

PROGRAMMES FOR NOVEMBER 20th-26th.



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Every Friday. Two Pence.

American Broadcasting As I See It.

By P. P. Eckersley.

THE subject I have chosen to discuss should be of real interest to the British listener interested in the constitution of broadcasting services.

My knowledge of American broadcasting does not include detail. But I can, at any rate, give facts from personal observation and deduce from these certain tendencies. I have visited the United States twice—once in 1924, and the second time a few weeks ago.

One traces the history of broadcasting in America and finds its progress basically identical in general direction with that of the history of any public service in the U.S.A., such as the telephone, the railway, or the electricity supply. Governmental control of any kind is abhorrent to the American; he insists upon development by private enterprise; with at least the appearance of open competition.

Thus in the early 1920's the Westinghouse Manufacturing Company, a large manufacturing electrical concern, started a wireless telephone station with the object partly of seeing what sort of public reaction there might be, partly what sort of results could be achieved, partly, one supposes, what kind of advertisement they themselves might obtain from it. So great was the interest displayed, first by the 'amateurs,' and secondly, through the Press, by the public, that other commercial concerns took up this novel form of publicity-getting. Development was very rapid, and, like

Captain Eckersley, Chief Engineer of the B.B.C., has recently returned from the World Wireless Conference at Washington.

While 'over there' he had the opportunity of renewing his acquaintance with the particular circumstances of American broadcasting. He is recording his impressions for *The Radio Times* in a series of three articles, of which the accompanying is the first.



First Colleague: "What's the correct time?"
Second Colleague: "I don't know exactly, but I think it must be about half-past the balloon-type hour!"

A reflection of the extent to which the great advertisers in America have made broadcasting time their own. In his article Captain Eckersley relates how American radio is gradually emerging from this first phase towards a future of better, more artistic programmes.

mushrooms in the night, broadcasting stations sprang up in clusters around the dense centres of population.

Space does not permit, nor does my detailed knowledge extend far enough, to detail the way in which the large commercial firms arranged among themselves to share

the profits which so obviously accrued to them as patent holders, not only by the sale of receiving but also of transmitting sets. Suffice it to say that in general one firm was allowed the monopoly of the sale of transmitters, while a few others profited by receiver sales. Naturally, many persons started manufacturing receivers, neglecting the fact that the patents they used were owned by large corporations, and a considerable war developed to restrain any 'pirate' who had become wealthy enough to be worth proceeding against. This situation was largely analogous to that which existed in England some years ago.

During this time of growth considerable fortunes were made and lost in the 'Radio' trade—a new trade with an uncalculable market and no criterion by which to assess economical production and efficient design. In the early stages the listener's demand was for quantity rather than quality; reaching out sets were the vogue, and the happiest he who could hear furthest.

In 1924, therefore, I found a situation in America profoundly interesting but profoundly different from our own. We had

frequently been told that American broadcasting was infinitely superior to our own because they had 700 stations and we only had twenty, because an American listener could hear stations 2,000 miles away and we only had crystal sets. It was argued

(Continued overleaf.)

American Broadcasting As I See It.

(Continued from previous page.)

mildly that a reliance on quantity was not necessarily a guarantee of superiority—quality of service given was an often neglected, but nevertheless a sounder basis, on which to build. An art gallery might hang 7,000 lithographs round its walls, but in the end its rival, a small room perhaps, in which hung the Mona Lisa, would be adjudged the more important place to visit. Certainly, however, the quantity of American broadcasting was remarkable. Seven hundred stations registered millions and millions of dollars' worth of receiving apparatus, listeners bearing over thousands of miles, fortunes made and lost in a season. I think the situation was inevitable.

Every broadcasting station erected in America was, as said before, erected by private enterprise. Philanthropy in the newspaper sense of the word is usually associated with those who have been clever enough to amass a private fortune in competition with others, but is seldom practised by those who hope one day to be in a position to be philanthropic. It is not surprising, therefore, that those who erected broadcasting stations expected to make a profit from their venture. The only profit they could see was indirectly by advertising. The artistic side of the programmes was the bait for commercial gain and in some of the less reputable stations lacking revenue, the bait was far from tempting and the catch

too poor to justify bogging the public stream any longer. It costs a tremendous amount of money to supply a bait for which the public will rise; if it is insufficiently tempting they will rather rise against it! Thus gradually during the period 1924 to 1927



A drawing taken from a popular American magazine, illustrating the growing attitude of the 'radio fan' towards the advertisement which, until lately, formed so large a part of his broadcast programmes.

the poorer-class station was ousted from the ether not only because relatively it could not appear attractive, but because absolutely the programmes it offered were below public taste. In the race to provide a

service worthy of those served, only the largely capitalized concerns held their own. Thus we see how the two systems, British and American, converged from a widely different starting point. In each case the determining factor was public taste and public need. In America the public automatically rejected the cruder programme; in Britain progress towards a better service has come about because with every development the public have more widely supported the central authority, and with wider support the authority has been able to make further improvements.

Today, therefore, in America, the fewer and better-class stations which remain are mostly controlled by single organizations and give out more costly and better programmes. This is not to say that many single stations do not remain. The above is a generalization. To make this opinion more convincing, I will quote an interested and interesting American observer who said: 'I see the future of broadcasting here as three or four chains of stations stretching from coast to coast, each controlled by rival organizations—the day of the single small station is dead.'

In my next article I will describe one of these great organizations as it exists and functions today.

The Listener's 'Enquire Within.'

A Note on the New Edition of Grove's Dictionary.

WE may almost call it that—a musical 'Enquire Within upon Everything' and we may be proud that it stands at the head of all such works in any language. Other nations have their Dictionaries and Encyclopedias of Music, but no nation except ours has one so comprehensive, so well-arranged and so human as the famous 'Grove.'

Sir George Grove's 'Dictionary of Music and Musicians' was first published nearly fifty years ago. At all events, its first instalment appeared in 1878. Its editor was a remarkable man. He began life as a civil engineer, erecting lighthouses in Jamaica and Bermuda, and serving under Robert Stephenson in the building of the Menai Bridge. Then he became Secretary of the Society of Arts, and later Secretary for the newly-erected Crystal Palace. He also founded the Palestine Exploration Fund and acted as joint editor, with William Smith, of 'The Dictionary of the Bible' (himself writing more than one-quarter of this work). But all the time he was keenly studying music, and the famous Crystal Palace Concerts, at which Sir August Mann did perhaps the biggest pre-B.B.C. and pre-B.B.C. work for the popularization of music in this country, owed a great deal to him. For forty seasons he wrote the analytical programmes for these concerts, and no better book on Beethoven's Symphonies has ever been written than the one he compiled by bringing together between the now familiar blue covers his programmes of those nine masterpieces. Grove was largely influential in founding the Royal College of Music and was for eleven years its head. He did many other notable things, for he was Popsyan in his interests. For fifteen years he edited *Macmillan's Magazine* and he wrote a capital



By courtesy of Messrs. Macmillan

SIR GEORGE GROVE.

who founded the famous Dictionary of Music, the most complete and human reference book of music in any language.

'Primer of Geography.' Were he alive now he would have been keenly interested in the B.B.C.'s recent performance of that vivid and unconventional work, *Honegger's King David*, for he himself wrote a vivid and unconventional life of that same king. He would be a great broadcast listener and he would never hear Schubert's *Rosamunde* music broadcast without a glow of delight, for it was he and his friend Arthur Sullivan who discovered much of this music in a dusty cupboard at Vienna forty years after the Composer's death. 'Grove the Orientalist, the Schubertian, the Literate in Ordinary and Extraordinary,' Robert Browning called him.

Grove being dead yet speaketh—in a dozen different ways his work still asserts our national musical life. But the great Dictionary is his chief

monument. 'Eminent in general literature,' said King Edward the Seventh (then Prince of Wales), 'he has specially devoted himself to the preparation and publication of a "Dictionary of Music" and that is how he is now chiefly remembered.'

A second edition of this magnificent national work of reference appeared under the editorship of Mr. J. A. Fuller-Maitland, the *Music Critic* of *The Times*, in 1904-10, i.e., it occupied six years in issue. And now appears a third edition, under the present *Music Critic* of the same paper, Mr. H. C. Colles, but its five volumes are to appear much more rapidly—in five successive months. The first volume gives an idea of the improvements introduced. The convenience of reference are now enormously increased, many new entries occur and there are now a large number of exceptionally beautiful illustrations, some of them magnificently reproduced in colour.

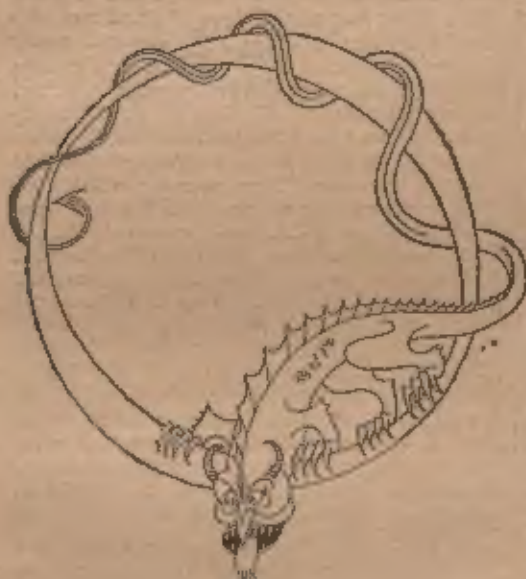
Of course there are faults. No encyclopaedia has ever been free of those and none ever will be, and it would be possible to make quite a list of little things one would rather see otherwise in the new Grove (imagine—the greatest music-performing enterprise of the country, the B.B.C., is not even mentioned!). But when all is said, this is our dear old Grove in better trim than ever before, refurbished and up-to-date and ready to tell us what we want to know about, say, Bach (a magnificent long article by Professor Sanford Terry), Beethoven (Grove's original 130-column article revised), or Bartok.

The Dictionary costs 30s. a volume (Macmillan). It is indispensable to every keen, intelligent music lover. P. A. S.

A BROADCASTING ALPHABET.

Verses by
□ amor Farjeon.

Drawings by
T. C. Derrick.



O IS FOR OSCILLATORS.

THE Wicked Oscillators
The purest waves defile—
Far worse than Alligators
Slurp up the muddy Nile.

One of their horrid joys is,
When you're trying to get through,
To create unearthly noises
That start gibbering at you.

They fill the atmospheres
With rumours fit to freeze—
Like Demons in hysterics
Or delicious Damshere.

If we could be dictators
Of these Evil-Doers' fate,
We would wrap in Insulators
Etheric Agitators,
And drop them all down craters
Where they'd cease to Oscillate.

P IS FOR PROGRAMMES.

WHEN the boy brings the papers on Friday
At eight as the breakfast-bell chimed,
The Family burst
Down the stairs to be first
To get at *The Radio Times*!
And the lucky one turning the pages
Is hailed by the rest of them: 'Speak!
Now don't be unfair,
Let us all have a share—
Come! what are the Programmes this week?'
Well—

On Friday you shall hear a play,
On Saturday you'll dance so gay,
On Sunday there's a Poet who
Will come to read to me and you:



On Monday there's a Hamorist
Who certainly must not be missed—
On Tuesday there's a Concert, and
On Wednesday there's a famous Band,
On Thursday there's a special Star
To talk to us—and there you are!
The Programmes, in their full array,
Have something good for every day.

And—

On Friday the boy with the papers
Will come as the breakfast-bell chimed,
While the Family burst
Down the stairs to be first
To get at *The Radio Times*!

If people at The Back of Beyond want to have an adventure they must buy one from the Shop where adventures are sold, which stands at the far end of a long, Twisty Street. Billy, who is always ready for adventures, determined one day to buy one for himself.

As soon as he entered the Twisty Street he saw a man dressed in a golfing suit, who was smoking his pipe furiously. The man carried a golf club and with this he was poking about in a clump of little whin-bushes that grew out of the pavement on one side of the Twisty Street.

'Are you looking for your ball?' Billy asked, politely.

'Of course not, you young idiot,' said the man, very angrily. 'I'm looking for my temper.'

'For your temper?'

'Yes, you young idiot. This is a very bad street for losing tempers and things. Have you got yours?'

Billy felt a trifle annoyed.

'I haven't lost it if that's what you mean,' he said.

'Well, hold on to it or you'll lose it soon,' said the man. 'There's good tempers and bad tempers and fiery tempers and distempers. The good tempers hardly ever get lost.'

'What kind of a temper was yours?' Billy inquired.

'Mine was a distemper—a pale blue one,' the man replied. 'I expect a dog has run off with it. I saw one noosing around these bushes after I lost it.'

He was so disagreeable that Billy moved on up the street. As he walked he couldn't help feeling that the houses on each side were laughing at him.

Presently a man came hurrying down the street at a tremendous pace. He wore a silk hat and carried a little attaché case.

The Street of Lost Things

(From 'The Grand Buffalo')

By William Garrett.

'I've lost it again,' he cried, stopping in front of Billy.

'Lost what?' asked Billy.

'My train. The 5.43.'

'Oh, a train shouldn't be difficult to find,' said Billy, encouragingly.

'You can't find trains,' the man said. 'You catch them just as you catch colds or measles. But I'll never catch mine in this street. It's too dangerous.'

'Then perhaps I oughtn't to go along it,' Billy cried.

'If you do, be careful of your head,' the man warned. 'You've heard of people losing their heads, haven't you? I tell you this is a terrible street.'

With that the man hurried away. In spite of his warning, Billy determined to see the Adventure Shop.

'I'm not trying to catch a train, my head's pretty tight on, and I won't lose my temper,' he told himself.

But he had only gone a few steps farther when—hey presto! the street suddenly shook itself and he found himself walking back past the man with the golf club.

'Hey! here you are again, you young idiot!' cried the man, pausing in the search for his temper.

'I'm going to the Shop,' Billy retorted.

'Well, you're going in the wrong direction.'

Billy began to feel cross.

