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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, OCTOBER 7th.

LONDON            CARDIFF  
BIRMINGHAM    NEWCASTLE  
MANCHESTER    GLASGOW  
                         ABERDEEN.

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WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

ONCE I visited the Hawaiian Islands. In later years, in moments of acute exasperation (I suppose we all have them sometimes) or after a long spell of abnormal overwork, I used to find a peculiar and insistent attraction in the remembrance of Honolulu, and the sunny peaceful beaches of the islands. I believed I would retire there eventually. I wonder if they have a broadcasting station. Anyhow, I shouldn't have any responsibility for it.

I do not want to go to Honolulu nowadays, but did you note "abnormal overwork" above? It was intended. The point is that overwork is normal with us; it has really been rather desperate—office hours, 9.30 a.m. to 9.30 p.m.—but we all like it.

The same audience every night and a different programme; every variety of taste in every variety of subject; copyrights, boycotts, all the rest of it; masses of correspondence, licensing regulations, committees, manufacturers, telephone bells!

In our organization we are trained in a mixture of optimism and pessimism: optimism in respect of the future; pessimism in respect of that which we have done.

We are not likely to be satisfied with ourselves. I don't suppose you would allow us to be so, anyhow. You may feel that something of pioneer work has been accomplished in these past nine months, something achieved. We are conscious of what has not been done, the new lines still to be developed. As knowledge increases, so much the more apparent become the immensities of ignorance. The future of broadcasting is like the speed of its waves, barely conceivable.

I had hoped to evade active participation in this new venture. I imagined I was already fully busy. The Editor's views and mine

apparently differ on what constitutes a week's work. Perhaps, however, he will discover that journalism is not my long suit. I wonder what he will do; there is some delicacy in the position. Perhaps he will come to me and report that he is dissatisfied with the "What's in the Air" column, and ask authority to dispense with the services of the contributor. He will get it.

I feel I owe you an apology. I have not the facile pen of Burrows, or Eckersley, or Lewis. I am not even an "Uncle." I never get any nice presents. I am not an Announcer. I do not juggle with the switches of the simultaneous panel. I am a person of no importance. I dislike the Editor. I shall send for him in the morning and tell him so.

I believe Honolulu is calling. I didn't say "Honolulu Calling." I hope it never will in that sense.

The Editor enjoins me to bring in some of "those little intimate touches." He says you like them. I wonder what he means. Not that you would be interested to know where I lunched yesterday, or with whom. I cannot imagine this—and I usually lunch in my office anyhow (a sandwich). I suppose he means that you might like to hear about the difficulties which we encounter—incidents of the lighter moments—personalities of the concern—what we have in mind to do, and so on.

"What's in the Air?" Nothing. It's all in the ether. I am glad that wasn't noticed last week. I don't want to introduce controversial matter into such pages as these, but as sometimes misrepresentation occurs, and much may depend upon an accurate presentation of our views, I propose occasionally to state them here.

(Continued on next page, column 3.)

# Is There Too Much Wireless?

## The Overcrowded Ether and the Remedy.

ACCORDING to some people, there is too much of everything nowadays—too many babies, too many vehicles on our streets, etc., etc., etc. The latest complaint against overcrowding relates to wireless, emanates from an undoubted authority on the subject, and is to the effect that there are too many wireless messages.

### No Need For Alarm.

Speaking before a meeting of the British Association at Liverpool recently, Mr. Scott-Taggart asserted that wireless communication is becoming increasingly difficult owing to congestion. In fact, the ether is said to be filling up so rapidly with wireless signals that those engaged in transmitting view the future with grave concern.

Now, while there is admittedly a certain amount of ether congestion, "listeners" can sleep quite calmly in their beds at night without any fears that their favourite occupation will be doomed. There are difficulties; but they can, and will, be overcome.

### The "Jamming" Question.

In the first place, the atmosphere is not a serious bar to ease of reception at short wave lengths. There is, of course, the jamming question, which is especially a trouble to "listeners" near the coasts, where signals from ships are likely to prevail over the signal intended to be received. But if broadcast "listeners" will have patience, methods will certainly be adopted to make the broadcast louder, and thus abolishing the nuisance.

This jamming would be done away with

to a very large extent if ships were equipped with absolutely modern apparatus; but at the moment a great deal of capital is bound up in apparatus which is not of the very latest pattern.

Mr. Scott-Taggart was evidently discussing the question of long wave and long distance wireless communication, where the atmospheric disturbance is the radio engineer's great bane. As has been pointed out by the chief engineer of the B.B.C., "the question of selectivity has been solved by the use of really modern, well-designed apparatus."

### A New Invention.

"Listeners" may rest assured that the acutest minds are at work upon the problem, and it is interesting to note that Mr. Scott-Taggart himself has invented a method of lessening the evil.

As the real trouble is in long-distance high-power communication, Mr. Scott-Taggart's invention consists in changing the wave-length of all incoming signals, and producing at the receiver currents corresponding to shorter waves, which are then detected. If wave-lengths are too close together, they cannot be separated by the apparatus ordinarily in use, but by means of frequency multiplication the distance between the signals can be increased to a very great extent, and they can then be received without interference.

The improvements in everything connected with wireless have been so pronounced during the past few years that this latest obstacle will not be allowed to interfere for very long with the joys of listening.

# How a Dance Band is Made.

## A Talk with the Conductor of the Savoy Orpheans.

FEW people have any idea of the difficulties that beset a dance orchestra. As you glide over the floor, it all seems so delightfully easy and simple. You know nothing of the months of hard work and expense that have been necessary to give you an evening's dancing to a good band.

A day or two ago a representative of *The Radio Times* called on Mr. Somers, conductor of the Savoy Orpheans, the latest of dance orchestras and one to which you will be able to "listen" during this winter. They will play at the Savoy Hotel, whence the music will be transmitted by a land wire to 2LO, and so, through the ether, to your receiving sets.

### Every Man a Soloist.

"We have been hard at work for six months forming the Orpheans," Mr. Somers said. "We have had to test hundreds of players to get the twelve we needed, for players of syncopated music are very hard to find. First, we want a man who is a really first-rate musician, one who could take his place in any symphony orchestra. Then we want a player who has been trained in syncopation; an ordinary musician is no good to us."

"Every member of the band is a soloist. He is not like a man in a symphony orchestra who has, perhaps, to play a few bars and then rest. Our players are playing all the time. Each man has his own individual part and yet each makes part of the whole band. If one drops out through illness or similar cause, it puts the whole band out of action. A substitute would ruin the playing of the band."

"It's tiring work. A dance band plays five or six hours a day and has about the same

number of hours' rehearsal. A point about a dance orchestra is that it depends greatly on the dancers. If the latter are keen and enthusiastic, the band will play much better than if the dancers are dull and apathetic. Remember this the next time you're dancing. Show that you're pleased and you will get much more out of the band.

"Piles and piles of music have to be waded through and suitable pieces selected. Finally, it has to be specially orchestrated for us."

"Syncopation has come to stay, for a number of years at any rate. It is as different from the 'jazz' music of a year or so ago as chalk is from cheese. Syncopation is real music, not just a collection of noises. It requires, as I have said, real skill in its players, and hard study before it can be played correctly."

"The Orpheans, among whom are several British players—the remainder coming from the other side of the Atlantic—are going to introduce a new rhythm, quite different from anything heard before. This new rhythm will express the modern style of dancing much better than previous attempts have done, and it will be much easier to dance to."

"We tried rather an interesting experiment the other day. I was in Paris, and therefore had to miss a rehearsal. I was unwilling to do this, as every rehearsal is important. So I got on to the telephone and listened to the playing over the wires, giving my comments and instructions as we went along."

"It was extraordinary how clearly I could hear, although the telephone cannot, of course, be compared to wireless. We are all looking forward to our broadcasting."

## What's in the Air?

(Continued from the previous page.)

The long expected Report from the Government Committee, of which I was a member, will be published before these words appear. What a relief to have it in cold print at last! It has been a great anxiety, likewise the subsequent negotiations.

