

PROGRAMMES FOR ARMISTICE DAY (See pages 264-265).

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Every Friday. Two Pence.

The Regional Scheme.

IV. The Problem of Sites.

The first three articles in this series appeared in 'The Radio Times' for October 14, 21 and 28, and dealt with the international aspects of the proposed scheme, the question of distribution by higher power, and the experiments which are being made with 5GB.

LAST week a description was given of investigations and measurements which are being made in order to complete the design of the proposed new system of distribution by fewer stations of higher power.

Assuming that a certain district such as London has been chosen for the station, the question naturally arises where exactly should the station be built? It should be understood that by the word station is meant the transmitter, and not the building containing the studios and administrative offices.

Existing stations are situated inside the boundaries of cities or large towns, with the exception of 5XX and 5GB, which are within a few hundred yards of each other on Borough Hill, near Daventry. When considering medium or low-powered stations, it is almost essential to place them as close as possible to the centre of the most important town they are intended to serve. If placed a few miles outside, listeners on the transmitter side of the town will receive a strong service—perhaps even too strong to be convenient—but on the opposite side the service will be weak. Of course, the larger the city, the greater this difficulty becomes. When planning a high-powered station it is evident that it cannot be situated in a congested district; the space taken up by an efficient aerial system is considerable—a matter of several acres—and the cost of a suitable site would be prohibitive. Again, listeners living under the shadow of the aerial may be incon-

venienced by a superabundance of radiation. There are other difficulties too numerous to mention, and so the site for the transmitter has to be found in the open country. Since the power of the stations now under consideration will be high compared with the power of existing stations, the difficulty of unequal distribution is greatly reduced; but the site



UNRECOGNIZED HEROES.

4. The Eminent Scientist who found himself in the wrong Studio.

has to be most carefully chosen so that the service gives the maximum benefit to the maximum number of listeners. In making this choice, the experience gained with 5GB will be of the greatest assistance, and the performance of a proposed station can be predicted in terms of definite figures representing the service available at any point.

Before this can be done accurately, how-

ever, it is necessary to take into account the effect of the natural features of the surrounding country in the immediate neighbourhood of the proposed transmitter. This can only be investigated by practical experiments. The essential problem is whether a transmitter located at a certain point which appears to be ideal will give a symmetrical distribution of energy in all directions. This information must be obtained *before* the station is built. In order that there should be no avoidable doubt on this point, a mobile wireless transmitter, complete with masts, has been installed in a lorry. The masts can be erected and dismantled in less than an hour. The apparatus is capable of radiating as much energy as that of 2LO.

The unmodulated carrier wave of this mobile transmitter is just as effective for the purpose as would be the emission from a complete broadcast transmitter.

It has already been mentioned that a motor-van equipped with apparatus for measuring broadcast energy available at any point is engaged in examining the service given by 5GB. This travelling receiver, working in conjunction with the mobile transmitter, will be able to provide an accurate forecast of the suitability of any site considered satisfactory from other points of view.

There are a fair number of other considerations to be taken into account, but it may be of interest to mention one or two of the more outstanding conditions which must be satisfied before a proposed site can be considered satisfactory. It must be possible to obtain a considerable supply of water. The sub-soil must be suitable for the foundations of heavy machinery, while the ground itself must be as level as possible. **S**

The Man Behind the Music.

Peter Tchaikovsky—Died November 6, 1893.

IT has taken the thirty-four years which have passed over our heads for us fully to appreciate all that he did, and even now many of his works—his operas, notably—are little known outside his native Russia. If we look behind the music at the man himself, it will be to find that, like Gluck, Verdi, and not a few others, Peter Tchaikovsky was not originally intended to be a musician at all. His father was a mining engineer whose outlook upon art does not seem to have been of the widest; and it is perfectly certain that there was not a great deal to attract a lad of Peter's temperament and disposition at the School of Jurisprudence which he attended. But the Conservatoire offered much more in the way of art, and it was not a little fortunate that Rubinstein was taking classes in harmony and composition. Tchaikovsky, therefore, contrived to devote such spare time as his duties would admit—they were at the Ministry of Justice, where he held a dull kind of post—and began to study the art of counterpoint. Rubinstein was not long before he discovered that the exercises which Tchaikovsky worked for him were of an exceptional character. One day after class he called Tchaikovsky to him and told him quite plainly that it was absolutely absurd for him to think of devoting his life to Russian law. 'There are plenty who can do that,' he said: 'you must use your gifts.' And so the choice was made. Rubinstein must have been the most excellent of teachers. He made no attempt to hold his young pupil down to hard-and-fast rules either in counterpoint, in free composition, or in scoring for an orchestra. He was quick to see the value of the melodies which Tchaikovsky wrote for him and urged him to develop a distinctive style, showing him at the same time how valuable were steadily-moving basses to his themes. If the sweeping breadth of those melodies with which Tchaikovsky glorified his every utterance in after years can be attributed to anything other than his own deep thinking it must assuredly be to the way in which Rubinstein handled him in his early days. Yet, despite the glittering brilliance of his symphonies,

conceived upon so elaborate and massive a scale, Tchaikovsky had no real love for lavish surroundings. He would never have dreamed of spending his life, like Chopin, Liszt, or Mendelssohn, in the constant society of fashionable friends. His own ideas—realized in his latter years—merely extended to a quiet house in the country where he could work undisturbed. He was never in any sense a virtuoso; indeed, there is no evidence that he was a great performer at all. He did not even conduct in public until he was forty-seven, and then only in Moscow.

Tchaikovsky was not a happy man. His hasty marriage, which had such unhappy consequences, told greatly upon his reserve power. At one period in his life his misery was so great that in a fit of utter distraction and despair he stood up to his chest in the Moskva River—in ice-cold water on a bitter night in September—hoping that he might catch his death of cold. Deliberately to take his life he dared not, but there is little doubt that had it not been for his brother, who took him under his care, the experiment might have been repeated. Writing from Switzerland, a little later, he says: 'Living amid wonderful scenery, my heart longs undividedly for my dear native land. Had I stayed another day in Moscow I might have lost my reason and drowned myself in the waves of the stinking—but beloved—Moskva River.' But the mood passed and he brightened up considerably, despite the fact that his Violin Concerto had been coldly received by the critics. He had thought so much of it, and had dedicated it to Anser, who, though very fond of its author, considered that it was unplayable in places. Some years later Tchaikovsky was touring and happened to be in Rome. He picked up a periodical in a restaurant and chanced to read a criticism of a concert by the Vienna Philharmonic Society at which Brodsky had played this very concerto. 'My poor concerto,' said Tchaikovsky, after having perused a vehemently negative criticism; 'how they all seem to hate it.' He wrote, however, much more happily about his stay in Leipzig. It appears that

he went to lunch with Brodsky. On entering the house he heard strains of music coming from the drawing-room. 'Brahms,' he said to himself as he ascended the stairs. On entering the room he signed to Brodsky not to stop, and sat down. It did not need a second glance to tell him who was at the piano. It was Brahms himself, dressed in a heavy-looking frock coat—looking like a priest, as Tchaikovsky subsequently remarked. But he seems to have been very pleased with Brahms, who went out of his way to be charming to him. At lunch Tchaikovsky became interested in another man whom he describes as being short, middle-aged, fragile in appearance, with shoulders of unequal height, and with a quantity of fair hair pushed back from a broad brow. After a while Brodsky came over to him. 'Let me introduce you,' he said. 'This is Grieg.' The Russian found the Norwegian and his wife—particularly the latter, seemingly—most agreeable companions. At all events, he writes enthusiastically of them in his diary. But such enjoyments seem to have been few and far between. Tchaikovsky was, often enough, a sad soul. His 'Pathetic' Symphony is a pathetic story of pathetic circumstance. If we find him trying to disguise the fact in the first themes; if we find him hastily brushing away the tears in the 'five-four' movement; if we find him brave in the third—it has a tune to which a hemisphere might march—we shall only find him in utter despair and gloom at the finish. Brilliance, glitter, laughter forced above tears, might describe much of what this sad soul wrote. But its appeal is deep and lasting. We know it the instant it begins; we respond to it until it ceases. So long as good music continues to be cast abroad amongst us for our æsthetic pleasure, so long shall we sense the depth of those rich melodies and still richer harmonies; so long shall we feel the grip of those firmly-moving basses and powerful counterpoints. That which he wrote, he wrote directly and in a satisfying manner. It is not everyone who may have that said of him.

C. WHITAKER-WILSON.

THIS Handbook is an encyclopædia of broadcasting, beautifully printed, well bound, and published at a price which must puzzle anybody who has ever had anything to do with book production. There are nearly four hundred pages of text.

The contents are grouped under a few main divisions. We begin with a historical sketch, followed by a description of the present structure of the B.B.C. and its present transmission policy. We then come to 'Programmes,' under which each species of transmission is discussed, with pictures of interesting broadcast events of the year, and an account of all the stations. 'Engineering' follows: there is a sketch of the evolution of wireless, there is a very enlightening synopsis of the problems and methods of transmission, and there is a large section dealing with reception, which (with its glossary) is an invaluable guide to the listener who wishes to understand the instrument with which he is listening. Later, there come sections on foreign broadcasting (with a stations guide), publicity, sidelights, and 'the Wireless Trade'—the last containing accounts of all the bodies interested in Broadcasting.

This brief summary will have shown how comprehensive is the range of the Handbook. It is impossible to illustrate here its completeness with regard to details; but it is safe to say that there is no topic commonly discussed between listeners on which light is not thrown, and no common criticism which is not met.

The most frequent criticisms levelled against the

The B.B.C. Handbook.

J. C. Squire, distinguished poet and journalist, reviews *The B.B.C. Handbook, 1928*, which is on sale everywhere today, price Two Shillings.

B.B.C. are those which are levelled against the programmes. If 'jazz' is given for an hour people write and say that it is a scandal that wireless should be used for such base purposes. If there is a talk people write and say that what they want—after a hard day at the office—is amusement. If Beethoven is given listeners clamour for music; if modern music be supplied a host of complainants send postcards asking what is the point of sending the air with Bela Bartok when the population is still unacquainted with Bach and Mozart. The objector who reads the Handbook will be silenced. I speak as one with preferences like another: I cannot listen to talks (although I occasionally give them), it is difficult to hold me with a broadcast play, and I scream when I hear the monotonous jig-jig of jazz. For me I prefer respectable music, news, and running commentaries. But we should all remember that one man's meat is another man's poison, and that the B.B.C. is going as far as it could in announcing it as its policy to 'give the public something slightly better than it now wants.'

The cards are again put frankly on the table in regard to the redistribution of stations. We are going to have fewer and better stations; which means that, pending perfect service, some listeners with simple sets are going to hear not quite so well as they have been accustomed to hearing. The Birmingham-Daventry controversy is a case in point. But 'the guiding principle is that partial obsolescence must not stand in the way of progress, and that progress must be made continually towards better service to the public.' More might be said, I think. Every year sees the proportion of valve sets to crystals increase. Valve sets mean greater range and less reliance on local stations. And they also mean 'reaching out' to foreign stations. Listeners do not want the broadcast bands to be flooded by British stations; we want a wide choice of programmes and we are also glad of the opportunities of international contact that broadcasting affords.

'There is at Savoy Hill the largest music library in the world.' That sentence, read in the light of our knowledge that five years ago the B.B.C. did not exist, is an indication of the amount of energy and faith that has gone into Broadcasting in this country. The Handbook is candid; controversial persons will find in it material for arguing on either side of many vexed questions; but nobody except a cantankerous churl can read it and not admit that we, in this country, have been very lucky in our broadcasting administration, and that every future year is likely to see progress made.



ARE WE GETTING RICHER OR POORER ?

BY SIR ARTHUR SALTER



THE world as a whole is certainly getting richer. Between 1913 and 1925 the population of the world increased by only 5 per cent., but its production of food and of raw materials increased by about 17 per cent. The difference between these two figures indicates a real increase in the average standard of living. The fact is that new inventions and increased skill are constantly enabling man, with a given amount of effort, to wrest more from Nature, and make more from her products. The world would, of course, have been much richer if there had been no war. But already it is richer than before the war.

This, of course, is only true of the world as a whole. It is not true of every continent; still less of every country; still less of every class. In North America (above all there); in South America; in most of Asia; in Africa; in Oceania; in all the British Dominions; in every continent except Europe—there has been rapid and striking progress. It is Europe that was impoverished by the war. And of Europe the best that we can say—but we can say this—is that it has about caught up. In Europe as a whole, production and consumption per head—in other words, the average standard of living—have during the last few years probably been about the same as just before the war. Instead of constantly-increasing prosperity the war has for Europe meant a decade of impoverishment and then a slow resumption of progress from about the point it had reached in 1913.

The picture of our own country is a less pleasing one, though perhaps not so bad as it is often painted. A recent calculation gave the average 'real' income for the country as a whole (after allowing for the increase of prices) as less than in 1913—by between 5 per cent. and 10 per cent.

Here, then, is the position. We see a world already as a whole more prosperous than in 1913. It is, however, equally clear that it is still much less prosperous than its resources and its productive capacity would enable it to be. And in particular Europe, and this country, have not increased in prosperity as other parts of the world have.

What is the chief cause of unnecessary impoverishment and what are the remedies? A few striking facts make the chief trouble very clear. International trade has not developed in proportion to its productive capacity. As against the world's increased production of commodities of at least 17 per cent., its international trade between 1913 and 1925 increased only 5 per cent. More significant still, the international trade of Europe actually, decreased by 11 per cent., and our own volume of exports decreased by no less than 20 per cent. British unemployment figures point the same moral. We have now over a million unemployed as compared with less than half that number

before the war, and the great mass of these are concentrated in a few big trades and industries: coal; iron and steel; cotton;

THE ECONOMIC SITUATION		
1913 AND 1925		
WORLD PRODUCTION OF FOOD AND RAW MATERIAL	INCREASES	17%
WORLD POPULATION	INCREASES	5%
WORLD INTERNATIONAL TRADE	INCREASES	5%
EUROPE'S INTERNATIONAL TRADE	DECREASES	11%
GREAT BRITAIN'S VOLUME OF EXPORTS	DECREASES	20%

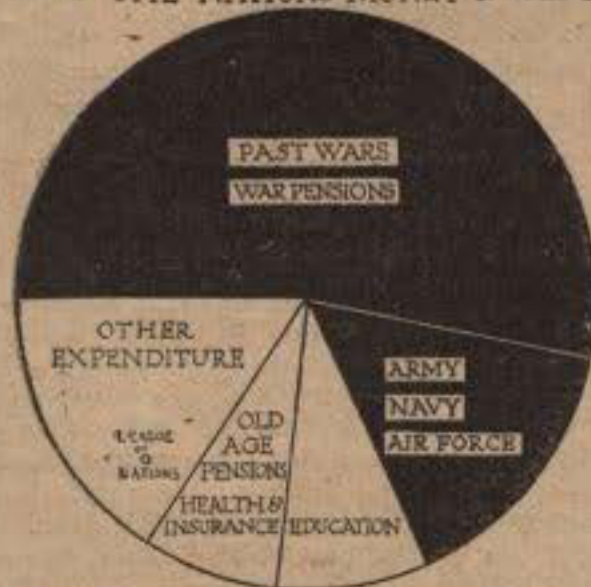
TRADE BARRIERS HAVE INCREASED
TRADE HAS DECREASED

Sir Arthur Salter, the eminent economist, gave recently a talk entitled 'Are we getting richer or poorer?' So many listeners asked for this to be printed that Sir Arthur has embodied the matter of his talk in a short article.

wool; and engineering, including ship-building. Some of these industries are affected by other factors also, but all have one characteristic; they are largely dependent on export, and they all suffer from the loss of foreign trade.

The main facts of the economic situation can indeed be very simply stated. The general level of prosperity depends on three essential factors: the resources of Nature; man's capacity to exploit them; and the existence of a system which enables the products of one person and one country to be exchanged with those of others. The first of these—the resources of Nature—have not diminished, and are adequate; the second—man's skill to exploit them—is constantly increasing, and is sufficient for a much greater prosperity than we enjoy;

HOW THE NATION'S MONEY IS SPENT



Of every pound of national taxation—14/- is spent on past wars (and preparation for future wars), less than 1/6 on education, less than 1/6 on other social services, 3/- on general administration—and less than 1/6 of a farthing on the League of Nations.

the third alone has had a setback. There are more impediments to international trade.

What the world needs is clear. We have it on the authority of the World Economic Conference, the most authoritative body of experts that has ever met to discuss economic problems. The members were appointed by fifty Governments and represented every class, every quarter of the globe, every qualification, and every shade of responsible opinion. When such a body speaks unanimously, we have something as near certainty as we can ever hope to attain in this fallible world. And what the Conference asserted with conviction and with force is that what the world needs is a reduction of trade barriers. Tariffs in the world as a whole, they said, are too high, too complicated, and too frequently changed. They must be reduced; they must be simplified; and must be made more stable. The Conference, as its main recommendation, and in striking language, stated that it was the unanimous desire of its members that we should now begin 'a new era during which international commerce will successively overcome all obstacles in its path that unduly hamper it, and resume that general upward movement, which is at once a sign of the world's economic health and the necessary condition for the development of civilization.'

This was the Conference's main theme. But there is one other resolution which I should like to emphasize. The Conference pointed out that the expenditure devoted to armaments and to preparations for war entails heavy taxation which reacts upon the whole economic life and lowers the standard of living. Let me illustrate this from our own Budget. Of every pound raised in national taxation about fourteen shillings now goes in paying either for past wars or preparing for future ones; and six shillings only for all other purposes, including all social legislation and the general administration of the country. On the same scale the contribution to the League of Nations amounts to less than one-eighth of a farthing.

We now see the relation between our prosperity, or our standard of living, and the two great tasks of reducing trade barriers and reducing armaments, on which the League is now working. There is a certain resemblance between the two. In both it is possible for each country to do something by itself, but in both each country can do more if other countries are treading the same path. In both cases success promises not only economic advantages but also aids the cause of peace; for big armaments and high trade barriers cause not only loss but friction. Both tasks are enormously difficult; at the best they must take long to accomplish. In both success is only possible if the people of the world insist that success shall be achieved.



BOTH SIDES OF THE MICROPHONE

A New British Opera.

I WROTE last week in the Southern Edition about British opera, in connection with 5GB's broadcast of Bantock's *Seal Woman*, and in the list I gave of British composers omitted to mention the name of Herbert Ferrers. Ferrers' work is known to most listeners; his little opera, *The Piper*, has been broadcast on several occasions, as well as his compositions for the orchestra. His greatest operatic work, *Penelope*, is to have its first performance from Daventry Experimental on Tuesday, November 22, followed by a second presentation, on the following evening, from London and Daventry. There is a tragic note behind the announcement that *Penelope* is to be broadcast, for five years ago, after completing the score, which is full of lovely melodies and vivid instrumental colouring, its composer began to lose his sight, and is now prevented from composing or conducting any more.



Man and the Machines.

THE question of Man's relation to the Machines which are gradually coming to do his work for him—the question of a possible humanizing of machinery and a dehumanizing of mankind—is one which has lately been the subject of discussion on the stage and the screen as well as in newspaper articles. From early times the notion of making mechanical men—which after the coming of the machine-age developed into that of mechanical men which should do man's work for him—has fascinated humanity. Mrs. Shelley's story of Frankenstein and his Monster has its twentieth-century parallel in Karel Capek's play, *R.U.R.*, a radio version of which was recently broadcast from London and will, during Birthday week, be given from 5GB.

Capek's 'R.U.R.'

NEXT week's *Radio Times* will devote a special section to *R.U.R.* and its fascinating, almost frightening subject, containing an article by Dr. E. E. Fournier d'Albe, an earlier article by whom some listeners may have read in a Sunday newspaper when he discussed the significance of the recently-invented Westinghouse 'Robot' which reports over the telephone the height of the water in the Washington reservoirs. Those who saw *R.U.R.* at the St. Martin's Theatre or heard the first broadcast won't need me to remind them how thrilling a melodrama it is and how provocative are the ideas for which it stands propaganda. There are few plays which, like this one, combine sheer dramatic force with the stimulus of bold and challenging ideas. I have coined the term 'jam-with-the-powder-plays' to describe them. From the moment the action begins the menace of the strange, mechanical Robots casts its queer, thrilling shadow over the play—and the listener feels himself as much under its spell as are Domain and the other characters. You are so held by the action of the story of *R.U.R.* that you scarcely realize until afterwards how much the author has told you. Those who, on Friday evening, November 18, come to *R.U.R.* for the first time are in for something of an experience.

How Plays are Written.

AT 7.25 on Friday, November 18, St. John Ervine, the distinguished critic, is to give the first of a new series of six talks on 'The Modern Drama.' So many people attempt the difficult art of play-writing, and so many—to judge from plays which I have seen heaped up in managers' offices—have not the remotest idea how to set about it. Mr. Ervine's idea, in these talks, will be to show the greatest dramatists at work, examine how they build up a play, how they construct the 'situations,' the sort of dialogue they use with such effect, how they suggest the passing of time, and so on. He will illustrate his points by reference to the work of Shakespeare, Marlowe, Sheridan, Shaw, Galsworthy, Pinero and Barrie. If you are keen on the theatre, either as aspiring playwright or a confirmed 'pittite,' you'll find these talks good hearing.

End of Term.

THE 'end of term' concert at a big public school has behind it the excited consciousness of trunks packed and gone to the station, holiday suits laid out in the dormitory, and the prospect of four weeks' blessed freedom. Concerts have been given in the past from Eton, Harrow, and Marlborough. On December 19 this year Shrewsbury, the famous Shropshire rowing school, is to be added to the list.

St. Cecilia's Day.

CECILIA, the patron saint of music and of the blind, who was martyred in Sicily under Marcus Aurelius, is to be celebrated from Liverpool on Monday, November 21—the Eve of St. Cecilia's Day. The programme is to be relayed from St. Luke's Church, Bold Street, and will consist largely of organ music—the name of the saint having been for many centuries linked in popular tradition with that instrument. Dryden's poem, *A Song for St. Cecilia's Day*, will be read as a prelude, and, during the programme, the Liverpool Station Orchestra will play one of Handel's neglected concertos for organ and orchestra and Sir Walford Davies' *Solemn Melody*.



A Birmingham Programme.

THOUGH Birmingham is now without a transmitter, it has still as active a station as ever, as witness the programmes of 5GB—and there is no slackening in local interest in its doings. The spirit of the old Birmingham programmes colours those of Daventry Experimental and reaches to a vastly wider audience. On Tuesday, November 15, Birmingham Station takes a special part in the Birthday Week celebrations. On this day it will provide the greater part of the 5GB programme, the attractions including an organ recital by Frank Newman, songs by Ethel Williams, Barbara Frewing and Harold Kimberley; the Royal Air Force Band; dance music by the Paul Raffman Band (interludes by Harold Clemence and Helen Alston); and a programme by the Station Staff.

A Cornish Nativity Play.

WRITING last week of the romance of broadcasting, its rapid development in five years, I mentioned last year's broadcast of a Nativity play from Marazion, in Cornwall, as an outstanding example of achievement. Listeners will be glad to hear that the Nativity play, written by the Vicar of Marazion, the Rev. Bernard Walke, and acted by the children of the village, is to be broadcast again this year. The play is infused with the artless simplicity of all spectacles, which are designed not as public entertainment but as acts of devotion. No attempt is being made to adapt it for the microphone, which will be an unobtrusive eavesdropper in the little church by the Cornish coast. Mention of this play recalls to my mind the Oberammergau Passion Play, which I saw in 1922 and on which the demon Publicity had already laid its grim hand.



Bats in the Belfry.

A SHORT story in the 'Writers of Today' series will be read on Saturday evening, November 19, by L. de Giberne Sieveking, author of that entertaining book of nonsense verse, *Bats in the Belfry*—and a recently-published novel, entitled *All Children Must Be Paid For*. Mr. Sieveking's prose writings are distinguished by the same fantasy as his verses. He uses it as a gay garment in which to clothe ideas. If, however, you care only for the 'magazine' type of story (in which hero + heroine = plot), you won't want to listen to him.

The Excellence of the Egg.

IT may be roughly estimated that if all the jokes made in music-halls concerning the age of eggs were placed on end they would reach to the moon. But the age of eggs is a matter of great concern to the housewife. Mr. James Gatecliffe, who is perhaps the greatest living authority on the hen's egg, is to give a talk on Monday, November 14, dealing with the many excellent qualities of the egg as a form of nourishment, and in particular with a sure and simple test of its age which every listener can apply.

When the Aspidistra Flourished.

ON Friday, December 2, there is to be a broadcast 'from a Victorian drawing-room.' The programme to be 'rendered' is not yet announced, but it will, no doubt, consist of duets, elocution, and improving conversation on genteel subjects, atmosphere being provided by the rustle of aspidistras, the creaking of bamboo tables, and the faint whisper of the bulrushes in the section of drainpipe which Uncle Algernon painted with views of Bognor. Some of us sigh for the 'good old days,' curling a scornful lip over 1927's notion of an entertaining evening. The microphone on December 2 will give the younger ones among us the chance of deciding whether or not they would rather have been born Victorians, in the days before the Charleston, the lip-stick and the movies came to add to the gaiety of nations.

BOTH SIDES OF THE MICROPHONE



The Field at the Fireside.

IF anyone ten years ago had prophesied that one day the football enthusiast would be able to enjoy his Saturday afternoon's sport by his own fireside, with his feet propped up and his *Radio Times* plan of the ground in front of him, he would have been quite justly regarded as about as veracious a prophet as Old Moore. But the fact is that these things have come to pass, and I can remember no half-hour of football so sheerly thrilling as the last half-hour of the recent London v. Waratahs match, which I heard at home with the kettle whispering hints of tea to follow. Future sporting broadcasts include Wednesday, November 16, Ulster v. Waratahs (from Belfast); Saturday, November 26, Arsenal v. the 'Spurs at Highbury (from London and Daventry); and Saturday, December 3, the Oxford v. Cambridge Relay Races at Iffley Road, Oxford (described by Harold Abrahams from London and Daventry).



When You Buy a Toy Drum.

THE Congress of Archaeological Societies is meeting this month to discuss the best means of putting a stop to the traffic in old documents. It is deplorable to think that, when you buy a toy drum, it may be made of a parchment upon which was written something of historical interest—this consideration quite apart from that of the beauty inherent in such objects as old documents which were stamped with the personality of those who lovingly and painstakingly drew them up. These old parchments are used for all sorts of modern purposes; they are to be found on sale in the guise of blotting pads and writing cases—and it is to this abuse that the Congress is to devote its attention. A talk on the subject entitled 'Destroying History,' is to be given by Mr. E. A. V. Barnard from the London Studio on Wednesday, November 16.

Next Friday's Issue.

AS announced in last week's *Radio Times*, next week's issue, the 'Birthday Week' issue, will be one distinctly worth buying and keeping. The programmes of the Fifth Birthday celebrations have been specially planned to bring favourite works and artists to the microphone. The 'high spots' of the week will have special pages devoted to them. Newman Flower, the publisher and authority on Handel, is writing on *Messiah* (Sunday, November 13), Herbert Farjeon, the dramatic critic, on *Prunella* (Monday, November 14), Dr. E. E. Fournier d'Albe, the scientist, on *R.U.R.* (Friday, November 18), and Moses Baritz, well known to listeners as a lecturer on opera, on *I Pagliacci* (Saturday, November 19). Other contributors to this special issue will include E. V. Knox ('Evoc' of *Punch*), who writes on Broadcasting as it might have been in Victorian days, and a well known expert on Wireless who, behind the mask of anonymity, takes a dive into the future, describing Broadcasting as it may be in another hundred years. A notable issue for a notable week.

The Early Days of Motoring.

IN London, on Motor Show Sunday, I saw a procession, organized by one of the big newspapers, of old motor-cars which were competing for a prize, offered, I imagine, for the car which had best stood the test of time. My thoughts turned from this procession of old stagers with stammering engines and bodies like Boadicea's chariots, to their gleaming road-hogging descendants which, to the value of over a million pounds, were on view at Olympia. The development of the motor-car, in less than a generation, is a romance in itself—though we seem to be far too busy and cynical a generation to appreciate such romances. The handicaps with which the pioneers of motoring had to contend will be related by the Right Hon. Lord Montagu of Beaulieu on Tuesday, November 15, in a talk entitled 'Motoring in the Early Days.' Lord Montagu's enthusiasm in the cause of motoring dates from the days when the law compelled all cars to be preceded by a pedestrian carrying a red flag.

This Programme Business.

HERCULES, who thought nothing of cleansing the Augean stables and despatching hydras and Hyrcanean boars, might well have blanched before the labour of arranging a broadcasting programme which would please every listener. I think that everyone, whatever his private 'grouse' against the B.B.C., will agree with this. On Monday, November 21, listeners to Daventry Experimental are to hear a 'feature programme,' entitled 'This Programme Business,' which will introduce two devisers of programmes faced with the perplexing problem of providing an ideal evening's broadcasting. Their work will not be made simpler by the interruptions of their friends, each of whom has his or her own idea of what the listener wants (which he or she will immediately proceed to illustrate). This looks like being an amusing evening for the listener whose wants these unhappy men are frenziedly attempting to meet—and should give a vivid idea of the many possible ingredients of a programme and the difficulty of blending them satisfactorily.



Bournemouth to be a Relay Station.

THE removal of the Birmingham transmitter to Daventry and the opening of 5GB were the last radical changes in the broadcasting system. Now I see that early next year Bournemouth is to become a relay station—though on the same power as at present. Bournemouth listeners have long expressed a general desire for the London programmes. The new development will not mean the disappearance of the many local artists and speakers who have become well-known to listeners in the Bournemouth area. These will be heard from time to time from London. A main station is a costly affair to run—and the funds released by the conversion of 6BM to relay status are to be devoted to still further improving the London programmes, so that everyone, happily, looks like being satisfied.

A 'Bristol Week'—

THE week of November 20 will be Bristol's Radio Week—when Cardiff Station is to relay many programmes from the seaport and broadcast many items of special 'Bristol' interest. Bristolians at one time resented the fact that it was found impossible for them to have a station of their own (engineering considerations demanded that the site should be across the Channel, at Cardiff). There is today, however, an enthusiastic body of listeners in the City who will be particularly glad to hear that they are in the near future to have a week of programmes specially designed for them. The week's music will be largely relayed to Cardiff from Bristol.



—With Bristol Programmes.

PROGRAMMES for the Radio Week will include the first service to be relayed from the famous church of St. Mary, Redcliffe; a popular concert from the Central Hall; a programme arranged by the district branch of the Society of Somerset Folk; and a concert from the Colston Hall on the occasion of a social gathering of the National Joint Council of the Printing and Allied Trades. Bristol artists and speakers will predominate throughout the week, and talks and even the Children's Hour will be mainly Bristolian in character.

The Romance of Broadcasting—

SEVERAL times during the past weeks I have found myself using in these pages the expression 'the romance of Broadcasting.' The romance of anything lies in the way you look at it. It is an elusive quality, difficult sometimes to define. The tune of a barrel organ, the scent of a flower-seller's barrow of carnations, the fall of dusk over a city street—these things, simple and usual though they are, will sometimes awake that little stab, half pain, half pleasure, which is Romance. We cannot, any of us, deny the romance of Broadcasting, which brings speech and music a hundred miles into our room, and which a moment later will carry us to the far ends of the earth, to a Cornish church, a war memorial in Flanders or a Promenade Concert.

—Must be Kept Alive.

EVERYTHING was romantic once. There was the romance of the telephone, which captured the world when instruments were first installed. Everyone wanted to try this marvellous thing which enabled them to talk to their friends many miles away. Then the romance of the motor-car, steadily and speedily making the world a smaller place; the romance of electricity, flooding the world with light at the mere touching of a switch. And now, how do we regard these one-time miracles? We look on them as commonplaces and sometimes wonder 'whether they are worth the bother.' The romance has quite gone out of them. I hope we shall never let that happen to broadcasting. Art is kept alive by the warmth of the fire it kindles in the hearts of those for whom it is intended.

'THE ANNOUNCER.'

THE NEW PSYCHOLOGY

System of Mind-Training Which Puts Fight In Your Thought.

IS man a thinking animal? He is supposed to be. His Latin name is *Homo sapiens*. Yet when one observes the illogical way in which many people behave, one sometimes doubts. The trouble is that although Man has been endowed with the power of Thought, he does not use that power sufficiently. *And when a thing is insufficiently used it becomes weak instead of strong.* Scientists tell us that the average person only uses about 50 per cent. of his brain. What is worse, he doesn't use even that 50 per cent. vigorously enough. *There is no vigour in his thinking; there is no fight in his thought.* He takes too many of his opinions ready-made, and falls far too easily into the rut of routine.

Don't Be "Just Ordinary."

Pelmanism cures this bad habit. It jerks your mind out of the rut. It arouses your brain. It shocks you out of the shadowland of mediocrity, and stimulates you to aspire to a higher level of achievement. It develops that questing, eager, original spirit which will make you "different" from the multitude. If you are just "ordinary" you will never get more than an "ordinary" income, and will live out your life in "ordinary" obscurity. But, as in most people, there is something new, something original in your brain, if only you will develop it. That is what Professor Spearman meant when he said that everyone was a genius at something.

Personality Developed.

Pelmanism helps you to develop that particular "something," which is your special contribution to the world and to Life. Pelmanism makes you a Person. It develops your Personality. It enables you to stand out from the ruck, to attract interest and attention, to make your mark on your surroundings. That is why you should get a free copy of "The Efficient Mind" to-day and read what the New Psychology can do for you.

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of depression, but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to increased powers of Observation, and a walk in the country is now a delight, whereas I used to look on it as a mere physical exercise." (E. 32075.)

