

## PROGRAMMES YOU WILL WANT TO HEAR (Nov. 27-Dec. 3).



# THE RADIO TIMES

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## When First They Listened.

Norman Edwards tells how various Famous People first reacted to Broadcasting.

SOON after a regular broadcasting service was started from the old 2L.O. I made up my mind that it would be good propaganda work if I gave various well-known people an opportunity of listening. In these early days, long before the licence figures had reached a quarter of a million, broadcasting was very much of a novelty to many people, and I remember one evening when I had been invited to dine with Mr. Mark Hambourg, I took with me what was, in those days, rather a novelty—a six-valve portable set.

"What's all this?" queried my host, when I dumped the portable on one of his dining-room chairs.

I affected a mysterious air, and said the box contained some rather valuable papers which I didn't want to let out of my sight. Mr. Hambourg looked at me rather sceptically, and I believe he began to wonder whether I might not be an anarchist in disguise. Anyway, we sat down to dinner, and half-way through the meal I surreptitiously switched on the set.

The old B.B.C. was broadcasting at the



GEORGE BERNARD SHAW

said: "Let them hear their own language spoken by Sir Johnston Forbes Robertson. It would be a startling novelty to most of them!"

time excerpts from an Opera at Covent Garden and, considering that in those early days of broadcasting loud speakers had hardly been developed, the result was, on the whole, quite good.

"What's the idea?" asked my host, "a new gramophone?"

"No," I said: "a portable wireless set for hearing the broadcasting programme."

Mr. Hambourg said something in Russian, which I took to be expressive of emphatic surprise; but for the rest of the evening he could not keep away from the set.

Later on he began to talk about the future of wireless. It certainly appealed to his imagination. He said he had often danced to the programmes, and thought them exceptionally varied.

"Are they programmes you would choose?" I asked him.

"Well," he said, "I am what you might call a specialist, and the things I should want to hear would not make a programme for a big radio audience. Perhaps that's why I haven't got a wireless set. I don't

want to listen to the things I don't want to hear, although admittedly I can refrain from listening when the programmes don't appeal to me. Still, I have often thought that the idea of listening to a Beethoven Sonata while in my bath might be very entertaining!"

Mr. Hambourg was optimistic about broadcasting helping music. "Anything," he said, "that brings music to a mass of people is good, for when all is said and done broadcasting is a reproduction and, sooner or later, it will make people interested enough to hear the real thing."

On another occasion I called on Sir Henry J. Wood and gave him his first opportunity of listening to a broadcast programme. And, by the way, in those days it was no easy matter carrying a portable set about, and I think I must have spent something like a small fortune in taxi-fares! Dull emitter valves were not more than in their infancy, and the portable set I had—really the last word in portable sets at the time—used six bright emitter valves, two very heavy



SYBIL THORNDIKE

thought what a splendid vehicle Broadcasting would make for impressing upon listeners the need for a National Theatre.



MARK HAMBOURG.

the celebrated pianist, who foresaw the happy day when he would be able to lie in his bath listening to a Beethoven Sonata.



## When First They Listened.

(Continued from previous page.)

H.T. batteries and a substantial accumulator. I usually arrived at my destination in a state of semi-liquefaction and exhaustion, but I must say that my hosts on these occasions were—er—very hospitable.

I have met few men who showed greater keenness about wireless than Sir Henry Wood. He is a man with a vivid imagination, and anything novel always appeals to him. He listened with a calm and critical air, and was obviously anxious to be fair when he gave his verdict. Even in those early days he foresaw the great effect the innovation of broadcasting would have on the musical education of the public. But his enthusiasm was finely tempered by discretion; he appreciated the fact that members of families where music had been enjoyed with a child practising on a piano would, with the aid of broadcasting, learn to appreciate the Great Masters.

I listened to his enthusiastic and curiously business-like suggestions with interest. They contained no intolerant ideas about destroying jazz, but were calm and calculated proposals as to how good music should be introduced into broadcasting programmes with discretion and how these programmes must, of necessity, be organized in such a way as

and, in due course, I fitted him up with a set in his Hampstead home. At the time he was extremely busy, but one evening when I had just got the set wired up, he brought some of his work out of his study into the drawing-room, where the set was fitted and, with his daughter and son, prepared to listen for the first time. He was busy writing all the time. I never knew a

Mr. Norman Edwards, author of the accompanying article, is the well-known Editor of our contemporary, *Popular Wireless and Modern Wireless*. His interest in both the programmes and reception dates from the early days of broadcasting. His enthusiasm may be judged from the experiences which he describes here.

man with such powers of concentration, for, although an organ recital was filling the room with music via the loud speaker, and although he was writing hard at the time, he kept up a running commentary of criticisms, giving a musical ear to what was being broadcast and yet concentrating on his work at the same time. That is the sort of feat I wish I could emulate. To do two things at once is not possible for the man with ordinary talents, but Mr. MacDonald certainly did it that evening.

And his criticisms were extremely penetrating. Mr. MacDonald has a very fine musical ear, and, although space will not permit me to give a full account of what he said, I can assure my readers that there are few men who could have intuitively diagnosed some of the technical troubles which the B.B.C. I believe, at that time were attempting to solve. I have no doubt Captain Eckersley will remember that a considerable amount of trouble was taken by the B.B.C. in finding the right positions for various members of the orchestra when playing in a studio, and when a band selection was given Mr. MacDonald spotted at once that certain instruments were playing in positions unsuitable to the microphone and studio conditions.

All that, of course, has been altered since; but in those days, when experiments were constantly being made, it was very interesting to come across a man who, the first time he listened, should diagnose some of the troubles which could, as a rule, only be detected by an experienced critic.

I have often asked Mr. MacDonald what he thinks about broadcasting politics, and I believe, although he has never really definitely answered my question, that he is in favour of wireless being used as an educative medium for giving the public a clear idea of current politics. Of course, as he has often pointed out, great discretion will have to be exercised and a strict impartiality. By the way, it might interest readers to know that Mr. MacDonald's wireless set is named 'The Premier.' It is a four-valver, and, I believe, still affords him considerable pleasure in his rare moments of relaxation.

I NEVER had an opportunity of demonstrating a wireless set to Mr. Bernard Shaw, but I once asked him whether he thought broadcasting could be advantageously utilized for educational purposes, and he replied:—

I suggest getting Sir Johnston Forbes-Robertson to speak good English to listeners every day for half an hour, to give them some notion of their own language—that would be a startling novelty to most of them.' Which I think is characteristic of G. B. S.!

Miss Sybil Thorndike also answered the question in a very characteristic way. She said: 'It would be an excellent thing if it were to be well rubbed in by wireless the fact that we want a National Theatre. If that can be repeated, say, fifty times during each programme it might be of great public benefit!'

Of all the people I have introduced to the pleasures of broadcasting, I think I was instrumental in giving the biggest surprise of all to Dame Ellen Terry, because, although she is rather deaf these days, when she puts on a pair of wireless telephones, by one of those happy chances of fortune she can hear quite clearly. I shall never forget how she sat entranced with delight when she first listened to a



J. RAMSAY MACDONALD.

who listened while he went on with his writing—then gave a detailed criticism of the music he had heard.

to appeal to large and popular public audiences.

'It must not be overdone, you know,' he said. 'You cannot force Bach and Beethoven down people's throats. Give it them in small doses, and, perhaps, after a little while, they may learn to love it and ask for more.'

That advice the B.B.C. have certainly followed out, and I think that is one of the reasons why Sir Henry Wood still retains his very considerable interest in the progress and art of broadcasting. There is no trace of musical snobbery about him; he is fully awake to the necessities of the age we live in, and, unlike some famous musicians I have met, does not despise a great and popular medium which enables millions of people to enjoy good music with the aid of science.

About a year ago I asked my friend Mr. Ramsay MacDonald whether he had a wireless set. He admitted he hadn't, and so I lost no time in persuading him to have one installed. He left the business to me,



ELLEN TERRY

could not believe at first that the music came through the headphones. She is now one of the most constant of listeners.

broadcast programme, and how excited she was that she could hear it so clearly.

Dame Ellen has a set of her own these days, and I am sure she must be one of the most consistent listeners in the country. It was really rather amusing when she first listened, because a wireless set was such a novelty to her that she could not understand for a moment or two that the voices and the music she heard were coming from the telephones. She took them off suddenly, and, looking round the room in amazement, asked:—

'Where is the band?'

However, when I explained to her as best I could how the music was reaching her ears, and although I am sure she thought I was joking, she put on the telephones again, and for the rest of my visit I could hardly get a word out of her.

When I left some time later Dame Ellen was still listening and, as many of my readers know, she has since broadcast, and returned a good deal of the pleasure which broadcasting has given her.



## 'American Broadcasting as I see it.'

Captain P. P. Eckersley, Chief Engineer of the B.B.C., was in attendance at the International Wireless Conference at Washington with a 'watching brief' for both the B.B.C. and the Union Internationale de Radiotelephonie. This is the second of his series of three articles on American Broadcasting.

IN my last article I tried to trace the history of American broadcasting stations, each exploited by one firm for the sake of advertising, but ending today in the gradual elimination of such stations in favour of groups of stations exploited by one central authority. The effect upon the listener has been to make him take an interest in programmes and the local station, not in reaching out whatever the programme might be. Typical of one such group, which may in time find itself in competition only with two or three of similar groups, is the National Broadcasting Company.

The N.B.C. is the 'voice' in broadcasting of the interests of the Radio Corporation of America, the General Electric, and the Westinghouse. In the beginning of British Broadcasting, the B.B.C. was constituted by capital supplied by British manufacturers, and the N.B.C. is analogous, in some ways, to the old B.B. Company. The British manufacturers of wireless apparatus established the B.B.C. so that they should have a market for the sale of receiving sets. The big groups of wireless manufacturers in America established the N.B.C. partly for the same reason. The B.B.C., once started, was self-supporting from the proportion of the licence fee received from the public through the Post Office. The N.B.C., once started, is not supported, however, by the public so directly; its programmes are provided by advertisers. The general bulk of programmes are not paid for by the N.B.C., but rather by would-be advertisers. To take a typical example, the Ever Ready Company of America, in common with many other firms, buys an hour of time a week from the N.B.C., and during that hour puts up their own programme, doubtless 'vetted' by the N.B.C. The sole *réclame* for the Ever Ready people is that this programme is called the 'Ever Ready hour.' The announcer in his introduction says simply: 'You are now to hear a programme transmitted through Station WABC, WBCA, and WBAC provided by the Ever Ready Company Incorporated. This will be familiar to you all as the ever-popular Ever Ready hour'—and then until the end there is no mention of the sponsor's name. I did hear this or something like it: 'And so that concludes our Brightness Hour. Brightness means smiles, and smiles, to be nice, should mean white teeth. Your teeth will be whiter if you use So-and-so tooth paste.'

It must not be thought that a crude repetition of 'Buy So-and-so's soap' is a feature of the better-class programmes; the advertising is more subtle than that. I heard again a lady giving advice to the housekeeper on what to buy to eat; the sole



The aerials of a great broadcasting station in New York City. Radio, like everything else in 'these United States,' has assumed the most amazing proportions. But Captain Eckersley reassuringly tells us that we, with our B.B.C., need not think our system inferior.

advertisement contained in this talk was the further advice 'where to buy it.' Some of the finest symphony orchestras in America become available to the public through the sponsored programmes of the Atwater Kent Corporation, manufacturers of wireless apparatus. Last, but not least, 'Roxy and his Gang' give some of the most popular programmes. Roxy deserves a special mention; he is Radio's greatest showman in America, and his generosity, talent, and enthusiasm are among the qualities that rightly bring him such pride of place. Roxy (Mr. Rothafel is his real name) is typical of America's great men rising to success after success, but I think he will admit that wireless—or, as he would say, 'Radio'—has been the medium that has repaid him most, if not in hard cash, at least in satisfaction.

His association with wireless came first through his active interest in cinemas. At the Capitol he directed a large symphony orchestra, and this was broadcast, and, naturally, advertised the theatre. He then added to this a 'gang' of artists engaged by him also to perform in this theatre, who, in a special studio attached to the theatre, gave trunks. Roxy himself also said good night—the most popular item, I understand, in the programme. There is 'Roxy's Theatre,' seating 6,500 people, but the studio gives Mr. Rothafel an audience he is as much interested in as that which nightly flocks to fill his magnificent theatre. It also helps to spread his name and fame, and

## Captain Eckersley tells about the N.B.C.

He describes in this article the workings of the National Broadcasting Company, the largest of all radio corporations in the U.S.A.; how its programme time is allocated, and how its great chain of interlinked stations makes Simultaneous Broadcasting over an area of 4,000 miles a possibility.

his theatre's name and fame, throughout the United States.

All programmes are not, however, sponsored. There are so-called 'Editorial Programmes.' This may be a talk, a children's hour, a concert, a nation-wide appeal, or the running commentary of a big event. These editorials are not necessarily found under the classifications above; circumstances rule whether another body shall sponsor them or whether they shall be under the direct aegis of the N.B.C. Thus a baseball world series may be sponsored by a newspaper (the newspapers in America mostly encourage broadcasting, and fear no competition, realizing *Pappetis vient en mangeant*). A children's hour may be sponsored by a children's newspaper, physical jerks by a health organization, and so on. Typically, however, where the President wishes to make a national appeal, sixty stations may be hooked up together.

Such running commentaries as the recent one on the Dempsey-Tunney fight arouse tremendous interest, and although I did not hear it, I understand it gave one a better impression of the fight than those who were admitted to 'see' it after paying several pounds for their seats. The 'back-seaters,' I understand, took telescopes and radio sets, and so accomplished a rather practical form of television. The broadcast of the fight is a milestone in the history of broadcasting, whether in America or Britain—another illustration of its ubiquity and its value to furnish certain sorts of news.

The N.B.C. owns a group of stations which stretch across the whole continent—4,000 miles of S.B. There is thus a nation-wide publicity for any sponsored programme. There is a great variety of programmes, since they can be initiated anywhere in the network—the Middle West, the East or in Movieland. The fact that there is five hours' difference in time between the East and the West does not lessen the problems fronting chain or network operation, but it will convince the reader of the magnitude of the undertaking.

The N.B.C. and the B.B.C. differ, as I see it, still; but only by one letter and only one thing. From widely-separated starting points our paths converge more and more. The difference still is that financial resources are supplied on the one hand direct by the listener, upon the other by a rather more indirect way from the public, listeners or not. I am convinced that on its lowest terms—i.e., economically—the N.B.C. could not succeed in Britain; I am convinced that the B.B.C. system is, at first glance, abhorrent to people in America. I hope that one day the N.B.C. may become the A.B.C., but it will not be so simple as that.





## BOTH SIDES OF THE MICROPHONE

### When a Nation Spoke Peace.

WE have now celebrated nine Armistice Days. When the custom was initiated in 1919, some doubt was cast on the suitability of preserving it for more than five years at the most—whether with the passing of time the anniversary might not lose some of its point and solemnity. Any such doubt must, I feel, have been set finally at rest by the 1927 celebration, which, especially for those who, like myself, listened to the various Armistice Day programmes, had a quality all its own. Especially—almost dramatically—appropriate was the fact that November 11 was chosen for the first Empire Broadcast from 5SW, Chelmsford. Those of us with the dramatic and imaginative sense could not but be moved by the announcement preceding the Albert Hall Remembrance Festival, 'This is the British Broadcasting Corporation calling the British Isles, the British Empire, the United States of America and the Continent of Europe, from London, England.' The motto beneath the crest of the B.B.C. reads: 'Nation shall speak Peace unto Nation.' One felt that no words more eloquent could have been spoken for Peace than the broadcasts which the Empire heard on November 11.