'I know that,' he said.

'Careful now,' said the man. 'You'll lose it.'

'What?'

'Your temper. You must control it.'

'I'll try,' said Billy. Turning about, he set off in the direction of the Shop. In a minute he met the man with the silk hat, hurrying down the street, and he called out, 'Mind your head!' as he passed. Billy continued on his way, walking rather faster than before, and at last was overjoyed to see a shop only a few steps ahead.

'That's all right,' he cried, but the words were scarcely spoken when the street gave a tremendous twist. This time he found himself walking beside a lake, and could see no signs of the Twisty Street anywhere. He was almost crying with vexation.

'What might you be looking for?' asked a kindly goat, who wore a policeman's uniform and had a helmet on his head.

'The Adventure Shop,' Billy answered. 'But the street turned round.'

'I thought you'd lost something!' the goat chuckled.

'What have I lost?' Billy cried.

'You've lost your way,' said the goat. 'Go back the way you came, and take the fourth turn on your left. That's your street. When you're half-way up it, pretend you don't want to go to the Shop at all. Turn and walk back again. If it gives a shake it'll probably land you at the Shop. See?'

Billy thanked the goat and ran off. Half-way up the street he stopped and said loudly: 'I don't think I'll go to the Shop today!' and began to stroll slowly back again. It was just at that moment that the street gave a mighty heave and he found himself walking into the Adventure Shop.

But what adventure he bought is quite another matter.



BOTH SIDES OF THE MICROPHONE

Four Great Artists.

I HAVE heard unaccompanied Russian singing on many occasions, particularly in Warsaw, though never in Russia itself. The fall of Czarism scattered in the four winds of Europe a great number of fine singers, many of them amateurs who found themselves thrown back upon their voices as a means of livelihood. You meet these people in Paris, Buda-Pesth, Constantinople—in any of the big cities which have housed the Russian refugees. Many of them are, I am afraid, undistinguished artists who, but for the passion for things Russian which assailed Europe a few years ago, might never have found a hearing. Certainly none of them, in my opinion, can touch the Kodrov Quartet who, I see, are singing again on Tuesday, December 6. Since first hearing the Kodrov, I have never missed one of their broadcasts. The exquisite balance of their singing and the queer sadness of the Russian songs which make up the greater part of their programmes, are more suited to the microphone than almost any music I know. The composition of the Quartet is unusual. It includes no alto—but a high tenor, tenor, baritone and basso (one of those deep, resonant bass voices which are found to perfection among Russians).

The Doctor with Twelve Million Patients.

DOCTOR C. W. SALESBY, who, with his talks variously entitled *How to live through the Winter*, *How to welcome the Spring*, and *How to keep fit this Autumn*, has established himself as the doctor with the largest practice in the world, is to give a talk on Thursday afternoon, December 3, on *The Gracing Generation*. Dr. Saleby's theory that sunshine and fresh air are the best and cheapest of all medicines, is too generally known to demand exposition here.

Brahms from Soho.

THE Church of St. Anne, which stands in London's 'foreign quarter,' Soho, is famous for its Choral singing. Bach's *Matthew Passion* and *Christmas Oratorio* have been relayed from the church in the past. This year listeners to SGB will hear, between 3 and 4.30 p.m. on Saturday, December 10, Brahms' *Requiem*, which is being given at St. Anne's under the direction of Albert Orton, F.R.C.O., the church organist, who is responsible for the high standard of the church's choral work.

The A.B.C. of the B.B.C.

THE enthusiastic review which J. C. Squire gave to the 'B.B.C. Handbook' in these columns a fortnight ago, has been followed by a general chorus of approval from the Press—and the little red 'encyclopedia of broadcasting' with the vivid McKnight Kauffer 'jacket cover' has developed into a very best seller in consequence. To see it on November 4, stacked high in every bookshop, was a striking symbol of the immense national interest in broadcasting. The newspaper critics who are usually chary of praise—they have fifteen thousand books sent for review every year—were extraordinarily whole-hearted in their praise of the Handbook. 'Twelve million listeners should be glad to possess it,' said *The Times*; 'Likely to be a best seller,' said *The Daily News*, prophetically. 'No listener who would enjoy broadcasting to the full can afford to be without a copy of this useful encyclopedia,' averred *The Daily Mirror*—and *The Daily Mail*, 'The Handbook is full of information on practically every aspect of broadcasting.'

From Hammeenth's Coral Strand.

A NUMBER of people—famous and otherwise—have contributed to the sensational rise of the Hammeenth Lyric Theatre, now the temporary home of the Old Vic. Players. Arnold Bennett, Nigel Playfair, Claude Lovat Fraser, A. P. Herbert—the brilliance of these men in their respective departments has made the Lyric a real centre of dramatic production. No one has done more for the theatre than Alfred Reynolds, its musical director and composer of much delightful music in *Lionel and Chrissie* and *Riverside Nights*. Mr. Reynolds is coming to Savoy Hill on Monday evening, December 5, to conduct an orchestral programme of his own choosing, including a new composition of his own, *The Shepherd's Delight*, which he describes as "a pastoral swena."



USES OF BROADCASTING.

1. The resourceful Neapolitan who had the intention of marrying, but no gift for music.

'The Show Boat.'

I ALWAYS enjoy a Radio Revue. The B.B.C. has, I think, been fortunate in its choice of authors, composers and artists for these Saturday night shows. Nothing broadcasts as well as real wit and catchy music. The latest revue, *The Show Boat* (which Bournemouth, Belfast, and Aberdeen are hearing this Saturday, November 19) is coming to London and Daventry on December 10 with a cast including Arthur Chesney, Ewart Scott, James Wigham, Mary O'Farrell, Alma Vane and Elsie Curdall. Its title (one of those elusive, all-inclusive titles which cover the best revues) is taken from Edna Ferber's novel published early this year and dealing with the floating theatres which, even to this day, tour the Mississippi River. The producers of *The Show Boat* is Peter Chesney, who has done a great deal of writing for stage and radio revues. Later in December we are, I understand, to hear a 'Grand Christmas Pantomime,' which is being specially written for 'etheral' consumption.

The Listener's Mile.

MY paragraph in last week's Southern Edition regarding the SGB 'Good Cause' Appeal, which within four minutes brought an offer of £400 for the Birmingham Hospitals, indicated pretty plainly the power of the microphone as a spur to generosity. The realisation of this power, of course, brings requests from all kinds of charitable organizations for appeal times to be allotted to them, and the weekly space of ten minutes could be filled over and over again. The matter of appeals is one which requires expert and well-balanced consideration. The B.B.C. has therefore decided to form a small committee to advise it on this question. Amongst the names of those who have consented to sit on this 'Appeals Advisory Committee' are those of several people prominent in the cause of charity—the Lady Emmott, lately elected President of the National Council of Women, Dr. F. N. Key Mendes (Schools Medical Officer of the L.C.C.), Mr. A. B. Norris, of the Children's Branch of the Home Office, Brig.-General R. H. More (Organizing Secretary of the United Services Fund), Mr. R. C. Norman (lately a Member of the Cave Hospital Committee), Captain L. F. Ellis, of the National Council of Social Service, and Mr. E. C. Price, of the Charity Organization Society.

The Conductor of the Russian Ballet.

A MATHEMATICIAN who finally became a great conductor—that is the story of Ernest Ansermet, who is to conduct a Symphony Concert from London and Daventry on Friday, December 9. In his youth, Ansermet taught mathematics in order to make enough money to be able to devote himself to the study of music. This brilliant conductor, whose dark beard is as familiar to the devotees of the Diaghilev Ballet as Nijinska's twinkling feet, has directed several great European orchestras. With him in the Studio on December 9 will be Prokofiev, the Russian pianist-composer, who is to play the solo part in his new Piano Concerto. Prokofiev, who studied at the St. Petersburg Conservatoire with such teachers as Rimsky-Korsakov and Liadov, is one of the most widely travelled of musicians, having lived in Russia, U.S.A., Japan, and Bavaria (where his home is at present).

The Composer of 'Penelope.'

HERBERT FERRERS'S new opera, *Penelope*, is being broadcast twice this week. When writing some time ago about this event, which is more than usually interesting to opera-lovers in view of the scarcity of British opera, I mentioned that Mr. Ferrers had lost the use of his eyes and was unable to continue his work of composing and conducting. Happily, this is not so. Mr. Ferrers tells me that recently he recovered a little of his sight and is able, though with great difficulty, to get his work on to paper. He can also conduct once more (he is conducting *Penelope*), though he cannot distinguish the orchestra very clearly, and has to commit the entire musical score to memory.

For the Sportsman.

IF you are a woman and interested in games, you may like to make a note of two of next week's talks—that by Eleanor Helme, the golfer, at 5 p.m. on Tuesday, November 22, reviewing the progress of women's golf in 1927; and the hockey talk at 7.25 p.m. on the following Saturday, in which Miss Thompson, President of the All England Women's Hockey Association, is to discuss the present position of Women's hockey in this and other countries.

BOTH SIDES OF THE MICROPHONE



Tackling History.

EVERYONE, I should imagine, is interested in History—though not in History-as-she-is-sometimes-taught-in-schools. The rise of a new school of historians (such as Guedalla and Strachey in England, Maurais in France, and Ludwig in Germany) has rekindled a general interest in the story of the past which the portentous and wordy judgments of the Eminent Victorians had almost extinguished. I have just been glancing through the pamphlet *Europe throughout the Ages*, which the B.B.C. has published in connection with the series of talks of the same title which are to fill the 7.25 talker period on Tuesdays until February next. This pamphlet, illustrated with maps and pictures and containing synopses of the talks and suggestions for books to read compiled by the talkers themselves, tempts me to listen seriously to the series—though one of the talkers was my form-master at school and is indelibly associated in my mind with the writing of many hundreds of 'lines' (he was also, I should in fairness add, one of the most interesting and unconventional history teachers imaginable!). The study of history is a toughish job to undertake without guidance. This pamphlet admirably points the way. You can get hold of it by sending two penny stamps to the B.B.C., Savoy Hill, W.C.2, or any local station.

Melba and Gibson Young.

TWO interesting musical personalities are to visit Manchester's Studio on Tuesday evening, November 29—Daniel Melba and Gibson Young. Melba, the Polish violinist, is giving a recital in the Station's series of recitals by Great Living Violinists. Gibson Young will sing a number of songs of the Open Road. Mr. Young, who is well known in Manchester, where he studied at the College of Music and in 1917 founded the Children's Concert Society, is notable as having been one of the apostles of the Community Singing movement. His lunch-hour community concerts outside St. Martin-in-the-Fields, London, were among the first to suggest the great possibilities of the idea of mass singing.

The 'Romeo and Juliet' Symphony.

IN taking Shakespeare's theme of *Romeo and Juliet* for his great dramatic Symphony, Berlioz joined the band of writers and musicians who have found inspiration in the tender, youthful tragedy of the Veronese lovers. This work of Berlioz is to be performed by the Hallé Chorus and Orchestra at the Hallé Concert which Manchester is relaying (S.B. from London, Daventry and other Stations) on Thursday evening, December 1. The soloists on this occasion will be Olga Haley, Leonard Gowings and William Anderson.

A 'Sapper' Story Dramatized.

NO feature of modern journalism is more striking than the popularity of the short story. The inexhaustible public demand for good fiction magazines has created a body of short story writers whose work is distinctive in style and ingenious in plot construction. This vogue of the short story has led Manchester Station to adapt certain stories by popular writers for presentation as one-act radio plays. The technique used in this series of broadcasts (which begins on Monday, November 28 with a radio dramatic version of 'Sapper's' story *Good Hunting, Old Chap*) will be that of connecting the dramatized incidents with narrative. An interesting novelty.

Music for Cardiff Listeners.

TWO musical events of unusual interest will be heard shortly by Cardiff listeners, who form one of the most eager audiences of music in the country. On Sunday, December 4, they are to hear Bach's *Mass in B Minor* given by the Cardiff Musical Society (which last year gave a very fine performance of Beethoven's *Mass in D*). The artists engaged for this are Dorothy Silk, Rispah Goodacre, Francis Rowell and Harry Brindle. Later in the same week, on Wednesday, December 7, the Station is relaying from the Victoria Rooms, Clifton, an opera from the Bristol Opera Season—*The Travelling Companion*, by Charles Villiers Stanford, with a cast including Stewart Wilson, Arthur Cranmer, Johnson Douglas, Dorothy O'Sway, Judy Skinner and Leyland White.



USES OF BROADCASTING.

1. Putting the Broadcast Recipe to the test on the Cannibal Isles.
2. Putting the Broadcast Recipe to the test on the Cannibal Isles.

How the Other Half Lives.

THE REV. F. A. JARMAN is giving a talk on Saturday, December 5, from Cardiff, on 'Roman Documents.' For this he will draw upon his experiences as a social worker in London's East End and elsewhere. Mr. Jarman will speak of people he has met in what is sometimes called the underworld, where the humanity in men and women stands out, undisguised by the social snoberies and hypocrisies of 'the overworld.' After all, how much do we know of the lives of those less fortunate than ourselves which, though they are only just round the corner, are more foreign to most of us than the lives of people in France or America?

'The Silent Fellowship.'

MOWBRAY'S, the publishers, are issuing this month a volume entitled *The Silent Fellowship*, a collection, in slightly revised form, of the addresses which Mr. E. R. Appleton, Cardiff Station's Director, has contributed to the Sunday evening 'Silent Fellowship,' which is a much appreciated feature of the Cardiff programmes.

Football in the Lighthouse.

THE service from St. Martin's on Sunday, November 12, reminded us all of the existence of the men who are marooned for the greater part of the year in lighthouses and aboard lightships. The benefit which these exiles derive from Broadcasting is emphasized in a note which I recently received from the Director of the Plymouth Relay Station. 'I thought it might interest you,' he writes, 'to hear of the very keen interest taken in the London, Daventry, 50B and Plymouth programmes by the three men who are isolated for many months of the year at Eddystone Lighthouse. One of them, Mr. A. E. Pearne, has been to see me. He tells me that they have a two-valve set with headphones at the Eddystone, and that the programmes form their only source of entertainment out there. He is leaving for the lighthouse on November 1 and does not return until Christmas, during which time only one mail can reach him. He says that the tastes of himself and his comrades lie in the direction of Variety programmes, plays, Church Services, running commentaries on Soccer matches, and the big concerts.'

