'The Wiggly Waistcoat,' and Mr. T. C. L. Farrar (Ajax) will tell 'The Rivals'—a 'William' story by Richmal Crompton.

On Tuesday, December 14, The London Radio Dance Band (under the direction of Mr. Sidney Firman) will play as many of the following pieces as time permits: 'Valencia,' 'Barcelona,' 'The Toy Drum-Major,' 'Chick chick chicken,' 'Let's all go to Mary's house,' 'Lady, be good,' 'My Irish home sweet home.' Also, the Wicked Uncle will once more 'Experiment with Bees' (He doesn't mind a bit, because there really isn't a bee in it anywhere, except—as he himself suggests—in his bonnet.)

On Wednesday, December 15, Mr. L. J. Stanton Jefferies (Jeff) will tell the story of 'The Garden Broadcasting Club'—with his own music. Mr. R. F. Palmer (Rex) will sing 'The Floral Dance' 'Up from Zummerset,' 'There's another little girl I'm fond of,' and Mr. C. E. Hodges (Peter) will sing 'Ten little nieces' and 'Grow, little mushroom!' Mr. A. A. Milne's 'Market Square' will also be recited.

On Thursday, December 16, Mr. Ronald Gourley will sing and play 'The Dicky-bird Hop,' 'The Village Band,' and 'If you knew Susie'—as various composers might have known her. There will also be one of Miss Olwen Bowen's 'Hepzibah' stories—probably 'Gertie Grunter's Toothache.' Last, but not least, Mr. Leslie Mainland will talk about 'Zoo Fathers.'

## A 'Milne' Day.

Friday, December 17, will be a 'Milne' day. Mr. Dale Smith will sing some of the 'When We Were Very Young' songs. The story of 'Winnie-the-Pooh Goes Hunting' will be told—probably as a dialogue—and 'The Doctor and the Dormouse' will be recited.

On Saturday, December 18, the Daventry Quartet will play selections, as it usually does, and the play *The Professor and the Bee* will be acted once more. It has been done twice before, and there have been many requests for a repetition. In the Request Week voting it heads the list of plays asked for, so in presenting it a third time we are only doing what listeners seem to desire.

We hope very much that these programmes—selected by yourselves—will give a great amount of pleasure. We shall certainly do all that we can—so far as the microphone work is concerned—to bring about that result.

# Listeners' Letters.

## The New Drama of the Air.

THE following extract from Miss Edith Agar's opening paper in a discussion held recently at the Chertsey Literary Society on the subject that 'The Wireless Play is a better medium for Drama than the Cinema' may interest your readers:—

What are the possibilities of the wireless play? Do you want a stage as big as Drury Lane? You have only to think of it, and thought is rent free. But why be 'cribbed, cabined, and confined' to a stage? Have for your scene a real forest, a boundless prairie, or the mighty ocean, and make your audience see it 'in their mind's eye.' Do you want the supernatural? Call on the whole airy tribe of fairies, witches, ghosts and goblins if, like Prospero, you have the art to make them obey you. In fact, the possibilities of the wireless play are limited only by the playwright's own powers of awaking the imagination of his hearers and by his hearers' capacity to respond. Is it too much to hope that the wireless play may be the means of inspiring to higher flights of imagination both the playwright and his audience?—ETHEL BOYCE, The Orchard, Chertsey.

## Welsh for the Welsh.

THE complaints as to the scantiness of the facilities afforded to Welsh listeners are well founded, and I am sorry to note that the only objector to Welsh programmes who is to be found in your columns is a gentleman with an Irish name. We Irishmen have hounded our own language almost out of existence—though, when taxed with the shameful deed, we, as usual, blame the Saxon—but there is no reason why we should try to denationalize the Welsh also. In any case, I doubt whether many listeners to Daventry will support your correspondent's complaint, for I am sure that they will realize, however dimly, that their rather slender title to the name 'Briton' depends mainly on the continued existence of the old British language which still finds a home west of Clawdd Offa.—F. O'CONNOR, Taylor Street, Gorton, Manchester.

It is not generally realized, perhaps, how many Welsh people, outside the Principality, live in an 'All Welsh' atmosphere of language and religion. Dotted here and there in South Lancashire are numerous Welsh colonies, whose inhabitants cannot, however, enjoy listening as they would, simply because the Welsh programmes are limited. I believe that more Welsh programmes would popularize radio to an unexpected extent, not only in the Principality, but in the numerous Welsh 'Colonies' of England.—EVAN JONES, Bolton Road, Ashton-in-Makerfield, Nr. Wigan, Lancs.

## POINTS FROM LETTERS.

On a home-made crystal set, tuned by a condenser and a single coil, we heard, on Saturday and Monday last, a portion of the midday transmission from Radio Paris. On Monday, the 1 o'clock chime from Paris came through fairly clearly.—LESLIE WILFRED ORTON, Denham, Bucks.

I HAVE a home-made crystal set which, tested at Gloucester over a long period, regularly received the following stations:—Daventry, Birmingham, Cardiff, and Radio Paris.—R. PERCY CLUTTERBUCK, 10, Corbridge Road, Cardiff.

## SOUVENIR BOOK COMPETITION.

THE following is a further list of names of those who have sent completed lists of twenty or more applicants for the Shakespeare Heroines Souvenir Book: Miss Margaret Drew, 20, Dorset Mansions, Lillie Road, S.E.8; Miss L. Ford, 55, Waldemar Avenue, West Ealing, W.13; H. Glover, Esq., 20, North Road, St. Helens, Lancs; Mrs. Payne, 12, Grosvenor Avenue, Mapperley Park, Notts; Miss R. N. Pearce, Ashburne Hall, Fallowfield, Manchester; Miss H. Rashleigh, 84, Cambridge Road, Wimbledon, S.W. 20; Mrs. Wyper, British Empire Shakespeare Society, Glasgow Centre, 60, Gt. George Street, Hillhead, Glasgow.

# Christmas and 'The Radio Times.'

ON Friday, December 17, the bookstalls throughout the country, from Aberdeen to Penzance and from Holyhead to Herne Bay, will broadcast the news of the arrival of the Christmas Number of THE RADIO

TIMES. Reception will not be difficult, for a glance at any bookstall on that day will instantly discover the striking cover design in colours (the work of that famous poster artist, Mr. E. McKnight Kauffer) which will distinguish THE RADIO TIMES from among all its contemporaries. But of course it is not the cover alone that will mark our Christmas Number as unique.



Mr. Jerome K. Jerome.



Mr. Stephen Leacock.

The contents from beginning to end, filling seventy-two pages in all—including a fascinating advertisement supplement—will be as different as they are distinguished, and worthy, we hope, of the great new contribution that broadcasting is making to modern life.

To mention only a few of the popular writers and artists who will be represented in this special issue:—there will be Mr. Jerome K. Jerome, the famous author of 'Three Men in a Boat.' He has written specially for this issue some intimate personal memories of the public amusements and entertainments in late Victorian days. Mr. Stephen



Mrs. Belloc Lowndes.



Ian Hay.

Leacock, the brilliant Canadian humorist, contributes a characteristic sketch bearing the intriguing title, 'What the Radio Overheard.' Ian Hay is represented by a delightful piece of fun about an absent-minded professor's first appearance at the microphone.

Sir Philip Gibbs, Mr. E. F. Benson and Mrs. Belloc Lowndes also provide some excellent reading.

A special feature which is sure to attract widespread attention among listeners everywhere will be the page devoted to the photographs of the chief Announcers at the London and Main Stations.



Mr. F. E. Benson



Sir Philip Gibbs.

In short, as Mr. Micawber would say, Friday, December 17, the birthday of our Christmas Number, will be a red-letter day which it behoves every listener to mark in his calendar. Order your copy early (the price will be sixpence); it is the only way to be sure of getting one, for when the first large edition has been exhausted there can be no reprinting.

# PROGRAMMES FOR SUNDAY (December 12)

2LO LONDON. 361.4 M.

## 3.30 MILITARY BAND PROGRAMME

THE BAND OF H.M. 17TH-21ST LANCERS, conducted by F. J. ALSEBROOK, M.M.

March, 'The Staffordshire Knot' ..... *Dutoit*  
Overture to The Magic Flute ..... *Mozart*  
Morris Dance, 'Skipton Rig' ..... *Holliday*

GWLADYS NAISH (Soprano)

Air du Rossignol ..... *Saint-Saëns*

L'Amoro (Il re pastore) ..... *Mozart*  
(With violin obligato)

BAND

Xylophone Solos ('La Juana' ..... *Hoeigill*  
'Sparks' ..... *Alford*)  
Czardas, 'The Voivode's Ghost' ..... *Grossman*

ROBERT BURNETT (Baritone)

Two Dramatic Ballads ..... *Loewe*  
The Erl King; Edward (Old Scots Ballad)



Chaloner and Macnamara.

Miss YVONNE ARNAUD,

the popular actress, now playing with such success in 'And So To Bed' at the Savoy Theatre, appears in the London programme this afternoon.

EVERYONE knows Schubert's setting of Goethe's *Erl King*. It is interesting to compare with it that of Loewe (1796-1869), also famous as a song-writer.

The poem pictures a father and his sick child on horseback. The ghostly Erl King flies with them, unseen and unheard by the father, but seen and heard by the boy.

The hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse 2), the Erl King's wheedling invitation (verse 3), the boy's renewed terror and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's cry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7), and the boy's death (verse 8) are all graphically pictured.

'WHY runs your sword so red wi' blood, Edward?' ..... Edward answers, 'Oh, I have slain my hawk so good, Mother.' But, says she, 'Your hawk's blood was never so red, Edward.'

Thus begins this fierce, tragic old Scottish ballad, which inspired not only Loewe a century ago, but stirred Brahms to write a Ballade for Piano, based on it, and, later in his life, a setting for vocal duet. Edward at last confesses he has killed his father; and the strongest dramatic stroke is the son's curse, in the last verse, of the instigator of his crime—

'And what wilt thou leave thy mother dear, Edward,

My son now tell to me, O!'

'The curse of hell you fro' me shall bear, Mother, Such rede [advice] ye gave to me, O!'

BAND

Sélection, 'The Shamrock' ..... *Myddleton*

YVONNE ARNAUD in a Harpsichord and Piano Recital

Study ..... *Scarlatti*

Allemande ..... *Bach*

Courante ..... *Bach*

Gigue ..... *Bach*

Piano

Siciliana ..... *Ignolo-Respighi*

Passacaglia ..... *Roncalli-Respighi*

Sous Bois ..... *Alphonso Duvernoy*

BAND

An Algerian Song ..... *Kelothey*

Intermezzo, 'Canterbury Chimes' ..... *Ancliffe*

Characteristic Piece, 'The Butterfly' .. *Bendix*

ROBERT BURNETT

Mackintosh Lament ..... *arr. D. Stephen*

The Twa Corbies ..... *arr. A. C. Bunter*

Kirkconnel Lea ..... *arr. Peterson*



B. E. Ferrel.

Mr. ROBERT BURNETT,

who sings two groups of songs, including some Scottish ballads, from the London Station this afternoon, in the Military Band Programme that starts at 3.30.

BAND

Ballet Music from 'The Swan Lake' *Tchaikovsky*

LIKE many other Composers, Tchaikovsky loved to seek a quiet summer retreat in the country, there to write in peace. From Moscow he used to retire for a period to the estate of his married sister, and here, in 1876, just after he had completed his Third Symphony, he wrote his *Swan Lake* Ballet, which had been commissioned by the Imperial Opera.

The inspiration came so freely that he had the music of two Acts ready in a fortnight.

Unfortunately, the work, at its first performance, was badly mounted and poorly conducted. Later, it had the fuller success which its charm and tunefulness and its skilful orchestration well deserved.

GWLADYS NAISH

The Willow Song ..... *Coleridge-Taylor*

Je suis Titania (Mignon) ..... *Ambroise Thomas*

BAND

Descriptive, 'A Hunting Scene' ..... *Bucalossi*

Hungarian Dances, Nos. 5 and 6 ..... *Brahms*

5.30-5.45 READING by CONSTANCE COLLIER, 'The Selfish Giant,' a Short Tale by OSCAR WILDE

MISS CONSTANCE COLLIER'S experience of the stage goes back to the time of *A Gaiety Girl* and *The Shop Girl*, in both of which she played at the outset of her career. Some of her most distinguished work was done in the six years that she spent at His Majesty's in the great days of Beerbohm Tree, to whose 'Antony' she played 'Cleopatra,' both there and in Berlin.

Amongst her most successful parts have been Portia in *Julius Caesar*, the Duchess of Towers in *Peter Ibbetson*, Mistress Ford in *The Merry Wives of Windsor*, and, of course, the Duchesse de Suresnes in that remarkable success, *Our Betters*, which ran at the Globe Theatre from 1923 to 1925. She has also recently embarked on dramatic authorship, in partnership with Mr. Ivor Novello, under the name of 'David L'Estrange,' one of their most popular plays being *The Rat*.

## 8.0 ST. MARTIN-IN-THE-FIELDS

THE BELLS

## 8.15 RELIGIOUS SERVICE

Address by the Rev. C. H. RITCHIE, Deputy Vicar

THE REV. C. H. RITCHIE is Deputy-Vicar of St. Martin-in-the-Fields, where he has been since 1923, and is known to all those who are acquainted with Britain's most famous



Stubb.

Miss CONSTANCE COLLIER,

one of the most distinguished actresses on the British stage, is to give a reading from the London Studip this afternoon from 5.30 to 5.45.

broadcast church as a worthy second-in-command to Mr. Sheppard. He is shortly, however, to leave London for Edinburgh. Before going to St. Martin's Mr. Ritchie for some time held a living in New Zealand.

## 8.55 THE WRECK'S GOOD CAUSE: The Missions to Seamen—Appeal by Mr. G. L. PARNELL

THE 'Missions to Seamen' movement was founded, seventy years ago, by W. H. G. Kingston, whose stories of the sea are still being read by schoolboys, in conjunction with the work already begun by a clergyman of the Church of England amongst the sailors in the roadsteads of the Bristol Channel.

It now runs Institutes in ports all over the globe, from the River Plate to Japan. At these centres seamen can find rest, recreation, and opportunities for the exercise of their religion, of which they may have been deprived for months at a time. The movement has done much in many ways to bring about the ending of the bad old state of affairs when the sailor ashore was the predestined victim of waterside crimps and harpies, and to end the boycott, by the respectable elements of society, of the men who earn their living at sea.

The address to which donations should be sent is the Missions to Seamen, 11, Buckingham Street, W.C.2.

## 9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

## 9.15 MOZART

NOEL EADIE (Soprano)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY FITZ



# PROGRAMMES FOR SUNDAY (December 12)

ORCHESTRA  
Overture to The Marriage of Figaro  
Adagio from Divertimento, No. 2, in D  
NOEL EADIE (with Orchestra)  
Air, 'Thou May'st Learn to Hate Me' (Il Seraglio)

9.35 Symphonic Concertante in E Flat for Violin, Viola and Orchestra (K. 384)  
(Solo Violin, JEAN PUGNET)  
(Solo Viola, HARRY BERLY)  
Allegro Maestoso; Andante; Presto

9.50 Symphony in B Flat (K. 182)

10.10 NOEL EADIE  
The Violet .....  
Cradle Song .....  
Alleluiah .....  
Mozart

10.20 ORCHESTRA  
Minuet from K. 599  
March in C from K. 408

10.35 EPILOGUE

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST  
3.30 S.B. from London  
8.0 S.B. from London  
9.10 Shipping Forecast  
9.15 S.B. from London  
10.35-11.5 THE SILENT FELLOWSHIP. S.B. from Cardiff

## 5IT BIRMINGHAM. 491.8 M.

3.30 SYMPHONY CONCERT  
CORA ASTLE (Pianoforte)  
LEONARD GOWINGS (Tenor)  
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS  
ORCHESTRA  
Overture to 'The Kiss' ..... Smetana  
LEONARD GOWINGS  
Love in Her Eyes Sits Playing, from 'Acis and Galatea' ..... Handel  
CORA ASTLE and Orchestra  
Pianoforte Concerto in D Minor ..... MacDowell  
LEONARD GOWINGS  
On the Wings of Song ..... Mendelssohn  
Like to the Damask Rose ..... Elgar  
Thou Art Reposed ..... Schubert

MACDOWELL, America's most distinguished Composer, is best known to most of us by his short pieces, many of which have some poetic or pictorial background. He brought out his Second Piano Concerto in 1888, when he was twenty-seven, himself playing the Solo part. It was in this work that he made his first appearance in London, some years later.

There are three Movements in it. The FIRST MOVEMENT is preceded by an Introduction which is largely based on the Second Main Tune of the quick, impassioned First Movement proper, whose First Main Tune is heard from the Piano, the Second singing out in Cellos and Clarinets.

The SECOND MOVEMENT (Very quick, jokingly) is in the style of a Rondo, whose tunes are chiefly playful or forceful. One graver theme is heard, in a minor key (the Soloist opening this theme and the Orchestra repeating it, 'mysteriously,' as the Composer directs).

The THIRD MOVEMENT, like the First, has a slow Introduction, that refers not only to themes that are to come, but to some we heard earlier; the First Main Tune of the First Movement, for instance, is recalled at the start (over the soft

Drum Roll), and there are other such reminiscences. The very quick Last Movement proper begins very softly with a waltz-like theme, the Piano soon taking it up vigorously. Two other Main Tunes worth noting are that which soon comes in, softly and lightly, on the Strings, rather low down, and a bold Third Tune which the Strings declaim (it starts by marching up in a minor arpeggio).

ORCHESTRA  
Symphony, No. 98, in B Flat ..... Haydn  
CORA ASTLE  
Nocturne in D Major, Op. 9, No. 3 ..... Chopin  
Pastorale ..... Sibelius  
Elfin Dance ..... Nicode  
ORCHESTRA  
Suite, Alsatian Scenes ..... Massenet

5.30-5.45 S.B. from London



Mr Walter Glynn, tenor (left), sings in the Manchester Symphony Concert this afternoon (3.30-5.30), and Mr. Geoffrey Denton, baritone, in the Afternoon Concert that Bournemouth Station is relaying from the Royal Bath Hotel.

8.0 RE-OPENING SERVICE  
Relayed from the Parish Church, Yardley  
Hymn, 'All People that on Earth Do Dwell' (A. and M., No. 166)  
Shortened Evensong  
Psalm No. 23  
Lesson, II. Chronicles, vi., Verses 8-21 and 40-42  
Hymn, 'Praise, My Soul, the King of Heaven' (A. and M., No. 298)  
Hymn, 'Lift the Strain of High Thanksgiving' (A. and M., No. 397)  
Address by the Vicar, the Rev. Canon E. L. COCHRANE  
Hymn, 'Saviour, Again to Thy Dear Name we Raise' (A. and M., No. 31)

YARDLEY Church is one of the ancient parish churches of which we English people are justly proud. The present fabric was built during the thirteenth, fourteenth and fifteenth centuries, on the site of an earlier building in the Forest of Arden. It is full of historic interest to all who love to linger round these ancient spots which have stood while the stream of history has flowed by. It was closed in November, 1925, on account of the ravages wrought by the death watch beetle in the roof timbers, but has since been entirely re-roofed.

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

## 6BM BOURNEMOUTH. 326.1 M.

4.0 AN AFTERNOON CONCERT  
Relayed from the Royal Bath Hotel  
THE ROYAL BATH HOTEL STRING ORCHESTRA, directed by GILBERT STACEY  
Overture, 'Chal Romano' ..... Kettelbey  
Suite, 'Henry VIII.' ..... Foulds  
4.15 GEOFFREY DENTON (Baritone)  
Prologue (I Pagliacci) ..... Leoncavallo  
4.20 CONSTANCE PAULTON (Contralto)  
Moonlight—Starlight ..... Hallet-Gilbert  
4.25 ORCHESTRA  
Fantasia on Mendelssohn's Works ..... Urbach  
Romance, 'After a Dream' ..... Faure

4.40 GEOFFREY DENTON  
The Forge (Op. 19, No. 4) .....  
Sérénade (Op. 14, No. 7) .....  
Brahms

4.45 CONSTANCE PAULTON  
The Scarecrow ..... E. T. Davies  
Away on the Hill there Runs a Stream  
Landon Ronald  
On the Day I Get to Heaven .. Lisa Lehmann

4.50 ORCHESTRA  
Selection from 'Manon' ..... Massenet

5.5 GEOFFREY DENTON  
Sea Shanties  
arr. A. W. Whitehead and S. Taylor Harris  
Fire Down Below; Roll the Cotton Down;  
A Long Time Ago

5.10 CONSTANCE PAULTON  
Three Nocturnes ..... F. W. Sanderson  
O Night, O Life; The Crescent Moon; Harbour  
Night Song

5.15 ORCHESTRA  
Andante Cantabile (from Quartet) Tchaikovsky  
Marching Song ..... Gustav Holst

IN 1871 Tchaikovsky was very short of money, and decided to try to raise some by giving a concert. He could not afford to engage an orchestra, so he got a String Quartet, and wrote, as a special attraction, the work from which this Movement here arranged for orchestra is taken. The second theme of the piece is a Russian folk-song.

GUSTAV HOLST (one of whose great-grand-fathers, by the way, came to England from the Baltic, and whose family has ever since been as English as possible) started his professional life about thirty years ago as a Trombonist. He is one of the greatest living masters of orchestral writing, and is chiefly famous for his Operas and huge Choral and Orchestral works, several of which listeners will have heard. There are, however, many sides to his composition. The Marching Song shows that he can write good, simple, swinging tunes, as well as massive, large-scale works.

5.30-5.45 S.B. from London  
8.0-10.35 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

3.30-5.45 S.B. from London  
6.30-8.0 RELIGIOUS SERVICE IN WELSH  
Relayed from Eglwys M.C., Pembroke Terrace, Cardiff  
Arweinïol  
(Maurice Baring)  
Eryn 352 (938), Tŷn 'Cefnbedd Llewelyn'  
A. P. Morgan  
Darllen  
Eryn 91 (126), Tŷn 'Nashville'  
O Gasgliad Strasburg  
Gwedd  
Anthem, 'Addolwch yr Arglwydd' .... Anad.  
Eryn 748 (639), Tŷn 'Port Penrhyn' J. H. Roberts  
Pregeth, Gan y Parch J. R. Evans, B.A., B.D.  
Casgliad  
Unawd, Gan Agnes Evans  
Eryn 350 (903), Tŷn 'Elliot' ..... John Ellis  
Y Fendith

8.15 RELIGIOUS SERVICE  
FROM THE STUDIO  
THE CHOIR of ST. TEILO'S CHURCH  
Hymn, 'Jesus Shall Reign' (English Hymnal, No. 420)  
A Reading from the Scriptures  
Hymn, 'Once to Every Man and Nation' (English Hymnal, No. 563)  
Anthem, 'O Taste and See' ..... Goss  
Religious Address by the Rev. R. H. S. COBBITT  
Hymn, 'As Now the Sun's Declining Rays' (English Hymnal, No. 265)

# PROGRAMMES FOR SUNDAY (December 12)

8.55 THE WRECK'S GOOD CAUSE: 'The Salvation Army Cardiff Christmas Pudding Scheme.' Appeal by Staff-Captain ROBERT HOGGARD

9.0 WEATHER FORECAST, NEWS; Local News

## 9.15 AN INSTRUMENTAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture to 'Le Roi l'a Dit' ..... *Délibes*  
Two Dances ..... *Ganne*  
Persian Dance; Egyptian Dance

9.30 DAISY KENNEDY (Solo Violin) and Orchestra  
Concerto in G Minor ..... *Bruch*

THIS Violin Concerto is in three Movements. The FIRST MOVEMENT (Moderately quick) is, in fact, called by its Composer 'Prelude.' Certainly it has the effect of a rhapsodical introduction, though it is a fairly extended and organic piece, with one definite, complete tune. It is chiefly remarkable for its combination (especially in the solo part) of brilliance and emotional intensity, even depth.

The SECOND MOVEMENT opens with a full statement by the Soloist of a slow-paced, wordless song of some length. Most of the Movement is made out of this melody, much embellishment being added to it by the Soloist.

The boldness and exuberant force of the FINALE (Quick and energetic) are self-evident.

9.55 ORCHESTRA  
Nocturne, Op. 40, for String Orchestra ..... *Debussy*  
'Queen Mab' Scherzo (Romeo and Juliet) ..... *Berlioz*

10.5 DAISY KENNEDY  
Centre Dance  
*Beethoven, arr. Burmeister*  
Hungarian Dance  
*Brahms, arr. Joachim*  
Rococo ..... *Palmgren*  
Ballet ..... *Debussy*

10.17 ORCHESTRA  
Symphonic Poem, 'Preludes' ..... *Liszt*  
IS life anything but a series of Preludes to the song that Death begins?  
That is the question asked by the poet Lamartine, in his *Les Preludes*. He pictures the bliss of love, and the tempests of life, that wreck human happiness.

The unhappy one takes refuge in quiet retirement, away from his fellow men, but when the trumpet calls him to action he flings himself into the fight, finding in battle the full realization of his powers.

Lamartine's poetic ideas in this poem appealed to Liszt, and in his symphonic poem which we are now going to hear, he very graphically depicts its scenes.

10.35-11.5 THE SILENT FELLOWSHIP  
Relayed to Daventry

2ZY MANCHESTER. 384.6 M.

## 3.30 SYMPHONY CONCERT

WALTER GLYNNE (Tenor)  
GORDON BRYAN (Pianoforte)  
THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON  
ORCHESTRA  
Academic Festival Overture ..... *Brahms*

IT was a happy idea of Brahms, when the University of Breslau made him a Doctor of Philosophy, to write as a kind of graduation

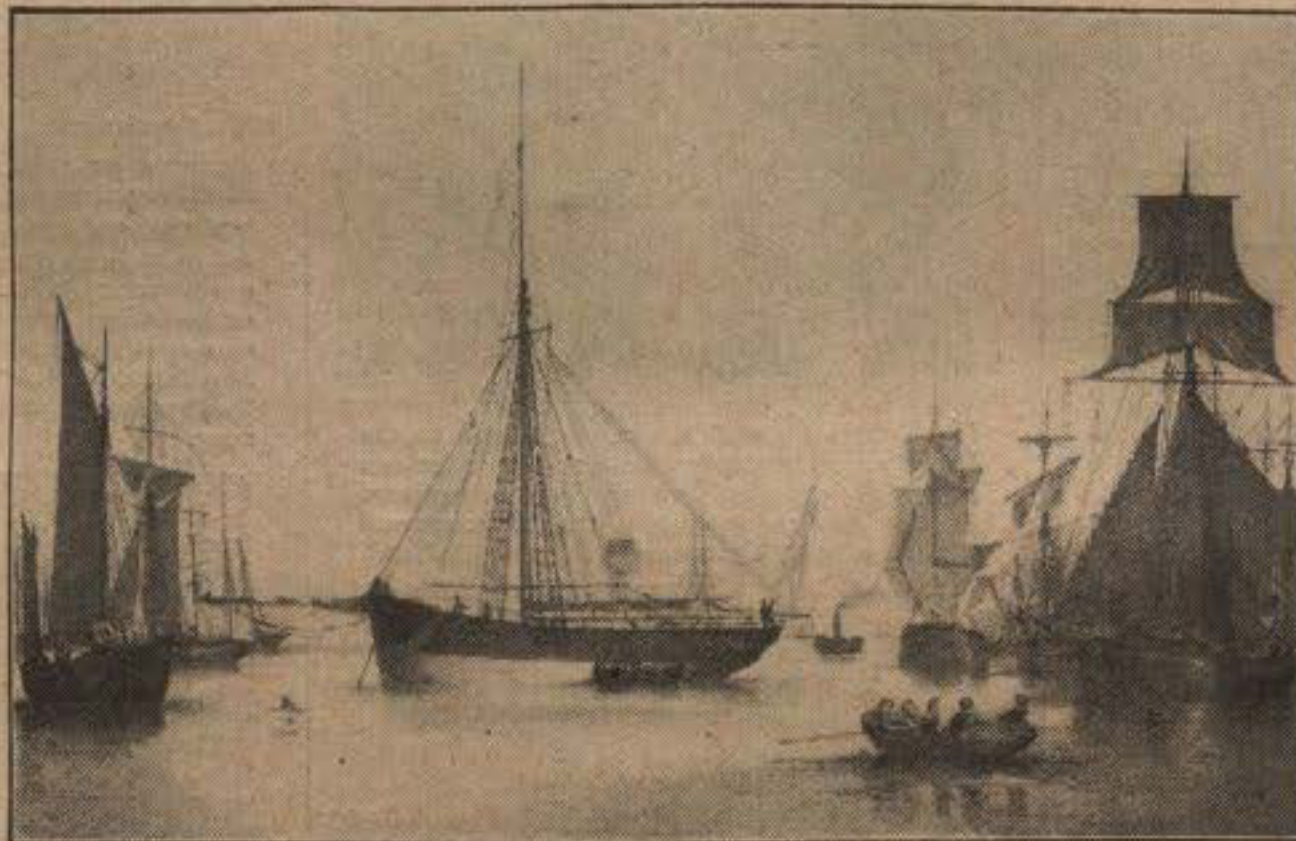
exercise a rollicking Overture built on the tunes of songs popular with the University students. One at least of the four he uses, the tune *Gaudeamus igitur*, is known far and wide.

The songs appear in this order:—  
First, the hymn-like melody of *The Stately House* (this comes in after two tunes of Brahms' own have been heard); next, the air of the song called *The Father of His Country*; then the *Freshman's Song*, blurted out on the bassoons; and, lastly, *Gaudeamus igitur*.

WALTER GLYNNE  
Recit., 'Deeper and Deeper Still' ..... *Handel*  
Air, 'Wait Her Angels' ..... *Handel*

GORDON BRYAN  
Pianoforte Concerto in A Major, No. 23 (Reeche) ..... *Mozart*

WALTER GLYNNE  
O Lovely Night ..... *Landon Ronald*



THE MISSION BOAT.

The Rev. John Ashley's mission cutter, 'Eirene,' in Pennarth Roads in 1843. This picture, which shows how the Missions to Seamen, the subject of to-day's appeal from London 8.55, carried on their work in the very early days, is from a sketch now at the headquarters of the Missions in London.

Ninetta ..... *Herbert Brewer*  
GORDON BRYAN  
Mazurka in C Sharp Minor (Op. 3, No. 6) ..... *Scriabin*  
Hymn to the Sun  
*Rimsky-Korsakov, arr. Gordon Bryan*

Humoreske ..... *Rachmaninov*  
ORCHESTRA

The 'Pathetic' Symphony ..... *Tchaikovsky*

TCHAIKOVSKY'S Sixth Symphony, called by him 'The Pathetic,' has become the most popular of his larger orchestral works. It was its Composer's favourite, but he hardly anticipated for it the general approval it has received. Whilst still engaged in its composition (1893) he wrote to his nephew: 'To me it will seem quite natural, and not in the least astonishing, if this Symphony meets with abuse, or scant appreciation at first. I certainly regard it as quite the best and especially the "most sincere" of all my works. I love it, as I have never loved one of my musical offspring before.'

5.30-5.45. S.B. from London

8.0 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

## 9.15 CONCERT

THE MAJESTIC 'CELEBRITY' ORCHESTRA.  
Musical Director, GERALD W. BRIGHT  
Relayed from the Hotel Majestic, St. Anne's-on-the-Sea  
March, 'War March of the Priests' (By Request) ..... *Mendelssohn*

Overture, 'Der Erlenhugel' ..... *Kuhlau*  
DALE SMITH (Baritone)

Peace ..... *Eric Foggy*  
My Sweet Sweeting ..... *Frederick Keel*  
Love is a Bable ..... *Parry*

ORCHESTRA  
Grand Fantasy on 'La Favorita' ..... *Donizetti*

GERALD W. BRIGHT (Pianoforte)  
Invitation à la Valse ..... *Weber*

ORCHESTRA  
Descriptive Piece, 'In a Monastery Garden' (By Request) ..... *Ketelbey*

DALE SMITH  
Why, Why Must I Bear this Pain? (Seventeenth Century) ..... *Caccini, arr. Herbert Bedford*  
Now Phoebus Sinketh in the West  
*Arne, arr. Moffat*

ORCHESTRA  
Suite, 'Three Woodland Pictures' ..... *Fletcher*

RICHARD WILLIAMSON  
(Solo Violoncello)  
Nocturne ..... *Brazier*

ORCHESTRA  
Andante Religioso ..... *Thomé*

10.30 EPILOGUE

6KH HULL. 288.5 M.

3.30-5.45) S.B. from London  
8.0-10.35) (9.10 Local News)

2LS LEEDS-277.8M. & BRADFORD. 254.2M.

3.30-5.45 S.B. from London

8.0 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 app. GRAND CONCERT IN AID OF THE 'BOOTS FOR THE BAIRNS' FUND

THE SCALA AUGMENTED SYMPHONY ORCHESTRA; POWELL'S MASSES BANDS; MISS RUBY WIGODER; HERBERT LANGLEY; LLOYD HARTLEY; HENRY STEAD; THE TWO JACKS

6LV LIVERPOOL. 297 M.

3.30-5.45) S.B. from London (9.10 Local News)  
8.0-10.35)

5NG NOTTINGHAM. 275.2 M.

3.30-5.45) S.B. from London (9.10 Local News)  
8.0-10.35)

5PY PLYMOUTH. 400 M.

3.30-5.45) S.B. from London (9.10 Local News)  
8.0-10.35)

6FL SHEFFIELD. 272.7 M.

3.30-5.45 S.B. from London

(Continued on page 629.)