### An 'Eye-Witness' at the Falklands.

THE recently exhibited film *The Battles of Coronel and the Falkland Islands*, which is one of the brightest feathers in the cap of British film production, has recalled to our minds the dramatic naval events of November and December, 1914, which opened with the sinking by Von Spee of Craddock's squadron and ended in the destruction of Von Spee by Sturdee at the Falklands a few weeks later. December 8 is the anniversary of the latter engagement, and Paymaster-Commander Gordon Franklin, who was on board *Invincible* during the battle, is coming on that date to the London Studio to recount his experiences. Commander Franklin is editor of the *Empire Record*, the British Empire Union's monthly magazine, and author of a successful book, 'A Naval Digression.'

### The Fall of Jerusalem.

ANOTHER anniversary which falls in the near future is that of the Entry into Jerusalem in 1917. In connection with this, Bishop McManus, who has spent thirty years in the Near East, and is now Anglican Bishop in Jerusalem, is to give a talk on December 8, on the New Palestine—all the changes and developments which have come about in the Holy Land since Allenby's cavalry entered the gates of Jerusalem ten years ago.

### The History of 'Rep.'

THE word 'Repertory' when used of a theatre is almost synonymous with the word 'high-brow.' The young lions of Chelsea and Bloomsbury would not, I daresay, include the Regent, Easton Road, and the Elephant and Castle among the list of London's Repertory Theatres. But at those two houses Martin Sabine and Tod Slaughter respectively are doing as much for the drama as any long-haired young gentlemen who ever intently translated a bad German play and staged it without scenery. The first step towards a love of the drama is the love of the theatre. The stirring melodrama which these two managers serve piping hot attracts crowds of real theatre enthusiasts. Martin Sabine is coming to Savoy Hill on Tuesday, December 13, to give a talk on 'Repertory throughout the Ages.' He will speak with authority as one who has had great experience of repertory work.

### The Oldest Show on Earth.

THOUGH many old customs die, the Punch and Judy show fortunately remains. Sometimes on summer evenings when I walk home from my office I see the entry to a street which turns west from the Haymarket blocked by a crowd of those who, whatever their business, have spared a moment to watch again the great tri-comedy of Mr. Punch. The squeaking of voices (St. John Ervine could hardly detect 'refinement' in Mr. Punch's tones), the banging of wooden heads against the wooden stage, the pathetic eyes and grubby ruff of poor dog Toby, the devastating painted jaws of the crocodile—these have mercifully been spared to remind us that the world was not always the serious place we are making it today. There are top hats in the crowd, a policeman's helmet, the winged tin and chaste gardenia of a dinner-out, the tousled hair of a *genius*. Nowhere, not even at the Old Vic, is there so varied an audience as the immortal hunchback attracts.

### PROGRAMMES TO WATCH THIS WEEK.

From London and aXX.

- Sunday... Albert Sandler and his Orchestra  
Monday... A National Concert (Sir Landon Ronald)  
Wednesday... St. Andrew's Night Scottish Programme. 'Tilly of Bloomsbury.' Herr Lion Feuchtwanger (author of 'Jew Sues')  
Thursday... A Hallé Concert  
Friday... 'The Rose of Persia'—Musical Comedy  
Saturday... The Varsity Relay Races  
From 3611  
Sunday... 'Messiah'  
Tuesday... Luigi Franchetti Piano Recital  
Wednesday... Sir Henry Wood Concert (from Manchester)  
Friday... Sir Henry Wood Concert (from Leamington)

### Mr. Punch Calling.

AND now Mr. Punch is to come to the microphone. On Friday, December 16, listeners to London and Daventry are to hear 'The True History of Mr. Punch and his Family,' a new entertainment devised by Mr. W. S. Meadmore and Mr. L. de G. Steveling and presented by them in co-operation. This will introduce an actual 'Punch-and-Judy' performance by one of the oldest of showmen, and will, further, relate the history of Mr. Punch, originally a hunch-backed Italian actor whose performances became so much the rage that even the puppet-shows for which Italy is famous copied him and made a play of his doings. *Puccio d'Anello*, as his name was, was 'translated' into various languages. He appears today in Germany as Hans Wurst ('John Sausage'), in Spain as *Christoval Punchinello*, in Turkey as *Karagörs*, in India as *Viduaaka*—even, I believe, in China. These and many more interesting facts about the great Punch will be related in the dialogue, when the wooden tragedian of today will meet with his flesh-and-blood original. Mr. Meadmore, the part author of the dialogue, is well known as an authority on the History of Puppets.

### Kathlyn Rhodes.

ANOTHER popular novelist comes into the programmes on Saturday, December 10, when Kathlyn Rhodes is to read extracts from various of her works.

### William Shakespeare in the Chair.

SOME weeks ago I 'announced' that a Debate would be broadcast on Wednesday, December 7, on the subject 'Should people risk their lives to make records?' The debate will take place on that evening, but the suggested subject has been discarded in favour of the question 'Why not Shakespeare?' which will bring into action Rebecca West, the brilliant young novelist and dramatic critic, and Ben Greet, who has done so much fine work in bringing Shakespearean performances within reach of people all over the country. Ben Greet is an enthusiast, Rebecca West one of the most pungently witty speakers of our time. This should be a great battle. In the chair will be William Shakespeare (spiritualistic manifestations will not be necessary, since the Shakespeare in question is not the Swan of Avon, but the well-known teacher of singing). The debate, which is to be relayed from Central Hall, Westminster, is the first of a series of six arranged in Aid of the King Edward Hospital Fund for London. The recent Shaw-Chesterton encounter was not one of these, but a separate affair arranged by *G. K.'s Weekly*. If you want to be in the hall for these debates you can get tickets from Bumpus's, 330, Oxford Street, or any Keith Prowse bureau, and by sending your money with a stamped envelope to the Secretary, King Edward Hospital Fund for London, 7, Walbrook, E.C.4. Tickets for the whole series cost £2, 25s., 18s. and 12s., and for a single debate 7s., 6d., 5s., 3s., 6d. and 2s., 6d.

### Twenty Thousand Poets.

THE 'Men and Cities' series has already included several talks by well known travellers, who have 'got under the skin' of various great European cities—such as Paris, Rome and Warsaw—and shown something of the life and spirit of those who dwell in them. The next talk in the series (at 9.15 on Thursday, December 8) will be one by Mr. Neville Whyman on 'Modern Life in Japan.' Mr. Whyman knows Japan as few Englishmen have been privileged to do. Until recently he was a Professor under the Japanese Board of Education. He has done research work in Far Eastern languages and translated from Chinese, Japanese, Mongolian and Polynesian. One of his jobs when a Professor in Japan was to translate the poems in the New Year Poetry Contests. Each November the Emperor sets a subject for a poem. An average of twenty thousand poets enter for the contest. The fifteen winning efforts are read on New Year's Day by the Emperor and Empress.

### 'The Magic Doorway.'

CHRISTMAS is almost here—and with it the problem of what to give Celia. Celia is 'The Announcer's' niece, almost five and very particular. My problem is solved this year by the publication of 'The Magic Doorway,' an annual for the children edited by the Wireless Aunts and Uncles. Celia likes pictures; there are pictures. Celia likes listening to stories; there are stories. Celia is a 'fan' for the Children's Hour; there are pictures of all the Aunts and Uncles (Celia once drew a picture of Uncle Mac, but she gave him a long nose like a pelican and we had to tear it up out of consideration for Mac). For children rather older 'The Magic Doorway' reveals in a clear and simple way the mysteries of Wireless. Celia will like it; Celia's friends will adore it—and so will Uncle Announcer. So five shillings from my Christmas Presents is already allotted to the same.



# BOTH SIDES OF THE MICROPHONE



## The Art of the Libretto.

I WONDER how many of those who know and love the music of Leoncavallo's *Pagliacci* are aware of the fact that the words of the English version are by Fred R. Weatherley. Mr. Weatherley, who is a K.C. as well as one of the most popular of lyric-writers, has served the composer well (Leoncavallo was also his own librettist). In the past much drivel was served up as 'the words' of operas. The writing of Opera libretti was beneath the dignity of poets and song-writers. Today that is changed. The old operas are having new words found for them. The new operas are the work of men who appreciate that the words of operas are as important as the score.

## A Fourteen-Horse Hannibal.

CROSSING the Alps is almost as arduous a proceeding today as it was when Hannibal and his famous elephants performed the feat to the great discomfiture of the Roman Republic. Mr. Cecil Lewis recently crossed the Alps in a light car. His adventures on 11,000 feet slopes from which sheer precipices fell to valleys horribly far below will form the subject of the talk he is to give on Friday, December 9. To introduce Mr. Lewis more speedily is unnecessary. As a writer and producer he has done much outstanding work for the microphone, notably his radio-adaptations of Conrad's *Lord Jim* and Capek's *R.U.R.*

## A Manchester 'At Home.'

A REALLY informal programme is usually difficult to achieve. However, a recent Programme from Manchester, entitled 'Master Musicians at Home' was outstanding in this respect. Four prominent Manchester musicians met in the Studio over a cup of tea and sang and played as their fancy dictated. On Sunday, December 4, Manchester intends to repeat this successful programme, when five talented players are to come together for an informal concert. They will be Kathleen Moorhouse the vocalist, Leonard Hirsch who leads the second violins in the Hallé Orchestra, Alec Whittaker the oboist, Elsie Boardman, whose recent singing of *Carmen* will be remembered by local opera enthusiasts, and Eric Fogg, the Studio's accompanist and a composer of note.

## He composed 'Florodora.'

IN the golden Edwardian days—which, viewed across the dark time of 1914-1918, seem now so very far away—the name of Leslie Stuart was one to conjure with. He composed some of the liveliest musical shows of pre-war days—notably *Florodora*, *The Belle of Mayfair* and *Peggy*, memories of which will be revived by a programme which Mr. Stuart has devised and which Manchester is presenting on Tuesday, December 6.

## Sir Frederic Cowen's Child Songs.

NOT so long ago Sir Frederic Cowen came to the studio with Dora Lambette, who sang some of his lately composed *Songs for My Little Ones*, accompanied by the composer. This broadcast was such a success—sometimes when listeners really like a thing they do write and say so—that a further selection of these children's songs will be sung by Miss Lambette in the course of the London programme on Tuesday evening, December 12. Sir Frederic will again be at the piano.

## Viennese Melodies.

ONE of the many interesting ideas originating from the Geneva Bureau is that of encouraging the interest of the nations in other nations' music by inviting the various European broadcasting authorities to devote occasionally a whole programme to representative music of some foreign country. In pursuance of this scheme, French, Italian and German concerts have already been broadcast by the B.B.C.—and English music has in the same way been given from various foreign stations. The next concert of this kind which we are to have is one of Austrian Light Music from London, B.B.C., and other Stations on Wednesday, December 14. I have not yet heard details of this programme—except that it will, of course, include some of the Strauss Waltzes—but I am prepared to enjoy the concert, for I like nothing in music more than the light, swinging melodies of Vienna, the gay city of 1914, which in 1927 is just beginning to recover its gaiety.

## PROGRAMMES TO WATCH THIS WEEK.

### From Manchester.

Tuesday... Recitals by Melsa and Gibson Young  
Friday... The 'Duke' Concert Party

### From Cardiff.

Tuesday... The Victors at the National Eisteddfod  
Thursday... A Contemporary British Programme

### From Hournemouth.

Tuesday... 'On Wings of Song'  
(Richard Strauss and Hugo Wolf)

### From Liverpool.

Tuesday... A Ballad Concert

### From Plymouth.

Tuesday... 'Crowd Law,' a Play

## King Feisal in the Noise Factory.

A VERY interesting corner of Savoy Hill is 'the effects studio,' in which incidental sounds are manufactured for transmission over the microphone. Thunderstorms, breaking surf, bombardments—these are only a few of the sounds which can be produced in this studio. During a recent visit to the headquarters of the B.B.C., King Feisal of Iraq was much interested in the effects which he saw demonstrated and later heard through a loud speaker.

## Sir Harry Lauder Again

SIR HARRY LAUDER at 8.15 on Wednesday, December 28—a farewell broadcast, as he leaves a day or so after for a tour of Australia and America. It is more than a year since his chuckle made the ether ring. There should be a record unseen audience for his broadcast on December 28.

## Listen to the Sailors.

COMMUNITY Singing by an audience of sailors will be relayed by Cardiff Station on Wednesday, December 14, from the John Cory Sailors' Rest, where a concert is being arranged by the port missionary, Mr. Oliver S. Hopkins.

## Bantock's 'Song of Songs.'

A LOVELY work is Granville Bantock's *Song of Songs*, an opera which will have a concert performance from London and other stations on Sunday afternoon, December 11. The Hebrew text of Solomon's great song of love has long been recognized as one of the most exquisite poems in any tongue. Read it again in the Authorized Version and judge whether Swinburne or Keats ever wrote anything more lyrical in its beauty. The *Song of Songs* was first performed at Manchester last year by Sir Hamilton Harty and the Hallé Orchestra. Sir Hamilton will again conduct the work on December 11, supported by a fine cast of singers, including Norman Allin and Dorothy Silk.

## The Ethereal Panto.

THE pantomime which Gordon Macdonald is writing for Christmas this year will not follow the conventional lines. The old panto plots are wearing a trifle thin, and so the author of the show has had the admirable idea of combining six time-worn plots to achieve what he calls *Pantomimery*. The idea of the show (which will be given on Boxing Night) is this. A pantomime producer arrives with his six leading characters—the Principal Boy, the Principal Girl, the Dame, the Demon King, the Good Fairy, and the Young Squire. There they are—but no pantomime for them to play in. Each wants a different story to be used—one which will give him the chance he is after. Result—the producer pleases them all by presenting a composite pantomime—with full chorus and orchestra—not to mention noise-effects of startling originality. Walk up, ladies and gentlemen.

## For the Man at the Organ!

AN amusing story has reached me from Doctor Eaglesfield Hall, the well-known organist and writer on music who is giving a series of organ recitals at the Manchester Town Hall during December (three of these are to be broadcast—the first between 1.0 and 2.0 p.m. on Wednesday, December 7). One morning, when he was practising in an East London church, the curate asked him if he would stay to play at a wedding which would shortly be taking place. Dr. Hall consented and played the Wedding March, having told the couple beforehand that this was the music played at all fashionable weddings in the West End. When the ceremony was over, the bridegroom came across to the organ and, putting down a coin near the stops, said: 'That's for you!' When the organist had finished playing, he found it was a sixpenny piece. Dr. Hall's recitals will be particularly interesting as they are to give a historical survey of organ music from the earliest times.

## Our British Contemporary Music.

WHEN we speak of contemporary British music, we naturally think of Arnold Bax, John Ireland, Vaughan Williams, Cyril Scott, and Armstrong Gibbs, of whose work we are proud because of the English simplicity of its character and its utter absence of eccentricity or affectation. Cyril Scott is giving a recital of his early piano pieces on Thursday, December 15. He is a pianist of delicate technique and gives a particularly fine performance of his own works.

'THE ANNOUNCER.'



# PROGRAMMES for SUNDAY, November 27

## 2LO LONDON and 5XX DAVENTRY

(101.4 M. 830 KC.)

(1.604.3 M. 187 KC.)