The Robertsons.

ETHEL BARTLETT and her husband, Rex Robertson, the pianists, are to give a short recital from the London Studio on Tuesday, November 6. The vocalist in this recital will be Sarah Fischer.

The Wireless Singers.

THE Wireless Singers are coming into the London and Daventry programme again on Wednesday, December 7. This combination of voices, trained by Stanford Robinson, Chorus Master at Savoy Hill, has, since its formation a few months back, become a very popular feature of the programmes. The Singers are eight—a double quartet, that is. Their programme on the 7th will consist of madrigals.

A Wireless Amalgamation.

OF interest to listeners is the news that the Wireless League and the Wireless Association of Great Britain have joined forces. This amalgamation is as natural as it is welcome, for the object of the two bodies in question has in the past been the same, namely, the encouragement of an interest in wireless from the angle of both reception and transmission and an official expression to the B.B.C. of the likes and needs of the listening public. The new society will be known as 'The Wireless League,' incorporating the Wireless Association of Great Britain, and members of both amalgamating bodies will continue in full enjoyment of their previous privileges. I think that I shall be voicing the opinion of listeners all over the country when I wish prosperity to the new society.

For Christmas.

THE success of last year's Christmas Number of *The Radio Times* has led many listeners to write and ask me whether there will be another special issue at Christmas this year. The answer is 'yes.' The Christmas Number, which will be greatly increased in size, is to appear on the Wednesday before Christmas. It will contain, of course, the special programmes which the B.B.C. devises each year for the holiday season—together with a number of contributions by notable writers of the day, including Edgar Wallace, Stephen Leacock, Algernon Blackwood, Percival Christopher Wren, and Denis Mackail.

'THE ANNOUNCER.'

PROGRAMMES for SUNDAY, November 20

2LO LONDON and 5XX DAVENTRY

(861.4 M. 830 KC.)

(1,604.5 M. 187 KC.)

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

3.30 CHAMBER MUSIC

ASTRA DERMOND (Contralto); ANGUS MORRISON (Pianoforte); THE POLYTRONET STRING QUARTET; ALBERTO POLTRONETTI (1st Violin); GUIDO FERRARI (2nd Violin); FIORENTINO MORA (Viola); ANTONIO VALERI (Violoncello)

QUARTET

Quartet in C Minor (Op. 18, No. 4) Beethoven
Allegro ma non tanto; Scherzo; Andante scherzoso quasi Allegretto; Menuetto; Allegretto; Allegro

3.45 ASTRA DERMOND

O wüsstest Du den Weg zurück Brahms
Wenn Du nur zuweilen lächelst
Wie froh und frisch

3.55 ANGUS MORRISON

Sonata in A Minor Mozart
Allegro maestoso; Andante cantabile; Presto

4.20 QUARTET

Quartet Boccherini

4.40 ASTRA DERMOND

Extra Duparc
Floyd

4.47 ANGUS MORRISON

Three Preludes Debussy
La Sérénade interrompue
Danseuses de Delphes
General Lavine—Eccentric

4.55 QUARTET

Quartet No. 4, in E Minor Mendelssohn
Allegro ma appassionato; Scherzo; Allegro di molto (Op. 44, No. 2); Andante; Presto agitato

5.20 TALES FROM THE OLD TESTAMENT

Ahab and Elijah
1st Kings, xviii, verses 1 to 40.

5.30-6.0 A CHILDREN'S SERVICE

Conducted by the Rev. Canon C. E. Woodward
From St. John's Church, South Square,
Westminster

8.0 A RELIGIOUS SERVICE

Relayed from Westminster
Training College, Horseferry
Road, S.W.1

Hymn, 'Lord of all being'
(M.H.B., No. 23)

Invocation and Lord's Prayer
Magnificat in F Bennett

1st Lesson, Eccles. xiv, 1-15
Hymn, 'For all the Saints'
(M.H.B., No. 802)

2nd Lesson, St. Luke, xv, 1-10
Hymn, 'The Lord is my Shepherd'
(M.H.B., No. 99)

Bidding Prayer
Offertory (Violin Solo)

Hymn, 'Love Divine, all love
excelling' (M.H.B., No. 426)

Address by the Rev. Dr. WILKINSON,
Principal of the College

Hymn, 'The day is past and
over' (M.H.B., No. 915)

Benediction

THE Westminster Training

College was founded in

1830 for five or six students,

but in 1831 it was moved to

the present site in Horseferry

Road, Westminster. It is now

a residential College for 150 men

training as teachers, all of whom

have taken the London Matriculation and are prepared to

stay three years to read for

a degree in Arts or Science. The

Rev. H. B. Workman, who has

been its Principal since 1903, is

the author of several books on

religion and religious history.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of West London Hospital by Miss LISA ASHWELL

THE West London Hospital is the largest General Hospital between Hyde Park Corner and Windsor. It has 226 beds, sixty of them added in the last two years to cope with an ever-increasing volume of work. This very necessary expansion entailed a heavy expenditure—£1,000 a week—and as income has not increased with equal rapidity, the Hospital, which served nearly 50,000 people last year, is faced with a debt of over £20,000.

Contributions should be sent to the West London Hospital, Hammersmith, W.6.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Local Announcements; (Davertry only) Shipping Forecast

9.5 AN ORCHESTRAL AND VOCAL CONCERT

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
THE WIRELESS SINGERS

ORCHESTRA

A Children's Overture Quilter
Molly on the Shore
Irish Tune from County Derry Grainger
Shepherd's Hay

SINCLAIR LOGAN (Baritone) with Orchestra
Good Fellows, be merry (Peasant Cantata) Bach

ORCHESTRA

Three Dances from 'Henry VIII' German
A night on the lonely mountain Moussorgsky

WIRELESS SINGERS

Folk Songs
Richard of Tonbridge arr. Gerald Williamson
Peggy Ramsey
Matthew, Mark, Luke and John arr. Hulse
The Dumb Wife arr. Edward Branncombe

SINCLAIR LOGAN with Piano
Sigh no more, Ladies Aulsen
Autumn Evening Quilter
As Ever I saw Warlock

ORCHESTRA

Suite from 'Othello' Coleridge-Taylor

10.30 EPILOGUE

5GB DAVENTRY EXPERIMENTAL

(481.8 M.

810 KC.)

TRANSMISSION FROM THE LONDON STUDIO
EXCEPT WHERE OTHERWISE STATED.

3.30 A BAND CONCERT

FOLK MOTON WOMEN BAND

Conducted by F. MONTMERE

ESTHER COLEMAN (Contralto); FREDERICK
GREENWOOD (Baritone); LESLIE ENGLAND
(Pianoforte)

BAND

Overture to 'Light Cavalry' Suppé
Zelda (Cornet Solo) Perry Cole
Solace, H. MONTMERE

4.15 ESTHER COLEMAN

Damask Rose (from 'Seven Years')
Weep you no more Bethan Lysons
Brown is my love
The Faithless Shepherdess Quilter

5.33 FREDERICK GREENWOOD

Minuet (Love Song) Brahms
Ihre Stimme (Her Voice) Schumann
Ich grüße dich (I greet you not)
Zueignung (Dedication) Richard Strauss

6.00 BAND

Classical Selection Ewing
In this hour of softened splendour Puccini

6.16 LESLIE ENGLAND

Nocturne, in F Sharp
Study in E Minor, Op. 25, No. 5 Chopin
Study in C Sharp Minor, Op. 10, No. 4
Hark, hark, the lark Schubert, arr. List
Serenade from 'Don Juan' Mozart, arr. Backhaus

6.32 BAND

Extracts from 'Egyptian Ballet' Suite Luigini
Duet, 'The moon hath raised' Benedict
Trombone, R. KNOTT; Euphonium,
A. MONTMERE

6.48 ESTHER COLEMAN

The Gypsy (Collected and arranged
from Traditional Pyrenean
Melodies by Mrs.
Bolero (When matadors
are fighting) S. G. C. Michellmore

(Picture on page 371.)

6.55 FREDERICK GREENWOOD

There was done to
watch
List to me, my lord arr. Karhay
Had a horse

5.3 BAND

Selection from 'Merrie England'
German

5.20 TALES FROM THE OLD

TESTAMENT
(See London)

5.35-6.0 A CHILDREN'S

SERVICE
(See London)

7.55

THE BELLS
Followed by

A RELIGIOUS SERVICE

Conducted by the Rev. H. A.
JONES, of
All Saints' Church, Small
Heath
From Birmingham

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham): Appeal
on behalf of Funds for the
erection of a Wireless Set at
the Smallwood Almshouses,
Redditch, by Mr. H. A. PARSONS
(Chairman)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN



THE MOST REMARKABLE CHURCH IN LONDON.

St. John's Church, South Square, from which the Children's Service is again to be relayed this afternoon, is hidden away in the little streets behind Westminster. As this picture shows, it is within sight of the Victoria Tower, and its appearance is most striking—it has been likened to a dining-table upside down; yet few of the Londoners who know Westminster know it even by sight.

Sunday's Programmes cont'd (November 20)

9.0 CHAMBER MUSIC
MARGUERITE LORROT (Violin); KATHLEEN MOORHOUSE (Violoncello); JOSEPH HOLBROOK (Pianoforte); NIGEL DALLAWAY (Pianoforte); ROGER CLAYSON (Tenor)
From Birmingham
MARGUERITE LORROT and JOSEPH HOLBROOK
 Sonata, Op. 18 *Richard Strauss*
9.30 ROGER CLAYSON
 Du bist die Ruh (Thou art my rest) *Schubert*
 Der Hirt (Her Portrait) *Schubert*
 Hark, hark, the lark *Schubert*
9.35 KATHLEEN MOORHOUSE and NIGEL DALLAWAY
 Sonata No. 3 (Op. 10), in A, for 'Cello and Pianoforte' *Beethoven*
10.5 ROGER CLAYSON
 Michael (Love Song) *Brahms*
 Immer lüster ist mein schlummer (Ever lighter is my slumber) *Brahms*
 Wir wandelten (We wandered) *Brahms*
10.15 MARGUERITE LORROT and JOSEPH HOLBROOK
 Concerto-Sonata (Op. 69) *Holbrooke*
10.30 EPILOGUE
From Birmingham

6BM BOURNEMOUTH. 325.1 M. 630 KC.

1.30-6.0 S.B. from London

8.10 A RELIGIOUS SERVICE
 From the Studio
 THE STATION CHOIR
 Hymn, 'Hail, Lord, the souls which Thou hast made' (Westminster Hymnal, No. 132)
 Motet: 'Te, Rex Gloriae Christe' *Gounod*
 Address by the Rev. PERIVIAL TALOUS, S.J. (of the Church of the Annunciation)
 Choir: Hymn, 'To Christ, the Prince of Peace' (W.H., No. 83)

9.45 THE WEEK'S GOOD CAUSE: Appeal for the Annual Maintenance Funds of the Cornelia Hospital, Poole, by Councillor Miss C. H. PATERSON, J.P., Chairman of the Ladies Collecting Committee

This hospital, founded in 1888 as a small Cottage Hospital, has become one of the most important hospitals in the County of Dorset, and it now serves a very large area. Nominally it has seventy beds, but the average daily occupation is considerably more, accident cases alone having enormously increased in recent years.

Contributions, marked 'Wireless Appeal,' should be sent to Miss Paterson at Corfe Lodge, Parkstone, Dorset.

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

9.5 A SPECIAL CONCERT
 on behalf of
 THE MUSICIANS' UNION BENEVOLENT FUND
 Relayed from the Bournemouth Winter Gardens
 MUNICIPAL AUGMENTED ORCHESTRA
 Conducted by Sir DAN GODFREY
 Overture, '1812' *Tchaikovsky*
 WINIFRED ARSCOTT (Soprano)
 Selected Song
 ORCHESTRA
 Träumerei (For Steings) *Schumann*
 Welsh Rhapsody *German*

9.45 LOUIS GODOWSKY
 A VIOLIN RECITAL
 Polka (Op. 25) *Chopin*
 Melody *Tchaikovsky*
 On Wings of Song *Mendelssohn, arr. Achon*
 Preludium and Allegro *Pugnani, arr. Kreisler*
 ENID CRICKSHANK
 (Contralto)
 A SONG RECITAL
 Eschère *Lalo*
 Mandoline *Debussy*
 Air de Lia *Debussy*
 Die Meinnacht (The Night in May) *Brahms*

10.30 EPILOGUE

5WA CARDIFF. 353 M. 680 KC.

3.30 A RELIGIOUS SERVICE
 From St. Mary's Redcliffe, Bristol
 This is the first broadcast from Bristol's most famous church, and forms an interesting opening to the Bristol Radio Week arranged by the Cardiff Station. The service will be attended by 600 boys from Clifton College.
 Hymn, 'We love the place, O God' (A. and M. 242)
 Psalm cxxii
 Lesson
 Magnificat (See Williams in C)
 Anthem, 'Blessed Angel Spirits' *Tchaikovsky*
 Hymn, 'The God of Abraham Praise' (A. and M. 801)
 Address by the Vicar, Rev. Canon J. N. DATMAN-CHAMPAGNE
 Hymn, 'Ye Watchers and Ye Holy Ones'
 Blessing
 Voluntary (Toccata in D Minor) *Bach*



UP IN THE PYRENEES.

This scene, on a Basque farm in the Pyrenees, is typical of the surroundings in which the songs that Miss Esther Coleman will sing from 5GB this afternoon first took shape.