# PROGRAMMES FOR MONDAY (December 13)

## 2LO LONDON. 361.4 M.

1.0-2.0 ORGAN RECITAL BY HAROLD E. DARKE  
Relayed from St. Michael's, Cornhill  
Tocatta and Fugue in D Minor ..... *Bach*  
Pastorale (Sonata in D Minor) ..... *Guilman*  
Concerto in F Major (Hymn) ..... *Handel*  
Priere ..... *Jongen*  
Scherzo ..... *Harvey Grace*  
Choral Preludes ..... *Parry*  
(a) Martyrdom; (b) St. Thomas.

3.0 BROADCAST TO SCHOOLS: Mr. E. KAY ROBINSON, 'Classification and Examination.'

4.0 TIME SIGNAL, GREENWICH  
THE ROYAL AUTOMOBILE CLUB DANCE BAND, from the Royal Automobile Club

4.15 Mr. A. W. P. GAYFORD: 'Makers of Modern Europe—Recapitulation and Examination.'

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

5.15 THE CHILDREN'S HOUR: Songs with Choruses by J. R. CASTLING; Piano Solos by CECIL E. DIXON; 'The Wiggly Waistcoat' (*Mabel Marlowe*), 'The Rivals' (from 'More William' by *Richard Crompton*)

6.0 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

5.40 BOYS' BRIGADE AND CHURCH LADS' BRIGADE BULLETINS

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
Mr. JAMES AGATE, Dramatic Criticism

7.30 app. Musical Interlude

7.40 app. Topical Talk

8.0 FROM ARMS TO ARMISTICE  
*S.B. from Cardiff*

8.45 'ROMANCE'  
By EDWARD SHELDON

An Excerpt from Act I, relayed from the Playhouse Theatre

Cast:  
Margherita Cavallini, DORIS KEANE  
The Rev. Thomas Armstrong  
OWEN NARES  
Cornelius Van Tuyl  
CECIL HUMPHREYS

Scene: Van Tuyl's House on Fifth Avenue, New York  
A November evening.

EDWARD SHELDON'S now famous play was first produced in America in 1913, and in England (at the Duke of York's Theatre, London, after a try-out at Eastbourne) in October, 1915, when it ran for over a thousand performances. On both these occasions, as again in the American revival in 1921, Miss Doris Keane played Margherita Cavallini, which is her favourite and most successful part. Mr. Owen Nares, tonight's Thomas Armstrong, also created this rôle in the original production in England, and Mr. Cecil Humphreys took up the part of Cornelius Van Tuyl in August, 1916. The present production has, therefore, all the appeal of the original, in addition to the fact that the stars who appear in it have added many thousands to the list of their admirers in the years between.

9.20 CHRISTINE SILVER (in Moments Grave and Gay)

9.30 Talk on International Affairs

9.45 BACH  
Interpreted by CLAUD BIGGS  
French Suite, No. 4, in E Flat

BACH'S Keyboard Suites are strings of short D Movements in contrasted styles, most of them derived from the rhythms of the dance.

His French Suites are written in the light style that the French then favoured in their music.

In the Fourth Suite are seven short pieces:—  
ALLEMANDE. The simple little motif of the first four or five notes, as simply treated, make up the whole thing.

COURANTE. The smooth triplet theme in the right hand of the opening bars, with the jerky tune that accompanies it in the left hand, supply the material for a pleasant, easy-going little piece.

SARABANDE. As in the previous movement, at the outset are heard, in the two hands, two rhythmically constructed tunes, and out of these the movement grows.

GAVOTTE. Neatly woven, in merely two strands, out of the little group of four notes with which it opens.

MENUET. Very brief. Merely sixteen bars plus repeats.

AIR. The word 'Air,' as understood to-day, hardly applies; this is not a flowing tune with

XVII. Century:  
Le Beau Sejour (Tambourin en Rondeau)  
Three Traditional Russian Songs:  
Stenka Razin; Convict's Song; Le Marchand Dukar  
Trio (The Dumky), Op. 20.....*Dvorak*  
Lento Maestoso; Andante; Andante moderato quasi tempo di Marcia; Allegro; Lento maestoso; Vivace.

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE DAVENTRY QUARTET and  
GLADYS WAITHMAN (Soprano)  
MURRAY BROWN (Tenor)  
DAISY SCOTT (Flute)

1.0-2.0 *S.B. from London*

3.0 *S.B. from London*

8.0 WELSH PROGRAMME  
*S.B. from Birmingham*

8.45 *S.B. from London*

10.10 Shipping Forecast

10.15 *S.B. from London*

11.0-12.0 DANCE MUSIC: JACK HOWARD and his BAND from the Royal Opera House, Covent Garden

## 5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION WIND QUINTET.  
MARGARET ABLETHORPE (Pianoforte)

4.45 SIDNEY ROGERS: 'Topical Horticultural Hints—Modern Hollyhocks.'  
WINIFRED PAYNE (Contralto)

5.15 THE CHILDREN'S HOUR

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

6.40 For the Boys' Brigade and Church Lads' Brigade: Rev. T. J. BEVAN (Chaplain—35th Birmingham Company, Boys' Brigade)

7.0 *S.B. from London*

8.0 WELSH PROGRAMME  
Relayed to Daventry

MYFANWY BRYNGWYN (Recitals)  
OWEN BRYNGWYN (Baritone)  
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

ORCHESTRA  
Overture to 'Everyman'  
*Walford Davies*

OWEN BRYNGWYN  
Y Deryn Pur.....  
Codiad yr Hedydd .. } *arr. Somervell and Lloyd*  
Mentra Gwen.....  
Y Cobler du Bach.....*arr. Hubert Davies*

ORCHESTRA  
Elegy.....  
Dance Tune } ..... *Maldwyn Price*

MYFANWY BRYNGWYN  
A Selection from 'Mab y Bwthyn'.....*Cyman*  
(From the 'Crown Poems of the National Eisteddfod of Wales')  
Celnydd Golen.....*Cerys*

OWEN BRYNGWYN  
Trabo Dau.....  
Pant y Pistyll.....  
Dafydd y Garreg Wen } *arr. Somervell and Lloyd*  
Helair Ysgyfarnog ..

ORCHESTRA  
Theme and Six Diversions.....*German*



A SCENE FROM 'ROMANCE.'

Miss Doris Keane and Mr. Owen Nares are here seen as they appear in the famous play now running at the Playhouse Theatre, from which an excerpt from Act I, is to be relayed by London, Daventry, and other stations at 8.45.

accompaniment, but a two-voice contrapuntal treatment of the simplest possible theme—one octave of the major scale.

GIGUE. A gay treatment of a jaunty little tune.

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

10.15-11.0 CHAMBER MUSIC.

THE INTIME TRIO: SUSANNE DE LIVET (Soprano and Pianoforte); CECIL BENOLOT (Violin); CEDRIC SHARPE (Violoncello)

Trio No. 5 in D Major Op. 70 ..... *Beethoven*  
Allegro vivace e con brio; Largo Assai ed espressivo; Presto

Songs with String Accompaniment, arranged by C. Benvolot.

Three French Songs of the XVIIth Century:  
Vous me tuez si doucement

*Jacques Mauduit (1557-1627)*  
D'une colline me promenant. *Claude le Jeune*  
Belle qui tiens ma vis (An Ancient Pavane)

# PROGRAMMES FOR MONDAY (December 13)

EVERYONE knows the type of composition called 'Theme (or Air) and Variations,' if only through Variations on *The Bluebells of Scotland* or *Home, Sweet Home*. It is difficult to think of any Composer, of any importance or of none, who has not tried his hand at writing variations on some tune which took his fancy.

Edward German's *Theme and Six Diversions* is really a 'Theme and Six Variations,' only he used the word 'Diversions' because, we are told, the Theme is treated more freely in some of them than in the old-style 'Variations.'

The Theme (which is preceded by a forceful Introduction) is slow and solemn. Edward German comes from the Welsh border, and perhaps it is permissible to find a suggestion of Welsh hymn-tune in this Theme. The Six Diversions are in the following styles:—

(1) *Fairly quick, dignified*; (2) *Very quick and playful*; (3) *Quick and lively. A Gipsy Dance*; (4) *Slowish, but with movement; calmly*.



Norman Moss

Mr. OWEN BRYNGWYN, the Welsh baritone, sings in the Welsh Programme that the Birmingham Station is relaying to Daventry at 8 o'clock.

The Muted Strings are here divided into ten parts. (5) *Quick, in valse style*; (6) *Slowish, but with motion*.

8.45 *S.B. from London*

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 LIGHT PROGRAMME

ORCHESTRA

Selection from 'Our Miss Gibbs'

*Caryll and Monckton*

MYFANWY BRYNGWYN

The Quarrel ..... *Charles Mackay*  
Seein' Things ..... *Eugene Field*

OWEN BRYNGWYN

Linden Lea ..... *Vaughan Williams*  
The Floral Dance ..... *Katie Moss*  
To Mary ..... *White*  
Border Ballad ..... *Coven*

ORCHESTRA

Valse, 'Peggy' ..... *Stuart*

6BM BOURNEMOUTH. 326.1 M.

3.45 MYLDREDE HUMBLE-SMITH: 'In the Days of Queen Anne' (4)

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

March, 'Wait for the Waggon' ..... *Woodhouse*  
Intermezzo, 'Reply to Manon' ..... *Gillet*  
Selection, 'The Rose' ..... *Myddleton*

Songs {The Vagabond ..... *Vaughan Williams*  
{Little Green Balcony ..... *Coates*  
Love Dream ..... *Blon*  
Selection from 'Rigoletto' ..... *Verdi*  
Waltz, 'Always' ..... *Berlin*  
An Algerian Song ..... *Ketelbey*  
Fox-trot, 'Coming Through the Cornfield' ..... *Nicholls*

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude.

6.40 Boys' Brigade Bulletin

7.0 *S.B. from London*

8.0 CELEBRATED STRING SERENADES

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

Serenade in G ..... *Mozart*

IN Mozart's day the term 'Serenade' was used for a Suite of Movements lighter and less formal than those in a Sonata. These short Orchestral pieces could be used, separately if desired, as agreeable interludes in an evening's entertainment, or at some such festivity as a marriage celebration.

This Serenade is a typical collection of these light recreations, with here and there a note of deeper feeling in the music.

8.15 LEONARD GOWINGS (Tenor)

Dalla Sua Pace ('On Her Contentment') ..... *Mozart*  
We Wandered ..... *Brahms*  
When My Radiant One Is Nigh ..... *Brahms*  
Amour d'Automne ('Autumn Love') ..... *Chaminade*

In the Dawn ..... *Elgar*

8.30 ORCHESTRA

Serenade, Op. 20 ..... *Elgar*

IN this early work are three Movements, each of which has as title merely an Italian musical term.

FIRST MOVEMENT. *Quick, pleasantly*. The Violas open this dainty piece with a little tripping rhythmic figure of six notes that frequently appears (in the last Movement, as well as in the First).

The First Main Tune follows immediately—a minor key phrase that rises in one bar and falls in the next. The Second Main Tune is in two parts. The first section, in the major key, is sung out aloft. After a few bars its continuation appears. This has an upward leap of seven notes at the start. These two phrases also are heard in the last Movement of the Suite. The Movement is rounded off by the re-introduction of the First Tune.

SECOND MOVEMENT. *Slowish*. This contains a Tune (the only main one used) which is among Elgar's best. After a short prelude, the First Violins give it out. It has the soaring, confident freedom of spirit that we recognize as characteristic of the Composer's finest melodies.

The music here is richly sonorous—a splendid example of the effect that can be obtained from stringed instruments alone. The opening pre-ludial idea is used again, to conclude the Movement.

THIRD MOVEMENT. *Moderately quick*. A smoothly flowing Tune, in a three-notes-to-a-beat time, is the basis of this graceful Movement. Near the end, the rhythmic figure that opened the Serenade is heard, and the Second Main Tune of the First Movement has the last word in the work.

8.45 *S.B. from London*

10.0 WEATHER FORECAST, NEWS; Local News

10.15 POPULAR STRING MUSIC AND SONG CYCLE

STRING ORCHESTRA

Babilago } ..... *Gillet*  
Passe-Pied } .....

SONG CYCLE

'NONSENSE SONGS' from 'Alice in Wonderland'

Words by Lewis Carroll

Music by Liza Lehmann

WINIFRED ASCOTT (Soprano)

GLADYS JAMES (Contralto)

LESLIE STEVENS (Tenor)

PHILIP TAYLOR (Baritone)

10.55-11.0 ORCHESTRA

Baby's Sweetheart ..... *Corri*

5WA

CARDIFF.

353 M.

12.30-1.50 Lunch-time Music from the Carlton Restaurant



Miss MYFANWY BRYNGWYN

gives a recital of Welsh poetry in the special Welsh programme from Birmingham, which is being relayed to Daventry. [8.0].

3.0 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'A Midsummer Night's Dream'

*Mendelssohn*

'Praeludium' ..... *Järnefelt*

3.15 BROADCAST TO SCHOOLS; Mr. C. H. DRIVER, 'The Magic Crystal Series—A Famous Siege'

3.40 ORCHESTRA

La Tempesta Symphony ..... *Haydn*

Second 'Maid of Arles' Suite ..... *Bizet*

Italian Caprice ..... *Tchaikovsky*

IN 1880, Tchaikovsky paid a visit (his second) to Italy. He was pleased with the folk-songs, old and new, that he heard, and built this 'Fantasia' (as he called it) upon them. It was well received when first produced, though some critics declared it to be vulgar.

The piece opens with a Trumpet call—a reminiscence of the military music he heard when he stayed near a barracks in Rome.

The Strings introduce the first of the folk-songs used in the work. After it has been worked up a little, the Trumpet call, repeated, brings in a pastoral tune, on the Oboes, that is piquantly picked out by several orchestral groups.

A new section *Moderately quick*, begins with a Violin theme, Horns having a contrasting melody at the same time. This is worked for a while, and the opening folk-song re-enters.

The last section of the work consists of a Tarantella, the extremely lively Italian dance that in

# PROGRAMMES FOR MONDAY (December 13)

superstitious days was esteemed a cure for the bite of the tarantula spider. The pastoral tune looks in for a moment on the Full Orchestra, and then the Tarantella is resumed, and the piece sweeps on to its riotous conclusion.

4.45 AFTERNOON TOPICS: Mr. F. J. HARRIES: 'Theodore Watts-Dunton and Wales'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 Miss KATHLEEN FREEMAN, 'Writers of Greece—(11) Theocritus'

AS the eleventh of her 'Writers of Greece,' Miss Freeman has chosen Theocritus, the creator of pastoral poetry, who, in the third century B.C., wrote lovely poems of nymphs and goatherds, gods and goddesses, which have formed the model for 'bucolic' poets ever since.

6.15 S.B. from London

8.0 FROM ARMS TO ARMISTICE

Relayed to London

The Call to Arms!—and the blood of Britain set throbbing.  
Reveille!—and the men of the sword have awakened.  
With hand made sure, clear eye and sharpen'd power  
To turn, as swimmers into cleanness leaping,  
Glad from a world grown old and cold and weary.

THE Cardiff Station's programmes of war-time reminiscences have proved so popular that this one is to have a wider audience. As will be seen from the details given above, it surveys briefly the whole course of the war, as it left its record in popular song and story, from the beginning of enlistment to the demobilization.

8.6 GRACE DANIEL

I'll Make a Man of You ..... *Finck*  
'My Son, go kiss your Mother, kiss her gently, she'll not wake,  
For a greater Mother calls you, though you perish for her sake.'

God Send You Back to Me..... *Adams*  
(Accompanied by the Orchestra)

8.14 'They followed the sword that gleamed and sang  
They held, they fought, they stood  
Where rivers of doom roared back with gloom  
Through raging Mametz Wood.'

DONALD DAVIES

I Can't Find a Place for That  
*Novello-Braham*

'What wonder their glory liveth,  
who to sorrow bade good-morrow,  
and filled the gloom with laughter.  
A rough diamond—a tender heart.'

8.18 'And he,' as the old Ballad says,  
'got education befitting his station.'

JOHN RORKE

I'm on the Staff ..... *Novello*  
Good-bye

8.26 'They held, they fought, they stood, they won. . . .  
And then to "dear old Blighty."'

'TOMMY BUYS A SOUVENIR,'  
by LAURENCE CRAVEN

A Tommy ..... DONALD DAVIES  
A French Girl ..... YVETTE

THE interior of a small estaminet in the fighting area in France. There is a well-worn counter, behind which stands the French girl, pretty and business-like. In addition to her stock of multi-coloured bottles of sirops, liqueurs, bière, vin rouge, vin blanc, etc., she has a small selection of cheap and mostly spurious souvenirs. The Tommy, not unlike Old Bill, is wearing his great-coat, full pack and equipment, and carries his rifle slung over his right shoulder. He opens the door and stands for a moment staring woodenly at the girl. Then she speaks.

8.34 'The "Guerre" is "finie," and with it go Tommy's troubles'



Gold Studios

Lay

### 'ECHOES OF MUSICAL COMEDY.'

In this programme from Manchester to-night at 8.0, Mr. Joseph Jennings (left) conducts the Baxendale's Works Silver Prize Band, and Mr. Alex de Penma, baritone, sings several favourite songs.

GRACE DANIEL

Pack Up Your Troubles  
Hello! Who's Your Lady Friend?..... *Fragson*

8.42 'The ship's siren once more, but this time the word is "Home."'

JOHN RORKE and YVETTE  
You're Here and I'm Here ..... *Finck*

JOHN RORKE and Everybody  
Now Are We all Here—Yes!

8.45 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News



Wood Engraving by Norman Jones, A.R.E. (By courtesy of the Arden Co., Ltd.)

### SCENES FROM THE LIFE OF BACH.—I. BOYHOOD.

The orphaned boy lived with his brother—like all the Bach family for many generations—a musician. There was a particular manuscript book of music which the younger brother wished to study, but which the elder brother would never trust in his hands. On moonlight nights for six months the young musician crept down from bed, rolled up the manuscript, pulled it through the latticework of the bookcase and copied the compositions he so much admired. He was caught and the copy taken from him, but of the chief fruits of his labour he could not be robbed, as in copying he had grasped more securely the principles of sound composition.

10.15 IN MERRY MOOD

THE STATION ORCHESTRA  
March, 'King Cotton' ..... *Sousa*

10.20 YVETTE (The Quaint Comedienne)  
Will Sing About Kisses and also  
I've Turned Devonshire Down  
*T. C. Sterndale Bennett*

10.20 ORCHESTRA  
Waltz, 'Solitude' ..... *Waldteufel*

10.40 JOHN RORKE  
Sleepy Head ..... *Benny Davies*  
Am I Wasting My Time on You?  
*Howard Johnson*  
I've Never Seen a Straight Banana .... *Ted Waite*

10.50-11.0 ORCHESTRA  
Ballet Music, 'Faust' ..... *Gounod*

2ZY MANCHESTER. 384.6 M.

3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Mr. J. W. PRICE, 'Canada—The Pacific Slopes of the Canadian Rockies'

3.45 TEA-TIME MUSIC.  
JEAN PIERCE (Soprano)  
Early One Morning ..... *Horne*  
Star Vieino ('To be Near Thee') ..... *Salvator Rosa*  
The Fields Are Full ..... *Armstrong Gibbs*  
Snegourochka's Aria (The Snow Maiden)  
*Rimsky-Korsakov*

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR: Opening Chorus, 'When I was a Boy at School' (Uncle Harry); Things to Make—(1) Three Last-Minute Christmas Presents (Chat by Auntie Vi); New-Fangled Nursery Rhymes (Auntie Betty); Good-night

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

7.0 S.B. from London

8.0 ECHOES OF MUSICAL COMEDY.

BAXENDALE'S WORKS SILVER PRIZE BAND:  
Conductor, JOS. JENNINGS  
Waltz Dream ..... *Oscar Straus*

ALEX DE PENMA (Baritone)  
Cobbler's Song (Chu-Chin-Chow)  
*Norton*  
A Bachelor Gay (The Maid of the Mountains) ..... *Tate*

BAND  
Selection from 'Lilac Time'  
*Schubert, arr. Clusam*  
*arr. Ord Hume*

ALEX DE PENMA  
Love, Could I Only Tell Thee *Capel*  
The Call of the Sea (A Southern Maid) ..... *Frusser-Simson*

BAND  
Selection, 'Rose Marie' ..... *Franz*

8.45 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 LIGHT MUSIC AND ENTERTAINMENT.

THE STATION QUARTET  
Scenes from an Imaginary Ballet  
*Coleridge-Taylor*

RONALD GOURLEY (Entertainer)  
Music and Humour

# PROGRAMMES FOR MONDAY (December 13)

QUARTET  
Entr'acte, 'Grasshopper's Dance' .. *Bucaloosi*  
RONALD GOURLEY  
More Music and Humour  
QUARTET  
Selection, 'Kid Boots' *McCarthy and Tierney*

**6KH HULL. 288.5 M.**

11.30-12.30 Gramophone Records

3.30 Light Music

4.0 AFTERNOON TOPICS: Miss K. V. CONT: (2)  
'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 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 S.B. from London (10.10 Local News)

**2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.**

4.0 THE SCALA STRING QUARTET, 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 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 S.B. from London (10.10 Local News)

**6LV LIVERPOOL. 297 M.**

11.30-12.30 Gramophone Records

4.0 PATRIZOV and his ORCHESTRA from the  
Futurist Cinema

5.0 Mr. JAMES HARCOURT: 'Theatrical Recollections'

5.15 THE CHILDREN'S HOUR

6.0 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 S.B. from Cardiff

8.45-11.0 S.B. from London (10.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

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

3.45 THE MIKADO CAFÉ ORCHESTRA, conducted  
by FREDERICK BOTTOMLEY

4.45 MUSIC AND AFTERNOON TOPICS: ERNEST  
RATHBONE (Baritone)

5.15 THE CHILDREN'S HOUR

5.15 MABEL HOLLINGSON (Pianoforte)

6.30 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 S.B. from London (10.10 Local News)

**5PY PLYMOUTH. 400 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 MONA BORDEN (Contralto)

6.30 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 S.B. from London (10.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

11.30-12.30 Gramophone Records (Vocal and  
Instrumental)

3.25 BROADCAST TO SCHOOLS: 'Health Talk'  
(1) by Dr. WYNNE, Medical Officer of Health for  
the City of Sheffield

4.0 Afternoon Topics

4.15 ORCHESTRA relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.10 EDWIN LEWIS in an Original Dramatic  
Recital: 'The Tenth Veteran'

6.30 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 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: Mr. W. E. SWALE,  
'Electricity—Its Every-day Uses'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 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 Mr. J. C. GRIFFITH-JONES: 'Over a Cup of  
Tea'

5.15 THE CHILDREN'S HOUR

6.0 'STRAY BITS FROM THE STUDIO'  
'A Birthday Revue by the STATION STAFF'

6.30 S.B. from London

8.0 S.B. from Cardiff

8.45-11.0 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'—(XL) Some Modern 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.  
8.0.—Station Orchestra, conducted by Edward Clark: Selection,  
'San Toy' (Jones). 8.10.—Gaiety Trio: Trio, 'Comrades  
All' (A Runaway Girl) (Monckton); Duet, 'Fickle Fortune'  
(The Arcadians) (Monckton and Talbot); Solo, 'Song of the  
Mill' (The Girl on the Film) (Bredschneider); Duet, 'Someone'  
(Stop Pirating) (Gershwin). 8.25.—Orchestra: Selection, 'Our  
Miss Gibbs' (Monckton and Caryl). 8.30.—'A Sharp Attack'.  
By Herbert C. Sargent. Presented by R. E. Jeffrey and played  
by The London Radio Repertory Players. Characters: Ezekiel  
Meggs—A Grocer and General Dealer, J. Hubert Leslie; William  
Kitsen—A Mate on a Tramp Steamer, Henry Oscar; Minnie  
Brown—A Nurse, Phyllis Pantling. 8.55.—Tom Clare (Originator  
of 'Cohen at the Telephone'): At the Piano. 9.10.—Trio:  
A Bachelor Guy (The Maid of the Mountains) (Fraser-Simson);  
Trio, 'I'll Be a Sister To You All' (The Arcadians) (Monckton  
and Talbot); Duet, 'Although You may Choose' (My Lady  
Molly) (Sidney Jones); Duet, 'Won't You Come and Waltz  
With Me?' (The Girl on the Film) (Albert Sirmay); Solo,  
'Sea Girl Land of My Home' (A Runaway Girl) (Monckton);  
Trio, 'A Man May Know No Voice' (My Lady Molly) (Sidney  
Jones). 9.30.—S.B. from London. 10.0.—News. 10.15.—  
Orchestra: Overture, 'Mignon' (Ambroise Thomas). 10.25.—  
Gladys Palmer (Contralto) and Orchestra: Nihil Signor (Meyer-  
beer); Dreams (Wagner); Fair Spring is Returning (Samson and  
Dellah) (Saint-Saëns). 10.35.—Orchestra: La Plus que Lente  
(Debussy). 10.40.—Gladys Palmer; Lullaby, and Gather Ye,  
Rosebuds (Leonard Furnival); My Talent's Not For Meditation  
(Eugen Onegin) (Tchaikovsky). 10.50-11.0.—Orchestra:  
Overture, 'Beatrice and Benedict' (Berlioz).

5SC GLASGOW. 405.4 M.

4.0.—Wireless Quartet: Overture, 'Crown Diamonds'  
(Auber); Selection, 'Cendrillon' (Massenet). Betty Berrie  
(Mezzo-Soprano); Bird Songs (Liza Lehmann). 5.0.—Afternoon  
Topics: Jennie Given, Scottish Women Song Writers and  
Their Songs. 5.15.—Children's Hour: Cousin Betty will tell the  
Story, 'Elizabeth Toasty-Tues Joins the Girl Guides'. Paint Pot  
Pixie Painting Competition. 6.0.—Weather Forecast for  
Farmers. 6.3.—S.B. from London. 7.40.—S.B. from Edin-  
burgh. 8.0.—Scottish Town Series, No. 5—Greenock. Provost  
Neil M. Brown; Leaty Crawford (Soprano); Marjory P. Dewar  
(Contralto); Ian M. Smith (Tenor); J. M. Aitken (Bass); Fred-  
erick Kitchener (Pianoforte); The Greenock Male Voice Choir.  
9.30.—S.B. from London. 10.0.—News. 10.15-11.0.—Hamish  
MacCunn (born in Greenock). Station Orchestra, conducted by  
Herbert A. Carruthers: Overture, 'The Dowie Dens o' Yarrow';  
Suite, 'Highland Memories.'

2BD ABERDEEN. 500 M.

11.0-12.0.—Gramophone Records. 3.45.—Dance Music:  
John B. 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. Songs by  
Auntie Nan. 6.0.—For Boy Scouts. 6.15.—For Girl Guides.  
6.30.—Robert Watson (Baritone) and The Station Orchestra.  
7.0.—S.B. from London. 7.40.—S.B. from Edinburgh. 8.0.—  
By Our Ain' Eltside. (Introduced by—Sir James Taggart.) Hall  
Russell's Male Voice Choir, conducted by George A. Innes.  
Mrs. Shand's Dance Band. Aberdeen Radio Players. Sir James  
Taggart introduces the Programme. 8.5.—Dance Band: Slow  
Air, 'The Rowan Tree' (Trad.); The Cameron Highlanders  
(Scott Skinner); Strathspey and Reel, 'Lady Ann Hope and  
the Earl of Lauderdale' (Gow's Collection); Slow Melody,  
'Roslin Castle' (Songs of Scotland); Rab Roryson's Bonnet  
(Gledhill). 8.15.—Sir James Taggart tells a story or two.  
8.20.—Choir: Hail to the Chief (Bishop); Turn Ye To Me  
(arr. Roddie); Duncan Grey (arr. A. M. Richardson); The Peat  
Fire Flame (arr. M. Kennedy-Fraser). 8.30.—'Peet Reak':  
A Scottish Comedy in One Act. By N. M. Campbell. Presented  
by The Aberdeen Radio Players. Characters: Tammas Duggan—  
A Crofter, George Harper; Jinsie Duggan, his Wife, N. M.  
Campbell; Bertram Boyd—a Playwright, Leslie Rowe. 8.50.—  
Choir: The Bonnie Earl o' Moray (arr. Moffat); The Hundred  
Pipers (arr. Roddie); Loch Lomond (arr. Vaughan Williams).  
8.57.—Dance Band: Quadrille, 'The Royal Aberdeenshire  
Highlanders' (J. Wood); Two Old Scottish Country Dances  
(arr. Diack), Scottish Reform, Perth Medley. 9.7.—Sir James  
Taggart tells another story—or two. 9.13.—Choir: My Love is  
Like a Red, Red Rose (arr. Bantock); Corn Riggs (arr. Finlay);  
The Laird o' Cockpen (arr. Davidson). 9.20.—Dance Band:  
Reels: Foursome, 'Lassies Look Before You' (Gow) and 'The Wind  
That Shakes the Barley' (Trad.); Reel o' Tulloch (Tune, 'Reel  
o' Tulloch'); Ninesome, 'The Bumpkin' (arr. Diack). 9.30-11.0:  
—S.B. from London.

2BE BELFAST. 306.1 M.

3.0.—Broadcast to Schools: Mr. E. Kay Robinson: 'Classi-  
fication and Examination.' London Programme relayed from  
Daventry. 4.0.—Belfast Radio Quartet. 5.0.—Afternoon  
Topics: Miss Florence Irwin, Cookery Talk No. 6, 'Savoury  
Supper Dishes.' 5.15.—Children's Hour: 'More Games to  
Play at Parties,' told by Mrs. Cecil Bailey. Songs by Aunt  
Marjorie. A 'Bimbo' Story. 6.0.—S.B. from London. 6.40.—  
Boys' Brigade Bulletin. 7.0.—S.B. from London. 8.0.—  
Station Orchestra: Overture, 'Der Freischütz' (Weber).  
Alice Vaughan (Contralto): Aria, 'Lascia Chio Pianga' (Handel).  
8.17.—Orchestra: Farandole from Suite 'L'Arlesienne,' No. 2  
(Bizet). 8.22.—Alice Vaughan: Songs of the Sea: 'The Sea  
Bird,' 'Moonlight,' 'By the Sea' (Quilter). 8.32.—Billy  
Barnes will Entertain: Who Will Carry On? and My Family  
(Barnes); To Pass the Time Away (Gideon); A.R.C. (Frankau);  
Mixed Melodies (arr. Barnes). 8.45-11.0.—S.B. from London.

# PROGRAMMES FOR TUESDAY (December 14)

## 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' Examination
- 4.0 TIME SIGNAL, GREENWICH. Topical Talk
- 4.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion
- 5.15 THE CHILDREN'S HOUR: Dance Music by the LONDON RADIO DANCE BAND; The 'Wicked Uncle' Repeats his Experiments with Bees
- 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  
Mr. W. F. BLETCHER: Spanish Talk. *S.B. from Manchester*
- 7.30 app. Musical Interlude
- 7.40 app. Mr. SIDNEY DARK: 'Fasting and Feasting'

BEFORE entering upon his present appointment as Editor of the *Church Times* (which he has now held for two years), Mr. Sidney Dark had a most varied and interesting career. His father was the proprietor of Lord's cricket ground, and he himself found his way into journalism by way of the Royal Academy of Music and the stage. Later he worked on the staff of the *Daily Mail*, and was then for many years a special correspondent to the *Daily Express*; and from 1919 to 1924 he was joint editor of *John o' London's Weekly*. The many experiences of his well-filled life were gathered together in his book of reminiscences, 'Mainly About Other People,' which appeared last year.

### 8.0 'PADDY THE NEXT BEST THING'

A Play Written by  
GAYER MACKAY and ROBERT ORD,  
From the Novel of the Same Name by  
GERTRUDE PAGE  
with MARY O'FARRELL as PADDY

#### Characters:

- General Adair (of the Ghan House)
- Dr. Davy Adair (his Brother)
- Eileen } (his Daughters)
- Paddy }
- Miss O'Hara }
- Miss Mary O'Hara } (Friends of the Adairs)
- Jack O'Hara (their Nephew)
- Lawrence Blake (Paddy's Enemy)
- Gwendoline Carew (his Cousin)
- Lord Sellaby
- Micky
- Webb (a Maid)
- Mrs. Bingle
- Mrs. Putter.

#### Scenes:

- Act I.—The Ghan House, Ireland—Morning
- Act II.—The same—Evening
- Act III.—Dr. Davy's Dispensary, London
- Act IV.—Scene 1: A First-Class Carriage on the L. & N.W.R.
- Scene 2: The Ghan House

Arranged for Broadcasting and Presented by R. E. JEFFREY

**PADDY** *The Next Best Thing* was first produced in England in 1920. Opening at Manchester, it reached the Savoy Theatre, London, in April of that year, and the production was so successful that the run lasted for over 800 performances. The piece was revived at the Savoy in 1923, and has been a consistent success on four. Miss Mary O'Farrell, who is playing the

title rôle to-night, is well used to the part, which she has taken many times in the Provinces. She is also well known for her success in a not totally dissimilar part—that of Peg in *Peg o' My Heart*.

- 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 BACH Interpreted by CLAUD BIGGS French Suite, No. 5, in G

THIS is a delightfully attractive little piece of musical entertainment.

ALLEMANDE (*Moderately quick*). The opening bar propounds a rhythmically interesting subject for discussion in the following bars.

COURANTE (*Quick*). In the free-running, Italian style (not that of the more rhythmically and contrapuntally complex French Courante). Mostly in merely two lines of notes.

SARABANDE (*Moderately Slow and in Singing Manner*). A very melodious and expressive Movement.