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

### 3.30 A MILITARY BAND PROGRAMME

THE WIRELESS MILITARY BAND

Conducted by H. WALTON O'DONNELL

THE BRITISH VOCAL QUARTET: DOROTHY BENNETT (Soprano); ESTHER COHEN (Contralto); ERIC GREENE (Tenor); DALE SMITH (Baritone)

BAND  
Overture to "Ruslan"  
Mussorgsky

3.40 DOROTHY BENNETT  
The Rivalry ..... J. Martin  
Over the Sea ..... J. Shaw

3.45 ERIC GREENE  
The Sea Gipsy (Richard Head)  
Phyllida ..... Howard Fisher

3.55 BAND  
Five Hungarian Dances

4.10 QUARTET (with Strings and Piano)  
Song Cycle, various Composers, arr. Lina Wilson  
Come, all ye lads and lasses (Quartet)  
My Cherub (Soprano Song)  
Dart (Tenor and Baritone)  
The Sweetest Flower that Blooms (Contralto Song)  
Meditation for Strings  
My lovely Celia (Tenor)  
Phyllis has such charming graces (Tenor)  
Cath (unaccompanied Quartet)  
When shall we (Baritone)  
Carmina (Quartet)

4.20 BAND  
Sixth Rhapsody ("Carnival in Pesti") ... Liszt

4.40 ESTHER COHEN  
I've been roaming, O. E. Horn, arr. Lina Lehmann  
Spring garth all in white ..... Robert Elkin  
Comin' thro' the Rye ..... arr. J. K. Lees

4.45 BAND  
Three English Dances ..... Quilter

5.0 DALE SMITH  
The Little Cupid .....  
The Ophobard .....  
The Window .....  
The Old Soldier .....  
Victor Hely-Hutchinson

5.7 BAND  
Carnival in Paris ..... Svendsen

5.20-5.30 TALES FROM THE OLD TESTAMENT  
Abah and the Prophets  
1 Kings XX, verses 1-43

### 8.0 A RELIGIOUS SERVICE

FROM THE GLASGOW STUDIO  
S.B. from Glasgow

Conducted by Rev. Prof. J. E. DAVEY

Order of Service:

Choir: Psalm 100, 'All people that on earth do dwell'

Reading

Choir: Hymn, 'O God at Fest, Whose living word' (English Hymnal, No. 440)

Address

Prayer



Rev. Professor J. E. DAVEY,  
who conducts the Glasgow Studio Service  
that will be relayed to London and  
Daventry tonight.

Choir: Hymn, 'Exultate omnes in domino' of the 'cantata' (H.M. No. 354)

Introduction

PROFESSOR DAVEY has had an unusually brilliant academic career. At Campbell College, Belfast, at the Royal University of Ireland, and at King's College, Cambridge (in which he was elected Fellow in 1916) he carried off an extraordinary succession of prizes and scholarships, winding up with two Firsts in Classics and Theology. After further triumphs at Edinburgh and Belfast, he became Professor of Ecclesiastical History in the Presbyterian College, Belfast, and he transferred to the chair of Biblical Literature in 1922. His published works include 'Our Faith in God through Jesus Christ' and 'The Changing Vesture of Our Faith.'

8.45 THE WEEK'S GOOD CASES: London Central Council for District Nursing. Appeal by Lady BLADEN (the ex-Lady Mayoress)

SINCE its foundation in 1915, the Central Council has done much to co-ordinate, improve and extend the service of nursing the sick poor in their own homes in and around London. Fifty Associations are federated to it and represented on it, and some £45,000 has been distributed to them. In addition, it has awarded twenty-two bursaries for training District Nurses in midwifery and maternity work, published a street directory showing the service for all London, and provided for district nursing in many areas where it was lacking before.

Contributions should be sent to the Secretary-Victor, Miss A. I. Richardson, at 29, Cockspur Street, S.W.1.

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

### 9.5 ALBERT SANDLER

and

THE GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne  
JOHN THORNE (Baritone)

ORCHESTRA

Tone Poem, 'Finlandia' (By request) ... Sibelius

JOHN THORNE

Two Negro Spirituals:

Steal away .....  
Nobody knows the trouble .....  
I've seen .....  
arr. H. T. Burleigh

ORCHESTRA

Selection from 'Merry England' ..... Grieg

ALBERT SANDLER

Violin Solo, 'Havanna' ..... Saint-Saëns

JOHN THORNE

Three Hungarian Folk Songs:

Play on, Play on .....  
Father was a thrifty man .....  
Shepherd, see thy horse's foaming mane .....  
Kodaly

ORCHESTRA

Grand Fantasia on Leoncavallo's 'I Pagliacci'

('The Play-Actors')

10.30

EPHLOQUE

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M.)

5XX DAV

TRANSMISSION FROM THE LONDON 2LO  
EXCEPT WHEN OTHERWISE STATED.

### 5.30 CHAMBER MUSIC

HARRIET COHEN (Soprano); GEORGE PARKER (Baritone)

THE HUNGARIAN STRING QUARTET

EMERICH WALDBAUER (1st Violin); TIRADAN ORSZAGH (2nd Violin); JEAN DE TENEVANS (Viola); EUGENE DE KESPEY (Violoncello)

QUARTET

Quartet for Strings in E Minor (Op. 58, No. 2)

Beethoven

Quick; Very slow; Fairly quick; Finale—

Very quick

### 4.10 GEORGE PARKER

Feldensamkeit (Loneliness)

in Fields) ..... in German (Hans Wolf)

Fürsich (Tramping) ..... in English (Schubert)

An die Musik (To Music) ..... in English (Schubert)

Der Doppelgänger (The Ghostly Double) ..... in English (Schubert)

### 4.20 HARRIET COHEN

Pavan and Galliard, 'The Earls of Salisbury'

by ..... in English (Hans Wolf)

A Fancie ..... in English (Hans Wolf)

Pavan and Galliard (from the Novell MS.)

Variations on 'John, cum kisse me now'

### 4.30 GEORGE PARKER

Far in a Western Brookland (A. E. Housman)

Weather (Thomas Hardy) ..... in English (Hans Wolf)

Santa Clara (Arthur Symonds) ..... in English (Hans Wolf)

Roundabouts and Swings ..... in English (Hans Wolf)

### 4.40 HARRIET COHEN and the Quartet

Quartet for Voice and Strings ..... French

At a moderate pace, leading to Quick; Slow,

with much feeling; Fairly quick; Fast

### 5.20-5.30 TALES FROM THE OLD TESTAMENT

(See London)

### 8.0 A ROMAN CATHOLIC SERVICE

From the Studio

Conducted by the Rev. Father C. C. MARTIN, S.J.

NO Catholic preacher is more widely known outside his own Church than Father Martinale, one of the most brilliant of the Jesuit theologians who receive an Oxford training at Campion Hall. He had a wide experience as a chaplain during the War; has written many books on religion, both popular and abstruse; his sermons never fail to fill Westminster Cathedral, and he has broadcast before with conspicuous success.

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

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.5 "MESSIAH"

An Oratorio by HANDEL

DORIS VANE (Soprano)

ELISE CHAMBERLAIN (Contralto)

PARRY JONES (Tenor)

JOSEPH FARRINGTON (Bass)

THE BERKSHIRE STUDIO SYMPHONY ORCHESTRA and CHOIR, conducted by JOSEPH LEWIS

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

#### PART I

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

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



# Sunday's Programmes cont'd (November 27)

4. Chorus. 'And the glory of the Lord shall be revealed.'  
5-6. Bass Solos. 'Thus saith the Lord . . . I will shake the heavens and the earth . . . and But who may abide the day of His coming? . . .'  
7. Chorus. 'And He shall purify the sons of Levi.'  
8-9. Contralto Solo. 'Behold! a virgin shall conceive'; and 'O Thou that tellest good tidings.' Chorus takes up these last words.  
10-11. Bass Solos. 'For behold, darkness shall cover the earth . . .'; and 'The people that walked in darkness have seen a great light.'  
12. Chorus. 'For unto us a Child is born.'  
13. The Orchestra here plays the simple, dream-like Pastoral Symphony.  
14-16. Soprano Solos. 'There were shepherds . . . And lo! the angel of the Lord came . . . And suddenly there was with the angel a multitude of the heavenly host.'  
17. Chorus. 'Glory to God in the highest.'  
18. Soprano Solo. 'Rejoice greatly.'  
19-20. Contralto and Soprano Solos. Contralto. 'Then shall the eyes of the blind'; and 'He shall lead the blind'; Soprano. 'Come unto Him, all ye that labour.'  
21. Chorus. 'His yoke is easy.'

## PART II

The opening of the Second Part speaks of the Atonement.

22. Chorus. 'Behold the Lamb of God.'  
23. Contralto Solo. 'He was despised.'  
24. Chorus. 'Surely, He hath borne our griefs.'  
25. Chorus. 'And with His stripes we are healed.'  
26. Chorus. 'All we, like sheep, have gone astray.'  
27. Tenor Solo (Short Recitative). 'All they that see Him laugh Him to scorn.'  
28. Chorus. 'He trusted in God.'  
29-30. Tenor Solos. 'Thy rebuke hath broken His heart'; and 'Behold, and see if there be any sorrow like unto His sorrow.'  
31-32. Tenor Solos. 'He was cut off'; and 'But Thou didst not leave His soul in hell.'  
33. Chorus. 'Lift up your heads, O ye gates! . . . Who is the King of Glory?'  
34. Tenor Solo. 'Unto which of the angels said He . . . "Thou art My son"?'  
35. Chorus. 'Let all the angels of God worship Him.'  
36. Bass Solo. 'Thou art gone up on high.'  
37. 'The Lord gave the word.'  
38. Soprano Solo. 'How beautiful are the feet of them that preach the gospel of peace.'  
39. Chorus. 'Their sound is gone out into all lands.'  
40. Bass Solo. 'Why do the nations so furiously rage together?'  
41. Chorus. 'Let us break their bonds.'  
42-43. Tenor Solos. 'He that dwelleth in heaven shall laugh them to scorn'; and 'Thou shalt break them with a rod of iron.'  
44. The Hallelujah Chorus.

## PART III

45. Soprano Solo. 'I know that my Redeemer liveth.'  
46-49. Chorus. 'Stare by man came death,' answered by 'By man came also the resurrection of the dead'; 'For as in Adam all die,' answered by 'Even so in Christ shall all be made alive.'  
50-51. Bass Solos. 'Behold! I tell you a mystery: We shall not all sleep'; and 'The trumpet shall sound.'  
52. Contralto Solo (Recitative). 'Then shall be brought to pass the saying "Death is swallowed up in victory."'  
53. Contralto and Tenor Duet. 'O death, where is thy sting?'  
54. Chorus. 'But thanks be to God, Who giveth us the victory.'  
55. Soprano Solo. 'If God be for us, who can be against us?'  
56. Chorus. 'Worthy is the Lamb . . .'  
57. Chorus. 'Amen.'

10.30

EPICURE

From Birmingham

## 6BM BOURNEMOUTH. 226.1 M. 810 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45 THE WEEK'S GOOD CAUSE: Appeal for a Wireless Installation in the Poole Infirmary and Institution at Longfleet Gardens, by ALBERT CULL, Chairman of the Poole Board of Guardians.

FOR three months a wireless set and loud speaker were maintained in the Institution at the expense of some of the Guardians, and its loss has been much felt by the inmates. The present appeal is to provide for a permanent wireless installation in the Infirmary and Institution, which have between them 170 old and infirm people quite unable to amuse themselves.

Contributions, marked 'Wireless Appeal,' should be sent to Mr. A. J. H. FRANCE, Clerk to the Guardians, 217, High Street, Poole.

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



HANDEL

the composer of 'Messiah,' which is to be broadcast from 5GB tonight.

## 5WA CARDIFF. 252 M. 850 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

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

10.40-11.0 THE SILENT FELLOWSHIP

## 2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 AN ORCHESTRAL CONCERT

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

OVERture, 'Carnival' . . . . . Dvorak  
Symphonic Poem, 'Romeo and Juliet' . . . . . Tchaikovsky

BERTRAM AYTUN (Baritone)

Song Cycle, 'A Shropshire Lad'

Somerville, arr. Hely-Hutchinson

Lovebird of Trees

When I was one-and-twenty

There pass the careless people

In summertime on Haddon

The Street sounds to the Soldiers' tread

On the Idle Hill of Summer

White in the moon, the long road lies

Think no more, Lad, laugh, be jolly

Late, my heart, an air that kills

The Lads in their hundreds

THE Shropshire Lad poems of Herrick have attracted many a composer to seek the expression of their typically English folk-spirit. Mr. Hely-Hutchinson, one of the latest composers to set some of them, was born in South Africa and held musical posts there (among them those of Manchester Programme continued on page 420.)



WHY THE DOCTOR RECOMMENDS

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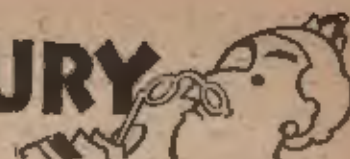






# TILLY OF BLOOMSBURY

From 5GB, Monday, 8 p.m. From London, Daventry and other Stations, Wednesday, 9.35 p.m.



WHATEVER was Ian Hay may, in the future, commit in the name of writing, we can never forget that he is the author of almost a dozen stories whose engaging humour is as fresh today as at the time when they were first published. Read the description of the hacking up of Piccadilly by a party of 'spoof' workmen in *The Right Stuff*—or of the game of Happy Families in *A Safety Match*, and then, if you can, doubt their author's gift for comedy.

*Tilly of Bloomsbury* is one of the best of modern comedies—and 'Tilly' a part which any young actress of ambition would give her right hand to play. It is the author's novel 'Happy-go-Lucky' planned down to dramatic form. It has been translated and adapted in half-a-dozen languages. The humour of the story has a universal appeal—especially that of the Second Act, which is touched with tragedy. It is human nature to stand up for the under-dog—and the bravery of the Welwyns' pretence, while it makes us laugh as perhaps no other scene in modern comedy can, touches also an emotional chord. And that is great comedy.

Those who saw the original stage presentation of the play will remember the late Arthur Bourchier's terrific portrayal of the immortal Stillbottle, that Emperor of 'bum bailiffs' who might have stepped from Dickens, so richly is he drawn. But Stillbottle is no more than a legitimate caricature. He is human to the marrow, as all Dickens's most humorous creations were human.

The story of the play is this. Lady Mainwaring, chateaus of Shotley Beauchamp and a devastating old snob, has hammered the humanity out of her husband and daughter but not out of her son, Richard, who remains human enough to fall in

**'TILLY OF BLOOMSBURY'**  
A Comedy in Three Acts by IAN HAY.  
(Adapted from the Author's novel, 'Happy-go-Lucky'.)

Arranged and Abridged for Broadcasting.  
Produced by GORDON MCCOY.

*Characters in the order of speaking:*  
Lady Marian Mainwaring, DOROTHY DAYUS  
Sylvia (her daughter), ESTHER COLEMAN  
Mistress (nurse to the Mainwarings)

JOHN REEVE  
Abel Mainwaring, M.P., C. LEVESON LANE  
Rev. Arthur Rylands, FRANK BENFORD  
Constance Damer, PHYLLIS PANTING  
Richard (Mainwaring's son), IVAN SAMSON  
Tilly (Welwyn's daughter), OLIVER ROSS  
Percy (Welwyn's son), PHILIP WADDE  
Annie (Welwyn's younger daughter)

JOHN BIRNLEY  
Mr. Mehta Ram (a Law Student)

ABRAHAM SOFAER  
Mrs. Welwyn, GRACE LORION  
Grandma Banks (her mother)

MARY O'FARRELL  
Lorina Welwyn, GILBERT HERON  
Mr. Stillbottle (a Sheriff's Officer)

GEORGE HAYES  
Mr. Pumphreyston (another Law Student),  
ANGUS ADAMS

ACT I. The Towers, Shotley Beauchamp.  
A Saturday afternoon in November.

ACT II. The Welwyns' Drawing-room,  
Bloomsbury. Monday afternoon.

ACT III. Same as Act II. Tuesday morning.

