

TWO PENCE

RADIO TIMES

BIRTHDAY WEEK

NUMBER

**E.V.KNOX MOSES BARITZ
HERBERT E.E.FOURNIER
 FARJEON D'ALBE
NEWMAN ELEANOR
 FLOWER FARJEON
 SIR OLIVER LODGE**

**SPECIAL BIRTHDAY
PROGRAMMES**

The Significance of Birthday Week.

The Memory of the Past and the Promise of the Future.

ON November 15 the B.B.C. will be exactly five years old. A review of all that has been achieved in those five years would occupy many issues of *The Radio Times*—and, indeed, would be out of place, since the newly published *B.B.C. Handbook*, in addition to providing a complete guide to broadcasting as it is today and is likely to be in the future, chronicles in some detail the achievements of the past.

This fifth Birthday of British Broadcasting which we are celebrating this week is a romantic anniversary. In five years there has risen a new art, a new entertainment, a new vehicle of knowledge, education, and pleasure—so quickly and so completely that some of us are already tempted to take it all for granted and to pay no more wondering attention to our wireless sets than we do to such other modern conveniences as bath-taps, light switches, and telephones.

What is this Broadcasting which overnight, so to speak, has come into our lives, stimulating the arts, inaugurating new industries, awakening new thoughts, discovering new personalities?

WE may take it that the real object of Birthday Week is to re-emphasize this modern miracle of wireless. It is fortunate that it coincides, as last year, with National Wireless Week. During seven days in which the programmes are of very special interest, listeners, wireless traders, the B.B.C.—in short, everyone in the country who is interested in Broadcasting—combine together to emphasize the value and importance, not only of Broadcasting from the point of view of what is broadcast, but also from that of how it is received.

It is a week, therefore, in which to look not only

to your programmes, but also to your sets. There must be many listeners still who do not know what broadcast reception can be.

That the future of Broadcasting lies very largely in the hands of the listener is a truism which deserves

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fresh emphasis at this time. As long as the listener continues to treat Broadcasting with the respect he would show to any other form of Art, is critical of what he hears (but not unreasonably), is not indiscriminate in his listening to the point of

worrying himself, Broadcasting cannot fail to go ahead.

The purpose of Birthday Week and National Wireless Week is to remind the listener—by means of special programmes, special announcements and this special number of *The Radio Times*—of the great potentialities for amusement, instruction and consolation which lie in Broadcasting. But it is not for the listener alone that it is planned; there is also the man who is not yet a listener, who perhaps has passed Broadcasting by as something not worth his consideration. Every one of us knows someone of that sort—and every one of us should this week take the opportunity of proving him wrong. As members of a very conservative nation, we have all found how difficult it is to persuade some people that the *new* thing is not the *bad* thing.

THE Birthday Week programmes have been designed to show the width of the ground covered by Broadcasting. Opera, musical comedy, drama, symphony concerts, oratorios, ballad concerts, running commentaries, are among the special events of the week. Wireless traders will be doing their best this week to interest the country in their own particular side of broadcasting. And every listener who gains pleasure from his listening and believes that the future of Broadcasting rests with a general understanding and appreciation of it, should do his best to promote that understanding and appreciation, not only by selecting for his own enjoyment the programmes which most appeal to him, but also by arranging that his friends (particularly those who are not already enthusiastic listeners) shall have an opportunity of hearing the best that Broadcasting has to give.

I ALWAYS choose to listen on a night when there is to be a Concerto, whether violin or piano; doesn't matter, for then I know there will be applause.

The sound of cheers is for me one of the pleasantest of all the sounds that come by way of the aerial. It is so warming. It is so completing. Something lacks when a song soars or sighs away, and—dead silence. A mechanical applause would be absurd; but if I had my way I would lodge a company of waifs and strays every night—there are plenty at hand on the Embankment—in a room within earshot of the studio, warm them, feed them, give them a *pourboire* or a *pourdormir*, and let them cheer into a microphone. There is something wrong about an entirely invisible audience, and something still more wrong about an inaudible one.

Perhaps it is because cheers have so rarely sounded for me—no complaints!—that I love to hear the brave clapping of hands. In imagination I put myself in the place of the fellow who has deserved and won it, and I murmur: 'By gum, but he must be feeling good!' My breast swells. When the applause is really heavy, rattling like a sudden hailstorm on a wooden roof, I even get a lump in my throat. I see him taking call after call. I feel his ecstasy, the blurred consciousness of a great success, or (most refined luxury of all) his contemptuous indifference to triumph.

So that I bless the man who first began the convention according to which the members of the orchestra applaud the soloist at the end of the concerto, even when they are alone in the studio. The applause there has no great volume, and it is soon cut off, but it is the applause of experts. I should like a Concerto every night; and if anybody were such an ass as to request me to compose

My Favourite Items.

By 'Philemon.'

'My Programme,' it would consist entirely of Concertos—for the sake chiefly of the cheers at the end.

You may imagine therefore how much I enjoyed the Promenade Concerts. A feast of applause. Time was when I did my bit to make it; moments of bursting enthusiasm; eight calls, good Lord! how our hands ached! So you can understand how luxuriously I shared in it now so far away. On the final night I wept over all the connections in my set so that I might have perfect reception—just to hear them cheer. How good it was! There was a wild little fellow in the audience at the Queen's Hall, and not far from the microphone, who shouted 'Bravo! Bravo!' at the top of a high-pitched voice; the first time he had ever broadcast, and right well he did it—good man! He didn't intend to let Solomon off, and blow the rules!

If Savoy Hill issued a questionnaire in order to find out the most popular item in its programmes, I should plump for the Applause. No, perhaps I wouldn't plump; I would reserve a vote or two for another item which I dearly love. It isn't really an item. It is a phrase in the Shipping Forecast, 'Districts Dogger and Forties,' with the accent on the '-ties.' It came over beautifully last night—'In districts Dogger and Forties, wind South, freshening to strong, visibility good.'

'Dogger' is a lovely word. Dutch, I believe,

in origin; but when we licked the Dutch somewhere off the Bank in 1781, we took the word from them for ever. It sounds too English to belong to anybody else. Doggermen must be Englishmen, and the god of the dogger-fish must be an Englishman. If the North Sea should become dry land, Dogger would be a broad plateau, approached from our side by a stiff climb out of a deep valley; and the fish swim about over the Bank in their element much as the curlews wheel and scream in the windy air above some English upland; and when the trawlers from Hull cast their shadows on the water, the fish must feel as the birds feel when a hawk appears suddenly out of the inane and, hovering, quarters the Downs. I have a sneaking hope that visibility may always be good, for the fish, on Dogger.

And you and I, my lad, know all about the winds 'freshening to strong' in the District of the Forties, don't we? But there, the cloven hoof! I begin to moralize, and it is time to stop. It is not the associations of the words which really interests me, but the words themselves. Gritty, comfortable words they are, and most homely in their sound. If visibility be good on Dogger, what care I if still another deep depression is approaching from Ireland! If all is well with Dogger, then 'all's right with the world.' And somehow you feel that, whatever the wind or weather, it will be all well with Dogger. The name sounds like that.

So that is why I listen every night to the Shipping Forecast, and, when it is over, except for a moment's delay to hear the timid and delicate voice of the lady who arranges the 'little piano music' from London, and always supposing there is no Concerto to follow, switch off and so to bed.



WHEN CRANFORD LISTENED.

By E. V. Knox ('Evoe'). Illustrations by Arthur Watts.

E. V. Knox, the *Punch* humorist, has in this article imagined what would have happened at Cranford, had Radio been invented in the days of Miss Mattie and the Hon. Mrs. Jamieson, and programmes included readings by 'that vulgar Mr. Dickens' and 'that improper Mr. Tennyson.'



THE snow had been falling heavily all day, so that walking was disagreeable, and we feared to be late; but as it happened we met Mrs. Forrester's sedan-chair at the door, which, as Miss Pole said, made it very pleasant. When we had taken off our pattens and the calashes which covered our caps, Mr. Mulliner, the butler, led us upstairs, and we could not help noticing that some of his hair-powder had, as usual, sprinkled itself down the back of his coat, though this did not detract in any way from his gruff demeanour, or his annoyance at having had to lay the *St. James' Chronicle* aside.

The Honourable Mrs. Jamieson's drawing-room was arranged for a party, the chairs being taken from their severe places against the wall, and set near the tables and the fire. Miss Mattie and I sat at the japanned table, on which were set out the Bible, the Peerage, and the Prayer Book. Miss Pole and Mrs. Forrester took their seats near the square Pembroke table, whose principal objects were a kaleidoscope, some conversation cards, some puzzle cards tied together with pink satin ribbon, and a very large ivory paper-knife. The dumb Carlo was lying torpid on the worsted-work rug, but moved slightly and barked when we came in.

Everyone was silent for a little while when we had taken our chairs, waiting for the Honourable Mrs. Jamieson to speak first. But she seemed to have a pleasure in tantalizing us, for though we all knew very well why we had been asked to tea, it was not until Mr. Mulliner had brought in the tray with the tiny tea-cups and the sponge-biscuits that she looked at Miss Mattie and said 'Well?' in her most stately tones.

Miss Mattie was now expected to inform her about the visit that she and Miss Pole and I had paid to Mr. Holbrook's farm house. But for a few moments poor Miss Mattie was too much flustered to speak.

'Well, ma'am,' she began several times (for we all considered it proper to address the Honourable Mrs. Jamieson as 'ma'am'), and then stopped, gazing at the dumb Carlo, who was scratching himself.

Mrs. Jamieson at last condescended to help her guest's confusion.

'I am informed,' she said, 'that Mr. Holbrook

has recently erected on his property one of the new-fangled Electric Telelogues.'

'Oh, yes, ma'am, he has indeed,' said Miss Mattie nervously, 'And very wonderful it is, I assure you, ma'am. Voices come from it mysteriously, and music, in quite a magical way.'

'And, pray, what is the appearance of the machine?' Mrs. Jamieson inquired rather sternly.

'Mr. Holbrook's drawing-room is not at all like your own beautiful room, ma'am,' replied Miss Mattie, 'but very stiff, of course, with oaken dressers, and no modern mahogany. On one of the dressers he has a very fine porcelain cornucopia lined with metal inside, which he spoke of as the extensifier, and which is worked, I believe, by means of some kind of lever on the wall. I do not understand machinery—'

'Indeed, I hope none of us do that!' interposed the Honourable Mrs. Jamieson.

'—and although Mr. Holbrook attempted to explain the nature of the instrument to me, I am afraid that I was not very much wiser in the end.'

We were delayed here, by having to repeat the whole of Miss Mattie's remarks to Mrs. Forrester, who is deaf, and when it was ascertained at last that she really did understand that Miss Mattie had been to Mr. Holbrook's farm, the Honourable Mrs. Jamieson proceeded very graciously to ask further questions about the music and the voices that we heard.

'The entertainment,' said Miss Pole (who I now noticed was wearing all her six brooches), 'was very elegant, and commenced with a Selection from Verdi's Operas, followed by Herr Mendelssohn's beautiful "Bees' Wedding." You know what a favourite Herr Mendelssohn is of the dear Queen's, and how she often renders his songs to his accompaniment.'

'And the Prince Consort,' chimed in Miss Mattie, 'has told him that he is the saviour of Art from the service of Baal.'

Mrs. Jamieson sniffed. One of the many things that made her seem so grand to us was that she appeared always to disapprove a little of anything that the Prince Consort was said to have done.

'Was there nothing sacred in this entertainment?' she inquired.

'Indeed there was,' said Miss Pole, anxious to defend her cousin as far as was possible from Mrs. Jamieson's disfavour.

'We heard afterwards the Sacred Harmonic Society at the Exeter Hall rendering portions of Handel's *Messiah*. It was most agreeable. And then there was Mr. Ruskin, who talked about Architecture.'

Mrs. Jamieson sniffed again.

'And Mr. Charles Dickens—'

'A very vulgar man,' interrupted the Honourable Mrs. Jamieson, and closed her lips.

'My dear sister Deborah never could tolerate him,' agreed Miss Mattie, anxious to pacify our hostess, 'and as you know, poor

Captain Brown would never have been killed on the railroad if he had not been so engrossed in reading the "Pickwick Papers" at the time. Nevertheless, I thought that Mr. Dickens recited in a very genteel manner, and his voice, in Mr. Holbrook's cornucopia, was as clear as possible, so that he might have been standing in the very room itself. Nor was it at all a vulgar piece that he read to us, but full of respectable sentiments. It was the story of a man named Scrooge, who, though in trade, was converted to kindness by seeing a ghost on Christmas Eve.'

'A goat?' inquired Mrs. Forrester from the Pembroke table.

'No, a ghost,' corrected Miss Mattie. 'And then, last of all—and this, I

(Continued overleaf.)



'I am informed,' she said, 'that Mr. Holbrook has recently erected on his property one of the new-fangled Electric Telelogues.'

The Man Behind the Music.

Christopher von Gluck—died November 15, 1787.

Another pen-picture of a great composer in this new series of short anniversary articles—Christopher von Gluck, composer of many operas, of which the best-known today are *Orpheus* and *Iphigenia*.

IT is 140 years this week since he died, and over two centuries since he was born, but it is true to say that in this advanced age of artistic civilization we cannot, when we hear his music, do other than pay homage to a man of very rare genius. We owe far too much to him to ignore the fact that, but for him, opera might be very much less sensible and complete than it is. Gluck was born in Bavaria on July 2, 1714. His father was a forester, and it was intended that young Christopher should follow that profession. But the call of Art came, and, like all those to whom that call has come, Gluck accepted it without hesitation. He seems to have had musical instruction in various places and from various teachers, his parents not being in a financial position which would admit of his having an extended education. He went to Prague and later to Vienna, where he was forced to teach, to sing in church choirs, and to play in various theatre orchestras merely to make a living, contriving at the same time to study such published works of great masters as were available. Eventually he studied in Milan under Sammartini, who gave him excellent instruction in the higher branches of composition, but it was owing to the generosity of a kindly nobleman that he was able to do so. Later on he was invited to London to write for the Haymarket Theatre. Unfortunately, he came at a bad time. The rebellion of 1745 had only just been put down and things artistic were scarcely in a flourishing condition. It was, with the greatest difficulty that the Lord Chamberlain could be persuaded to open the theatre again, and even when that was eventually an accomplished fact there was the overwhelming popularity of Handel to consider. Handel chanced not to be quarrelling with George I at the moment, and was in high favour. Gluck succeeded only moderately. 'Oh, you take too much trouble for the English!' said Handel. 'They like anything.' But that was not Gluck's way.

IT has been the rule with all great men—certainly with all great reformers—assiduously to study the state and condition of art as they found it. We rarely find exceptions to this rule, and we never find great thinkers ignorant of the works of their predecessors or of their contemporaries. Gluck was certainly no exception to it. It was not long before he had gripped the position of opera as performed upon the Italian stage, and from this point in his career we find Gluck a fighter for principle. And that is where we owe him our debt. What he must have suffered in disappointment—in open insult—would take long in the telling; what we owe to his magnificent fighting spirit would take still longer. But we can interest ourselves in a few of the facts.

Gluck quarrelled with the unreality of opera, more especially with the way in which it was controlled. He found that the singers were pandering to the tastes of wealthy patrons and that the composers were pandering to those of the singers. Between the two, opera was fast becoming a ridiculous spectacle. It was a common thing for a singer to break off in the middle of a passage—in the middle of a word sometimes—in order to execute a senseless *cadenza*, consisting of runs, shakes, and *arpeggi*—in fact, of every conceivable vocal effect which the high training of the Italian singers of that period made possible. Gluck pointed out that if opera was to be considered of dramatic value at all, the dramatic side should not be held

up by this kind of vocal gymnastics. His opinion—which we can well afford thoroughly to endorse—was that music should be confined to its true province—that of supporting the libretto and of strengthening the interests of the situation on the stage. It is noteworthy that he wrote in the very style he sought to destroy before attempting to introduce his reforms. And even after he had laid bare his schemes he wrote many arias and songs on the old lines, and even retained some of the dances which, in his opinion, were out of court in that they held up the real action of the play. In this latter case he contrived to make use of the dances by using them as actual stage business. A very good idea of the condition of opera so far as the singers are concerned may be gathered from the following extract from his published preface to the opera *Alceste*, brought out in Vienna in 1767. He says: 'I have not thought it right to hurry through the second part of a song, if the words happened to be the most important, in order to repeat the first part four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passages at leisure.'

BUT the Viennese did not concern themselves with such matters. All they wanted was to be amused. So Gluck set out for Paris, and there the real fight took place. He enlisted able literary men on his side, and endeavoured to rouse public opinion by a discussion of his theories. He then brought out *Iphigenia*. This roused antagonism in the French capital, and the opera-going community divided sharply into two parties. The controversy began mildly enough, but party feeling ran high in a very short time. The opponents of Gluck sent for Piccini, an excellent Italian composer, with the idea of getting him to write operas for the Paris stage, and so to defeat Gluck in something like an open contest. Never have there been such scenes over a matter of this kind as there were in Paris in that year 1774. The Gluckists and the Piccinists, as they were called, began by hurling sarcasm at each other. They turned the sarcasm into gross abuse; insulting pamphlets were issued—it almost came to a free fight on one occasion—and those not actually concerned or interested in the dispute looked on in dismay, wondering what would be the outcome. Piccini did not approve of the rather uncomfortable position in which he thus found himself, and said as much. But he set *Iphigenia* nevertheless. As for Gluck, he felt himself in the right, and determined to see the thing through. Both operas were performed, but Piccini's was voted inferior, and thus the Gluckists won. And from those rather undignified scenes developed our own modern opera. Gluck returned to Vienna shortly after, where he remained until his death, honoured by the Emperor with the title of 'Ritter' (knight). In a sense it was a life of self-sacrifice, because he might just as well have written in the popular style and thus obtained for himself popular acclamation. But he chose the path of the reformer—a hard path, and one, frequently enough, of deep humiliation.

The fact that Gluck's operas receive only a small amount of attention in these days does not lessen the debt we owe to him. However, whether or not his music makes a strong appeal to us, we can afford him homage for having played a good game according to the best rules, and honour him as a musician and sportsman alike.

C. WHITAKER-WILSON.

When Cranford Listened.

(Continued from previous page.)

think, was what pleased Mr. Holbrook most—there was a Mr. Tennyson, who, I understand, is so well thought of in London that he has just been made Poet Laureate, and is to write the Choric Ode for the Great Exhibition in Hyde Park next year.'

'I am told,' said Mrs. Jamieson, 'that some years ago Mr. Tennyson wrote a very long and improper poem called "The Princess," in which women founded a university of their own, and three men entered the buildings in disguise.'

'He did not read that poem to us,' explained Miss Pole, shivering a little, 'but one of which my cousin is very fond, called "Locksley Hall." There are six lines which he is never tired of repeating as he walks round the farm. I think I could say them to you now.'

She did so.

'For I dipt into the future, far as human eye could see,
Saw the wonder of the world, and all wonder that would be;
Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales.
Heard the heavens fill with shouting, and there rained a ghastly dew,
From the nations' airy navies, grappling in the central blue.'

'Impossible! Nonsensical!' ejaculated Mrs. Jamieson. Nor even when the whole six lines had been shouted twice over loudly for Mrs. Forrester's benefit did she see fit to alter her opinion.

'Before I permit the Electrical Telelogue to be erected in my own house,' she concluded, 'I shall require an entertainment to be provided in which a great deal more taste and refinement are shown.'

Miss Mattie, Miss Pole and I felt very much humbled. We knew that Mrs. Jamieson belonged to one of the County Families and that it was an honour to be invited to her house at all. Nevertheless we agreed, as we picked our way home, that in the matter of the Electrical Telelogue we were unable to share the delicacy of her perceptions.

BIRTHDAY WEEK.

Programmes you will want to hear:—

SUNDAY.

3.30 p.m. 'Messiah'
9.5 p.m. A Concert with Elizabeth Schumann,
Harriet Cohen, Keith Falkner and Arthur Catterall

MONDAY.

7.35 p.m. A B.B.C. Staff Programme
9.35 p.m. 'Prunella'

TUESDAY.

8.0 p.m. A Concert Party.

WEDNESDAY.

7.45 p.m. A Concert by Seven Wireless Favourites
9.35 p.m. 'The Arcadians'

THURSDAY.

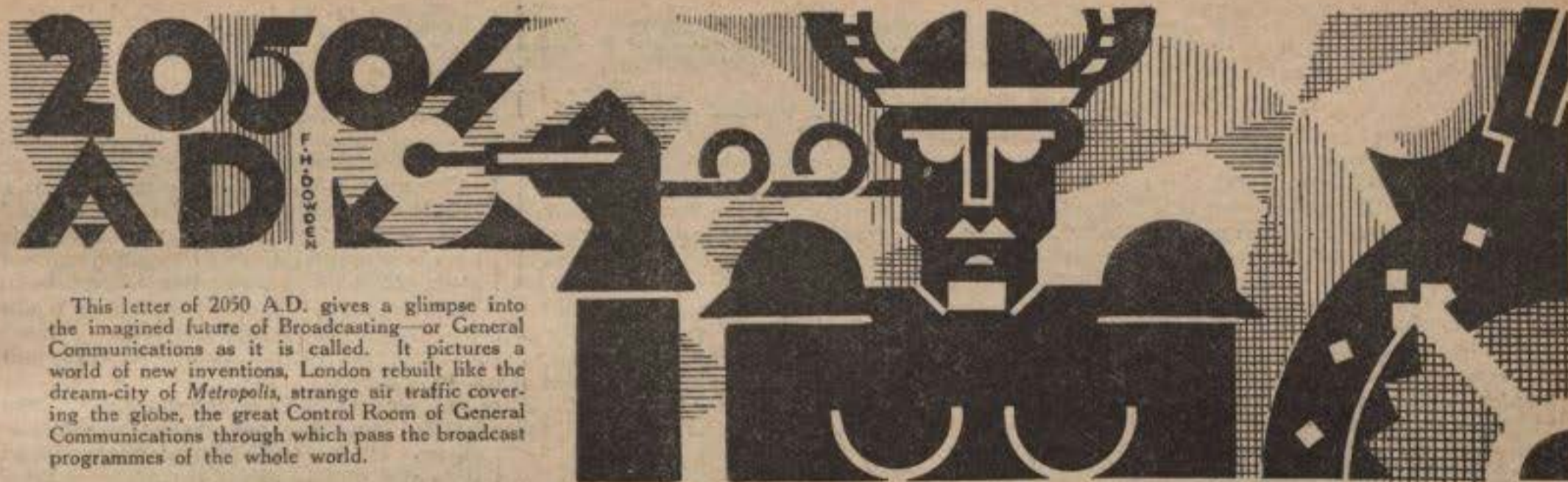
8.0 p.m. 'The Grand Duchess of Gerolstein'
(Comic Opera)
9.35 p.m. A 'Star' Variety Show

FRIDAY.

7.40 p.m. 'R.U.R.' (5GB)
8.0 p.m. A National Symphony Concert

SATURDAY.

7.45 p.m. 'I Pagliacci'
9.35 p.m. 'Community Laughing,' a New Revue



This letter of 2050 A.D. gives a glimpse into the imagined future of Broadcasting—or General Communications as it is called. It pictures a world of new inventions, London rebuilt like the dream-city of *Metropolis*, strange air traffic covering the globe, the great Control Room of General Communications through which pass the broadcast programmes of the whole world.

42 Section IX
W. Africa.

MY DEAR!

It's some while since I wrote to you. Here's my news. You know last Winter we had that Broadcasting Engineer and his wife over. You must remember them, they live in Section XIV and have that large machine which takes him to London every week—rather a terrifying pilot who will try and take the higher lanes. He's been fined by the A.B.C. authorities more than once—tall, Scandinavian type, remember?

After that so very charming dance we had out at Malta, he promised to take me to the London headquarters of General Communications; what people used to call Broadcasting House, wasn't it?

I must say, as an ordinary subscriber, getting my news and entertainment like we all do, I had no idea of what a large place they have even as a State headquarters. He promised to take me some day to Federal Headquarters where he normally works, but the London show was really magnificent.

You always chaff me about my passion for getting to know 'celebrities,' but it certainly came in useful this trip as, thanks to 'Dag' I got the trip over actually in the control cabin of the Cape-Cairo-London Mail. We had a head wind as usual over the Mediterranean, but extremely squally weather with a south-westerly gale set in over France, and we did a record for the last part, making four hours for the whole journey, tower to tower.

It was thrilling in the storm up there with the pilot. The lights were only faint

glimmers, and we were on D.F. navigation all the last hour, and had to use the Leader cable down to the London tower. I think the pilot was rather glad to see his nose clamp up to a piece of solid steel with all the other traffic about.

I took a local on to George's. It was so nice to be in their house again. They've got the craze for the old-fashioned style, and actually burn coal in open grates. I had a fire in my bedroom and went to sleep to the faint sound of falling coals, watching the red-blurred shadows on the ceiling, and thought such a lot about you! Writing out in this stark sunshine, I dare not try and recapture here the misty indistinctness of that hour. It was snowing, too, soft, fire-lit flakes seen in a background of purple through a lattice window. I sometimes wonder why we all live out here.

But to get back to our muttons and General Communications. George took me to London in one of those new Zendas, only a hundred pounds complete with communication Leader cable detector, and everything, as well as the 'Silk' control. Considering how London used to be before transport got decently organized and people got out of the habit of crowding together, I do think the authorities are to be congratulated. The buildings are so well spaced now, and even though they don't gleam as in Washington, Algiers, and the rest, Portland stone harmonizes wonderfully well with all the old stuff.

Everyone knows the outside of the General Communications building standing alone near the old Bush House, but the

inside is lovely. I went in the main entrance and found Eckersley, their Chief Engineer. By the way, his great-grandfather, I think it was, was the first Chief Engineer of the old British Broadcasting Company as they called it then, and the family has held the post ever since. He had a lovely office with a view down the Thames both ways. Lovely it looked, with the Parliament clock tower, still with the old-fashioned clock staring four square over London. To the East mighty St. Paul's, free to be seen now, not huddled up with mean little houses round its base.

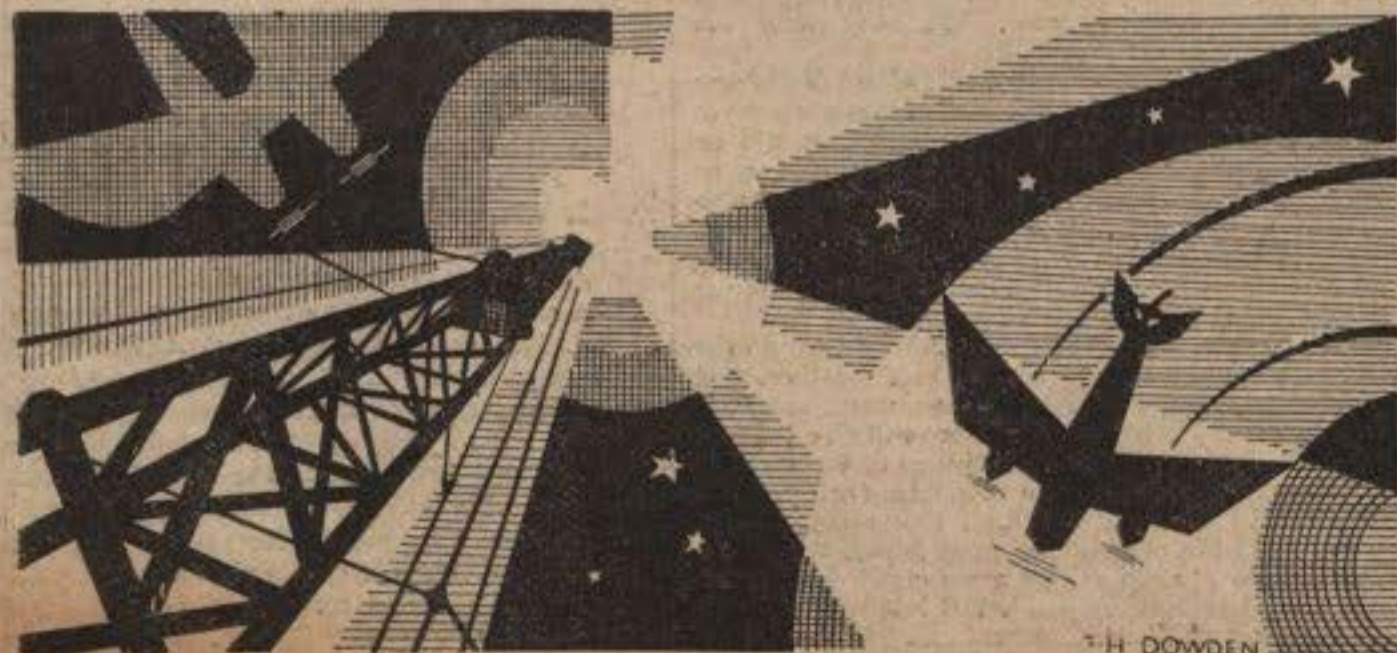
Eckersley said he'd hardly have time to take us all round, but he said he'd show us the main studios and the Control Room, and give us a pass for the actual transmitter thirty miles away.

Of course, now that theatre-going has so largely been given up, the 'sets' are not large. Just a stage at one end, the microphones and the televisions concealed half-way down. There's a glass panel, behind which sits the balancing engineer. They were rehearsing an old Nativity play for Christmas, and one actor was getting into real trouble from the producer—at least, so one judged from a loud-speaker!

We next went into one of the checking rooms where they were monitoring an opera from Vienna. Wonderful how tradition keeps on! I must say they do get wonderful reproduction. They were doing that new thing by that fellow Quatricht—rather highbrow, I thought, with all that quarter-time stuff; give me something old-fashioned like Stravinsky, Strauss, Holtz, or Debussy, although I must say the latter is a bit sugary for me. I wonder, too, that people stand for that rather morbid stuff, but of course I suppose General Communications have to put over some of it on selected wavelengths for their highbrow clientèle. The thing that struck me most in their stereoscopic stuff was the real depth of perspective—my own machine (I've just got a stereoscopic projector, you know) gives rather flat vision.

In another room they were relaying a political speech from America, forget the man's name, but he was talking on democratic government. Someone was trying to jam. I saw the vision all go blurred suddenly, and there was a sudden order from the engineer to change to No. 4 channel, and all was well again.

(Continued on page 303.)



H. DOWDEN

The Listener Speaks His Mind.

Recent Letters from the Editor's Post-bag.

Foreign Titles.

DEAR SIR,—While agreeing with your correspondent, A. A. M., Birmingham, that it is very convenient to have the titles of foreign works in English, I think that these should be in brackets after printing the original title. Where the translation is well known this, however, would not be necessary, as for example, *The Flying Dutchman* or *The Tales of Hoffmann*. In Germany *I Pagliacci* is well known as *Der Bajazzo*, but some years ago I missed seeing it in America because it was announced as *The Clown* without the original title. Such a title lacks its association. Wireless has done so much for many of us in making the names of composers, etc., household words now. Such names as Rimsky-Korsakov, Debussy, Rachmaninov, and many others were to me unknown before I commenced to listen; there were others I knew but could not pronounce. Why should this benefit be limited when it is a matter of becoming familiar with the original version of titles?—W. LUNN, London, N.W.4.

DEAR SIR,—I read in a recent issue of *The Radio Times* 'we are the only people who have insisted upon retaining foreign music titles in their original form.' This, I am afraid, is one of the sweeping statements which facts do not justify. Five minutes ago I heard the announcer giving out the titles of Spanish pieces in Spanish from Radio Paris, and I have often heard him give out titles in English. They do the same in most Continental stations. I am afraid the translations of foreign titles would end in such misrenderings as 'The Little Michus' for 'Les petites Michus.' 'Les petites Michus' means 'The Michu Girls'—nothing else. Conversely, I own that, in spite of a fairly extensive experience as a translator, I should be somewhat puzzled if I had to give an adequate rendering in French for 'The Yeomen of England,' 'Should he Upbraid?' 'My Sweetie's not Green,' which have appeared lately in your columns.—P. B., Clifton, Bristol.

DEAR SIR,—I have read with some interest the correspondence initiated by your Birmingham reader, A. A. M. My contribution to this shall be short and direct. Why attempt to call musical pieces by any other name than that under which they were written? Admittedly the English are poor linguists. Why encourage them in their sloth?—G. ATKINSON, Solihull, Warwickshire.

Dr. Radio, G.P.

DEAR SIR,—I wonder if it has ever occurred to your readers that their wireless sets are really most wonderful distributors of health! From the time of King Saul onwards it has been recognized that music is a cure for many nerve disorders, and may it not be true, as in my own case, that thousands are now nightly receiving healing for frayed and jagged nerves in the quietude of their own homes. To those occupied in nerve-racking occupations such as teaching, this is a priceless boon, as, before the advent of wireless, it was impossible for many to hear good music, except at rare intervals, on account of the cost. Now it is within reach of the poorest. Further, may it not be possible that music is actually a medium by means of which the vitality of singer or player is conveyed to the listener? One felt that most markedly a short while ago, when listening to the Daventry Octet and the Salisbury Singers.—'THE WOMAN IN THE STREET.'

More Pictures!

DEAR SIR,—I would like to add support to all that A. T. Larkin wrote in his interesting letter about more pictures. The illustrations in *The Radio Times* are to me of such great interest and educational value that I have been cutting them out ever since I first became a 'listener' and a subscriber to your most excellent weekly.—A. COOPER, Redbourn, Herts.

Where the North Begins.

DEAR SIR,—One of the many things I appreciate about wireless is the Weather Forecast (as a rule, so astonishingly accurate). There is, however, one point about which I should like to be enlightened. In forecasting variable weather conditions they are given so often for 'the North,' or 'the South,' or 'the East,' and 'the West'; very frequently no reference is made to 'the Midlands.' My query is where does the latter come in? Say a radius of twenty miles round Birmingham. Are we N., S., E. or W., when our district is not included?—MIDLANDER.

[The Editor of *The Radio Times* passed the above letter to the Director of the Meteorological Office, from whom the following reply has been received:—

'The question asked by "Midlander" must be one which arises in the minds of many listeners, and we are glad in the Meteorological Office to have the opportunity of replying to it through *The Radio Times*.

'We do not use the expressions "the North," "the South," etc., as definite limited areas, therefore

LISTENERS' LETTERS.

The Editor of *The Radio Times* is glad to receive letters from listeners, discussing the many aspects of Broadcasting or embodying suggestions for widening the already large field covered by the programmes. Such letters will receive prominence on this page, which is intended to provide an open forum for the expression of the Listeners' point of view. The Editor, however, reserves the right to terminate any correspondence, should the exigencies of space demand this.

they have no boundaries. It will be realized that the weather experienced on a single day varies enormously over an area the size of the British Isles, and it would be quite impossible to give forecasts for definite divisions without tedious repetition, and without making a message too long to broadcast. A compromise, therefore, has to be effected. We therefore decide where the chief regions of unsettled or settled weather will occur and then use the broad term of "the North," "the South," etc., to indicate their position. We may take the following as an example:—

A depression off the west of Ireland is moving slowly north-eastward and an anti-cyclone over France extends to the North Sea. Winds will be south-westerly over the whole country, fresh or strong in the North and West, where there will also be much cloud and occasional rain. In the South and East, winds will be light and weather mainly fine, with a high day temperature but some fog is likely inland in the early morning.

Anyone in Ireland and Scotland listening to the forecast would expect to get bad weather, and anyone in Kent or East Anglia fine, warm weather; but between the two regions there will be a gradual transition and listeners must judge of the amount of rain and cloud to be expected from their position relative to the unsettled and fine areas. Those situated in the neighbourhood of Birmingham, like "Midlander," must expect more cloud than in the south and east of England, but less rain, and not such strong winds as in Ireland and Scotland.]

A Daily Service.

DEAR SIR,—A large number among those who listen long to hear something daily of God and His love. Already five thousand signatures and letters have been received by the writer testifying to this; many of them of a deeply-touching nature, from blind, bedridden, and aged folk. One girl, who is entirely paralyzed, wrote a long letter with a pencil held in her lips, begging earnestly for a daily service to be broadcast.

We are told of the great number of wireless sets installed in hospitals and nursing homes, and we rejoice. But do those who so generously bring these gifts within reach of the pillows of the sick realize the feelings and thoughts of the sufferers lying there? Life is a very real affair, and often so terribly grim to a large proportion of them (as well as to many others among the vast audience), that secular music, however sweet and inspiring some of it may be, and talks and suchlike, however desirable and helpful as instruction or pastime, fail altogether to satisfy the desperate need of something whereon the soul may rest.

We hope that the time may now have come for such urgent need to be met. Few, if any, listeners will grudge, say, twenty minutes out of eight and a half hours a day, to bring peace and consolation to the sick, the lonely, and the sad.

Almost every day, too, some amongst those who listen listen for the last time, before passing on into eternity.

We greatly appreciate the wireless services already given, but so much the more, because these are precious, do we plead for a short daily consecrated interlude.—K. M. CORDEUX, The Cottage, Bushy Grove, Watford.

[We are glad to print Miss Cordeux's request for a daily broadcast Service, and shall welcome correspondence from listeners on this subject. We shall be especially interested to hear from hospitals and similar institutions what time of day would be most convenient, if the B.B.C. find themselves able to transmit a daily service.—EDITOR, *The Radio Times*.]

The Field at the Fireside.

DEAR SIR,—I should like to congratulate you on behalf of many people in this district for the splendid football commentaries which we have heard already this year. The Commentators on football seemed to have achieved a technique which might be well followed by those who undertake commentaries on other events.—R. D. T., Cookham.

When You Hear a Thunderstorm.

DEAR SIR,—I think it may be of assistance to those of your listeners who were interested in the announcement recently broadcast, asking for reports about thunderstorms, if details of the information required were put on paper.

Reports, however short, will be of value, and should state:—

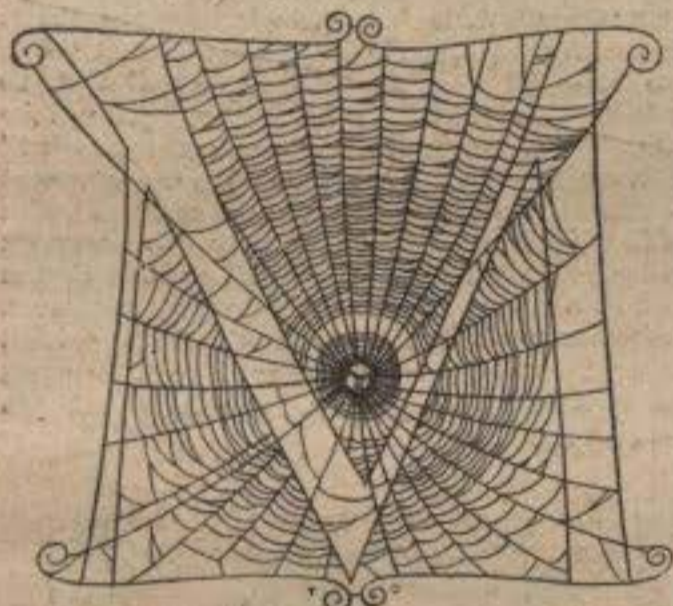
1. The time when storm passed overhead, or was nearest; its direction; its duration.
2. Whether there was much or little thunder or lightning.
3. Whether it was accompanied by rain, hail, or snow.
4. Direction and strength of wind. Was there any change of direction during the storm?
5. Whether there was any change in temperature during the storm.

It is important that readers who are willing to assist should specify in their reports the place of observation by mentioning the distance and direction from the centre of the nearest town. All records should be sent to me at Langley Terrace, Oakes, Huddersfield. I should be very glad to give any further information that your readers may desire.—S. MORRIS BOWER.

The Children's Page.

A BROADCASTING ALPHABET.

Verses by Eleanor Farjeon. Drawings by T. C. Derrick.



M IS FOR MICROPHONE.

I SEE a Spider in mid-air
Hanging from the ceiling there.
It lies in wait, and on the watch,
For everything that it can catch;
And presently it will begin
A thousand different threads to spin.
And send them floating, floating far—
To reach wherever Listeners are.
For song and speech it weaves its toils,
Whispers and thunders are its spoils,
Light sounds that fly on gauzy wings,
And booming beetle-winged things.
The echoes of the earth and sky
That Web will snare where'er they fly;
Even your own voice flying past
Will, in the Spider's Web, catch fast.
Who is the Spider hanging there,
Waiting and watching in mid-air?
Has it a name by which it's known?
Yes, Child. Its name is Microphone.

