

THE NEW WAVELENGTH PLAN. By P. P. ECKERSLEY.



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EVERY FRIDAY.

Two Pence.

The Radio Appeal of Gilbert and Sullivan.

By HENRY A. LYTTON.

I AM still a little awed by the wonder of broadcasting. In this connection, let me re-tell a little story which is, I think, rather beautiful in its way. In the earlier days of broadcasting I was staying at a house where a new wireless set had just been installed, and my host's daughter, a little girl of about four, had been promised that she should be the very first person to listen. The time arrived when everything was in readiness, and the child was agog with excitement. Putting on the headphones, she listened intently for a moment, then, tremulously, she said, 'Oh, mamma, it's God speaking!'

There is a curious feeling about doing your work on the stage in the usual way, hearing the clamour of applause from the region of the sea of faces in front of the footlights, and yet knowing that stretching far beyond is another audience of thousands—probably millions—as eager and as critical as the one in front. For me, at any rate, the broadcasting of *The Mikado* was an emotional event, and from the enormous deluge of letters which followed I am sure it must have been the same for countless listeners.

One feature of the broadcast performance revealed by this correspondence—much of which will, I fear, have to go unanswered—was its power as a memory awakener. I was greatly touched by a letter from an invalid, confined to his bed in the country, who said what a solace it was to him to hear the old operas again, and how it recalled his youth. It is indeed wonderful to think that one can

affect people in this way through the medium of wireless.

But this sentimental feeling exists in

they have seen their particular favourites! One listener writes, for example, that he has been present at over fifty performances of *The Mikado*, while another even sends an alternative for Ko-Ko's song in that opera, suggesting certain contemporaries—who shall be nameless—who never would be missed! Letters came from all over the country: in Manchester, York, Huddersfield, Dundee—even from Belfast, where the operas are particularly relished. Sir Arthur Sullivan was an Irishman, and for this reason many Irishmen claim the operas for their own.

Yet I suppose that the evident popularity of the operas with radio listeners is in no way extraordinary when one considers the fact that they already possess a universal appeal, as proved by the enthusiastic reception which they meet wherever and whenever they are produced—a reception which is greater, if possible, than was theirs when first they were offered to the public. After all, they are familiar to almost every listener, and their peculiar feature is that they appeal to older people, having vivid memories of earlier performances, and also to the rising generation.

Any worth-while opera or play improves with a second hearing: unsuspected beauties and hitherto unrealized shades of meaning reveal themselves. This is particularly true of broadcasting, where the memory of past performances enables the listener to supply the deficiency made by the absence of visible performers. Many who heard *The Mikado* broadcast were familiar with every movement.

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Mr. HENRY A. LYTTON IN 'THE MIKADO.'

Mr. Lytton, as the Lord High Executioner, in the new costume designed by Mr. Charles Ricketts for the present London revival.

so many lovers of Gilbert and Sullivan all over the country, many of whom endeavour to set up records as to the number of times

Liverpool Tells the World.

By Matthew Anderson, Civic Week Manager.

[Liverpool is celebrating its existence by means of a Civic Week from October 10 to 23. It will hold races and road pageants, exhibitions, shipping displays and a music week. In the musical events the Liverpool Station of the British Broadcasting Company is playing a prominent part. On Monday, October 18, the Dedication Service of the Colloid of organs will be broadcast. On Wednesday a Symphony Concert, particulars of which will be found elsewhere in this issue, will be given in the Philharmonic Hall, and will be relayed in London and Daventry. A number of studio concerts have also been arranged, and nightly Talks will be given on various aspects of Liverpool's life and work.]

IMAGINE yourself, a citizen of Liverpool, entertaining a visitor, say from London (that other provincial city!) who is apparently quite anxious to hear something of Liverpool, if only for the opportunity it gives him of comparing its features disrespectfully with the sights of his own city. Believe for the moment that you are determined to speak the truth regardless of consequences. You will begin by saying that Liverpool has no effective history before Columbus, 'the maker of Liverpool,' discovered America, and that it was but an obscure fishing village when an English city like Canterbury was already old.

You will describe how it acts as Northern Britain's gateway for goods from the Western world, and exports more British goods in a normal year than London, Manchester, Hull, Middlesbrough and Bristol combined.

A Few Facts.

Having said so much, you will intimate to your friend in the course of the afternoon that—

Liverpool made the first commercial canal in this country.

Liverpool was at one end of the first passenger railway.

Liverpool made the first overhead electric railway.

Liverpool made the first enclosed dock.

Liverpool made the first under-river railway tunnel.

Liverpool is making another great tunnel, under the Mersey, this time for cars and carts, at a cost of £5,000,000.

Liverpool has inaugurated the first great scheme for a west to east motorway, stretching from Liverpool into Yorkshire, and eventually, perhaps, from coast to coast.

By this time you will be unable to look your friend in the eye, and he, in his turn, will be thinking of the next train mouth, but your vow compels you to continue the recital, and you resume in this fashion:—

Liverpool has the largest warehouse in the world, in which might be placed the city's million inhabitants in case of emergency.

Liverpool is the largest market for spot cotton in the world.

Liverpool has a seven-miles line of docks, and forty miles of quays.

Liverpool has constructed new docks at a cost of £7,500,000, larger than any others anywhere, and capable of accommodating ships of a size not yet contemplated.

Liverpool is building a cathedral twice the size of Westminster Abbey.

Liverpool's Cathedral organ is the largest in the world.

Liverpool is building the largest store outside London.

Liverpool has the largest electrically-driven clock in the world, with a larger dial than Big Ben. Forty people can sit comfortably round it at dinner.

There you will have uttered the truth, but before the end of the catalogue you will have for ever forfeited the respect of your friend, for if there was only one big thing to describe, you could do so without offence to your companion or shame to yourself, but a conversation in which every sentence contains a superlative is the most boring thing on earth.

Stern necessity demands that Liverpool should always be an hour or two ahead of the times and just a little bit bolder in its enterprises than its rivals, for in no other way can it hope to hold its leading position as a port in days when ships, unwayed by sentiment, will turn their heads towards the town which can give a pennyworth better service than the other.

The charm of Liverpool lies in its river and the pageant of ships which moves for ever on its surface. Great Canadian and White Star liners with their loads of business men and American tourists; Canadian Pacific boats with their family groups of emigrants, saying a last farewell to English soil; Russians, Scandinavians, Latins and Asiatics also seeking fortune in the West; Japanese faces smiling from the high sterns of cargo boats; lithic, upright Lascars; schooners with billowing sails; dirty coasters, fussy tugs, and busy, worrying ferry boats—all contribute to the romance of life upon the river.

No wonder we all know about ships in Liverpool. We can tell you the ownership of British ships by the markings on the funnels, and by more occult means make a fair guess at the nationality and business of any foreign ship we may see in the distance.

As long as old seafaring men can walk, they come down every day to gaze on the incessant movement of ships on the river.

Youth and Vision.

The same wide vision which has guided the rise of the port and city inspires the civic and artistic life as well. The great Cathedral now rising above the city on St. James's Mount, is an inspiration in stone that stands as a noble monument to the idealism of a commercial community that loves beauty, and builds not for to-day alone, but for to-morrow. The civic leaders who have planned the great tunnel and the wide new road are building for the next generation.

In Liverpool youth has always had its chance. It was a youth who designed St. George's Hall, which has been described as the greatest classical building in Europe, and Sir Gilbert Scott was an unknown apprentice of twenty-one when his designs were accepted for the Liverpool Cathedral. It is the young man in business as well as in art who counts in Liverpool—and there, perhaps, may lie the secret of Liverpool's success.

The Radio Appeal of Gilbert and Sullivan.

(Continued from the previous page.)

so that for them nothing was lacking. Gilbert and Sullivan operas are popular with all classes of people, rich and poor, young and old, high-brow and low-brow—an immensely important factor in a broadcast entertainment where the audience is such a mixed and varied one.

Quite apart from this, I think that the operas possess certain other features which make them of paramount suitability for broadcasting. One of the curious points which has arisen in connection with wireless is that many forms of entertainment, though successful in their own environment, have just failed to 'get over' when broadcast. Now the characteristic of this type of show is generally that it depends for its appeal almost entirely upon the personal magnetism of some individual performer or performers; upon that personal touch between actor and audience which can only occur in a theatre, and which is, in large measure, lost between the broadcasting station and the listener.

After all, only a fraction of the personality of any artist can be transmitted; that portion which is entirely independent of appearance, gesture, and make-up, and for this reason a play depending too much upon the personal appeal of any one performer is always subject to the possibility of falling flat when broadcast.

But there is another type of show—a higher form, to my mind—which is so good in itself that not even an inferior performance can entirely spoil it. Even a mediocre rendering is good, but a good performance is superlative. The Gilbert and Sullivan operas belong to this category, in which are included the immortals among the plays of the ages that stand alone on their own strength.

It is not so much a question of the artist making the play. The play is there; good in itself. The performer can only enhance its beauty and wit by giving the very best interpretation of which he is capable. Obviously, this is the type of play which will best stand the filtering effect of broadcasting, and, no doubt, accounts in a large degree for the rapturous reception which *The Mikado* received from listeners everywhere.

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N.B.—Wavelengths are subject to temporary adjustments.

London and Daventry News and Notes.

WE are pleased to be able to announce that on Monday, October 25, approximately between 8.20 and 8.50 p.m., another excerpt from one of Gilbert and Sullivan's famous operas will be broadcast—this time from *The Gondoliers*. Many letters were received from people in all parts of the country expressing their appreciation of this typically English music when part of *The Mikado* was broadcast on September 20.

Listeners will recall that the Rt. Hon. J. R. Clynes, M.P., had the distinction of adding a page to history when, as Lord Privy Seal in the Labour Government, he introduced the microphone into Downing Street for the first time, the occasion being a reception at No. 11 to encourage the work of the British National Opera Company. Mr. Clynes has always been interested in music and broadcasting, and he will arrange the third of the series of "My Programme" which is to be broadcast on Saturday, October 30, between 8 and 10.15 p.m.

The opening programme of the B.B.C. "Birthday" week on Sunday, November 7, will be Handel's *Messiah*, conducted by Sir Henry Wood, who, with the acclamation of musicians all over the world, was included in this year's Birthday Honours List. He has particular associations with Handel's fine old work, dating back many years, and his principals this afternoon will be Miss Caroline Hiltbrand, Miss Mariel Brunskill, Mr. Frank Titterton, and Mr. Joseph Farrington.

The Birthday Week celebrations will also include a presentation of *The Yellow Jacket*, the play by George Hazelton and Benrimo, which was so successful when it was first performed in London more than thirteen years ago. It is a story which deals with the everlasting appeal of maternal self-sacrifice, and presents the always striking figure of the rightful heir recovering his place by his own power. Although the play is Chinese, its character is far remote from other plays which come into this category. It strikes a new note, an amazingly successful one at that, which even after the lapse of time since the play was first presented has never been attempted by any other author. *The Yellow Jacket* has been translated into many languages, including Chinese, and performed in most countries of the world. The version which is to be broadcast has been prepared by Mr. R. E. Jeffery with Benrimo's collaboration, and Benrimo will superintend the rehearsals; so it is hoped to secure the necessary Eastern atmosphere. The original music, both native and that specially composed, will be heard, and several native instruments will also be used in the orchestra. The peculiarity of the dialogue is so marked that it has been decided that the various characters shall perform in costume, so that they may speak in the manner essential to the successful presentation of the play.

De Groot and the Piccadilly Orchestra, with Miss Vera David (soprano), will be heard on Sunday, October 24. Mr. Percy Knapp's *Ave Maria* for Violin, Cello and Piano, with the composer at the piano, will be a feature of the concert.

Another special feature of "Birthday" week will be the conducting by Lieut. B. Walton O'Donnell—one of the most brilliant handmasters in the Army to-day, and a judge in the recent B.B.C. Music Competition—of the massed Wireless Military Bands, on Monday evening, November 8. It has been impossible to arrange this programme as we would have wished, with the co-operation of popular broadcasting military bands—such as that of the Grenadier Guards and the R.A.F.—as the Army military bands for the most part still employ instruments of high pitch, whereas those of the Wireless Military Band, which consists entirely of London Symphony players, are of low pitch. Lieut. O'Donnell has organized a special augmented band of nearly fifty players, built up on the nucleus of the ordinary Wireless Military Band, for this occasion. The effect should be magnificent.



THE NATIONAL CONCERT IN THE ROYAL ALBERT HALL.

A special *Radio Times* photograph taken in the Albert Hall during the first B.B.C. National Concert. The second concert takes place on Thursday, when the Orchestra of 150 players will be conducted by Mr. Albert Coates.

As listeners will remember, we announced some time ago that a number of Mozart's best symphonies were to be broadcast at intervals. The *G Minor Symphony*, No. 40 (Work 550 in the Köchel list), has been given, and on Sunday evening, October 31, another Symphony (K543) will be included. Two novelties in the same programme will be movements from a *Miniature Pastoral*, by E. A. Wright, a member of the B.B.C. Headquarters Musical Staff, who will himself conduct. They are from a Suite originally written for the piano, and like two other pieces of his, *Under the Willows* and *Sleepy Town*, are melodious and imaginatively harmonized.

Another opportunity for listeners to take part in the fascinating pastime of "Musical Consequences" by radio, the salient features of which are the substitution of certain words in a story by a bar or two of a well-known composition, will be given at a quarter past ten on Tuesday evening, November 2. As usual, it will be left to listeners to see if their version of the story coincides with the correct one, which will be given at the end of the programme.

Solomon, who rapidly became a favourite when he took up broadcasting about a year ago, will repeat his playing of the Schumann *Concerto* with the Symphony Orchestra on Friday, November 12, about 9 p.m., Mr. Percy Pitt conducting. Solomon is one of the foremost of young British pianists, and bids fair to be one of the giants of the keyboard. On the same evening, the popular opera *I Pagliacci*, by Leoncavallo, will be given in English under Mr. Pitt's direction. It has not been broadcast since it was given complete in Italian about a year ago, when the tenor, Clyffes Lappas, took the part of "Canio."

An orchestral programme, conducted by Mr. Percy Pitt, of excerpts from Wagner is to be given on Friday, November 5, when one of that master's lesser-known works, the fine *Parsifal* Overture, will be included. The story appealed strongly to Wagner, and the Overture is a finely-conceived work well suited to a concert programme. Other items in the programme are:—The beautiful Siegfried Idyll, which has already been broadcast many times; it was first performed in 1870; one of the most beautiful of Wagner arias, Elza's Dream from *Lohengrin*; the Overture to *Tannhäuser* (written in 1845) and first performed in this country when Wagner himself conducted the London Philharmonic Society ten years later, and the memorable Finale to the opera *The Valkyrie*. During an interval in the programme, a talk on Wagner will be given by a well-known music critic.

Congo Nights, the little melodrama of the jungle in which the famous war chant of the African natives is given by real native Africans, is to be broadcast on Monday, November 8. The play, which is by Richard Hughes, has already been broadcast on several occasions.

The famous Hound of the Baskinville scene from Mozart's ever-delightful opera, *The Marriage of Figaro*, will be relayed from the British

National Opera Company performance at Leeds on Thursday, November 4, at eight o'clock. This scene contains the number which is often called the "Letter" Duet.

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

Monday, October 25.—Rt. Hon. J. Gordon Coates, Prime Minister of New Zealand: The Economic Problems of New Zealand.

Tuesday, October 26.—Sir R. W. Hamilton, M.P. for Orkney and Shetland: The Shetland Isles and Their Industries.

M. Stéphan: French Talk.

Wednesday, October 27.—Mr. J. S. Dines, M.A.: Weather Forecasting.

Thursday, October 28.—Prof. J. Arthur Thomson: The Mind of Reptiles, Amphibians, and Fishes.

Friday, October 29.—Sir Owen Seaman, Editor of *Punch*: Humour from Various Angles.

Saturday, October 30.—Mr. C. Lewis: Chinese Life.

Major L. R. Tosswill: Has Rugby Football Improved?

News From the Provinces.

MANCHESTER.

IT is, perhaps, well that even at this juncture we should look back—as we can do with pride—on the broadcasts carried out in connection with Manchester Civic Week. The talks by leading citizens must have brought home to Metropolitan England the lesson that the beauty spots, the art, and happiness of this country are built on the prosperity of those hives of industry whose tall chimneys and glass-roofed mills bristle and scintillate throughout Lancashire. Every day the big task in Manchester is tackled and defeated, and even now ships are carrying Manchester produce to the corners of the earth where last week imperial citizens listened to the words of Manchester's industrial commanders reporting progress. The Civic Week celebrations have rejuvenated the city and have imbued its inhabitants with the feeling that, given stable world exchanges, a boom in commerce is waiting round the corner for all to share. There is much that could be said of how the work of the Civic Week broadcasts was carried out. Of this, listeners, perhaps, saw most of the B.B.C. car as it dashed from one function to another. This car carried the necessary equipment for broadcasting many outside events. These were performed according to schedule, although the erection and dismantling of gear had necessarily to be done in record time. To speed up these operations, the B.B.C. engineers wore a badge so that no delay occurred in giving listeners a representative relay of the many phases of the eventful week.

The broadcast of *Maritana*, to judge by the correspondence received, was a most appreciated transmission. These ballad operas are bright, cheerful features, and their humour will ever remain fresh and vivid. The second of the series, *The Lily of Killarney*, written in 1862 by Sir Julius Benedict, will take place on Friday, November 26. A booklet on this work is in course of preparation. It will be available from wireless shops and book-stalls so as to obviate the necessity of listeners writing to the station. It is hoped to make the next booklet an even better production than former ones.

A new series of school transmissions is to start early in November. On Monday afternoon to the end of the term Mr. J. W. Price will speak on 'Canada,' following the completion of the Rev. H. Allen Job's interesting survey of Australasia. The new series of talks will be equally comprehensive, and scholars will not only be told of the advance civilization of the Dominion, but something about its unexplored wilds. Another school talk worthy of mention is that by Mr. Lawrence Howard, on Tuesday, November 9, on 'Landscape Painting.' Postcards illustrating this talk have been selected by Mr. Howard for use in schools.

Few subjects are of greater interest than the story of Francis Thompson, the Lancashire poet and writer of that soul-stirring work, *The Hound of Heaven*. The tragic story of his life will be told in a talk by Mrs. Moses Baritz at 5 o'clock on Monday, November 8.

PLYMOUTH.

A TALK by a schoolmaster on 'Schoolboy Howlers' should be an amusing item in the programmes at 7.40 p.m., on Tuesday, October 26.

'Shakespeare and the music of his day,' as told by Mr. F. Padrick Harvey, well known in the West Country as a keen student of music, should induce many people to listen at 4 o'clock, on Wednesday, October 27.