A Business Man writes: "I have greatly improved my mind and memory. I have no fears now; they have all disappeared. My rather timid disposition has become a resolved determined disposition. My capacity for work is far greater than that of a year ago." (G. 31329.)

A Clerk writes: "I have found the Course full of interest and enjoyment. I regard it as the foundation of a new temple I dream of building, better than anything that has gone before." (H. 30664.)

A Medical Student writes: "Although I am only half way through the Course, I have benefited to this extent: in September I sat for my examination and passed with distinction; before, I have tried four times to pass in this subject but could not get through." (S. 30572.)

A Doctor writes: "I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain." (K. 30108.)

A Cashier writes: "I have certainly gained through taking this Course. I have now the position of Wages Clerk and Cashier and I would not have believed I could have attained this position twelve months ago." (B. 27736.)

A Manager writes: "I have a broader mind, keener observation, and am always thinking new ideas. You will congratulate me when I tell you that my Directors have granted me permission for two new Departments at my Store. Apart from this my returns are increasing in volume." (J. 30240.)

Banishing Boredom.

"The Efficient Mind" contains particulars of numerous cases of men and women who have doubled their Efficiency, increased their Earning Power, and developed their Personalities as a result of practising Pelmanism. It also shows how Pelmanism is a sure means of banishing—

Depression	Shyness
Moodiness	Timidity
Melancholy	Irritability
Forgetfulness	Fears
Indecision	Lost Nerve
Boredom	Weakness of Will

and of developing in place of these worries and weaknesses such fine and positive qualities as—

—Concentration	—Organising Power
—Observation	—Self-Confidence
—Initiative	—Will-Power
—Judgment	—Resourcefulness
—Business Acumen	—Originality
—Driving Power	—Self-Control
—A Reliable Memory	—Creative Force

which will be of the utmost value to you in all the affairs of the world, and will enable you to take up a confident, brave, and happy outlook on life.

Master Your Environment.

It is only by intelligently controlling the power of your Thought that you can shape your own career instead of having it shaped for you by your environment. Pelmanism enables you to control and develop and direct this Power, so that instead of being pushed out of your course by circumstances you can make direct for the goal of your desire. The system is fully explained in a book entitled "The Efficient Mind," and you can have a copy of this book sent to you free of cost by writing for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

THE POWER PELMANISM GIVES

"Is Power Which Endures," Says Canon Hannay.

The Power that Pelmanism gives is Power which Endures.

So says Canon Hannay (George A. Birmingham), the well-known author.

"Pelmanism," he writes, "is not for the elect few only, but is valuable to all men and women. The results endure. Certain habits of mind are formed which are of the very highest value in life. The man who forms them is not merely stimulated to unwonted mental activity for a time, but gains Power which Endures. This is what makes the pleasant and interesting effort of a Course of Pelmanism so well worth while."



HON. CANON HANNAY.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives. Their letters make wonderful reading. They show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to realise their aims, dreams and ambitions.

H.R.H. Prince Charles of Sweden says: "Pelmanism shows us the way to the improvement of character and an active life."

Lord Riddell writes: "Pelmanism is rapidly becoming part and parcel of our daily lives."

Miss Lillah McCarthy writes: "Pelmanism is now my Sunday recreation. It fills one with a new energy for work."

Sir Arthur Quiller-Couch writes: "Pelmanism builds up habits of mind as of character."

Mr. E. V. Lucas writes: "The Little Grey books are mental dumb-bells, intellectual Indian clubs. I am convinced that brain-girth and brain-fitness must be improved by their use."

The Rt. Hon. T. P. O'Connor, M.P., says: "Of two young men in business, one takes the Pelman Course, and the other does not. Other things being equal, the young man who takes the Course will quickly pass the one who has not availed himself of this advantage in the race of life."



So write to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, to-day for a free copy of "The Efficient Mind," and see how you can enrol right away for the revised Pelman Course on the most convenient terms.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing how I can enrol for the revised Pelman Course on the most convenient terms.

Name

Address

Occupation

All correspondence is confidential.

If Coupon is sent in an OPEN envelope it can be posted for 1d.

Branches: PARIS, 35, Rue Boissy d'Anglas. NEW YORK, 71, West 45th Street. MELBOURNE, 396, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Alipore Road.

PROGRAMMES for SUNDAY, November 6

2LO LONDON and 5XX DAVENTRY
 (361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of The National Union of Limbless ex-Service Men, by Mr. ALEC L. REA

3.30 THE BAND OF H.M. ROYAL AIR FORCE

(By permission of the Air Council)
 Conducted by Flight-Lieut. J. AMEIS
 KATE WINTER (Soprano)
 ROY HENDERSON (Baritone)

BAND

Wedding March from the Opera, 'The Ratchamer of Hamelin' *Nessler*
 An Indian Love Song, 'By the Waters of Mitnetonka' *Lieurance*
 Dance of the Hours (from 'La Gioconda') *Ponchielli*

3.45 KATE WINTER

Let us forget *Pitt*
 Sweet Suffolk Owl *Poston*
 An Elizabethan Lullaby *Eric Coates*
 When the Stars come out *Bowen*

3.55 BAND

Selection from the Suite 'A Fancy Dress Ball' *Rubinstein*
 Cossack and Little Russian; Polish Youth and Maid; Toreador and Andalusian; Royal Drummer and Suttler-Maid

THE Russian Anton Rubinstein, one of the greatest Pianists of last century, achieved fame also (at any rate, in his own country), as Conductor and Composer. He became Master of Music at the Imperial Russian Court, and established the St. Petersburg Conservatoire of Music, of which he was Principal for several years. For these services he received a title of nobility. Successful world tours followed; after one American tour it is said he was offered £25,000 to come back and give another fifty concerts, but his dread of the voyage prevailed, and he refused. His *Fancy Dress Ball*, some numbers from which are now to be played, was originally a set of twenty Pianoforte Duets.

4.10 ROY HENDERSON

Twilight *Sandford*
 Isobel *Frank Bridge*
 At the Mid-Hour of Night *Cowen*

4.20 BAND

Selection from the Works of Mozart
arr. F. Godfrey

4.35 KATE WINTER

Someone *Besly*
 The Fairies' Lullaby *Bowen*
 Sorrow and Spring *Peel*
 Birthday Song *Korbay*

4.50 ROY HENDERSON

Requiem *Horner*
 Up in the Saddle *William Wallace*
 Ode to Music *Beiford*

5.0 BAND

Selection from the Ballet, 'La Source' ('The Fountain') *Minkous and Delibes*

5.20 TALES FROM THE OLD TESTAMENT

Jeroboam and the Prophets
 I Kings xiii, verses 1-32

5.30-5.45 MISSIONARY TALK: DR. DANSON, Bishop of Labuan and Sarawak. 'The Land of the White Rajah' (Relayed from the Birmingham Studio)

FOR the last ten years Dr. Danson has been Bishop of the enormous diocese that includes Borneo, the third biggest island in the world, where his flock comprises not only the scattered British population, but the immigrant Chinese and the Dyaks, who were head-hunters a generation or two ago. It is about these last, in the domains of the white Rajahs—the famous Brookes of Sarawak—that he will talk tonight. Before he went to this diocese he worked for many years in Singapore, Java and the Malay States, and he is the only Bishop who has been shipwrecked twice.



Dr. Scott Lidgett (left) who gives the address in London's Studio Service tonight, and (right) the Bishop of Labuan and Sarawak, who will give a talk on his experiences amongst the Dyaks.

8.0 A RELIGIOUS SERVICE

From the Studio

Hymn, 'All People that on Earth do dwell' (Tune, Old Hundredth)
 Thanksgiving and Worship
 Magnificat
 Reading, Hebrews xi, verse 32—xii, verse 2
 Prayer
 Hymn, 'Hark the Sound of Holy Voices' (Tune, Deerhurst)
 Address by DR. SCOTT LIDGETT
 Hymn, 'Now thank we all our God' (Tune, Nun Danket)
 Blessing

AN ex-President of the Wesleyan Methodist Conference and the National Free Church Council, and a former Moderator of the Federal Council of the Evangelical Free Churches, Dr. Scott Lidgett is one of the best-known of British Free Churchmen. He is Warden of the Bermondsey Settlement, which he founded in 1891, and Joint-Editor of *The Contemporary Review*.



A HEAD-HUNTER'S TROPHY.

This Dyak is typical of the ancestors of those parishioners of his of whom Dr. Danson will talk this afternoon. The shield that he is holding is thickly covered with human hair.

THE man mutilated in the war is in especial need of the advice and assistance of some organization with regard to such matters as pensions, employment and housing accommodation. This Union was founded for these purposes, and its Employment Bureau, in particular, has done good service to many a limbless man.

Mr. Rea, who makes the appeal, is known not merely in Liverpool shipping circles, but to the theatre-going public as chairman of Reandco, the play-producing company that has succeeded to the prestige that its parent Reandean so long enjoyed.

Contributions should be sent to him at the National Union of Limbless ex-Service Men, 64, Victoria Street, S.W.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Local Announcements; (Daventry only) Shipping Forecast

9.5 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
 Conducted by STANFORD ROBINSON
 THE WIRELESS SINGERS
 VICTOR HELY-HUTCHINSON (Pianoforte)

ORCHESTRA
 Overture to 'A Midsummer Night's Dream' *Mendelssohn*

VICTOR HELY-HUTCHINSON, with Orchestra
 Concerto for Piano and Orchestra in A *Mozart*

ORCHESTRA
 Racosky March }
 Danse des Sylphes } *Berlioz*
 Menuet des Follets }

THE WIRELESS SINGERS
 Shakespearian Lyrics:
 Where the bee sucks *Arne*
 Orpheus with his lute *German*
 Full Fathom five *Charles Wood*
 Under the greenwood tree *Macfarren*

VICTOR HELY-HUTCHINSON
 Rustle of Spring *Sinding*
 Night in May *Palmgren*
 Study in A Flat *Chopin*

ORCHESTRA
 Lyric Suite *Grieg*
 Shepherd Boy
 Norwegian Rustic March
 March of the Dwarfs
 Nocturne

10.30 EPILOGUE

THE RADIO TIMES.
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Sunday's Programmes continued (November 6)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A CZECHO-SLOVAKIAN CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA
Conducted by JOSEPH LEWIS

ORCHESTRA
'Carnival' Overture Dvorak
BERGITTE BLAKSTAD (Contralto)
Selected Songs

3.50 ORCHESTRA
Fourth Symphony Dvorak
CORA ASTLE (Pianoforte)
Scène Champêtre Smetana
Gavotte Jirak

4.20 ORCHESTRA
Serenade in E Minor Suk
BERGITTE BLAKSTAD
Selected Songs

4.50 ORCHESTRA
Symphonic Poem, 'From Bohemian Woods and
Fields' Smetana
CORA ASTLE
Vanished Happiness Smetana
Substance and Shadow Suk

5.10 ORCHESTRA
Movements from 'Slavonic Suite' Novak

5.20 TALES FROM THE OLD TESTAMENT
(See London)

5.30-5.45 Missionary Talk (See London)

8.0 A RELIGIOUS SERVICE

From the Birmingham Studio

Hymn, 'Behold the Sun' (Songs of Praise, No. 28)
Hymn, 'At even ere the sun was set'

Reading: Prayer
Lord's Prayer (Music by Charles Warren)
Hymn, 'Let saints on earth in concert sing'
Address by the Rev. A. E. FORREST (St. Mary's
Church, Acocks Green)

Hymn, 'Jesu, my Lord, my God, my All'

8.45 THE WEEK'S GOOD CAUSE: Mr. ROY
FINSENT: Appeal on behalf of the Birmingham
Boys' and Girls' Union. (Relayed from the Bir-
mingham Studio)

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.0 CHAMBER MUSIC

MARCELLE MEYER (Pianoforte); H. WYNN
REEVES (Violin); GORDON WALKER (Flute);
HORACE HALSTEAD (Oboe); HERBERT BARR
(Trumpet)

THE COVENT GARDEN STRING ORCHESTRA
(Leader, H. WYNN REEVES)
Conducted by EDWARD CLARK

ORCHESTRA
Third Brandenburg Concerto Bach

MARCELLE MEYER and Orchestra
Concerto for Piano and String Orchestra ... Bach

HERBERT BARR, GORDON WALKER, HORACE
HALSTEAD, H. WYNN REEVES and Orchestra
Second Brandenburg Concerto, for Solo Trumpet,
Flute, Oboe, Violin and String Orchestra Bach

10.0 MARCELLE MEYER
Idyll Chabrier
Ondine Ravel
Masques Debussy
Spanish Dance Granados
Triana Albeniz

10.20 ORCHESTRA
Slow Movement from Cassation No. I, in G (K. 63)
Mozart
Solo Violin, H. WYNN REEVES

10.30 EPILOGUE
From Birmingham

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.45 S.B. from London

8.0-10.30 S.B. from London (9.0 Local Announce-
ments)

5WA CARDIFF. 353 M. 850 KC.

3.30-5.45 S.B. from London

8.10 A RELIGIOUS SERVICE

From the Studio

THE CHOIR OF THE MISKIN STREET UNITED
METHODIST CHURCH

Hymn, 'Lord of all being, throned afar'
O. W. Holmes

Reading from the Old Testament
Hymn, 'Dear Lord and Father of Mankind'
Whittier



Two of today's broadcast preachers—the Rev. Malcolm McAra (left), who gives the address in the service at Horton Lane Congregational Church (Bradford, 8.0), and the Rev. R. Pyke, President of the United Methodist Free Church, who preaches in the Plymouth Guildhall (Plymouth, 8.0).

Reading from the New Testament
Anthem, 'There is a Green Hill far away'
Lord H. Somerset

Address by the Rev. HERBERT POLLARD
Hymn, 'Lead us, Heavenly Father, lead us'
Edmeston

Benediction

8.45 S.B. from London (9.0 Local Announcements)

9.5 AN ORCHESTRAL AND CHORAL CONCERT

THE AUGMENTED STATION ORCHESTRA,
Conducted by WARWICK BRAITHWAITE

Overture, 'Othello' Dvorak

HARRY BRINDLE (Bass-Baritone), THE STATION
REPERTORY CHOIR and Orchestra

The Swan Chorus ('Lohen-
Bass Solo, 'O King of Kings' grin')
Final Chorus, Part I, 'Intone a lay' } Wagner

ORCHESTRA
Tone Poem, 'A Night on the Bare Mountain'
Mussorgsky

CHOIR and ORCHESTRA
Grail Scene (from 'Parsifal') Wagner

HARRY BRINDLE and Orchestra
Air, 'I have attained to power' ('Boris
Godunov') Mussorgsky

ORCHESTRA
First Irish Rhapsody Stanford

10.30-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 A SYMPHONY CONCERT

THE AUGMENTED STATION ORCHESTRA,
Conducted by T. H. MORRISON

Overture, 'A Roman Carnival' Berlioz

CHORUSES FROM ORATORIOS
by MEMBERS of the HALLÉ CHORUS
Conducted by HAROLD DAWBER

And the Glory of the Lord } ('Messiah') Handel
Hallelujah }

ORCHESTRA
Siegfried Idyll

CHORUS
The Heavens are telling } ('The Creation')
Achieved is the glorious } Haydn
work

ORCHESTRA
First Symphony Beethoven

CHORUS
He, watching over Israel } ('Elijah') Mendelssohn
He that shall endure ... }
Be not afraid

ORCHESTRA
First Suite from 'Peer Gynt' Grieg

5.20-5.45 S.B. from London

7.45 SACRED MUSIC by the STATION QUARTET

8.0 A RELIGIOUS SERVICE

From the Studio

'The Art of Appreciation'

The Station Choir: Hymn, 'I heard the voice of
Jesus' (English Hymnal, No. 574)

Scripture Reading: St. Luke, Chapter vii,
Verses 36-50

Choir: Hymn, 'The Lord my pasture shall pre-
pare' (English Hymnal, No. 491)

Address by the Rev. K. L. PARRY
Choir: Hymn, 'Now thank we all our God'
(English Hymnal, No. 533)

8.30 SACRED MUSIC by the STATION QUARTET

8.45-10.30 S.B. from London (9.0 Local An-
nouncements)

6KH HULL. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London

8.0-10.30 S.B. from London (9.0 Local An-
nouncements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-5.45 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Horton Lane Congregational
Church, Bradford

Address by the Rev. MALCOLM McARA
(Presbyterian Church, Bradford)

Music by the
BRADFORD PRESBYTERIAN CHURCH CHOIR

8.45 S.B. from London (9.0 Local Announcements)

9.5 app. Reception by the Right Hon. the
LORD MAYOR OF LEEDS and LADY MAYORESS
(Mr. and Mrs. HUGH LUTON) to the B.N.O.C. on
the occasion of their visit to the Theatre Royal,
Leeds

9.45-10.30 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30-5.45 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Anne's Church, Edgehill
Address by the Rev. W. T. C. SHEPPARD

Music by the CHOIR of St. Anne's Church
Directed by ALFRED BENTON

Hymn, 'Jesu, the very thought of Thee'
(Westminster Hymnal, No. 67)

Reading from Old Testament
Motet, 'Jesu, dulcis memoria' Buchler

Address: 'Life Everlasting'
Motet, 'Salvator mundi' Tallis

Reading from New Testament
Motet, 'How excellent Thy Name, O Lord'
Handel

Prayers and Benediction
Hymn, 'Jesu, creator of the world' (W. H., No. 85)

8.45-10.30 S.B. from London (9.0 Local An-
nouncements)

Sunday's Programmes cont'd (November 6)

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

3.30-5.45 S.B. from London
8.0-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.45 S.B. from London
8.0 A RELIGIOUS SERVICE
Relayed from the Guildhall
Organ Solo: Prelude and Fugue in D....Bach
Organist, W. P. LEVERTON
Hymn, 'Jerusalem the golden' (A. and M., No. 228)
Prayers
Anthem, 'Hymn to Music'..... Dudley Buck
Combined Choirs: LEVERTON'S LADIES' CHOIR and NORLEY MALE VOICE CHOIR
Scripture Reading: St. Matthew v, verses 1-12
Address by the Rev. R. PYKE (President, United Methodist Free Church)
Hymn, 'Lead, kindly light' (A. and M., No. 266)
Blessing
8.45-10.30 S.B. from London (9.0 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30-5.45 S.B. from London
8.0 A RELIGIOUS SERVICE
Relayed from St. Paul's Church
Augmented Choir by Boys of the FIFTH PARK SCHOOL
Hymn, 'Now thank we all our God' (A.M. 379)
Prayers
Anthem, 'They that in much Tribulation' Mendelssohn
Hymn, 'Jesu, lover of my Soul' (A.M. 103)
Address by the Rev. A. J. TALBOT FOSTER
Hymn, 'All people that on earth'—(Descant) (A.M. 166)
Benediction
8.45-10.30 S.B. from London (9.0 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London
8.0 A RELIGIOUS SERVICE
Relayed from St. Peter's Church
Conducted by the Rev. L. EHRHARDT
8.45-10.30 S.B. from London (9.0 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30-5.45 S.B. from London
6.30 A RELIGIOUS SERVICE
Relayed from Walter Road Congregational Church
Address by the Rev. A. PENRY EVANS
8.45 S.B. from London (9.0 Local Announcements)
9.5-10.50 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

8.0—Address by Lieut.-Gen. Sir Cameron Shute, on the occasion of the British Legion Commemorative Service. Relayed from the Cathedral. 3.30-5.45—S.B. from London. 8.0—Religious Service relayed from Brunswick Chapel: Organ Intro. Offertoire (Th. Salome); Introit, 'O Saviour Christ' (J. J. Hobkirk); Hymn, 'Jesu, Thou joy of loving hearts' (Methodist Hymn Book, No. 3); Prayers; Lord's Prayer (G. Dodds); Anthem, 'Thou wilt keep him in perfect peace' (Williams); Reading, John, Ch. vi, vv. 52-69; Hymn, 'I could not do without Thee' (M. H. B., No. 406); Address by the Rev. C. Allen Clough, Minister of Gosforth Wesleyan Methodist Church; Hymn, 'Jesu, lover of my soul' (M. H. B., No. 106);

Benediction; Vesper, 'Lord we pray' (J. J. Hobkirk); Concluding Voluntary, Allegro—Concert Overture (E. d'Evry). 8.45—S.B. from London. 9.5—An Orchestral Concert. Solomon; Pianoforte. The Station Orchestra, conducted by Shepherd Mann. Orchestra: Overture to 'Egmont' (Beethoven). 9.15—Solomon and Orchestra: Concerto in A Minor, Op. 54 (Schumann). 9.40—Orchestra: Ballet Suite, 'Scheherazade' (Rimsky-Korsakov). 10.15—Solomon; Villancicos (Granados); Danse du feu (De Falla); Intermezzo in A (Brahms); Rhapsody No. 15 (Bakozzy March) (Libet). 10.20—Orchestra: Tone Poem, 'Finlandia' (Sibelius). 10.30—Epi-logue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30-5.45—S.B. from London. 6.30—S.B. from Edinburgh. 7.45—S.B. from Aberdeen. 8.45—S.B. from London. 9.5—Studio Concert. The Station Orchestra: Overture to 'Don Giovanni' (Mozart). Enid Cruickshank (Contralto) and Orchestra: Agnus Dei (Bizet); Ave Maria (Schubert); O Don Fatale (Verdi). Dale Smith (Baritone): An seine Aolsharte, Bei dir sind meine gedanken, Auf dem Kirchhofe, und Wie melodien zieht es mit (Brahms). Orchestra: Symphony in D (Haydn). Enid Cruickshank: Indolence (Anthony Collins); Slumber song of the Madonna (Michael Head); Love went a-riding (Frank Bridge). Orchestra: Suite, 'Harvest Time' (Haydn Wood). Dale Smith: Gifts of Gold and Amber (Clegborn Thomson); The Old Soldier (Holy-Rutchinson); Pretty Betty, and Yarmouth Fair (Alec Rowley, arr. Peter Warlock). Orchestra: Suite No. 2, 'L'Arlesienne' (Bizet). 10.30—Epi-logue.

2BD ABERDEEN. 500 M. 600 KC.

3.30-5.45—S.B. from London. 6.30—S.B. from Edinburgh. 7.45—Organ Recital by Arthur Collingwood. Choral Inter-ludes. Relayed from the Cowdray Hall. Arthur Collingwood: Toccata in C (Bach); Romance, 'Twilight' (Sullivan); Choral Prelude on St. Mary (Kilson); Choral Prelude on Nun Dankel (Karg-Elert). The Station Choir; Now I lift my soul to Thee (Dvorak); With a voice of singing (Shaw). Arthur Collingwood: Canzone from Sonata in E Flat (Bach); Finale from Sonata in D Minor (Mozart). Choir: Who is a God like unto Thee? (Sullivan). Arthur Collingwood: Allegretto in B Minor (Gullmunt); Caprice in A (Debussy); Marche Hongroise (Berlioz). 8.45-10.30—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.

3.30-5.45—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.0-10.30—S.B. from London.

Future Events from 5GB.

Sunday, November 13.—3.30-5.30 p.m.—Wireless Military Band, Dorothy Bennett (soprano) and Edward Isaacs (pianoforte). 9.5 p.m.—Popular symphony concert: Birmingham Studio Orchestra, Margaret Balfour (contralto) and Edna Iles (pianoforte).
Monday, November 14.—5.15-6.45 p.m.—William Turner's Nottingham Ladies' Choir. 6.45-8 p.m.—Light music. 8-10 p.m.—Chamber music. 10.15-11.15 p.m.—Dance music.
Tuesday, November 15.—3-4 p.m.—Organ music from Lozells Picture House, Birmingham, Ethel Williams (vocalist). 4-5.45 p.m.—Concert by Royal Air Force Band: Barbara Frewing (contralto) and Harold Kimberley (baritone). 6.45-7.45 p.m.—Dance music by the Paul Raffman Band; Harold Clemence (entertainer) and Helen Alston (songs at the piano). 7.45-10 p.m.—Liverpool Philharmonic Society concert. 10.15-11.15 p.m.—Birmingham Station Birthday Programme by the Station Staff and Orchestra.
Wednesday afternoon, November 16.—Chamber music by the Brosa String Quartet and Bergitte Blakstad. 6.45-8 p.m.—Light music by the Studio Orchestra: Florence Holding (vocalist). 8-10.15 p.m.—Symphony concert.
Thursday, November 17.—3-4.30 p.m.—Symphony concert from the Winter Gardens, Bournemouth. 6.45-8 p.m.—Dance music. 8-9.35 p.m.—The Grand Duchess (Offenbach). 9.35-10 p.m.—Chopin recital by Solomon. 10.15-11.15 p.m.—Music and story from Birmingham: Margaret Ablethorpe and Mary Willetts.

Friday, November 18.—6.45-7.40 p.m.—Light music. 7.40-9.25 p.m.—R.U.R. 9.30-10 p.m.—Middlesex Hospital concert from the Queen's Hall.

Saturday, November 19.—6.45-8 p.m.—Wireless Military Band. 8-10 p.m.—Dancing Time, with another lesson in the Yale Blues by Santos Casani. 10.15-11.15 p.m.—Radio Fantasy from Birmingham, with interludes by the British Vocal Quartet.

"Say, old man," the friend asked, "where's your wife now?"

"Gone to the West Indies," replied the husband.

"Jamaica?" came the next question.

"No, she went of her own accord," was the answer.

The wife might as well go to Jamaica for all you'll see of her if she has more to do than one clever head and a pair of quick hands can manage. Christmas preparations bring extra work, but she doesn't waste time—she saves it when she can, as for instance by using

Chivers' Mincemeat



Country made, and as good as the best home-made, it contains only the choicest ingredients, and is prepared under conditions of scrupulous cleanliness from a famous old recipe.

Chivers' Christmas Plum Puddings



Maintain the traditions of Christmas for good cheer. They spare the busy housewife much trouble, and enable her to put on her table Plum Puddings of the finest quality.

Chivers' Jellies

So simple that any child can make them—! So delicious that all children love them—!

CHIVERS & SONS, Ltd., Histon, CAMBRIDGE

PROGRAMMES for MONDAY, November 7

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and OLIVE HEMINGWAY (Soprano)

12.0 THE DAVENTRY QUARTET and VIOLET OPENSHAW (Contralto), HENRY MILLIDGE (Baritone)

1.0-2.0 AN ORGAN RECITAL
by
Rev. CYRIL JACKSON
(Successor of Southwark Cathedral)
A. G. PRESTON (Tenor)

Rev. CYRIL JACKSON
Gothic Suite *Boellmann*
Introduction—Choral; Gothic Minuet; Prayer to Our Lady
Solemn Melody *Walford Davies*

A. G. PRESTON
If with all your hearts (from 'Elijah') *Mendelssohn*
The Sorrows of Death (from 'A Hymn of Praise') *Mendelssohn*

Rev. CYRIL JACKSON
Meditation *Casse, arr. Goss-Custard*
Gavotte in A *Lemare*
Two Improvisations (Nos. 1 and 3) *Saint-Saëns*

A. G. PRESTON
Be thou faithful unto death (from 'St. Paul') *Mendelssohn*
The Sailor's Grave *Sullivan*

Rev. CYRIL JACKSON
Triumphal March *Grieg*

2.30 RHODA POWER: 'Boys and Girls of the Middle Ages—VII, The Little Pilgrims'

PILGRIMAGES were a great feature of mediæval life. The most earnest pilgrims abandoned their homes and set off on foot for Jerusalem or Rome—journeys that might take years; but all sorts of people went on the shorter pilgrimages, to Canterbury, for instance, and the English shrines. In this talk Miss Rhoda Power will describe two typical pilgrimages, one to Canterbury and one across the sea.

3.0 Great Stories

3.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
ELSIE CHAMBERS (Contralto)

THE BAND
Overture to 'The Cricket on the Hearth' *Mackenzie*

3.25 ELSIE CHAMBERS
How deep the slumber of the floods *Carl Löwe, arr. A. L.*
The Three Ravens *arr. Coleridge-Taylor*
The Happy Lover (Old English) *Anon.*
Come, let's be merry *arr. Lane Wilson*

5.38 THE BAND
A Gaelic Fantasy *O'Donnell*

4.0 THE DAVENTRY QUARTET and DUDLEY STUART WHITE (Baritone); DOROTHY HOBGEN (Pianoforte)

5.0 HOUSEHOLD TALK: Mrs. CLIFTON REYNOLDS, 'Modern Methods of Washing Clothes'

5.15 THE CHILDREN'S HOUR: Piano Solos by Cecil Dixon. Songs by Rex Palmer. More about 'Three Men in a Boat' (*Jerome K. Jerome*). 'A Few Hints on Rugby Football' by Capt. H. B. T. Wakelam

6.0 THE DAVENTRY QUARTET

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
BACH, played by JAMES CHING
Fantasia in C Minor; Chromatic Fantasia and Fugue (Part I)

7.25 M. E. M. STÉPHAN: French Talk

7.45 THE CASANO OCTET
Selection from 'Mephistopheles' *Boito*
Valse Caprice *Rubinstein*



MISS JELLY D'ARANYI

gives a farewell recital, before departing for her first American tour, from the London Studio tonight.

'THE THRESHOLD'

A Play in One Act

By HAROLD CHAPIN

Characters:

Jenny, a miner's daughter. A pretty, simple girl of seventeen. Bright, smiling and cheerful

LILIAN HARRISON

Charles Raynor, a commercial traveller. About thirty years of age. Tall, with dark hair and moustache. Smartly, but not well dressed. The kind of man who would—amongst the poorer classes—be considered handsome

EDGAR NORFOLK

Also two Welsh miners

It is an early morning in spring, with a chill grey light shining through the window of an upstairs room in a miner's cottage. The apartment is furnished as a bed-sitting-room and is occupied by Charles Raynor, who, at the moment, is dressing behind a screen. Jenny brings in his breakfast.

CASANO OCTET

Wedding Day *Grieg*
Sbe Dances *Grieg*
Brooklet *Grieg*
Homeward *Grieg*

8.40 A FAREWELL RECITAL
by
JELLY D'ARANYI

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Dr. AGNES SAVILL: 'Music for the Un-musical'

SOME people are unmusical, and some are even proud of it. Any who are should listen to this talk by Dr. Savill, who, in her book 'Music, Health and Character,' describes her own discovery of music, when she had come to regard herself as a person totally unmusical and bored by all concerts.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 CHAMBER MUSIC
(CONTEMPORARY COMPOSERS)

SEVERAL of the composers who are represented in this concert are fairly well known to us by now—Stravinsky and Honegger in particular. The latter was formerly spoken of as a member of the 'Group of Six' formed in 1918, his five friends being Darius Milhaud, Georges Auric, Louis Durey, Francis Poulenc and Germaine Tailleferre. The only bond between them was that of a common aspiration towards new ways of musical expression. Their aims and achievements differed considerably. The youngest are Auric and Poulenc, who were born in 1899, and the oldest is Durey, born eleven years earlier.

Several of them owe something to Stravinsky (born 1882), of whose work we have had several examples recently.

Charles Koechlin is of an earlier generation. Born in 1867, he began a mathematical career, and only entered the Paris Conservatoire when he was twenty-three. He is of a more retiring disposition than the 'Six,' and his music has not until recently been at all well known.

MARCELLE MEYER (Pianoforte)

THE PRO ARTE STRING QUARTET: A. ONNOU (1st Violin), L. HALLEUX (2nd Violin), G. PREVOST (Viola), R. MAAS (Cello)

QUARTET
Concertino for String Quartet *Stravinsky*
Three Pieces for String Quartet *f* (1914)

MARCELLE MEYER
Sonata for Piano *Stravinsky*
Piano Rag Music *Stravinsky*

QUARTET
First String Quartet *Koechlin*
Moderately quick; Scherzo; Slow; Finale—Quick, animated

MARCELLE MEYER
Napoli Suite for Piano *Poulenc*
Barcarolle; Nocturne; Caprice Italien

A. ONNOU and L. HALLEUX
Sonatina for two Violins *Honegger* (1920)
Fairly quick; Rather slow; Moderately quick

MARCELLE MEYER
Three Fragments from the Ballet 'Les Facheux' *Auric*
The Dancing Master; Nocturne; The Boule Players

QUARTET
Seventh String Quartet *Milhaud*
Moderately lively; Gently, without haste; Slow; Quick and gay

11.0-12.0 (Daventry only) DANCE MUSIC: KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant

Monday's Programmes cont'd (November 7)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 CINEMA MUSIC**
PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre
- 4.0 A MILITARY BAND PROGRAMME**
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Military March Schubert, arr. Retford
Overture, 'The Ruler of the Spirits'.... Weber
- 4.15 WINIFRED DAVIS (Mezzo-Soprano)**
Autumn Herbert
Falling Blossoms Sawyer
Trees Raabach
I sometimes wonder Ross
- 4.25 BAND**
'Italian' Symphony—Second and Fourth Movements Mendelssohn, arr. Godfrey
- 4.35 HARLEY and BARKER (Entertainers with a Piano)**
- 4.45 BAND**
Valse, 'Wood Nymphs' Eric Coates
Cornet Solo, 'Good-bye' Tosti, arr. Godfrey
Soloist, P.C. COOK
Children's March, 'Toy Soldiers' Fletcher
- 5.0 WINIFRED DAVIS**
Absence Easthope Martin
Little Bo-Peep Hughes
The Queen of the Philippine Islands ('Florodora')
Stuart
It was a lover and his lass Eric Coates
- 5.10 BAND**
Selection from 'Faust' Gounod, arr. Godfrey
Prelude and Isolde's Death (from 'Tristan and Isolde') Wagner, arr. Godfrey
- 5.25 HARLEY and BARKER (In Further Entertainment)**
- 5.35 BAND**
Folk Song Suite Vaughan Williams
I'm Seventeen come Sunday; My Bonny Boy; Folk Songs from Somerset
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
Songs by W. Harold Gibbs (Baritone). Story, told by Phyllis Richardson. Edgar Clarke (Oboe Solos). 'A Glimpse of Handel,' a Musical Playlet by H. G. Sear
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
THE SLYDEL OCTET; DOROTHY SMITHARD (Contralto)
- OCTET
Overture to 'The Yellow Princess' Saint-Saëns
First Concert Valse Mazzkowsky
Gavotte from Suite in D..... Bach
- DOROTHY SMITHARD
An Eriskay Love Lilt.....arr. Kennedy-Fraser
Love the Pedlar German
The Beat of a Passionate Heart
Montague Phillips
Under the Greenwood Tree Eric Coates
- 7.10 OCTET**
Slavonic Dance in E Minor Dvorak
Fantasia on Irish Airs Mulder
Serenade in E Minor Elgar
- 7.25 DOROTHY SMITHARD**
The Little Waves of Breffny.....Mayer
The Fairy Pipers Brewer
Dainty Little Maiden Keel
My Lovely Celia Monroe, arr. Lane Wilson

- 7.35 OCTET**
Valse 'Vienna Blood' Johann Strauss
Bourrée and Gigue German
- 8.0 VARIETY**
RAY WALLACE (Impersonations); CYRIL SHIELDS (Conjurer); SYDNEY FAIRBROTHER (Character Sketches); WALLACE and DAWSON (Entertainers)
- 9.0 A MILITARY BAND CONCERT**
THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
TOM KINNIBURGH (Bass)
- BAND
Triumphal March, 'Cleopatra' Mancinelli
Overture to 'Roy Blas' Mendelssohn



Here are the Musical Avolos (as Sherriffs sees them). The Avolos have brought xylophone playing to a tremendous art. They make all their own instruments, one of which weighs nearly three hundred pounds. If you have never heard them, you should watch for them this week—the combination of three great xylophones playing at the same time is something quite new in music. The Avolos are broadcasting this week as follows:—

Monday, Newcastle; Tuesday, Aberdeen;
Wednesday, Manchester; Thursday, Belfast;
Saturday, Cardiff.