The action of the play takes place at the present time.

love with Tilly Welwyn when he encounters her on the top deck of a bus. Having proposed to her, he proceeds, with considerable gallantry, to bring her to stay at Shotley Beauchamp, where her apparent lack of credentials militates against her reception. The only person who is nice to Tilly is Constance Damer, which is pretty good of her, seeing that the Mainwarings have looked on her for years as a possible mate for Richard. 'Fight for him!' says Constance. Tilly accordingly takes the bull by the horns and asks the Mainwarings to tea at her parents' house in London. The exact nature of this bull is revealed when the action changes to the Welwyn home in Woburn Square, where Tilly's mother runs a boarding-house for Indian and other students and supports her husband, Lucius (whose tutorship at Cambridge had been spirited away from him by alcohol). On the day the Mainwarings are expected, a bailiff descends on the house. Tilly, undaunted, determines to fight her future 'in-laws.' She persuades the bailiff to act butler, teaches her mother to aspiate, and is safe in presuming that her father will be the charming old 'don' that he really is. The tea-party is one of the most sheerly humorous scenes ever contrived by an author. Tilly has almost won her battle when a row between two of the lodgers and an unfortunate gaffe on the part of her deaf and airless grandmother give away the whole pretence. Lady Mainwaring departs in a fury of indignation, accompanied with no great willingness by her husband and Dick. But Dick has not vanished for good—whatever Tilly may think. He has merely gone to prevent his mother from bursting a blood-vessel and returns quickly to assure Tilly that nothing in the world shall ever part him from her.



# THE ROSE OF PERSIA

From 5GB, Tuesday, 8 p.m. From London, Daventry and other Stations, Friday, 9.35 p.m.



## ACT I

HASSAN has twenty-five wives; he is wealthy and incorrigibly lazy. His whimsical nature had led to his being thought mad. His laziness is galling to his first wife, Dancing Sunbeam, who has social aspirations; also to Abdallah, the priest, who declares that Hassan is possessed with an evil spirit. The priest persuades Hassan to make a will in his favour.

The story-teller, Yusuf, meets with Rose-in-the-Bloom, the wife of the Sultan. Among her train of ladies is the slave, Heart's Desire, whose loveliness enravels him. The Sultan and her retinue come upon Hassan and, for a jest, pretend to him that they are a band of dancers. Hassan invites them into his house and summons the beggars from the street outside, whom he proposes to entertain with wine and dancing. Yusuf tells them a story and the supposed dancing-girls sing and dance. Into the midst of the revelry bursts Abdallah with the police. The priest has informed the Sultan of Hassan's consorting with the riff-raff and has come to have the whole gathering arrested. The beggars slip away and Abdallah proposes to arrest the girls instead. To prevent this, Heart's Desire pretends to be the Sultan.

Hassan, depressed by the thought of possible execution, takes a dose of *dhoup*, the Eastern drug which brings sweet dreams. He falls into a stupor and, when the Sultan arrives to investigate the affair, is apparently so mad that the Sultan is amused. Whereupon his royal master orders him to be treated as if he were the Sultan.

## THE 'ROSE OF PERSIA'

OR

'THE STORY-TELLER AND THE SLAVE'  
A Musical Comedy by BASIL HOOD and ARTHUR SULLIVAN

Arranged and Abridged for Broadcasting  
Produced by HENRY OSCAR

*Characters:*

Hassan (a Philanthropist), HUSTLEY WRIGHT

Bush-of-Morning (his Twenty-fifth Wife),

MILDRED WATSON

Oasis-in-the-Desert (Wife of Hassan),

PEGGY ROSS SMITH

Dancing Sunbeam (Hassan's First Wife),

GLADYS PALMER

Abdallah (a Priest), STANLEY NEWMAN

Heart's Desire, COLLEEN CLIFFORD

Roney of Life, LORI FORD

(The Sultan's Zubeydah's Favourite Slave)

Yusuf (a Professional Story-Teller),

JOHN ARMSTRONG

The Sultan Zubeydah (named 'Rose-in-Bloom'),

MAVIS BENNETT

The Grand Vizier, FOSTER RICHARDSON

The Royal Executioner, GEORGE LEE

The Sultan Mahmood of Persia,

TOMLIS GREEN

ACT I. Court of Hassan's House

ACT II. Audience Hall of the Sultan's Palace

## ACT II

In the audience hall of the palace. Hassan is now acclaimed king, but the situation is complicated by his ambitious wife, Dancing Sunbeam, who instantly claims to be Sultana. The Sultan confesses that it is all a joke arranged at Hassan's home—and, 'I know that!' says his wife, Rose-in-the-Bloom, thereby betraying that she, too, had been at Hassan's house. She covers her mistake, but not before her husband has grimly announced that had she really been there, her escapade would have been punishable with death. Hassan, still asleep, is brought in and the jest played out. He wakes and is puzzled to know what has happened. Abdallah, with one eye on the rich man's will, betrays the whole story, and the Sultan, furious that his wife should have been involved in such a situation, orders that Yusuf shall marry his wife and Hassan be executed. Yusuf is not happy—for it is Heart's Desire he wishes, not Rose-in-the-Bloom. Heart's Desire confesses the truth, that it was she who impersonated the Sultana, but the Sultan only relents so far as to say that Hassan's death shall be postponed until the story that Heart's Desire is in process of telling to the Sultan be finished. He further commands that it shall have a happy ending. Hassan's quick wit leads him to tell the story of his own life, which, since it must fall in with the Sultan's demand, must end happily with his own pardon. He achieves his end, is pardoned, together with all concerned in the escapade, and Yusuf gets his Heart's Desire.



# PROGRAMMES for MONDAY, November 28

## 2LO LONDON and 5XX DAVENTRY

(201.4 M. 530 KC.)

(1,804.2 M. 167 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and WALTER FENYELL (Baritone)

12.0 THE DAVENTRY QUARTET and KATHLEEN MITCHELL (Soprano), GIBSON TORRENT (Bass)

10-12 AN ORGAN RECITAL

By HAROLD E. DARRIS

Relayed from St. Michael's, Cornhill

Overture to 'Samson' ..... Handel  
 Shaw; Quich; Mendel  
 Psalm Prelude No. 2 ..... Howells  
 Chorale and Variations ..... Bach  
 Scherzo (Symphony No. 4) ..... Brahms  
 Prelude and Fugue in C Minor ..... Bach  
 Andantino in G Minor ..... Franck  
 Psalm ..... Basil Howwood

2.30 Miss RHODA POWER: 'Boys and Girls of the Middle Ages—The London Apprentice'

LIFE was carefully organized and laws were strictly enforced in the little London of the Middle Ages, with its small open-fronted shops and cobbled streets. This afternoon Miss Rhoda Power will talk of medieval London, its crafts, guilds, master-craftsmen, journeymen and apprentices, the wardens of the trades and the duties they performed.

3.0 Miss MARY SOMERVILLE: 'Greek Stories, Pantomime and Records'

3.15 AN AFTERNOON CONCERT

SYDNEY BOWMAN'S TRIO

ELLA FRANK (Cello)

ALEXANDER MCCORMICK (Baritone)

OLIVE CLOKE (Pianoforte)

5.0 HOUSEHOLD TALK: Mrs. COTTINGTON TAYLOR, 'Christmas Cakes'

EVEN in these days of restaurants, meals and food in packets, every self-respecting housekeeper makes a point of celebrating Christmas with the produce of her own kitchen, and Christmas cake is one of the easier things to make. Mrs. Cottington-Taylor, director of the Good Housekeeping Institute, will give some good advice as to how to collect that thick, rich, frosty mixture that has been responsible for so many bad dreams on Christmas night.

5.15 THE CHILDREN'S HOUR: Piano Solos by Cecil Dixon. Songs by Arthur Harte. 'Jonathan Swinburne' under the direction (and authorship) of J. C. Stobbes. 'Bad Children I have known', written and told by Kenneth Richmond

6.0 Gramophone Recital, arranged by Mr. CHRISTOPHER WOOD

5.20 Girls' and Boys' Clubs' Bulletin

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

6.45 ENGLAND v WALES

An Eye-Witness Account of the International Association Football Match.

by Mr. SPACKY LINTOTT

S.B. from Manchester

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

MENDELSSOHN'S SONGS WITHOUT WORDS

Played by HAROLD RYLAND

(Pianoforte)

During the following fortnight, Mendelssohn's Songs without Words will be played straight through in their correct order at this time.

IT WOULD be a good expression when he praised Mendelssohn's Songs without Words for their 'domestic character'. The intimate charm of the pieces is most happily evoked when we hear them in the friendly surroundings of home. Perhaps they are not quite so widely played as at one time. It is interesting to note, however, that in the early days of publication very few copies of the first book were sold—only a little over a hundred in the first four years. There is always a corner in our affections for these expressive melodies, with their innocent, unworldly treatment of pieces 'quite full of beauty', as Brahms described them.

The general title Songs without Words is Mendelssohn's own, but of the many names by which individual pieces are known, only a few were invented by the composer. They are those of the two *Kinders Lieder*, the *First*, the *First Song*, and the *Spring Song*; all other titles were devised by publishers or the public. Generations of players and listeners have enjoyed making up their own pleasant fancies about the songs, and so, probably, will the audience of today.

7.25 Mr. F. NORMAN, German Talk

7.45 A RECITAL OF FOLK SONGS

by

DALE SMITH (Soprano)

Song of Lamentation.... Nyasaland, collected by Ella Kidney, arr. by Theodora Halland  
 A Clackin's Grief ..... by Theodora Halland  
 O Clackin, how many you Red Rose  
 Scottish, arr. by Michael D'ack



Guilhermina SUGGIA

the genius of the cello, who will play in the National Symphony Concert from London and Daventry tonight. This picture of her—one of the most famous of modern portraits—is by Augustus John.

Willie's game to Melville

Castle

arr. by Malibala Lawrence

The Wild Hills of Ossia

Irish, arr. by Arthur Somervell

Kelly's Cat .... Irish, arr. by C. McQuinn

The Souling Song.... English, arr. Lucy

Oliver Cromwell .... } English, arr. Lucy

8.0 A NATIONAL SYMPHONY CONCERT

THE NATIONAL SYMPHONY ORCHESTRA,

Conducted by Sir LANCELOT RONALD

GUILHERMINA SUGGIA (Cello)

ORCHESTRA

Overture to 'Le Nozze de Figaro' .... Mozart

Symphony in G ..... Schubert

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL SYMPHONY CONCERT

(Continued)

ORCHESTRA

Third 'Leonora' Overture ..... Beethoven

GUILHERMINA SUGGIA with Orchestra

Symphonic Variations ..... Beethoven

THE Symphonic Variations start with a dignified introduction in a minor key, in which

the soloist has some passage-work of a showy kind, before coming, at a change of time and key, to the main body of the work. In this the smooth, flowing cello melody is varied in many ways, the treatments being fairly closely knit together in the latter part of the work.

Beethoven, the clever and prolific Alsatian composer, lived only thirty-five years.

Rhapsody, 'The Magic Harp' (Carnegie Collection) ..... J. S. Bach

ORCHESTRA

Nocturne, 'Festivities' (Fêtes) ..... Debussy

INA BOYLE, an Irish composer of the present day, received one of the Carnegie Trust's awards for her Rhapsody *The Magic Harp*. Its poetic hand comes from a legend thus told by Keats:—*Booth in a note to her poem The Harp's Song of the Seasons*—

The Dard-Alba (the word among the apple trees) was the magical harp of the ancient gods of Ireland. It had three strings—the iron string of sleep, the bronze string of laughter, and the silver string, the sound of which made all men weep. These three strings were also supposed to divide the three seasons into which the year was then divided.

These are, after the above introduction, three clear sections of the piece, each preceded by a silent bar and a pause. These pauses may be taken as suggesting respectively the iron, bronze, and silver strings.

IN *Festivities* (the first of three Nocturnes), Debussy intended to make a musical picture of the restless dancing-figures of the atmosphere interspersed with sudden flashes of light. 'There is also,' he said, 'an incidental procession (a dancing imaginary scene) passing through and existing with the aerial revelry; but the background of uninterrupted festival is persistent, with its bleeding of music and luminous dust participating in the universal rhythm of all things.'

Thus the aim is to give, in terms of sound, impressions of the rhythmic effects of light and of cloud formations, and the sea's undulations.

10.15 PIANO D. S. MURRAY: 'English Literature of Today'

10.30 Local Announcements (Daventry only) Shipping Forecast

10.35 A VARIETY FEATURE

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel











# Monday's Programmes continued (November 28)

W. NICHOLS (CRANE) and H. MARETON (DUP. 10)

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. R. HARDE, "A Whimsical Europe" Monte Carlo

5.15 THE CHILDREN'S HOUR

6.0 PIANO

6.20 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 PIANO

6.20 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

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6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

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6.30 S.B. from London

6.45 S.B. from Manchester

4.48

Y. COO. N. M. S.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. R. HARDE, "A Whimsical Europe" Monte Carlo

5.15 THE CHILDREN'S HOUR

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6.20 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

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SWANSEA

284.1 M.  
1,070 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. R. HARDE, "A Whimsical Europe" Monte Carlo

5.15 THE CHILDREN'S HOUR

6.0 PIANO

6.20 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

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6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

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SHEFFIELD.

272.7 M.  
1,000 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.15 ELIZABETHAN VOCAL AND SPINET

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 PIANO

6.20 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 PIANO

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6.45 S.B. from Manchester

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6.45 S.B. from Manchester

7.0 11.0 S.B. from London (10.30 Local An)

5.0 London Programme relayed from Daventry

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47/6







# Tuesday's Programmes cont'd (November 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.5 MC. 810 KC.)

Transmitting from 11.15 to 12.15

**3.0 LORRAINE PICTURE HOUSE ORGANS**  
*From Birmingham.*  
**FRANK NEWMAN (Organ)**  
 Overture to 'Light Cavalry'.....Suppi  
**OLIVER CLUTTERBUCK (Baritone)**  
 Under the Sea.....Faughan B. It was  
 The Desert Lover.....White  
**FRANK NEW**  
 Suite from 'Mazurkas'.....Coleridge Taylor  
 The Swan.....Handel/Sains  
**OLIVER CLUTTERBUCK**  
 A Grenada Fair.....Morse  
**FRANK NEW**  
 Suite from 'Mazurkas'.....Coleridge Taylor  
 The Swan.....Handel/Sains

**5.25 THE NEWS**  
**Walter Woods**  
 News  
 And More (By the Sea).....Schubert  
 Overture to 'The Merry Waves of Wissant'  
**5.45 THE NEWS**  
 News  
 And More (By the Sea).....Schubert  
 Overture to 'The Merry Waves of Wissant'  
**6.30 THE NEWS**  
 News  
 And More (By the Sea).....Schubert  
 Overture to 'The Merry Waves of Wissant'



Lena Copping and Joan Meredith take part in 5GB Daventry Experimental

**4.0 A MILITARY BAND FROM LAMM**  
 THE CITY OF BIRMINGHAM POLICE BAND CONDUCTED BY  
 SQUAD PIONEERS OF THE BRITISH ARMY  
 Marches to 'The Mair'.....Mount  
**4.15 JOHN BATESMAN (Baritone)**  
 She is in from the land.....Lambert  
**4.30 THE NEWS**  
 News  
 And More (By the Sea).....Schubert  
 Overture to 'The Merry Waves of Wissant'

**6.45 DANCE MUSIC**  
 THE LONDON RADIO DANCE BAND, DANCING  
 BY S. GARY FIRM  
 1. CLARK CLIFFORD (TO RECORD OUR RECORD)  
**8.0 'THE ROSE OF PERSIA'**  
 A Musical Comedy by BARNES, HODGKINSON, ARTHUR  
 Arranged by J. V. (Arranged for Broadcasting)  
 Produced by HENRY OSCAR  
 For full details see page 421  
**9.25 A PIANO-FORTE RECITAL BY LUCY FRANKLIN**  
 Piano-Forte  
 And a Recital in Solo and Duo  
**10.0 WEATHER FORECAST: SECOND GENERAL NEWS BULLETIN**  
**10.15, 11.15 VARIETY**  
 From Birmingham  
 The Music of the  
 (Dialect Entertainer)  
 Entertainers with a Piano  
 HELENA MULLAP  
 (The Wireless Chorus)  
 LOUIS RHYTHM DANCE BAND  
 Programmes continued on page 426

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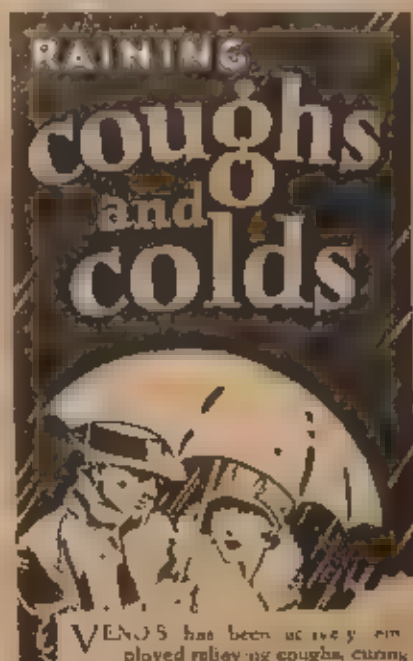
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# Tuesday's Programmes continued (November 29)

Programmes continued from page 428.

