

WORKING THE NEW WAVELENGTHS—P. P. ECKERSLEY.



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Every Friday. Two Pence.

The Way They Have In America.

I.—At the Chicago Radio Exhibition. By HAMILTON FYFE.

It was a great night in Chicago. The whole population seemed to be in the streets. All the 'parking' stands were as full of cars as they are in the daytime. Everyone wanted to see the new street-lamps in the chief thoroughfare turned on suddenly by the President's touch on a switch in Washington.

I could not feel any great excitement about it myself, and it seemed to offer me a good opportunity to see the Radio Exhibition in comfort. So off I went, calculating that the Coliseum halls would be fairly empty about the time that the brilliant clusters of lamps were to be filled with their novel radiance.

Unfortunately, this same calculation had been made by nine or ten thousand other 'smart Alecks.' The place was packed. Movement had to be slow. To get near the most popular features of the show, one had to wait and edge one's way gradually into a crowd. The people were so good-natured, however, so ready to be friendly, and so keenly interested, that even waiting was pleasant, and I was always rewarded by what I saw or heard when I could get near.

First of all, near the entrance, I wriggled my way towards 'Uncle Bob,' one of a number of announcers who were on view to their admirers. Rather an ordeal to face people who only know your voice and who have formed their own impressions of your personality! 'Uncle Bob' came through it with full marks. A large man with a large, smiling face, he jollied all his questioners and delighted children especially (there were any number of them) by his quips and puns.

Someone asked him about a small boy in Milwaukee who ran away from home 'to find Uncle Bob.' He got a lift from a car-

driver going towards Chicago by saying that he lived there. When he arrived, he wandered into a park and went to sleep. The police found him, and were puzzled when he told them the object of his visit. Who could Uncle Bob be? The nine-year-old boy scornfully asked them 'where they



Mr. HAMILTON FYFE.

formerly editor of the 'Daily Mirror,' and later of the 'Daily Herald,' who is now touring in the United States. We publish this week the first of a short series of articles from his pen giving his impressions of broadcasting in America.

lived anyway,' and explained. Before they sent him back to his parents, they kindly took him to the studio from which Uncle Bob broadcasts, so he went home happy.

There are many broadcasting studios in this city of Chicago. Each newspaper has one, some of the big stores, and several radio companies have them. You look at all the programmes, choose what you want, and tune in for it. But I think our British way of having only one distributive company is better, and, so far as my experience has gone, our programmes are of decidedly better quality than any that are to be listened to here in America. Altogether, there are over 500 licensed broadcasting stations in the United States. At the Radio Show I saw a lady who had won the title of Champion Woman Listener by recording contact with as many as 326 American Stations.

Another lady whose receptions were well attended was the Radio Queen of America, Mrs. Lotta Harranff. She is the wife of a district postmaster and gained her title by competition. She 'held a forum' each day, talking to audiences of women on such subjects as: 'Dad and the Radio: How to interest fathers in radio programmes'; 'Young Folks and the Radio: How to keep them by the fireside'; 'Family and Friends: a Radio Sunday evening'.

Mrs. Harranff says that in America the wives and mothers are the chief buyers of wireless sets. At first, it was the man who got interested and made the purchase—especially if he were mechanically minded and liked to tinker at an instrument. Women then were rather impatient of the apparatus and complained of its 'cluttering up the place.' But to day they are, according to the Radio Queen, alive to its value—(1) For education; (2) For keeping the family at home.

Further, the handsome appearance of the sets which are now being made undoubtedly

(Continued overleaf in column 3.)

The Problem of the Thunderstorm.

By Dr. G. C. Simpson, C.B., F.R.S.

In response to numerous requests, we print this week the second half of the Talk on Thunderstorms which Dr. Simpson, Director of the Meteorological Office, recently broadcast from the London Studio.

IN last week's issue of *The Radio Times* I gave a general description of how thunder-clouds are built up, and what factors are necessary in order to break up the falling raindrops and charge them with positive electricity, and the air around them with negative electricity. I will now try to make clear the actual mechanism of a thunderstorm.

I want you to picture a hot summer's day with the sun beating down through a clear sky. The sun warms up the ground and this heats the air lying in contact with it. But it is the tendency of warm air to rise, and during the course of the day ascending currents start here and there and rise through the surrounding atmosphere. The air of these currents as it ascends gets colder and colder, until the water vapour it contains condenses into clouds.

You have all seen on a summer day clouds appearing in all parts of the sky like heaps of cotton-wool. Each one of these is the top of an ascending current, and if you will watch them carefully you will see that they continually get higher and higher as they develop. If the conditions are suitable, these currents and the clouds associated with them grow very rapidly, and finally we get the great masses of cumulus cloud which we all associate with a thunderstorm. Into this cloud the air is ascending at a rapid rate. You cannot see the ascending current itself, but you can sometimes see leaves and paper being blown inwards and upwards by the wind which is feeding the storm.

The ascending currents are composed of warm damp air and, therefore, they carry upwards great quantities of water in the form of vapour, which is deposited first as cloud particles and then as rain. At first the rain falls through the ascending currents of air, but as the latter increase in intensity, first all the small drops get held up and then the larger drops.

Finally, there comes a time when in some part of the ascending current the velocity becomes greater than twenty-four feet per second. Through this part of the ascending current no water can fall; but this is just the place where the water is being deposited at the greatest rate, for the more rapid the current the more water vapour is carried upwards. The large amount of water which is thus prevented from falling accumulates near the top of the current, where the upward velocity falls off. The accumulation of water can become very great. Sometimes the ascending current suddenly stops, and then the accumulated water falls, and we get what is called a cloud-burst.

The Lightning Flash.

All the time the water is being held up by the ascending current it is going through an important process. Small drops are constantly uniting to form large drops, which in turn are broken up again into small drops. In this region of the cloud, therefore, thousands and thousands of drops are broken up every second, and every time a drop breaks there is a separation of electricity, the drops becoming positively charged and the air negatively charged. But while the drops remain near the top of the ascending current the negative electricity is carried rapidly away in the air stream. This process goes on until the charge on the rain which is being held up becomes very large indeed. Finally, the electrical force becomes so great that it is discharged by a lightning flash. But this only relieves the electrical pressure for a short time; the water remains and continues to be broken up, so more charge is produced, which gives rise to further lightning discharges.

I said at the beginning of my article that

usually the lightning appears to start from one portion of the cloud, and now you see the reason why; for that portion of the cloud is where the ascending current causes the water to accumulate, and it is here that the separation of electricity is at its maximum, and so this is the chief centre of the lightning discharges.

I have now given a very rapid, but somewhat incomplete, account of the mechanism of a thunderstorm. You have seen that the electricity is produced by the breaking up of the rain; but you have also seen that it is necessary for there to be an ascending current of more than twenty-four feet a second before the water can be held up in sufficient quantities to produce the large electrical field necessary for a lightning discharge. If this critical velocity is not reached the rain simply falls to the ground without thunder and lightning being produced. Thus we see why all rainstorms are not thunderstorms, and why all thunderstorms are associated with heavy rain.

In conclusion, I must say a few words about the thunder. There are two things to explain about thunder: the first is the noise itself, and the second is the long-drawn-out rumble. There is little difficulty in explaining the noise. As the lightning breaks its way through the air, extremely high temperatures are generated in the narrow channel which it cuts for itself. The light given out by a lightning flash is evidence of this high temperature, for the air becomes, in popular language, white hot. This high temperature causes the air to expand all along the path of the discharge with explosive violence. It is the explosion wave generated in this way which we hear as thunder.

The rumbling is due to several causes. A lightning flash is often several miles long, and the explosion wave from the near end will obviously reach us first, then the wave arrives from more distant parts. As it takes five seconds for sound to travel a mile, it is clear that the sound from the far end of a flash two miles long will arrive ten seconds after we hear the sound from the near end. During the whole of this ten seconds sound is arriving from different points along the flash, the intensity of the sound rising and falling according to the direction taken by the flash. Another cause for the rumbling is the echoes which reach us from mountains and even from clouds. These echoes arrive at different times and add to the noise we hear. Finally, there may be several flashes taking place so rapidly one after the other that the thunder from one flash arrives before the thunder from the previous flash has died out.

Thus, the thunder is caused by the explosive heating of the air in the channel of the lightning discharge, while the drawn-out rumbling is due to several causes, the chief of which is the long time it takes for sound to travel from the distant end of the lightning flash.

BROADCASTING AND THE STAGE.

WITH regard to the vexed question of Broadcasting and the Stage, it seems to me that radio ought not to be regarded inimically, but with feelings of reciprocity. Take a musical play, for instance. The more widely its popular airs are known, the more likely are its hearers to want to go to the theatre where it is being played to see the play as well as hear it.

On the other hand, a play containing little more than very witty dialogue might find a more formidable rival in the wireless. The only sort of play which, as a manager, I feel might be jeopardized over the wireless, is a play dependent on its situations and facial expression. Broadcasting, like filming, can be of far-reaching usefulness to theatrical managers if administered in sufficiently skilful doses.—*Mr. Arthur Bourdier, in a Talk from Glasgow.*

The Way They Have In America.

(Continued from the previous page.)

adds to the charm of the home. Women like them as furniture. Certainly there were some very fine cabinets and circular receivers in the show. Prices, I noticed, ran up as high as £200.

Of the 12,000,000 receiving sets in operation throughout the world, the United States are believed to contain as many as 5,500,000. The number of radio manufacturers is, therefore, large, and their enterprise was proved by the character of the exhibits they sent to Chicago. The exhibition was described as the biggest and most complete that has been held anywhere in the world, and, so far as size went, I think the boast was justified. Probably, the other part of it could have been maintained as well, but there was nothing so good as the reproduction of a B.B.C. studio at the recent Radio Show at Olympia, in London.

Some of the little lectures which the men in charge of the stands were giving struck me both by their usefulness and by the picturesque terms they employed. One was telling how to protect oneself against 'bloopers.' Do you know what a 'blooper' is? It means a person who causes 'regenerative sets that are as ticklish as a nervous old maid in a haunted house to squeak and shriek at the slightest touch.'

Among the little things which amused me as I walked—or, rather, shuffled—through the Chicago Coliseum aisles, were the free distribution of a paper bag 'to hold your circulars' by a daily newspaper, and the demonstration that radio waves of sound could be heard inside a steel safe! What tickled me even more was the story told me by an acquaintance whom I ran into.

It was about a series of programmes which is being arranged by the principal Chicago stations, to be called 'Musical Journeys to Many Countries.' Among the national songs are to be included drinking songs, and the question has been raised (and actually submitted to lawyers for their opinions) whether this will be a violation of the Volstead Act prohibiting alcoholic liquor!

Here is something else I was told. A wide census has been taken of the songs which give most pleasure. Very few jazz melodies have been asked for. Old favourites like 'The Last Rose of Summer,' 'Killarney,' 'Believe me if all those Endearing young Charms,' and 'Silver Threads Among the Gold' have won the day.

'WHICH STATION WAS THAT?'

A 'World Radio' Service.

Readers who experience any difficulty in identifying any of the foreign transmissions which they may hear should fill in the coupon printed in each issue of 'World Radio,' and forward it to that journal at Savoy Hill, Strand, W.C.2. The answer will appear under the heading of 'Which Station Was That?' in the issue of the following week.

London and Daventry News and Notes.

WE are now able to give details, additional to those published in our last issue, of the programmes which have been arranged for the week preceding and ending on Christmas Day. The transmissions will all be in keeping with the festive season, yet they are so varied in their character as to please listeners of all tastes. The principal item on Sunday afternoon, December 19, will be a programme of music by that great English composer, Dr. Vaughan Williams, who will himself conduct, the soloist being Mr. Harold Williams (Baritone). At 5.15 p.m. the first of a series of a new feature, which is to run for some time—the reading of selections from Great Poems—will be introduced. The choice this afternoon is Browning's *Child Roland*. This will be followed by another of the Children's Services which are included periodically on Sundays. The evening programme, after the studio service and an appeal by Viscount Cave on behalf of the Police Court Mission, will be devoted to a ballet concert, when the items will be of a Christmas nature.

An hour of first-class vaudeville turns, such as was so popular a part of the Birthday Week programmes, will comprise the main part of the programme on Monday, December 20. Then, between 9 and 10 o'clock, there is to be a concert by the Choral Chamber Orchestra, with Charles Kelly and Lucy Pierce playing a Bach 'Double' Concerto. Following the reading of the second general news bulletin, John Henry will be heard until 10.30, when it is hoped to relay, for half an hour, portions of the programmes from either American or Continental stations. In this connection arrangements have been made for several special transmissions by various stations in the United States, including one or two programmes by the Porter K. Pott Orchestra, which some months ago was heard playing at the Van Culer Hotel, Schenectady, from where it was relayed by one of the American stations.

A performance of Humperdinck's opera, *Hansel and Gretel*, will be given in the studio between 7.30 and 9.30 o'clock on Tuesday, December 21. This work, founded on one of the favourite tales by the brothers Grimm, is unique, not only in its masterly treatment of simple, childlike themes, with all the resources of modern orchestral writing, but in this too, that it appeals irresistibly to the child who hears in it a beloved tale, more happily and vividly told than ever before, and to the listener who knows it for a masterpiece of highly original musicianship. Later that evening there is to be half-an-hour of variety.

Never has there been given a broadcast programme like that part which will include a Nativity play, to be relayed from St. Hilary's Church, Marazion, Cornwall, on Wednesday, December 22. The play, entitled *Bethlehem*, was written by the Rev. Bernard Walker, vicar of the parish, and its performance by children and others who live in this remote, rural spot, just by the Cornish coast, is not intended to be anything in the nature of a public entertainment. It is merely an act of devotion, and those who take part in it are not trained for anything like a stage performance. It may be mentioned that the play was first performed last year, when it was witnessed by Mr. George Bernard Shaw, who was much impressed by it. Listeners are simply privileged to hear it by the courtesy of the vicar, but it should be pointed out that it is quite possible that some of those who take part and speak in their own dialect may not be clearly heard or even understood, because no attempt will be made to adapt the play for broadcasting. The play will be prefaced by Mr. Filson Young in a short talk, during which he will describe the church and its surroundings.

At 9.15 p.m. we are to hear some more of those delightful children's poems by A. A. Milne. It will be remembered that about a year ago a recital of poems by the same author which had been set to music by H. Fraser-Simson was broadcast. It was given by Mr. Dale Smith, and that the poems were as pleasing to grown-ups as to the younger generation is shown by the large number of requests for their repetition which have been coming in ever since. The new collection of poems we are giving this evening has also been set to music by H. Fraser-Simson, and Mr. Dale Smith will give their first broadcast performance.

No excuse will be made to listeners who ordinarily switch off their sets early for keeping them out of bed a little later than usual this evening for another programme arranged in the American style which is to be given between 10.15 and 11 o'clock. There is no doubt as to the popularity of the previous transmission of this kind, given



The Rt. Hon. J. RAMSAY MACDONALD, M.P., will give listeners throughout the British Isles an account of his experiences during his recent holiday in the Sahara. This Talk, which promises to be of unusual interest, will be given in the London Studio and broadcast from all Stations on Thursday, December 2, at 10.15 p.m.

several weeks ago, but our second venture is to be even more ambitious. Not only will it include dance music and a good percentage of what is perhaps the most interesting part to British listeners of all American programmes—the inimitable style of their announcers—but it will contain some actual reproductions of the voices of one or two of the best-known broadcast artists in the United States.

It almost goes without saying that Christmas and Dickens are inseparable. So we find the first part of the programme on Thursday evening, December 23, given over to a performance of a Pickwick Party. This has been specially arranged for broadcasting by Stanley West and set to music by Marjorie Beaughton. It will include all the important characters created by the great novelist. A cheery programme of selections from musical comedies will be played by the orchestra between 9.15 and 10 o'clock, to be followed after the news by another light feature. Another Christmas Party has been arranged for Friday, December 24. It will be recalled that a party was last year given by the 'Broadcasters'; this year's will be arranged by Miss Mabel Constanduros, whose popularity before

the microphone and ability as an artist are known to all listeners. After an hour of this, something of a change will be introduced. Mr. A. J. Alan, the author and teller of those 'far-fetched' though enthralling stories, always so keenly anticipated by listeners, will have something to say. It will be Christmas Eve, and Mr. Alan has had a greater experience of the supernatural than most of us. Then at nine o'clock there is to be a relay of carols from the Church of St. Mary, Whitechapel, followed by the singing of five of Cyril Scott's songs by Miss Marion Catew, the composer being at the piano.

Christmas Day will begin with the relaying of a Cathedral Service from either York or Manchester at 11 a.m., and another service from Canterbury Cathedral between 3 and 4.15 p.m. Mr. George Grossmith, the well-known actor-manager, will later be heard in a reading from Dickens and also some of Hilda Belloc's *Confessions of a Pilgrim*. Dance music will be the order at tea-time. The evening programme, which begins at six o'clock, will consist of an hour's military band music, followed by No. 8 of the series of 'My Programmes.' Who else but Father Christmas should compile this? Subsequently listeners will hear more of the amusing adventures of Will Hay, the schoolmaster-comedian.

Dance music will be broadcast every night from both the London and Daventry stations, as well as from all stations when it is usual for it to be given. On Christmas Eve there will be an extension of dance music from both London and Daventry until 2 a.m. It should also be pointed out that on several evenings it has been necessary to re-arrange the times of the '9.45 recitals,' details of which will be given on our programme pages in due course.

The end-of-term concert which, as already stated in *The Radio Times*, is to be relayed from Eton on Wednesday, December 8, will include the Overture *King Otho* (arranged by Hunt) and Stanford's *Phaenix* (orchestrated by Elgar). There will also be a pianoforte solo by the winner in the House Instrument Competition, and, if time permits, three part songs.

Devotees of winter sports—and there must be many among listeners—will welcome a talk to be given on Tuesday, December 7, by the Rt. Hon. Lord Northesk, when he will recount some of his experiences in Switzerland. Lord Northesk is a well-known tobogganing expert, and last year won two of the chief events at St. Moritz—the Grand National and the Curzon Cup.