N IS FOR NEWS BULLETIN.

NEWS, News, all the News!
I will tell it in two twos!
Politics and Art and Sport,
All the News of every sort!
Weddings, Science, and Finance,
What they doing out in France,
What they're saying out in Spain,
I will tell it all again!
Fall in Sugar, rise in Corn,
Who is dead and who is born,
What the Weather's going to be,
You shall hear it all from me.
News at Seven o'clock and Ten,
News of Mice and News of Men,



News that gladdens and appals,
Accidents and Festivals,
News of Trains, and News of Ships,
News of Courts, and Aerial Trips,
News of new Discoveries,
News of everything there is—
If you'll only listen-in,
Friends, to the News-Bulletin—
You shall hear it in two twos,
News, News, all the News!

A LITTLE girl whose real name was Margaret was so unlucky as to win a prize for dancing at school. Of course, her mother had to show the prize to all her friends and relations whenever they came to tea.

Margaret's mother's friends and relations came to tea in great numbers almost every afternoon, and whenever they came they said what a nice prize it was, and what a clever girl Margaret must be, and could they possibly be allowed to see Margaret dance. Then Margaret had to leave her games or whatever she might be doing, have her dress changed and her hair brushed, and go down to the Dressing Room and do her two dances.

At first it was lovely to hear everybody clap their hands and say, 'How quite delicious!' or 'How too marvellous, dear!' But after a while the little girl whose real name was Margaret began to be tired. They wouldn't let her do any new dances at all. It had to be always the same old Fairy Dance and the same old Highland Fling.

So 'Bags'—that was the little girl's name, whose real name was Margaret—made up a plan in her head.

She thought she would offer a prize for dancing, and she thought that a pincushion in the shape of a scarlet greyhound would be a good prize for dancing.

IT was quite early in the morning, and Bags happened to be playing in the garden when this good idea came into her head.

'You see,' she said, 'if somebody else gets a prize for dancing, Aunt Gee and Aunt Oh will forget all about me and my prize. Besides, I never cared for that red dog.'

So she went upstairs and got the scarlet greyhound, and came down and put it on the sundial, where everybody could see it, and told everybody in the garden all about the prize. She said it towards the house and then towards the rose bed, and then towards the herb-you-know border, and

How Daddy Won the Scarlet Greyhound.

Here's a Birthday Week Story for Good Children. Bad Children won't be allowed to read it. You remember the story of the lion to whom the clever missionary gave the sleeping-pills? Well, this story about Margaret ('Bags' for short) is by the same writer.

then towards the fowl-house, which was right at the end of the garden.

'I'm giving a prize to the best dancer in the garden. That's the prize; that red dog there. I'm sure you'll like it. There's not to be any quarrelling. I shall come round and judge in five minutes. So get ready, dears.'

I ought to tell you that the only human being in sight at the moment was old Sam, the gardener, and he didn't hear the proclamation, being deaf by nature and engaged at that moment in killing slugs. But Daddy heard all that was said, for



THE B.B.C. BIRTHDAY CAKE.

We should like you all to have a slice of this—but there are so many children who listen to the Children's Hour that we should need a cake as big as a house before we could do that.

Daddy was shaving his beard off at the open window just above Bags' head.

Bags started round the garden almost directly she'd done the 'nouncing,' because she couldn't wait for five minutes. She made a list in her head of all the dancers—because she couldn't write very well just yet.

Well, first there was a fly dancing in a spider's web, but he danced rather awkwardly because he was all tied up in a tangle; then there was a bed of poppies, and then there was a peacock butterfly, and then there was a whole row of bees dancing up and down because they wanted their breakfast, and then there was the water on the lily pond, but that happened to be rather still at the moment, and then there was Rags, a stuffed woolly dog, but he only danced when you jerked the string. And then there was the thrush on the lawn who was very good at the running steps, but didn't seem to have much variety in his style.

WELL, Bags made a list of all these good dancers. All of them deserved the red dog. How could Bags divide it up between them? It was terribly difficult to decide.

While she was puzzling over this she suddenly saw another dancer! A little ray of sunshine was dancing like mad on the black wall of the toolshed. Up and down it went, round and round in circles and loops, chasing its own tail, sometimes faster, sometimes slower, but always, always dancing.

'Oh, you darling!' said Bags. 'You shall have the prize!'

But how to give a red dog to a sunbeam? That's not too easy, even for a cherub like Bags. But Bags did it, for Daddy put his head out of the window, laughing and waving his bright shaving-mirror.

—And that's how Daddy won the Scarlet Greyhound. But none of the Aunts ever asked him to dance!

J. C. S.



BOTH SIDES OF THE MICROPHONE

Oh, Kay!

VERY popular are the occasional O.B.'s (B.B.C. abbreviation for Outside Broadcasts) from London theatres—which to my mind improve each time they are carried out. On Wednesday evening, December 7, an excerpt is to be broadcast from *Oh, Kay!* one of the most successful of contemporary musical shows. *Oh, Kay!* is at His Majesty's and is graced by the presence of Gertrude Lawrence, who 'starred' in the same show in New York, where it had a phenomenal run of I forget how many hundreds of thousands of nights. There is only one Gertrude Lawrence, in the same way that there is only one Chaliapin, Charlie Chaplin, Harry Lauder, Beatrice Lillie. There is a unique fascination in her *gamine* gestures, her sudden liting changes of inflection. On December 7, the microphone among the footlights of His Majesty's will attempt to capture some of that elusive personality. The broadcast will begin at about 10 p.m. In addition to Gertrude Lawrence, you will hear John Kirby, Harold French and Claude Hulbert.



Suggia, the Magician of the 'Cello.

IF you have ever watched Madame Suggia playing the 'cello, you will have been conscious of the striking beauty and interpretative power of an artist who, above all others, makes an instant personal appeal to her audiences. Augustus John's great portrait of her—surely one of the masterpieces of modern portraiture—does her no more than justice. I hope that this picture, which you can see in the Tate Gallery, will be reproduced in next week's issue of this paper, when Suggia comes into the programmes as soloist in the third National Concert at the Queen's Hall. This concert, which will be relayed to London and Daventry on Monday, November 28, is to be conducted by Sir Landon Ronald. The programme will include Schubert's great C-Major Symphony and *The Magic Harp*, a new rhapsody by an English composer, Ina Boyle. Mention of Schubert reminds me that his is the next great centenary to be celebrated by the world of music. His death on November 19, 1828, will be commemorated all over Europe and America, in the same way as Beethoven's in March of this year.

On the Track of the Legions.

THERE is a peculiar fascination, both historical and romantic, about the work of excavation to which so many men of great attainments have given up their lives. Three years ago, Major Gordon Home set out to raise a fund for the excavation of the historic site between Margate and Herne Bay, known as Reculver, which was in turn a Roman fort and a Saxon monastery. Having acquired the necessary money, he started digging operations. On Saturday, November 26, at 7 p.m., he is coming to the London Studio to give a talk on the early results of his work. Major Home has done a great deal of magnificent work in the excavation of Roman remains, including sites at Djerba—the half-forgotten 'Isle of the Lotus Eaters,' off the North African coast—Leptis Magna, and others off the beaten track in the one-time Roman colonies of the Southern Mediterranean.

Wireless in the Lighthouses.

THE service, conducted by the Archbishop of Canterbury, which is being relayed this Sunday, November 13, from St. Martin-in-the-Fields, will be, as it were, a dedication of the wireless sets recently installed in all lighthouses and lightships by the *Daily News* and *Star* fund. The life of the lighthouse-keepers and the lightship-men is a hard and solitary one—particularly at some points on the coast where they are frequently cut off by bad weather from any communication with family and friends ashore. It was to the lightening of their solitude that the late Hugh Jones, managing-editor of the *Daily News*, turned his attention, when his initial task of equipping the London hospitals with wireless was completed. He lived long enough to see the fulfilment of his plans: just before his untimely death in January last, the fund for equipping the lighthouses had been raised and all arrangements completed. Sunday's service has been arranged by the Missions to Seamen in conjunction with the lighthouse authorities and the *Daily News* and *Star* fund.

The Busy Man of Music.

THE impression of Sir Henry Wood which one carries away from the concert hall is one of indomitable strength and purpose. He must be one of the busiest men in the world of music. To have conducted thirty-two seasons of Promenade Concerts and the attendant rehearsals is alone a task for a more than ordinary man. Since his co-operation with the B.B.C., Sir Henry has been no less busy than formerly. After the successful 'Proms' season he started out to conduct for the B.B.C. a series of Symphony Concerts in the provinces. One of these, relayed to 5GB from the Free Trade Hall, Manchester, will be heard on Wednesday, November 30, when the soloist will be Dorothy Silk. The programme is to be a catholic one, including works by Bach, Purcell, Beethoven, Granados and Dolmanyi. In the same week Sir Henry will conduct a second time for the microphone. This will be at Leamington on Friday, December 2, when a Symphony Concert (not on this occasion arranged by the B.B.C.) will be relayed from the Spa to 5GB.



'The Dominant.'

YOU will probably remember Laura Knight's painting 'From the Wings of a Theatre' in the series 'Broadcasting as the Artist sees it,' which was a recent feature of *The Radio Times*. Mrs. Knight, who, I see, has just been made A.R.A., a singularly well-deserved distinction, contributes a portrait of Ethel Bartlett, the pianist, to *The Dominant*, a new musical monthly, the first issue of which has just appeared. Ethel Bartlett, with her husband, Rae Robertson, is well known to listeners. *The Dominant* is of special interest to the listening public, as the contents of its first number include articles by Percy A. Scholes, Sir Henry Hadow and Hubert J. Foss. It is an unconventional little publication—though not in the least highbrow, and should appeal to those whom *The Radio Times* has interested in the cause of Music.

Fireworks.

BROADCAST debates are in future going to be regarded by listeners as a very lively source of entertainment. The G. B. S. v. G. K. C. debate on Friday, October 28 last, provided pyrotechnics galore, including an unrehearsed scene at the beginning when the disappointed people outside the Kingsway Hall who had failed to find seats made 'microphone noises' by banging on the doors. The next debate of the series—organized in aid of the King Edward VII. Hospital Fund—is to be broadcast on December 7. The subject will be 'Should people risk their lives to make records?' This subject (which is not intended as an indictment of the Gramophone Company's methods with artists) is, I suppose, inspired by this summer's goings-on in the Channel (where, as Will Rogers said in a recent revue, they'll soon be needing a policeman to direct the swimmers). At the earliest opportunity (next week, I hope) I shall give you the names of the speakers, who have not yet been arranged.



A Listener Writes.

MY paragraph in a recent issue on the Romance of Broadcasting has drawn replies from several listeners. 'I agree with you,' writes one of them, 'when you say that it is vital for the future of broadcasting that we do not allow this wonderful new Art to degenerate into a commonplace, "not worth the bother." If we do this, it will be because we are tired of listening. That will not be the fault of the B.B.C. (though we shall probably say that it is!). It will be because we all tend to listen too much. It would really be better if the hours of broadcasting were shorter—though this is obviously impossible when one comes to think of the great listening public, which must be given the fullest opportunity of listening at leisure. Since it is not possible for the B.B.C. to shorten the hours, the duty rests with us, the listeners, not to listen unnecessarily. The man who is so mentally quiescent as to listen, day in, day out, to an incessant stream of talks, music, etc., is hardly worth the name of "listener."'

The Art of Broadcasting.

YOU do right to stress the fact that broadcasting is an art. We must treat it as an art. There should be as much excitement in the home over a favourite item in the programmes as there is when a great actor comes to the local theatre, or a famous film to the cinema round the corner, or when a popular new novel is going the round. I have seen this happen—but not often enough. It means listening with discrimination. Ill-advised listening to one programme after another for weeks at a time means that the listener quickly becomes blasé and loses interest. It may sound paradoxical to say, "Don't listen too much"—when the set is apparently installed so that everyone may listen as much and as often as he likes, but once, as a boy, I remember an over-generous uncle "standing" me a theatre every evening for a week. Oh, how I did detest theatres by the end of that week!

BOTH SIDES OF THE MICROPHONE



A Writer of Today.

I WONDER how many of the listeners who on Saturday, November 26, will hear J. B. Priestley in the 'Writers of Today' series have read this author's books. Priestley is better known as an essayist and literary critic than as a writer of fiction, but his new novel *Benighted* is a very thrilling affair—after the haunted-house-and-stranded-travellers pattern—which some day is going to make a first-rate stage play—a cross between *Outward Bound* and *The Ghost Train*. There's a free tip for an enterprising manager!

The Freedom for 'Sir Harry.'

ONE of the outstanding personalities of broadcasting and the variety stage is Sir Harry Lauder, who has lately achieved triple fame by his performance in the British film version of Colonel Buchan's *Huntingtower*. This famous Scotsman is to be honoured on Thursday, November 24, with the Freedom of the City of Edinburgh. Both Sir Harry's speech and that of the Lord Provost will be broadcast at midday from all Scottish Stations.



Captain Eckersley on U.S.A. Radio.

CAPTAIN P. P. ECKERSLEY, who represented Great Britain at the recent World Wireless Conference at Washington, had a chance when 'over the other side' to observe new developments in American broadcasting. It is probably known to most listeners (more especially those who read Mr. Hamilton Fyfe's articles in *The Radio Times* a year ago), that broadcasting in the United States is very different from our own, both in its organization and in the nature of its programmes. Captain Eckersley is writing a short series of articles for *The Radio Times* on Radio in America, the first of which is to appear in next week's issue.

Your Dance Lessons.

'HOW are you getting on with the Yale?' is a question which will be asked in a good many homes after Santos Casani has given his first broadcast lesson in the Yale Blues. Impossible though it may seem, it is actually not difficult to pick up the steps from the broadcast instructions. Mr. Casani gives a second lesson from 5GB next Saturday evening, November 19 (when he will talk about two more steps, the Promenade and the Twinkle), and a third lesson, concluding the Yale Blues, on December 3. After that, he will go to the Waltz, so that when the New Year comes we shall have no excuse for being wallflowers.

Why 'Yale'?

ENGLISH convention is a queer thing. It demands Swiss waltzers, American musical plays, Italian or German opera singers (all of which are equally indigenous to England)—and calls a new dance, invented in England by an Englishman, the 'Yale Blues,' as though we were incapable of producing a dance step to rival the epileptic Charleston and the somnambulant Black Bottom. The 'Yale' was invented, one gathers, as a substitute for these two dances. It might quite well have been called the Oxford (or Cambridge) Blues. The universities are strongholds of ballroom dancing.

For Bournemouth Listeners.

THE second half of the Bournemouth Musicians' Benevolent Fund Concert, which takes place at the Winter Gardens under the conductorship of Sir Dan Godfrey, will be broadcast from the local station on Sunday, November 20. The orchestral music is being provided by the Municipal Orchestra, the soloists being Winifred Ascott (soprano) and Tom Brown (bass-baritone). After the concert Louis Godowsky is giving a violin recital, when his items will include *Preludium* and *Allegro* by the great Piedmontese violinist of the eighteenth century, Pugnani, as arranged by Kreisler. Enid Cruickshank will also be heard in a song recital.

The Policeman's Charity.

THE City of Birmingham Police Band is one of the finest bands in the country just now and a favourite with listeners to Daventry Experimental. Every year the Band gives a concert in the Birmingham Town Hall in aid of the Police Fund for Destitute Children. This year's concert, on the afternoon of Wednesday, November 23, is to be relayed from the Town Hall to 5GB. The soloists are Frank Mullings, the operatic tenor, and Dora Labette.

A Wireless Exhibition at Leeds.

THE Leeds Station is collaborating with the local wireless interests in the Leeds Wireless Exhibition, which will open at the Fenton Street Barracks on Tuesday, November 15, and last until Saturday, November 26. The Station Light Symphony Orchestra will give various concerts at the Exhibition, of which two, on November 16 and 18, will be broadcast. The Exhibition will no doubt be as successful as others of a similar kind which have been held this autumn in various large cities. Record crowds (at Olympia, in Manchester, and elsewhere) prove the widespread interest in broadcasting.

A Young English Song Writer.

MISS MURIEL HERBERT occupies a prominent place among our young writers of songs, some of which will be heard from London on Tuesday, November 29, during a recital in which she herself will take part with Mr. Keith Falkner. Miss Herbert studied under Sir Charles Stanford at the R.A.M., and was a protégée of Roger Quilter, who early recognized her gifts.



Three Miles to a Lecture.

THE question of whether or not broadcast lectures form a vital and stimulating part of school training seems to be largely settled by a letter recently received by one of the lecturers from the headmaster of a school in the Manchester district. 'Although,' he writes, 'the schools in this area are closed from Thursday next till the following Tuesday, a good percentage of the boys of the Upper Classes at my school intend to present themselves in order to hear your lecture on Monday afternoon. Some of them will trudge as many as two or three miles. I mention this to show their keenness, although only six of them are allowed to answer the questions.' This keenness is quite natural. It is inspired by the novelty of the broadcast lesson and the fundamental passion of boyhood the world over for 'gadgets.'

A Halle Concert.

THE name of Manchester as a centre of music is closely linked with that of The Hallé Concerts, about the history of which Mr. J. A. Forsyth wrote recently in these pages. The Hallé Orchestra has been in existence for seventy years, under the conductorship of such men as Hallé, Richter, Cowen, Baling and Hamilton Harty, who is at present conducting. It can be said to be one of the finest orchestras in the world. Another Hallé Concert is to come from Manchester (and, simultaneously, from all Stations) on Thursday, November 24, when Albert Sammons will play in Mendelssohn's Violin Concerto in E, and Norah Dahl sing the soprano solo in Mahler's Fourth Symphony in G (Mahler's first four symphonies follow the lead of Beethoven's Ninth, in that they introduce the voice in the final movement). During the interval, Edward Isaacs will give a short piano recital from the Manchester Studio.



The Music of the Basque Country.

FOR half an hour on Saturday, November 26, you will have an opportunity of hearing the incidental music at the *Daily News* Folk Dance Festival at the Albert Hall. This gathering has been arranged in aid of the Cecil Sharp (Memorial) Fund. The late Cecil Sharp worked all his life to revive the song and dance tunes of the English countryside. For the Festival on November 26 the Basque dancers are coming to London from Bayonne. You have probably never heard the Pyrenean folk-tunes which inspire some of the most characteristic dances of Europe. They will form part of the music of this broadcast, which will be given from London and Daventry between 8.30 and 9.0 p.m.

'The Radio Times' Family.

I WONDER how many readers of *The Radio Times* know that the paper has a flourishing younger brother, the *Braille Radio Times*, printed specially for blind people by the National Institute. This publication, printed on stout brown paper in Braille type, is published weekly, and can be obtained at the bookstalls for 1d., or for 1½d. post free from the National Institute for the Blind. It contains a week's programmes in summarized form and enables the blind listener, who has a closer personal interest in broadcasting than almost anyone else, to choose his entertainment in the same way as a reader of *The Radio Times*. Another younger brother is *The Indian Radio Times*, published fortnightly in Bombay at the cost of an anna. This paper gives the programmes of the Indian Broadcasting Company.

£100 a Minute.

The power of the spoken word to enlist sympathy on behalf of charity was strikingly demonstrated by the result of an appeal from 5GB on Sunday, October 30, for funds to equip the Birmingham Hospitals with valve-sets. Within four minutes of making the appeal, the speaker, Mr. Leaney, received by telephone an offer of £400 from a prominent Midlander. THE ANNOUNCER.

Fifty Years Ago.

By Sir Oliver Lodge.

A reminiscence by the great scientist (who is also one of the most popular of broadcasters) of experiments which he himself conducted from the '70's onwards, in the days when the possibility of modern wireless transmission was hardly dreamt of. Such an article from Sir Oliver's pen is peculiarly suitable to the occasion of the Fifth Birthday of the B.B.C., whose transmissions today spring from such early experiments as he describes.



By courtesy of 'The Strand'

Sir Oliver Lodge, aged 27, at the time of his first electric-wave experiments.

I HAVE had the subject of electric waves more or less in my mind since the year 1871 or 1872, when Clerk Maxwell's earlier researches roused my enthusiasm.

In the year 1876, at Heidelberg, I read and studied Clerk Maxwell's 'Electricity' with high appreciation; and my scientific paper of that year—the one published in the *Philosophical Magazine* for November, 1876—describes a mechanical model illustrative of Maxwell's theory. Some of the features in the Maxwellian theory of electric radiation were illustrated by this model.

It was at this time also that I became acquainted with Lord Kelvin's paper of June, 1853, wherein he calculated all the circumstances of the oscillations of a Leyden-jar discharge.

From that time onwards my ambition was to try and produce electro-magnetic waves; and several suggested methods—none of them serviceable—occur in my note-books of that period. G. F. FitzGerald mathematically examined at that time abstruse questions of electric wave production, which I had often discussed with him; and after some hesitation he came to the conclusion that direct artificial generation of waves was really possible on Maxwell's theory, in spite of certain recondite difficulties which at first led him to doubt it.

Indeed, he reversed the title of one of his early papers on the subject, which had been originally 'On the impossibility of originating wave disturbances in the ether by means of electric forces,' by leaving out the syllable *in*.

I state all this in order to emphasize the difficulty which in these early days surrounded the subject on its theoretical as well as on its practical side.

In 1883, at the Southport meeting of the British Association, FitzGerald took a further step, and surmised that one mode of attaining the desired result would be by utilizing the oscillatory discharge of a Leyden-jar, if only

we had the means of detecting such waves when they were generated.

In 1887 and 1888 I was working at the oscillatory discharge of Leyden-jars (initially in connection with the phenomena of lightning), and I then found that the waves could be not only produced but detected, and the wavelength measured, by getting them to go along guiding wires adjusted so as to be of the right length for sympathetic resonance.

Transmission along wires popularly sounds different from transmission in free space, but it was well known to me that the process was the same, and that the waves travel at the same speed, being only guided by the wires, much as sound is guided in a speaking-tube, without the velocity of transmission being to any important extent altered. This was emphasized by the great mathematician Oliver Heaviside.

In 1888 also I heard for the first time of Hertz's brilliant series of experiments, where, by the use of an open-circuit oscillator, he had obtained waves in free space. I hasten to acknowledge the superiority of Hertz's method of demonstration to my own; and so far as evidence of the waves is concerned a description of my experiments is now superfluous. Nevertheless, the mode of propagation of the pulses and their mode of reflection was not seriously different in my experiments from what they were in those of Hertz, and although mine was not so good a method, yet it confirmed the view taught us by Poynting and others concerning the mode of propagation of energy through the ether, and the theory of Kirchhoff and Heaviside concerning the rate of transmission of signals by a telegraph wire.

In March, 1889, I lectured to the Royal Institution on 'The Oscillatory Discharge of a Leyden-jar,' and incidentally exhibited many of the effects of waves, both on wires and in free space, with overflow and recoil effects. But there was nothing akin to signalling exhibited in this lecture, as there was in the 1894 one. At the same date I showed to the Physical Society of London a real resonance experiment—viz., the resonant Leyden-jar now used in wavemeters.

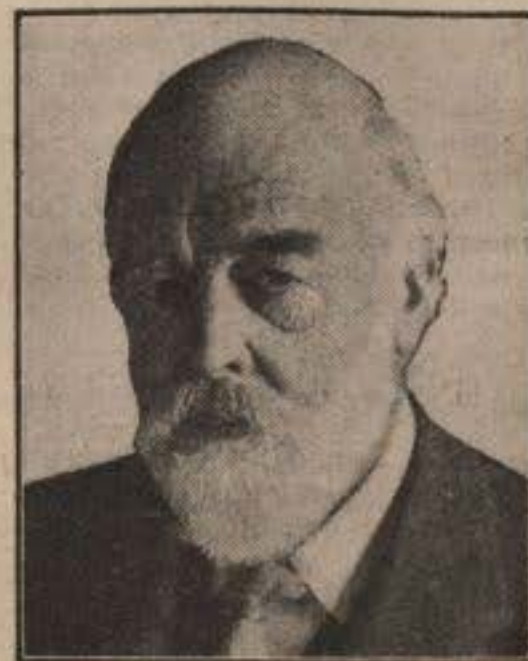
In 1891 I conducted an experiment before the Physical Society of London to show that wires might be tuned to respond to the oscillation of a jar discharge, just as a string could be tuned to respond to a tuning-fork. A thin stretched wire was connected to the knob of a jar and another parallel one to its outer coating, and by varying the length of an independent discharging circuit a glow was caused to appear along the remote halves of the stretched wires at each discharge. Each of the wires thus acted like a stopped organ-pipe.

In 1889 I had come across the effect of cohesion under electric impetus, and employed it to ring a bell under the stimulus of the overflow of a Leyden-jar, as described in my paper to the Institution of Electrical

Engineers in 1890. The word 'coherer' was coined by me to signify an arrangement for detecting electric impulses by the cohesion or welding together of two pieces of metal lightly touching each other but not in effective contact till an electric stimulus arrived. A rough sort of coherer was also used by FitzGerald as a detector of waves, and exhibited at the Royal Institution in a Friday evening discourse in 1890, namely a microscopic spark gap in connection with a galvanometer. A simple coherer was also afterwards used to discharge an electroscope, after the manner of Boltzmann; a fine screw adjustment being provided so as to enable the electroscope just to hold a charge till an impulse arrived and broke down the microscopic gap, which was already strained by the potential of the gold leaves to which it was acting as a shunt.

In 1893 I heard of Branly's filings-tube—an independent discovery of M. Branly, but one which really constituted an improvement on the first rough coherer idea. With a Branly's filings-tube I made many more experiments, developing the subject; and on the untimely death of Hertz I determined to raise a monument to his memory by a lecture at the Royal Institution on these experiments (Friday evening, June 1, 1894), which I styled 'The Work of Hertz'—meaning that they were a direct outcome and development inspired by that work.

I soon found that the title was misunderstood, so that in the next edition I changed it into 'The Work of Hertz and some of his successors,' and subsequently changed it still further into 'Signalling across Space with Wires'; for that, of course, is what was being done all the time. The depression of a Morse key in one place produced a perceptible signal in another—usually the deflection of a spot of light—and, as I showed at Oxford, also in 1894, a momentary depression of the key would produce a short signal, a continued



E. O. Hoppa

Sir Oliver, as he is today, acclaimed by the world for his scientific achievements.

depression a long signal—thus giving an equivalent for the dots and dashes of the Morse code—if the filings-tube were associated with an automatic tapper-back. One form of such tapper-back was then and there exhibited—a trembler or vibrator being mounted on the stand of a receiving filings-tube.

I also developed my original coherer into a more sensitive and manageable plan by converting it into a needle-point resting lightly on an aluminium plate, and putting it in circuit either with a galvanometer or a telephone; this arrangement being more sensitive than a filings-tube, though on the whole less manageable.

My Royal Institution (1894) Lecture was heard by Dr. Muirhead, who immediately conceived the desire to apply it to practical telegraphy. And when my lecture was published—as it was in the *Electrician*, with diagrams roughly depicting the apparatus shown, drawn (some of them) by the then editor of the *Electrician*—it excited a good deal of interest; and the book, which was the outcome of that lecture, stimulated, to the best of my belief, Captain Jackson, Professor Righi, and Admiral Popoff, to their various experiments.

Meanwhile, the popular interest taken in the successful efforts of Sir William Preece in 1896, on behalf of Signor Marconi, to make what he thought the new discovery known, suggested to me the necessity for tuning between stations if this method of signalling were to become of practical importance. My experiment on the response between two tuned circuits, *i.e.*, the syntonic Leyden-jar experiment—published in March, 1896—came to my aid, and suggested the necessary and fundamental tuning between a receiving and an emitting station.

Therefore, in 1897, I filed the provisional of what I considered the bottom patent in tuned or syntonic telegraphy, and, with Dr.

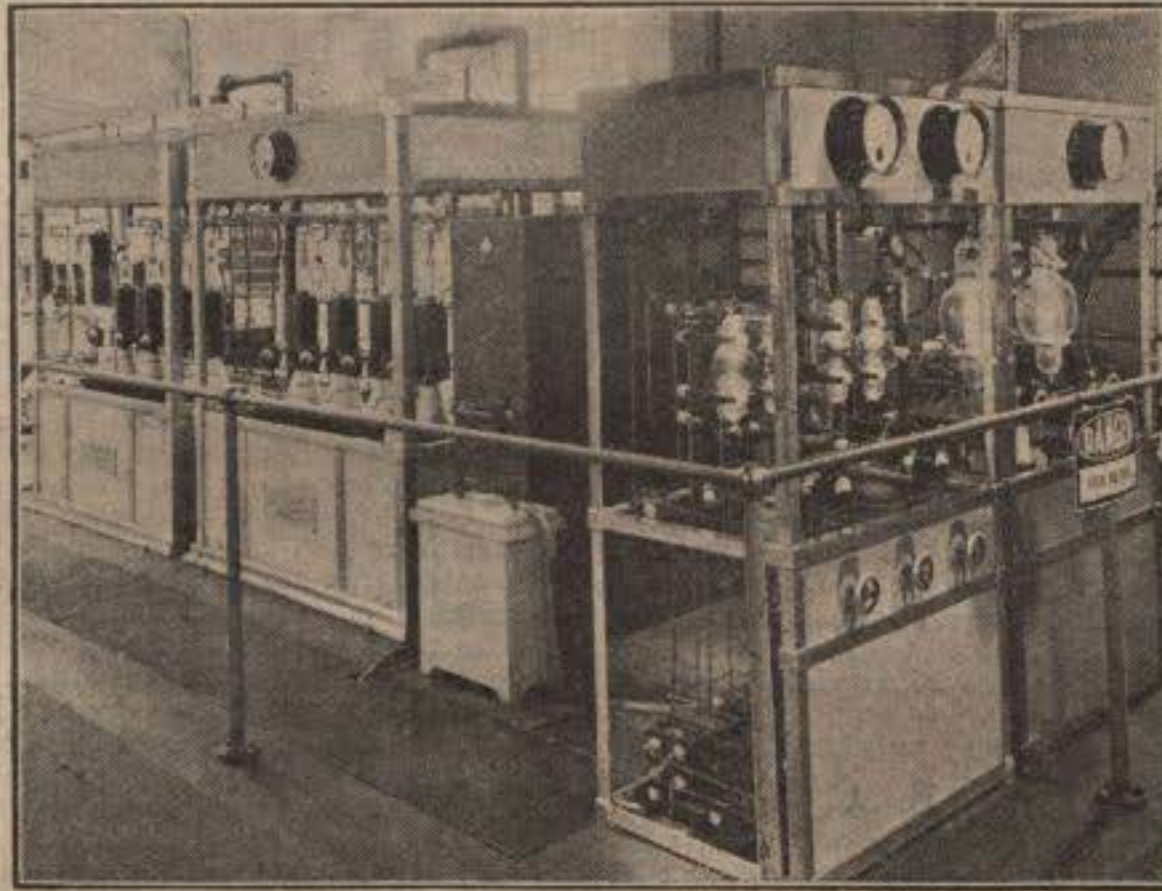
Muirhead's help, endeavoured to develop the invention. The word 'syntony' had been coined by me, with the aid of two friends, in order to express what had previously been known by the sound-suggesting name of 'resonance.'

The general principle of syntonic telegraphy, based upon long continued tuning experience, was in my mind clearly enough,

did respond, and so splash or spark into one another. But the syntonic Leyden-jar experiment had given me the clue. The responding circuit must not have any interruption in its continuity, the receiving circuit must necessarily be metallically closed, and so the detection of its response must be made by utilizing the accumulation of impulses until something like overflow occurred. Overflow of my syntonic Leyden-jar circuit was sufficient to cause quite a respectable spark between the coatings; or, by the use of some form of coherer and single-cell battery, it could be made to ring a bell. If the bell stood on the same stand as the coherer it gave only a single stroke, decohesion being immediately produced by the vibration; but if the bell stood on a separate part of the table, or on a pad of cotton wool, then the bell rang under the influence of its battery, and continued to ring until by means of a light tap the cohesion was again broken.

Utilizing all this information, my principal arrangement for syntonic telegraphy was a pair of capacity areas at each end, sufficient to store a reasonable amount of energy, and sufficiently separated (after Hertz's manner) effectively to emit

or to absorb radiation; also an adjustable self-induction coil, whereby oscillations could be prolonged as much as wanted, and which could be adjusted for tuning; also an air-gap employed in the emitter but closed when the arrangement was employed as receiver so that resonance might begin from the earliest and feeblest stages and gradually work up until overflow occurred through an appended coherer circuit; thereby giving a response to the reception of each momentary series of waves—a response which might be long or short according as the signal sent was a rapid succession of several wave series or only a single one or two.



AND FIFTY YEARS LATER.

Some of the complex and beautiful apparatus of the 5XX transmitter at Daventry which is the realization of the first tentative experiments of which Sir Oliver Lodge writes in the accompanying article.

but a great deal of work had to be done before the method became practical and efficient. The idea of tuning a receiver to an emitter sounds simple enough, and indeed it had formed part of Hertz's original plan, but no one at that time perceived how effectually to do it. Nor were Hertz's receivers able to resonate in any satisfactory manner. They were either closed circuits, ineffective for picking up waves, or they were linear receivers consisting of two halves separated by a minute air-gap. This minute air-gap interrupted their continuity and entirely prevented the beginnings of resonance. What resonance there was must be in the two halves separate: to that extent they

full of lovely machinery. I'm no engineer, but it all appealed to me so from the aesthetic point of view—the silent control of big power and not a sign of anything moving; that was so thrilling. I was shown a tuning fork which was singing quietly to itself with an accuracy of one part in a million, and yet, they tell me, controlling the wavelengths of every one of the separate transmitters. It is automatically kept in step with other stations, too, by a little relay device which, by being connected to a central receiving station, does something or another with beats. The interesting thing really is the idea of a station a hundred miles away also being, so to speak, controlled by this little humming thing. The snow was over everything, and the latticed masts, twenty of them I should think,

standing up stark in the white light, looked like an avenue of strange trees. Then I was shown one of the light sensitive cells which they use for their television shows. No bigger than your hand, my dear, and yet again capable of bringing your picture to me 1,000 miles away, did you ever pluck up courage to go back to your work.

Science used to be condemned because it brought industrialism and misery in its train. It is now in the heyday of its power. We have used it rightly. Transport and communication have revolutionized us into a saner people. Communication has destroyed rumour and misunderstanding, and their corollaries of hate and war.

Yours ever,

DAVID.

(Continued from page 297.)

The control room was magnificent! About seventy feet long and range upon range of operating tables. Skylights gave an airy light and sense of order to the place. A low hum of talk ran through the place as the control engineers spoke to one another over the line communicators. I saw the general selection board where all the States' lines came in. Rather romantic, the little white labels showing Berlin, Sydney, New York, and the rest. It's wonderful to hear a man say: 'That you, New York? May I check tonight's arrangements?' and a moment later slip over to Berlin or Paris.

We did get over before lunch to the multi-wavelength London station. It's a magnificent show—a great stone building, long and low as buildings ought to be, and



Messiah

An Oratorio by George Frederick Handel

HANDEL AND 'MESSIAH.'

By Newman Flower.

The author of this article is the well-known publisher and authority on Handel. *Messiah* is being broadcast from London and Daventry at 3.30 this afternoon (Sunday, November 13). This will be the first of the important Birthday Week programmes.

A WELL-KNOWN expert recently computed that, if the ordinary musical royalty had been paid on each performance of *Messiah* since Handel produced it in Dublin on April 13, 1742, a sum considerably in excess of two millions sterling would have been derived by the successive owners of the rights. No musical work ever created has such drawing power. It crowds concert halls and churches; it is the one work that never fails to fill the Albert Hall. And

yet this composition, with all its genius, was a failure when it was first produced in London.

Messiah was the outcome of the most torturing period in Handel's life. The cabal of his enemies had well-nigh broken him. It had bought all his singers, taken the theatre from over his head. His purse was empty; his health failing. In desperation he composed two operas, *Imeneo* and *Deidamia*. When he put them on his enemies tore down his playbills; footpads, rounded into service for the purpose, molested in the dark lanes those who, still faithful to Handel, went to the theatre. The two operas only ran five nights between them. Then he shut the theatre, a broken man, and retired to his house in Brook Street. That was the state of Handel when in 1741 he achieved the greatest feat in the history of music. He composed the whole of *Messiah*, from the overture to the last Amen, in twenty-four days. He composed Part I in seven days; the second Part in nine days, the third in six days.

It was as if tragedy had beaten him into some stupendous effort—almost a superhuman effort. Whilst the work was in progress he did not leave his house in Brook Street (now a furniture shop). He scarcely slept; he scarcely ate. His man-servant, John de Bourke, brought him food, and, as often as not, took it away when, an hour later, he entered the room. On one of these occasions the servant found the master in tears. He had just completed 'The Hallelujah Chorus.' He was weeping heavily. 'I did think that the heavens opened and that I did see the Great God himself!' he exclaimed.

The words of *Messiah*, which are selections from the Bible, were supposed to have been made by a man of wealth and pomposity, Charles Jennens. But whilst delving about some years ago for a life of Handel I was engaged upon, I discovered that the selection was not made by Jennens at all, but by a half-starved curate named Poley, whom Jennens employed as a secretary.

When Handel completed *Messiah* he put it in a drawer. He had no immediate intention of producing it. London hated him; the venom of his enemies had gone too deep. Indeed, only a fortnight after he completed *Messiah* he began the composition of *Samson*. For two months *Messiah* lay in that drawer in Brook Street. Then the Governors of three charitable institutions in Dublin asked him to go to the Irish city and give some concerts for the prisoners there. The object of these concerts was this. The prisoners were not fed by the State; they had to subsist on food provided by their relatives or by charity. If these sources failed they starved. The call of charity ever appealed to Handel. When he closed the theatre in London on *Deidamia* and was practically without a shilling, he promptly gave a concert for the Society for Decayed Musicians. He could never resist the cry of the

unfortunate; the human understanding of the man figures in all his notes.

He arrived in Dublin in November. His singers followed at intervals. Mrs. Cibber, the greatest actress of her age, a contralto in whose voice lay all the fullness of human emotion, followed, and a little later Signora Avolio, the soprano, came in a yacht. A fierce gale raged in the Irish Sea and the singers had a terrible time.

Handel took rooms in Abbey Street, Dublin. A music publisher named Neal had recently built a music-hall, and he set it at the disposal of Handel for the concerts. Here, on April 13, 1742, Handel produced *Messiah*, after having given some performances of his other works for the same charity. Expecting a crowd, Handel issued an announcement asking ladies to come without their hoops and gentlemen without their swords.

Messiah created a sensation. So wonderful was Mrs. Cibber's singing of 'He was despised,' that Dr. Delaney, well aware of the singer's turbulent past, rose up in the audience and exclaimed: 'Woman, for this thy sins be forgiven thee!'

In June Handel gave a second performance of *Messiah*. A heat wave had set in, so he announced that, in order to ventilate the hall, he would have one pane of glass removed from each window! The hall was again crowded. From the first performance of *Messiah* each of the three charities received £127.

When Handel returned to London and sought to produce *Messiah*, he was attacked by the Churches for having used words from the Bible for his music. So bitter was the onslaught that he changed the name of the work to *A Sacred Oratorio*, and under that title *Messiah* was known in London for many years. But when it was produced it was only performed three times that season. London frankly did not want it.

Not until 1767—a quarter of a century after its production—was the work put into print as *Messiah*, so violent was the ecclesiastical antagonism. It was then sold by Randall & Abell at a guinea a copy by subscription, plus another half guinea on delivery of the book.

In his later years of blindness Handel performed *Messiah* frequently. The eyes of London were opened; its ears that would not listen came to hear. We, who are accustomed to hear eight hundred singers in *Messiah* at the Albert Hall, and 4,000 at the Handel Festivals, may well remember that Handel never had more than thirty-five singers in his choir. And, as the years of his life waned to their close, he packed Covent Garden Theatre at each performance of *Messiah* with these small choirs.