GAVOTTE (*Pretty Lively*). Another happy little piece known to every schoolgirl, and (as the notes are easy to play) perhaps by this time to every schoolboy.

BOURRÉE. A tuneful right-hand melody is simply accompanied by left-hand arpeggio figures.

LOURE (*At a Medium Speed*). Rhythmically extremely interesting, from the happy way in which it proceeds by the happy little jerking figure given out in the first two notes. The Loure was an ancient dance, the meaning of the name of which seems to be uncertain.

GROVE (*Rapid and Lively*). One of Bach's most vivacious movements in this form and style. It is, in effect, a free fugue upon a subject which stands on its feet in the first half of the piece and on its head in the second.

- 10.30-12.0 DANCE MUSIC: KETTNER'S FIVE, directed by GEOFFREY GILDER, and DEMOS, from Kettner's Restaurant.

## 5XX DAVENTRY. 1,600 M.

- 10.30 S.M. TIME SIGNAL, WEATHER FORECAST
- 11.0-1.0 THE DAVENTRY QUARTET and ELSIE BLACK (Contralto); T. HAMPSON (Baritone); DAY and MUSSELBROOK (Banjo and Zither Duets)
- 1.0-2.0 *S.B. from London*
- 3.0 *S.B. from London*
- 10.10 Shipping Forecast
- 10.15-12.0 *S.B. from London*



Wood engraving by Norman Jones, A.R.E. (By courtesy of the Audian Co., Ltd.)

### SCENES FROM THE LIFE OF BACH—II. EARLY MANHOOD.

Always anxious to learn from others, Bach as a boy used to travel long distances to hear the famous players of the day. Often he trudged, hungry and footsore, to Hamburg, about thirty miles away, to study the performances of the great Dutch Organist, Reinken. Twenty years later he again met Reinken, and this time the younger man was the performer and the elder the admirer. Reinken's influence may be seen in some of the pieces Mr. Claud Biggs is playing during this week—and particularly in those of a brilliant toccata-like character.

## 5IT BIRMINGHAM. 491.8 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 23, Mr. JOHN HUMPHREYS, 'Historical Personages and Their Midland Homes—Harvington Hall and Titus Oates'
- 4.15 Lozells Picture House Orchestra
- 4.45 Mr. THOMAS C. LAWTON, 'Carcassonne, a Walled City of France'  
MARJORIE WILES (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 7.0 WEATHER FORECAST, NEWS  
Mr. W. F. BLETCHER, Spanish Talk. *S.B. from Manchester*
- 7.30 app. *S.B. from London*
- 7.40 app. Capt. W. R. H. BROWNE, 'Travel Talk—(1) Off to India: Outward Bound'
- 8.0-12.0 *S.B. from London* (10.10 Local News)

## 6BM BOURNEMOUTH. 326.1 M.

- 11.30-12.0 A Midday Recital  
ARTHUR MARSTON (Organ Recital), relayed from the Royal Arcade, Boscombe  
Laudate Dominum ..... *Boellmann*  
Prayer and Cradle Song ..... *Guilman*  
Ballet Music from 'Faust' Gounod, arr. *Ellingford*
- 3.45 RICHARD T. ARSCOTT (Pianoforte Recital)  
BACH  
Prelude in E Minor  
Bourrée in B Minor ..... arr. *Saint-Saëns*  
Prelude and Fugue for Piano (No. 22)  
Gavotte in E ..... arr. *Saint-Saëns*  
Improvisation in the Style of Bach... *R. T. Arscott*
- 4.0 AN AFTERNOON CONCERT  
THE STUDIO TRIO: REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH (Cello), CHARLES LEESON (Piano)  
Spanish March, 'Gallito' ..... *Lopez*  
Selection from 'Chu Chin Chow' ..... *Norton*  
Valse, 'Bluette' ..... *Drigo*
- 4.20 GLADYS IVES (Contralto)  
Annie Laurie ..... arr. *L. Lehmann*  
The Leaves and the Wind ..... *Franco Leoni*
- 4.25 TRIO  
Suite Intermozzi ..... *Rosse*
- 4.40 GLADYS IVES

By the Waters of Minnetonka  
*Lieurance*  
Ombra Mai Fu (The Largo)  
*Handel*

- 4.45 TRIO  
Selection from 'The Girl on the Film' ..... *Kollo*

- 5.0 GLADYS IVES  
Angels Guard Thee ... *Godard*  
Love's Coronation ... *Aylward*

- 5.5 TRIO  
Suite, 'Santa Claus' ... *Holland*

- 5.15 THE CHILDREN'S HOUR

- 6.0 AN ORCHESTRAL HOUR  
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE  
March, 'Waldmoro' ... *Losey*  
Hungarian Rhapsody (No. 2)  
*Liszt*

# PROGRAMMES FOR TUESDAY (December 14)

Valse, 'Irish Whispers' ..... *Ancliffe*  
 Selection from 'A Masked Ball' ..... *Verdi-Tavan*  
 Humoreske ..... *Dvorak*  
 Valse Triste ..... *Sibelius*  
 Suite, 'Yankiana' ..... *Thurban*

## 7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 app. Mrs. E. GEE NASH, 'The Hansa Towns—(6) The Passing of the Great League'

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

## 5WA CARDIFF. 353 M.

3.0 BROADCAST TO SCHOOLS. London Programme, relayed from Daventry

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

Airs from the Opera, 'Mignon' ..... *Thomas*  
 Slumber Scene ..... *Reginald Redman*

4.15 TEA-TIME MUSIC from the Carlton Restaurant

4.45 Mr. JENKIN JAMES, Secretary to the Council of the University of Wales, 'Copec'

5.0 TEA-TIME MUSIC from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr. CYRIL NEAL, 'Yards of the Tudor Sea-Dogs—What the Tudor Sea Dogs mean to you and me'

6.15 *S.B. from London*

7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 app. *S.B. from Swansea*

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

## 2ZY MANCHESTER. 384.6 M.

1.15-2.0 Tuesday Midday Society's concert from the Houldsworth Hall. Hilda Grundy (Contralto); Katie Goldsmith (Solo Violin)

3.25 BROADCAST TO SCHOOLS: Mr. LAWRENCE HAWARD, Landscape Painting: 'Impressionists and Post-Impressionists'

(The following postcard illustrations may be obtained from the National Gallery, London: Uccello's 'Rout of San Romano'; Turner's 'Rain, Steam and Speed'; and the following from the Tate Gallery: Monet's 'Vertheuil—Sunshine and Snow'; Van Gogh's 'Street and Trees')

3.45 TEA-TIME MUSIC

J. MEADOWS (Auto-Piano Recital)

4.0 GRAHAM JONES (Baritone)

Three Sailor Songs ..... *R. Coningsby Clarke*  
 Cargoes; A Sailor's Prayer; The Emigrant  
 Three Songs from 'A Shropshire Lad'

*Arthur Somervell*  
 Loveliest of Trees; When I was One and Twenty; In Summertime on Bredon

4.15 Music by THE STATION QUARTET

March, 'Sons of the Brave' ..... *Bedgood*  
 Waltz, 'The Grenadiers' ..... *Waldteufel*  
 Selection from 'The Lilac Domino' ..... *Cuwilher*  
 Selection from 'The Toreador'

*Coryll and Monckton*  
 March, 'The Spirit of Pageantry' ..... *Fletcher*

5.0 AFTERNOON TOPICS: Miss FRANCES TRACEY, 'Christmas Decorations'

5.15 THE CHILDREN'S HOUR: Uncle Eric at the Piano; 'Currants' and Other Good Things (The Sunshine Trio); 'The Wonderful Potion,' a Fairy Story, written by Alan Griff, told by Auntie Hylda; A Lullaby (Auntie Betty); 'The Little Red Hen,' a Story (Auntie Jean); Good-night

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

7.0 WEATHER FORECAST, NEWS

Mr. W. F. BLETCHER, Spanish Talk

7.30 app. *S.B. from London*

7.40 Dr. J. C. WITHERS, Some Contributions made by Science to the Cotton Industry—'Cotton Hair'

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

## 6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS: Miss SCOTT MONCRIEFF: (2) 'Ballads'

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

5.15 THE CHILDREN'S HOUR: Radiosities Competition, conducted by Uncle Ern

6.0 Light Music

6.30 *S.B. from London*

7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 The Rev. W. BRANCROFT, (4) 'Turds by a Bookworm'

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

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

4.0 SCHOFIELD'S CAFÉ ORCHESTRA, relayed from Schofield's Café, Leeds

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 Mr. W. H. HINDLE, 'Russia—(2) Modern Russian Authors'

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

## 6LV LIVERPOOL. 297 M.

4.0 Talk for Women by MURIEL LEVY

4.15 FRANCIS RUSHTON (Contralto)

4.30 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 *S.B. from Manchester*

7.0 WEATHER FORECAST, NEWS

Mr. G. S. VEITCH, Professor in Modern History at the Liverpool University, 'Horace Walpole, Interpreter of the Eighteenth Century'

7.30 app.—12.0 *S.B. from London (10.10 Local News)*

## 5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert, relayed from Daventry

3.45 LYON'S CAFÉ ORCHESTRA, conducted by BRASSEY EYTON

4.45 MUSIC AND AFTERNOON TOPICS: BEATRICE LEONARD (Contralto); Mrs. WEBBER, 'Scottish Ladies of Other Days'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 *S.B. from London*

7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 app. 'VIMVAMIE,' 'Zululand Again' (4)

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

## 5PY PLYMOUTH. 400 M.

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

3.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 Afternoon Topics

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

5.15 THE CHILDREN'S HOUR

6.0 For Scouts

6.15 Light Music

6.30 *S.B. from London*

7.0 WEATHER FORECAST, NEWS

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

7.30 app. *S.B. from London*

7.40 app. Mr. H. C. L. JOHNS, 'Animal Habits that Persist'

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

## 6FL SHEFFIELD. 272.7 M.

2.15 BROADCAST TO SCHOOLS: Concert for School Children, relayed from the Victoria Hall. (By arrangement with the Sheffield Education Committee)

4.0 AFTERNOON TOPICS: Mrs. W. H. ROBINSON, 'The Woman Citizen'

4.15 London Programme, relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Erbert takes his family to the Zoo'

6.0 Musical Interlude

6.30 *S.B. from London*

7.0 WEATHER FORECAST, NEWS

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



# PROGRAMMES FOR TUESDAY (December 14)

- 7.30 app. *S.B. from London*
- 7.40 app. The Rev. Canon W. ODOM, 'Beauchief Abbey—(6) The Abbey Visitations and Commemorations'
- 8.0-12.0 *S.B. from London (10.10 Local News)*
- 
- 6ST STROKE. 288.5 M.**
- 12.0-1.0 THE STATION QUARTET  
 Stradella ..... *Flotow*  
 Second Arabesque ..... *Debussy*  
 Suite, Domraschen ..... *Tchaikovsky*  
 An Afternoon in the Zoological Gardens *Zimmer*  
 The Libe Domino ..... *Cuvillier*
- 4.0 THE ARCADIAN DANCE ORCHESTRA, directed by WILLIAM BURGESS
- 5.0 AFTERNOON TOPICS: MILDRED DUKE, 'Talking—How We Get Our Words'
- 5.15 THE CHILDREN'S HOUR
- 6.0 P.E.T. CONCERT PARTY
- 6.30 *S.B. from London*
- 7.0 WEATHER FORECAST, NEWS  
 Mr. W. F. BLETCHER: Spanish Talk. *S.B. from Manchester*
- 7.30 app. *S.B. from London*
- 7.40 app. Mr. A. J. DALE, 'Pottery Science—(5) Pottery Colours'
- 8.0-12.0 *S.B. from London (10.10 Local News)*
- 
- 5SX SWANSEA. 288.5 M.**
- 11.30-12.30 Gramophone Records
- 3.0 BROADCAST TO SCHOOLS. London Programme, relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 4.30 THE STATION TRIO: T. D. JONES (Piano), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL  
 Relayed from St. Mary's Parish Church  
 Organist: A. CYRIL BAYNHAM  
 Mendelssohn (1809-1847)  
 Fourth Sonata (1st Movement)  
 Confidence } (Songs Without Words)  
 Consolation }  
 Notturmo (A Midsummer Night's Dream)  
 Spring Song  
 Autumn Song  
 War March of the Priests
- 6.30 *S.B. from London*
- 7.0 WEATHER FORECAST, NEWS  
 Mr. W. F. BLETCHER: Spanish Talk. *S.B. from Manchester*
- 7.30 app. *S.B. from London*
- 7.40 app. 'The Romance of South Wales Industries' (1)
- 8.0-12.0 *S.B. from London (10.10 Local News)*

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## Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.
- 11.30.—Dorothy Purvis (Contralto), Wilfred Ellis ('Cello')  
 12.10-12.30.—Gramophone Records. 4.0.—Miss Norah Balls, 'Through a Woman's Eyes' (1). 4.15.—Music from Tilley's Restaurant, Blackett Street. 5.15.—Children's Hour. 6.0.—*S.B. from London.* 7.0.—News. 7.10.—*S.B. from Manchester.* 7.30 app.—*S.B. from London.* 7.40 app.—Mr. John Gibson, 'Lanercost Priory and Its Black Canons.' 8.0.—A Hymn of Praise (Lobgesang). Symphonic Cantata (Op. 52) (Mendelssohn). Hilda Vincent (Soprano); Ellinora Hoggarth (Soprano); Arthur Sykes (Tenor). Station Choral Society; Chorus Master, Richard Pratt. Station Orchestra, conducted by Edward Clark. 9.10.—Ellinora Hoggarth: My Lovely Celia (Lane Wilson); Spring's Awakening (Sanderson); Indian Dawn (Zamectik). Arthur Sykes: The Silent Mere (Gustave Lind); Go, Lovely Rose and Over the Mountains (Quilter). Hilda Vincent: Where'er a Snowflake Leaves the Sky (Lehmann); Comin' Thro' the Rye (Cyril Scott). 9.30-12.0.—*S.B. from London.*
- 5SC GLASGOW. 405.4 M.
- 11.30-12.30.—Gramophone Records. 3.20.—Broadcast to Schools: Mr. J. Michael Black and Choir Singing Christmas Carols. 3.55.—Dance Music, relayed from the Plaza. 5.0.—Afternoon Topics: Prof. P. J. Noel Baker, 'A Talk on International Relations.' 5.15.—Children's Hour: Mr. Robert Donat, reading from 'Dickens.' 6.0.—Weather Forecast for Farmers. 6.3.—*S.B. from London.* 6.15.—Tom Clare (the Originator of 'Cohen on the Telephone') at the Piano. 6.30.—Interlude. 6.40.—*S.B. from Aberdeen.* 7.0.—News. 7.10.—*S.B. from Manchester.* 7.30 app.—*S.B. from London.* 7.40 app.—Municipal Talk: Mr. T. C. F. Brochie, 'Art Galleries.' 8.0.—*S.B. from London.* 10.0.—News. 10.15.—Nelson Jackson (Entertainer). 10.35-12.0.—Dance Music. *S.B. from London.*
- 2BD ABERDEEN. 500 M.
- 3.45.—Afternoon Topics: Miss Mary Gilchrist, 'More About Holland.' 4.0.—Station Orchestra, conducted by Paul Askew. Alice E. Davidson (Mezzo-Soprano). 5.15.—Children's Hour: 'Cello Solos by Andrew Watson. 6.0.—Dance Music. *S.B. from London.* 6.40.—Scottish Women's Rural Institute: Mrs. Moir-Byres, 'Institutes and Agricultural Education.' 7.0.—News. 7.10.—*S.B. from Manchester.* 7.30 app.—*S.B. from London.* 7.40 app.—Rev. E. Beresford Cooke, 'Some Delightful Books—The Novels of Henry Fielding.' 8.0-12.0.—*S.B. from London.*
- 2BE BELFAST. 306.1 M.
- 3.0.—Broadcast to Schools: London Programme relayed from Daventry. 4.0.—Station Orchestra. Jean Bennett (Soprano). 5.0.—Margaret Weir (Poetry Recital). 5.15.—Children's Hour: 'An Outdoor Day.' Songs by Uncle Jack and Poems by Lillian Kelly. 6.0.—*S.B. from London.* 7.0.—News. 7.10.—*S.B. from Manchester.* 7.30 app.—*S.B. from London.* 7.40 app.—Rev. W. R. Megaw, 'Nature Study as a Hobby' (3). 8.0.—Station Orchestra: Selection, 'Rose Marie' (Friml); Cantilene (L. Ganne). 8.20.—Wallace Cunningham: Interlude of Original Song, Story and Whistling (Cunningham). 8.32.—Orchestra: Two Light Syncopated Pieces (Eric Coates). 8.40.—Wallace Cunningham: Original Ventriloquist Sketch, 'The Dentist and His Troublesome Patient' (Cunningham). 8.52.—Orchestra: Selection, 'Sunny' (Kern); Sérénade Bercuse for Strings and Harp (Luciani). 9.5.—Mrs. Bates's Saturday Night: A One-Act Play, by A. MacClure Warnock. Presented by the Authoress. Cast: Mrs. Bates (Proprietress of a Country Shop), Anna Warnock; Mrs. Finlay (A Farmer's Wife and a Customer), Jeannie Erskine; Maggie McFarland (Servant of Mrs. Finlay, also a Customer), May Rule; Dan Toorish (A Farm Labourer) Charles K. Ayre. 9.30-12.0.—*S.B. from London.*

### TO AUTHORS AND COMPOSERS

The Productions Director of the B.B.C. is glad to consider one-act plays for radio production, particularly those that have been specially written for the purpose. They should be written to play for from 15 to 30 minutes, and must be typewritten.

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## Programmes for Sunday.

(Continued from page 622.)

- 8.15 RELIGIOUS SERVICE  
 Relayed from Nether Chapel  
 Address by the Rev. A. J. MORRIS, Endcliffe Wesleyan Church
- 8.55-10.35 *S.B. from London (9.10 Local News)*
- 
- 6ST STROKE. 288.5 M.**
- 3.30-5.45 } *S.B. from London (9.10 Local News)*  
 8.0-10.35 }
- 
- 5SX SWANSEA. 288.5 M.**
- 3.30-5.45 *S.B. from London*
- 8.0 RELIGIOUS SERVICE  
 Relayed from St. Mary's Parish Church  
 Address by the Rev. CRWYS WILLIAMS
- 8.55 *S.B. from London*
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15-11.5 *S.B. from Cardiff*

## Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.
- 3.30-5.45.—*S.B. from London.* 8.15.—Religious Service from the Studio. Station Choral Society Octet: Hymn, 'Jesus, Lover of My Soul.' Bible Reading, Octet: Anthem, 'The Radiant Morn' (Woodward). Religious Address by Rev. T. Miller Johnson, Westgate Road Baptist Church. Octet: Hymn, 'Bless'd Are the Pure in Heart.' Prayer, Octet: Vesper, 'O Strength and Stay.' 8.55.—Week's Good Cause. *S.B. from London.* 9.0.—News. 9.15.—Symphony Concert. Station Orchestra, conducted by Edward Clark: Symphony, No. 4, in G Major (Gustav Mahler). Miriam Licette: Poem from 'Des Knaben Wunderhorn.' 10.0.—Orchestra: Eight Russian Folk Tunes (A. Ljadov). 10.15-10.30.—Miriam Licette and Orchestra: Othello, Act IV., Scenes 1 and 2 (Willow Song and Ave Maria) (Verdi).
- 5SC GLASGOW. 405.4 M.
- 3.30-5.45.—*S.B. from London.* 8.15.—Religious Service from the Studio, conducted by Rev. H. R. Warnes, of St. Mary's Parish Church, Glasgow. Choir: Psalm 103, verses 1-5 (tune, 'Coleshill'). Reading, Choir: Hymn 355, 'Hail, Gathering Night.' Address, Prayer, Choir: Hymn 351, 'All Praise to Thee, My God, this Night.' 8.55.—Week's Good Cause. *S.B. from London.* 9.0.—News. 9.15.—Symphony Concert. Station Symphony Orchestra, conducted by Herbert A. Carruthers: Overture, 'Carnaval Romain' (Berlioz). 9.25.—May Huxley (Soprano) and Orchestra: Aria, 'Charmant Oiseau' (F. David). 9.35.—Orchestra: Symphonie Fantastique (Op. 14). 'An Episode in the Life of an Artist' (Berlioz). 10.50.—May Huxley: Absence (Berlioz); Chanson Norvégienne (Fauré); Le Beau Réve (Flegler); L'Eté (Chaminade). 11.0-11.15.—Orchestra: Epilogue on Psalm Tune, 'The Old 124' (H. A. Carruthers).
- 2BD ABERDEEN. 500 M.
- 3.30-5.45.—*S.B. from London.* 7.45.—Orchestral Selection, Organ Recital and Service, relayed from the Cowdray Hall. Augmented Station Orchestra, conducted by Paul Askew: Selection, 'Il Trovatore' (Verdi-Roberts). 8.0.—Organ Recital by Marshall M. Gilchrist. 8.15.—Religious Service, conducted by Rev. Molyllie Dinwiddie, assisted by the Cathedral Choir. 8.45.—Organ Recital (continued). 8.55.—Week's Good Cause. *S.B. from London.* 9.0.—News. 9.10.—Concert, relayed from the Cowdray Hall. 10.0-10.35.—*S.B. from London.*
- 2BE BELFAST. 306.1 M.
- 3.30-5.45.—*S.B. from London.* 8.30.—Religious Service from the Studio. Station Choir: Hymn, 'Zion's King Shall Reign Victorious.' Scripture Reading, Anthem, 'God is a Spirit' (W. Sterndale Bennett). Address by Rev. R. C. H. G. Elliott. Hymn, 'Sun of My Soul, Thou Saviour Dear.' Closing Prayer and Benediction. 9.0.—News. 9.15.—Chamber Concert: Janie Martin (Soprano), Belfast Radio Chamber Quartet: Ernest Stoneley (1st Violin), Albert Fitzgerald (2nd Violin), Harold Lowe (Viola), Reginald Dobson (Cello). Quartet in A Minor, Op. 29 (Schubert). 9.35.—Janie Martin: Ave Maria (P. Kahn); O Sleep! Why Dost Thou Leave Me? and Care Selve (Handel). 9.45.—Quartet, No. 1, in G (Mozart). 10.5.—Janie Martin: At the Mid-Hour of Night (F. Cowen); Songs My Mother Taught Me (Dvorak); O Lovely Night (Landon Ronald). 10.15.—Quartet: Movements from Quartet, No. 2, 'Some Shakespearean Fairy Characters'—Queen Mab Sleeps; Titania (Speaight). 10.27-10.30.—Sarabande from 'Les Vendredis' (Blumenfeld).

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[CONTINUED]

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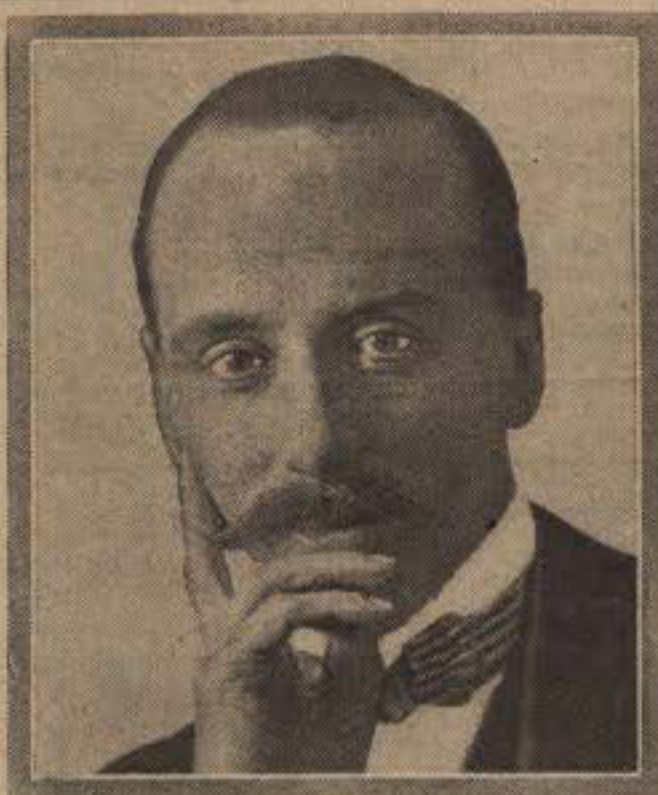
# PROGRAMMES FOR WEDNESDAY (December 15)

2LO LONDON. 361.4 M.

- 1.0-2.0 **SCHUMANN RECITAL**  
Relayed from St. Lawrence Jewry  
MARIAN JAY; GERTRUDE COMPTON; MAUDE ALDIS; ELSA MARTIN; ARTHUR SPEED  
Quintet, Op. 44  
Allegro Brillante; Un Poco Largamente; Scherzo—Molto Vivace; Allegro Ma Non Troppo  
Hymn, No. 298 (A. and M.)  
Concerto in E Major for Violin  
Allegro; Adagio, and Allegro Assai
- 3.0 BROADCAST TO SCHOOLS: Mr. GERALD GOULD and Miss MARY SOMERVILLE, 'Reading and Writing'
- 4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: A. BONNET LAIRD, 'Merrie England'
- 4.15 ORGAN RECITAL by REGINALD FOOT, relayed from the New Gallery Kinema
- 5.15 THE CHILDREN'S HOUR: Favourite Items of Song, Story, and Verse: 'Grow, Little Mushroom, Grow,' 'Ten Little Nephews,' 'The G.B.C.' (Philip Hugh), 'Market Square' (A. A. Milne). Songs by R. F. PALMER
- 6.0 LONDON RADIO DANCE BAND, directed by SIDNEY FIDMAN
- 6.50 The Week's Work in the Garden, by the Royal Horticultural Society
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
Lieut.-Col. W. P. DRURY: 'Historical Sketches—The Captain of the *Ariadne*.' S.B. from *Plymouth*

THIS is the last of the series of Historical Sketches by Lieut.-Col. Drury, that have been so much appreciated by listeners. In it he deals with Captain Marryat, the naval officer who, after a distinguished career, in the course of which he took part in some of the naval actions of the Napoleonic War, made himself famous as a writer of novels of the sea, of which 'Mr. Midshipman Easy' is the best known to-day.

- 7.25 **VARIETY**  
'JOHN CITIZEN AT HOME'
- 8.0 SCHOOL CONCERT, relayed from the School Hall, Eton  
Chorus and Orchestra:  
Overture, 'King Otho' ..... arr. Hunt  
Piano Solo, by the Winner of the House Instrumental Competition  
Three Part Songs:  
Swansea Town ..... arr. Holst  
MacAlister's Lament ..... arr. Vaughan Williams  
Bobby Shafto ..... arr. Whitaker



Dr. ADRIAN BOULT

conducts the orchestra in the B.N.O.C.'s production of 'Parsifal,' Act II., Scene 2 of which is being relayed from the Prince of Wales Theatre, Birmingham, by London, Daventry and other Stations. [8.22.]

8.22 **'PARSIFAL'**  
Act II., Scene 2  
Performed by the BRITISH NATIONAL OPERA COMPANY  
Relayed from the Prince of Wales' Theatre, Birmingham  
Parsifal ..... WALTER HYDE  
Kundry ..... GLADYS ANCRUM  
Klingsor ..... HERBERT LANGLEY  
THE ORCHESTRA, conducted by ADRIAN BOULT  
THE 'Sacred Festival Drama,' *Parsifal*, was Wagner's last work. In it he again treats of the legendary relic of the Eucharist, the Holy Grail (the cup in which the Saviour's blood was received at the Crucifixion), which he had brought into his earlier Opera, *Lohengrin*.  
In *Parsifal*, Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. (The Spear, that with which the Saviour's side was pierced, was wielded by Klingsor, an evil magician who was once a Knight of the Grail). Amfortas and his Knights are in distress. Blessing comes to them once more through Parsifal, an innocent youth, the 'Pure Fool,' who resists temptation.

Klingsor, angry at his exclusion from the sacred Knighthood, has created an enchanted castle and garden. Here, with the help of Kundry, a beautiful woman, and her attendant Flower-Maidens, he tempts the Knights. Parsifal is led there, but is proof against the enchantments and wiles of Klingsor and Kundry and her Maidens. Enraged at the youth's defiance, Klingsor hurls the Sacred Spear at him. Parsifal seizes it and makes the sign of the Cross. Instantly the castle falls in ruins, the gardens wither, and Kundry, now clothed in rags, falls to the ground. Parsifal sternly addresses her: 'Thou know'st where thou may'st find me when thou wilt,' and departs.

9.6 **POETRY**

Reading by FILSON YOUNG

- Juggling Jerry ..... Meredith  
Super Flumen Babylonis ..... Swinburne  
(From 'Songs Before Sunrise')

SWINBURNE'S 'Songs Before Sunrise' bring us back in mind to that period, more than half a century ago, when free England hoped with enthusiasm for the revival of a free Italy. In those days Italy was, to use the famous saying of the diplomats, 'merely a geographical expression.' Fallen from the splendours of the Renaissance and side-tracked by the diversion of world-trade to the oceans, Italy in the eighteenth century had become a nest of somnolent and ill-governed petty states. A first breath of new freedom came to her with the conquests of Napoleon, but after Waterloo, the Italian Peninsula reverted almost to its former condition.

Almost—but not quite. For tens of thousands of Italians had fought in the armies of the great Corsican, and, short-lived as it was, Napoleon's Kingdom of Italy had shown the way to better things. The fires smouldered till 1848, the year of the great revolutions. The struggle of 1848-9 ended in disaster for the patriots. That of 1859 marked a beginning of success, due to French aid, for which a price had to be paid. Only with 1860—the heroic enterprise of Garibaldi's Thousand—did the future dawn quite clear, and not till 1870 did Rome itself—long shielded by the prestige of the Papacy and the protection of the French Catholics—fall to the liberators.

Swinburne's 'Songs Before Sunrise' were written during the last phase of this 'Risorgimento.' It is difficult for us to now realize the intensity of English feeling on this subject at the time. Permanent memorials of this generous wave have come down to us in our literature—the oratory of Gladstone, the poetry of Swinburne, and the novels of Meredith.



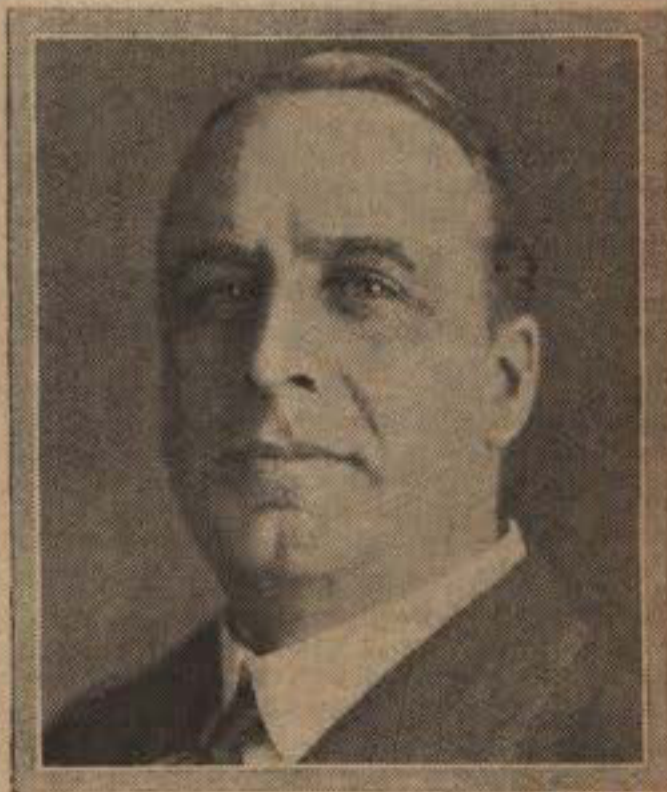
Mr. HERBERT LANGLEY

sings Klingsor, the recreant knight, in the B.N.O.C.'s production of 'Parsifal.'



Miss GLADYS ANCRUM.

who sings the part of Kundry, the temptress, in the B.N.O.C.'s production of 'Parsifal.'



Mr. WALTER HYDE

sings the part of Parsifal, 'the Pure Fool,' in the B.N.O.C.'s production of Wagner's great opera.

# PROGRAMMES FOR WEDNESDAY (December 15)

## 9.18 VIOLONCELLO RECITAL

By EDITH LAKE

Elegie ..... Faure  
Alman ..... arr. Craxton  
Air in B ..... Hughes

## 9.30 Prof. GEORGE GORDON, 'Companionable Books—Sterne's "Tristram Shandy"'

LAURENCE STERNE, the very unclerical eighteenth-century clergyman who wrote 'Tristram Shandy' and 'The Sentimental Journey,' is one of those authors whom those who like them love, and those who dislike them particularly hate. Amongst the Sterne-lovers, 'Tristram Shandy,' which was published in parts between 1760 and 1767, is more than merely a very good book; it is a companion, a guide, philosopher and friend, an obsession, or a cult.

## 9.45 BACH

Interpreted by CLAUD BIGGS

Fantasia in C Minor: The Italian Concerto

THE Fantasia is influenced by the bold harpsichord style of Bach's contemporary, Domenico Scarlatti, a player-composer who used a good deal of hand-crossing to obtain his effects.

Bach began a Fugue to follow the Fantasia, but never completed it.

THE Concerto is an attempt to apply to one instrument the principles of alternation and of contrast that were observed in writing music for an instrument (or group of instruments) used with some form of Orchestra. It is a Concerto, but a one-man Concerto, the only piece so named that Bach ever wrote for one performer.