**THE NATIONAL QUARTET**  
EDITH MAUDE LEWIS (Soprano); MARJORIE JONES (Contralto); EMILY BARKER (Tenor); DEW CROFT (Bass)

Yn isch, Iwys Amara (Test Piece) .. W. H. H. H.  
Purwal Gwyf Aterfraw (Test Piece)

Y (an) a' Habin .. .. . Hapla Murr

BORIS SYLVIA PRICE (Violoncello)  
Sonata No. 1 (Test Piece) .. .. . F. J. J.  
Largo (Slow) and Allegro (Quick)

ANNIE M. JENKINS (Soprano) and ANNIE M. HUGHES (Contralto)  
Nehru Yc Avel .. .. . J. P. J.

EDITH M. JENKINS (Soprano) and ANNIE M. HUGHES (Contralto)  
Prelude for Harp and Strings (Test Piece) .. .. . J. P. J.

ANNIE M. HUGHES  
Cherry in the Garden (Test Piece) .. .. . D. P. J.

**THE NATIONAL QUARTET**  
At Hym Y Nos .. .. . H. J. J.

DORIS SYLVIA PRICE  
Sonata No. 1 (Test Piece) .. .. . F. J. J.

ANNIE M. JENKINS and ANNIE M. HUGHES  
Love will find out the way (Test Piece) .. .. . H. J. J.

EDITH M. JENKINS and ANNIE M. HUGHES  
The Battle of Spring .. .. . H. J. J.

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

**9.40 FOOTLIGHT FROLICS**  
Old and New

**THE STATION ORCHESTRA**  
March ('The Duchess of Dautzig') .. .. . C. J. J.

ALMA VANE (Soprano)  
Already is ever young ('The Archduke') .. .. . J. P. J.

Somewhere in Life ('The Street Singer') .. .. . J. P. J.

**ORCHESTRA**  
Waltz, 'A Kiss in the Dark' .. .. . H. J. J.

FRANKLYN GILMORE (Baritone)  
Star of My Soul ('The Gracie') .. .. . J. P. J.

The First Rose ('The Cabaret Girl') .. .. . K. J. J.

**ORCHESTRA**  
One-step, 'Wild Rose' .. .. . K. J. J.

ALMA VANE and FRANKLYN GILMORE  
When we are married ('The Belle of New York') .. .. . K. J. J.

Love Next ('Mary') .. .. . H. J. J.

**ORCHESTRA**  
Moonlight Dance .. .. . F. J. J.

ALMA VANE and FRANKLYN GILMORE  
My dear little Maiden ('Waltz Dream') .. .. . H. J. J.

Just for a night ('Katie the Dancer') .. .. . G. J. J.

**ORCHESTRA**  
March, 'The Carnival' .. .. . T. J. J.

10.40-12.0 S.B. from London

**22Y MANCHESTER.** 344.4 M. 780 KC.

11.15-2.0 **THE STATION QUARTET**  
Relayed from the Houldsworth Hall  
Pianoforte Recital by KATHLEEN LOKI

2.30 London Programme relayed from Daventry

3.45 Music by the STATION QUARTET

4.15 RAY PARKER (Baritone)

4.30 Music by the STATION QUARTET

5.0 Mr. J. A. GOSSE, 'The Early Days of Thomas de Quincey'

5.15 THE CHILDREN'S HOUR

6.0 The MAJESTIC 'CELEBRITY' ORCHESTRA

Relayed from the Hotel Majestic, St. Albans

Music Director, GERALD W. BENTLEY

6.30 S.B. from London

6.45 S.B. from London

7.0 S.B. from London

7.15 S.B. from London

**7.45 A HAND CONCERT**  
HAKENDALEN (Manchester) WORKS BAND

Selection from 'The Desert Song'

Selection from 'The Desert Song'

Selection from 'The Desert Song'

Selection from 'The Desert Song'

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*Player's Please*

**THE PLAYERS**

**AND THE SPECTATORS**

*"It's the Tobacco that Counts"*

NCC 276











### Programme for Wednesday.

## 5GB DAVENTRY EXPERIMENTAL

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**3.0**  $\Delta H_{\text{vap}}$  (kJ/mol)

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List, etc.

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Musical notation of Op. 25, No. 3 ..... Falsely  
Musical notation of Op. 11, No. 6 ..... Study in 3/4  
Musical notation of Op. 12, No. 1 ..... Poem in D, Op. 22, No. 4

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James M. Hock (Lynch)

† *Quercus laevis* (Mill.) B.S.P. *Q. laevis* (Mill.) B.S.P.

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**6 45** **ALBUHUP CONCERT**  
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†For full details see under *Mythenquar.*)

of *B. Paganini* reply and on page 134



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## Wednesday's Programmes continued (November 30)

*MR. Poppins* is continued from page 433.)

**0.15** *Continued*

*John Kelly* ... *John Kelly*

**9.30** *Continued*

*S.B. from Manchester*

**10.30** *Weather Forecast, Second General News Bulletin*

**10.45-11.15** *DANCE MUSIC* *Today*  
*Brown's Band and Percival MacKenzie's Band*  
*from the Kit Cat Restaurant*

**8BM BOURNEMOUTH.** 328.1 M.  
920 KC.

**12.0-1.0** *Gramophone Records*

**2.30** *London Programmes relayed from Daventry*

**4.0** *Dance Music by the King's Hall Harmonies. Relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by Alex. Waterhouse*

**5.15** *The Children's Hour*

**6.0** *London Programmes relayed from Daventry*

**6.30** *S.B. from Manchester*

**7.25** *S.B. from Manchester*

**7.45** *St. Andrew's Day Programme*  
*From Scottish Stations*  
*(See London Programme)*

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

**5WA CARDIFF.** 353 M.  
850 KC.

**12.0-1.0** *London Programmes relayed from Daventry*

**2.30** *London Programmes relayed from Daventry*

**3.0** *An Afternoon Programme*

*The Station Orchestra, conducted by Warwick Malet*

*Orchestra* *Philosophy of Music* *Haydn*

*Lily Morgan* *Chorus* *London*

*Bob Egerton* *Chorus* *London*

*A. Morgan* *Chorus* *London*

*Now playing the most popular*

*ORCHESTRA*

*Symphony, No. 81, in G...* *Haydn*

**3.45** *London Programmes relayed from Daventry*

**4.0** *ORCHESTRA*

*Fifth Concerto Grosso* *Handel*

*Lily Morgan*

*The Enchantress* *J. L. Hatton*

*Chorus* *London*

*Chorus* *London*

*ORCHESTRA*

*Suite from "A Midsummer Night's Dream"* *Mendelssohn*

**5.15** *The Children's Hour*

**6.0** *London Programmes relayed from Daventry*

**6.30** *S.B. from London*

**7.25** *S.B. from Manchester*

**7.45** *St. Andrew's Day Programme*  
*From Scottish Stations*  
*(See London Programme)*

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

**2ZY MANCHESTER.** 284.5 M.  
1200 KC.

**12.0-1.0** *London Programmes relayed from Daventry*

**2.30** *London Programmes relayed from Daventry*

**3.30** *An Auto-Piano Recital by J. Meadows*

**3.45** *London Programmes relayed from Daventry*

**4.0** *Orchestral Music from the Piccadilly Picture Theatre, conducted by Stanley C. Miles*

**5.0** *Music from the Piccadilly Picture Theatre, conducted by Stanley C. Miles*

*Orchestra* *Donizetti*

*High upon the hill* *Sanford*

*Good morning, brother sunshine* *Lehman*

**5.15** *The Children's Hour: Request Day*

**6.0** *Gramophone Records*

**6.20** *Royal Horticultural Society's Bulletin*

**6.30** *S.B. from London*

**6.45** *A. C. ASTOR*

*The Globe-Trotting Ventriloquist*

**7.0** *S.B. from London*

**7.25** *S.B. from Manchester*

**7.45** *St. Andrew's Day Programme*  
*From Scottish Stations*  
*(See London Programme)*

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*Suite from "A Midsummer Night's Dream"* *Mendelssohn*

**5.15** *The Children's Hour*

**6.0** *London Programmes relayed from Daventry*

**6.30** *S.B. from London*

**7.25** *S.B. from Manchester*

**7.45** *St. Andrew's Day Programme*  
*From Scottish Stations*  
*(See London Programme)*

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

**2.30** *London Programmes relayed from Daventry*

**3.0** *An Afternoon Programme*



# Wednesday's Programmes cont'd (Nov. 30)

3.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.25 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 5NG NOTTINGHAM. 775.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.10 ADA RICHARDSON (Pianoforte)  
 6.25 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 Music by the Station Orchestra  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester

7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

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

12.0-1.0 Gramophone Lecture Recital by Monica  
 2.30 THE CHILDREN'S HOUR  
 5.15 THE CHILDREN'S HOUR  
 6.0 MARGUERITE D. LYON (Soprano)  
 The Nut Tree  
 6.25 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 7.25 S.B. from Manchester

### The Organs broadcasting from

410 BELFAST—Queen's Cinema  
 5CB BIRMINGHAM—Lozells Pict. House  
 5NO NEWCASTLE—Havelock Pict. House

## WURLITZER ORGANS

The Organ with the Golden Throat  
 221

7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 6ST STOKE. 954.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 6SX SWANSEA. 254.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.0 AN AFTERNOON CONCERT  
 HILDA ZAGER (Soprano)  
 THE STATION TRIO: T. D. JONES (Pianoforte),  
 MURDOCH LLOYD (Violin), GWYNETH THOMAS  
 (Cello)  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

### Northern Programmes.

## 5NO NEWCASTLE. 512.5 M. 240 KC.

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 6SC GLASGOW. 406.4 M. 90 KC.

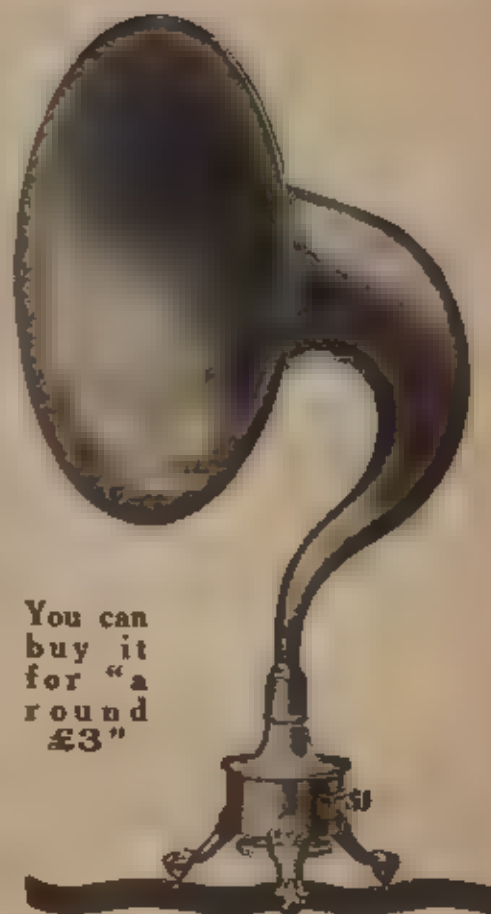
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 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 6BD ABERDEEN. 340 M. 345 KC.

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)

## 6FJ BELFAST. 327 M. 327 KC.

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Manchester  
 7.45 ST. ANDREW'S DAY PROGRAMME  
 From Scottish Stations  
 (See London Programme)  
 9.0-11.0 S.B. from London (9.30 Local An-  
 nouncement)



You can  
 buy it  
 for "a  
 round  
 £3"

and it  
 looms large  
 to-day

this speaker that makes a poor set  
 good and a good set better—the

## ETHOVOX

For a time radio-listeners have  
 been fascinated by loud-speakers  
 of weird and wonderful construc-  
 tion but, to-day, they're coming  
 back in ever-increasing numbers  
 to the speaker that first made  
 wireless popular

And it's as superior to-day as it  
 was then, as certain to enhance a  
 hundred-fold your pleasure and  
 enjoyment.

It is cheaper, too—not cheapened  
 mark you—and "a round £3  
 will buy it!

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 before you buy write us and we'll  
 arrange for you to do so—at  
 same time for latest descriptive  
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# Thursday's Programmes cont'd (December 1)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 MC.)

TRANSMISSION FOR THE L.A. AND S.W. CO. 10.15 WINTER THE PHONE 5.15 PM

### A SYMPHONY CONCERT

Concert from the Winter Gardens, Bourneville  
No. 10 of the Thirty-third Winter Series

THE BOURNEVILLE MUNICIPAL

SYMPHONY ORCHESTRA

(10 Performers)

Conducted by Sir Dax Goussery and Mr. Leigh  
Havill

Overture to "The Capt of Bagdad" (L. Goussery)  
First Symphony (Brahms)

At 10.15 the Fourth Symphony is in the usual  
Movement (Mozart)

First Movement. The wide-sweeping First Main  
Movement at the commencement is a good deal  
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DEAN LEBRON

The Second Musical (The Play Actors)

Selection from "The Play Actors" (The Play Actors)

Walls, "Monte Carlo" (The Play Actors)

FRANK NEWMAN (Organ)

Let us Modern Suite (The Play Actors)

Ave Maria (The Play Actors)

Grand March from "Tannhäuser" (The Play Actors)

5.45 THE CHILDREN'S HOUR (From Birmingham)  
Story told by Gladys Colbourne. "The Fairy  
Godmother's Adventure" Request Items by  
Hilman and Percum. Dialogue, "The Blue  
Bird" by Robert Jones

6.38 THE 8.15 AM WEATHER  
FORECAST FIRST  
GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

THE LONDON L.A.

DANCE BAND

Arranged by

SYNTH BARRA

(French Song)

8.00 MILITARY BAND

THE WORLD

MILITARY BAND

Conducted by

B. WALTON

6.50

Overture to "Zampa" (Hercules)

MARIANNE WILKINSON (Soprano)

Hark, the echoing air (Percussion)

Going to the Sun (Percussion)

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Miss Gladys Ward and Mr. Wortley Allen will act  
three scenes from Shakespeare in the 5GB pro-  
gramme at 10.15

Overture to "Zampa" (Hercules)

MARIANNE WILKINSON (Soprano)

Hark, the echoing air (Percussion)

Going to the Sun (Percussion)

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Any  
Broadcasting  
Programme

is better with  
plenty of

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**Milka**  
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The Whispering of the Flowers (Ten Blue  
(Thursday's Programmes continued on page 439.)



# ARE YOU UNDER NORMAL WEIGHT?

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That malnutrition must be corrected to be healthy. Cod Liver Oil will do it, as everybody knows, because Cod Liver Oil is the richest source of the health-giving, flesh-producing vitamins. But Cod Liver Oil is nasty, it's stuff to take, with a fishy taste and smell, that most people find nauseating.