Another violin recital by Mr. Albert Hovis is to be given on Wednesday, October 27. Mr. Douglas Leatherby (pianist) makes his first appearance at the local station on Saturday, October 30.

CARDIFF.

THE idea—a popular one in an area like that around Cardiff Station—of giving outside concerts in surrounding towns is being extended during the coming season, and the first programme of this nature will take place at the Vandyck Cinema Hall, Bristol. Many broadcasting favourites contribute to the programme, including John Henry, Miss Mavis Bennett and Mr. Sidney Nesbitt. Members of the Station staff will take part, Mr. Gordon McConnell and the pianist, Miss Vera McComb Thomas, while the Station Orchestra will be conducted by Mr. Warwick Braithwaite. The proceeds will be given to two funds sponsored by the Lord Mayor of Bristol. The Lord Mayor and the Lord Mayor-Elect of Bristol will be present.

Oscar Wilde's famous play, *Lady Windermere's Fan*, is to be broadcast on Thursday, October 23. Part of it was given one night last March, when a heavy thunderstorm made it necessary to suspend transmission for a time. When it was resumed, atmospheric disturbances were so terrific throughout the Cardiff area that many listeners heard only the first act, although, luckily enough, news was received afterwards that the play had been heard in California.

A 'Joie de Vivre' programme which has been arranged for Tuesday, October 26, takes toll of all the good things of life, of youth, laughter, and merrymaking. Miss Olive Groves (soprano) and Mr. Kenneth Ellis (baritone) are the vocalists.

An attempt to find religious music other than oratorios is the basis of a programme arranged for Sunday, October 24. The incidental music to sacred plays—Schmidt's *Joseph and his Brethren*—will be new to many listeners.

BIRMINGHAM.

AN autumnal programme, entitled 'The Harvest Moon and the Hunters' Moon,' has been arranged for Thursday, October 23. There will, of course, be references to both harvest time and to huntmen in the music of the Station Orchestra and Repertory Chorus, which will be conducted by Mr. Joseph Lewis. Mr. Roy Henderson, the vocalist, will sing a group of three hunting songs in which the chorus will take part, while among the items by the Orchestra will be the opening overture, *In Autumn*, by Grieg, which is also the title of one of the items chosen from Macdowell's suite of 'Woodland Sketches.'

A one-act comedy, entitled *Sleuth O'ounds*, by John Overton, will be presented by the Station Players on Tuesday, October 26. Arrangements have been made to broadcast a Students' Carnival Concert from the Central Hall, Birmingham, on the following day.

Continuing his series of Johnsonian talks on Wednesday, October 27, Mr. F. Ernest Jones will talk under the title of 'Ladies of the Household.' At a young man Dr. Johnson had many juvenile attachments to the fair sex, and the prevalent impression that he was never in good company till the later years of his life is dispelled on hearing of the appreciation of many who enjoyed his society in their youthful associations.

What is your conception of an ideal city? Listen on Tuesday, October 26, for Mr. F. W. Kaphal's talk on 'The City of the Future.'

Programmes worth hearing:—

Sunday afternoon, October 24.—Symphony Concert.

Monday, October 25.—Popular Orchestral Programme.

BOURNEMOUTH.

THE term 'Variety' is frequently misapplied nowadays, and more often than not it is used to indicate a succession of cross-talk and jazz which appears after a time to those who are not exclusively devoted to these forms of amusement, to be anything but varied. In the programme for Wednesday, October 27, 'Variety' is used as meaning a little bit of everything. There is the Station Orchestra, who will play a Spanish March and Mr. German's charming selection, *A Princess of Kensington*; there is Mr. Zachary Tan, who for form's sake will begin his entertainment by playing on the Hawaiian Steel Guitar—but what he really wants to do is to let you hear how well he plays on the wood saw and the penny balloon. Then the Clouder Singers are to give a number of nursery rhymes, which are said to be studies in imitation of the characteristics or style of eminent composers; also a group of part songs. Finally, Miss Ray Wallace, the popular entertainer, will give her impressions of 'Stars' past and present. There's real 'Variety' for you!

Those who found Mr. Rupert Croft-Cooke a pleasant eccentric in their journey with him along the coast of Spain on October 12, will like to know that he proposes to take a look at some of the Portuguese ports on Tuesday evening, October 26, at 7.40 p.m.

'Musical Memories' is the title which stands at the head of a programme of favourite songs and orchestral pieces from musical comedy with a sprinkling of opera. The date—Tuesday, October 26. One of the singers will be Mr. John Rocks (baritone).

A notable concert which should on no account be missed, even though punctuality may involve a curtailment of the traditional Sunday afternoon walk, will be given on October 24, when the programme will consist principally of the works of Mozart.

There are listeners (the number is much greater, probably, than the devotees of Terpsichore imagine) who like to listen to some good music late in the evening. For them, there will be a concert of chamber music by the Wireless Trio at 10.15 p.m. on Wednesday, October 27. The programme includes an early work by Beethoven, the *C Minor Trio*, and two movements from the *Trio in G Minor* by the Bohemian composer, Smetana, whose *Lustspiel*, or Comedy Overture, as well as that to his opera, *The Bartered Bride*, is often played at concerts.

On the eve of All Hallows—October 29—there will be an interesting talk by Miss Anne Dewe on the games and pastimes which used to be played by country people on this, perhaps the most 'creaky' night of the whole year. Let us hope that Miss Dewe, who is to broadcast at 3.45 p.m., may persuade some of the present generation to try some of these forgotten sports on the appointed evening. Who knows what might not happen?

HULL.

ANOTHER 'Medley' concert of the type which proved so popular a short time ago will be given on Wednesday evening, October 27. There will be songs by the 'Ben Don Maie Voice Quartet,' violin solos by Mr. John Atkinson (who makes his first appearance at Hull), and items by Mr. James Cunningham (baritone) and Mr. Billy Barnes (entertainer), both of whom are well known to listeners.

The New Wavelength Plan.

By P. P. Eckersley.

It is unfortunate, but nevertheless true, that the date for putting the new wavelength plan into execution has again been postponed. It has not been postponed *one day*, and by the time this article is in print, a firm date will, in all probability, have been fixed. Before November is out, I feel sure, the new plan will be adopted.

The reason for this article is to impress upon all interested listeners the fact that postponement does not argue any reluctance on the part of anyone to adopt the plan; rather it means that we (by 'we' I mean all Europe) are determined to have at the back of our reorganization every possible technical facility to ensure the maximum of success for the plan.

Chief among the foundations upon which the stability of the plan depends is the international wavemeter. These wavemeters, designed by the combined efforts of the International Technical Committee, and worked out in detail by MM. Brillard and Divaire of the Belgian administration, have taken rather longer to make than was anticipated. In spite of the long hours these gentlemen have spent in 'chasing' the job through workshops, in calibrating it against accepted standards, still the usual irritating and unexpected delays have taken place, and this is the sole reason for postponement.

Sharing Wavelengths.

Some particulars of the wavemeter might be of interest to our readers. It will be recalled that the new plan bases itself upon a new idea of 'sharing' wavelengths. Theoretically, and to avoid the slightest 'heterodyne' between stations using the same wavelength, the accuracy of adjustment of individual stations should be of the order of 20 parts in a million. With the present development of the art, we have got the wavemeters accurate to 300 parts in a million. We have not gone to a greater accuracy, because in nine cases out of ten the arrangements in the station make it impossible for the station itself to be adjusted to a greater accuracy.

In working our own stations, we have in some cases been able to achieve an accuracy of 30 parts in a million by using an electrically maintained tuning-fork to govern the frequency.

Readers will be able to realize from the above figures that great technical preparations have been made, not least among them the provision of this international wavemeter, to ensure as far as possible the success of the new plan. It is not worth plunging into the new order of things without being assured that every reasonable step has been taken to bring about a better state of affairs.

Once more may I warn listeners that some dislocation is bound to occur, but that once they adapt themselves, we shall be well started on the straight road of progress. This change has got to take place if the future is to be assured, and we want everyone to co-operate, realizing that temporary inconvenience means future stability.

The address at the London Studio Service on Sunday, October 24, will be given by the Rev. Father Bernard Butler, S.J., of the Church of the Holy Name, Manchester. Father Butler is hoping to bring a special choir from Wimbledon for the occasion.

An appeal from London on behalf of the Royal London Ophthalmic Hospital, better known as Moorfields Eye Hospital, will be made on Sunday, October 24. Moorfields was one of the first hospitals to be equipped with wireless under the *Daily News* 'Wireless for Hospitals' Scheme. The appeal from Coventry the same evening will be on behalf of local hospital wireless funds.

Have Animals Intelligence?

By Professor J. Arthur Thomson.

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

HOW are we to avoid thinking too generously of animals like dogs, horses, and elephants? Mind is not a quality that we can test for, as we might for an acid or an alkali. The only scientific plan, apart from experiment, is to try to describe what we observe in as simple terms as possible. If we can adequately describe the animal's doings without any word like judgment or inference or idea or purpose, then there is not much mental aspect in that particular action.

From other facts, however, we may know that the animal is very affectionate or very trustworthy, and these qualities would also indicate mind. But each activity must be judged on its own merits, and we must try to be neither too generous nor too stingy. The animal has no general ideas, yet it is not an automatic machine.

The Power of Association.

We must allow a good deal for the animal's power of forming associations, that is to say connecting a particular sound or sight with a particular action or prospect.

Speaking from behind a screen, so as to exclude visual hints, Mr. Dixie Taylor said to his bull-terrier Jasper: "Go to the next room and bring me a paper lying on the floor." Jasper did this at once, and was only at fault when there were several objects in a row; for then he did not always bring the right one.

On the street Jasper was told to go and put his paw on an automobile, which was standing about a hundred yards away. This was at once done without mistake. But this puzzling precision of behaviour was the outcome of prolonged training, during which the dog had learned to associate certain sounds with particular performances.

This power of association-learning is doubtless of much importance in wild nature, for some young animals, such as otters, spend a good deal of time in mastering, with their mother's help, what might be called the alphabet of woodcraft—for instance, that one sound spells danger and another booty.

There was a setter that used to answer vocally with a sound like Don, when asked its name, and a sound like 'Hunger' when asked what ailed it, and so on through eight words, one for each year of his life. It sounded very impressive, till a visit from a psychologist revealed the fact that the ingenious owners had always put the dog through its catechism in the same order. When the first question put was: 'What ails you?' or 'What do you want?' he answered 'Don' instead of 'Hunger' or 'Cake.' This, of course, gave the show away.

Intelligence or Learning?

Sometimes the learning is much more subtle, and yet we hesitate to call it intelligence. Thus, Professor Yerkes soon taught his educable dancing mice to discriminate between alternative pathways which were differently lighted or coloured. If the mouse chose the one it found a clear passage direct to its nest; if it chose the other, it was punished by a mild electric shock and had to take a roundabout way home. The safe path was sometimes to the right, sometimes to the left: so position counted for nothing. In a short time the mice learned to choose right without mistake, and the interest of this is that it shows how mammals in wild nature may learn to discriminate between nuances of illumination or colour.

In some cases it is difficult to say what is learned and how. Thus rats, mice, and various other animals will learn to find their way to the centre

of a labyrinth or Hampton Court maze. In the course of time they make fewer and fewer wrong turnings, and eventually none. The power lasts for some days without further experience. They do not find their way by sight or scent; it is difficult to suppose that they form a mental picture of the maze, or that they master its secret as a boy might; there is probably some registration of the probable sequence of muscular movements.

So much, then, to suggest we must not take every piece of behaviour at its face value; but it is time to turn to instances of intelligence. Let us picture a Polar bear scooping the water in its great pool so that the floating lumps came within its reach as it stood on land; a dog adjusting its swimming across a tidal river according to the ebb or flow; the mares in a great flood bringing their foals to the top of a hillock in a field and holding them up in their midst.

Animals That Can Be Educated.

A dog, entrusted with a basket of eggs, poked it through the foot of a stile, ran back a few yards, took the stile at a bound, picked up the basket and went on its way. 'Yes,' said the narrator, 'he knew the eggs would break if he attempted to leap with the basket.' But this interpretation is at once unverifiable and unnecessary. The dog might have a general perception of the fit thing to do, without analysing it in detail as we might do.

Great dexterity is sometimes shown in getting out of puzzle-boxes where the latches and catches have to be opened in a certain order, but a higher note is struck, we think, when the Arctic fox discharges the trap and secures the bait without receiving any hurt.

To sum up; there is, first of all, evidence that common mammals have a groundwork of instinctive capacities, such as beavers show in cutting down a tree, or squirrels show in storing nuts, or harvest-mice show in making a nest. These are inborn powers of doing effective things and require no learning. In the second place there is no doubt as to their power of forming associations and of being educated, whether by their parents or by man.

The Elephant and His Tricks.

The elephant at the Belle Vue Gardens, Manchester, used to take a penny from the benevolent visitor, put it into the slot of an automatic machine, and get its biscuit. If it received only a halfpenny it would fling it back angrily. On the face of it, this looked clever; but every stage in the performance was a matter of careful training. The elephant had its trunk carefully guided to the machine, and it required two or three months of tuition before it learned to discriminate between the penny which worked and the halfpenny which did not.

On the other hand, in the third place, there is no doubt that mammals sometimes show a spice of judgment, a capacity for perceptual inference. This may mingle with the instinctive behaviour and with association-learning, and though we may not be able to disentangle it from the results of education, it perhaps finds its finest expression when the animals, like dogs and horses, work in co-operation with man, sharing his responsibilities. We see this when we watch the elephant helping the woodman, or the horse doing shunting work at a railway station, or the collie dog driving the sheep in a difficult place.

In all these cases we see judgment.

IMPORTANT TO READERS.

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

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

The Children's Corner

Your Share in the Programmes.

ON the wall of the office where the London and Daventry Children's Hour affairs are 'run,' is a chart which gives a lot of interesting facts about the letters sent in by listeners. We can see at a glance how many have arrived in a day or a month or a year. We can tell, to some extent, whether listeners seem more interested or less interested than they used to be. We know whether the appreciation (as compared with criticism) is increasing or decreasing, all of which is taken into account when 'programme building' is going on.

There is a book in which are entered all opinions, for or against, which are sent to us by listeners, concerning any single item in any programme. These, too, are carefully considered when we are making our plans.

There is also a book in which are put down all suggestions, together with a brief statement as to where they come from, whether they are tried out, and, if so, with what result. This book also helps a good deal when it comes to arranging things.

What share are you taking in all this?

Listeners can easily be divided into certain classes. Here are some of them—

1.—Busy-going, happy youngsters who like almost anything that rolls in out of the ether. (They do not grumble at all.)

2.—Children who study the programmes carefully, and pick out what they want to listen to. (Those who do this are generally sensible enough to realize that it is impossible for everything to please everybody, and they don't grumble much or often.)

3.—Children who do not study programmes, but listen on the 'hit and miss' principle at any odd time that is convenient. (There are lots who do this, and some of them sometimes grumble if they do not hear just the thing they want 'coming through' at just the moment that suits them.)

4.—Children whom it is very hard or even impossible to please. They know what they want and do not make allowances for what other people want. (This sort either grumbles steadily and talks as if we knew nothing, cared nothing and took no trouble, or it gives up the whole thing as a bad job.)

5.—Children who think that the proper thing to do is to talk patronizingly of the Children's Hour as something silly and only 'fit for kids.' (They'll be wiser by and by.)

6.—Children who like a good deal of the programmes, understand some of the difficulties, put up with things they do not like very much—for the sake of others that do, and take a definite share in trying to make the programmes better. (They realize that the programmes are *theirs*, not ours.)

Nobody knows how many children listen to our programmes, and there is no means of finding this out. The London and Daventry audiences may number 50,000 or 250,000, and that is a tremendous lot of people to try to please. How would you like to have to choose a story book which would suit all of them—bearing in mind that some of them are only four and five years old, while some of them are fifteen and sixteen? How would your mother like to have to cook a pudding every day which would please every one of them?

That is pretty much what we have to do, and it is quite certain that it cannot be done. So what we try to do is to please the largest possible number for the greatest possible time. To do this properly, we need the opinions of those for whom the programmes are intended, and every single child-

listener can and should be helping us, especially Radio Circle members.

Since January, 1926, we have received an average of 330 letters of appreciation of London and Daventry Children's Hour for every one letter of criticism. That means that, so far as we have been given the opinions of our listeners, we have had 330 satisfied people for every dissatisfied one.

Unfortunately, we can't be content with that, and put ourselves on the back, because the opinions that we receive are very much fewer than those we do not receive, and we do a good deal of wondering about what the other people are doing and thinking. How many of them listen, and how often? If they do listen, do they enjoy the programmes or not? If they do not listen (because they are not getting what they want), why don't they write and tell us, and explain what they want, so that we can take their opinions into account when planning programmes?

The programmes (as we have already said) are



TWO CLEVER YOUNG MUSICIANS

Rene and Jim Dunlop have gained distinction in many Musical Festivals. They were highly recommended on their brilliant playing at the last Musical Festival in Glasgow. Rene and Jim are equally talented, and their numbers for two violins (unaccompanied) are always artistically rendered. They are regular visitors at the Glasgow Children's Hour.

yours, not ours. So long as there is nothing in them that is going to do you harm, we are quite willing to put in anything. We want to put in just what is wanted by the largest number. Are you using the privilege of taking a share in deciding what shall be done? If you are, 'carry on!'—you are helping a lot. If you are not, will you do so?

Leeds Radio Circle Magazine.

There can really be no excuse now for any child who has not got a Leeds Radio Circle Magazine, because Uncle Max has been talking about it for the last month or so. What we want you to do, however, is to subscribe. It only costs half a crown a year, for which a magazine will be sent post free every month, and don't forget that by becoming a subscriber you are also helping the Radio Fund.

We are still £150 short of the amount required to provide a cot in Kirkbymoorside Hospital. Uncle Hob is anxious to get the amount by July 8 next year.

Talks on Flying at Cardiff.

A series of fascinating talks on Aviation in all its aspects, a subject which will undoubtedly find great favour with all boys, is to be started at Cardiff during the Children's Hour. The first talk, which will be given at 5 p.m. on Friday, October 29, will deal more particularly with the great trade routes of the world.

Membership 10,000!

Our Goal by Christmas.

SOME of you will remember that the London and Daventry Radio Circle membership was 8,000 at the beginning of August, and it was proposed that we should try to increase it to 10,000 by the end of the present year. About 700 members have been added. As a rule, new names come in at the rate of about ten a day. To reach the very nice round number of 10,000 by December 31 we shall have to increase this average to about fifteen. Will members do what they can to help in this matter?