The instrument for which it was intended was the double-keyboard Harpsichord, in which contrasts of tone unavailable in the single-keyboard form could be taken into account by the Composer. Bach's use of the one keyboard or the other is indicated by the words 'forte' and 'piano,' and sometimes one direction is applied to the right-hand part and the other to the left, so presenting an effect which would have been impossible upon a single-keyboard Harpsichord, and the possibility of which upon the Harpsichord's successor, the Pianoforte, gives point to the name it has received.

The title refers to the fact that the Italians established the Concerto form as a chain of Movements (usually three—two quick ones, with a slow one in the middle).

There are three Movements in this Concerto.

FIRST MOVEMENT. *Quick.* The theme with which this opens is not quite original; Bach took it from a composer named Muffat. The Movement is a charmingly flowing one. It will easily be realized in what way the player's performance on a one-keyboard instrument imitates the original manner of performance on a two-keyboard instrument, which, in its turn, imitated the playing of an orchestra divided into a small group of instruments, contrasted with a larger group.

SECOND MOVEMENT. *Fairly slow.* This rhapsodical Movement is a fine example of Bach's power of developing and binding together a freely-constructed piece.

It is really, in effect, a Violin tune, with keyboard accompaniment, and in the original edition the melody is throughout given to one keyboard and the accompaniment to another.

THIRD MOVEMENT. *Rapid.* A very happy, well-worked-out Movement, which, typically Bachian as it is in its interweaving of parts, nevertheless, in its clear use of extended Tunes, and in its plain, straightforward harmony, looks forward a little towards the coming style of the Haydn Sonata.

## 10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements. Appeal by THE LADY MAYORESS on behalf of her Christmas Toy Fund.

## 10.20-11.0 THE CASANO OCTET

Waltz, 'The Blue Danube' ..... Strauss  
OLIVER KING  
Tally Ho! ..... Leoni  
Down Among the Dead Men

## OCTET

Selection, 'La Bohème' ..... Puccini

## OLIVER KING

Casey the Fiddler ..... Haydn Wood  
I am a Roamer ..... Mendelssohn

## OCTET

Brooklet ..... } Grieg  
Homeward ..... }  
French Serenade ..... }  
March of the Dwarfs ..... }

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

## 10.30 4.30. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE DAVENTRY QUARTET and MADAME  
KATHLEEN RODDY (Soprano), HERBERT GARRY  
(Tenor), GIULIO RICORDI (Violin)



Miss EDITH LAKE

with her 'cello. She is to give a recital in the London programme to-night at 9.18.

## 1.0-2.0 S.B. from London

## 3.0 S.B. from London

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London programme)

## 9.6 S.B. from London

## 10.10 Shipping Forecast

## 10.15 S.B. from London

11.0-12.0 DANCE MUSIC—JEAN LIENSEN'S  
CIRO'S CLUB DANCE BAND from Ciro's Club

5IT **BIRMINGHAM.** 491.8 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader,  
FRANK CANTELL

4.45 FLORENCE M. AUSTIN: 'The Sense of Nonsense.' EDITH PADDOCK (Soprano)

## 5.15 THE CHILDREN'S HOUR

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted 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 FIRST PERFORMANCES

NIGEL DALLAWAY (Pianoforte)  
THE STATION ORCHESTRA

## ORCHESTRA

Overture, 'Héroïque,' Op. 36 (conducted by the Composer) ..... G. O'Connor Morris

THIS work, written during the month of October, 1926, is dedicated to the Birmingham Station Music Director, Joseph Lewis.

Two Symphonic Poems (conducted by the Composer) ..... Alexis Gunning  
Golgotha; Resurrection  
Intermezzo Romantique, Op. 13.... Wagenaar

NIGEL DALLAWAY and ORCHESTRA

Viennese Concerto for Solo Pianoforte and Orchestra ..... Alexis Gunning  
(Written for, and dedicated to, Nigel Dallaway)  
Conducted by the Composer

## 8.20 FAVOURITES

## ORCHESTRA

Overture, 'Russian and Ludmilla' ..... Glinka

JOSEPH FARRINGTON (Bass) and Orchestra

Aria, 'Largo al Factotum' (The Barber of Seville) ..... Rossini  
Recitative, Cavatina and Cabaletta—'Che Mai Veggio' (Ernani) ..... Verdi

## ORCHESTRA

Suite, 'Three Bavarian Dances' ..... Elgar

## NIGEL DALLAWAY

Hark, Hark, the Lark ..... Schubert-Liszt  
Moment Musical ..... Schubert  
Etincelles (Sparks), Op. 36, No. 6... Moszkowski

## JOSEPH FARRINGTON

Vae (Speech) ..... }  
Creation ..... } (From 'The }  
Varuna (The Waters) ..... } Rig Veda' ) } Holdt  
Indra (The God of Storm)

## ORCHESTRA

Selection, Ballet Music, 'William Tell'... Rossini

## 9.30 S.B. from London

## 10.0 WEATHER FORECAST, NEWS; Local News

## 10.15-11.0 IN LIGHTER VEIN

## ORCHESTRA

Selection, 'The Cabaret Girl' ..... Kern

GRACE IVELL and VIVIAN WORTH (Entertainers)  
As Long As I Have You ..... Haubrich  
An Old Time Song ..... Williams  
Sweet Child ..... Whiting  
Ukulele Dream Girl ..... Low

## ORCHESTRA

Valse, 'The Marriage Market' ..... Jacobi

GRACE IVELL and VIVIAN WORTH

Kentucky's Way of Saying 'Good Mornin'.'  
Van Alstyne  
I Don't Know How I'm Going to Wait Till Sunday ..... Pointer  
Talking to the Moon ..... Baskette  
When the Red, Red Robin ..... Woods

## ORCHESTRA

March, 'Dawn of Freedom' ..... Loiter

6BM **BOURNEMOUTH.** 326.1 M.

3.45 Mrs. F. S. MILLS: 'The Romance of Metal Work'

4.0 TEA-TIME MUSIC from the Grand Super Cinema, Westbourne, directed by ISADORE GODOWSKY

## 5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC: THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

# PROGRAMMES FOR WEDNESDAY (December 15)

- 6.50 *S.B. from London*
- 7.0 WEATHER FORECAST, NEWS  
*Lieut.-Col. W. P. DRURY. S.B. from Plymouth*
- 7.25 *S.B. from London*
- 8.22 'PARSIFAL,' Act II., Scene 2, relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)
- 9.6 *S.B. from London*
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-11.0 VARIETY  
ELSIE CORAM (Soprano)  
JOHN ROGKE (Baritone)  
CHARLES LEESON (Piano Improvizations)

## 5WA CARDIFF. 353 M.

- 3.15 BROADCAST TO SCHOOLS: Miss CELIA EVANS, 'Regions of the World—(7) The Lands of Vanished Oak and Beach'
- 3.40 THE STATION TRIO  
Song Without Words. *Mendelssohn, arr. Dunhill*  
Miniature Trio in F..... *Grieg*  
Sonata in C Minor for Violin and Pianoforte *Grieg*  
Russian Cradle Song..... *Krezn*  
A Gondola Love Song..... *Olsen*
- 4.45 Miss DOROTHY MORTON: 'Marketing as an Art'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR.
- 6.0 Major A. C. ALFORD: 'The Japanese Victory Over the Russians at Mukden'
- 6.15 *S.B. from London*
- 7.0 WEATHER FORECAST, NEWS  
*Lieut.-Col. W. P. DRURY. S.B. from Plymouth*
- 7.25 *S.B. from London*
- 8.22 'PARSIFAL,' Act II., Scene 2, relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)
- 9.6 A SONG RECITAL by GLYN EASTMAN (Baritone)
- 9.30 *S.B. from London*
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15 TOM CLABE (The Originator of 'Cohen on the Telephone') at the Piano
- 10.30-11.0 *S.B. from London*

## 2ZY MANCHESTER. 384.6 M.

- 3.25 BROADCAST TO SCHOOLS: The Story of English Music—Miss ELFRIDA YIPONT, 'Here We Come a-Wassailing' (the English Carol, old and new)
- 3.45 ORCHESTRAL MUSIC from the Picaadilly Picture Theatre
- 4.45 M. RIGBY NALL (Solo Pianoforte)  
Valse, Op. 64, No. 2 ..... } *Chopin*  
Etude, Op. 25 ..... }  
Romance in F Sharp ..... } *Schumann*  
Rosemary ..... } *Frank Bridge*  
Consolation, No. 6 ..... } *Liszt*
- 5.0 AFTERNOON TOPICS: Miss ALYS MYERS, 'Making the Most of the Christmas Holidays'
- 5.15 THE CHILDREN'S HOUR: Songs for the Tiny Tots (Auntie Betty); 'Space' (2)—A Talk (Auntie Vi); Good-night (Uncle Harry)

- 6.0 *S.B. from London*
- 6.51 Royal Horticultural Society's Bulletin
- 7.0 WEATHER FORECAST, NEWS  
*Lieut.-Col. W. P. DRURY. S.B. from Plymouth*
- 7.25 PIANO SYNCOPATION AND FARCICAL SKETCHES  
BERT THOMPSON (Syncopated Pianist)  
Antiquary ..... *Mayerl*  
Dizzy Fingers ..... *Confrey*
- 'THE CURE'  
By DION TITHERADGE  
Cast:  
Mary ..... *HYLDA METCALF*  
John ..... *W. E. DICKMAN*  
Mrs. Parrot ..... *ELLA FORSYTH*  
Mr. Parrot ..... *E. H. BRIDGSTOCK*



Miss Alys Myers tells Manchester listeners how to make the most of the Christmas Holidays, in the Afternoon Topics to-day, and Mr Bert Copley will give some of his humorous entertainment from Sheffield at 9.6.

THE Scene is laid in the sitting-room of a suburban villa. Mary is busily engaged knitting a jumper, when her husband, John, enters hurriedly.

### 'REFERENCES'

- or  
The Domestic Servant Problem  
By HAROLD SIMPSON and MORRIS HARVEY  
Cast:  
The Maid ..... *ELLA FORSYTH*  
The Mistress ..... *LUCIA ROGERS*  
The Caller ..... *HYLDA METCALF*  
The Plays performed by the STATION REPERTORY PLAYERS and Presented by VICTOR SMYTHE  
BERT THOMPSON  
Dustin' the Keys ..... *O'Neill*  
Sleepy Piano ..... *Mayerl*

- 8.0 *S.B. from London*
- 8.22 'PARSIFAL,' Act II., Scene 2, relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)
- 9.6-11.0 *S.B. from London (10.10 Local News)*

## 6KH HULL. 288.5 M.

- 3.30 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*
- 6.59 Royal Horticultural Society's Bulletin
- 7.0 WEATHER FORECAST, NEWS  
*Lieut.-Col. W. P. DRURY. S.B. from Plymouth*

- 7.25 *S.B. from London*
- 8.0 SOLO AND DUET  
HERBERT THORPE (Tenor)  
A 'Sims Reeves' Programme—Popular Songs of His Day  
Tom Bowling ..... *Dublin*  
My Pretty Jane ..... *Bishop*  
Sérénade ..... *Schubert*  
Sally In Our Alley ..... *Anon.*  
Come into the Garden, Maud ..... *Balfe*
- 8.22 'PARSIFAL,' Act II., Scene 2, relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)
- 9.6 HARRY BRINDLE and HERBERT THORPE  
In the Springtime ..... *Newton*  
Funiculi, Funicula ..... *Denza*  
Come to the Fair ..... *Easthope Martin*
- 9.15 HARRY BRINDLE  
Though Fortune Darkly O'er Me Frowns (The Rose of Castile) ..... *Balfe*  
Vulcan's Song (Philemon and Baucis) .. *Gounod*
- 9.30-11.0 *S.B. from London (10.10 Local News)*

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 AFTERNOON 'TOPICS': Miss D. NICHOLS, 'Readings from Wordsworth'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 *S.B. from London*
- 6.59 Royal Horticultural Society's Bulletin
- 7.0 WEATHER FORECAST, NEWS  
*Lieut.-Col. W. P. DRURY. S.B. from Plymouth*
- 7.25 *S.B. from London*
- 8.22 'PARSIFAL,' Act II., Scene 2, relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)
- 9.6-11.0 *S.B. from London (10.10 Local News)*

## 6LV LIVERPOOL. 297 M.

- 3.0 CRANE'S MATINÉE CONCERT, relayed from Crane Hall: FREDERICK NICHOLS (Solo Pianoforte), MARGARET IZARD (Solo Cello), HELEN TAYLOR (Mezzo-Soprano)
- PIANOFORTE SOLOS:  
Tocatta .....  
Gaelic Air .....  
Two Cameos: (a) Scherzetto; (b) Valse Intermezzo ..... } *Frederick Nicholls*  
Scherzo (from a Sonata)..... }
- SONGS (a Group by Modern British Composers):  
Speak Music ..... *Elgar*  
The Emperor ..... *Bantock*  
The Robber Men ..... } *Hughes*  
The Moon Cradle ..... }  
Love's Philosophy ..... *Quilter*
- 'CELLO SOLO':  
Kol Nidrei ..... *Max Bruch*
- PIANOFORTE SOLOS:  
Six Variations on 'The Old Folks' at Home ..... } *Nicholls*  
Carillon ..... }
- SONGS (a Group of Modern French Songs):  
Si mes vers avaient des ailes ..... *Hahn*  
Au bord de Peau ..... *Fauré*  
Les papillons ..... *Chausson*

# PROGRAMMES FOR WEDNESDAY (December 15)

4.0 AFTERNOON TOPICS: Mrs. BROPHY, 'On Choosing Christmas Presents'—A Dialogue

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

6.30 S.B. from London

6.50 S.B. from Manchester

7.0 WEATHER FORECAST, NEWS

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

7.25 S.B. from London

8.0 A Short Pianoforte Recital by WALTER WRIGHT

Jeux d'Eau ..... Ravel  
Study in F Minor ..... Liszt  
Octave Study ..... Sauer  
Liebesleid ..... Kreisler, arr. Rachmaninov

8.22 'PARSIFAL,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 THE LIVERPOOL RADIO PLAYERS in 'THE HAPPY HANGMAN'

A Grottesque by HAROLD BRIGHOUSE Presented by EDWARD P. GENN

Cast:

Beppo ..... PHILIP H. HARPER  
Pietro ..... HUGH H. FRANCIS  
Calandro ..... GERALD W. TAYLOR  
Nita ..... MARVEL HULME

THE scene is an upper room in a poor quarter of Bari, near Naples, in the year 1825. There is a window overlooking a sunlit courtyard. On a divan Nita is sleeping. As the curtain rises Beppo enters—he crosses to her—she stirs sleepily, and opens her eyes.

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

**5NG NOTTINGHAM. 275.2 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: ROSE FYLEMAN, 'Rehearsing a Play'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

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

7.25 S.B. from London

8.22 'PARSIFAL,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6-11.0 S.B. from London (10.10 Local News)

**5PY PLYMOUTH. 400 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: Madame ZULMA LYNEL, 'L'Art d'Écrire l'Histoire' (2)

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

5.15 THE CHILDREN'S HOUR

6.0 ELSA CAMERON (Contralto)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

Lieut.-Col. W. P. DRURY, C.B.E., 'Historical Sketches—The Captain of the Ariadne'

7.25 S.B. from London

8.22 'PARSIFAL,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6-11.0 S.B. from London (10.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

11.30-12.30 Gramophone Lecture-Recital by Mr. H. Saunders-Jacobs, 'The Instruments in the Orchestra—(3) Brass Wind'

4.0 AFTERNOON TOPICS: Miss KATE BALDWIN, 'Making and Icing the Christmas Cake'

4.15 London Programme, relayed from Daventry

5.15 THE CHILDREN'S HOUR: One of the Uncles will begin a Cookery Class

6.5 Miss D. WRIGHT, 'Eyam'

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

7.25 S.B. from London

8.0 THE HARRISON QUINTET

March, 'Le Prophète' ..... Meyerbeer  
Liebestraume ..... Liszt  
Suite, 'The Merchant of Venice' ..... Rosse

8.22 'PARSIFAL,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 QUINTET

Overture, 'Pique Dame' ..... Sappé  
BERT COPLEY (Humorist-Entertainer) in 'Laughs and Logic'

QUINTET

Selection, 'Chu Chin Chow' ..... Norton

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

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. DRURY. S.B. from Plymouth

7.25 MUSIC AND ENTERTAINMENT

MILICENT EMERY (Soprano)  
Drift Down ..... } (A Cycle of Life)  
Love, I Have Won You' ..... Landon Ronald

JOHN LEAK (Tenor)

Siegmond's Love Song (The Valkyrie) .. Wagner

MAY FENNEL (Contralto)

The Second Minuet ..... Besly  
Seguidilla (Carmen) ..... Bizet

JAMES HOWELL (Baritone)

Omnipotence ..... Schubert

ETHEL MALPAS will Talk to You (Individually)

MILICENT EMERY, MAY FENNEL, JOHN LEAK, JAMES HOWELL

A Song Cycle of the Motley for Four Voices:

'The Passing Show' ..... Herbert Oliver  
Quartet: 'Come to the Show'; The Dancing Lesson; Exit Pierrot; Quartet: 'A Roundelay'; Duet, 'Enchantment'; Fairy Moon; Harlequin's Song; Quartet: 'The Passing Show'

ETHEL MALPAS Makes a Collection

8.22 'PARSIFAL,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 THE THREE ACES

Commence by 'Imagining' ... Potter and Jukes  
Followed by some 'Eating' ... Weston and Lee  
Then They Go 'Shopping' West, Potter and Jukes  
Afterwards 'Roaming' (With Gipsy Spring)  
Oliver

Leading to 'Arguing' ..... arr. Potter  
Then 'Loving' (But in the New-Mown Hay)  
And Finally 'Hunting' (For Apartments)  
arr. Potter and Low

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: 'Books to Read,' by ANN SPICE

5.15 THE CHILDREN'S HOUR

6.0 The West Wales Girl Guides: A Brownie Night

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

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

7.25 S.B. from London

8.0 A BIRTHDAY PROGRAMME

MARGARET WILKINSON (Soprano)  
FLORENCE OLDHAM } (Entertainers)  
TOMMY HANDLEY }

IDRIS DANIELS (Baritone)

THE STATION ORCHESTRA, conducted by T. D. JONES

ORCHESTRA

Overture, 'Mirella' ..... Gounod

IDRIS DANIELS

Y Bwthyn Bach to Gwellt (The Little Thatched Cottage) ..... Vaughan Thomas  
Passing By ..... Purcell

An Interlude by

FLORENCE OLDHAM and TOMMY HANDLEY

ORCHESTRA

Symphony, No. 5; in G Minor ..... Mozart

MARGARET WILKINSON

The Palanquin Bearers ..... Martin Shaw  
Where'er a Snowflake Leaves the Sky

Lisa Lehmann

If There Were Dreams to Sell ..... John Ireland  
The Faery Song ..... Boughton

8.55 Another Interlude by

FLORENCE OLDHAM and TOMMY HANDLEY

IDRIS DANIELS

O Ruddier Than the Cherry ..... Handel

ORCHESTRA

Selection from 'Rigoletto' .. Verdi, arr. Tavan

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

(Northern Programmes in summary form appear on page 638.)

# PROGRAMMES FOR THURSDAY (December 16)

## 2LO LONDON. 361.4 M.

- 1.0-2.0 The Week's Concert of New Gramophone Records
- 2.30 BROADCAST TO SCHOOLS: Mrs. E. FIKLDEN HODGSON 'Geographical Discoveries—Recapitulation and Examination'
- 3.0-3.45 EVENSONG, relayed from Westminster Abbey
- 4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: 'Books to Read,' by ANN SPICE
- 4.15 TROCADERO TEA-TIME MUSIC
- 4.45 THE CHILDREN'S HOUR: RONALD GOURLEY at the Piano; 'Gertie Grunter's Toothache' (*Oliver Bowen*); 'Zoo Fathers,' by L.G.M., of the *Daily Mail*.

### 5.30 CANTERBURY CATHEDRAL Relay of BRAHMS' 'REQUIEM'

Sung by a UNITED CHOIR with ORGAN Organist, C. CHARLTON PALMER  
Relayed from Canterbury Cathedral

The programme will be in seven sections with 'Sursum Corda' (Elgar) played by Strings and Organ between the third and fourth portions.

**A** REQUIEM is usually a setting of the Mass for the Dead. Here it is a setting of passages from the German Bible written by Brahms as a memorial to his mother. It consists of seven movements:—

1. 'Blessed are they that mourn.'
2. 'Behold all flesh is as the grass.' This has the character of a massive Funeral March. The middle part is an outburst of joyful anticipation.
3. 'Lord, make me to know the measure of my days.' The first part of this is a Baritone Solo.
4. 'How lovely is Thy dwelling place.'
5. 'Ye now are sorrowful; howbeit ye shall again behold Me.' This movement, a delicate, ethereal Soprano Solo, was written after the rest of the Requiem had already had its first performance.
6. 'Here on earth we have no continuing place.' This is a dramatic movement, divided between the Baritone Soloist and the Chorus.
7. 'Blessed are the dead which die in the Lord.' Brahms follows tradition in closing his Requiem with a subdued, serene movement.

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

Mr. C. LEWIS HIND: 'Six Great Artists and What They Stand For—Constable'

To conclude his series, Mr. Lewis Hind has chosen one of the best-loved of all English painters. John Constable (1776-1837) has left behind him the finest pictures of English landscapes that have ever been painted, and in particular his pictures of the Suffolk country that was his home (he was born at East Bergholt and educated at Dedham Grammar School) have never been surpassed for complete comprehension of a typically English countryside.

- 7.30 app. Musical Interlude
- 7.35 Market Prices for Farmers
- 7.40 app. Dr. STORR BEST: 'Educational Development in America.' *S.B. from Sheffield*

**D**R. STORR BEST, who is Education Officer to the City of Sheffield, has recently returned from a tour of the United States, and will have much of interest to say about the latest educational developments there. The Americans, with their vast and heterogeneous population, including a large proportion of immigrants speaking practically no English, have, of course, a peculiarly

difficult set of problems to face, but they are attacking them with great courage and resource, and in every department of education they have many hints to give that we in this country should be glad to take.

### 8.0 NATIONAL CONCERT (see Special Programme on following page)

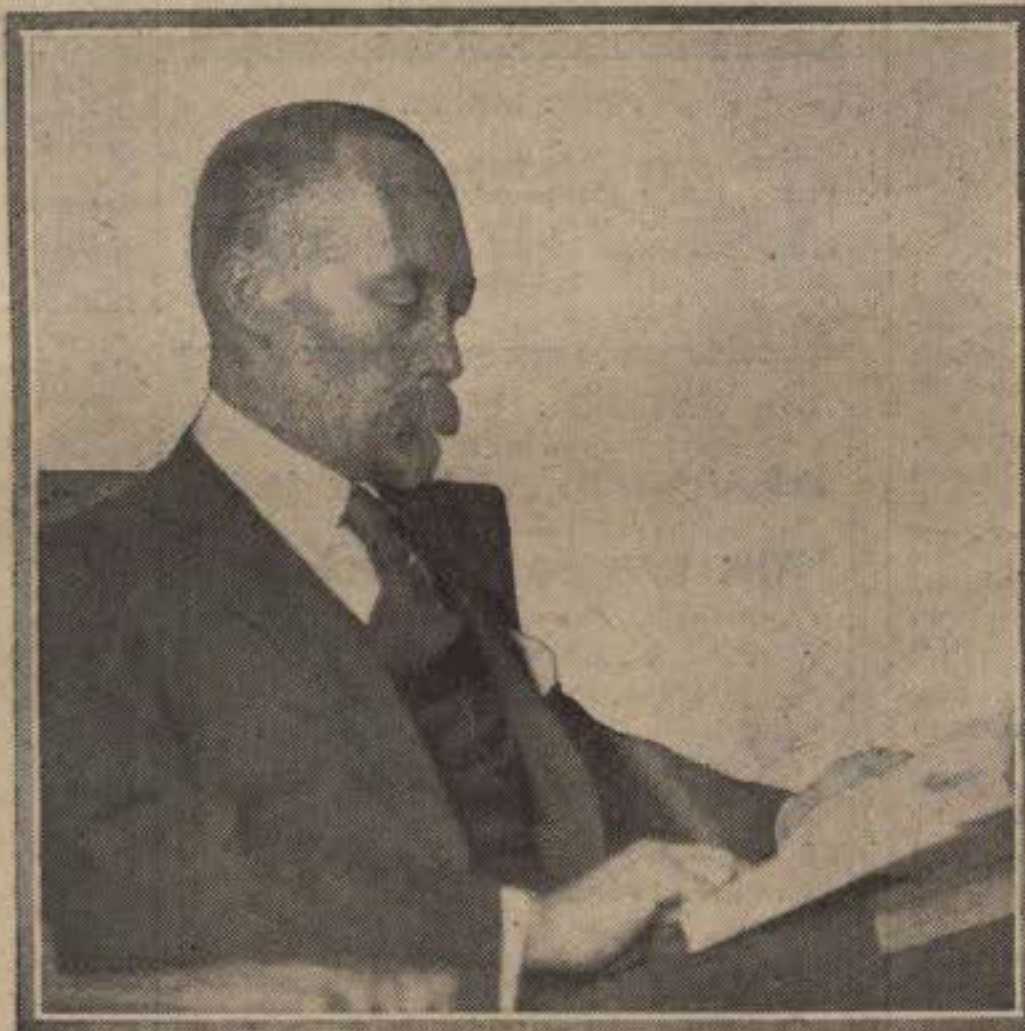
9.0 From the Studio  
Mr. H. S. EDE, of the National Gallery, reading a passage from Malory's 'Morte d'Arthur'

### 9.15 NATIONAL CONCERT (Continued)

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

10.15 Mr. F. A. MITCHELL-HEDGES: Labaantum: The Great Maya City (Continued)

**M**R. MITCHELL-HEDGES specializes in travelling in parts of the world where



Mr. C. LEWIS HIND.

the well-known writer and connoisseur, concludes his series of Talks on 'Six Great Artists and What They Stand For' to-night, when he will deal with Constable, the English landscape painter. [London, 7.10.]

adventure and the unexpected are to be found. In his recent journeys in Central America his discoveries took the form, not of giant fighting fish nor of head-hunting savages, but of many hitherto unsuspected relics of the great Maya civilization that once ruled where now the people live in almost primitive barbarism.

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

## 5XX DAVENTRY. 1,600 M.

- 10.30 B.M. TIME SIGNAL, WEATHER FORECAST
- 11.0-1.0 THE DAVENTRY QUARTET and OLIVE DAVIES (Contralto), TOM SHERLOCK (Baritone), FLORENCE ROUSE (Pianoforte)
- 1.0-2.0—*S.B. from London*
- 2.30 *S.B. from London*
- 7.40 Dr. STORR BEST: 'Educational Development in America.' *S.B. from Sheffield*
- 8.0 *S.B. from London*
- 10.10 Shipping Forecast
- 10.15-12.0 *S.B. from London*

## 5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL
- 4.45 NICOLINA TWIGG, 'At Home—(4) Wangen—'Ea' Circa B.C. 3500.' MARGARET EDNEY (Contralto)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Princes Café
- 7.0 *S.B. from London*
- 7.40 M. RENÉ THIBAUT: French Talk and Reading
- 8.0 NATIONAL CONCERT  
*S.B. from London*
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-12.0 *S.B. from London*

## 6BM BOURNEMOUTH. 326.1M.

11.30-12.0 THE STUDIO TRIO: REGINALD S. MQUAT (Violin); THOMAS E. ILLINGWORTH (Cello); CHARLES LEBSON (Pianoforte)

Suite, 'Woodland Sketches' *MacDowell*  
Four Miniature Ballet Dances *Ansell*  
Suite, 'As You Like It' *Quilter*

**E**DWARD MACDOWELL (1861-1908) was the first American to achieve high distinction as a composer. His mother was an American woman of English ancestry, and his father was of Irish-Scottish descent.

Many of his pieces were the fruits of his love for the countryside. His imagination responded quickly to the legends and folk-lore of Germany (where he spent several years) and to the open-air beauties of forest and plain in his native country.

3.0 BROADCAST TO SCHOOLS: Mr. C. H. B. QUENNEL, 'Everyday Life in Wessex in Ancient Times—(13) A Review of the Course'

- 3.45 Afternoon Topics
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square  
March, 'Jollity' ..... *Gangibberger*  
Waltz, 'Lullaby' ..... *Goffin*  
Fox-trot, 'Fountain' ..... *Délibes*  
Selection from 'Faust' ..... *Gounod*  
Entr'acte, 'From a Russian Village' *Marsden*  
Fox-trot, 'Sunny' ..... *Kern*  
Fantasia, 'Classica' ..... *Ewing*  
Fox-trot, 'Follow the Rainbow' ..... *Wheller*  
Entr'acte, 'Dance of the Nymphs' ..... *Birch*  
One-step, 'Silver Rose' ..... *Meyer*
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.15 For Farmers: Mr. A. W. GRIMES, 'Poultry Incubation'
- 7.0 *S.B. from London*
- 7.40 Mr. GEORGE DANCE, 'Gardening'
- 8.0-12.0 *S.B. from London (10.10 Local News)*

(Continued on page 637.)

# NATIONAL CONCERT PROGRAMME (December 16)

## PROGRAMME NOTES.

### THE CONDUCTOR.

**HERR GUSTAV BRECHER**, is known in Germany as Conductor, Composer, and Author. At twenty-one he was director of the Royal Opera in Vienna. Thence he went as Conductor to Hamburg, and afterwards to Cologne and Frankfurt. He is now Chief Conductor and Director of Music at the Leipzig Opera.

His compositions include a Symphonic Poem based on Ibsen's *Rosmersholm*, a 'Social Symphony,' *From Our Time*, and some Chamber works. His biography of Strauss is a standard work, and he has written another notable book, *On Translations of Operas*.

### PART I.

#### OVERTURE TO 'RIENZI'

**I**N 1837 Wagner, then a young man of twenty-four, read a German translation of Bulwer Lytton's *Rienzi*, and determined to push ahead at once with an idea that he had had in mind for some time—that of writing an Opera on the subject of Rienzi, the Roman hero. With characteristic boldness and lofty imagination he conceived a work on a grandiose scale. He was at this time feeling out of sympathy with modern life, in which he saw much that was weak and, as he felt, socially harmful. The 'picture of a great historical and political event,' as he called the book, inspired him.

He had no other wish, at that time, than to outdo Grand Opera on its own ground—a very different aim from that he pursued for the greater part of his career; but he had not yet found his artistic mission in life.

The Overture opens with a few bars of Introduction; then we hear, very softly, a well shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the Full Orchestra.

After a time, the music comes to a period, and makes a fresh start (*quick and energetic*); the Wind instruments have loud repeated chords, the Cellos and Double-basses do rapid downhill scales.

Soon after comes a very striking passage, in which the Brass alone thunder out the *Call to Arms* from the opera.

Then comes the *Rienzi's Prayer* Tune again (but quicker this time than before), and after that the *Call to Arms* again, and then a *stirring march-like tune*, at first in Strings and Woodwind softly, but soon afterwards by all the instruments of the Orchestra, as loudly as they can do it.

Out of these tunes the Overture is constructed.

#### PRELUDE TO 'LOHENGRIN.'

**W**AGNER'S early Opera, *Lohengrin*, and his last great work, *Parsifal*, are both founded on legends of the Grail, the sacred relic of the Holy Eucharist.

Lohengrin is a Knight of the Grail who comes to the help of an earthly kingdom, and, more particularly, of a royal maiden. Wagner regarded this legend as symbolical of universal spiritual truths.

The Short Prelude to the Opera is intended as a preparation for what follows, suggesting the idea of the Grail.

It opens with sustained, ethereal chords in Strings and Flutes. Then the chief *motif* of the Opera, that of the Grail, is played very softly, at a very high pitch, by Violins. The Prelude is chiefly founded on this Grail *motif*.

#### OVERTURE TO 'THE FLYING DUTCHMAN.'

**W**HEN Wagner was about twenty-six he visited London on his way from Riga to Paris. He had a very rough voyage from Riga to London.

The next year he started work on his Opera *The Flying Dutchman*, and the Overture to this work, which has been described as the finest storm music in existence, owes a good deal of its vividness to Wagner's stormy voyage of the year before.

The story of the Dutchman is more or less traditional: it can be traced back to at least the sixteenth century. A Dutch sailor swears he will sail round the Cape, in the teeth of gales, even though he should sail till Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his fate. After many years, he finds



FRIDA LEIDER,

the leading operatic soprano at the State Opera, Berlin, and a famous interpreter of classical and Wagnerian rôles, who is singing in the National Concert at the Royal Albert Hall to-night.

## NATIONAL CONCERT

(Fifth of the Series)

Relayed from the Royal Albert Hall.

### THE NATIONAL ORCHESTRA

of 150 Players, conducted by  
GUSTAV BRECHER  
Singer, FRIDA LEIDER

### WAGNER CONCERT

8.0

#### PART I.

Overture, 'Rienzi'  
Prelude, 'Lohengrin'  
Overture, 'The Flying Dutchman'  
Prelude and Liebestod (Tristan and Isolda)  
Isolda—FRIDA LEIDER

9.0 Interval

#### PART II.

Siegfried's Funeral March from 'The Twilight of the Gods'  
Closing Scene from 'The Twilight of the Gods.'  
Brünnhilde—FRIDA LEIDER  
Overture to 'The Mastersingers'

such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him: the spell is broken by her renunciation, and they find rest together.

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

PRELUDE AND ISOLDA'S DEATH, FROM 'TRISTAN AND ISOLDA.'