4.45-6.0 S.B. from London

8.10 A RELIGIOUS SERVICE
 From the Studio
 THE CARDIFF STATION REPERTORY CHOIR
 Hymn, 'Lord, Thy Word abideth' (A. and M. 243)
 A Reading from the Scriptures
 Hymn, 'Lead Us, Heavenly Father, Lead us' (A. and M. 261)
 Anthem, 'Ave Verum' *Elgar*
 Address by Mr. F. A. WILSHIRE, of Bristol
 Hymn, 'At even when the sun was set' (A. and M. 20)

9.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Bristol Ambulance Brigades, by Mr. F. A. WILSHIRE

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

9.5 A W. H. REED PROGRAMME

Conducted by THE COMPOSER
 THE AUGMENTED SYMPHONY ORCHESTRA
 Suite Vénitienne (Venetian Suite)

ASK any practising musician who 'Willie Reed' is, and he will answer: 'The leader of the London Symphony Orchestra; a first-class violinist; the man who gets up at a moment's notice' (Cardiff Programme continued on page 372.)

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Chocolate
men like

It is not sickly —
Suchard's
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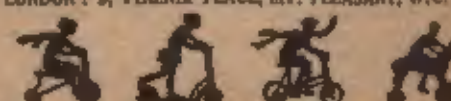
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Sunday's Programmes continued (November 20)

notice to conduct anything in the world when a "star" conductor in it or has lost his train; the composer of *Shop's Fables*, *The Lincoln Imp*, a Violin Concerto, and other works full of bright ideas and sound musicianship; the director of high musical enterprises round about Croydon—and so on.

He was born in Somersetshire and educated in Cardiff. He can therefore be claimed by both sides of the channel covered by the Cardiff Station.

His *Venetian Suite* contains four pieces: (1) *Approaching Venice*; (2) *Serenade*; (3) *Gondola Song*; (4) *Carnival*.

WILLIAM PRUMROSE (Violin) and Orchestra
Concert in A Minor

MILICENT RUSSELL (Contralto)

Mirage Words by
Should one of us remember Christina Rossetti

ORCHESTRA

Italian Serenade

Caprice, 'Will o' the Wisp'

A READING from the poems of Chatterton

WILLIAM PRUMROSE

Rosellied (Song of Roses)

Toccata

MILICENT RUSSELL

Mary Beaton's Song (from 'Dunbar,' a Historic
by Lord Shaw)

ORCHESTRA

Suite, 'Shop's Fables'

10.30-10.50 THE SILENT FELLOWSHIP

ZZY MANCHESTER. 384.6 M.
780 KC.

3.30 AN ORCHESTRAL CONCERT

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

Prelude and Isolde's Death (from 'Tristan and
Isolde') Wagner
Tone Poem, 'Valse' (The River Moldau) Smetana

JAMES BERNARD (Recitations)

Old Grey Squirrel Alfred Noyes
Maids in the Bush Robert W. Service

Roundabouts and Swings Patrick R. Chalmers
The Ship of Faith (Part of a Negro Sermon) Anonymous

ORCHESTRA

First Irish Rhapsody Stanford

JAMES BERNARD

The Doctor's Last Journey (from 'Beside the
Bonnie Briar Bush') Ian MacLaren

ORCHESTRA

Slavonic March Tchaikovsky
Finlandia Sibelius

5.20-6.0 S.B. from London

7.45 Music by the Station Quartet

8.0 A RELIGIOUS SERVICE

From the Studio

'My Neighbour'

THE STATION CHORUS

Hymn, 'Glorious Spirit, Holy Ghost' (A. and M.,
No. 210)

Scripture Reading, St. Luke, Chapter x, verses
25-37

Anthem, 'Love Divine' E. V. Hall

Address by the Rev. SPENCER J. GINN

Hymn, 'At even ere the sun was set' (A. and M.,
No. 20)

8.45 THE WEEK'S GOOD CAUSE: An appeal on
behalf of the St. Helens and District Society for
the Blind by Mr. HARRY V. HOLLAND (Secretary
of the Society). (Donations should be sent to
the Honorary Treasurer, St. Helens and District
Society for the Blind, 70, Bickerstaffe Street,
St. Helens, Lancs.)

8.50 WEATHER FORECAST, NEWS: Local An-
nouncements

9.5 CHAMBER MUSIC AND SONGS

THE MANCHESTER WIND QUINITY: JOSEPH
LISGARD (Flute), STEPHEN WHITTAKER (Oboe),
HARRY MORTIMER (Clarinet), ARCHIE CARMON
(Bassoon), OTTO PARSONS (Horn)

Serenade in Five Movements Hoyer

KATHRYN THURSDAY (Soprano)

Mary of Alkeshale Hoyer, arr. Lane Wilson
O mio babbino caro (O my beloved child) Puccini

QUINITY

Dance Suite Blumner

KATHRYN THURSDAY

Care selve (Dear woods) Handel
O Daviding delight! Arne

Spring goeth all in white Elkin

QUINITY

Pastoral Pavesi

Minuet Colomer

Pastorale Bartke

Tarantella Soback

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Conducted by the Rev. W. SWALKER, of Clowes
Chapel, Larratt Street

Assisted by the Choir. (Conductor and Organist,
Mr. J. ELLIS)

Relayed from the Queen's Hall

Organ Voluntary, Meditation in E Flat

J. C. Ward

Hymn, 'Jesus, Thou joy of loving hearts'
(A. and M., No. 180)

Prayer and Lord's Prayer

Anthem, 'Jesus, Word of God Incarnate' Gounod

Lesson, St. John xv, 1-17

Hymn, 'I could not do without Thee' (A. and M.,
No. 180)

Address, 'Friendship,' by the Rev. W. Swalker

Hymn, 'Abide with me' (A. and M., No. 27)

Vesper

Benediction

Organ Voluntary, 'Postlude in G'

F. Harold Hawkins

8.45-10.30 S.B. from London (9.0 Local Announce-
ments)

2LS LEEDS-BRADFORD. 277.5 M. &
282.1 M.
1,080 KC. & 1,120 KC.

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Leeds

8.45-10.30 S.B. from London (9.0 Local Announce-
ments)

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. James's Church, Toxteth Park

Address by Rev. A. S. ROSEAMP, Vicar of St.
Nicholas', Wallasey

Music by the Choir of St. James's Church

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf
of the Liverpool Women's Hospital Building Fund
by Lieut.-Col. ALBERT BUCKLEY

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

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. H. P. HALL

Prayers

Hymn No. 514 (A. and M.), 'Father of all, to Thee'

Bible Reading

Anthem, 'Doth not Wisdom cry?' R. Hudson

Hymn No. 427 (A. and M.), 'For all the Saints'

Final Prayers and Blessing

8.45-10.30 S.B. from London (9.0 Local Announce-
ments)

5PY PLYMOUTH. 400 M.
750 KC.

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Andrew's Parish Church

Introit, 'God is a Spirit' Moreton

Prayers

Psalm 91

Chant Moreton

Lesson, St. John xx, verses 19-31

None Dimittis

Anthem

Duet and Chorus, 'I waited for the Lord' (from
Mendelssohn's 'Hymn of Praise')

Hymn, 'Hark, hark, my soul' (A. and M., No. 223)

Address by the Rev. T. WILKINSON RIDDLE,
Minister of George Street Baptist Church

Hymn, 'Saviour, again to Thy dear Name' (A.
and M., No. 31)

The Blessing

Vesper, 'God be in my head' Walford Davies
Concluding Organ Voluntary (by H. MORETON,
F.R.C.O.)

8.45-10.30 S.B. from London (9.0 Local Announce-
ments)

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Nether Chapel

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf
of The H. Hospital Library Scheme by Mr. A. M.
COWLING

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

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. JOHN FRENCH

Assisted by the Choir of Mount Tabor United
Methodist Church

8.45-10.30 S.B. from London (9.0 Local Announce-
ments)

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

3.30-6.0 S.B. from London

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

9.5-10.50 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 313.5 M.
980 KC.
3.30-6.0—London. 8.0—London. 8.45—The Week's
Good Cause. Mrs. Percival Farmer—Appeal on behalf of the
Sick Children's Hospital (Pleasant Memorial). 8.50-10.30—
London.

5SC GLASGOW. 405.5 M.
740 KC.
3.30—Orchestral Concert: The Station Symphony Orchestra.
Symphony No. 4 (Bach). David F. MacCallum (Violin). 3.30-6.0—
London. 8.0—London. 8.45—Colonel R. H. M. General,
Chairman of the Glasgow and West of Scotland Society for the
Prevention of Cruelty to Animals—Appeal on behalf of Animal
Work. 8.50-10.30—London.

2BD ABERDEEN. 500 M.
800 KC.
3.30—Glasgow. 5.20-6.0—London. 8.0—Dundee. 8.45—
The Week's Good Cause. Appeal by Mr. Jas. Farquharson on
behalf of the Aberdeen Business Relief Fund. 8.50-10.30—
London.

2BE BELFAST. 508.5 M.
800 KC.
3.30-6.0—London. 8.0—Dundee. 8.45-10.30—London.

Radio Week
*From Sunday,
November 20*



At Bristol.
*To Saturday
November 26.*

A new development in broadcasting occurs this week, when Cardiff Station devotes its programmes to celebrating the life, trade, and arts of the great city that faces it across the waters dividing England and Wales. The microphone will visit Bristol's famous churches and public halls, and Bristol's talent will find expression in the Cardiff studios for both sides of the Channel to hear. The chief features of the Bristol Week programmes are given below; full details will be found in the Cardiff programmes day by day.

Sunday, November 20.

- 3.30 A Religious Service from St. Mary Redcliffe, Bristol.
- 8.10 A Religious Service from the Studio. Address by Mr. F. A. Wilshire, of Bristol. The Cardiff Station Repertory Choir.
- 8.45 The Week's Good Cause: Appeal on behalf of the Bristol Ambulance Brigades, by Mr. F. A. Wilshire.
- 9.5 W. H. Reed Programme, conducted by the Composer.

Monday, November 21.

- 3.0 A Bristol Afternoon Concert. The Station Orchestra. Marion Elles (contralto), Billie Haines (entertainer).
- 9.35 A West Country Programme. The Station Trio, Glyn Eastman (baritone), Vera Clarke and Hedley Goodall.
- 10.15 Mr. Sampson—a West Country play by Charles Lee.

Tuesday, November 22.

- 4.0 An Afternoon Concert, with Harold G. Beer (tenor) giving his first broadcast performance.

Wednesday, November 23.

- 7.45 A Concert in aid of the Cardiff Station's 'Sets for the Sick' Fund, relayed from the Central Hall, Bristol. Mavis

Bennett (soprano), Raymond Newell (baritone), John Henry, Clapham and Dwyer, and the Augmented Station Orchestra, conducted by Warwick Braithwaite.

Friday, November 25.

- 7.45 A Concert by the Society of Somerset Folk, arranged by W. Irving Cass, Founder and Secretary of the Bristol and District Branch. A. J. Baker, W. Irving Cass, Bernard Beilby, Madge Thomas, and D. J. Cass. Relayed from the Central Hall, Bristol.

Saturday, November 26.

- 6.45 A Concert organized by the National Joint Industrial Council of the Printing and Allied Trades, relayed from the Colston Hall, Bristol. Lilian Keyes (soprano), Hubert Pengelly (pianoforte), Ralph T. Morgan (organ), Ronald Gourley, Robert Pitt and Langton Marks.
- 7.25 Speeches by Mr. J. A. Arrowsmith-Brown, Sheriff of Bristol, Mr. J. Sydney Bennett, Chairman of Bristol Committee of the Joint Industrial Council, and Mr. W. J. Britton, Vice-Chairman of Bristol Committee of the Joint Industrial Council.
- 10.30 Good-night Message from Cardiff to Bristol.



The four pictures on this page well illustrate the rich and varied life of the historic city. Above is an air view of industrial Bristol, with its great tobacco warehouses; below, on the left and right, the University tower and the old front of St. Peter's Hospital; and in the centre, the Tram Centre and Colston Hall, giving a good impression of Bristol's characteristic 'ships in the street.' Photos by Aerofilm and Photocolor.

PROGRAMMES for MONDAY, November 21

2LO LONDON and 5XX DAVENTRY

(301.4 M. 830 KC.)

(3,604.3 M. 187 KC.)

10.30 A.M. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (Daventry only) THE DAVENTRY QUARTET. HERBERT CAMERON (Baritone)

THE DAVENTRY QUARTET
LILIAN KEYES (Soprano)
WINIFRED FENWICK (Duo for Two)
SHERLEY (Piano)

1.0-2.0 AN ORGAN RECITAL
OF WORKS BY REINERGER
By Rev. CYRIL JACKSON
(Succentor of Southwark Cathedral)
VIOLET PUSKY (Violon)
FLORENCE BASS (Cello)
(From the London Ladies' Trio)
Relayed from Southwark Cathedral

Rev. CYRIL JACKSON

Prélude

Arioso

Canonetta

VIOLET PUSKY, FLORENCE BASS, and Organ Suite

With motion; Theme and Variations; Son-bande; Finale
Sonata in F Minor
Prelude; Andante; Finale

2.30 Miss RHODA POWER: 'Boys and Girls of the Middle Ages'

IN the middle of the fourteenth century England was ravaged by a pestilence so deadly that chroniclers called it 'The Black Death.' Men died like flies, and generations passed before the effects of the scourge ceased to be felt. In her talk this afternoon Miss Rhoda Power will describe the history of the plague from the time when it broke out during the siege of a city in the Crimea, to the time when it struck England in the summer of 1348.

3.0 Great Stories—IX, 'The Story of the Minotaur' by J. C. STUBART

MANY people know the powerful picture of the Minotaur, by G. F. Watts. In this broadcast Mr. Stubart will tell the old Greek legend of how Theseus, with the aid of Ariadne, penetrated the labyrinth and slew the hybrid beast.