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

- Monday, December 6.—Mr. A. W. P. Gayford: 'Makers of Modern Europe (Bismarck)'; Mr. Alfred Cox, Secretary of the British Medical Association: Ministry of Health Talk—The General Practitioner.
- Wednesday, December 8.—Lieut.-Col. W. P. Drury: 'The Boyhood of Lord Clive'; Professor George Gordon: *Companionship Books* (Cowper's Letters).
- Thursday, December 9.—Mr. C. Lewis Hind: 'Great Artists (Turner)'; Professor A. H. Barker: 'House Heating'; Mr. Trevor Clark: 'The History of the Tower of London, with special reference to the Ceremony of the Keys'.
- Friday, December 10.—Mr. E. V. Knox ('Evie' of *Pench*): Humorous Talk—'Not Borneo, but Bournemouth'.
- Saturday, December 11.—Mr. E. G. Prasathap: Cotchingam: 'Hindu Marriage Ceremonies'; Mr. Ivan G. Sharpe: Soccer Talk—The Great Cup Draw.

News From the Provinces.

MANCHESTER.

AN interesting concert is promised for Sunday, December 5, when the famous Brodsky Quartet, Miss Marie Bennett, and Mr. Sydney Coltham will be responsible for the programme. Dr. Adolph Brodsky is principal of the Royal Manchester College of Music. Born on the shores of the Sea of Azov over seventy-five years ago, he studied under Hellmesberger, the great quartet player, and after travelling Europe, became professor of the violin at the Moscow Conservatoire. Later, at the invitation of Sir Charles Hallé, he came to Manchester to take up the post of professor at the Royal Manchester College of Music, and thirty-one years ago made his debut with the Hallé Orchestra in the Mendelssohn Concerto.

Mr. Herbert Heyner, the well-known baritone, will, on Thursday, December 9, give a short recital of gipsy songs of Bohemian and Russian. There is a peculiar fascination about these folk songs. Their pure melodies make them immortal. Even to-day at Christmas the Romany women in our own country sing carols, the melodies of which remain in the memory for many years.

It is encouraging to be able to report that considerable progress has been made with our Wireless Fund for the Blind. Inaugurated by the Free Trade Hall concert on October 27, the fund has now passed the £600 mark. Great assistance was given by the stall at the Manchester Wireless Exhibition, and altogether supporters of the movement can be particularly pleased with what has so far been done. But the area to be served is a large one, so let us hope that the present rate of progress will continue. We are grateful, too, for the splendid contributions sent in through the post.

Mr. Claude Martin (Dickens sketches), Miss Catherine Clifford (Impressions and sketches at the piano), Miss Jean Paul and Miss Leonie Lasselles, will be heard during a variety programme on Wednesday, December 8.

LIVERPOOL.

THE Happy Housewife, described by the author, Mr. Harold Brighouse, as a 'grotesque in one act,' is to be performed by the Liverpool Radio Players on Wednesday, December 15. The scene is laid in Naples at the beginning of the nineteenth century, and an exciting plot is developed on original and humorous lines. Miss Marvel Hulme, who is playing the leading part, 'Nita,' has been a member of the Radio Players since their formation, previously touring America with the famous actor, John Shine, and playing 'leads' with the Pioneer Players.

PLYMOUTH.

THE St. Gabriel's Male Voice Quartet, a combination already well known to West Country listeners, will be heard during the early part of the evening programme on Saturday, December 11.

A short song recital by Madame Sara Williams, of the Beecham and Carl Rosa Opera Companies, will be included in the local programme on Wednesday, December 8. Mr. Foden Williams, the well-known entertainer, will again provide an amusing interlude, after which a fantasy entitled *The Maker of Dreams*, by Oliphant Down, will be broadcast.

Forthcoming talks:—

Thursday, Dec. 9.—Mr. T. Wilkinson Riddle: 'Marie Corelli—A Memory.'
Friday, Dec. 10.—Mrs. Zulma Lyuel: French talk—The Art of Story-Telling.

CARDIFF.

ANOTHER of the popular war-time read-scenes evenings has been arranged for Monday, December 13, when incidents will be given representing the Call to Arms and the Departure of the B.E.F. to France, the Armistice, and the Return. The artists chosen for this programme are all old favourites; Mr. John Burke, singer of songs comic and spirited; Yvette, the quaint comedienne; Miss Grace Dandel, who will be heard in pathetic lullaby and songs with touching choruses; and Mr. Donald Davies, who will take the part of Old Bill. Yvette and Mr. Davies will also be heard in a sketch entitled *Tommy Buys a Souvenir*, which was first performed by the famous 'Splinters.' It is by Laurence Green (Captain Green, M.C.), who was severely wounded in France.

Cardiff Station is doing all it can to encourage those who care to try their hand at writing plays about Wales and the West Country. Unsuitable manuscripts are not rejected at sight if reconstruction is at all possible, as more than one author, whose plays have been successfully broadcast, can testify.

Mr. Frederick Lake, who will sing at Cardiff on Wednesday, December 8, was one of the first to sing for the B.B.C., his early broadcasts taking place at Marconi House. He is an old Chapel Royal choirboy, and was one of the pioneers who went to France to entertain British troops during the War, where he gave over 2,500 concerts. Miss Constance Westworth, who is singing duets with Mr. Lake, gave the same number of performances in France.

Forthcoming talks:—

Tuesday, Dec. 7.—Captain H. A. Gilbert: 'The Peregrine Falcon.'

Wednesday, Dec. 8.—The Rev. Edward Rees: 'Welsh-English Poets' (Gwilym).

Thursday, Dec. 9.—Councillor W. Deacon, Mayor of Bridgewater: 'The Romance of Radium.'

STOKE-ON-TRENT.

THE Posters Choral Society, conducted by Mr. Carl Oliver, will, on Wednesday, December 8, give a performance of *Phandrig Crochore* (Patrick Connor), an Irish ballad by J. Sheridan Le Fanu, and set to music by Sir Charles Stanford. Part of the programme this evening will also be devoted to compositions for violin and piano by Frederick Humphries, who will himself play; Mr. Alby Hull, who is well known in Chester and North Staffordshire, being the solo violinist. The last half-hour of the programme will take the form of a Tabloid Musical Drama, a burlesque written and performed by Frederick Humphries, in which he will demonstrate the value of appropriate music as a sympathetic background for that famous play, *Alice in Wonderland*.

HULL.

A PROGRAMME of chamber music is to be broadcast on Wednesday, December 8, when Miss Guendoline Roe will give a pianoforte recital of modern compositions; her playing was highly appreciated at the Saturday Night Popular Concerts in the city. Miss Doris Cowen (soprano) will sing two groups of songs, while Arthur Johnson's Quintet, well known to local listeners, will be heard in Mozart's *Quartet in G Minor*, Schumann's *Quintet in E Flat Major* concluding the programme.

[Owing to heavy pressure on our space we regret that the Children's Corner is unavoidably held over this week. An important announcement for listeners to the London and Darent Valley Children's Hour will be found on page 506.]

BOURNEMOUTH.

A SHORT Christmas play, entitled *The Cup of Happiness*, will be presented by the Bournemouth Council of Social Service on Monday, December 6. A Cinderella Pantomime is another attraction promised for Saturday, December 11.

Light Russian music will be heard during the afternoon programme on Friday, December 10. Tchaikovsky's *Casse Noisette Suite*, and the *Valce* from *Eugen Onegin* are included, while the soloist, Mme. Lyda Danilova, will contribute some interesting Russian songs, not often heard.

'That true idleness is deserving of the highest praise' is the subject of a broadcast debate arranged for Friday, December 10. Mr. Hugh Stokes, who will speak in favour of this somewhat surprising proposition, is well known as a writer on art and history. His opponent will be Mr. Riden Bennett, whose talks on eighteenth-century men of letters and the charms of Dorset have given pleasure to many listeners.

Mr. Reginald Remson is to play the Mozart *Piano Concerto in A Major* at the evening concert on Sunday, December 5, when the New Forest Vocal Trio are contributing Negro Spirituals and Old English songs.

Forthcoming talks:—

Tuesday, December 7.—Brigadier-General H. S. Steman, C.M.G., D.S.O.: 'The Soudan, Past and Present.'

Thursday, December 9.—The Rev. H. T. Hary: 'Winter Sports in Canada and Switzerland.'

BIRMINGHAM.

THE second of the Beethoven Centenary Series of concerts will be given on Sunday afternoon, December 5, when there will be items by Mr. Nigel Daffway (pianoforte) and Miss Esther Coleman, who will sing two groups of songs.

The first half-hour of the programme on Tuesday, December 7, has been given the interesting title 'Flower and Bird Music,' subjects which have inspired many eminent composers in their finest compositions.

John Overton, author of several radio fantasies, has written a new one called *The Immortal Melody*, which will be produced by Percy Edgar on Tuesday, December 7. The fantasy is in several scenes or episodes, which are described by means of mind pictures.

Some of next week's talks:—

Tuesday, December 7.—Mrs. Loverday Cameron: 'A Country Drive in Switzerland.' 'Chanticleer.' 'Poultry Talk.'

Wednesday, December 8.—Miss Mabel Franco: 'Viewing Life through Canine Eyes.'

Thursday, December 9.—Mr. W. A. Sommers: 'A Famous Novel of the Russian School.'

Friday, December 10.—Miss Estelle Steele-Harper: 'Ye Printer—Hys Mark.'

Saturday, December 11.—Miss R. Fortescue Doris: 'Readings from William Morris.'

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The Singer and the Song

By Hayden Coffin.

[Listeners and playgoers in London and the provinces who have enjoyed the delightful singing and acting of Mr. Hayden Coffin in many famous musical plays will read with interest his views on the broadcasting of songs.]

THE tendency of modern civilization is to make life as easy as possible. Every day we learn of some new labour-saving device that promises to do a piece of work in half the time that it now takes to do. Not only in business and domestic life do these inventions appear; we have them also in our leisure hours, when entertainment, and not time, is the thing that matters.

In this respect the coming of radio has brought about a marvellous change. Not only is it the medium whereby a great deal of time and labour are saved, but it also enables us to hear many of our greatest artists for practically nothing—the price, in fact, of a wireless set and the usual licence. Twenty years ago, if we wanted to hear a good singer, we had to pay pretty dearly for the privilege. But to-day, nearly all our greatest singers have broadcast at some time or other.

When the London opera season is at its height people are compelled to queue up for hours before they can get a seat. Yet to-day, if they care to listen through the wireless, they will probably hear just as well at home, and certainly more comfortably, although perhaps for the majority of music lovers the appeal of opera by radio may not be so great as when the artists can be seen as well as heard. Nevertheless, were it not for radio, many thousands of people would never realise the beauty of opera as it is sung by some of the finest artists in the world.

The Good Old Songs.

Not very long ago, the B.B.C. had the happy thought of including in their programme a number of old songs that were popular when I was a boy. I am sure that countless listeners must have been delighted to have had their memories revived and appealed to in this pleasant way.

A song's success depends very much on how far it is able to appeal to our emotions. It is much like being shown by a friend a number of family photographs: although you feign interest more out of politeness than anything else, you are really bored to the extreme. But suddenly, perhaps, you recognize the face of a friend whom you had once known, or catch a glimpse of a place where you had once stayed, and then your interest immediately awakens. So it is when we listen to old songs on the radio; only, as I have said, here you can discriminate without hurting anybody's feelings.

It seems to me that the greatest difficulty in the way of the successful broadcasting of songs is the artist himself. No singer who has had any length of experience can be wholly independent of his temperament. Although, personally, I do not pretend to possess an exotic, artistic temperament, yet I cannot help a certain sensitiveness of feeling which forty years of singing before audiences has helped to cultivate. Thus, I feel that when an artist is singing in an empty room to a little black box, he is somehow prevented from giving of his best. It is that magnetic interchange between the singer and his audience—that electric something by which he knows instinctively that he has the sympathy of those who are watching him—which he misses so badly in the broadcasting studio.

However, apart from these disadvantages, I am strongly of the opinion that the radio song has already accomplished a lot for the benefit of both the commercial and the artistic worlds, and that it is destined to accomplish much more. It has brought people into touch with songs which otherwise they would never have heard, and it has given entertainment to those who have never had the opportunity or the money to hear really good singing. These far-reaching advantages must necessarily override the few disadvantages I have mentioned.

How the New Wavelengths Work.

By P. P. ECKERSLEY.

I AM asked to write a short interim report upon the new wavelength scheme. This is a matter of some difficulty, because, writing so soon after the initiation of the scheme, it is somewhat difficult to see the wood for the trees.

The first thing that is shown by the new wavelength plan is that the distant listener finds himself, on the whole, far more favourably placed than he was before, while in many cases the local listener is not so favourably placed. This speaking in terms of majorities, might seem at first a retrograde step, and I want to make it quite clear that, while it was obvious that the plan would benefit the distant listener, it was designed for the future and for the majority, so that countries might develop in terms of fewer wavelengths and higher power.

Taking the Stations in order, Aberdeen and Birmingham appear to be kept very much upon their right wavelengths, as we anticipated. In fact, the maximum error of divergence is something like 70 to 100 cycles, and we think that we can get less than this. It is interesting to find that, listening in Keston, the Birmingham programme can be picked up without interference from Aberdeen in the day time, but at night a jumble programme is received outside a certain zone. Bournemouth appears to be a little stronger when listeners tune in their sets, and this applies to most of the stations which have reduced their waves.

As to the relays, these are functioning much as we thought they would. Of course their range has been considerably cut down—of that there can be no doubt—but listeners generally, in a city where the station is located, seem to be satisfied with the service, since it has not greatly changed. There is probably less interference on the relays which are sharing a British wave among themselves, than on those which are sharing an international common wave.

There has been one considerable trouble with London, where trouble was least expected. The station of Leipzig has been interfering with London

by being something like 5 kilocycles off its wavelength on two separate occasions in three nights. This is a matter which no doubt will be put right very soon. We have telegraphed to the International Office about this, have verified the wavelength of London by three different methods, and are certain that it, at any rate, is correct.

I can only repeat, in concluding this little report, that anticipations are being realized, and we do ask those who find that their normal service is interfered with, to rely upon Daventry. We have been right in supposing that the efficiency of this station has been largely improved, and from the definite measurements that we have taken, we believe that the station is now considerably more effective than it was before the wavelengths were changed. Let those, therefore, who are dissatisfied with the service that they have normally been getting, concentrate upon Britain's high-powered station, from which they will get, we think, an adequate programme, and certainly a powerful signal.

As with the adoption of the new Wavelength Scheme all British relay stations (except Leeds and Bradford, which are working on international common wavelengths) will henceforward be working on the same wavelength of 2835 metres, the programmes of Southern relay stations will no longer be published in the Northern Edition of THE RADIO TIMES, nor the programmes of Northern relay stations in the Southern Edition. The present wavelengths are as follows:

Aberdeen	481.5
Birmingham	465.4
Glasgow	326.1
Belfast	203.4
London	312.5
Newcastle	284.6
Manchester	308.1
Bournemouth	333.
Cardiff	297
Leeds	284.1
Bradford	285.5
All other Relays	

REPORT ON THE NEW WAVELENGTHS.

Please fill in this Coupon on or after November 28, and return it to the British Broadcasting Company, Ltd., Savoy Hill, W.C. Envelopes should be marked WAVELENGTHS.

Date.....1926

Name of Broadcasting Station usually received - - - - -

Your distance from Station in miles - - - - -

Is any continuous note (heterodyne) heard in the transmission? - - - - -

Is there any change in strength or quality since Nov. 14? - - - - -

General Remarks

Signed.....

Address

Listeners' Letters.

Wireless for Hospitals—A National Survey.

IT is now just on two years since I had the honour to broadcast from London to all stations in the British Isles my appeal for the installation of wireless in all general hospitals, eye hospitals, cottage hospitals, convalescent homes, and similar institutions throughout the land.

We have been told what has been done in London hospitals—a splendid movement which was started by the *Daily News* some five months later than my national scheme. I should like to place before the country the exact results of the older and more widespread effort, and to that end I invite the secretaries of all such institutions as I have enumerated to forward to me, at the address below, the following particulars: (1) Amount of money raised for their local wireless fund. (2) Number of beds and wards equipped in their local hospital or hospitals. (3) Date when their local fund was inaugurated.

Having received this information, I will ascertain the very interesting total, and forward details to *The Radio Times* and to the Press generally.—KINDS HOWARD, 2, Brunswick Place, Hove, Brighton.

Understanding Big Ben.

It is probably not generally known to the average listener, when he hears the familiar voice of Big Ben, that the correct time is indicated by the first stroke of the hour—not by the quarters. It may often happen, however, that the listener is not prepared, watch in hand, to catch the first stroke, but comes in when "Big Ben" is already telling his tale. In that case it is necessary to time the last stroke carefully and deduct five seconds for each of the other strokes. For instance, if your watch shows 7—0—45" at the last stroke, you are 45" fast, less 6 x 5, or 30"—that is to say, fifteen seconds fast. The answer to the question, "How is one to know which is the last stroke till it's too late to snap it?" is, of course, time all the strokes till you have snapped the last one. The quarters take about three seconds each to reel off. So if you happen to catch the last stroke of the three-quarters chime, you can deduct about ten seconds.—A. DE NORMANVILLE, The Park, Ealing.