**T**RISTAN, a Cornish knight of royal birth, has fought successfully in Ireland on behalf of his uncle, King Mark of Cornwall. He is bringing Isolda, an Irish princess, as an unwilling bride

for the King. As their ship approaches the Cornish shore, Tristan and Isolda, formerly enemies, discover an unchangeable, transcendent love for one another, which is epitomized in the *Prelude*.

The scene which follows is the last in the Music Drama. Tristan has been wounded by one of King Mark's knights, and lies dying in his castle in Brittany. He longs to see Isolda once again. When at last she comes, he is delirious and leaps from his couch, dying in her arms. Isolda sings her Death Song over his body, and in a transport of passionate love falls lifeless.

### PART II.

#### SIEGFRIED'S FUNERAL MARCH.

**T**HIS is one of the most thrilling passages in all Wagner's works. Siegfried has fallen, treacherously killed by an enemy. His body is borne away on a bier, and in this impressive piece of funeral music themes from the earlier part of *The Twilight of the Gods* are recalled, as well as motifs from the other dramas of *The Ring* cycle. The whole of the great universal tragedy seems to be summed up in this sombre, powerful music.

CLOSING SCENE FROM 'THE TWILIGHT OF THE GODS.'

**R**UIN has fallen. Siegfried is dead. So is his rival, Gunther. Brünnhilde, daughter of the Gods, stands in the centre of the stage absorbed in the contemplation of the body of Siegfried. She orders that mighty logs be piled upon the Rhine's banks, and that her horse be brought—Grane, the Valkyrie steed upon which she has been wont to carry to Valhalla the bodies of heroes killed in battle.

The pyre is raised; women decorate it with coverings and flowers. Brünnhilde declaims Siegfried's virtues, and deplors his spurning of her, into which he had been betrayed by the guile of his enemies. She sings of the eternal purpose she sees beneath these dark events. She draws from Siegfried's finger the Ring, made from the Rhine Gold, which has brought upon them all the curse. She puts it upon her own finger, and turns to the pyre upon which Siegfried's body now lies. She takes a torch from one of the men-at-arms and casts it upon the pile, which flares up. Then she mounts her steed and with the cry, 'Siegfried, Siegfried, Brünnhilde greets thee in bliss,' leaps into the flames.

The flames burst forth, the onlookers shrink back in terror. The hall is alight. All is destroyed. The Rhine overflows. The Rhine-maidens appear in the wave. They regain the Ring. The Rhine sinks back into its bed. In the glowing sky is seen Valhalla, the abode of the Gods—also in flames. The Gods themselves perish and the curtain falls.

#### OVERTURE TO 'THE MASTERSINGERS.'

**N**O such other joyous work as *The Mastersingers of Nuremberg* ever came from Wagner's pen—nothing else so humorous yet so tender, and so free from any taint of the morbid, and nothing else, perhaps, so free of Wagnerian redundancies and *longeurs*. The pedantry and the pagantry of the Musicians' Guild of mediæval Nuremberg, the nobility of mind of its leader, the ardour of the young aristocrat in love, gracious, youthful maidenhood, loving in return, and, as foil, the comical ineptitude of the elderly, amorous villain of the piece—all these are compounded into a score that is full of the spirit of Spring, warming and ripening into the mature glory of full summer.

And every element in this intoxicating compound enters into the Overture—which, perhaps, more than any such preparatory piece ever written, summarises the musical, poetic and emotional content of the play to follow.

The dignified theme of the Mastersingers opens the Overture, and here, as elsewhere, we can hardly fail to note in how wonderful a way from a tiny seedling of musical *motif* there emerges and expands and spreads forward over the ground a long trailing plant of continuous melody.

Other important tunes from the Opera follow, and at the great climax three themes (*Prize Song, Procession, and Mastersingers*) are heard simultaneously in combination.



# PROGRAMMES FOR THURSDAY (December 16)

(Continued from page 635.)

## 5WA CARDIFF. 353 M.

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

**3.0** A LIGHT ORCHESTRAL CONCERT  
THE STATION ORCHESTRA, conducted by WABWICK BRAITHWAITE  
Overture, 'Private Ortheris' ..... Ansell  
Suite, 'Rustic Revels' ..... Fletcher  
CLIFFORD BROWNE (Baritone)  
The Gay Highway ..... Drummond  
Toreador's Song ..... Bizet  
Jarge ..... Barnaby and Robinson  
ORCHESTRA  
Selection from 'My Lady Molly' ..... Jones  
CLIFFORD BROWNE  
Zummerzetshire ..... Ernest Newton  
It's a Beautiful Day ..... Sterndale Bennett  
The Floral Dance ..... K. Moss  
ORCHESTRA  
Suite, 'In the Camp of the Ancient Britons' ..... Ketelbey  
CLIFFORD BROWNE  
The Fighting Chance Frank Lambert  
To Anthea ..... Hatton  
The Open Road .... Victor Ambrose  
ORCHESTRA  
Waltz, 'Reincarnation' .... Joyce  
March, 'Crown of India' .... Elgar

**4.45** Mr. C. M. HAINES, 'Playwrights Past and Present—(10) Eugene O'Neill'

SOME plays must be seen to be enjoyed, but Eugene O'Neill's can safely be added to the library list. His characters are for the most part American, but their troubles and misunderstandings are not local or national, but arise from the stress and strain of the clash of temperaments.

**5.0** THE CHILDREN'S HOUR

**5.30** BRAHMS' 'REQUIEM,' from Canterbury Cathedral. London Programme relayed from Daventry

**7.0** S.B. from London

**7.40** Mr. A. R. BENNETT, 'John Masefield—His Sea Poems'

MANY poets, in many moods, have written of the sea, but John Masefield is one of the few who really know it. It was his poems of the sea that first made his reputation. His first book, published in 1902, was 'Salt-Water Ballads,' and his other books of poems and ballads have contained much of the sea and ships, whilst 'Dauber' remains unique in English poetry as a revelation of the life of the seaman in a wind-jammer, rounding the Horn in June, as seen, by a sensitive artist, from within.

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15-12.0** S.B. from London

## 2ZY MANCHESTER. 384.6 M.

**11.30-12.30** Morning Music by THE STATION QUARTET

Selection, 'Mefistofele' ..... Boito  
Entr'acte, 'Autumn Twilight' ..... Marsac  
Sérénade Sarcastique ..... Forterre  
Ballet, 'Louis XIV.' ..... Pouget  
Petite Suite ..... Bizet  
Selection, 'I Pagliacci' ..... Leoncavallo

**4.30** AFTERNOON TOPICS; The Rev. LEONARD J. HINES, 'Ancient Christmas Customs'

**4.45** J. MEADOWS (Auto-Piano Recital)

**5.0** THE CHILDREN'S HOUR; Opening Chorus. Violin Solos by Auntie Koem; Some Traditional

Songs Sung and Explained by Uncle Harry. A Special Story by Auntie Hylda; Uncle Eric will croon you to sleep!

**5.30** BRAHMS' 'REQUIEM' from Canterbury Cathedral. London Programme relayed from Daventry

**7.0** S.B. from London

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

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15** S.B. from London

**10.30** TOM CLARE (Entertainer at the Piano). Originator of 'Cohen at the Telephone'

**10.45-12.0** S.B. from London

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

**5.0** Afternoon Topics

**5.15** THE CHILDREN'S HOUR: Mr. G. BRAMWELL EVANS, 'Animal Life—(4) How Animals Use their Feet'

**6.0** Light Music

**6.15** For Scouts: Choir of the Springfield Mills Troop, Farsley

**6.30** Light Music

**7.0** S.B. from London

**7.40** Mr. HIRAM P. BAILEY, 'Into the Pyrenees from Biarritz by Car'

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15-12.0** S.B. from London

## 6LV LIVERPOOL. 297 M.

**4.0** HAROLD GEE and his ORCHESTRA from the Trocadero Cinema

**5.0** A Topical Talk

**5.15** THE CHILDREN'S HOUR

**6.0** HAROLD GEE and his ORCHESTRA from the Trocadero Cinema

**6.20** Liverpool Union of Girls' Clubs Monthly Talk

**6.30** Light Music from the RIALTO THEATRE, relayed from London

**7.0** S.B. from London

**7.40** Señor A. M. DUARTE, Weekly Spanish Talk

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15-12.0** S.B. from London



Dell and Wainwright

### A GLIMPSE OF THE PYRENEES.

This photograph gives a striking impression of the wonderful mountain country that Mr. Hiram P. Bailey will describe to Leeds and Bradford listeners in his Talk at 7.40 this evening.

## 6KH HULL. 288.5 M.

**11.30-12.30** Gramophone Records

**4.0** AFTERNOON TOPICS: The Rev. J. C. G. CUMMING, 'Nature Talks' (1)

**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** For Scouts: District Rover Month, 'The Constitution of the British Commonwealth,' (3), by Mr. A. W. STEPHENSON

**6.35** Light Music from the RIALTO THEATRE, relayed from London

**7.0** S.B. from London

**7.40** Dr. STORR BEST, 'Educational Development in America.' S.B. from Sheffield

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15-12.0** S.B. from London

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

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

## 5NG NOTTINGHAM. 275.2 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** Light Music from the RIALTO THEATRE, relayed from London

**7.0** S.B. from London

**7.40** Mr. A. H. WHIPPLE and Prof. H. A. S. WORTLEY, 'Discussion Talks on Education'

**8.0** NATIONAL CONCERT  
S.B. from London

**10.0** WEATHER FORECAST, NEWS; Local News

**10.15-12.0** S.B. from London

## 5PY PLYMOUTH. 400 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, 'Sarah Siddons—A Portrait'

# PROGRAMMES FOR THURSDAY (December 16)

**4.15** TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK  
**5.30** BRAHMS' REQUIEM from CANTERBURY CATHEDRAL. London Programme relayed from Daventry  
**7.0** S.B. from London  
**7.40** Capt. F. McDERMOTT, 'Eight Hundred Miles Up the Irawaddy—The Burma Ruby Mines'  
**8.0** NATIONAL CONCERT  
*S.B. from London*  
**10.0** WEATHER FORECAST, NEWS; Local News  
**10.15-12.0** S.B. from London

## 6FL SHEFFIELD. 272.7 M.

**4.0** Afternoon Topics  
**4.15** ORGAN, relayed from the Albert Hall  
**4.45** THE CHILDREN'S HOUR: A Competition  
**5.30** BRAHMS' REQUIEM from CANTERBURY CATHEDRAL. London Programme relayed from Daventry  
**7.0** S.B. from London  
**7.40** Dr. STORE BEST, 'Educational Development in America'  
**8.0** NATIONAL CONCERT  
*S.B. from London*  
**10.0** WEATHER FORECAST, NEWS; Local News  
**10.15-12.0** S.B. from London

## 6ST STOKE. 288.5 M.

**12.0-1.0** THE STATION QUARTET  
 Selection from 'Masaniello' ..... *Auber*  
 The Three Graces ..... *F. Lehár*  
 The Never Never Land ..... *E. Austin*  
 Cleopatra ..... *Oscar Straus*  
 Selection from 'The Jewess' ..... *F. Halévy*  
**4.0** THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'  
**5.0** AFTERNOON TOPICS: BRIAN MAYSON, 'Notorious Pirates, Brigands and Highwaymen of Bygone Days'  
**5.15** THE CHILDREN'S HOUR  
**6.0** Light Music  
**6.30** Light Music from the RIALTO THEATRE, relayed from London  
**7.0** S.B. from London  
**7.40** Mr. A. J. BARKER, Football Talk, 'Football from Various View Points'  
**8.0** NATIONAL CONCERT  
*S.B. from London*  
**10.0** WEATHER FORECAST, NEWS; Local News  
**10.15-12.0** S.B. from London

## 5SX SWANSEA. 288.5 M.

**11.30-12.30** Gramophone Records  
**4.0** AFTERNOON CONCERT: THE 'EDGAR WILLIAMS' TRIO. J. A. McLAREN—Entertainer at the Piano  
**5.15** THE CHILDREN'S HOUR: Birthdays and Letters  
**5.30** BRAHMS' REQUIEM from CANTERBURY CATHEDRAL. London Programme relayed from Daventry  
**7.0** S.B. from London  
**7.40** S.B. from Cardiff  
**8.0** NATIONAL CONCERT  
*S.B. from London*  
**10.0** WEATHER FORECAST, NEWS; Local News  
**10.15-12.0** S.B. from London

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**  
**4.0**—Rev. W. B. Hout: 'The Beanté Sisters—(1) Charlotte.'  
**4.15**—Music from Coxon's New Gallery Restaurant. **5.15**—Children's Hour. **6.0**—Lillian Rowell (Contralto): Oh, That It Were So (Frank Bridge); The Wayfarer's Night Song (Martin); Gretna Green (Oliver). **6.10**—Isobel Fullarton-James (Pianoforte): Sonata Quasi Fantasia in E Flat Major (Beethoven). **6.20**—George Tindle (Bass-Baritone): Pogner's Address (The Mastersingers) (Wagner); The Lime Tree (Schubert). **6.30**—Lillian Rowell: Fifiella (Tchaikovsky); Love's Garden (Chaminade). **6.40**—Isobel Fullarton-James: The Island Spell

(Ireland); Prelude in G Minor (Bachmaninov). **6.50**—George Tindle: Long Ago in Alcals (Messenger); Harlequin (Sanderson); The Showman (James). **7.0**—S.B. from London. **7.40**—Mr. Thomas Carter: 'Switch on the Light.' **8.0-12.0**—S.B. from London.

**5SC GLASGOW. 405.4 M.**  
**3.20**—Broadcast to Schools: A. Parry Gunn and Company—Christmas Scene from 'Pickwick Papers.' **3.45**—Musical Items to Schools: Overture, 'Semiramide' (Rossini). **4.0**—Wireless Quartet, Jenny Findlay (Contralto). **5.0**—Afternoon Topics: Miss Dunnett, 'Christmas Cookery.' **5.15**—Children's Hour: Uncle Phil's Stamp Talk. Counterpane Corner. **6.0**—Weather Forecast for Farmers. **6.3**—S.B. from London. **6.15**—Grosvenor Picture House Orchestra, relayed from the Grosvenor Picture House. **7.0**—S.B. from London. **7.35**—Market Prices for Farmers. S.B. from Edinburgh. **7.40**—Dr. Store Best: 'Educational Development in America.' S.B. from Sheffield. **8.0**—S.B. from London. **10.0**—News. **10.15**—Beethoven Anniversary. John Petrie Dunn (Solo Pianoforte): Thirty-Three Variations on a Theme of Diabelli, Op. 120. **10.45-12.0**—Dance Music. S.B. from London.

**2BD ABERDEEN. 500 M.**  
**3.45**—Afternoon Topics. **4.0**—Radio Dance Quartet, directed by Alex Madisky. Dance Music. **4.20**—R. Stevenson Halley (Tenor). **4.30**—Dance Quartet: Dance Music. **4.50**—R. Stevenson Halley: Come Under My Plaidie, Oh! Are Ye Sleepin', Maggie! and Allister McAllister (Trad.). **5.0**—Dance Music. **5.15**—Children's Hour: Entertainment by the Oakbank Boys. **6.0**—Girls' Guildry News Bulletin. **6.15**—Boys' Brigade Bulletin: Mr. A. E. Abbott, 'The Boys' Brigade in South Africa.' **6.30**—Steadman's Symphony Orchestra, relayed from the Electric Theatre. **7.0**—S.B. from London. **7.35**—Market Prices for Farmers. S.B. from Edinburgh. **7.40**—Mr. Peter Craigmyle: Football Topics. **8.0-12.0**—S.B. from London.

**2BE BELFAST. 505.1 M.**  
**2.30**—Broadcast to Schools. London Programme, relayed from Daventry. **4.0**—Harp Ensemble. **4.25**—John Donnan (Tenor). **4.34**—Station Dance Band. **4.45**—Afternoon Topics: M. Arthur de Meuleneester, 'Music of the Nations—(5) Germany.' **5.0**—Children's Hour: 'More About Indian Boys and Girls,' told by Annyveez; Songs by Aunt Marjorie. **5.30**—Brahms' Requiem from Canterbury Cathedral. S.B. from London. **7.0**—S.B. from London. **7.40**—Prof. Dudd: 'Hobbies—(5) Collecting.' **8.0-12.0**—S.B. from London.

B.B.C. STATION ADDRESSES		
Main		
Addresses.		Telephone No.
<b>ABERDEEN.</b>		
15, Belmont Street		2296
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282, Broad Street		Midland 3761
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72, Holdenhurst Road		3460-1
<b>CARDIFF.</b>		
39, Park Place		2514-5
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Oxford Buildings, Oxford Street, Swansea		3107
Power:—'5XX'—25 K.W.; London—3 K.W.; Main—1½ K.W.; Relay—200 Watts.		

# Wednesday's Northern Programmes.

(Continued from page 634.)

## 5NO NEWCASTLE. 312.5 M.

**3.0-3.30**—Broadcast to Schools: Prof. J. L. Morison, 'Historical Geography—Opening Up a Continent: North America.' **4.0**—Afternoon Topics. **4.15**—Music from Fenwick's Terrace Tea Rooms. **5.15**—Children's Hour. **6.0**—S.B. from London. **6.35**—For Farmers: Prof. D. A. Gilchrist, 'Seasonable Notes.' **6.50**—Royal Horticultural Society's Bulletin. **7.0**—News. **7.10**—S.B. from Plymouth. **7.25**—Station Orchestra, conducted by Edward Clark: Selection, 'Hänsel and Gretel' (Humperdinck). **7.40**—May Huxley (Soprano) and Orchestra: 'Recit. and Aria, 'E Strano' and 'Ah Fors e Lui' (La Traviata) (Verdi). **7.50**—Orchestra: Suite, 'Mozartiana,' Op. 61 (Tchaikovsky). **8.5**—May Huxley: Away on the Hill, A Little Winding Road, and Water Meadows (Landon Ronald). **8.15**—Orchestra: Waltz, 'Artist's Life' (Johann Strauss); March (The Bartered Bride) (Smetana). **8.22**—'Parsifal,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham (see London Programme.) **9.6**—S.B. from London. **10.0**—News. **10.15**—Station Orchestra: Overture, 'A Bivouac in Granada' (Kreutzer). **10.25**—Helena Cecile (Entertainer at the Piano): In Selections from her Repertoire. **10.35**—Orchestra: Overture, 'Das Glockchen des Eremiten' (The Hermit's Bells) (Maillart). **10.40**—Helena Cecile: In Further Selections. **10.50-11.0**—Orchestra: Overture, 'Der Waffenschmied' (The Armourer) (Lortzing).

## 5SC GLASGOW. 405.4 M.

**3.20**—Broadcast to Schools: M. Albert le Grip: French, 'Noël à la Campagne.' **3.32**—Prof. R. S. Rait: 'Christmas in Days of Old.' **3.45**—Musical Item to Schools: Movements from Italian Symphony (Mendelssohn). **4.0**—Special Programme by The Arts League of Service, Eleanor Elder. **5.0**—Afternoon Topics: Prof. Ernesto Grillo, Italian Literature—'Boccaccio and the Art of Story Telling.' **5.15**—Children's Hour: Cousin Maryone, 'More Home-Made Sweets—Fondants.' **6.0**—Weather Forecast for Farmers. **6.3**—S.B. from London. **6.50**—Prose Reading. **7.0**—News. **7.10**—S.B. from Plymouth. **7.25**—S.B. from London. **8.0**—'Landing the Shark,' by Vivian Tidmarsh. Presented by R. E. Jeffrey. Played by The London Radio Repertory Players. Characters: Gerald Graystone (A Bucket-Shop Keeper), Henry Oscar; Mary South (His Typist), Barbara Couper; Thomas Bevan (A Detective), Reginald Duce. **8.22**—'Parsifal,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme.) **9.6**—Song Recital. Robert Watson: Allah (Chadwick); Where Be You Going? (Roger Quilter); Lorraine, Lorraine, Lorraine (Capel); When the King Went Forth to War (Koenemann). **9.18**—S.B. from London. **10.0**—News. **10.15-11.0**—Station Symphony Orchestra, conducted by Herbert A. Carruthers: Phantasy, 'The Selfish Giant' (Eric Coates). Robert Watson (Baritone) and Orchestra: Non Piu Andrai (Figaro); Qui Sdegno (The Magic Flute) and Fin Ch'and'al Vino (Don Giovanni) (Mozart). Orchestra: Intermezzo Suite Dansante (Rosse); Overture, 'Preciosa' (Weber).

## 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: Auntie Gladys, 'Johnny Goes to a Show.' **6.0**—Alex Fryer's Orchestra. S.B. from London. **6.30**—Steadman's Symphony Orchestra, relayed from the Electric Theatre. **7.0**—News. **7.10**—S.B. from Plymouth. **7.25**—S.B. from London. **8.22**—'Parsifal,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme.) **9.6**—Reginald Whitehead (Bass): Song Recital. **9.30**—S.B. from London. **10.0**—News. **10.15**—'What is it?' The tenth of a Series of Thumbnail Sketches. Listeners are invited to say what they think is occurring in the Studio. (Full particulars will be announced before and after the sketch.) **10.25-11.0** app.—Station Orchestra, conducted by Paul Askew: My Motter (The Arcadians) (Monckton and Talbot); Miriam Wood (Dramatic Soprano): Waltz Song (Tom Jones) (German); Under the Deodar (A Country Girl) (Monckton); Love is Meant to Make Us Glad (Merrie England) (German). Orchestra: Selection, 'A Little Dutch Girl' (Kalman). Miriam Wood: The Pipes of Pan (The Arcadians) (Monckton and Talbot); The Sérénade (The Student Prince) (Bomberg); The Amorous Goldfish (The Geisha) (Jones). Orchestra: Selection, 'Mr. Manhattan' (Talbot).

## 2BE BELFAST. 505.1 M.

**3.0**—Broadcast to Schools: London Programme relayed from Daventry. **4.0**—Scottish Music—Station Orchestra: Overture and Three Dances, 'The Little Minister' (MacKenzie). **4.15**—'Scotch' Symphony (Last Two Movements) (Mendelssohn). **4.36**—Vocal Interlude—May Latimer (Contralto): To the Forest (Tchaikovsky); To Daisies (R. Quilter); The Wayfarer's Night Song (Easthope Martin); Scagull of the Land-under-Waves (M. Kennedy-Fraser). **4.48**—Descriptive—Orchestra: Scenes from a Forgotten City (Farman, arr. Eric Marso); The King's Jester; The Captive Princess; To a Departed Hero; The King's Home-coming. **5.0**—Afternoon Topics: William J. Cairns, 'Amateur Theatricals.' **5.15**—Children's Hour: Another Favourite Fairy Tale and Songs by Uncle Scott. **6.0**—S.B. from London. **7.0**—News. **7.10**—S.B. from Plymouth. **7.25**—Kenneth Ellis (Bass): Break, Break, Break (Easthope Martin); Full Fathom Five (Martin Shaw); Boys (Jacobson); Earl Bristol's Farewell (Becket William); Reginald Dobson (Violoncello): Sonata in G Major (Marcello). Kenneth Ellis: The Sweeper (D. Henry); A Law Suit (D. M. Stewart); The Monkey's Carol (Stanford). Norah Cymbale (Pianoforte): Des Abends; Aufschwung; Warum? and Grillen (from 'Fantasiestücke,' Op. 12) (Schumann). Kenneth Ellis: Self Banished (Dr. Blow); Young Dietrich (Henschel); Hedg'n' and Ditchin' (Easthope Martin). **8.22**—'Parsifal,' Act II, Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme.) **9.6-11.0**—S.B. from London.

# PROGRAMMES FOR FRIDAY (December 17)

**2LO LONDON. 361.4 M.**

**1.0-2.0** Lunch-Time Music from the Hotel Metropolitan

**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.

Twelfth and Last Concert of Fourth Series

THE CHELSEA SINGERS:

WINIFRED WHELEN; SYBILLA MARSHALL; VIOLA DORE; BRUCE FLEGG; WINTER COPPIN

JESSIE HALL (Solo Pianoforte)

Part I. ELIZABETHAN MUSIC

Glees ..... *Festa, 1541*  
Sigh No More, Ladies; Down in a Flow'ry Vale  
Ballet, 'Now is the Month of Maying' ..... *Morley, 1595*

HERE are three examples of the delicately-woven choralism of three hundred years ago. The first is a setting of words that have become very familiar, their warning burden being 'Men were deceivers ever.'

One of the most popular of all Madrigals is *Festa's Down in a Flow'ry Vale*. It is also one of the oldest that most people are likely, nowadays, to hear. Its Composer belonged to the Papal Choir, and was one of the leading men who gave the real start to the great unaccompanied choral music of the sixteenth century.

Thomas Morley was a contemporary and possibly a friend of Shakespeare, who set to music some of the Poet's songs. The piece now sung is called a Ballet. This was a lighter kind of Madrigal, with a care-free 'Fa-la-la' refrain. 'Now is the month of Maying,' it runs, 'When merry lads are playing, each with his bonny lass.'

Selection of Virginal and Harpsichord Pieces  
Elizabethan Pastoral, 'Phœbe'

Upon My Lap My Sovereign Sits *Peerson, 1620*  
Glee, 'How Merrily We Live' ..... *Michael Este*  
Ballet, 'Whilst Youthful Steps' ..... *Weekes, 1598*

The second part will include miscellaneous items, the titles of which will be given out by the Announcer.

**4.45** AFTERNOON CONCERT

EELIN O'NEILL (Soprano)

IVY PARKIN (Pianoforte)

EELIN O'NEILL

El Majo Discreto ..... *Granados*

Madre, la mia Madre ..... *Vives*

Ma Poupée Chérie ..... *de Severac*

Chant de Noël ..... *de Severac*

IVY PARKIN

Passacaglia ..... *Roncalli*

Reverie ..... *Strauss*

Aufschwung ..... *Schumann*

EELIN O'NEILL

In the Silver Moonbeams ..... *Cyril Scott*

Gipsies ..... *Graham Peel*

The Holy Child ..... *Easthope Martin*

What Shall I Do? (Negro Spiritual) ..... *Guion*

**5.15** THE CHILDREN'S HOUR: Songs from 'When We Were Very Young,' by DALE SMITH; 'Winnie-the-Pooh Goes Hunting' (A. A. Milne); 'The Dormouse and the Doctor' (A. A. Milne)

**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. G. A. ATKINSON: 'Seen on the Screen'

**7.30** app. Musical Interlude

**7.40** app. 'A Day in the Life of a Police Constable'

IT is many years now since Gilbert wrote that 'The policeman's lot is not a happy one,' and, although the tender-hearted constable may feel as much reluctance now as he did then to arresting the burglar who, when he isn't burgling, 'loves to sit a-basking in the sun,' there can be no doubt that the modern policeman has a very different set of problems to face.

**8.0 PLANTATION PROGRAMME**

ETHEL FENTON (Contralto)

REGINALD WHITEHEAD (Baritone)

TOMMY HANDLEY

THE WIRELESS CHORUS and A SMALL ORCHESTRA, conducted by STANFORD ROBINSON

REGINALD WHITEHEAD and CHORUS

Dis Ole Nigger ..... *Scott Gatty*

Down by Dat Ribber ..... *Scott Gatty*

De New Year ..... *Scott Gatty*



Mr. NORMAN DAVEY

author of 'The Pilgrim of a Smile,' reads a short story entitled 'The Amusing Episode of the First Violin,' in the London Studio at 9.30

ETHEL FENTON and CHORUS

A Fat Lil Feller ..... *Sheridan Gordon*

Mummy's Lil Feller ..... *Harold Austin*

Chanson Creole ..... *de Freyne*

ETHEL FENTON and REGINALD WHITEHEAD

Hurry Up, Pompey ..... *Scott Gatty*

De Lady Moon ..... *Scott Gatty*

TOMMY HANDLEY

Coon ..... *Sterndale Bennett*

Ma Dusky Maid ..... *Vere Smith*

REGINALD WHITEHEAD and CHORUS

Belle Mahone ..... *McNaughton*

Camptown Races

**8.50** THE DAVENTRY QUARTET

Woodland Pictures ..... *MacDowell*

ETHEL FENTON (Contralto)

O Thank Me Not ..... *Mallinson*

O Little Winding Road ..... *Landon Ronald*

THE DAVENTRY QUARTET

Two Entr'actes ..... *Thomas*

**9.12** JACK HYLTON AND HIS BAND

Dance Suite ..... *Leighton Lucas*  
(First Performance)

**9.30** Mr. NORMAN DAVEY reading a Short Story: 'The Amusing Episode of the First Violin.'

MR. NORMAN DAVEY, who is the last but one in the series of Modern Humorists, which has already included such stars as 'A. P. H.,'

Captain Harry Graham, Sir Owen Seaman, Mr. Ashley Sterne, Mr. Ben Travers and 'Evoc,' is well known as the author of 'The Pilgrim of a Smile,' 'The Guinea Girl,' 'Good Hunting,' and 'The Penultimate Adventure.'

**9.45** BACH

Interpreted by CLAUD BIGGS

Toccata and Fugue in C Minor; Prelude and Fugue in A Minor

THE Toccata and Fugue fall into sections, as follows: (a) A short, quick, rushing Movement of the brilliant toccata style, but with bits of imitation—one part starting a motif and another catching up the idea.

(b) A four-voice 'woven' slow section, a sermon on a text given out in the treble of the first two bars, and afterwards taken up by the other voices.

(c) A pretty three-voice Fugue upon a rhythmic, dancing subject. After a time, a few bars reminiscent of the style of the opening Movement intervene, and then the Fugue begins again, now, however, become a double Fugue, for the old subject is given out with a new one as companion, and the two run in double harness henceforth (a good long 'henceforth' it is, too), closed finally by a few effective bars in the character of the opening Movement.

THE Fugue of the second piece is a capital example of Bach's art in keeping a piece going without a pause and without allowing the impulse or the interest to flag for an instant. There is here a rapid stream of continuously running short notes, flowing unchecked from beginning to end of the piece, and carrying us buoyantly along in the pleasantest fashion possible.