3.15 ANDREW BROWN'S QUINTET

VIVIAN LAMBLETT (Soprano)
and DONA LEWIS (Contralto)
(Solos and Duets)

LEVYLAND WHITE (Baritone)

5.5 Household Talk: Miss MARJORIE GUY, 'Ideas for our Winter Parties'

ICES are one of the tests of the more artistic side of cooking, and anyone who wants to be able to round off a dinner with a really elegant Poche Melba without elaborate apparatus will do well to listen to Miss Guy's talk this afternoon.

5.16 THE CHILDREN'S HOUR: Piano Solos by Cecil Dixon. Songs by Rex Palmer. More about 'Three Men in a Boat' (Jermine R. Jermine). 'A Few Hints on Association Football' by George Allison

6.5 Gramophone Recital

6.20 Quarterly Bulletin by the Wireless League

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

6.45 Gramophone Recital

7.0 Mr. DESMOND MACCARTHY: 'Literary Criticism'

7.15 THE FOUNDATIONS OF MUSIC

BACH'S 'THE ART OF FUGUE'

Played by JAMES CHING

Canons 1, 2, 3 and 4

CANONS of the Church used to (perhaps, still do) live by strict rule. So do Canons in music.

The rule in a Canon is that whatever time is led off by one part must be strictly imitated all through by the other voices taking part.

The four Canons included in Bach's Art of Fugue (with which, continuing from last Saturday, we now proceed) are in two voices only.

The first takes our basic theme (shown in last Monday's notes) and fills in some of the intervals, making a strongly-stepping tune, well varied rhythmically.



After four bars the other voice enters, singing the tune upside down, and in notes of twice the length. The two voices then go their ways, the one necessarily getting further and further behind the other, but pegging away gaily happily and surely. In the middle, for fairness, the Bass gets what the upper part had before, and goes gaily off, the Treble having to be content to tread more soberly. So the curious couple (Mr. Multitude and Dick from 'Vice Versa,' if you will) arrive in good order at their journey's end.

The Second Canon is very frisky. Here the Bass is satisfied to copy the Treble, four bars behind and an octave below. The theme is a varied (filled-up) version of the unvaried basic tune.

In the Third Canon the rhythm of the original tune (but upside down) is addily disguised by a syncopation, so that one would not at first realise that there are four beats in a bar. Soon this is made clear, as the second voice enters. It is,

and throughout remains ten notes higher than the first voice, and in shape goes up where the first went down, while the first voice goes on in a rippling rhythm of three-notes-to-a-beat. It gets still livelier later, fitting in as many as twenty-four notes to a bar, in quick time. A few bars in slow time round off the Canon.

The last of the Canons also keeps the General shape of the basic tune, but fills up its intervals. Note the two rhythms in the theme—that of three-to-a-beat (in the opening bar) and that of two-to-a-beat.

7.25 M. E. M. STEPHAN: French Reading from 'La Colonne'

7.45 VARIETY

LESLIE SARONY (and his Ukulele)

TEDDY BROWN (Xylophone)

TOM CLARK (Emmentaler at the Piano)

SYDNEY FAIRBROTHER (Character Sketches)

HECTOR GORDON (Scotts Comedian)

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 Prof. E. V. APPLETON: 'Beam Wireless'

BEAM wireless is one of the most important developments of the new science, and everyone wants to know more about it. Professor Appleton, who is Professor of Physics at London University, and an outstanding authority on wireless telegraphy (he was one of the experts who advised the B.B.C. on the Regional Scheme), is the best possible person to explain this development, because he has the gift of making these things intelligible to the non-scientific listener.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 PLANTATION SONGS

OLIVE KAYANN (Contralto)

TOM KINNIBURGH (Baritone)

THE WIRELESS CHORUS

A SMALL STRING ORCHESTRA

Conducted by STANFORD ROBINSON

TOM KINNIBURGH and CHORUS

Dis ole reggae
Down by dat ribber
De New Year } Scott-Grey

OLIVE KAYANN

A Coon Lullaby Del Rio
Croodlin' Deo Nedham

TOM KINNIBURGH and CHORUS

Li'l Liza Jane
Uncle Ned (Traditional)
Old Zip Coon arr. Stanford-Robinson

OLIVE KAYANN

Mommy's Li'l feller Austin
A Savannah Lullaby Batten

CHORUS

The Old Kentucky Home Foster

10.15 ST. CECILIA'S EVE

Poetry Reading: 'In Praise of Music'

By ALIDA KLEMMANTASH and
DAVID TENNANT

10.30-11.0 AN ORGAN RECITAL

By REGINALD GORE CONTARD

Relayed from Bishopgate Institute

Concert Overture in C Holms

Rhapsody to St. Cecilia Gould

The Minster Bells Wheldon

Organ Concerto in B Flat Handel

Quick; Slow; Quick

March in E Flat Salome

11.0-12.0 (Daventry only) DANCE

MUSIC: ALFREDO'S ORIGINAL BAND and

HAR SWAN and his NEW PRINCES

ORCHESTRA from the New Princess

Restaurant



THE MINOTAUR.

The famous painting, by G. F. Watts, of the legendary monster whose story Mr. Stobart will tell in his broadcast this afternoon.

[illegible]

PROGRAMMES for TUESDAY, November 22

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.2 M. 187 KC.)

10.30 **THE BROADCAST**
by THE BROADCAST
ENGLISH WEATHER
FORECAST

11.0 **DAVENTRY ONLY: THE DAVENTRY QUARTET**
by THE DAVENTRY QUARTET

12.0-2.0 **THE SUNDAY MORNING**
by THE SUNDAY MORNING
by THE SUNDAY MORNING

2.30 **THE H. W. M. M. M.**
by THE H. W. M. M. M.

3.15 **M. F. M. M. M. M.**
by M. F. M. M. M. M.

3.45 **Musical Interlude**

4.0 **M. F. M. M. M. M.**
by M. F. M. M. M. M.

5.0 **Miss Ann Rimer: 'A Bookshelf of Old Favour'**
by THE M. L. on the Floss, by G. G.

THE CHILDREN'S HOUR: Tinker, Tailor, Soldier, Sailor—What will you be?
The Sergeant of the Lane, and other songs of protest by Arthur Hutton. 'The Town of the Alphabet' (Eleanor Farjeon). 'Aboard the Motor Boat' (G. G. Jackson).

6.0 **THE LONDON RADIO DANCE BAND, directed by SIDNEY PURMAN**

6.15 **Capt. MAURICE AINSLIE: 'The Stars of the Sea'**

6.30 **TIME SIGNAL, GREENWICH WEATHER FORECAST, NEWS, B. B. C.**

6.45 **THE LONDON RADIO DANCE BAND (continued)**

7.0 **Miss WARD: 'Outdoor Life in Germany'**

Developed a cult of the open-air. Not merely sports, but walking and sun-bathing are becoming a craze with all classes and all ages, but particularly the young. In this talk Miss Ward will describe this movement as she herself has seen it.

7.15 **THE FOUNDATIONS OF MUSIC**

by JAMES CHAMBERLAIN and VICTOR HENRY

(a) **BACH**
(b) **BACH**

THE ROOSTERS—most popular of Army concert-parties—will broadcast from London tonight.



M. CLIFFORD CURZON

who, with the Victor Olof Sextet, gave a concert from the London Studio tonight at 8.

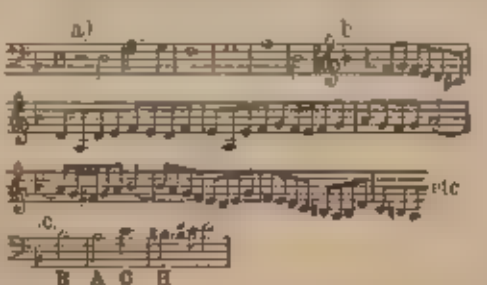
ground. It begins thus: (a) is the theme of the first Fugue, and (b) that of the second.

In each Fugue, when the second Pianoforte answers the first, it is with the theme in a different form.

The most remarkable thing about these two piano works is that throughout the second Fugue (one of the four 'exposed' movements) the theme is in inverted form.

The second Fugue has not, strictly, anything to do with the others in the 4th of Fugues (the 1st of Fugues).

(a), (b) and (c) below



It will be noticed that one of these gives the letters of Bach's name (the note B flat in German being called B, and B natural, H).

Each tune is worked out separately, and Bach left off just as he was apparently about to show how the three could be combined and developed together.

THE VICTOR OLOF SEXTET
Norwegian Dance, No. 1
To a wild rose
In Autumn
To a water lily

THE VICTOR OLOF SEXTET
Norwegian Dance, No. 1
To a wild rose
In Autumn
To a water lily

THE VICTOR OLOF SEXTET
Norwegian Dance, No. 1
To a wild rose
In Autumn
To a water lily

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To a wild rose
In Autumn
To a water lily

THE VICTOR OLOF SEXTET
Norwegian Dance, No. 1
To a wild rose
In Autumn
To a water lily

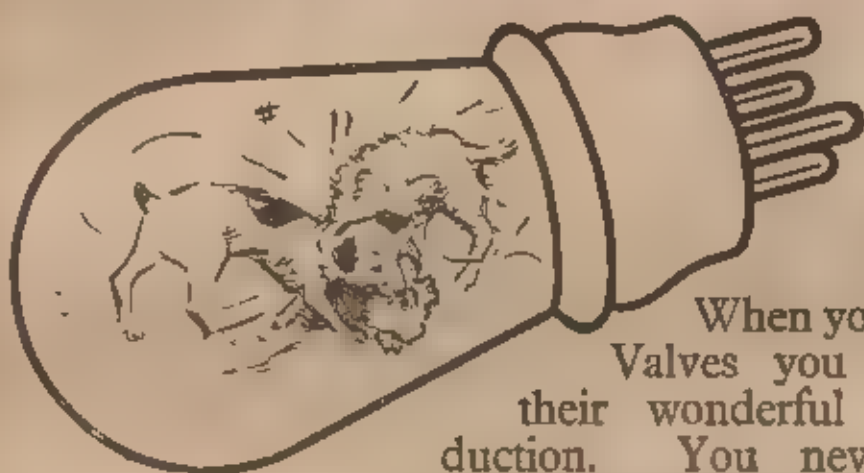
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When you first use Marconi Valves you are struck with their wonderful truth of reproduction. You never find Marconi Valves corkscrewing a concert at the Albert Hall into something that sounds like a dog-fight in a tin garage.

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Users of 6-cell accumulators are assured of superlative results by employing the following new 6-volt Marconi Economy Valves.

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FOR THE LAST STAGE.

Marconi Valve—

Type D.E.P. 610 (12/6)—a power valve

An amusing but informative booklet, entitled "Back Chat," may be obtained by posting the coupon below.

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John and Joan



"John—are those more Cosmos A.C. Valves? What are you doing with them?"

"I'm building one of the Met-Vick 3 Valve Sets for our Billie at school Joan, he'll get all the stations he wants at much the same strength as we do and won't have any trouble or expense with Batteries. He just plugs it into a lamp socket in his study."

"Oh John, how nice, won't he love it. Where did you get that instruction book?"

"Smith & Sons gave it to me. Met-Vick have got out special 3 and 4 Valve circuits using their own components and designed to get the very best results. You can get the book and the components from any dealer. I suppose you know they used to run the 2ZY Station in their Research Laboratories at Trafford Park, before the B.B.C. took it over. They were pioneers in Broadcasting, and were, I think, the first people to advocate resistance coupling. You can't go wrong with a firm like that.

These 3 & 4 Valve circuits, specially designed to take the fullest advantage of the Cosmos A.C. Valves, are freely obtainable from all dealers. Using Met-Vick components and Met-Vick battery eliminators, satisfactory results are assured.

Ask your dealer for these publications, or send a post card to the makers.

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4117 4—4 Valve A.C. Mains Set,
4117 8—Met-Vick Eliminators.

4117 2—3 Valve A.C. Mains Set
4117 6—Cosmos Components.
4117 9—Met-Vick 5 Valve Set.



MET-VICK

VALVES · COMPONENTS · & SETS



PROGRAMMES for WEDNESDAY, November 23

2LO LONDON and 5XX DAVENTRY

(181.4 M. 830 KC.)

5GB DAVENTRY EXPERIMENTAL

(180.4.3 M. 187 KC.)

5GB DAVENTRY EXPERIMENTAL

(181.5 M. 810 KC.)

THE DAVENTRY EXPERIMENTAL

10.35 a.m. (Da ventry only) THE DAVENTRY QUARTET: 'The King's Speech'.

11.0 12.0 (Da ventry only) THE DAVENTRY QUARTET: 'The King's Speech'.

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
VIRGINIA MOTT (Entertainer in Unpersonship)

10.20 GEORGE HART'S ORCHESTRA, from RESISTANCE FRISON

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

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

3.30 THE DAVENTRY QUARTET

3.45 Mrs. MARTIN HOLLAND: 'How to Improve our Villages—III, Disposal of Rubbish and ...'

SPIRITUALLY and materially alike, there is room for considerable improvement in the average English village before country life can be counted really attractive to the person of any aspirations or ideas. This series of talks is dealing with both sides of the question. The first dealt with transport and communications, the second with recreation, and this last for its subject one of the most material, but most essential reforms—the provision of a standard of sanitation worthy to be compared with that of the town.

4.0 A LIGHT CLASSICAL CONCERT
THE DAVENTRY STERN QUARTET
ELLIE STIFFORD (Soprano)
VIRGINIA McLEAN (Violoncelle)

5.15 THE CHILDREN: 'Somewhere East of Suez' Three Arabian Dances, Ring, and other Oriental Music played by the Da ventry Quartet.
The Great One Swallow, an Eastern Tale of Mystery, written and told by Alan Howard.
'Dwellers in the Desert' a Chat on Arab Life by 'Pioneer'

6.0 THE DAVENTRY QUARTET

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

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

6.45 DAVENTRY QUARTET

7.0 Air Victory Talk Mr. F. G. L. BERRAM, Deputy Director of Civil Aviation, 'The International Control of Civil Flying'

A Scavenging expedition—and its rapid expansion is the most striking feature of air history in the last few years—all sorts of new problems arise connected with the international control of the traffic of the air. This question will be the subject of Mr. Berram's talk.