What do you think of *The Radio Times*? We think it's rather good. It seems to be satisfying a long-felt want, anyway, to judge by the way our first issue sold. We hope you were on your stationer's doorstep early this morning waiting to get the second issue. We are not going to include technical articles. We will leave that to those jolly wireless papers with their diagrams and things on every page. They have helped us in many ways, and they have our grateful appreciation.

Aberdeen, the seventh main station, opens on October 10th. I hope you'll all hear the opening speech and the pipers of the Gordon Highlanders. It'll be a real Aberdonian night. The speakers will be the Lord Provost of the City, and the Marquess of Aberdeen and Temair, K.T.; Sir William Noble, himself an Aberdonian, will have something to say.

It is of interest to note that Lord Aberdeen, who is Lord-Lieutenant of Aberdeenshire, is a former Governor-General of Canada, and was twice Viceroy of Ireland. I remember the last time I met him; we sat together at midnight one sweltering summer night on the high stools of the quick-lunch counter at Broad Street Station, Philadelphia—eating ice-cream.

The Aberdonians have a world reputation for many things (I am an Aberdonian myself). It always seemed strange that places north and south of the Granite City should have been able to hear 58C—but nobody in Aberdeen could. Knowing them, I was not impressed by stories of "blind spots."

Captain Eckersley was quite childlike in his excitement the day before his first visit to Aberdeen. He returned full of the beauties of the Kincardine coast, the cleanliness of the city, and the courtesy of the inhabitants thereof. He was also, I believe, full of Forfar rock.

By the way, we are going to broadcast organ recitals on Sunday afternoons from the Steinway Hall. All stations will receive these on the simultaneous broadcast.

On Monday there is the opera, "Romeo and Juliet," which is being simultaneously broadcast from our own studio, with some of the British National Opera Company favourites as principals. I hope Romeo won't break the aerial when he climbs to the balcony.

Next Thursday there is a species of "General Post." Birmingham is supplying Glasgow and Cardiff during the first half of the evening, and London will supply all stations the second half with items by the famous Savoy Orpheans' Dance Band.

London will be entertained in musical comedy style on Friday, and Mr. Kingsley Lark—of "Last Waltz" fame—will assist.

Shall I end these hurried notes, produced circa 1 a.m., with the "personal touch" which the Editor wants? I haven't had a holiday—in fact, never expected one—but I remember with a sort of wistful regret that the heather on the Highland moors must be withering now.

## How Broadcasting Helps Art.

By STANTON JEFFERIES.

(Musical Director of the B.B.C.)



MR. STANTON JEFFERIES.

I HAVE been asked to write an article "on the humours of my life," but barring the incident of my birth, which I would rather regard in the light of humour than tragedy, nothing at the moment presents itself which would create a paroxysm of mirth amongst my readers. Besides, as musical director, I feel it incumbent upon me to make it

known to the world what an erroneous impression this is, and in order to prove what a serious-minded individual I really am, I am this time going to put before you some of my ideas regarding the influence of broadcasting.

### Wireless and You.

As with the majority of inventions—for example, the railway and gramophone—the average Englishman is slow to appreciate the fact that as science progresses, so must he advance with the new idea. To say that gramophones have injured concerts, would, of course, be foolish; in fact, I think it is accepted that directly and indirectly the one advertises the other. Everyone at the moment, therefore, is endeavouring to realize how wireless will affect his own particular position. The natural result is, of course, that each is reticent of doing anything in haste, which, perhaps at leisure, he may repent. This proverb is generally connected with marriage, but from the point of view of the performer who is wedded to his art, such caution may seem necessary.

### A Live Publicity.

Some people have formed very fixed ideas on the subject, and, after all, everyone is entitled to his own opinion, but whether such opinions are justified or not, time only will prove. Broadcasting will undoubtedly affect public taste. Someone has stated—I forgot whom—that wireless will overpopularise music. No sincere musician can accept such a statement, but I venture to assert that the standard of performance required by the man in the street will be on a higher plane; his critical faculty improved.

The publicity which broadcasting can offer both publishers and artistes is colossal. I know that many are apt to sneer at this so-called publicity; but, in all sincerity, I can truly say that it is a real live publicity. I can quote results by the dozen. Only yesterday did I place three artistes, who were broadcasting recently, in touch with a concert promoter, and I am frequently giving names of publishers of musical items which have been broadcast.

### The Personal Element.

The statement that broadcasting will keep people away from concert halls is, I think, in the main, incorrect. For one reason, I feel sure that the personal element will always be in evidence. Then again, broadcasting will create the desire to hear and see a performance, where before such desire never even existed. Two well-known artistes broadcast from London prior to a joint recital that they were giving. The box office receipts showed a healthy increase on the next two days.

## FROM THE SHADES!

A Wireless Symposium: By A. B. Cooper.

EVER since a certain deceased playwright got some new "copy" through from the "other side," jealousy has been rife in the literary circles of the Astral Sphere, and I determined, by hook or crook—eventually it was by crook—to get into wireless communication with a few top-notchers of English literature who have passed over, and persuade them to give me something concerning "listening."

I thought at first of calling for the assistance of Sir Oliver and Sir Arthur, but eventually I found that the right mixture of audacity, inventiveness, and imagination could do the trick, and I give you scraps, at least, of what I managed to pick up.

### No Mistake.

There was no mistaking the identity of the first speaker. The metro gave him away instantly:—

Many an evening, in the twilight, you shall listen to a song.

If you've got a wireless set, and if the tuning be not wrong;

You shall hear the shrill soprano and the low notes of the bass;

Better far than Auction Bridge, and trumping, perhaps, your partner's ace.

Science shall be scattered broadcast, olden stories be retold,

And mankind therewith be carried backward to the Age of Gold.

Not in vain the distant signal: London Calling, calling me,

Who so many years ago did prophesy of things to be.

When you'd catch the distant whisper coming faintly on the breeze,

Echoes of the clamouring tropics, voices of the Antipodes....

I listened eagerly for Tennyson to continue in his old "Locksley Hall" manner, but the voice trailed off, and then ceased suddenly. A new voice came through; a right cheery one:—

"Hallo! Hallo! My pair o' patent double-million magnifying gas microscopes of hextra power vich could see through a flight o' stairs and a deal door are knocked clean out, as the Game Chicken remarked to the gen'leman in the audience vot he fell on, for I reckon this broadcasting is vot might be called a merrikle, vich vos vot the householder said ven the rates dropt a penny.

"My respected parent told me to bevare of vidders, but not of pretty housemaids, an' if I had had von o' them there wireless sets I could ha' had a talk with my little bit o' sweetness ven she vosn't there. That would have seemed like a voice from heaven, as the gen'leman said ven he vos a-finding the keyhole an' his missis vos a-telling him vot time it vos from the second-floor vinder...."

### "Beaver!"

Dear old Sam Weller! How I wanted him to continue, but for all I could do he was gone, and nothing availed to get him back. It's possible that, when he saw Shakespeare stalk into sight, he was so scared that he "hooked it" round some celestial corner and called "Beaver!"

Needless to say, I listened to the Swan of Avon with the greatest respect, although I must confess that I thought he was an old grumble-tone. Probably he was jealous that, having mentioned everything present, past and future, he had given one miss in baulk by forgetting wireless, although he came near it in "The Tempest," and needn't have worried:—

To list, or not to list? That is the question: Whether 'tis better for mere men to jog Along the even tenour of life's road, And join the village gossips by the way, Or stay at home and listen to the world. 'Tis a question to be asked; what profits it To bore one's battered brain with banal speech, Some long-drawn lecture on the atom's core. When your good spouse can match her shrewish tongue

Against the best or worst? To list; oh me: As if the whole round earth that spins in space Were not itself an atom in the void, And you, earth-bound, enwrapt in mortal coil, But busy, fussy ants upon their hill, Living your little lives a little space Until you pass—as I did. Better far To watch the dawn light up the eastern hill, And see the lark, heaven's messenger, uprise, And from his cloudy rostrum sing the song He learned when first the bright green world was made.