- 9.15 TOM KINNIBURGH**
Selected Songs
- 9.22 BAND**
Celtic Suite Foulds
The Clans; A Lament; The Call
- 9.37 TOM KINNIBURGH**
Selected Songs
- 9.45 BAND**
Entry of the Gods into Valhalla Wagner
Polish Dance, No. 1 Scharwenka
- 10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**
- 10.15-11.15 DANCE MUSIC; KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant**
(Monday's Programmes continued on page 248.)

A Private Income —not a Salary

£400 a Year For Life for You!

Think of it! Not a salary demanding daily work at the office, but a private income to be paid to you every year as long as you live.

And while you are qualifying for it—it begins at age 55—there's full protection for your family: £3,200 you have made to date will be paid to them in the event of your death. Should that be the result of an accident £6,400 will be paid.

Should illness or accident permanently prevent you earning any kind of living, £32 a month will be paid to you until you are 55, when the £400 a year becomes due.

Every year you will save a very substantial amount of Income Tax—a big consideration in itself.

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company with Government-supervised assets exceeding £70,000,000.

It's a wonderful plan, adaptable to any age and for any amount. It brings independence within the reach of tens of thousands of men who, otherwise, would be compelled to go on working till the end of their days.

THIS ENQUIRY FORM SENT NOW WILL BRING YOU DETAILED PARTICULARS OF A PLAN WHICH WILL MAKE YOU A HAPPIER AND RICHER MAN. POST IT TO-DAY... NO OBLIGATION IS INCURRED

To J. F. Junkin (Manager),
Sun Life Assurance Co. of Canada,
12, Sun of Canada House, Victoria Embankment,
London, W.C.2.
(Nr. Temple Station.)

Assuming I can save and deposit £..... per
..... please send me—without obligation on
my part—full particulars of your investment plan
showing what income or cash sum will be available
for me.

Exact date of birth

Occupation

Name
(Mr., Mrs., or Miss)

Address

..... B.T., 4/11/27.

Monday's Programmes continued (November 7)

6EM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry.
 5.0 Miss ALICE NUNSELEY: 'Wit and Humour'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry.

- 2.30 BROADCAST TO SCHOOLS
 Rev. F. W. MOXHAY, 'The Land of the Maple Leaf—the Story of Athabasca'

3.0 AN AFTERNOON CONCERT

- THE STATION ORCHESTRA
 Overture to 'Poet and Peasant' *Suppe*
 Suite, 'Alsation Scenes' *Massenet*
 NESTA JAMES (Soprano)
 Singing in the Rain *Maudrell*
 Tiptoe *Carci*
 Fairings *Easthope Martin*

- ORCHESTRA
 Symphonic Poem, 'Vltava' *Smetana*

- NESTA JAMES
 St. Nicholas Day in the morning
 Wake up *Easthope Martin*
 Do you believe in fairies? *Wolsley Charles*

- ORCHESTRA
 Tone Picture, 'Sunset' *Matt*
 Revery, 'Love's Dream' *Blon*
 Narcissus *Nectin*

- NESTA JAMES
 Love's a sailor *Kent*
 The Market *Carcar*
 That's the way for Billy and me *Felix White*

- ORCHESTRA
 Siegfried Idyll *Wagner*

- 4.45 Mr. J. KYRLE FLETCHER: 'Geraldus Cambrensis, the First Famous Tourist in Wales'

- 5.0 ORCHESTRA
 Selection from 'The Mastersingers' *Wagner*

5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 A STUDIO CONCERT

- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

- Overture to 'Raymond' *Thomas*
 KATHLEEN BEER (Soprano)

- English Songs:
 My Lovely Celia *Monro, arr. Lane Wilson*
 Passing by *Edward C. Purcell*
 Dashing away with the smoothing iron
Somerset Folk Song

- GWENETH MAINE (Harp)
 First Arabesque *Debussy*
 Mazurka *Schubert*

- ORCHESTRA
 Ballet Music from 'Faust' *Gounod*

- KATHLEEN BEER
 Hebridean Folk Songs, with Harp Accompaniment
 Eriskay Love Lilt; Loch Leven Love Lament

- ORCHESTRA
 Entr'acte, No. 3 ('Carmen') *Bizet*

- KATHLEEN BEER
 Songs with Harp Accompaniment:
 Mary of Allendale *Hook, arr. Lane Wilson*
 All thro' the night *arr. Walford Davies*

- ORCHESTRA
 Dances from 'Prince Igor' *Borodin*

- 9.0 S.B. from London (9.30 Local Announcements)

- 9.35-11.0 'RICOCHETS'
 A War-time Cameo written and produced by
 C. H. BREWER

- Jack, an ex-signal sergeant *IVOR MADDOX*
 Mary, his wife *ELSIE EAVES*
 The Voice *TOM JONES*
 Nobby Clarke *DONALD DAVIES*
 Buster Brown *W. EDWARD SUDLOW*
 A Staff Officer *SIDNEY EVANS*
 The General *E. HADDON DUNN*
 The Singers: GRACE DANIEL (Soprano) and
 JOHN BORKE (Baritone)

- An Officer, a Sentry, a Battalion Runner and
 a Sergeant

- THE STATION ORCHESTRA, conducted by
 WARWICK BRAITHWAITE



GERALDUS CAMBRENSIS,

whose 'Itinerary' provides a remarkably vivid and detailed account of twelfth-century Wales, is the subject of Mr. J. Kyrle Fletcher's talk from Cardiff this afternoon.

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records

- 2.30 London Programme relayed from Daventry

- 3.0 BROADCAST TO SCHOOLS
 Mr. L. J. F. BRIMBLE: 'Experiments with Plants—VII, The Energy Question'

- 3.20 ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

- 5.0 Mr. ROBERT ROBERTS: 'Repertory'

- 5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry

- 6.30 S.B. from London

- 7.45 A CONCERT PARTY ENTERTAINMENT
 Provided by THE VAGABONDS

- CONNIE TODD (Contralto); WINNIE WHELDAL (Soprano); MILLIE LITTLEWOOD (Soubrette); JOE NEWBOLD (Tenor); HAROLD WHITEHEAD (Baritone); DAN GORDON (Comedian); TED COOPER at the Piano

- 9.0-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry

- 2.30 London Programme relayed from Daventry

- 5.0 Mrs. R. W. GUNSTON, 'Health in the Kitchen'

- 5.15 THE CHILDREN'S HOUR

- 6.0 EDNA EMERSON (Contralto)

- 6.10 FRED BACKHOUSE (Baritone)

- 6.20 London Programme relayed from Daventry

- 6.30 S.B. from London

7.45 SPANISH ROMANCE

- SHAYLE GARDNER (Recitals)
 THE STATION QUARTET: WINIFRED RANSON (Soprano), PHYLLIS HUTCHINSON (Contralto), HERBERT TINS (Tenor), EDWIN DRAFER (Baritone)

- THE STATION OCTET, directed by EDWARD STUBBS

- OCTET
 Suite, 'Spanish Dances' *Moszkowsky*

- QUARTET AND OCTET
 Extracts from 'Maritana' *Wallace*

- OCTET
 Serenade-Bolero, 'Bonita' *Mezocapo*

- SHAYLE GARDNER
 Excerpts from 'The Romance of the Cid'
Translations by Gibson

- OCTET
 Spanish Caprice, 'Alhambra' *Sender*

- SHAYLE GARDNER
 Excerpts from the Poetry of 'Don Quixote'
Translations by Gibson

- OCTET
 Tango, 'La Paloma' ('The Dove') *Yradier*

- SHAYLE GARDNER
 Some Romances of Chivalry, Philosophy, and Love:

- Mi Nina (1811)
 El Amor Esquivo (1800)

- The Ear-rings *Translations by Gibson*
 The Lay of the Enchanted Lady

- OCTET
 Suite, 'Spanish Divertissement' *Desormes*

- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 Gramophone Records

- 2.30 London Programme relayed from Daventry

- 3.15 Light Music

- 3.30 SPECIAL BROADCAST TO SCHOOLS
 Green Lane Boys' School Choir

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

- 5.0 Talk

- 5.15 THE CHILDREN'S HOUR: 'Trains that never see the Sun.' Pets' Talk by Uncle John

- 6.0 THE STATION TRIO

- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 Gramophone Records

- 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

Monday's Programmes continued (November 7)

5.0 Mr. DAVID WRAY, 'The Art of Writing'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.45 Music and Talk: MAY HEMINGWAY (Pianoforte), Capt. DAVENPORT, 'Road Transport Problems'—II
 5.15 THE CHILDREN'S HOUR
 6.15 ADA RICHARDSON (Pianoforte)
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION ORCHESTRA in Old-Time Dances
 6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 3.15 A STUDIO RECITAL
 CHARLES ELLAM (Pianoforte)
 GWEN KNIGHT (Soprano)
 GEORGE JEFFERSON at the Piano
 4.15 ORCHESTRA, relayed from the Grand Hotel
 5.0 Rev. F. C. C. ATKIN, 'The Red Man—I, The Character and Customs of the Redskin'
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 MOSES BARITZ: Gramophone Lecture-Recital
 2.30 London Programme relayed from Daventry
 5.0 MARGARET RADCLIFFE: Dialogue, 'Food for Thought'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Boys' Brigade and Girls' Life Brigade Bulletins
 6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mr. J. C. GRIFFITH-JONES, 'On Being a Sport'
 5.15 THE CHILDREN'S HOUR
 6.0 AN ORGAN RECITAL
 By ANRUBIN REES
 Relayed from Walter Road Congregational Church
 6.30 S.B. from London



Two singers in today's programmes—on the left, Edna Emerson, contralto (Hull 6.0), and on the right Gwen Knight, soprano (Sheffield 3.15).

7.45 OLD FAVOURITES
 THE STATION OCTET
 Chopiniana—a Pot-pourri on Chopin's Works
Finck
 WALTER GLYNNE (Tenor)
 Drink to me only.....*Old Air, arr. Clusam*
 To a Miniature.....*Brahm*
 Macushla.....*MacMurrough*
 OCTET
 Serenade, Op. 15.....*Moszkowsky*
 Humoresque.....*Deorak*
 HELENA MILLAIS (the Actress-Entertainer)
 In Light Songs and 'Fragments from Life'
 (including 'Our Lizzie')
 OCTET
 Fantasia on Schubert's Melodies .. *arr. Urbach*
 WALTER GLYNNE
 I'll sing thee songs of Araby.....*Clay*
 Y Deryn Pur (The Dove)....*Traditional Welsh*
 Mentrâ Gwen...*Traditional Welsh, arr. Richards*
 OCTET
 Solveig's Song ('Peer Gynt').....*Grieg*
 9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0—London Programme relayed from Daventry.
 2.30—Broadcast in Schools: Mr. A. B. C. Cobban, 'Main Tendencies in European History—VII, France on the road to revolution.' 3.0—London Programme relayed from Daventry.
 4.0—Music relayed from Coxon's New Gallery Restaurant.
 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—The Station Octet. 6.20—Radio Bulletin. 6.30—S.B. from London. 6.50—The Musical Avocets (Novelty Xylophone Trio). 7.0—S.B. from London. 7.45—A Ballad Concert: Alice Lilley (Soprano); Dale Smith (Baritone); Kendall Taylor (Pianoforte). 9.0-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0—Gramophone Records. 3.15—Dance Music, relayed from the Plaza. 4.0—Concert. The Wireless Quintet. Elizabeth Clark (Soprano). 5.0—Gertrude Murray, 'House-keeping for Two.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Song Recital by Margaret Tweedy (Soprano). 6.30—S.B. from London. 7.45—'I Pagliacci.' An Opera in Two Acts by Leoncavallo. The Station Choir. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. 9.0-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0—Gramophone Music. 2.30—London Programme relayed from Daventry. 3.15—The Station Octet. Jessie McLean (Contralto), Alexander Sinclair (Baritone). 5.0—Household Talk. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—S.B. from Glasgow. 9.0—S.B. from London. 9.35—An Octet Concert. Enid Cruickshank (Contralto); Frederick Steger (Tenor); The Station Octet. Octet: Marches Nos. 1 and 2, 'Pomp and Circumstance' (Elgar). 9.45—Enid Cruickshank. 9.55—Octet. 10.0—Frederick Steger. 10.19—Octet. 10.25—Enid Cruickshank. 10.35—Frederick Steger. 10.45-11.0—Octet.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0—London Programme relayed from Daventry.
 2.30—London Programme relayed from Daventry. 4.30—Pianoforte Jazz by Fred Rogers. Dance Music by the Station Dance Band. 5.0—London Programme relayed from Daventry.
 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London.
 6.45—Boys' Brigade Monthly Bulletin. 6.50—S.B. from London. 7.45—A Popular Programme. Dorothy Camlin (Soprano), James Marshall (Violoncello). The Station Orchestra. 9.0-11.0—S.B. from London.

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 and piping **HOT!**

No dish is quicker than Bird's Custard. It's so good with the juicy Autumn apples. Stew them or bake them, and serve with Bird's Custard, piping hot!

Also, now is the time for boiled, steamed or baked puddings. They are doubly delicious with

BIRD'S CUSTARD
 piping **HOT!**

Pkts. 1½d;
 silvered boxes, 6½d. and 1s;
 tins, 1s 3½

PROGRAMMES for TUESDAY, November 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and FLOWER CARSON (Pianoforte)

12.0-2.0 CORELLI WINDEATT'S BAND, and THELMA TUSOM (Soprano), RICHARD FORD (Baritone), JACK SALISBURY (Violin)

2.30 SIR H. WALFORD DAVIES: 'On Fitting Tunes to Words.'

3.15 M. E. M. STÉPHAN: 'Elementary French'

3.45 Musical Interlude

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion

5.0 Miss ANN SPICE: 'A Bookshelf of Old Favourites'—IV, 'Little Women' and 'Good Wives,' by Louisa Alcott

5.15 THE CHILDREN'S HOUR: 'Pictures in Story and Music,' which will include: 'Three Famous Pictures,' by The Daventry Quartet; 'Wilhelmina's Wooden Shoes' (Catherine Cather); 'The Rout of San Romano'—a Talk on Pictures by C. W. H. Johnson

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Capt. MAURICE AINSLIE: 'Stars of the Mouth'

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 Mr. PHILIP GUEDALLA: 'The Writing of History.' S.B. from Manchester

THE writing of history has undergone an amazing transformation since the days when Macaulay and Gibbon rolled off their sonorous periods, and since that more recent era when painstaking historians subordinated their science to that of economics, archaeology, ethnology, anthropology or any other that chose to invade the field. The change to the newer style of history, which uses a vast knowledge of the period and its most ephemeral social modes to etch a speaking likeness of a real man, is the work of two men—Mr. Guedalla and Mr. Lytton Strachey. This evening Mr. Guedalla, the author of 'The Second Empire,' 'Palmerston,' 'A Gallery' and 'Independence Day,' will explain his views on the writing of history, which have been so often and so virulently attacked, especially by historians of the academic school. As a speaker whose brilliance has been undisputed ever since he was President of the Union at Oxford, he has every opportunity of making out a convincing case.

7.15 THE FOUNDATIONS OF MUSIC

BACH, played by JAMES CHING

Chromatic Fantasia and Fugue (Continued)
Prelude and Fugue in D Minor

7.25 Mr. NORMAN BAYNES: 'Europe through the Ages—I, The Home of the Greek'

THIS is the first of a new series of talks in which the growth of European civilization and modern political organization in the last twenty-five centuries will be described. Mr. Norman Baynes, who is Reader in the History of the Roman Empire at University College, London, will deal with the Ancient World, up to the fall of



Mr. PHILIP GUEDALLA.

A somewhat impressionistic bust, by Sava, of the essayist, debater, and historian, who is to broadcast a talk on 'The Writing of History' this evening at 7.0.

Rome; Miss Eileen Power with the Middle Ages; and Mr. D. C. Somervell with the period from the Renaissance to modern times. In this evening's talk Mr. Baynes will tell of the background, geographical and political, in which the Greeks developed the most famous city-states in the history of the world.

7.45 'THE LAND OF LOST CONTENT'

Six Songs, with Pianoforte Accompaniment
Words by A. E. HOUSMAN. Music by JOHN IRELAND

Sung by GEORGE PARKER (Baritone)
Accompanied by the Composer

THE six songs in this cycle are settings of words by A. E. Housman, the Professor of Latin at Cambridge, whose *Shropshire Lad* poems have been set by several composers.

The First, *The Lent Lily*, is an invitation to:—
'come out to ramble
The hilly brakes around . . .
And bear from hill and valley
The daffodil away
That dies on Easter day.'



A VERY FAMOUS BATTLE PICTURE.

'The Rout of San Romano,' a picture by Paolo Uccello, a Florentine artist of the Early Renaissance, is the subject of Mr. Johnson's talk in the London Children's Hour this afternoon.

The Second, *Ladslove*, begins:—

'Look not in my eyes, for fear

They mirror true the sign I see,
And there you find your face too clear,
And love it and be lost like me.'

In the Third, *Goal and Wicket*, the lad tries to lose his sorrow in games.

The Vain Desire is the title of the Fourth.

In the Fifth song, *The Encounter*, the bystander tells of a chance look that passes between him and a soldier marching through the street with his company.

The final song, *Epilogue*, is very short:—

'You smile upon your friend today,
Today his ills are over . . .
'Tis late . . . to smile
But better late than never.
I shall have lived a little while
Before I die for ever.'

8.0 VARIETY

MISCHA MOTTE (The Anglo-French Entertainer)
FRED LEWIS (In Impersonations)
THE THREE CLEFS (Harmony and Syncopation)
MARION and HERBERT (Entertainers)
MARIO DI PIETRO (Mandoline and Banjo)

8.0-8.30 (Daventry only) Dr. P. SARGANT FLORENCE: 'Men and Machines—I, The Modern Factory'

MODERN industry had been in full blast, with power-plants, mass-production, and factory labour, for the better part of a century before anyone began to make a serious study of the question of organizing the work so as to provide the maximum of convenience for the worker, and, in consequence, the maximum output from him. Industrial psychology is now, however, the subject of considerable research, and Dr. Sargent Florence is one of its pioneers. He has carried out official investigations for the British and United States Governments, and he is the author of two important books, 'The Economics of Fatigue and Unrest,' and 'Economics and Human Behaviour.' In this series of talks he will discuss the chief problems of industrial psychology, starting today with 'The Modern Factory,' and going on to such subjects as 'Hiring and Firing,' 'Why we Work and Why we Rest,' and 'The Toll of Accidents and Ill-Health.'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements.
(Daventry only) Shipping Forecast

9.40 'THE LIFE OF KING HENRY THE FIFTH'

by

William Shakespeare

Abridged for Broadcasting

The Cast will include:

IVAN BERLYN, WINIFRED EVANS, MATTHEW FORTSYTH, HENRY LE GRAND, ALICE DE GREY, ERNEST HAINES, S. O'BRIEN HENRY, CARLETON HOBBS, A. LUBIMOFF, HERBERT LUDG, WILLIAM MACREADY, ERIC MAXON, NANCY PRICE, HERBERT ROSS, ABRAHAM SOFAER, and HARCOURT WILLIAMS.

Scene: England, afterwards France.

11.0-12.0 DANCE MUSIC: HERMAN DAREW-SKI and his BAND, from the Royal Opera House, Covent Garden

Tuesday's Programmes cont'd (November 8)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORGAN

Relayed from Lozells Picture House
From Birmingham

FRANK NEWMAN (Organ)
Overture to 'The Merry Wives of Windsor' Nicolai
Valse, 'Moonlight and You' Connelly

CHARLES HILL (Tenor)
The Beggar Maid... Barnby
Only a Rose..... Friml

FRANK NEWMAN
Song of Sadness Tchaikovsky
Poem..... Fibich

CHARLES HILL
Devon for me..... Kahn

FRANK NEWMAN
Suite, 'Egyptian Ballet' Luigini

4.0 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
IVOR WALTERS (Tenor)
BERTHA HAGART (Pianoforte)

ORCHESTRA
March of the Emperors..... John Middleton
Overture, 'The Merry-makers'... Eric Coates
Valse from 'Eugene Onegin'..... Tchaikovsky

4.20 IVOR WALTERS

Russet and Gold (Song Cycle) (By request)
Wilfred Sanderson

Haymakers' Dance; Shepherds' Gay; Russet Maids; Come, dance at our wedding

4.30 ORCHESTRA

Gipsy Suite..... Coleridge-Taylor

4.46 BERTHA HAGART

Suite, No. 9, in G Minor.... Handel
Allemande; Courante; Gigue

4.54 ORCHESTRA

Divertissement — 'A Day in Naples'
Byng
Serenade D'Extase Fletcher
March Pittoresque Casabon

5.10 IVOR WALTERS

Epitaph Mary Sheldon
When covers thy homeward... Alec Rowley
Bonny wee thing Lisa Lehmann

5.20 BERTHA HAGART

Ballade in G Minor Chopin
Rush hour in Hong Kong.... Chasins

5.28 ORCHESTRA

Selection from 'Parisian Life' Offenbach
Overture to 'Rosamunde'... Schubert



GRANVILLE BANTOCK,

the composer of *The Seal Woman*, which will have its first broadcast performance this evening from 5GB.

From a drawing by Edmond X. Kapp.

5.45 THE CHILDREN'S HOUR

(From Birmingham); 'Little House Builders,' by E. M. Griffiths. Songs by Norah Tarrant (Contralto). 'Some Wonderful Engineering Achievements — Petrol Wells,' by O. Bolton King. Musical Selections by the Birmingham Studio Piano Quintet (Leader, Frank Cantell)

6.30 TIME SIGNAL GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
FREDERICK CHESTER (Recitations and Dialect Stories)

7.45 'THE SEAL WOMAN'

First Broadcast Performance

A Celtic Folk Opera in Two Acts by MARJORY KENNEDY-FRASER and GRANVILLE BANTOCK,
From Birmingham

Characters in the order of their speaking:

The Cailleach (an old crone) MARJORY KENNEDY-FRASER
The Islesman.....GEOFFREY DAMS
First Fisher.....BERTRAM NEWSTEAD
Second Fisher.....LESLIE BENNETT
The Seal Woman.....DENISE PARKER
The Seal Sister.....ALICE MOXON
The Water Kelpie.....WILLIAM BENNETT
The Swan Maidens... BIRMINGHAM STUDIO CHORUS

This is the original cast which appeared at the first production of 'The Seal Woman' at the Repertory Theatre, Birmingham, in 1924.)

BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS

ACT I. A rocky coast on an uninhabited islet in the Western Isles of Scotland. It is a moonlit evening in midsummer, and the Cailleach is seated in the shadow of a cliff.

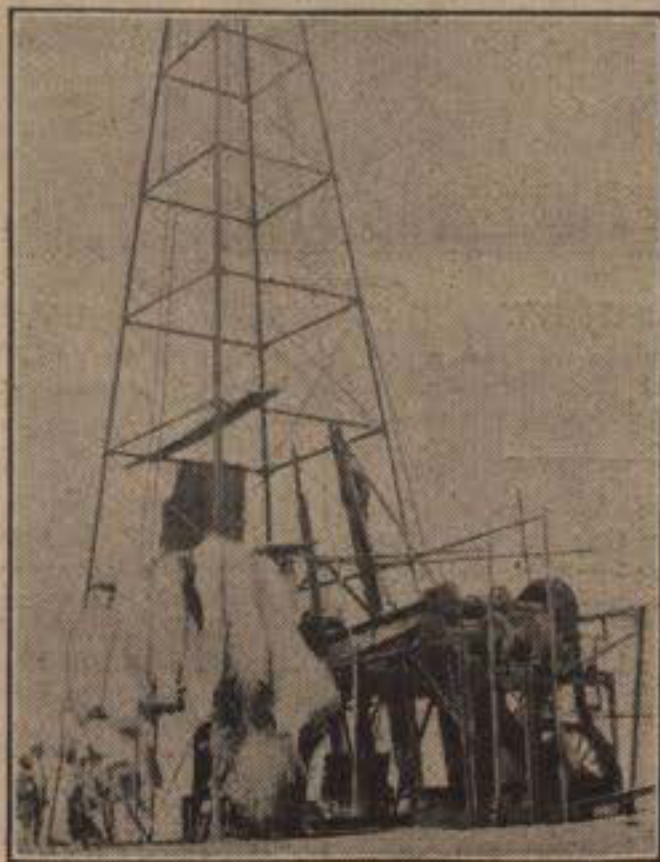
ACT II. Outside the Islesman's dwelling, seven years later. A peat fire on the floor within can be seen through the open door, while without are stools, stones and a peat stack to one side, with sea and sky beyond. The Cailleach is seated by the door.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15

DANCE MUSIC: THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

(Tuesday's Programmes continued on page 252.)



PETROL AT THE SOURCE.

Petrol wells will be the subject of Mr. O. Bolton King's talk in the 5GB Children's Hour this afternoon. Here is a well in the Persian oil-fields—the largest in the world.



Tom has a fool-proof three-valver, Dick a super-something bought second-hand, and Harry's set, a non-descript, was built by his wife's cousin!

Reception qualities naturally vary, but if either of them knew that for "a round £3" he could acquire a speaker which would vastly improve the reproduction he would buy it without the slightest hesitation.

The ETHOVOX

is so accommodating that it would insure the best possible result from either or all three—in fact, from any set which will work at loudspeaker strength at all.

It has been doing that for years—that is the foundation of its popularity; but it has cost more—much more—than it does to-day, yet, notwithstanding this reduction, while it is cheaper IT IS NOT CHEAPENED, and what it has done it will still do just as well and just as efficiently.

Just for "a round £3" you can acquire it—the speaker that will make a poor set good and a good set better.

And if, before you buy, you would like a demonstration fill up the coupon at foot and we'll arrange it.

To BURNDEPT APPARATUS
Blackheath,
LONDON, S.E.3.

Please send me descriptive folder of the "Ethovox" and arrange a demonstration at the nearest dealer's.

Signed

Address

Tuesday's Programmes continued (November 8)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
 March, 'B.B.' *Horn*
 Waltz, 'Water Colours' *Johann Strauss*
 Selection from 'Merrie England' *German*
 Fox-trot, 'Souvenir' *Nicholls*
 Selection of Sanderson's Songs *Sanderson*
 Fox-trot, 'Look up and smile' *Squires*
 Entr'acte, 'Dreaming' *Wood*
 Fox-trot, 'Me and Jane in a plane' *Gilbert*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London (9.35 Local Announcements)

9.40 THREE COUNTRIES AND THREE COMPOSERS

England—Scotland—Ireland

THE STATION OCTET

Overture to 'Shamus O'Brien' *Stanford*

9.50 ERIC GREENE (Tenor)

Selected Songs

10.0 THE WIRELESS CHORUS

Unaccompanied Part Songs:

On a hill there grows a flower

The Shepherd Doron's Jig

10.5 LEONARD HIRSCH (Violin) and Octet

Irish Rhapsody *Stanford*

10.15 ERIC GREENE

Selected Songs

10.25 CHORUS

The sun is careering in glory } *Battison*

and might } *Haynes*

Sweet vales of Devonia }

HAYNES, a Worcester man born in

1839, began his musical life, like so

many other composers, as an organist.

At Leipzig he was a brilliant student.

During the last ten years or so of his

life (he died at forty) his professional

appointments at home included those

of organist of the Chapel Royal, Savoy,

and Professor of Harmony and Com-

position at the Royal Academy of Music.

He composed a Symphony, a Concert

Overture, the Idyll we are shortly to

hear, some chamber music, songs, and

church pieces, and two female voice

Cantatas.

10.30 LEONARD HIRSCH and Octet

Idyll *Battison Haynes*

10.40 OCTET

Overture, 'Land of the Mountain and the Flood' *MacCunn*

10.50 'LORD ULLIN'S DAUGHTER'

A Ballad for Chorus and Orchestra by HAMISH

MACCUNN

Poetry by THOMAS CAMPBELL

11.0-12.0 S.B. from London

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 Mrs. D. PORTWAY DOBSON, 'Houses, B.C.—Sumerian Dwellings'

5.0 THE DANSANT from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London (9.35 Local Announcements)

9.40 A SONG OF THE SEA

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' *Mendelssohn*

ELSIE GASKELL (Mezzo-Soprano)

Where Corals Lie *Elgar*

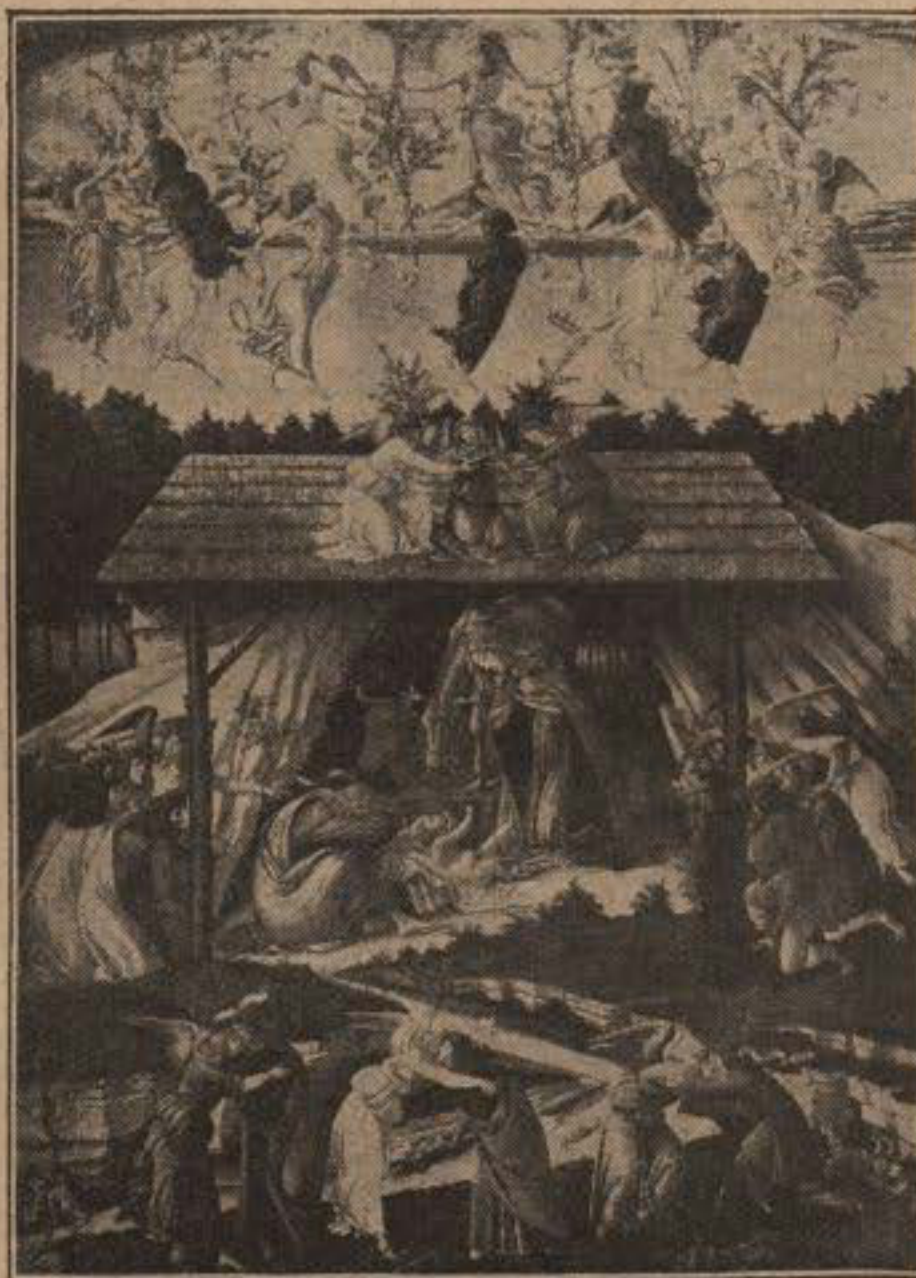
(With Orchestral accompaniment)

Sea Moods *Winifred Catsford*

Ship of My Delight *Montague Phillips*

ORCHESTRA

Selection, 'Capstan and Windlass' *Reeces*



National Gallery

BOTTICELLI'S NATIVITY.