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## Thursday's Programmes cont'd (December 1)

### 6BM BOURNEMOUTH. 928/2 M. 920 KC

2.28 London Programme relayed from Daventry  
3.0 A SERVICE FOR THE NICK  
THE STATION CHOIR

Hyman, 'Light & Shade: Celestial Salem' (A and M, No. 28.)  
Antient, 'The Lord is Loving' Garrett  
Airs by the Rev. H. C. CASHALL, Vicar of St. Mary's, Bournemouth

Hyman, 'Holy Father, in Thy Mercy' (A and M, No. 28.)

3.30 Gramophone Records

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 FOR FARMERS Mr. F. R. FORD, Sec. of Common Insect and Fungus Diseases

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

6.55 S.B. from London

7.30 S.B. from Manchester

8.50 WEATHER FORECAST NEWS

9.0 S.B. from Manchester

9.30 12.0 S.B. from London 9.45 Local Announcements

### 5WA CARDIFF. 852 M. 850 KC

2.30 BROADCAST TO SEASIDE  
Prof. W. M. TATTERSALL, 'Animals and the Water: In the Sea and Fresh Water'

2.45 London Programme relayed from Daventry

4.30 THE STATION TROOP FRANK THOMAS (Violin), R. A. L. D. S. A. and J. H. B. T. S. A. and J. H. B. T. S. A.

5.15 THE CHILDREN'S HOUR The Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from London

6.55 S.B. from London

7.30 MUSIC AND COMEDY

8.50 WEATHER FORECAST NEWS

9.30 12.0 S.B. from London 9.45 Local Announcements

9.50 WEATHER FORECAST NEWS

10.0 S.B. from London

10.15 S.B. from London

10.30 S.B. from London

10.45 S.B. from London

11.0 S.B. from London

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12.0 S.B. from London

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4.45 S.B. from London

### 2ZY MANCHESTER. 884.6 M. 780 KC

12.0 1.0 Gramophone Records

4.30 Music by the STATION QUARTET  
5.0 The Growing Generation IV From Air 'I Remember' by Dr. C. W. S. A. and J. H. B. T. S. A.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from London

6.55 S.B. from London

7.30 HALLÉ CONCERT

Relayed from the Free Trade Hall

Relayed to London and Daventry

JOHN AND JULIET

8.50 WEATHER FORECAST NEWS

9.30 12.0 S.B. from London 9.45 Local Announcements

9.50 WEATHER FORECAST NEWS

10.0 S.B. from London

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The three solo artists in tonight's Hallé concert at Manchester, which will be relayed to London and Daventry. From left to right: Mr. Leonard Cowings, Miss Olga Haley and Mr. William Anderson

OLGA HALEY - LEONARD

WILLIAM ANDERSON

For a full description of this work see London Programme on page 30

Manchester on page 441







**- a sensational success!**



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**FATHERS**

**GRANDFATHERS, TOO**

**—they are  
all building  
the wonderful**



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THE success of the Cossor "Melody Maker" has staggered the wireless industry. Component manufacturers have found it almost impossible to cope with the overwhelming demand. Everyone agrees that it is the S.T. of the season. Gets concerts from France, Holland, Germany, Spain, Italy and Switzerland. Also full choice of B.B.C. programmes. Marvellous tone. Anyone can build it. Amazingly simple constructional plan evolved by Cossor removes all difficulties. Assemble it in an evening. No soldering. No skill. No worry. Nothing quite like it has ever been done before. Build a "Melody Maker" and save pounds. Success guaranteed. Send for a free chart to-day.

**No soldering—as easy to build as Meccano**



# Thursday's Programmes continued (December 1)

Manchester Programme continued from page 438.)

**8.50 WEATHER FORECAST, NEWS**  
**9.0 HALLÉ CONCERT** (Continued)  
**OLGA HALEY**  
 Rhapsody for Contralto, Male Chorus and Orchestra  
 ORCHESTRA  
 Variations on a theme by Haydn  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**6KH HULL.** 284.1 M., 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**2LS LEEDS-BRADFORD.** 272.8 M., 352.1 M., 1,080 KC. & 1,180 KC.

**2.30 BROADCAST TO ELEMENTARY**  
 Mr G. H. COWLING: Radio in the World that is to be  
**3.0** London Programme relayed from Daventry  
**3.45 Light Music**  
**4.0 THE BEAZA SYMPHONY** (Continued)  
**5.0** Light Music  
**5.15** London Programme relayed from Daventry  
**6.0** Light Music  
**6.30 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**6LV LIVERPOOL.** 297 M., 1,070 KC.

**3.0** London Programme relayed from Daventry  
**4.0 NORA HENRIET (Tenor)**  
 My Rose .. .. . *Adeline Vinton*  
 Passing By .. .. . *Edmond Vinton*  
 Do you know my garden? .. .. . *Haydn Wood*  
 My Lady's Flower .. .. . *Hope Young*  
 Far across the Desert Sands .. .. . *Wendy Fenton*  
**4.15 THE STATION PIANOFORTE QUARTET**  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

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

**2.40 BROADCAST TO SCHOOLS**  
 Mr A. H. WHIPPLE: Nature Study  
**3.0** London Programme relayed from Daventry  
**5.0 KATHLEEN G. HILLMAN (Soprano)**

**5.15 THE CHILDREN'S HOUR**  
**6.15** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45 For Boy Scouts**  
**6.55 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**5PY PLYMOUTH.** 400 M., 780 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR: Play—The Trial**  
 Scene from "Alice in Wonderland"  
**6.0 Musical Interlude**  
**6.15** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**6FL SHEFFIELD.** 271.7 M., 1,100 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR: Our World Tour**  
 IV, Russia

## A Broadcasting Alphabet.

Verses by Eleanor Farjeon  
 Drawings by T. C. Derrick



### Q IS FOR QUESTION.

THINK there isn't a Question  
 Abroad in this air  
 That doesn't get broadcast  
 While lingering there  
 There isn't a Question  
 On Art or Finance  
 That Broadcasting doesn't  
 Take in at a glance.  
 There isn't a Question  
 Of any old sort,  
 On Music or Politics,  
 Science or Sport,  
 That doesn't immediately  
 Interest win  
 For anyone given  
 To Listening In.  
 Yes, every known Question,  
 Let us only look at it,  
 Is Broadcasted today.  
 There's no question about it!

**6.0 Musical Interlude**  
**6.15** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45 For Boy Scouts**  
**6.55 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**6ST STOKE.** 284.1 M., 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45 For Boy Scouts**  
**6.55 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

**5SX SWANSEA.** 284.1 M., 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR: Songs by Marie Evans (Soprano)**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.30 S.B. from Manchester**  
**8.50 WEATHER FORECAST, NEWS**  
**9.0 S.B. from Manchester**  
**9.30-12.0 S.B. from London** (9.45 Local Announcements)

## Northern Programmes.

**5NO NEWCASTLE.** 284.1 M., 1,020 KC.  
**2.30** Broadcast to Schools: Mr T. H. ...  
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**2BD ABERDEEN.** 280.4 M., 740 KC.  
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**2BE BELFAST.** 304.1 M., 840 KC.  
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9.35 'THE ROSE OF PERSIA'

110 1115 A HAND AT BRIDGE

[illegible]

♠ 6  
 ♥ A, B, Q, C  
 ♦ 5  
 ♣ K, Q, J, 10, 7, 6

W. 1847.		E. 1847.	
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♥	4 3 2 E.	♥	1
♦	J 10, 9.	♦	2 7, 8, 4, K, A, —
♣	5 3	♣	6, A, —

South

♠	Q J, 10, 2
♥	J 7 3
♦	10 K 3
♣	K 2

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THE HALLS CLUB DANCE 11.18.10-12.0.10  
11.18.10-12.0.10 of HARRY JOSEPH 11.18.10-12.0.10

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11



'AT HOME AT THE ACACIAS IN 1881'

It is first insured from Punch: the faithful mirror of Victorian life makes the point of the production. It will be broadcast from London. The evening is 7.30.



# Friday's Programmes continued (December 2)

## 3.0 AN ORGAN RECITAL

by  
HARVEY GRACE, FR.C.O.  
Relayed from St. Martin's  
Avenue, London

## 4.0 EUGENE CROFT AND HIS ORCHESTRA

Selection from 'The Pirates of Penzance'

Melody 'In Love'  
Wedding Day at Trochuengen (1909)  
(CHARLES STAMPER, Harp)  
Solo

Orchestra  
Melody and Synopses

REX EVANS  
Songs at the Piano

Orchestra  
Annals of London (St. Paul's)

Spanish Waltz, 'Spain' (M. J. R.)

CHARLES STAMPER  
Solo

Orchestra  
Melody 'In Love' (1909)

REX EVANS  
More Songs at the Piano

Orchestra  
Introduction to 'La Traviata' (1909)

The Busy Bee (1909)

My heart opens at thy voice, from 'The  
Debut' (1909)

Dance of the Hours (1909)

## 5.45 THE CHILDREN'S HOUR

Songs of Mary (1909)

Around the Church (1909)

Why All Why (1909)

Twigg, Margaret (1909)

## 5GB DAVENTRY EXPERIMENTAL

(421.5 MC. 510 KC.)

6.30 I MEN SAT (1909) (1909)

6.45 LIGHT MUSIC  
1. ERNEST LLOYD LONDON ORCHESTRA  
DUDLEY STUART WHITE (Baritone)

Orchestra  
Incidental Music to 'The Merchant of Venice'

Prelude, Intermezzo, Doge's March  
Intermezzo, Flower Dance, from 'The  
'Nails' (1909)  
Pearl o' Mine—Lyrical Melody (1909)

7.15 DUDLEY STUART WHITE  
Roadways (1909)

I pitched my line (1909)

7.12 ORCHESTRA  
The Great Departure, No. 1 (1909)

The Great Departure, No. 2 (1909)

The Great Departure, No. 3 (1909)

The Great Departure, No. 4 (1909)

The Great Departure, No. 5 (1909)

The Great Departure, No. 6 (1909)

The Great Departure, No. 7 (1909)

The Great Departure, No. 8 (1909)

The Great Departure, No. 9 (1909)

## 8.0 A SYMPHONY CONCERT

From Birmingham

Relayed from the Winter Hall,  
Leamington Spa

by Sir HENRY WOOD

HAROLD WILLIAMS (Baritone)  
H. J. C. HEN (Piano)

ORCHESTRA  
Overture to 'William Tell' (1909)

HAROLD COHEN and Orchestra  
Fifth Brandenburg Concerto in D (1909)

W. J. W. (1909)  
Lago's Creed, from 'Othello' (1909)

ORCHESTRA  
Second Wand of Youth Suite (1909)

9.0 ADD INTERLUDE FROM THE H. J. C. HEN  
Readings by LILIAN CANNON

Kubla Khan (S. T. Coleridge)

La Belle Dame sans Merci (Keats)

The Lotus Eater (Tennyson)

Relayed from the Winter Hall,  
Leamington Spa

9.15 ORCHESTRA  
Symphony No. 1 (1909)

Concerto for Piano and Orchestra, No. 1 (1909)

W. J. W. (1909)

Relayed from the Winter Hall,  
Leamington Spa

10.15 WEATHER FORECAST: SECOND GENERAL  
NEWS BULLETIN

10.35-11.15 DANCE MUSIC: KETTERER'S FIVE,  
under the direction of GEORGE GILDER, from  
Ketterer's Restaurant

Friday's Programmes continued (December 2)



## TIME & TIDE

Time and tide wait for no man—but the wise man waits for neither time nor tide. He assures the future by insurance, and thereby guarantees his dependants' freedom from want. Take a policy with the W & G. Insurance Society. The W & G. Insurance Society is a Mutual Society and divides all its profits amongst its policy holders. The latest bonus on whole life policies is no less than £2 8s. per cent.

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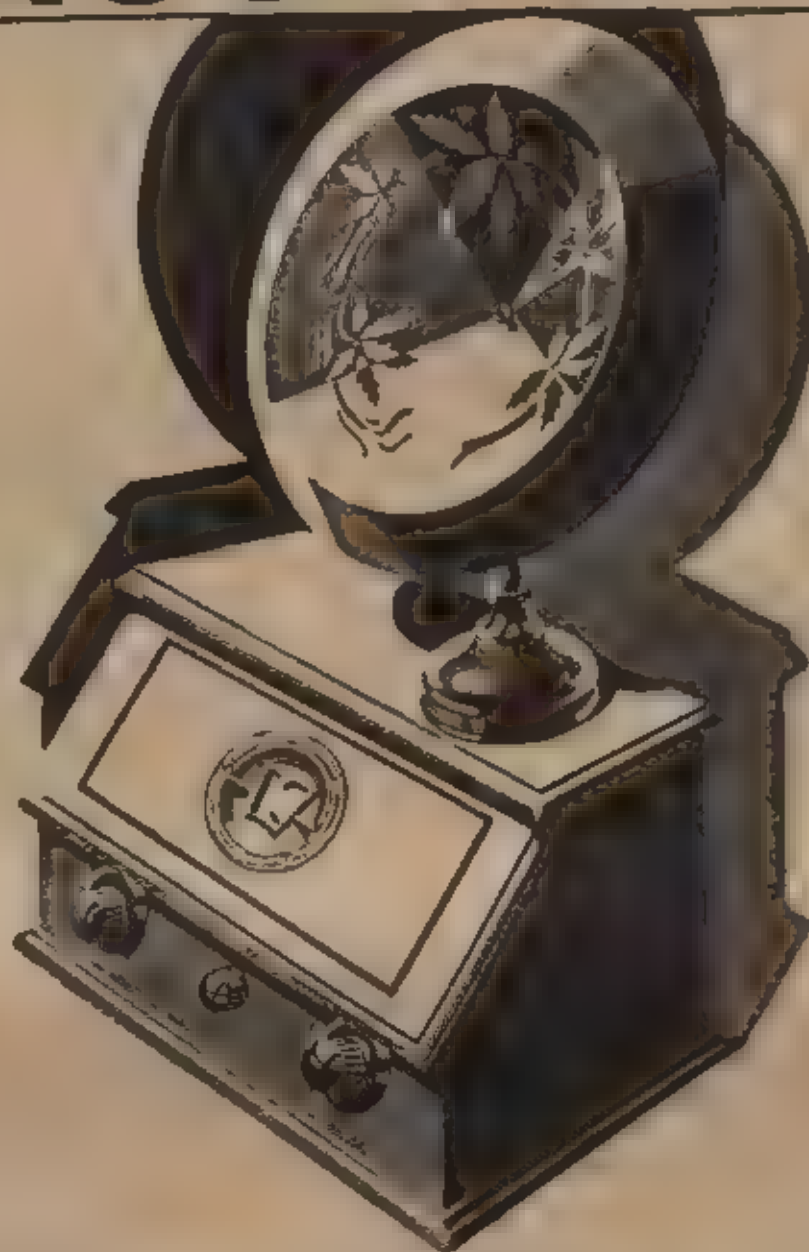
Publishers of:

"Auction Bridge Complete, by Milton C. Work, 7/6 net. "Auction Bridge" by W. Dalton, 2/6 net.  
"The Laws of Auction Bridge," as revised and adapted by the Portland Club, Jan. 1924, 2/6 net.