The Competition Winners' Cards, which have been spoken about several times in Radio Circle Talks and The Radio Times, are now well on the way. As some of you will remember, we asked members of the Circle to send in designs, and a good many of them did so. One idea was chosen from all those that we received, and this has been taken as the basis for the design that is finally approved. The cards ought to be ready for issue before very long.

In the last issue of The Radio Times we dealt in detail with the items in the programmes for next week. It may, however, be of interest to note that Mr. Gordon Bryan's piano solos on Thursday will include three 'animal' pieces: 'A Child Calling to the Cat,' 'The Monkey House at the Zoo,' 'Rotten Row in Hyde Park.' Another item will be 'Musical Boxes from Different Countries.'

The Saturday musical 'play'—A Bit of Old London—will try to present a scene of 200 years or so ago. It will include certain famous songs and some of the 'Cries of London.'

At the moment of writing, our sixth collection of silver paper is ready to be taken away, and it is one of the best we have had! It is interesting and pleasing to see that the rate at which the silver paper is coming in is increasing, which means that more people are working, and more steadily. When one realizes that we have now been able to pay into the Children's Hospital Wireless Fund nearly £30 in a year from this source alone, it makes one feel that the effort is well worth while. We wonder if it is possible to do better yet? It will be, if you will all help as much as you possibly can.

POINTS FROM TALKS.

I SPEAK with confidence when I say that the plot-holder up and down the country is a real worker and collectively produces annually over ten million pounds' worth of foodstuffs, which if not obtained would mean a general rise in the cost of living.—Mr. F. D. Collins.

For its size the chicken should produce an egg at least as large as a golf ball, but in reality it is no larger than that of the common sparrow. The reason is obvious, namely, the small birds in whose nest the chicken deposits its eggs would not tolerate it for one moment if the egg of the intruder were so much larger than their own.—Mr. W. Percival Westell.

In these modern days, even with all the appliances of modern science, it is difficult to keep baths going for one hundred persons. Conceivably, then, what it must have been in the baths of Diocletian, where 1,500 persons were accommodated at once. All this mass of water was held in brick chambers, put together with lime and hair and lined with tiles. There are the remains of a set of these chambers, twenty-eight in number, covered with twenty-eight other chambers as a sort of first storey, and containing two millions and a quarter cubic feet, all heated by one furnace forming a basement.—J. Leighton Fowcett.

Story of the Orchestra.

By V. Hely-Hutchinson.—III.

SOMEONE—I believe it was Sir Henry Hadow—once described a bassoon as 'a length of drain pipe with spoons and forks all over it.' This description applies equally well to the appearance of all the wood-wind instruments, flute, oboe, clarinet, and bassoon. The principle of their mechanism is the same as that of a penny whistle: a column of air is passed through a tube and lengthened or shortened by opening holes in the side of the tube, by which means the pitch of the note is altered.

Besides this, if you finger the bottom note of a penny whistle and blow hard, the note an octave above is produced; and the same thing happens with the orchestral wood-wind instruments. (The clarinet, however, 'overblows' an octave and a half above, as it is conical and not cylindrical in shape.) Higher notes still can be obtained on all these instruments by 'cross-fingering.' The wood-wind family, between them, cover almost the whole compass of the piano.

The difference in their tonal-qualities is due to the processes to which the air is subjected before it actually enters the tube. With the flute, nothing intervenes between the player's mouth and the tube, but the air is blown in sideways to secure a purer tone. With the clarinet, a reed is attached below the mouthpiece, and this, when set in vibration by the current of air, produces a rich and mellow sound. With the oboe and bassoon, which are really brothers, a double reed is held between the player's lips and the air is passed through it to the instrument.

In Haydn's time the usual maximum in use was two flutes, two oboes, two clarinets, and two bassoons, but nowadays four or even more of each are often used. Besides this, musical inventors have been busy for many years with variants of these instruments, and each now finds itself the head of a little clan. In the flute clan there is the piccolo, an instrument exactly half the size of a flute, and hence playing an octave higher; and the bass flute, which ought to be called alto flute, and plays a fourth below.

In the oboe clan there is the alto oboe, or English horn, an instrument of a pungent and melancholy quality; and the bass oboe, whose obtrusive tone has to be employed with the utmost caution. In the bassoon clan there is the double bassoon, playing an octave lower; it is useless as a solo instrument, but invaluable for producing certain grim and dramatic effects.

In the clarinet clan there is the little E flat clarinet, which can go up as high as the flute, and whose piercing quality is useful in filling up the treble; the *Coro di Bassetto*, or alto clarinet; the bass clarinet, and the pedal clarinet.

The wood-wind instruments are the real 'jam' of the orchestra. They are all versatile and can play anything from a slow, expressive tune to a bravura passage, while their tone qualities are so blended as to give the greatest possible euphony and variety. As a family their tone has no backbone; they cannot compete in loudness with the brass instruments, or the massed strings, but they lend a peculiar rich flavor to the orchestral tone in tutti passages, while as solo instruments from the orchestral point of view they are invaluable.

What Is Fair Crystal Range?

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with beauty. The Editorial address is Sunny Hill, Strand, London, W.C.2.)

AS a wireless enthusiast, I am fond of experimenting, and I should like to know whether there is any way of amplifying a crystal set so that I might receive from other stations besides Daventry.—**L. EDWARDS, Barrett Road, Widemarsh, Hereford.**

[At Hereford you are at a distance of fifty-two miles from Birmingham and approximately forty-two from Cardiff. In these circumstances it is not reasonable to expect reception on any other station than Daventry, which was erected by the B.B.C. for the purpose of bringing more listeners within range of the broadcast programmes. Fair crystal range on the B.B.C.'s Main Stations is considered to be twenty-five miles. On Relay Stations it is five miles only. Crystal reception, however, is often 'fuzzy']

Blondes Prefer Jazz.

I WONDER if the case of my canary, a beautiful singer, is unique. Just now he is very quiet, sitting up on his perch, as he is moulting badly, but directly I turn on my wireless—mine is not a loudspeaker, but headphones—he becomes very much excited, jumping up and down and singing and peeping out of his cage. The orchestra and jazz band excite him most—he does not seem to mind piano-playing. I venture to send these facts along to you, thinking you may like to put them on record.—(Miss) F. C. CRANBROOK, Cedars Road, Clapham, S.W.4.

Daventry Calling France.

HENK in France, I have noticed certain strange variations lately in the quality of the Daventry transmissions. The Studio performances, which a few months ago were of such a high standard, are now spoilt by an overdone 'echo' effect, which gives the impression that one is listening to a concert in an empty hall. This seems all the more surprising, as some of the relays are really excellent: the Manchester, Cardiff, and Newcastle concerts, the New Gallery Kinema Orchestra, the Albert Sandler concert, Alex. Fryer's Orchestra, the various Organ Recitals, the Hyde Park Bands, are well-nigh perfect, as are the Daventry morning concerts. At a time when the German stations and, to a smaller extent, Radio-Paris are improving the power and quality of their transmissions, we cannot but hope for a permanently perfect reception of Daventry and other British stations.—**L. CHARRIER (Principal), Collège de Saint-Louis, France.**

The Meaning of 'S.B.'

WHAT is the meaning of 'S.B.', which frequently occurs in *The Radio Times*?—**J. A. G. WENLOCK.**

[These are the initials of the words 'Simultaneous Broadcast,' and they are used when a programme is broadcast from the London Station and is at the same time transmitted over the Post Office Telephone Lines to some other station and simultaneously broadcast from there; it then appears in the programme of that station as 'S.B. from London.' For reasons of space, it is impossible to set out in full in *The Radio Times* the programmes of every station, hence the use wherever possible of the term 'S.B. from London.'—**EDITOR, The Radio Times.**]

The Challenge of the Wireless Church.

CANON ROWLAND GRANT'S article in your issue of September 24 is most interesting. In my opinion, the success of the B.B.C. religious services—and there is no doubt of their success, both from the point of interesting people and of making them think—is due to the simplicity of the service and to the personal touch that comes into the sermons of such preachers as the Vicar of St. Martin-in-the-Fields.—**CHAS. NORTON, Harkesden, N.W.10.**

Owing to the heavy pressure on our space, A. Bennett Lloyd's column, 'A Breath of Fresh Air,' is unavoidably held over this week.



SIR ALAN COBHAM'S RETURN.

The scene on the Terrace of the House of Commons immediately after Sir Alan's return from his historic flight to Australia. Note the microphones on the table.

thous, certain German stations—notably Frankfurt and Hamburg, which are stated to be of 10 kilowatt—have occasionally been reported from London, Woking and elsewhere as being receivable on a crystal. Very much depends on the aerial, which should be as high as possible. Several circuits for making crystal sets more selective are given in the little book 'Captain Eckersley Explains' (price 2s. through any bookstall or newsagent).—**EDITOR, The Radio Times.**

In the 'Never-Never Land.'

THE following extract from a letter received some little time ago from my nephew, who is at present engaged in surveying in North Queensland, may interest your readers. It was written in a survey camp 120 miles from the nearest township:

How is your wireless? The assistant here has a two-valve set that he made himself, and even here, all these miles out in the 'Never-Never Land,' we just throw the aerial over a tree-top and get Brisbane, Sydney, Melbourne, and Adelaide and now and then New Zealand! Not too bad?—**PAULINE D. TOWNSEND, Murray Road, Northwood, Middlesex.**

PROGRAMMES FOR SUNDAY (October 17)

ZLO LONDON. 365 M.

3.30 THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Council)
Directed by Flight-Lieut. J. AMERS, M.B.E.
Priests' War March from "Athalia" Mendelssohn
Cavaliers Raff

THE *Athalia* in question is the tragedy of Racine. Mendelssohn wrote music for a performance of it in Berlin just over eighty years ago. Most of the music is rarely heard now, but one extract from it, this War March of the Priests, has always been very popular.

GLYN EASTMAN (Baritone)

The Lazy Shepherd Henry
When Lights Go Rolling Round the Sky Ireland



The Rev. Prebendary CARLILE, who gives the address in the Church Army's Studio Service from London.

THE BAND

Fantasia, 'Le Cid' Massenet
HELEN HENSCHKE (Soprano)

Ambrylls Louis XIII
Il était un oiseau gris Massenet
Serenade de Tanello Massenet

THE BAND

Serenade Toselli
In the Mill Gillet
Hungarian Rhapsody, No. 1 Liszt

IN his Hungarian Rhapsodies (originally written as Pianosorte Solos) Liszt paid proud homage to the national melodies of his native Hungary. The music of these ancient inhabitants of the country, the Magyars, was taken as raw material by the gypsies who came to Hungary from the East early in the fifteenth century. Melodic decoration and strong rhythmic stresses characterize the gypsy songs and dance-tunes.

The First Rhapsody begins with a dignified section (corresponding to the *Lassan* of the gypsies), containing two Main Tunes. The First is in a minor key, and the Second resembles the well-known Rakoczy March (with Berlioz's treatment of which most listeners are familiar).

Next comes a lively section in the style of the gypsies' *Friska* dances. The music works up in speed and brilliance, the First Main Tune occurring again and a fourth Tune appearing before the exciting finish of the work.

GLYN EASTMAN

The Bells of San Marino Ireland
Boys Jacobson
Corydon's Song Edmunds

THE BAND

Reminiscences of Weber arr. P. Godfrey

HELEN HENSCHKE

The Little Red Lark } (Irish Folk Songs)
The Glen of Kinnure }
Jock o' Hazeldean } (Scottish Folk Songs)
Leenie Lindsay }

THE BAND

Serenade Pignatelli
We Play at Soldiers Ellenberg
Tarentelle Napolitaine Barthelémy

5.15 LEBLIE FABER will give a selection from 'A DREAM OF THE MOON'

A Hindoo Love Story, translated from the original MS. by F. W. Bain

5.30-6.0 CHILDREN'S SERVICE

From St. John's Church, Smith Square. Address by Canon C. S. WOODWARD

6.0 RELIGIOUS SERVICE

Conducted by Prebendary CARLILE, Founder of the Church Army.
Unannounced Vestry Prayer, 'We Love the Place, O God'

Opening Hymn, announced by Prebendary CARLILE, 'Love Divine, All Loves Excelling' (A. and M., 520)

Short Prayers, led by Captain Brower (of Headquarters Staff)

Miss Selser and Chorus, 'Turn Your Eyes Upon Jesus' (especially for Young People's Day)

The Lord's Prayer and Creed

Chant, Psalm 23

Eight Favourite Texts from the Staff. Story by Captain HANSON (Senior Prison Evangelist)

Miss Selser—Solo and Chorus

Talk by Prebendary CARLILE on 'St. Francis Up to Date'

Captain Spicer (Social Evangelist)—Solo
Hymn, 'O Love That Will Not Let Me Go' (the Headquarters Choir)

General Thanksgiving

Nunc Dimittis

Closing Prayer and Blessing by Rev. Captain Prior (Hon. Senior Evangelist)

Affidua Doxology

Final Sentences from Prebendary CARLILE

PREBENDARY CARLILE is best known in connection with the Church Army, which he founded in the alumni of Westminster in 1882, and of which he has been Hon. Chief Secretary ever since. He has written several books, including 'Baptism of Fire.'

6.55 The Week's Good Cause: Appeal on behalf of the Professional Classes' Aid Council by Dame MADGE KENDAL, D.H.E.

THE Professional Classes' Aid Council was started as the 'Professional Classes' War Relief Council' in October, 1914, and did good work during the war. In 1920, when it became apparent that post-war conditions would entail much hardship and suffering, it was made into a permanent organization to help the 'New Poor.' Its work includes the education of children, training of adults, maintenance in time of illness or in other exceptional circumstances, and the provision of clothes.

Dame Madge Kendal, who makes the appeal, is better known as Mrs. Kendal, the famous actress. Coming of a theatrical family, she first acted at the old Marylebone Theatre, and later made her debut in the West End by playing Ophelia at the Haymarket in 1865. Between that time and her retirement from the stage in 1908 she acted in many notable plays and with many celebrated actors, including E. A. Sothern and Beerbohm Tree.

Subscriptions may be sent to the Professional Classes' Aid Council at 251, Brompton Road, S.W.3.

9.0 WEATHER FORECAST: GENERAL NEWS BULLETIN: LOCAL ANNOUNCEMENTS

9.15 CROPIN

Died October 17, 1849

THE CASANO OCTET

Selection of Waltzes

JAN SMETTERLIN

Barcarolle, Op. 60

Studies, Op. 25, No. 3, and Op. 10, No. 2

Ballade in A Flat, Op. 47

THE CASANO OCTET

Prelude, Op. 28, No. 17

Polonaise, Op. 40, No. 1

9.50 BALLAD CONCERT

THE CASANO OCTET

Minuet, 'Benedictus' Handel

CAROLINE HATCHARD

O Had I John's Lyre Handel

She Wanders Down the Mountain Side Gley



Canon C. S. WOODWARD,

who gives the address in the London Children's Service this evening between 5.30 and 6.0.

JAN SMETTERLIN

Triana Albaniz

OCTET

Selection from 'Orfeo' Verdi

CAROLINE HATCHARD

Nymphs and Shepherds Purcell

Who is Sylvia? Schubert

OCTET

Love Death from Tristan Wagner

10.35 (app.) EPIDORUS

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.35-6.0-8.0-9.10 (app.) S.B. from London

9.10 Shipping Forecast

9.15-10.35 S.B. from London

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PROGRAMMES FOR SUNDAY (October 17)

5IT BIRMINGHAM 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

Overture to 'Coriolanus' Beethoven

MARY ABBOTT (Solo Pianoforte)

Second Pianoforte Concerto and Orchestra in C Minor, Op. 18 Rachmaninoff

ETHEL FENTON (Contralto)

The May Night

Supplic Ode

Lullaby

ORCHESTRA

The 'London' Symphony Haydn

MARY ABBOTT

La Maja et le Rougicoul Grandos

Concert Study in D Flat Liszt

ETHEL FENTON

Over the Moor Liddle

Kisses Cox

The Heart Worships Hall

In Primrose Rehder

Love Went A-tiding Bridge

ORCHESTRA

Suite, 'Three Slavonian Dances' Elgar

SOME years ago Sir Edward Elgar spent a holiday in Bavaria, and gave expression to his memories of that holiday in a Suite for Chorus and Orchestra, which he called *From the Bavarian Highlands*. Later he made an orchestral arrangement of three Dances from the Suite.

The FIRST is just a gay Dance. The SECOND is a Lullaby. The THIRD is called *The Marksmen*, and shows us a lively scene of a village shooting match.

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

Hymn, 'Ye Holy Angels Bright' (English Hymnal, No. 517)

Reading

Anthem, 'Rejoice in the Lord' Elvey

Address by Rev. F. W. MERRILL (of Sutton Coldfield Congregational Church)

Hymn, 'Through All the Changing Scenes of Life' (English Hymnal, No. 502)

8.55 The Week's Good Cause: 'The Aims of the Church of England Men's Society,' by the Rev. S. D. MORRIS

9.0-10.35 app. S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.30-6.0 } S.B. from London (9.10 Local News)
8.0-10.35 app. }

5WA CARDIFF. 353 M.

3.30 ORCHESTRAL AND CHORAL CONCERT

THE STATION ORCHESTRA: Conductor, WARWICK BRATHWAITE

Overture to 'Mazurka' Auber

2.40 THE ROYAL WALES GLAZIER (Dr. Bowen's)

Part-Song, 'Song of the Volga Boatmen' Bartok

NORMAN JONES (Baritone)

The Star J. H. Rogers

Tom Davies (Tenor) and Choir

Darkey's Lament Dr. Bowen

CHOIR

Part-Song, 'The Cluck' Andrews

3.52 ORCHESTRA

First and Third Movements from the Pastoral Symphony Beethoven

THIS particular Symphony enters into every argument on 'Programme Music' or 'Absolute Music'—two technical terms which may be broadly defined thus: 'Programme Music' is music which is avowedly written on some literary or pictorial basis (that is, on a 'programme' of ideas outside music); 'Absolute Music' is music which has no basis exterior to itself—music pure and simple.

When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) 'more expression of feeling than painting.' Listeners may find interest in deciding for themselves how far this is true.

I. Awakening of Joyful Feelings on Arrival in the Country.



Miss HELEN HENSCHEL.

the daughter of Sir George Henschel, the famous musician, gives a recital this afternoon from the London Studio.

(Quick, but not too quick). The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First Movement form: two Main Tunes are given out in the Exposition, worked upon in the Development section, and repeated in the Recapitulation.