On April 6, 1759, he gave his last concert at Covent Garden. It was *Messiah*. Weeks beforehand every seat had been sold. The blind figure sat there by the organ, emotionless, so it seemed, to the riot of applause.

But when the audience poured out of the theatre he fainted. They carried him to the dressing-room, and then back to Brook Street. His old friend, Dr. Warren, came in; for hours he watched the slowly-breathing figure on the bed. He could do nothing; there was nothing he could do. Handel said he was waiting for Good Friday.

Good Friday came and he died alone in the night.



PROGRAMMES for SUNDAY, November 13

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

3.30 'MESSIAH'

A Sacred Oratorio by HANDEL

With additional accompaniments, edited by ERENEZER PROUT

DORA LABBETTE (Soprano);
ELSIE BLACK (Contralto);
LEONARD GOWINGS (Tenor);
HAROLD WILLIAMS (Baritone)

THE WIRELESS CHORUS
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLY)

Conducted by
STANFORD ROBINSON

(See special article on facing page)

I DID think I did see all Heaven before me, and the great God Himself! cried Handel, when he had written the last notes of the *Hallelujah* Chorus, thus completing the Second Part of *Messiah*. This great Oratorio was written in no more than twenty-four days in the summer of 1741; yet, nearly two centuries after its composition, it is generally regarded as Handel's supreme achievement, and one of the greatest musical works in existence.

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

PART I

1. The First Part opens with an Overture, in two distinct sections, the first broad and dignified, the second quicker, strong and spirited. Then follow Isaiah's prophecies of the coming Messiah.

2-3. Tenor Solos. 'Comfort ye my people'; and 'Every valley shall be exalted.'

4. Chorus. 'And the glory of the Lord shall be revealed.'

5-6. Bass Solos. 'Thus saith the Lord... I will shake the heavens and the earth'; and 'But who may abide the day of His coming? ... For He is like a refiner's fire.'

7. Chorus. 'And He shall purify the sons of Levi.'

8-9. Contralto Solos. 'Behold! a virgin shall conceive'; and 'O thou that tellest good tidings.' Chorus takes up these last words.

10-11. Bass Solos. 'For behold, darkness shall cover the earth... but the Lord shall arise'; and 'The people that walked in darkness have seen a great light.'

12. Chorus. 'For unto us a Child is born.'

13. There comes here a beautiful contrast, as very softly the Orchestra plays the simple, dream-like Pastoral Symphony, a picture of the shepherds keeping their night-watch in the fields. (This is not, of course, a 'Symphony' in the modern sense of a big-scale independent orchestral work, but only a short instrumental interlude.)

14-16. Soprano Solos. 'There were shepherds... And lo! the angel of the Lord came... And suddenly there was with the angel a multitude of the heavenly host.'

17. Chorus. 'Glory to God in the highest.'

18. Soprano Solo. 'Rejoice greatly!'

19-20. Contralto and Soprano Solos. Contralto, 'Then shall the eyes of the blind'; and 'He shall feed His flock'; Soprano, 'Come unto Him, all ye that labour.' (It is usual for these Solos to be sung thus, instead of the whole being sung by Soprano, as given in some of the older scores.)

21. Chorus. 'His yoke is easy.'

4.20 TALES FROM THE OLD TESTAMENT

A Prophet who was obeyed
2 Chronicles, Chapter xv, Verses 1-15

4.30-5.35 'MESSIAH'

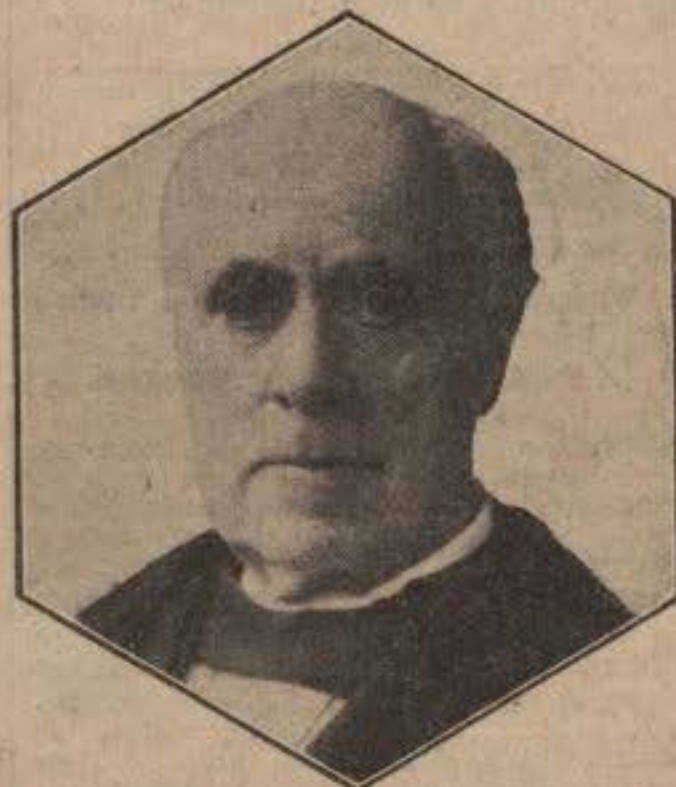
(Continued)

PART II

The opening of the Second Part speaks of the Atonement.



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



THE ARCHBISHOP OF CANTERBURY.
Dr. Randall Davidson, gives the address, and a special message to listeners on lightships, in the broadcast service from St-Martin-in-the-Fields tonight.

38. Soprano Solo. 'How beautiful are the feet of them that preach the gospel of peace.'

39. Chorus. 'Their sound is gone out into all lands.'

40. Bass Solo. 'Why do the nations so furiously rage together?'

41. Chorus. 'Let us break their bonds.'

42-43. Tenor Solos. 'He that dwelleth in heaven shall laugh them to scorn'; and 'Thou shalt break them with a rod of iron.'

44. The Hallelujah Chorus. 'Hallelujah! For the Lord God Omnipotent reigneth.'

PART III

45. Soprano Solo. 'I know that my Redeemer liveth.'

46-49. Chorus. These next four numbers are, perhaps, the most dramatic part of the whole work. The subdued solemn 'Since by man came death,' is answered triumphantly with 'By man came also the resurrection of the dead'; similarly, 'For as in Adam all die' is answered by 'Even so in Christ shall all be made alive.'

50-51. Bass Solos. 'Behold, I tell you a mystery: We shall not all sleep'; and 'The trumpet shall sound.'

52. Contralto Solo (Recitative). 'Then shall be brought to pass the saying "Death is swallowed up in victory."'

53. Contralto and Tenor Duet. 'O death, where is thy sting? O grave, where is thy victory?'

54. Chorus. 'But thanks be to God, Who giveth us the victory.'

55. Soprano Solo. 'If God be for us, who can be against us?'

56. Chorus. 'Worthy is the Lamb; Blessing and honour be unto Him.'

57. Chorus. 'Amen.'

7.55 ST. MARTIN-IN-THE-FIELDS

ADDRESS BY

THE ARCHBISHOP OF CANTERBURY

THE BELLS

8.0 SERVICE

Hymn, 'Eternal Father, strong to save' (A. and M. 370)

The General Confession and The Lord's Prayer
Special Thanksgivings and The General Thanksgiving

Psalm 23

Lesson, Isaiah xxxv

Psalm 67

Special Biddings to Prayer

The Grace

Hymn

Sermon by His Grace THE ARCHBISHOP OF CANTERBURY

Hymn, 'God be with you till we meet again' (English Hymnal 524)

The Blessing

THE sermon by the Archbishop of Canterbury tonight is specially notable on account of the message to listeners on lightships that it will contain. The movement to supply wireless to the lightmen who, whether on lightships or on lighthouses, are often almost entirely cut off from their kind, was started by the Missions to Seamen in 1926, when fifteen wireless sets were provided. At Christmas a fund was opened by the *Daily News and Star*, and in ten days enough money was received to give the boon of wireless to all the lightmen around our coasts. All, therefore, are now in a position to hear the special message that the Primate will broadcast tonight.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of Crosby Hall Endowment Fund, by Professor WINIFRED CULLIS

UNTIL 1909, Crosby Hall, a beautiful old building of the fifteenth century, stood in the City. In that year it was removed, stone by stone, to Chelsea, and it has now been acquired by the British Federation of University Women to serve as a club-house for women students from all over the world. There are

Sunday's Programmes continued (November 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

forty-seven study-bedrooms, and women graduates from Universities abroad can carry on research work under the most favourable conditions and at the same time gain experience by meeting each other. £45,000 has already been collected by University women, and Professor Winifred Cullis, their President (who will be remembered for her series of talks on 'Health and Common-sense,' broadcast early this year) is now appealing for another £5,000 to complete the scheme for the new wing.

Contributions should be sent to the Hon. Treasurer, Crosby Hall, Cheyne Walk, Chelsea, S.W.3.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

9.5 A CONCERT

ELIZABETH SCHUMANN (Soprano); KEITH FALKNER (Baritone); ARTHUR CATTERALL (Violin); HARRIET COHEN (Pianoforte)

KEITH FALKNER

Mighty Lord, King all glorious ('Christmas Oratorio') } Bach
'Twas in the cool of eventide ('St. Matthew Passion') }

MIGHTY LORD is the first Bass air in the *Christmas Oratorio*. It sings the praise of Him 'Who all things doth sustain,' and Who, disdainful earthly state, lay in a manger.

The 'Arioso' is one of the beautiful meditations with which the story of the Passion is, in Bach's work, interspersed. This one comes after the scene of the Crucifixion, when Pilate has delivered the body of Jesus to Joseph of Arimathea.

9.12 ELIZABETH SCHUMANN

Frühlingstraum (Dream of Spring) ... } Schubert
Wohin? (Whither?) }

9.20 ARTHUR CATTERALL

Romance in A Minor Max Bruch

9.30 KEITH FALKNER

Blow, blow, thou winter wind Serjeant
The self banished Blow
I'm seventeen come Sunday (Folk Song)

9.37 HARRIET COHEN

Three Choral Preludes Bach
O Stay with us, Dear Lord arr. Feinberg
Beloved Jesus, we are here arr. Harriet Cohen
Mortify us with Thy goodness arr. Walter Rummel

9.48 ELIZABETH SCHUMANN

Marienwürmchen (Ladybird) } Schumann
Frühlingsnacht (Spring Night) }
Der Gärtner (The Gardener) Wolf

9.55 ARTHUR CATTERALL

Three Hungarian Dances .. Brahms, arr. Joachim

10.5 ELIZABETH SCHUMANN

Freundliche Vision (Friendly Vision) Richard Strauss
The Early Morning Peel

10.14 HARRIET COHEN

Soirée dans Grenade Debussy
Prelude in B Minor Liadoff
Prelude in F Minor Rachmaninov

10.24 KEITH FALKNER

I love my God Bullock
So perverse Frank Bridge
To the Soul ('Songs of Faith') Stanford

10.30 EPILOGUE

10.40-11.0 (Daventry only) THE SILENT FELLOWSHIP, S.B. from Cardiff

3.30 A MILITARY BAND CONCERT

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

DOROTHY BENNETT (Soprano); DENNIS NOBLE (Baritone); EDWARD ISAACS (Pianoforte)

BAND

Children's Overture Quilter
Slow Movement from Fifth Symphony Beethoven

3.53 DOROTHY BENNETT

Nymphs and Shepherds Purcell
My mother bids me bind my hair Haydn
Little Air from an unpublished opera by Haydn arr. Weckerlin

4.3 DENNIS NOBLE

While from the wine cup ('Don Juan') Mozart
Serenade Mozart
A blithe bird catcher ('The Magic Flute') Mozart

4.12 BAND

Interlude, 'Over the Hills' Bedford

4.20 TALES FROM THE OLD TESTAMENT (See London)

4.30 CONCERT (Continued)

BAND

Two Intermezzi from 'The Jewels of the Madonna' Wolf-Ferrari

4.37 EDWARD ISAACS

Scenes from Childhood ... Schumann

4.55 BAND

Second 'Peer Gynt' Suite Grieg

5.10 DOROTHY BENNETT

Petronille Weckerlin
Shadow Song from 'Dinorah' Meyerbeer

5.20 DENNIS NOBLE

Annabel Lee Shaw
Night but abides for a span Mallinson

5.30-5.40 BAND

Dramatic Scene from 'The Huguenots'—'The Blessing of the Daggers' Meyerbeer

7.55 ST. MARTIN-IN-THE-FIELDS

Address by THE ARCHBISHOP OF CANTERBURY THE BELLS

8.0

THE SERVICE

(For full details see under London)

8.45 THE WEEK'S GOOD CAUSE. (See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A POPULAR SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA

Conducted by JOSEPH LEWIS

MARGARET BALFOUR (Contralto); EDNA ILES (Pianoforte)

ORCHESTRA

Overture, 'Fingal's Cave' (or 'The Hebrides') Mendelssohn

MARGARET BALFOUR and Orchestra

Sea Slumber Song (from Song Cycle, 'Sea Pictures')
In Haven Elgar
Sabbath Morning at Sea Elgar

9.20 EDNA ILES and Orchestra

Concerto in D Minor Bach

SEVERAL of Bach's seven keyboard Concertos (for one solo instrument and an Orchestra of Strings) are arrangements of Violin Concertos.

Thus it is with the D Minor Concerto. The original Violin work from which it was transcribed was lost.

Bach not infrequently wanted a new work in a hurry, for some concert or other, and there are obvious signs of haste in his arrangements of String works for the keyboard. Nowadays we should consider those two styles of music so distinct that we should not adapt for the Piano something written for a Violin, without 'thinking' the music afresh, in terms of the new and so different medium, but in Bach's day the difference in style was not so marked. In any case, however hurried and sometimes technically restricted the work may have been, we feel the power and pulse of the music, and that is the main thing.

This D Minor Concerto is built, after the custom of its time, in three parts: two quick Movements, separated by a slow and expressive one.



Mr. Edward Isaacs (pianoforte) will play Schumann's 'Scenes from Childhood,' and Miss Dorothy Bennett (soprano) will sing in 5GB's concert this afternoon.



9.45 MARGARET BALFOUR and Orchestra

Where Corals lie
The Swimmer
(From the Song Cycle, 'Sea Pictures') ... Elgar

EDNA ILES

Seguidillas Albeniz
Prelude in G, Op. 32, No. 5 Rachmaninov

March (from 'The Love of Three Oranges') Prokofiev

10.5 ORCHESTRA

The 'Oxford' Symphony Haydn

THIS is the Symphony that Haydn chose for performance at an Oxford concert in 1791, when the University conferred on him the degree of Doctor of Music. It is typical Haydn music, delightfully fresh and spontaneous, and full of humour.

It is scored for Flute, two Oboes, two Bassoons, two Horns, two Trumpets, Drums, and Strings. There are four Movements.

FIRST MOVEMENT. The First Movement begins with a slow Introduction, mostly quiet String work. After a pause, we break into the First Movement proper (quick, spirited). The First Main Tune is started by Strings and continues for some time. When at last the Second Main Tune arrives, it turns out to be just a neat little sentence of two tiny, exactly balanced phrases. This again is introduced by Strings, and repeated, while Flute trips down the scale and up again. That is all. But out of this material a wonderfully varied and lively Movement is made.

SECOND MOVEMENT (Slow). This is really an 'Air with Variations,' but the song-like, expressive theme is treated very freely, and sometimes practically disappears.

THIRD MOVEMENT. Minuet and Trio (Fairly quick). A gay, strong little Tune is given out by most of the Orchestra. It is repeated, then 'developed,' and again repeated. That ends the Minuet.

The Trio is exactly similar in form. The chief part of the Tune is given to the two Horns, with the two Bassoons an octave below, and it has strong accents on weak beats. Haydn gets some delicious, almost bewildering 'ragtime' effects out of these misplaced accents.

After the Trio, the Minuet is repeated.

LAST MOVEMENT. The Finale (Very fast) is just an exhilarating, express-speed dance. It is full of humour—for example, false starts which leave one in suspense, and the comic rapid 'pom-pom' of Horn and Bassoon.

10.30 EPILOGUE

From Birmingham

Sunday's Programmes cont'd (November 13)



IN LONDON'S SUNDAY EVENING CONCERT.

Here are the four principals in the concert that London and Daventry will broadcast tonight at 9.5. From left to right—Keith Falkner, Harriet Cohen, Elizabeth Schumann and Arthur Catterall.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

3.30-5.35 S.B. from London
7.55 S.B. from London
8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Glamorgan Mission to the Deaf and Dumb, by the Rev. E. E. PROBERT
8.50 S.B. from London (9.0 Local Announcements)

10.40-11.0 THE SILENT FELLOWSHIP
Relayed to Daventry

2ZY MANCHESTER. 384.8 M. 780 KC.

3.30-5.35 S.B. from London
7.55 S.B. from London
8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Manchester and Salford Recreative Evening Classes Committee, by Councillor T. R. ACKROYD. (Donations should be sent to the Honorary Treasurer, Councillor C. W. GODBERT, Chatham Mills, Lower Ormond Street, Manchester)

8.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

5NG NOTTINGHAM. 276.2 M. 1,090 KC.

3.30-5.35 S.B. from London
7.55 S.B. from London
8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Discharged Prisoners' Aid Society, by Mr. E. E. ECCLESTON

8.50-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.35 S.B. from London
7.55 S.B. from London
8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Hospital Library Scheme, by Mr. A. M. COWLING (Toc H)

8.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.35 S.B. from London
7.55-10.30 S.B. from London (9.0 Local Announcements)

(Sunday's Programmes continued on page 308.)



PRINCIPALS IN MESSIAH THIS AFTERNOON.

From left to right—Mr. Harold Williams, Miss Elsie Black, Miss Dora Labbette and Mr. Leonard Gowings.

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No.
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No.
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Of course not.
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—learnt Spanish in "less than six months" (S.M. 161).

—learnt German in "100 hours" (GP 136).

—"obtained a remunerative post solely on the merits of my Italian" although "absolutely ignorant of the language eight months ago" (IG 121).

(IG 121).

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Sunday's Programmes cont'd (November 13)

5SX	SWANSEA.	294.1 M. 1,020 KC
3.30-5.35	S.B. from London.	
	RELIGIOUS SERVICE (in Welsh) Relayed from CAPEL GOMER WELSH BAPTIST CHURCH, SWANSEA	
6.0	Welsh Hymn Singing and Organ	
6.30	Evening Service—Address by the Rev. R. S. ROGERS	
7.55-10.30	S.B. from London (9.0 Local Announcements)	
10.40-11.0	THE SILENT FELLOWSHIP S.B. from Cardiff	

Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
3.30-5.35	S.B. from London.	
8.45	The Week's Good Cause: Vice-Admiral W. F. Slayter, Appeal on behalf of the British Sailors' Society Ladies' Guild.	
8.50-10.30	S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
3.30-5.35	S.B. from London.	
8.45	The Week's Good Cause. 8.50-10.30 S.B. from London.	
2BD	ABERDEEN.	500 M. 600 KC.
3.0	Annual Church Parade of the Aberdeen Battalion of the Boys' Brigade. Relayed from the Music Hall. Psalm 121 (Tune 'French'). Prayer, Invocation, Confession and Supplication. Rev. J. F. Kellas, B.D. Old Testament Scripture Lesson—1 Kings xviii, v. 20-30. Sheriff A. J. Loutitt, Laing. Hymn, 'O God of Love, our Prayer we raise' (B.B. Hymnal). New Testament Scripture Lesson—Mark xiv, v. 33-35. Rev.	

A. W. Stevens. Prayer: Thanksgiving and Intercession. Rev. Eric J. Weir. Voluntary. Hymn: The B.B. Hymn 'Underneath the Banner' (B.B. Hymnal). Benediction. 4.0.—Odet Concert: George Parker (Bass-Baritone); David McCullum (Violin); The Station Odet, Odet: Overture, 'Cleopatra' (Mancinelli); Adagio Cantabile (from the 'Pathetic' Sonata (Beethoven). 4.20.—S.B. from London. 4.30.—George Parker: Aria, 'Slumber, now, ye weary eyelids' (from the Cantata, 'Ich habe genug' (Bach). David McCullum: Introduction and Ronzo Capriccioso (Saint-Saëns); On Wings of Song (Mendelssohn). George Parker: 'God is my Shepherd,' and 'Sing ye a joyful song' (Dvorak). 4.50.—Odet: 'At an Old Trysting Place (MacDowell); The Sanctuary of the Heart (Kotlberg); Nocturne from 'A Midsummer Night's Dream' (Mendelssohn). George Parker: 'The Joyous Dance' (Walford Davies); 'Cam' ye by the salmon fishers' (Burrows); 'Blow, blow, thou winter wind' (Gatty). 5.15.—David McCullum: 'Pale Moon (Indian Love Song) (Logan-Kreibler); Cradle Song (Schubert); Ave Maria (Schubert-Wilhelm); Mazurka de Concert (Musin). 5.30-5.35.—Odet: Selection; 'Faust' (Gounod). 7.55.—S.B. from London. 8.45.—S.B. from Glasgow. 8.50-10.30.—S.B. from London.

2BE	BELFAST.	306.1 M. 980 KC.
3.30-5.35	S.B. from London.	
7.0	Evensong. Relayed from St. James's Parish Church. Order of Service: Hymn, 'Jesus, where'er Thy people meet' (I.C.H., No. 457); Psalm 19; Magnificat in A (Arnold); Anthem, 'Worship' (Geoffrey Shaw); Hymn, 'Praise to the Holiest in the height' (I.C.H., No. 383); Address by the Rev. P. W. N. Shirley, B.D., Rector. Hymn, 'Be Thou my vision' (I.C.H., No. 351); Benediction. 7.55-10.30.—S.B. from London.	

THE RADIO TIMES. The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.
Editorial address: Savoy Hill, London, W.C.2.

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In the Near Future.

News from the Southern Stations.

Leeds-Bradford.

Tuesday, November 22.—Archaeological talk by Mr. Stephen Barber. 7.45-9 p.m.—Concert: Glyn Eastman (bass), Stockwin and Beck (entertainers), and Cecil Moon's Orchestra.

Saturday, November 26.—Running Commentary by Mr. Stacey Lintott on the Leeds United v. West Bromwich Match.

Sheffield.

Tuesday, November 22.—Popular programme introducing thirty years of musical comedy by Win Anson (soubrette) and the Station Orchestra.

Plymouth.

Tuesday, November 22.—7 p.m. Talk by Lieut. G. C. E. Hampden on 'Victoria Nyanza and its surroundings.'

Thursday, November 24.—7.45 p.m. Programme by Gerald Kaye (tenor), Olly Oakley (banjo), and Colleen Clifford (entertainer).

Stoke.

Sunday, November 20.—8 p.m. Studio service, conducted by Rev. John French, assisted by Choir of Mount Tabor United Methodist Church.

Thursday, November 24.—7.45 p.m. Performance of the opera, *The Bohemian Girl*, by Station Opera Company, under the direction of Mr. Frank Edge.

Manchester.

Tuesday, November 22.—8.10 p.m. Performance of F. Sladen-Smith's play, *The Herald*, by members of the Unnamed Society.

Thursday, November 24.—Hallé Concert, conducted by Sir Hamilton Harty; Norah Dahl (soprano). Pianoforte recital in the studio by Edward Isaacs.

Bournemouth.

Sunday, November 20.—Part of the Bournemouth Musicians' Benevolent Fund Concert, conducted by Sir Dan Godfrey, relayed from the Winter Gardens. Soloists, Winifred Ascott (soprano) and Tom Brown (bass-baritone). Violin recital by Louis Godowsky and song recital by Enid Cruickshank. Studio service addressed by Rev. Percival Triggs, S.J., of the Church of the Annunciation, Bournemouth. Appeal on behalf of the Cornelia Hospital, Poole, by Councillor Miss Paterson, J.P., Chairman of the Ladies' Collecting Committee.

Thursday, November 24.—Speeches at the Annual Dinner of the Bournemouth Chamber of Trade, relayed from the Town Hall, and songs by Kate Winter. Programme by Ben Lawes—humorous songs—and Ray Vincent and his Trio—Syncopated items.

Cardiff.

Wednesday, November 23.—Concert relayed from the Central Hall, Bristol: John Henry, Mavis Bennett, Raymond Newell, and Clapham and Dwyer.

Thursday, November 24.—Concert by the Newport Choral Society: Walter Widdop, Sybil Maden, Mai Ramsay, Megan Thomas and Kenneth Ellis.

Liverpool.

Tuesday, November 29.—7.45-9 p.m. Star Ballad Concert. Programme by the Skelmersdale Old Prize Band, with interludes by Pursall and Stanbury (entertainers at the piano).



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Just a Few of the Selections:—

Songs:	Pieces:
The Shepherd's Song Edward Elgar	The Prophet Bird Schumann
Thou art so like a flower Liszt	Pathetic Symphony (Selection) Tchaikovsky
Hindoo Song from "Sadko" N. Rimsky-Korsakoff	Three Dream Dances S. Coleridge-Taylor
The Asra - - - Rubenstein	Hungarian Dances - Brahms
Faded Love - - Brahms	L'Estreame Nocturne Liszt
Thou art my soul Schumann	The Unfinished Symphony Schubert
Dearest Name - - - Verdi	"Lohengrin" Prelude to Act III. - - Wagner
Hear ye, Israel Mendelssohn	Fifth Symphony (Selection) Tchaikovsky
Nona Pia Andriani - Mozart	Melodie - S. Rachmaninoff
The Erl-King - - Schubert	Nocturno in F Sharp Major Chopin

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R.T.G.: 1927

PRUNELLA

OR
LOVE IN A DUTCH GARDEN BY
LAURENCE HOUSMAN & GRANVILLE BARKER

THE APPEAL OF 'PRUNELLA'

By Herbert Farjeon.

The author of this short article on the fantasy *Prunella*, is well known as a dramatic critic and writer for the stage. *Prunella* is to be broadcast at 9.35 tonight (Monday, November 14), from London and Daventry. This broadcast is one of those specially arranged for the B.B.C.'s Fifth Birthday Celebrations.

There are plays which should be broadcast and plays which should not be broadcast; and while it is almost as dangerous to generalize as it is to specify, I think it may be laid down as a broad principle that those written expressly for the microphone are more suitable for the microphone than those written for the stage. Nevertheless, there are exceptions, and one of these exceptions is, I think, *Prunella*, or *Love in a Dutch Garden*, the famous little fantasy written by Laurence Housman and Granville Barker more than twenty years ago, acted and re-acted since then all the world over, printed and reprinted even unto the fourteenth impression, and recently broadcast for the first time.

The disembodiment of the microphone, which purifies music by eliminating the mouths of the singers and the cheeks of the flautists and the hands of the pianists, may serve to emphasize the far-away, other-worldly atmosphere of *Prunella*, which is in essence like something heard and seen through mist. The hero of the piece is Pierrot, that pale mask of a loon whose passion can never be completely satisfied because it is, after all, no more than a reflection in the water. Although he has been debased by a thousand vulgarly sentimental coloured pictures in a thousand Christmas numbers, Pierrot is as intangible as a ghost, and the actor who would play the part must fight against his own flesh and blood. The heroine of the piece is Prunella, a tender flower nurtured by maiden ladies in a trim old garden—a distillation so delicate that even the bees might hesitate to intrude. She is of the Miranda sisterhood. And if you have ever seen *The Tempest*, you will have realized how fatal visibility is to Miranda. Then there is the distant chorus of gardeners, snipping a century of summers with their shears, and of moth-like mummings, the very picture of nobody, flitting in and out of the hedges and mocking reality with diminutive emotions that are like a clear, faint, ringing echo of nothing. One feels that these insubstantial wraiths should, unlike little boys, be heard, not seen. The rhythm of the play is like the ripples created by a pebble flung into a pool. But the pebble and the splash are not in it. It is because the stage cannot escape the pebble and the splash that the microphone may score.

THE story of *Prunella* is pure paper. Pierrot and his hollow seal-livings steal into the garden. They pluck the flower. They bear it off to unimaginable realms. Two of the three acts are already over. And now the shears are rusty, the garden has run to seed, the stone image of Love, coiled with convolvulus, presides over a fountain that is dry. Prunella, deserted, returns to her deserted haunt.

Why has Pierrot forsaken her? Why, having forsaken her, does he come seeking her once again? The play does not answer these questions, for the play does not attempt to be explicit. But we can't help won-

dering about this Pierrot, whose happiness would seem to consist always in vain desire, and never in satisfaction, whose heart is in the heartlessness of others. Give him a kick, and he runs after you like a dog. Give him a kiss, and he goes out like a candle. It is easy to see why, being himself a spirit, he chooses a creature of flesh and blood for his affection. It is because he is attracted by the unattainable. He longs for something that he cannot get—it isn't really Prunella, it is the moon; and because he cannot get the moon, he must salve his disappointment in the pursuit of some elusive substitute, only to be disappointed again by the discovery, when he has captured it, that it isn't the moon after all. If you have seen the Russian ballet, *Carnaval*, you may remember how Pierrot captures the butterfly under his conical hat, only to find, on raising his hat, that the butterfly isn't there. In *Prunella* the fall of the curtain sees Pierrot and Prunella re-united. The moon floods over the garden, the birds break into song. But either this is not true, or it will not last. For happiness cannot last, and Pierrot is eternal.

PRUNELLA raises many questions which are hard to answer. What, for example, is this strange spell exercised over us by the loves of gods and mortals?—for Pierrot is a god like Jupiter, and Prunella is a mortal like Europa; and even Brer Rabbit and Brer Fox, who indulged in no amours with their own species, used to primp themselves up, you may remember, to go courting Miss Meadows and the mundane gals. And what, again, is this mysterious fascination of deserted gardens, with their cracked statues, and their weeds that trip the feet, and their hidden paths that lead to gaping, blind-eyed houses? Why is it so hard to resist climbing the gate, and exploring all the arbours, and trying all the doors, and pressing our noses to the panes for the pleasure of staring at four tattered walls and a fruitless fireplace and a passage beyond—yes, yes, we can actually just see the passage beyond! Could we get in through that upper window? No, it is too high. Come on, then—let's go round this way. Look, that must be the kitchen, and this is the old pump! If we find a deserted garden, do we not always leave it with a sense that we are leaving something of unusual beauty? And while we are in the garden, don't we drop our voices a little? Yes, a quietness descends upon us. There is reverence in the plunder. And the more whisperingly we talk, the more we seem to be hearing the sound of our own voices.

You should hear the words in *Prunella*, but you should hear, too, almost as a separate thing, the voices by which the words are uttered. Perhaps the play should be produced in the Albert Hall! But the Albert Hall is much too large. The microphone will be better. The microphone, with a little imagination from you, to bring in moonshine.



PROGRAMMES for MONDAY, November 14

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

11.0-12.0 (Daventry only) THE DAVENTRY QUARTET and JOYCE LEY (Soprano)

12.0 THE DAVENTRY QUARTET and CECIL BARKER (Light Baritone); FRANCES SELBY (Pianoforte)

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARKE
From St. Michael's, Cornhill

2.30 Boys and Girls of the Middle Ages: Miss RHODA POWER—VIII, 'The Villein's Twins'

THE villein, bound to the soil, still survived in the fourteenth century, though the commutation of compulsory services for payments in money had abolished villenage on many estates. In her talk this afternoon Miss Rhoda Power will describe the life and home of a typical villein's family of the older kind.

3.0 Great Stories—VIII, 'The Golden Fleece' (T. R. Scott)

THE story that will be told tonight is one of the oldest in the world—the tale of Jason and his Argonauts, who sailed to Colchis to capture the Golden Fleece, and of the many strange adventures that befell them before they brought it back.

3.15 HETTY BOLTON'S TRIO and MARY CRAWFORD (Soprano); LUCAS BASSETT (Tenor)

5.0 Household Talk: Mr. JAMES GATECLIFFE: 'Eat More Eggs and Why'

EGGS have at least one virtue that should recommend them in these days of campaigns for clean food—they are one of the few foodstuffs that cannot be adulterated. A new-laid egg compares favourably in food values with such more expensive foods as milk and meat. These are some of the many reasons for listening to the talk on eggs that Mr. Gatecliffe will broadcast this afternoon, in which he will refer especially to the thorny question of their age.



5.15 THE CHILDREN'S HOUR
A Birthday Party, by 'The Family'

THESE family Parties in which only members of the Staff take part seem to be more popular than any other sort of programme given in The Children's Hour. Often listeners send letters of regret that 'Uncle So-and-So' did not take part in a 'party' of this kind, but almost all those invited to assist on such occasions are busy people, and sometimes they cannot get away from their other duties. It is hoped that this special Birthday Programme will be a particularly pleasing one, and everybody is being asked to do his, or her, best to make it so.

6.0 Gramophone Recital

6.20 Boys' Brigade and Church Lads' Brigade Bulletin

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

6.45 Gramophone Recital

7.0 Mr. JAMES AGATE: Dramatic Criticism



7.15 THE FOUNDATIONS OF MUSIC

BACH'S 'THE ART OF FUGUE'
Played by JAMES CHING
Fugues 1, 2, and 3

IN the last years of his life Bach wrote two notable works, illustrating the possibilities of composition, especially in fugal style. One of these was the *Musical Offering* which he dedicated to the King of Prussia, and the other, a project which crystallised in his mind at the same

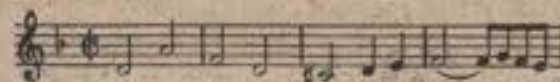


Ivan Samson and Lilian Harrison play the leading parts in tonight's broadcast performance of *Prunella*.

time, was this *Art of Fugue*, a series of pieces based on one theme—a treatise in sound. He died before it could be completely engraved. When it was published, very few copies were sold, and Bach's son sold the plates from which it was printed for a very small sum. Musicians have long recognised the marvellous skill and force of the work, in which, with supreme ease, Bach manipulates his material in a number of the most elaborate combinations.

There are in all fourteen Fugues and four 'canons' (in which a tune is 'shadowed,' so to speak, a few notes or bars behind, its shadow-copy imitating its every movement).

This is the tune Bach chose for such varied treatment:—



In each of the Fugues played tonight four parts or 'voices' (with which term listeners are doubtless by now familiar) take up the tune in turn, the preceding voices meanwhile going on with running 'counterpoints' to the tune and to each other, so that the harmony is ever full and satisfying, yet each voice lives its individual life (for after each has started like its fellows, it goes off independently). Constantly there are bits of 'imitation' by one voice or another, and parts of the theme, as well as its whole form, are used for treatment. Bach in the First Fugue

makes an abrupt break when he has worked at his theme as much as he wishes, and adds a Coda

to wind up. In the Second Fugue he begins with the tune as before, though in the Bass; but this time he puts its last few notes in a jiggy rhythm which becomes a notable feature of the whole Fugue.

The Third Fugue sets the tune on its head—'inverts' it, so that where a note formerly rose to the next, now it falls, and *vice versa*.

7.25 Mr. F. NORMAN: General Talk, No. IV

7.45 A BIRTHDAY PROGRAMME
BY THE STATION STAFF

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35-11.0 'PRUNELLA'

OR
LOVE IN A DUTCH GARDEN
By LAURENCE HOUSMAN and H. GRANVILLE-BARKER
The Music by JOSEPH S. MOORAT
Abridged and Arranged for Broadcasting
Produced by HOWARD ROSE

Dramatis Personae:—

Boy	JAMES WHIGHAM
First Gardener	FRANK DENTON
Second Gardener	DOUGLAS BURBIDGE
Third Gardener	WILLIAM MACREADY
Quoer (a Servant)	DORA BARTON
Prunella	LILIAN HARRISON
Prim } (Prunella's	YVETTE PIENNE
Privacy } Aunts) {	MARGARET COLEMAN
Quaint (a Servant)	DORA BARTON
Prude (Prunella's Aunt) ..	ETHEL CARRINGTON
Pierrot	IVAN SAMSON
Scaramel (his Servant)	IVAN BERLYN
Callow	ABRAHAM SOFAER
Doll	MARY ALLAN
Hawk	FRANK DENTON
Tawdry	ALICE DE GREY
Mouth	WILLIAM MACREADY
Romp	EILEEN KELSEY
Kennel	DOUGLAS BURBIDGE
Coquette	PEGGIE ROBB-SMITH
Love (a Statue)	DAVID SPENSER

Act I

Love, in the person of Pierrot, comes to the maiden, Prunella, in the garden of the prim old house in which she lives with her aunts. Leading from the house is a porch, and in this hangs a caged canary, while standing over a fountain is a statue of love with viol and bow.

The garden is enclosed by high hedges cut square.

Act II

Night has descended on the garden. The light of the Moon falls across the top of the hedge and strikes the head of the fountain statue.

When all is quiet, Pierrot and his companions steal in.

Act III

Three years have gone by, and now the garden is overgrown, weedy, and neglected. The fountain is moss-grown and thick with creepers. The house is 'To Let' and all is fading in the light of Sunset.

(See special article on page 309)

11.0-12.0 (Daventry only) DANCE MUSIC: DEBROY SOMERS' CRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON, from Cro's Club.

Monday's Programmes cont'd (November 14)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND
Directed by SIDNEY FIRMAN
THE NESBITT BROTHERS in Syncopation
MARCELLE MAYNE
Songs at the Piano

5.0 WILLIAM TURNER'S LADIES' CHOIR (Nottingham)

In Springtime (Two-part Song) *Newton*
Love Song (Four-part Song) *Brahms*
Drink to me only with thine eyes (Four-part Song) *arr. W. Turner and C. E. Skillings*
The Snow (Three-part Song) *Elgar*
Excelsior (Two-part Song) *Balfe*

5.15 DANCE MUSIC (Continued)

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Rebe Hillier (Contralto). 'Tommy Elephant and Fibberjibber,' by G. B. Hughes. Leonard Dennis ('Cello). 'Oysters, ells,' a play by Ida M. Downing

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 'Nell Gwyn' *German*
ROBERT MAITLAND (Baritone) and Orchestra
The Calf of Gold ('Faust') *Gounod*
La calunnia è un venticello (Slander is a zephyr, from 'The Barber of Seville') *Rossini*

THE CALF OF GOLD is a song in which Mephistopheles derides the simple pleasures of the townfolk at their Easter merrymaking. The only important thing in the whole world is money, he says, and all alike worship at the shrine of the Golden Calf.

DOCTOR BARTOLO, guardian of the fair Rosina, watches her jealously lest lovers more attractive than he should gain her favour. He is told by a friend that Count Almaviva is her lover. The friend, egged on by Bartolo, agrees to start a slander about the Count which, the two hope, will drive him out of Seville.

7.0 DAVID McCALLUM (Violin) and Orchestra
Introduction and Rondo Capriccioso
Saint-Saëns

ORCHESTRA
Two Entr'actes from 'Rosamunde' Ballet
Music *Schubert*

7.20 ROBERT MAITLAND
The Wanderer
Schubert
The Two Grenadiers
Schumann

ONE of Schubert's finest songs in sombre vein is that of *The Wanderer*, who roams mournfully on through the world, ever seeking an answer to his soul's



SYNCOPATION WITH A KICK.

The Nesbitt Brothers (Max and Harry) are real experts in the realm of the syncopated song. They will broadcast this afternoon from 5 GB.

question 'Where is thy home? Nature seems dead, and all is but vanity.

'Where art thou, beloved land of happiness?' A ghostly voice answers: 'There, where thou art not, there is joy.'

The other song, so well known and loved, embodies the spirit of Napoleonic glory. Two of Napoleon's soldiers are finding their way back from the disastrous Russian campaign. They reach the frontier of France, and learn, to their bitter sorrow, that their Emperor is captured.

Note how, at the end, as the soldier speaker's imagination is fired, the music leaves the minor and goes into the major for the rest of the piece, the excitement at last culminating in a snatch of the *Marseillaise*.