7.15 THE FOUNDATIONS OF MUSIC

Bach played by JAMES CHING
From 'Musical Offering'
Fugue in three parts
Fugue in six parts

BACH'S travels were never extensive, but whenever he went about Germany he was received with great honour. His last journey, made in 1747, when he was sixty-two, was to see Frederick the Great. The King had suggested to Bach's son Emanuel, who held a post at his court, that he would wish like to receive the great man. Frederick was himself a musician, a flute player and composer. He made Bach try all his 'fortepianos' (and later all the organs in Potsdam).

The old man asked the King for a tune and the spot extemporized a fugue on it, to the monarch's great delight. When he came home he wrote out several workings of the King's

theme, had the pieces printed and bound, and dedicated them to Frederick, entitling them 'Musical Offering'.

Altogether there are Fugues in two, three and four parts, eight Canons for keyboard and one for Violin and Bass, with a Sonata for the six three instruments.

The freedom of style in the three part Fugue which we are to hear first, suggests that Bach left this pretty much as he improved it before the King, on the latter's theme. It is probably the only example we have of Bach's style in

The Fugue in six parts, also on the theme of the King, is closely and richly woven, and very cleverly designed so as to be playable by two hands. It 'runs on velvet,' as the saying goes.

7.25 Mr. KINGSLEY MARTIN: 'What Society Means—Political Symbols.' S.B. from Manchester

If men were altogether rational and applied their logical powers to every idea presented to them, this would be a very different world. Actually, reason is often suspended in favour of tribal loyalties, instincts, and prejudices, and political affairs are governed nearly as much by symbols as by reasoned ideas. In this talk Mr. Kingsley Martin will discuss these political symbols, their use and their abuse.

7.45 VARIETY
HAMILTON SISTERS and FRANK MULLINGS
From the Vaudeville Revue, 'The ...'



PRINCIPALS IN 'PENELOPE'

Miss Dora Vane, and Mr. Dale Smith will sing in the broadcast performance of Herbert Fenners' lyric drama tonight.

8.0 'PENELOPE'
A Lyric Drama in Two Acts by HERBERT FENNERS
(Original Personae (in order of their speaking))
Odysseus, Prince of Ithaca ... DALE SMITH
Euryclides, his Swineherd ... STUART ROBERTSON
Telemachus, his Son ... JOHN ARMSTRONG
Penelope, his Wife ... RACHEL MORTON
Mentor, Penelope's Handmaid ... DORA VANE
Antinoos ... JOHN PERRY
Chorus of Princess, Suitors to Penelope

ACT I. On the Coast of Ithaca
ACT II. Scenes 1 and 2. The Great Hall of the Palace, Ithaca

A short pause and then scenes 1 and 2 will mark the passage of some hours.

THE WIRELESS CHORUS
Chorus Master, STANFORD ROBERTSON
THE WIRELESS SYMPHONY ORCHESTRA
Leader, S. KNEALE KLB

Under the direction of THE COMPOSER
(For a description of the Opera see page 347)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements. Da ventry only, 9.45 pm Forecast

9.35 'PENELOPE' (Continued)

11.0 12.0 (Da ventry only) DANCE MUSIC
Kettner's Five, under the direction of GEORGE KETTNER, from Kettner's Restaurant

2.30 THE ANNUAL POLICE BAND CONTEST

Relayed from the Town Hall, Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSALL

DORA LABRETT (Soprano); FRANK MULLINGS (Tenor)

Imperial March ... Elgar, arr. Godfrey
Overture to 'Coriolanus' ... Beethoven, arr. Godfrey
FRANK MULLINGS
Ask me not least word of praise ... Bracklock
Paddy Song from 'The Immortal Hour' ... Godfrey

Longer not when I am dead ... Holbrook

2.50 BAND

Slow Movement from Fourth Symphony, in F Minor ... Tchaikovsky, arr. Winterbottom

DORA LABRETT

I've been roaming ... Eben
Have you seen but a white lily grow ... Unmet

Whither runneth my sweetheart? ... Bartlett

3.10 BAND

Suite in F ... Holst

3.25 app. MARGARET ASKEW (Pianoforte)

From the Birmingham Studio

Golden Hour ... Dorothea Barcroft
Sunset Afterglow ... Dorothea Barcroft
East Wind ... Dorothea Barcroft

3.35 BAND

Overture, 'The Huguenots' ... Gounod
The Huguenots ... Gounod
The Huguenots ... Gounod

3.55

Do not go, my love ... Hagen
At the Well ... Hagen
The ... Hagen
Overture ... Hagen

4.15 DORA LABRETT

Do not go, my love ... Hagen
At the Well ... Hagen
The ... Hagen
Overture ... Hagen

4.30

DANCE MUSIC

THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

(See STOKES and FRANK BUCK)

5.45 THE CHILDREN'S HOUR (From Birmingham)
Fairy Story told by Phyllis Richardson. Songs by Dora Beesley (Soprano). Competition Essay: 'How Soap is Made,' by Major Vernon Brook. Edgar Wheatley (Violoncelle)

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

6.45 LIGHT MUSIC

THE HENRY BENHURD QUARTET, ETHEL THOMAS (Tenor); LILLIAN COOPER (Soprano)

QUARTET

Waltz, 'Madness of Vienna' ... Z. Hoff
Piano Song (from 'The Mastersingers') ... Wagner
Waltz, 'Mozart', ... Z. Hoff

7.3 LILLIAN COOPER

One evening, oh, so early ... Z. Hoff
A ... Z. Hoff
By ... Z. Hoff
When ... Z. Hoff
A Birthday ... Z. Hoff

60	515	60	74
620	738	74	
710			

'Penelope': An Opera. By Herbert Ferrers.

The Story of the Opera.

Act the First

THE First Act of Herbert Ferrers' opera shows the sea coast of Ithaka upon which Odysseus, lord of the island, is cast by shipwreck. He has been ten years absent from his home, having suffered on his voyage the vicissitudes of which Homer tells in the *Odyssey*. Faling exhausted upon the sand, he is discovered, though not recognized, by Eumæus the swineherd whom he had, during his absence, left in charge of his worldly goods. Eumæus, believing Odysseus to be a Cretan and a stranger, tells him that it is generally thought that the lord Odysseus is dead, and that, hearing this, the princes have come to woo his wife, Penelope. Penelope's chief suitors are Antinoüs and Eurymachos, who are bent on killing Penelope's son, Telemachos, but he persists in believing his father is still alive and has gone to Pylos to seek him. Penelope is alone and in danger. Even her handmaid, Melantho, has deserted her and taken Antinoüs for a lover.

Eumæus has appointed a meeting on the sea shore with the boy in order to warn him. The sound of a galley's oars is heard and young Telemachos comes ashore. Odysseus, still unrecognized, tells the boy that his father will soon return and wreak a terrible vengeance on the suitors. His air of authority angers Antinoüs who would strike him but that Telemachos, seeing the stranger is from Troy, beseeches him to stay. Odysseus reveals himself to them through the old watch-dog, Eumæus, who not before him until he is shown the scar which a bear's paw made when he and his master were once out hunting. The three plot vengeance on Odysseus and the swineherd are to go to the hall that night, disguised as beggars and, leaning upon the princes' shoulders, play them, also the laughing she-devil, Melantho. Until this doom is fulfilled, no word is to be breathed to Penelope.

Act the Second.

Scene One.

Towards evening, in the high hall, Penelope sits at the tapestry by means of which she is delaying her suitors, always promising to choose between them when the work is done, and each evening unravelling it. She thinks of her vanished husband and the son who has left her without a word of farewell.

Suddenly Telemachos returns. She questions him eagerly, but he replies evasively. Their talk is interrupted by the entrance of the suitors and the shameless Melantho, who openly reveals herself as beloved of Antinoüs and makes plain to the suitors the device whereby her mistress is delaying them. The lack of her tongue turns upon Telemachos, and the princes bait him. But to their surprise he bids them go ere some terrible fate befalls them.

The princes reproach Penelope for evading their suit and she, worn out by their importuning, appoints a suit test for them, saying that she will marry the man who, after the feast that night, can shoot an arrow from Odysseus' great war-bow most truly. Anguished the princes depart, except Antinoüs, who remains to pour out his love to Penelope, while Melantho jealously listens, concealed behind a pillar.

Scene Two.

Night falls and all is ready for the feast. Melantho, clad in gaudy splendor, awaits the coming of Antinoüs. Burnt up with jealousy, she lays her hand upon the altar, calling a curse on him if he be unfaithful to her. At the feast she dances to allure Antinoüs, until, inflamed with passion, he snatches her in his arms and runs with her towards the doors,



HERBERT FERRERS.

whose new opera will be broadcast under his own direction. Mr Ferrers is also composer of *The Piper*, an operatic work which has been heard on several occasions by listeners.

From Davenry Experimental at 7.45 p.m. on Tuesday, November 22
And from London and Davenry at 8 p.m. on Wednesday, November 23.

'PENELOPE'

A Lyric Drama in Two Acts by Herbert Ferrers
Dramatis Personæ (in order of their speaking)
Odysseus, Prince of Ithaka Duke South
Eumæus (his Swineherd) Stuart Robertson
Telemachos (his Son) John Armstrong
Penelope (his Wife) Rachel Morton
Melantho (Penelope's Handmaid) Doris Vase
Antinoüs John Perry
Eurymachos Samuel Dymon

Chorus of Princes, suitors to Penelope

Act I. On the coast of Ithaka

Act II. Scenes 1 and 2. The Great Hall of the Palace, Ithaka

A slight pause is made between Scenes 1 and 2 to mark the passage of some hours

The Wireless Chorus

(Chorus Master: Stanford Robinson)

The Wireless Symphony Orchestra

(Leader: S. Noble Bell)

Under the direction of the Composer

The article on this page on the setting of the opera is by Dr H. R. Hall, of the British Museum, who is a friend of the composer, and assisted him in designing costumes and scenery for a possible stage version of 'Penelope.'

where his wife is seated by two daughters who were her companions.

Penelope, entering the hall, asks the disguised Odysseus for news of her husband. Odysseus, after reproaching Melantho for a wanton, tells his wife of his adventures, though not yet revealing himself. The great bow is brought for the suitors' test, but Odysseus by cunning eludes it, and, ordering Eumæus to bar the doors, lets his cloak and stands revealed in the presence of the Prince of Ithaka. His arrow smites Antinoüs in the throat. Eurymachos, attempting to stab him in the back, is knifed by Eumæus. Striding down the hall, Odysseus takes the body of Antinoüs and casts it on the dunghill. The wanton, Melantho, is led out to her death. The great hall is empty, save for Odysseus. He calls for Penelope, who comes to him with arms outstretched. The long parting is ended.

The Setting of the Opera.

I HAVE been asked to write an article on the mise-en-scène of Mr Ferrers' opera, the costumes which the actors, if properly dressed, should wear, and so forth, in order that its hearers may visualize to some extent the background of the play. The grey marble mountains of Greece, with their austere forms, their characteristic pepper-and-salt appearance due to the sparse scrub on their flanks, the cypresses and Turkey-oaks, and ilex, laurel and oleander, may easily be imagined, especially by those who have been to Greece. You must not imagine an Italian background, those who have been there. Greece is quite unlike Italy except in the great isle of Crete, where the landscape is much more Italian in character than Greece. Then as for houses, temples and other buildings, you must imagine a more ancient, if not more primitive, type than that which we know as 'classical' architecture, but quite as un-classical as the true Minoan style of the Bronze Age.

The Homeric Age, which is the period of the *Odyssey*, from which the story of *Penelope* is taken, was not the old Minoan or Mycenaean time of the Bronze Age. Albert many of the tales that Homer told were of the old Hellenic Age of the Minoans and Mycenaeans, he told them in the style of his day and with many anachronisms, describing his heroes and their ladies in the dress of the warriors of his own time, not in what we know to have been the old Minoan costumes; so that we should picture, in an opera dealing with the story of *Penelope*, a mise-en-scène rather early Hellenic than Minoan, houses of a more primitive classical type, and people wearing very archaic Greek rather than Minoan clothes. In the first place, be it remembered that the nobles are exactly fair or rather ashy-haired, not dark as the Minoans were; only the common people were dark.

I would not put Telemachos on the stage as a Minoan, dressed in nothing but a waist-cloth and with perhaps a kilt over it, and with his long black hair dressed as the Minoans wore it, partly piled up on top of his head and partly falling down his back to his waist or below it. That was the Minoan fashion of 1,500 B.C. in Greece, but we are dealing with the dress of 800 B.C. I would therefore see Telemachos in a Greek chiton or cloak and chlamys or tunic, and with his fair hair, perhaps not quite so long, as the Minoans, but styled in the same way as the Minoans, just as German girls often wear it now, in two parts bound round the head. But he should wear the same high boots or putted sandals that the Minoans did; Greece is a stony and thorny land.

Then Penelope, his mother: I will spare others the pain of imagining her in the rather grotesque bouffant petticoats, ankle rings and high caps of the Minoan damsels of high degree, let us rather imagine her golden haired, in the graceful garments such as were worn by the Athenian 'ladies of the Acropolis,' those beautiful figures of tinted marble at Athens, that are so well known.

Let Odysseus be the sharp-bearded Greek man with grey-brown hair turned up behind round the spring of his *petasos* or wide-awake hat, and dressed in *chiton* and *chlamys* again. Let priests have the full beard and hair and long robes of the Greek priest, which have persisted from Pagan into Christian days and are still worn by the Orthodox parsons; we hardly know what Minoan priests were like. And let Eumæus, the swineherd, be just a plain Greek peasant of today.

H. R. HALL.

PROGRAMMES for THURSDAY, November 24

2LO LONDON and 5XX DAVENTRY

(581.4 MC. 230 KC.)

(1,004.5 MC. 187 KC.)