The First Main Tune is very simple. A short phrase is played by Strings, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in Clarinets and Bassoons, answered by a rising phrase (derived from the First Main Tune) in First Violins. These two answering phrases are both repeated three times, then the Violins lead into the Second Main Tune. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which First Violins start, and another (in slower notes) played with it and below it by Cellos.

Note how, when First Violin and Cello have finished these little Tunes, each takes up the other's. Then the Flute enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken and are very straightforward.

The Coda (or 'tail-piece') is long, but contains nothing new. It merely brings the movement to a satisfying close.

III. A Village Festival.

(Quick). This is practically a country dance, German, of course, not English, though the first phrase is curiously like an Irish jig. The village band is at times clearly harked, with its typical *doh-ah-doh* lines.

4.15 CHOIR

Part-song, 'Baby Lou' S. M. Powell

HERBERT TUNE (Tenor)

Neapolitan Nights Zmarich

CHOIR

Part-Song, 'The Way of the World' Hutch

4.28 ORCHESTRA

A Celtic Idyll Hunt

4.35 CHOIR

Spanish Melody, 'Jannita' Dr. Bowen

TOM PRITCHARD (Bass)

The Hills of the Sea A. Solomon

FRANK JONES and CHOIR

Part-Song, 'Lassie of Mine' Walk

CHOIR

Part-Song, 'Hymn Mown Head' (Sleep Thy Last Sleep) J. Thomas, Duellist

4.45 ORCHESTRA

Reminiscences of Wales arr. Godfrey

5.15-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

THE CHOIR OF MOUNT TABOR PRIMITIVE METHODIST CHURCH

Hymn, 'Love Divine' (Tune, 'Favan') (P.M. Hymnal, No. 385) C. Wesley

A Short Reading from the Scriptures

Anthem: 'When I Survey the Wondrous Cross' David Jones

Religious Address by Rev. J. T. Egan

Hymn, 'O Jesus, I Have Promised' (Tune, 'Rutherford') (P.M. Hymnal, No. 414)

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

10.25 app.-11.5 app. THE SILENT FELLOWSHIP

2ZY MANCHESTER. 378 M.

3.30 PEACE AND GOODWILL

THE STATION AUGMENTED ORCHESTRA: Conductor, T. H. MORRISON

Symphony from the 'Hymn of Praise'

Mendelssohn

THE *Hymn of Praise*, originally called a 'Symphony-Cantata,' was written in 1839-40 to celebrate the fourth centenary of the invention of printing by Gutenberg.

The composer described it as 'not a little Oratorio... its plan being not dramatic but merely lyrical. It... consists of an instrumental Symphony of three Movements, which leads to a great chorus, to which twelve (later altered to ten) other vocal pieces, solos and choruses succeed.'

The work is bound together by the recurrence of its opening melody, as a kind of 'motif,' both in the first two Movements of the Symphony and in the opening and closing choruses.

The Symphony which precedes the choral part of the work is in three Movements.

PROGRAMMES FOR SUNDAY (October 17)

STRING ORCHESTRA
 Andante Cantabile *Tchikowsky*
GWLADYS NAISH (Soprano)
 Cradle Song *Alicia Needham*
 The Valley (The Valley of Dreams)
 Night in the Valley .. *Vincent Thomas*
 God's Garden *Frank Lambert*
ORCHESTRA
 Pastoral Symphony (The Messiah) *Händel*
PARRY JONES (Tenor)
 Silent Noon *Vaughan Williams*
 Requiescat *Butterworth*
 Prayer to Our Lady *Ford*
ORCHESTRA
 Judex from Mors et Vita ('Death and Life')
Gounod

DEATH AND LIFE is one of a trilogy of oratorios. In *Judex* Gounod paints an impressive picture of the Last Judgment.

GWLADYS NAISH
 How Beautiful Are the Feet (The Messiah)
 Rejoice Greatly, O Daughter of Zion *Händel*

PARRY JONES
 The Cloths of Heaven *Dunhill*
 Lullaby *Boughton*
 In the Dawn *Kiger*
ORCHESTRA
 Selection, 'The Messiah' *Händel*

8.15-9.0 S.B. from London

9.0 RELIGIOUS SERVICE FROM THE STUDIO.
 Sacred Music by THE STATION QUARTET

8.15 Hymn, 'O Day of Rest and Gladness' (A. and M., No. 36)
 Bible Reading, Hebrews 10, verses 10-25
 Anthem: 'Lord, I Have Loved' *Tortones*
 Religious Address: Rev. J. Lightfoot, M.A., Rector of St. Mary's, Crumpeall
 Hymn, 'Saviour Again To Thy Dear Name' (A. and M., No. 31)

8.45 app. Sacred Music by THE STATION QUARTET

8.55 S.B. from London

9.10 Local News.

9.15 BAND AND VIOLIN

WINDGATE'S TEMPERANCE BAND: Conductor, H. Moss
 March, 'Dreadnought' *Rimmer*
 Overture, 'A Midsummer Night's Dream' *Keightley*

ALFRED BARKER (Solo Violin)
 Two Spanish Tunes:
 La Gitana *Kreisler*
 Malagueña *Sarasate*

BAND
 Cornet Solo, 'Pandora' *Denare*
 (Soloist: L. FARRINGTON)
 Selection of Tchaikovsky's Works .., arr. Rimmer

ALFRED BARKER
 On Wings of Song *Mendelssohn-Achorn*
 Vale in A *Bruckner-Hochstein*

BAND
 Suite, Incidental Music from 'The Merchant of Venice' *Russo*
 Prelude; Intermezzo; 'Partia'; Oriental March
 Hymn, 'Abide With Me'

10.30 Close down

6KH **HULL** 335 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

Conducted by Rev. Dr. G. J. JORDAN, Assisted by the Choir of St. Thomas' Church, Campbell Square. Organist and Choirmaster: ARTHUR NEWTON. Relayed from HOLY TRINITY CHURCH.
 Hymn, 'Lead, Kindly Light' (Tune: 'Sandon') (A. and M., No. 268)

Prayers
 Psalm 101, 'My Song Shall be of Mercy and Judgment; Unto Thee, O Lord, Will I Sing' (Lesson, St. John 14, Verses 15-27 (inc.))
 Anthem: 'Send Out Thy Light' *Gounod*
 Address by Rev. Dr. G. J. JORDAN
 Hymn, 'Jesus, the Very Thought of Thee' (A. and M., No. 178)
 Prayers
 Blessing

9.0-10.35 app. S.B. from London (9.10 Local News)

2LS **LEEDS-BRADFORD.** 321 M. & 210 M.

1.55 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Queen Street Congregational Church, Leeds



Miss GWLADYS NAISH.

soprano, one of the most popular of broadcast singers, will be heard from Manchester at 3.30.

Choir of Trinity Wesleyan Church

Hymn, 'Our Best Redeemer'

Prayer

Anthem, 'Evening Hymn' ... *Balfour Gardiner*

Scripture Reading
 Solo: Miss GLADYS BRAY, 'The Knight of Bethlehem'

Address by the Rev. ARTHUR S. LYNN

Hymn, 'Jesus, Lover of My Soul'

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

6LV **LIVERPOOL** 331 M.

3.30-6.0 S.B. from London

8.0 THE BELLS of St. Luke's Church, Bold Street, rung by the St. Nicholas' Church Bellingers

8.15 RELIGIOUS SERVICE

In the Studio

Address by Rev. LAWRENCE REDFERN, Minister of Ullet Road Unitarian Church. Music by the Church Choir, directed by Dr. JAMES WALLACE

9.0-10.25 app. S.B. from London (9.10 Local News)

NOTTINGHAM. 326 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

In the Studio

Hymn, 'Dear Lord and Father of Mankind'

Prayer

Scripture Lesson

Anthem: 'Thou Wilt Keep Him in Perfect Peace' *C. Lee Williams*

Address: Rev. J. A. STUART (Derby Road Baptist Church)

Hymn, 'Abide With Me'

Benediction

Vesper, 'Sleep, Quietly Sleep'

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

5PY **PLYMOUTH.** 338 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from George Street Baptist Church

Hymn, 'Come, Thou Fount of Every Blessing' (B. C. H., No. 438)

Invocation and Lord's Prayer

Magnificat (B. C. H.)

Scripture Lesson

Anthem

Prayers

Hymn, 'We Bless Thee For Thy Peace, O God' (B. C. H., No. 275)

Address by the Rev. J. PHILLIP ROGERS, Minister of Sherwell Congregational Church

Hymn, 'Saviour, Again To Thy Dear Name' (B. C. H., No. 600)

Benediction

9.0-10.35 app. S.B. from London (9.10 Local News)

6FL **SHEFFIELD.** 306 M.

3.30-6.0 S.B. from London

8.15 CHILDREN'S SUNDAY

(Under the auspices of the National Society for the Prevention of Cruelty to Children, Principal Speaker: Mr. W. J. ELLIOTT, Assistant Director of the N.S.P.C.C. Relayed from the Empire Theatre.)

9.0-10.35 app. S.B. from London (9.10 Local News)

6ST **STOKE** 301 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

Conducted by Rev. G. A. ANSON FIRTH, Vicar of Goldenhill

9.0-10.35 app. S.B. from London (9.10 Local News)

5SX **SWANSEA.** 482 M.

3.30 S.B. from Cardiff

5.15-6.0 S.B. from London

8.0 S.B. from London

9.10 Local News

9.15 S.B. from London

10.35 app.-11.5 app. THE SILENT FELLOWSHIP, S.B. from Cardiff

(Condensed Northern Programmes for Sunday, October 17, will be found on page 174.)

PROGRAMMES FOR MONDAY (October 18)

210 LONDON. 365 M.

10.20 TIME SIGNAL, GREENWICH. LUNCH-TIME MUSIC from the Holborn Restaurant.

2.30 BROADCAST TO SCHOOLS. MR. E. KAY ROBINSON, 'Fishes Which Fight'.

3.0 DEDICATION OF THE LIVERPOOL CATHEDRAL ORGAN. S.B. from Liverpool.

LIVERPOOL CATHEDRAL ORGAN. This is one of the greatest enterprises in ecclesiastical architecture that have been embarked upon in this country since the Reformation. Designed in 1904 by Sir Giles Gilbert Scott, then a young architect, the organ was dedicated last year. The organ, which has now been installed, is the largest in the country, and there is only one larger in existence in the world.

6.0 THE ROYAL AIR FORCE. From Holland Park Bank. (By permission of the Air Council.) Director of Music, Flight Lieut. J. AMES, M.I.C.

6.45 Talk by the Wireless League.

7.0 TIME SIGNAL. BIG BEN: WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN.

7.10 THE TIMES LATE EVENING NEWS.

7.25 Musical Interlude.

7.40 Right Rev. the Bishop of LIVERPOOL. 'Good Citizenship.' S.B. from Liverpool.

8.0 EASTHOPE MARTIN (Died October 18, 1925).

KATE WINTER (Soprano)
HERBERT HEYNER (Baritone)
ANNE GODFREY (Solo Violin)

HERBERT HEYNER
KATE WINTER
ANNE GODFREY
Come to the Fair

KATE WINTER
Midsummer Eve
All for You Poems by Helen Taylor

ANNE GODFREY
An Old Time Tune

Morning Song

KATE WINTER and HERBERT HEYNER
Who Goes A-Walking? Poem by Helen Taylor

HERBERT HEYNER and Orchestra

Love Song

Herbert Heyner
Hatfield Bells Poems by Helen Taylor

Come to the Fair

Evening Song



THE LIVERPOOL CATHEDRAL ORGAN

The magnificent organ of the Liverpool Cathedral will be formally opened and dedicated by the Bishop of Liverpool (whose photograph appears on the right) on Monday at 3 o'clock. This splendid instrument, one of the greatest in the world, is the art of organ building has yet achieved. It possesses a unique quality and variety of tone, the quality of which organists will soon be able to hear for themselves. The number and variety of the stops, the opportunity of colouring passages by no other organ in existence, which he has at his disposal, though grand and unimpaired, never before achieved. The donor of the organ was Mrs. J. Barrow and it was built by the famous firm of Henry Willis and Sons of London and Liverpool. The photograph on the left is of Mr. H. Gosse Cantard, the Cathedral organist who is playing in the Dedication Service to-day, and is also giving a special recital on Saturday afternoon at 3 o'clock.

Mr. H. Gosse Cantard, who is playing the Cathedral organ in the Dedication Service to-day, is a distinguished organist and composer. He was born in 1893 and was educated at the Royal College of Organists. He has been organist of the Cathedral since 1917.

10.20 TIME SIGNAL, GREENWICH. LUNCH-TIME MUSIC from the Holborn Restaurant.

2.30 BROADCAST TO SCHOOLS. MR. E. KAY ROBINSON, 'Fishes Which Fight'.

3.0 DEDICATION OF THE LIVERPOOL CATHEDRAL ORGAN. S.B. from Liverpool.

LIVERPOOL CATHEDRAL ORGAN. This is one of the greatest enterprises in ecclesiastical architecture that have been embarked upon in this country since the Reformation. Designed in 1904 by Sir Giles Gilbert Scott, then a young architect, the organ was dedicated last year. The organ, which has now been installed, is the largest in the country, and there is only one larger in existence in the world.

THE WIRELESS ORCHESTRA. Conducted by J. H. ANSELL.

EASTHOPE MARTIN was born in Ireland in 1893. He was educated at the Royal College of Organists. He has been organist of the Cathedral since 1917.

He is well known as a composer. His compositions include a number of songs and a number of orchestral works.

KATE WINTER and Orchestra
Who Goes A-Walking? Poem by Helen Taylor
ANNE GODFREY and Piano

Come to the Fair
Evening Song

9.0 MORRIS AND HAY. Music from the Play.

9.30 MUSIC OF AGRICULTURE. Music from the Play.

9.45 CONTEMPORARY. Music from the Play.

JOHN L. LAND was born at Bowdon, Cheshire, in 1892. He was educated at the Royal College of Organists. He has been organist of the Cathedral since 1917.

He is well known as a composer. His compositions include a number of songs and a number of orchestral works.

The adjective "rugged" is commonly used in describing his music. Indeed, his Piano pieces have far more of the quality of definite character than most of the other pieces in the repertoire.

PROGRAMMES FOR MONDAY (October 18)

4.45 **WELSH ANTHEM OF THE AMERICAN DEPARTURE OF INDEPENDENCE**

5.0 **Light Music**

5.15 **For the Children**

6.0 **Light Music**

6.15 **S.B. from London**

7.45 **S.B. from Liverpool**

8.0 **Light Music**

A Recital by FRANK TITTERTON (Tenor)

Part I.

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

Ses Feyer..... Ireland

8.15 **AN ORCHESTRAL INTERLUDE**

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

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Interlude.....

Interlude.....

Interlude.....

Interlude.....

Interlude.....

22Y **MANCHESTER.** 378 M

3.25 **Light Music**

F.R.C.S. 'South Australia—Garden and Desert'

3.45 **Light Music**

An Evening Love Lull..... Kennedy Fraser

The Leaves and the Wind..... Francis Leoni

4.0 **Light Music**

Light Music

5.0 **Afternoon Topics**

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

from the Hotel Majestic, St. Anne's-on-the-Sea

7.0 **S.B. from London**

7.40 **S.B. from Liverpool**

8.0 **A TOKEN TO CAMBRIA**

Related to DAVENBY

THE STATION AUGMENTED ORCHESTRA.

Director, T. H. MORRISON

Down y Pentref (The Exile)..... Wynne Williams

Welsh Shepherd's Dance..... Wynne Williams

Yr Allod (The Hills)..... Wynne Williams

Mae'n Llond y Nododd (He Fills the Heaven)..... Wynne Williams

W. S. GWYNNE WILLIAMS (Solo Pianoforte)

Down y Ddwy Wyddanes (The Two Fairies)..... Wynne Williams

Milwyr Brychan (Little Soldiers)..... Wynne Williams

Pridwgan y Fawr Fawr (Little Mother's Lullaby)..... Wynne Williams

ORCHESTRA

Interlude on an Original Melody for Trumpet and Strings..... Vaughan Thomas

DR. VAUGHAN THOMAS (born in 1873) is

well known all over Wales, not only as

one of the leading contemporary Welsh composers,

but in many other capacities as Lecturer,

Adjunct, Conductor and Inspector in Music

under the Central Welsh Board.

GWYNNE WILLIAMS

Ym Mhant-y-pydd mae 'Nghis'

riad (In Yonder Cottage)..... Wynne Williams

Tylwyth Teg (Fairies)..... Wynne Williams

Tolwyn Fud (The Silent Harp)..... Wynne Williams

W. S. GWYNNE WILLIAMS

Two Welsh Minstrels..... Wynne Williams

Gwyn y Tylwyth Teg (In Fairy Land),..... Wynne Williams

ORCHESTRA

Moria Rhuddlan (Rhuddlan Marsh)..... Morfydd Owen

THE composer of this work was a brilliant

student at the Royal College of Music.

She produced some beautiful songs and one or

two orchestral pieces which gave high promise

for the future, and her early death deprived

Wales of a gifted and imaginative writer.

Rhuddlan has a very ancient history. The marsh

of Moria Rhuddlan is famous as the scene of a

battle at which Offa, King of Mercia, defeated

Canutus in the year 795.

6KH **HULL.** 335 M.

11.30 **Light Music**

3.15 **Light Music**

4.0 **Light Music**

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

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.30 **S.B. from London**

6.40 **S.B. from Liverpool**

7.0 **S.B. from London**

7.40 **S.B. from Liverpool**

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

21S **LEEDS-BRADFORD.** 321 M & 310 M

4.0 **Light Music**

5.0 **Light Music**

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.30 **S.B. from London**

7.40 **S.B. from Liverpool**

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

6LV **LIVERPOOL.** 331 M.

Special Civic Week Programme.

3.0 **DEDICATION SERVICE OF THE**

LIVERPOOL CATHEDRAL ORGAN

(Conducted by Right Rev. the Lord Bishop of

Liverpool)

Organist: H. GOSWOLD, MURDOCK.