This picture—one of the masterpieces of Tuscan art of the Renaissance—will form the subject of Mrs. Mary Pearce's first talk on 'Appreciation of Pictures,' from Plymouth this evening at 7.0.

10.10 'THE HOWLING SILENCE'

An Original Radio Play in One Act by MANNIN CRANE

Played by the STATION RADIO PLAYERS

Captain Scott *MURRAY CARRINGTON*

First Mate, Mr. Barker *TOM JONES*

Second Mate, Mr. Cummings *DANIEL ROBERTS*

Helmsman, The Quartermaster

T. HANNAM CLARK

Several of the Crew

The small navigating bridge of a tramp steamer which is barely making headway against a howling hurricane in the North Pacific Ocean. Pitch black night. The Captain is anxiously waiting the completion of the crew's work on the foredeck below. It is very cold. Enormous seas are rolling up, some of which crash across the almost helpless vessel.

A tiny reflection of light from the compass binnacle shows up on the glistening oilskins of the Quartermaster at the wheel in the centre of the bridge.

It is half past ten on the night of November 1, which corresponds to 10.50 a.m. in London the same day.

The Captain, who has not left the bridge for three days, speaks first.

10.28 ORCHESTRA

Suite, 'Nautical Scenes' *Fletcher*

10.40-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

GLADYS SCOLICK (Pianoforte)

MAUD DUNSTAN PRICE (Soprano)

2.30 London Programme relayed from Daventry

3.45 MUSIC by THE STATION QUARTET

Overture to 'The Crown Diamonds' *Auber*

Waltz, 'Morning Journals' *Johann Strauss*

Selection, 'Russian Folk Songs' *Fetras*

4.15 MICHAEL HANRAHAN (Baritone)

Muleteer of Malagar. *Baron and Tordre*

A Spirit Flower *Tipton*

O! could I but express in song *Malashkin*

You Assassins! ('Rigoletto') *Verdi*

4.30 QUARTET

Ballet Music from 'William Tell' *Rossini*

Revery, 'Autumn Moon' *Stanford*

Selection from 'Cavalleria Rusticana' *Mascagni*

5.0 Mr. E. H. SARGENT, 'Java of To-day'

(Picture on page 253.)

5.15 THE CHILDREN'S HOUR: Quiet Music,

'The Sandman' (*Schumann*); 'The

Spinning Wheel' (*Abl.*), sung by Betty

Wheatley. Slow Piece from 'The Maid

of Arles' Suite (*Bizet*); 'Meditation'

(*Massenet*), played by the Sunshine Trio.

Nocturne in E Flat (*Chopin*), played by

Eric Fogg

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

GERALD W. BRIGHT

6.30 S.B. from London

6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

7.0 Mr. PHILIP GUEDALLA: 'The

Writing of History'

7.15 S.B. from London (9.35 Local

Announcements)

9.40 ORCHESTRAL OVERTURES

AND A GHOST PLAY

THE STATION ORCHESTRA

Orpheus in the Underworld *Offenbach*

Rosamunde *Schubert*

Light Cavalry *Suppe*

'THE GHOST OF GLASTONBURY TUNNEL'

A Play in One Act by GEOFFREY BEVAN

Colonel Charles Taunton *E. H. BRIDGSTOCK*

Mrs. Taunton *LUCIA ROGERS*

Mrs. Lammell (a lady of some fifty summers)

HYLDA METCALF

The Rev. Frederick Driver *W. E. DICKMAN*

Mr. Spencer *J. E. ROBERTS*

The action takes place in a first-class compartment of the Newmarket Express.

ORCHESTRA

The Black Domino *Auber*

The Merry Wives of Windsor *Nic. tai*

11.0-12.0 S.B. from London

Tuesday's Programmes continued (November 8)

6KH HULL. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 ORCHESTRAL MUSIC relayed from the Golf Hotel, Grange-over-Sands
- 5.0 Talk
- 5.15 THE CHILDREN'S HOUR: Music of Mozart, by Percy Frestick (Violin)
- 6.0 THE STATION TRIO
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.00-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.15 ADA RICHARDSON (Pianoforte)
- 6.30 S.B. from London
- 7.0 Mr. R. F. WILSON, 'Painting and the Man in the Street'—II
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Sketch, 'Languages'
- 6.0 IRENE WALKER (Soprano)
- 6.30 S.B. from London

- 7.0 Mrs. MARY PEARCE, 'Appreciation of Pictures'—I

(Picture on page 252.)

- 7.15 S.B. from London (9.35 Local Announcements)

9.40 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA
 Overture to 'Mignon'..... Ambroise Thomas
 TOM ROWLAND (Baritone)
 Prologue ('I Pagliacci') ('The Play Actors')
 Di Provenza (From Provence), from 'La Traviata'
 Verdi

ORCHESTRA
 Suite from 'The Garden of Allah' Landon Ronald
 TOM ROWLAND
 When the King goes forth to war... Koenemann
 A Farewell Liddle
 King Charles M. F. White

A PIANOFORTE RECITAL by LAFFITTE
 Organ Prelude in D..... Bach, arr. Busoni
 Sister Monica Couperin
 Sonata in A Scarlatti
 Nocturne in C Minor, Op. 48, No. 1 Chopin
 April Ireland
 The Sea Palmgren

TOM ROWLAND
 O Star of Eve ('Tambäuser') Wagner
 Song of the Torcedor ('Carmen') Bizet

ORCHESTRA
 The Serenade Braga

- 11.0-12.0 S.B. from London

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A story told by Wal Hanley. Pianoforte Solos: 'Gavotte' (Gardiner); 'Minuet' (Hamlet), by Hilda Francis. Fairy Songs by Win Anson
- 6.0 OLIVE MARSDEN (Soprano)
 Sing, joyous bird..... Montague Phillips
 Passers By..... Gibson
 The Carnival Molloy
 Can't remember Goatley
 Oh! ship of my delight Montague Phillips

- 6.15 Interlude
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs and Stories by Lilian Morgan
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 2.30—London. 4.0—The Station Octet. 4.30—Organ Recital, relayed from the Havelock Picture House, Sunderland. 5.0—London. 5.15—Children's Hour. 6.0—H. Sheepshanks (Pianoforte). 6.14—Tom Cousins (Tenor). 6.30—S.B. from London. 7.0—'The Management of a Great City'—IV. 7.15—S.B. from London. 10.30 app.—Dance Music: Percy Bush and his Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.15—Broadcast to Schools. 4.0—Dance Music from the Plaza. 5.0—'Beatrice': 'Taking the Cure'. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 9.35—Calendar of Great Scots. 9.38—Local Announcements. 9.40—A Jewish Programme. Arranged and Announced by Isaac Losowsky. The Rev. M. Fonda (Cantor); Orvino Malkins, Amy Samuel (Soprano), Jack Werner (Pianoforte). 10.30—Dance Music from the Plaza. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 2.30—London. 3.15—Dance Music from the New Palais de Danse. 4.0—London. 5.0—Miss Marion Angus. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 6.50—The Musical Avolos (Novelty Xylophone Trio). 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 9.35—S.B. from Glasgow. 9.40—The Musical Avolos. 9.50—Chamber Music. The Station String Quartet. 10.30—Dance Music from the New Palais de Danse. 11.15-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

- 2.30—London. 3.15—Broadcast to Schools. 3.30—Musical Interlude. 3.45—London. 4.30—Mendelssohn. The Station Orchestra. 5.0—London. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 6.45—Prof. B. Coekey. 7.15—S.B. from London (9.35 Local Announcements). 9.40—Orchestra and Choir. The Ulster Male Voice Choir, conducted by Capt. C. J. Brennan. The Station Orchestra. 10.30—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 11.0-12.0—S.B. from London.



A STREET SCENE IN JAVA.

'Java of Today'—the subject of Mr. Sargent's talk from Manchester this afternoon—is a strange mixture of the East and the West, the old and the new. This picture shows a busy scene in Surabaya, the capital, with modern cars and bullock-carts side by side.

E.N.A.

PROGRAMMES for WEDNESDAY, November 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 167 KC.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only). THE DAVENTRY QUARTET and LEONARD HIRSCH (Violin)

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, and HARRY RAYMONS and his Zither

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

2.30 Mr. A. LLOYD JAMES: English Language

2.50 Musical Interlude

3.0 Mr. AUBREY DE SELINCOURT: 'Three Plays of Shakespeare'

3.30 THE DAVENTRY QUARTET

3.45 Miss NIGHTINGALE: 'How to Improve our Villages—Transport and Communication'

A REAL effort is now being made to revive village life, and this series of talks (arranged in consultation with the National Federation of Women's Institutes) will describe some of the ways in which this is being attempted. Miss Nightingale begins today with the discussion of a vital point—transport and communication—in which this age of electricity and petrol can do much to bring the country-dweller into touch with the outside world.

4.0 A LIGHT CLASSICAL CONCERT

THE DAVENTRY STRING QUARTET and THE NAYFORD SINGERS. JOHN BISHOP (Pianoforte)

5.15 THE CHILDREN'S HOUR: 'Turtle Soup' (being scenes from the history of the Guildhall, recalled by Gog and Magog)

6.0 DAVENTRY QUARTET

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

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 DAVENTRY QUARTET

7.0 Brig.-Gen. Sir FREDERICK MAURICE: 'Ex-Service Men and the Peace of the World'

EVER since its establishment, from the fusion of four existing ex-Service organizations, in 1921, the British Legion has been a stabilizing influence amongst the chaos of post-war movements, and it has done much to keep alive the good elements in the spirit of the war years. It has now a membership of nearly two millions. Sir Frederick Maurice, one of its Vice-Presidents, who gives this talk on it, is a distinguished soldier (he was Director of Military Operations to the Imperial General Staff during the last three years of the war) and a writer on military subjects, his books including one on 'Governments and War.'

7.15 THE FOUNDATIONS OF MUSIC

BACH

Played by JAMES CHING

Toccata and Fugue in F Sharp Minor

7.25 Mr. KINGSLEY MARTIN: 'What Society Means—I. Human Nature and Politics,' S.B. from Manchester

THIS is the first of a series of talks in which Mr. Kingsley Martin will discuss 'What Society Means,' analyzing modern democracy, and world organization in accordance with the principles of political science and crowd psychology. In this evening's talk he will begin by examining the problem of 'human nature' as it works in public life.



TOMMY HANDLEY

will entertain listeners during the intervals in the Wireless Military Band's Concert this evening at 7.45.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

TOMMY HANDLEY

BAND

Overture to 'Tannhäuser'..... Wagner

TOMMY HANDLEY

BAND

Selection from 'Madame Butterfly'.... Puccini

TOMMY HANDLEY

BAND

Dance of the Hours (from 'La Gioconda')
Ponchielli

8.40 Sir WALFORD DAVIES' MALE VOICE CHOIR
Conducted by A. CAPEL DIXON

THIS choir was formed soon after the outbreak of war by Sir Walford Davies, who was at that time Organist of the Temple Church. His purpose then was to give concerts in camps and hospitals, and to assist other choirs whose ranks were depleted by the war. By 1919 it had taken part in over 300 concerts. Its broadcast tonight forms, therefore, an interesting link with the music of the war years.



THE PRIME MINISTER,

whose speech at the Guildhall Banquet will be relayed by London and Daventry tonight at 9.10.

9.10 app. Speech by THE PRIME MINISTER following the LORD MAYOR'S BANQUET

Relayed from The Guildhall, London

THE Prime Minister's speech at the Guildhall Banquet in the autumn is always an important occasion, and his announcements on policy are eagerly awaited. This year listeners will have a chance to hear them for themselves.

9.55 app. Local Announcements

10.0 A POPULAR ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

THE WESTMINSTER SINGERS

ORCHESTRA

Overture to 'Alfonso and Estrella'.... Schubert

THE Opera, *Alfonso and Estrella*, was never played during its composer's lifetime, but he did hear the Overture to it, for, when he was asked to write the music for the play *Rosamunde*, and was pressed for time, he utilized the *Alfonso* Overture instead of writing a new one.

The music pleased very much, though the play was a total failure. In spite of the Overture's success, it was not printed until nearly forty years after his death.

It has first a slowish Introduction, that opens with a motif we hear a good deal later—the challenging loud chord, followed by another an octave lower. This is notable in the First Main Tune, and the bit of melody which immediately follows these chords is developed into the Second Main Tune. On these ideas the Overture is briskly built up.

10.6 WESTMINSTER SINGERS

Madrigal, 'Come, let us join'..... Beale
Part Song, 'The hunt is up'..... Hutton

10.12 ORCHESTRA

Suite from 'La Source' (The Fountain)... Debussy
Incantation; Romance; Introduction and Mazurka; Finale

10.26 app. WESTMINSTER SINGERS

Cycle, 'The Path of the Sun'..... Frank Odell
Early Morn; The Sun God Enthroned; The Sun God's Departure

10.32 ORCHESTRA

Three Dances from 'The Tempest'... Sullivan
Masque; Banquet Scene; Dance of Nymphs and Reapers

THOUGH the music for Shakespeare's *Tempest* was written in Sullivan's student days, it was only in 1903, after his death, that it was heard in connection with performances of the play, at the Court Theatre.

These charming dances show Sullivan in his happiest vein. A dainty pastoral like the *Dance of Reapers*, for instance, is the kind of light music that sounds so easy to make, but that very few British composers in Sullivan's day could produce.

10.47 WESTMINSTER SINGERS

Plantation Melody, 'Way down in Georgia'
arr. Rulcauca
Pot-Pourri, 'Merely Medley'.... Frank Odell

10.53 ORCHESTRA

Overture, to 'The Little Minister'... Mackenzie

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

11.0-12.0 (Daventry only) DANCE MUSIC: THE CECILIANS, from the Hotel Cecil

Wednesday's Programmes cont'd (Nov. 9)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC

From Birmingham

THE LIVERPOOL CHAMBER MUSIC PLAYERS:
LOUIS COHEN (Violin), S. LEDGARD (Violon-
cello), EDITH BRYOM (Pianoforte)

Dumky Trio (Op. 90) Dvorak

THROUGHOUT almost all Dvorak's work we feel the presence of the national element — of the Bohemian folk-songs and folk-dances that he heard in the village alehouse or on the village green.

A Dumka is a piece of a passionate elegiac character, and the word Dumky is the plural form. Dvorak's Dumky Trio, for Piano, Violin and Cello, consists of a succession of five brief Movements which have in common a passionate emotion.

In the First Movement a slow Introduction leads to a quick portion. The Second Movement is slow, the Third moves at a moderate pace, the Fourth is quick, and the Last, after a slow and dignified Introduction goes off at a gay pace.

CONSTANCE TAYLOR
(Contralto)

Psycho Paladilhe
Elegy Massenet
A Poet's Life Elgar
A Swan
Album Leaf Grieg
With a Water Lily

CHAMBER MUSIC PLAYERS
Theme and Variation
from Trio in A Minor
Tchaikovsky

ONE spring day in 1873 the Professors of the Moscow Conservatoire, Tchaikovsky and Nicholas Rubinstein among them, shut up their books and pianos and had a trip into the country, hearing, during the day, some folk songs, sung by village lads and lasses.

When Rubinstein died, Tchaikovsky commemorated his friend in a Trio, inscribed 'To the memory of a great artist,' and with the recollection of their happy picnic in mind, used one of the folk-songs they had heard that day as the theme of the extensive Second (and last) Movement of the Trio.

In this Trio all the resources of the instruments are used, with remarkable effect. One almost feels, at times, that a whole Orchestra is at work.

The Trio is in two Movements only. In the Second Movement, the Air with Variations, the Theme is presented in many styles, appearing now as the basis of a Waltz (Variation VI), now as the 'Subject' of a Fugue (Variation X), and sometimes in more sombrely expressive forms. Variation XII, the last (Quick, resolute and fiery), is extended almost to the proportions of a separate Movement, and at the final page we have the sad rhythm of a Funeral March.

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
E. P. KING (Siffleuse, with Piano)
MARION FAWCETT (Character Studies)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'A Twig from the Tidy Tree' (Agnes Grozier
Herbertson) from the 'Oxford Annual,' by per-
mission of the publishers. Songs by Gertrude
Davies (Soprano) and Stanley Finchett (Tenor).
'When the World was Young—The Chariot of
Diana,' by Helen M. Enoch

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT FRENCH MUSIC

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS
Overture to 'The Doll of Nuremberg' Adam

VIVIEN LAMBELET (Soprano) and Orchestra
The Procession Franck
Perpetual Song Chausson

7.0 ORCHESTRA
Symphonic Poem, 'Omphale's Spinning Wheel'
Saint-Saëns

ALICE COUCHMAN (Pianoforte)
Lutins (Goblins) Aubert
Nocturne Debussy
Study in D Flat Philipp

7.20 ORCHESTRA
Pizzicato and Slow Waltz (from Suite of Ballet
Music to 'Sylvia') Delibes

VIVIEN LAMBELET
Les Belles Manières (Fine Manners)
arr. Weckerlin
Sarabande (from 'Traditional Songs of France')
arr. Baz
Nicolette Ravel
Heure Exquise (Exquisite Hour) Cluytens



THE LIVERPOOL CHAMBER MUSIC PLAYERS
who take part in 5GB's Chamber Music Concert this afternoon. From
left to right: Louis Cohen, Edith Bryom, and S. Ledgard.

7.35 ORCHESTRA
Gavotte from 'Mignon' Ambroise Thomas

ALICE COUCHMAN
Toccata in F Sharp Minor Saint-Saëns
Minuet (from Sonata) Ravel
Study in the form of a Waltz Saint-Saëns

7.50 ORCHESTRA
Suite of Ballet Music from 'Herodias'
Massenet

8.0 A POETRY READING by MR. FILSON YOUNG

8.30 CHAMBER MUSIC
TATIANA MAKUSHINA (Soprano)
THE PRO-ARTE STRING QUARTET
A. ONNOU (1st Violin); L. HALLEUX (2nd Violin);
G. PREVOST (Viola); R. MAAS (Cello)
QUARTET
Third Quartet for Strings Frank Bridge
(1) Moderately slow—Moderately quick; (2)
Moderately slow; (3) Energetically quick; (4)
Moderately slow

TATIANA MAKUSHINA
Doubt
The Lark
Seek not in vain to wake my passion, ... } Glinka
North Star

QUARTET
Quartet for Strings in E Flat (Op. 127) Beethoven
Slow and dignified, then quick; Slow; Quick and
playful; Finale

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 DANCE MUSIC: THE CECIL-
IANS, from the Hotel Cecil

(Wednesday's Programmes continued on page 256.)



CATCH THE 'FLU
BEFORE 'FLU
CATCHES YOU

TAKE
VENO'S
LIGHTNING
COUGH CURE
1/3 and 3/4

VENO DRUG CO. (1925), LTD.



Eyes of Youth

Many a child begins school life under the heavy handicap of defective eyesight—frequently quite unsuspected. The eyes of youth are infinitely precious; safeguard them by careful and skilled examination before their life-work begins in earnest.



Any optician who shows this sign will give you a free copy of a book, "Signs that Show Your Eyes Need

Help," or you can obtain it from the Secretary, at the address below.

Issued by The National Council for the Preservation of Eyesight, 97, Cannon Street, London, E.C.4

Wednesday's Programmes continued (November 9)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 **AN EVENING CONCERT**

THE STATION OCTET

Suite, 'Chelsea China'..... *Beoly*
Curtain: Minuet: Pastoral: Piper: Soldiers
Lullaby for a Modern Infant..... *Beoly*

8.10 NANCY FIORI (Pianoforte Recital)

First Movement of Italian Concerto..... *Bach*
Arietta..... *Leo*
Sonata in D Minor..... *D. Scarlatti*
Sonata in C..... *D. Scarlatti*
Study in A Flat..... *Chopin*
The Cathedral beneath the Waves... *Debussy*
Minstrels..... *Debussy*

THE Italian 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 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).

The FIRST MOVEMENT of the work is a charming flowing one. It will easily be realized in what way the player's performance on a one-keyboard pianoforte imitates the original manner of performance on a two-keyboard Harpsichord, which, in its turn, imitated the playing of an orchestra divided into a small group of instruments contrasted with a large group.

DOMENICO SCARLATTI, a contemporary of Bach and Handel, wrote his bright and vigorous short pieces before the word 'Sonata' came to mean a four-Movement work. In his day, 'Sonata' was a term applied to an instrumental piece, as distinct from a 'Cantata' or vocal piece.

THERE is a Breton legend that the Cathedral of Ys was buried beneath the waves. On a calm day, the peasants used to declare, the tolling of the bells and the chanting of a phantom congregation could be heard, faint and sweet, from the depths.

Debussy, in his short piece, has given us a mystically imaginative suggestion of this ghostly music.

His *Minstrels* wittily suggests the antics of a Negro band, with its strong syncopated rhythms, the somewhat vulgar tune that comes swaying in, and the twang of the banjo.

8.30 **ON THE WINGS OF SONG**

VI. Songs by
GEORGE BUTTERWORTH
and
ERNEST FARRAR

Singer, ROY HENDERSON (Baritone)

9.0-11.0 S.B. from London (9.55 app. Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

2.50 **SPEECHES**

at the
INSTALLATION LUNCHEON
of the LORD MAYOR OF CARDIFF
Alderman A. J. HOWELL, J.P.

Relayed from the Assembly Room, the City Hall, Cardiff

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 **A WELSH PROGRAMME**

DOROTHY HARRY (Harp)
Autumn..... *John Thomas*



FROM SOUTHERN STATIONS TODAY.

Miss Marjorie Ffrangcon-Davies (left) and Miss Alice Moxon (right) sing in Liverpool's programme today, and Mr. E. Carey Riggall talks on 'Night Riding' from Sheffield at 6.0.

URIEL REES (Tenor)
Welsh Folks Songs:
Lliw'r Heulwen..... *W. Hubert Davies*
Ym Mhontypridd Mae Nghariad..... *W. S. Gwynn Williams*
Can Y Melinodd..... *Gwynn Williams*

DOREEN HEAL (Violin)
Concerto, No. 5, First Movement..... *Mozart*
(Test Piece at National Eisteddfod)

ETHEL GOMER LEWIS (Mezzo-Soprano)
Flower Song ('Faust')..... *Gounod*
Harvest of Sorrow..... *Rachmaninov*

EVAN TY GWYN
has been persuaded to make a 'Come Back'

DOROTHY HARRY
Clychaw Aberdyff..... *Thomas*

URIEL REES
Dacw nghariad i..... *arr. Hubert Davies*
Lisa Lan..... *Grace Gwynydd Dacie*

DOREEN HEAL
Lovely Rosemary (Schön Rosmarin)..... *Kreisler*
Keltic Lament (Welsh Air)..... *Haydn Morris*

ETHEL GOMER LEWIS
Heb Fam, Heb Gartref..... *Tawce Jones*
Suo-Gan (Welsh Folk Song)..... *arr. Robert Bryan*

J. EDDIE PARRY, in Original Songs at the Piano
Cân y Bachgen diog (The Song of the Lazy Boy)
My Little Welsh Milkmaid
Cân y Bachgen Salw (The Song of the Ugly Boy)

DOROTHY HARRY
Gwenith Gwyn..... *Thomas*

9.0-11.0 S.B. from London (9.55 app. Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

5.0 BESSIE EVANS (Soprano)
A Thrush's Love Song..... *Alison Travers*
Polonaise from 'Mignon'..... *Thomas*
Bird Songs at Eventide..... *Coates*

5.15 THE CHILDREN'S HOUR: Two Folk Songs, sung by Harry Hopewell—'Peace-Egging Song' (Lanes), 'A woman's work is never done' (Berks). An Adventure Story, told by Robert Roberts. Request Songs sung by Betty Wheatley

6.0 Gramophone Records

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

6.50 THE MUSICAL AVOLOS
Novelty Xylophone Trio

7.0 S.B. from London

7.25 Mr. KINGSLEY MARTIN: 'What Society Means—L. Human Nature and Politics'

7.45 A VIOLIN RECITAL by LOUIS GODÓWSKY

The Devil's trill *Tartini, arr. Kreisler*
Prelude..... *Bach, arr. Kreisler*
Nocturne in D

Chopin, arr. Williams
Guitar..... *Moszkowski*
La Chasse (The Hunt)..... *Cartier, arr. Kreisler*
Tango..... *Poldowski*

8.15 **VARIETY**

PURSALL and STANBURY (Two Jolly Fellows) present their latest Original and Up-to-date Numbers

HERBERT FLETCHER offers an Original Entertainment (Imitations and Mimicry)

ARTHUR DAVIES in a Vocal 'Pot-Pourri'
THE MUSICAL AVOLOS (Novelty Xylophone Trio)
Supported by the VARIETY FOUR

9.0-11.0 S.B. from London (9.55 app. Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 MOSES BARITZ: Gramophone Lecture, Recital

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from Manchester

7.45-11.0 S.B. from London (9.55 app. Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Milly's Birthday'

Wednesday's Programmes cont'd (Nov. 9)

6.0 Light Music
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45-11.0 S.B. from London (9.55 app. Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.0 CRANE'S MATINÉE CONCERT
 Relayed from Crane Hall
 GLADYS SCOLLIK (Pianoforte); MARJORIE FRANKGON-DAVIES (Soprano); WALTER WRIGHT (Accompanist)

3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 A MILITARY BAND CONCERT
 THE DAVID LEWIS (LIVERPOOL) MILITARY BAND :
 Hon. Conductor, GORDON E. STUTELY
 ALICE MOXON (Soprano)

BAND
 March, 'Le Père la Victoire' (Father Victory)
Louis Ganne
 Nautical Overture, 'Plymouth Hoe'... *Ansell*
 ALICE MOXON
 My true love hath my heart.... *Hubert Parry*
 Now sleeps the crimson petal *Quilter*
 Serenade *Strauss*

BAND
 Waltz, 'Mon Rêve' (My Dream).... *Waldteufel*
 Folk Song Suite *Vaughan Williams*
 ALICE MOXON
 Young love lies sleeping *Somercell*
 Song of the Palanquin Bearers... *Martin Shaw*
 A Birthday..... *Woodman*

BAND
 Reminiscences of Scotland *arr. Godfrey*
 9.0-11.0 S.B. from London (9.55 app. Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.10 ADA RICHARDSON (Pianoforte)
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 THE MONOCLES CONCERT PARTY
 CHRISTINE HAWKES (English Concertina)
 LEONARD PEARCE (Tenor); CHARLES BARTLE (Baritone); BILLY WILLIAMS (Light Comedian); HARRY ALLEN (Comedian); CECIL ZAMBRA (Humorist); EDGAR ROWLSTON (Pianist-Entertainer)

CHRISTINE HAWKES
 Ave Maria..... *Schubert, arr. Wilhelmj*
 To a Wild Rose *MacDowell*
 Liebesfreud (Love's Joy) *Kreisler*
 (Old Viennese Dance)

CONCERT PARTY
 Hello! (Chorus)..... *Lowe*
 What a funny old world (Concerted) .. *Gallaty*
 When the Sergeant-Major's on Parade *Longstaffe*
 Because I love her (Billy Williams)
Weston and Lee
 Muddlecome Farm (Concerted) *Gallaty*
 It'll only make me love you all the more (Edgar Rowlston) *Weston and Lee*

CHRISTINE HAWKES
 Invocation *Mascheroni*
 Spring Song *Mendelssohn*
 African Dance (No. 4) *Coleridge-Taylor*

CONCERT PARTY
 The Man in the Street (Concerted) *Weston and Lee*
 The Lights of St. Hilda's (L. Pearce) *Kent*
 The Schoolmaster (Cecil Zambra) *Gibson*
 Homes (Concerted) *N. Long*
 The Hussars (Harry Allen)..... *Weston and Lee*
 The Burglars (Duet: Bartle and Zambra)
Hocking and Butcher
 Good Night (Chorus)..... *Monocles*

9.0-11.0 S.B. from London (9.55 app. Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Play, *Dick Whittington* (C. E. Hodges)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45-11.0 S.B. from London (9.55 app. Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 MOSES BARITZ: Gramophone Lecture-Recital
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. E. CAREY RIGGALL, 'Night Riding'
 6.15 Interlude
 6.20 Horticultural Bulletin
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 A MILITARY BAND CONCERT
 49TH W.R. DIVISIONAL ROYAL ENGINEERS' BAND
 By kind permission of the C.R.E. Lieut. Col. F. A. NEILL
 Bandmaster, J. E. REYNOLDS

Two Dances from 'Robin Hood' *Burning*
 Characteristic piece, 'Babillage' (Chattering)
Gillet
 Cornet Solo, 'A Perfect Day' *Jacobs-Bond*
 8.0 FRANK FOXON (Humorous Baritone)
 The Jolly Tinker *arr. Newton*
 Time to go *Sanderson*
 Prince Ivan's Song *Allison*
 Old Barty *Grant*
 Mignonne *Fisher*
 The Handyman..... *Fisher*

8.15 BAND
 Spanish Ballet Music, Nos. 1, 2, and 3... *Désormes*
 Salut d'Amour (Love's Salutation) *Elgar*

8.25 FRANK FOXON
 Chumleigh Fair *J. C. Holliday*
 Tilly *F. Drummond*
 Smugglers *Whitaker-Wilson*
 St. Nicholas-at-Wade *Kennedy Russell*
 Sir Roger..... *H. Coleman*
 Margery Grey *Moon*
 The Adjutant *Fisher*

8.40 BAND
 Comedy Overture..... *Keler-Bela*
 March, 'The Vanished Army' *Alford*
 Regimental March, 'Wings'
 At the Piano, GEORGE JEFFERSON

9.0-11.0 S.B. from London (9.55 app. Local Announcements)

(Wednesday's Programmes continued on page 258.)



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 Oh Doris, where do you live ... } **B5362**

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 Miss Annabelle Lee ...
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 NAT SHILKRET AND HIS ORCH. } **B5361**

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 Tiger Rag ... } **B5363**

JEAN GOLDKETTE AND HIS ORCH.
 I'm gonna meet my sweetie now ... } **B5363**

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Wednesday's Programmes cont'd (Nov. 9)

6ST STOKES. 294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 ROUND THE STATIONS
9.0-11.0 S.B. from London (9.55 app. Local Announcements)

5SX SWANSEA. 294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 AN AFTERNOON CONCERT
PHYLLIS SIMONS (Contralto)
T. FISHER MORGAN (Baritone)
JAMES BENJAMIN (Popular Light Songs)
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
5.15 THE CHILDREN'S HOUR
6.0 For Swansea Boy Scouts: 1st Swansea (Y.M.C.A.) Wolf Cub 'B' Pack—'Camp Fire'
6.10 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 S.B. from Cardiff
9.0-11.0 S.B. from London (9.55 app. Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
900 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Station Oet; Dear little Shamrock (Traditional, arr. Myddleton); In an old-fashioned town (Squire); Rocked in the cradle of the deep (arr. Ashton); Granny's Song at Twilight; Come back to Erin (Claribel). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—Mr. Kingsley Martin: 'What Society Means—J. Human Nature and Politics.' S.B. from Manchester. 7.45-11.0:—S.B. from London.

5SC GLASGOW. 405.3 M.
740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Ritchie Girvan, 'The Making of the English Language.' 3.35:—Elizabeth Smith, 'Characters in Scottish Literature—An Introductory Talk on B. L. Stevenson.' 3.55:—Concert. The Wireless Quintet. Archibald Morrison (Baritone). 5.0:—'How to Improve our Villages.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells, 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.25:—Mr. Kingsley Martin: 'What Society Means—J. Human Nature and Politics.' S.B. from Manchester. 7.45:—Scottish Programme. The Station Orchestra: Scottish Serenade (Stephen); Minnie Mearns (Contralto); The Auld Hoose (Traditional); My Balmie (Vannah); W! a Hundred Pipers (Traditional); George Cunningham (Baritone); The Wee Wee German Laidie (C. McPherson); The Nameless Lassie (arr. Moffatt); Jennie's Black E's (Traditional); 'The Loud Speaker.' A Comedy in One Act by John H. Bone. Orchestra: Fantasia, 'Robert Bruce' (Bonnieau); Minnie Mearns; Deirdre's Farewell to Scotland (Kennedy-Fraser); O the Thistle of Scotland (arr. Moffatt); George Cunningham; Up in the mornin' early (MacCunn); The Wee Foon Clerk (Robertson); Orchestra: 'Perthshire Echoes' (Moonie). 8.40:—Walford Davies' Male Voice Choir. 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M.
800 KC.

12.0-1.0:—Gramophone Music. 3.30:—Broadcast to Schools: Monsieur E. Casati, 'Elementary French'—VI. 3.45:—London Programme relayed from Daventry. 4.0:—Winifred McLeod (Contralto). 4.15:—Dance Music from the New Palais de Danse. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow, 'Horticulture.' 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.25:—Mr. Kingsley Martin, 'What Society Means—J. Human Nature and Politics.' S.B. from Manchester. 7.45:—Choral and Orchestral Concert. Relayed from the Concert Hall, Peterhead. Peterhead

Choral Society Choir, conducted by George A. Innes. Ella Gardner (Soprano), F. Elliot Doble (Bass). The Station Orchestra, conducted by Paul Askev. 9.0:—S.B. from London. 10.0-11.0:—A Programme by The Arts League of Service.