### The Sage of Chelsea.

I was at a loss to recognize the style of the next voice, but I presently came to the conclusion, by the size and strangeness of the language, and the strong Doric accent, that it was the Sage of Chelsea speaking:—

"Of all the inventions of the human biped this is the memorablest. It smacks of the uncanny, the eerie, the unearthly. I can scarce imagine old London sonorous with song. Rather was it wont to be Pandemonium let loose, a ragtime wrangle of inexplicable noises dinning my ears with their insufferable blare.

"If ever I had a deep desire to slay my kind it was when some music-maker blew his pipes or trundled his handle in Cheyne Row when my brain was hatching out a great idea. But the wireless inventor is a proper man, who belongs to the few who are not fools. Ye can turn the music on or off at your pleasure. And what a time-saver it is, this broadcasting! Doomed to utter our souls by slow, laborious labour, by the sweat of hand and brain, we were circumscribed, cabined, manacled, but now the man with a message links himself with the viewless ether, the impalpable essence of space, and the things which erstwhiles were secret can now be proclaimed on the housetops!"

### A Gentle Voice.

Just as suddenly as the rest Carlyle ceased to "orate," although it was notorious of him in his lifetime that once started he could not be stopped. But he was immediately succeeded by a gentle voice which I quickly recognized as that of the greatest of the Lake Poets.

I met a little modern lad;  
He was seven years old he said.  
He wore two discs upon his ears,  
And a steel band round his head.  
"And what are these, I pray you tell?"  
He answered: "Don't you know?  
I'm list'ning-in, as we do say,  
By wireless radio."

"What do you mean, my little man?"  
He answered: "Here, in Devon,  
I'm hearkening to Liverpool!"  
—Yet he was only seven!  
"My dearest child, you should not tell  
Your elders such a lie,  
For if you do, I fear me you'll  
Go Somewhere when you die."

The boy replied: "This crystal set,  
These discs, this iron band,  
And I can hear a story, sir,  
From a big house near the Strand."  
"It seems to me it cannot be,  
Since we two are in Devon."  
"I once got through to Timbuctoo,"  
Said he—and yet, but seven!

(Continued overleaf in column 3.)

# THE TERROR BY NIGHT.

A Mystery and Its Sequel. By R. O. L. Travers.

**M**AKING my way downstairs a few minutes before breakfast, I came upon a sight which momentarily arrested my steps by its very unexpectedness.

In the hall below was Mr. Runiji, our only Indian boarder, engaged in most earnest and extravagant conversation with my wife.

The small corded tin trunk upon the floor bore witness to his intended departure. His dishevelled appearance, staring eyes, and generally agitated manner showed that some unusual experience must have prompted this sudden decision.

## An Astonishing Statement.

Not knowing what terrible news to expect, I descended the few remaining steps and drew the unresisting Indian into the smoking-room, which was empty at that early hour.

"Pray calm yourself, Mr. Runiji," I said as soothingly as possible, "and tell me what it is that has upset you in this unfortunate manner. If it is anything that either I or my wife can remedy, you may count on us—"

"No," he interrupted, it was not that; he had always been made very comfortable and had found everything to his satisfaction. Much as he appreciated the physical advantages of remaining in our establishment, he could not, he said, possibly stay for an instant longer in a building which was possessed by the evil-eye and haunted by malignant spirits.

I pressed for a further explanation of this astonishing statement.

## The Unseen Presence.

Here is the story unfolded to me in curious broken English by the terrified Mr. Runiji, whose eyes bulged afresh at the horror of his own recitation.

It appears that he had retired to bed at an early hour the night before, as was his usual custom. He next remembered waking up from a light sleep with the curious feeling that someone had spoken to him in his own tongue. He lay awake, listening curiously, when suddenly, clear and distinct above the desultory conversation from the public room below, he heard a voice which, speaking his own tongue, had addressed him in a tone of command: "Get up!" it had said.

Thinking a friend had come in to wake him on some urgent affair, he had switched on the light, but a quick glance had revealed the fact that he was the only occupant of the room.

His mind was just filling with apprehension at this sinister discovery, when again, clear and distinct, he heard the imperative "Get up!"

## The Mystery Solved.

At that, he had leapt trembling from his bed and, prostrate on the floor, had repeatedly assured this unseen presence of his instant obedience to its slightest wish, and had begged in the most humble manner for further instructions that he might prove the earnestness of his statements.

For some time he remained in this position, half fainting with terror and not daring to move; but when a considerable interval had elapsed and he had received no further commands or answer to his protestations, he ventured to arise and scramble into a few clothes, still in the most humble manner possible.

He concluded by assuring me that he could not possibly remain in the house after such an experience.

I had listened at first with growing amazement to this astonishing account, but by the

time it was completed I knew that the solution of the mystery was not a supernatural one; it was, in fact, very much human—I might almost say, animal.

Carefully concealing any tendency to mirth which I may have felt, I picked up the morning paper and soon found the lines I wanted.

"This paragraph, Mr. Runiji," I said, "together with the wireless set which we have recently installed in the drawing-room, will, I think, provide an ample explanation of the curious phenomena you experienced last night."

With that, I went out and shut the door.

The paragraph was as follows:—

## An Elephant Listens.

"An interesting experiment was carried out yesterday evening by the B.B.C.

"A loud speaker was placed near the bars of the cage of an elephant at the Zoo, while its keeper, an Indian, who had been taken to the transmitting station, gave orders to it in the vernacular by wireless. A few simple commands were chosen, such as 'Lie down,' 'Get up,' etc., and these were each repeated three times to ensure the animal hearing them. In no case were the orders properly obeyed."

This last sentence is not strictly true.

## "Hullo, Arctic!"

### "Listening" Amidst the Eternal Snows.

**I**F wireless continues to progress at its present rate, the sorrows of parting from one's friends or from one's country will lose some of their pangs in the near future. The adventurer in foreign lands will be able to keep in communication with his wife and children, and the homesick emigrant, lonely in his new surroundings, will be consoled in his exile by means of the magic ether.

These reflections are prompted by the fact that for the first time in history consolation by wireless has reached a brave little band of explorers, toiling thousands of miles from civilization, amidst the Arctic snows.

The Merton College Arctic Expedition, which is exploring the ice-capped North-East Land, beyond Spitzbergen, was thought to be in difficulties, as no news of their safety arrived for some considerable time. Recently, however, a message came from Mr. Binney, their leader, reporting "all well," and giving a graphic description of the adventures of the explorers.

### Bringing Home Nearer.

But what will be of especial interest to "listeners" is Mr. Binney's report of how he and his colleagues were cheered in their loneliness by wireless broadcasting. One day they "listened" as usual, and were amazed and delighted by hearing a British Broadcasting Station operating.

"We could scarcely believe our ears," said Mr. Binney, "when, through the headpieces, we heard an English voice speaking, and then followed a few news items and musical selections. Of course, at this distance away the sounds were somewhat faint, but, nevertheless, reasonably clear and welcome. It brought home nearer."

No wonder that Mr. Binney describes the experience as "a real treat."

## From the Shades.

(Continued from page 39.)

I had always been under the impression that Dr. Johnson made little fishes talk like whales, but the kindly voice of the Great Lexicographer came over the viewless ether distinctly, maybe, but softly and tenderly:—

"Sir, I am informed that had it not been for the industrious prevision and meticulous care of my dear friend Bozzy, the world at large would have forgotten me. I can scarce credit the report, although it reaches me from a source usually trustworthy. But if such be the case, it but proves that conversation is the truest literature, for it is upon my wit and resource in wordy warfare chiefly that my fame rests.

"Ah, had I been a denizen of Fleet Street in this present age, instead of resorting, as I was wont, to the fellowship of the club, or to various taverns with which my name is, often erroneously, associated, I could go a step farther to Savoy Hill, and there broadcast the selfsame conversation to an audience larger than the London I knew, that dear old London which had amongst its citizens dear old Goldie, Burke, Reynolds, and Garrick, all my friends of yore."