ORCHESTRA

Eyes of Dreams *Percy Fletcher*
Intermezzo (arranged from Pianoforte Concerto by Herman Finck) *Schumann*

7.40 DAVID McCALLUM

On Wings of Song *Mendelssohn*
The Cuckoo *Daquin*
Spanish Dance from 'La Vida Breve' ('Short Life') *De Falla, arr. Kreisler*

ORCHESTRA

Suite of English Dances in the Olden Style *Cocen*

8.0 THE CHARLES WOODHOUSE STRING QUARTET

CHARLES WOODHOUSE (1st Violin); HERBERT KINSEY (2nd Violin); ERNEST YONDE (Viola); CHARLES CRABBE ('Cello)
FLORA WOODMAN (Soprano)

THE QUARTET

Quartet in D Minor *Haydn*
(1) Quick; (2) At a moderate pace; (3) Minuet; (4) Very lively

FLORA WOODMAN

Air de Momus *Bach*
My Mother bids me bind my hair *Haydn*
Mio caro Bene *Handel*

THE QUARTET

Quartet in F (K. 590) *Mozart*
(1) Moderately quick;
(2) Moving gently;
(3) Minuet; (4) Quick

FLORA WOODMAN
Vedrai Carino *Mozart*
Amarilli *Caccini*
Par Dicesti *Lotti*

THE QUARTET

Quartet in B Flat, Op. 130. *Beethoven*
(1) Rather slow, leading to quick;
(2) Very quick; (3) At a moderate pace;
(4) In the style of a German Dance; (5) Cavatina—Slow;
(6) Finale—quick

10.0 WEATHER FORECAST, SECOND NEWS GENERAL BULLETIN

10.15-11.15 DANCE MUSIC:
DEBROY SOMERS' CIRCUS CLUB DANCE BAND, under the direction of RAMON NEWTON, from Circus Club

(Monday's Programmes continued on page 312.)

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Foster Clark's NEW SUPER QUALITY Soups

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Monday's Programmes continued (November 14)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.0 Hon. Mrs. STUART WORTLEY: State Palaces of Paris—II, Le Palais Royal
- 5.15 THE CHILDREN'S HOUR
- 6.0 MUSIC BY EDWARD GERMAN
THE STATION OCTET
Three Dances ('Nell Gwyn')
Bourrée and Gigue (from the music to 'Much Ado About Nothing')
- MUSIC for plays first brought Edward German into prominence nearly forty years ago. That for *Much Ado* was written for the late Sir George Alexander's production of the play at the St. James's Theatre in 1898; that for Anthony Hope's *Nell Gwyn* came out, in Irving's production, early in 1900. The *Bourrée* was a foreign dance that became popular in England. It is said to have been a French peasant dance of Auvergne that was introduced into Court balls about the middle of the sixteenth century. The peasants used to sing to the dance. Everybody knows the sprightly measure of the jig, which gets its name from an old instrument, a little fiddle. This was not a foreign importation, but one of our own inventions.
- 6.15 Boys' Brigade News, by Capt. R. F. NASH, Honorary Secretary of the Bournemouth Officers' Co.-ncil
- 6.30 S.B. from London
- 6.45 OCTET
Prelude, Second Entr'acte, Intermezzo from the music to 'Nero'..... Coleridge-Taylor
- COLERIDGE-TAYLOR was commissioned to write incidental music for the four dramas of Stephen Phillips that were staged by Beerbohm Tree at His Majesty's Theatre. These were *Herod*, *Ulysses*, *Nero*, and *Faust*. The music to *Nero* (1902) has survived as this popular collection of orchestral pieces.
- 7.0-11.0 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
Mr. GUY N. POCOCK, 'Please to Remember—The Lord Mayor's Show'
- 3.0 A CLASSICAL CONCERT
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Overture, 'The Consecration of the House'..... Beethoven
Contredance (K.123)..... Mozart
- BEETHOVEN wrote this Overture in 1822 for the opening of a new theatre in Vienna, on a day which was also the Emperor's name-day. Beethoven's biographer, Schindler, told how the composer, while roaming with friends in the woods, walked apart for a while, and then showed them two themes for the Overture that he had jotted down in his sketch-book, saying that one might effectively be worked in his own style and one in that of Handel.
- Of course, the Overture is true Beethoven, not just an imitation of Handel, of whose style we get no more than a pleasant flavour.
- It is a dignified and jubilant piece, appropriate to the celebration of the two events which brought about its composition.
- MARGARET WILKINSON (Soprano) and Orchestra
Dove sono i bei momenti? (Where are the beautiful moments? from 'The Marriage of Figaro')..... Mozart
- THE Countess Almaviva has found her husband fickle, and has had recourse to deceiving him in order to attain her ends. In

this Air she meditates sadly on the vanished days when she delighted to hear his vows of faithful love. In an access of hope she wishes that her own constancy and tears may yet win his love once more.

ORCHESTRA
'Jupiter' Symphony..... Mozart

MOZART'S last three Symphonies, and, by common consent, his greatest three, were written within the short space of less than two months, at a time near the end of his life when he was in poverty, and suffering from what he described to a friend as 'gloomy thoughts' which, he said, he 'must repel with all his might.' The *Jupiter*, which we are now to hear, is one of these last Symphonies. Why *Jupiter*? Mozart never called it that. But somebody, apparently, thought it expressed lofty, godlike qualities, and so gave it this name, which is surely not inapt.

There are four Movements—(1) Quick and spirited; (2) Slow, soft and song-like; (3) A gay little Minuet; (4) A Finale, rising to a dazzling climax.



MR. H. GRANVILLE-BARKER, part-author (with Mr. Laurence Housman) of 'Prunella,' the play that is being broadcast from London and Daventry tonight.
[From a drawing by Edmond X. Kapp]

- MARGARET WILKINSON
Hark! the echoing air..... Purcell
My mother bids me bind my hair..... Haydn
I'd be a butterfly..... Thos. Haynes Bayly (1797-1839), arr. Flora Woodman
- ORCHESTRA
Concerto Grosso, No. 24, in F, for Five Strings, Two Oboes, Bassoon, Two Horns and Keyboard..... Handel
- MARGARET WILKINSON and Orchestra
With loving caresses ('Alexander')..... Handel
- ORCHESTRA
Overture to 'The Merry Wives of Windsor'..... Nicolai
- 4.45 J. KYRLE FLETCHER, 'Thomas Churchyard, an Elizabethan Tourist'
- 5.0 ORCHESTRA
Serenade ('Eine Kleine Nachtmusik') (K. 525)..... Mozart
- 5.15 THE CHILDREN'S HOUR: The Orchestra
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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. BRINBLE, 'Experiments with Plants—VIII, The Storage of Food'
- 3.20 A STUDIO CONCERT
THE STATION ORCHESTRA
Overture to 'Zampa'..... Hiroll
The Grasshoppers' Dance..... Bucalossi
Selection from 'Florodora' (By Request)..... Stuart
- HAYDN ROGERSON ('Cello')
Song of Louis XIII's Time and Pavane..... Couperin, arr. Kreisler
Vito..... Popper
- ORCHESTRA
Overture to 'Raymond'..... Thomas
- HAYDN ROGERSON
Lullaby..... C. Scott
Spanish Serenade..... Glazounov
Guitar..... Moszkowski
- ORCHESTRA
Selection from 'Tom Jones'..... German
- HAYDN ROGERSON
Slow and Quick Movements..... Boccherini
- ORCHESTRA
Selection from 'The Prodigal Child'..... Wormser
- ANDRE WORMSER, who died last year, made a great success with his musical play in dumb-show, *The Prodigal Child*. It is a modern, fanciful setting of the old story.
- Pierrot, for love of Phrynette, robs his parents and flees with her. Disaster follows. Pierrot comes down in the world, steals money from Phrynette, and comes home to find she has gone off with a richer lover. Finally, he returns to his poor old broken-hearted parents and enlists as a soldier, to redeem his good name; and so the curtain falls.
- It was in the English production of this work that Landon Ronald first attracted public attention, playing the important solo pianoforte part it contains.

- 5.0 Mr. F. A. HAMPTON: 'The Art of Perfumery'
- 5.15 THE CHILDREN'S HOUR: In the North Country: 'Oh! the oak and the ash' (Traditional), sung by Betty Wheatley. Two Songs from Tyneside, sung by Harry Hopewell: 'When this old hat was new' and 'King Arthur's Servants' (Traditional). A Story of the Old Border Days, told by Robert Roberts
- 6.0 London Programme relayed from Daventry
- 6.25 For the Boys' Brigade
- 6.30-11.0 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 NANCY ETHERIDGE: 'The Less Superficial Paris'
- 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)
- 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

Monday's Programmes continued (November 14)

3.15 Light Music
 3.30 SPECIAL BROADCAST TALK TO SCHOOLS
 Mr. G. E. WILKINSON: 'Stories and Poems'
 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
 from the Scala Theatre, Leeds
 5.0 Talk
 5.15 THE CHILDREN'S HOUR: 'Young King
 Cole,' a Play by Una Broadbent
 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
 5.0 CORA PENNINGTON: More Silhouettes
 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. 1,030 KC.

12.0-1.0 London Programme relayed from
 Daventry
 2.30 London Programme relayed from Daventry
 4.45 Music and Talk: Mr. R. MACPHERSON,
 'Odds and Ends'—III, RUTH LYTLE, Reciter
 5.15 THE CHILDREN'S HOUR
 6.15 ADA RICHARDSON (Pianoforte)
 6.20 Boys' Brigade Bulletin
 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
 Selection from 'The Duchess of Dantzig' *Caryl*
 Selection from 'Tip-Toes' *Geeshwin*
 6.20 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local
 Announcements)

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

12.0-1.0 London Programme relayed from
 Daventry
 2.30 London Programme relayed from Daventry
 3.15 BROADCAST TO SCHOOLS
 Mr. G. E. LINFOOT, Introductory Talk to the
 Concert for School Children arranged by the
 Sheffield Education Committee, to be relayed
 from the Victoria Hall on November 22
 3.35 'CELLO AND PIANOFORTE RECITALS
 COLLIN SMITH ('Cello)
 Arioso *Bach*
 Tarantella *Popper*
 IVY SMITH (Pianoforte)
 Waldesrauschen (Woodland Rustlings)..... }
 Valse Impromptu } *Liszt*
 Tarantella (Venice and Naples) }
 COLLIN SMITH
 Symphonic Variations *Boellmann*
 4.15 IVY SMITH
 Scherzo *D'Albert*
 Siciliana *Leschetitzky*
 Toccata *Sgambati*

COLLIN SMITH
 Slow Movement from Concerto *Haydn*
 Allegro Spiritoso (Quick and lively) *Senallé*
 4.35 ORCHESTRA, relayed from the Grand Hotel
 5.0 Rev. F. C. C. ATKIN, 'The Red Skin—II,
 Home Life in an Indian Teepee'
 5.15 THE CHILDREN'S HOUR: Folk Songs from
 Somerset—'Admiral Benbow,' 'Bingo,' 'Dash-
 ing away with the smoothing iron,' by Leonard
 Roberts. Another Yarn about Red Indians,
 by 'Kakasoo.' A Musical Picture by Hilda
 Francis
 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 E. DUDLEY: 'Breton Pardons and their
 Saints'
 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)

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

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mr. HARRY T. RICHARDS: 'A Wanderer in
 Europe—At a Railway Station on the Bernese
 Oberland'

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)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
 2.30:—Broadcast to Schools: Miss V. M. S. Crichton,
 'Main Tendencies of European History—VIII, Napoleon and the
 Rebuilding of France.' 3.0:—London Programme relayed from
 Daventry. 4.0:—Music from Coxon's New Gallery Restau-
 ant. 5.0:—London Programme relayed from Daventry. 5.5:—
 Children's Hour. 6.0:—The Station Octet: Minuet from Sym-
 phony, 'La Chasse' (Haydn); Hymn to the Sun (from 'Iris')
 (Mascagni, arr. Stefani); Intermezzo from Piano Concerto
 (Schumann); In the Troika (from 'Petite Suite') (Tchaikovsky).
 6.20:—London Programme relayed from Daventry. 6.30-
 11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0 Gramophone Records. 3.15:—Dance Music from
 the Locarno Dance Salon. 3.55:—Concert. The Wireless Quintet.
 Jessie Stone (Soprano). 5.0:—Gertrude Murray: 'House-
 keeping for Two'—II. 5.15:—Children's Hour. 5.58:—Weather
 Forecast for Farmers. 6.0:—Song Recital by Ella Haston
 (Soprano): Dear Heart (T. Mattel); One fine day (Madame
 Butterfly) (Puccini); Harvest of Sorrow (Rachmaninov); Angus
 MacDonald (Roedel); Jock o' Hazeldean (Purday); Trees
 (Rasbach); Down Here (Brabe); Scottish Blue Bells (Barker).
 6.30-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—Gramophone Music. 2.30:—London Programme
 relayed from Daventry. 5.0:—Mrs. M. Sutherland: 'Lake-
 Making for Christmas'—III. 5.15:—Children's Hour. 6.0:—
 The Station Octet. 6.30:—S.B. from London. 6.45:—Nick
 Adams (Pelmutter, M.P.). 7.0-11.0:—S.B. from London.

2BE BELFAST. 505.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry.
 2.30:—London Programme relayed from Daventry. 4.30:—
 Fred Rogers (Pianoforte Jazz). 4.35:—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. 6.30-11.0:—
 S.B. from London.

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PROGRAMMES for TUESDAY, November 15

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.45 CYRIL LIDINGTON
(Entertainer)

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

11.0-12.0 (Daventry only.) THE DAVENTRY QUARTET and GEORGE HODGSON (Tenor)

12.0-2.0 CORELLI WINDEATT'S BAND and MILLENT WARD (Soprano), CHARLES TRUE (Baritone), EDWARD REACH (Tenor)

2.30 Sir H. WALFORD DAVIES: 'Elementary Music—VIII, On Using Time Signatures'

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

3.45 Musical Interlude

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

5.0 Miss KENNEDY-BELL, 'Winter Arrangements for the Bees'

5.15 THE CHILDREN'S HOUR: 'Dragons': 'The Green-Eyed Dragon' and other songs by Dale Smith. The Story of 'The Wish Dragon' (Philip Carmichael). The Wicked Uncle will discourse on 'Dragons,' with an actual specimen captured and personally conveyed with infinite labour from the Isle of M'Bung

6.0 ASHFORD ORCHESTRAL SOCIETY

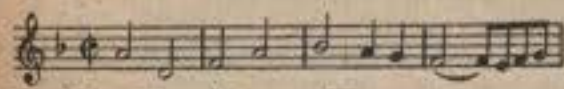
6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 The Rt. Hon. LORD MONTAGU OF BEAULIEU: 'Motoring in the Early Days'

EVEN in these days of cheap cars, vast charabancs and three-mile-a-minute records, many of us can remember the days when everyone came to the door to stare at an automobile as it chugged its slow way along behind its precursor with his warning flag, and angry landowners watched with shotguns lest the foul contraptions should desecrate their land. Lord Montagu of Beaulieu has been an enthusiast for motoring ever since those early days, and nobody has more interesting stories to tell.

7.15 THE FOUNDATIONS OF MUSIC



BACH'S 'THE ART OF FUGUE'

Played by JAMES CHING

Fugues 4 and 5 from 'The Art of Fugue'

Prelude and Fugue in D Minor from Book II of the 48 Preludes and Fugues

THE Fourth Fugue in Bach's 'Art of Fugue' again 'inverts' the original subject, as shown above. This is a similar procedure to that adopted in the Third Fugue, which was played last night. This is a longer Fugue than No. 3, with a great many entries of the tune in all the parts.

In the Fifth Fugue Bach fills in the gaps between some of his opening long notes, and so makes the tune flow more generously. This steady flow is kept up throughout the Fugue. One is reminded of the graceful movements and rippling muscles of a trained acrobat, and especially of the apparent ease of all he does.

The two books of the '48' represent distinct periods in Bach's career. The second set, from which we are to hear the Sixth Prelude and Fugue, dates from a much later period than the first, belonging to 1744, only a few years before the Composer was working upon *The Art of Fugue*.

The Prelude in D Minor, in merely two voices throughout, is a lively

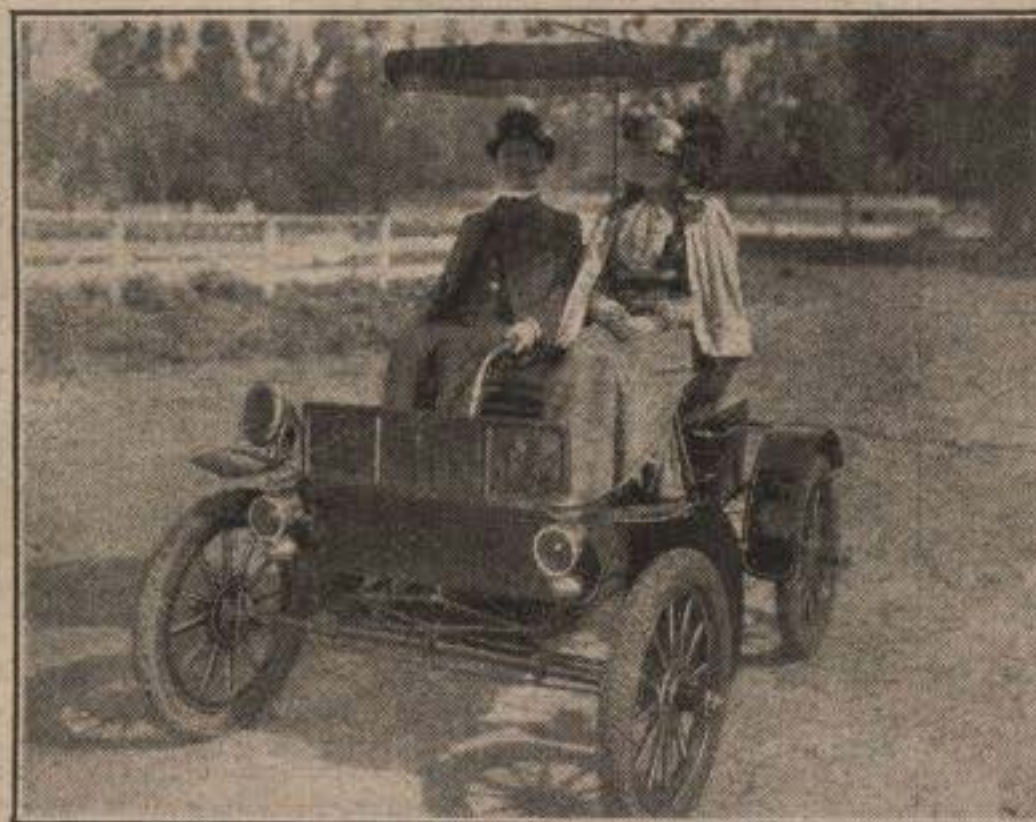


study, largely elaborated out of the two themes with which it opens—the rushing continuous-semiquaver one in the right hand, and the slower one, in detached phraselets, in the left hand. Immediately these have been thus given out, the hands exchange them, and they, or material derived from them, make up the staple of the piece.

The Fugue-tune has great character; it falls into two distinct parts, a quick (semi-quaver triplet) climb up, and a slow (quaver) chromatic slide down. The semitone motif of this chromatic scale passage has great influence on the general feeling of the piece.

7.25 Mr. NORMAN BAYNES: 'Europe throughout the Ages (Part I)—II, Alexander the Great and the Spread of Greek Civilization'

THIS is the second of the series of talks in which Mr. Norman Baynes, Miss Eileen Power and Mr. D. C. Somervell are to trace the main stream of European history, from the dawn of our civilization in ancient Greece to the era of modern democracy.



By courtesy of Warner Bros.

MOTURING A GENERATION AGO.

Prehistoric as it seems now, this motor and its like were, within the lifetime of most of us, the pride of their possessors and the aristocrats of the road. Lord Montagu of Beaulieu will recall those pioneer days in this evening's talk.

8.0

be the unrequited

In St. Hilary
Mabel Marks

Edward Jervis

Charles Clapham

David Duple

and

Geoffrey Goyther

beg to remain
yours

anxiously

8.0-8.30 (Daventry only). Dr. P. SARGANT FLORENCE—II, 'Hiring and Firing'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener' (See chart on page 316.)

9.35 Local Announcements. (Daventry only) Shipping Forecast

9.40 A MILITARY BAND CONCERT

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

STUART ROBERTSON (Baritone)

Relayed from the Fyvie Hall, Regent Street, Polytechnic

BAND

Overture to 'The Mastersingers'

Wagner
Second and Third Norwegian Dances Grieg
Four Dances from the Ballet Music from 'Prince Igor' Borodin

STUART ROBERTSON

The Jolly Miller arr. Quilter
O Mistress Mine Quilter
Over the Mountains arr. Quilter

BAND

Jupiter (from 'The Planets') Holst
Martial Toccata Vaughan Williams
Irish Reel, 'Molly on the Shore' } Grainger
Morris Dance, 'Shepherd's Hey' }

STUART ROBERTSON

The Vagabond Vaughan Williams
Sea Fever Ireland
The Two Grenadiers Schumann

BAND

Overture, '1812' Tchaikovsky

10.40-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

Tuesday's Programmes cont'd (November 15)

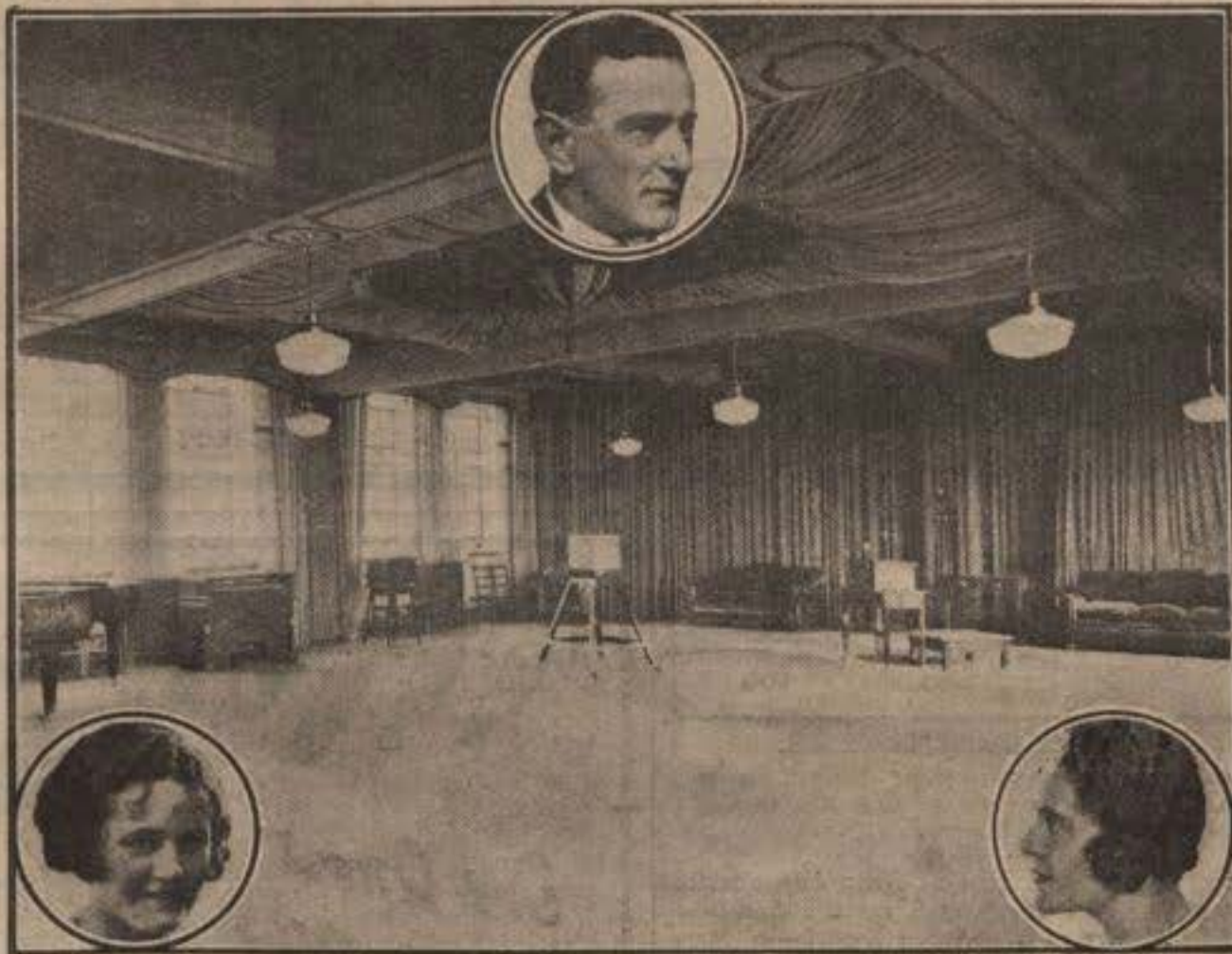
5GB DAVENTRY EXPERIMENTAL

(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 Magic Flute' Mozart
- ETHEL WILLIAMS (Contralto)
The Tune of Open Country .. } Easthope Martin
Wayfarer's Night Song..... }
- FRANK NEWMAN
Serenade Braga
Selection from 'La Bohème' Puccini
Fox-trot, 'One Summer Night' Campbell
- ETHEL WILLIAMS
When all was young ('Faust') Gounod
- FRANK NEWMAN
Entr'acte, 'Musical Moment' Schubert
Vals, 'Russian Lullaby' Berlin
In a Persian Market Kotelbey

- 4.50 BAND**
Carnival Suite Ring
Cavalcade; Pierrette; Harlequin; Colum-
bine; Frolic
- HAROLD KIMBERLEY
One of the Guards Fisher
A Warwickshire Wooing James
The Sun God James
- 5.10 BAND**
Selection from 'Shamus O'Brien' Stanford
Cornet Solo, 'Down in the Forest'
London Ronald
- 5.27 BARBARA FREWING**
I love thee Grieg
Love is meant to make us glad German
- 5.35 BAND**
Two Slavonic Dances (Nos. 7 and 8) Dvorak
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
The Aunts and Uncles have a Party in the
Birmingham Studio. Interludes by Helen Alston



AN OUT-SIZE IN STUDIOS.

The studio here pictured is the largest in Europe, and a model of modern equipment. Birmingham is making its special contribution to Birthday Week today, and Harold Clemence, Ethel Williams, and Helen Alston (inset) are amongst the artists who are taking part in the programme.

- 4.0 A MILITARY BAND PROGRAMME**
From Birmingham
- THE BAND OF H.M. ROYAL AIR FORCE
(By permission of the Air Ministry)
Conducted by Flight-Lieut. AMERS
- Overture to the Ball Sullivan
Ballet Suite, 'The Dancing Doll' Bayer
- 4.22 HAROLD KIMBERLEY (Baritone)**
A Song of Yearning Easthope Martin
A Lover's Garland Hubert Parry
Faint Heart Lambelot
At the mid-hour of Night Cowen
- 4.30 BAND**
Idyl, 'In Autumn' Tchaikowsky
Hungarian Caprice Ketterer
- 4.40 BARBARA FREWING (Contralto)**
O soft was the song Elgar
Music, when soft voices die Quilter
Barbara Allen Quilter

- 6.30 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 DANCE MUSIC**
From Birmingham
- THE PAUL RAFFMAN BAND
HAROLD CLEMENCE (Entertainer)
HELEN ALSTON (Songs at the Piano)
- 7.45 THE LIVERPOOL PHILHARMONIC SOCIETY'S FOURTH CONCERT**
Relayed from the Philharmonic Hall,
Liverpool
S.B. from Liverpool
(For Full Programme see under Liverpool)
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 CONCERT (Continued)**
- 10.0-11.15 WIRELESS FAVOURITES**
and the
BIRMINGHAM STUDIO ORCHESTRA
(Tuesday's Programmes continued on page 316.)



'I love to paint Furniture and things'

How fascinating it is to paint shabby furniture an entirely fresh colour, changing it like magic to something new and beautiful. Send a p.c. to-day for the delightful FREE 24 page booklet, "The Lure of the Paintbrush," which gives many new and novel ideas on painting with ROBBIALAC, the enamel specially made so that the brushmarks melt away as you paint. Used everywhere on Cycles, Cars and in the home. Write now. Your dealer stocks it in Black, White and colours. Get a tin to day.



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Send this Coupon—or a Postcard—to FORTIPHONE Ltd., (Dept. 20, Langham House, 305, Regent St., London, W.1.) Please send full particulars of Fortiphone and 30-days' Home Trial Plan, without obligation to purchase, to

Name

Address

56

Tuesday's Programmes cont'd (November 15)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
- Fox-trot, 'Where do I live?' Carlton
- Valse, 'Just a Voice' Eckersley
- Overture to 'The Arcadians' Monckton and Talbot
- Songs:
- 'Dreams of London' Coates
- 'I think of you, Sweet' Wood
- Londonderry Air arr. Coleman
- Selection from 'The Lily of Killarney' Benedict
- Serenade G. Stacey
- Fox-trot, 'In a Street of Chinese Lanterns' Connolly
- Valse, 'Charmaine' Rapée
- Fox-trot, 'One Summer Night' Coslow
- 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 E. G. NASH, 'Wanderings in the Baltic—V. Trains and Troubles'
- 7.15 S.B. from London

- 8.0 VARIETY
- MABEL CONSTANDUROS
- MORLAND HAY (Entertainer)
- THE STATION OCTET
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 A POPULAR PROGRAMME
- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- March, 'Colonel Bogey' Alford
- A Celtic Idyl Hart
- Three Hungarian Dances Brahms
- IRENE WALKER (Mezzo-Soprano)
- Three Songs of the Sea Quilter
- Bed in Summer Ireland
- Serenade Morfydd Owen
- ORCHESTRA
- 'Nutteracker' Suite Tchaikovsky
- IRENE WALKER
- Peppa's Song } Morfydd Owen
- A Mother's Lullaby }
- A Birthday Cowen
- ORCHESTRA
- Prelude Rachmaninov
- Zazra York Bowen
- Valse Triste (Waltz of Sadness) Sibelius
- Entry of the Gods ('Rhinegold') Wagner
- 4.45 CICELY MARTIN: 'Four Centuries of English Dances'—Part I, with Musical Illustrations
- 5.0 THE DANSANT from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: The Orchestra
- 6.0 THE STATION ORCHESTRA
- Waltz Intermezzo, 'Flirtation' Steek
- Intermezzo from 'Cavalleria Rusticana' Mascagni
- Italian Caprice Tchaikovsky
- TCHAIKOVSKY, during a stay in Italy, gathered together some native folk-songs that he found in collections or heard in the streets, and made out of them an *Italian Caprice*, full of the spirit of peasants in rude health.
- The opening Trumpet call is a reminiscence of the military music the Composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in.
- The last section of the work consists of a lively Tarantella. One of the folk-tunes looks in for a moment, and then the Tarantella is resumed, and the piece sweeps on to its riotous conclusion.
- 6.30 S.B. from London

- 7.0 The Rev. CHARLES PORTER, 'Life from the Primitive Angle—Birth'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 4.15 EDWARD B. POPPLE (Bass-Baritone)
- The Three Comrades Herman
- Tomorrow Keel
- The Carpet Sanderson
- The Handymah Fisher
- 4.30 ORCHESTRAL MUSIC (Continued)
- 5.0 Mr. F. A. LOWE, 'Bird Life in November'

MUSIC AND THE ORDINARY LISTENER

ON CONCORDS NEW AND OLD

Listener's Chart No. 2

1. The Chromatic Scale on D:-
2. Three two-note concepts (or chords):-
3. Three three-note concepts (or chords):-


FOR THE ORDINARY LISTENER.
A chart, specially prepared by Sir Walford Davies to help listeners to his talk at 9.15 this evening from London.

- 5.15 THE CHILDREN'S HOUR: New dance tunes for you to dance to, played by the Sunshine Trio. The Story of the Brown Dwarfs—a Nursery Rhyme Story, told by Joan Nix. 'Fleet Street,' 'The Bank,' 'Highgate' (Farjeon), sung by Betty Wheatley
- 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. P. G. DALLINGEN (Chief Education Inspector, Ministry of Agriculture): 'Agricultural Education'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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
 - 6.15 Hull Wireless Society's Talk
 - 6.30 S.B. from London
 - 7.0 Principal A. E. MORGAN; 'Modern English Drama'—I
 - 7.15-12.0 S.B. from London (9.35 Local Announcements)
- (Tuesday's Programmes continued on page 317.)

Any Broadcasting Programme

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Tuesday's Programmes cont'd (November 15)

2LS LEEDS-BRADFORD. 277.5 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: Songs of thirty to forty years ago and the present-day revival of Folk Song, with examples by Mr. Take Robson
- 6.0 THE STATION TRIO
- 6.30-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A RECITAL by J. W. SMART (Pianoforte)
 - Gardens in the rain Debussy
 - Dreaming Woods Hope
 - Caprice in C Sharp Minor Brahms
 - The Sylphs Phillips
 - Concert Study Delafosse
 - The Nymphs Chaminade
- 6.30 S.B. from London
- 6.45 G. H. CARLISLE (Entertainer at the Piano)
- 7.0 Mr. ERNEST EDWARDS ('Bee'): Sports Talk
- 7.15 S.B. from London
- 7.45 THE LIVERPOOL PHILHARMONIC SOCIETY'S FOURTH CONCERT
 - Relayed from the Philharmonic Hall
 - Conducted by Sir HAMILTON HARTY
 - Solo 'Cello, Señor GASPAR CASSADO

ORCHESTRA

The Royal Hunt and Storm in the Forest from 'The Trojans' Berlioz

BERLIOZ'S 'Symphonic Entr'acte' represents a scene in 'a virgin forest in the neighbourhood of Carthage.' Naiads appear, and bathe. The hunt is heard in the distance, gradually getting nearer, and the naiads vanish. Various hunters cross the scene. A storm approaches. While the storm increases, Ascanias, son of Aeneas, gallops past, followed by other huntsmen. The storm approaches its height, and night falls. Dido and Aeneas, hunting, arrive and take refuge in a cave.

Wood Nymphs appear, singing, also Fauns and Satyrs, all of whom dance a grotesque dance in the darkness. A little stream in the rocks becomes a noisy cataract. Lightning strikes a tree and, finally, the whole scene is obscured by dense clouds. The storm at last abates and the clouds scatter.

Symphony in G Minor Mozart

SO familiar is this Symphony to musical folk that they refer to it among themselves as 'the G Minor Symphony,' without specifying the Composer, or as 'Mozart's G Minor,' without specifying the Symphony. It need hardly be said that this is a familiarity born of love for the music. The G Minor is one of the perfect things in the musical library.

Of the four Movements, or separate pieces, the FIRST is quick and bustling and full of restless energy. But one thing noticeable, all through this Symphony, is that Mozart has used in it no Drums, nor any of the heavier Brass. Also there are no Clarinets. The Symphony was written just before the Clarinet became a recognized orchestral instrument.

The SECOND MOVEMENT comes as a beautiful, restful relief after the agitation of the First.

The THIRD MOVEMENT is a cheerful, rather ceremonious Minuet.

The FOURTH MOVEMENT is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

GASPAR CASSADO and Orchestra

Violoncello Concerto Schumann
 THE 'Cello Concerto belongs to Schumann's later years. It was one of the first pieces he wrote in Düsseldorf, in which city he had settled as conductor. If the solo part does not make the dazzling display with which some of the older Concertos used to gain applause, there is yet plenty of fine declamation in the music, and it has all the gracious sentiment we expect from the composer. The slow Movement especially is a lovable piece of work, with its long-drawn 'Cello melody. There are three concise Movements, but all are linked up, so that there is no break from beginning to end.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 ORCHESTRA

Symphonic Variations Dvorak

WHERE are twenty-seven Variations and a Finale. The theme, like all good subjects for variation, has several well-marked motifs, any of which may be dwelt on and expanded at the composer's pleasure. It is in three sections, the first and last (of seven bars) alike. Features which are used in development are those in the first two bars—the rise and fall; in bars 3 and 4—a variant of this figure, with a different rhythm; in the remaining three bars of this opening section, with a third rhythm, but keeping the rise-and-fall movement; and in the middle part of the theme, with its increase of tone as the notes climb up the scale from C to the high A.

GASPAR CASSADO

Slow Movement Grieg (1755-1820)

Little Air Blas Laserna (1735-90)

Oriente Granados

Dance of the Green Devil Cassado

Accompanist, Miss. GUILIETTA VON MENDEL-

SSOHN GORDIGIANI

ORCHESTRA

Irish Rhapsody in D Minor Stanford

10.0 Local Announcements

10.5-12.0 S.B. from London

(Tuesday's Programmes continued on page 310.)



... THE MORNING STARS SANG TOGETHER ...

One of the most beautiful of William Blake's illustrations to the Book of Job, to which Mrs. Pearce will refer in her talk from Plymouth this evening at 7.0.

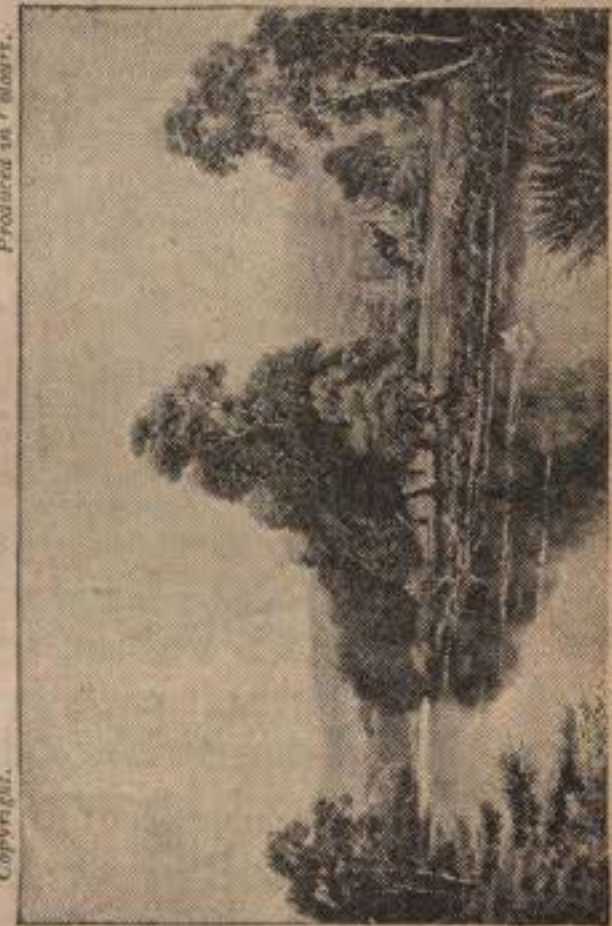


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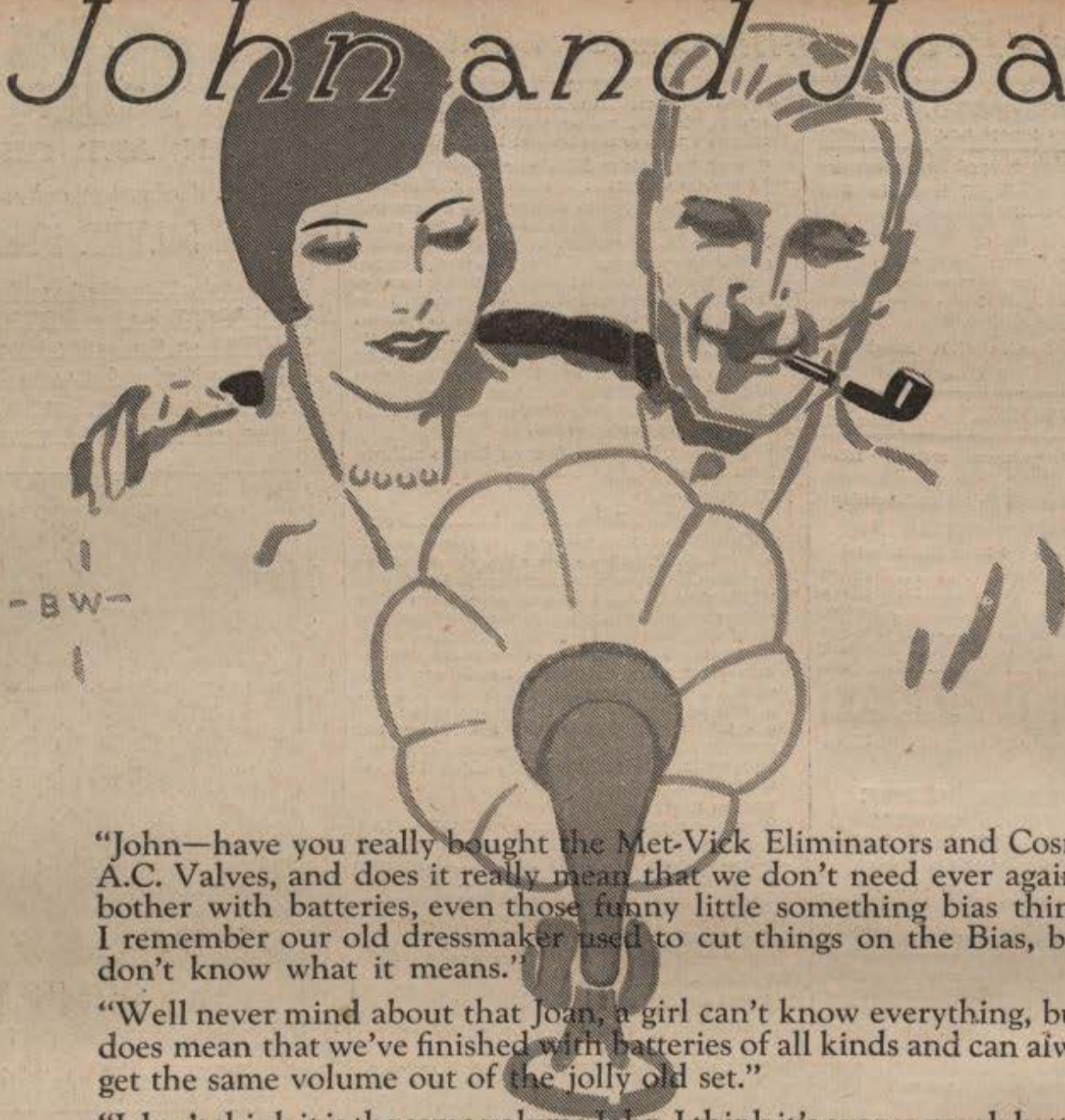
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"Well never mind about that Joan, a girl can't know everything, but it does mean that we've finished with batteries of all kinds and can always get the same volume out of the jolly old set."