2BE BELFAST. 306.1 M.
960 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.30:—Café Chantant. The Station Orchestra. 5.0:—Miss Fedora Turbull, 'Folk Songs with Musical Illustrations.' 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page. Relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—Mr. Kingsley Martin, 'What Society Means—J. Human Nature and Politics.' S.B. from Manchester. 7.45:—Concert Music. Bella Baillie (Soprano); Betty Humby (Pianoforte). The Augmented Station Orchestra, conducted by E. Godfrey Brown. 9.0:—S.B. from London. 10.0:—Concert Music (continued). 10.40-11.0:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

A Broadcasting Alphabet.

(Continued.)



K IS FOR KIDDIES.

WHEN the Kiddies of Britain, wherever they be,
Have come from their lessons and finished
their tea,

With ears all alert, and with eyes all alive,
They sit down and wait for a Quarter-Past-Five.
Seven O'clock's for Waking-up,
Eight O'clock's for Porridge-bowls,
Nine O'clock's for Go-to-school-and-mind-you-are-
in-time!

Ten O'clock's for History,
Eleven's for Geography,
Twelve O'clock's for Run-and-play, O the happy
chime!

One O'clock's for Mutton-broth,
Two O'clock's for School-again,
Three O'clock's for Rather-tired while with your
books you strive,
Four O'clock's for Bread-and-Jam,
Five O'clock's for Wash-your-hands,
But the nicest hour of all O'clock's a Quarter-Past-
Five!

The Daddies and Mummies of Britain may play
About with the hours of the rest of the day,
But there's one lovely hour, as is very well known,
That the Kiddies of Britain have got for their own.

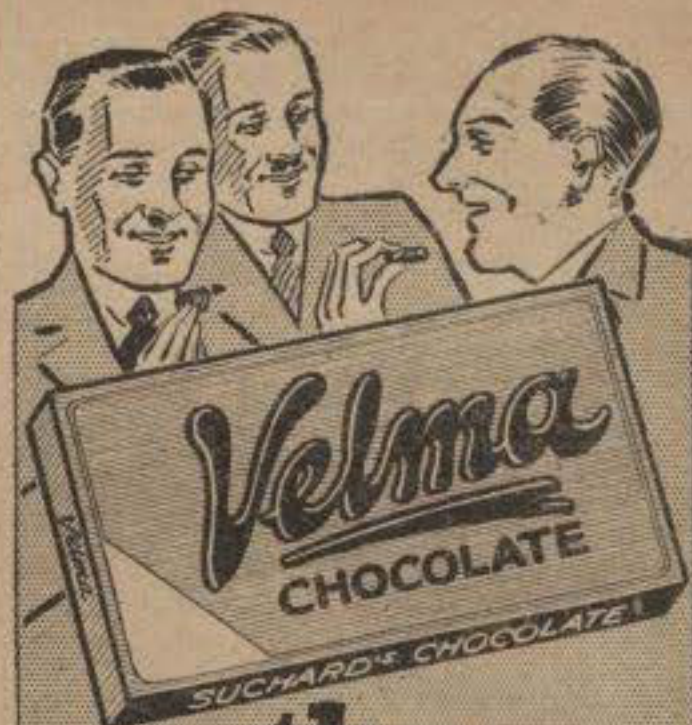
Seven O'clock's for Have-your-bath,
Eight O'clock's for Bread-and-milk,
Nine O'clock's for Shut-your-eyes-and-mind-you-go-
to-sleep!

Ten O'clock's for Stars-come-out,
Eleven is for Moon-go-by,
Twelve O'clock's for Fairy-time and take care how
you peep!

One O'clock's for Nibble-mouse,
Two O'clock's for Flitter-Bat,
Three O'clock's for Wind-get-up the shadows for to
drive,

Four O'clock's for Stars-go-home,
And Five O'clock's for Hug-your-dreams,
Kiddies, of your own O'clock, a Quarter-Past-
Five!

Eleanor Farjeon.



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Chocolate
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It is not sickly—
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CHOCOLATE

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- Italian
LES MILLIONS D'ARLEQUIN Drigo
(The Celebrated Serenade)
- Negro Spiritual
SWING LOW, SWEET CHARIOT
arr. by Burleigh
- German
MINUET IN G
Beethoven
- Sea Shanty
SHENANDOAH
arr. Sir Richard Terry
- English Folk Songs
COME, ALL YE ROVING BACHELORS SEVENTEEN, COME SUNDAY
- Austrian
BLUE DANUBE WALTZ..... Strauss
- Spanish
LA PALOMA..... Yradier
- Russian
HYMN TO THE SUN
Rimsky-Korsakov
- NATIONAL ANTHEMS OF THE WORLD**
(1) God Save the King
John Bull

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Fortnightly
Parts

1/3
per part

PROGRAMMES for THURSDAY, November 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

EDITH PENVILLE
Impromptu... Andersen
The Lark
Tchaikovsky

10.30 a.m. (Daventry only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and STANLEY POPE (Bass-Baritone)

12.0 THE DAVENTRY QUARTET and FLORENCE LONG (Mezzo-Soprano); MARGARET HOLLOWAY (Violin)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors—Rain and Flood—Erosion and Accretion in Landscape'

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Mrs. G. M. TREVELYAN: 'The Growing Generation—I. Play Centres'

THE series of talks, of which this is the first, will deal with half-a-dozen different aspects of the same thing—what can be done, and what is being done, for the growing generation. This afternoon Mrs. Trevelyan, the wife of the well-known historian, and herself a writer and speaker, well known in this sphere, will talk about Play Centres, a subject in which much interest has been taken of late, and future talks in the series will deal with such topics as Nursery Schools, the care of babies, fresh air and sunlight, and food for the growing child.

4.0 THE ASTORIA ORCHESTRA, under the direction of FRED KITCHEN, from the Astoria Cinema

4.15 Mr. J. C. SQUIRE: 'Poet Adventures'

IN the first of this series of talks, last month, Mr. Squire (the poet, essayist, and literary critic) talked of Byron. This time, his subject is Sir Philip Sidney—as different a type as can be imagined, considering that, like Byron, he was a poet and an aristocrat who died in war. To the popular mind, Byron is the type of the wicked nobleman amongst poets, as Sidney is of the scholar-gentleman. How much truth there is in this view will emerge from Mr. Squire's talk this afternoon.

4.30 THE ASTORIA ORCHESTRA (Continued)

5.0 ORGAN RECITAL
By PATTMAN
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR: A 'Medley,' which contains: Songs and other musical items by Ronald Gourley. Anecdotes by Captain the Hon. A. Eliot. 'The Latest Zoo Fish Stories' by L. G. Mainland

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 Mr. FRANCIS TOYE, 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC
BACH
Played by JAMES CHING
Tocatta and Fugue in C Minor

7.25 Prof. W. CRAMP: 'A Hundred Years of Electrical Engineering—I. What was known 100 years ago.' Relayed from Birmingham

A HUNDRED years ago electrical engineering as a science was in the cradle, and as a profession it was still unborn. Now, of course, it is one of the most important of the applied sciences and a profession that attracts more recruits every year.

In this series of talks Professor Cramp (who, besides being Professor of Electrical Engineering



A VETERAN OF THE PEN.

Mr. Henry W. Nevinson is one of the most distinguished living war-correspondents, and a writer of noble prose. Tonight he will give a talk on 'Albania, the Land of the Eagle,' from London, at 8.45.

at Birmingham University, is a consulting engineer of many years' experience) will trace this astounding progress, beginning this evening with the state of knowledge as it was in 1827, after the achievements of Franklin, Coulomb, Volta, and Ampère—which, in the case of the last two, had left their names inscribed in the electrical vocabulary for all time.

7.45 A BALLAD CONCERT

HUBERT EISEDELL (Tenor), MARIE WILSON (Violin), EDITH PENVILLE (Flute)

EDITH PENVILLE
Air and Courante Krouke

HUBERT EISEDELL
The night has a thousand eyes Lambert
If thou wert blind Johnson
The death of Robin Hood Pain
Flowers of Forgetfulness Cadman

MARIE WILSON
Ave Maria Schubert, arr. Wilhelmj
Rondino Beethoven, arr. Kreisler
Liebesfreud (Love's Joy) Kreisler

'AIDS TO STUDY' PAMPHLETS.

The following additional booklets have been issued in connection with the new series of talks that start this week. These may be obtained from Headquarters (The Publications Department, B.B.C., Savoy Hill, W.C.2), or any local Station, except No. 10, which can be obtained only from Headquarters or from Stoke.

No. 10. Staffordshire Industries, Past and Present (J. Thomas).

No. 11. Europe Throughout the Ages (Norman Baynes, Eileen Power and D. C. Somervell).

No. 12. Men and Machines (Dr. P. Sargant Florence).

No. 13. What Society Means (Kingsley Martin).

No. 14. One Hundred Years of Electrical Engineering (Professor W. Cramp).

A penny stamp should be enclosed to cover the cost of postage and wrapper for each of these pamphlets, except No. 11, for which twopence in stamps should be enclosed.

HUBERT EISEDELL

Bird songs at Eventide Eric Coates
Come you, Mary! Crazeon
The dreams of London Eric Coates

MARIE WILSON

The Gentle Maiden (Irish Air) ... arr. Cyril Scott
Schön Rosmarin (Lovely Rosemary) Kreisler
Waltz in A Brahms
Molly on the Shore (Irish Reel) ... arr. Grainger

EDITH PENVILLE

Vals-Caprice D. S. Wood
Paraphrase Demessermann

8.45 Mr. HENRY W. NEVINSON: 'Men and Cities—Albania, the Land of the Eagle'

ALBANIA as an independent State is a very recent newcomer to the society of nations, but her short history is studded with stirring events—wars and revolts, frontier incidents and treaties revised and revised again. Before this last development, Albania was for centuries the mountain home of a race of wild and hardy hill-men, whose allegiance to the Ottoman Empire was never more than nominal, and both the country and its inhabitants are pre-eminently picturesque. Mr. Nevinson is one of the foremost literary travellers of this century; his long record of service as a war-correspondent in all parts of the world has given him experience and observation without ever dulling his appreciation of new things, and his very fine prose style gives his writing a permanent place in the literature of travel.

9.0 H.R.H. THE PRINCE OF WALES

Appealing for

EARL HAIG'S POPPY DAY FUND

POPPY DAY is one of the occasions on which we all agree, and Earl Haig's Fund is a good cause that needs no canvassing. Tonight the Prince of Wales will merely remind his hearers of that occasion and of the special importance of the cause this year.

9.5 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Local Announcements (Daventry only) Shipping Forecast

9.20 'THE COUSIN FROM NOWHERE'

An Operetta in Three Acts adapted by

FRED THOMPSON

(From the Book of HERMAN HALLER and RIDEAMUS)

(Lyrics by ADRIAN ROSS and DOUGLAS FURBER)
(Additional Lyrics by ROBERT C. THARP)

Music by EDWARD KUNNEKE

Abridged for Broadcasting

Characters:

Julia van Osten HELEN GILLILAND
Frida (her friend) DOROTHY MONKMAN
Joseph Edam (i.e. Uncle) HUNTLEY WRIGHT
Wilhelmina (Winny) (her Aunt) ELSIE FRENCH
Adrian Van Piffel (a Student) EWART SCOTT
A Stranger JOHN ARMSTRONG
Another Stranger TOPLESS GREEN
Carl } Servants { LAWRENCE COWDY
Jan } JOHN REEVE
THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

ACT I. The Garden of Julia's house (Night).

ACT II. The Terrace of Julia's house (Morning).

ACT III. The Garden again (Morning).

11.5-12.0 DANCE MUSIC: THE SAVOY ORPHANS and THE SAVOY HAVANA BAND, from the Savoy Hotel

Programmes for Thursday

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON I.T. ST.
EXCEPT WHERE OTHERWISE STATED.

3.0 A SYMPHONY CONCERT

(No. 6 of the Thirty-Third Winter Series)
Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL ORCHESTRA,
Conducted by Sir DAN GODFREY
Overture to 'The Impresario' Mozart
Ballet Music from 'Rosamunde' Schubert
GWEN LONES (Violin)
Fourth Concerto Mozart
ORCHESTRA
New Symphony Percy Godfrey
(First Performance at these Concerts)

PERCY GODFREY, born in 1859, has gained several prizes in competitions—one for a Pianoforte Quintet in 1900, the Musicians' Company Prize for a March to celebrate the Coronation of King Edward in 1902, and a third for a choral ballad produced at the Dover Festival in 1904. He is Music Master at King's School, Canterbury. His Symphony is in four Movements: (1) Quick; (2) Introduction, leading to Slow; (3) Moderately quick; (4) Quick, lively.

4.30 AN AFTERNOON CONCERT

Relayed from Lozells Picture House
From Birmingham
THE ORCHESTRA, conducted by PAUL RIMMER
FRANK NEWMAN (Organ)
With Interludes from the Studio by ARTHUR WILKES (Tenor)

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Bitsum (of 'Bitsum and Pecunia'), 'The Mushroom,' a play by John Overton. Flute and Piccolo Solos by Walter Heard

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
MOORE AND MAY (Comedy and Syncopated Songs)

7.30 HALLÉ CONCERT

'ISRAEL IN EGYPT'
A Sacred Oratorio for Solo Voices, Chorus and Orchestra, by HANDEL
Relayed from the Free Trade Hall, Manchester
S.B. from Manchester
(See Manchester Programme)

8.45 LESLIE ENGLAND (Pianoforte)

Minuet Godowsky, arr. Rameau
Prelude and Fugue in G Minor Bach

9.5 HALLÉ CONCERT (Continued)

9.40 LESLIE ENGLAND
The Hills of Adacpri Debussy
Heather
The Interrupted Serenade
Ballad, in G Minor Chopin

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.15 THE VICTOR OLOF SEXTET
BARRINGTON HOOPER (Tenor)

SEXTET
Three English Dances Quilter
Vespere
Playtime Cyril Scott, arr. F. Howard
Russian Dance,
BARRINGTON HOOPER

The Rose and the Nightingale Keel
A Night Idyll Loughborough
Madoleine Carruthers

SEXTET
Intermezzo, 'Love in Cloverland' Leo Peter
Minuet Boccherini
Witches' Dance MacDowell

BARRINGTON HOOPER
Soft-Footed Snow arr. Lie
The Low-Backed Car arr. H. Hughes
Bonfires Harty

SEXTET
Second Hungarian Rhapsody Liszt
(Thursday's Programmes continued on page 262.)

A Schoolgirl's Outfit.

The final talk by Miss E. R. Hambridge took place last Thursday. She here gives further particulars to help listeners who have the set of patterns. These can still be purchased, price 9d.; see coupon on page 262.

As elastic is so much worn at waist and knees of knickers (despite much that can be urged against its use!) the shape of the top of body seams and the straight piece at the bottom of leg curves in the three patterns should be noted.

These details make facing the waist and knees easy to manage, and flat when finished.

If crossway strips are used they should be cut absolutely on the cross—not merely "slant-wise."

Facings, cut exactly the shape of waist or knee—by the pattern—and the width needed for the elastic, take little stuff, and set excellently.

It is important to allow enough depth to take the elastic easily, or the parts wear badly. The turnings (X and Y in Fig. 1) take up space—this

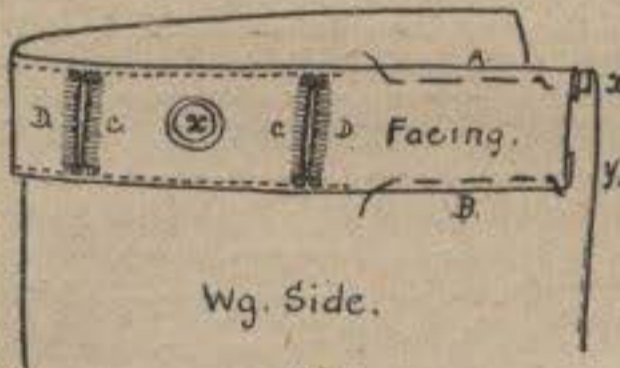


Fig. 1.

is sometimes forgotten—and should be narrow. If elastic fits too tightly a bulky, hard effect results.

It is worth while to tack carefully at A, to keep the four thicknesses flat, and then to machine, close to the edge, when the lower turning, B, is also ready for stitching.

If elastic can be taken out easily, when knickers are laundered, they can be washed, mangled and ironed when flat much better than if there is fullness anywhere.

They dry and air more quickly, too—an important matter in winter. Good elastic is expensive. If washed in the garment it impoverishes and lasts less time.

Figs. 1 and 2 suggest a practical arrangement, saving time and trouble in the end.

Buttons are sewn strongly to the wrong side of knickers at centre-front waist, and on knee facings—on the outer part of the leg, for comfort.

Two slots are cut, in the facing only, 2in. apart, and worked with buttonhole stitch, taken through all thicknesses on the inner sides. "C," also at the ends, but worked on the facing only at D.

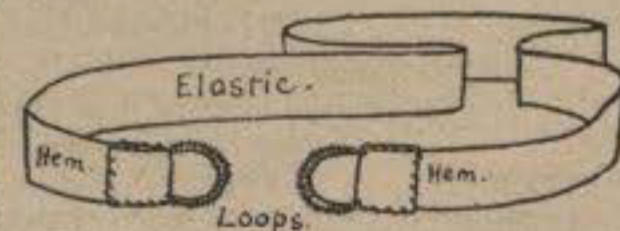
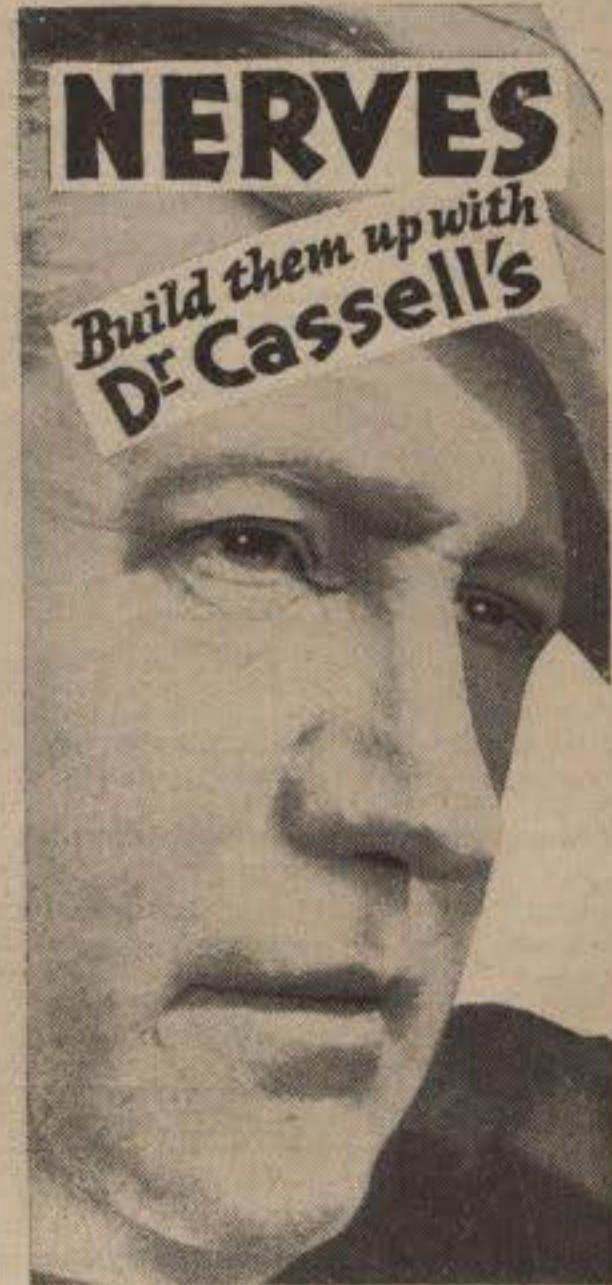


Fig. 2.

The elastic is measured to size, allowing for stretch and hems. These are firmly hemmed—and oversewn at the edges, for flatness, Fig. 2.

Loops, very strong, but not larger than will just go over the button, are made at each end of the elastic.

A long, but narrow, safety-pin, linked in one loop, will serve as a bodkin when running the elastic in the slot. Finally, the two loops fasten on the button.



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Thursday's Programmes continued (November 10)

6BM BOURNEMOUTH. 326.1 M.
920 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

5WA CARDIFF. 353 M.
850 KC.

2.30 BROADCAST TO SCHOOLS
Prof. W. M. TATTERSALL, 'Animals and the Winter—Migration to More Favourable Climates'
3.0 London Programme relayed from Daventry
4.15 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
5.15 THE CHILDREN'S HOUR: The Trio
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Selection from 'La Bohème' Puccini, arr. Alder
8.0 THE ROOSTERS
ARTHUR MACKNESS (Tenor), SEPTIMUS HUNT (Baritone), PERCY MERRIMAN (Entertainer), WILLIAM MACK (Humorist), GEORGE WESTERN (Pianoforte and Entertainer)
8.45-12.0 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 384.6 M.
780 KC.

12.0-1.0 Gramophone Records
4.30 Music by the STATION QUARTET
5.0 'The Growing Generation—I, Play Centres,' by Mrs. G. M. TREVELYAN
5.15 THE CHILDREN'S HOUR: Bryan Powley visits the Children's Hour. Selection from 'Lilac Time' (Schubert, arr. Clutsam), played by the Sunshine Trio
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.55 'One Hundred Years of Electrical Engineering—I, What was known one hundred years ago,' by Professor W. CRAMP
7.15 S.B. from London
7.25 Musical Interlude
7.30 HALLÉ CONCERT
'ISRAEL IN EGYPT'
A Sacred Oratorio for Solo Voices, Chorus and Orchestra, by Handel
Relayed from the Free Trade Hall
Cast:
CAROLINE HATCHARD (Soprano)
EVELYN BURY (Soprano)
MARGARET BALFOUR (Contralto)
ARTHUR JORDAN (Tenor)
THE HALLÉ CHORUS: Chorus Master, HAROLD DAWBER
THE HALLÉ ORCHESTRA, conducted by Sir HAMILTON HARTY
8.45 (app.) Pianoforte Recital by LILIAN GRINDROD
9.0 S.B. from London
9.5 HALLÉ CONCERT (Continued)
9.40 Pianoforte Recital (continued)
10.0 Second General News Bulletin
10.15 Local Announcements
10.20 A BAND CONCERT
THE CULCHETH MILITARY BAND
Conducted by SETH SHAW
Selection from 'Madame Pompadour' ... Full Overture to 'Robespierre' ... Litolf
Oriental Scene—'In a Persian Market' Ketelbey
Selection from 'Carmen' ... Bizet
Intermezzo—'Hearts and Flowers' Blon, arr. Pobani
11.15-12.0 S.B. from London

6KH HULL. 294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.
1,030 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS
Mr. G. H. COWLING: 'English'—(b) 'How do you Talk?'
3.0 London Programme relayed from Daventry
3.45 Light Music
4.0 The SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
5.0 Talk
5.15 THE CHILDREN'S HOUR: 'My Programme,' by Doris Nichols
6.0 Light Music
6.30-12.0 S.B. from London (9.15 Local Announcements)

6LV LIVERPOOL. 297 M.
1,010 KC.

3.0 London Programme relayed from Daventry
4.0 WALTER JENNINGS (Tenor)
Serenade Schubert
Phyllis has such charming graces
Young, arr. Lane Wilson
Little Bunch of Snowdrops .. Montague Phillips
At Dawning Cadman
4.15 THE STATION PIANOFORTE QUARTET
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,090 KC.

2.40 BROADCAST TO SCHOOLS
Mr. A. H. WHIPPLE, 'Nature Study'
3.0 London Programme relayed from Daventry
5.0 PERCIVAL and SYMS (Entertainers)
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Return Visit of Uncle Tom Cobligh (George Seantlebury)
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

6FL SHEFFIELD. 272.7 M.
1,100 KC.

2.30-3.0 London Programme relayed from Daventry
3.15 BROADCAST TO SCHOOLS
Mr. R. E. SOPWITH, 'English Literature—VI, Mrs. Gaskell ("Cranford")'
3.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Ship a-boy! 'Out with a Destroyer' (G. G. Jackson). 'The Treasure of Chin Loo' (A. Pearson). Sea Shanties by Leonard Roberts. Sea Pieces (MacDowell), by Hilda Francis

6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. H. P. BRUPTON: 'Sheffield Dialect'
7.15-12.0 S.B. from London (9.15 Local Announcements)

6ST STOKE. 294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.15 Local Announcements)

5SX SWANSEA. 294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 S.B. from Cardiff
8.45-12.0 S.B. from London (9.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
960 KC.

2.30—Broadcast to Schools. 3.0—London. 4.15—An Autumn Programme. The Station Octet. Olive Zaiva (Reciter), Beatrice Paramor (Soprano). 5.15—Children's Hour. 6.0—For Farmers; Dr. R. W. Wheldon, 'Pig Feeding'—I. 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Oliver Goldsmith, Elizabeth F. Owen; Margaret Hill; Betty Humble; Dorothy Robson; Hugh McNeill; Kendrew Milson; Harry Shuttleworth; Leo Dixon; George Truscott; Narrator, Denis Overend. 9.0-12.0—S.B. from London.

5SC GLASGOW. 405.4 M.
740 KC.

3.0—Mid-Week Service. 3.15—Broadcast to Schools. 3.55—Concert. The Wireless Quintet. Nettie Sclanders (Mezzo-Soprano). 5.0—Dorothy Carleton Smyth; 'Historic Survivals in our Wardrobe'. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.25—S.B. from London. 7.45—Summer Memories of 1927. The Station Orchestra. Alexander McGregor (Baritone). Andrew Bryson (Pianoforte). 8.45-12.0—S.B. from London.

2BD ABERDEEN. 500 M.
600 KC.

2.30—London. 4.0—Station Octet. Hector Smith (Bass). 5.15—Children's Hour. 6.0—Station Octet. 6.30-12.0—S.B. from London.

2BE BELFAST. 206.1 M.
980 KC.

2.30—London. 4.30—Dance Music; Leon Whiting and his Miami Band, relayed from the Plaza. 5.0—Talk. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 6.50—The Musical Avolos. 7.0—S.B. from London. 7.45—Chamber Music; The Station String, Wood, and Brass Ensemble. 8.35—The Musical Avolos. 8.45-12.0—S.B. from London.

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PLEASE WRITE IN BLOCK CAPITALS

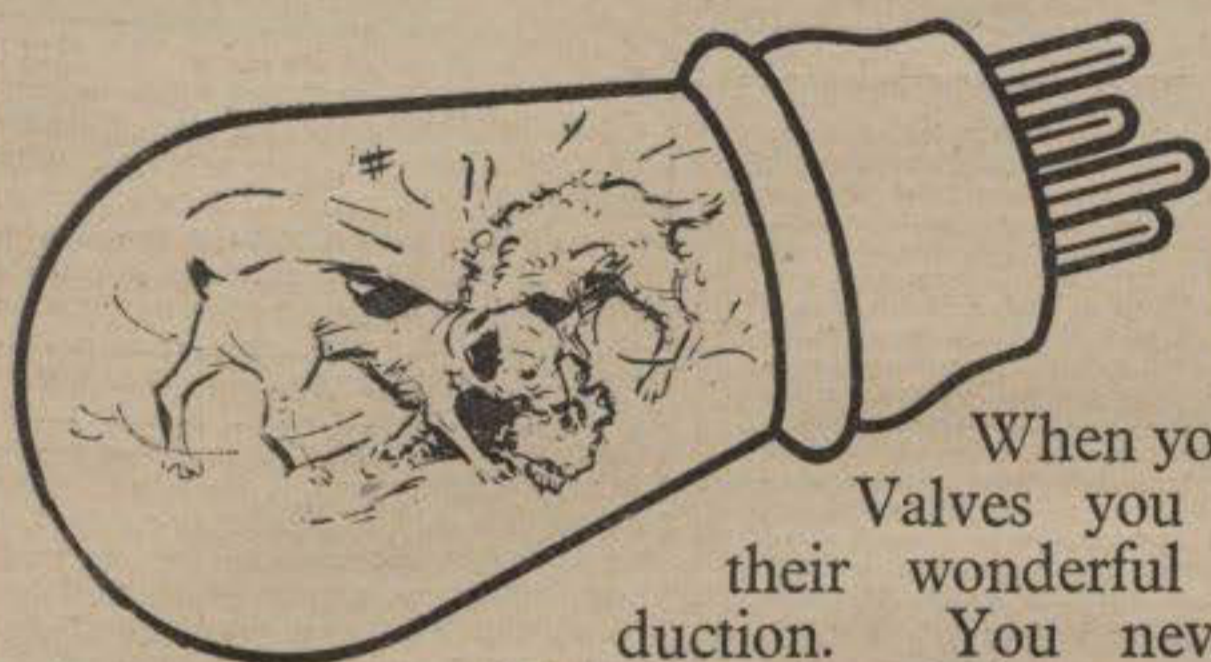
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Friday, November 11, 1927.
**The Day of St. Martin
 and Armistice.**

By Sir William Beach Thomas.



IN the early days of wireless, one of a group of men of science watching a private experiment in 'directional wireless,' as they then called it, said that henceforth it was impossible for him to remain a materialist in the old sense. He felt that we catch glimpses, we have inklings of things so fine and spacious that the meaning of life becomes more spiritual than material even for those whose business is what we call matter.

Some of us—to quote personal experiences—have felt with peculiar force on Armistice Day how wireless has added to our sense of mystery, almost as if it were a branch of the ritual of a mystic creed. Let me give a precise instance. It is one of the commonest of mental experiences that in moments of



strong emotion we do not think at all, but, as it were, receive impressions from outside. Very often odd tags and phrases of poetry arrive in the memory, summoned by no conscious effort. The first time I endured the Great Silence in front of the Cenotaph in Whitehall, two lines of Tennyson's 'Enoch Arden' went round and round in my head, unsummoned. They were:—

Star to star vibrates light. May soul to soul
 Strike through some finer element of its own?

They might have been written at a later date in scientific discovery. The knowledge that space is full of infinitely subtle but infinitely clear vibrations has made a new sort of thing of science. Some minor poet once wrote how earth and the ether—

Articulate with silence, let their thought
 Speak in my ear.

The two minutes' silence is perhaps, for some of us, more 'articulate' for the knowledge that our being is bombarded with vibrations in other ways than mere mysticism would have suggested. Inexplicable spiritual communions seem more possible to imaginations stirred by this wireless wonder. Broadcasting has brought us a pace nearer to the world of the Spirit.

EVERY nation among the Allies has its own manner of celebrating Armistice Day. The manners are so distinct and different, so patently and confessedly different, that the British Navy (which, like Pascal's universe, has its 'circumference everywhere') is precisely instructed how to set its manner of celebration of the day in accord with the spirit of the country where each ship finds

To be a war correspondent is to find honour only when the world is racked by war. But even in these days of peace, nine years after the Armistice put an end to the greatest of all wars, the majority of listeners will remember the name of Sir William Beach Thomas, who, over the signature 'W. Beach Thomas,' wrote some of the most vivid despatches of the war. In the accompanying article Sir William writes of Armistice Day and the mysterious benediction of the Two Minutes' Silence, which this year, with the aid of wireless, many listeners will celebrate in close communion with the congregation of Canterbury Cathedral. There is something strangely symbolical in the thought that he who once stirred us with his graphic pictures of *Inferno* should lately have broadcast to schoolchildren on the English countryside.

itself. I do not know which national idea is most right and proper; but the two minutes of silence fit into the mood and mode of remembrance which is the note of our British celebration, as perfectly as stars reflect themselves in still water. The silence speaks more plainly because of the nature of the day, which is not, as elsewhere, a day of triumph, or even of thanksgiving, but just of recollection of those 'who have gone into the world of light' on this day. Now, if ever—

Their very memory is clear and bright,
 And our sad thoughts doth clear.

And it will be clearer and brighter because the silence comes in the midst of a day that begins with a religious service and ends with great music and great passages of literature, that have stirred the higher emotions of man for two thousand years and many more. We are in touch with those who have served in the Great Wars of other ages and other countries, as with those whose war was over on that grey November morning nine dividing years ago.

THE interval seems immense. It is difficult even to recall the sensations of the first Armistice service that some of us celebrated



in Flanders in 1918, when the news was with difficulty sent out to the man fighting in the front, when the hymns and prayers were spoken by a padre standing in a little space between French and Flemish civilians and British soldiers; and when—at Mons, where the war had begun four years earlier—the people piled white flowers over the British soldiers who had lost their lives in sight of peace. It is difficult to recall the relief of mind and

spirit belonging to that moment, for soldier and civilian both were in a turmoil of rejoicing, in a passion of joy at escape from war tyranny, in a vision of hope for better years. And we were still in the hurly-burly, with some slight fear that the Armistice (finely called by the enemy the *wappenstillstand*) might prove no more than a lull. Today the anniversary of the Armistice is established nationally, and indeed internationally, as an historical event—in perpetuity. Under that phrase the French have given us the cemeteries where the Stones of Remembrance are set up, and where the flowers are grown and tended and planted, and will for an unknown tale of years be grown and tended and planted, by



British gardeners. Their home is the old battlefield, and their whole business the art of beautifying remembrance. Armistice Day nine years later repeats a ceremony fuller of meaning than the first or early celebrations; and though it is a mere accident in the date of the improved invention, the growth of wireless communication has strangely helped our imaginations to connect the day with wider thoughts than our own griefs (if we had cause for personal grief), than our own thanksgiving (if our nearer circle was saved). That thousands and millions should at the same moment hear that great speech of remembrance written in Athens four hundred years and more before the birth of Christ, and that older speech by the preacher in Palestine, and should simultaneously feel how nearly they express the highest thoughts and emotions of our own time, must carry an influence towards wide sympathy and imagination such as no seer in the past so much as imagined.