## Only Walt Whitman!

Just when I thought the old Doctor, who has long been a great friend of mine, was going to talk the night out at least, I heard a noise in my ears as of the approach of an express train.

I was just about to "ring off" when I perceived that it was only Walt Whitman beginning to recite some of his sonorous and prodigiously long lines, which he was wont to regard as poetry, an opinion which most people of taste and discernment endorse:—

I hear not America only, not the land of Freedom and Prohibition alone, but all other lands and tongues;

I hear Great Britain, for example, the nursing mother of nations, the cradle of the Pilgrim Fathers;

I hear France, too, the land of revolution, of culture, of art, of fashion, of pride and quick anger;

I hear Italy, with her treasure cities adorned with the sculptures, the pictures, the edifices, of her artists and architects;

I hear Australia, the youngest of the English-speaking lands, energetic, virile, puissant, And her elder sister, Canada, I hear, too; the land of broad horizons and lofty mountains,

The land, too, of snow and Arctic barrens, yet the granary of the nations;

Oh, Modern Years, what a glory and achievement is yours;

Your outlook is boundless, your voice unchecked, your echoes everlasting;

I see irresistible influence in your great discoveries which may link nation to nation and race to race,

Making not for War, but for universal Peace, the atmosphere in which Man breathes Freedom.

I listened long. The voice of the Good Grey Poet had ceased, and after him I heard no more. So concluding that silence meant "Good night," I took off the special headpiece I had contrived and went to bed.

In the morning I could not be quite sure whether I had not dreamed the whole thing.

THE ignorance of some people concerning wireless occasionally leads to very amusing remarks.

Two enthusiastic "listeners" were discussing their favourite topic the other day, when they happened to mention "cat's whiskers."

At this point a third party who had no knowledge of the subject, interposed quite seriously with the question: "Wouldn't a good thick hair from a horse's tail do instead of a cat's whisker?"

**A Recent Talk Broadcast from Manchester.**

# THE HILL OF WONDERS.

The Story of the Acropolis: By George W. Thompson.

IN the days of ancient Greece, cities were usually built around a fortified hill, or Acropolis, and on this hill was erected a shrine to the guardian deity of the city. On the Acropolis of Athens was placed a shrine holding a statue of Athena, or Minerva, as she was known by the Romans.

This goddess, after whom Athens was called, proved a splendid guardian of the city. She taught the maidens to spin and to weave, and the young men the art of war. Athena was supposed by the Greeks to have been responsible for the defeat of the Trojans and the Persians.

They were grateful to her for leading them to such glorious victories, and they were determined to show their gratitude by making her shrine on the Acropolis quite the most beautiful work of art in the world.

### "The Golden Age."

Pericles ruled over Athens in those days, and he ruled so wisely that the period has since been known as the "Golden Age of Pericles." He called to his aid the architect Ictinus, and the sculptor Phidias, who was the most famous sculptor in the world. These two geniuses gathered artists and artificers from all over Greece to assist in beautifying the Acropolis.

Phidias was born in Athens about 500 B.C. He is said to have studied painting, and to have learned his sculptor's art in a school at Argos, famous for its bronze work and mastery over form. His youth was spent during the stirring times of the Persian wars, and as a small boy he would hear of the great Greek victory at Marathon.

Phidias was responsible for the colossal bronze figure of Athena which stood on the Acropolis. So great was its height—70 feet—that far out at sea the golden point of the goddess's spear could be seen by the sailors as it glittered in the sunshine.

When the last of the Persians had been driven out of Greece the time was ripe for a pean of praise and thanksgiving, and to Phidias and Pericles we owe the immortal form in which it became crystallized.

Nothing was lacking, neither the inspiration, the organization, nor, above all else, the master mind and hand. The Acropolis hill, devastated by the Persians, was levelled and banked up, and in less than twenty years had become not only the sanctuary of the gods, but also a national museum of Greek art at its greatest.

When completed, the Acropolis was approached by two broad flights of marble steps leading up the steep rock which rises 150 feet above the city. Altogether unlike the pylon which guards the entrance to an Egyptian temple, the gateway, or Propylæum, to the

Acropolis consists of a graceful temple surrounded by columns.

### Priceless Sculptures.

Quite the most famous building on the Acropolis is the Parthenon, which means the "Home of the Virgin." It was erected in from 447 to 435 B.C., and is built of fine marble in the Doric style of architecture. The blocks of marble are fitted together with such extreme accuracy that the joints are hardly visible. Surrounding the exterior is a peristyle consisting of fluted columns, thirty-two of which still remain standing. Additional columns form deep porticoes at either end.

The world-famous sculptured frieze was carved around the top of the cella wall under the shelter of the peristyle. It was 525 feet in length, and depicted the procession to the Acropolis, which occurred every fourth year, for the purpose of presenting a robe to the goddess Athena.

These priceless sculptures show the preparation of the Athenian knights, the procession of Athenian cavalry, chariots, men with olive branches, musicians, youths, sacrificial animals, maidens with the sacred vessels, magistrates and gods.

Many of these sculptures, known as the Elgin Marbles, are now in the British Museum, having been brought there in 1801 by Lord Elgin.

The ceiling of the space extending from the peristyle columns to the central chamber, or cella, is constructed of marble slabs cut into

the Parthenon the pediment contains a group showing the birth of Athena, who, you will recollect, was revered as the special protectress of the city. At the opposite end the story of how Athena took unto herself the guardianship of the city is portrayed. In the centre of one of these groups appeared Athena with her father Zeus (Jupiter), and to the left were stationed Dionysos, Demeter and her daughter Persephone. To the right of the same group are seated the three Fates, which by general assent form the most refined and beautiful group of statuary the world has yet seen.

### An Amazing Goddess.

In the interior of the cella were rows of columns on each side supporting the roof, and in the central space rose the colossal statue of Athena herself. This statue was the masterpiece of Phidias, and consisted of a wooden core cased with gold and ivory. The eyes of the goddess consisted of sparkling precious stones, and tresses of pure gold flowed over the shoulders from under a priceless helmet. The goddess stood with the left hand resting on the edge of a circular shield, whilst her right hand bore a winged figure of Victory. Such was the honour bestowed upon the protectress of the city of Athens.

As the temple received no external light save that from the huge doorway opposite the goddess, the figure was illuminated by many lamps suspended above it. The scene must