"I don't think it is the same volume John, I think it's ever so much better."

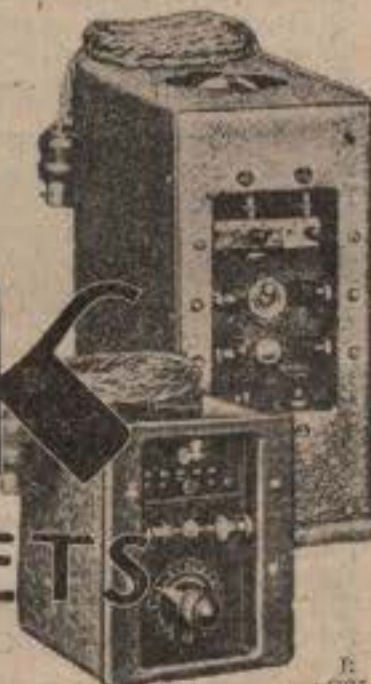
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Tuesday's Programmes cont'd (November 15)

(Continued from page 317.)

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'—III
- 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
- 6.0 THE MICROGNOMES present
HATE
A Play in One Act, by ARTHUR BIRD

Characters:

Sir Henry Carfax, Bert. CHARLES STAPYLTON
 Lady Carfax (Mary)..... PAULINE CARR
 Bill Carfax (their son).... STEPHEN CAMPBELL
 Joan Allingham..... MOLLY SEYMOUR
 Brandon Carfax..... JOHN EVERED
 Roger Carfax..... CHARLES STAPYLTON
 Thompson (the butler) ..DEREK LESSINGHAM

Here is a play that might be described as a modern tale of old-fashioned ghosts. You must imagine the ancestors of Sir Henry Carfax, 'good haters all,' and the old Georgian tragedy re-enacted every midnight.

- 6.30 S.B. from London
- 7.0 Mrs. MARY PEARCE: 'Appreciation of Pictures'—II
(Picture on page 317)
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Fairy Songs by Mabel Enoch (Soprano). A Fairy Tale, 'The Snow Fairies' Princess' (Marion Jack). A Nature Talk by W. Percival Westell. 'Snow is Dancing' (Debussy), by Hilda Francis
- 6.0 MABEL ENOCK (Soprano)
Over the Mountains..... Old English
Cherry Ripe..... Horn
Little Mermaids..... Helena Bland
The Lilac Tree..... Gartlan
- 6.15 PETRONIUS: 'The Harvest of a Quiet Eye—A Winter's Tale'
- 6.30 S.B. from London
- 7.0 Mr. W. PERCIVAL WESTELL: 'How I Stalked the Pink-footed Geese'
- 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: Play, 'Curds and Whey' (Una Broadbent)

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. E. SIMS-HILDITCH: 'The Tragedy of Schubert'
- 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 Lillian Morgan
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Prof. E. ERNEST HUGHES: 'Episodes from Welsh History'—IV (in Welsh)
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 2.30:—London Programme relayed from Daventry. 4.0:—Station Octet. Ellinora Hoggarth (Soprano). 4.30:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0:—Madame Prunquès: 'La Française d'aujourd'hui (The French Woman of Today)—III, Son 10^e politique (Her Political k.b.e.)' 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 7.0:—Mr. Ramsay Guthrie: 'Famous Tynesiders—III, Thomas Burt.' 7.15:—S.B. from London. 8.0:—Froth and Plumpery: A Radio Revue presented by Hugh McNeill. Stella East; Joan Stevenson; Doris Millet; Lambert Harvey. 9.0:—S.B. from London. 10.40:—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: Mr. W. M. Gregory, B.Sc.: 'Science in Everyday Life—Friction.' 3.35:—Mr. Alexander Stevens: 'A Tour through the Empire—Sydney and Its Harbour.' 3.55:—Dance Music from the Locarno Dance Salon. 5.0:—Mary Agnes Hamilton: 'Internationalism in Recent Fiction.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—Nick Adams (Perlmutter, M.P.). 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—Gems of Opera. The Station Orchestra: Vivienne Chatterton (Soprano), Arthur Cranmer (Baritone). 9.0:—S.B. from London. 9.40:—Pictures. The Station Orchestra: Three Irish Pictures (Ansell); Woodland Pictures (Fletcher); Three Famous Pictures (Haydn Wood). 10.10:—Constance Willis (Contralto) and Orchestra: Sea Pictures (Elgar). 10.30:—Orchestra: Four Spanish Pictures (Luzzatti); Portrait of a Dancer in Red (Besty). 10.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 2.30:—London Programme relayed from Daventry. 3.15:—Dance Music by Al Leslie and his Revelers relayed from the New Palais de Danse. 4.0:—London Programme relayed from Daventry. 5.0:—Miss Isabella Burgess: Talks on Educational Affairs—III, 'Some Problems Needing Solution.' 5.15:—Children's Hour: Scottish Programme. Songs by Jean Mackie. Scottish Airs played on the Cello by J. H. Shaw. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 8.0:—Some Scottish Favourites. The Station Octet. Margaret Milne (Soprano). Dufton Scott: Scots Sketches. 9.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

- 2.30:—London Programme relayed from Daventry. 3.15:—Broadcast to Schools: Mr. H. C. Lawlor, 'Ulster Archaeology.' 3.30:—Musical Interlude. 3.45:—London Programme relayed from Daventry. 4.30:—Light Music. The Station Orchestra. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Prof. B. Corkey: 'The Story of the League of Nations and Its Work—VII, The Mandates of the League.' 7.15:—S.B. from London. 7.45:—Orchestral Concert. John Thorne (Tenor); Louis Godowsky (Violin); The Station Symphony Orchestra, conducted by E. Godfrey Brown. 9.0:—S.B. from London. 9.40:—Orchestral Concert (continued). 10.40-12.0:—S.B. from London.

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PROGRAMMES for WEDNESDAY, November 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 167 KC.)

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

11.0-12.0 (Daventry only) THE DAVENTRY QUARTET and ELSIE WIGGLESWORTH (Soprano)

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, and DUDLEY ROLPH (the singing Syncopal). (By kind permission of Laddie Cliff)

1.0-2.0 GEORGES HAECK'S ORCHESTRA, from the Restaurant Frascati

2.30 Mr. A. LLOYD JAMES: 'English Language'

2.50 Musical Interlude

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

3.30 THE DAVENTRY QUARTET

3.45 Mrs. GRANVILLE STREATFIELD: 'How to Improve our Villages—II, Recreation in the Village'

SINCE the decay of village life set in, one of the chief drawbacks to country life has been the lack of opportunity for recreation. The cinema has done something to remedy this state of affairs, but that has its own disadvantages; broadcasting is another way of filling in the long winter evenings, and there are many more sources of recreation that Mrs. Streatfield will describe in her talk this afternoon.

4.0 A LIGHT CLASSICAL CONCERT
THE DAVENTRY STRING QUARTET and
LEONIE ZIPADO (Soprano)
FREDERICK THURSTON (Clarinet)

5.15 THE CHILDREN'S HOUR: Pandora's Box comes to the Children's Hour

6.0 THE 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 THE DAVENTRY QUARTET

7.0 Ministry of Agriculture Talk: Lieut.-Col. C. MADDOCK, M.P., 'Graded Milk'

THE grading of milk by scientific tests is an important aspect of the movement to secure healthy food. Lieut.-Col. Maddock entered the Indian Medical Service in 1899, and served in it throughout the war. Since his retirement last year he has largely devoted himself to research work at the National Institute of Research in Dairying, at Shinfield, near Reading.

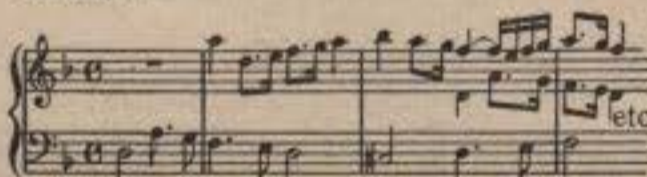
7.15 THE FOUNDATIONS OF MUSIC
BACH'S 'THE ART OF FUGUE'
Played by JAMES CHING

Sixth and Seventh Fugues

THE Sixth Fugue has a sub-title 'In the French style'—an allusion to the manner of the French 'Overture' and its sprightly rhythms.



Here Bach slightly enlivens the outline of his Fugue; compare this with the extract given on Monday:—



He also starts his second 'voice' after only three notes of the first have been uttered, and it enters inverted, at twice the speed of the first voice. The third voice (Alto) is uninverted, but still in quicker-moving notes. The fourth (Tenor) is again inverted.

Seventh Fugue. Now only half a dozen notes of the tune (these being half the length of those it had in the Sixth Fugue) are heard before the second voice enters, inverted and in notes twice as long as those of the first voice—the opposite procedure, as regards length, to that of Fugue Six. Then, three bars later, the tune enters in the Bass, in notes of quadruple length.

7.25 Mr. KINGSLEY MARTIN: 'What Society Means—II, Little Men in a Big World.' S.B. from Manchester

7.45 WIRELESS FAVOURITES

KATE WINTER (Soprano)
EDITH FURMEDGE (Contralto)
SYDNEY COLTHAM (Tenor)
DALE SMITH (Baritone)
SOLLOWAY (Violin)
CEDRIC SHARPE (Cello)
MAURICE COLE (Pianoforte)
Accompanist, CECIL DIXON

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. E. A. B. BARNARD: 'Destroying History'

THE traffic in old documents, often of considerable importance to the nation or to individuals, has recently reached an alarming pitch. The Congress of Archaeological Societies met yesterday to discuss the measures that could be taken to check this traffic, and Mr. Barnard, who is a well-known antiquary, will explain the present position in his talk tonight.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35-11.0 THE ARCADIAN

A Fantastic Musical Play in Three Acts
Book by MARK AMBIENT and A. M. THOMPSON
Lyrics by ARTHUR WIMPERIS
Music by LIONEL MONCKTON and HOWARD TALBOT
Arranged for Broadcasting

Characters (in order of speaking):

Chrysea (an Arcadian)..... ELSIE WYNN
Sombra (an Arcadian)..... MAVIS BENNETT
Astrophel..... TOM PURVIS
Time..... JOHN REEVE
James Smith (Simplicitas)..... MEL SYDNEY
Jack Meadows..... JAMES WHIGHAM
Bobbie..... HUGH DEMPSTER
Sir George Paddock..... GEORGE IDE
Eileen Cavanagh..... JEAN ALLSTONE
Mrs. Smith..... MIRIAM FERRIS
Peter Doody (a Jockey)..... HAROLD CLEMENCE
THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ACT I

When James Smith of London falls from an aeroplane into Arcadia, he scandalizes the inhabitants by telling a lie. For this heinous offence he is ducked in the Well of Truth, where he is transformed into a cherubic, scantily clad Arcadian. He is dubbed Simplicitas and, accompanied by two Arcadian girls, Sombra and Chrysea, sets out on a mission to convert the wicked citizens of London.

ACT II

The three Arcadians make a dramatic appearance on Askwood Racecourse, where Jack Meadows, who loves Eileen Cavanagh, is backing his own horse, 'The Deuce,' to win the Corinthian Stakes. Doody, the jockey, having been put out of action, 'The Deuce's' prospects look black until Simplicitas saves the situation, and rides to victory.

ACT III

The Arcadians have become the fashionable craze. Mrs. Smith, who fails to recognize her husband in Simplicitas, opens an Arcadian restaurant, where a Well of Truth is set in the midst of a painted canvas glade. All goes well till Simplicitas tells another lie, whereupon the Arcadian Cherub is transformed into the be-whiskered henpecked James Smith. Sombra and Chrysea, realizing that their mission is a failure, return home, whilst Jack and Eileen plan a private Arcadia of their very own.

11.0-12.0 (Daventry only) DANCE MUSIC: THE KIT-CAT RESTAURANT BANDS, from the Kit-Cat Restaurant



A PLEIAD OF WIRELESS FAVOURITES ON THE AIR TONIGHT.

Seven popular broadcast artists who make up the London programme this evening at 7.45. From left to right—Sydney Coltham, Solloway, Kate Winter, Maurice Cole, Edith Furmedge, Cedric Sharpe, and Dale Smith.

Wednesday's Programmes continued (November 16)

3.0 CHAMBER MUSIC

From Birmingham

THE BROSIA STRING QUARTET

Quartet, Op. 54, No. 1, in G Haydn
Quick and brisk; Minuet; Finale—Quick

BERGITTE BLAKSTAD (Soprano)

Gesang Weylas (Weylas' Song) }
Auf ein altes Bild (On an old Picture).... } Wolf
Verborgenheit (Secrecy) }

GESANG WEYLAS tells of a mystic vision of a sacred isle, shining afar, before whose shrine kings bend and worship.

Auf ein altes Bild is a meditation upon a scene in which the Christ Child plays on His mother's knee:—

And close by, in the woods so green,
Lo, there the growing cross is seen!

Verborgenheit, one of the best-known of Wolf's songs, is in the first volume of his settings of poems, by Edward Mörike. 'Tempt me not, O world, again,' is its theme; 'Let my heart, unspoken, cherish all its rapture, all its pain.'

QUARTET

Quartet in F Minor, Op. 95 Beethoven

Op. 95 brings us to a time in the life of Beethoven (1810, when he was forty) at which he was at perfect maturity—when he had found out for himself fine new ways of expounding his logic and driving home his meaning, and had brought his methods to a wonderful pitch of power and sureness.

The manuscript of the Quartet (which is in the usual four Movements) bears the inscription, 'Quartetto serioso—1810—in the month of October. Dedicated to Herr von Zmeskall and written in the month of October by his friend, L. v. Beethoven.'

The word 'serious' does not perhaps fully describe the work, which is full of impassioned expression and those deeper qualities of the spirit that are so strongly distinctive in the latter work of the composer. The 'seriousness' takes many forms, and all of them are full of meaning for those who look below the surface of things.

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

Variety Interludes by
CLIFF LESTER and MIRIAM FERRIS

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Some Musical Modern Jingles,' by Janet Joye.
'Dodo, the Cave Boy' by Janet Muir. Songs by
Harold Casey (Baritone). Dialogue, 'Let's think
about Christmas Presents,' by Mona Pearce

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

6.45 LIGHT MUSIC

From Birmingham

THE MIDLAND PIANOFORTE SEXTET

Leader: FRANK CANTELL

Overture, 'Three Days' Lotter

WALTER PAYNE (Baritone)

A Sea Dirge }
The Cloths of Heaven } Dunhill
The Young May Moon arr. Clutsam
In the bud of the morning, O Quilter

7.5 SEXTET

The Prize Song from 'The Mastersingers'

Wagner

Valse, 'Très jolie' ('Very Pretty') Waldteufel

Fantasia on 'The Magic Flute' Mozart, arr. Tavan

7.35 WALTER PAYNE

Don Juan's Serenade Tchaikovsky

In the Silent Noon Rachmaninov

The Early Morning Peel

SEXTET

Suite of 'Three Light Pieces' .. Percy Fletcher

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

ORCHESTRA

Maid of Arles Suite,
('L'Arlesienne').... Bizet

8.0 A SYMPHONY CONCERT

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA

Conducted by PERCY PITT

FLORENCE HOLDING (Soprano)

LESLIE ENGLAND (Pianoforte)

ORCHESTRA

Overture to 'The Marksman' ('Der Freischütz')
Weber

Sarabande from 'The Marriage of Figaro' Mozart

Humoresque Dvorak



Miss Florence Holding and Mr. Walter Payne sing in 5GB's programmes this evening at 8.0 and 6.45 respectively.

FLORENCE HOLDING and Orchestra

Recit. and Air, 'Dove sono' ('The Marriage of Figaro') Mozart

LESLIE ENGLAND and Orchestra

Pianoforte Concerto in A Minor Grieg

THIS is, perhaps, the most popular of Grieg's larger works.

FIRST MOVEMENT (Moderately quick).—After a preliminary flourish on the Piano, the First Main Tune is at once given out. It consists chiefly of a little curt phrase in Woodwind,

and a more suave phrase, which is at first given to Clarinet and Bassoon, and then repeated at great length. This whole (fairly long) Tune is repeated on the Piano. Then follows a longish passage of rapid work for the Piano and Strings and Woodwind. At the end of this there is something of a climax, and then comes the beautiful Second Main Tune.

SECOND MOVEMENT (Slow).—This opens with a long Tune given to Muted Strings. At the end of this the Piano enters with a long, rhapsodical passage. Eventually, Flute and Clarinet quietly suggest the Tune with which the Movement opened, which the Piano then declaims at full length.

THIRD MOVEMENT (Quick and emphatic).—A few soft, detached chords in the Orchestra, a very loud Piano flourish, and one loud chord (Full Orchestra), and we are plunged into a lively Dance. The Dance is interrupted for a time, whilst we hear, as it were in the distance, a song. The Dance soon returns and, at the end, the song-tune is declaimed loudly by piano and orchestra.

FLORENCE HOLDING

Violets Muriel Herbert

Elfin Song Wolf

April Children Clive Carey

LESLIE ENGLAND

Solos

ORCHESTRA

Imperial March Wagner

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE KIT-CAT RESTAURANT BANDS, from the Kit-Cat Restaurant

(Wednesday's Programmes continued on page 322.)

Deadly GERMS
lurk in every scratch!



Every little skin wound brings the danger of infection and blood poisoning. Prompt action is necessary. Apply Germolene at once

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Mrs. L. Pitman, of Greenwood Road, Worle, writes:—"Eight weeks ago I cut my finger whilst skinning a rabbit. The wound turned septic and I had a terrible finger. I tried several different remedies, but nothing did any good, until a week ago I tried Germolene, which cleansed the wound at once. It is already quite healed. I shall always recommend Germolene."

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For CUTS AND BURNS, SCALDS, CHILBLAINS, ECZEMA, RINGWORM, AND ALL SKIN AILMENTS

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Wednesday's Programmes continued (November 16)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
- THE STATION OCTET
Overture to 'Der Freischütz' ('The Marksman')
Weber
- 4.10 EDYTHE KINCH (Soprano)
Gretchen at the Spinning Wheel Schubert
My Lovely Celia Monvo
- 4.18 MADAME JULIETTE FOLVILLE (Pianoforte)
Caprice in E Minor, Op. 16, No. 2 Mendelssohn
Nocturne in B, Op. 12 Chopin
Novolette, Op. 21, No. 7 Schumann
- 4.30 HADLEY GOODALL
Scenes and Characters from Dickens
- 4.40 OCTET
Spanish Suite, 'The Fair' Lacombe
- 4.45 EDYTHE KINCH
Recit., 'E-traino' (It is strange) ('La Traviata')
Cavatina, 'Ah! fors' è lui' Verdi
(Ah, perchance 'tis he)
The Rose enslaves the Nightingale
Rimsky-Korsakov
- 4.50 MADAME JULIETTE FOLVILLE
Waltz, 'Helvetia, No. 3' .. Vincent d'Indy
Concert Stud.: En Route Palmgren
Danse Debussy
- 5.5 OCTET
Selection from 'La Traviata' Verdi, arr. Tavan
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 NICK ADAMS
(Perlmutter, M.P.)
- 7.0 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-11.0 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 London Programme relayed from Daventry
- 3.0 A SYMPHONY CONCERT
- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- Academic Festival Overture Brahms
- IT was a happy idea of Brahms, when the University of Breslau made him a Doctor of Philosophy, to write, as a graceful recognition of the honour, an Overture built on the tunes of songs popular with the University students. One at least of the four he uses, the tune *Gaudeamus igitur*, is known far and wide.
- We hear first two tunes of Brahms' own invention, and then the students' songs appear.
- KENNETH ELLIS (Bass) and Orchestra
The Old Bard's Song ('The Immortal Hour')
Boughton

ORCHESTRA
Suite, 'Pictures at an Exhibition' .. Mussorgsky

ONE of Mussorgsky's friends was an architect, Hartmann, after whose death an exhibition of his drawings and water-colours was held in St. Petersburg. Mussorgsky conceived the idea of trying to reproduce in musical terms the subjects of some of these pictures, and we are to hear two examples of his skill in this kind.

The Suite, originally written for Pianoforte, has been orchestrated by several hands—Ravel's, Sir Henry Wood's, and Leonides Leonardi's. The arrangement of the set most commonly used is this: (1) *Promenade*. (2) *Guomus*—a queer, limping character. (3) *The Old Castle*. Before a mediæval castle a troubadour is singing. (4) *Children quarrelling at play in the Tuileries Gardens*. (5) *Bydlo*—a clumsy Polish ox-waggon. (6) *Ballet of Chickens emerging from their Shells*. (7) *Samuel Goldenberg and Schmuyle*—two Polish Jews, one rich and imposing and the other a poor man seeking a loan from him. The two themes (said to be Hebrew melodies) characterize them. (8) *The Market at Limoges*—a bustling scene. (9) *Catacombs*. In this picture Hartmann drew his own portrait. He is examining the catacombs of Paris by the light of a lantern. In the second section of this piece there is a quotation from the Introduction to the set of pieces, called *Promenade* (in which we are to imagine the com-



Miss MAVIS BENNETT.

who takes the part of 'Sombra' in 'The Arcadians,' which is to be broadcast from London and Daventry tonight.

poser walking about the picture gallery). Here, in the *Catacombs* piece, the phrase from the Introduction is deprived of its former vital rhythm, as if to suggest the atmosphere of the caverns and their silent occupants. (10) *Baba Yaga's Hut*. Baba Yaga is a fearsome witch, who flies through the air in a mortar of glowing metal, which she propels with a pestle. (11) *The Great Gate of Kiev*. Hartmann's drawing gave his plan for a gate in the ancient Russian style, crowned by a cupola shaped like a helmet. We imagine a procession of soldiers entering the city in triumph.

- 3.45 London Programme relayed from Daventry
- 4.0 ORCHESTRA
'Pathetic' Symphony Tchaikovsky
- KENNETH ELLIS
The Friar's Song Whitehead
The Beggar's Song Gibbs
Captain Stratton's Fancy Warlock
- ORCHESTRA
Chorus of Flower Maidens ('Parsifal') .. Wagner
- KENNETH ELLIS and Orchestra
The Pilgrim's Song Tchaikovsky
- ORCHESTRA
Second Slavonic Rhapsody, in G Minor .. Dvorak
- 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
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.30 THE STATION ORCHESTRA
Overture, 'The Bronze Horse' Auber
- 3.45 London Programme relayed from Daventry

4.0 A STUDIO CONCERT

- THE STATION ORCHESTRA
Selection from 'Romeo and Juliet' Gounod
- FRANK FOXON (Baritone)
On a January morning ('Tom Jones') .. German
Sally and I and the daylight Coates
St. Nicholas-at-Wade Kennedy-Russell
Give and Take Sterndale Bennett
The Handyman Howard Fisher
- STRING ORCHESTRA
Baby's Sweetheart Corry
On the sea shore Dunkley
Old World Minuet Bolzoni
- FRANK FOXON
Old Barty Grant
The Pride of Tipperary Lockhead
Chumbleigh Fair Holliday
Time to go Sanderson
Smugglers Wilson
- ORCHESTRA
Selection from 'Samson and Delilah' Saint-Saëns
- 5.15 THE CHILDREN'S HOUR: Request Day:
'Masquerade' (Ewing), played by Eric Fogg.
'The Vagabond Song' (Kunze); 'The Windmill' (Nelson), sung by Harry Hopewell. 'A Boy's School Story,' told by Robert Roberts.
'Big Lady Moon' (Coleridge-Taylor). 'Dobbin's Goodnight Song' (Grieg), sung by Betty Wheatley
- 6.0 Gramophone Records
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 MR. KINGSLEY MARTIN: 'What Society Means—II, Little Men in a big World'
- 7.45-11.0 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
- 5.15 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 (9.30 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
- 4.0 Yorkshire Evening Post
WIRELESS EXHIBITION
Music by
THE RADIO LIGHT SYMPHONY ORCHESTRA,
under the direction of CECIL MOON
Relayed from Fenton Street, Barracks, Leeds
- 5.15 THE CHILDREN'S HOUR: Winter in the Woods
- 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 (9.30 Local Announcements)

(Wednesday's Programmes continued on page 325.)



Adventures of the BISTO KIDS.

So near and yet—

There came from the restaurant car
Such a savour, they felt they could lick it.
They were near it and yet were so far,
For the Kids hadn't got any ticket.
But both of them knew,
It was perfectly true,
That Bisto had helped in that wonderful stew,
But to let them be near, yet so far from the car,
I really don't think it was cricket.

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for Soups, Stews
and all Meat Dishes.

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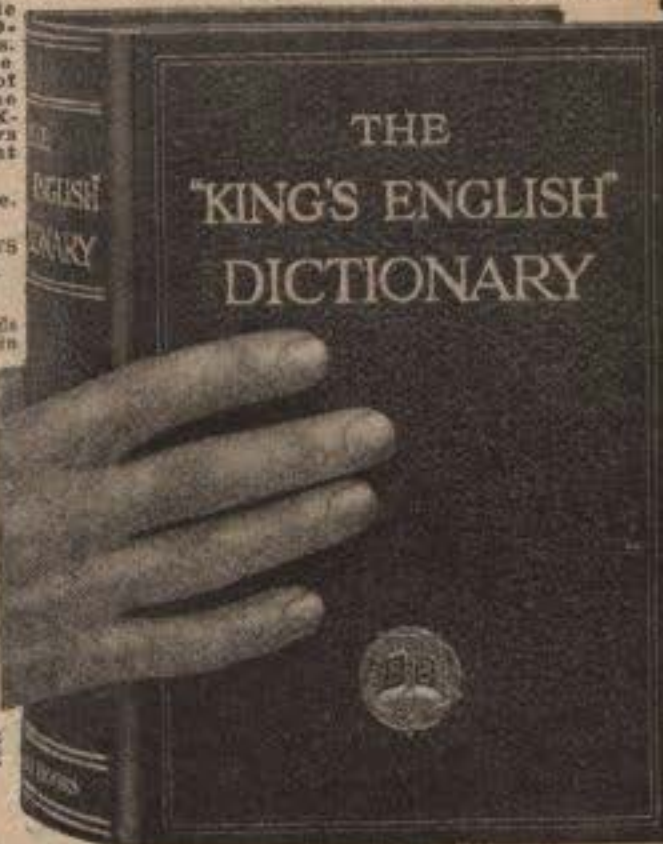
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THE PLAYERS

**AND THE
SPECTATORS**

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N.C.C.276

Wednesday's Programmes cont'd (Nov. 16)

(Continued from page 322.)

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 MATINEE CONCERT
Relayed from Crane Hall
THE McCULLAGH STRING QUARTET
ISABEL McCULLAGH (1st Violin), HELEN RAWDON BRIGGS (Viola), GERTRUDE NEWSHAM (2nd Violin), MARY McCULLAGH (Cello)
DR. J. E. WALLACE (Pianoforte)
- 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
- 7.45-11.0 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
- 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
- 7.45-11.0 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 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 (9.30 Local Announcements)

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

- 12-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Out of Doors Again; 'The Insects' Meeting' (Harry Davis); 'Why the Monkey lives in a Tree,' (F. G. G.); Songs by Megan Oliver and W. H. Pittman
- 6.0 MEGAN OLIVER (Contralto)
Spirit Song Haydn
Cuckoo Martin Shaw
Linden Lea Vaughan Williams
Lament of Isis Bantock
Fairy Pipers Brewer
- 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 (9.30 Local Announcements)

6ST STOKE. 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: The Avuncular Musician: Violin Solos
- 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 (9.30 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
SULWEN EVANS (Pianoforte)
GLANMOR EVANS (Baritone)
THE STATION TRIO:
T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 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 (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 860 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 Octet: Overture, 'Sounds from the Sunny South' (Isenmann); Old Negro Melody, 'Deep River' (Burleigh); Fantasia, 'A Darkey's Dreamland' (Bidgood); The Nigger's Birthday (Lincke). 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.

5SC GLASGOW. 425.4 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—Jim Hawkins and Long John Silver.' 3.55:—Concert. The Wireless Quintet: Marie Kellor (Mezzo-Soprano). 5.0:—Dorothy Carleton Smyth, 'Historical Survivals in our Wardrobe.' 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.25:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0:—Gramophone Records. 3.30:—Broadcast to Schools: Mons. Casati, 'Elementary French'—VII. 3.45:—London Programme relayed from Daventry. 4.0:—Station Octet: Selection of Sanderson's Songs. 4.15:—Gladys Anderson (Mezzo-Soprano); D. T. Beattie (Tenor). 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:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 2.30:—A Running Commentary on the Rugby Football Match Ulster v. New South Wales. Relayed from the Ground of the Irish Rugby Football Union, Northern Branch, Ravenhill Park. 4.15 app.:—Afternoon Concert. The Station Orchestra. 5.0:—Miss Kitty Murphy, 'A Walking Tour in Donegal.' 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:—S.B. from Manchester. 7.45-11.0:—S.B. from London.

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PROGRAMMES for THURSDAY, November 17

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

11.0-12.0 (Daventry only). THE DAVENTRY QUARTET and RITA NEVE (Pianoforte)

12.0 THE DAVENTRY QUARTET and MAUD LOAKE (Soprano)

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

2.30 Mr. ERIC PARKER: 'Out of Doors—VIII, Clouds, Mist and Fog'

3.0 EVENSONG
Relayed from Westminster Abbey

3.45 Miss MARGARET MACMILLAN: 'The Growing Generation—II, Nursery Schools'

THIS is the second of the series of talks on 'The Growing Generation,' which was begun by Mrs. G. M. Trevelyan with a talk on 'Play Centres' last week. Today Miss MacMillan will deal with another subject that has become important of late—the provision of Nursery Schools, where children under school age can be taken charge of, with great relief to their mothers and considerable advantage to themselves.

(Picture on page 329.)

4.0 FRED KITCHEN'S ORCHESTRA, from the ASTORIA CINEMA

4.15 Prof. P. J. NOEL BAKER: 'International Affairs in the Twentieth Century'

THIS is another of the three monthly talks in which Professor Noel Baker is discussing the changes made in international affairs by modern developments in transport and communications, and by new international institutions such as the Hague Court and the League of Nations. Before becoming Professor of International Relations in the University of London, he was a member of the British Delegation during the Peace Conference, and of the League of Nations Secretariat after the Peace.

4.30 FRED KITCHEN'S ORCHESTRA, from the Astoria Cinema

5.0 ORGAN RECITAL
By PATMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR: 'Go to Bath!' A Pump Room Suite of Minuets and Gavottes, played by the Olof Sextet. Mr. Pickwick also goes to Bath—(from 'Pickwick Papers,' by Charles Dickens). 'Zoo Baths'—Instruction by the Attendant-in-Chief, L. G. Mainland

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 Girl Guides Programme, arranged by Mrs. CYRIL DOUGLAS-PENNANT

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S 'THE ART OF FUGUE'
Played by JAMES CHING

Fugues Eight and Nine, from 'The Art of Fugue' Fugue in D, from Book II of the '48'

THE Eighth Fugue is a long, lively, running one, in three voices, in which this tune first appears:—



This is a new tune altogether, and it is worked up for a page or so. Then a second tune, soft, but rapidly moving and excited, sings along with



it (in the Treble first). The excitement is worked up, and only then, after a climax, and a scurry in the bass, does the original tune appear on which the whole series of Fugues is founded. It comes quietly, but firmly (in the Alto, first). There are little gaps between its phrases: it has evidently caught something of the piece's excitement. With it are combined the other two leading themes, so that we have a Fugue with three basic ideas.

In the Ninth Fugue (for four voices) a new theme, dashing up an octave and careering down the scale, is first started, and when the voices have all tried it, we hear, on top of the harmony, the basic tune of the whole work, in very long notes (the first five of them taking a bar apiece). This Fugue has a fine air of invincible power about it.

Returning for a few moments to the '48,' we are to hear the Prelude and Fugue in D, No. 5 in Book II. The Prelude, in three voices, is in spirit and style a merry Gigue. In form, it is so advanced as almost to come within the scope of our modern Sonata movements, with its two tunes, their development and reception.

A spirit of good-humoured common sense,



Drawn by the artist

THE MAN WITH THE SCALPEL.

A new impression of Mr. A. G. Gardiner, who this evening continues his series of character-sketches of famous men. Arnold Bennett will be his subject this time, and the dissection will begin at 9.15.

rather than poetry, distinguishes the tune of the four-voice Fugue, and the treatment of it is just

a piece of steady-going, logical argument—not exciting, but very satisfying.

7.25 Prof. W. CRAMP: 'One Hundred Years of Electrical Engineering—II, The Development of the Dynamo.' (Relayed from Birmingham)

IN this second talk Professor Cramp will describe the development of the dynamo from the time when Faraday published his researches in electro-magnetism in 1831, up to the state of advancement that it has reached at the present day.

7.45 CHAMBER MUSIC

THE BROSIA STRING QUARTET; BROSIA; GREENBAUM; RUBENS and PINI
MARK RAPHAEL (Baritone)

QUARTET
Quartet in A Minor, Op. 29 Schubert
Fairly quick; Slow; Minuet; Moderately quick

AMONG Schubert's greatest pleasures, at one period, was spending some months in summer at the Hungarian estate of his patrons and friends the Esterhazys.

This Quartet was probably written during such a visit, in 1824. There are four Movements, full of sunny melody. The Finale shows the influence of the folk-tunes that the Composer used to enjoy picking up from servants and peasants in the district. The theme of the Second (Slow) Movement will be familiar to many listeners, for Schubert used it also in his Incidental Music for the play *Rosamunde* (written the winter before the visit mentioned above), and again in one of his *Impromptus*.

MARK RAPHAEL
Widmung (Dedication) } Robert Franz
Gewitternacht (Stormy Night) ... }
Mein Lied ist Klein (My song is short) } Peter Cornelius
Im Mondschein (In the Moon-light) }
Auch kleine Dinge (E'en little things) } Hugo Wolf
Auf dem grünen Balkon (From the Green Balcony) }

QUARTET
Quartet in A Minor, Op. 51, No. 1 Brahms
Fairly quick; At a moderately slow pace; In minuet time; Finale—Fairly quick

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. A. G. GARDINER: 'Some Personal Sketches—IV, Arnold Bennett'

THE novelist of the Five Towns and of 'Riceyman Steps'—the author of works so dissimilar as 'Mr. Prohack' and 'The Old Wives' Tale,' to say nothing of *Milstones*, *London Life*, and 'Things that have Interested Me'—has always had an irresistible appeal for the caricaturist and portraitist in words and in line. Tonight Mr. Gardiner will take his own turn to analyse the personality of one of the most enigmatic literary men of our time.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 STARS OF VARIETY

THE FOUR ADMIRALS
BILLY MAYERL (Syncopated Pianist)
NORMAN GRIFFEN (Comedian)
MABEL CONSTANDUROS
PAULA SINQUIVALLE and
DAVID WILTON (Light Comedy Numbers)

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

Programmes for Thursday

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth
(Picture on page 328.)

(No. 7 of the Thirty-third Winter Series)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (Fifty Performers), conducted by Sir DAN GODFREY

Introduction to Act III ('The Dance of the Apprentices Mastersingers')
Homage to Hans Sachs Wagner

THE MASTERSINGERS, Wagner's one Comedy, is for many people the best work he ever wrote.

The Prelude to Act III belongs to the tenderer moods of the work. It introduces the scene in which the poet-philosopher-cobbler, Hans Sachs, sits at his window, reading and meditating, in the glow of the sun of mid-summer morning, upon the life and strife of men.

The Apprentices' Dance comes in the last scene of the Opera, when the citizens are assembled in a meadow outside Nuremberg to hear the great song competition, the prize in which is the hand of the heroine.

The people's acclamation of their well-loved favourite, Sachs, brings the Opera to a close.

'Oxford' Symphony Haydn
Suite, 'The Tomb of Couperin' Ravel
(First Performance at these Concerts)

FRANCOIS COUPERIN, that great eighteenth-century Composer of Harpsichord music, was one of a dynasty of five generations of notable musicians. He himself wrote music in memory of his great contemporary Corelli, and another distinguished Frenchman of a later generation, Ravel, in turn paid his tribute to Couperin by writing a Suite of pieces having affinity of form with the older music, but of strikingly individual cast in harmony and feeling. The Suite was first written, ten years ago, for Piano, and a little later four of its six pieces were orchestrated (for Strings, Woodwind, two Horns, a Trumpet, and a Harp).

These are a Prelude, Forlana, Minuet, and Rigaudon. The Minuet is a familiar form to all listeners. The Forlana, originally an Italian dance, a favourite of the gondoliers of Venice, has here a quiet spirit in a lilting body. The Rigaudon (a Provençal dance with a peculiar leaping step) has a cheerful swing, and ends in high feather.

First Concerto Tchaikovsky
Soloist, ANDERSON TYRER

POOR Tchaikovsky had a crushing disappointment over this work. He wrote it specially for Nicholas Rubinstein (brother of the more famous Anton Rubinstein, and also a very great player). Then, on Christmas Eve, 1874, he played it to the great man, who was very bitter about it, pronouncing it 'worthless' and 'absolutely unplayable.'

So Tchaikovsky removed from the score his dedication to Rubinstein, who afterwards repented and played the Concerto in public; and Tchaikovsky repented and rewrote it very considerably. So all ended well.

There are three Movements. The First, which is vigorous, has as its opening Tune (after the Introduction) one that the composer heard sung by blind beggars at a fair.

The Second Movement is short and contains a tune taken from a gay little French song.

The Last Movement is made out of three chief tunes, all suggesting Russian dances.

4.30 LOZELLS PICTURE HOUSE ORGAN AND ORCHESTRA

Relayed from Lozells Picture House
From Birmingham

THE ORCHESTRA, conducted by PAUL RIMMER
Overture, 'Robespierre' Lisoltz
(50B Programme continued on page 328.)