10.24 a.m. (Dav.)
TIME SIGNAL, GREEN-
WICH, WEATHER FORE-
CAST

11.0 (Dacentry only) THE DANCE
OF THE DANCE

12.0 (Dav.)
THE DANCE OF THE DANCE

10.2.0 The Week's Concert of New
Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of
Doors—IX, Winter Moths and their
Wings' (Gram.)

3.0 EVENSONG

1.0 p.m. (Dav.) THE DANCE

3.45 Mr. SIDNEY H. NICHOLSON

IN this talk the late organist of Westminster Abbey, Mr. Sidney Nicholson, discusses the position of the organ in the church over the country. This, as was suggested in the report of the Archbishop's Committee, 'Music in Worship,' is often not so high as could be desired, and Mr. Nicholson considers that a centre school in which part-time organists and choirmasters could be trained is the best means of effecting the change.

4.0 'The Growing Generation: III.' Dame JANET CAMPBELL, 'Mothers and Babies'

THIS third talk in the series on the care of the growing generation is to be given by one of the foremost authorities on the subject. Dame Janet Campbell has been Senior Medical Officer, Maternity and Child Welfare, to the Ministry of Health, and Chief Woman Medical Adviser to the Board of Education, since 1919. She has served at the Royal Free Hospital and the Belgrave Hospital for Children, and has been a member of several Government committees, and has published works including a book on 'Maternal Mortality' and an important report on the physical welfare of mothers and children, which she made for the Carnegie Trust.

4.15 SPECIAL TALK TO SECONDARY SCHOOLS
Mr. R. S. LAMBERT, 'Implement and Ideas'

TODAY Mr. Lambert continues the series of three monthly talks, in which he has been discussing how far the material conditions of the civilization in which we live affect the mental scope and power, with particular reference to England during the last three hundred years.

4.30 FRED KITCHEN'S ORCHESTRA, from the Astoria Cinema

5.0 ORGANS RECITAL by PATRICK from the Astoria Cinema

5.15 THE CHILDREN'S HOUR: Fur, Fin and Feather. Songs from 'Insects and Animals' (Kenneth Wright, sung by Joan Thorne, with the composer at the piano. The Story of 'The Faithful Hind' (Mortimer Dallen), 'Zoo Dinners,' with L. G. MANKLAND on the piano.

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

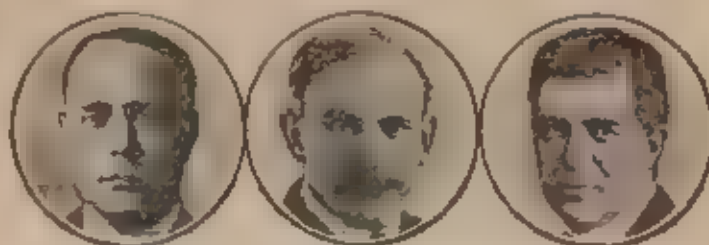
6.20 THE LONDON RADIO DANCE BAND, directed by SIDNEY FARMAN

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

6.45 THE LONDON RADIO DANCE BAND (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC
BACH, played by
SIDNEY FARMAN (Pianoforte), M. ROY
LAMBERT (Viola) and JOSEPH STATER (Flute)
From 'Musical Offering':
Canon for Flute, Viola and Piano
Sonata for Flute, Viola and Piano, Movements
One and Two



THREE TALKS FOR THE MUSICAL TODAY

Mr. Francis Toye (left) gives another of his talks on 'Music in the Theatre' at 7.0 p.m. Lord Tertis (middle) talks on the Viola at 1.0 and Mr. Sidney Nicholson on 'Music in Public Worship' this afternoon.

THE Canon is a clever bit of scientific writing, in which the composer has been very successful in his use of the Canon.

The theme, a variant of that propounded by the King, is started in the Flute, and the Violin pursues it, starting five notes higher than the Flute and turning the tune upside down. The Keyboard part provides a running bass.

It is in the Sonata that Bach is most expressive. Its First Movement (Slow) is a kind of voluntary, hanging in only a hint or two of Frederick's tune here and there.

In the Second Movement, rippling brightly along in fugal style, the King's tune comes after a while (on the Keyboard, first, and later on the other instruments). This is a song and dainty virtue Movement.

7.25 Prof. W. CRAMP: 'One Hundred Years of Electrical Engineering—The Development of Land Telegraphy and Telephony.' (Relayed from Birmingham)

THE telegraph and telephone (with the latter's offspring, the microphone) have, between them, done much to work the great change in the face of the world that has marked the last hundred years. In this evening's talk Professor Cramp will trace the history of invention, from the experiments of Galvani, through the work of Cooke and Wheatstone, Stephenson and Morse, to the intricate telephone exchanges of today.

7.45 A MILITARY BAND CONCERT

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

OLIVE KAVANN (Contralto); WILLIE ROUTE (Soloist)

BAND
Overture, 'The Homeland' ('Patria') B. O'D.

BIZET'S Overture was first performed in 1874. When France was then bowed down by misfortune, and any call to patriotism thrilled in her heart. The Homeland was originally scored for a large Orchestra, with much use of Brass and Percussion. The melodies are vigorous and tender by turns, and the instrumental colouring is vivid.

7.50 OLIVE KAVANN

Songs of Araby Head
Blackbird's Song Cyril Scott

8.5 BAND

New Selection from 'The Rose Cavalier' Richard Strauss

THE ROSE CAVALIER is, as most people consider, the most likable of Strauss's works. In it, the composer of gigantic orchestral works shows us that he can write waltz tunes at least as good as those by his famous namesakes, the family which gave the world the Blue Danube and other very popular waltzes of the past century.

8.15 WILLIE ROUTE will entertain

8.25 LANCET
Bullet Sheet, etc. T. S.
Enquiries

8.43 LANCET
Bullet Sheet, etc. T. S.
Enquiries

8.49 BAND

Shepherd, Fennel's Dance, Gardner
Third Hungarian Rhapsody, Liszt

THE DANCE OF THE DANCE was suggested by a scene in Thomas Hardy's 'The Return of the Native' described—

"The shrill, tweedle-dee of the
my father and I, as we
at a dance, the dance of the

Elijah New, the parish clerk, who had
been a dancing master, was
moving in their planet like courses, direct and
retrograde, from apogee to perigee, till the hand
of the well-lucked clock at the bottom of the
room had travelled over the circumference of
an hour."

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Local Announcements; (Dacentry on)g
Shipping Forecast

9.20 A BALLAD CONCERT

ALICE MOXON (Soprano); ARTHUR CRANNER
(Baritone); WINIFRED SMALL (Violin)

ALICE MOXON
Have you seen but a while my grow? .. Aaron
Whither runneth my sweetheart? .. Baritone

9.25 ARTHUR CRANNER

I have a friend ..
The Sea Bird .. (Four Songs of the) Quilter
Merry .. Sea, Op. 1)
By the Sea ..

9.31 WINIFRED SMALL

Chant Populaire Vienne (Old Refrain)
Scherzo Caprice (Unaccompanied) .. Kreisler
Dances Triguera (Gipsy Dances). Tardar Naches

9.42 ALICE MOXON

My true love had my heart ..
The Merry Month of May .. Strindberg

9.47 ARTHUR CRANNER

Maiden of Morven (Old Highland Melody)
The Water's Widow .. Vaughan Williams
I love the jorum dance .. Walford Davies

9.55 ALICE MOXON

How when my love a-maying goes ..
Ferry me across the water ..

10.0 Mr. LIONEL TERTIS The Future of the
Viola

THIS talk on the functions of the viola is to
be given, with musical illustrations, by the
best possible authority on the instrument. Mr
Tertis is the Kreutzer of the viola—a British
artist who by his viola playing has delighted
audiences all over the world.

10.30-12.0 DANCE MUSIC SAVOY ORCHESTRA
and SAVOY HAVANA BAND from the Savoy Hotel

The next Programme continued on page 222.



LET ME BE
YOUR FATHER.

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

J. H. Bennett

F.R.S.A. M.I. Mar. E., A.I. Struc. E. M.B.I.P.S., etc.

Governor of
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SHEFFIELD.



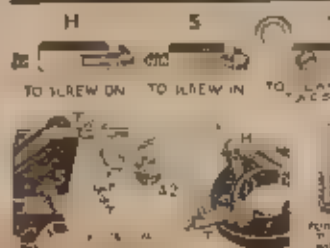
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Friday's Programmes continued (November 25)

9.35 MEMORIES OF THEATRELAND. VI THE PRINCE OF WALES THEATRE

THE PRINCE OF WALES THEATRE

Selection from 'A-Z' *Vocalists*

JOHN ROBERTS (Baritone)

I like you in velvet ('Lady Madcap') *Hubert*

She'd a hole in her stocking ('Bubbly') *Hubert*

CHORUS

Waltz from 'The Gypsy Princess' *Katman*

One-step, 'Ragging through the Rye' ('Bubbly') *Emmett Adams*

CHORUS

I love you ('Carmenita') *Lovability*

I want to dance at Vauxhall ('Tails Up') *Hubert*

CHORUS

Waltz, 'Lady Madcap' *Hubert*

JOHN ROBERTS

CHORUS

Waltz and One-step from 'Miss Hook of Holland' *Hubert*

CHORUS

Lulu Turner and J. R. Roberts

Wild Thyme ('Tails Up') *London*

CHORUS

Selection from 'The Charlot Show of 1926' *Gay and Adair*

10.45 11.0 THIS, THAT AND THE OTHER
..... *London*

22Y MANCHESTER. 304.6 M. 780 KC.

2.5 MUSIC by the STRATHMORE QUARTET

March 'The Seraglio' *Mozart*

March 'Sounds of Peace' *Latter*

3.25 London Programme relayed from Daventry

3.45 An Auto-Piano Recital by J. Meadows

3.55 BROADCAST TO SCHOOLS

Reading, 'Captain Cook's Voyages of Discovery' *Prof. E. T. Campion*

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6.0 London Programme relayed from Daventry

6.15 Football Talk

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

2LS 277.5 M.
..... 282.1 M.
..... 1,020 KC. & 1,100 KC.

12.0 1.0 MOVIE BABY Gramophone Record

3.30 London Programme relayed from Daventry

3.45 Light Music

4.0 BROADCAST TO SECONDARY SCHOOLS: Mr.

FRANK L. BARKER The Fireproof Machine of

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5.15 THE CHILDREN'S HOUR

6.0 Mr. P. R. STANTON: Fortnightly Sports

Review

6.15 Musical Interlude

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

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

12.0-1.0 London Programme relayed from

Daventry

3.20 BROADCAST TO SCHOOLS: Mr. J. R. P.

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Northern Programmes.

NEWCASTLE 314.5 M.
780 KC.

12.0 1.0 Gramophone Records 3.15 Broadcast to

Schools 3.45 London Programme relayed from Daventry

6.0 Mr. J. R. P. 'The Seraglio' *Mr. J. R. P.*

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GLASGOW 475.4 M.
740 KC.

12.0 1.0 Gramophone Records 3.15 Broadcast to

Schools 3.45 London Programme relayed from Daventry

6.0 Mr. J. R. P. 'The Seraglio' *Mr. J. R. P.*

..... *Mr. J. R. P.*

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The Curry Three-Valve Receiver as shown is complete in every respect. It is enclosed in an elegant oak cabinet, graceful yet strong. The loud speaker is of the most modern design constructed to ensure tonal purity and volume.

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Every Curry Receiver is guaranteed and is a genuine bargain. Only the quantity we sell enables us to offer such extraordinary value for money.

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are featuring this ex-
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London, E.C.1.



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Saturday's Programmes cont'd (Nov. 26)

6.45 LIGHT MUSIC
 THE STATION OCTET: RONALD WINTERBURN (Bass)
 OCTET
 Overture to 'Prometheus' Beethoven
 Waltz, 'Toujours et Jamais' Waldteufel
 Entr'acte, 'Ave Maria' Bennett

7.15 REYNALD WHITEHEAD
 Rachmaninov
 The Piano Concerto No. 2
 The Piano Concerto No. 3

7.15 OCTET
 The Station Octet
 The Station Octet
 The Station Octet

7.33 REYNALD WINTERBURN
 The Station Octet
 The Station Octet
 The Station Octet

7.41 OCTET
 The Station Octet
 The Station Octet
 The Station Octet

8.0 DANCING TIME
 THE LONDON RADIO DANCE DANCE, directed by
 JAMES TAYLOR
 HARRY ROBBINS (Xylophone)
 AUSTIN AND ROYCE (Entertainers)

10.15 MUSIC AND SONG
 From Birmingham
 THE LONDON RADIO DANCE DANCE
 NORTON (Leader, FRANK CASTELL,
 NORTON the Works of Mozart

10.30 MUSIC AND SONG
 From Birmingham
 THE LONDON RADIO DANCE DANCE
 NORTON (Leader, FRANK CASTELL,
 NORTON the Works of Mozart

10.50 11.15 MUSIC AND SONG
 From Birmingham
 THE LONDON RADIO DANCE DANCE
 NORTON (Leader, FRANK CASTELL,
 NORTON the Works of Mozart

11.15 MUSIC AND SONG
 From Birmingham
 THE LONDON RADIO DANCE DANCE
 NORTON (Leader, FRANK CASTELL,
 NORTON the Works of Mozart

6BM BOURNEMOUTH. 228.1 M. 920 KC.

3.15 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. GEORGE DANCE, 'Gardening—Ornamental and Flowering Shrubs'
7.15 S.B. from London
7.45 THE STATION OCTET
8.0 'THE SHOW BOAT'
 A Revue
 Written and Produced by FRYEN
 Musical Numbers by various
 Revue Chorus and Revue Orchestras
 The conducted by STANLEY HOLT

9.0 12.0 S.B. from London (9.30)
11.0 12.0 THE STATION TRIO
 Little Suite
 The Station Trio
 The Station Trio

9.0 12.0 S.B. from London (9.30)
11.0 12.0 THE STATION TRIO
 Little Suite
 The Station Trio
 The Station Trio

5WA CARDIFF. 353 M. 910 KC.