4.30 **Patrizio and his Orchestra from the Futurist**

Cinema

5.0 **AFTERNOON TOPICS: Mr. GEORGE SRAW, Chief**

Librarian of Liverpool; 'Liverpool Public

Libraries'

5.15 **THE CHILDREN'S HOUR**

6.0 **DANCE MUSIC by the Piccadilly Dance**

Orchestra, directed by Julian Vadey. Related

from the Edinburgh Cafe Ballroom

6.30 **THE HOTEL MAJESTIC 'CELEBRITY'**

ORCHESTRA. S.B. from Manchester

7.0 **S.B. from London**

7.40 **Civic Week Talk by the Bishop of Liver-**

pool: 'Good Citizenship'

8.0 **'LIVERPOOL CALLING!'**

A New Radio Review written and presented by

HOWARD P. GEM

Featuring:

GLOOM, a Reading Drama after Gellert

TEA FOR THREE, a Nightmare of 1938, and

COURTESY BY PROXY, after Joel Soudor

Cast includes:

TOMMY HANCOCK, JOAN MCGRAW, BARBARA

FRANK, MRS. HAROLD DICKINSON, WALTER SPOON, HILTON

H. FRANCIS, PHILIP H. HARRIS, PURFALL AND

STANLEY, THE SHOWMAN, A BEAUTY CHORUS,

and the LIVERPOOL STATION REVENUE ORCHESTRA,

directed by FRANK BROWN

9.0 **S.B. from London (10.10 Local News)**

9.0 **S.B. from London (10.10 Local News)**

9.0 **S.B. from London (10.10 Local News)**

9.0 **S.B. from London (10.10 Local News)**

9.0 **S.B. from London (10.10 Local News)**

(October 18)

B.O. 11 5 S.B. *over Fenden* **10.10** **Low. Newel**

B.O. 116 & B. from London, (10.10) Local News

90.110 S.B. from London 10.10 Local News)

80 114 S. B. Town London. (18.10 Local News)

8.6 A. B. from Conf.

90 110 B.H. from London. 10 10 Local News.

550 GLASGOW 422 M

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at the Glasgow 1881-1882. 2. D. from London.

(Continued from page 176)

2BD ABERDEEN 495 M

DATE: 10-10-25

Teacher: Mr. [redacted]
 8:55-10:35 a.m.

PROGRAMMES FOR TUESDAY (October 19)

2LO LONDON. 365 M.

10.20 TIME SIGNAL, CIRENCEWICH

C. AN RUFFAL by STANLEY BLIZARD, relayed from St. Lawrence Jewry

Allegro Maestoso (Sonata in C) Elgar
Prelude, Fugue and Variations Parry
Fantasia and Fugue in G Parry

Short Address by Rev. W. P. PERLEY

HUMAN

Allegro Cantabile (5th Symphony) Fidor
Introduction and Allegro (7th Sonata) Quinton

30 BROADCAST TO SCHOOLS Sir H. WALFORD DAVIES Music for Schools

40 TIME SIGNAL, CIRENCEWICH, Topical Talk

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

5.15 THE CHILDREN'S HOUR

Dance Music by THE LONDON RADIO DANCE BAND

The Wicked Uncle Announces His Forthcoming Book

60 DANCE MUSIC THE LONDON RADIO DANCE BAND directed by SIDNEY FIDMAN

70 TIME SIGNAL, MID. DEN. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

710 Mr. W. F. BLITCHER, Spanish Talk. S.D. Manchester

723 Musical Interlude

740 Mr. E. A. B. BARNARD, 'Dover's Hill'

8.0 CHAMBER MUSIC

T. M. MOORE'S CHAMBER ORCHESTRA Conducted by STANLEY CRAPPLE

Part I

Suite, 'From Holberg's Day,' Op. 40 Grieg

HOLBERG is looked upon as the founder of modern Danish literature. The centenary of his birth occurred in 1844, and Grieg, as his contribution to the celebration, composed a Piano-forte Suite, *From Holberg's Day*. This he afterwards arranged for String Orchestra. Holberg was a contemporary of Bach and Handel, and Grieg's music reminds us of the fact very pleasantly. There are five movements: a Prelude very much in Bach's manner; a graceful Sonatina (one of the dances that made up the Suite in former days); then a charming Gigue, followed by a melodiously reflective Air, and finally a jovial Rigaudon.

Sonata Dvorak
Mazurka Scherzo Finale

8.30 PLUNKET GREENE

Interpretation in Song (3), 'Pleasing and Style' with illustrations by himself

At the Piano SAMUEL LITTLE

The words of Mr. Plunket Greene's songs will be found on page 178

9.0 MODERN CHAMBER ORCHESTRA

Part II

Eine Kleine Nachtmusik (A Little Night Music) Mozart

Allegro, Romance; Minuetto, Rondo Warlock

Suite of Three Pieces: Moderato; Andante con moto; Allegro Vivace

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

Gibbons, arr. Chappin-Orlando Gibbons about 1800

It is scored for a String Orchestra

I Quick. The lively First Main Tune starts in all instruments in octaves. It continues to same length, mostly in First Violins.

After a general flourish and a full stop, the Second Main Tune arrives. This is really in several parts, which all follow one another with perfect naturalness. It starts with a fragment of Tune in Violins in octaves; while the Second Violins repeat, while the First Violins hop about above; then the Basses enter, and so on. Soon we reach the end of the paragraph (so to speak). This first part is marked to be repeated but that is sometimes the case.

The second part begins with a very brief discussion of bits of the two main tunes, then proceeds to repeat the first part almost unchanged. With another general flourish, the piece ends. (The second part may also be repeated.)



Miss VICTORIA MONKS.

the popular variety star, who is to visit the London Studio for a quarter of an hour to-night

II. The second movement is called a Romance. It is a rather stately, thoughtful piece, smoothly pliantly tuneful.

III. This is a swinging, rhythmic Minuet, followed by a smooth Trio (or Second Minuet). After the Trio the Minuet is repeated.

IV. The Finale is a Rondo—a piece which owes its origin to a lively dance in which one tune comes round time after time.

This particular Rondo is dancing speed itself, suggesting the most wing-footed of dancers.

Two Pieces: Baby in Our Alley; Cherry Ripe

Frank Bridge

9.30 Sir H. WALFORD DAVIES, Mus.Doc., 'Music and the Ordinary Listener'

9.45 CONTEMPORARY BRITISH COMPOSERS interpreted by GORDON BRYAN

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

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Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

Cyril Scott: Water Waggon; Carlos Serenade; Two Lullaby Pieces

works, Chamber Music, Piano Pieces and songs. He has long been interested in Eastern philosophy and mysticism, writing in the *Oculi* *Heaven* and lecturing to the Theosophical Society upon these subjects. He has published poetry, besides a book on *The Philosophy of Modernism* and a volume of reminiscences, *My Years of*

among the pioneers in the use of new resources, with his use of which is astonishing some easy-going musicians in the twenties and the early years of the present century; but he has never been an extreme modernist, and most of his music is easy enough to follow.

In *Water Waggon* you can almost see the bird in undulating flight, or making his little dart of riches along the ground, frequently wagging his long tail.

The *Chinese Serenade* is one of many Eastern pictures. It is the East seen through European eyes, imaginatively and half humorously.

10.0 THE STATION ORCHESTRA: Conductor, JOSEPH L. Local Arrangements

10.15 VICTORIA MONKS (Miss Hot Star)

10.30 12.0 DANCE MUSIC. JAY WILKINSON and his MIGHTY POLISH BAND from the Hotel Metropole

5XX DAVENTRY. 1,600 M.

10.30 A.M. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE RADIO QUARTET: DOROTHY ROLAND (Soprano); LESLIE BENNETT (Baritone); PETER YORK (Tenor);

1.0-2.0 } S.B. from London

3.0-10.10 } S.B. from London

10.15 Shipping Forecast

10.15 12.0 S.B. from London

5IT BIRMINGHAM. 479 M.

3.45 BROADCAST TO SCHOOLS: Lecture 7, Mr. H. W. BALLANCE, 'Insect Life—Wasps'

4.15 Lurella Picture House Orchestra

4.45 AFTERNOON TOPICS: THOMAS C. LAWTON, Travel Talk, 'Saxburg—The House of Mozart'; MARGARET ASLERTHORPE (Solo Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Cafe

7.0 S.B. from London

7.10 S.B. from Manchester

7.20 S.B. from London

7.40 Mr. F. W. KIRKALL: 'Town Planning—(3) Parks and Recreation'

8.0 MAINLY LIGHT CLASSICS

THE STATION ORCHESTRA: Conductor, JOSEPH L. Overture, 'Raymond'

AMBROISE THOMAS, who died just thirty years ago, was one of the most popular and successful Light Opera and Ballet composers of France until in 1874 his countrymen made him the head of the Paris Conservatoire, after which date he composed practically 'nothing but

solifuges and exercises for the examinations.' Fortunately, before this happened, he had already written about twenty Operas and large-scale Ballets full of pleasant turns of melody and piquant turns of orchestration. *Raymond* was first performed in 1851.

GWILADY NAIKH (Soprano)

Salveig's Song Grieg

L. Eté Chaminade

L. Eté Chaminade

L. Eté Chaminade

L. Eté Chaminade

L. Eté Chaminade

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L. Eté Chaminade

Hand from Trinidad Palace de Dance	8.15	Children's Year,
6.50. Musical Instrument	6.30 - 8 H.	Tourist
S.D. from Manzanillo	7.20 - 12 H.	from Manzanillo

(October 20)

JACK PAYNE'S HOTEL ORCHID DANCE BAND, 1934

80-126 S. D. Green, Lexington 10-10 Laurel Spire

PROGRAMMES FOR FRIDAY (October 22)

2LO LONDON. 365 M.

10.20 The News

3.20 Elementary French

3.45 CONCERT FOR SCHOOLCHILDREN

CONCERT OF FOURTH SERIES.
THE GRIMSON QUARTET: JESSIE GRIMSON (Violin), MARY STEWART (Viola), PHYLLIS HARRISON (Cello) and HESTER STANFORD (Piano).

THANK VERY MUCH 1940-1993
Symphony No. 4, 4th Movement from Quartet for Strings.

Movement from Trio for Pianoforte, Violin and Cello.
Last Movement (Rondo) from Quartet in G Major for Pianoforte, Violin, Viola and Cello.

The first of the series of the 100 for the 100.
A new series of 100 for the 100.

4.45 Concert
MAY FLOWER (Soprano)
A. S. T. (Soprano)

5.15 THE CHILDREN'S HOUR
A new series of 100 for the 100.

6.0 ORCHESTRA from the Prince of Wales Playhouse, London.

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

7.10 Mr. G. A. ATKINSON, 'Seen on the Screen'

7.20 Musical Interlude

7.40 News and a bit of local talk

7.55 Mr. STENSON COOKE, A.A. Talk

8.5 SONGS BY SIR LAMOND RONALD

Sung by
MAY HUXLEY (Soprano)
JOHN TUCKER (Tenor)
And a song by the Composer

JOHN TUCKER
The Song of the Sea
The Song of the Wind
The Song of the Sun
The Song of the Moon

JOHN TUCKER
To Daffodils (Four Famous Lyrics)
Down in the Forest (The Cycle of Life)

MAY GRIMSON
A Sheppards Song (Sunset Land)
Down in the Forest (The Cycle of Life)

JOHN TUCKER
The Little Flower (Song Offerings—First Series)

JOHN TUCKER
The Little Flower (Song Offerings—First Series)
The Little Flower (Song Offerings—First Series)
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The Little Flower (Song Offerings—First Series)

8.30 VARIETY THE SWISS YODELLERS QUARTET

A new series of 100 for the 100.

8.40 Speeches by

THE COLONIAL PREMIERS

A new series of 100 for the 100.

8.50 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.0 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.10 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.20 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.30 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.40 THE COLONIAL PREMIERS

A new series of 100 for the 100.

9.50 THE COLONIAL PREMIERS

A new series of 100 for the 100.

10.0 THE COLONIAL PREMIERS

A new series of 100 for the 100.

10.10 THE COLONIAL PREMIERS

A new series of 100 for the 100.

10.20 THE COLONIAL PREMIERS

A new series of 100 for the 100.

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A new series of 100 for the 100.

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A new series of 100 for the 100.

12.0 THE COLONIAL PREMIERS

A new series of 100 for the 100.

12.10 THE COLONIAL PREMIERS

A new series of 100 for the 100.

12.20 THE COLONIAL PREMIERS

A new series of 100 for the 100.

12.30 THE COLONIAL PREMIERS

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12.40 THE COLONIAL PREMIERS

A new series of 100 for the 100.

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A new series of 100 for the 100.

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A new series of 100 for the 100.

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A new series of 100 for the 100.

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4.40 THE COLONIAL PREMIERS

4.50 THE COLONIAL PREMIERS



THE DOMINION PREMIERS AT THE GUILDHALL.

Another red letter broadcast will be put on record on Friday evening, October 22, at 8.40, when the speeches of five of the Prime Ministers of the great Dominions will be broadcast to listeners throughout the land. The occasion of this notable event is a banquet which is being given at the Guildhall in honour of the Motherland's distinguished visitors. The Chairman will be the Lord Chancellor, Lord Cavan, who will propose the toast of the Empire. The five other speakers will be the Dominion Prime Ministers (whose photos appear above in the following order), Mr. Bruce of Australia, Mr. Con of New Zealand, Mr. Mackenzie King of Canada, General Hertzog of South Africa, and Mr. Menzies of Newfoundland.

PROGRAMMES FOR FRIDAY (October 22)

5IT BIRMINGHAM. 479 M.

3.45 **BROADCAST TO SCHOOLS:** Lecture 8, Mr. W. W. LLOYD, 'Britain's Trade and Commerce'.

4.15 **Locella Picture House Orchestra**

4.45 **AFTERNOON TOPICS:** ESTELLE STEEL HARRIS 'Chimpers Into the Work and Play of a Past'.

5.15 **The Children's Hour**

6.0 **S.B. from London**

8.0 MUSIC AND LIGHT SONGS

EDWARD ISAACS (Solo Pianoforte): Allegretto, Corrente, Sarabande and Gigue from Fifth French Suite in G.

First of a series of pieces for the clavier (i.e. nowadays, for the Piano) are a set of six which were written in 1708 for his second daughter, Anna Magdalena, to play. The music is a lovely spirit suggests that Bach and his wife were very happy together.

It was not Bach's idea to call the Suite 'French'. This was a nickname given to his wife by his friends. It is a characteristic of French music to be so named.

The Suite is a collection of pieces for the clavier. The name implies, the Sarabande is a slow movement with a number of little thrills. The Gigue is a rocking affair with a jolly tune that sometimes comes in upside down.

HELEN REYSCHL (Soprano at the Piano)

French Folk Songs
J Entends le Loup

Valle in A Flat
Chopin
Impromptu in G Flat

Scottish Folk Songs
The Lassie's Lark
The Lassie's Lark
The Lassie's Lark
The Lassie's Lark

8.40-11.0 **S.B. from London 10.10 Local News**

6BM BOURNEMOUTH. 386 M.

3.45 **Miss L. F. RAMSEY, 'What We Do In the Water'**

4.0 MUSICAL COMEDY

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. PRATHERSTONE
Selection from 'The Gaiety' Sidney Jones

4.15 **MARJORIE STONE (Mezzo-Soprano):** Tied from 'Morodors'...
Parisian Pierrot from 'London Calling' Noel Coward

4.25 **ORCHESTRA**
Selection, 'The Cabaret Girl' ... Kerm

4.35 **MARJORIE STONE**
Little Pink Petty from Peter, from 'Miss Hook of Holland'...
Never Mind the Weather (Sergeant Bruce) ...

4.40 **ORCHESTRA**
Selection from 'A Country Girl' ...

4.55 **MARJORIE STONE**
Downshire Girl from 'A Country Girl' ...
The Lassie's Lark from 'The Lassie's Lark' ...

5.0 **ORCHESTRA**
Selection from 'Katie the Dancer' ...

5.15 **The Children's Hour**

5.40 **ORCHESTRA:** Music relayed from the Grand Street Cinema, Westbourne
Musical Director, ISADORE GUDOWSKY

7.0 **S.B. from London**

8.0 VIOLIN AND PIANO RECITAL

MARGARET HOLLOWAY (Solo Violin) and YANA WITKOWSKA (Piano)

'Kreutzer' Sonata (Op. 47) ...
THIS is the most famous of Beethoven's ten Sonatas for Violin and Piano. It was dedicated to Kreutzer, a French violinist. The First Movement opens with about a minute



Miss MARJORIE STONE.

mezzo-soprano, sings in the Musical Comedy Programme from Bournemouth this afternoon.

of slow introduction. It then gets away rapidly with the First Main Tune, an abrupt affair of short, sharp strokes on the Violin. The Second Main Tune is hymn-like and in a major-key. After this comes a Third Main Tune, bounding up the minor scale. It is this tune which recurs most often in the rest of the movement. The Second Movement is an Air with Variations. The Air is lengthy and contains in its first notes the elements of syncopation. The Variations are very clear and can be followed without

difficulty. The Third Movement is quick and jig-like. In the First Main Tune the Piano part is in similar rhythm to the Violin part. In the Second Main Tune the Piano part is reversed. The Second Main Tune is in two parts—a lumpy tune and a poetical one. The lumpy one (in the Violin) is mostly repeated not only to the First Main Tune but also to the prevailing tune of the First Movement. The contrasting poetical tune, however, forms an effective contrast in an otherwise entirely brilliant movement.

MARGARET HOLLOWAY

Leslie ...
Fou Follet (Will o' the Wisp) ...

Yana Witska
The Lassie's Lark ...
Gopak (Russian Folk Song) ...

8.40-11.0 **S.B. from London 10.10 Local News**

5WA CARDIFF. 353 M.

3.20 **BROADCAST TO SCHOOLS:** Lecture 8, Mr. W. W. LLOYD, 'Britain's Trade and Commerce'.

3.45 **THE STATION TALK:** FRANK THOMAS (Violin), FRANK WHITNALL (Cello), YANA WITKOWSKA (Piano).

Valle Lyrique ...
The Lassie's Lark ...
The Lassie's Lark ...
The Lassie's Lark ...

4.15 **Tea-Time Music from the Carlton Restaurant**

4.45 **Mr. W. J. T. COLLINS:** Author of 'Tales from the New Mabinogion'—The Quest of 'Tarienyfrych' (1)

5.0 **Tea-Time Music from the Carlton Restaurant**

5.15 **THE CHILDREN'S HOUR**

6.0 **Dr. T. H. ROBINSON, 'Life in the Ancient East—The Homes and Breakfasts'**

6.15 **S.B. from London**

8.0 **THE STATION TALK:** FRANK THOMAS (Violin), FRANK WHITNALL (Cello), YANA WITKOWSKA (Piano).

Sephora ...
Mendel, Henry IV ...
Air, Louis XIII ...

8.10 **'THE KISS' by George Bernard Shaw:** Produced by GORDON MCCONNELL

Characters:

Kitty Chalmers ...
Humphrey Wharton ...
Mrs. Wharton ...
The Stranger ...

MIND PICTURE: Kitty Chalmers is a pretty woman of about twenty-five, dressed in the height of the extravagant fashion of 150 years ago, with her powdered hair piled high over a cushion, and wearing valuable jewellery, which includes a pearl necklace with a diamond clasp.