SOME of us who live in the country may be forgiven for discovering a certain happy symbolism in the accident that Armistice Day falls on St. Martin's Day, which in many countries, both in Europe and North America, is supposed to herald a second summer, a period of sunny calm. It is quaintly appropriate that a great Armistice service to be broadcast should be held in St. Martin-in-the-Fields; and it may recall to some of us that the one-time lovely Gothic cathedral of Ypres, whose rose-window survived in splendid isolation through the early years of the war, was dedicated to St. Martin a thousand years ago.



Friday, November 11, 1927

ARMISTICE DAY.



10.46 a.m. A 'TWO MINUTES SILENCE' SERVICE

Relayed to London and Daventry from Canterbury Cathedral



THE BISHOP OF DOVER.

An address by

The Right Reverend J. V. MACMILLAN,
The Bishop of Dover

Prayer

Hymn, 'O God, our help in Ages Past'

A Reading from Revelations

The Address

THE TWO MINUTES SILENCE

The Last Post. Reveille

Hymn, 'O Valiant Hearts, who to your Glory Came'

The Lord's Prayer

A Thanksgiving

A Prayer for Remembrance. A Prayer for Fellowship

The National Anthem

The Blessing



THE PRINCE OF WALES.

8 p.m. A REMEMBRANCE FESTIVAL

(under the auspices of the *Daily Express*)
Relayed to Daventry (5XX)
from the Albert Hall

An Address by

H.R.H. THE PRINCE OF WALES, K.G.

The Band of H.M. Grenadier Guards,
Conducted by Capt. G. Millar, L.R.A.M.

(by kind permission of Colonel B. N. Sergison Brooke)

Fifes and Drums of the Grenadier Guards

Pipes and Drums of the Scots Guards

Community Singing by ex-Service men

(Conducted by T. P. Ratcliff)

Marching Songs of War Days

Music by the Guards Bands

The Last Post and Reveille

A March through the Hall by the Scots Guards Pipes and Drums

'O God, our help in Ages Past'

'Onward, Christian Soldiers'

A Prayer

God Save the King

7.15 p.m. AN ARMISTICE DAY SERVICE

Relayed to London and Daventry from St. Martin-in-the-Fields



Rev. H. R. L. SHEPPARD.

An Address by

The Rev. H. R. L. SHEPPARD

The Band of H.M. Welsh Guards

Conducted by Capt. Andrew Harris

(By kind permission of Col. T. R. C. Price)

The National Anthem

A Prayer

Hymn, 'O Valiant Hearts who to your Glory Came'

A Prayer

The Address

Hymn, 'When I survey the wondrous cross'

A Prayer

The Last Post. The Reveille

Hymn, 'For all the Saints'

A Prayer

Reading: I Corinthians xiii

Hymn, 'Praise, my soul, the King of Heaven'

The Hallelujah Chorus

The Blessing



Sir IAN HAMILTON.

'Lux Christi'

THE LIGHT OF LIFE,
or *Lux Christi*, as it was first called, is one of Elgar's earlier Oratorios. Its subject is Christ's healing of the man blind from his birth.

The orchestral *Meditation* which is now to be played is the Prelude to the work.

First the anguish and longing of the blind man are expressed. Then we hear melodies which are associated with Christ; most important, perhaps, is the theme on which the final great climax of the *Meditation* is built—a broad tune significant of Christ as the Light of the World.

'The Glories of our Blood and State.'

PARRY'S capacity as a choral writer was notably proved by his first Cantata, which came out in 1880. Three years later, at the Gloucester Festival, was heard his setting of *The Glories of our Blood and State*, by James Shirley.

The poem is a song in the masque *The Contention of Ajax and Ulysses*. These are the words:—

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on Kings;
Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.
Some men with swords may reap the field,
And plant fresh laurels where they kill;
But their strong nerves at last must yield;
They tame but one another still:
Early or late,
They stoop to fate,
And must give up their murmuring breath,
When they, pale captives, creep to death.

8.0 p.m. THE ARMISTICE DAY NATIONAL CONCERT

Relayed to London and Daventry Experimental from the Queen's Hall

Dorothy Silk Stiles Allen
Astra Desmond Tudor Davies
Harold Williams

The National Chorus

(Chorus Master, Stanford Robinson)

The National Symphony Orchestra

(Principal 1st Violins, H. Wynn Reeves and S. Kneale Kelley)

under the direction of

Sir EDWARD ELGAR, O.M.,

and

Sir HENRY J. WOOD

God Save the King

The Last Post Stanford

Meditation, 'Lux Christi' Elgar

The Glories of our Blood and State Parry

Pericles' Funeral Oration

Spoken by Lord BALFOUR

Funeral March Chopin

Interval

Dorothy Silk

The Spirit of England Elgar

'Let us now praise famous men'

Spoken by General Sir IAN HAMILTON

Finale, Symphony in D Minor, No. 9 Beethoven



Sir EDWARD ELGAR, O.M.

The garlands wither on
your brow,
Then boast no more your
mighty deeds:
Upon death's purple altar
now
See where the victor vic-
tim bleeds:
Your heads must
come
To the cold tomb;
Only the actions of the just
Smell sweet, and blossom in their dust.



Lord BALFOUR.

The Spirit of England.

THIS work consists of brief settings of three poems by Laurence Binyon. Elgar's score bears the inscription, 'My portion of this work I dedicate to the memory of our glorious men, with a special thought for the Worcesters. Edward Elgar, 1916.'

The three sections of the work are set for Soprano (or Tenor) Solo, Chorus and Orchestra.

The First Part, *THE FOURTH OF AUGUST*, is in the main an invocation of 'The Spirit of England.' In fact, the first two lines of the poem recur several times throughout this piece: 'Now in thy splendour go before us, Spirit of England, ardent-eyed.'

The Second Part, *TO WOMEN*, is quieter, more deeply meditative than the First Part. Much of it is entrusted to the Soloist.

The Third Part, *FOR THE FALLEN*, was written before the First Part, and is the longest of the three. In the opening orchestral prelude, of a funeral march character, some of the chief musical material is introduced. Presently the Chorus enters impressively:—

'With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.'
The final section is begun by the Soloist quietly declaiming the lines, 'But where our desires are and our hopes profound . . . they are known.'

PROGRAMMES for FRIDAY, November 11

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

R. C. PRICE, C.M.G.,
D.S.O., conducted
by Captain ANDREW
HARRIS

10.30 a.m. (Daventry
only) TIME SIGNAL,
GREENWICH; WEATHER
FORECAST

10.45 BIG BEN

10.46 ARMISTICE DAY SERVICE

(See Page 265)

11.15-11.30 Special Armistice Day Address to
Schools

11.35 a.p. (Daventry only) THE DAVENTRY
QUARTET and ELSIE WYNN (Contralto)

12.0 HARRY BLECH (Violin) and ADELINA DE
LAEA (Pianoforte)
Sonata in C Minor Grieg

12.30 AN ORGAN RECITAL
By CHARLES F. WATERS
Organist and Director of the Choir, St. Mary's,
Guildford

Relayed from St. Mary-le-Bow Church
Prelude and Fugue in G Bach
First Movement and Intermezzo from Sonata
in E Minor Rheinberger
Two Studies on old English Hymn Tunes:
'9th Tune' by Tallis .. } C. Charlton Palmer
'Manchester New' }
Cantabile from Symphony 6 Widor
Finale from Sonata in B Minor C. F. Waters

1.0-2.0 LUNCH-TIME MUSIC by the ORCHESTRA
COLOMBO. (Leader, A. MANTOVANI), relayed
from the Hotel Metropole

3.0 EMPIRE HISTORY and GEOGRAPHY: PROF.
J. R. AINSWORTH DAVIS: 'History.' MR. ERNEST
YOUNG: 'Geography'

3.25 Musical Interlude

3.30 SIR ERNEST GRAY: 'How Reading and
Writing Began'

3.45 Musical Interlude

3.50 CONCERT FOR SCHOOL CHILDREN

by the
PEOPLE'S CONCERT SOCIETY
In co-operation with The B. B. C.
Relayed from Hammersmith Town Hall
(Fourth Concert of Seventh Series)

HERBERT KINSEY (Violin), ANTHONY PINI
(Violoncello), OLIVE BLOOM (Pianoforte)
Last Movement from Trio in G (Gipsy Rondo)
Haydn

OLIVE BLOOM
Rondo Capriccioso Mendelssohn
Trio in B Flat—Last Movement Beethoven

THE Trio was originally written for Piano-
forte, Clarinet and Cello. There are three
Movements, the last of which is a set of Variations
on an air from an Opera by one Weigl—a tune that
was very popular at the time Beethoven wrote this
Trio (about 1798)

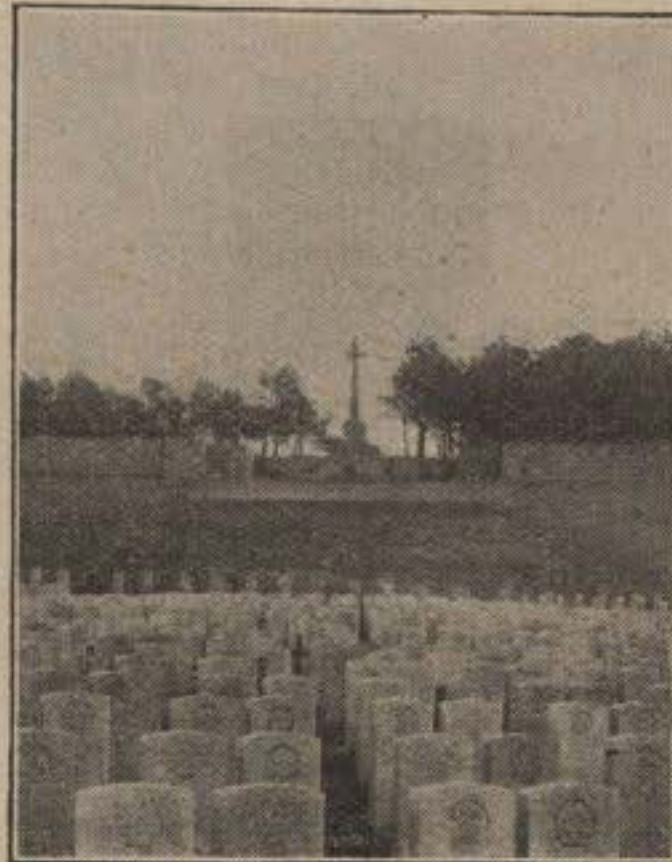
4.45 Musical Interlude

5.0 MR. BASIL MAINE:
'Next Week's Broadcast
Music'

5.15 THE 'CHILDREN'S
HOUR': 'Looking Back-
ward' (being the Story of
1914-1918 retold in five
short dialogues, with the
help of The Wireless
Chorus and The Daventry
Quartet)

6.0 MR. PERCY SCHOLES,
The B.B.C. Music Critic

6.15 FRANK WESTFIELD'S
ORCHESTRA from the
Prince of Wales Playhouse,
Lewisham



By courtesy of the War Graves Commission

'... THEY LIE UNTROUBLED,
'Save by the fall of leaf, the breath of wind.'
The war cemetery at Etaples, one of the many resting-
places of our British dead, the care of which by the
Imperial War Graves Commission will be described
(at 7 p.m.) by Sir Fabian Ware.

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN

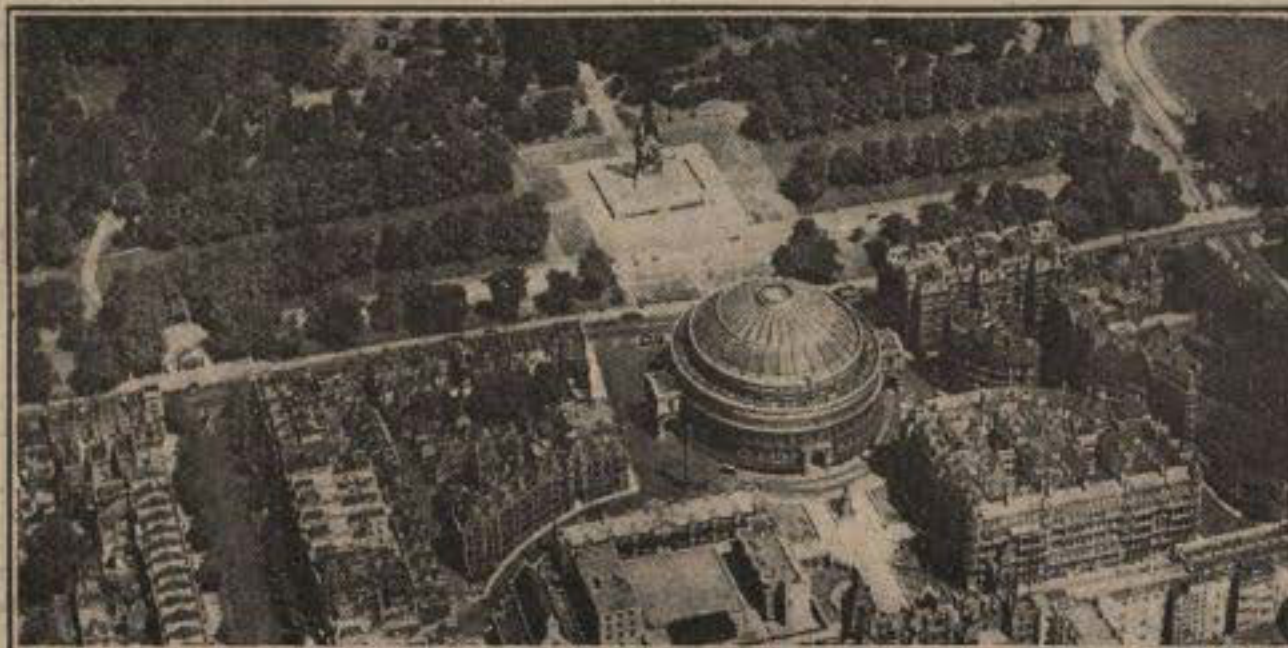
6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Major-Gen. SIR FABIAN WARE, Vice-Chairman
of the Imperial War Graves Commission—
'Their Name Liveth For Evermore'

ALL the year round, the memorials stand
there in memory of the dead—majestically,
as the Cenotaph and the Menin Gate, or simply,
modestly, as those forests of headstones that
clothe the ravaged fields of France. But this is
the day when all eyes are focussed on them,
and everyone will particularly want to hear this
talk by the Vice-Chairman of the Imperial War
Graves Commission.

7.15 AN ARMISTICE DAY SERVICE

From St. Martin-in-the-Fields
THE BAND OF H.M. WELSH GUARDS, by kind
permission of the Commanding Officer, Col. T.



A FESTIVAL OF REMEMBRANCE

The Albert Hall (here seen from the air) will be today the scene of a great festival concert,
which will recall the triumphs and tribulations of the war years.

Order of Service:
The National Anthem
Prayer
Hymn, 'O Valiant Hearts'
Prayer
Short Address by the Rev. H. R. L. SHEPPARD
Hymn, 'When I Survey the Wondrous Cross'
Prayer
Last Post and Short Prayer
Reveille
Hymn, 'For all the Saints'
Prayer
Reading, 1 Cor. xiii
Prayer
Hymn, 'Praise, my Soul, the King of Heaven'
The Hallelujah Chorus
Blessing

8.0 ARMISTICE DAY NATIONAL CONCERT

Relayed from the Queen's Hall
(For Full Programme see Page 265)

8.0 A REMEMBRANCE FESTIVAL

Under the auspices of the Daily Express
Relayed from the Royal Albert Hall
(Daventry only)

Community Singing, conducted by T. P.
RATCLIFF

Pack Up Your Troubles

Blighty

Hello-Hello

If the Sergeant Drinks Your Rum

Let's All Go Down the Strand

Who Killed Cock Robin?

Where are the Boys of the Old Brigade?

Are We Downhearted?

Wash Me in the Water

If You were the Only Girl in the World

Soldiers of the King

Tipperary

Pack Up Your Troubles

8.45 Fifes and Drums of the GRENADIER GUARDS

8.55 Community Singing

The Reason Why

Sister Susie

Long, Long Trail

John Brown's Body

Keep the Home Fires Burning

Tipperary

9.25 The Pipes and Drums of the SCOTS GUARDS

9.32 The 'Last Post' is sounded by trumpeters
of the LIFE GUARDS, ROYAL HORSE GUARDS
BLUE, and XTH ROYAL HUSSARS, followed by
the 'Reveille'

9.37 'O God, Our Help in Ages Past' is sung

9.42 H.R.H. THE PRINCE OF WALES, K.G.

Will give an address

9.50 'Onward, Christian
Soldiers'

9.55 Prayer

GOD SAVE THE KING

9.0 WEATHER FORECAST;
SECOND NEWS BULLETIN

9.10 Local Announ-
cements

9.15-10.30 ARMISTICE
DAY NATIONAL
CONCERT

(Continued)

10.0 (Daventry only)

WEATHER FORECAST;
SECOND GENERAL NEWS
BULLETIN

10.10 (Daventry only)

Shipping Forecast

10.12 (Daventry only)

VICTOR HELY-HUTCHINSON

(Pianoforte)

Sonata in C Minor, 'The
Pathetic'.... Beethoven

During Flying Services

Programmes for Friday.

**5GB DAVENTRY
EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO
EXCEPT WHERE OTHERWISE STATED.

- 10.45 **BIG BEN**
- 10.46-11.15 **ARMISTICE DAY SERVICE**
(See page 265)
- 3.0 **CHAMBER MUSIC**
DOROTHY BENNETT (Soprano)
CUTHBERT SMITH (Baritone)
THE ÆOLIAN PLAYERS
JOSEPH SLATER (Flute), ANTONIO BROSA (Violin),
REBECCA CLARKE (Viola), GORDON BRYAN
(Pianoforte)
THE ÆOLIAN PLAYERS
Serenade for Flute, Violin and Viola *Reger*
- 3.15 DOROTHY BENNETT
The Song of the Nightingale } *Saint-Saëns*
Pourquoi rester Seulette }
Sylvie } *Fauré*
Tes Yeux } *Rabey*
Le Papillon } *Fauré*
- 3.30 GORDON BRYAN
American Piano Solos:
Polonaise Americaine *Carpenter*
Pell Street, Chinatown *Whithorne*
(New York Days and Nights)
Alley Tunes *Guion*
Spoon River (American Folk Dance) *Percy Grainger*
- 3.45 ANTONIO BROSA and REBECCA CLARKE
Passacaglia for Violin and Viola
Handel, arr. Halvorsen
- 3.50 JOSEPH SLATER (Selected Solos)
- 3.57 CUTHBERT SMITH (Selected Songs)
- 4.10 ANTONIO BROSA and GORDON BRYAN
Sonata in G for Violin and Pianoforte .. *Grieg*
- 4.30 DOROTHY BENNETT
Pastorale *Veracini, arr. A. L.*
Do not go, my love *Hagemann*
The Night Wind *Farley*
The Bough of May *Walford Davies*
- 4.40 JOSEPH SLATER (Selected Solos)
- 4.47 THE ÆOLIAN PLAYERS
Trio for Flute and Viola and Pianoforte
Arnold Bax
- 5.0 REBECCA CLARKE
The Sussex Mummers' Christmas Carol for Viola
and Pianoforte *arr. Percy Grainger*
- 5.10 CUTHBERT SMITH (Selected Songs)
- 5.22 GORDON BRYAN
The Nightingale *Alabiëff, arr. Liszt*
The Lark *Glinka, arr. Balakireff*
Humoresque } *Rachmaninoff*
Prelude in G Sharp Minor }
- 5.32 THE ÆOLIAN PLAYERS
Petits Duos for Flute, Violin and Piano *Cesar Cui*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
'Builders of the Empire,' by the Rev. Reginald
Kirby. Songs by Harold Casey (Baritone). 'The
Fairy Queen's Footstool,' by Hilda Ready.
Geoffrey O'Connor-Morris (Pianoforte)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN
- 6.45 THE ROOSTERS CONCERT PARTY
- 7.15 A SONATA RECITAL
From Birmingham
GEOFFREY O'CONNOR-MORRIS (Pianoforte)
MARJORIE HAYWARD (Violin)
Sonata in C Minor *Beethoven*
Sonata in C Sharp Minor, Op. 21 *Dohnanyi*
- 8.0 ARMISTICE DAY NATIONAL CONCERT
From London
(For full particulars see page 265.)
- 9.0 WEATHER FORECAST; SECOND GENERAL NEWS
BULLETIN
- 9.15-10.30 ARMISTICE DAY NATIONAL
CONCERT
(Continued)

(Friday's Programmes continued on page 268.)

TO - DAY, NOVEMBER 11

will appear

The Rev. H. R. L. SHEPPARD'S

First

WEEKLY MESSAGE

to the

MORNING POST

1^{D.}

Mr. Sheppard's work at St. Martin-in-the-Fields is so well known to broadcast listeners that "Morning Post" readers will appreciate these weekly articles. They will appear

EVERY FRIDAY.

Valuable Broadcast Features

Other "Morning Post" features of special interest to broadcast listeners include:

A Weekly Competition based on the Broadcast Programmes for a prize of a high-class 3-valve set.

All Broadcast Programmes, British and Foreign, with the respective wave-lengths.

Frequent Contributions by Mr. W. James, the well-known writer on Broadcasting subjects, of special interest to Listeners.

Enlightening Comments Daily, on the Programmes, designed greatly to enhance the value and pleasure of listening-in.

1^{D.} The Morning Post 1^{D.}

INVALUABLE TO LISTENERS.

Please order from your newsagent to prevent disappointment.

Friday's Programmes continued (November 11)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

10.45-11.50 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

10.45-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.45 Mr. A. WATKIN JONES: 'The Countryside: Yesterday and Today'
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

10.30 Time Signal
 10.45 ARMISTICE DAY SERVICE AND CEREMONY
 Relayed from ALBERT SQUARE
 Assembling of Troops
 Arrival of the LORD MAYOR OF MANCHESTER
 THE TWO MINUTES' SILENCE
 LAST POST
 REVEILLE
 SERVICE, led by the Right Rev. THE LORD BISHOP OF MANCHESTER
 11.30 March Past
 3.0 An Auto-Piano Recital by J. MEADOWS
 3.25 London Programme relayed from Daventry
 3.45 ERNEST KENNY (Baritone)
 3.55 Reading: 'Captain Cook's Voyages of Discovery'
 BROADCAST TO SCHOOLS: Prof. T. H. PEAR: 'How to Study—VIII, Practical Aids for Memorizing'
 4.20 'THE IMMORTAL LEGIONS' (ELGAR)
 A Quartet for Soprano, Contralto, Tenor and Bass
 THE CLARENDON QUARTET
 THE STATION ORCHESTRA
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

10.15-11.10 ARMISTICE DAY SERVICE
 Relayed from the Cenotaph, Hull
 The Service will be conducted by The Rev. A. SELDON MORGAN, Vicar of Holy Trinity, the Lord Mayor's Chaplain, Field-Major SIMKIN, representing the Salvation Army.
 Selections by the CITY OF HULL POLICE BAND
 Hymn, 'O God our Help in Ages Past'
 Address by The Rev. A. SELDON MORGAN
 Prayer
 Two minutes' silence
 The Last Post
 Played by BUGLERS of the 4th Batt. EAST YORKS T.A. By kind permission of Lieut.-Colonel B. M. R. SHARP, and OFFICERS
 Reveille
 National Anthem
 11.15-11.30 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry

6.15 Football Talk
 6.30-10.30 S.B. from London (9.10 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

10.45-1.0 London Programme relayed from Daventry
 3.30 London Programme relayed from Daventry
 3.45 Light Music
 4.0 BROADCAST TO SECONDARY SCHOOLS
 Mr. FRANK LEWCOCK: 'The Financial Machine of England—(b) The Story of the Bank of England'
 4.30 PIANOFORTE TRIO, directed by CECIL MOON, LILIAN SUDDARY (Soprano)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 Light Music
 6.30-10.30 S.B. from London (9.10 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

10.45-11.15 London Programme relayed from Daventry
 12.0-1.0 London Programme relayed from Daventry
 3.15 BROADCAST TO SCHOOLS
 Prof. G. S. VEITCH: 'Early English History—VI, England as the Conqueror Found It'
 3.45 GLADYS SCOLLICK (Pianoforte)
 Music by RACHMANINOV
 4.0 'Poppies for Remembrance.' A Poem for Armistice Day, by Hilda Williams, read by PHILIP HERBERT
 4.5 CHAMBER MUSIC
 4.30 Mr. CHARLES W. BUDDEN: 'Extracts from a Salonika Diary'
 4.45 CHAMBER MUSIC (Continued)
 5.0 London Programme relayed from Daventry
 5.50 DORIS GAMBELL (Soprano)
 Songs by MENDELSSOHN
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

10.45-11.30 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.15 A READER: 'New Books'
 6.30-10.30 S.B. from London (9.10 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

10.45-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS
 Mr. A. C. STOCKWELL: 'Some Nature Notes'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

10.45-11.15 London Programme relayed from Daventry
 12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 Mr. F. R. STANTON: Fortnightly Sports Review
 6.30-10.30 S.B. from London (9.10 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

10.45-1.0 London Programme relayed from Daventry
 3.20 BROADCAST TO SCHOOLS
 Mr. J. R. B. MASEFIELD: Nature Talk—'Our Winter Migrant Birds'
 3.45 London Programme relayed from Daventry
 5.0 Mr. H. LUSH: 'Some Great Writers of the Eighteenth Century'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

10.45 ARMISTICE DAY COMMEMORATION SERVICE
 Conducted by the Rev. Canon C. W. WILSON (Vicar of Swansea), and the Rev. A. PENNY EVANS
 Relayed from St. Mary's Parish Church, Swansea
 Organ, 'O Rest in the Lord'
 Hymn (H.C., 422, A. and M., 437), 'For All the Saints'
 Prayers
 11.0 Two minutes' silence
 The Choir: Motet, 'Obey, Rest in Peace'
 Address
 Hymn (H.C., 279, A. and M., 165), 'O God, Our Help'
 Benediction
 The King
 Organ Voluntary
 11.35-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS
 Miss D. M. GIBB: 'Physical Exercises for Schools'
 3.50 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-10.30 S.B. from London (9.10 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 213.5 M. 960 KC.
 10.45-11.15:—London Programme relayed from Daventry.
 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-10.30:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 10.45:—S.B. from London. 11.15-11.30:—Special Armistice Day Address to Schools, relayed from Daventry. 12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert McLeod, Mus. Bac., 'The Foundations of Music.' 3.50:—London Programme relayed from Daventry. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.15:—Song Recital by Reginald Talbot (Baritone). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-10.30:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 10.45-11.15:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—Broadcast to Schools: Mons. Casati: 'Advanced French,' VII. 3.50:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—For Farmers, by Mr. Don G. Minto. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-10.30:—S.B. from London.

2BE BELFAST. 506.1 M. 960 KC.
 10.45-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—Organ Recital by Fitzroy Page. Relayed from the Classic Cinema. 6.30-10.30:—S.B. from London.

John and Joan



"John—Edna and her husband dropped in after golf, just as some dance music was coming through and couldn't believe it was the same set. They rushed off to buy some Cosmos Valves too. Are they very extravagant in current? I didn't know, but I told them I didn't think so, because our batteries seemed to last ever so much longer than before."

"Quite right Joan, they're very economical and Met-Vick also make some wonderful A.C. Valves which with *Met-Vick Eliminators* can be run off the lighting circuit, cutting out batteries, H.T. and L.T. altogether. I saw them for the first time at Olympia."

"Oh John, can we fit them to our set and save all the trouble of accumulators?"

"Yes my dear, we will, when my present H.T. battery runs down, it won't be difficult as with their very ingenious adaptor I can fit *their* A.C. Valves without re-wiring my set."

Cosmos A.C. Valves also of the well-known Shortpath (S.P.) construction have remarkable characteristics, extraordinary amplification factor, extraordinary low impedance and will eventually revolutionise Wireless receiving set construction. With the ingenious disc adaptor no re-wiring is necessary to fit them to existing sets.

Full particulars in the little Black and Gold booklet 4117/3, or perhaps your dealer will give you a copy of the Cosmos Mains Brochure which also describes the Eliminators. They are manufactured by the Metropolitan-Vickers Electrical Co. Ltd., who make everything electrical.



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PROGRAMMES for SATURDAY, November 12

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, and BOBBIE SAUNDERS (A Pot-pourri of Songs)

3.30 app. WEST HAM UNITED v. CARDIFF CITY

A Running Commentary by Mr. GEORGE F. ALLISON and Mr. DEREK McCULLOCH on the Second Half of the Association Football Match Relayed from Boleyn Ground, Green Street, Upton Park

4.30 app. THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL, VIOLET OPENSHAW (Contralto)

5.15 THE CHILDREN'S HOUR: Selections from 'Lilac Time,' played by the Olof Sextet. 'A Sack of Cobnuts,' by Mabel Marlowe. 'Central Heating in the Tyrol,' A Descriptive Talk by Cecil Lewis

6.0 THE WIRELESS ORCHESTRA (Continued)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE WIRELESS ORCHESTRA (Continued)

7.0 Mr. J. W. ROBERTSON SCOTT, 'The Month's Reviews'

7.15 THE FOUNDATIONS OF MUSIC
BACH played by JAMES CHING
Tocatta and Fugue in D Minor

7.25 An Eye-witness's Account, by Mr. F. STACEY LINTOTT, of the ENGLAND v. IRELAND Association Football Amateur International Match
S.B. from Manchester.

7.45 VARIETY

HAMILTON SISTERS and FORDYCE (Syncopation and Harmony)
HENRI LEONI (Light Ballads)
HARLEY and BARKER (Entertainers)
HENRY OSCAR
in a sketch entitled
'9 o'clock' by CYRIL ASHURST

Cast:

Sir John HENRY OSCAR
Grieg WOLFERSTAN BECK
Parker EDGAR B. SKEET
RONALD GOURLEY (Siffleur)
GORDON SHERRY (Soloist) and a Male Voice Quartet ('Golf Spirituals')

GOLF undoubtedly calls forth the deepest emotions of the British soul. All the pathos and poignancy, all the exaltation and despair that infuse the Negro spiritual struggle for expression on the lips of the long-handicap man as he hacks his way round. Mr. Gordon Sherry, who conceived the idea of the Golf Spiritual, is a versatile genius who has produced the Footlights at Cambridge, sung Danilo and Macheath, and is now busy on a musical score of 'Beauty and the Barge'; but the most wonderful thing about him is undoubtedly his golf, which, as he admits, can be expressed only in song. His attempts at expressing it can be judged by those who know him when they hear the programme tonight.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Miss RUBY M. AYRES reading from her own works



MISS RUBY M. AYRES

BEST-SELLERS
rise and fall; critics discover new stars, and the old ones pale in the sky; but some writers have a public so loyal that they need have no fears for it. Miss Ruby M. Ayres is one of these, and all those who have come across her

novels and serials, from 'Richard Chatterton, V.C.' to the present day, and joined the ranks of her followers forthwith, will rejoice at the opportunity to hear her tonight.

9.30 Local Announcements; Sports Bulletin. (Daventry only) Shipping Forecast

9.35 THE ANDREW BROWN OCTET
GEORGE PIZZEY (Baritone)

OCTET

Overture to 'Mirella' Gounod
In the Cloisters Borodin

9.45 GEORGE PIZZEY

The Lute Player Graham Peel
The Vagabond's Song Cundell
Onaway, Awake, Beloved! Cowen



MR. GORDON SHERRY,

Actor, singer, playwright, composer, producer—but, above all, golfer; and this evening London and other stations will hear his Golf Spirituals—torn from his heart through many a bitter experience on the links.

9.55 OCTET

Suite, A Pagoda of Flowers.. Woodford-Finden
Introduction, and Midst the Petals; The Star Flower Tree; The Blue Lotus Dance; The Return of Oomala
Sarabande and Allemand (Strings) .. De Fesch

10.10 GEORGE PIZZEY

Time to Go Sanderson
The Stockrider's Song James
The Crown of the Year Esqthope Martin

10.20 OCTET

Selection from 'Aida' Verdi

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from The Savoy Hotel

5GB DAVENTRY EXPERIMENTAL

(481.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON T. D. D. EXCEPT WHERE OTHERWISE STATED.