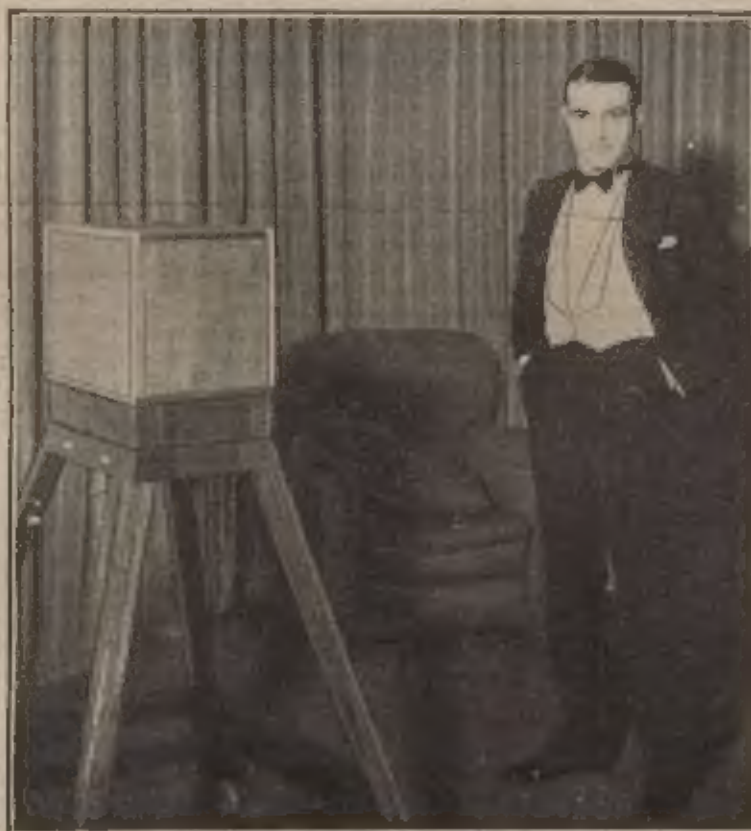
Listening to the Continent.

THE other evening I found atmospheres very annoying in my three-valve set, and, moreover, after ten o'clock, there was nothing to listen to in England, other than varieties of jazz (of which we seem to have had an unfair amount lately). In despair, I tried for German stations and at 10.15 picked up Frankfurt-on-Main, just as the announcer was giving out the first item of a musical programme. The announcer's words came through with unusual clearness, and for three-quarters of an hour I listened spellbound to one of the most delightful vocal and instrumental concerts I have enjoyed for many a long day! The audition was wonderfully pure and perfect, marred only by a few findings. In view of the multitude of beautiful compositions which are heard on the Continent, but do not seem to reach England, would it not be worth while for one of the B.B.C. staff to listen to Continental concerts, and select for importation and performance in British broadcasting studios some of the many gems which are apparently unknown to the organizers of our British concerts?—AN OVERSEAS VISITOR, Herts.

The Horn and the Trumpet.

MR. V. HOLY HUTCHINSON, in the fifth of his interesting articles entitled "Story of the Orchestra," published in your issue of October 29, writes as follows: "The horn and trumpet have low fundamental notes and can produce about the first sixteen harmonics; the trombone can produce eight, or, with perseverance, ten."

I venture to point out that to couple the trumpet with the horn in this way is contrary to experience. As regards the number of harmonics that can be



A FILM STAR AT THE MICROPHONE.

Mr. Richard Barthelmess, the American film star, photographed at the microphone in the London Studio, from which he recently gave listeners his first impressions of England.

produced, or, in other words, as regards the compass of the instrument, the horn is unique among brass wind instruments in being capable of producing sixteen harmonics by variation of pressure of the human lips, and parts written for this instrument sometimes call for the production of the sixteenth harmonic. The trumpet should, in this connection, be coupled rather with the trombone. For either of these two instruments parts are seldom written for a higher harmonic than the eighth, but good players on either instrument are able to produce nine or ten harmonics, and an exceptional player eleven. The open harmonics on the trumpet are, of course, an octave higher than on the trombone.—H. A. WATSON, Quatt Park Road, Streatham Hill, S.W.2.

[Mr. Holy Hutchinson writes: I am indebted to your correspondents for having written to point out a misleading statement in the fifth of my articles on the Orchestra. Might I be allowed to amend the statement to which he refers? I should have written: "The trumpet, a hundred years ago, had a low fundamental note and could produce the first sixteen harmonics, but since then its construction has been modified, its fundamental note is an octave higher, and it can produce the first eight or ten harmonics only."]

London Bells That Carry Far.

THE following extract from a letter which I have recently received from a German friend residing in Zwickau-Schledowitz, in Saxony, may be of interest to your readers:—

"Since last March I have been a listener to broadcast programmes. My son built the apparatus himself, and we get a wonderful reception from all stations both in Germany and abroad. For example, last Sunday at 9 p.m. I heard the bells of St. Martin-in-the-Fields in London, and as the peal finished, the organ and the singing in the church began; after that came the sermon. Everything was so loud and clear that we easily forget the distance which separated us. As I possess a lively imagination, it wasn't hard for me to imagine myself in London. Avoiding the noise of the busy thoroughfares, I wandered through the quieter and darker streets and alleys of the city until I found myself before the door of the old church. This picture may not correspond at all to the facts, but such a picture was presented to my imagination by the sound of these church bells."—J. H. REYNOLDS, Woodfield Road, Cheshire Hulme Cheshire.

LIVING here in Debreczen, Hungary, we have a nine-valve set, and with frame aerial and loud-speaker we can get all the English stations. I am British born and married to a Hungarian, and I cannot tell you how my heart beats at the sound of How Bells. It's such a homely sound. My husband, who speaks English very well, delights in the English programmes. My little daughter, two and a half years old, listens to the Children's Hour. Thanks to broadcasting, I have a link with the Old Country the value of which I cannot express in words.—(MRS.) LUKAS MAR, Istvánórzslalom, Debreczen, Hungary.

I was crossing St. James's Park, London, the other day, with a friend from Portugal, when Big Ben struck the hour. Believing it would be of interest, I pointed out the fact to my friend. "What," he exclaimed, "that Big Ben; why, it's louder in Lisbon!"—A B.B.C. FRIEND.

BIRTHDAY GREETINGS.

A New Scheme for London and Daventry Children.

IN order to give more time for programme items, and to lessen the amount of time given to birthday greetings, it has been decided that after December 1 the names of 'birthday children' shall be read (to the number of 100 per day, as at present), but that no 'hidden present' instructions shall be given. There are many people who would like the birthday greetings done away with altogether. There are many who like them. This is an attempt to please both sorts.

NOTICE TO READERS.

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

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 3d.; Twelve Months (British), 13s. 6d.

PROGRAMMES FOR SUNDAY (November 28)

2LO LONDON. 361.4 M.

3.30 LIGHT SYMPHONY CONCERT

HEROLD NASH (Tromb)
NICHOLSON (Solo Flauto)
THE WINDMILL SYMPHONY ORCHESTRA, con-
ducted by JAMES ANSELL
ORCHESTRA
Overture to "The Bartered Bride" Smetana
Harlequinade. "Ring up the Curtain"
Gerrard Williams

Crown: Pierrot; Columbine; Harlequin;
Pantalone; Pierrette (and Pierrot)

HENRY NASH (with Orchestra)
Una Furtiva Lagrima (Elixir d'Amore) Donizetti
La Donna e Mobile (Rigoletto) Verdi

ORCHESTRA
Illyrian Serenade Widor
Nuptial March Widor
Nymphonic Poem, "Phaeton"
Smetana

NICHOLSON
Prelude
Valse Lente
Chanson Triste
Scherzo in B Minor, Op. 20, Chopin

THE *Concerto* is a quick Polish
dance, generally having a good
deal of "ragtime." It owes its

little later as a Cello and Viola duet. Out of
these the Movement grows.

The SECOND MOVEMENT (*Fairly slow*) is medita-
tive. It is somewhat complex in its structure,
and calls for sympathetic and attentive listening
if its beauty is to be realized.

The THIRD MOVEMENT (*Moderately quick and
gay*) begins with Oboes, Clarinets, and
Bassoons—alone, except for the Cello, plucking
arpeggio passages. So far, we have a sort of
quick Minuet, three-in-a-time, but a quick
passage, four-in-a-bar, soon follows (it begins for
Strings alone, as a contrast to the preceding
portion for Wind alone). Out of these two
happy little tunes the Movement is largely made.

The FIFTH (*Quick and spirited*) opens with a
long-breathed swinging tune for Strings. The
Second Main Tune is also for Strings alone,
rather slowly, with a syncopated (or ragtime)
repetition of a note.

more of *Julius Caesar* on the occasion of the
Shakespeare Tercentenary celebration in 1916,
and in 1905 he gave a command performance of
The Merchant of Venice before King Edward at
Sandringham; but he has probably never played
to more enthusiastic audiences than those that
yearly enjoy his acting as Long John Silver in his
Christmas productions of *Treasure Island* at the
Strand Theatre.

8.0 BOW BELLS 8.10 RELIGIOUS SERVICE FROM THE STUDIO

Hymn, "From Greenland's Icy Mountains"
(A. and M., 358)

Bible Reading
Nunc Dimittis

Address by the Rev. W. H. Elliott, Holy
Trinity, Folkestone

Hymn, "Trumpet of God Sound High" (A. and M.,
794)

Prayer, Vesper

THE Rev. W. H. Elliott has been
Vicar of Holy Trinity, Folke-
stone, since 1903. He was appointed
Six Preacher in Canterbury Catho-
dral in 1924, and he has been
Organising Secretary for the Church
of England Missionary Society
(Northern Province).



M. ZACHAREWITSCH

the talented violinist, who will be
heard in this evening's concert from
London.

many, of course, to the city of
Cracow. A century has nearly
gone by since Chopin earned for
Poland a distinctive place in the
world of music. We have had to
wait some time for another Polish
composer approaching the calibre of
Chopin, but there is now a promi-
sing group of composers known as
"Young Musical Poland." Of these,
Szymanowski is the most familiar—at any rate
in England. Ludomir Rozycski is another
important figure in the group. He was born in
Warsaw forty-two years ago.

ORCHESTRA
Klingner's Magic Garden and the Flower Maidens
(Pavane) Wagner

HEROLD NASH
My Lovely (Solo)
Phyllis Has Such Charming Graces
Blow, Blow, Thou Winter Wind
ORCHESTRA

Second Symphony in D Major Brahms

THIS, one of the happiest of Brahms's works, is
in four Movements.

The FIRST MOVEMENT (*Fairly quick*) is graceful
and flowing. There are two Main Tunes—(a)
the one which appears at the opening as a duet
for two Horns, and (b) that which appears a



A photograph of the recent Dedication Service of the Liverpool Cathedral organ. This service, it will be remembered, was broadcast, and the microphone can be seen suspended on a wire near the centre of the picture. The organ will be heard this evening in the London programme.

5.30-5.50 app. ARTHUR BOURCHIER will read
a short story in eleven chapters, "Handsome Is
As Handsome Does," by Bret Harte.

MR. ARTHUR BOURCHIER began his stage
career in his Oxford days, when, as an
undergraduate at Christ Church, he took a
prominent part in founding the Oxford Univer-
sity Dramatic Society, which has since given so
many recruits to the professional stage. He
has had an active and varied career as actor,
manager, and producer, and has appeared in
many famous plays and many historic parts—for
instance, he was Brutus in the all-star perform-



MR. ARTHUR CRANMER

the popular baritone, who will con-
tribute some songs to the London
programme this evening.

8.55 THE WARE'S GOOD CAUSE
Victoria Hospital for Children.
Appeal by Mr. OWEN NARES

THE Victoria Hospital for Children
celebrated its Diamond Jubilee
last week, when Sir Johnston
Forbes-Robertson presided at the
jubilee dinner and appealed for
funds, for unfortunately the won-
derful work that the hospital has
done for so long is now menaced by finan-
cial embarrassments dating from the time of
the war. At present it maintains 180 beds at the
hospital in Chelsea, and a convalescent home
(itself fifty years old) at Broadstairs, as well as
treating over 70,000 out-patients a year.

Mr. Owen Nares, who makes the appeal,
is one of the most popular actors on the
London stage. Some of his best-known
parts have been Peter Broun in *The Cherry
School*, Mark Selous in the dramatic version
of *If Winter Comes*, and Julian Beauchamp
in *Diplomacy*. He is at present appearing at
the Playhouse in *Remorse*.

The address to which donations should be sent
is The Victoria Hospital for Children, Tite Street,
Chelsea, S.W.3.

9.0 WEATHER FORECAST: GENERAL NEWS: BOL-
LEYS: Local Announcements

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PROGRAMMES FOR SUNDAY (November 28)

9.15 ORGAN RECITAL by H. GOSWAMI, M.A. Don.
Relayed from
LIVERPOOL CATHEDRAL.
KATE WINTER (Soprano)
ARTHUR CRAMER (Baritone)
ZACHAREWITSCH (Violin)

In the Studio

KATE WINTER
Lullaby Richard Brahm
Fair House of Joy Roger Quilter
Will o' the Wisp Cyril
ZACHAREWITSCH
Air Bach
Rondo Mozart
ARTHUR CRAMER
My Lovely Cuba George Munro
The Blighted Swain Austin
Drink To Me Only With Thine Eyes Quilter

9.40 app. ORGAN RECITAL, relayed from Liverpool
Prelude and Fugue in D Bach
Rondeau in D Flat Hallé

10.0 In the Studio

ARTHUR CRAMER
The Roadside Flies Vaughan Williams
The Cradle Song Ernest Austin
Love Is a Babel Hubert Parry

ZACHAREWITSCH
Nobody Knows the Trouble I've Seen (Negro Spiritual) Florence Cameron White
Lament M. Zacharewitsch
Scherzo, 'Tarantella' Wieniawsky

KATE WINTER
One Morning Very Early Wilfrid Sanderson
Beat Upon Mine, Little Heart Nothin
O, Divine Redeemer Gounod

10.25 app. ORGAN RECITAL (Continued), relayed from Liverpool
Con moto moderato Smart
Larghetto in F Sharp Minor S. N. Wesley
Finale from Symphony, No. 1 Fauré

10.45 EPILOGUE

From the Studio

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: The British Sailors' Society

9.0 S.B. from London

9.10 Shipping Forecast

9.15 ELGAR'S 'DREAM OF GERONTIUS' (Part II.) S.B. from Cardiff

10.15-10.45 THE SILENT FELLOWSHIP. S.B. from Cardiff

6IT BIRMINGHAM. 491.8 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA, conducted by JESSIE LEWIS

Overture, 'The Hatted Bride' Strauss

FRANK TITTERTON (Tenor)
Songs My Mother Taught Me Deane

Devotion Strauss
Silent Noon Vaughan Williams
Shepherd! See Thy Horse's Foaming Mane Korng

3.50 PAUL BEARD (Violin) and ORCHESTRA
Violin Concerto in E Minor Mendelssohn



The Very Reverend the Dean of Llandaff Cathedral, whom Cardiff listeners will hear this afternoon when the Evensong is broadcast at 3.30.

FRANK TITTERTON

The Cloths of Heaven Thomas Dunhill
In Summer-time on Broadon Graham Ford
Song of the Pelican Benet Martin Shaw
The Feast of Lanterns Granville Bantock

ORCHESTRA

The 'Parisian' Symphony Mozart
PAUL BEARD
Drink to Me Only arr. Paul Beard

Londonderry Air arr. Quentin McLean
Siciliano and Rigaudon .. Francaur-Kretzlar

ORCHESTRA

Suite Algerienne Saint-Saëns

5.30-6.50 app. S.B. from London

8.0-10.50 S.B. from London (9.10 Local News)
(LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

6BM BOURNEMOUTH. 306.1 M.

3.30 ENGLISH BALLADS

WYNNE AJELLO (Soprano)
ESTHER COLEMAN (Contralto)

SYDNEY NORTHCOTE (Tenor)

STUART ROBERTSON (Bass-Baritone)

THE WHEELING AUGMENTED ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
Orchestral Selection, Sir Henry Bishop's Songs and Ballads

3.45 SYDNEY NORTHCOTE

Tributes Fisher
I Cannot Change As Others Do Hughes

3.50 WYNNE AJELLO

Old Men Might Have Been M. Bealy
The Blackbird's Song C. Scott

3.55 Orchestral Selection, Wilfrid Sanderson's Songs and Ballads

4.10 ESTHER COLEMAN

Autumn Song C. Scott
Magdalen at Michael's Gate L. Lehmann

4.15 STUART ROBERTSON

Creda Song W. Wallace
Friend o' Mine Sanderson

4.20 Orchestral Selection, W. H. Squire's Songs and Ballads

4.30 SONG CYCLE

'In a Persian Garden'

The Words selected from the Rubaiyat of Omar Khayyam. Music by Lina Lehmann

5.15 Orchestral Suite, 'A Lover in Damascus' Woodford-Finden

5.30-5.50 app. S.B. from London

6.30-7.45 RELIGIOUS SERVICE

relayed from Richmond Hill Congregational Church

Address by the Rev. THOMAS YATES

8.55 THE WEEK'S GOOD CAUSE: The Silent World: The Hampshire Deaf and Dumb Mission. Appeal by Mr. H. V. S. HENDER, Winchester Diocesan Missioner to the Deaf and Dumb

9.0-10.50 S.B. from London (9.10 Local News)
(LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

5WA CARDIFF. 353 M.

3.30 EVENSONG relayed from LLANDAFF CATHEDRAL

'Magnificat and Nunc Dimittis'
Botting, in B Flat

Address by The Rev. Canon JAMES POWELL

4.30-5.50 app. S.B. from London

8.10 FIRST CONCERT of the CARDIFF MUSICAL SOCIETY'S SEASON, 1926-7

Relayed from the Park Hall

ELGAR'S 'DREAM OF GERONTIUS' (Part I.)

STUART WILSON (Tenor)

GLADYS PALMER (Contralto)

HAROLD WILLIAMS (Baritone)

THE SOCIETY'S CHOIR

STATION SYMPHONY ORCHESTRA, conducted by WARWICK BATHURST

IN 1866 Cardinal Newman

wrote the poem, *The Dream of Gerontius*, inspired by his thoughts as he sat by the death-bed of a friend. It pictures the dream of a dying man as he anticipates what lies beyond and (in the second part) his soul's experiences after his dissolution. Even, himself of the same faith as Newman, long afterwards set the poem to music, and his setting had its first performance in 1900, at the Birmingham Festival.



LLANDAFF CATHEDRAL.

The Evensong from this famous Cathedral will be broadcast this afternoon at 3.30 from the Cardiff Station.