Mrs. Budgen, the landlady, is a thin, forbidding looking woman of about 45. Humphrey Wharton, a lawyer, is a tall, thin, angular man with long black hair, and a long, yellow, clean-shaven face. His expression is mournful and his voice soft and melancholy. He wears a dark riding suit. As the play commences, Kitty is working at an embroidery frame. Mrs. Budgen enters with a card on a silver and speaks.

8.32 **TRIO**

Suite, 'Portugueses et Folioles' ...

8.40-11.0 **S.B. from London (10.10 Local News)**

2ZY MANCHESTER. 378 M.

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

3.25 **BROADCAST TO SCHOOLS:** Lecture 8, Mr. W. W. LLOYD, 'Britain's Trade and Commerce'.

3.45 **JACK BARLOW (Bass):** Roll On, Thou Deep and Dark Blue Ocean Petrie Mary O'Neil
Bells of York Minster ...
Drinking ...

4.0 **Music by the Station Quartet**

5.0 **Afternoon Topics**

5.15 **The Children's Hour**

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

7.0 **S.B. from London**

PROGRAMMES FOR SATURDAY (October 23)

2LO LONDON. 365 M.

1.0 TIME SIGNAL, GREENWICH

3.0 Studio Concert

UNA BATES (Soprano)

DAVID MILLER (The Minor Tenor)

FRED BROGAN (Violinist)

5.0 MAMON CHAN, "A Garden Club"

5.15 THE CHILDREN'S HOUR

A Bit of Old London, a Play with Music by the Wireless Chorus and the Radio Quartet

6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FILMAN

6.30 BASIL MAIRN. Talk on Next Week's Music, with Musical Illustrations

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

7.10 Mr J. L. H. ATKINSON: "Brazil"

Mr J. L. H. ATKINSON is, since the death of Lord Curzon, the only white man who has an intimate knowledge of the interior of Brazil. He served for years as H.M. Vice-Consul at Cayaba, the point from which Colonel Fawcett's expedition recently started for the interior. In addition, he has had eleven years experience of expeditions for commercial and other purposes in the forests of Brazil, and he is well qualified to speak on the difficulties that explorers have to face.

7.20 Musical Interlude

7.40 The Editor of the *Advertiser*: "The 1923 Motor Show"

8.0 MY PROGRAMME

THE first of the new series of programmes, which will be broadcast with fresh and possibly helpful ideas. The first of the series, which was broadcast last Saturday, when the programme was chosen and organized by "A Man in the Street." This evening listeners will hear the choice of one of the best-known figures in British sport.

Today's Honoree is one of those natural athletes who excel in both the great national games. As a footballer he is known to all London football fans for his fine work with Brentford, whilst during the past cricket season he added greatly to his fine reputation as a cricketer by his performance for Middlesex and for England. His idea of what a broadcast programme should be is certain to interest all followers of sport.

Mr. Tom Atten: "Twenty-five years as a British Champion." S.B. from Edinburgh

9.45 CONTEMPORARY BRITISH COMPOSERS introduced by GORDON BRYAN. FRANK BRIDGE: The Dow Fairy, Fireflies, Suite, "A Fairy Tale" (The Princess—The Ogre—The Spell—The Prince)

NOT every composer can write short, attractive piano pieces that are of moderate difficulty and ready express a little thought in a poetical way. The Dow Fairy, one of a set of three pieces called *The Hour Glass*, written in 1919, is an example of Frank Bridge's skill in such pieces. It is in the French 'impressionistic' style, delicate and evocative. The other pieces are all, after their kind, imaginative and suggestive. It is not difficult to reconstruct, from the tri-

angular 'cast' of the *Fairy Tale*, an appropriate story as a background for their design. It is perhaps more fun thus to be left fancy free, to make up one's own romance, than to be told in a page, what the music 'represents.'

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

10.15 CON CONRAD (The American Composer, in view of his latest successes)

10.30 12.0 DANCE MUSIC—THE SAVOY ORPHEANS and THE SYLVANS from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, GREENWICH

1.0 TIME SIGNAL, GREENWICH



Mr. CON CONRAD.

the jazz pianist, song-writer and revue producer, who was a pioneer of rag-time, revue, and the Charleston. His successes include *Moonlight*, *Mr and My Gal* and *Mercenary Mary*. Mr. Conrad is giving a programme of his latest songs from London to-night at 10.15

10. S.B. from London

10.10 Shipping Forecast

10.15 12.0 S.B. from London

5IT BIRMINGHAM. 479 M.

3.45 DAX CARROLL and his DECAMERON BAND, relayed from the Palace de Danse

4.45 AFTERNOON TOPICS FLORENCE M. ADAMS from Black to White, Real and Metaphorical, W. M. Payne (Contralto)

5.15 THE CHILDREN'S HOUR—Auntie Phyl tells another 'Snooky' Adventure

6.0 LORRAINE PICTURE HOUSE ORCHESTRA: March, 'Chevalier' Peter Fox-trot, 'Second-hand Success' David Valse, 'Magnonette' Nicholas Selection, 'The Queen of Sheba' Gounod

7.0 S.B. from London

8.0 A POPULAR PROGRAMME

THE STATION ORCHESTRA: Conducted by N. LEWIS

Overture, *Mammoth* Auber

A PERFORMER of *Il trovatore* in Brussels, on August 23, 1830, has been held partly responsible for the outbreak of the revolution in which the Dutch were driven out of Belgium. Be that as it may, it is generally agreed that this is the finest of all Auber's many (and popular) Operas. Instead of being merely pretty and light as are so many of his works, *Mammoth* has great dramatic power and spirit. Wagner has raised the work and the Overture is chiefly made up of tunes from the Opera itself.

FREDERIC LAKE (Tenor)

A Mood Teverson
My Rose M. G. G.
O Mistress Mine Quiller

THE Overture of Roger Quilter's *Three Shakespearian Songs* is a setting of *O Mistress Mine*, an Overture to *Twelfth Night*.

Sir Toby Belch and his friend, Sir Andrew Ague, are the two main characters in the play.

Just expounded his philosophical theory that to be a bed after midnight is to be a failure. The Clown has come in, and the two knights give him a cheerful if somewhat unceremonious greeting. Then Sir Toby offers him a song, to which the Clown replies:

Would you have a love-song or a song of good cheer?

A love-song, says Toby, 'a love-song'.

A love-song, says Toby, 'a love-song'.

So the Clown sings them this impulsive love-song, *O Mistress Mine*, which you remember.

THE STATION ORCHESTRA

March from the 'Casse Noisette' Trepak! So to

THE HAIKOVSKY wrote the music for a Russian ballet, *The Nutcracker and the Mouse King*, which are shown the wonderful adventures of a little girl, and of a beautiful pair of silver nutcrackers which she received for a Christmas present.

Haikovsky afterwards changed the music of the ballet in the form of a symphony, in which the Overture is followed by a set of seven short pieces—Characteristic Dances. He calls them, and the title is very apt. All are vivid, some are amusing. The first and third of these little dances are included in to-day's programme. The first is a lively waltz-like March. The third is a waltz-like Russian Trepak.

HAROLD HOWES (Baritone)

Come to the Cookhouse Door Charles Middleton Woods in Original Humour

Selection, 'Maritana' Walter Frederic Lake

Go, Lovely Rose Quiller

Passing By Purcell

High No More, Ladies Aiken

THE composer of *Passing By* is not that amazing and delightful English genius of the seventeenth century, Henry Purcell, whom we are just re-discovering, but is said to be another (and very much later) member of the family.

MIDDLETON WOODS in Further Original Humour

HAROLD HOWES

The Distant Lover M. T. White

Here is the Quiet Hills Charles Middleton Woods

Mr. TOM ATTEN, 'Siddons' S.B. from Edinburgh

9.45 12.0 S.B. from London (10.10 Local)

PROGRAMMES FOR SATURDAY (October 23)

8BM BOURNEMOUTH. 386 M.

11 15 12 15 MIDDAY MUSIC from BEALE'S RESTAURANT Old Church Street Road. Directed by **OLBERT STACEY**

3 45 MISS WIDLAKE, 'The Beginnings of Nick' and

4 0 THE ROYAL BATH HOTEL DANCE BAND, relayed from King's Hall Rooms. Directed by **ALEX WARD**

5 15 THE CHILDREN'S HOUR

6 0 S.B. from London

9 0 CONCERT PARTY NIGHT

WILL BEYMOURE HARRISON CONCERT PARTY: ROSE MURRAY (Chorusleader); WINIFRED SWINFORD (Solo Pianoforte and Accompanist); EVA BARTING (Soprano); ARTHUR BELL (Baritone); ARTHUR CLIFFORD (Entertainer); WILL SEYMOUR (Comedian).

THE COMPANY

How D'You Do I... }
My Away Peter... } ... G. Newman
A Recruiting Sheet }
Three British Workmen }

The Sweep—ARTHUR BELL; The Dustman—ARTHUR CLIFFORD; The Plumber—WILL SEYMOUR

EVA BARTING

A Little Brown Owl... } B. Sanderson
Blackbird Love... } ... H. H. H. H.

ROSE MURRAY and WILL SEYMOUR in 'Two Ladies and a Little Scandal' ... H. H. H. H.

EVA BARTING and ARTHUR BELL: Negro Spiritism... } ... T. W. Burleigh
I Got a Robe; Swing Low, Sweet Chariot, Didn't It Rain.

ARTHUR CLIFFORD: Stage Tipsters ... Kenneth Blair

EVA BARTING, ARTHUR BELL and WILL SEYMOUR: An Operatic Uproar ... H. Taylor

WINIFRED SWINFORD (Solo Piano),
Bridal Procession... } ... G. G. G. G.
Pavane... } ... D. D. D. D.

ROSE MURRAY

Father's Little Short Shift

M. Young and E. E. Bryant

An Interplay of Quatre... } H. Taylor
The Wife—ROSE MURRAY; The Husband—ARTHUR CLIFFORD; An Interplay—WILL SEYMOUR

ARTHUR BELL

Cheery Philosopher... } C. A. Lulgey
Cartoon o' Hay... } ... A. Emmett Adams

WILL SEYMOUR

Champion... } ... Harry Taylor

ROSE MURRAY

I know I know—Gail... } ... R. Low

THE COMPANY

An Ancient and Modern Medley
Written and arranged by H. Taylor

9 30 Mr. TOM AITKEN, 'Billiards.' S.B. from Edinburgh

9 45-12 0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12 30 1 30 Lunch Time Music relayed from the Carlton Restaurant

3 30 ST ALBANS MILITARY BAND: Conducted by THOMAS P. RYAN

4 45 Afternoon Topics

5 0 Pianoforte Recital

5 15 THE CHILDREN'S HOUR

6 0 S.B. from London

7 40 Mr. L. F. WILKINS, 'Tropical Sport'

8 0 S.B. from London

9 30 Mr. TOM AITKEN, 'Billiards.' S.B. from Edinburgh

9 45-12 0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

3 30 DANCE MUSIC from the PICCADILLY PICTURE Theatre

4 45 GEORGE BALDWIN (Dialect Entertainer)
Essex Sunday School Debate... Hurra! Bainslow

5 0 Rev. L. J. HAYES, 'Chimes and Mascots'

5 15 THE CHILDREN'S HOUR

6 0 S.B. from London

6 55 Boy Scouts Local News Bulletin

7 0 S.B. from London

7 5 S.B. from London

8 0 S.B. from London

8 55 Boy Scouts Local News Bulletin

9 0 S.B. from London

9 45-12 0 S.B. from London (10.10 Local News)

10 0 S.B. from London

10 55 Boy Scouts Local News Bulletin

11 0 S.B. from London

11 55 Boy Scouts Local News Bulletin

12 0 S.B. from London

12 55 Boy Scouts Local News Bulletin

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9 55 Boy Scouts Local News Bulletin

10 0 S.B. from London

10 55 Boy Scouts Local News Bulletin

2LS LEEDS-BRADFORD. 310 M.

11 30 12 30 Field's Cafe Orchestra relayed from Field's Cafe, Commercial Street, Leeds

4 0 STRING BAND OF H.M. GRENADIER GUARDS

(By kind permission of L. J. N. Seymour, Esq. (M.O., D.S.O.), Director of Music, Lt. G. MILLER

5 0 Afternoon Topics

5 15 THE CHILDREN'S HOUR

6 0 Light Music

6 40 For Farmers Mr. L. S. GALT, Lecturer in Horticulture, Leeds University: 'When Winter Comes'

7 0 S.B. from London

8 0 THE SATURDAY NIGHT REVUE

9 0 S.B. from London

9 30 S.B. from Edinburgh

9 45-12 0 S.B. from London (10.10 Local News)

10 0 S.B. from London

10 55 Boy Scouts Local News Bulletin

11 0 S.B. from London

11 55 Boy Scouts Local News Bulletin

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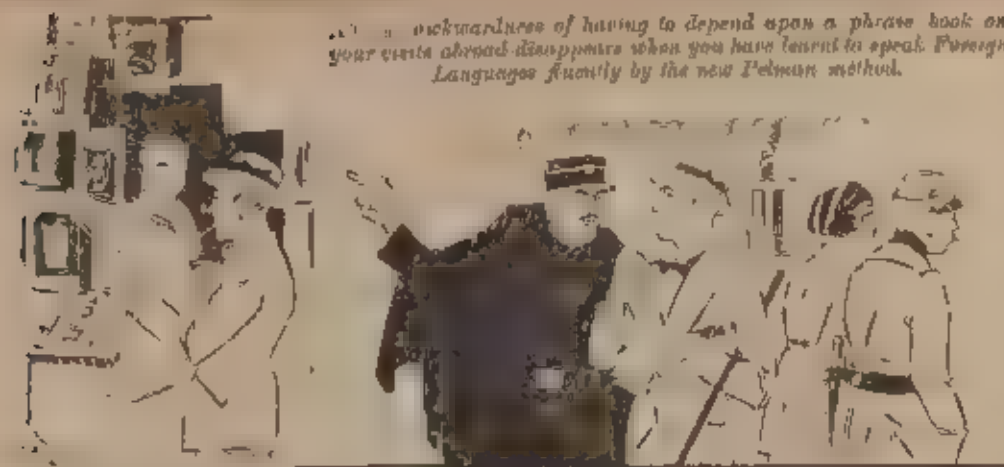
11 0 S.B. from London

11 55 Boy Scouts Local News Bulletin

12 0 S.B. from London

12 55 Boy Scouts Local News Bulletin

(Continued on page 192)



... awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages fluently by the new Pelman method.

THE FINEST WAY OF LEARNING LANGUAGES.

Wonderful Success of New Pelman Method of Learning French, Spanish, Italian and German.

SOME of the most successful people in the world have learned to speak French, Spanish, Italian and German by the new Pelman method. This saying will soon be proved true.

Thousands of men and women are now learning French, Spanish, German, or Italian by this method—which is revolutionising language-teaching in this country—and are

able to speak those languages which were once regarded as impossible. Language with a barbed wire fence of grammatical complexities are swept away by the new Pelman method which enables you to learn

- French in French,
- Spanish in Spanish,
- Italian in Italian, and
- German in German,

without using a word of English. Yet the method is so simple that even a child can understand it.

Major Gen. Sir Arthur Dewart, K.C.B., D.S.O. writes:

"I have learned to speak French, Spanish, Italian and German by the new Pelman method."

Major Gen. Sir Arthur Dewart, K.C.B., D.S.O. writes:

"I have learned to speak French, Spanish, Italian and German by the new Pelman method. I have learned to speak French in eight years spent at school and college. The course is without doubt the best method of learning a Foreign Language. The study has been a pleasure."

A large number of men and women all over the country—and in other countries as well—who are learning to speak, French, Spanish, Italian and German by this new "direct" plan. Here are a few typical letters which have been received from people who have learned to speak these languages by this method:

Of Untold Help on Continent.

"I find your method excellent, and it has been of untold help to me during my time spent on the Continent." (D. 121.)

"Four methods are such that I derived much greater pleasure from my first visit immediately to France than could otherwise have been possible. The knowledge gained was

invaluable in my subsequent work and travel, and which otherwise might have been embarrassing." (N. 153.)

Most Delightful Method.

"I consider your method the most delightful ever invented and next to living in a foreign country itself, the most effective." (W. 388.)

"I have managed to learn the past few months to speak a little knowledge of Italian and French and I am now in my 40th year of school." (C. 416.)

Spanish in Six Months.

"I am very satisfied with the progress I have made. I can read and speak with ease, though it is less than six months since I began to study Spanish. All the lessons have interested me very much." (S. H. 181.)

"I am more than satisfied with the progress I have made the result of a wonderfully arranged course." (H. 120.)

Admirable for German.

"I have learned to speak German by the new Pelman method. The way in which it has been arranged and above all the admirable judgment which is apparent in the progressive introduction of new words and phrases is most admirable."

APPLICATION FORM.

To THE PELMAN INSTITUTE (Languages Dept.),

95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"
"HOW TO LEARN GERMAN"

"HOW TO LEARN SPANISH"
"HOW TO LEARN ITALIAN"

(cross out three of these)

and full particulars of the New Pelman Method of Learning Foreign Language, without USE OF English.

NAME

ADDRESS

than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt to speak French if only I had had your method. (G. W. 100.)

Excellent for Italian.

"I should like you to know that I have found your system of teaching Italian an excellent one. I am recommending it to people here." (L.C. 104.)

A great advantage of this new method is that it enables you to learn a language in that language—without having to go from one language into another. Hence you avoid the "hesitation" which is almost unavoidable when a Foreign Language is learnt by the old obsolete method.

A second advantage is that there are no exceptions to be learned. The new Pelman method is so simple that even a child can understand it.

A third advantage is that these pages and pages of rules and exceptions which preface most systems of language-teaching are swept away by the new Pelman plan. You are introduced to the language as it is spoken. You start learning to speak, read, write, and understand it from the first lesson. The new Pelman method is so simple that even a child can understand it.

Fourthly this method enables you to learn a Foreign Language in your own home. There is no need to attend the whole of the time in a school through the post.

The new Pelman method of learning a language is so simple that even a child can understand it. It is so simple that even a child can understand it. It is so simple that even a child can understand it.



You can have a free copy of any one of these

books by post. Write to the Pelman Institute, 95, Bloomsbury Street, London, W.C.1. State which book you want, and a copy will be sent you by return, gratis and post free. Call or write to the Pelman Institute.