3.30 DANCE MUSIC by THE WATSON BROS. 'RITZ' PLAYERS
From Birmingham

4.30 MIRTH AND MELODY by EDITH JAMES' ENTERTAINERS
From Birmingham

5.0 DANCE MUSIC by THE 'RITZ' PLAYERS
From Birmingham

5.45 THE CHILDREN'S HOUR (From Birmingham): 'The Oldest Folk Tale in the World,' by Mildred Forster. Songs by Marjorie Hovend (Soprano), Chrissie Thomas and her Musical Glasses. 'An Adventure by Air,' by Frances Ritchie

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Stradella' Flotow

MAY HUXLEY (Soprano) and Orchestra
Depuis le jour (Since the day, from 'Louise')
Charpentier

Polonaise ('Mignon') Ambroise Thomas

7.0 ORCHESTRA
Second 'Maid of Arles' Suite ('L'Arlésienne')
Bizet

7.15 WALTER RANDALL (Pianoforte)

Polonaise, Op. 26, No. 1 Chopin
Serenade Moszkowski
Poupée Valsante (Dancing Doll) Poldini

7.25 ORCHESTRA
Suite, 'Mimes and Ballerinas' Ravigade

MAY HUXLEY
Somewhere Meale
If no one ever marries me Lehmann

Love's Greeting Lane Wilson
Nightingale of June Sanderson

7.45 WALTER RANDALL

Melody in F Rubinstein
Spring Song Mendelssohn
Pierrette Chaminade

ORCHESTRA
Selection from Suite of Ballet Music to 'William Tell' Rossini

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

LEVEN and CHILD (Syncopated Songs with Ukulele)

THE THREE CLEFS

9.0 'How to Dance the Yale Blues'—I, by SANTOS CASANI

(See page 275.)

9.20 DANCING TIME (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A POPULAR CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SEXTET
Leader, FRANK CASTELL

Norwegian Rhapsody Svendsen

WILLIAM FRITH (Baritone)
Young Tom o' Devon Russell

Old Barty Grant
The Floral Dance Moss

SEXTET
Minuet from 'Berenice' Handel, arr. Best

Serenade Widgr

WILLIAM FRITH
Women, O Women! Phillips
A Roumanian Love Song McConnell Wood
The Lute Player Ahlsten

SEXTET
First Fantasia on Gounod's 'Faust' arr. Tavan

Programmes for Saturday.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. GEORGE DANCE, 'Gardening—Planting Roses'
- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 MUSICAL COMEDY

THE STATION OCTET
 Selection from 'Rose Marie' *Freind*
JOHN RORKE (Baritone) and **THE WIRELESS CHORUS**
 Sammy, from 'The Earl and the Girl' *Cargill*
 I like you in Velvet, from 'Lady Madcap' *Rubens*
OCTET
 Selection from 'Sunny' *Kern*
JOHN RORKE and **WIRELESS CHORUS**
 Day born of Love
 Star of my Soul, from 'The Geisha' *Jones*
 A Quaint Old Bird, from 'The Catch of the Season'

10.5-10.30 SOUTH OF THE MASON-DIXON LINE.

OCTET
 Down South *Muddleton*
JOHN RORKE and **WIRELESS CHORUS**
 Indian Butterfly ('Nadine') *B. Stone*
 Way down yonder in New Orleans
Cramer and Layton
OCTET
 Selection, 'Plantation Songs' *arr. Clatsam*
JOHN RORKE and **WIRELESS CHORUS**
 Zulu Wail *F. Skinner*
 Muddy Water *De Rose and Richman*
OCTET
 Cake Walk, 'The Nigger's Birthday' *Lincke*

10.30-12.0 S.B. from London

5WA CARDIFF. 353 M. 850 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.50 **THE MUSICAL AVOLOS**
Novelty Xylophone Trio
- 7.0 The Rev. H. J. WILKINS, D.D., 'Edward Colston'
- 7.15 S.B. from London
- 7.25 Mr. L. E. WILLIAMS, 'Football News and Problems'

7.45 A CONCERT
IN AID OF

THE CARDIFF STATION'S SEES FOR THE SICK FUND
 Relayed from The City Hall
 THE AUGMENTED STATION ORCHESTRA
 (Leader, LEONARD BUSFIELD)
 Conducted by WARWICK BRAITHWAITE

Overture to 'Ruy Blas' *Mendelssohn*
MENDELSSOHN was asked to write an Overture for Victor Hugo's play, *Ruy Blas*. He heartily disliked the work, and put off writing the Overture, but finally made up his mind to do it, and finished the music in less than three days.

(Cardiff Programme continued on page 272.)

Here are Four of the famous range of

Tri-ang Toys
REGD. TRADE MARK

THE four models illustrated here are but a slight indication of the famous range of Tri-ang Toys. You can see other models at all good-class Toy Dealers throughout the country and any Tri-ang Toy can be immediately identified by looking for the Triangle Trade Mark shown at the foot of this announcement. All Tri-ang Toys are made by Lines Bros. with British materials throughout and by British workpeople. The finest toy value in the world.

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Regd. Trade Mark.
(Illustrated above.)

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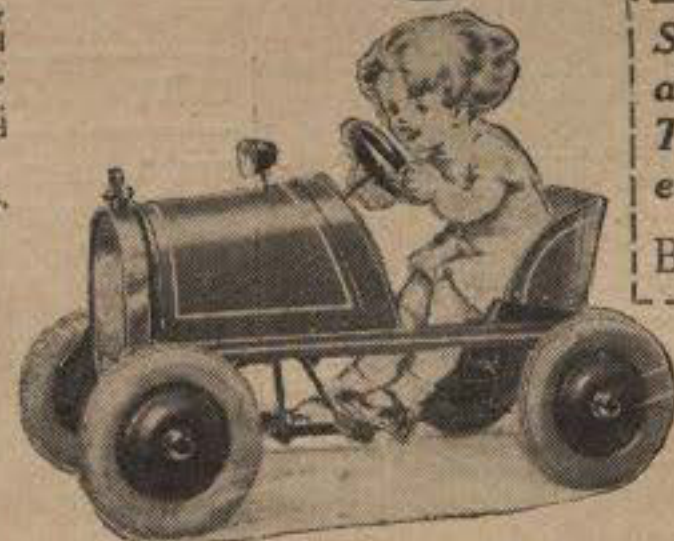
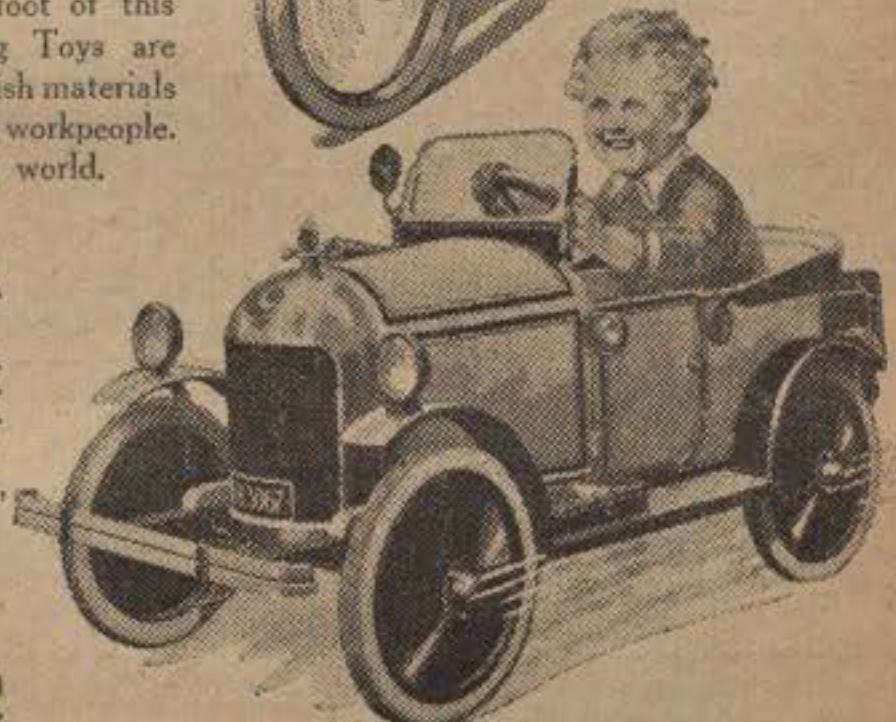
Prices: 39/6, 49/6, 59/6, 65/-, 70/-, 75/-.

The L.B. Motor.

(Illustrated on right.)

A fine large motor for boys and girls up to eight years. Nearly all the accessories of a real car are fitted, including polished radiator, bumper, starter buzzer, five lamps, adjustable windscreen, detachable disc wheels and balloon cushion tyres.

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 Real Dunlop Pneumatic 12½" x 2½" Balloon Motor pattern tyres and Tangent spoke wheels 45/- extra on No. 7 Model.



Sold by all good Toy Dealers everywhere.
BRITISH MADE.

The "Orb" Motor. (Illustrated above.)

He thinks it's a "real" car and it runs like one. Stands any amount of knocking about. Easy to steer, easy to pedal, with big, wide, comfortable seat. Price 25/6.

The Pedal Fairykar. Regd. Trade Mark.

(Illustrated on left.)
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See them on Stands 4, Motn Hall, Ground Floor, and 183, New Hall Gallery, at the Cycle Exhibition, Olympia, October 31—November 5.

Regd. Trade Mark

Saturday's Programmes cont'd (November 12)

In the slow Introduction phrases in the Woodwind (with Brass) and Strings alternate, the latter hinting at the First Main Tune of the Overture proper, which soon dashes off. This may reasonably be taken as a suggestion of the bold, fiery character of the hero of the drama. The solemn Woodwind-and-Brass phrase breaks in again, and then the Second Main Tune enters, starting with soft, detached notes for the Strings. A firm, boldly-marked Third Tune is also heard. On these motifs the Overture is built, the Third Tune being used for the brilliant Coda that ends the Overture.

KENNETH ELLIS (Bass) and Orchestra
The Yeoman's Wedding Song *Poniatowski*
The Two Grenadiers *Schumann*

JOHN HENRY
In Civic Surroundings

THE ORCHESTRA
'Nutcracker' Suite *Tchaikovsky*
Dance Arabe; Danse de la Fée Dragée; Danse Russe 'Trepak'; Valse des Fleurs

CAROLINE HATCHARD (Soprano) and Orchestra
Ernani, Ernani, involami *Verdi*

SCOVELL and WHELDON
The English Syncopated Entertainers

THE ORCHESTRA
Dance of the Tumblers
Rimsky-Korsakov

9.0 WEATHER FORECAST; NEWS

9.15 CONCERT (Continued)
THE ORCHESTRA
Gopak *Moussorgsky*
KENNETH ELLIS and Orchestra
Ho, Jolly Jenkin *Sullivan*

JOHN HENRY
Ia elected Mayor of Mirth

THE ORCHESTRA
Egyptian Ballet Suite .. *Luigini*

CAROLINE HATCHARD
Shepherd, thy Demeanour Vary
Wilson
Alleluiah *Massenet*

SCOVELL and WELDON
The English Syncopated Entertainers

KENNETH ELLIS, THE STATION MALE VOICE
CHOIR, and Orchestra

Sea Shanties:
Shenandoah *arr. Terry*
What shall we do with the drunken sailor? *arr. Terry*

10.20 THE MUSICAL AVOLOS
Novelty Xylophone Trio

10.30 Local Announcements; Sports Bulletin

10.35-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry
5.0 FRED R. ROCHE (Pianoforte)
Sonatina *Ravel*
Devotion *Schumann, arr. Liszt*

5.15 THE CHILDREN'S HOUR: More Songs from *Punch* sung by Harry Hopewell. 'Scabious Time,' 'Hyde Park,' set to Music by Sir F. H. Cowen. Two 'Cello Solos' played by Sydney Wright. 'All Swedish Air' (W. H. Squire). Cradle Song from 'Jocelyn' (Godard). Two Old English Songs, sung by Betty Wheatley. 'Dances des Pierrots' (Edmundson), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. F. A. HAMPTON, 'The Scent of Flowers'

7.15 S.B. from London

7.25 An Eye-witness's Account, by Mr. F. STACEY LINTOTT, of the ENGLAND v. IRELAND Association Football Amateur International Match.

7.45 'THIS, THAT AND THE OTHER'

A New Revue in Twelve Scenes and Two Interruptions

Sketches by FRANK A. NICHOLLS, E. P. GENN, JOHN W. FISHER and EDWIN LEWIS
Music by well-known Composers

Cast:

MARJORIE FARNHAM; HYLDA METCALF; LUCIA ROGERS; ELLA FORSYTH; CHARLES NESBITT; W. E. DICKMANN; HAROLD CLUFF; HOBACE BROWN; EMMIE PINDER

Speciality by NEVILLE MELLAND

THE NEW REVUE ORCHESTRA and FULL CHORUS
Presented by VICTOR SMYTHE

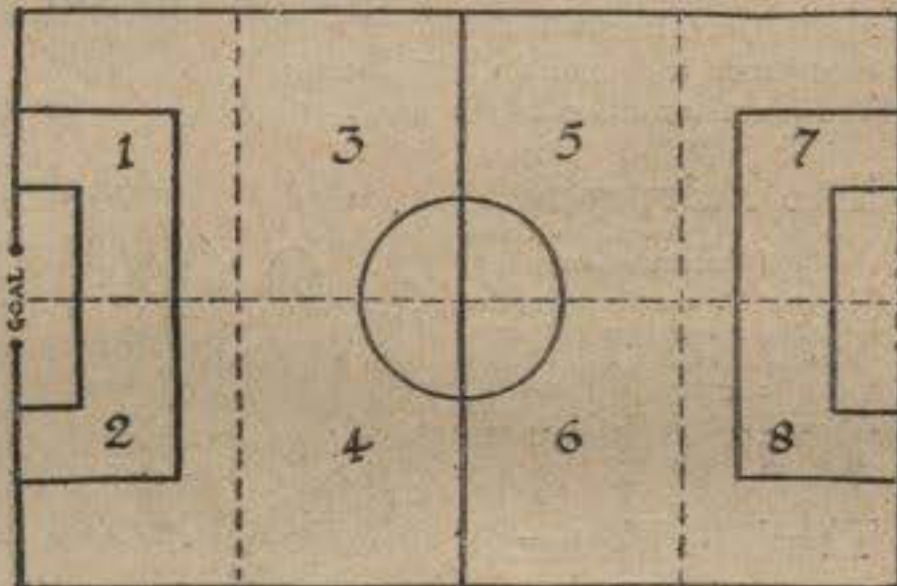
9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 LIGHT ORCHESTRAL MUSIC

THE STATION ORCHESTRA

Overture, 'The Brewer of Preston' *Adam*
Selection from 'The Lily of Killarney' *Benedict*
Selection, 'In a Persian Garden' (from Song Cycle) *Liza Lehmann*
Fantasia, 'Reminiscences of Grieg'

10.30-12.0 S.B. from London



Use this Plan when listening to this afternoon's Association Football broadcasts.

6KH HULL. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. TOM SHEPPARD, 'Some Yorkshire Ghosts'

7.15 S.B. from London

7.25 S.B. from Manchester

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 LIGHT MUSIC

6.30 S.B. from London

7.25 S.B. from Manchester

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 276.)

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Now you can take cod liver oil. Now you can get the valuable elements from the finest cod liver oil concentrated in little sugar-coated tablets, McCoy's, tasteless, odourless, and as easy to take as sweets, but even more beneficial than if you forced yourself to take the nauseating oil. McCoy's Cod Liver Extract Tablets are simply wonderful for any man or woman who is run down, nervous or under weight. They bring new appetite, soothe and restore frayed nerves and infallibly rebuild the wasted flesh. If you are under weight and don't put on at least 3lbs. with one month's treatment as prescribed, in addition to feeling better in every way, the makers will refund all you paid.

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In case of difficulty send direct to McCoy's Laboratories, Norwich.



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**A SENSATIONAL NEW SPEAKER THAT
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Mere perfection of tone and pitch has been overpassed. Now the very soul of the music—all trace of artificiality gone—comes flooding to you as though the studio opened on to your room and the singer stood before you. When you hear this amazing speaker, the real magic of wireless will thrill you as it has never done before.

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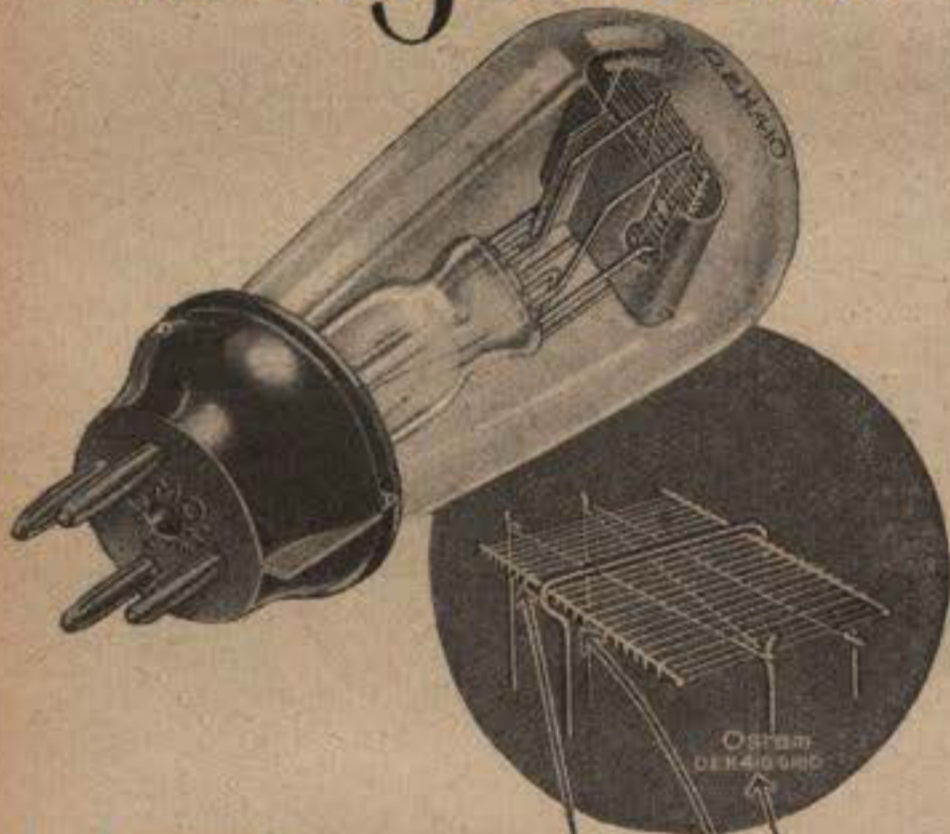
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New **Osram Valves**
with the New Filament

The Perfect Grid



1. Accurate

New and intricate machinery designed by experienced Research Engineers ensures accurate spacing between turns. This enables each valve to conform closely to published characteristics and makes for exact similarity between valves of the same type.

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Every turn is rigidly welded to the support wires. This prevents any possible movement of the grid wires from their prearranged position. In the case of the D.E.H. 410 there are no less than 80 welds.

3. Scientific Control

In the OSRAM D.E.H. 410 there are no fewer than 40 turns in the space of 9/10 of an inch. This means that the turns are less than 1/40 of an inch apart and this clearance never varies in valves of equivalent types, ensuring perfect control of the electron stream.

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VALVES WITH HIGH MAGNIFICATION FOR RESISTANCE COUPLED SETS.

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Manufactured from raw material to finished product by the same British organisation.

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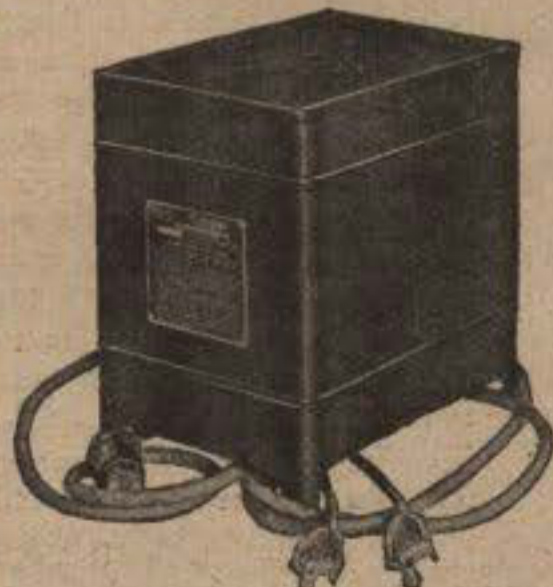
The Tungar solves the battery-charging problem for all whose houses are electrically-lighted by alternating current.

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Branch Offices in all Large Towns.

A Dancing Lesson at 9.0 this evening.

BALLROOM DANCES OF 1928.

By Santos Casani.

Santos Casani is broadcasting from 5GB at 9.0 o'clock this evening the first of a series of three lessons in the Yale Blues, the latest of ballroom dances. Listeners who intend to take advantage of these lessons should read the accompanying article, in which Mr. Casani gives a general introduction to the 'Yale.'

NEVER has ballroom dancing been so popular as today. In addition to hundreds of palais des danses all over the country, there is hardly a hotel or restaurant in this country where a strong feature is not being made of dancing.

The reason for the popularity of modern ballroom dancing is easily understood. It acts not only as a healthy exercise but also as a mental tonic.

Present-day dancing is built on the walking principle which makes it very easy to perform and to learn—in fact, if you can walk well, you can dance well. In the old days, when people did the Polka, Lancers, and the Barn Dance, dancing was mostly done on the tips of the toes and was very strenuous, but present-day dancing is done on the ball of the foot and the movements and turns being mostly progressive, it is less fatiguing and not nearly so monotonous. It is a well-known fact that many eminent physicians recommend ballroom dancing as one of the healthiest exercises in the world and as one of the few exercises in which each muscle of the body works in turn and not at the expense of some other.

For the past ten years the Fox-trot has reigned supreme. This dance was, like many others, brought over from the United States.

The second favourite of a programme is undoubtedly the New Waltz. This waltz differs from the old-fashioned waltz in that it is danced on the ball of the foot and the turns are more progressive, whereas the old-fashioned waltz was danced on the tips of the toes and rotating all the time, which undoubtedly made it hard, and rather monotonous, work. The New Waltz, however, is based on the principle of its old-fashioned forerunner—that is, it is being danced in strict time.

The waltz consists of three fundamental steps: the righthand or natural turn, the left-hand or reverse turn, and a three-step in between which links up the two turns. The steps are very easily learned and still easier danced.

The new French Tango. There is a lot to be said for the Tango. Many attempts have been made in the past to popularize it, but not until two years ago were the teachers of this country successful in doing so. There is no doubt that the music of the Tango is most fascinating, and if we only had

more bands which could play the correct Tango music, this dance would be a great favourite. The steps are very simple. There are only four fundamental steps, viz., the walk, the half-turn, the promenade, and the link-step. The Tango is being danced a great deal in Scotland, Ireland, and in the provinces.

The Flat Charleston. This dance was originally danced by the negroes in the Southern States of America, whence it came to New York. It was first introduced into this country about eighteen months ago in a very wild state. In fact, in many places you could see notices up: 'Charleston strictly forbidden,' but after six months had passed, all the steps had been smoothed down and the Charleston is considered at the present time as a variation of the Fox-trot. The peculiarity of this dance is that you attain the rhythm by bending and straightening of the knees and there is no doubt, to judge by the number of people one sees doing the Charleston, that it has been quite welcomed as a variation.

The Black Bottom. This dance again was originated by the negroes in Carolina, Southern States of America. It is said during the time of slavery when the negroes were used for making bricks that the bottom of the mud they used was black. This dance also has a peculiar rhythm which can only be attained by dancing with a supple knee and by bending one knee and straightening the other and vice-versa. When the Black Bottom was first introduced into English ballrooms it was strongly objected to by many, but even this dance has now been smoothed down and, like the Charleston, is danced as a variation to the Fox-trot.

But the very latest in the Dancing world, which has undoubtedly taken the country by storm and become more quickly popular than any other dance, is the Yale, or Yale Blues. I am pleased to say that this dance has been invented in this country, and it is a mixture of the steps of a waltz, tango, and the Old Blues. The steps are extremely easy to learn and the music used are the tunes of the Old Blues. It is being danced in slow time, roughly speaking between thirty-four and thirty-six bars to the minute, and one of the finest tunes to it, which we are going to use during today's broadcast,

is the 'Varsity Yale Blues. This tune has been specially composed with a distinct accentuation of the beats, thus making it easy for everybody to interpret the music. There are five fundamental steps and four principal things to remember:—

1. That you dance with supple knees and you attain the rhythm by a slight sway of the body from side to side.

2. That you dance on the ball of your feet and not on your toes, transferring your weight gradually from one leg to another.

3. That ordinary walking steps take up two beats and, of course, when you double time you take a beat to each step.

4. That when you dance you don't step from side to side but straight forward, swaying slightly with the top part of your body from side to side.

The first fundamental step is the walk. You walk on the ball of your foot and you may start with whichever foot you like and walk as much as you like, taking up two beats of the music to each step. Your knees are supple and as you step with each foot, you gradually sway your body to that side and so interpret the rhythm correctly.

The lady's steps are the exact reverse but it is advisable for the lady not to run away from her partner but step back, gently transferring her weight gradually from one leg to another so that her partner can guide her easily; if she runs away from him he has no control over her movements.

The side chassé. This step is very similar to the side step of the Old Blues and each step takes up one single beat. The side chassé is done from the walk and is in four movements. As you are walking along and as your right foot comes forward: (1) step forward and to the side with the right foot, bring your weight on to it, count one; (2) close your left foot to your right, transfer the weight quickly on to it, count two; (3) step again with the right foot forward and slightly to the side, bring your weight on to it, count three; (4) drag your left foot towards your right, count four, and as it passes the right foot go straight forward with it continuing with the walk, taking up again two beats to each step. The lady's steps are the exact reverse to the man's with the exception that she starts with the left foot, walking backwards.



STEPS OF THE YALE BLUES WHICH YOU CAN LEARN TONIGHT.

Copyright of Santos Casani

(From left to right). The walk, two positions, and the chassé, two positions, illustrated photographically by Santos Casani and his dance partner, José Lennard.

Saturday's Programmes cont'd (Nov. 12)

(Continued from page 272.)

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.30 'SWISS FAMILY ROBINSON'
 EPISODE VI
 Episode VI of the Swiss Family Robinson finds the family living happily in their tree home, having just made a further visit to the wreck, whence many more treasures have been brought ashore. When the scene opens, the boys are describing their various discoveries.

The Father J. P. LAMBE
 The Mother Mrs. F. WILKINSON
 Ernest FREDERICK FRANKLIN
 Jack OLIVE WORTHINGTON

6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 S.B. from London
 S.O A CONCERT PARTY
 GEOFFREY GWYTHER
 IVY ST. HELIER
 CLAPHAM AND DWYER
 EDWARD JEFFREY
 IN AN HOUR OF MUSIC AND HUMOUR
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

11.30-12.30 Gramophone Records
 3.35 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. CLIFFORD K. WRIGHT, 'The History of Dancing'—II
 7.15 S.B. from London
 7.25 S.B. from Manchester
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.45 DANCE MUSIC
 6.0 THE STATION ORCHESTRA
 JEAN ROPER (Mezzo-Soprano)
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

4.15 ORGAN relayed from the Albert Hall
 5.15 THE CHILDREN'S HOUR
 6.0 BARBARA JAY, 'A Glass of Wine with Cesare Borgia'
 6.15 PETER HOWARD (Baritone)
 Shakespeare in Song
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST STOKE. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. E. SIMS-HILDITCH, 'Love Stories of Famous Musicians'
 7.15 S.B. from London
 7.25 S.B. from Manchester
 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

3.35 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.50 S.B. from Cardiff
 7.0 S.B. from London
 7.25 S.B. from Manchester
 7.45 S.B. from Cardiff
 9.0 S.B. from London (Local Announcements; Sports Bulletin)
 9.20 S.B. from Cardiff
 10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—London. 4.15 app.—Music from Tilley's Restaurant, Blakett Street. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.0—Mr. William B. Nisbet, 'Costal Navigation—IV, Pilots and Pilotage.' 7.15—S.B. from London. 7.25—S.B. from Manchester. 7.45—S.B. from London. 8.0—Concert Party. 9.0—S.B. from London. 10.30—Dance Music: Tilley's Dance Orchestra from the Grand Assembly Rooms. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.45 app.—Rangers v. Hibernians. A Running Commentary on the Association Football Match. 4.35—Dance Music from the Plaza. 5.15—Children's Hour: The Macnulty Family (Wishaw) in an Orchestral Programme. Readings by James A. Gibson. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—Musical Interlude. 6.50—The Musical Avolos (Novelty Xylophone Trio). 7.0—S.B. from London. 7.25—J. McAndrew, 'Golf.' 7.45—Scottish Humour Series—No. XV. 8.0—Concert Party. 9.0—S.B. from London. 9.25—The Musical Avolos. 9.45—George Parker (Baritone) Song Recital. 10.10: Some more Old Ragtimes, played by the Station Orchestra. 10.30—Dance Music from the Plaza. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.45—The Station Octet in the Music of Ansell. Lottie Kennedy (Mezzo-Soprano). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.25—Manchester. 7.45—S.B. from Glasgow. 8.0—Songs and Stories of the Celt. A Short Gaelic Programme. J. B. Munro (Tenor), Hector MacDougall. 8.30—Station Octet: Overture, 'Cleopatra' (Mancinelli). Ballet, 'Coppelia' (Delibes). Nocturne from the incidental music to 'A Midsummer Night's Dream' (Mendelssohn). 9.0—S.B. from London. 9.25—Variety. Bert Symes in Syncopated Choruses. Marova. Fred Masters (Entertainer). Thornley Dodge (Humorous Gags). The Radio Dance Six. 10.30-12.0—S.B. from London.

2BE BELFAST. 305.1 M. 960 KC.

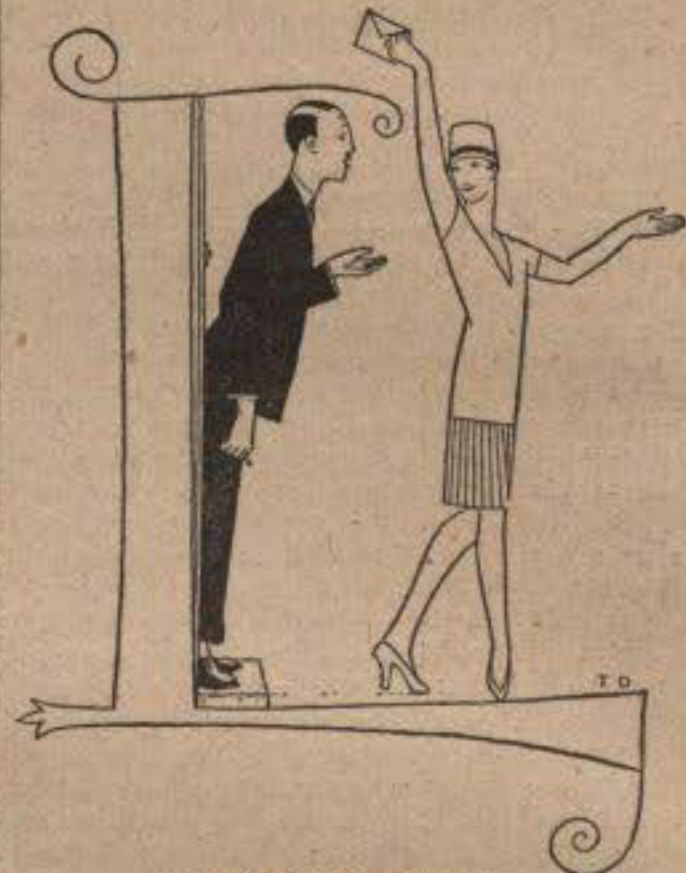
3.30 app.—London. 4.15—Light Music. The Station Orchestra. Violet Curran (Soprano). 4.47—Eldon J. Harris (Clarinet). 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.25—Manchester. 7.45—A Versatile Programme. Mabel Constanduros (Entertainer). Olive Groves (Soprano). Harold Kimberley (Baritone). The Station Orchestra. 9.0—S.B. from London. 9.35—Heave ho! Hugo Thompson (Baritone). The Station Male Voice Choir. The Station Orchestra. 10.22—Orchestra: Overture 'Plymouth Hoe' (Ansell). 10.30-12.0—S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d.

A Broadcasting Alphabet.

(Continued.)



L IS FOR LICENCE.

I SAW a blithe maiden go skipping so gay.
 'Whither away, maiden, whither away?'
 'Kind sir, I must go
 To the nearest P.O.'
 (She answered), 'with ten silver shillings to pay.
 For a Licence costs only ten shillings, you know,
 A Licence costs less than a penny a day!'
 'And what do you get for your Licence, my dear?'
 'A dance and a song and a laugh and a tear,
 Wisdom and folly
 And sweet melancholy.'
 (She answered), 'by turns in the pageant appear,
 I can keep my thoughts fresh, I can keep my heart
 jolly.
 All for the sum of ten shillings a year!'
 'Maiden, is that why you skip on your way?'
 'Why, who wouldn't skip, and who wouldn't be
 gay?
 The shillings aren't many,
 The trouble's not any.'
 (She answered), 'and think of the wondrous array
 Of treats that they give you for three days a penny,
 Ten shillings a year, not a ha'penny a day!'
 Eleanor Farjeon.