PROGRAMMES FOR SUNDAY (November 28)

In the First Part of the work we hear GERONTIUS (Tenor), the PRIEST (Bass), and ASSISTANTS (Chorus). The music opens with a very beautiful Prelude, and then follow solo and chorus passages as detailed below—

GERONTIUS: 'Jesus, Maria, I am near to death.'
ASSISTANTS: 'Kyrie Eleison.'
GERONTIUS: 'Rouse thee, my fainting soul.'
ASSISTANTS: 'Be merciful, be gracious; spare him, Lord.'
GERONTIUS: 'Sanctus fortis, Sanctus Deus.'
GERONTIUS: 'I am no sinner.'
ASSISTANTS: 'Blessed art, O Lord, in this his evil hour.'
GERONTIUS: 'Nuncius hinc est, 'Into Thy Hands, O Lord.'
THE PRIEST: 'Go forth upon thy journey, Christian soul, 'Professors, anime Christiani.'
ASSISTANTS: 'Go, in the name of Angels and Archangels.'

9.0 WEATHER FORECAST, NEWS: Local News

9.15 ELGAR'S 'DREAM OF GERONTIUS' (Part II.)

Relayed to Daventry

In the Second Part we hear THE SOUL OF GERONTIUS (Tenor), GUARDIAN ANGEL (Mezzo-Soprano), THE ANGEL OF THE AGONY (Bass), and DEMONS, ANGELICALS, and SOULS (Chorus). It opens with a brief Introduction, and then follow—

SOUL OF GERONTIUS: 'I want to sleep; and now I am refreshed.'
ANGEL: 'My work is done, my task is o'er.'
DIALOGUE ANGEL and SOUL: 'All hail, my child and brother, hail.'
DEMONS: 'Lowborn clods of brute earth.'
ANGEL: 'It is the restless pining of their being.'
DEMONS: 'The mind bold and independent.'
DIALOGUE, SOUL and ANGEL: 'I see not those false spirits.'
ANGELICALS: 'Glory to Him.'
ANGEL: 'They sing of thy approaching agony.'
SOUL: 'But hark! a grand mysterious harmony!'
ANGEL: 'Aid now the threshold, as we traverse it, utters aloud its grand responsive chant.'
ANGELICALS: 'Praise to the Holiest in the height.'
DIALOGUE, ANGEL and SOUL: 'Thy judgment now is near.'
ANGEL OF THE AGONY: 'Jesus! by that shoulder, ing death which fell on Thee.'
VOICES OF EARTH: 'Be merciful, be gracious, spare him, Lord.'
ANGEL: 'Praise to His Name.'
SOUL: 'Take me away.'
SOULS IN PURGATORY: 'Lord, Thou hast been our refuge.'
ANGEL: 'Softly and gently, dearly consumed soul, I now enfold thee.'
SOULS: 'Lord, Thou hast been our refuge.'
ANGELICALS: 'Praise to the Holiest.'

10.15 10.45 THE SILENT FELLOWSHIP
Relayed to Daventry

22Y MANCHESTER. 381.6 M.

3.30 STUDIO CONCERT

LILIAN COOPER (Soprano)
JOHN VAN ZYL (Bass)
WINGATE'S TEMPERANCE BAND, conducted by H. Moss

BAND
March 'Washington Grays' *Griffiths*
Overture, 'Il Soraglio' *Mosul, arr. Moss*

LILIAN COOPER
Adorned *London Record*
She Wandered Down the Mountain Side ... *Clay*

BAND
Selection, 'Schubert's Works' *arr. Banner*
JOHN VAN ZYL
Selections from his Repertoire

BAND
Sato, 'Indian Love Lyrics' *Woodford-Pinden*

LILIAN COOPER

One Morning, Oh, So Early! *Dick*
The Lamb *London Record*
Where'er a Snowflake Leaves the Sky *arr. Lehmann*

BAND
Selection, 'Rigoletto' *Verdi*

JOHN VAN ZYL
Further selected Songs

BAND
Fantasia, 'Songs of England' *arr. Round*
Chorus, 'Hallelujah' *Randey*

5.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: CORRECTOR J. STANWORTH, J.P., Deputy Mayor of Blackburn, An Appeal on behalf of the War Memorial Extension of the Blackburn and East Lancashire Royal Infirmary

9.0-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

6KH HULL. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: The Hall Victoria Children's Hospital. Appeal by The Rt. Hon. T. R. PERKINS, J.P.

9.0-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

2LS LEEDS-BRADFORD. 287 M. & 284.1 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Horton Lane Congregational Church, Bradford

Address by the Rev. C. H. LUCKMAN
Choir of the Aunesley Wesleyan Church

8.55 Appeal on behalf of the Bradford Holiday Home for Mothers and Children by Miss F. J. Dale

9.0-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

6LV LIVERPOOL. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from St. James's, Teateth Park
Address by the Rev. BERTHAM LEE WOOLF

Mus. by the Choir of St. James's Church, Choirmaster, Mr. V. SANDERS

3.55 S.B. from London (9.10 Local News)

9.40 ORGAN RECITAL by H. GOSWAMI, relayed from LIVERPOOL CATHEDRAL
Prelude and Fugue in D Major *Dick*
Rondeau in D Flat *Hollins*

10.0 S.B. from London

10.25 Organ Recital (Continued)

Con moto moderato *Smart*
Larghetto in F Sharp Minor *S. S. Wesley*
Finale from Symphony No. 1 *Pierle*

10.45-10.50 S.B. from London

5NG NOTTINGHAM. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Appeal by Mrs. E. HUNTSMAN for a Hall of Residence for Women Students near Nottingham's new University

9.0-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

5PY PLYMOUTH. 288.5 M.

3.30-5.50 app. S.B. from London

8.0-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

6FL SHEFFIELD. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.15 RELIGIOUS SERVICE

Relayed from Nether Chapel

Address by the Rev. W. J. TROTT, Hayke Street Primitive Methodist Church

8.55-10.50 S.B. from London (9.10 Local News) (LIVERPOOL CATHEDRAL ORGAN 9.40 and 10.25)

6ST STOKE. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 An Appeal on behalf of the Haywood Hospital (Howard and Richard Howard Haywood Charity) by Mr. WILLIAM BRIDGES, J.P.

9.0 WEATHER FORECAST, NEWS: Local News

9.15 ORGAN RECITAL

Relayed from the Victoria Hall, Hanley
SYDNEY H. WEALE, Mus. Bac., City Organist
Sonata in D Minor, No. 6 *Mendelssohn*
'Our Father which art in Heaven'

9.30 JESSIE MACHIN (Contralto)

O Dry Those Tears *Del Rio*
Wait *D'Harville*

9.38 SYDNEY H. WEALE

Adagio (Pathetic Sonata) *Beethoven*
Chanson de Joie *Hallberg*

9.48 JESSIE MACHIN

When I am Dead, My Dearest *Coleridge-Taylor*
Unmindful of the Roses, *Coleridge-Taylor*

9.56 SYDNEY H. WEALE

Berceuse *Gounod*
Allegretto *Wolfschlaeger*

10.5 JESSIE MACHIN

I Heard You Singing *Eric Coates*
Beloved *Michael Head*

10.12 SYDNEY H. WEALE

Evening Song *Johnstone*
Sonata *Mazurkiewicz*
arr. for Organ by S. H. WEALE

10.19 JESSIE MACHIN

There is a Green Hill *Gounod*
A Blessing *Cuthbert Wynne*

10.26 10.30 SYDNEY H. WEALE

Grand Choeur *Sabane*

5SX SWANSEA. 288.5 M.

3.30-5.50 app. S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: 'The Mayor of Swansea's Aged Poor Fund'

9.0 WEATHER FORECAST, NEWS: Local News

9.15-10.45 S.B. from Cardiff

(Northern Programmes for Sunday in summary will be found in column 3, page 512.)

PROGRAMMES FOR MONDAY (November 29)

2LO LONDON. 361.4 M.

1.0-2.0 TIME SIGNAL, GREENWICH.

ORGAN RECITAL, by HAROLD E. DANKS, relayed from St. Michael's, Cornhill.

Concerto in B-Flat Handel
Choral Prelude, 'A Rose Breeds Into Bloom' Brahms

Chorale in A Minor César Franck
Hymn.

Prelude (The Death of Gertrude) Elgar
Basso Continuo Arensky

Choral Prelude, Darwell's 148th. Durke

3.0 BROADCAST TO SCHOOLS: Mr. E. KAY ROBINSON, 'Fishes Which Go Fishing'

4.0 TIME SIGNAL, GREENWICH, The R.A.C. Dance Band from the Royal Automobile Club

4.15 Mr. A. W. P. GAYFORD: 'Makers of Modern Europe—Gambetta.'

GAMBETTA, more than any other man, made the Third French Republic, brought it safely out of the stress and storm and peril of 1870, and guarded it until, at his death in 1882, it was established and secure. It was he who, after the great disaster of Sedan in the Franco-Prussian War, declared the Republic to replace the fallen Empire, and became Minister of the Interior in the Government of National Defence. Later, when the siege of Paris had begun, he escaped from the fortified city in a balloon, and performed prodigies in raising armies to continue the war. All his efforts could not, of course, prevent a humiliating peace; but he was returned to the assembly in July, 1871, and his great influence helped enormously when it was directed in support of the Government—to strengthen the Republic against its many enemies. His subsequent career was chequered and stormy; he was twice imprisoned for political offences, and then again he led a Ministry until the year of his death; but throughout his vicissitudes his influence, both in France and with foreign observers, remained of paramount importance, and none of his many errors can detract from his reputation as, in a sense, the father of modern France.

4.30 THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.

5.15 THE CHILDREN'S HOUR: What Are the Stars Made Of? by Captain Maurice Ainslie; Stories of King Arthur; (13) 'How Sir Tristram Went Into the Wild'; Songs and Piano Solos

6.0 Light Music

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

Mr. JAMES AGATE: Dramatic Criticisms

7.30 app. Musical Interlude

7.40 app. Topical Talk

8.0 'MY PROGRAMME'

By a WIRELESS PROVIDER

9.30 The Rt. Hon. Lord ASKEW, K.C.B.: 'The Quaintness of Inventions' (Under the auspices of The Institute of Patentees)

THIS talk is being given under the auspices of the Institute of Patentees, of which Lord Askew was President last year. He has also been President of the British Science Guild, Arbitrator in many industrial disputes, and Chief Industrial Commissioner from 1911 to 1913.

9.45 SCHUBERT

Fourth Week—Pianoforte Sonatas

Interpreted by EDGAR BAINTON

Sonata in C Minor, Op. Posthumous (First Part); Allegro, Adagio, Menuetto.

IF you were to look through the programmes of all the high-class concerts given in London during a season, you would gather that one of the favourite composers of the world was Franz

Schubert. You would also find that it was the singers that did most to keep his name alive. There would be a few orchestral performances of his *Unfinished Symphony*. Here and there a Chamber Music party would be playing his *First Quintet*. Pianists would, very rarely, play one of his smaller pieces, or a long Fantasia called *The Wanderer*. The rest would be songs. The vogue of the songs is reasonable, for Schubert was the greatest of all song-composers. But the almost total neglect of Schubert's Piano Sonatas is unjust, for these works, of which he wrote ten, contain a great deal of original and beautiful music.

A common objection to Schubert's larger instrumental works, such as these, is their excessive length—or rather a certain long-winded habit of which Schubert was sometimes guilty in laying out his thoughts; the music, they say, is spread rather thin. Occasionally, it must be admitted, the objection holds. But it is no good reason for



Mr. EDGAR BAINTON.

who will play Schubert's sonatas in the evening Classical Recitals this week.

not playing those works of Schubert to which it does not apply, and of these there is no lack of examples in Mr. Bainton's programme for the week. The work with which Mr. Bainton opens his recitals is one of the most individual in the series. The abrupt opening bars and the rushing passages that follow set the tone of the *First Movement* (quick), in which storm and calm are brought into contrast, with storm predominating. The *Andante* (Slow Movement) opens with a hint of Schubert's gift of melody-making. As it proceeds, we discover that what promised to be an idyll expands into a romantic Ballad, at times heavy with conflict.

The *Menuetto* is a Minuet only in so far as it keeps to a steady triple beat and is formal in its general design (i.e., first section—second section—first section again). As a piece of musical expression it is disturbed and plaintive.

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

10.15-11.0 POPULAR ORCHESTRAL PROGRAMME

THE WIRELESS ORCHESTRA, conducted by JOHN ASHALL

Overture, 'Stradella' Flatau

LONDON SECTIONAL MALE VOICE CHORUS OF THE LONDON AND NORTH EASTERN RAILWAY

Musical Society

Madrigal, 'Come, Let us Join the Roundelay' Wm. Beale

Part Song, 'When Evening's Twilight' J. L. Hutton

Part Song, 'My Love is Like a Red, Red Rose' Greenville Bantock

ORCHESTRA

Suite, 'The Nuptials' R. Hoggill
Bridal March; Dance of the Bridesmaids; Love Scene; Dance of the Guests

CHOIR

Part Song, 'The Long Day Closes' Sullivan
Part Song, 'The Goings' Frederick Bridge

ORCHESTRA

Hungarian Dances (Nos. 13, 2, 7) Brahms

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and LULIAN COOPER (Soprano); KENNETH WHITE (Baritone); and ARTHUR SPENCER (Pianoforte)

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC—KITTNER'S FIVE, directed by GEOFFREY GELDER, with DEMOS, from Kittner's Restaurant

5IT BIRMINGHAM. 491.6 M.

3.45 THE STATION WIND QUINSET

4.45 SIDNEY ROGERS: 'Typical Horticultural Hints—Some Moisture-Loving Plants.'
FLORENCE GLESTON (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TERLEY'S ORCHESTRA, relayed from Prince's Cafe

7.0 S.B. from London

8.0 VARYING MOODS

OPERATIC

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Euryanthe' Weber
Selection from 'Rigoletto' Verdi

WEBER was commissioned to write a new Opera for a Vienna theatre because of the success of his *Der Freischütz* (The Marksmen). He looked at several plots, but discarded them for the work of an eccentric woman author, Helmina von Chenev (who, as the writer of the libretto of Schubert's *Rossamunde*, was largely responsible for that work's failure). Together he and Weber selected a plot from a thirteenth-century tale of chivalry, full of ghosts, fairies and such-like legendary folk. The librettist surpassed himself in producing a particularly fatuous libretto, and the work did not for long retain its place in the operatic repertory.

The Overture, according to Weber's characteristic plan, contains forerunners of the Opera's leading airs. Its brilliant opening depicts the background of chivalry against which the drama is unfolded.

The First Main Tune comes very soon, played by the Wind. It is taken from an air in the Opera in which the hero, Adolar, declares his confidence in Heaven and in his Euryanthe.

A sweetly-flowing Violin melody forms the Second Main Tune. This comes from another air sung by Adolar when he is happy at the prospect of being united to Euryanthe.

Now, an air of mystery is created by a fine passage for eight Solo Violins, muted, with a trembling accompaniment by the Violas, also muted. Weber thought that it would help to elucidate the plot if at this point in the Overture the curtain were to rise upon a tableau showing an important incident which in the drama was only narrated, not acted. The stage manager and the author combined to overrule him, so this strange experiment has never been tried.

PROGRAMMES FOR MONDAY (November 29)

5NC NOTTINGHAM. 288.5 M

- 3.20 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

5PY PLYMOUTH. 288.5 M.

- 11.0-12.0 **GEORGE EAST and his QUARTET**
 relayed from **Popkins's Restaurant**
 2.30 **ORCHESTRA.** relayed from **Popkins's Restaurant**
 4.0 **Afternoon Talk**
 4.15 **THE CHILDREN'S HOUR**
 5.15 **THE CHILDREN'S HOUR**
 6.0 **M. & M. RADIO CAFE**
 6.30-11.0 **S.B. from London (10.10 Local News)**

6FL SHEFFIELD. 288.5 M.

- 11.30-12.30 **GEORGE EAST and his QUARTET**
 Instrumental
 4.0 **Afternoon Talk**
 4.15 **ORCHESTRA.**
 5.15 **THE CHILDREN'S HOUR**
 6.5 **M. & M. RADIO CAFE**
 6.25 **Musical Interlude**
 6.30-11.0 **S.B. from London (10.10 Local News)**

6ST STOKE. 288.5 M

- 4.0 **THE CASTLE CINEMA ORCHESTRA** and **ORGAN**
 5.0 **THE CASTLE CINEMA ORCHESTRA** and **ORGAN**
 5.15 **THE CHILDREN'S HOUR**
 6.0 **Light Music**
 6.30-11.0 **S.B. from London (10.10 Local News)**

5SX SWANSEA. 289.5 M.

- 4.0 **THE CASTLE CINEMA ORCHESTRA and ORGAN**
 5.0 **THE CASTLE CINEMA ORCHESTRA and ORGAN**
 5.15 **THE CHILDREN'S HOUR**
 6.0 **Major Dayes (Contralto)**
 Flooding...
 Gaily Awakes My Heart...
 The Silver...
 A Little...
 6.30-11.0 **S.B. from London (10.10 Local News)**

Northern Programmes.

5NO NEWCASTLE 325 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

5SC GLASGOW 405.4 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**



MR HAROLD E. DARKE

Those who are fortunate enough to be able to listen at one o'clock to-day will hear Mr Harold E. Darke giving an Organ Recital at St. Michael's Church, Cornhill. [London.]

5SC GLASGOW 405.4 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

2BD ABERDEEN. 491.8 M

- 11.0-12.0 **GEORGE EAST and his QUARTET**
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

2BL BELFAST. 261 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

Sunday's Northern Programmes.

(Continued from page 509.)