The Building they could not destroy

BEHIND a mighty Skyscraper towering high above San Francisco lies a dramatic story. It was built just before the disastrous earthquake which... After the earthquake, the skyscraper could not be destroyed. It must inevitably have... which would... to the community. The... that it must be abolished. A... ineffectual attempts to... it, the building was... from top to bottom. It was... condition. The fabric being of ferro-... had survived the earthquake with... ferro-concrete is... of steel. It is a homo-... the pliability of steel... of stone. It is man's...

What is the result of this?

The... of withstanding the hardest shocks with... Remembering also that the Kalenised element is... a combination with Co...

Not only... axial Mounting permit...

Both elements are securely fixed in position at alignment with the antenna... these remarks...

... come displaced...

Both elements are securely fixed in position at alignment with the antenna... these remarks...

Cossor Point One

THE TIMES

14

18 6

Cossor Name Competition Result:

Hear your LISSENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/-. Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

HOMES WITHOUT THE LISSENOLA ARE DEPRIVED OF REAL RADIO ENJOYMENT



All at home would be glad to have had you build them. It may not even now be too late. By this week end a fine, big-powered LISSENOLA Loud Speaker. That would make up for all the real radio enjoyment both you and they have missed. The advent of the LISSENOLA has made radio at least an enjoyable thing in tens of thousands of homes.

Everybody can build—and cost no longer confronts you as an obstacle. With each LISSENOLA unit you are given full-size diagrams and clear instructions which show you plainly how to make for yourself for a few pence a big, full-powered horn which will do justice to the big power you can put through the LISSENOLA. This is all you want to add to the LISSENOLA to make it a complete powerful serious model loud speaker saving you many pounds.

We wish we could show everybody the fine horns, home-built which we had at our stand at Olympia. We wish we could let everybody hear the enthusiastic appreciation of thousands of LISSENOLA users who come to see us there.

The LISSENOLA unit itself is not surpassed by the most expensive sound reproduction used in the most expensive loud speaker. That is the spirit of the remarkable tone quality and volume which were wonder at. You can prove this claim for yourself by the following test:

Go to your dealer, ask him to put on the most expensive loud speaker he has in stock take the horn off that and put it on the LISSENOLA—and hear if you can notice any difference.

No other loud speaker at any price offers you the same advantages. can be used with any horn instantly turns any gramophone into a radio loud speaker can be used with the LISSENOLA REED 1/- extra to attach to any cone or other diaphragm working on the reed principle all these alternatives of sound reproduction you can use and in addition you make your own horn for a few pence the complete loud speaker costing you less than 15/- including the 13/6 you pay for the LISSENOLA.

13/6

Full directions for making this horn are given with every LISSENOLA

The "Lissenola" instantly converts any gramophone into a loud speaker.

The "Lissen" Reed 1/- will convert any gramophone into a loud speaker. Price 1/-

A set of 1000 standard test notes for the purpose of determining the quality of sound reproduction.

Hear it before you buy at your dealer's this week-end.

The LISSENOLA

MADE GOLDEN-TONED FOR YOUR ENJOYMENT.

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

Managing Director
T. N. COLE

P. 11

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.

**PLANNED FOR POWER,
PLANNED FOR PURITY—
it makes a whisper loud**



WHEN LISSEN planned to produce a transformer which should revolutionize all previous ideas about transformer price and performance the men who knew what was on foot said "It can't be done." That was nearly a year ago. Since then all the LISSEN resources have been called upon—we have been working, trying out—eliminating, building up, taking down, making and building, trying and testing all the time—AND AT LAST IT HAS BEEN DONE. Just in time for the Olympia Exhibition the first transformers came through the shops.

We have produced something to be proud of—a transformer with which we invite comparison against the highest priced transformer known—the higher the price the better we shall be pleased. For we **KNOW** that we have placed powerful amplifiers *nowhere* in the reach of all and a transformer combining purity and power in a degree only to be associated with the highest grade transformer that can be made. Yet you can obtain this transformer at an unheard-of low price. The trade have ordered this new LISSEN AFTER PROVING ITS PERFORMANCE—THEY ARE LARGELY USING IT IN THEIR OWN BLUILT-UP SETS.

All our own previous high-priced models of transformers, which have been on the market and largely sold for several years past, have been unhesitatingly withdrawn in favour of this new LISSEN.

Nobody should pay a high price to get a high-grade transformer. Compare this new LISSEN against any for tone-purity and power. IT AMPLIFIES EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE.

You can get it from your dealer's, or direct from factory if any difficulty. If you are not satisfied with it after 7 days' test take it back to your dealer's or return it back to us.

It is due to our new direct-to-dealer policy of distribution which cuts out all wholesale profits that we are able to sell this splendid new transformer at the unprecedented price of

8'6 **GUARANTEED FOR
12 MONTHS**
TURNS RATIO . . . 3 to 1
RESISTANCE RATIO . . . 4 to 1

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use. Include no postage if you send direct, but please mention dealer's name and address.

**LISSEN LIMITED, Lissenium Works,
360-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. N. CULLEN

**Don't let your H.T. Battery
prevent your loud speaker
doing what it wants to do!**

We do not advise you to discard your present battery if your loud speaker is performing moderately well, but immediately it is clear you ought to get a new high tension battery be sure you put in the LISSEN NEW PROCESS BATTERY. Notice then bigger volume, purer reproduction than you have ever had—notice particularly how smoothly sound seems to flow from your loud speaker.

Your H.T. battery is the power plant behind the loud speaker—the quality of the energy it supplies is just as important as the quantity. Two or three hours' use of an ordinary battery alters the quality of the loud speaker reproduction. Not so with the LISSEN NEW PROCESS H.T. This goes on hour after hour yielding its steady, unvarying, quiet yet forceful flow of energy, whose quality purifies your loud speaker utterance, keeping it crystal clear all the time. And when you shut down the LISSEN Battery immediately begins to build up through the night ready to perform the same unvarying service the next night, and night after night after that, until it really almost seems to go on for ever.

This new LISSEN Battery excels all others because we have discovered a new combination of chemicals not hitherto used in battery making. The unique new process, which naturally is a closely-guarded secret, yields far clearer loud speaker reproduction than any previous H.T. battery, and the success of the new process is now a definitely established fact.

We could not have sold this battery under 13/- but for our putting into operation a new policy of direct-to-dealer distribution, which cuts out all wholesale profits besides which the LISSEN BATTERIES go straight into dealers' shops—they are actually on sale within three days of being made in our Richmond factory. LISSEN New Process Batteries, therefore, have yet another supreme advantage in being absolutely fresh—every one is brimful of new energy when you put it into your set.

Made only in the popular block type with socket tappings—an additional advantage are the 4-1-volt tappings provided for grid bias use at one end of the battery, while the other usual tappings give any voltage required.

Obtainable at any dealer's—but if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address.

**LISSEN NEW PROCESS BATTERY is rated at
60 volts, but goes considerably over.**

10/6
(Price would have been 13/- but for new policy.)

**LISSEN LIMITED,
Lissenium Works, 360-320, Friars Lane,
Richmond, Surrey.
Managing Director: Thomas N. Cullen.**

HOW TO MAKE ANY H.T. BATTERY PART WITH MORE OF ITS ENERGY IN USEFUL SERVICE

Put a LISSEN 1 mfd. (Mansbridge type) Condenser across it—this will function as a reservoir of power, standing between the battery and the valve, releasing its stored-up energy with never a sign of ripple in it. It keeps the output smooth and quiet far beyond the point when the battery, without the LISSEN condenser, would have become noisy and past using.

Do not expect any obvious difference in reception if your battery is new. What the LISSEN condenser will do, however, is to let your battery grow old without your knowing it, and when you finally have to discard your battery you will know it has parted with most of its energy in useful service. You will quickly save the cost of the LISSEN condenser this is everlasting, and it is well worth while fitting it.



LISSEN (Mansbridge Type) CONDENSER
1 mfd. 3/10

Made also in other capacities:—

.01 to .09	2/4
.1	2/6
.2	2/8
.25	3/-
.5	3/4
2.0	4/8

THE SAFE MANSBRIDGE TYPE CONDENSER IS THE LISSEN.

It is also the better condenser. For years past Mansbridge-type condensers have been made in metal cases, usually tin-plated and enamelled over. This is bad in any way for heating circuits. Not only that, but the condenser in a metal case can short circuit on to the outside metal case. On circuits connected on to the electric light mains, or for instance in eliminate circuits, this might be positively dangerous to the user. Fortunately however, you need no longer go on using that type of condenser.

Fit THE LISSEN (Mansbridge type) Condenser—this is like a valve with a protective case, and directs our new policy of direct-to-dealer distribution, which cuts out all wholesale profits, so that you can have a LISSEN.

TO A FINE LISSEN QUALITY CONDENSER IS ADDED THE INSULATED CASE SPECIALLY MOULDED AS A PROTECTION FOR YOU. SHOULD YOU EVER WANT TO USE THE ELECTRIC LIGHT MAINS AS A SOURCE TO SUPPLY CURRENT FOR YOUR RECEIVER. If any difficulty in obtaining, send direct to factory.

SMALL ENERGY-CONSERVING CONDENSERS.

Fit LISSEN these small condensers deliver all their stored-up energy. The following capacities are made in small LISSEN also make the Mansbridge type in higher capacities. Leak condensers waste energy—fit LISSEN and save it.



Capacities .0001 to .001 1/- each (much reduced)
".002 to .005 2/4 each (much reduced).

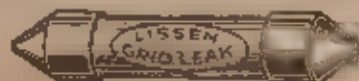
Note the new case which enables the condenser to be fitted upright or even flat. At present the new case is available only in certain capacities, but will become standard after a time.

LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY.

**LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.**

Managing Director T. H. COLE L.S.

LISSEN GRID LEAKS THAT DEFIED BOTH RAIN AND SUN—



It was rather a drastic kind of test to leave the case of LISSEN Fixed Grid Leaks exposed on the factory roof to test them, but this was done during the summer of 1925. Soaked by rain and baked by the sun, still the LISSEN Fixed Grid Leaks never altered in resistance value. This remained unvaried in every leak. LISSEN Leaks are made true to their marked value within finer limits of accuracy than any other leak made.

All capacities one price, previously 1/8, NOW 1/- each.

A VALVE HOLDER FOR CLEARER, BETTER SIGNALS



Because of its low loss and low capacity qualities the LISSEN Valve Holder plays its part in getting clearer, louder signals. Sent out ready for immediate mounting, as shown, it can also be used for panel mounting by bending the springs into shape.

LISSEN VALVE HOLDER
previously 1/8, NOW 1/- each.

THESE SWITCHES ARE NEAT AND EFFICIENT



LISSEN
2-Way Switch

Any time you want a switch, use a LISSEN. Take up little space (fixed in a 2 in. line) made of metal. Switches, every one of them, AND LISSEN ONE-HOLE FIXING, OF COURSE.

LISSEN	Previously 60W
2-Way	2/8 1/4
Series-Parallel	3/8 2/4
Double Pole	
Double Throw	4/- 2/8
Key Switch	1/- 2/8 1/4



LISSEN
Key Switch

NO ELECTRICAL LEAKS, NO MECHANICAL FAULTS

With the first glance at the LISSEN WIDE PNEOSTATS and POTENTIOMETER, the clean, well-thought-out design is evident. Features which in other rheostats are a prolific source of trouble after a while have been eliminated in the LISSEN wide rheostats by care and ingenuity. Notice the smoothness and certainty of action, the firm and lasting hold of the contact, the absence of any element. The whole rheostat is automatically made that smooth positive contact is obtained without the use of springs or a flimsy contact arm. No risk of chattering or uneven pressure, no danger of arcing, noise or overheating. Terminals are accessible, and the rounded knob and pointer are flush with the case photo engraved die when required.

PREVIOUSLY HIGH PRICED, but now largely reduced because of our new direct-to-dealer policy of distribution, which cuts out all wholesale profits.

LISSEN	Previously 60W
7 ohms wire rheostat, patented	4/- 2/8
LISSEN 15 ohms wire rheostat, patented	4/- 2/8
LISSEN 50 ohms wire rheostat, patented	6/- 4/4
LISSEN POTENTIOMETER, 400 ohms, patented	4/6 2/8

AND EVERY ONE LISSEN ONE-HOLE FIXING, OF COURSE. Insure on using a LISSEN before you buy any other.

BUILD WITH ALL LISSEN PARTS—

—and your receiver will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.

IMPORTANT TO THE TRADE—

Receivers who have not already been notified of our new direct-to-dealer policy of distribution should in their own interests communicate with us without delay. All orders must now be sent to us at Richmond and not to usual wholesale factor.

See also pages 194 and 195.

**LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.**

Managing Director T. H. COLE

LISSEN PARTS WELL THOUGHT OUT, THEN WELL MADE.



Model R
In size
a picture
shown
above

RADIOLUX AMPLION

*The
Natural
Tone
Loud
Speaker*

£6/10/-

There are many good points about the RADIOLUX AMPLION, but perhaps none is more striking than the quality of natural reproduction which it possesses to a remarkable degree.

AMPLION

The World's Standard Wireless Loud Speaker

*Ask Your
Dealer
for particulars
of the new
AMPLION
Radio
Valves*



GENTLEMEN, THE EDISWAN POLICY

IS THIS—

THE AVOIDANCE OF ECCENTRIC CON-
STRUCTION, and *concentration upon*
the perfection of every part.

It is a policy justified by results.
Ediswan Valves are famous everywhere
for their trustworthiness and their long
life—they last—and last—and last!

Ask your Dealer for the booklet—
"The Ediswan Range"

RECOMMENDED EDISWAN COMBINATIONS				
Receiving	A. D. magnifying	Prices	Prices	Prices
By	By	By	By	By
*A.R. 1	14.7	14	14	14
*A.R. 2	14.7	14	14	14
*A.R. 3	14.7	14	14	14
*A.R. 4	14.7	14	14	14
*A.R. 5	14.7	14	14	14
*A.R. 6	14.7	14	14	14
*A.R. 7	14.7	14	14	14
*A.R. 8	14.7	14	14	14
*A.R. 9	14.7	14	14	14
*A.R. 10	14.7	14	14	14
*A.R. 11	14.7	14	14	14
*A.R. 12	14.7	14	14	14
*A.R. 13	14.7	14	14	14
*A.R. 14	14.7	14	14	14
*A.R. 15	14.7	14	14	14
*A.R. 16	14.7	14	14	14
*A.R. 17	14.7	14	14	14
*A.R. 18	14.7	14	14	14
*A.R. 19	14.7	14	14	14
*A.R. 20	14.7	14	14	14

*Made in L.P. and I.P. Types
†When R.C. 2 is used as detector, anode
bend resistor should be employed.
All D.U. L.P. and I.P. except
A.R. and R.

EDISWAN 1/4-WATT VALVES				
Ediswan Z.V. 10 Range				
HF	Detector	1st I.P.	2nd I.P.	
GP 2	DR 2	GP 2	PV 2	
GP 2	PV 2	PV 2	W 2	
Resistance Coupling				
*R.C. 2 PV 6, W 4				
*The anode resistance used should not be less than 2.5 megohms.				
Prices: GP 2 DR 2 and JH 2, 1s. each; PV 2 and PV 6, 1s. 6d. each				
Fully described in the Booklet "The Ediswan Range". Ask your Dealer for a copy or write direct.				

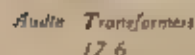
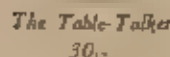
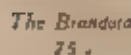
FIT

EDISWAN VALVES

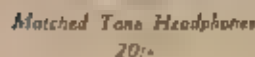
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 Largest volume with minimum
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 A MONTHLY MAGAZINE OF
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MATCHED TONE HEAD.

The synchronized effort of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

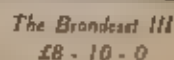
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Is rated for long-range loud
speaker work. Straight har-
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Reaction and grid bias. Fixed
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for long and short waves

THE BRANDESET III
The same ingenious character-
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Employs an extra stage of audio
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nections placed into one lead

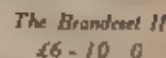
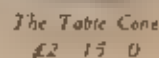
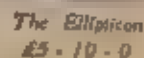
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Superior to
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**TWO VALVE
L.F. RECEIVER**

The Ideal
Loud Speaker Set
Price £5.0.0
Royalty £1.50 extra

Sold by all good Radio Dealers,

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POPULAR ³ WIRELESS

Weekly

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The "P.W." Constructors Guide

The first of a series of
LARGE LOOSE SUPPLEMENTS

To-day's splendid Free Gift gives the most explicit and easy to-follow instructions for building a first class Crystal Set of the plug-in type and a one valve L.F. amplifier. When connected together the result is a most satisfactory receiver containing purity of tone with excellent volume. The supplement is superbly printed and lavishly illustrated with photographs and technical and pictorial diagrams. Two more supplements will be given with the next two issues of "P.W." covering more advanced circuits. The three supplements together will make a valuable guide of permanent value to all classes of constructors. None of the circuits described are of the "break" type - all have been selected for their reliability and easy control.

£200
MUST BE WON

A fascinating competition for amateur constructors is announced in to-day's POPULAR WIRELESS. There are five classes for competitors including one specially for readers under 16 years of age. The rules are as simple as A.B.C. There is no entrance fee and only a small outlay is necessary for the materials needed to construct the apparatus, for which valuable cash prizes are offered.

*Other Important Features
in to-day's issue:*

The Famous LODGE "N" Circuit

Sir Oliver Lodge has written a special and exclusive article on his latest outstanding invention. In this circuit the famous scientist and radio pioneer has successfully abolished reaction without loss of volume or purity of tone. Sir Oliver Lodge always writes in language which the most non-technical can understand, and the article in to-day's "P.W." will interest every owner of a wireless set.

The P.W. "Spider" —What is it?

Every amateur will be asking this during the next few days. "The Spider" will arouse interest throughout the ranks of radio amateurs.

Percy W. Harris

A very important announcement regarding the future activities of Mr. Percy Harris in connection with the exclusive "POPULAR WIRELESS" constructional articles appears in this week's issue.



Type A2
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Brown's Headphones are the best
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the finest materials and are
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durability. They are available
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The World's Ears in the making

LONG before Broadcasting was ever thought of in England, the name Brown was indubitably bound up with Wireless Headphones. On the high seas, ships operators relied upon them to receive vital messages; on the fields of war, when thousands of precious lives depended upon messages going through the army post their files; Brown A type phones the Navy; many other Government services; and the Wireless Cable Companies all have let and chosen the Brown as the most reliable and utterly dependable Headphone.

What other recommendation could you desire? The Brown Headphones are the only ones that you can buy with confidence. At present, the A type is the only one that is really reliable. If you want to know more about the Brown Headphones, write to the Brown Headphones, 67 High Street, Southampton. They will send you a full and complete list of the Brown Headphones and their prices. Don't ask for Headphones—follow the expert's choice and say "Brown."