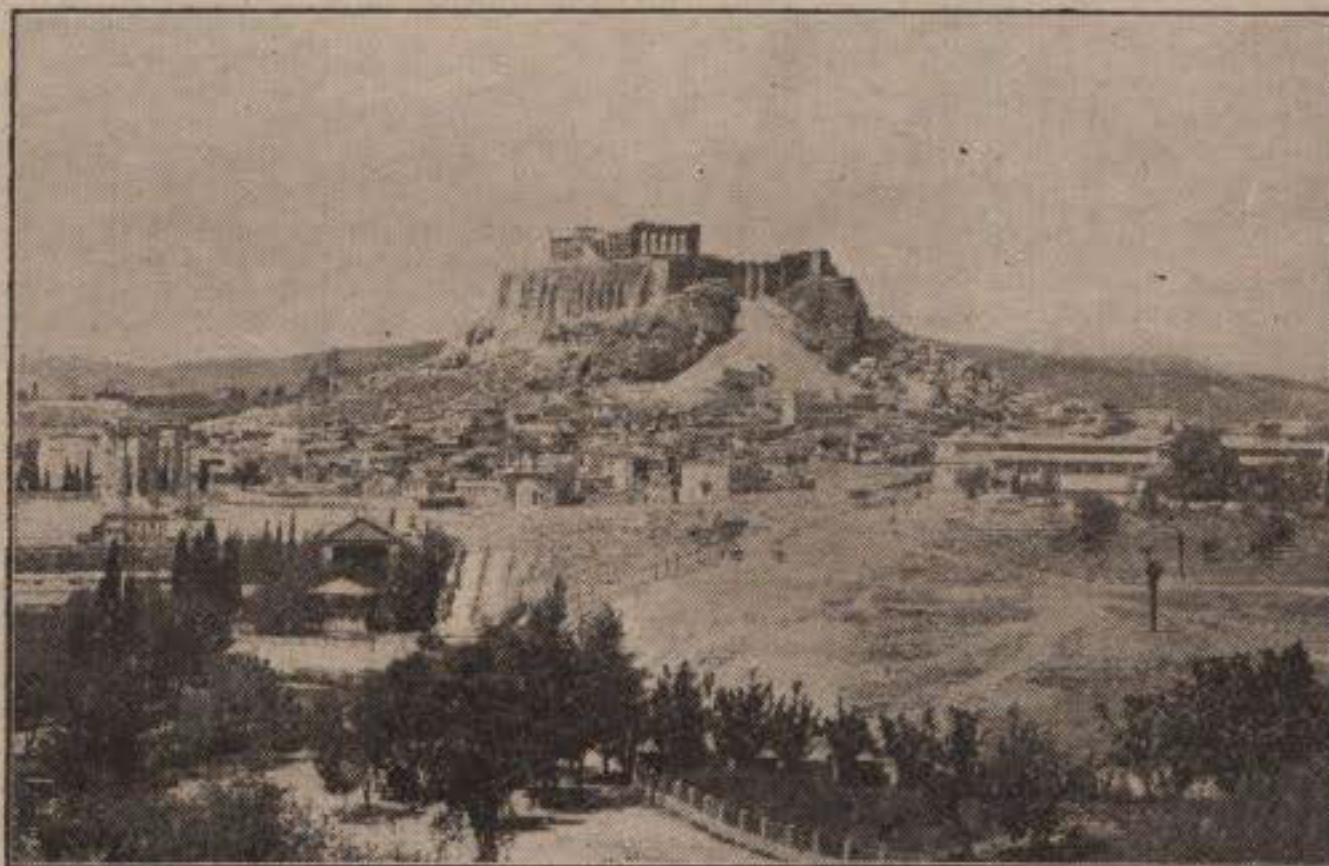
have filled the on-lookers with wonder and emotion when they gazed upon the blazing eyes of the goddess, her golden curls, the ivory flesh, and bright raiment adorned with jewellery, the whole being so different from what we modern peoples conceive as sculpture.

### A Word to Our Architects.

Greek architecture in its perfected form has never been surpassed for sheer beauty, but like most great conceptions it had but a humble beginning. There seems to be no doubt but that it had its origin in walls of mud and rude wooden props, which,

though originally forming a simple hut, eventually emerged as a cella surrounded by a peristyle such as we find in the Parthenon.

It is the spirit of Greek art which we should yearn to acquire. If only our present-day architects would pay more attention to rendering more sightly the ugly brick wall, the gawky chimney stack, and the nightmares of concrete by which we city dwellers are continually hemmed in, rather than design structures which merely copy Greek models, the art of building in England would occupy a higher and more worthy plane than it does to-day.



A general view of the Acropolis from the east.

coffers, and painted in rich colours. The roof of the Parthenon was of marble tiles. The metopes, or panels of the frieze above the columns, were carved with figures in high relief. The battles of the gods were graphically depicted on these metopes. These legendary combats of the Greeks and the Centaurs, and the exploits of Hector and Achilles in the Trojan wars, provide us with a sculptured narrative which for beauty and vividity has never been equalled.

The huge pediments were packed with groups of wonderful statuary. At one end of

# PEOPLE IN THE PROGRAMMES — GOSSIP ABOUT ARTISTES & OTHERS.

## An Australian Nightingale.



MISS GERTRUDE JOHNSON.

Photo: Vaughan & Freeman.

MISS GERTRUDE JOHNSON, whose singing has delighted thousands of "listeners," like other well-known vocalists, hails from Australia. Born at Hawksburn (Melbourne), she made her first public appearance in the Melbourne Town Hall at the age of six. When she was seventeen her celebrated countrywoman, Dame Melba, heard her sing, and was so struck with her voice that she supervised her singing for three years.

Miss Johnson has sung many leading operatic rôles in Australia and New Zealand, and on coming to England she was engaged to sing coloratura parts with the British National Opera Company.

## A Witty Organ Grinder.

It is particularly interesting to note that Miss Johnson sang in the first opera that was ever broadcast—Mozart's "Magic Flute." In this she sang the difficult music of "The Queen of the Night" with immense success.

Miss Johnson tells of a pedestrian who once asked an organ grinder: "Is that piece you are playing by Mozart?" "No," replied the man, "by Handel!"

## The G was Needed.

GOOD bass voices are rare in this country, and Newcastle is to be congratulated on having secured the services of Mr. William Peacock, who broadcasts bass operatic songs from that station.

Mr. Peacock, a native of Leeds, began his musical career as a chorister when a boy of seven. Since then he has had a wide and varied experience of choirs, having been principal basso at the Leeds Parish Church and at the cathedrals at Rochester and Durham. He has also toured Canada with Dr. Henry Coward in his Sheffield Choir, and has appeared at concerts in most of the principal cities in the United Kingdom.

Mr. Peacock likes to tell the story of two men who were discussing the service as they made their way home from church.

"What was that sentence the choir repeated so often?" asked one.

"As far as I could make out it was, 'We are all miserable singers,'" replied his companion.

## A Big Squeak!



MISS BEATRICE PARAMOR.

THERE are few more popular artistes at the Newcastle Broadcasting Station than Miss Beatrice M. Paramor, who usually sings on operatic nights. Although her voice is now extraordinarily fine there was, she declares, a time when it was feared that she would never make a public singer.

"My first year of study," she says, "was often discouraging on account of the smallness of my voice. As a result of great patience on the part of my teacher and hard work on my own part, my voice gradually gained in power. I was once jokingly described as having 'a little body, but a big squeak.'"

How many aspiring vocalists would like to have a "squeak" as beautiful!

## The Aberdeen Station Director.

MR. R. E. JEFFREY has been appointed the Director of the new British Broadcasting Station at Aberdeen. It will be recalled that a few weeks ago Mr. Jeffrey produced a wireless version of the famous national play, "Rob Roy," which was received with great cordiality by all the "listeners" in Scotland. The officials of the Broadcasting Company were so impressed by Mr. Jeffrey's evident mastery of stage-craft, that overtures were made to him to ally himself permanently with the B.B.C.

## A Poet's Compliments.

MR. JEFFREY has been in Glasgow for fifteen years and has accomplished an incredible amount of work there in improving the speech of young and old. The dialect of Glasgow used to be one of the commonplaces of the music-hall stage, but at a festival held this year so eminent an authority as Mr. John Masefield said that the speech of the Glasgow competitors was finer than anything else spoken in Great Britain. Those who are competent to judge believe that Mr. Jeffrey has had a large share in this improvement.

In addition to being an actor and elocutionist of the first magnitude, Mr. Jeffrey has had a long and wide experience in producing plays of every kind, and he has achieved more than one success in London. He is an author of repute, and the Aberdeen Station is to be congratulated on securing one so eminently qualified to be its Station Director.

## Her Idea.



MME. K. GREEN.

MME. K. GREEN, who is to broadcast from Newcastle on October 13th, is noted for her rendering of such fine numbers as Gounod's adagio, "Maria," with violin obbligato.

Mme. Green had a friend who was once at a concert where the various items on the programme were particularly long-drawn-out, a fact that made the audience rather impatient.

Eventually, two vocalists appeared on the platform to sing a duet.

"Oh, look!" exclaimed an old woman in the back row, "it's gettin' so late that they're puttin' them on two at a time!"

## A Brilliant Young Composer.

MR. ARTHUR BAYNON, winner of the £100 prize offered in the recent "Music for All" Song Competition, is a Bristol man, and has been connected with music since his earliest years. Educated at Bristol Cathedral School, Mr. Baynon was afterwards articled to Mr. Bucknall, organist and choirmaster at All Saints' Church, Bristol, and Lecturer in Music at Bristol University. Later, Mr. Baynon became music master at Truro College, Cornwall. In 1920 he was appointed in charge of the music at Caterham School, Surrey, a position that he still holds.