5NO NEWCASTLE 325 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

5SC GLASGOW 405.4 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

2BD ABERDEEN. 491.8 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

2BE BELFAST 326 M

- 3.30 **1000** **TO SCHOOLS** Mr E. L. CLEGG
 3.45 **T. & M. RADIO CAFE** ON THE...
 4.45 **MUSIC AND AFTERNOON TALK.** Elsie...
 5.15 **THE CHILDREN'S HOUR**
 6.15 **MARIE PODOLSKA (Pianoforte)**
 6.30-11.0 **S.B. from London (10.10 Local News)**

ST. ANDREW'S DAY PROGRAMME (November 30)

St. Andrew of Scotland

ALTHOUGH St. Andrew is universally known as the Patron Saint of Scotland, it must be said that in these days he does not seem to be regarded with any very high degree of enthusiasm or affection in the country which is supposed to enjoy his special interest and protection. In Scotland to-day the Saint is vaguely associated with the town of St. Andrews and with a particular shape of cross, but that his name once carried a very real influence may be judged from the number of institutions, societies and public buildings, both sacred and secular, which bear his name at the present day.

Not even a truly one-eyed man could fail to regard for their national poet—Bobbie Burns—implied or expressed, than for the dim figure of their national Saint. Burns lived their own life and expressed their joys and sorrows in his songs, and it is not surprising that whenever Scotsmen are gathered together on a particular day of the year, the name of Robert Burns is made the reason for much festivity and self-congratulation.

There is not a great deal known about St. Andrew, but what there is undoubtedly stamps him as having been a very remarkable man. He was a younger brother of Simon Peter, and according to tradition was responsible for introducing his brother to Jesus. Like St. Peter, he was a fisherman, and he seems to have been a disciple of Jesus the Baptist before transferring his allegiance to the Greater Prophet. All the references to St. Andrew in the New Testament indicate that he was a man of generous nature who thought of others before himself, and there is reason to believe that he was held in particular respect by his fellow disciples.

There are various traditions about St. Andrew's later life, some of which are obviously apocryphal, but he evidently travelled a good deal, preaching the Gospel, and Eusebius, the Church historian of the fourth century, says that he became a missionary to the Scythians, an obscure northern people. We need, however, to be on sure ground when we are told that he was sacrificed at Patras by order of the Roman Pro-Consul of Achaia during the reign of Nero, on November 30, the day which is now dedicated to his memory. There is, unfortunately, no means of verifying either the exact year or the day of his death, but supposing him to have been quite a young man when he became a disciple of Jesus, he must have been in the prime of life at the time of his martyrdom.

It is curious how St. Andrew came to be identified with Scotland. The tradition is that a certain St. Regulus or St. Roke, who was a native of Patras and lived in the fourth century, brought some of the Saint's bones to Fife, in Scotland, and buried them beneath the spot where the ruins of St. Regulus Cathedral now stand in the town of St. Andrews. The shape of the cross which is identified with St. Andrew is supposed to have its origin in the fact that he was crucified on a cross of this form, but this, again, is only traditional. St. Regulus seems to have taken a very circuitous route when bearing the bones of the Saint across Europe, stopping both in Hungary and Russia on the way, which may account for the fact that St. Andrew is also regarded as the Patron Saint of both these countries. Throughout the English-speaking world, however, he is always identified solely with Scotland.

Although the personality of St. Andrew may not be a living force to-day, his name is not wholly forgotten, and when we think of him as one of that small band of men who forsook all and followed the Great Teacher, and at the end fell a martyr to his convictions, it is fitting that his memory be preserved not alone in Scotland, but in every Christian country.

G. L. MARSHALL

ST. ANDREW'S DAY PROGRAMME

RELATED TO DAVENTRY

Compiere—Dr JAMES DEVON

8.0 Dr. DEVON'S Introductory Remarks, and Pipe-Major JOHN HENDERSON, of the City of Aberdeen Police Pipe Band, S.B. from Aberdeen

Pipe Music

Slow March 'My Home' . . . Traditional
March, Pipe-Major John Stewart
Pipe-Major G. S. McLennan
Strathspey 'Maggie Cameron' }
Reel, 'Sandy Duff' . . . } Traditional

8.10 SCOTS CHORAL SINGING. THE GRANDHOLM CHOIR, S.B. from Aberdeen

Scotland Yet
The Lord o' Cockburn
Aye Waulkin O
Hame Cam O'er Caledonia at E'en
Oh, Rowan Tree

8.25 A SCOTS PLAY
THE PHILOSOPHER OF BUTTERBIGGINS

By Harold Chapin.

Presented by the Scottish National Players
Produced by Tyrone Guthrie, S.B. from Glasgow

Characters—

David Pirnie
Lizzie (His Daughter)
John Bell (His Son-in-Law)
Alexander (John's Little Son).

'THE SCOTS PLAY' is the tenement room of John Bell, a Butterbiggin. The warm light of the fire shows the deep-lined face of old David Pirnie. His eyes are fixed anxiously on those of his son-in-law who stands in the half-open door leading to a tiny bedroom. His husband, John, seated at a table in his shirt-sleeves reads hard at a paper, trying to look unconcerned. Old David speaks.

8.55 MARGARET ANDERSON (Contralto)
ALEXANDER MacGREGOR (Baritone)
S.B. from Dundee

MARGARET ANDERSON

Oh, Why Left I My Home?
The Broom o' the Cowdenknowes
MARGARET ANDERSON and
ALEXANDER MacGREGOR
Duet 'Ye Banks and Braes'
ALEXANDER MacGREGOR
Sound the Fife
The Wee Toon Clerk

9.10 EDINBURGH CAELIC CHOIR, S.B. from Edinburgh

Cann nan Gaidheal (Highlanders) arr. Dr. Bell
An gille gumach (A Love Song) arr. T. S. Drummond
Gadh gael mo chridh (An Emigrant Love-Lull) arr. H. S. Robertson
Mi'm shuidhe 'm sonar (I Sit all Alone) arr. Dr. Bell
Tha'n còta deas (Rory's Coat) arr. T. S. Drummond
Far an robh mi'n fear (Where I was Yestreen) arr. W. B. Mooney

9.25 Dr. DEVON'S Concluding Remarks, and Pipe-Major JOHN HENDERSON, S.B. from Aberdeen

Pipe Music:

The Gey Gordan March Scott Skinner
Strathspey 'Monymusk'
Reel, 'The Devil Among the Tailors' } Traditional

Programme Notes

THE items in to-night's special programme have been contributed in varying measure by the four Scottish broadcasting stations, and have been chosen with the intention of showing as many types of Scottish art as can be broadcast in the space of ninety minutes. Most of the songs chosen are traditional in melody, and represent various facets of Scottish character. The old Jacobite sentiment is represented when the prowess of the hero of Marston is sung. 'The Rowan Tree' tells of the typical Scottish love for the simple things of the home countryside and for the memories of the folk which they recall. Burns, it may be noted, wrote his songs to existing tunes, and in the case of 'Aye Waulkin O' his poem is just a rewording of older verses. All the Burns songs in the programme to-night show him at his best as a pioneer in the introduction of humour and simple direct passion into the poetry of his time. The familiar melody of 'Ye Banks and Braes'—the black-note tune—was in the time of Robert Burns always associated with the Caledonian Hunt.

A great many tunes for the bagpipes are called after particular persons; Chieftains, Colonels of Scottish regiments, popular figures in the Clan and so forth, whose names have titles which to a listener south of the Tweed may sound new. To-night we shall hear three of the best—David Pirnie, via, the Strathspey 'Maggie Cameron', probably called after a lady friend of the piper who wrote the tune; 'Monymusk', a Strathspey named after the village in Aberdeenshire of this name for many years this has been the Regimental Trot of the Scots Greys; and 'The Devil Among the Tailors', which next to 'The Reel of Tulloch', is probably the most popular of all reels. This title, of course, is quite fanciful, but the tune is undoubtedly very good.

It may interest some listeners to know that the bagpipe scale is fixed, and is not by any means the diatonic—in fact, it is not possible to relate it to any known scale. It has a rather archaic character by reason of the addition of a note to what is approximately the Major Scale of A. The three drones are all tuned to A, which is the keynote of the chanter.

The Gaelic Choir, which is taking part in that part of the programme which is being relayed from Edinburgh, consists of twenty voices. They will sing us several songs for mixed voices, one for female voices and one for men's voices alone. Two of their songs, 'Far an robh mi'n fear' and 'Cann nan Gaidheal' (The Highlanders)—are set to words by Neil MacLeod, the famous nineteenth-century bard of the Island of Skye. 'The Eriskay Love-Lull' is, perhaps, the most popular of all the Hebridean songs collected from the fisherfolk of the isles by Mrs. Kennedy-Fraser. This version of this exquisite love-lull is the work of Hugh Robertson, the conductor of the famous Orpheus Choir. 'Rory's Coat' is a quaintly humorous song in which a tailor expresses his disappointment that his strenuous labour in making a handsome jacket for a customer has met with such scant reward.

Dr. James Devon, who is acting as compère throughout the evening, is one of H.M. Prison Commissioners for Scotland. Scottish listeners will remember his delightful comments on the programme that was broadcast on St. Andrew's night last year. He is always greatly in demand for Burns' Night Speeches and similar occasions, and is a model of the good Scots chairman. He is widely known not only as a patriotic Scot and learned antiquarian, but as a humorist of a type which somehow or other is bred only north of the Tweed.

(November 30)

9 30 12 5 S B. from London, 10.10 Local News

(November 30)

630 S. H. From *Leontideae*

8.6 2.5 1000 1000

WILLIAMS

The Pianos in use in the various stations of the British Broadcasting Company are by CHAPPELL and WEBER

PROGRAMMES FOR WEDNESDAY (December 1)

2LO LONDON. 361.4 M.

10.20 THE NATIONAL CHORUS from Restaurant
Frascati

3.0 BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

4.0 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

4.15 ORGAN RECITAL BY REGINALD FOOTE, from
the New Temple Church

5.15 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

6.0 ALEX. FRYER
The
Theatre

6.50 The Week
Work in the
Garden, by the
Royal Horti-
cultural Society

7.0 THE
BIG BEN
WEATHER FORE-
CAST
7.15 THE
BROADCAST TO
SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

7.30 app. News

7.40 app. Topical
Talk

8.0 FELGATE
KING'S
"REVELS OF
1926"

8.15 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

8.45 W. H. R. S. from the
Frascati

9.0 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

9.0 JOHN HENBY

9.15 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

9.30 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

JAMES BOWEN. The first of the series of the
"The Music of the Future" is a very interesting
and original work. It is a book which will be
of great value to the student of music and
the general reader alike. The author, James
Bowen, is a well-known composer and has
written many successful works. In this book
he has set out his ideas on the future of
music and the way in which it should be
taught. The book is written in a clear and
concise style and is easy to read. It is
a book which should be in the hands of
every student of music and of every
musician. The book is published by the
Frascati Press and is available at a
very reasonable price.

under the disguise of an industrious and unassuming compiler, Boswell was in reality a literary genius who drew his Johnson far more than his size, and made of him a character far richer and more convincing than the original. Be that as it may, "A Johnson" remains one of the best books ever written and without doubt one of the most valuable of "companionable books."

9.45 SCHUBERT

EDGAR HAINES

Molto, Menuetto, Allegretto, Andante Mod-



MR. FELGATE KING PRESENTS HIS "REVELS OF 1926"

This merry party of revellers will contribute the quarters of an hour's fun and gaiety to the London and Daventry programmes this evening at 8.0.

THE First Movement of this Sonata was heard yesterday. The Second Movement, now to be heard, is a most beautiful and original work.

The first and third are pleasant, easy-going stuff. The language is the language of Haydn, but the second is a most beautiful and original work. The first and third are pleasant, easy-going stuff. The language is the language of Haydn, but the second is a most beautiful and original work. The first and third are pleasant, easy-going stuff. The language is the language of Haydn, but the second is a most beautiful and original work.

10.0 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

10.15 CHAMBER MUSIC

SERGE KOTSH (Pianoforte)
WILLIAM PATERSON (Violin)
MARCO (Violoncello)
Movements from Trio in C Minor, Op. 101 Brahms
Allegro Moderato; Presto Non Assai

in the fresh, keen air of spring.

two Main Themes, the first of which, crisp and brief, is heard right away at the opening. After some episodic matter, the Violin and Cello give out, in octaves, the broad Second Main Theme.

The Second Movement is in Scherzo style—light and playful.

10.30 11.0 Trio in D Minor (By Special Request)

THE first of the series of the "The Music of the Future" is a very interesting and original work. It is a book which will be of great value to the student of music and the general reader alike.

His Trio in D Minor contains four Movements of which the

first is a

very

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work.

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5XX DAVENTRY. 1,600 M.

10.30 n.m. TIME SIGNAL, WEATHER FORECAST

11.0 10 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

12.0 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

3.0 BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

4.0 TIME SIGNAL, GREENWICH. AFTERNOON
TELEVISION. A BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

4.15 ORGAN RECITAL BY REGINALD FOOTE, from
the New Temple Church

5.15 THE BROADCAST TO SCHOOLS: MR. GERALD GOULD
and Miss MARY SOMERVILLE. Reading and
Writing.

6.0 10.10 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0 12.0 DANCE MUSIC: JEAN LESTER
Circus Club Band, from Circus Club

PROGRAMMES FOR WEDNESDAY (December 1)

5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION PIANOFORTE QUARTET: Leader

4.45 H. OVERTON: 'Travel Talk: Norway' MARJORIE HIGGARD (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 LOVELL'S PICTURE HOUSE ORCHESTRA, 600
Directed by PAUL RIMMER

March, 'Jolly' Gangster
Fantasia, 'Variation' Band
Valse, 'Chant & Chorus' Walsley
Overture, 'Serenade' Flute
Selection, 'Chorus' Flute
Slaying Rhythms Flute

6.50 S.B. from London

7.0 WEATHER FORECAST, NEWS

Local Col. W. P. DAVEY: 'Historical Sketches
In the Whipping (History of St. Paul's)' S.B.
from Plymouth

7.30 app. S.B. from London

8.0 IN SUNNY NAPLES

THE STATION ORCHESTRA conducted by JOSEPH
LEWIS

Fantasia, 'A Day in Naples' Byron

March, 'Variation' Band

March, 'Variation' Band

March, 'Variation' Band

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6BM BOURNEMOUTH 305.1 M.

3.0.3.30 SERVICE FOR THE SICK

THE STATION CHORUS

Hymn, 'The King of Love My Shepherd Is'

(Congregational Hymnary, No. 1)

Anthem, 'O Lord, My God' (Congregational

Hymnary No. 810)

The Rev. J. H. WILSON, Religious Address

Hymn, 'O Holy Saviour, From Heaven'

(Congregational Hymnary, No. 371)

3.45 MISS FESTIVAL: 'Superstitions of To-day and
Yesterday'

4.0 MUSICAL COMEDY

THE WIRELESS ORCHESTRA, conducted by Capt.

W. A. FEATHERSTONE

Selection, 'Katja the Dancer' Gilbert

Valse, 'The Merry Widow' Lohr

Volcan Song (Tune) Pichena

4.20 ADELINSE SENIOR (Soprano)

Love Will Find a Way (The Maid of the Mountain)

Selection, 'Sweet About Me (Three Little Maids)'

Selection, 'Sweet About Me (Three Little Maids)'

4.25 ORCHESTRA

Selection, 'The Lady of the Rose' Gilbert

March, 'The Girl in the Train' Fall

4.40 ADELINSE SENIOR

Love Me Now (Madame Pompadour) Fall

My Boy (Rhapsody) Strauss

4.45 ORCHESTRA

Selection, 'The Girl in the Taxi' Gilbert

5.0 ADELINSE SENIOR

March, 'The Girl in the Taxi' Gilbert

The Last Waltz (The Last Waltz) Strauss

5.5 ORCHESTRA

Selection, 'The Maid of the Mountains'

Selection, 'The Maid of the Mountains'

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 WEATHER FORECAST, NEWS

Local Col. W. P. DAVEY: 'Historical Sketches
In the Whipping (History of St. Paul's)' S.B.
from Plymouth

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from Plymouth

SCARCELY any Opera is better stocked with
good tunes than *Carmen*, written by the
Frenchman Bizet (1838-1875), less than a year
after he died. Although he dramatic thread of
the music and of the story is not the best of
the Opera, the music is well adapted for performance
away from the stage. About half of it appears
in the present performance, which will concentrate
the best parts of the Opera into little more than
two hours.

The following are the principal parts in the
opera, the music is well adapted for performance
away from the stage. About half of it appears
in the present performance, which will concentrate
the best parts of the Opera into little more than
two hours.

(1) The Overture based on a March of bull-
fighters in Seville and the well-known Toreador's
March.

(2) A Chorus of Seville in the square at
dusk.

(3) A Chorus of Street Boys in the square at
dusk.

(4) The Seville girls and the Seville boys
in the square at dusk.

(5) Carmen, a beautiful gypsy one of the cigar
girls, sings the famous Habanera, much pro-
posed by a smart young Briandier Don José, who
is looking on. At the end of it she throws him
out.

(6) Don José (Tenor) is in the square at
dusk.

(7) Carmen's waltzes. But there enters
Micaela (Soprano), his old school playmate, with
a message that his mother is weakening and needs
him.

(8) Carmen is taken into custody for
drawing a knife on one of the other girls. Don
José is with her, but she bewitches him
completely this time, and he renounces all
escape. For this he is sent to prison.

(9) In a tavern on the outskirts of Seville, the
meeting-place of a band of smugglers, Carmen
and her associates sing a lively song.

(10) Don José, after his month in prison, comes
to meet Carmen. What she is singing to him is
a lusty lullaby to lull him back to sleep.

(11) Carmen is in the end he yields, a deserter.

(12) A Chorus of Smugglers in their mountain
hideout.

(13) Smuggler girls are telling their fortunes by
cards. Carmen reads her own and finds death,
for herself and her lover.

(14) Micaela, who has been in search of Don
José, sings of her hapless journey.

(15) A Chorus of Smugglers in their mountain
hideout.

(16) Don José, who has been in search of Don
José, sings of her hapless journey.

(17) A Chorus of Smugglers in their mountain
hideout.

(18) Don José, who has been in search of Don
José, sings of her hapless journey.

(19) A Chorus of Smugglers in their mountain
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(20) Don José, who has been in search of Don
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(71) A Chorus of Smugglers in their mountain
hideout.