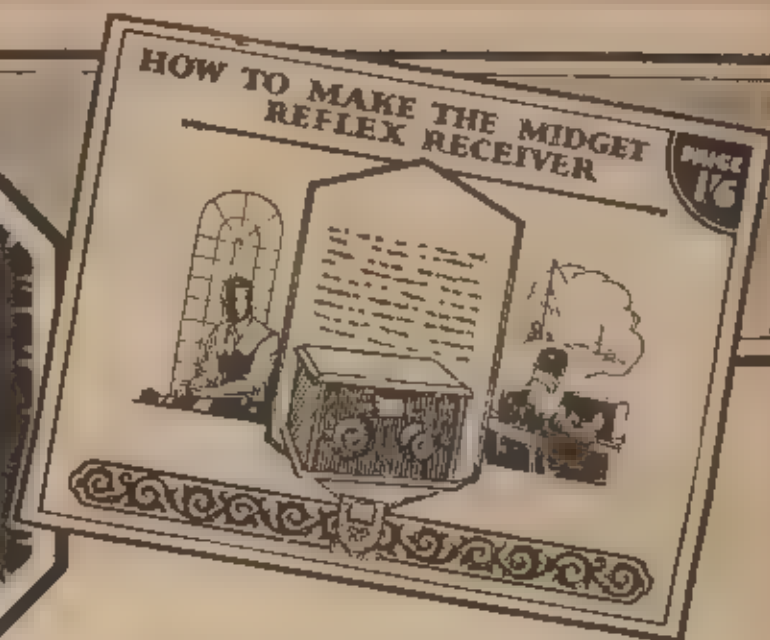
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Brown H. J. Loud Speaker
and its large horn.
from 20/- to £1 10/-



WITH ISSUE ON SALE TO-DAY

The contents of this issue also include:

The Invaid's Three
described by J. H. Reyner, B.Sc. (Hons.), A.M.I.E.E.

A further article on the "DISTAFLEX TWO,"
one of the Radio Press Star Sets described in
the October issue.

Notes on the "NIGHT HAWK," another Radio Press
Star Set

by Perry W. Harris, M.I.R.E.

"Prepare for the Winter"

by Capt. Jack Funn, M.I.R.E.



G. P. KENDALL, B.Sc., the designer of the
"Spanospace Three"

AN ideal receiving set you can start building to-day. The SPANSPACE THREE an addition to the series of Radio Press Star Receivers described by Mr. G. P. Kendall in the issue on sale to-day. Elaborate constructional details are given enabling you to obtain high selectivity and uniform stability at low cost. There will be a tremendous demand for this number to obtain the FREE GIFT of a COMPLETE CONSTRUCTIONAL ENVELOPE presented with each copy. With full size blue prints and detailed instructions, this Gift Envelope is similar in value, style and contents to the famous envelopes issued by Radio Press at Two Shillings and Sixpence.

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The Wireless Constructor

SIXPENCE MONTHLY

November Issue NOW on Sale

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FROM YOUR NEWSAGENT

For 2, 4, or 6-volt Accumulators



The New Six-Sixty POINT-ONE VALVES



Duo-triangular filament suspension



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D.E. 18 volts, 1 amp. H.F.,
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General Purpose - 14/-

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Describe Leaflet S59 26 giving full particulars of complete range. Free on application.

SIX-SIXTY VALVES

Better by Six Times Sixty

WIRELESS enthusiasts can now secure the advantages made possible by Duo-Triangular Filament Suspension whether their L.T. supply be 2, 4 or 6 volts.

It has been the aim of Six-Sixty right from the beginning to produce not just one type of specialised valve with unique characteristics for use with, say, a 4-volt accumulator, but a complete range of valves designed to meet all existing requirements.

After extensive research, Six-Sixty produced a special filament which, when operating at its rated voltage, showed absolutely no sign of "glow," and required barely 1 amp. to give perfect results. The success achieved with this filament led to further research resulting in the famous Six-Sixty Duo-Triangular system of Suspension. The combination of these two developments ensured increased electronic emission, consistently perfect reception, longer life and lower running costs. Six-Sixty, not content to rest on their laurels, worked incessantly until these advantages were made generally possible to the wireless enthusiast, irrespective of whether his L.T. supply was 2, 4, or 6 volts.

Briefly, this is the story of the new Six-Sixty Point One Valves—valves which bring hitherto undreamed of advantages within the reach of the General Radio Public.

It is interesting to note that Messrs A. J. Stevens & Co (1914), Ltd have decided, after exacting and exhaustive tests, to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.

FELLOWS WIRELESS



THE FELLOWS VOLUTONE LOUD SPEAKER

with adjustable
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55/-

(Carriage forward.)

There is no finer Loud Speaker on the market than the Fellow's Volutone. Standing 20 inches in height it looks an imposing instrument, while its adjustable diaphragm enables it to be set to a nicety to give a full, round, mellow tone which will fill a large room or hall without the least sign of distortion. It is only our well-known policy of dealing direct which enables us to offer you so fine an instrument at so favourable a price.



The FELLOWS JUNIOR LOUD SPEAKER

Junior in name and price only. This loud speaker, which is supplied as standard with the famous Fellow's Little Giant sets, has brought delight to thousands of homes all over the country. It is fitted with an adjustable diaphragm and is ideal for use in medium sized rooms. It stands over 18 inches in height and is in every way a thoroughly well finished and pleasing instrument.

19/6

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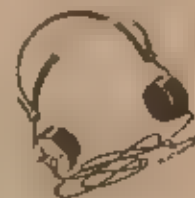
FELLOWS LIGHTWEIGHT HEADPHONES.

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CIGARETTES

10 for 6d. 20 for 11½d.

50 for 2.5

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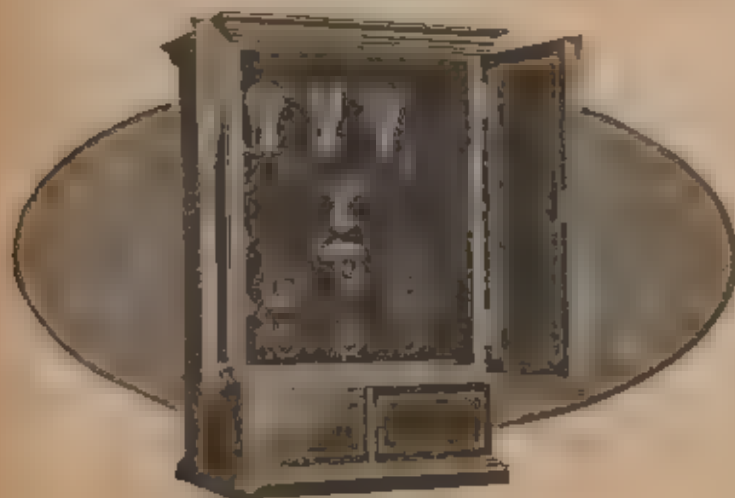


P.129

PERFECTLY MADE FROM CHOICE OLD VIRGINIA TOBACCO.

Three valves
that do the
work of four!

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Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including
Marconi Royalty and H.T. Battery .. **£12 15 0**

Complete with H.T. Battery, 3 Loudspeaker Valves,
6-volt Accumulator, 1 pair Fellows Light-
weight Headphones, Aerial, Insulators and
Instructions (Marconi Royalty excluded) .. **£15 10 0**

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

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Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for use in your set, we have prepared a series of booklets, each giving full particulars of the characteristics and range of a given Valve, and containing only the information necessary for the choice of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to:—

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For
THREE CELL ACCUMULATORS

A.45 "COSMOS"

A Bright Filament
Valve for general
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Filament Current 0.05 A.
It is a 6-volt valve.

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DE.55 "COSMOS"

A 6-Volt Dual
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The most efficient Valve
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The 6-Volt Resistance
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INJUNCTION WITH DAMAGES

ON the 26th July, 1926, in the High Court of Justice, Chancery Division, in the case Marconi's Wireless Telegraph Company, Limited, v S. Kalisky, Limited, by consent an Injunction was granted restraining the Defendants from infringing Letters Patent No. 184446, and the Defendants were ordered to deliver up to the Plaintiffs all TRIOTRON DULL EMITTER '06 AMPERE VALVES and pay DAMAGES and also the costs of the action.

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Dealers in TRIOTRON VALVES are warned that the PATENTEES will take legal proceedings against any person selling or using infringing valves. No licence has been granted under the above Patent to any foreign Valve Manufacturer.

CLEARER and LOUDER RECEPTION HANDSOME APPEARANCE and LOW PRICE - all embodied in the NEW 'GECOPHONE' LOUD SPEAKERS

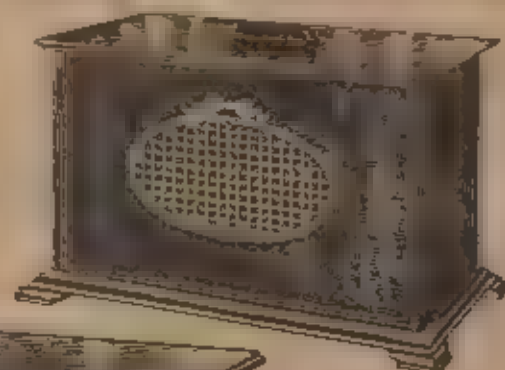
The new Gecophone Cabinet-type Loud Speakers represent a remarkable international advance. They combine the qualities of a Loud Speaker with those of a gramophone, and are available in two models priced to suit all requirements, and in every way to any mahogany or oak furnishing.



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Newly designed for all purposes. They are of a type which will give you the best possible reproduction of sound. They are also of a type which will give you the best possible reproduction of sound.

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Filament Volts 5-6
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Anode Volts 20-200
Impedance (ohms) 8,000
Amplification Factor 7.

18/6

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PURPLE BOX

MARCONI

D.E.5 VALVES

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NAME IN RADIO

THE MARCONI-PHONE COMPANY LIMITED



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Perfect Reception of European Stations on the ETHOPHONE *Four*

THIS instrument will appeal immediately to the listener-in who wishes to program from an old type of Receiver in order to enjoy to the full the delights of the very latest and best yet in Wireless reception. It is equally well suited to the prospective Listener who neither knows nor cares anything about the technicalities of Wireless and desires an instrument that really gives the most faithful reception of everything broadcast from the local station or any European Station, merely by the turn of a knob. Our Booklet on the Ethophone-Four gives the fullest details for those who require to understand all about this interesting model.

May we hear from you?

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Write now, or ask your local Burndeft dealer.

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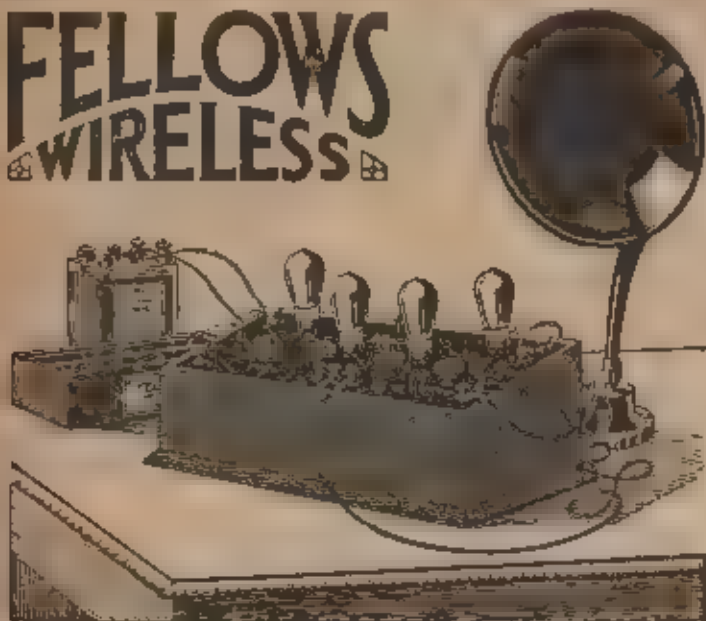
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(Mr. Jerrell of Oxford)

For Volume, for Range, and for Clarity, the Little Giant Sets have no equal.

4 MODELS.
ALL DULL Emitter VALVES.

Spec. Function	£ 10-10-0	£ 10-10-0	£ 10-10-0	£ 10-10-0
Receives and transmits Marconi				
Royalty	£ 2-0-0	£ 3-0-0	£ 3-0-0	£ 3-0-0
Louden 4-Volt DE Valves	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10
H.T. Battery (Fellow's)	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10
or 4-Volt 4-Volt	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10	(1) H.T. 10
Aerial Insulators, Wiring,				
and other	3-0-0	3-0-0	3-0-0	3-0-0
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Total Cash Price	£4-4-6	£6-15-0	£8-5-0	£10-10-0
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Note: A 7 days trial can be supplied on 7 days trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect.

All Goods sent packing free, carriage forward.

FELLOWS, PARK ROYAL, N.W.10.

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Send for 48-pp.

Catalogue No. 10

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for a Better Earth.

Don't sigh. Get busy.

The better earth is here.

Make up your mind.

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Get a better earth to-
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—A CLIMAX earth,

Easy to get.

Easy to pay for,

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Wonderfully improved
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1/- per pair.

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A 3 mark system for
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A 4 mark system for a
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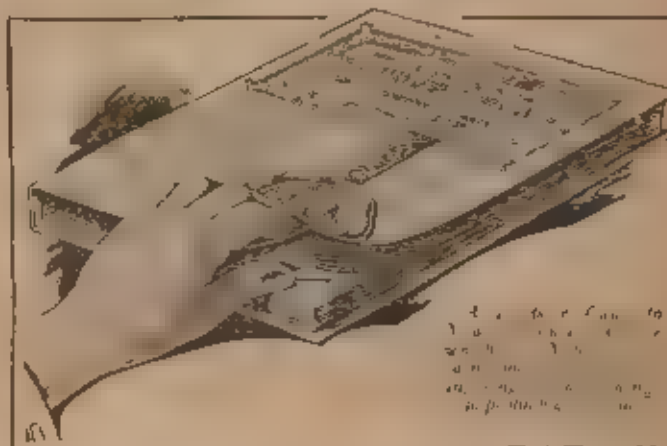
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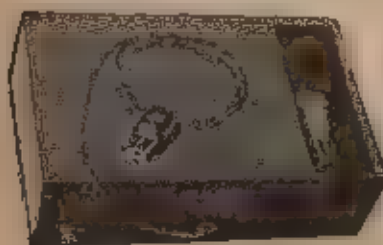
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Fit the new NELSON NON-PHONIC VALVE, made so that the greatest shocks or vibrations do not reach the delicate internal construction, the efficiency of the valve being in no way impaired.

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Of scrumptious patties of fish.
They could taste, when they tried 'em,
The BISTO inside 'em,
And that's why they emptied the dish.**



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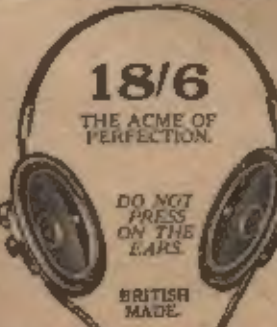
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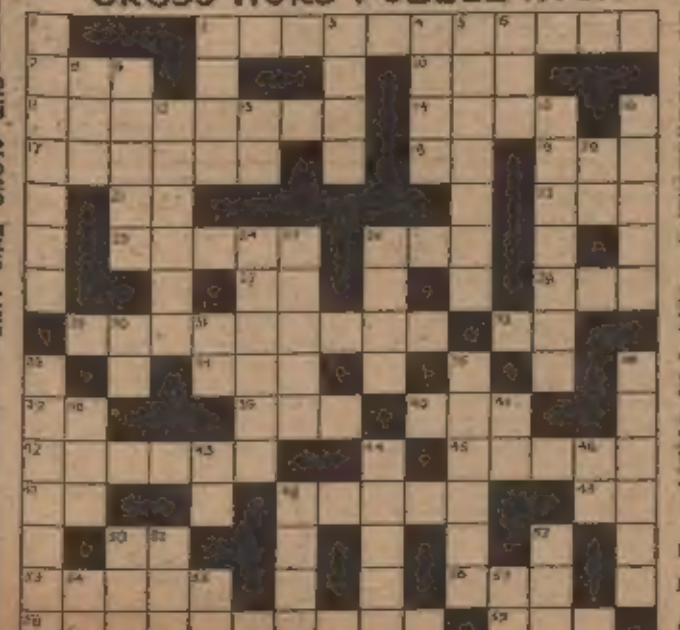
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CROSS-WORD PUZZLE N°3.



CLUES ACROSS.

- 1 Collection of spots.
- 2 L.A. variety.
- 3 Answer.
- 4 Evidence of cracks.
- 5 A fish found in ponds.
- 6 A small square.
- 7 Clay Paved Area.
- 8 An ancient green.
- 9 E.R. (initials).
- 10 A word.
- 11 A word.
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- 49 A word.
- 50 A word.

CLUES DOWN.

- 1 Compound of three.
- 2 Something given or
- 3 A word.
- 4 A word.
- 5 A word.
- 6 A word.
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RULES OF ENTRY.

1. A solved solution is lodged with the editor and will not be divulged until the solution is published.
2. Principal prizes will be decided by vote, and names and addresses will appear in "Radio Times" - November 1st.
3. In the event of several persons submitting solutions the solution of the Committee reserves the right to award by sharing prize money between the successful competitors.
4. If a person is disqualified for being disqualified prize in any one competition, there will be added to a subsequent prize list in addition to the previous amount.
5. In the event of a tie the prize money will be divided in the discretion of the directors between successful competitors.

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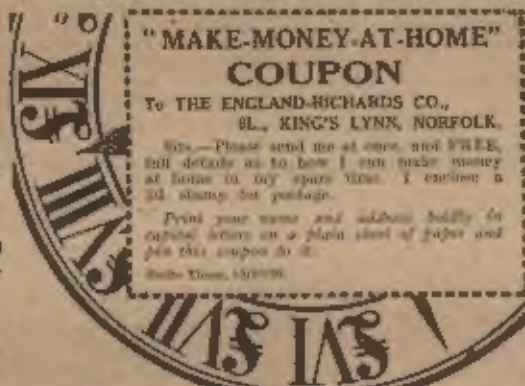
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Send a P.O. tonight for 14% and Riley's will deliver the wonderful "Home" Billiard Table complete and ready for play. The balance you pay monthly as you play.

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100-110		
200-220	60	2/-
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100-110		
200-220	100	2/10
230-240		
100-110		
200-220	200	6/-
230-240		

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Volts	Watts	Price
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Postage and packing 1 and 2 lamps, 6d., 3, 4, 5 or 6 lamps, 9d.

State type, voltage (on your meter) and watt when ordering.

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