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Publication No. 438 giving full particulars of all Marconiphones 1928 Receiving Equipment on request

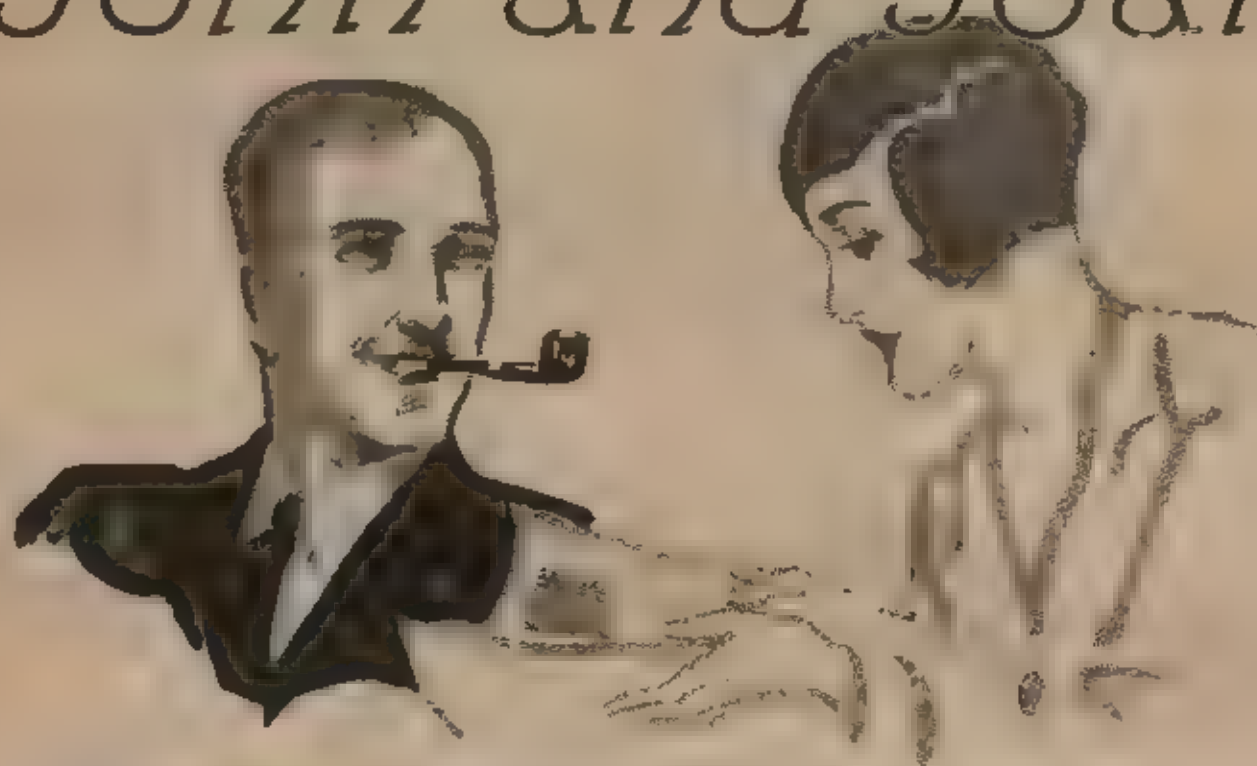


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"Why Joanie, aren't you satisfied, have you heard anything better?"

"No John, I can't say I have, and I should just hate to in any other house but ours."

"Well dear, I don't honestly think there's much chance of that happening until we can get the Met-Vick 5, and when we do, I really think you will say 'Isn't that wonderful!'"

"But John, are you sure? What about all the other people, and their wonderful advertisements? You don't seem to want to try any other make but Met-Vick."

"Joan my dear, I'm afraid you're a born gambler and if you hadn't me to look after you, you'd waste a lot of money and gather a store of disappointments. You see I know the Met-Vick people, not only as manufacturers of wireless parts but as a huge Electrical Engineering firm with an international reputation for scientific research, development, performance, and reliability. They are pioneers in every branch of electrical work."

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## MET-VICK

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## PROGRAMMES for SATURDAY, December 3

10.30 AM. LONDON WORK  
TIME SIGNALS  
W. ASSOCIATED  
CO.

2LO LONDON and 5XX DAVENTRY  
(361.4 M 830 KC.) (1,504.3 M 87 KC.)

7.45 OLD  
FAVOURITES

THE WHISTLE - ON  
HASTE, conducted by  
JOHN ARWELL

10.20 THE LONDON RADIO DANCE BAND and  
VARIETY

2.15 THE OXFORD & CAMBRIDGE  
RELAY RACES

A Running Commentary on the Inter-Varsity  
Contest by Mr. H. M. ARNHEIM  
Relayed from Oxford

A article by Mr. Abrahams and a plan of the  
track will be found on page 401.

RELAY races are quite a modern vagabond, but  
they become more popular every year.  
A good relay race, with a well-contested finish,  
can provide a sort of cumulative thrill that can  
never come from single races of the kind that  
make up the programme of, for instance, the  
ordinary Varsity Sports. This afternoon's meet-  
ing at the Blay Road (they are held here and at  
Fenner's in alternate years) will be described by  
Mr. Harold Abrahams, the Olympic sprint title-  
holder, who was himself until a few years ago a  
pillar of the Cambridge relay teams.

3.45 A MILITARY BAND CONCERT

THE WILLOW MILITARY BAND, conducted by  
J. W. J. D. O'NEILL

5.15 THE CHILDREN'S HOUR: "The Children's  
Hour"

5.55 D. O'NEILL

6.0 THE NEW YORK  
RADIO DANCE BAND

New music in "The New York Radio Dance Band"

VIOLIN

The Violin of England (From the "The  
Violin of England" by Monty P.)

Song of the Sea (From the "The  
Song of the Sea" by H. P. J.)

THE DANCING

6.30 THE SINGERS, GREGGORY: WINTER  
SONGS: FIRST LONDON NEWS: WINTER

6.45 LILLIAN BRADSHAW

In a sketch of "Kidd Jones" and other  
by LILLIAN BRADSHAW and  
J. C. STELLS (of the "The")

Interlude by the VARIETY BAND

7.0 Mr. B. W. HAD  
and the Christmas Fair

A Christmas time, when  
comes its own  
taste of foreign fashions. The English  
will at heart carnivorous, and at the  
same time he reverts to type. Masses of meat  
go down his throat and small fish is worked  
to its utmost capacity supplying them. In  
preparation for the feast, a fat-stock show  
is held every year, when the future diner  
can if he likes, see his Christmas dinner in  
a natural state. Mr. Haddon, who will talk  
about Christmas preparations at Smithfield,  
is editor of Smithfield's own paper—"The  
Pioneer and Stockbreeder."



Mr. ERIC MARSHALL

is the soloist in the concert of Old Favourites that  
will be broadcast from London this evening at 7.45

7.15 THE FOUNDATIONS OF NESH  
MONTGOMERY'S SOUL WITHOUT WORDS  
THE FOUNDATIONS OF NESH

7.25 THE NEW YORK RADIO DANCE BAND  
by Mr. O. L. OWEN, of the Rugby International  
The New York Radio Dance Band

THE NEW YORK RADIO DANCE BAND  
by Mr. O. L. OWEN, of the Rugby International  
The New York Radio Dance Band



THE FIRST TOC H

TOC H is celebrating its anniversary with a great rally at the  
Albert Hall tonight at which the Prince of Wales (used) will  
speak and London and Daventry will relay his speech at 8.45.  
This picture shows a sight that will bring back memories to very  
many readers: the first Talbot House at Poperinghe in 1915

EMERSON MARSHALL (Baritone)  
March from "The Prophet" ..... Myerhoff  
Overture to "Zampa" ..... Myerhoff

THE OPERA "The Prophet" deals with the Ana-  
topia, who made a great contribution to  
the early part of the sixteenth century.  
Johann Sebastian Bach, the so-called Prophet of the sect,  
was crowned at Münster Cathedral, and thus  
March, in the Opera of Meyerhoff, accompanies  
the ceremony.

BERLIOZ was rather severe on Handel, who,  
he declared, lacked a style of his own. He  
dismissed Zampa as not real French, German or  
Italian music - only "Parisian music."  
The favourite Overture to Zampa is made out  
of tunes from the Opera, rather loosely strung  
together.

8.0 EMERSON MARSHALL and Orchestra

As  
Evening heart (Pavane) ..... Myerhoff  
Wolfen's Song (Lute death a great shadow) ..... Myerhoff  
Tavernier ..... Myerhoff

8.10 ORCHESTRA

Album Leaf ..... Wagner  
The March of a Marionette ..... Myerhoff

8.15 THE MARCH

Auf dem Kirchhof (From the "The Churchyard") ..... Myerhoff  
Ich ersehne ein Lied (I longed for a song) ..... Myerhoff  
Gruppe aus den Tartarus ..... Myerhoff

8.24 ORCHESTRA

Prelude in C Sharp Minor ..... Myerhoff  
The March ..... Myerhoff

8.45 SPEECH BY  
H.R.H. THE PRINCE OF WALES

at the

TOC H BIRTHDAY FESTIVAL

at the Royal Albert Hall

9.0 WINTERSONGS: FIRST LONDON NEWS: WINTER

9.15 WINTERSONGS OF TONY: Mr. ALAN GRIFFITH  
reading a short story, "The Case"

THE author of this story is well known  
to the Manchester and Birmingham  
radio audiences, as he has read many of  
his short stories from these studios.  
The story, which is taken from a volume of  
his short stories, "Mysteries and  
Mysteries, is typical of his work - a vivid  
picture of an incident in medieval England  
at the time when Stephen and Matilda  
were fighting for the crown. A new novel of  
his, entitled "Chronicle," is to be published  
this year.

9.30 THE NEW YORK RADIO DANCE BAND (Daventry only)

9.35 VARIETY

PAULA CINQUELLI and DAVID WILSON  
The New York Radio Dance Band

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

(Saturday's Programme continued on page 45)





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3.	Resistance Capacity.	"
4.	Power.	"
5.	L.F.	4 Volt.
6.	H.F. and Detector	"
7.	Resistance Capacity.	"
8.	Power.	"
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12.	Power.	"

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# The Inter-Varsity Relay Races.

By Harold M. Abrahams

In this week's *Varsity* appears the old Cambridge runner and Olympic sprint champion, talking about the Oxford & Cambridge relay races a week or more away, on which he will broadcast this afternoon, Sunday, December 3, from the Tiffley Road track at Oxford. The plan on this page will be very useful to listeners to his narrative.

THIS afternoon's meeting is the eighth of its kind. Through the Inter-Varsity Sports Council, which was formed in 1921, the two student

000 of mile games, included the relay match.

The value of relay races cannot be over-emphasized. In the first place they introduce the team spirit into track running, but it is a team spirit

which is the key to success. In the second place, they are a most effective means of training the individual runner, and in the third place, they are a most effective means of training the team as a whole.

The relay races are of two kinds, the short and the long. The short relay is run over a distance of 100 yards, and the long relay is run over a distance of 1 mile.

1. 400 Yards Relay (4 to run 100 yards each)
2. 1 Mile Relay (4 to run 250 yards each)
3. One Mile Relay (4 to run 250 yards each)
4. Two Mile Relay (4 to run 500 yards each)
5. Four Mile Relay (4 to run 1000 yards each)
6. 450 Yards Hurdle Relay (4 to run 112½ yards each)

The Low Hurdles Relay is run to run 112½ yards each.

The track at Tiffley Road is 400 yards long, and the races are run in three laps to the mile. The races are run in a clockwise direction, and the start is taken from the left-hand side of the track. At most sports meetings, the races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction. The races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction.

The hut from which a description is to be broadcast will be placed at the finishing post, and the runners will be seen from the Pavilion.

The relay races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction. The relay races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction.

I may be opening if I give you a description of the times probable in the relay races.

400 YARDS RELAY (4 to run 100 yards each).—The record for this event is 1 min. 10 sec., accomplished round the Stamford Bridge track (this represents an average of about 28 sec. for each man per 100 yards). Last year Oxford won this event in 40½ sec. (an average of 10½ sec.).

450 YARDS HURDLES.—Each man covers a flight of 112½ yards, and the hurdle is 30 inches high. The record for this event is 1 min. 10 sec., accomplished by the Oxford team in 1926. The record for this event is 1 min. 10 sec., accomplished by the Oxford team in 1926.

HALF MILE RELAY (four to run 220 yards; each runner runs 110 yards).—The record for this event is 1 min. 10 sec., accomplished by Oxford in 1926. The record for this event is 1 min. 10 sec., accomplished by Oxford in 1926.

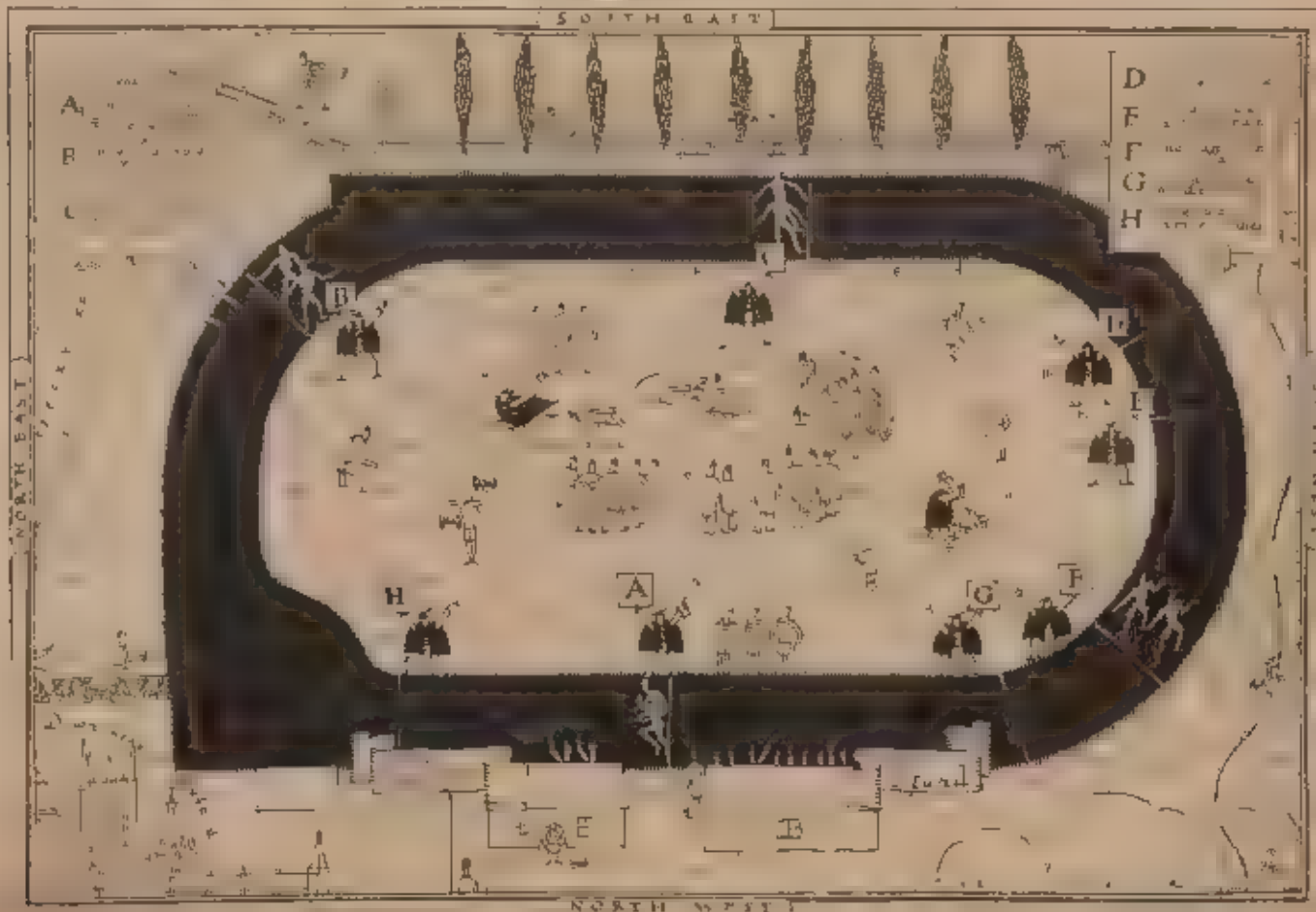
The relay races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction.

The relay races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction. The relay races are run in a clockwise direction, but at Tiffley Road, they are run in an anti-clockwise direction.

ONE MILE RELAY (four to run 250 yards each).—This race will take about 3½ minutes to run. The record for this event is 3 min. 40 sec., accomplished by the Oxford team in 1926. The record for this event is 3 min. 40 sec., accomplished by the Oxford team in 1926.