(December 1)

PROGRAMMES FOR WEDNESDAY (December 1)

2LS LEEDS-BRADFORD. 297 M. & 294 I M.

- 11.30 12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Cafe, Commercial Street, Leeds
- 4.0 THE STALL SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 AFTERNOON TOPICS: Miss D. NICHOLS: "Dream Songs" (Montague Phil. 1926)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.50 Royal Horticultural Society's Bulletin
- 7.0 WEATHER FORECAST: NEWS: Lieut. Col. W. P. DUBBY, S.B. from Plymouth
- 7.30 11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 288.5 M.

- 3.0 ORANGE'S MATINEE CONCERT, relayed from Cruise Hall
- 4.0 AFTERNOON TOPICS: HEOR MACHELL, About John Peel
- 4.15 DANCE MUSIC, relayed from the Edinburgh and Ballroom
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. MORRIS HARTZ: "The Br... National Opera Company's Season" (Liverpool with Vocalists)
- 6.15 DANCE MUSIC, relayed from the Edinburgh and Ballroom
- 6.30 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin, S.B. from March 1st
- 7.0 WEATHER FORECAST: NEWS: Lieut. Col. W. P. DUBBY, S.B. from Plymouth
- 7.30 app. S.B. from London
- 7.40 "PEER GYNT" By HENRIK IBSEN

As presented by EDWARD P. OREN, W. ARMSTRONG, IRENE ROOKE and THE LIVERPOOL RADIO PLAYERS

Characters (in the order of their appearance before the audience)

Anne, Widow of John Gynt, a peasant

IRENE ROOKE

First Old Woman (Her Mother) ... WILLIAM ARMSTRONG

Second Old Woman ... Mrs. FRED WILKINSON

Young Man ... MARY RUTHERFORD

Young Woman ... PHILIP H. HARTZ

The Steward ... Mrs. HAROLD DICKINSON

A Man ... EDWARD P. OREN

A Youth ... J. P. LAMBE

First Girl ... HENRIK H. FRANK

Second Girl ... GLADYS DOWDY

Third Girl ... ELLA WOODS

Fourth Girl ... MAY RAYNE

The Doctor (from Mark Moon) ... WALTER SHORR

His Father ... J. P. LAMBE

Servant ... CATHERINE SCALLES

The Priest ... BETTY LAMPREY

The Bishop ... MARY RUTHERFORD

King ... Mrs. HAROLD DICKINSON

Ingrid, The Bride ... MARVEL HUTCH

The Woman in Green ... PAULINE PARRY

"A Voice in the Darkness" ... PHILIP H. HARTZ

Karl ... Mrs. FRED WILKINSON

The Boston Mother ... WALTER SHORR

Note: The translation is by R. Farquharson

Scenery

The following scenes will be used in the Studio Version, prepared by EDWARD P. OREN

ACT I

Scene 1. The Wooded Mountain side near Anne's Farm

Scene 2. The Courtyard of the Farm at Night

ACT II

Scene 1. A Narrow Track back on the Mountain Side

Scene 2. By the Mountain Lake

Scene 3. Among the Mountains

Scene 4. A Mountain Side

Scene 5. In the Hall of the Mountain King

Scene 6. In the Moon

Scene 7. On the Hill-side, outside a cave on Mountain Pasture



LIVERPOOL STATION'S BROADCAST OF "PEER GYNT"

A studio version of Ibsen's great lyric drama will be broadcast from the Liverpool studio this evening at 7.40. Miss Irene Rook will take the part of Anne, and Mr. William Armstrong will play the title rôle

ACT III

Scene 1. A Room in Anne's House

Scene 2. Outside a New-wooded Hut in the Forest

Scene 3. Anne's House

ACT IV

Scene 10. Outside a Hut in the Forest in the Far North of Norway

ACT V

Scene 7. A Moor

Scene 8. In the Forest

Scene 9. The Old Man's Room

The production is relayed from the works of the Liverpool Radio Players and played by the studio orchestra conducted by FREDERICK LEE

THIS drama, which is seldom seen in England, but it was performed at the Old Vic, the famous London house of the sort of drama that might never come to London at all if it had to depend solely on the theatre. It was first produced at the West-End on March 18. On that occasion Mr. Robert Atkins was the producer, and Mr. Russell Thorndike played the title rôle.

Vocalist: DORIS GYMPRE (Soprano)

Introduction and Stage Directions read by HENRY J. DUNN

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

5NG NOTTINGHAM. 288.5 M

11.30 12.30 Morning Concert, relayed from Doncaster

3.45 THE MIKADO CAFE ORCHESTRA, conducted by Doncaster

4.45 AFTERNOON TOPICS: Miss LUTHER S. JOHNSON: "A Lesson on the Fox Trot"

5.15 THE CHILDREN'S HOUR

6.15 A Roundel: News

6.30 S.B. from London

7.0 WEATHER FORECAST: NEWS

Lieut. Col. W. P. DUBBY, S.B. from Plymouth

7.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

11.0 12.0 George East and his Quartet, relayed from Paphos's Restaurant

3.30 ORCHESTRA, relayed from Paphos's Restaurant

4.0 AFTERNOON TOPICS: Miss LUTHER S. JOHNSON: "A Lesson on the Fox Trot"

4.15 TEA TIME MUSIC: THE ROYAL HOTEL TRIO: "The Whiskering Gallery of St. Paul's"

5.15 THE CHILDREN'S HOUR

6.0 MICHAEL HARRIS in a Programme of Russian Music

6.30 S.B. from London

7.0 WEATHER FORECAST: NEWS: Lieut. Col. W. P. DUBBY: "Clara and Episodes from History in the Whiskering Gallery of St. Paul's"

7.30 S.B. from London

8.0 ROUND THE STATIONS

9.30 11.0 S.B. from London 10.10 Local News

6FL SHEFFIELD. 288.5 M.

11.30 12.30 Gramophone Lecture: Records by H. Saviers-Jacobs: "The Instruments in the Orchestra—(1) The Stringed Instruments"

4.0 AFTERNOON TOPICS: KARL: "Christmas Puddings and Music"

4.15 ORGAN RECITAL: London Programme relayed from Doncaster

5.15 THE CHILDREN'S HOUR

6.5 H. S. WOODMAN, Narrator: "Greatest Day"

6.20 Musical Interlude

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST: NEWS: Lieut. Col. W. P. DUBBY, S.B. from Plymouth

7.30 app. S.B. from London

8.0 THE ORPHEUS MADE VOICE QUARTET: Down in Yon Summer Vale ... C. Wood

Perkennery Lullaby ... J. C. Moore

Come, Let Us Join the Roundelay (An Old English Madrigal) ... W. Bode

8.12 Oswald Smith (Cello): Sonata in D ... Marcello, arr. Salmon

Orchestral: Adagio; Largo; Vivace

8.22 THE CALIFORNIA PLAYERS

THE CRYSTAL SET

A Bonte 'Tupac' Comedy by JOHN H. BONT

Comedian (who lives with her son)

Gentle (Her Son's Wife) ANNIE M. MACARTHUR

Wife (Her Son) ... W. JENKINS GIBSON

LAURENCE you are in the kitchen of a small

house in Benitoches; it is 10.10

What is expected at any moment. Laurence is

at the fireplace regarding with dismay the dust

PROGRAMMES FOR THURSDAY (December 2)

5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.20 Scouts' Talk, District Rover Month
 The Constitution of The British Commonwealth, Pt 1, by Mr. A. W. STEPHENSON
LLB
6.35-12.0 S.B. from London, 10.10 Local News.

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

11.30-12.30 Field's Cafe Orchestra, relayed from Field's Cafe, Commercial Street, Leeds
4.0 Field's Cafe Orchestra, relayed from Field's Cafe, Commercial Street, Leeds
5.0 Afternoon Topics: Mr. M. BARTY, Law
5.15 THE CHILDREN'S HOUR: Mr. G. BRANWELL
 Events, 'Animal Life' (2) How Animals Use Their Tails
6.0 Light Music
6.35-12.0 S.B. from London, 10.10 Local News

3LV LIVERPOOL. 288.5 M

4.0 HERBERT GIER and his ORCHESTRA from 11, Frodsham Cinema
5.0 Poetry Readings by H. C. PRAXSON
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.35 S.B. from London
6.40 For Boy Scouts
7.0 S.B. from London
7.40 Señor A. M. DE VITA: Spanish Talk
8.0-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 288.5 M.

11.30-12.30 Morning Concert, relayed from the BBC
3.20 BROADCAST TO SCHOOLS: Miss E. ROSE
 (M.A.) H.W. Music at W.D.
3.45 AFTERNOON CONCERT OF LIGHT MUSIC, with
 IRA SARGENT at Songs at the Piano
5.15 THE CHILDREN'S HOUR
5.15 MARY HOLLINGSWORTH (Pianoforte)
6.35 S.B. from London
6.40 Boy Scouts' Talk
7.0 S.B. from London
7.40 Mr. A. H. WHIPPLE and Professor H. A. S.
 WORTLEY: 'Discussion Talks on Education'
8.0-12.0 S.B. from London (10.10 Local News)

JPY PLYMOUTH. 288.5 M.

11.0-12.0 The East and his Quartet, relayed from Popham's Restaurant
3.30 ORCHESTRA, relayed from Popham's Restaurant
4.0 AFTERNOON TOPICS: Mr. T. WILKINSON
 RINDLER: 'The First Love: A Reminiscence'
4.15 THE TIME M. & THE RURAL HISTORY
 TRIO, directed by ALBERT FULLERBROOK
5.15 THE CHILDREN'S HOUR
6.0 HERBERT WELLINGTON (Rash)
6.35 S.B. from London
7.40 Capt. F. MACDERMOTT: 'Eight Hundred
 Miles Up the Irrawaddy: Rangoon to Mandalay'
8.0-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

4.0 Afternoon Topics
4.15 ORCHESTRA, relayed from the Albert Hall
5.15 THE CHILDREN'S HOUR (Continued)
6.0 Musical Interlude
6.10 For Scouts: The Rev. E. W. SEWELL
 Rover Scouts
6.25 Music Interlude
6.35 S.B. from London
7.40 Mr. & W. BOLAND: Early Travels
 Dried and Un-dried
8.0-12.0 S.B. from London (10.10 Local News)



Miss PHYLLIS MORGAN
 will take the part of Mary Jones in Mr. Tydfil Richards's play, 'Viewpoints,' in the Cardiff Studio to-night at 8.40.

6ST STOKE. 288.5 M.

12.0-1.0 THE TAYLOR QUARTET
4.0 THE CAPITAL THEATRE ORCHESTRA, directed by ROSSINI
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.35 S.B. from London
6.40 For Scouts
7.0 S.B. from London
7.40 Mr. A. J. DALL: Poetry Series—(2)
 Dying and Firing
8.0-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M

11.30-12.30 Gramophone Records
4.0 THE 'J. W. BARLOW' TRIO: J. W. BARLOW
 (Piano), GLADYS HAYES (Violin), EDGAR WILLIAMS (Cello), NORMAN WILLIAMS (Soprano)
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude

5.15 Mr. R. G. INNES, M.Sc., Swansea Radio
 Society Bulletin

6.35 S.B. from London
8.20 S.B. from Cardiff
10.0-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

4.0 Mrs. L. J. BANCY: Twelfth Night, 4.15 Made
 by the New Theatre Group, 4.35 'Child's
 Play' by Mr. G. A. Nicholson, 5.00 'Scouts' Bulletin'
 by Mr. G. A. Nicholson, 5.15 'W. News' from Africa
 5.30 'The Children's Hour' by Mr. Maurice Blackerlock
 5.45 'The Children's Hour' by Mr. Maurice Blackerlock
 6.00 'The Children's Hour' by Mr. Maurice Blackerlock
 6.15 'The Children's Hour' by Mr. Maurice Blackerlock
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 11.45 'The Children's Hour' by Mr. Maurice Blackerlock
 12.00 'The Children's Hour' by Mr. Maurice Blackerlock

5SC GLASGOW. 405.4 M.

3.20 The Glasgow Philharmonic Orchestra, 3.45 The
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2BD ABERDEEN. 491.8 M

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2BE BELFAST. 326.1 M.

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 * WHICH STATION WAS THAT? *
 A 'World Radio' Service.
 Readers who experience any difficulty
 in identifying any of the foreign trans-
 missions which they may hear should
 fill in the coupon printed in each issue of
 'World Radio,' and forward it to that
 journal at Savoy Hill, Strand, W.C.2.
 The answer will appear under the heading
 of 'Which Station Was That?' in the
 issue of the following week

PROGRAMMES FOR FRIDAY (December 3)

2LO LONDON. 361.4 M.

1.0-2.0 TIME SIGNAL, GREENWICH. Lunch Time Music from the Hotel Metropole

3.20 M. STÉPHAN: Elementary French

3.45 CONCERTS FOR SCHOOL CHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C.

Tenth Concert of Fourth Series

DONATELLO D'USAY (Contralto), FREDERICK WOODHOUSE (Soprano), HAROLD FAIRBANKS (Tenor)

PART I. ENGLISH FOLK MUSIC

Two Songs:

Yarmouth Town 1
Some Rival Has Stolen My True Love 1

Three Songs:

I am Seventeen Come Sunday 1
The Loyal Lover arr. Lucy Broadwood
Admiral Bealbow arr. C. Sharp

Vocal Solo

Three Poor Mariners R. Quilter
First and Second Songs in Deuteronomy, 1600

Two

The Keys of Heaven, ... arr. Lucy Broadwood

PART II.

Miscellaneous songs, the titles of which will be given out by the announcer

4.45 ROSALIE GARNETT 1
Soprano Solo

5.15 THE CHILDREN'S HOUR: Songs by Dore Smith: 'The Princess who could not Laugh' 1
(1st & 2nd)

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

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Mr. G. A. ATKINSON: 'Seen on the Screen'

7.30 app. Musical Interlude

7.40 app. Mr. J. W. ROBERTSON SCOTT: 'The Month's Reviews'

8.0 R. L. S.
AN ANNIVERSARY PROGRAMME, arranged by C. J. F. W.

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

Overture, 'Treasure Island' Corder

1st

Songs from Child's Garden of Verses

WYNNE APPELLO (Soprano)

Songs from Child's Garden of Verses

by Frederick Nicholls

Songs from THE WILLOW, dramatized by LEO LEE

THE ORCHESTRA

Two Dances from 'The Little Minister'

Mockery

HERBERT HEYNER Baritone

Songs of Travel Vaughan Williams
Vagabond; Bright is the Ring of Words;
Roadside Fire

THE ORCHESTRA

Overture, 'The Hobbit' Menzies

It was on December 2, 1894, that Robert Louis Stevenson was struck down on the veranda of his house at Yailma, in Samoa, with apoplexy, and the same evening he died. Only a year before he had published two of his most important books, 'Treasure Island' and 'Kidnapped', and his last work, 'The Strange Case of Dr. Jekyll and Mr. Hyde', was also published.

ments, a volume that included in 'The Begging Man', one of the great short stories of the world's literature. It would be hard to find a writer of romances who enjoyed so great a contemporary reputation as Stevenson, and who left behind him a considerable cult, the survival of which is demonstrated by the still increasing demand for cheap editions of his works. Although his fame was made by 'Treasure Island', 'Kidnapped', and similar stories, his essays became equally popular and in addition he has left in his 'Defence of Father Damien', a piece of English worthy to rank with the best of Swift's 'Draper's Letters' as a model of strong, virile, controversial prose.

9.0 VARIETY

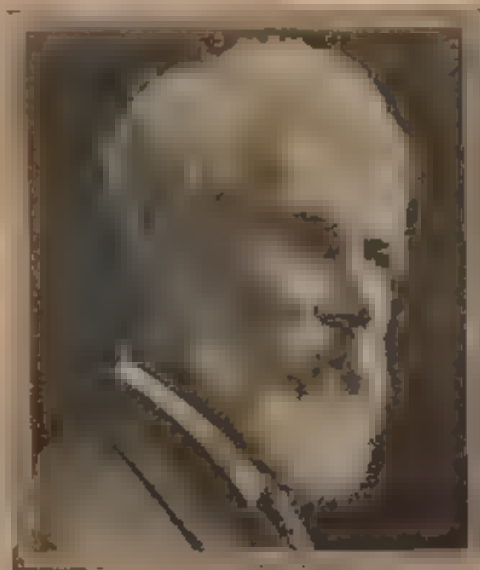
CLASH DRESS

By W. P. Fyfe

A Famous Picture brought to life

DONK AND DEB Cross Talk

IRVING BROWN of Music and Comedy Fair



Lord & Fox

Mr. J. W. ROBERTSON SCOTT,

whose Talk in the London Studio this evening at 7.40 on the Month's Reviews will interest all listeners who wish to keep themselves in touch with the progress of events.

9.30 SIR EDMUND GOSSE, C.B.: Robert Louis Stevenson

SIR EDMUND GOSSE is one of the Old Guard of English literary criticism. His first prose writings were published so long ago as in 1879, and since then he has established a solid reputation as a critic of wide learning, impartial judgment and discriminating taste. His books include biographies of Gray, Donne, Jeremy Taylor, Congreve, Swinburne and Sir Thomas Browne, and his latest volume of essays was 'Sublimities', published last year.

9.45 SCHUBERT

Interpreted by EDGAR DANTON

Sonata in B Flat Major, posthumous work (First Two Movements)

Molto Moderato Andante Sostenuto

SCHUBERT considered that there was a clear difference between Schubert's earlier sonatas and the three which are said to have been his last compositions. In these last three (of which to-night is the third) Schubert found a greater simplicity of invention, and a cheerful surrender of every effort to be thought brilliant and original.

The First Movement of this Sonata in B Flat (at a very moderate pace) is a long piece in itself. It opens with a very soft, sustained melody, smooth and grave, perhaps even mystical. It is long before we pass on from the First Main Theme. Perhaps a real change of mood would

destroy the power of the whole Movement. Any rate, there is never any real break in the contemplation—the Second Main Theme is very closely akin to the First.