## "Across the Bridge of Dreams."

AS to how he composed the music to the winning song, "Across the Bridge of Dreams," Mr. Baynon says that, after reading the lyric, he took up the magazine again about a couple of weeks later, "and the whole thing was composed in less than a quarter of an hour. Both verse and chorus were absolutely spontaneous, and the final MS. of it was written before dinner-time.

## Perfect Diction.



MISS WINIFRED FISHER.

MISS WINIFRED FISHER, who broadcasts from London and all other stations of the British Broadcasting Company, is a particular favourite with her audiences, owing to the fact that her diction and voice-production are perfect. Miss Fisher's speciality is folk-songs, and it is a rare treat for "listeners" when she sings one of these, as every word can be heard distinctly.

Originally intended for a dancer, Miss Fisher changed her mind and took up singing, studying for a time at the Royal Academy of Music.

## Obviously.

MISS FISHER tells an amusing story concerning a proud mother who thought that her child was a musical genius. "My daughter plays the piano," she said to a neighbour one day. "Perhaps you have heard her?"

"I have heard the piano," replied the neighbour, guardedly.

"Yes," went on the proud mamma, "my daughter Jane is very musical."

"Ah," exclaimed the neighbour, "so you have two daughters, then?"

## Embarrassing.

WE will not vouch for the truth of this story, which is going the rounds about Uncle Mungo, of 5SC (Glasgow):—

As papa passed the drawing-room door he heard, quite unmistakably, a sound, healthy kiss, and when he remembered that he had left his "young hopeful" there along with the maid who was mending the fire—well, he naturally thought things!

"Willie," he said, severely, to his son afterwards, "I know Bridget is a very pretty girl, but you really ought to spare her your attentions. Maids are too scarce these days to be spoiled by caresses from you."

"Why, dad," replied the lad, indignantly, "you entirely misunderstand. The kiss you heard was only Uncle Mungo's affectionate 'good night' to his tiny Radio relatives who listen to the 'Children's Corner.'"

Dad looked doubtfully at the loud speaker, and is still wondering whether he can believe his ears.

## Thanks to Bolshevism!



MME. ERICA KING.

MME. ERICA KING, who is broadcasting from Newcastle on October 12th, is one of the most talented of "ether stars." She was born and educated at Odessa, in Russia, and after two years of private tuition she joined the Odessa Conservatoire, where she continued her vocal studies with marked success.

"Listeners" have to thank the Russian Bolsheviks for the chances of hearing this delightful singer.

In 1917, fearing the result of the Revolution, Mme. King was obliged to leave Russia, and she came to England. Her great gifts were soon recognized and she continued her studies at the Royal Academy of Music. Besides broadcasting she has frequently sung on the principal concert platforms.

# WIRELESS PROGRAMME—SUNDAY.

The letters "S. B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0—5.0 p.m.—AFTERNOON CONCERT AT THE STEINWAY HALL—THE ORGAN: Overture, "Hansel and Gretel" (*Humperdinck*), arranged by Lemare, as played by Lemare; Chant sans paroles, Op. 2, No. 3 (*Tchaikovsky-Lemare*), as played by Lemare; In Paradisum (*Dubois*), as played by Bossi. Pastoral Variée (*Mozart*), as played by Wurmser. MISS MONICA CHAPMAN, Contralto: "Barbara Allan" (Old English); "Annie Laurie" (Scottish); "Killarney" (Irish). MISS YVONNE MORRIS, Solo 'Cello: Air (*Bach*); Bourée (*Handel*). THE ORGAN: Song (Op. 9, No. 1) Barcarolle (Op. 46) and "Farewell" from "The Trumpeter of Sackingen" (*Hofmann*), as played by Lemare; Serenade (*Schubert*), as played by Breitenbach; Angelus (*Liszt*), as played by Sittard; Meditation ("Thai's") (*Massenet*), as played by A. Pauer; Largo from Concerto in D minor (*Bach*), as played by Sittard; First Rhapsody, Op. 7 (*Saint-Saëns*), as played by Hofmiller. MISS MONICA CHAPMAN, Contralto: "May-Dew" (*Sterndale Bennett*); "Come Down to Kew in Lilac-time" (*Graham Peal*); "Sea Fever" (*John Ireland*). MISS YVONNE MORRIS, Solo 'Cello: La Cinquantaine (*Gabriel Marie*); Tarantella (*Squire*). THE ORGAN: Sposalizio (*Liszt*), as played by Goss Custard; Pastoral (*T. Kullak Best*), as played by Goss Custard; "The Holy City" (*Stephen Adams*), as played by Kirsch; Melody in E major (*Rachmaninoff*) as played by Lemare; Danse Macabre (*Saint-Saëns*), as played by Lemare.

ANNOUNCER: R. F. PALMER.

## SUNDAY EVENING.

8.30—VLADIMOFF'S BALALAIKA ORCHESTRA: Red Sarafan (*Varlamoff*); Valse, "Souvenir de Gatchina" (*Andreeff*); Gipsy Dance, arranged by Vladimoff. MR. ALEXANDER STRELSKY, Russian Tenor: "The Star of the North" (*Glinka*); "Oh, my Life, oh, my Joy" (Old Russian) (with orchestra). MISS CARMEN HILL, Soprano: "Liber Scriptus" (from the "Requiem") (*Verdi*).

9.0—THE REV. THOMAS PHILLIPS, B.A., of the Baptist Central Church, Bloomsbury: HYMN, "Our Blest Redeemer, 'ere He Breathed." VLADIMOFF'S BALALAIKA ORCHESTRA: "Three Old Songs," arranged by Vladimoff; Chorus of Peasants from "Prince Igor" (*Borodin*); Selection, "Gipsy Revels," arranged by Vladimoff. MR. ALEXANDER STRELSKY, Russian Tenor: "Autumn Night" (Russian Song); "I Dreamt of an Evening Sky" (*Borodin*) (with Orchestra). MISS CARMEN HILL, Soprano: "Down by the Sally Gardens," arranged by Herbert Hughes; "Silent Noon" (*Vaughan Williams*); "Sorrow and Spring" (*Graham Peal*). VLADIMOFF'S BALALAIKA ORCHESTRA: Song of the Boatmen on the Volga (by request); "Haida Troika" (Gipsy Song); "Barenia" (Merry Folk Dance).

10.0—TIME SIGNAL, GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report. VLADIMOFF'S BALALAIKA ORCHESTRA: "Love's Sorrow" (*Varlamoff*); "Sylvan Grove Has Been Whispering All Night" (Folk Song); "Brightly Shines the Silver Moon" (Variations on Folk Dance).

10.30—CLOSE DOWN.

ANNOUNCER: A. R. BURROWS.

## BIRMINGHAM.

3.0—5.0—ORGAN RECITAL AT THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)

8.30—BIRMINGHAM STATION ORCHESTRA: Overture, "Peter Schmolli" (*Weber*). ADDRESS BY THE REV. H. A. WALTON, Secretary of S.P.G., Midland Area.

9.0—BIRMINGHAM STATION ORCHESTRA: Hymn, "The Day Thou Gavest" (Ancient and Modern, 477); Selection, "Herodiade" (*Massenet*). MR. HAROLD HOWSE, OF THE BIRMINGHAM STATION REPERTORY COMPANY, Baritone: "The Two Grenadiers" (*Schumann*); "The Wanderer" (*Schubert*). ORCHESTRA: Entr'acte, "Les Millions d'Arlequin" (*Drigo*); Suite, "Rural Scenes" (*Matt*); Selection, "L'Enfant Prodigue" (*Wurmser*).

10.0—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News giving local Weather Report.

10.15—CLOSE DOWN.

ANNOUNCER: P. EDGAR.

## MANCHESTER.

3.0—5.0—ORGAN RECITAL AT THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)

8.30—THE RADIO MILITARY BAND (CONDUCTOR, MR. HARRY MORTIMER): "Marche Russe" (*Ganne*); Selection, "Faust" (*Gounod*); Reverie, "Les Voix des Cloches" (*Luigini*).