TWO MILES RELAY (four to run 500 yards each).—The record for this event is 7 min. 42 sec., accomplished by the British team in 1926. The record for this event is 7 min. 42 sec., accomplished by the British team in 1926.

Each runner should take between 2 mins. and 3 mins. per lap. The record for this event is 17 min. 18 sec., accomplished by the Oxford team in 1926. The record for this event is 17 min. 18 sec., accomplished by the Oxford team in 1926.



## Continued from page 451.

Listeners should use this plan when listening to this afternoon's Association Football broadcasts.



## ROBERTSON RECIPES

## ECCLES CAKES

- 1.- Make a good short or puff paste
- 2.- Take a piece the size of an egg and roll it out
- 3.- Place a dessertspoonful of "Golden Shred" Brand MINCEMEAT in the centre
- 4.- Gather the edges of the pastry together on the top, turn over and roll tightly
- 5.- Prick lightly with a fork
- 6.- Bake ten minutes in a quick oven



made with

Golden Shred

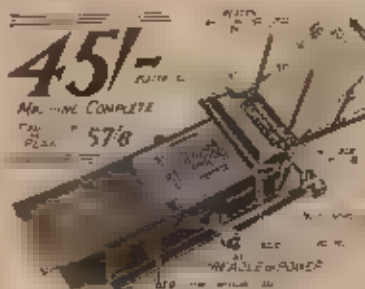
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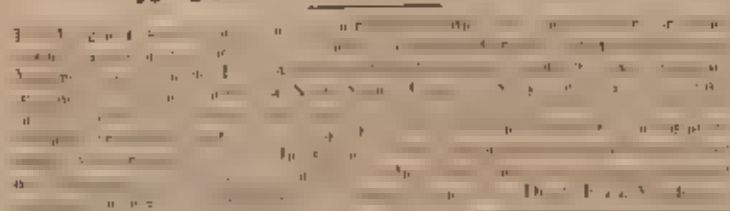
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BOOKLET FREE

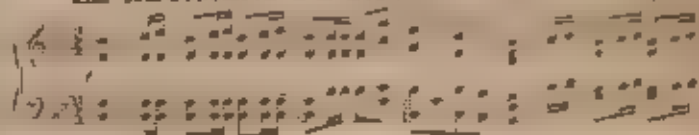
A New Music Work Edited by  
SIR HENRY J. WOOD

MUSIC OF  
ALL NATIONS

Part 1

Part 2

## LE RÉGIMENT DE SAMBRE-ET-MEUSE



## Contents of PART 1

English  
LES MILLIONS  
D'ARLEQUIN  
*The Celebrated Serenade*

Negro Spiritual arr. by Barleigh  
SWING LOW,  
SWEET CHARIOT

German Beethoven  
MINUET IN G

Sea Shanty arr. Sir R. Terry  
SHENANDOAH

English Folk Songs  
COME, ALL YE  
ROVING BACHELORS

SEVENTEEN.  
COME SUNDAY

Austrian Strauss  
BLUE DANUBE  
WALTZ

Spanish Yradier  
LA PALOMA

Russian Rimsky-Korsakov  
HYMN TO THE SUN

## Contents of PART 2

French Flanquette  
LE RÉGIMENT  
DE SAMBRE-ET-MEUSE

Irish  
THE  
LONDONDERRY AIR

Finnish Palmgren  
REFRAIN DE  
LE RÉGIMENT

English  
BARBARA ALLEN

English  
GREEN BUSHES

Negro Spiritual arr. Barleigh  
NOBODY KNOWS DE  
TROUBLE I'VE SEEN

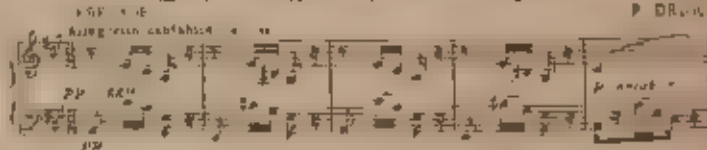
Sea Shanty arr. Sir R. Terry  
WHAT SHALL WE  
DO WITH THE  
DRUNKEN SAILOR?

Spanish Albeniz  
GRENADA

## National Anthems of the World

1 God Save the King, John Bull 12 The Marseillaise de Lute

## LES MILLIONS D'ARLEQUIN



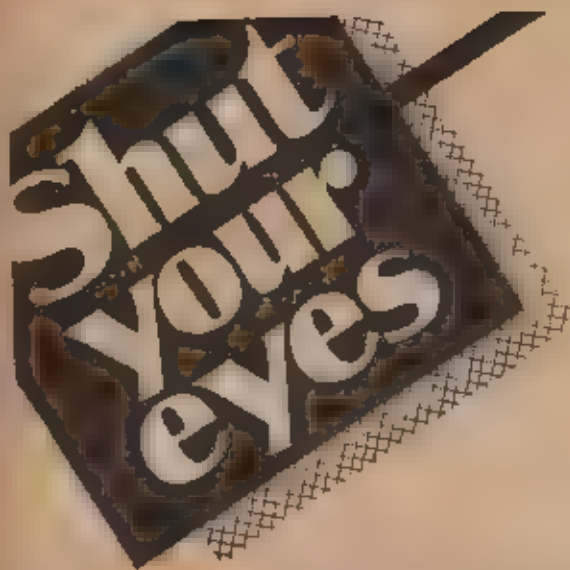
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Full Words of all Songs

PARTS 1 and 2 NOW ON SALE

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IT, some evening, you lie back in your chair and soothed by the music from your Brown Cabinet Loud Speaker, you shut your eyes, you will have a thrilling experience. The broadcasting will no longer be broadcasting, and the loud speaker will be transformed—to your ears into the singer himself. Soon, because the realism of it is so uncanny, you will rouse yourself and come to earth again to make sure that you are not dreaming. Then, when you are satisfied that you are still alone, you will sink again into oblivion, to capture the thrill once more.

See how the music comes to life in the Brown Cabinet Loud Speaker. It is the only one of its kind.

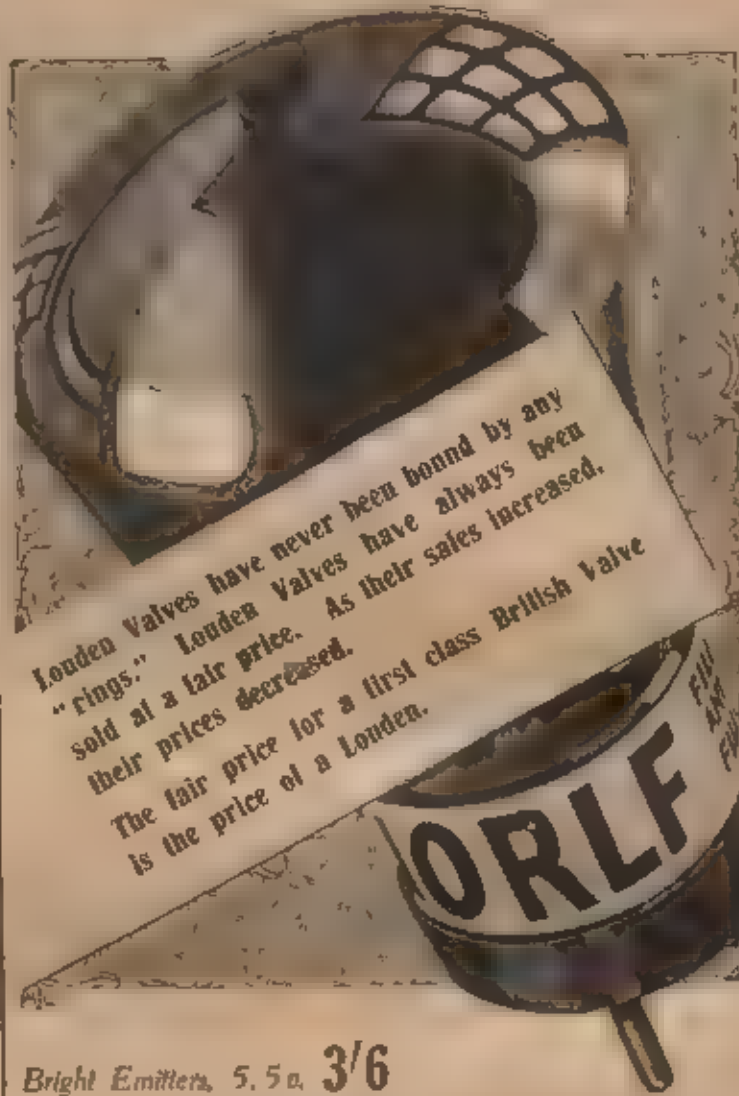


See how the music comes to life in the Brown Cabinet Loud Speaker. It is the only one of its kind.

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There is great power also in the chemical generation of energy in the Lissen New Process battery. Not only great energy but energy which is long sustained and smooth flowing all the time you use it—never a sign of ripple in it and never a trace of noise. That is why you get such clear reproduction when you use the Lissen New Process Battery, and that is why you find that your reproduction is as true and clear at the end of the longest programme as it was at the beginning, hours before. No other battery yields such power—no other battery in the same way yields such oxygen for your valves because no other battery embodies the new process and chemical combination which Lissen alone uses because Lissen alone holds the secret.

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60 volts (reads 86)	7/11
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For full list of branches see page 456.



"I sing all the low notes"  
— "You wonder how he gets 'em"

(From the well-known duet.)

*Yours sincerely  
Flores & Gersam*

He gets them—but do you? Until you have heard an Amplion Cone you cannot realise the wonderful possibilities of radio reception. The Amplion Cone gives the correct value to all notes and brings you the low tones which give such colour to music.

It is the "Natural Tone" Loud Speaker.



N.B. For best results with an Amplion, as with any other kind of loud speaker, there must be ample H.T. supply and correct grid bias.

"Junior Cabinet" Model AC4, £4: 0: 0  
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**AMPLION**  
**CONE SPEAKERS**



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2 Volts, 10 amp. hours.

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Lasts a 2 Valve Set 70 hours per charge.



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2 Volts, 20 amp. hours.

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Lasts a 3-Valve Set 90 hours per charge.

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The Oldham I.V.D. Clear Glass Accumulator has all the fine qualities of the O.V.D. but it is of double the capacity—20 amp. hours—against 10 amp. hours. Where more power is required the I.V.D. is just the Accumulator for the job.

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54	Volts with lead for grid bias..... (Post 6d)	6/-
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For full list of branches, see page 456.



Whether it be paint or petrol, milk or monkey-nuts, you can measure how much you've got left with a pint pot. Your doctor can tell how near you are to pegging out by feeling your pulse.

There is only one battery which combines pint pot and pulse to tell how near total discharge it is. That is the Peto & Radford Indicating Accumulator. One glance at its Indicating Floats tells you whether it is fully charged, half charged, or needing recharge.

And that P & R—built like the rest of the P. & R's., for service, work and power—costs but little more than the ordinary kind of battery.

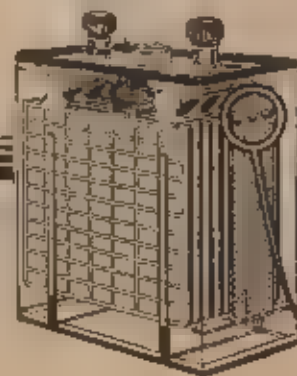
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STANDARD 1000 249.3.0  
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with detachable wire handle



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SUPPLIED IN VARIOUS VOLTAGES AS FOLLOWS

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60 " " " " " "	1 17 6
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A. 1000, 5000, 8000, 10000  
R. 1000, 5000, 8000, 10000  
S. 1000, 5000, 8000, 10000  
R. 1000, 5000, 8000, 10000  
S. 1000, 5000, 8000, 10000  
R. 1000, 5000, 8000, 10000

**BROWN**  
SPHINX LOUD SPEAKER  
The Pride of Craftsmen



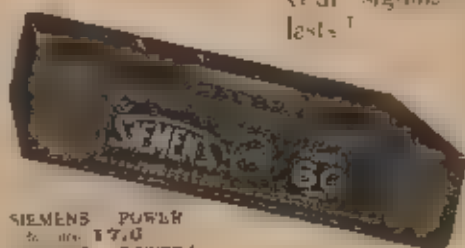


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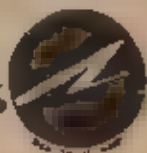


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SIEMENS BROTHERS & Co., Ltd., Woolwich, S.E.18.



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gave best results  
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Model 1	15
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### THE NEW "GOLTONE" H.T. BATTERY ELIMINATOR.

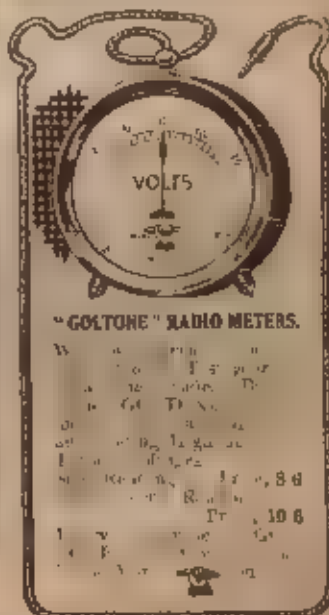


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### "INDISPENSO" HIGH TENSION ACCUMULATOR CHARGER.

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### "GOLTONE" RADIO METERS.

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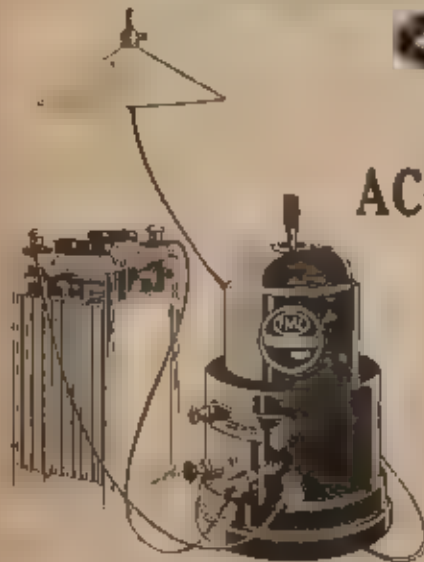
### "ALTERNO" H.T. ACCUMULATOR CHARGER (A.C.)

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Charger for H.T. Accumulators ... 50/-

N.B. When ordering state carefully voltage and frequency (40 cycles or over) of your main. Your meter gives you these particulars.

H.T. MAINS UNIT  
50/-



A smooth, safe supply of H.T. current is obtained by just plugging the flexible cord into a lamp holder and connecting the unit to your set as you would an H.T. Battery. Current consumption is smaller than that of the smallest lamp made. For alternating or direct current. Cuts out the cost for ever of new H.T. Batteries.

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Type A (100 volt type) £3-10-0 cash or 9 monthly payments of 3/-	Type A 50, 70 or 100 volt types £2-10-0 cash or 9 monthly payments of 2/-
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For full list of branches see page 458.

M.C.B.

# MAKE YOUR OWN CONE SPEAKER

TWO WONDERFUL UNITS AT ONLY 15/- Each. You'll be Surprised!

The New Wonder "Nightingale" CONE UNIT with Balanced Armature



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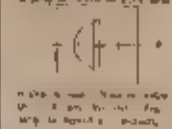
GRAMOPHONE ATTACHMENT

with 4 inch Diaphragm

AS FITTED TO OUR £6 POST HORN



The New Wonder "Nightingale" BULLPHONE DOUBLE PAPER CONE



2/-

Exactly as fitted to our own Speakers.

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ASTONISHING RESULTS. equal to the most expensive Loud Speakers yet made. are guaranteed with either of these Units.

BUY ON 10/- EASY TERMS 5/- DEPOSIT

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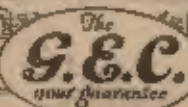
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