The Second Movement, being already sustained, continues the deep thought set out by the First. The Main Section is characterized by a distinctive rhythm which persists throughout. A Middle Section consists of one long, simple melody.

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

10.15-11.0 A POPULAR PIANOFORTE CONCERT

Interpreted by THOMAS

Piano Concerto in G Minor Sent 9

(CONCERNING this Concerto it is said that Rubinstein, the great Pianist, suggested that Saint-Saëns and he should together appear in a concert as Soloist and Conductor respectively. There were three weeks before the event was due, and the Composer promised to write a new concerto for the occasion. He did it easily, with several days to spare, and, as ever, played his work like one who was now to hear) brilliant. It is in three distinct Movements.

The First Movement, beginning with a slow introduction, goes up to the dimension of notes in turn (quasi) and on.

The Second Movement (quick and playful) is a waltz piece of work. The opening—pulsed strings, in an undercurrent of their rhythm—is a very good way of introducing a Movement. The Piano sets its cap on it.

The Third Movement (the First) is a very lively piece, in the style of the first. The Trio is done.

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and JOAN EVERT LEGGATT (Soprano)

LEONARD ASHDOWN Baritone

11.45 Short Recital by Miss LENA KOSTOVITCH Violin

12.5 Concert (Continued)

12.30 ORGAN RECITAL by Mr. LEONARD H. WARNER, relayed from St. Botolph's Church, Lincoln

Prelude and Fugue in C Major Bach
Sonata No. 4 Mendelssohn

10.2.0 S.B. from London

3.20 S.B. from London

18.10 Shipping Forecast

10.15 S.B. from London

11.0 DANCE MUSIC

JAY WHIDEN and his MIDNIGHT FOLLIES DANCE BAND from the Hotel Metropole

12.0-1.30 a.m. VAN STRATEN'S DANCE BAND from the Riviera Club

5IT BIRMINGHAM. 491.8 M.

3.45 BROADCAST TO SCHOOLS: Lecture 20: Mr. F. J. CLIFFORD: Music—Why Do We Like—What Do We Like?

4.15 LORELLA PICTURE HOUSE ORCHESTRA

4.45 MARGARET ATLAS: 'I am a Girl and Waves' (Soprano) Do: Cox (Soprano)

5.15 THE CHILDREN'S HOUR: A Song written by G. Bernard Hughes and told by LORA G. MARRIS

6.0 S.B. from London

IMPROVED C.A.V. 1927 MODEL

H.T. ACCUMULATOR

EXPERIENCE in manufacturing Accumulators for the past 35 years has gone towards perfecting our IMPROVED 1927 model H.T. Accumulator, the exclusive features of which are as follow —

1. LONG RETENTION OF CHARGE.

This is a super-charged battery, it being given several cycles of charge and discharge during the initial charging process. By this method retention of charge over a long period is obtained.

2. NO INTERCELL CURRENT LEAKAGE.

Owing to high internal voltages it is very important that inter-cell current leakage is prevented. This is effected by each cell being air spaced from the adjoining cells and securely held at the base, providing a maximum air space of 9". This is a decided improvement in design compared with accumulators of block construction.

3. NON-CORROSIVE TERMINALS.

Specially designed non-corrosive terminals are fitted.

4. CONVENIENCE IN SERVICE.

When delivered every accumulator is READY FOR IMMEDIATE USE. There is no filling with acid or charging to be done. A drilled metal tap, having an 1/8" diameter vent, is supplied free for topping up after evaporation. A special spring clip is also provided with which tappings can be taken at any 2-volt intervals. Special end terminals are fitted suitable for taking standard wandet plugs, or for flex connections. Fitted in wood case with handle it is perfectly portable.

5. CHARGING.

These batteries can be charged at home from Public Electricity Supply, where other convenient facilities are not available, and any advice is gladly given by us when any difficulty exists.

COMPETITION OPEN TO USERS OF THIS ACCUMULATOR.

Owing to the various special features of our H.T. Accumulator we desire to give it a distinctive name, and invite suggestions. Prizes will be awarded as follows —

FIRST PRIZE • • 75 GUINEAS
TO THE ENTRANT OF NAME ADJUDGED THE BEST

SECOND PRIZE • 25 GUINEAS
TO THE TRADER FROM WHOM THE FIRST PRIZE WINNER PURCHASED HIS ACCUMULATOR

1. The name must be original and preferably indicate one or more special features of the accumulator.
2. To enter competitors the special features of this accumulator enumerated above should be stated fully.
3. The envelope in which your suggestion is forwarded must be addressed: NAME COMPETITION, C. A. VANDERVELL & CO. LTD. ACTON, W.3.
4. Competitor's name and address must be stated, together with the name and address of the Wireless Dealer (if any) from whom the battery is purchased.
5. State the serial number quoted on the label attached to the inside of the accumulator. All winners of 2nd, improved, prizes are eligible to compete provided the serial number of the accumulator is higher than 15,000. Entries are restricted to one for each accumulator.
6. The names of prize winners will be advertised in a January issue of the journal.
7. No employee of Messrs. C. A. Vandervell or their associated Companies or Agents or Agents' employees are eligible to compete.
8. The Company's decision as to the prize winners will be final, and no correspondence can be entered into regarding same.
9. The last date for entrance is December 31st.

SALES DEPOTS.

BRISTOL: 2 AM, 10, Cornhill Street.
LONDON: 90, High Street, Camden Town, N.4.
MANCHESTER: 10, 11, Middle, Ashley St.
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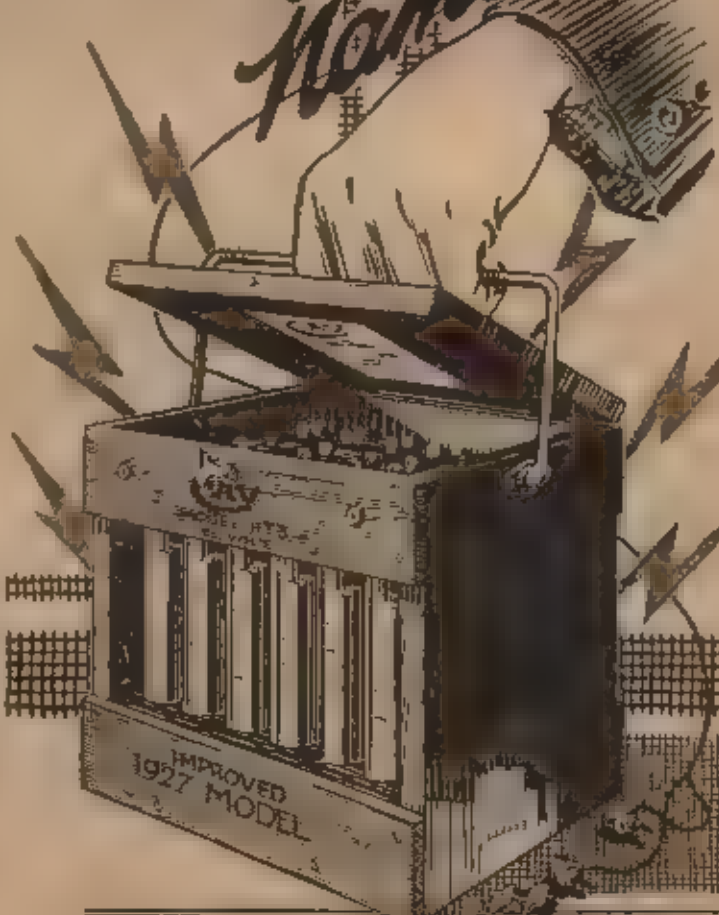
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PROGRAMMES FOR SATURDAY (December 4)

JEANNIE BRASDALE (Soprano)
King of Thule (Faust) *Gounod*
LEONARD GOWINGS (Tenor)
She is Far From the Land *F. Lamber*
Sanata in C *Mozart*
H. MORETON
Venezian Music and Paganini Chorus (Paganini)
Wagner, arr. H. Moreton
Chorus
Negro Spirit *H. T. Burdett*
Deep River: Peter, Go Ring Down Bells
JEANNIE BRASDALE and LEONARD GOWINGS
A Night in Venice *Lombardi*
HUTCHINGS ARSOLD
Air *Mitchell*
Tarantella *Paganini*

6FL SHEFFIELD. 288.5 M.

4.15 ORCHESTRA relayed from the Grand Hotel
 5.15 THE CHILDREN'S HOUR Orchestra from
 Upperthorpe Boys' School
 6.0 Musical Interlude
 6.30 S.B. from London
 7.40 Mr. OLIVER BALDWIN reading a Short Story
 S.B. from Birmingham
 8.0-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

4.0 THE LANCET THEATRE ORCHESTRA relayed
 from Birmingham

4.15 Mr. ALAN B. N. HALL, P.M.
 5.15 Mr. ALAN B. N. HALL, P.M.
 6.0 Mr. ALAN B. N. HALL, P.M.
 6.15 Mr. ALAN B. N. HALL, P.M.
 6.30 Mr. ALAN B. N. HALL, P.M.
 6.45 Mr. ALAN B. N. HALL, P.M.
 7.0 Mr. ALAN B. N. HALL, P.M.
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 7.45 Mr. ALAN B. N. HALL, P.M.
 8.0 Mr. ALAN B. N. HALL, P.M.
 8.15 Mr. ALAN B. N. HALL, P.M.
 8.30 Mr. ALAN B. N. HALL, P.M.
 8.45 Mr. ALAN B. N. HALL, P.M.
 9.0 Mr. ALAN B. N. HALL, P.M.
 9.15 Mr. ALAN B. N. HALL, P.M.
 9.30 Mr. ALAN B. N. HALL, P.M.
 9.45 Mr. ALAN B. N. HALL, P.M.
 10.0 Mr. ALAN B. N. HALL, P.M.
 10.15 Mr. ALAN B. N. HALL, P.M.
 10.30 Mr. ALAN B. N. HALL, P.M.
 10.45 Mr. ALAN B. N. HALL, P.M.
 11.0 Mr. ALAN B. N. HALL, P.M.
 11.15 Mr. ALAN B. N. HALL, P.M.
 11.30 Mr. ALAN B. N. HALL, P.M.
 11.45 Mr. ALAN B. N. HALL, P.M.
 12.0 Mr. ALAN B. N. HALL, P.M.

5SC GLASGOW. 405.4 M.

4.0 Mr. ALAN B. N. HALL, P.M.
 4.15 Mr. ALAN B. N. HALL, P.M.
 4.30 Mr. ALAN B. N. HALL, P.M.
 4.45 Mr. ALAN B. N. HALL, P.M.
 5.0 Mr. ALAN B. N. HALL, P.M.
 5.15 Mr. ALAN B. N. HALL, P.M.
 5.30 Mr. ALAN B. N. HALL, P.M.
 5.45 Mr. ALAN B. N. HALL, P.M.
 6.0 Mr. ALAN B. N. HALL, P.M.
 6.15 Mr. ALAN B. N. HALL, P.M.
 6.30 Mr. ALAN B. N. HALL, P.M.
 6.45 Mr. ALAN B. N. HALL, P.M.
 7.0 Mr. ALAN B. N. HALL, P.M.
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 8.45 Mr. ALAN B. N. HALL, P.M.
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 9.15 Mr. ALAN B. N. HALL, P.M.
 9.30 Mr. ALAN B. N. HALL, P.M.
 9.45 Mr. ALAN B. N. HALL, P.M.
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Song of the Nightingale *W. Paganini*
LEONARD GOWINGS
Angels Guard Thee *Paganini*
H. MORETON
Air and Variations, 'Howart's Church Bells'
S. Wesley
Chorus
Musica, Love's Maiden *Orchestra*
Let's Oh! To Be a Wild Wild *Elton*
JEANNIE BRASDALE
Air *Chorus*
HUTCHINGS ARSOLD
Londoners' Air *arr. O. G. M. M. M.*
LEONARD GOWINGS
Old English Songs *H. L. M. M.*
Let's Oh! To Be a Wild Wild *Elton*
Chorus
Ses Shanties *Howard*
Air *Howard*
Let's Oh! To Be a Wild Wild *Elton*
H. M. MORETON
Symphonic Music

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

5.0 Afternoon Town
 5.15 THE CHILDREN'S HOUR
 6.0 DANCE MUSIC
 6.30 S.B. from London
 7.40 Mr. OLIVER BALDWIN reading a Short Story
 S.B. from Birmingham
 8.0-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

4.0 THE LANCET THEATRE ORCHESTRA relayed
 from Birmingham
 5.15 THE CHILDREN'S HOUR
 6.0 T. D. JONES (Short Play) *W. Paganini*
 6.30 S.B. from London
 7.40 Dr. T. D. JONES (Short Play) *W. Paganini*
 8.0-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30 Mr. ALAN B. N. HALL, P.M.
 11.45 Mr. ALAN B. N. HALL, P.M.
 12.0 Mr. ALAN B. N. HALL, P.M.
 12.15 Mr. ALAN B. N. HALL, P.M.
 12.30 Mr. ALAN B. N. HALL, P.M.

7BD ABERDEEN. 491.8 M.

4.15 Mr. ALAN B. N. HALL, P.M.
 4.30 Mr. ALAN B. N. HALL, P.M.
 4.45 Mr. ALAN B. N. HALL, P.M.
 5.0 Mr. ALAN B. N. HALL, P.M.
 5.15 Mr. ALAN B. N. HALL, P.M.
 5.30 Mr. ALAN B. N. HALL, P.M.
 5.45 Mr. ALAN B. N. HALL, P.M.
 6.0 Mr. ALAN B. N. HALL, P.M.
 6.15 Mr. ALAN B. N. HALL, P.M.
 6.30 Mr. ALAN B. N. HALL, P.M.
 6.45 Mr. ALAN B. N. HALL, P.M.
 7.0 Mr. ALAN B. N. HALL, P.M.
 7.15 Mr. ALAN B. N. HALL, P.M.
 7.30 Mr. ALAN B. N. HALL, P.M.
 7.45 Mr. ALAN B. N. HALL, P.M.
 8.0 Mr. ALAN B. N. HALL, P.M.
 8.15 Mr. ALAN B. N. HALL, P.M.
 8.30 Mr. ALAN B. N. HALL, P.M.
 8.45 Mr. ALAN B. N. HALL, P.M.
 9.0 Mr. ALAN B. N. HALL, P.M.
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 11.0 Mr. ALAN B. N. HALL, P.M.
 11.15 Mr. ALAN B. N. HALL, P.M.
 11.30 Mr. ALAN B. N. HALL, P.M.
 11.45 Mr. ALAN B. N. HALL, P.M.
 12.0 Mr. ALAN B. N. HALL, P.M.

2BE BELFAST. 326.1 M.

4.15 Mr. ALAN B. N. HALL, P.M.
 4.30 Mr. ALAN B. N. HALL, P.M.
 4.45 Mr. ALAN B. N. HALL, P.M.
 5.0 Mr. ALAN B. N. HALL, P.M.
 5.15 Mr. ALAN B. N. HALL, P.M.
 5.30 Mr. ALAN B. N. HALL, P.M.
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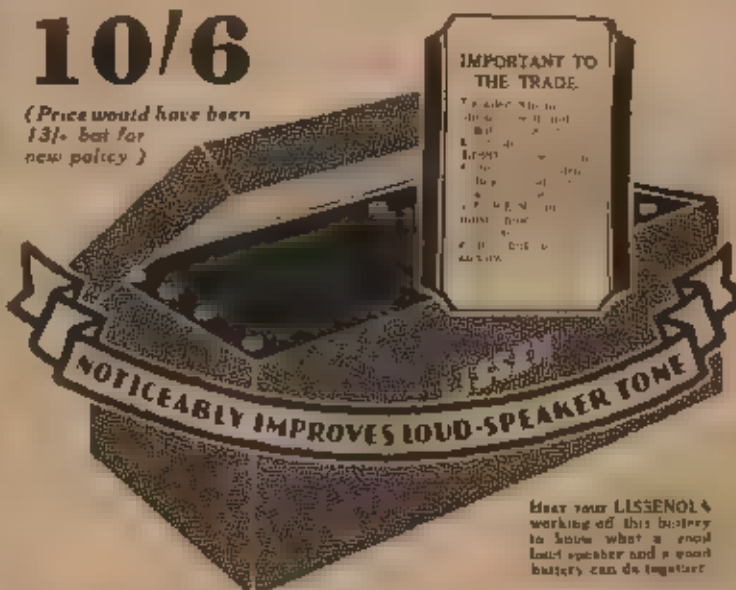
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10/6

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



Hear your LISSENOL4 working off this battery to know what a good loud speaker and a good battery can do together.

Build an Amplifier—

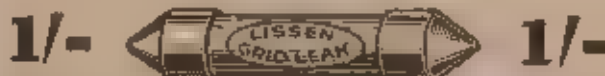
One new LISSEN Transformer 8/6 one LISSEN Valve Holder 1/- one LISSEN Wire Rheostat 2/8, one LISSEN Fixed Condenser 1/- you can see for yourself that it is not dear. Your dealer will help you to build.

YOUR RADIO IS BETTER IF THE PARTS ARE LISSEN

LISSEN FIXED GRID LEAKS

keep fixed in resistance value—they are also SILENT FOR EVER in use—they have been proved by the drastic test of exposure to rain and sun on our factory roof.

All resistances one price, previously 1/8, NOW 1/-.



CLEARER & BETTER SIGNALS.

This LISSEN Valve Holder plays its part baseboard mounting as shown, it can also be used for panel mounting by bending the springs straight.

Previously 1/9.

NOW 1/- EACH.



LISSEN
2-way Switch

QUICK TO FIX AND HANDY TO USE.

There is a LISSEN Switch for everything you want a switch to do. Ask your dealer for the appropriate LISSEN switch, and you will get a real radio switch. LISSEN one-hole fixing on plain steel.

Previously NOW
LISSEN 2-way 1/9 1/6
Scroll-Parallel 1/8 2/6
Scroll-Pole 2/6
Double Throw 4/- 2/6
Key Switch 2/6 1/6



LISSEN
Key Switch

QUALITY RHEOSTATS—previously 4/- NOW 2/6.