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- SIR ARTHUR SULLIVAN
- LIZA LEHMANN, FRASER-SIMSON
- IVOR NOVELLO, HERMAN FINCK
- WALTER SLAUGHTER
- ARTHUR WOOD
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- PHILIP BRAHAM, AUDRAN
- MARC ANTHONY, VERNON DUKE
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- ROBERT PLANQUETTE
- MEYER LUTZ, SIDNEY JONES
- PERCY FLETCHER, HUGO HIRSCH
- OTTO NICOLAI, IVAN CARYLL
- ARCHIBALD JOYCE
- JAKOBOWSKI
- WALLACE
- LEONCAVALLO
- ROBERT MARTIN
- MESSAGER, BENEDICT
- GUSTAVE KERKER
- JOHN GAY, G. H. CLUTSAM
- OSCAR STRAUS, HUBERT BATH
- OFFENBACH, DONIZETTI
- MAURICE YVAIN
- FRANZ LEHAR
- MEYERBEER

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OCCUPATION

Thursday's Programmes cont'd (November 17)

(5GB Programme continued from page 327)

CHARLES DEAN (Baritone)
The Gay Highway *Drummond*
Arise, O sun *Day*

FRANK NEWMAN (Organ)
Suite, 'The Sleeping Beauty' *Tchaikovsky*
The Fairy Lila; Slow Movement; Puss in Boots; Going by Boat to the Castle; Waltz.

ORCHESTRA
Selection from 'Gipsy Love' *Lehar*
Serenade, 'Anita' *Bilton*
Fantasia on Verdi's 'Rigoletto'

CHARLES DEAN
Speed the Plough *Easthope Martin*

FRANK NEWMAN
Hummoresque *Dvorak*
Military March *Schubert*

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Peter and Ann meet Mr. Fog,' by Margaret Madeley, Songs and Duets by 'Bitsum and Peesum,' 'The Fairy Godmother's Adventure. Musical Selections by the Birmingham Studio Pianoforte 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
KIBBY and HUDSON

8.0 'THE GRAND DUCHESS OF GEROLSTEIN'
Comic Opera in Three Acts
English Lyrics by ADRIAN ROSS
English Dialogue by CHARLES H. E. BROOKFIELD
From the French of MESSRS. MEILHAC and HALEVY
Music by OFFENBACH
Arranged and abridged for broadcasting

Characters:

The Grand Duchess of Gerolstein
Wanda (a peasant, betrothed to Fritz)
Fritz (a recruit)
Prince Paul (Son and Heir of the Elector of Steis-stein-stein, etc.)
Baron Puck (Chamberlain)
Nepomuc (Aide-de-Camp)
General Boum (Commander-in-Chief)
Baron Grog (Emissary of the Elector of Steis-stein-stein, etc.)
Colonel Marcobrunner } Officers in the Grand
Captain Hochheim } Duchess's Army
Lieutenant Nierstein }
Iza }
Olga } Maids of Honour
Amelie }
Charlotte }
Ladies of the Court, Officers, Ushers, Soldiers and Vivandierers

THE BIRMINGHAM STUDIO CHORUS
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Act I.—An Encampment. Morning
(Four days elapse)
Act II.—State Apartment in the Palace. Afternoon
(Scene 1.—The Crimson Suite. Evening.
Act III (Scene 2.—A Market Place. Dawn

9.35 SOLOMON
A CHOPIN RECITAL
Nocturne in B
Three Studies:
Prelude in A Flat
Impromptu in F Sharp
Scherzo in B Flat Minor

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 MUSIC AND STORY
From Birmingham

MARGARET ABLETHORPE and NIGEL DALLAWAY
(Two Pianofortes)
Prelude and Fugue (Op. 6) *Battison Haynes*

MARY WILLETTS
Reading 'The Selfish Giant,' a short story by Oscar Wilde

MARGARET ABLETHORPE and NIGEL DALLAWAY
Andante and Variations, Op. 46 *Schumann*

MARY WILLETTS
In a recital of 'Herve Riel,' a sea poem by Robert Browning

MARGARET ABLETHORPE and NIGEL DALLAWAY
Suite, Op. 15 *Arensky*
Romance; Waltz; Polonaise

(Thursday's Programmes continued on page 329.)

'AIDS TO STUDY' PAMPHLETS.

The following additional booklets have been issued in connection with the new series of talks that began last 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).

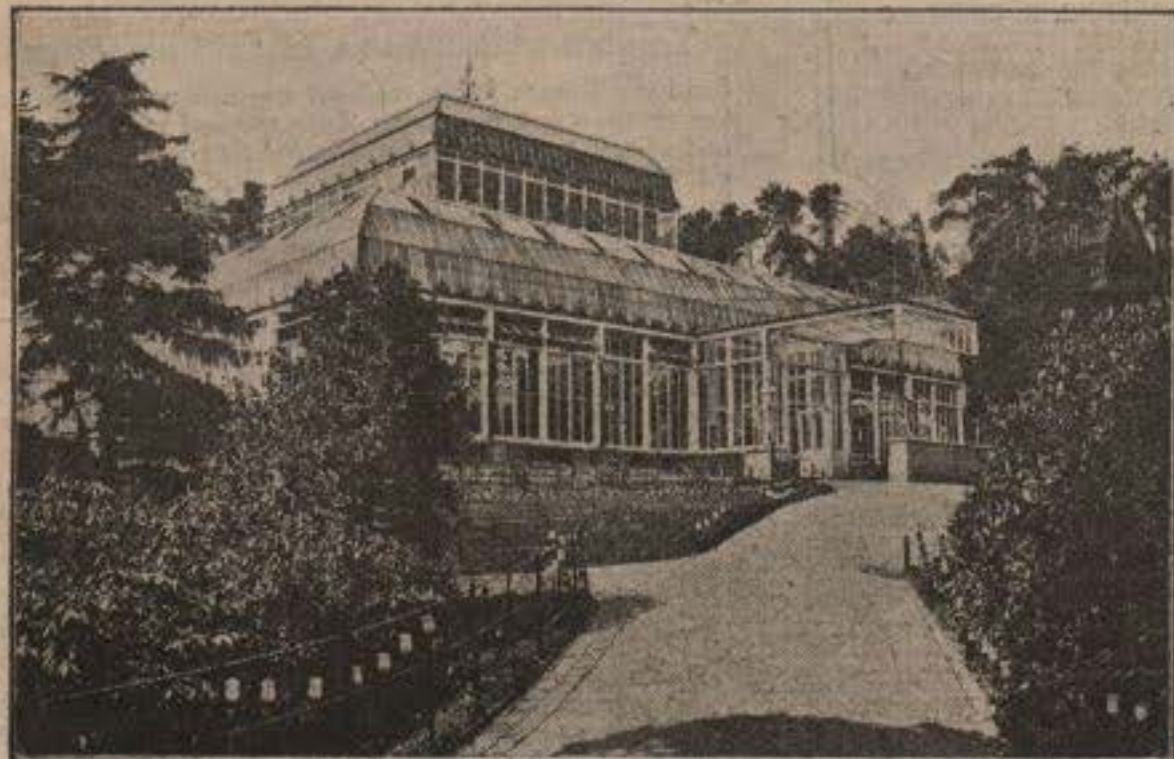
No. 11. Europe Throughout the Ages (Norman Baynes, Eileen Power and D. C. Somervell).

No. 12. Men and Machines (Dr. P. Sargent 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.



THE WINTER GARDENS, BOURNEMOUTH.

where the seventh of the Winter Series of Symphony Concerts takes place this afternoon. Daventry Experimental will relay the concert, starting at 3.0.



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.

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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

Thursday's Programmes cont'd (November 17)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 For Farmers: Prof. B. T. P. BARKER, 'The Farm Orchard'
- 6.15 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS
Mr. H. A. HYDE, 'The Botany of Common Life'
- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION ORCHESTRA
Selection from 'The Quaker Girl' Monckton
- 4.15 London Programme relayed from Daventry
- 4.30 AN ORCHESTRAL PROGRAMME
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Suite, 'Chelsea China' Besly
Intermezzo, 'Sicilietta' Blon
Selection from 'Mirella' Gounod
Tone Poem, 'In the Steppes of Central Asia' Borodin
Capriccio in B Minor, Op. 76 Brahms
- 5.15 THE CHILDREN'S HOUR: The Orchestra
- 6.0 Miss FLETCHER: The Girl Guide International Camp at Geneva
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 NICK ADAMS
(Perlmutter, M.P.)
- 7.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Recital by MOSES BARITZ: 'Wagner and the Bayreuth Musical Festival—II'
- 4.30 An Auto-Piano Recital by J. MEADOWS

- 5.0 'The Growing Generation—II, Nursery Schools,' by Miss MACMILLAN

- 5.15 THE CHILDREN'S HOUR: Stork, Stork, Stander (Kreuz), Dancing Song from 'Swabia' (Kreuz), sung by Harry Hopewell. Two Strains Waltzes, played by the Sunshine Trio. A Story especially for the Girls

- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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 (9.30 Local Announcements)

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

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS
Mr. G. H. COWLING, 'English—(c) How do you Spell?'
- 3.0 London Programme relayed from Daventry
- 3.45 Light Music
- 4.0 THE SCALA SYMPHONY ORCHESTRA, from the Scala Theatre, Leeds
- 5.0 Talk
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 4.0 J. H. LOUGHLIN (Violin)
Melody
In Minuet Time
Oriental Dance
Serenade
(Liverpool Programme continued on page 330.)



—these two fellows have found a new, fascinating hobby—that leads to prosperity

These two fellows are right up to date. They realise that, in these fast-travelling days, the ability to speak and understand the languages of other nations is a priceless boon to its possessors, bringing in its train a host of benefits and advantages—social, commercial and professional.

The Ideal Link with Radio.

They appreciate the great value, in this connection, of the B.B.C. Language Talks and listen to them regularly each week. But they have gone one further than most fellows—they have found the ideal link between each of these Talks, and so in pleasant and fascinating fashion they are picking up the ability to speak and understand languages with extraordinary ease and quickness.

Praised by H. G. Wells

They are using the wonderful Linguaphone Language Record Courses, the system praised by H. G. Wells and other famous men—the system already used in over 100 countries and adopted by over 1,000 Universities, Colleges and Schools in Great Britain alone. The language in which you are interested is spoken to you from Gramophone Records in Your Own Home, and simultaneously the unique simple Linguaphone Pictorial Key Books act as guides, interpreters and demonstrators. The eye, ear and mind are all trained together—simultaneously and naturally.

An Education and a Hobby

It is easy to see how fascinating an occupation this is—a hobby and yet an education—an education and yet a hobby. Without any previous knowledge of a language you can start to understand and speak it straight away. The courses include French, German, Spanish, Italian, Russian, etc. The records can be used on any good gramophone. You can have a course sent to your home to examine and experiment with at leisure before deciding. The whole family can learn together from the one course. Interesting illustrated book describing this wonderful system will be sent you post free for the coupon below.

There are few people in the modern world who will not benefit in one way or another, by acquiring the ability to speak and understand foreign languages by this easy, pleasant method. Here are some concrete examples of the many benefits derived:

In Business.

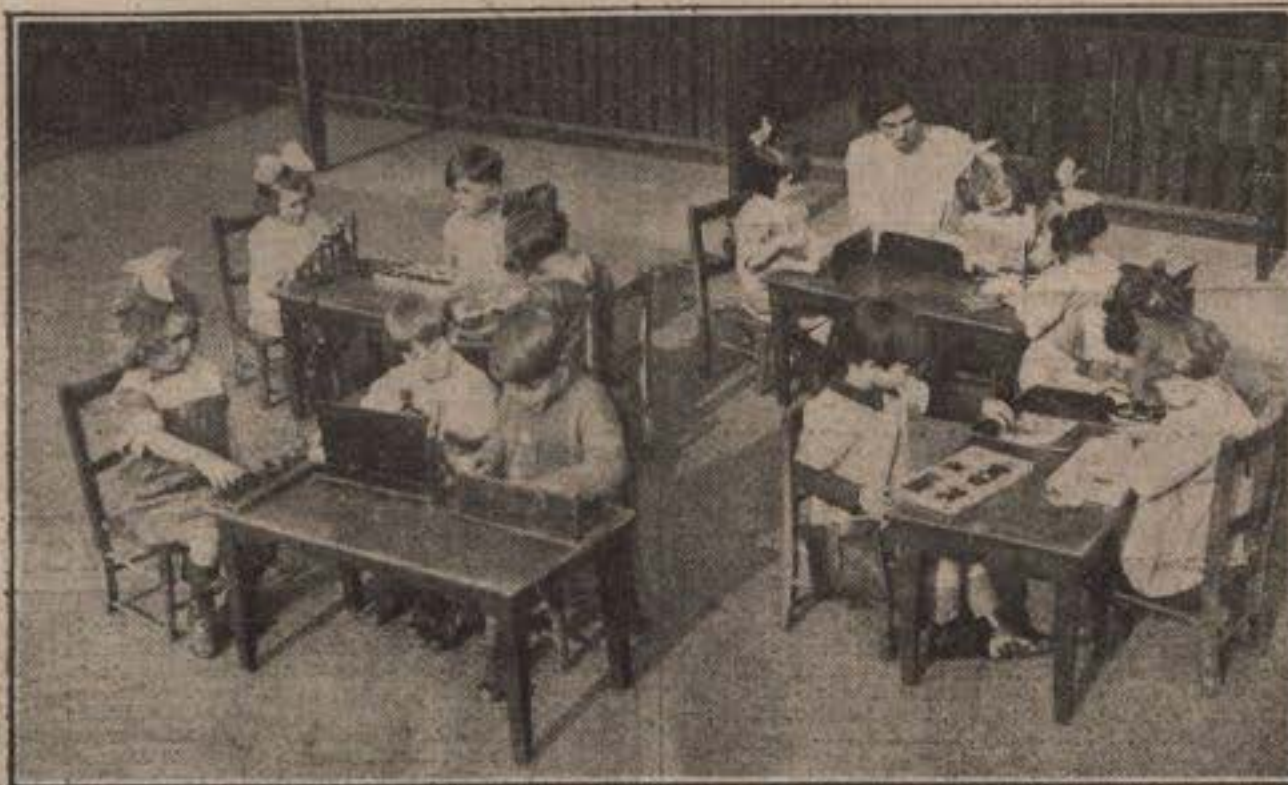
"I am now able to take down French correspondence with the greatest ease—entirely due to this splendid method of ear training. Kindly send me the German Course." (E. D., London, S.W.1.)

Travelling Abroad.

"Thanks to the Italian Course, I spent a happy holiday of eight weeks in Italy—never having any difficulty in making myself understood." (J. R. A., Leeds.)

Listening-in.

"I can follow quite comfortably the talks that are broadcast by the German Stations. I have decided to take the French Course." (R. E. B., Great Yarmouth.)



LILLIPUT AT SCHOOL.

The grown-up teacher looks positively oversized against the diminutive scale of the tiny children's school. Such nursery schools will be the subject of Miss Margaret MacMillan's talk from London this afternoon.

COUPON for DESCRIPTIVE BOOK.

Please send me, post free, a copy of your book about languages and language-learning.

Name

Address

Post in unsealed envelope (id. stamp) to LINGUAPHONE INSTITUTE, 528, Napier House, 24, High Holborn, London, W.C.1.

LINGUAPHONE INSTITUTES, LONDON, NEW YORK, BERLIN, LYONS, etc.

Thursday's Programmes cont'd (November 17)

4.15	THE STATION PIANOFORTE QUARTET	
5.15	THE CHILDREN'S HOUR	
6.0	Light Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 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	MADELEINE DYCHE (Mezzo-Soprano)	
5.15	THE CHILDREN'S HOUR	
6.15	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements)	
5PY	PLYMOUTH.	400 M. 750 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	Musical Interlude	
6.15	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements)	
6FL	SHEFFIELD.	272.7 M. 1,100 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: Can you draw a map of a Treasure Island?—Here's a competition for those who like to try! A story, 'How the Chinese knew the world was round' (M. Faulding), by permission of the Oxford University Press. Songs by Bernard Ross	
6.0	BERNARD ROSS (Baritone)	
6.15	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Rev. G. J. JORDAN: 'The French Revolution—V. Results'	
7.15-12.0	S.B. from London (9.30 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 (9.30 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	
6.45	S.B. from Cardiff	
7.0-12.0	S.B. from London (9.30 Local Announcements)	

Northern Programmes.

5NO	NEWCASTLE.	512.5 M. 960 KC.
2.30	—Broadcast to Schools: Mr. T. Russell Goddard, 'Fish Life (b) Life History, Geological History.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Mr. H. G. Pawson, 'Agricultural Research'—II. 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
3.0	—Mid-Week Service, conducted by Rev. J. A. C. Murray, of Park Parish Church: Choir, Hymn 237, 'Nearer, my God, to Thee'; Reading, St. John, Ch. xvii, 20-25; Address, 'The Glory of Christ' (from page 77 of Matheson's 'Moments on the Mount'); Prayer; Choir, Paraphrase No. 68, verses 5 and 6, 'In every pang.' 3.15:—Broadcast to Schools: Evelyn V. Baxter, F.L.S., 'Sea Birds and their Homes—Sea Duck.' 3.35:—Albert le Grip, 'French—Dame la Mode.' 3.55:—Concert.	



NICK ADAMS.

Nick Adams was one of the original partners in the firm of 'Potash and Perlmutter'—that is, he played Perlmutter to Augustus Yorke's Potash in the first production of the great Jewish comedy. Until the war he was a character actor in 'straight' plays. But during an Army sing-song, when everyone had to get up and 'do his piece,' he discovered his gifts as an entertainer, in which role he has been outstandingly successful.

Nick Adams visits six of the Stations this week:—

Aberdeen (Monday); Glasgow (Tuesday); Bournemouth (Wednesday); Cardiff (Thursday); Manchester (Friday); and Belfast (Saturday).

The Wireless Quintet: Overture, 'Fingal's Cave' (Mendelssohn), Edmund Orleg (Tenor). 5.0:—Dr. Katherine MacPhail: 'Child Life in Serbia.' 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—Mr. James F. Malcolm, 'Bacteria in relation to Dairying.' 7.0:—S.B. from London. 10.30:—Dance Music relayed from the Locarno Dance Salon. 11.15-12.0:—S.B. from London.

2BD	ABERDEEN.	600 M. 600 KC.
2.30	—London Programme relayed from Daventry. 4.15:—Dance Music by Al Leslie and his Revellers, relayed from the New Palais de Danse. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Station Octet: Entr'acte, 'A Dream Picture' (Ketelbey); Intermezzo, 'The Flame Fairy' (Anthony); Characteristic Piece, 'The Grass-hoppers' Dance' (Bucalossi); Menuet (Elgar); Entr'acte, 'Mystic Beauty' (Finck). 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 7.0-12.0:—S.B. from London.	
2BE	BELFAST.	506.1 M. 980 KC.
2.30	—London Programme relayed from Daventry. 4.30:—Dance Music: Leo Whiting and his Miami Band, from the Plaza. 5.0:—Miss Florence Irwin, 'An Ecumenical Children's Party.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.	

Why not a Gramophone?

DON'T you ever wish you could enjoy at your own leisure—when and where you wish!—the performers and the music you hear broadcast? Most listeners have a gramophone—have you? Most listeners have a COLUMBIA—have you?

The Viva-tonal Columbia

This is the famous Scientific gramophone—the one and only instrument of its kind. It is the world's best gramophone. Its prices are from £4 15s. to 50 guineas.

THE artists who record EXCLUSIVELY for COLUMBIA include many, if not most, of those familiar to you in broadcasting. And the new ELECTRIC RECORDING of Columbia Records gives you a new realism by gramophone—a standard of perfection that will startle you if you have not recently heard a Columbia. The famous artists—familiar to all listeners—who record EXCLUSIVELY for Columbia include—

Dame CLARA BUTT.
Sir HENRY J. WOOD and His Orchestra.
Sir HAMILTON HARTY and His Orchestra.
PERCY PITT and B.B.C. Wireless Orchestra.
FELIX WEINGARTNER and Orchestra.
H.M. GRENADIER GUARDS BAND.
ALBERT SANDLER and Grand Hotel (Eastbourne) Orchestra.
The J. H. SQUIRE OCTET.
JEAN LENSEN and His Orchestra.

MURIEL BRUNSKILL.	DORA LABBETTE.
MIRIAM LICETTE.	GERTRUDE JOHNSON.
NORMAN ALLIN.	HUBERT EISEDELL.
Wm. HESELTINE.	ARTHUR JORDAN.
FRANK MULLINGS.	HEDDLE NASH.
REX PALMER.	DENNIS NOBLE.
FRANCIS RUSSELL.	HAROLD WILLIAMS.

THE DON COSSACK CHOIR.
THE SALISBURY SINGERS.

<u>Pianoforte:</u>	<u>Violin:</u>
HOWARD JONES.	BRATZA.
LESLIE ENGLAND.	ARTHUR CATTERALL.
Wm. MURDOCH.	ALBERT SAMMONS.
POUSHNOFF.	LIONEL TERTIS (Viola).

Humorous:

LAYTON & JOHNSTONE. MILTON HAYES
VIVIAN FOSTER (Monty).
('Yes, I think so'). FLOTSAM & JETSAM.

Dance Bands:

THE LONDON RADIO DANCE BAND.
THE PICCADILLY REVELS BAND.
DEBROY SOMERS BAND.
THE KIT-CAT BAND.

SPECIAL INVITATION

THE Columbia Company have made arrangements by which Columbia Dealers will honour a Special Invitation Card entitling the bearer to a Free Demonstration of the New Viva-tonal Columbia WITHOUT OBLIGATION. This invitation with Art Catalogue and Complete Lists of Records will be sent post free on application, mentioning this paper.

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MAN AND HIS MACHINES.

By E. E. Fournier d'Albe, D.Sc.

The relationship of man and machinery has inspired many writings—among them Capek's play, which is to be broadcast from Daventry Experimental at 7.40 tonight (Friday, November 18), and Fritz Lang's great film, *Metropolis*, which has lately been shown all over the country. Dr. Fournier d'Albe, the scientist, in his article, allays some of the fears of machinery which the thrilling drama of 'R.U.R.' might inspire in the imaginative listener.

It was Paracelsus, I think, who gave the first recipe for making artificial men, but he died in 1541, and there is nothing to lead us to believe that his Homunculus, if he ever succeeded in making him, has left any descendants among the population of to-day. We

The most remarkable presentation of what we may call the Frankenstein theme is undoubtedly Karel Capek's play, 'Rossum's Universal Robots,' Rossum, the physiologist, discovered a process of making living beings out of their elements, and his son, an engineer, simplified the process so as to turn out enormous numbers of Robots (a Slavonic word meaning Workers) outwardly resembling men, but really perfect automata 'without souls.'

are told that Faust busied himself about the same problem, which exercised the same fascination as did the mysteries of alchemy. When the age of occultism was replaced by the mechanical age the problem took a different turn. The chemical man faded into the background, and Frankenstein's monster took the stage. Since then we have had many versions of the mechanical man, marvellously constructed to do the bidding of his creator, but who eventually mistakes his vocation and lays a murderous hand on the rash person to whom he owed his power.

In these enlightened days we look upon a machine as a useful servant who performs certain tasks and will go on doing so if treated with any kind of care. That was not always the general attitude, and it sometimes happens even to-day that people find something uncanny in a machine which appears almost human in its actions, or even 'devilish' if the machine happens to belong to a person they dislike. As late as the middle of the nineteenth century we find steamers referred to as 'Devil's Boats,' and the bomb, which was the favourite weapon of the assassin, was described as an 'Infernal machine,' just as if the character of the murderer had somehow transferred itself to the mechanism.

Now there is on the whole nothing so harmless as a machine. The modern child takes instinctively to the machine, and has none of that dread and reverence with which our ancestors used sometimes to regard it. All machines are good so long as they work properly, and if the user's intentions should be evil no moral responsibility attaches to the machine. The youthful knight girds on his father's sword with the full knowledge that it has been repeatedly buried in human flesh. Soldiers have been known to use the rifles of fallen enemies, well knowing that these had been used against their comrades. A well-turned screw is none the worse for having formed part of an instrument of torture, and personally I should just as soon use a hangman's rope if I wanted to be sure that it was strong and well made. The moral law is exclusively confined to man, and the machine is his slave. If his motor-car breaks down and kills him, it does so without any sinister intention, but acts, as always, in conformity with the immutable laws of the physical universe, and the responsibility rests upon those who neglected to ascertain those laws and to build the car accordingly.

Now the manufacture of living beings is a dream which since Pasteur has faded away into the realm of idle dreams. No biologist of to-day cherishes that illusion. Life is recognized as something *sui generis* which unfolds from within, and all we can do is to stimulate or retard that unfolding, to guide it in certain directions, or to stop it by killing. The final result of the unfolding is a thing of marvellous beauty and complexity. They say that a flea is more complicated than a cathedral, and has more constituent parts, and anyone who has seen the enlarged model of one in the Natural History Museum can well believe it. With all its resources, science has not succeeded in constructing the smallest monocellular organism, not to mention a flea.

Although 'R. U. R.' is based upon a fallacy, it is not meaningless. But its meaning is social rather than biological. It shows the absurdity of expecting workmen ever to behave as automata. It exposes the fallacy of standardization by showing that even creatures expressly designed to be perfectly subservient are likely to develop wishes and passions of their own, and that it is wise for even the most hard-headed "efficiency engineer" to give due consideration to the human factor.

The play is probably intended to ridicule the efforts of the present Russian Government to produce the *Massenmensch* by moulding the Russian people into a uniform pattern, a creature devoid of human impulses and entirely subservient to the State. Western civilization does not try to make Robots out of 'biogen,' nor does it undertake to press human beings into the same mould. It has too much reverence for life. It seeks to glorify it by allowing it to unfold to its fullest flowering. It safeguards its existence and multiplies its powers and resources by means of innumerable machines, each of them the embodiment of some thought, some idea of the designer or inventor. That idea is the 'Soul' of the machine. The machine will never conspire and revolt against humanity, for its very soul is the service of mankind.

R.U.R.
(Rossum's Universal Robots)
A Play
By Karel Capek
Translated by Paul Selver
Arranged for Broadcasting and
Produced by Cecil Lewis
Incidental Music by Victor Hely-Hutchinson
Amongst those taking part in tonight's version of the play will be:
Nicholas Hannen Raymond Massey
J. H. Roberts Cathleen Nesbitt
Gwendolen Evans Robert Harris
Clare Harris Harcourt Williams
The action takes place on a remote island in the year 1950 A.D.
Full details of the broadcast will be found on page 333.



PROGRAMMES for FRIDAY, November 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

ORCHESTRA

Overture to 'The Merry
Wives of Windsor.'
Nicolai10.30 a.m. (Daventry
only) TIME SIGNAL,
GREENWICH; WEATHER
FORECAST11.0-12.0 (Daventry only) THE DAVENTRY
QUARTET and EDA ISHERWOOD (Soprano)12.0 GERSHOM PARKINGTON (Cello) and LESLIE
SPURLING (Pianoforte)
Sonata in E Brahms12.30 AN ORGAN RECITAL
byERIC BROUGH, Organist and Director of the Choir,
Lewisham Congregational Church
Relayed from St. Mary-le-Bow ChurchConcerto in G Minor Handel
Canon in B Minor Schumann
A.D. 1620 (Sea Pieces) Macdowell
Finale in B Flat Franck1.0-2.0 LUNCH-TIME MUSIC by the ORCHESTRA
COLOMBO (Leader, A. MANTOVANI), from the
Hotel Metropole3.0 EMPIRE HISTORY and GEOGRAPHY—VIII,
(a) History—Mr. J. A. WILLIAMSON. 'The New
Empire: from Colony to Dominion.' (b)
Geography—Mr. ERNEST YOUNG; 'Eastern
Canada'

3.25 Musical Interlude

3.30 Sir ERNEST GRAY: 'How Reading and Writ-
ing Began'3.45 TRANSMISSION TO SCHOOLS:
THE DRAMAThe fourth of a series of six Plays interpreted by
REPRESENTATIVE RADIO PLAYERS
'THE TEMPEST'

4.45 Musical Interlude

5.0 Mrs. MARION CRAN: 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: Gnomes and
Pixies. The Fairy Music from 'Pixie Led,' sung
by Female Quartet with Celeste accompaniment.
The Story of 'Bumble's Banquet' (Mabel
Marlowe). The Gorobble, the Oop-Oop, and
other Bogey Beasts (S. H. Sime)6.0 FRANK WESTFIELD'S ORCHESTRA, from the
Prince of Wales Playhouse, Lewisham6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S 'THE ART OF FUGUE'
Played by JAMES CHING

Fugues Ten and Eleven

THE Tenth Fugue opens with a new theme,
thus:—

which bears a resemblance to a portion of the original tune. That basic theme only comes in (in the Treble) after the first theme has been dealt with. We hear the first theme again in the course of the Fugue, which is of somewhat quieter character than the boldly springing No. 9.

The Eleventh Fugue begins with a varied form of the original theme, with the gaps filled up, but with broken rhythm (rests between each of the first three pairs of notes).

When this has been treated, there are a few bars of treble music, and then, in the Tenor, enters the tune with which the Eighth Fugue opened (see Thursday); but now it is upside down. Later on, the excited little tune referred to as entering second in that Fugue appears again, also inverted—now scrambling up (in the Tenor) instead of trotting down.

Thus, Fugue 11 deals with the same material as did No. 8, though it is all turned upside down, and four voices are used instead of three.

7.25 Mr. ST. JOHN ERVINE: 'The Modern Drama':
Introductory remarks on Play-making and a
sense of the Theatre

THIS talk opens a series of six in which Mr. St. John Ervine will discuss 'The Modern Drama'—a subject on which he is one of the best-known controversialists of the day. His weekly articles in *The Observer* never fail to challenge at least one section of opinion, and he will be remembered particularly for his recent campaign against the 'refined' accent, conducted with all his accustomed virulence and fire. Besides being a practised critic, he has much personal experience of the modern theatre.

7.45 Mr. BASIL MAINE: 'Next Week's Broadcast
Music'

8.0 NATIONAL SYMPHONY CONCERT

THE NATIONAL SYMPHONY ORCHESTRA
Conducted by Sir LANDON RONALD
SOLOMON (Pianoforte)

Relayed from the People's Palace, Mile End Road



Mr. ST. JOHN ERVINE,

who, besides being a dramatic critic, is an experienced playwright and man of the theatre, will give this evening the first of a series of talks that every budding dramatist should hear.

8.10 SOLOMON and Orchestra

Second Concerto Rachmaninov

8.40 ORCHESTRA

'Maid of Arles' Suite ('L'Arlesienne')
Bizet, arr. Ronald9.0. WEATHER FORECAST; SECOND GENERAL
NEWS BULLETIN9.15 NATIONAL SYMPHONY CONCERT
(Continued)

ORCHESTRA

Three Dances from 'Henry VIII' German

9.27 ORCHESTRA

Fifth Symphony Tchaikovsky

THE Fifth Symphony is so often performed that its outlines are becoming very familiar. It will suffice to remind listeners that a 'Motto' theme, of sombre character in most of its appearances, is heard in each of the Movements.

FIRST MOVEMENT. An Introduction (Moving gently) gives out the 'Motto' Tune (Clarinet, with Strings accompanying). After thirty-two bars comes the

FIRST MOVEMENT proper. (Quick, spirited). Clarinet and Bassoon have the First Main Tune. Strings and Woodwind continue the mood. The Second Main Tune comes in on the Strings, in gentler manner, with a touch of syncopation in it: a pleading theme, one might say. This material is dealt with at no great length, and the 'Recapitulation' of the Theme comes in the usual way, the Movement dying away.

SECOND MOVEMENT. (Gently moving, in a singing style). The Lower Strings have sustained chords, over which Horn gives out the flowing First Main Tune. An Oboe has a continuation of this, in rather brighter mood. The Strings' opening of the Second Main Tune echoes a four-note figure of the Oboe, and continues with new material. With a change of time from the swaying three-to-a-beat of the opening, a Clarinet Third Tune enters. Soon the Motto Tune pushes its way in, giving way quickly to the earlier Themes, which are reviewed, the Movement ending peacefully.

THIRD MOVEMENT. (Waltz. Moderately quick). Violins have the First Main Tune, Bassoons a Second Tune. The Trio, or middle section of the Waltz, has a dancing Violin Theme, in rapidly-running short notes. After the usual repetition of the matter in the beginning of the Movement, the Motto Tune is impressed upon us, even in the midst of gaiety, by Clarinets and Bassoon.

FOURTH MOVEMENT. (Introduction. Moving with dignity). The Motto is transformed into a cheerful, solid, major-key Tune through this lighthearted Introduction, which leads straight into the quick, vivacious

LAST MOVEMENT proper. Its First Main Tune has a connection with the Motto, in the scale passage, descending, that we heard repeated in the latter. The Oboe has a leaping subsidiary portion, and the Second Main Tune comes on Oboe and Flute. After much sonorous treatment of those Themes, with quick changes of mood for a moment or two, we meet the Motto Tune for the last time, in the summing-up, in the most majestic spirit.

10.15 Local Announcements. (Daventry only)
Shipping Forecast

10.20 A. J. ALAN

'THE PHOTOGRAPH'
(Picture on page 333.)11.0-12.0 (Daventry only) DANCE MUSIC:
The RIVIERA CLUB DANCE BAND, under the
direction of HARRY JOSEPHS, from the Riviera Club

Friday's Programmes cont'd (November 18)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

by
GEORGE RYAN

Organist and Director of the
Choir, St. Mary-the-Boltons,
South Kensington
Relayed from St. Mary-le-Bow
Church

MARGUERITE MORGAN (Piano-
forte)

GEORGE RYAN
Pontifical March (from First
Symphony)..... Widor

3.10 MARGUERITE MORGAN

Pastorale (from Bach's 'Christ-
mas Oratorio'), freely arranged
and transcribed for Piano by
Clarence Lucas

Les Tricoteuses (The Knitting
Women)..... Couperin
The Lark..... Glinka, arr. Balakirev

3.20 GEORGE RYAN

Barcarolle..... Hoffmann
Allegro Appassionato (Quick and impassioned,
from First Sonata)..... Basil Harwood

3.35 MARGUERITE MORGAN

Prelude, Op. 23, No. 6..... Rachmaninoff
Study, Op. 8, No. 5..... Scriabin
Seguidilla..... Albeniz
Tango..... Albeniz, arr. Godowsky

3.45 GEORGE RYAN

Evensong..... Easthope Martin
Fugue in C Minor..... Bach

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN

JACK SAYS (Entertainer)
EVA and RALPH
(Light Comedy Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The First Canoe,' by 'Trekker,' Songs by
Marjorie Palmer (Soprano). 'Foreign Fairies—
II, The Nightingale of the Chinese,' by Isabel
Leary. 'Jacko,' a Piano and some Songs

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

6.45 LIGHT MUSIC

From Birmingham

PATTISON'S SALON ORCHESTRA,
directed by
THOMAS JONES

Relayed from Corporation
Street Restaurant

Overture to 'William Tell'
..... Rossini

Tango..... Berenska

NORMAN ARCHER (Tenor)

The Crown of the Year
..... Easthope Martin

THOMAS JONES (Violin)

The Swan..... Saint-Saens

ORCHESTRA

Fantasia on Massenet's 'Manon'

NORMAN ARCHER

Eleanor..... Coleridge-Taylor

ORCHESTRA

Waltz, 'Boston'..... Drigo

NORMAN ARCHER

Sigh no more, ladies .. Aikin

ORCHESTRA

Selection of Wilfred Sanderson's

Popular Songs



THE EARL OF JELICOE.

whose speech at the Middle-
sex Hospital smoking con-
cert will be relayed by the
New Daventry tonight.

7.40 'R.U.R.'

(ROSSUM'S UNIVERSAL ROBOTS)

A Play by KAREL CAPEK

Translated from the Czech by
PAUL SELVIE

Arranged for Broadcasting and
Produced by CECIL LEWIS

Characters:

Harry Domain (General Manager
for Rossum's Universal
Robots) .. NICHOLAS HANNEN
Sulla (a Robotess) OLGA BENOIS
Marius (a Robot)

EDGAR NORFOLK

Helena Glory (daughter of Pro-
fessor Glory, of Oxbridge
University) CATHLEEN NESBITT
Dr. Gall (Head of the Physi-
ological Department, R.U.R.)

J. H. ROBERTS

Alquist (Clerk of the Works, R.U.R.)

HARCOURT WILLIAMS

Jacob Berman (Managing Director, R.U.R.)

LIVE CURRIE

Emma (Helena Glory's maid) .. CLARE HARRIS

Radius (a Robot) .. RAYMOND MASSEY

Primus (a Robot) .. ROBERT HARRIS

Helena (a Robotess) .. GWENDOLEN EVANS

A Robot Servant and numerous Robots

HERBERT LUGG

The action takes place on a remote island in
1950-60

Incidental Music by VICTOR HELY-HUTCHINSON

9.30 A MIDDLESEX HOSPITAL CONCERT

33rd Annual Smoking Concert

Relayed from the Queen's Hall, London

Speeches by LORD JELICOE, and Selections by
Various Stars

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club

(Friday's Programmes continued on page 334.)



Miller & Harris

'THE PHOTOGRAPH.'

Not merely a photograph, but the remarkable photograph that gives a
title to A. J. Alan's latest and very characteristic story, which he will
read from the London Studio tonight.

Good to listen!
Joy to play!



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this very winter, gain sufficient mastery of the
piano to give full expression to your love of
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given in the current issue of this
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delivered regularly in future.

WORLD RADIO

Every Friday. Of all Newsagents 2d.

Friday's Programmes continued (November 18)

6BM BOURNEMOUTH. 326.1 M. 91.0 KC.

- 12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 5.0 Miss L. F. RAMSEY: 'Growing Up in Madeira'
 5.15 THE CHILDREN'S HOUR
 6.0 MUSIC BY ERIC COATES
 THE STATION OCTET
 Miniature Suite
 Waltz, 'Wood Nymphs'
 Entr'acte, 'Moresque'
 Suite, 'Summer Days'

MR. COATES is one of our dearest writers of light music. The titles of many of his works—*The Countryside*, *Summer Days*, *The Merry-makers*, *Wood Nymphs*, promise gaiety that the music never fails to convey. For a good many years he played the Viola in the Queen's Hall Orchestra (which brought out several of his Suites at the Promenade Concerts) and in String Quartets. Since 1919 he has devoted himself solely to composition.

The three impressions of *Summer Days* are entitled: *In a Country Lane*, *On the Edge of the Lake (Isle of the Waters)* and *At the Dance*.

- 6.30 S.B. from London
 6.45 OCTET
 Three Russian Airs:
 Berceuse (Cradle Song) *Tyinski*
 Mazurka *Scriabin*
 Barcarolle *Arensky*
 7.0-11.0 S.B. from London (10.15 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.45 Mr. A. WATKIN-JONES: 'The Country Folk at Work: Home Crafts and Industries'
 5.0 THE DANSANT, from the Carlton Restaurant
 5.15 THE CHILDREN'S HOUR
 6.0 ORGAN RECITAL
 By ARTHUR E. SIMS
 Relayed from the Central Hall, Newport
 Sonata Pascale *Lemmens*
 Three Songs without words
Mendelssohn
 Serenade at Sunset *Arthur Meale*
 Air with Variations and Finale
 Fugato *Henry Smart*
 6.30-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.25 London Programme relayed from Daventry
 3.45 Music by the STATION QUARTET
 March, 'The Vanished Army'
Alford
 3.55 BROADCAST TO SCHOOLS
 Reading, 'Captain Cook's Voyages of Discovery.' Prof. T. H. PEAR: 'How to Study—IX, Practical Aids for Memorizing'—II
 4.20 Music by the STATION QUARTET
 Overture to 'The Barber of Seville' *Rossini*

4.30 S.B. from Leeds

- 5.15 THE CHILDREN'S HOUR: 'Young King Cole,' a play by Una Broadbent, played by the Station Repertory Players
 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 NICK ADAMS
 (Perlmutter, M.P.)
 7.0-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 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
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 Moses Baritz: Gramophone Recital
 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—(c) The Story of the Joint Stock Banks'
 4.30 *Yorkshire Evening Post*
 WIRELESS EXHIBITION
 Music by
 THE RADIO LIGHT SYMPHONY ORCHESTRA
 Under the direction of CECIL MOON
 Relayed from Fenton Street Barracks, Leeds

5.15 THE CHILDREN'S HOUR: My Programme by Auntie Doll

- 6.0 Light Music
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
 3.15 BROADCAST TO SCHOOLS
 Prof. E. T. CAMPAGNAC, 'English Life and Manners—I, In the Time of Queen Elizabeth'
 3.45 GLADYS SCOLLICK (Pianoforte)
 Music by Mendelssohn
 Two Songs without Words:
 No. 12 in F Sharp Minor (Gondola Song);
 No. 25 in G
 Scherzo in E Minor, Op. 16, No. 2
 Prelude and Fugue in E Minor, Op. 35, No. 1
 4.0 CHAMBER MUSIC
 THE STATION STRING QUARTET
 ALBERT E. HATTON (Flute)
 Trio in D for Flute, Violin and Viola. *Beethoven*
 String Quartet in E Flat *Mendelssohn*
 Five Little Duets for Flute and Violin, with Pianoforte Accompaniment *Cui*

- 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 A READER: New Books
 6.30-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 430 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS
 Mr. A. C. STOCKWELL, an Engineering Talk
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 GEORGE DAY (Violoncello)
 6.30-11.0 S.B. from London (10.15 Items of Naval Information; Local Announcements)

(Friday's Programmes continued on page 337.)