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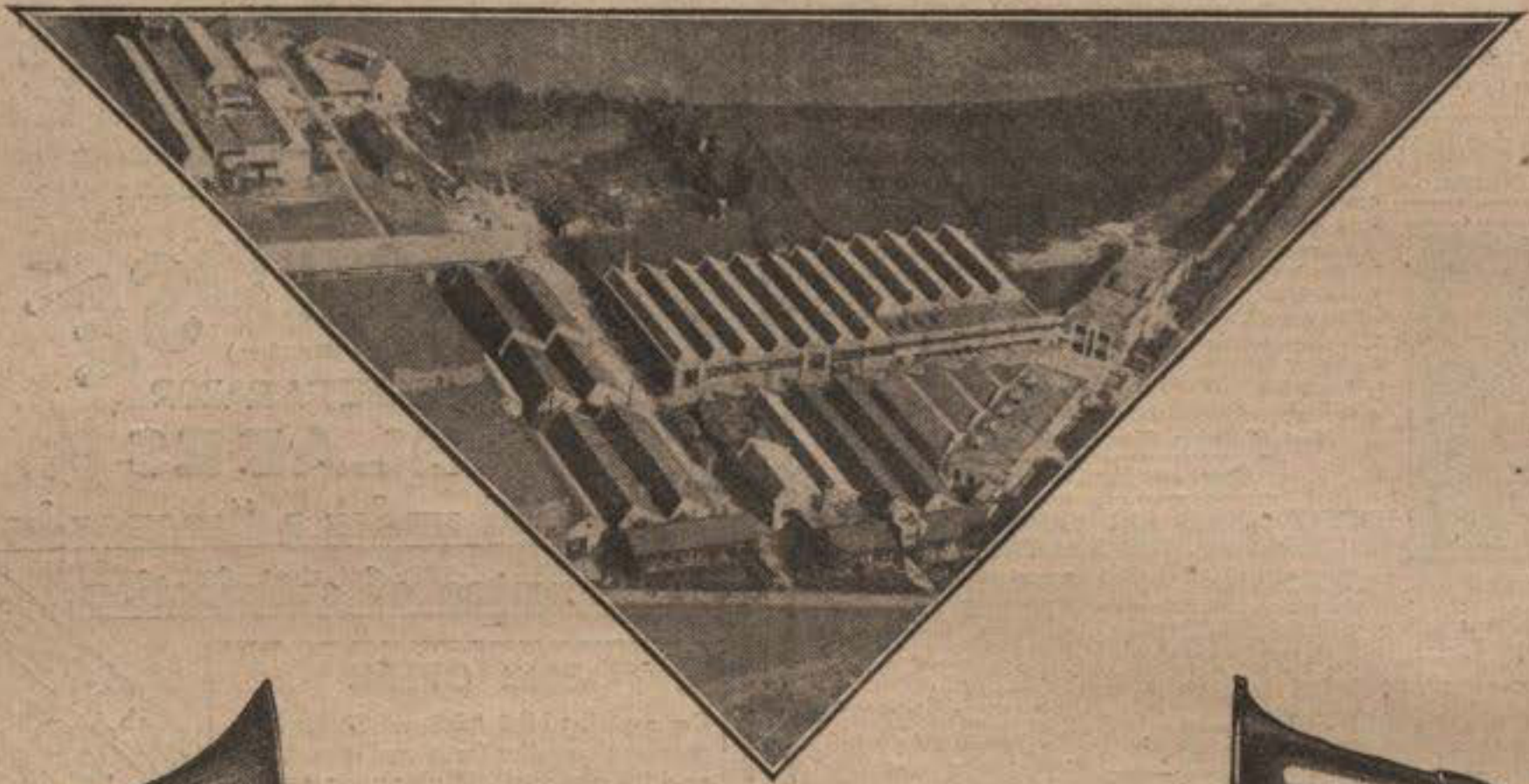
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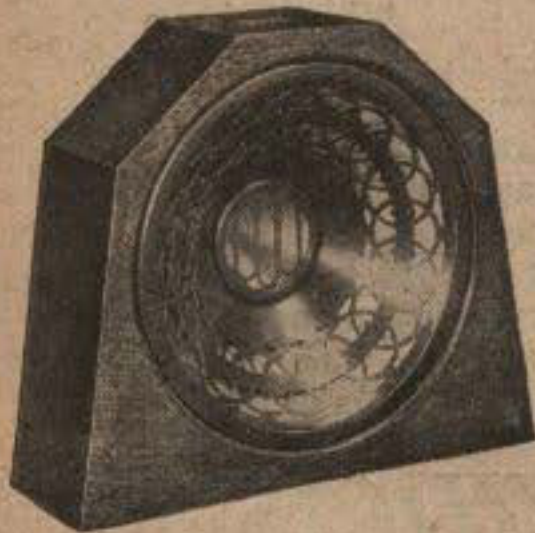
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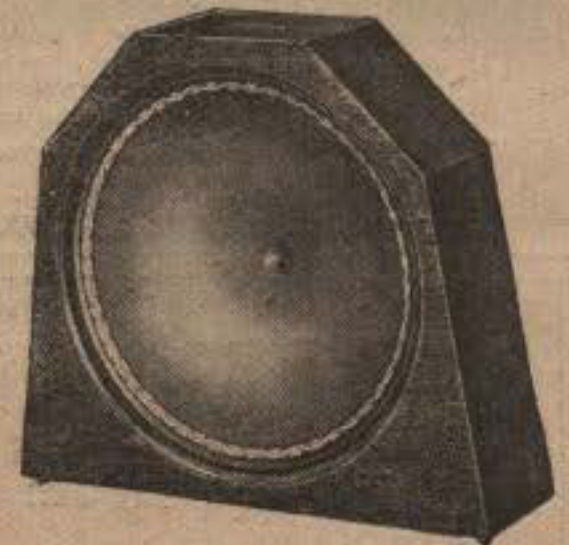
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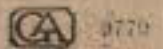


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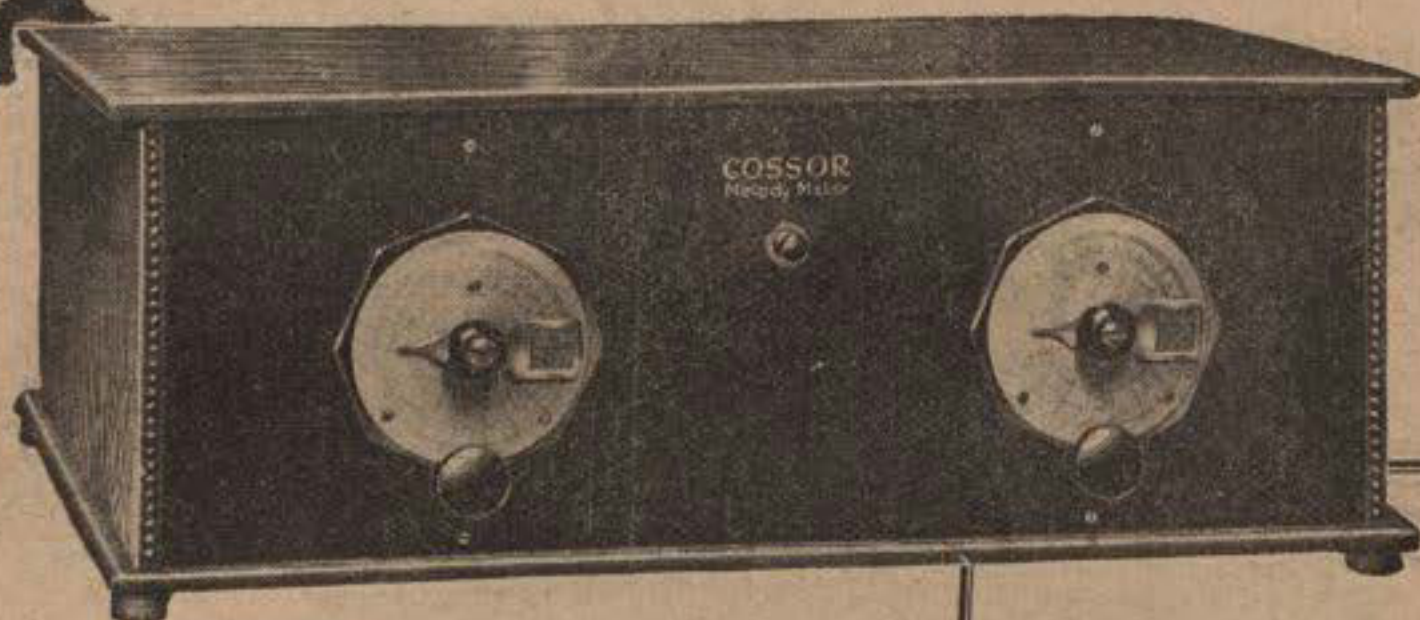
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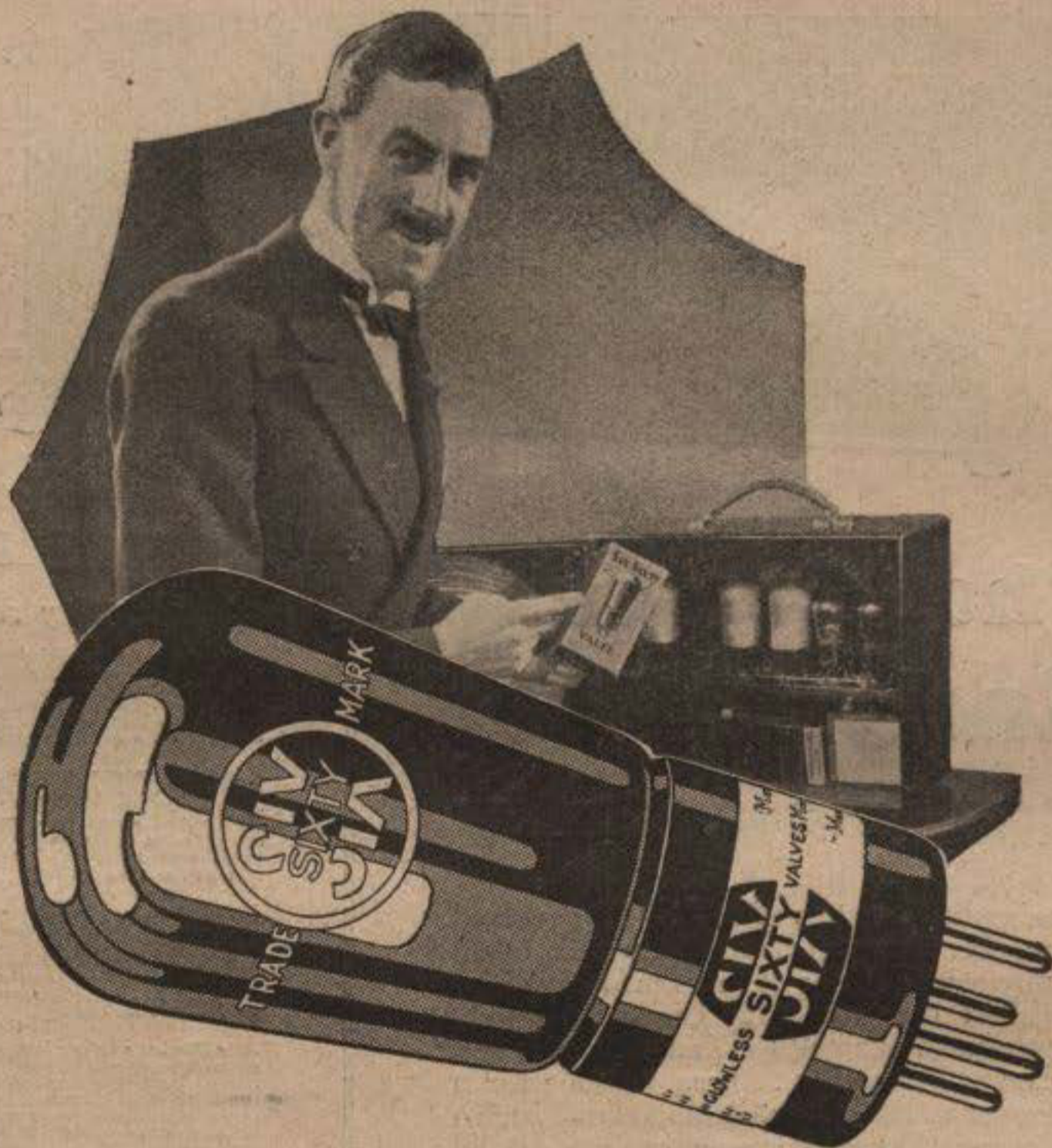
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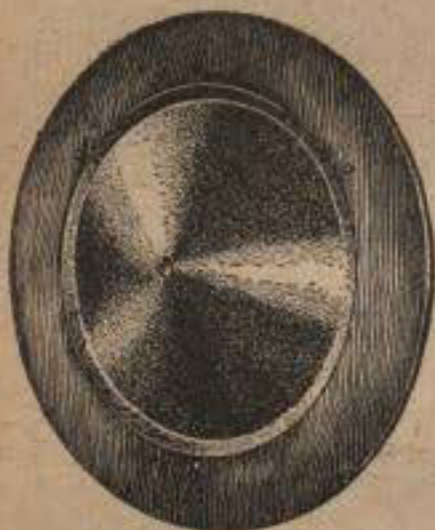
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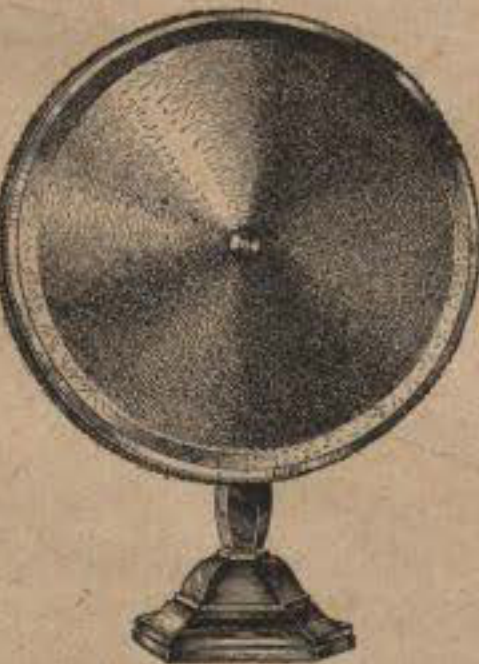
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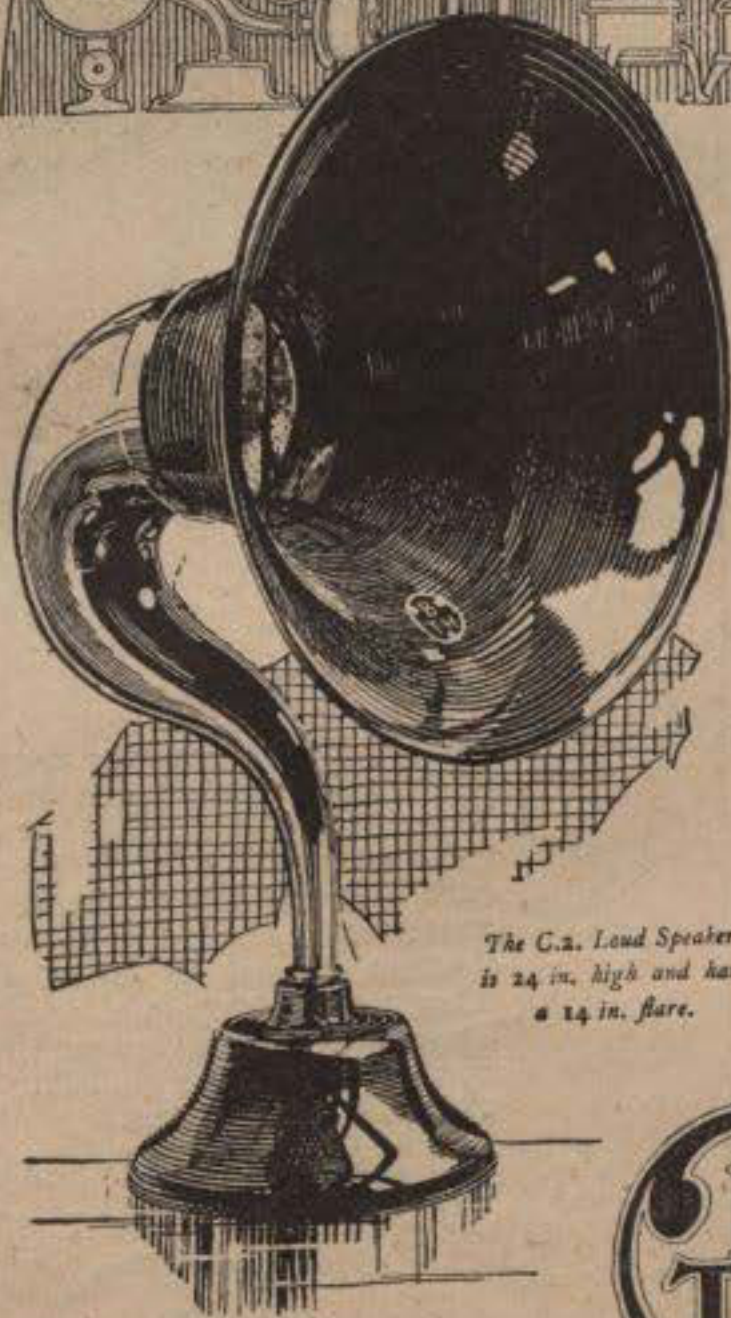
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M.C.47

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M.C. 25.

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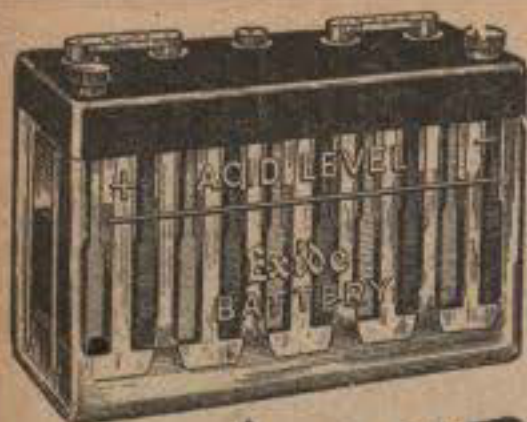
Every wireless receiver—whether it be a simple crystal set or a multi-valver, is liable to develop faults. It may completely break down or there may be fading, howling, distortion or some other fault which prevents your set working at its best. Could you put things right at once or would you spend hours or even days aimlessly trying to trace what is wrong and then, perhaps, have to call in an expert to rectify the trouble.

The COMPLETE TROUBLE TRACKER places a whole group of radio experts at your service including such well-known technicians as P.W. Harris, G.W. Dowding, G.P. Kendall, etc. This book shows you the quickest and best way of tracking radio faults and failures and tells you how to rectify them as well as how to guard against their repetition.

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Exide
H.T. Battery
Type WJ10-volt
New supplied in an
improved design.
Capacity
2,500 milli-amp
hours.
PRICE
per 5/-
10-volt unit

AN APPRECIATION of **Exide** WJ Batteries for High Tension by an Electrical Engineer

Putney, S.W.15
15th August, 1927.

Messrs. The Chloride Electrical Storage Co., Ltd.,
137, Victoria Street, S.W.1.

Dear Sirs,

In view of the unsatisfactory results that some users seem to be getting with H.T. Accumulators, you may find the following test interesting:—

Exide Battery, type W.J., purchased about 16 months ago. This battery has been in regular use on various sets on discharge rates up to 20 m.a. It has been regularly charged and has probably never been fully discharged before this test.

Nature of Test: One twenty volt unit was fully charged and then discharged through a resistance of 1,000 ohms with a milli-ammeter in circuit. The discharge was continuous except that there was an interval of 33 hours after the twentieth hour of discharge. Milli-ammeter readings were taken throughout the test each hour. The battery unit was considered to be fully discharged when the milli-ammeter reading fell to 18 m.a., i.e., 1.8 volt per cell.

Specific gravities at the start of the discharge varied between the limits of 1.220 and 1.240 and at the end of the discharge varied from 1.100 to 1.120.

The average rate of discharge was approximately 20 m.a. and the duration of discharge 109 hours, which gives a capacity of 2,180 milli-ampere hours. This must be considered highly satisfactory as it is over 25% more than you claim for this battery at a 20 m.a. discharge rate.

I think that this test clearly shows that the progressive loss of capacity, which some users report, is due to misuse, either in charging or discharging, or both, and not due to a fault in the batteries themselves. I wonder how many users of these batteries can say that they have never run the voltage down below the limit of 1.8 volts per cell.

Yours faithfully,
(sgd.) _____ A.M.I.E.E.

Use **Exide** for High Tension if you are one of those who really value good quality reception.

Ask for folder RT 5,000.

Exide

THE LONG-LIFE BATTERY

Obtainable from your Local Dealer
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Advertisement of The Chloride Electrical Storage Co., Ltd., Clifton Junction, Near Manchester.



MAINS POWER AT A TOUCH

FROM THE NEW

“EKCO”

ONLY 17'6

BATTERIES and Accumulators are being discarded by all wireless enthusiasts who know. They are wasteful and expensive items. Everywhere, “EKCO” Units are being installed in their place; for “EKCO” has long been proved to be the most satisfactory and economical way of electric current supply.

The 1927-28 Models comprise entirely new range of Mains Units and Mains Sets.



Model 2 F.D.C.

Write to Dept. “H” for new illustrated “EKCO” folders. Post free!

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WONDERFUL WIRELESS OFFER

THE Graves Two-Valve Loud Speaker Wireless Set offered to you on Easy Payment Terms will compare for **VALUE** and **EFFICIENCY** with any £10 Wireless Set offered by any other firm in the World.

It is no use trying to accurately illustrate or even describe the Graves Set in a small advertisement, but a post card will bring you an illustrated descriptive catalogue which gives you exact & truthful details.

BRIEF SPECIFICATION: The Cabinet is of polished Oak and all com-

ponents of highest quality Mullard Dull Emitter Valves with patent Valve holders, &c.; H.T. Battery, 2 Volt Accumulator and complete Aerial. **Outfit, Loud Speaker of exclusive design to match the Cabinet, with unique magnetic system and improved diaphragm.** £7:17:6

TERMS:—Our Bargain Price is for Easy Terms. Send 10/6 now, and complete purchase in 12 monthly payments of 10/6. Fullst Approval in your own home.

Catalogue Free. Unchallengeable values in up-to-date Wireless Sets. **J. G. GRAVES LTD. SHEFFIELD.**



10'6 NOW

Rileys make it easy to own a Bagatelle Table



7'9 DOWN

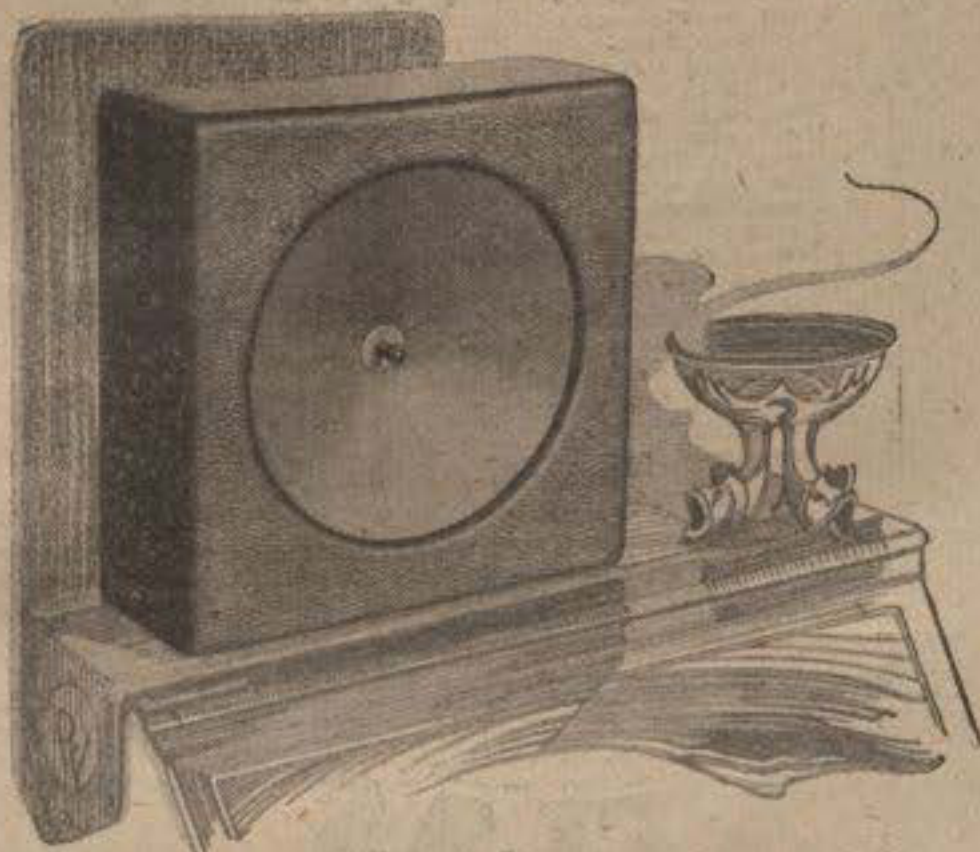
secures the popular 6ft. size. The balance you pay in 17 monthly payments of 7'9. Cash price, £6 10 0.

Bagatelle is a wonderfully fascinating game played at home among your family and friends. Secure your table by sending a first monthly payment to-night. There are three sizes: 6ft., 7ft., and 8ft. One of these is suitable for your room. Can be folded and stored away. Complete, ready for play. Carr. Paid. Free packing case and 7 DAYS' FREE TRIAL.

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JASPER WORKS, ACCRINGTON,
and Dept. 31, 117, Aldersgate St., London, E.C.1.

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When we put this loud speaker on the market in September, we knew we were offering something good—not merely “another cone loud speaker,” but a new, better loud speaker, produced by our own research departments after two years’ work. We knew that this Cabinet Loud Speaker was free from “drumming,” that every letter of every word would be clearly heard, that it distributed sound *evenly* in all directions. So we prepared for a big sale.

Yet each week since September we have produced more of these wonderful loud speakers, and each week the demand goes up faster than we can produce.

You know, of course, that you can have this loud speaker for seven days on approval against cash.

Fine Leatherette Finish - - - 35/-

Polished Oak or Mahogany - - 42/-

(Packing free, postage 1/3.)

The Fellows Junior.

The famous horn-type loud-speaker, 19 ins. high, powerful and clear as a bell. 13/6
(Packing free, postage 1/3.)

The Volutone.

Horn-type loud-speaker for large halls, dancing, etc. - - - 45/-
(Packing free, carriage forward.)

SEND FOR A COPY OF OUR NEW CATALOGUE.

FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10.
For full list of branches see page 286.

M.C. 63



An unsolicited Test Report

Stations received between 8.30 and 10.30 p.m. on Wednesday, October 12th, 1927, on R.I. & Varley Interdyne broadcast band set as received from you.

Station	Dial Reading	Station	Dial reading	Station	Dial Reading
P Vienna	83	French		Unidentified	35½
Daventry 5GB	80	? Toulouse	61½	"	34½
Langenberg	76	Stuttgart	59½	"	33½
Rome	73	Leipzig	58	"	30
Bilbao relaying Madrid	69	London	55	"	29
Frankfurt	68½	Barcelona	51	"	27
? Berne	65	Bournemouth	47	French? Lyons	25
Seville	63½	Breslau	46	"	22½
(see below)		Milan	44	"	16
Hamburg	63	Nuremberg	41	"	12
		Unidentified	38½	"	10½
		"	38	? Stettin	3

31 Stations — 20 positively identifiable.

The stations recorded were received loud speaker strength, suitable for comfortable audible entertainment at over 10 feet from the Loud Speaker. Full volume was not necessary in many cases. Those stations named were positively identified. Leipzig was received without interference from London.

Tuning was very simple; all stations were tuned on the loud speaker without strain. The quality and purity of reproduction was a revelation: crystal clearness with superb volume control.

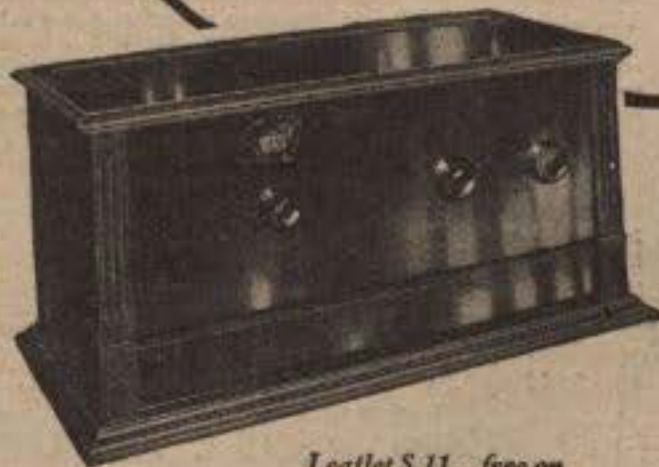
On the following evening all stations logged above were again tuned in at will, by dial reading, and in addition, Seville (63½) was well received, and the readings for Vienna, Berne, Toulouse and Lyons confirmed.

Since the above was typed the following additional stations were logged: — Budapest (89½) Munich (85½) Brussels (82) Petit Parisien (48) Belfast (40½) and Dortmund (21½). We wish to add that we have no connection with the wireless trade and have no interest whatever in the use which may be made of this testimonial which is unsolicited.

Signed this 15th day of October, 1927.

F. W. McCombe, (Barrister-at-law)
G. Schwarz.

Wimbledon.



Short wave model. (250-550 metres.)
Price . £25
Long and short wave model. (250-550 metres and 1,000-2,000 metres.)
Price . £42

Leaflet S.11. . free on application .. gives full particulars.

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AMAZINGLY PERFECT RECEPTION WITH THIS NEW WONDER-VALVE!



Enthusiastic listeners say the new Beriton Wireless Valve easily beats any previous best, not excepting the most expensive. Its great reserve of power and marvellous beauty of tone, unspoiled by "mush" and foreign noises, must be experienced to be believed. Beriton will surely bring you a new radio joy and the saving of at least 4/- a valve in first cost and great economy in both H.T. and L.T. current mean that with Beritons a really top set can now be built, maintained and enjoyed by thousands who hitherto have had to put up with less than the best on account of the high cost of good valves.

Judge the Beriton for yourself. If it fails to satisfy you, we will refund your money under our full, non-quebbie guarantee on return of valve undamaged. Beriton Valves are made in three types: (1) H.F. & Detector 6/6; (2) L.F. 6/6; and (3) Power 9/-. Postage included. Waste no time in enquiring, buy by post and get all the benefits of direct dealing. Send your order without a moment's delay.

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THE "PORTADYNE" PORTABLE FIVE Is the Product of Specialists in the Manufacture of Portable Sets. Operated by One Dial. Tuning range Embraces Foreign Stations. Specially designed Loud Speaker that Reproduces with Wonderful naturalness And purity of Tone.



Complets with 5 Valves, hundred-volt H.T. Battery, nine-volt Grid Bias Battery, 30/60 Unspillable Accumulator.

PRICE 29 GNS. Including Marconi Royalties.

The set is of sound construction, heavy cabinet in a richly polished mahogany, or oak, cabinet. The valves and batteries are easily accessible. No outside connection necessary, the set being entirely self-contained.

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POWER **9/-** 2 volt, 4 volt and 6 volt.



TELETROL

The ONE WIRE LONG DISTANCE REMOTE CONTROL.



The simplest to install. For—
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Teletrol will enable you to switch on the Receiver from any room.
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Teletrol can link up all outlying cottages to one central Receiver. A single wire covers any distance.
Invaluable for Institutions and Hospitals.

Price 35/6 Post Free.

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A WONDERFUL 3 VALVE LOUD SPEAKER SET

This newly designed "Saxon" Receiver is an outstanding success. It contains all the latest improvements for 1928, and is unequalled for volume, selectivity, range, purity and compact design at, or anywhere near the price. It receives a large number of British and Continental stations at full volume on the loud speaker.
NO COILS TO CHANGE—NO SOLDERING—NO DRILLING
Any amateur or beginner can assemble this set in two hours. Full instructions and wiring diagram post free for three penny stamps.
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CLARKE'S "ATLAS" PIRTOID TUBING

The Ideal Former.



Tubes of any diameter, wall, and length supplied for formers to make your Aerial coils and special H.F. Transformers. Pirtoid is recommended by the Technical Press and by the leading Wireless Journals. An expert writes: "Pirtoid is admirable for all wireless purposes, being easy to tap and drill—and is unbreakable." Clarke's have been well known for many years as THE insulating material manufacturers, and Pirtoid incorporates the results of their experience. "Pirtoid" is specified as the former for use in the Cossor "Melody Maker."

Write for Price List.

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With the ELECTONE there is no need to listen to uninteresting parts of the programme; you simply choose the items YOU want to hear, then push the plugs into the ELECTONE opposite the times the selections are due, and it will automatically switch them on for you.

Any member of the family can be assured of receiving the favourite items daily broadcast without having to touch receiver controls, accumulators or batteries.

Not only does ELECTONE switch on the set, but it also switches off when chosen selections are finished, without any aid on your part; and saves this way H.T. and L.T. current besides lengthening the life of Valves and Batteries.

FOOLPROOF AND GUARANTEED

Cash Price,

27/6



In either Oak or Mahogany.

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Table is the "Cubicle" design. 6ft. size. £24 10 0 Cash, or in 12 or 20 easy payments.

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EASY TO
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Get the parts for an R.C. THREESOME! Have it working to-night, there are only five wiring connections—just an hour or two's interesting work and for less than 50/- the finest set on the market is yours.

PLUGGED TOGETHER UNITS together with the EDISWAN VALVES—R.C.2, H.F.210 and P.V.2, of the

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V 64.



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Your H.T. Battery it is that puts power into your set—it is the prime mover of the wireless circuit. Valves, condensers, grid-leaks and the rest are inert, passive, useless, until vitalised by the battery in conjunction with the accumulator.

No battery has ever before so quickly won its way through all opposition and come to the top as has the LISSEN Secret Process Battery. And it is only the discovery of a new chemical combination embodied in a secret process known only to LISSEN that accounts for this great public appreciation of these facts: *that here at last is a battery with such deep capacity that it will withstand the strain of the longest programmes without deterioration—a battery, too, whose energy keeps fresh—a battery that maintains the electronic emission of your valves at a high value—a battery that because of its unique characteristics brings a new power smoothness and a new tone clarity to your loud speaker. 10,000 dealers throughout the country now sell this fine battery at a price which is within the reach of all. Ask for it in a way that shows you will take no other.*

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