LISSEN quality look how they are made and note the irresistible appeal of the price.

Previously NOW

LISSEN 7 ohms, patented 4/- 2/6
LISSEN 35 ohms, patented 4/- 2/6
LISSEN Dual, patented 6/- 4/6
LISSEN Potentiometer, 485 ohms 4/6 2/6

Baseboard mounting type same prices as above.

**LISSEN ONE-HOLE
FIXING, OF COURSE**

BUILD WITH ALL LISSEN PARTS—

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

IMPORTANT TO THE TRADE: Retailers who have not already been notified of our new direct-to-dealer distribution policy should, in their own interests, communicate with us without delay. All orders must now be sent to us at Richmond and not to your wholesale factor.

THE FINEST FIXED CONDENSER—

At one time LISSEN sold these small energy conserving condensers at more than twice their present price. Although the price has been much reduced the CONDENSER CONTINUALLY HAS BEEN IMPROVED until to-day it is the finest fixed condenser that can be bought—that is the LISSEN way. LISSEN make these small condensers both good and low in price. The last price reduction was helped by our new policy of direct-to-dealer distribution which cuts out all wholesale profits.

ALWAYS DEMAND LISSEN CONDENSERS, no matter what else may be specified—THEY NEVER LEAK, THEY NEVER VARY, THEY DELIVER ALL THEIR STORED-UP ENERGY ALL THE TIME—no condenser is so accurate, nor so low in price for so fine a quality.



CAPACITIES.

LISSEN Fixed Mica Condensers

.0001 to .001 1/- each (much reduced).
.002 to .005 1/6 each (much reduced).

(Every grid condenser has a pair of clips included free.)

Note the new case which enables the LISSEN condenser to be fitted upright or used flat. Note the convenient grid leak fixing.

A LIFE-SAVER FOR THE HIGH TENSION BATTERY.

People often throw away much energy when they discard their high tension batteries. In most cases the batteries would have lasted much longer if there had been fitted across them a single LISSEN 2 mfd. or 1 mfd. condenser. This condenser ALLOWS THE BATTERY TO GROW OLD WITHOUT YOUR KNOWING. IF Ask your dealer—he will tell you how easily to fit. But make sure you get a LISSEN although they are much better than the ordinary Mansbridge type condenser in tin cases the LISSEN costs you no more.



LISSEN (Mansbridge Type) CONDENSER.

2 mfd. 4/8. 1 mfd. 3/10.

Other capacities are:

.01	2/4
.025	2/4
.05	2/4
.1	2/6
.25	3/-
.5	3/4
1.0	7/10
2.0	4/8

**YOU PAY NO MORE FOR A LISSEN
YET GET A BETTER CONDENSER.**

To a fine quality condenser has been added a specially insulated case which is not only a solid insulation giving you much needed protection when you use high capacity condensers for eliminator circuits, where if the condenser has a tin case the risk of short circuit of the condenser on to the case is a serious thing. The LISSEN condenser cannot short circuit on to its case that is one reason why you should never use any other kind.

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

Managing Director THOMAS H. COLE.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

2/10



An economy which is no economy

FROM hedge to hedge the ploughman slowly cuts the furrow. Yard by yard the gleaming steel enters the rich brown earth. In the king day Hodge and his two horses may be able to plough a few acres. Over the horizon is the distant town. A busy tractor with several furrows is eating up the minutes this man has to do his work as a man with two horses can do in a whole day.

The tractor is a modern marvel of science. It is a machine that can do the work of a pair of horses. But in spite of this, mechanized ploughing is rapidly driving the horse from the land. Sensible farmers no longer look at first cost—they seek value. The extra expense of the tractor is amply justified by the big reduction it can make in the cost of ploughing and by its superior work.

There are still tens of thousands of wireless enthusiasts who could take this lesson to heart. They are still using bright emitters or foreign dull emitters because—like the two horse plough—they are low in first cost. But although they may be cheap to buy, they are not economical to use.

They are extravagant in current and last only a comparatively short time.

Compare, on the other hand, the wonderful new Cossor Point One taking only one-tenth of an ampere. An accumulator which would last 190 hours of free Broadcasting every time your accumulator is charged. Think of the money you will save in charging costs alone.

But economy is not the only advantage you get with Cossor Point One Valve. They are fitted with a kaled filament which throws off a terrific stream of electrons without visible glow. The destructive effect of heat has been eliminated. Most valves—even dull emitters—come to an untimely end because their filaments have become brittle through excessive heat and are readily fractured. The Cossor kaled filament, on the other hand, retains its lifelong pliability, is abnormally tough and is capable of resisting hard knocks with ease. No valve will outlast a Cossor.

See your Dealer about these remarkable Valves—he has them in stock in three types:



The new Cossor Point One
No. 210D. With Black Band. An
extra sensitive Diode.
Consumption 14/-
amp at 18 volts.

The new Cossor Point One
No. 210H. With Red Band. Pre-
adjustment. An extra
valve. Consumption 14/-
amp at 18 volts.

The new Cossor Stentor Two
No. 215P. With Green Band. For
Power Valve use. Ideal
for Super Nets. Consump-
tion 18 amp at 18 volts 18/6

Cossor Point One



Ships that pass in the night

IF you miss a play or a film on one occasion there is always, or usually, another chance. If you do not see it this week, you can see it next week, or the week after.

Broadcast opportunities do not recur. Programmes are not repeated. They pass like ships in the night, and do not come your way again.

Don't lose any more opportunities.

If your set is not giving the results it ought to give, put it right at once, so that future programmes are faithfully and amply received.

What of your valves? Are they the cause of poor quality or volume? If so, you can cure the trouble at once by replacing your present valves with B.T.H. Valves. Buy or borrow some to-night and try them in your set. Almost certainly reception will be improved, and you will have the assurance that no more items or programmes, eagerly awaited, will pass, vaguely heard, into the limbo of forgotten things.



VALVES

Sold by all good Radio Dealers

The British Thomson-Houston Co. Ltd.

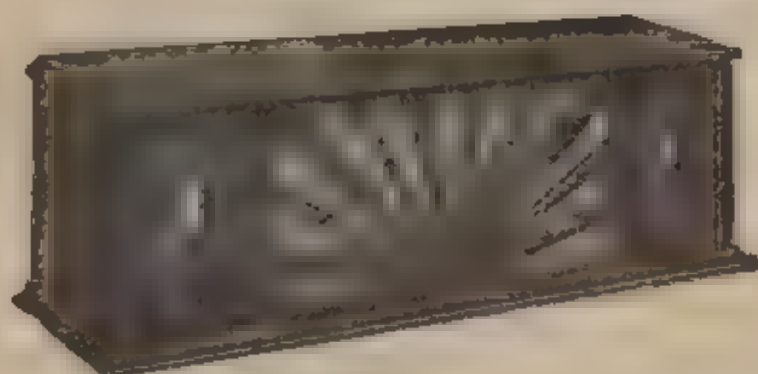
2574



In APPEARANCE PRICE and PERFORMANCE the

AMPLION CABINETTE

IS AN OUTSTANDING
ACHIEVEMENT!



Finish - Finished in dark
fumed oak with latest
process of staining
and polishing.
Length 64 in. height 54 in.,
depth 6 in.
Price - £23 3s.
Model - AMPLION Models
from 38/-

THE design is entirely new, and as will be seen from the illustration the outward appearance of the instrument is such that it will harmonise in a pleasing manner with the furniture and decoration of almost any room. The cabinet is dark fumed oak, beautifully finished, in a semi-Jacobean style, by an entirely new process. The greater part of the front is occupied by a fretted grille, through which the sound emerges, and at one end a hinged door provides access to the electro-magnetic unit and its adjusting screw. The unit is of the latest high efficiency pattern with floating diaphragm and the acoustic system incorporates novel and exclusive features. The tone is natural yet pleasingly mellow and is somewhat reminiscent of that usually associated with the famous Amplion "Dragon" loud speakers.

Obtainable from AMPLION STOCKISTS, Radio Dealers or Stores.

GRAHAM AMPLION LIMITED

25, SAVILE ROW, LONDON, W.1.



**MADE IT
MYSELF**

**This Wonderful
3 valve set in
3 hours for less
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3 pounds**

*You too can make this super
R.C. Threesome Resistance-Coupling set*



Ask your dealer
about the new
**EDISWAN
ECONOMY
VALVES**

QUARTER-WATT
POINT ONE RANGE

There is an Ediswan
Valve for every Wireless
Purchase

**FIT EDISWAN VALVES
AND NURSE YOUR SET**

IT'S EASY—you can do it in an evening. For local and high power station work, this amazing set will surprise even the most critical of listeners.

Beautiful, mellow, natural reproduction, with an abundance of volume, has been made possible by the employment of two new Ediswan Valves—R.C.2 and P.V.2—in the new quarter-watt POINT ONE ECONOMY Range.

Get this Edison FREE Booklet and full sized blue print.

Fill in the Coupon NOW!

Applications for the FREE blue-print and FREE book of instructions will be dealt with in rotation.

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BLOCK LETTERS

BROADCASTS BY 'TONE' & 'POWER'
The 'Boon' Companions of Osram Valves

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AND
'POWER'

START THEIR TOUR

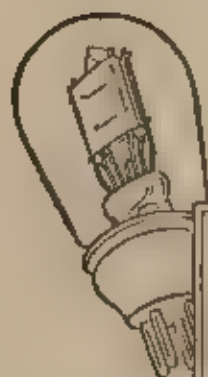
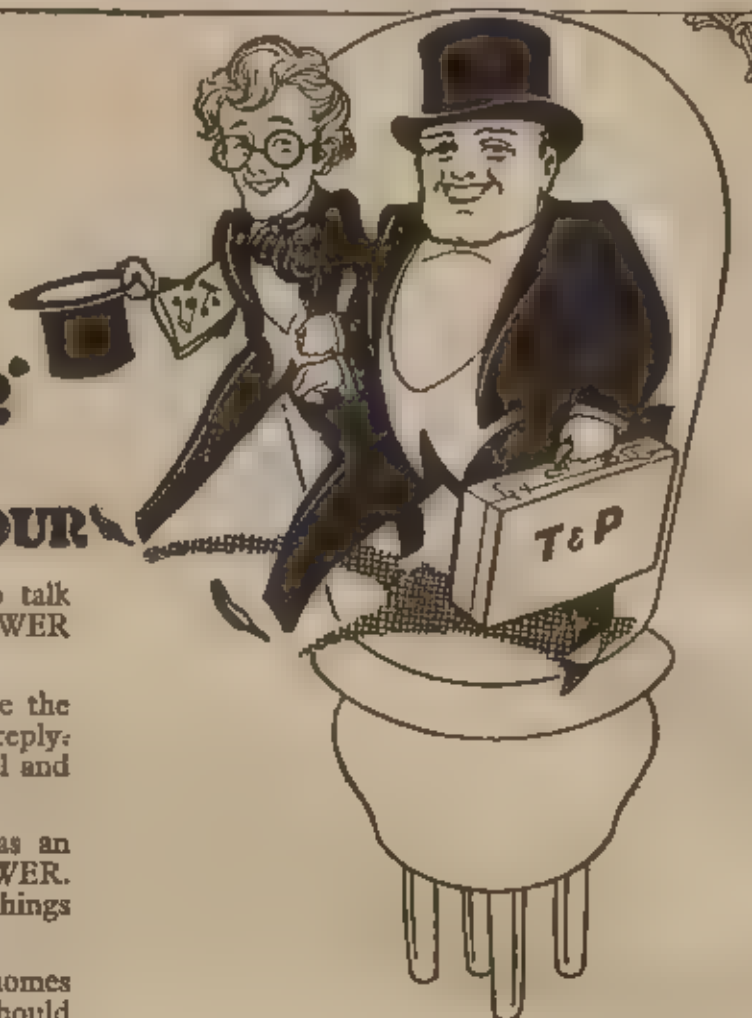
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"That's just where we score as an inseparable pair," replied POWER. "Power and tone are the two things all listeners want."

"They only need us in their homes to show them how their sets should work—Let's ask them to invite us now."

Bring Power and Tone into your home to-night by buying—



**Osram
Valves**

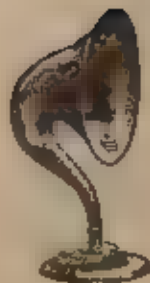
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Audio Transformers
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1-5 black coils; 1-3 brown coils.



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Ratio 1 to 5. High amplification of applied voltage, together with straight sine-amplification frequency curve. Also and stage, 1 to 3.

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

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Excellent for long-range loud speaker work. Straight line frequency Condenser tuning. Reaction and grid bias. Fixed coil and frequency switch for long and short waves.

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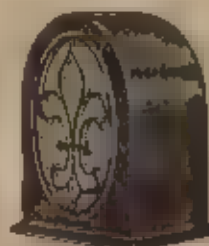
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Exclusive of Marrant Requisites and Accessories



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"I am getting beautiful results on this marvellous 2 valve set. Daventry at 220 miles, good Loud Speaker strength."

(Mr. Greal, Cornwall.)

You *always* get good results with a Little Giant.

**4 MODELS.
ALL DULL EMITTER VALVES.**

Specification	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
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Note: A—Fellows sets can be supplied on 7 days trial of full cash value is returned. Money will be refunded in full if you are dissatisfied in any respect. There are no packing free carriage orders.

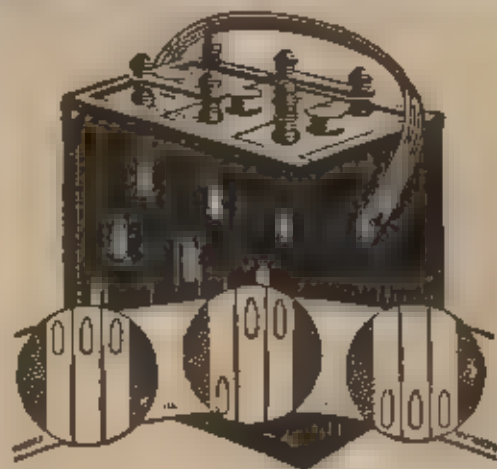
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How often does that happen to you? Where the set boasts a P. & R. Gravity Float accumulator it *can't* happen. The Gravity Float *asks* for a re-charge. Its indicating floats say how far off discharge it is.

There are many technical reasons why the P. & R. Gravity Float is the kind of battery you've often hoped for. Better working reasons, like larger plate area, a stated capacity which is the true capacity, a burliness which resists buckling on accidental short circuits; preventive reasons, like anti-creep terminals, rigid plate supports, and "sludge" collecting ducts—they're all in the P. & R.

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ACCUMULATORS
The beginning and the end in
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"The two original valves have been working all the time."

Mr P Heath, of Long Stratton, has had over 12 months use of the two Louden Valves in his Little Giant Set.

Like all other Louden Valve users, Mr. Heath is highly satisfied with the results, and he shows it by ordering two more Loudens.

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"I have been using your Louden Valves for over 12 months and I can say that they are the best I have ever used. They are very reliable and give a very good sound. I have had no trouble with them at all and I am very satisfied with them. I have ordered two more and I am sure they will be just as good as the first two."

Louden Valves are made by British inventors in a British factory with British materials and can be depended upon for the finest volume, tone and over-all performance. They can only be offered at such low prices because of the directness of the manufacturer to the consumer and the cutting out of the middleman's profit.

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All prices quoted include Loud Speaker, Valves, all Batteries, Aerial equipment and Regalities.

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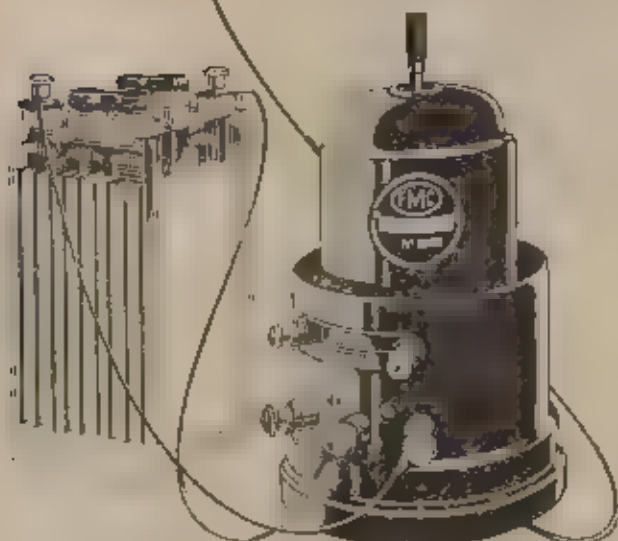
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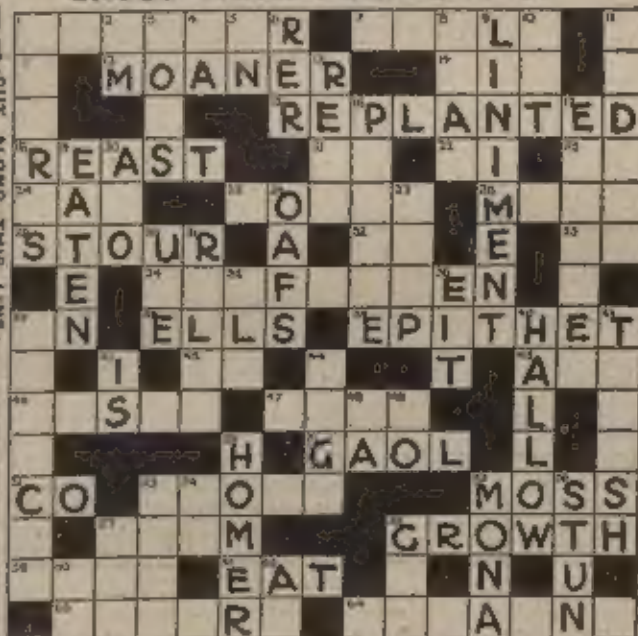
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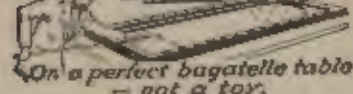
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