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

**10.15-11.0** CONCERT PARTY

MURRAY ASHFORD AND WILBY LUNN'S FELIXSTOWE ENTERTAINERS

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

**10.30** a.m. TIME SIGNAL, WEATHER FORECAST

**11.0** THE DAVENTRY QUARTET and DAPHNE BETTGER (Soprano) PERCY THOMPSON (Bass-Baritone)

**11.45** app. FRED. HARTLEY (Pianoforte) and HARRY BERLY (Viola)

Sonata for Viola and Piano ..... *Arnold Bax*  
Molto Moderato; Allegro energico; Molto lento

Chanson d'Ete ..... *W. Fred Hartley*  
La Precieuse ..... *Couperin-Kreiser*

**12.5** app. Morning Concert (Continued)

**12.30** ORGAN RECITAL by LEONARD H. WARNER, Relayed from St. Botolph's Church, Bishopsgate  
Fugue in E Flat, 'St. Anne' ..... *Bach*  
Song of Sunshine ..... *Hollins*  
Cantilene in F Minor ..... *A. W. Marchant*  
Marche Militaire ..... *Schubert*

**1.0-2.0** S.B. from London

**3.20** S.B. from London

**8.0** AN EVENING WITH CHRISTMAS MUSIC

S.B. from Plymouth

# PROGRAMMES FOR FRIDAY (December 17)

- 8.50 *S.B. from London*  
 10.10 Shipping Forecast  
 10.15 *S.B. from London*  
 11.0-12.0 DANCE MUSIC: JAY WHIDDEN and his MIDNIGHT FOLLIES DANCE BAND from the Hotel Metropole

## 5IT BIRMINGHAM. 491.8 M.

- 3.45 Lozells Picture House Orchestra  
 4.45 CAROL KING: 'Quaint Christmas Customs.' MAY HALL (Soprano)  
 5.15 THE CHILDREN'S HOUR: A Sunset Story (written by G. Bernard Hughes) told by JANET JOYE  
 6.0 *S.B. from London*  
 8.0 MAINLY MUSICAL COMEDY  
 THE STATION ORCHESTRA, conducted by JOSEPH LEWIS  
 Overture, 'The Arcadians' Monckton and Talbot  
 HAROLD HOWES (Baritone)  
 Star of My Soul (The Geisha) ..... Jones  
 8.15 TOM CLARE (Originator of 'Cohen at the Telephone')  
 At the Piano  
 8.30 ORCHESTRA  
 Selection, 'A Princess of Kensington' .. German  
 FLORENCE CLEETON (Soprano)  
 Letter Song (Merrie England) ..... German  
 8.50 *S.B. from London*  
 10.0 WEATHER FORECAST, NEWS; Local News  
 10.15-11.0 ORCHESTRA  
 Selection, 'The Pink Lady' ..... Caryl  
 FLORENCE CLEETON and HAROLD HOWES  
 Someday in the Land of Sometime (The Rose of Araby) ..... Morgan  
 ORCHESTRA  
 Valse, 'Miss Hook of Holland' ..... Rubens  
 FLORENCE CLEETON  
 Love's Cigarette (A Southern Maid)  
 Fraser-Simson  
 HAROLD HOWES  
 My Own Little Girl (A Country Girl) .. Monckton  
 ORCHESTRA  
 Selection, 'Havana' ..... Stuart

## 6BM BOURNEMOUTH. 326.1 M.

- 3.45 Mr. H. RISDON BENNETT, 'Beaux and Belles of Bath' (3)  
 4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY  
 March, 'The Lord Mayor' ..... Byford  
 Sérénade ..... Gounod  
 Selection, 'Carmen' ..... Bizet  
 Songs (Thy Hand in Mine ..... Besly  
 The Carol Singers ..... Sterndale Bennett  
 Londonderry Air ..... Coleman  
 Fox-trot, 'Lonesome and Sorry' ..... Conrad  
 Selection, 'Tannhäuser' ..... Wagner  
 (Eleanore ..... Coleridge-Taylor  
 Songs (Absent ..... Metcalfe  
 Medley, 'Martial Moments' ..... Winter  
 5.15 THE CHILDREN'S HOUR  
 6.0 ORCHESTRAL MUSIC, relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY  
 7.0 *S.B. from London*  
 7.40 Sir MARK HUNTER, Organizer of the Wessex University. Appeal: 'A University for Wessex'

## 8.0 OVERTURES AND BALLADS

- THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE  
 Overture, 'Marnarella' ..... Fucik  
 8.15 ESTHER COLEMAN (Contralto)  
 Old Ballads:  
 The Last Rose of Summer ..... Irish Air  
 Bonnie Wee Thing ..... George Fox  
 Home, Sweet Home ..... Bishop  
 8.25 ORCHESTRA  
 Overture, 'Mignon' ..... Thomas  
 8.35 ESTHER COLEMAN  
 New Ballads:  
 A Chinese Night ..... Orlando Morgan  
 Mary and the Kitten ..... Gordon Bryan  
 The Guest ..... Coleridge-Taylor  
 8.45 ORCHESTRA  
 Overture, 'William Tell' ..... Rossini



MR. JAY WHIDDEN,

whose Midnight Follies Dance Band, from the Hotel Metropole, London, is being relayed by Daventry to-night between 11 and 12 o'clock

- 8.55 ESTHER COLEMAN  
 I Know Where I'm Goin'  
 Traditional, arr. Herbert  
 Daddy's Sweetheart ..... L. Lehmann  
 9.0 ORCHESTRA  
 Overture to 'Shamus O'Brien' ..... Stanford  
 SHAMUS O'BRIEN is a thoroughly Irish Opera, concerned with the 1798 rebellion. Shamus is a rebel, who is arrested, but released through Father O'Flynn's influence.  
 9.12-11.0 *S.B. from London* (10.10 Local News)

## 5WA CARDIFF. 353 M.

- 3.20 BROADCAST TO SCHOOLS, London Programme, relayed from Daventry  
 4.45 Mr. LYNDON HARRIES: Humorous Recital  
 5.0 Pianoforte Recital  
 5.15 THE CHILDREN'S HOUR  
 6.0 Dr. T. H. ROBINSON: 'Daily Life in the Ancient East—The Religion'  
 6.15 *S.B. from London*  
 8.0 A HIVE OF SWEET MEMORIES  
 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
 Selection, 'Melodious Memories' ..... Finck  
 JOHN COLLINSON (Tenor)  
 Then You'll Remember Me ..... Balfe

- oft in the Stilly Night ..... arr. Clutsam  
 My Pretty Jane ..... Bishop  
 ORCHESTRA  
 Hearts and Flowers ..... Tobani  
 Gavotte (Mignon) ..... Thomas  
 JOHN COLLINSON  
 Parted ..... Tosti  
 Ye Banks and Braes ..... arr. Clutsam  
 Mary ..... Metcalfe  
 ORCHESTRA  
 Rendezvous ..... Aletter  
 Minuet in G ..... Beethoven  
 March, 'Colonel Bogey' ..... Alford

## 8.50-11.0 *S.B. from London* (10.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 Lunch-Time Music: Pianoforte Trio from the Piccadilly Picture Theatre  
 3.25 BROADCAST TO SCHOOLS: Lancashire's History in Stone and Brick: Miss B. HINDSHAW, 'Lancashire Legends: Witches of Pendle, Black Knight of Ashton, Wardley Hall, etc.'  
 3.45 TEA-TIME CONCERT  
 BLODWEN EDWARDS (Soprano)  
 Nightingale of June ..... Sanderson  
 The Unforeseen ..... Cyril Scott  
 I Love the Moon ..... Rubens  
 Down in the Forest ..... Landon Ronald  
 4.0 Music by the STATION QUARTET  
 Selection, 'L'Arlésienne' ..... Bizet  
 Réverie Georgienne ..... Salabert  
 Danse Arabe ..... Naggjar  
 Suite, 'Les Beaux Dimanches' ..... Fauchey  
 Selection, 'Baby's Opera' ..... Byng  
 5.0 Afternoon Topics  
 5.15 THE CHILDREN'S HOUR: Uncle Eric Plays to You. A Musical Medley Competition: Try to Guess the Tunes which the Sunshine Trio will play. 'It Was a Lover and His Lass'—Shakespearean Duet by Auntie Betty and Uncle Harry. Talk, 'All About Sponges,' by Auntie Vi. Good-night  
 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Annes-on-the-Sea. Musical Director, GERALD W. BRIGHT  
 7.0 *S.B. from London*  
 8.0 A BEETHOVEN CONCERT  
 In Commemoration of the Composer's Birth on December 17, 1770  
 THE STATION AUGMENTED ORCHESTRA, conducted by T. H. MORRISON  
 Overture, 'Leonora,' No. 3  
 First Movement from Sixth Symphony (The Pastoral)

WHEN Beethoven brought out his Sixth Symphony and gave it the name 'Pastoral' he was at great pains to have it understood as (in his own words) 'more expression of sensation than painting.' But for all his warning there are places in the work where you get as frank realism as in any music that has been written in the hundred odd years that have followed it. No doubt Beethoven's warning must be kept in mind for the greater part of the Symphony, while its mock storm, nightingales, and so on, can be taken for what they are worth. The FIRST MOVEMENT is headed by a phrase which may be translated as 'Pleasant sensations awakened on arrival in the country.' This is really a normal symphonic Movement in the usual First Movement form, but also it seems to answer well to its suggestive description.

- JOHN FOSTER (Baritone)  
 God's Might and Providence  
 Sacrificial Song  
 The Praise of God  
 May Song  
 Within the Grave in Darkness

# PROGRAMMES FOR FRIDAY (December 17)

**ORCHESTRA**

Allegretto from Eighth Symphony in F  
Scherzo and Finale from Fifth Symphony in C  
Minor and Major

WHEN Beethoven wrote this Symphony he had many worries, domestic and otherwise. Deafness was creeping upon him, and his health was not good. Yet the artist rises above the troubles of the man, and this music is among the gayest Beethoven ever wrote. The SECOND MOVEMENT is a delightfully graceful, care-free piece, of which the direction at its head—*Scherzando* ('playful')—is an apt description.

A 'SCHERZO' must have gaiety, but that in the Fifth Symphony has romance as well as humour. The piece falls into three Sections. I. Note the mysterious opening (a tune on 'Cellos and Double Basses). Then comes a loud Horn-call tune. With those two scraps of tune the Composer keeps our minds occupied for some time. II. 'Cellos and Double Basses open again—but very differently. Berlioz called this passage 'the gambols of an elephant.' III. Much the same as I.

Then comes a wonderful mystical passage (Strings very soft, and Kettledrum taps), then a soft Violin tune, then a working-up of the excitement, until we dash into the Finale, a bold, martial Movement. Its course is interrupted for a moment by a ghostly return of a rhythmic fragment from the Scherzo, and then the March bursts forth again, and carries the Symphony on to a triumphant end.

**JOHN FOSTER**

Isolation  
The Minstrel's Ghost  
Marmotte  
Longing

**ORCHESTRA**

Overture, 'Coriolanus'

8.50 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 DANCE MUSIC

THE DAN GODFREY RHYTHMIC ORCHESTRA  
Relayed from the RADIO REVEL

Organized by the Manchester Branch of the Wireless League and the Manchester and District Association of Radio Societies, at Belle Vue.

**6KH HULL. 288.5 M.**

11.30-12.30 Gramophone Records

3.30 BROADCAST TO SCHOOLS: The Story of Everyday Things—(5) 'Water,' by Mr. C. B. NEWTON, Hull Corporation Water Engineer

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

6.40 Country Topics: Mr. J. STRACHAN, 'Changes in Farming Practice'

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

**2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.**

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

3.30 BROADCAST TO SCHOOLS: Mr. HERBERT BARDOETT, 'Musical Appreciation—(4) The Four Movements of a Sonata'

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

5.0 AFTERNOON TOPICS: Miss M. M. HUMMERSTON, 'Modes of the Moment'

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. 297 M.**

4.0 GAILLARD and his ORCHESTRA from the Scala Cinema

5.0 AFTERNOON TOPICS: DAVID WRAY 'Some Peculiar Wills'

5.15 THE CHILDREN'S HOUR

6.0 THE STATION LIGHT ORCHESTRA, directed by FREDERICK BROWN, with JEAN MCGREGOR

A Christmas Overture ..... Coleridge-Taylor  
Suite Fantaisiste ..... Gabriel Marie

JEAN MCGREGOR  
Syncopated Songs



John Howes

Mr. Harold Howes, baritone (left), sings some popular songs from musical comedy [Birmingham 8.0 and 10.15], and Mr. John Collinson, tenor, takes part in the programme of 'Sweet Memories' from Cardiff at 8.0.

**ORCHESTRA**

Selection, 'Pas sur la Bouche' ..... Yvain  
Overture, 'Quo Vadis' ..... Scassola

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

**5NG NOTTINGHAM. 275.2 M.**

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ 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. 400 M.**

3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WEEKES, 'Musical Appreciation—The Wordless Songster'

4.0 Afternoon Topics

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

5.15 THE CHILDREN'S HOUR

6.0 TOM MAYNARD (Tenor)

6.30 S.B. from London

8.0 AN EVENING WITH CHRISTMAS MUSIC

Relayed from the Guildhall, Plymouth

RELAYED TO DAVENTRY

GEORGE EAST (Solo Violin)

THE DURSTON VOCAL QUARTET: DORIS BISSON (Soprano), MABEL DURSTON (Contralto), ARTHUR FEWINGS (Tenor), CLIFFORD WALKER (Bass)

THE SAMUEL COLERIDGE-TAYLOR CHORAL SOCIETY, conducted by DOUGLAS M. DURSTON

CHOIR, SOLI and ORGAN

Christmas Day ..... Gustav Holst  
(Choral Fantasy on Old Carols)

CHOIR (Unaccompanied) and QUARTET

How Far Is It to Bethlehem? ..... G. Shaw  
Sweet Hours of Night ..... H. C. Dixon

GEORGE EAST and DOUGLAS M. DURSTON

Sonata for Violin and Pianoforte in D Minor, Op. 28 ..... S. Coleridge-Taylor

COMMUNITY SINGING

The First Nowell ..... Traditional

CHOIR and QUARTET (Unaccompanied)

When Christ Was Born of Mary Free

C. Hubert Parry

CHOIR

Good King Wenceslas ..... arr. G. Shaw

8.50-11.0 S.B. from London (10.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

11.30-12.30 Gramophone Dance Records

4.0 Afternoon Topics

4.15 DORIS COWEN (Song Recital)

Dream in the Twilight ..... } Strauss  
Devotion ..... }  
All Souls' Day ..... }

OMAHA (in Original Studies)

The Hot-Headed Young Man  
The Ways of a Married Man

DORIS COWEN

Bird Songs:

The Blackbird's Song ..... Cyril Scott

The Wood Pigeon ..... Lehmann

I Hear a Thrush at Eve ..... Cadman

Bird's Song at Eventide ..... Eric Coates

OMAHA

Her Man

Some Hat

DORIS COWEN

Flower Group:

Lilacs ..... Rachmaninov

The Snowdrop ..... Harold Crazton

To Daisies ..... Roger Quilter

Damask Rose ..... }

5.15 THE CHILDREN'S HOUR: The Aunts and Uncles get ready for a Party

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: H. LANDON, 'Art in Everyday Life'

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

5.0 AFTERNOON TOPICS: AGNES L. ANDERTON, 'Old Pontigny'

5.15 THE CHILDREN'S HOUR

6.0 SPARKLETS CONCERT PARTY

6.30-11.0 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 'My Piano and I'—A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

8.0 S.B. from Cardiff

8.50-11.0 S.B. from London (10.10 Local News)

(Northern Programmes for Friday in summary form appear on page 646.)

# PROGRAMMES FOR SATURDAY (December 18)

2LO LONDON. 361.4 M.

## 3.0 CONCERT.

ANDREW BROWN'S QUINTET  
FODEN'S NO. 1 BRASS QUARTET  
LILIAN MANN (Contralto)  
GLYN DOWELL (Tenor)  
EDITH BARNETT (Pianoforte)

ANDREW BROWN'S QUINTET  
Finale of Second Symphony ..... Haydn  
The Waters of the Perkiomen .....  
Birbisch and Klickman  
Minuet ..... Bolzoni

## 3.15 LILIAN MANN

The West Wind ..... D. M. Stewart  
Lament of Isis .....  
Feast of Lanterns ..... Bantock  
Still as the Night ..... Böhm

## 3.25 EDITH BARNETT

Intermezzo in G Flat .....  
Hungarian Dance No. 7 ..... Brahms  
Capriccio in B Minor .....

## 3.35 FODEN'S BRASS QUARTET

Oberon ..... Weber  
In this Hour of Softened Splendour ..... Pinsuti

## 3.45 GLYN DOWELL

Charming Chloe ..... German  
Absent ..... Metcalfe  
Fill a Glass with Golden Wine ..... Quilter

## 3.55 ANDREW BROWN'S QUINTET

En Bateau ..... Debussy  
Intermede ..... Gabriel Marie  
Violin Solo, Paraphrase on Paderowski's Minuet  
Kreisler

## 4.7 LILIAN MANN

A Summer Night ..... Goring Thomas  
The Connemara Shore ..... Fisher  
An Eriskay Love Lilt ..... Fraser  
Love's Old Sweet Song ..... Molloy

## 4.17 FODEN'S BRASS QUARTET

O Harmony ..... Hollingsworth  
Butterfly Caprice ..... Hume

## 4.27 EDITH BARNETT

Prelude in G Minor ..... Rachmaninov  
Danse Espagnole in C Minor ..... Granados  
Sevillanas No. 3, Op. 47 ..... Albeniz

## 4.37 ANDREW BROWN'S QUINTET

Movement from Quintet ..... Frank Bridge

## 4.42 GLYN DOWELL

I Worship Thee ..... Grieg  
Phyllis Has Such Charming Graces ..... Lane Wilson  
Sigh No More ..... Aiken

## 4.50 ANDREW BROWN'S QUINTET

First Movement Pianoforte Quintet ..... Schumann  
From 'Prometheus' Ballet ..... Beethoven

## 5.0 AFTERNOON TOPICS: MARION CRAN, F.R.H.S., A Garden Chat

## 5.15 THE CHILDREN'S HOUR: Selection by the DAVENTRY QUARTET; 'The Ring and the Bee'

## 6.0 VARIETY

GLOVER AND ARNOTT (Entertainers at the Piano)  
CLARKE AND RITCHIE (Song and Cross Talk)  
A Cartoon in Words

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

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

SIR FRANCIS OGILVIE: 'Jack Frost at Work'

SIR FRANCIS GRANT OGILVIE has been Chairman of the Geological Survey Board since 1920. He has held many other important positions in the scientific world, including the Principal Assistant Secretaryship in the Department of Scientific and Industrial Research, and during the war he was Assistant Controller of the Trench Warfare Research Department,

and, later, of the Chemical Warfare Department. He is a member of the Broadcasting Board of the G.P.O.

## 7.30 app. Musical Interlude.

## 7.40 app. Mr. SANTOS CASANI: 'A Lesson in the Charleston'

NO new dance of recent years has caused so much controversy as the Charleston. On the one hand, people denounce it as ugly, stupid, and positively dangerous to other dancers, and certain dance-halls have even banned it altogether. On the other hand, nearly everybody who takes the trouble to learn it becomes wildly enthusiastic about it. Also, it has been very effectively tamed since its first appearance, and the new Charleston could certainly not be accused of the dangers of ripped stockings and backed shins that caused the old one to be condemned. Whatever one may think of it, the



Footsman & Benfield

## Miss IRENE BROWNE,

who created the name-part in the original production of 'My Lady Frayle,' will play it again in the version that is being broadcast from the London Station to-night at eight o'clock.

Charleston has come to stay, and anybody who wants to dance would be well advised to lose no more time in learning it. An introductory lesson from Santos Casani is a piece of good fortune that every dancer will appreciate. Mr. Casani is one of that aristocracy of teachers who teach teachers, and anything that he does not know about the Charleston may safely be left undanced.

## 8.0 'MY LADY FRAYLE'

A Musical Play in Two Acts.

Book and Lyrics by ARTHUR WIMPERIS and  
MAX PEMBERTON

Music by HOWARD TALBOT and HERMAN FINCK  
Dramatis Personae

Countess of Frayle (Nivien Ingoldsbay) .....  
IRENE BROWNE  
Virginia Desborough ..... OLIVE GROVES  
Vera de Vere ..... PATRICIA MALONE  
Mrs. Grundy ..... FLORENCE WOOD  
Dick Bassett (Ward of Lady Frayle) .....  
DODD MEHAN

The Canon of Dorchester ..... PETER GAWTHORNE  
Lucifer D. Nation ..... VICTOR LEWISOHN  
William Wilcox (Butler to Lady Frayle) .....  
LESLIE SARONY

Assisted by  
The Wireless Chorus and Orchestra  
Conducted by JOHN ANSELL

Act I., Scene 1: A Room at King's Frayle  
Act I., Scene 2: Ballroom at King's Frayle  
Act II.: The Gardens, King's Frayle  
The Production under the Direction of  
R. E. JEFFREY

MY LADY FRAYLE was first produced at the Shaftesbury Theatre, in March, 1916. On that occasion Miss Irene Browne (who is at the moment best known for her acting in the long run of *No No Nanette*) created the parts that she will take to-night. This play differs from the majority of musical plays in having a distinctly 'strong' story; in fact, there is a quite Faustian plot, and the appearances of the Devil (in his own shape, and not in the comparatively harmless form of Mr. Lucifer D. Nation) created quite a sensation in the stage production. This quality may perhaps be traced to the fact that Mr. Max Pemberton, the novelist, is co-author, with Mr. Arthur Wimperis, of the 'book.' As for the music, no musical play could have a better pair of composers than Mr. Howard Talbot, the well-known theatrical conductor, and Mr. Herman Finck.

## 9.15 ORGAN RECITAL.

by REGINALD FOORT. Relayed from the New Gallery Kinema

Selection from 'La Bohème' ..... Puccini  
Evensong ..... Easthope Martin  
Liebestraum ..... Liszt  
La Chasse ..... Cartier-Kreischer

## 9.30 Sports Talk

## 9.45

## BACH

Interpreted by CLAUD BIGGS

Fantasia and Fuguetta in D  
Chromatic Fantasia and Fugue

THE first Fantasia is a short and simple piece, made up of two halves, very similar in general rhythmic cast, rounded off by a tiny Coda that sweeps up and down, the piece ending just as it began, but softly instead of in a declamatory style.

The Fuguetta, as its name implies, is a small affair. It runs its jig-like course in the gayest fashion, the three parts (dancers, as we may figure them) leaping lightly, in a good many times, with the chief tune, and treading a mazy course with the greatest neatness and dexterity.

In the second Fantasia (that preceding the Chromatic Fugue) are seen signs of the origin, in primitive organ display, of many pieces of this prelude type—a good deal of it being of the nature of mere *bravura* scale passages, or of a series of chords, each broken up, arpeggio-fashion. There is nothing contrapuntal about the piece; it is mainly an exhibition of tone-effects, and as such very exciting. There are also some striking passages of a Recitative character.

The Fugue is one of the longest of all the Fugues Bach wrote for Clavichord or Harpsichord. Its well-thought-out and very logical structure is all the more effective after the uncontrolled impetuosity of the preceding Fantasia. It is in three 'voices.' The chromatic nature of the subject (its creeping by small degrees) naturally leads to much boldness of harmony.

The Chromatic Fantasia and Fugue probably date from about 1720, when Bach was thirty-five, and had already composed the greater part of his organ music.

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

## 10.15 'DAILY EXPRESS' NATIONAL COMMUNITY SINGING CONCERT

Relayed from the ROYAL ALBERT HALL.

## 10.45-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel

## 5XX DAVENTRY. 1,600 M.

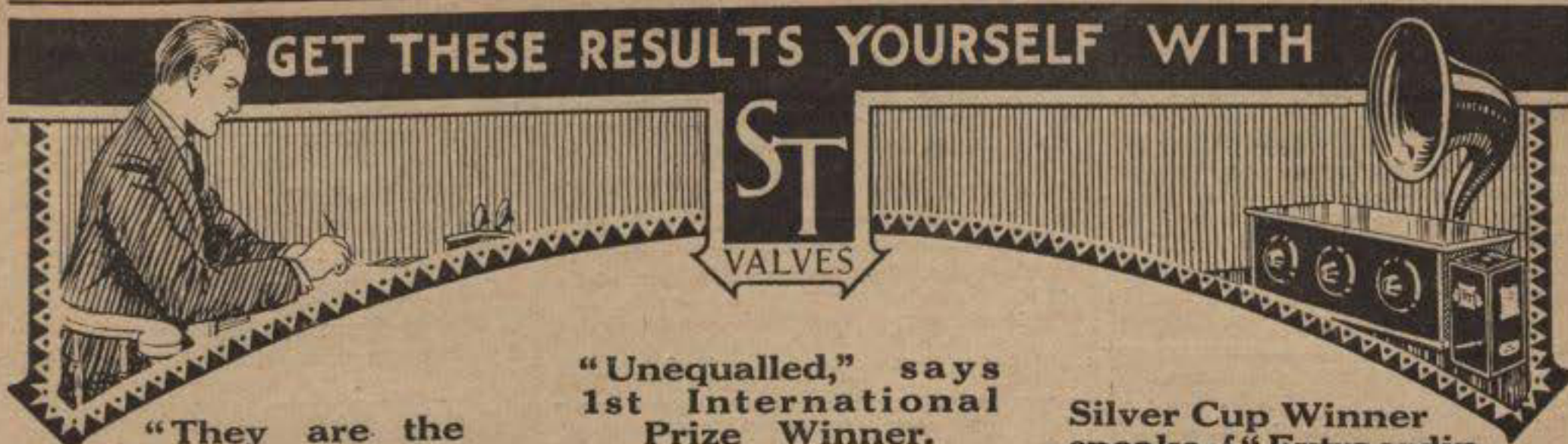
## 10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.0 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

(Continued on page 644.)



**"They are the Finest Valves."**

Gentlemen,

I am now sending you my first opinion of your new S.T. valves backed up by the opinion of those customers who have given them a trial, and that is that they are the finest valves they have had in their sets. Their excellence of purity of reproduction is perfect and far ahead of any other which has been through our hands, and that is a good many. They earn the praise of everyone who hears them working.

I shall only be too pleased to demonstrate them to anyone who may enquire to you from this district.

Yours faithfully,

**JAMES MOORE.**

Trocadero Buildings,  
Central Beach,  
BLACKPOOL.

**"Unequaled," says 1st International Prize Winner.**

Dear Sirs,

May I be one of many to congratulate you on your valves. I have now tried them out thoroughly and words fail me to express my admiration. I really think that they should be labelled "S.T." a second time, the first "S.T." standing for Superb Tone.

I have used them in the Solodyne circuit with which I was lucky enough to be awarded first prize in Chicago, U.S.A., and I find the combination of S.T.61 in the first three stages, S.T.62 for the first low frequency and S.T.63 in the last stage are not to be equalled by any other valve made.

Wishing you every success, which I am sure you deserve, and also, rest assured that I shall recommend them to every wireless man who seeks the best results.

Yours very truly,

**H. H. ANSPACH.**

"Lorraine,"  
18, Watling St.,  
DARTFORD.

*Who won with a Solodyne the 1st prize at the Chicago International Wireless Competition.*

**Silver Cup Winner speaks of "Extraordinarily Good Results."**

Dear Sir,

I have just tested your new S.T. valves and find them in every way most satisfactory. Their main features are, economy in both filament and anode current (the readings in each case being extremely low), a high standard of efficiency and they are inexpensive. On a very old three-valve set (on which very unsatisfactory signals were usual) both the 2-volt, 4-volt and 6-volt types gave extraordinarily good results. On the whole I can thoroughly recommend these valves for all receiving purposes and I am highly satisfied with the results obtained from them.

Yours sincerely,

**J. A. E. BLACK.**

School House,  
Mill Hill School,  
LONDON, N.W.7.

*Winner of a 2nd prize and silver cup at the New York International Wireless Amateurs Competition, 1926.*

*S.T. Ltd. have now taken over the famous Elstree Laboratories and the experience and knowledge of the technical staff will be behind the S.T. valve. The importance of this step will be apparent as an added guarantee of absolute and continued satisfaction to all users of S.T. valves.*

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S.T.62 (Power) 0.1 amp..... 18/6  
S.T.63 (Super Power) 0.25 amp..... 22/6

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*(Next to Australia House).*



# PROGRAMMES FOR SATURDAY (December 18)

(Continued from page 642.)

## 5IT BIRMINGHAM. 491.8 M.

- 3.45 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 4.45 LOUISE THIBAUT, 'Winter Sports.' The Arion Trio
- 5.15 THE CHILDREN'S HOUR: Auntie Phyll and a further Snooky Adventure
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER  
Fox-trot, 'While the Sahara Sleeps' }  
Valse, 'Say that You Love Me' } Nicholls  
Fantasia on 'Il Trovatore' ..... Verdi  
Selection from 'Gipsy Love' ..... Lehar  
Entr'acte, 'Whispers of the Flowers' Von Blon  
Overture to 'The Merry Wives of Windsor' Nicolai
- 7.0 S.B. from London
- 8.0 'CINDERELLA'  
The Popular Pantomime  
Written and Composed by ERNEST LONGSTAFFE  
Interpolated Numbers by Various Composers  
Cast includes:  
TOMMY HANDLEY, ALMA VANE, ROBERT MAC-  
LACHLAN, ESMÉ MAJOR, DONALD MATHER,  
DORIS EMERY, JOHN CHARLTON, MIRIAM  
YERRIS, and THE RADIO CHORUS  
Produced by ERNEST LONGSTAFFE
- 9.30 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15 G. H. CARLISLE (Entertainer)  
In a Selection of Syncopated Songs at the Piano
- 10.30-12.0 S.B. from London

## 6BM BOURNEMOUTH. 326.1 M.

- 11.15-12.15 Midday Music by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square  
March, 'Vimy Ridge' ..... Bidgood  
Waltz, 'Dreamily' ..... Tennent  
Fox-trot, 'Two Little Bluebirds' ..... Kern  
Selection from 'The Peep Show' ..... Tate  
Entr'acte, 'My Love to You' ..... Fletcher  
Fox-trot, 'Couldn't You Care' ..... Raitz  
Fox-trot, 'Brown Eyes in Your Dreams' ..... Tennent  
Selection, 'The Street Singer' .. Fraser-Simson  
March, 'Espagnole' ..... Bizet

### 3.45 Afternoon Topics

- 4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms. Directed by ALEX WAINWRIGHT  
My Honey  
Call Me Early in the Morning... Rule  
Les Larmes de Pierrot ..... Bixon  
June Rose ..... Mayerl  
Poor Papa ..... Buddy  
Chinese Moon ..... Nussbaum  
Horses ..... Gay  
On a Night Like This ..... Nelson  
Songe d'Orient ..... Lequere  
Speak ..... Nicholls  
Looking for a Boy ..... Gershwin  
I'm Flirting with You ..... Leonard  
Jack in the Box ..... Nicholls  
Tango, 'Julian' ..... Donato  
Moonlight on the Ganges... Myers  
Oh! That Sweetie of Mine... Campbell  
Maria, Marie ..... Di Capua  
Perfume of the Past ..... Nicholls  
Five Foot Two ..... Henderson  
Nelly Kelly Cabaret ..... Carlton  
Susie was a Wild Child ..... Lee  
Castle in Spain ..... Jones  
Talking to the Moon ..... Baskette

### 5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

### 8.0 VARIETY

ALEG CHENTRENS  
(Anglo-French Entertainer)

### BRET HAYDEN

(Endeavouring to Entertain You)

- MARCIA BOURNE and Partner  
In Syncopations and Comedy with a Piano and Banjulele
- THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
- TOM CLARE (The Originator of 'Cohen on the Telephone')  
At the Piano

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



Miss Bella Redford, mezzo-soprano, sings in Manchester's Variety Programme [8.0], and Mr. Bret Hayden will 'endeavour to entertain' Bournemouth listeners to-night at 8.0.

3.0 CONCERT. London Programme relayed from Daventry

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.40 Capt. A. S. BURGE and Mr. L. E. WILLIAMS, 'A Debate on Rugby Reform'

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



Wood Engraving by Norman Jones, A.R.E. (By courtesy of the Asolian Co., Ltd.)

### SCENES FROM THE LIFE OF BACH.—III. MATURITY.

Bach's second wife, Anna Magdalena, had a musical nature. He taught her to sing and play, and many of the compositions he wrote for her domestic performance are still extant, are very attractive, and are sometimes heard from the B.B.C.'s studios.

## 2ZY MANCHESTER. 384.6 M.

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

5.0 BETTY MULLENDER (Contralto)

The Enchantress ..... Hatton  
Sincerity ..... Clarke  
When All was Young ..... Gounod  
My Treasure ..... Trévalsa

5.15 THE CHILDREN'S HOUR: Requests

6.0 S.B. from London

6.50 Boy Scouts' Local News Bulletin

7.0 S.B. from London

### 8.0 VARIETY

BELLA REDFORD (Mezzo-Soprano)

CHARLES WREFORD (West Country Dialect Entertainer)

DAVID MILNER (Banjo)

HARLEY AND BARKER (Syncopated Entertainers at the Piano)

FRISCO FIVE DANCE BAND: Musical Director, GEORGE WITHINGTON

DANCE BAND

Fox-trot, 'Cecilia' ..... Dwyer  
Fox-trot, 'Poor Papa' ..... Woods

CHARLES WREFORD

Jan's Football Match ..... Jan Steyer

DANCE BAND

Fox-trot, 'Me Too' ..... Woods and Shearman  
Waltz, 'Lazy Blue' ..... Schoebel

BELLA REDFORD

Come Then, Pining Peevish Lover ..... Vinci

The Lilies ..... Rachmaninov

The Old Spinnet ..... Squire

I Love the Jocund Dance ..... Walford Davies

Piggiesnie ..... Warlock

DANCE BAND

Fox-trot, 'So is Your Old Lady' ..... Dublin and Burke

DAVID MILNER

A Joy Ride ..... Morley

Narcissus ..... Nevin

En Avant ..... Cammeyer

Love's Old Sweet Song ..... Molloy

DANCE BAND

Fox-trot, 'Let's Talk About My Sweetie' ..... Donaldson

Waltz, 'Carolina Sweetheart' James

HARLEY AND BARKER (Syncopated Entertainers at the Piano)

Peter Piper ..... Crampton

I've Seen Isabel ..... Weston and Lee

To-night's My Night with Baby

Somewhere Handy ..... Crampton

Poor Papa ..... Woods

DANCE BAND

Fox-trot, 'Zaza' ..... Quentin

Fox-trot, 'Six Feet of Papa' Mol and Sizemore

9.30-12.0 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—(2) In Earliest Times'

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

5.15 THE CHILDREN'S HOUR

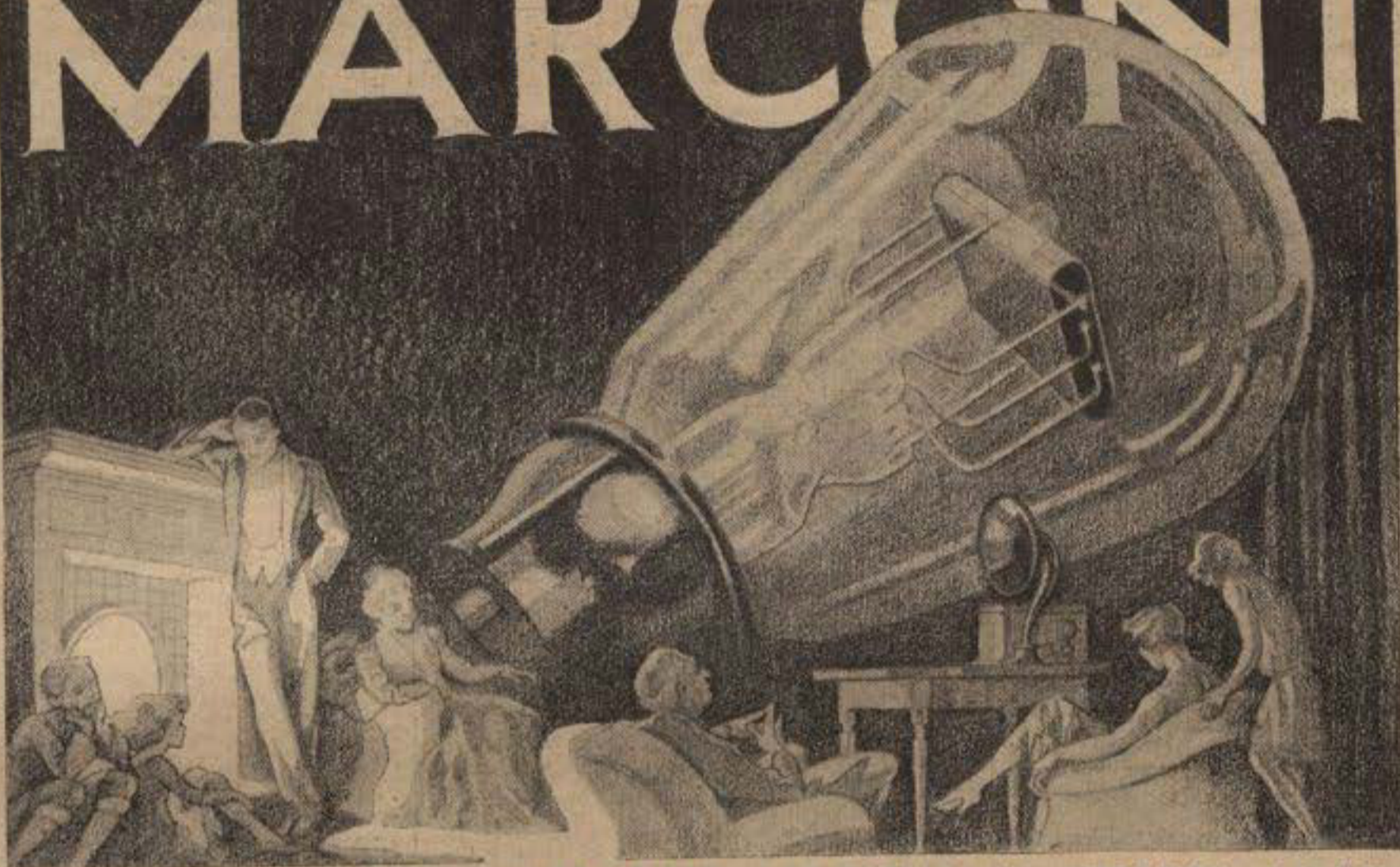
6.0 Light Music

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

(Continued on page 646.)