11.0 12.0 THE STATION TRIO
 Little Suite
 The Station Trio
 The Station Trio

1.00
 The Station Octet
 The Station Octet
 The Station Octet

2.45 BRISTOL v. BATH
 A Running Commentary on the Rugby Football
 Match
 Relayed from The Memorial Ground, Bathfield,
 Bristol

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Trip to Bristol and the West Country

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 A CONCERT
 The Social Chorus
 THE NATIONAL JOINT AND SINGING SOCIETY OF
 THE PRINTING AND ALLIED TRADES
 Relayed from the Town Hall, Bristol

LILIAN KEYES (Soprano)
 At the Well
 In the morning, my love
 ROBERT FITZ and LARGTON MARKS (Recitatives)
 Overture to 'The Sorcerer's Apprentice'

FRANK CASTELL (Piano)
 The Piano Concerto No. 2
 The Piano Concerto No. 3
 The Piano Concerto No. 4

REYNALD WHITEHEAD
 The Piano Concerto No. 2
 The Piano Concerto No. 3

7.25 STRETCHES
 By Mr. J. A. ARROWSMITH FROXY, Sheriff of
 Bristol

My J. SYDNEY BENNETT
 The Station Octet
 The Station Octet
 The Station Octet

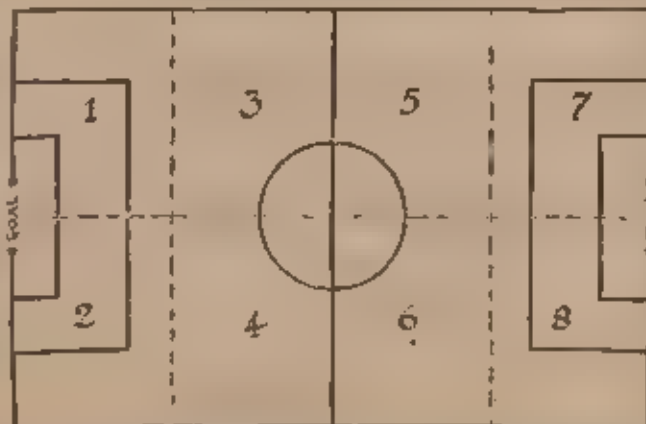
Mr. W. J. BOLTON
 Vice-Chairman of Bristol
 Industrial Council

7.45 RALPH T. MORGAN
 Concerto in D major
 The Piano Concerto No. 2
 The Piano Concerto No. 3

LILIAN KEYES
 One morning very early
 In the morning, my love
 ROBERT FITZ and LARGTON MARKS
 Bye-Bye, Bristol

HARRY PENNELL (Pianoforte)
 Preludes I and IV
 Study in C Minor
 RALPH T. MORGAN
 More Music and Humour

(Antif Programme continued on p. 10)



Use this plan when you listen to this afternoon's Association Football broadcast

Why buy ACCUMULATORS or DRY BATTERIES

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BEING TOO THIN

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Besides, it's Dangerous.

Slenderness is one thing. Unnatural thinness is another—and a dangerous one. Doctors know it's a very bad sign for a man or woman to be much underweight. It is often the first warning of serious disease.

And disease can even be induced by loss of weight. The new Cod Liver Oil is a natural product who is seriously underweight ought to take steps to remedy the matter at once by taking Cod Liver Oil in its new form of little tasteless tablets. Cod Liver Oil contains all the vitamins which are essential for a healthy and active life.

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All children should take McCoy's. Insist on McCoy's, the original and genuine. In case of difficulty send direct to McCoy's, 105, Torrington Avenue, Camden Road, N.W.5.

The famous OLDHAM



To meet the demand, we are now supplying Oldham High Tension Accumulators in 10-volt Blocks, with 2-volt tapping

EXTRAORDINARY value and sound performance are the dominant characteristics of this handsome new Oldham H.T. 10-volt Block, now offered to the public for the first time.

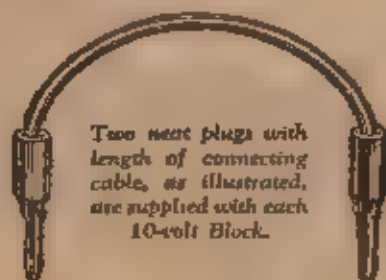
It has been designed expressly to give all the economic advantages of monobloc construction without sacrifice of efficiency.

See how compact it is, measuring $6\frac{1}{2}$ inches long by $3\frac{1}{2}$ inches high. It weighs just over 3 lbs. The 10-volt Block is composed of five glass cells having exceptionally robust plates made under

the Oldham Special Activation process of plate manufacture. The whole block is held solidly together, top and bottom. 2-volt tapping is standard. Two particularly neat plugs, as illustrated, with length of connecting cable attached, are included with each Block.

A purchaser of these Oldham 10-volt Blocks can now place his H.T. where he will, for the little blocks will stand neatly together under a table, in a cupboard or in any suitable corner.

Ask your Dealer to show you this handy Oldham H.T. Accumulator.



Two neat plugs with length of connecting cable, as illustrated, are supplied with each 10-volt Block.

Price

5/6

per 10-volt block
complete with two plugs
and length of connecting cable.

Lead the world for

Accumulators



The Oldham C.L.G. Clear Glass Accumulator is ideal for use with Sets having 3 or more valves



The Oldham C.L.G. Clear Glass Accumulator is selling in ever-increasing numbers all over the country by reason of its wonderful value and amazing reliability. It contains features never before embodied in any other accumulator.

It is an essentially clean job. The strong glass container permits quick inspection of the sturdy plates which are made under the Oldham Special Activation Process. The smooth top does not

collect dirt and can be cleaned in a moment. The terminals are large, non-interchangeable, and are coloured to indicate polarity. There are no separators; moulded slots on the inside of the container carry the plates. The Oldham C.L.G. is made in five capacities and in 2.4 or 6 volts. Extremely neat and practical all-metal oxydised carriers for 1, 2 or 3 cells are obtainable at 2/6, 3/- and 3/6 respectively.

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Valves with the wonderful

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These are the valves that have revolutionised maintenance costs and performance, making 1/10th ampere consumption extravagant.

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EVERYTHING **G.E.C.** ELECTRICAL

The
G.E.C.
your favourite

And now for
REAL MELODY
New Season's

GECOPHONE

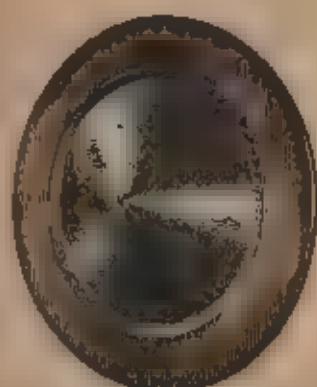
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WALL PLAQUE

An artistic design. The cone is mounted on an ornate frame of mahogany bound with, suitable for suspension from a picture rail.

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For portable use. The cone is mounted on a stand which can be folded down for easy carrying. The H.T. battery is included in the price.

PRICE

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The GECOPHONE "Screen" Cone Type is a speaker which is a masterpiece of design. It is a speaker which is a masterpiece of design. It is a speaker which is a masterpiece of design.

PRICE

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Write for a copy of the illustrated GECOPHONE Loud Speaker Folder, which contains full particulars of the complete range of GECOPHONE Loud Speakers. POST FREE on request.



That H.T. Battery of yours

is dying of an internal disease. Its cells are getting choked up, and long before it has completed its full span of life it will die. Internal Resistance is the enemy. Internal Resistance kills your battery before its day. It is killing yours now.

In the Regenerator Internal Resistance is conquered. It is so low when the battery is new, it is so steadily fought down during the life of the battery, that the Regenerator lives its full life, giving power long, long after the ordinary type of battery is dead.

54	Volts with lead for grid bias	(Post 6d)	6/-
60	Volts tapped every 3 volts	(Post 9d)	6/3
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"started making it at 6 p.m.
listened in at 8 p.m."

50%
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No other set gives such pleasure as the set you make yourself—especially if you make up this new R.C. Threesome! You need know nothing about radio mechanics to make up this set. Only 5 connections—no soldering—nothing you cannot understand—nothing to go wrong. Two hours with nimble fingers and a screw-driver—and the radio world

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The valves essential for the very best results are H.F. 210, R.C. 2 and P.V. 2—three valves from the famous Ediswan range.

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VALVES
CLEAREST
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LAST THE LONGEST

To THE EDISON SWAN ELECTRIC CO. LTD.
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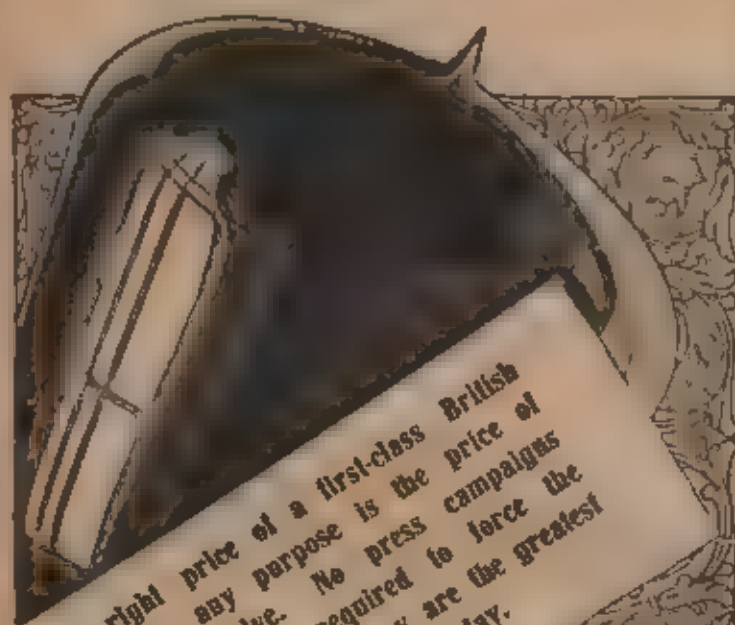
Please send, post free, presentation copies of the R.C. Threesome Instruction Book and Blue Print

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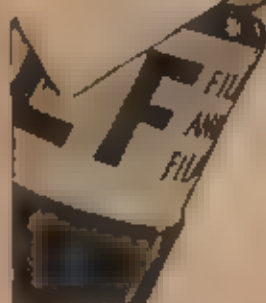
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The right price of a first-class British Valve for any purpose is the price of a Louden Valve. No press campaigns have ever been required to force the price of Loudens. They are the greatest value in the valve world today.



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Bright and dull emitters made speci-
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The New Wonder "Nightingale"
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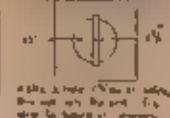
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a deep, full, rich tone



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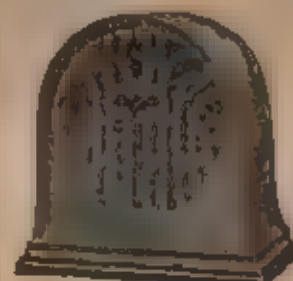
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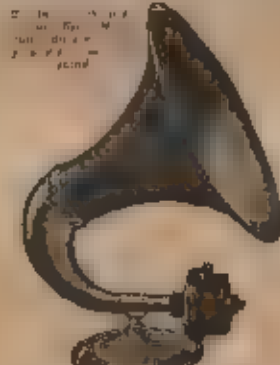
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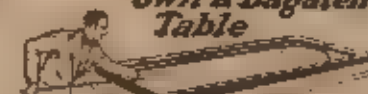
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"Your chief enemy is your low prices. They sound too good to be true." Save us from our friends! There is just the faint touch of truth in the remark that makes it worth thinking about. Shall we put our prices up to convince the doubter? We shall not. We shall leave them to doubt until common sense tells them to prove the fact for themselves.

Facts will prove to them as they have to hundreds of thousands of others that low prices are only half the story of Fellows success. The other half is high quality, and a never-ceasing effort to give more and better value for money.

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M.C. 57.



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Loud Speaker.*

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Dear Sirs,

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On December 28th, 1925, I purchased a "Fellows Junior" Loud Speaker.

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M.C. 55



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The Tungar charges your storage battery overnight while you sleep—and at a nominal cost. It's easy! Just two clips—and a plug for the house current. Or you can make a permanent connection, and just throw a switch. Keep your set at its best all the time—with a Tungar.

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Reliable Harrison's Double Scale Type 5/6 and 5/9

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Takes Drills up to 3/16 in.
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Deliver all H.T. instantly. No charging. Long life, clean, reliable, and give ample output for sets of all sizes. Perfectly sealed and be used without any disturbing thought of battery leakage, easily assembled, suitable for all purposes.

If standard terminals used no wiring needed.

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Regular prices complete for use, suitable for sets up to 4 valves.

2000, 1000, 500, 250, 125, 62.5, 31.25, 15.625, 7.8125, 3.90625, 1.953125, 0.9765625, 0.48828125, 0.244140625, 0.1220703125, 0.06103515625, 0.030517578125, 0.0152587890625, 0.00762939453125, 0.003814697265625, 0.0019073486328125, 0.00095367431640625, 0.000476837158203125, 0.0002384185791015625, 0.00011920928955078125, 0.000059604644775390625, 0.0000298023223876953125, 0.00001490116119384765625, 0.000007450580596923828125, 0.0000037252902984619140625, 0.00000186264514923095703125, 0.000000931322574615478515625, 0.0000004656612873077392578125, 0.00000023283064365386962890625, 0.000000116415321826934814453125, 0.0000000582076609134674072265625, 0.00000002910383045673370361328125, 0.000000014551915228366851806640625, 0.0000000072759576141834259033203125, 0.00000000363797880709171295166015625, 0.000000001818989403545856475830078125, 0.0000000009094947017729282379150390625, 0.00000000045474735088646411895751953125, 0.000000000227373675443232059478759765625, 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