9.0—ADDRESS BY THE VERY REV. MONS. F. GONNE, Principal of St. Bede's College, Manchester.

9.10—THE RADIO MILITARY BAND: Morceau, "Salut d'Amour" (*Elgar*); Suite, "Mascarade" (*Lacome*).

9.30—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News and Weather Forecast.

9.45—THE RADIO MILITARY BAND: Overture, "Stradella" (*Flotow*); Selection, "Lohengrin" (*Wagner*).

10.10—SPECIAL WEATHER FORECASTS, ANNOUNCEMENTS.

10.30—CLOSE DOWN.

ANNOUNCER: V. SMYTHE.

## CARDIFF.

3.0—5.0—ORGAN RECITAL AT THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)

8.15—LLANISHEN PARISH CHURCH CHOIR: Hymn (A. & M. 273), "O Lord, How Joyful 'tis to See"; Anthem, "O Saviour of the World" (*Goss*). ADDRESS: REV. R. L. RHYS, M.A., Vicar of Llanishen. Hymn (A. & M. 324), "Now the Day is Over" (Special Tune) (*Barnby*). LLANISHEN PARISH CHURCH CHOIR.

8.45—SYMPHONY NIGHT. French Programme (1803—1891). Vocalists, MISS GERTRUDE JOHNSON, MR. WILLIAM MICHAEL. Conductor, MR. A. CORBETT-SMITH. Songs, MR. WILLIAM MICHAEL. Suite, "L'Arlésienne" (*Bizet*). Song, "Micaela's Song" ("Carmen") (*Bizet*). MISS GERTRUDE JOHNSON. Suite, "Sylvia" (*Delibes*). Songs, MR. WILLIAM MICHAEL. Suite, "Carmen" (*Bizet*). Songs (a) "Charmant Oiseau" (*David*); (b) "Aubade" (*Lalo*). MISS GERTRUDE JOHNSON. March, "Marche Hongroise" (*Berlioz*).

10.0—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Cardiff News and Weather Forecast.

10.15—CLOSE DOWN.

ANNOUNCER: A. CORBETT-SMITH.

## NEWCASTLE.

3.0—5.0—ORGAN RECITAL AT STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)

8.30—MDLLE. LUCIENNE MARCHANT'S QUINTETTE: (a) "La Caprice de Nanette" (*Coleridge Taylor*); (b) "Demande et Réponse" (*Coleridge Taylor*).

8.40—MADAME PHYLLIS HOWE, Soprano: "L'Enfant Prodigue" (*Debussy*).

8.45—ADDRESS BY THE BISHOP OF EDINBURGH.

9.0—MADAME PHYLLIS HOWE: "Fear Ye Not, O Israel" (*D. Buck*).

9.5—MDLLE. LUCIENNE MARCHANT: Violin Solo, "Cavatina" (*Raff*).

9.15—MDLLE. LUCIENNE MARCHANT'S QUINTETTE: Quartette from "Peter Shmall" (*Weber*).

9.25—MDLLE. LUCIENNE MARCHANT: "Hymne à Sainte Cecile" (*Gounod*).

9.30—MADAME PHYLLIS HOWE: "Ritorna Vincitor" (*Verdi*).

9.35—MDLLE. LUCIENNE MARCHANT'S QUINTETTE: "Unfinished Symphony" (*Schubert*).

9.50—MISS BEVEL THORNYCROFT, 'Cello Solo: "Le Cygne" (*Saint-Saëns*).

10.0—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.

10.15—CLOSE DOWN.

ANNOUNCER: C. K. PARSONS.

## GLASGOW.

3.0—5.0—ORGAN RECITAL AT THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)

8.30—MR. ANDREW HARDIE, Tenor: "For You Alone" (*Geel*); "Fair House of Joy" (*Quilter*).

8.40—THE WIRELESS TRIO: MESSRS. J. F. FELLOWES, Violin; J. B. DICKSON, 'Cello; A. BRYSON, Piano: "First Movement of Trio" in C Minor, Opus 5 (*Max Bruch*).

8.50—MISS MAY LYMBURN, Contralto: "O Rest in the Lord" ("Elijah") (*Mendelssohn*); "Abide with Me" (*Liddle*).

9.0—ADDRESS BY THE REV. T. S. MACPHERSON, of St. Vincent Parish Church, Glasgow.

9.10—MR. ANDREW HARDIE, Tenor: "How Lovely are Thy Dwellings" (*Liddle*); "The Lord is My Light" (*Allitsen*).

9.20—THE WIRELESS TRIO: Finale of Trio in C Minor, Opus 5 (*Max Bruch*).

9.30—MISS MAY LYMBURN, Contralto: "Che Faro" (*Gluck*); "When the Swallows Homeward Fly" (*Maudie V. Whyte*).

9.40—MR. ANDREW HARDIE, Tenor: "Songs My Mother Taught Me" (*Deorak*); "As Ever I Saw" (*Warlock*).

9.50—THE WIRELESS TRIO: Suite Opus 77 (*Moszkowski*).

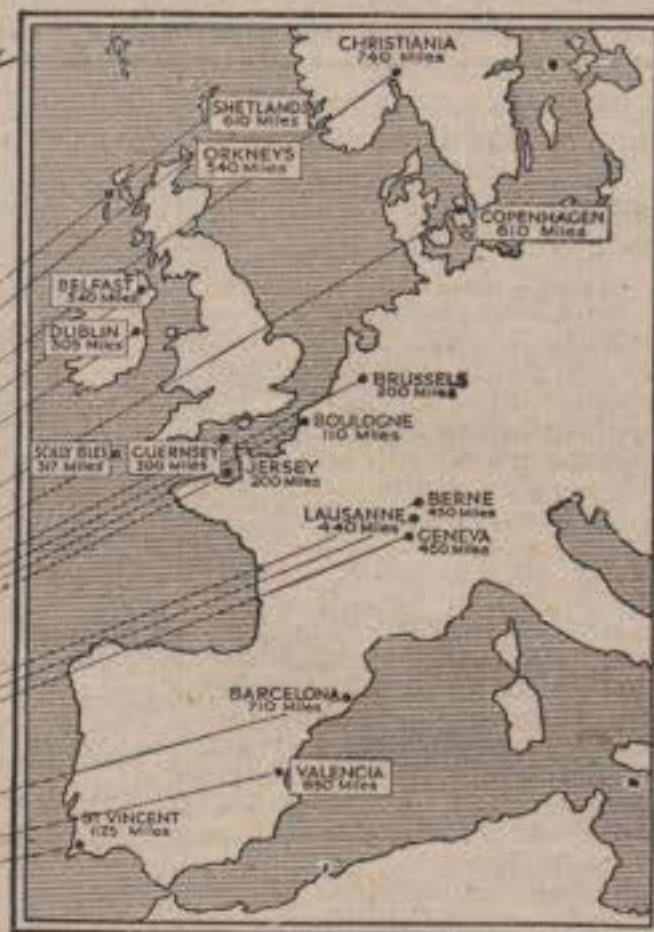
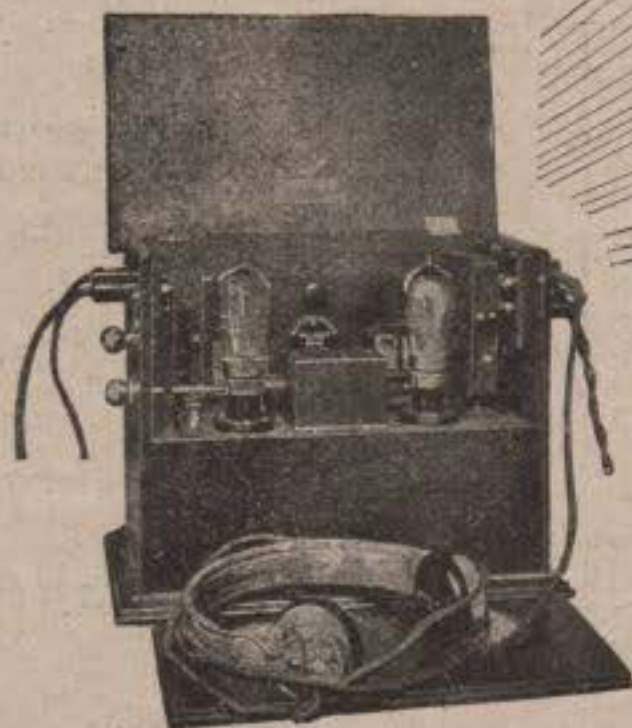
10.0—NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.