# MARCONI



## THE NEW POWER VALVE—D.E.P.215—PRICE 18/6

**T**HE ENCHANTMENT of those after-dinner hours, spent in the cheerful warmth of the cosy fireside, are so much more intriguing when your set is capable of lucid expression while handling a wealth of volume. The new Marconi Power Valve inspires your receiver to this end. Symphony and song come to you with crystal-clear sweetness, yet filling the whole room with music. Economy is another strong point—it handles the current judiciously and lives a long and useful life. The D.E.P.215 is for use in the last stages of Receivers or Amplifiers operating from a 2-volt Accumulator. The filament of the D.E.P.215 is robust and rigid; the grid is unusually large and has a great emission

surface. Used with the correct H.T. and grid-bias voltage it will handle great volume with a purity of reproduction hitherto unobtainable.

### A FEW RECOMMENDED COMBINATIONS:

Valve	Marconi Valve Type.	Position.	Filament.		Grid Bias Volts.	High Tension.		Low Tension Battery Supply.
			Volts.	Amps.		Volts.	M. Anps.	
2	D.E.2.H.F. D.E.P.215	Det.	1.8	0.12	+2	80	1.6	Two-volt Accumulator
		L.F.	1.8	0.15	-9	120	4.6	
3	D.E.2.H.F. D.E.P.215 D.E.P.215	Det.	1.8	0.12	+2	60	1.0	Two-volt Accumulator
		1.L.F.	1.8	0.15	-3	60	2.5	
		2.L.F.	1.8	0.15	-9	120	4.6	
4	D.E.2.H.F. D.E.2.H.F. D.E.P.215 D.E.P.215	H.F.	1.8	0.12	0	60	0.8	Two-volt Accumulator
		Det.	1.8	0.12	+2	60	1.0	
		1.L.F.	1.8	0.15	-4.5	60	3.3	
		2.L.F.	1.8	0.15	-9	120	4.6	

Marconi Type D.E.R. or other 2-volt valves are also suitable for the H.F. detector or first L.F. stages.

Write for the Marconi Valve Literature — containing detailed particulars of the D.E.P. 215 and other types.

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Fil. volts .. .. 2.0 max.  
Fil. current .. .. 0.15 amps.  
Anode volts .. .. 120 max.  
Amplification factor 6.25  
Impedance .. .. 6250 ohms.

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# PROGRAMMES FOR SATURDAY (December 18)

(Continued from page 644.)

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 4.0 TROCADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-12.0 S.B. from London (10.10 Local News)

## 6LV LIVERPOOL. 297 M.

- 4.0 AFTERNOON TOPICS: A Christmas Dialogue, written by Margaret Radcliffe
- 4.15 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 5.15 THE CHILDREN'S HOUR
- 5.45 ROBERT SPEAIGHT, of the Liverpool Playhouse Company, in a Shakespearean Recital
- 6.15 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.30-12.0 S.B. from London (10.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Gramophone Records
- 3.45 SAM G. BOSS and his BAND, relayed from the Palais de Danse
- 5.0 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-12.0 S.B. from London (10.10 Local News)

## 5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.0 THE STATION ORCHESTRA
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 HARRY KINGDON (Entertainer)
- 6.30-12.0 S.B. from London (10.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR: Something Quite New
- 6.0 Musical Interlude
- 6.30 S.B. from London (10.10 Local News)

## 10.30 DANCE MUSIC: SATURDAY DINERS' DANSANT BAND, under the direction of Signor DANTE SELMI, relayed from the Grand Hotel

11.0-12.0 S.B. from London

## 6ST STOKE. 288.5 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: R. S. TROOP, 'Lincoln—The City of the Imp'

## 5.15 THE CHILDREN'S HOUR

## 6.0 DANCE MUSIC

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

## 5SX SWANSEA. 288.5 M.

- 4.0 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS: Garden Chat
- 5.15 THE CHILDREN'S HOUR
- 6.0 T. D. JONES (Short Pianoforte Recital)  
Hungarian Rhapsody, No. 7 ..... Liszt  
Naiad's Song ..... Macfarren  
Variations Sérieuses (Op. 54)..... Mendelssohn
- 6.30 S.B. from London
- 7.40 Dr. 'TEDDY' MORGAN, Rugby Football in Wales
- 8.0-12.0 S.B. from London (10.10 Local News)

# Northern Programmes.

## 5NO NEWCASTLE. 312.5 M.

- 11.30:—Dorothy Todd (Soprano); George Head (Baritone); 12.10-12.30:—Gramophone Records. 4.0:—Mr. Arthur B. Alcock, 'Lights and Shades.' 4.15:—Music from Coxon's New Gallery Restaurant. 5.15:—Children's Hour. 6.0:—Maud Greener (Soprano); Bonfires (Hamilton Hart); So Early in the Morning O (Frank Bridge); Come Then, Pinning Feevish Lover and Ah, How Delightful the Morning (Lionel and Charissa) (Vinci, arr. Alfred Reynolds). 6.10:—William Bell (Cornet); Grand Fantasia, 'Weber's Last Waltz' (Rimmer). 6.20:—Archibald Armstrong (Baritone); A Stave of Rowing Tim (Martin Shaw) and A Sea Burthen and Donnie George Campbell (F. Keel). 6.30:—Maud Greener; Three Somersetshire Folk Songs (arr. Cecil Sharp). The Crystal Spring; O Waly Waly; Dashing Away with the Smoothing Iron. 6.40:—William Bell; Eily Mavourneen (The Lily of Killarney) (Benedict). Thora (Adams). 6.50:—Archibald Armstrong; Moppa (Stanford); Under the Greenwood Tree (Parry); Smuggler's Song (Kernohan); Old Clothes and Fine Clothes (M. Shaw). 7.0:—S.B. from London. 7.40:—Mr. John Kenair; 'Association Football.' 8.0:—'Cinderella,' a Pantomime (see Birmingham Programme). 9.30:—S.B. from London. 10.0:—News. 10.15:—Dance Music: Tilly's Dance Band, relayed from the Grand Assembly Rooms. 11.0-12.0:—The Savoy Bands. S.B. from London.

## 5SC GLASGOW. 405.4 M.

- 4.0:—Wireless Quartet: Maurice Milbourn (Tenor). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from London. 6.20:—Radio Society Talk. 6.30:—S.B. from London. 7.40:—Scottish Loch Series: Mr. Hugh Watson on 'The Lochs of Ross and Cromarty.' 8.0:—John Henry—Burlesque Opera. 9.30:—Sports Talk: Old Internationalist, 'Association Football.' 9.45:—S.B. from London. 10.0:—News. 10.15:—Dance Music: The Plaza Band, relayed from the Plaza. 11.15-12.0:—The Savoy Bands. S.B. from London.

## 2BD ABERDEEN. 500 M.

- 3.45:—Afternoon Topics: Miss Rosemary Lamond, 'A Christmas Tree.' 4.0:—Station Orchestra, conducted by Paul Askew. 4.45:—Elna Simpson (Pianoforte). 5.15:—Children's Hour: Children's Fancy Dress Party, relayed from the Cowdray Hall. 6.0:—S.B. from London. 8.0:—'Cinderella,' a Pantomime (see Birmingham Programme). 9.30-12.0:—S.B. from London.

## 2BE BELFAST. 306.1 M.

- 4.0:—Thé Dansant: The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. 5.0:—Afternoon Topics: Mdlle. Hérlitz, 'History in Stone—La Legion Etrangère.' 5.15:—Children's Hour: Uncle Tom Tells Another Story. Humorous Songs by Mr. Fraser Doherty. 6.0:—S.B. from London. 7.0:—News. 7.15:—Concert by the Belfast Philharmonic Society, relayed from the Ulster Hall. 'The Messiah' (Handel); Gwladys Nash (Soprano); Dorothy Rodgers (Contralto); Alexander McCredie (Tenor); Horace Stevens (Bass-Baritone). Society's Chorus and Orchestra of 400 Performers, conducted by E. Godfrey Brown. 8.35:—Ptyllis de Ville (Pianoforte); Nocturne in D Flat and Studies, Nos. 1 and 12, Op. 25 (Chopin). 8.42:—Old Park Male Voice Quartet: John Peel (Bantock); Meeting of the Waters (P. Fletcher); Loch Leven love Lament (Robertson). 8.54:—Middleton Woods: Politeness (Wm. Beer); Some Original Humour. 9.6:—Quartet: Absent (T. W. Metcalfe); Medley from the South (H. H. Pike); Negro Spiritual, 'Heav'n, Heav'n' (H. T. Burleigh). 9.18:—Middleton Woods: A Prescription for the Blues. 9.30-12.0:—S.B. from London.

# Northern Programmes for Friday.

(Continued from page 641.)

## 5NO NEWCASTLE. 312.5 M.

- 3.0-3.30:—Broadcast to Schools: Mr. Eric Barber, B.A., 'Pickwick Papers.' 4.0:—Afternoon Topics. 4.15:—Music from Tilly's Restaurant, Blackett Street. 5.15:—Children's Hour. 6.0:—Orchestral Music, S.B. from London. 6.50:—R.A.C. Talk. 7.0:—S.B. from London. 8.0:—John Henry, Station Orchestra, conducted by Edward Clark: Overture, 'Zampa' (Hérold). 8.10:—John Henry. 8.20:—Orchestra: Five o'Clock Fox-trot (Maurice Ravel); Image (Germaine Tailleferre). 8.30:—John Henry. 8.40:—Orchestra: English Folk Song suite (B. Vaughan Williams). 8.50:—S.B. from London. 10.0:—News. 10.15-11.0:—Dance Music, Percy Bush's Eolian Band, relayed from the Oxford Galleries.

## 5SC GLASGOW. 405.4 M.

- 11.30-12.30:—Gramophone Records. 3.20:—Broadcast to Schools: Mr. Hugh G. Brennan, M.A., 'Christmas Carols and Customs in a Russian Village.' 3.32:—M. Albert le Grip, 'French': 'Carte de Noel.' 3.45:—Musical Item to Schools: Overture, 'Si j'étais Roi' (Adam). 4.0:—The Wireless Quartet: Selection, 'Squire's Song' (arr. Baynes); Flower Suite (Benyon). Marion E. Angus (Soprano); Love is Meant to Make Us Glad (E. German); Love's a Merchant (M. Carver); I'm Ower Young to Marry Yet (Traditional). Quartet: Selection, 'Sybil' (Jacobi); Suite, 'The Miracle' (Hamperlinck). Marion E. Angus: Give Me That Heart (Bach); O Wonderful Mystery of Love (Liszt); Love is Spring (Gounod). 5.0:—Afternoon Topics: 'Gladus' on Home-Craft, 'Joining Metals—Soldering.' 5.15:—Children's Hour: 'A Trip to France' with Cousin Septimus and Others. 6.0:—Weather Forecast for Farmers. 6.3:—S.B. from London. 8.50:—Governor Picture Home-Orchestra, relayed from The Governor Picture House, Glasgow. 9.20:—Station Orchestra, conducted by Herbert A. Carruthers: Valse, 'The Blue Danube' (Strauss). 9.30:—S.B. from London. 10.0:—News. 10.15:—Edward German, Station Orchestra, conducted by Herbert A. Carruthers: Selection, 'Merrie England.' 10.30:—Frank Webster (Tenor); A Sprig of Rosemary; Love is Meant to Make Us Glad; The English Rose. 10.40:—Orchestra: Three Dances from 'Henry VIII.' 10.50-11.0:—Frank Webster: Where Heaven Lies; It Was a Lover and His Lass; Glorious Devon.

## 2BD ABERDEEN. 500 M.

- 3.30-4.15:—Broadcast to Schools. 3.30:—Mr. William Swainson, (15) 'Music and Common Sense.' 3.45:—Station Orchestra, conducted by Paul Askew: Finale from Fifth Symphony (Tchaikovsky). 4.0:—Rev. A. Austin Foster, 'Literature—(1) Macaulay and his "State of England in 1885." 4.15:—Station Orchestra, conducted by Paul Askew, Maggie F. Garden (Soprano). 5.15:—Children's Hour: 'Old Songs in New Dresses,' sung by Miss Nora Atkins. 6.0:—'Belodidian': 'Recent Events.' 6.15:—For Farmers, by Mr. Don G. Munn. 6.25:—Agricultural Notes. 6.30:—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 7.0:—S.B. from London. 8.0:—A Light Interlude by Helena Cecile (Entertainer at the Piano) and Radio Dance Quartet, directed by Alex. Madisky. Helena Cecile will select from the following: Don't I Wish I Were a Man (Rome); Kisses (Dorothy Turner); When You Are Lonely (Crampton); Men! Men! Men! (Valentine); Uriah Heep (from Dickens); My Old Dutch (Chevalier); Two Points of View (Anon.). 8.30:—'Fire.' By A. J. Alan. Presented by R. E. Jeffrey. Played by The London Radio Repertory Players. Characters: Albert Buckle, A Caretaker; Jane Buckle, His Wife; Mrs. Buckle, Albert's Mother; Mabel Henderson and Ruth Henderson, Two Smart Modern Sisters who are house-hunting; Policeman, Firemen, etc. 8.50:—S.B. from London. 10.0:—News. 10.15-11.0:—S.B. from Glasgow.

## 2BE BELFAST. 306.1 M.

- 3.20:—Broadcast to Schools. London Programme relayed from Daventry. 4.45:—Gramophone Records. 5.15:—Children's Hour: 'The Boys Again.' Songs by Uncle Jack and an Association Football Talk by Mr. John Harris. 6.0-11.0:—S.B. from London.

**QUESTIONS ABOUT LICENCES.**

Many listeners address questions regarding their licences to the British Broadcasting Company. The Post Office authorities have requested that all such enquiries be referred to them for answer. In future, therefore, listeners who have questions to ask on the subject of licences will save time if they send their enquiries direct to the Secretary, General Post Office, London, E.C.1.

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Nothing to pay . . . but you'll want some Christmas Crackers . . . you'll want good ones, of course, and Caley's Christmas Crackers are the best for big cracks . . . novel fillings . . . and a fine chance to win £100.

### Ask Your Grocer

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# Caley's

NORWICH

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[Christmas in two weeks]

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—people buying it because they prefer it.

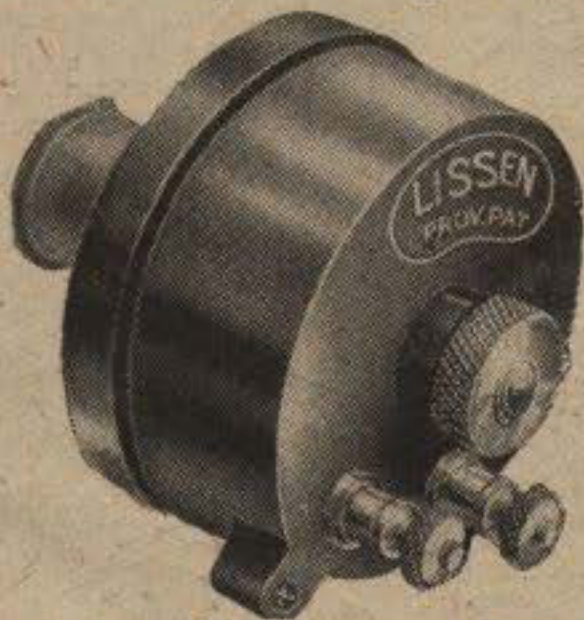
**T**HE price of the LISSENOLA Loud Speaking Unit is certainly low, but people are buying it in tens of thousands not because of its price, but because they prefer it to any other loud speaker. Now that the LISSENOLA horn is available, too, the advantage is greater than ever.

*No other loud speaker has tones so golden, tones so clear, or tones so natural.*

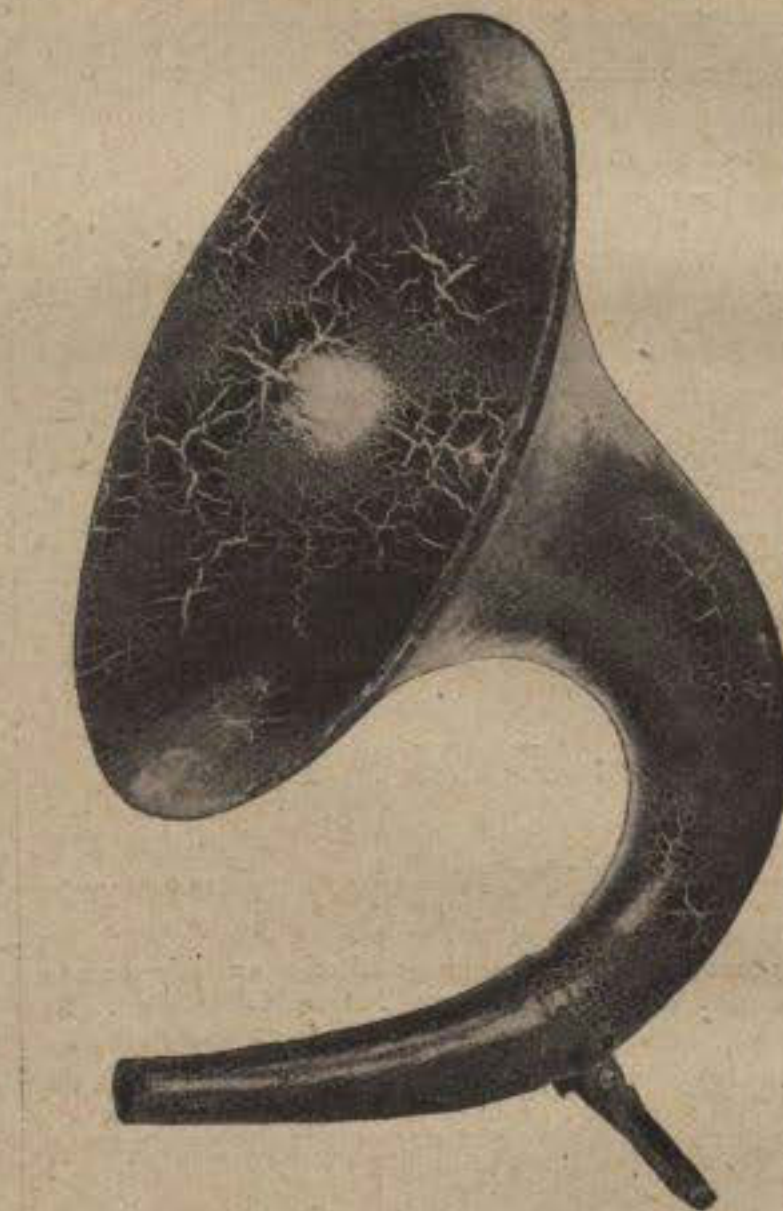
**AND NONE SO MANY USES**—for you can slip the LISSENOLA unit on to the tone arm of your gramophone in place of the sound box (which can just as easily be put on again) and immediately you have a powerful loud speaker. Or you can use any horn on it, or for a few pence only you can build yourself a powerful horn 24½ ins. high with a flare 9 ins. square, from the full-size patterns and clear instructions given free with each LISSENOLA. This is a bigger horn than fitted to loud speakers selling at many pounds. Or with the LISSENOLA Reed (only 1/- extra) you can use the LISSENOLA unit with any cone or other diaphragm working on the reed principle. **OR YOU CAN GET THE LISSENOLA HORN ITSELF.**

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LISSEN production, LISSEN plant, LISSEN ingenuity of design, LISSEN new policy of direct-to-dealer distribution (which cuts out all wholesale profits)—and the determination to place powerful amplifiers within the reach of all who cared to build them—these are some of the things which have brought this new LISSEN master-part within your reach. AND IT HAS SWEEPED THE COUNTRY.

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More energy is put into this LISSEN Battery than into any other battery its size. This is done by means of a unique new process making use of a combination of chemicals discovered by us not hitherto used in battery making. This energy stays there, providing your loud speaker with an abundant supply to work on. Not only that. You get a new power smoothness which improves your loud speaker reproduction, making it clearer and more powerful and over a much longer time than before.

This LISSEN Battery offers a stubborn resistance to volt drop—it is splendidly efficient. Naturally the unique new process is a closely guarded secret and its success is now a definitely established fact.

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

The price of this battery would have been 13/- but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which cuts out all wholesale profits.

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

LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED—PLOT ITS CURVE AND RECORD ITS SERVICE. No block type battery of this size and quality could be sold at the above price but for our new policy.

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

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ABLY—let LISSEN parts predominate in your receiver. You gain in clarity of signals and in wealth of volume, you gain in money saved. Before you buy any radio part ask yourself "Can I get it in the LISSEN range?" If you can, then insist upon seeing the LISSEN part side by side with anything else mentioned, and you will buy LISSEN, for your own judgment will then convince you that LISSEN is pre-eminent in the making of fine parts for radio.

### FOR AN AMPLIFIER—

1 LISSEN Transformer 8/6, 1 LISSEN Wire Rheostat 2/6, 1 LISSEN Fixed Condenser 1/-, 1 LISSEN Valve Holder 1/-; you can see it is not dear. Perhaps you only need a one-valve amplifier to make your crystal set into a loud-speaker set?—Then you can enjoy real radio with the LISSENOLA Loud Speaker.

### ON FIXED CONDENSERS.



You gain in this way if you use a LISSEN—you get a condenser accurate to 5% of its marked capacity, and a condenser which will never leak, never vary. You get, too, a condenser which LESS THAN A

YEAR AGO WAS BEING SOLD AT TWICE ITS PRESENT PRICE—AND NOW YOU ACTUALLY GET A BETTER CONDENSER, TOO, THE FINEST FIXED MICA CONDENSER THAT IS MADE TO-DAY.

LISSEN Fixed Mica Condensers:—.0001 to .001, 1/- each (much reduced). .002 to .005, 1/6 each (much reduced). (Every grid condenser has a pair of clips included free.) Note the new improved case which enables the LISSEN condenser to be fitted upright or used flat. Note the convenient grid leak fixing.



### Add 10% to the life of your H.T. Battery—

Put a LISSEN 2 mfd. condenser across it (1 mfd. will do, but the larger size is better). Your H.T. battery will then GROW OLD WITHOUT YOUR KNOWING IT. Your dealer will tell you how easily to fit.

- LISSEN (Mansbridge type) Condensers:—  
2 mfd. 4/8 1 mfd. 3/10.  
Other capacities are:—  
.01.....2/4  
.05.....2/4  
.25.....3/-  
.025.....2/4  
.1.....2/6  
.5.....3/4

YOU PAY NO MORE FOR A LISSEN, YET GET A BETTER CONDENSER.

To a fine quality condenser has been added a specially moulded case which, itself a solid insulator, gives you much needed protection when you use big capacity condensers for eliminator circuits. The LISSEN condenser cannot short circuit on to its case—that is an important advantage which is exclusive to this LISSEN condenser.

### SILENT GRID LEAKS.

Never a sound do they make in use, for they never alter. This has been proved by the drastic step of testing them by exposure to rain and sun on our factory roof—once made, THEY ARE FIXED IN THEIR RESISTANCE VALUE.

All resistances one price—Previously 1/8 NOW 1/-



BUILD WITH ALL LISSEN PARTS—and your receiver will yield clearer and louder signals than ever you can get with parts of assorted make, because every LISSEN part will pull strongly with the other.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

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

Managing Director: THOMAS N. COLE.

L130



LISSEN 2-way Switch

### NEAT SWITCHES EFFICIENT SWITCHES—

LISSEN switches, one for every switching use in radio. Every one LISSEN ONE-HOLE FIXING, OF COURSE.

- Previously NOW  
LISSEN 2-way ..... 2/6 1/6  
Series-Parallel... 3/6 2/6  
Double Pole Double Throw 4/- 2/6  
Key Switch ..... 2/6 1/6



LISSEN Key Switch

### QUALITY RHEOSTATS—previously 4/- NOW 2/6.

Made as LISSEN only can make—LISSEN quality, and note the irresistible appeal of the price.

- Previously NOW  
LISSEN 7 ohms, patented 4/- 2/6  
LISSEN 35 ohms, patented 4/- 2/6  
LISSEN Dual, patented 6/- 4/6  
LISSEN Potentiometer, patented, 400 ohms 4/6 2/6

LISSEN ONE-HOLE FIXING, OF COURSE.

Baseboard mounting type same prices as above.



### SCOOPED OUT TO YIELD CLEARER AND BETTER SIGNALS—

Low capacity, low loss, therefore stronger, clearer signals. You cannot get a good valve holder less than LISSEN sell this one for. Patented. Shown ready for baseboard mounting, can also be used for panel mounting by bending springs straight.

Previously 1/8. NOW 1/-.

IMPORTANT TO THE TRADE.—Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent direct to us at Richmond, and not to usual factors.

# These are the 'phones that B.T.H. build.



15/- PER PAIR



This is the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



These are the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



This is the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



These are the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



These are the leads, sinuous, sound, Connecting the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



This is the body of good Fabrolite, Whence come the leads, sinuous, sound, Connecting the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



This is the cap, both light and tight, Which screws on the body of good Fabrolite, Whence come the leads, sinuous, sound, Connecting the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



This is the stirrup, of screws quite bare, Holding the cap, both light and tight, Which screws on the body of good Fabrolite, Whence come the leads, sinuous, sound, Connecting the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.



This is the headband, easy to wear, Attached to the stirrup, of screws quite bare, Holding the cap, both light and tight, Which screws on the body of good Fabrolite, Whence come the leads, sinuous, sound, Connecting the spools, with wire wound, That help the magnet, hidden from view Behind the poles, ground square and true, That draw the diaphragm, smooth, unfrilled, Used in the 'phones that B.T.H. build.

for NATURAL TONE & PERFECT COMFORT



# HEADPHONES

# SYMPHONY

## Receivers make A Happy

# Christmas



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.

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 Sissley's Supply Co.,  
 Chadwell Heath.

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 John W. Roebuck,  
 106, Little Park St.,  
 Coventry.

Prices include Loud Speaker, Valves, all Batteries, Aerial Equipment, and Repairs.

2-valve Type "Z"	£ 13 18 6
"Symphony Two"	17 10 0
"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

THERE will be "life" on the air this Christmas—fun and frivolity—music and song. Let a "Symphony" Receiver bring it all to your own fireside—you and your family, join in the revelry.

The coupon below will bring you our catalogue, or a free demonstration in your own home.

Complete from £13-18-6



A. J. Stevens & Co. (1914) Ltd.,  
 Radio Branch, Wolverhampton.

\* Please send me your latest catalogue, and arrange to give me a free demonstration at the address given below.

Name .....

Address .....

R.T. 10/12. ....

\* Delete if not required.

A. J. STEVENS & CO. (1914), LTD.,  
 RADIO BRANCH, WOLVERHAMPTON.

'Phone: 1743. 'Grams: "Reception."

LONDON OFFICE: 122-124, CHARING CROSS ROAD,

'Phone: Regent 7161. 'Grams: "Ajayessc. Westcent. London."



# Pliable after 2,500 hours of Continuous Service

—a triumph for the new  
Cossor Kalenised filament

**H**ERE is a startling example of the superiority of the Cossor Kalenised Filament. The valve shown in this photograph—after a life test of 2,500 hours at 1.8 volts—was broken open and suspended by its filament. Even after this abnormal period of use—which is equivalent to 2½ years' ordinary wear—the filament was still supple and strong enough to bear the whole weight of the valve. It showed no signs of crystallisation. In fact, there was no reason why the valve would not have given satisfactory service for an even greater period.

**No visible glow means long life.** Every wireless enthusiast must appreciate the significance of this test. It means that at last there is available a filament which operates practically without heat. For heat is the one great destructive force which ultimately weakens the filament and causes a fracture. Obviously the Cossor Kalenised filament is no ordinary filament.

The torrent of electrons come—not from the metal core—but from the kalenised layers surrounding it. The sole purpose of the metal core is to carry the trifling current required.

#### Wide range of filament voltage.

This prolific electron stream commences to flow at 1.1 volts. It reaches its maximum at 1.8 volts. But even though a fully charged accumulator (reading 2.2 volts) be used no harm will be done—although there will be little or no increase in emission. It is quite immaterial, therefore, whether you use rheostats or not in your Set.

#### Co-axial Mounting ensures uniformity.

The second great fundamental improvement pioneered by Cossor this season is Co-axial Mounting. All Cossor valves in the same class are absolutely alike. Variation is impossible because the filament, grid and anode are secured by a seonite insulator in permanent

alignment. Co-axial Mounting finally abolishes microphonic noises and ensures a rich volume of tone upon a background of dead silence. Remember that only Cossor has the Kalenised filament and Co-axial Mounting—there is no substitute for a Cossor Dull Emitter.

#### In three types

Black Band Detector Valve. Also Red Band for H.F. use. Consumption 1 amp. Voltage 18.

**14/-**

Stentor Two Power Valve. Consumption 15 amp. Voltage 18.

**18/6**

The valve which  
serves you longest



After the  
equivalent of  
2½ years use

# Cossor Point One



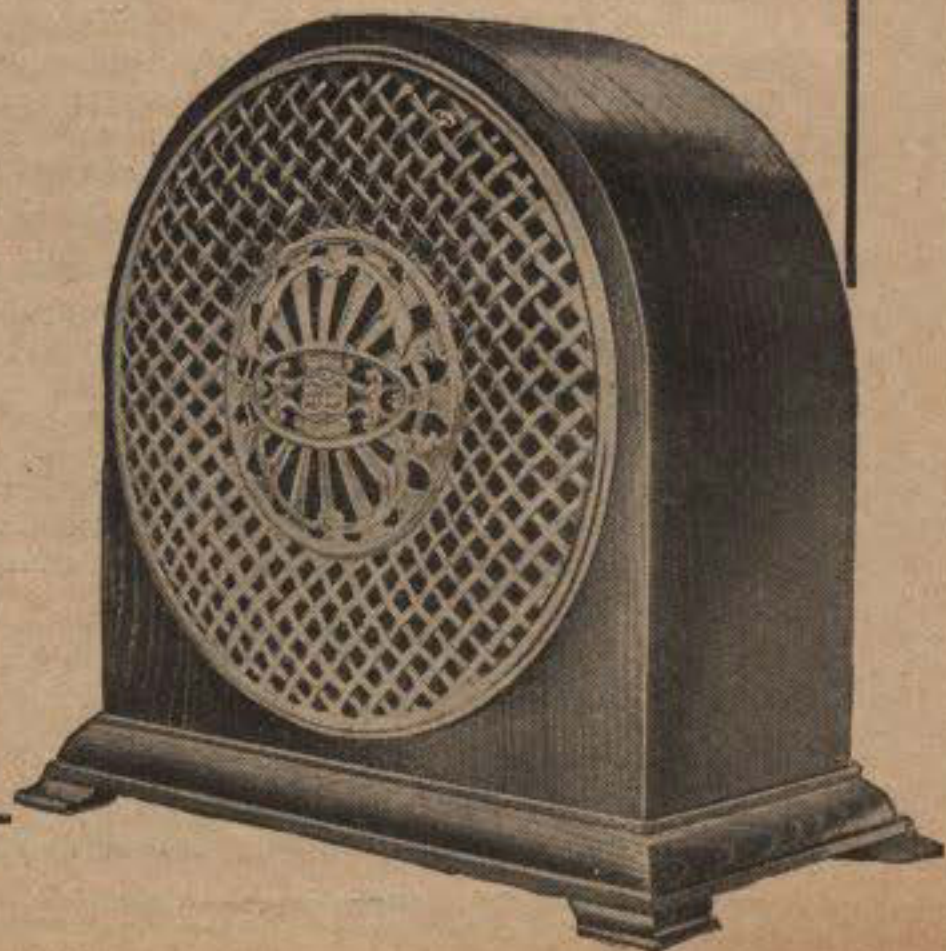
A good reception is  
always assured if  
the present is a  
Radiolux Amplion.