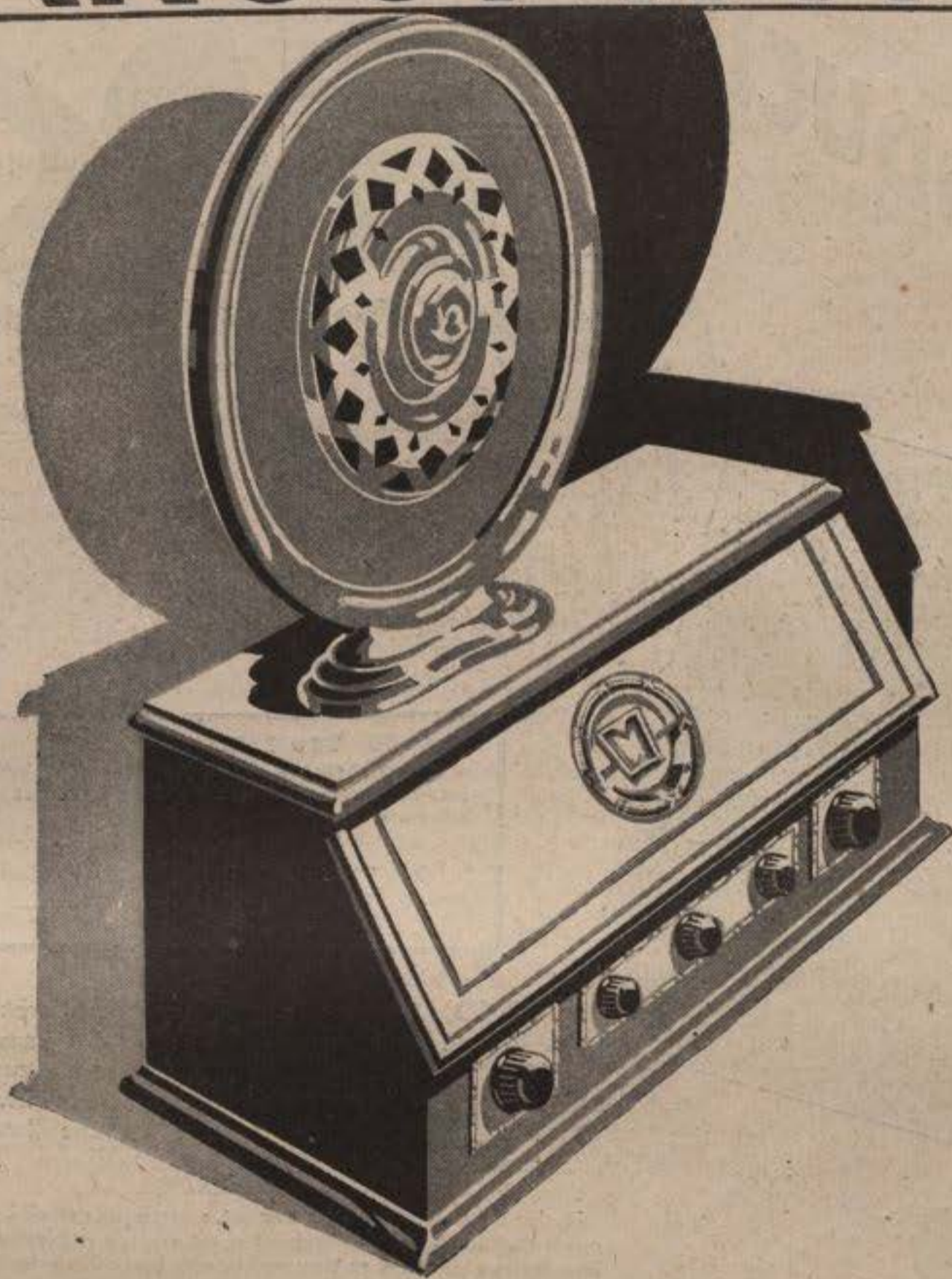


THE SPINSTER AT HER CRAFT.

This afternoon, at 4.45, Mr. A. Watkin-Jones will talk from Cardiff about the home crafts and industries of the countryside. This old print shows a spinning-wheel such as was to be found in every country home a hundred years ago.

By courtesy of Messrs. Balford

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TWO EARLY REVIEWS

'The B.B.C. has made use of the book-publishing powers conferred upon it by Charter to issue a best-seller.'

'The Daily News.'

'Our 12,000,000 listeners should be glad to possess it.'

'The Times.'

TO the many millions in Great Britain who listen to broadcasting programmes, and who have been inquiring for a complete and authoritative account of all that is involved in Broadcasting today, written by the broadcasters themselves

During the past few years a new art, a new public service, a new form of entertainment, a new instrument of culture, has sprung into existence. Broadcasters have been so busy dealing with the problems of the moment, that up to now they have been unable to devote any time to giving an account of what they do and how they do it

But now the B.B.C. has produced a Handbook written by broadcasters about Broadcasting—intimately, freshly, vividly—a book which will be indispensable to enjoyable and intelligent listening

All aspects of the technique of Broadcasting are dealt with. The Handbook begins with an outline of the background, the constitution, the administration of the B.B.C. Then the whole system of programmes is outlined, with special reference to the human element under the various subdivisions of Music, the spoken word, Special Services and Round the Stations. All Foreign Station Identification Panels are given in concise form. The engineering side is well covered both in transmission and reception. There is a great deal of useful information on Broadcasting in other countries. The Glossary of technical terms is complete and authoritative—the first glossary of the kind so far attempted. The Wireless Trade is described the Wireless Societies and auxiliary organizations are not neglected.

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Programmes for Friday.

(Continued from page 334.)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: My Programme by Leonard Roberts
- 6.0 RONALD MIDDLETON (Baritone)
Out where the big ships go Hewitt
At Grendon Fair Marie
Sea Fever Ireland
Pass, Everyman Sanderson
The Stockrider's Song James
- 6.20 Interlude
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.20 BROADCAST TO SCHOOLS
Mr. T. KIRKHAM, 'Hygiene and Physical Culture'
- 3.45 London Programme relayed from Daventry
- 5.0 B. T. ABELL: 'Does Bee-keeping Pay?'
- 5.15 THE CHILDREN'S HOUR: The Station Trio—Light Music
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS
Miss D. M. GIBB, 'Physical Exercises for Schools'—II
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Station Octet: Valse Allegro, moderato from 5th Symphony (Tchaikovsky); Romance, 'Dolzia' (Beethoven, arr. Brusa). Suite from Ballet, 'Casse-Noisette,' Part II (Tchaikovsky). 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert McLeod, Mus.Bac., 'The Foundations of Music.' 3.45:—London Programme relayed from Daventry. 4.45:—Musical Interlude. 5.0:—S.B. from Edinburgh. 5.58:—Weather Forecast for Farmers. 6.0:—Recital by Alan Richardson (Pianoforte): Novelette in F, No. 1; Intermezzo and Scherzino from Faschingschwank; and Novelette in D, No. 6 (Schumann); Serenade; Prelude in D Minor; and Three Etude-Tableaux (Bachmaninov). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—Monsieur E. Casani, 'Advanced French'—VIII. 3.50:—The Station Octet. A. E. Cruickshank (Baritone). 5.0:—S.B. from Edinburgh. 5.58:—Birthdays. 6.0:—Mr. Peter Craigmyle, 'Football Topics.' 6.15:—Mr. Don G. Munro: 'For Farmers.' 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-11.0:—S.B. from London.

2BE BELFAST. 308.1 M. 980 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0:—S.B. from London.

My Second Lesson

By Santos Casani,

who, on Saturday evening, gives from Daventry Experimental the second of his series of three lessons in the Yale Blues.

LAST week I dealt with all the principles of ballroom dancing and with the first two steps, namely the walk and the side-chassée, of the Yale Blues. This time, before I go on explaining the steps, I want to describe the correct hold in the Yale Blues.

Place your partner directly in front of you in such a way that her leg going backwards and yours coming forward pass the same track. You must both of you hold yourselves naturally, though as straight as possible, as the Yale does not look well when danced with a "stouch." The man places his right arm round the lady's waist so that it is just below the shoulder blade and his hand does not pass the lady's right shoulder blade, the fingers being extended and closed. The lady places her left arm on the top of the man's shoulder, her hand also being closed and fingers extended, touching the middle of the man's collar. The man's left arm and the lady's right are placed in such a way that they are elbows downwards and the arms form the shape of a V.

The next step I am dealing with is the *Twinkle or Feather step*. This step is very similar to the Feather step of the Fox-trot, where the man goes to the outside on the left of his partner. It is important to remember that the first three steps, left—right—left, which you take on to the left side of the outside of your partner, each of them take up two beats, where the three remaining steps again, left—right—left, take up a beat each and a pause for one beat at the end. This step is done from the walk and you start with the left foot. As you are walking along and your left foot is about to come forward,

- (1) Step with the left foot on to the outside and to the left of your partner, bringing your weight on to it, taking up two beats.
- (2) Step again with the right foot on to the outside left of your partner, bringing your weight on to it and taking up two beats.
- (3) Step once more with the left foot on to the outside left of your partner, but this time without bringing your weight on to it, and still taking up two beats, and from this position
- (4) Step back with the same left foot, bringing your weight on to it, taking one beat.
- (5) Step back again with the right foot in such a way that when it comes level with the left, bring your weight on to it quickly, taking up one beat, and then

- (6) Step forward with the left foot, in line of dance, bringing your weight on to it, taking up one beat. After this just pause for one beat and starting off with the right foot, continue again with the walk, taking up two beats to each step.

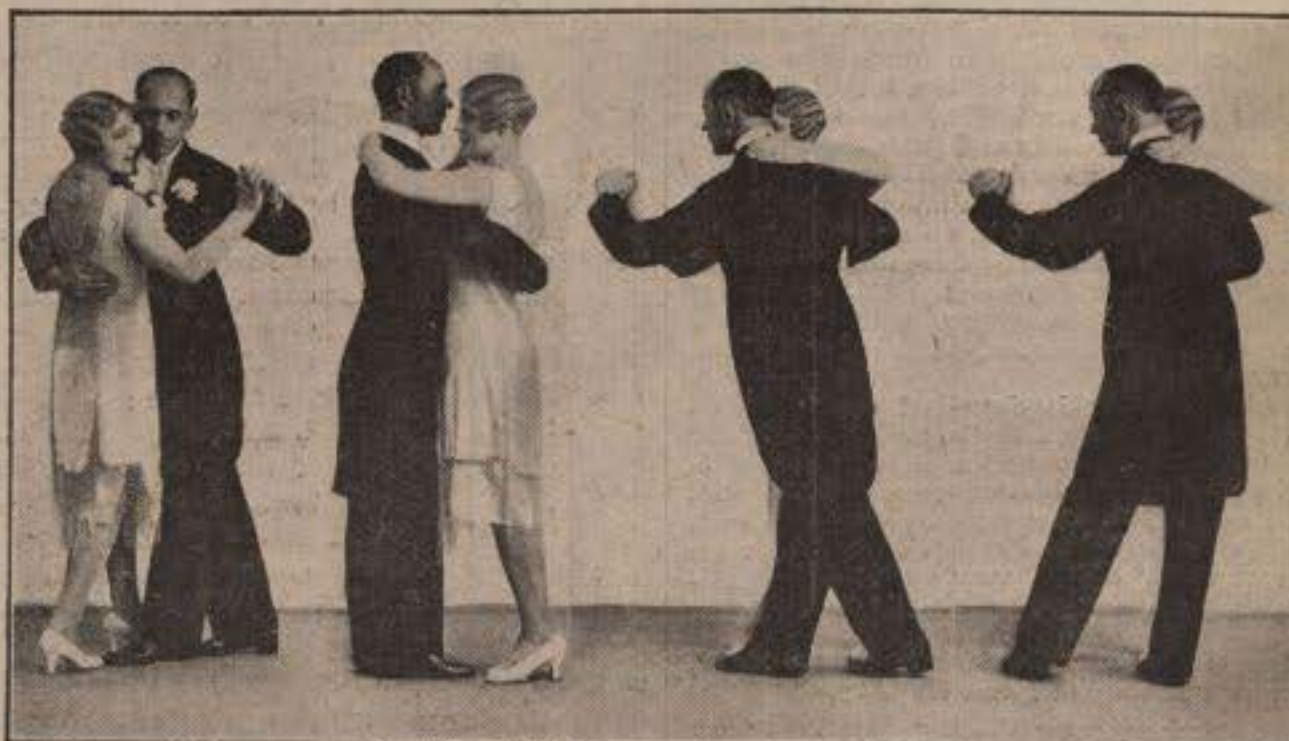
Please remember that the first three steps take you on to the outside of your partner, and the second three steps bring you back in a walking position.

Next comes the *Promenade*. This step is done sideways and in line of dance. To get yourself sideways from the walk, the only thing you have to do is as your right foot comes forward do a quarter of a turn and then, with the left foot sideways and in line of dance,

- (1) Step with the left foot sideways and in line of dance, bringing your weight on to it, taking up two beats (slow step).
- (2) Step with the right foot crossing over the left sideways and in line of dance, bringing your weight on to it, taking up two beats (slow step).
- (3) Step again with the left foot (short) sideways and in line of dance, bringing your weight on to it, taking up one beat (quick step).
- (4) Cross again the right foot over the left (short step) sideways and in line of dance, bringing your weight on to it, taking up one beat (quick step), and from this position
- (5) Step with the left foot once more sideways and in line of dance, swaying slightly sideways, bring the whole weight on to the left foot, taking up two beats (slow movement).
- (6) Your feet remain in the same position, swaying your body slightly bringing your weight back again on to your right foot, taking up two beats (slow movement), and from this position you turn slightly towards the line of dance and with the left foot, which should be disengaged, you continue with the walk.

In my next article I will deal with the last step, which is the left-hand turn, but at the same time I should like you to work up all the other steps, as in my talk I will re-explain them all.

[Mr. Casani will be glad to answer any questions which listeners may care to send to him, c/o B.B.C., Savoy Hill, W.C.2, together with a stamped addressed envelope.]



(Left to right) Two positions in the Left Turn and two in the Promenade.

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PROGRAMMES for SATURDAY, November 19

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kc.)

(1,604.3 M. 187 kc.)

ONE of the most popular operas of the last forty years is *I Pagliacci*, or *The Play-Actors*.

It is a short, two-act piece, with a simple but telling plot. In it is shown the acting of a domestic drama, tragically borne out in earnest in the life of the actors.

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

ACT I.

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

Presently everyone leaves except Nedda, who lies down on a bank, and, thinking of her own girlhood, wistfully meditates on the freedom of the birds around her.

Soon she is joined by Tonio, who tries to make love to her, and gets a lash across the face as his reward. He goes away vowing vengeance.

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

Tonio overhears, and brings Canio. They surprise Silvio and Nedda, but Silvio escapes. Members of the troupe interpose between the enraged Canio and his wife. It is time to prepare for the play. Left alone, Canio sings his famous song, 'On with the motley,' and disappears through the curtains of their improvised stage.

ACT II.

When Act II begins, Tonio is beating the drum to call the people together for the show. They come from all sides, singing, Silvio amongst them.

When everyone has settled down, and money has been collected, the play begins. Its plot is that of a wife (played by Nedda) who, while her husband is away, entertains to supper a lover (played by another member of the Company), Beppe (*Tenor*). The returning husband (played by Canio) comes in, and the guest jumps out of the window.

The husband fiercely reproaches the wife. Canio forgets his lines in the awful reality of the situation. At last he loses control of himself, and actually stabs Nedda to death. Silvio rushes up from the audience, but he is too late, and Canio, recognizing him, stabs him also. The crowd seize Canio, who says: 'The comedy is ended.'

(See article on page 341.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Mr. L. DE GIBERNE SIEVEKING reading a short story, 'The Artistic Revenger'

AS a novelist, a writer of nonsense verse, and a 'running commentator,' Mr. Sieveking is already well known to listeners. His books include 'The Ultimate Island,' 'Bats in the Belfry,' and 'All Children Must Be Paid For,' which is to appear soon.

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

9.35 'COMMUNITY LAUGHING'

(See centre column)

10.30-12.0 DANCE MUSIC: THE SAVOY ORCHESTRAS and the SAVOY HAVANA BAND, from the Savoy Hotel

(Saturday's Programmes continued on page 340.)

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 the FLORENTINE SINGERS

3.0 THE DANSANT

THE LONDON RADIO DANCE BAND
AUSTIN AND ROYCE (Syncopated Duets)
PITT AND MARKS (Entertainers)

5.15 THE CHILDREN'S HOUR: 'The Jinnee,' a play specially written for Birthday Week by the author of 'The Professor and the Bee'

6.0 A MILITARY BAND CONCERT

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

Overture to 'Raymond' Ambrose Thomas
Selection from 'Tannhäuser' Wagner
The Londonderry Air arr. O'Connor Morris
A Musical Box Liadov

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

6.45 TOM KINIBURGH (Bass)

An Interlude Easthope Martin
The Brightest Day
Chumleigh Fair Holliday
Royster Doyster Matheson

7.0 Capt. E. G. FAIRHOLME, 'Animal Life Savers' (Under the auspices of the R.S.P.C.A.)

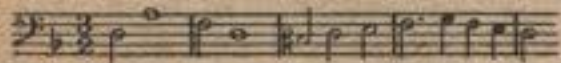
THE actual prevention and punishment of cruelty to animals is not the sole function of the R.S.P.C.A. A more pleasant part of its work is the conferring of awards for conspicuous instances of kindness to them. Its roll of honour contains innumerable examples of striking heroism, and Captain Fairholme, Chief Secretary to the Society, will recall a few of them in his talk.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S 'THE ART OF FUGUE,'
Played by JAMES CHING

Twelfth, Thirteenth, and Fourteenth Fugues

HERE, towards the end of his work, Bach shows still more wonderful skill. He begins the Twelfth Fugue with the tune in this rhythm:



After treating this in a broadly-sweeping style, and coming to a clear resting-place, he states the tune again, this time in inverted form, and again works it out fully with the same perfect facility and resource, the most remarkable thing about the feat being that the whole of the second half (not merely the tune) is an exact 'upside down' version of the first half—just as if the first had been held up before a mirror; and it is all done without in the least putting a damper on the music's spirits—or on ours.

The Thirteenth Fugue, in like manner, starts off, rather like No. 9, with an octave leap and a cavorting down the scale, three notes to a beat. This Fugue (in which we have hints of the melodic shape of the original tune of the set) likewise has its mirror-inversion, made without flaw or smudge.

Fugue Fourteen is described as a Variant of No. 10. It starts with the basic tune, in the rhythm in which we first met it in Fugue 5. The broken theme, with its phrase of three notes, which began No. 10, enters here in the Bass, after the basic theme has been preached upon (so to speak), and a very clear and simple-sounding piece is made out of the two ideas.

7.25 Sports Talk: Miss EDITH THOMPSON, 'Women's Hockey at Home and Abroad'

MISS THOMPSON is now President of the All-England Women's Hockey Association, in whose team she played on its recent Australian tour.



7.45

'I PAGLIACCI'

(THE PLAY-ACTORS)

An Opera in Two Acts

Words and Music by LEONCAVALLO

S.B. from Manchester

Nedda (in the play, 'Columbine'), a strolling player, wife of Canio MIRIAM LICETTE (Soprano)
Canio (in the play, 'Punchinello'), Master of the Troupe PARRY JONES (Tenor)
Tonio (the Clown—in the play, 'Taddeo')
THORPE BATES (Baritone)
Beppe (in the play, 'Harlequin')
JOHN ARMSTRONG (Tenor)
Silvio, a Villager HERBERT SIMMONDS (Baritone)
THE STATION CHORUS
Chorus Master, S. H. WHITTAKER
THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON



9.35 'COMMUNITY LAUGHING'

A CHARIVARI

by 'L. du G.'

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Music composed by STANFORD ROBINSON, who will conduct THE WIRELESS CHORUS and the WIRELESS REVUE ORCHESTRA

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CYRIL NASH;
EWART SCOTT;
JOHN THORNE;
DERRICK DE MARNEY;
and
ARTHUR CHESNEY





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7.	Resistance Capacity.	"
8.	Power.	"
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11.	Resistance Capacity.	"
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Saturday's Programmes cont'd (Nov. 19)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 338.)

3.0 A POPULAR ORCHESTRAL CONCERT From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Oberon' Weber

KEITH FALKNER (Baritone) and Orchestra

Song Cycle, 'Songs of Travel' Vaughan Williams

STANISLAS DE NIEDZIELSKI (Pianoforte) and Orchestra

Fantaisie in A Minor Wieniawski

ORCHESTRA

Polonaise, Arietta and Passacaglia

Handel, arr. Hartly

T. C. STERNDALE BENNETT (Entertainer)

Selections from his own Compositions, at the Piano

ORCHESTRA

Intermezzo, 'Love in Cloverland' Leo Peter

Suite of Ballet Music from 'The Sicilian Vespers'

Verdi

STANISLAS DE NIEDZIELSKI

Nocturne in F Sharp Minor Chopin

Polonaise in A Flat Chopin

KEITH FALKNER

In Summertime on Bredon Peel

Old Clothes and Fine Clothes Martin Shaw

On a January Morning German

Come, landlord, fill the flowing bowl Traditional

ORCHESTRA

Theme and Six Diversions German

T. C. STERNDALE BENNETT

Further Entertainment

ORCHESTRA

Slow Movement and Finale from Symphony

'From the New World' Dvorak

STANISLAS DE NIEDZIELSKI

Scherzo in B Minor Chopin

ORCHESTRA

Selection from 'Cavalleria Rusticana' ('Rustic Chivalry')

Mascagni

5.45 THE CHILDREN'S HOUR (From Birmingham): 'My Programme' by Snooky, assisted by the British Vocal Quartet and the Birmingham Studio Pianoforte Quintet (Leader, Frank Cantell)

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

6.45 A MILITARY BAND PROGRAMME

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

BAND

Inauguration March and Malaguena from 'Boabdil'

Moszkowski

Symphonic Poem, 'Dance of Death' ('Danse Macabre')

Saint-Saens

7.2 WATCYN WATCYN

Captain Stratton's Fancy Deems Taylor

Five and twenty Sailors Coleridge-Taylor

7.12 BAND

Picturesque Scenes Massenet

7.30 WATCYN WATCYN

Time to go Sanderson

Cargoes Martin Shaw

A Song of London Cyril Scott

7.40 BAND

Ballet Music from 'Romeo and Juliet' Gounod

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

MIRIAM FERRIS

ELSIE CHARLISE

9.0 'How to Dance the Yale Blues'—II

by

SANTOS CASANI

(See article by Mr. Casani on page 337.)

9.20 DANCING TIME (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'OLD MEMORIES'

A RADIO FANTASY

Written by IDA M. DOWNING

Produced by EDGAR LANE

From Birmingham

Characters:

Colonel John Nicholson (Margaret's Grandfather) EDGAR LANE

Barnes (Butler and Friend) DAVID TREMAYNE

Hugh Marlow (in love with Margaret) EDGAR LANE

Margaret GLADYS COLBOURNE

Polly (a Parrot)

Dream Characters:

John Nicholson

Lorna (his Wife)

Phil Dawson (Schoolboy Friend of John's—later his Best Man)

John's Father

Indian Nurse, Hospital Nurse, First and Second Officers

Interpolated Songs by the BRITISH VOCAL QUARTET

DOROTHY BENNETT (Soprano); ESTHER COLEMAN (Contralto); ERIC GREENE (Tenor); DALE SMITH (Baritone)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Major C. EAGLE-BOTT: 'The Haunted Manor-House'

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5WA CARDIFF. 353 M. 850 KC.

3.0 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 Mr. B. A. HARWOOD: 'Welsh Crags and other Climbs'

7.15 S.B. from London

7.25 Capt. A. S. BURGE: 'From my Rugby Scrap-book'

Mr. LEIGH WOODS: 'West of England Sport'

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 343.)



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"PAGLIACCI"

An Opera in Two Acts

By

R. LEONCAVALLO

THE CLOWN'S TRAGEDY.
By Moses Baritz.

I Pagliacci, Leoncavallo's immortal little opera, attracts larger audiences than perhaps any opera except *Faust*. The choice of this opera for the last night of Birthday Week is therefore a fortunate one. *I Pagliacci* is to be given from Manchester at 7.45 p.m. this evening (Saturday, November 19), S.B. from London, Daventry and other Stations. In the accompanying article Mr. Baritz, who is well known in the North of England as a lecturer on opera and, to wireless listeners, for his gramophone opera talks, outlines the musical structure of the opera and tells how Leoncavallo derived his story from a poignant incident in real life.



THE stories used for opera until the last quarter of the eighteenth century were invariably derived from mythology. Mozart introduced subjects from contemporary literature. Beethoven, inspired by the exploits of Napoleon, wrote the *Eroica* symphony. Wagner re-created his experience of a storm at sea in *The Flying Dutchman*. It was left for Leoncavallo to convert an incident from life into an opera.

In 1865, at the age of seven, he attended a trial presided over by his father, who was an Italian judge. An actor, convinced of his wife's infidelity, was performing with her in a play involving the eternal triangle. Enraged with jealousy, instead of simulating murder, he deliberately killed her. Arrested and tried for murder, he was sentenced to a lengthy term of imprisonment. Leoncavallo retained a vivid impression of the trial, and at the end of 1891, began the composition of the opera, which he completed in five months.

I Pagliacci was an instantaneous success in Italy and elsewhere. Later on, arrangements were made for the production in Brussels. A dramatist named Mendes applied for an injunction to prevent the performance on the ground that the story had been taken from his play, *La Femme de Tabarin*. Leoncavallo disposed of the preposterous claim by producing the actor, who had been released after serving his sentence! Verily, truth is stranger than fiction!

In writing both words and music of *I Pagliacci*, Leoncavallo joins the select company of Richard Wagner, Arrigo Boito, and Gustave Charpentier. Leoncavallo graduated from the University of Bologna with the degree of Doctor of Literature, studied music at the Naples Conservatoire, and became an accomplished pianist. He travelled extensively, and met Richard Wagner, who gave him much encouragement and advice. This accounts for the Wagnerian touch in *I Pagliacci*. But it is only a touch! Leoncavallo sought an original device for opera, in presenting a character to tell the story in the Prologue. This reversion to the Greek drama, an admission made in the opening narrative, turned out to be exceedingly effective.

The first two bars of the prologue suggest the sudden appearance of the players. Bars three and four, the jaunty and grimacing movement towards the audience. Varied versions are rendered until the bassoon is heard playing a quaint descending passage. This is replaced by a sustained note for the horn, carried over into the first melody in the opera. The pathetic tune grips the listener. It presages the culminating tragedy.

This tune is played three times in the opera. Its significance is realizable in Canio's aria, *On With the Molley*, at the close of Act I, where he pours forth the agonizing plaint, 'Laugh, Punchinello, for the love that is ended.' Its last appearance occurs immediately after Canio has killed his wife and her lover. When turning to the horror-stricken spectators, he declares, 'The Comedy is ended!' The full force

of the orchestra is required to repeat the tune. Curiously, the melody is played in the same key on each occasion. Leoncavallo intended the theme to interpret the intensity of passion provoked in Canio by his wife's faithlessness. Still another theme possessing dramatic importance is inserted in the prologue.

This is the slow rising melody continuing from the last tune. Taken up by strings and harps, it suggests the guilty conduct of Nedda and Silvio. It recurs frequently in the duet between them in Act I.

The composer's cleverness is apparent at Tonio's appearance. The flute and oboe play the run in bars three and four of the prologue. This is followed by the clarinet. Tonio, thrusting his head through the curtain, declaims: 'A word,' the strings answering with a swift rush of five ascending notes. Tonio continues, 'Allow me!' Assent is vouchsafed by a plucked note from the strings. The clown then narrates the author's intention. In the first instance he talks to the 'cello, and finally addresses himself to the audience. Singing out the 'cello for a special function in the opera, one is not surprised at the frequent use of that instrument for adding colour to the situation. Throughout the prologue, Nedda's song, and the close of Act I, this is distinctly noticeable.

In the closing section of the narrative, the melody is written for the strings and woodwind. One cannot get away from the impression that the composer desired to emphasize the emotional aspect of the music. When the curtain ascends the trumpet appears to be playing false notes. It was the intention of the composer to describe the actual poverty of the troupe of players, consequently, an old trumpet and bass drum are included as part of the musical equipment. That accounts for the 'cracked' notes at the opening of Acts I and II.

In Nedda's 'Bird' song the accompaniment takes the form of choice harmonies and beautiful passages for woodwind, harps and strings.

The music of the Duets between Tonio-Nedda, and Nedda-Silvio is agitated rather than expressly dramatic. Quite a surging and grave aspect is given to the music after Canio's song, *On With the Molley*. An intermezzo performed between the acts opens dramatically, the first bar being loud and forceful, the second a charming set of dissolving chords. The third and fourth reproduce the atmosphere of the opening bars. The remainder of this interlude comprises themes taken from the prologue. The harmonic effects are delightful.

The musical accompaniment to the play is written in miniature style. Throughout the *Scena Comica* the instrumental portion is captivating. There are two elegant sections written in minuetto and gavotte tempi. The advent of the outraged husband gives rise to a turbulent undercurrent in the strings. The tragedy is reached after a period of fierce gesticulation. 'The Comedy is Ended,' gasps the Clown. The motive of jealousy and broken-heartedness re-echoes with accumulated force.



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Saturday's Programmes cont'd (November 19)

(Continued from page 340.)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 TWO PLAYS

By the STATION REPERTORY PLAYERS

'THANKS TO MR. MILLIGAN'

A Play in One Act by CONSTANCE ENSE

Mrs. Blaise BETTY ELSMORE
 George Barnet Cresswell ... D. E. ORMEROD
 Stephanie Cresswell HYLDA METCALF
 Derek Lessingham LEO CHANNING

Musical Interlude

'HIGH TENSION'

A New Comedy-Drama by W. HUNTLEY ADAMS

Peter Clare (a Lawyer) TOM WILSON
 Elizabeth (his Wife) HYLDA METCALF
 Arnold Ross (a County Resident) .. E. H. BRIDGSTOCK

Joan Dobson (his Niece) ELLA FORSYTH
 Detective-Sergeant Jenkins, C.I.D. HAROLD CLUFF

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mrs. BRUNDETT TWEEDALE: 'Cruising in the Mediterranean—A Visit to Tangier'

7.15 S.B. from London

7.45 'I PAGLIACCI'

('THE PLAY-ACTORS')

An Opera in Two Acts

Words and Music by LEONCAVALLO

Relayed to London and Daventry

Nedda (in the play—'Columbine'), a Strolling Player, wife of Canio

MIRIAM LICETTE (Soprano)

Canio (in the play—'Punchinello'), Master of the Troupe PARRY JONES (Tenor)

Tonio (the Clown in the play—'Taddeo') THORPE BATES

Beppe (in the play—'Harlequin') JOHN ARMSTRONG (Tenor)

Silvio, a Villager HERBERT SIMMONDS (Baritone)

THE STATION CHORUS

Chorus Master, S. H. WHITTAKER

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

ONE of the most popular Operas of the last forty years is *Pagliacci*, or *The Play-Actors*. It is a short, two-Act piece, with a simple, but telling plot.

In a *Prologue*, one of the actors, Tonio, the Clown (*Baritone*), appears through the curtains, and reminds us that actors have hearts like the rest of mankind, and are subject to the same joys and sorrows.

ACT I

The curtain rises to show us an Italian village, where a travelling show has just arrived, and is being greeted uproariously. Soon Canio (*Tenor*), the Showman, gains attention by persistently banging his drum, then announces the time of the coming show. He introduces to his audience Nedda, his wife (*Soprano*).

Presently everyone leaves except Nedda, who lies down on a bank, and thinking of her own girlhood, wistfully meditates on the freedom of the birds around her.

Soon she is joined by Tonio, who tries to make love to her, and gets a lash across the face as his reward. He goes away vowing vengeance.

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

Tonio overhears, and brings Canio to see what is going on. They surprise Silvio and Nedda,

but Silvio escapes. Members of the troupe interpose between the enraged Canio and his wife. It is time to prepare for the play. Left alone, Canio sings his famous song 'On with the motley,' and disappears through the curtains of their improvised stage.

ACT II

When Act II begins, Tonio is beating the drum to call the people together for the show. They come from all sides, singing, Silvio among them.

When everyone has settled down, and money has been collected, the play begins. Its plot is that of a wife (played by Nedda) who, while her husband is away, entertains to supper a lover, played by another member of the troupe, Beppe (*Tenor*). Canio comes in as the returning husband, and the guest jumps out of the window.

The husband fiercely reproaches his wife. Canio forgets his lines in the awful reality of the situation. At last he loses control of himself, and actually stabs Nedda to death. Silvio rushes up, but he is too late, and Canio, recognising him, stabs him also. The crowd seizes Canio, who soba out 'The comedy is ended.'

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.0 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 Talk to Farmers: 'The Farm Orchard,' by Mr. J. G. MURRAY

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.30 'THE ROBBERY'

Adapted from Shakespeare's 'Henry IV' (Part I), By ARTHUR JOHNSON

Presented by EDWARD P. GENN

Cast:

Sir John Falstaff J. P. LAMBE
 Prince Hal PHILIP H. HARPER
 Poins A. L. BRUCE
 Gadshill TOM REID
 Bardolf PHILIP HERBERT
 Peto FRANK HAWKINS
 Chamberlain of the Inn at Rochester

WALTER SHORE

First Carrier HUGH H. FRANCIS

Second Carrier EDWARD GENN

First Traveller WALTER SHORE

Second Traveller EDWARD GENN

(Liverpool Programme continued on page 344.)

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Saturday's Programmes continued (November 19)

(Liverpool Programme continued from page 343.)

Scene I. London — An Apartment of the Prince

Scene II. Rochester—An Inn Yard

Scene III. A Roadside near Rochester

Scene IV. London—A Tavern

Incidental Music by the STATION CHILDREN'S ORCHESTRA, directed by HARVEY J. DUNKERLEY

6.10 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

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

3.0 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 Mr. CLIFFORD K. WRIGHT: 'The History of Dancing'—III

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M.
750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 META MURRAY (Soprano)

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

EFL SHEFFIELD. 272.7 M.
1,100 KC.

4.15 ORGAN relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.0 MIRA B. JOHNSON (Actress-Entertainer)

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.0 London Programme related from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. H. W. MAXWELL: 'Art in Everyday Life—I, Art in the Home'

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.0 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 Dr. TEDDY MORGAN: Rugby Football Topics

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
990 KC.

3.0:—London Programme relayed from Daventry. 4.15 app.:—Music from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. William Fawcett: 'Sport in the North Country—IV, The Foxhound. 7.15:—S.B. from London. 7.25:—Mr. Alan Thompson, President, Northumberland Rugby Union, 'Rugger.' 7.45:—S.B. from Manchester. 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.

2.35 app.:—Running Commentary on the Rugby Match Herriot's v. Glasgow Academicals. S.B. from Edinburgh. 4.15 app.:—Concert—Vocal Duets. The Wireless Quintet. Bloss Heron and Edith Johnston (Soprano). 5.15:—Children's Hour: The Radio Circle-Choir in Songs and Rounds. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.0:—Donald Carwell, 'Britisher Scots.' 7.15:—S.B. from London. 7.25:—Mr. Walter Arnott on 'Striking Events in Association Football.' 7.45:—Variety. 9.0:—S.B. from London. 10.30:—Dance Music from the Locarno Dance Salon. 11.15-12.0:—S.B. from London.

2BD ABERDEEN. 500 M.
600 KC.

3.45:—Schubert and Schumann. Jella Wright (Contralto). A. Gordon Fyfe (Pianoforte). The Station Octet. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0-12.0:—S.B. from London.

2BE BELFAST. 506.1 M.
960 KC.

3.30:—Light French Music. Eva McCoombe (Soprano). Harry Dyson (Flute). The Station Orchestra. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Nick Adams (Pianoforte, M.P.). 7.0:—S.B. from London. 7.45:—S.B. from Manchester. 9.0-12.0:—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.