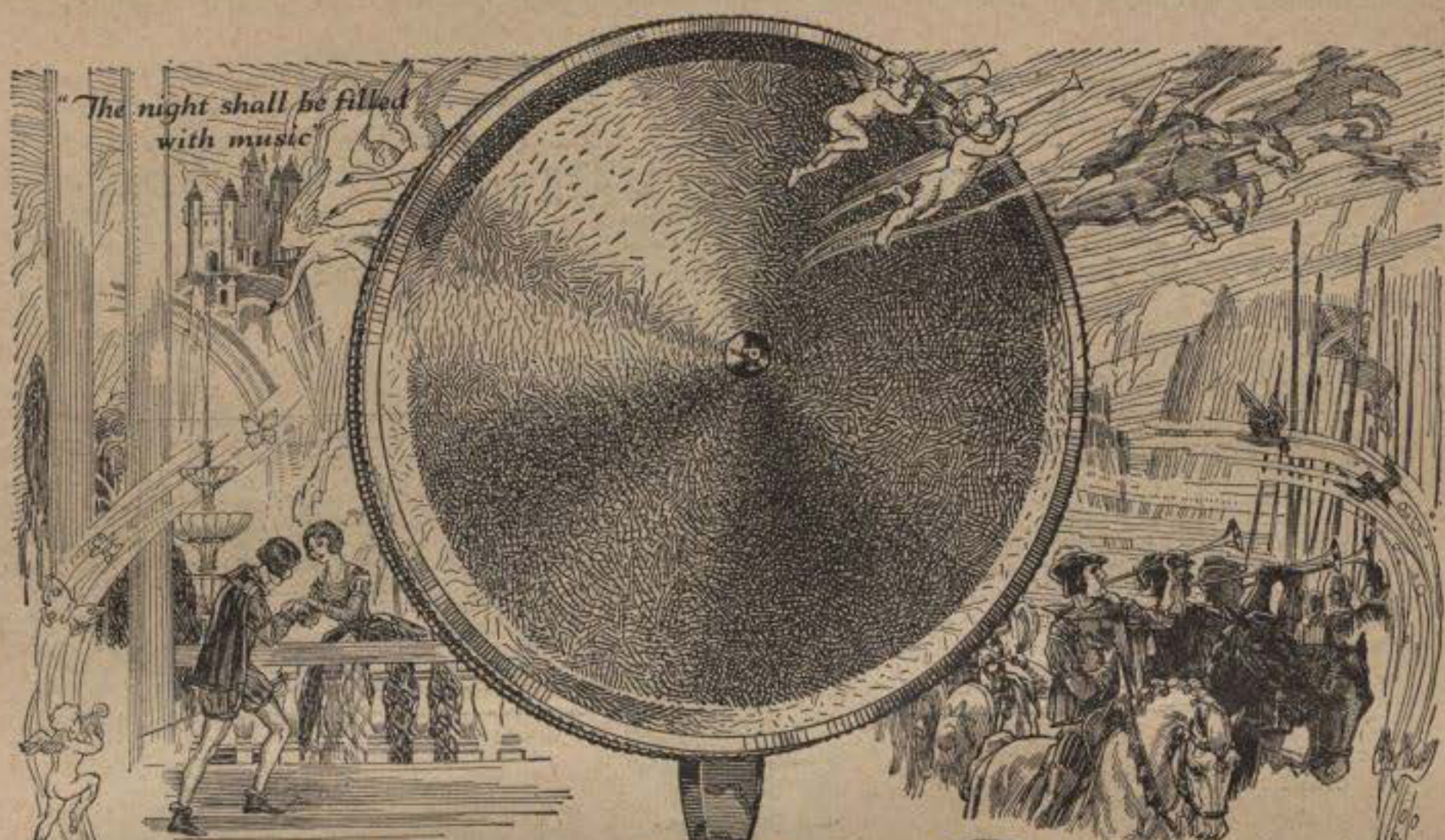
**Radiolux  
AMPLION**

Type R.S.1.0.  
(Oak)

£7:7:0

Other Amplion  
models from 38/-





# The New

## **COONE** **LOUD SPEAKER**

Cultured refinement, unequalled delicacy, accuracy and fidelity of reproduction are idealized in the new GECOPHONE Cone Loud Speaker. The artistic lines give to it a charm of its own; and the coin-bronze finish of the metalwork, with the self-coloured and beautifully-grained cone, place this instrument far above the ordinary.

It is perfectly balanced, the base being heavy and generous in dimensions. The cone can be tilted to any angle desired.

The moderate price of the GECOPHONE Cone Loud Speaker permits all to experience the joys of pride of possession, and the infinite satisfaction that ensues after the best has been strived for and gained.

*An ideal Christmas Gift. Write for GECOPHONE  
Loud Speakers Illustrated Leaflet B.C. 4324.*

**PRICE SIX GUINEAS**

**GECOPHONE**

**BRITAIN'S BEST BROADCASTING  
SETS AND LOUD SPEAKERS**

*The G.E.C. - your guarantee*

**Sold by all Wireless Dealers and Stores.**

*Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.*

The famous B4 valve  
now has its complement



The B.4.H. Valve has been produced, after long research, as a companion to the B.4., the finest power amplifier ever designed. Both these valves take 6 volts, 0.25 ampere on the filament and can be used without resistance on a 6 volt accumulator. In a multi-valve set, the B.4.H. should be used in the H.F., detector and

early L.F. stages, and the B.4 in the final L.F. stage. For those who use 6 volt accumulators, the B.4—B.4.H. is the most efficient combination of valves, giving a large volume of undistorted sound at a low current consumption. If you have a B.4. buy a B.4.H. If you haven't, buy both. Ask your dealer to-day.

Filament Volts ..... 6  
 Filament Current 0.25 amp.  
 Anode Volts..... 60 to 120  
 Amplification Factor ..... 20  
 Impedance..... 28,000 ohms

PRICE  
**18/6**  
(OUTSIDE THE  
 IRISH FREE STATE)



# VALVES

*Sold by all Good Radio Dealers*



The Q.  
120, 2000 or 4000 ohms.  
£15 15 0



The Disc.  
2000 ohms.  
Black and Gold,  
Brown and Gold,  
Cream and Gold,  
£7 7 0  
Oxydised Steel finish,  
£8 8 0



The H3Q.  
2000 or 4000 ohms.  
£3 5 0



The H.Q.  
20 inches high.  
2000 or 4000 ohms  
£6 0 0

# A Gift that speaks

—every day of the year—to remind the recipient of the donor

CHRISTMAS 1926, unlike previous years, has not the problematical question of 'what to give.' Mostly all your gift problems are solved this year by the one word 'wireless.'

Nearly everyone would nowadays, thank you for a Wireless gift. Here's one which this Christmas and throughout the year will be a constant testimony to your excellent of choice. When you give a **Brown** Loud Speaker or Headphone you are bestowing a real boon. The priceless possession of an instrument which day in and day out will faithfully interpret all that is best in the Worlds' music, drama and speech.

The **Brown** range of instruments is so complete that almost for whatever you wish to pay there is a Loud Speaker or Headphone to meet your needs.

Yet whether you pay 20/- for the famous Featherweights or £15 15s. 0d. for the Q. Loud Speaker, you can be certain that your gift will give accurate service—now and in the years to come.



Type A2 Headphones.  
4,000 ohms. ... £1 10 0  
Also  
Type A. 120, 2,000 4,000 ohms., 50/-; 8,000 ohms., 60/-  
Type F. (6 ozs.) 4,000 ohms. 20/-



Crystal Amplifier.  
Enables a Crystal Set to work a Loud Speaker without Valves, within 15 miles of B.B.C. Station or 80 miles of Daventry.  
£4 4 0



The H1.  
120 ohms. £5 5 0  
2000 ohms. £5 8 0  
4000 ohms. £5 10 0



The Cabinet.  
In Mahogany or Oak.  
2000 or 4000 ohms.  
£6 6 0



The H5.  
2000 or 4000 ohms.  
resistance.  
£3 0 0



The H4.  
(Only 10 inches high).  
2000 ohms.  
30/-

# Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W.1.

Retail Showrooms: 19, Mortimer Street, W.1; 15, Moorfields, Liverpool; 67, High Street, Southampton. Wholesale Depots: 2, Lansdown 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 Garmany, Union Chambers, Union Street, Belfast, N. Ireland.

# FELLOWS WIRELESS



**£6.15.0**  
COMPLETE  
AS BELOW

"I am getting beautiful results on this marvellous 2 valve set. Daventry at 220 miles, good Loud Speaker strength."

(Mr. Greel, Cornwall.)

You *always* get good results with a Little Giant.

**4 MODELS.  
ALL DULL EMITTER VALVES.**

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty) .....	£2:2:6	£3:17:0	£4:12:0	£6:5:6
Louden 4-Volt D.E. Valves	(1) 8:0	(2) 16:0	(3) £1:4:0	(4) £1:12:0
H.T. Battery (Fellophone)	(54V) 6:6	(108V) 13:0	(108V) 13:0	(108V) 13:0
Fellows 4V. Accumulator ..	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:6
Aerial, Insulators, Wiring, Instructions .....	3:0	3:0	3:0	3:0
Headphones (H) or Junior Loud Speaker (LS) ....	(H) 11:6	(LS) 13:6	(LS) 13:6	(LS) 13:6
<b>Total Cash Price</b>	<b>£4:4:0</b>	<b>£6:15:0</b>	<b>£7:18:0</b>	<b>£10:3:6</b>
Deferred Payments. With Order .....	24:6	38:4	44:9	57:0
6 Monthly Payments of ...	12:3	19:3	22:5	28:8

**HOW TO OBTAIN THESE WONDERFUL SETS.**

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- or 2.—You can forward the full cash value in P.O. Money Order, or Cheque, direct to us or to our branches.
- or 3.—You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment, as shown above, and forwarding direct to our Head Office.

Note.—All Fellows sets can be supplied on 7 days' trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, carriage forward.

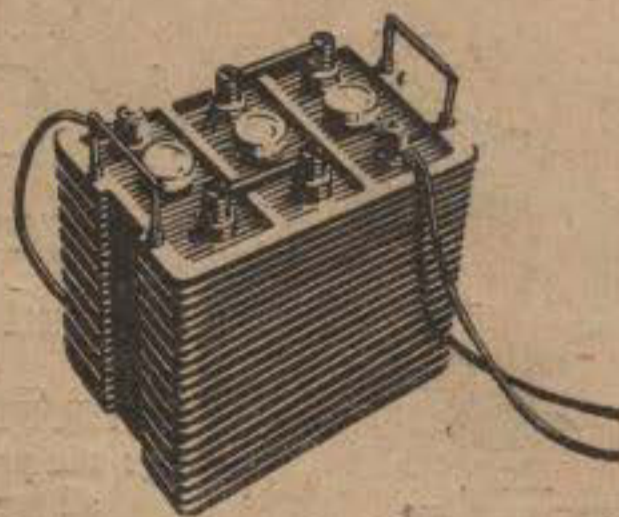
**FELLOWS, PARK ROYAL, N.W.10.**

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  - TONBRIDGE: 34, Quarry Hill (Tonbridge 172).

**BUY DIRECT AND SAVE MONEY**

K.P.S. 250.



## Ever Cracked Walnuts ?

The shell looked all right: big, brown, inviting. In fact, you picked it out on size. It *looked* good. But when you cracked it—nothing.

There are batteries like that. To look at 'em, you'd think they housed a power station. But give them a clock-and-ammeter discharge test. That is—crack them . . . . nothing.

Get a P. & R., though, and you get a *battery*. You get *capacity*, you get *service*; plates sturdied to work and keep working; terminals petroleum-jelly packed to stop creep; a "Dagenite" cell case which is leak- and acid-proof, which is nearly unbreakable even if you drop it on a concrete floor; wood inter-plate separators tested and re-tested; a battery with a guarantee; the same sort of battery which is fitted as standard to Rolls Royce cars.

Isn't it worth writing to us for particulars? Especially since any one of the P. & R. range of all types and sizes costs no more than an ordinary battery.

Peto & Radford, 50, Grosvenor Gardens, London, S.W.1.

# P AND R

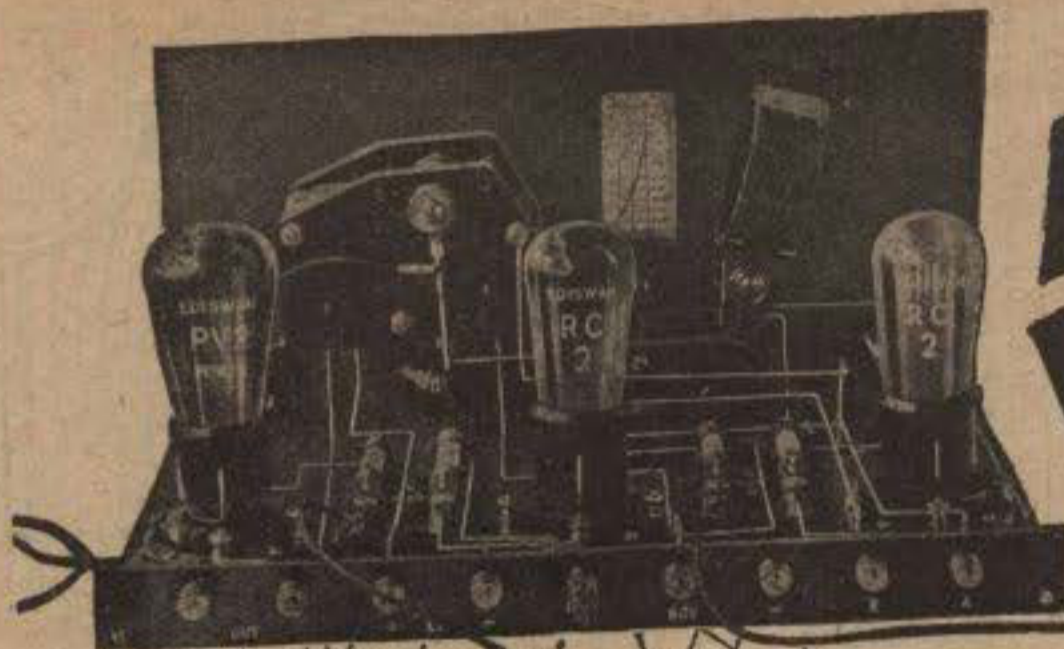
**PETO & RADFORD**

## ACCUMULATORS

*The beginning, and the end in*

## POWER

D.S.



# 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

To THE EDISON SWAN ELECTRIC CO. LTD.  
(Publicity)  
125/5, Queen Victoria Street, London, E.C. 4.

Please send, post free, presentation copies of  
the "R.C. Threesome" Instruction Book and  
Blue-print.

Name .....

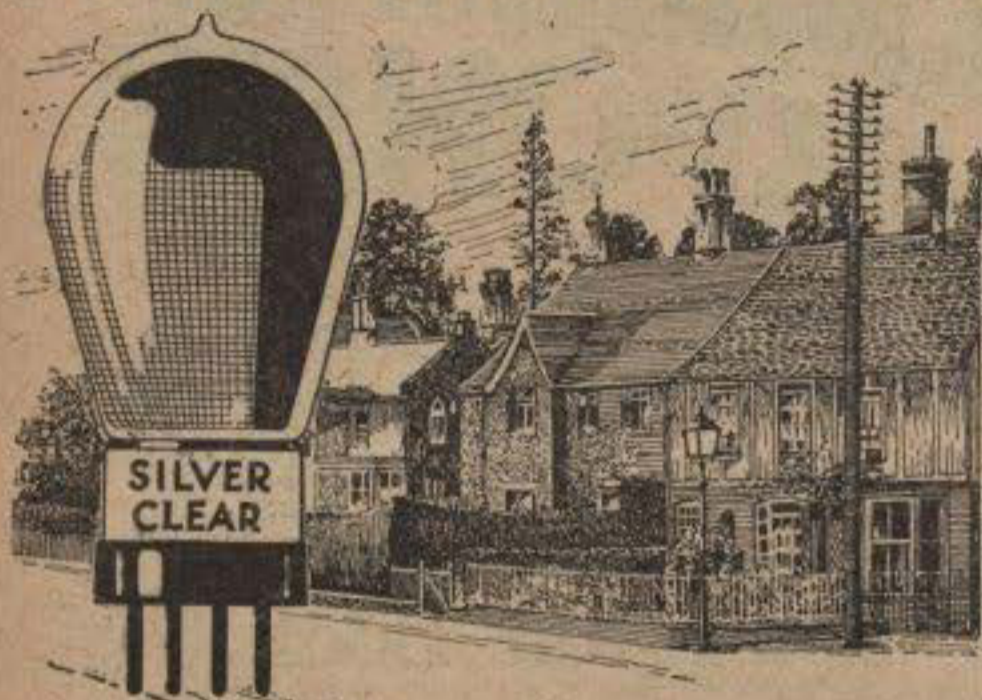
Address .....

PLEASE USE  
BLOCK LETTERS

R.T., 10.12.26.

V. 10

# 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 Louden Valves in his Little Giant Set.

Like all other Louden Valve users, Mr. Hearn is highly satisfied with the results, and he shows it by ordering two more Loudens.

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 feel 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 Louden Valves from us by post.

<b>4/6</b> Bright Emitters. L.F. Amplifier. F1. H.F. Amplifier. F2. Detector. F3. 5.5 volts 0.4 amps.	<b>8/-</b> 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.	<b>8/-</b> 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.
<b>9/-</b> 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.	<b>11/-</b> D.E. Power Valves. Transformer Amplifiers P.E.R.1. Resistance Amplifiers P.E.R.2. 4 volts 0.2 amps.	<b>12/-</b> 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.**

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LONDON: 26, Store St., Tottenham Court Rd., W.C. (Museum 9203).

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BRIGHTON: 31, Queen's Road (Brighton 899).

BRISTOL: 36, Narrow Wine Street (Bristol 2972).

CARDIFF: Dominions Arcade, Queen Street (Cardiff 7685).

LEEDS: 65, Park Lane (Leeds 21479).

MANCHESTER: 33, John Dalton Street (Central 1164).

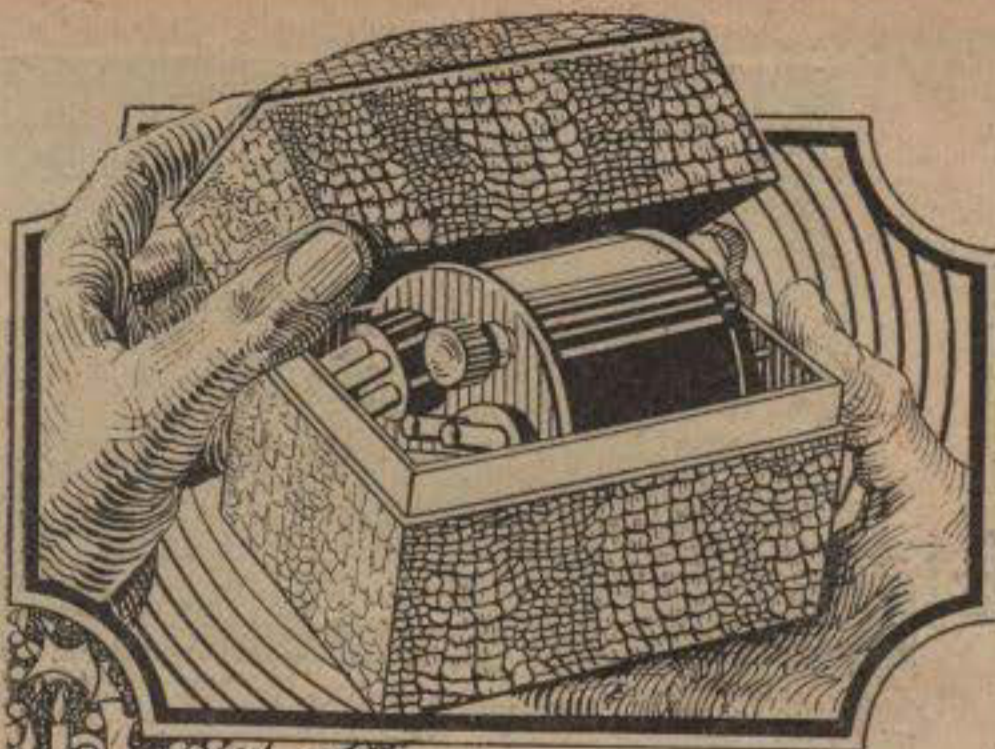
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5551).

TONBRIDGE: 34, Quarry Hill (Tonbridge 172).

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**BUY DIRECT AND SAVE MONEY**

E.P.S. 97.



## THE BEST OF ALL GIFTS—

No Christmas gift will be more gladly welcome to your friends, or more appropriate if you wish to give yourself an Xmas treat, than

### THIS CASKET OF VOLUME

a handsome leatherette presentation Casket, containing the now famous

# XTRATONE

PLUS VALVE UNIT

P. Patent No. 17009/26.

Regd. No. 720608

which has brought delight to thousands of listeners who can now get, at full Loud Speaker strength, stations hitherto received on headphones only, with purity of tone and a wealth of volume which must be heard to be believed.

#### A DELIGHTED USER WRITES:

"I am surprised at the wonderful improvement in my Set. Stations I could only get on the Earphones now come through at Loud Speaker strength.

"I congratulate you on your success."

(Signed)  
G. STOREY,  
Matlock-Bath.

There's nothing\* to do but just plug in the "XTRATONE"—no confusing connections—nothing to go wrong. At less than the cost of an Amplifier, it adds a valve to your Set and gives you all the extra volume you are likely to want.

Give an "XTRATONE" to your friends for Xmas and have one yourself for your Christmas and New Year parties. Incomparably pleasure-giving, there can be no better gift for yourself or your friends.

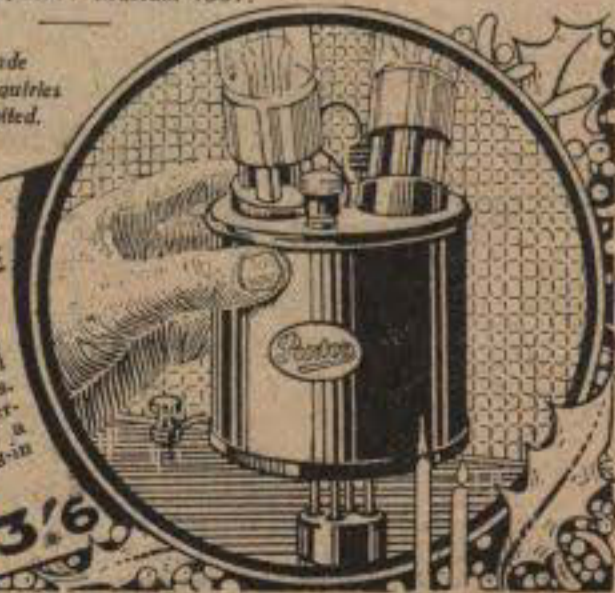
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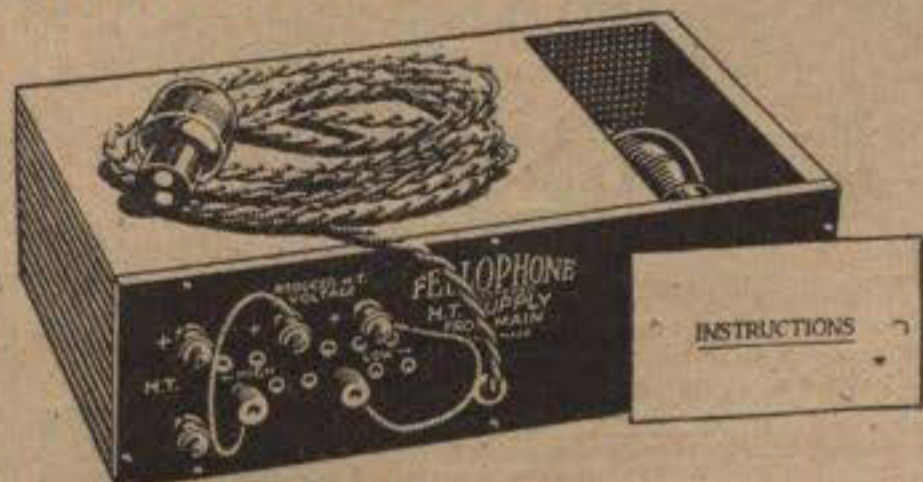


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Type B. Unit for Alternating Current  
£4 : 10 : 0.



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If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

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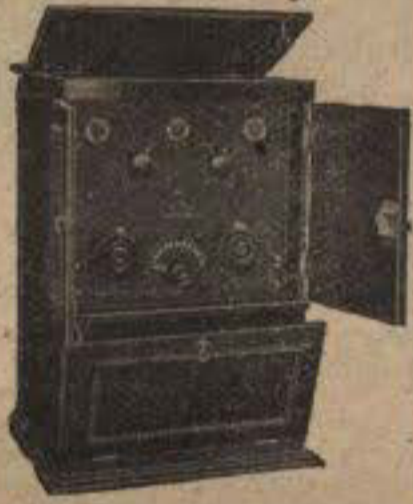
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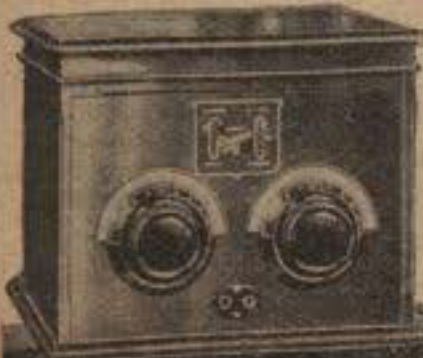
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Burndept reproduction gives you every note in perfect purity. And that practically at the touch of a switch. Such faultless reproduction and simplicity of working create an entirely new standard in Wireless.

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A THREE-VALVE BROADCAST RECEIVER

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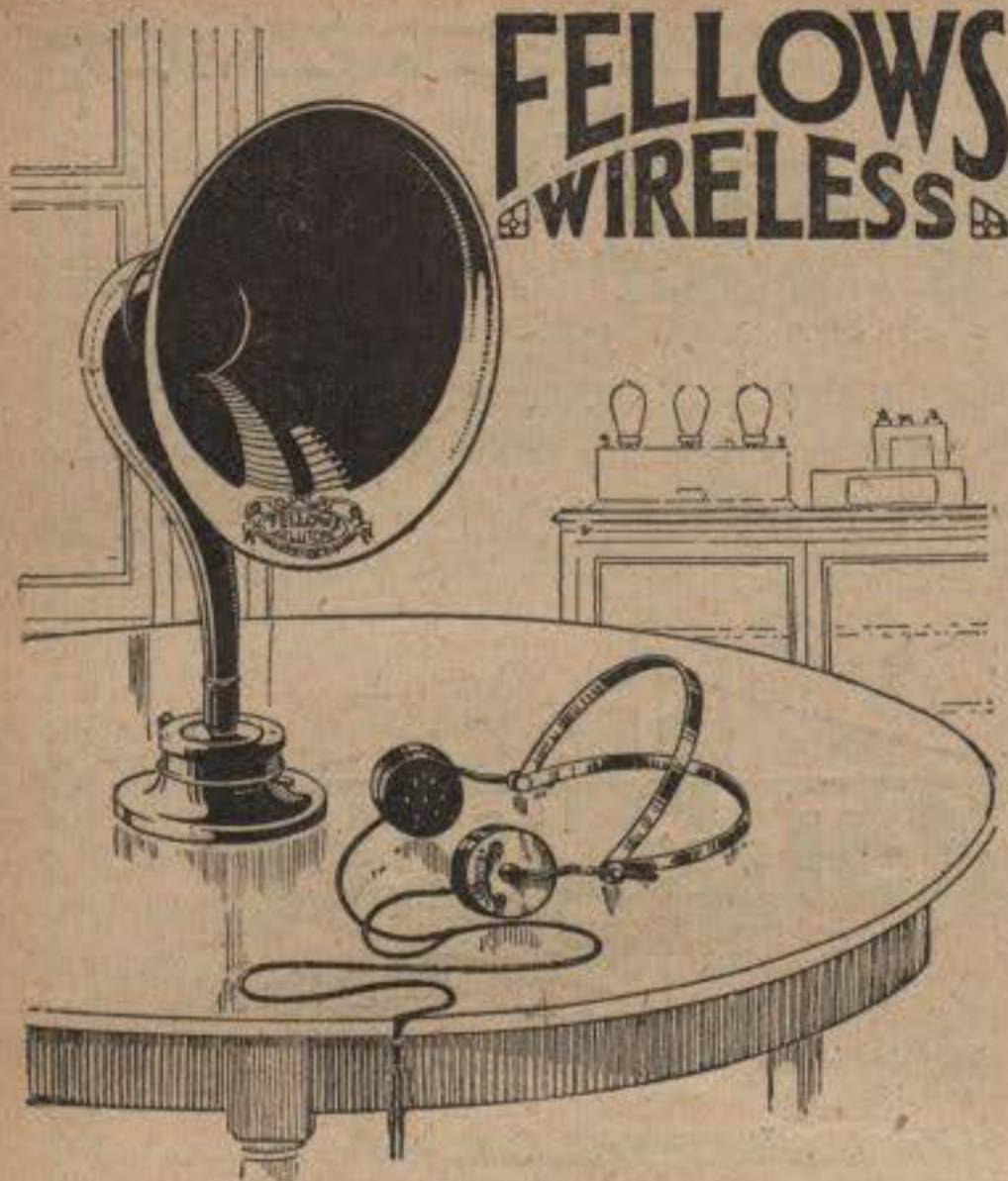
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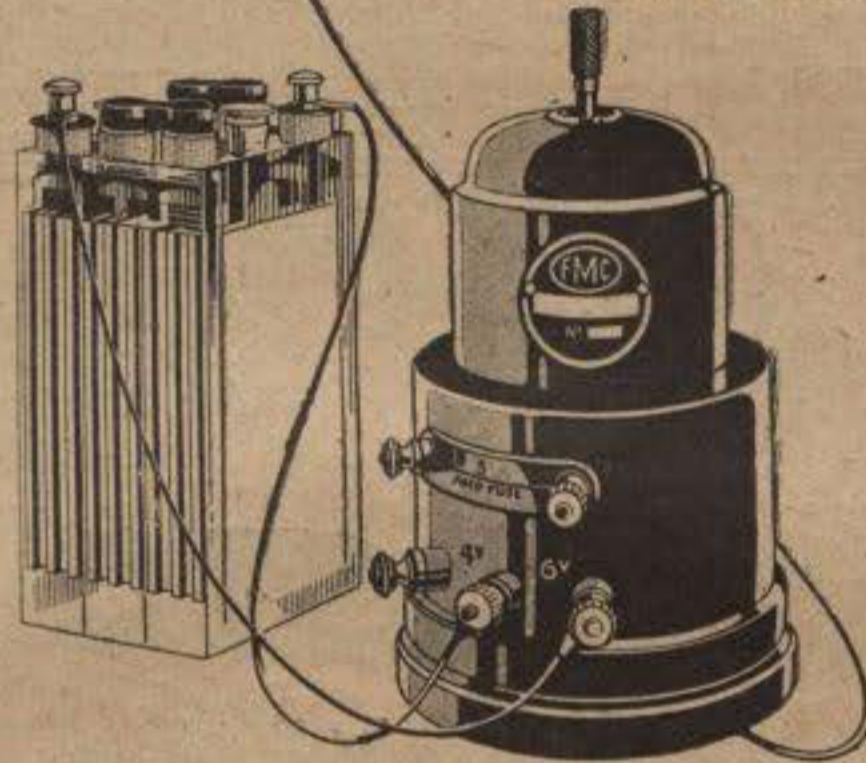
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L.T. Charger 45/-

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(carriage forward).



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L.T. Charger for 4 or 6 volt accumulators  
**45/-**

H.T. Charger  
60 volts  
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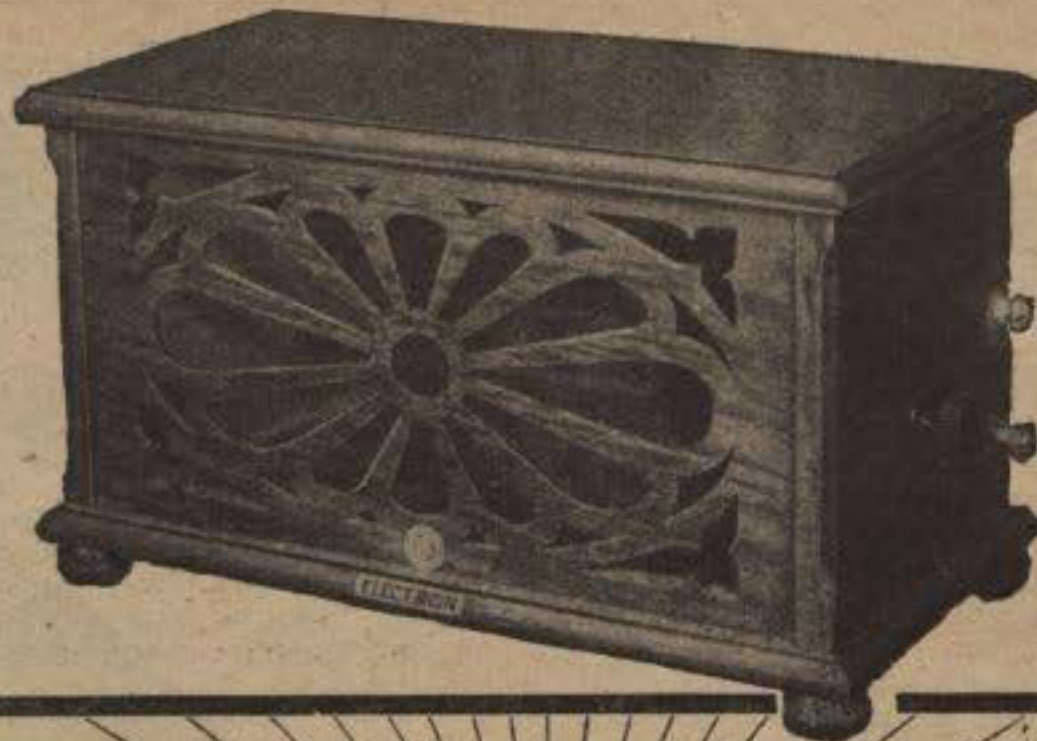


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