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| Catarrh. | Neuritis. |
| Cramp. | Neurasthenia. |
| Constipation. | Paralysis Agitans. |
| Deafness. | Paraplegia. |
| Ear Affections. | Psoriasis. |
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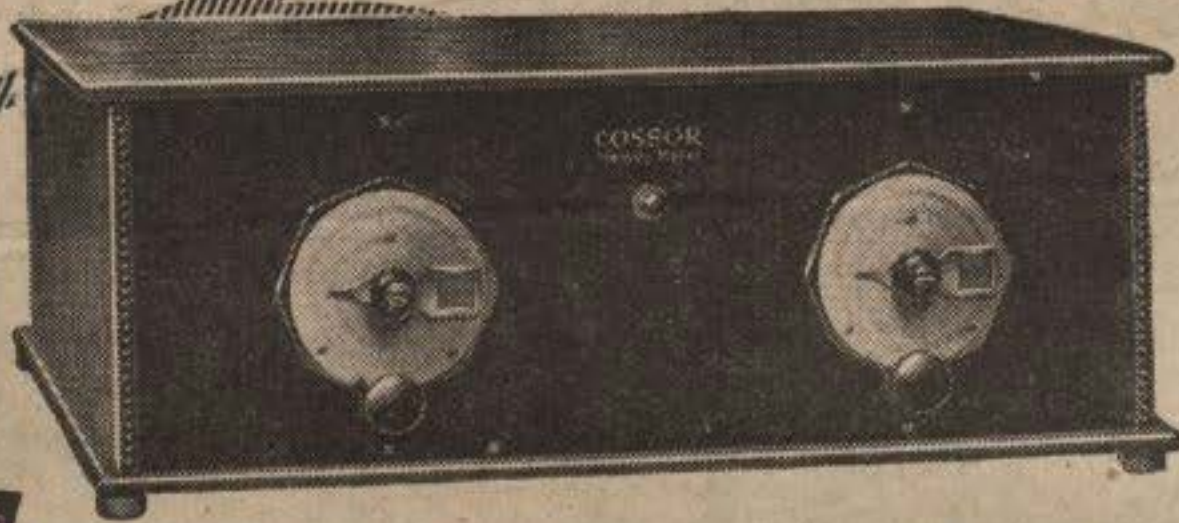
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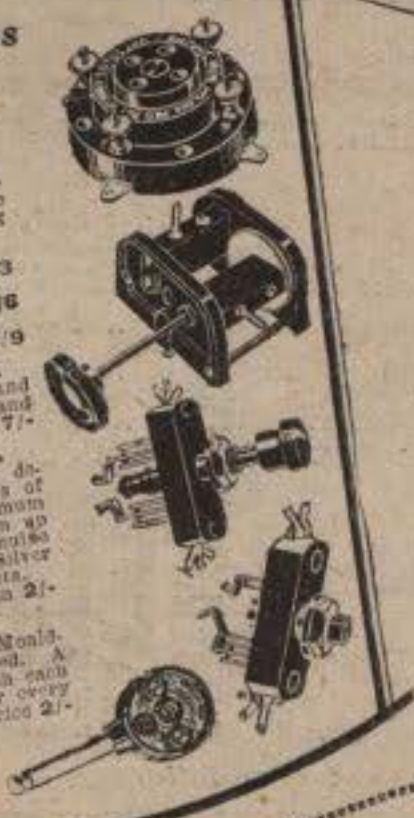
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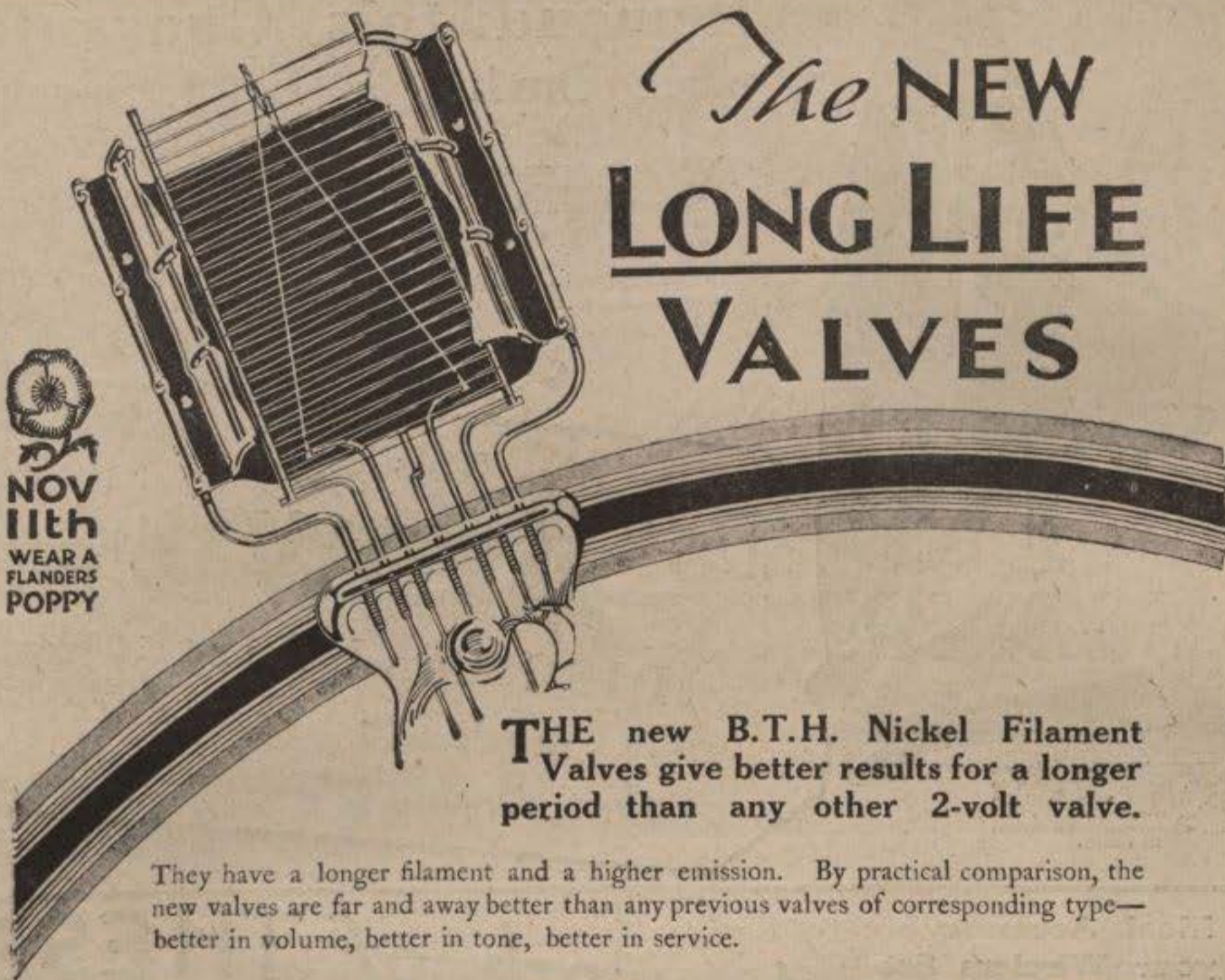
ALL SETS ON 7 DAYS' APPROVAL ON RECEIPT OF CASH PRICE OR FIRST INSTALMENT.

FELLOWS
WIRELESS

PARK ROYAL, LONDON, N.W.10.

For full list of branches see page 358


NOV
11th
 WEAR A
 FLANDERS
 POPPY



The **NEW**
LONG LIFE
VALVES

THE new B.T.H. Nickel Filament Valves give better results for a longer period than any other 2-volt valve.

They have a longer filament and a higher emission. By practical comparison, the new valves are far and away better than any previous valves of corresponding type—better in volume, better in tone, better in service.

You can very easily prove the truth of our claims by substituting B.T.H. Nickel Filament Valves for those you are using at present. You will be astonished and delighted at the improved quality and volume, and will certainly not grudge the cost of the change.

B. 210 H

R.C. and H.F.

Filament Voltage 2
 Filament Amps 0.10
 Max. H.T. Voltage . . . 150

10s 6d

B. 210 L

General Purpose

Filament Voltage 2
 Filament Amps 0.10
 Max. H.T. Voltage . . . 120

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B. 215 P

Power Amplifying

Filament Voltage 2
 Filament Amps 0.15
 Max. H.T. Voltage . . . 120

12s 6d

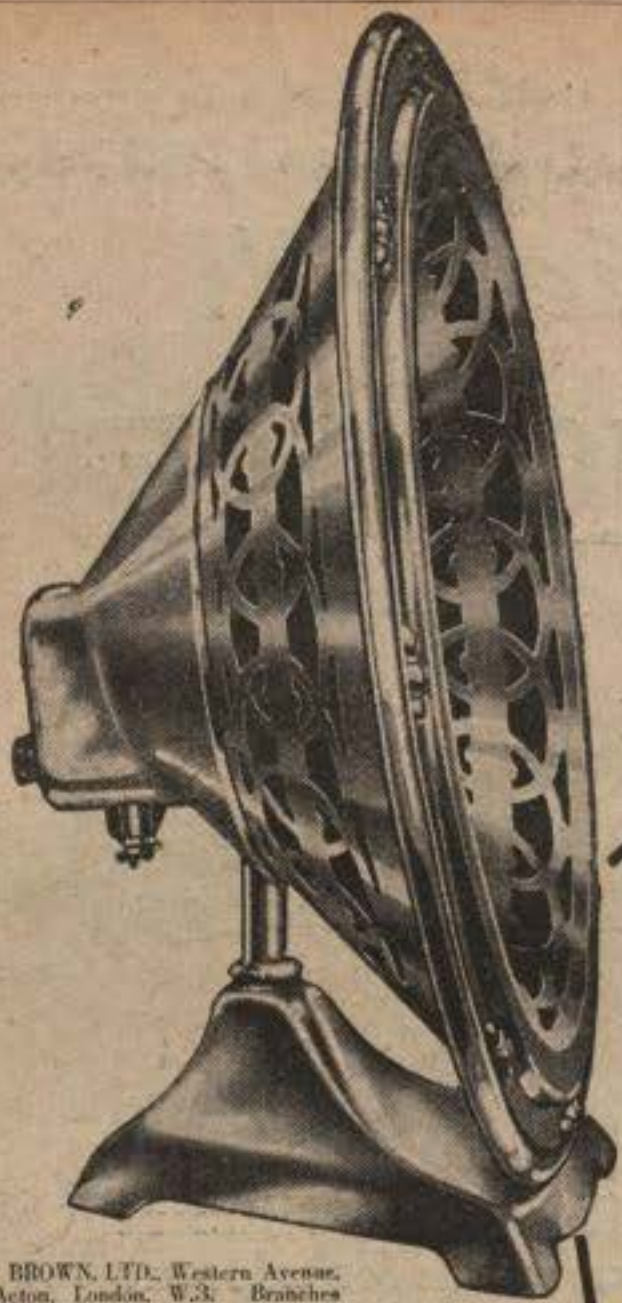
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VALVES
 NICKEL FILAMENT

Made at Rugby in the Mazda Lamp Works

The British Thomson-Houston Co. Ltd.



Demand this Guarantee when buying a Loud Speaker

YOU expect an assurance that the instrument will do just what you want. You have a right to it. When you buy the Brown Disc you get more than a loud speaker. You get a definite guarantee—that it will reproduce the Broadcast faithfully. And that's all you want—isn't it?

The Brown Disc Loud Speaker is finished in black, brown or cream and gold, £7. 7s. Oxydised silver, £8 8s.

This
Brown
DISC Loud Speaker
is made to reproduce
the Broadcast faithfully

S. G. BROWN, LTD. Western Avenue, N. Acton, London, W.3. Branches at 19, Mortimer Street, W.1; 15, Moorfields, Liverpool, and 67, High Street, Southampton. Depots throughout the country.

G.A. 3827

An Ideal Accessory for your Wireless Set

THIS does the work of **THESE—**



FOR LESS THAN 6d A WEEK

The Burndept ALL-BATTERY ELIMINATOR

for A.C. electric supply.

You need never buy another battery for your wireless set or bother about accumulator charging if there is alternating electric current in your house. Instal the Burndept All-Battery Eliminator and you will have an unlimited, unfailing source of power for any make of set with up to seven or eight valves at a cost of less than 6d. per week. The Eliminator gives L.T. supply at 6 volts, H.T. supply at 50, 100, 150 and 180 volts, and grid bias up to 30 volts—working from any A.C. main between 100-120 and 200-250 volts, 40-100 cycles. Does not require any attention and is operated by the master switch of your set. Absolutely free from A.C. hum. Ask your radio dealer for full particulars. Price £17-7-6, complete. Licence fee, 12/6. Long Multiple Cable Connector, 12/6.



BURNDEPT

BLACKHEATH, LONDON, S.E.3.

London Showrooms; 15, Bedford Street, Strand, W.C.2.


NOV
11th
WEAR A
FLANDERS
POPPY



This beautiful fully illustrated catalogue will be sent to you free on request.

More life!!

More life in the Regenerator. More life and longer life. Why? Because in the Regenerator Internal Resistance is overcome. That's the fact to remember. In every H.T. battery it is Internal Resistance that finally chokes the life out of it. The battery dies, not because it is drained, but because it is suffocated.

That one problem was tackled by our chemists for two long years. When a few months ago they discovered the Regenerator, the problem was solved.

In the Regenerator Battery, Internal Resistance is conquered. The current flows free. The Regenerator has more power and longer life.

- | | | |
|-----|--|------|
| 54 | Volts with lead for grid bias.....(Post 6d.) | 6/- |
| 60 | Volts tapped every 3 volts.....(Post 9d.) | 6/3 |
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FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10

For full list of branches, see page 358.

M.C.48

EVERYTHING **The G.E.C. your guarantee** ELECTRICAL

Perfect at Every Point

New Osram Valves

with the New Filament

The Perfect Bulb



PIPELESS BULB

Exhaust tube is taken through the pinch, as shown. This gives a neater appearance—less likelihood of accidental breakage and takes up less room in the set.

SELECTED GLASS

The glass used for the bulb is of uniform thickness, and carefully selected so as to be free from flaws or air bubbles.

ELECTRODE SUPPORT WIRES

These are firmly sealed into glass pinch, and the greatest care is taken during manufacture to ensure high insulation between the support wires. Each valve is rigorously tested for insulation before sale.

THE FINEST VACUUM OBTAINABLE

The life and performance of the valve are largely dependent upon the quality of the vacuum in the bulb. Four distinct processes are involved in the air evacuation of every OSRAM Valve Bulb. The final operation utilises the gas-absorbing properties of magnesium to obtain and maintain an extremely high degree of vacuum. This gives to the valve its well-known silvered appearance.

MADE IN ENGLAND.

VALVES WITH THE NEW FILAMENT FOR RESISTANCE-CAPACITY COUPLING.

OSRAM	2 volt D.E.H. 210	4 volt D.E.H. 410	6 volt D.E.H. 610	Price each 10/6
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Made at the factory with the greatest experience in valve manufacture in the British Empire.

Manufactured from raw material to finished product by the same British Organisation.

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

WITHOUT A RIVAL!



ACCUMULATOR CHARGER

45/-

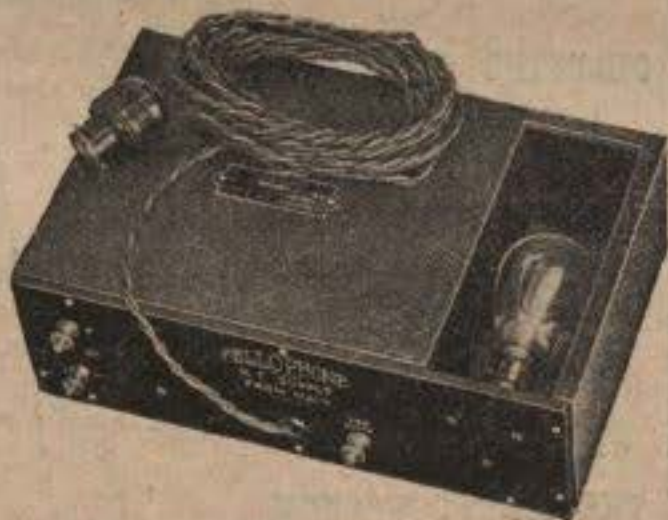
No more trudging backwards and forwards to your accumulator depot. You can do all your own charging at home if you have Alternating Current (A.C.) Electric Light. The Charger is perfectly simple, cannot harm your lighting system in any way, and costs only 1d. to run for 10 hours' charging. You can buy the charger complete with full instructions on 7 days' approval (Postage 1/-) against cash.

Charger for H.T. Accumulators ... 50/-

N.B.—When ordering state carefully voltage and frequency (40 cycles or over) of your main. Your meter gives you these particulars.

H.T. MAINS UNIT

50/-



A smooth, safe supply of H.T. current is obtained by just plugging the flexible cord into a lamp holder and connecting the unit to your set as you would an H.T. Battery.

Current consumption is smaller than that of the smallest lamp made. For alternating or direct current. Cuts out the cost for ever of new H.T. Batteries.

A.C.

Type A (100 volt type) £3-10-0 cash or 9 monthly payments of 9/-.

Type B (multi-voltage type) £4-10-0 cash or 9 monthly payments of 11/6.

D.C.

Type A (50, 70 or 100 volt types) £2-10-0 cash or 9 monthly payments of 7/-.

Type B (multi-voltage type) £3-10-0 cash or 9 monthly payments of 9/-.

Packing free, carriage forward. New catalogue free on request.

FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10

For full list of branches see page 358.

M.C. 80



Butter side up

You met disappointment early. Bread and butter you dropped, for instance, always fell butter side down. Remember?

The Peto & Radford Indicating Accumulator obviates one disappointment for you, though. It doesn't let you lose a programme because you *thought* there was plenty of juice. This P. & R. tells you whether it's fully charged, half charged, or dead. You merely look at the indicating floats.

And that's an extra advantage.

This P. & R. is like every P. & R. Built for service. Solidly. Carefully. Like a BATTERY.

The Peto & Radford Indicating Accumulator keeps your wireless butter side up. And yet it costs but little more than the ordinary accumulator.

Write for our leaflet to Peto & Radford, 50, Grosvenor Gardens, London, S.W.1.

P AND R

PETO & RADFORD

ACCUMULATORS

The beginning and the end in

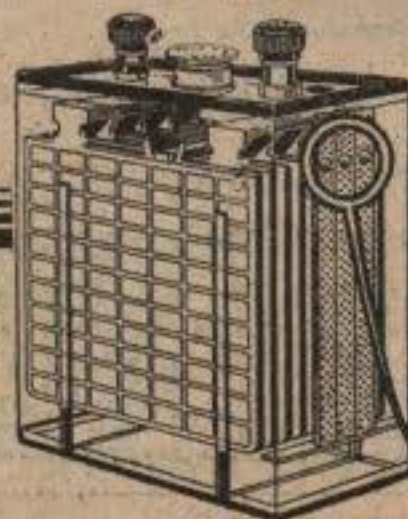
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Indicating Accumulators
from 20 to 60 Amp.
hours capacity actual.
P.C.F. 7, 30 amp. hours
actual, 2 volts

Price 15/6



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Th: Indicating Floats.

What a really good FILTER CHOKE can do!



The surest way of efficiently protecting the windings of a loudspeaker from the effects of heavy H.T. currents is by the use of a really good Filter Choke.

To-day, power valves are almost universal equipment in modern wireless receivers, and, owing to the comparatively heavy H.T. currents taken by the anodes of these valves, a really good Filter Choke is nearly always essential. Also it is now generally considered necessary to avoid the several forms of low frequency reaction—which in turn produce stray fields and voltages—consequent on the use of the heavier output current.

In the design of a suitable Filter Choke there are two currents to be considered—the H.T. direct current supply to the output power valve, and the alternating audible frequency ripple, which actuates the loudspeaker. Modern power valves call for 15 to 20 milliamperes H.T. plate current; the Filter Choke must therefore be able to carry such a value of current without approaching saturation.

The new R.I. and Varley Output Filter Choke—inductance 20 henries—is wound on a core of over one square inch sectional area (the largest of any proprietary Filter Choke on the market), and is therefore able to handle 25 milliamperes comfortably without saturating the iron. In addition, the winding is of ample section to ensure the minimum ohmic resistance.

A choke in which the inductance drops almost to zero when a load is applied is worse than useless. This fault, so common in many chokes at present on the market, does not apply in the case of our new Filter Choke.

Two of the R.I. and Varley Filter Chokes in parallel will handle the load of the majority of coil-driven loudspeakers in use without distortion.

Careful attention has been given to the design and arrangement of the windings, in order to ensure maximum tonal purity in reproduction. The core has no air gap, and is designed to give maximum flux linkage.

The use of this component is essential in all good class modern wireless receivers to prevent distortion, and to ensure real tonal purity at the loudspeaker.

PRICE
£1 . 1 . 0.

Illustrated 16-page Leaflet C.17, free on application, gives full particulars.

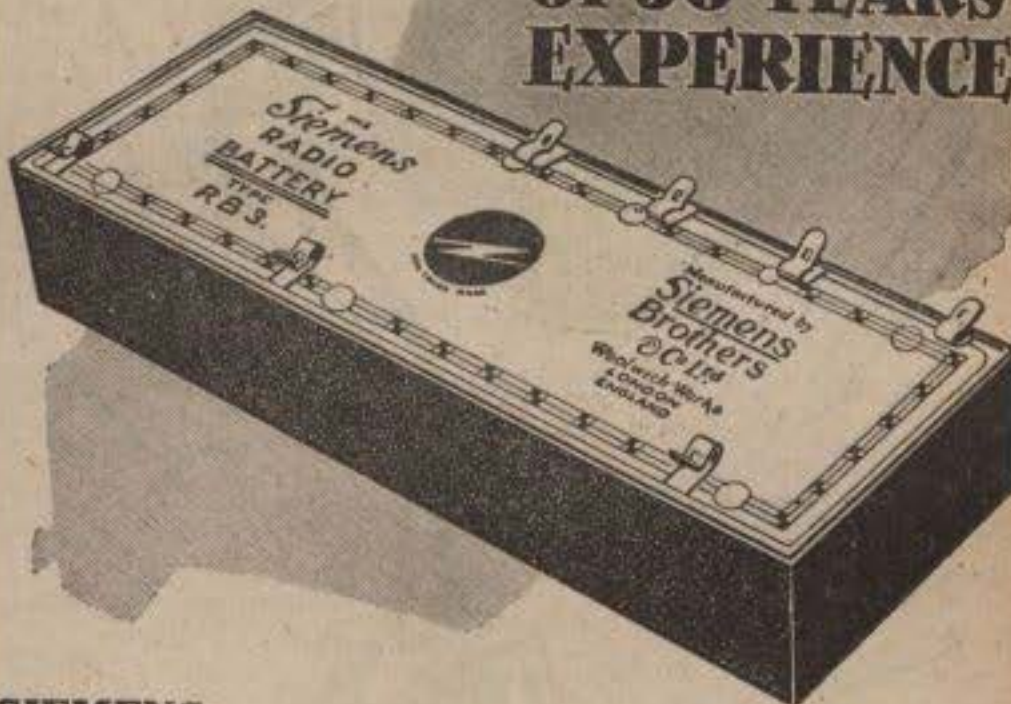
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Kingsway House, 103, Kingsway, London, W.C.2.
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SIEMENS RADIO BATTERIES.

THE RESULT
OF 50 YEARS
EXPERIENCE



SIEMENS LARGE CAPACITY RADIO BATTERY

provides a more powerful source of H.T. Current supply than is possible with small capacity batteries and ensures better reception with greater economy.

Siemens Large Capacity Standard Dry Battery, R.B.1 Size, 18 volts, 7/-; R.B.2 Size, 24 volts, 12/6; R.B.3 Size (as illustrated above), 72 volts, 24/-. From your dealer.

SIEMENS SUPER RADIO BATTERY

enables users of multi-valve sets to obtain economical and long service from a high-tension DRY Battery. It will supply H.T. Current of considerably greater magnitude than can economically be supplied from ordinary small units or even large capacity types.

The insulation throughout is as perfect as experience and ingenuity can suggest, and ensures "noiseless" reception throughout the entire life of the battery.

SIEMENS SUPER RADIO BATTERY

Extra Large Capacity, 50 volt (nominal).

Price 25/- at your dealers.



WRITE FOR CATALOGUE 650 containing useful facts and hints on the CARE and MAINTENANCE of Radio Batteries.

SIEMENS BROTHERS & CO., LTD., WOOLWICH, S.E. 18.



Still the only full-size, first quality instrument for **£3.0.0**

IN spite of the recent introduction of many new loud speakers, the B.T.H. Type C2 Loud Speaker still remains supreme in its class. There is not another loud speaker, at anywhere near the price, that will give such great volume and such faithful reproduction. It is still the only full-sized, first quality instrument for £3.

Ask your dealer to let you make a comparative test.

The above price is applicable in Great Britain and Northern Ireland only.

The **B.T.H. TYPE C2 LOUD SPEAKER**

The British Thomson-Houston Co., Ltd.

2795

LOUDEN



If our own statements do not convince you; if the hundreds of letters of appreciation which we have received from owners of Loudens leave you undecided; then buy a Louden frankly as a gamble—they are inexpensive—you haven't much to lose. But you will find that for length of life, for purity of reproduction and for power, there is not a valve on the British market that can approach the Louden for value or merit.

Bright Emitters, 5.5 v. **3/6**
 Dull Emitters, 2, 4, 6v. **5/6**
 Dull Emitter Power **8/-**
 4 and 6 volts

Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection, L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification. Our beautiful illustrated catalogue containing full particulars sent free on request. Postage and Packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5, or 6 valves, 9s.

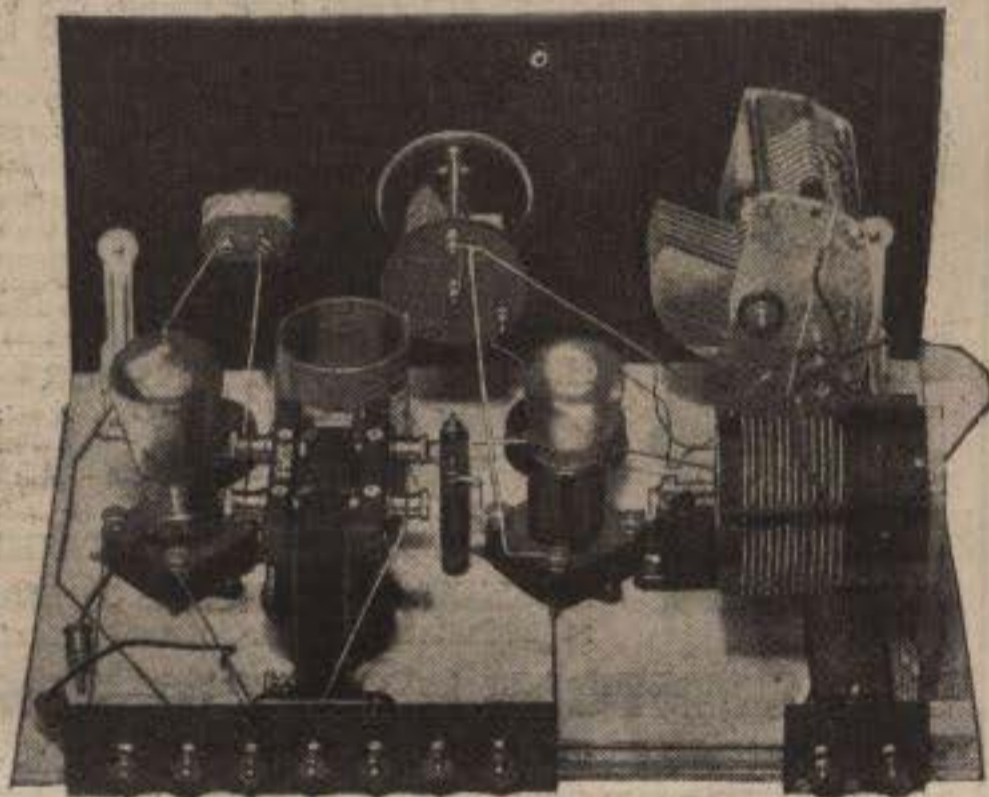
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FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10
 M.C.S.

Receive Australia Direct

ON TWO VALVES ONLY



A rear view showing the lay-out and method of wiring of the set.

The "SYDNEY TWO"

A "D.X." Set for the Home

Listeners who heard the Sydney Broadcasting Station's programmes relayed by the B.B.C. will be interested to know that POPULAR WIRELESS this week is giving full constructional details for a short wave receiver to pick up Sydney's broadcasts *direct*.

Only two valves are really necessary—and atmospheric disturbance will, on the whole, be found far less annoying than when Sydney is relayed from London.

You can easily build the "SYDNEY TWO" with the aid of the "P.W." diagrams and photographs. As you will see for yourself when you read the full and clear details, it is neither difficult nor expensive to build. To make sure of this week's POPULAR WIRELESS you should buy your copy AT ONCE.

POPULAR WIRELESS

On Sale at all Newsagents and Bookstalls.

Published by The Amalgamated Press, Ltd.



What? . . . The Johnsons? Can't be; they don't play. But listen!

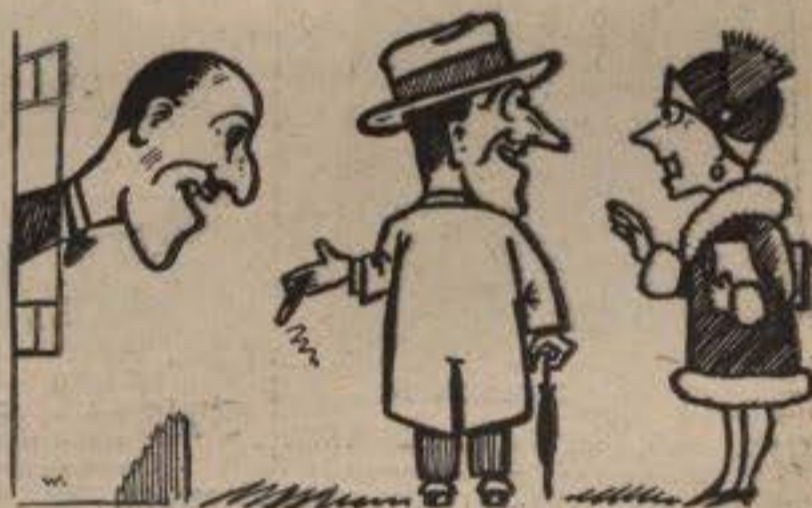
* * *

It is the Johnsons!
Wireless? Nonsense—it's the real thing.

———? "2LO calling!" Then it is wireless!

* * *

Hi! Johnson. How do you do it?
What? AN AMPLION CONE?
Jove! I must get one!



Jacobean Oak.
AC7. £6:10:0

AMPLION

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SPEAKERS

Models from **52/6**

Advertisement of Graham Amplion Limited, 25, Saville Row, London, W.1.

MAKE YOUR OWN CONE SPEAKER

with the New Wonder NIGHTINGALE
Balanced Armature
CONE UNIT

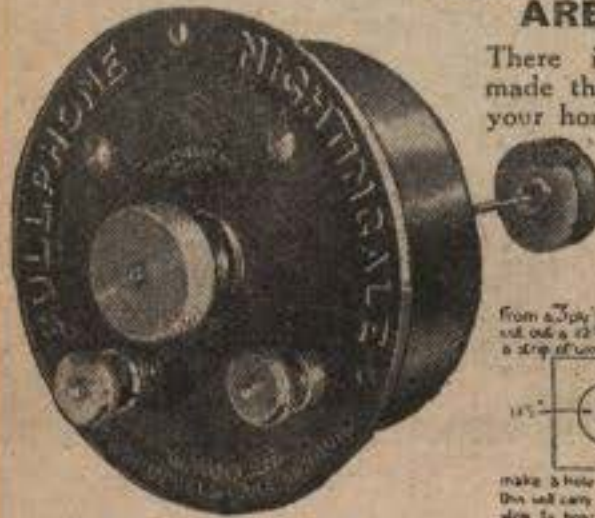
PRICE
15/-
EACH

WONDERFUL RESULTS ARE GUARANTEED

There is no Loud Speaker yet made that can excel this Unit with your home-made Cone.

YOU'LL BE SURPRISED

TRADERS are invited to use this Unit for the finest of all Demonstration Speakers.



AS FITTED TO OUR CABINET CONE.

From a 2 1/2" board, 2 1/2" square cut out a 2 1/2" circle, then cut a strip of wood 1 1/2" x 2 1/2" and Double paper cone, with lower paper edge for easy fixing, as filled to make a hole 2 1/2" in centre. Do not carry for use. Fix strip to board as shown.

BULLPHONE DOUBLE PAPER CONE 2/- Post 3/- extra

BUY ON 10/- EASY TERMS 5/-
DEPOSIT DEPOSIT



Size 17 ins. high by 15 ins. in Mahogany, Walnut or Rosewood finish.

CABINET CONE

77/6 cash, or **EASY TERMS.** 10/- deposit and 12 monthly payments of 6/-

SEND DEPOSIT NOW—NO REFERENCES—SPEAKER BY RETURN.

Obtainable from your Local Dealer or direct from:—

THE WORLD-FAMOUS NIGHTINGALE LOUD SPEAKERS
SATISFACTION GUARANTEED or money refunded.



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THE ALL-BRITISH
Beriton
WONDER-VALVE

HIGHEST POSSIBLE EFFICIENCY AT LOWEST COST

GRAND VOLUME & TONE
MINIMUM CURRENT CONSUMPTION
LONG LIFE



Judged on performance, no finer valve exists than the Beriton. Generous emission from long-life thorium-tungsten filament yields full, rich volume and purest unspoiled tone. Filament consumption 0.1 amp. Equally sparing of H.T. No need now to put up with poor valves or buy expensive ones. Beritons represent to-day's utmost valve value. Undoubtedly the best for your set. Supplied only on money-saving direct-from-factory plan at these remarkable prices.

H.F. and L.F. POWER
6/6 2 volt 4 volt and 6 volt
9/- 2 volt 4 volt and 6 volt

PRICES INCLUDE POSTAGE
MERCHANT MANUFACTURERS CO. LTD.
20 BARTLETT'S BUILDINGS, HOLBORN, E.C.1.

BUY BERITONS DIRECT BY POST
YOU CANNOT CHOOSE A BETTER VALVE



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 components of highest quality.

Multard Duff Emitter Valves with patent Valve holders, &c.; H.T. Battery, 2 Volt Accumulator and complete Aera. Output 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/- now, and complete purchase in 12 monthly payments of 10/6. Fullest Approval in your own home. Catalogue Free. Unchallengeable values in up-to-date Wireless Sets.



10/6 NOW



There's a RILEY Home Billiard Table for every house no matter how small the rooms!

These are the sizes and prices of Riley's Home Billiard Tables built just like Full-size Tables, complete with all accessories.

4ft. 4in. x 2ft. 4in.	£7 0 0	or in 8/6
5ft. 4in. x 2ft. 10in.	£9 0 0	18
6ft. 4in. x 3ft. 4in.	£11 15 0	monthly 14/-
7ft. 4in. x 3ft. 10in.	£15 0 0	payments 18/-
8ft. 4in. x 4ft. 4in.	£21 10 0	of 26/-

14/- Dyeing 14/- you can have the popular 6ft. size "HOME" BILLIARD TABLE delivered free on 7 days' free trial. If not perfectly satisfied after the trial you are quite at liberty to return the table. If the 6ft. size is not suitable for your room order one of the other sizes and pay as you play.

Rileys also make the famous Combine Billiard and Dining Tables which can in a few seconds be converted from dining table to billiard table or vice versa. Cash prices from £25 10s. 0d., or on generous deferred payment terms.

RILEYS GIVE 7 DAYS' FREE TRIAL. Pay carriage and take all risks in transit.

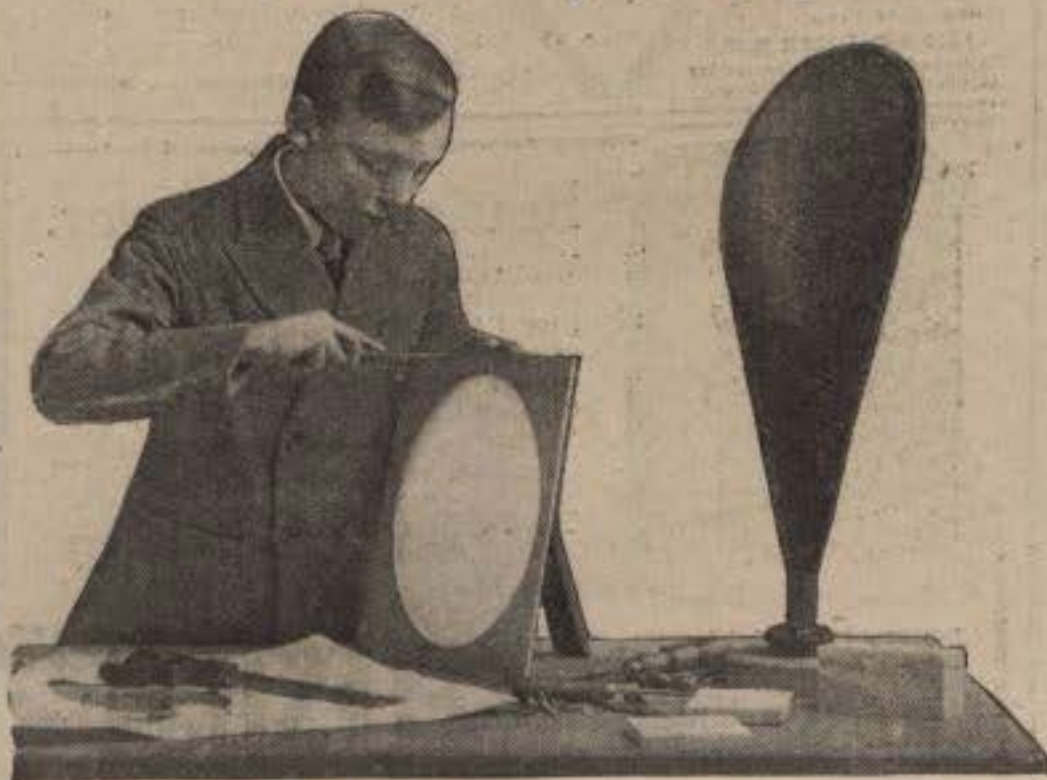
E. J. RILEY, LTD., RAYMOND WORKS, ACCINGTON
and Dept. 17, 147, Aldersgate Street, London, E.C.1.

RILEYS GIVE 7 DAYS free trial! pay carriage and take all risks in transit!



Riley's Home Billiard Table built just like Full-size Tables, complete with all accessories.

**A GREAT NEW HOBBY!
THOUSANDS EVERYWHERE
ARE BUILDING THEIR OWN
LOUD SPEAKERS**



If you can use a screwdriver you can make a loud speaker. And there's no finer or more useful hobby this Autumn—for you or your boy. With the Brown C.T.S. Unit, anyone can make a fine horn loud speaker—in a few hours. Or, adding the Brown C.T.S. Accessory Set, a real hornless instrument—for only 16/-. No skill is necessary. The simple instructions tell you how to do it.

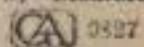
YOU SAVE MONEY

The Brown C.T.S. Unit (adaptable as a gramophone attachment) and the C.T.S. Accessory Set cost so little that anyone can now have a loud speaker. Price 13/6 and 2/6 respectively.

Brown

CONSTRUCTOR'S UNIT

S. G. BROWN, LTD., Western Ave., N. Acton, W.3.
Showrooms: 19, Mortimer Street, W.1.; 15, Moorfields, Liverpool; 67, High Street, Southampton. Wholesale Depots at Bath, Glasgow, Bradford, Newcastle, Birmingham and Belfast.




**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.

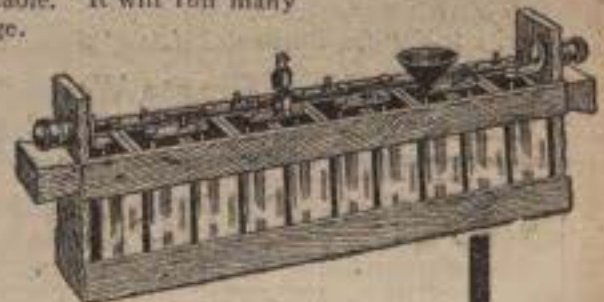
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ADVT. OF EKCO LTD. EKCO WORKS, LONDON RD. LEIGH-ON-SEA

The Best H.T. Battery

is the 20 Volt High Capacity "Fuller," Silent in operation and reliable. It will run many months on one charge.

20 Volt
High Capacity
Price 15/-
(Tapping Clip and
Funnel extra).



FULLER Accumulators embody over 30 years' experience in the making of batteries—you can depend on them. The new SDG and LDG glass radio cells are unique in design and acknowledged to be unsurpassed in value. They look good and they are good! Ask for List 266.

LDG
Cell
60 A.H.
Price
9/6

Be safe—ask the Dealer
for a



Fuller Accumulator Company (1926), Ltd.,
Chadwell Heath, Essex.

Phone: Seven Kings 1200.

Grams: "Fuller, Chadwell Heath."

UNRIVALLED RADIO OFFER

12/6 SECURES THIS SET INSTALLED IN YOUR OWN HOME IF DESIRED.



Never before has such an incomparable opportunity to possess a first-class radio set been offered to the public. 12/6 ONLY secures the DUNHAM NEW SEASON'S CABINET TWO VALVE LOUD SPEAKER SET, the finest achievement in Radio production and the equal of most three valve receivers.

SIMPLICITY ITSELF ONE DIAL TUNING

You just insert plug and this automatically lights up valves, switches on all connections and the set operates at once.

BRIEF SPECIFICATION:

Jacobsen cab cabinet set, Valves protected and fitted internally on Anti-microphonic Valve holders, compartment in base for the extra large (100 volt) H.T. battery supplied thus ensuring complete absence of aural modulator of trouble some extraneous wires, Comor dull emitter valves, Eddis accumulator, Loudspeaker, ROYALTY PAID, in fact a £12 set complete for only **£7. 19. 6** or send 12/6 now and 12/6 monthly. Can be supplied to work off your electric light mains for small extra charge.

Home Constructors—plans, etc., for this two valve set in simplified form—7d. Send 2d. stamp for complete large illustrated catalogue of the sixteen other different sets on market, including THE SIMPLICITY THREE VALVE for £1 down and 20/- monthly, and a "40 sets on loud speaker receiver" with LEGAL EVIDENCE OF RESULTS. Every set with an overhauling guarantee.

C.S. DUNHAM
Late Radio Engineer to Marconi Co. and as Member of the B.B.C. since its inauguration

ELM WORKS, ELM PARK, BRIXTON HILL, LONDON.

A Super Receiver of great simplicity.



HIGHLY selective and easy to tune the PYE 5-Valve Receiver No. 750 meets the requirements of those who desire a wide range of stations without trouble. Built by British Precision Instrument Makers, it is reliable and accurate.

Write to-day for illustrated lists of the remarkable PYE sets (post free).

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SAXON GUIDE TO WIRELESS

1928 EDITION. 192 PAGES. ENTIRELY REVISED.

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