10.15—MISS MAY LYMBURN, Contralto: "Spiagge Aamati" (*Gluck*); "The Summer Night" (*Goring Thomas*).

10.30—CLOSE DOWN.

ANNOUNCER: H. A. CARRUTHERS.

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# WIRELESS PROGRAMME—MONDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MR. COLIN ASHDOWN, Baritone. (By permission of Nigel Playfair, Esq.)
- 5.0.—WOMEN'S HOUR—Ariel's Society Gossip. Mrs. C. S. Peel's Domestic Conversations.
- 5.30.—CHILDREN'S STORIES—"Jigglety-Jolt" from English Fairy Tales, retold by FLORA ANNIE STEEL. MISS L. G. CHEESMAN, of the ZOOLOGICAL SOCIETY OF LONDON, on her expedition to the Pacific.
- 6.15.—BOYS' BRIGADE AND BOYS' LIFE BRIGADE NEWS.
- 6.25.—INTERVAL.
- 7.0.—TIME SIGNAL, FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 7.15.—WEEKLY BOOK TALK, by MR. JOHN STRACHEY, the B.B.C. Literary Critic.
- 7.30.—ACTS I, II and III of "ROMEO AND JULIET." An Opera in Five Acts, by Gounod.  
 Juliet ... MISS GERTRUDE JOHNSON.  
 Stephano }  
 Gertrude } MISS MAY BLYTH.  
 Romeo ..... MR. JOHN PERRY.  
 Duke of Verona }  
 Capulet ..... MR. WILLIAM ANDER-  
 Friar Laurence } SON.  
 Tybalt ..... MR. ERNEST LECLERC.  
 Mercutio }  
 Gregario } MR. KINGSLEY LARK.  
 THE LONDON WIRELESS ORCHESTRA (specially augmented). Conducted by L. STANTON JEFFERIES.
- 9.10.—"HOCKEY," by MR. H. E. HASLAM (Hockey International).
- 9.30.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—ACTS IV. and V. of "ROMEO AND JULIET."
- 10.30.—CLOSE DOWN.  
 ANNOUNCER: C. A. LEWIS.

## BIRMINGHAM.

- 4.30.—MR. JOSEPH LEWIS (Musical Director of the Birmingham Station) will give a Player-Piano Recital of, and a short exposition on, "Symphony" No. 4, by Beethoven.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 6.45.—BOYS' BRIGADE AND LIFE BRIGADE BULLETINS.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News and Local Weather Report.
- 7.15.—WEEKLY BOOK TALK, by MR. JOHN STRACHEY (B.B.C. Book Critic), *S.B. from London.*
- 7.30.—TRANSMISSION FROM LONDON OF THE OPERA, "ROMEO AND JULIET." (SEE LONDON PROGRAMME.)
- 9.10.—HOCKEY, by H. E. HASLAM (Hockey International), *S.B. from London.*
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News and Local Weather Report.
- 9.45.—CONTINUATION OF THE OPERA, "ROMEO AND JULIET." (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.  
 ANNOUNCER: P. EDGAR.

## MANCHESTER.

- 3.30.—AFTERNOON CONCERT by the "ZY" TRIO. Vocalists: EVA FARRIS (Soprano), WILLIAM HIGGINS (Baritone).
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTTO—JESSIE CORMACK: Pianoforte Solos. MOLLY GRAY (Soprano).
- 6.15.—CONCERT: Vocalist—MADAME EVANS-GREGORY (Contralto).
- 6.40.—BOYS' BRIGADE AND BOYS' LIFE BRIGADE BULLETINS.
- 6.45.—SPANISH TALK by MR. W. F. BLETCHER, Examiner in Spanish to the Lancashire and Cheshire Institutes.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 7.15.—WEEKLY BOOK TALK by MR. JOHN STRACHEY (B.B.C. Book Critic), *S.B. from London.*
- 7.30.—TRANSMISSION FROM LONDON OF THE OPERA, "ROMEO AND JULIET." (see London Programme).
- 9.10.—HOCKEY, by MR. H. E. HASLAM (Hockey International), *S.B. from London.*
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF "ROMEO AND JULIET." (See LONDON PROGRAMME.)
- 10.30.—MEN'S CLUB.
- 10.45.—CLOSE DOWN.  
 ANNOUNCER: V. SMYTHE.

## CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA, at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST, CHILDREN'S STORIES, BOYS' BRIGADE AND BOYS' LIFE BRIGADE BULLETINS.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, giving South Wales News.
- 7.15.—WEEKLY BOOK TALK by MR. JOHN STRACHEY (B.B.C. Literary Critic), *S.B. from London.*
- 7.30.—TRANSMISSION FROM LONDON OF THE OPERA, "ROMEO AND JULIET." (SEE LONDON PROGRAMME.)
- 9.10.—HOCKEY, by H. E. HASLAM (Hockey International), *S.B. from London.*
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Local News and Weather Report.
- 9.45.—"ROMEO AND JULIET": LONDON TRANSMISSION CONTINUED. (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.  
 ANNOUNCER: L. B. PAGE.

## NEWCASTLE.

- 3.45.—MR. WILLIAM LAWS' TRIO: "Verchmante Leibe" (*Finck*).
- 3.55.—MR. WILLIAM LAWS and MISS LEONIE STORM—Violin and Piano: "Sonata No. 1" (*Mozart*).
- 4.0.—MR. WILLIAM LAWS' TRIO—"Melodie" (*Myddleton*).
- 4.10.—MR. WILLIAM LAWS—Violin Solo: "Rigandon" (*Telemann*).

- 4.20.—MR. WILLIAM LAWS' TRIO: "Trio No. 3" (*Beethoven*).
- 4.30.—MISS L. STORM—Pianoforte Solos: (a) "Rondo" (*Beethoven*); (b) "Valse in E Minor" (*Chopin*).
- 4.35.—MR. WILLIAM LAWS' TRIO: "Prestissimo" (*Beethoven*).
- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF HOUR—MRS. JOHNSON will give a Talk on "COMMERCIAL HISTORY."
- 6.30.—BOYS' BRIGADE NEWS.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 7.15.—WEEKLY BOOK TALK by MR. JOHN STRACHEY (B.B.C. Book Critic), *S.B. from London.*
- 7.30-9.10.—TRANSMISSION FROM LONDON OF THE OPERA, "ROMEO AND JULIET." (SEE LONDON PROGRAMME.)
- 9.10.—HOCKEY, by MR. H. E. HASLAM (Hockey International), *S.B. from London.*
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 9.45.—"ROMEO AND JULIET": LONDON TRANSMISSION CONTINUED. (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.  
 ANNOUNCER: R. C. PRATT.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY, by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER: A Talk to the Children on Photography by MR. C. POLLARD CROWTHER.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 6.45.—A SHORT ADDRESS on "PHOTOGRAPHY" by Mr. C. POLLARD CROWTHER.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast. THE BOYS' LIFE BRIGADE BULLETIN.
- 7.15.—WEEKLY BOOK TALK by MR. JOHN STRACHEY (B.B.C. Literary Critic), *S.B. from London.*
- 7.30.—THE OPERA, "ROMEO AND JULIET," AS PERFORMED AT LONDON STUDIO. (SEE LONDON PROGRAMME.)
- 9.10.—HOCKEY, by MR. H. E. HASLAM (Hockey International), *S.B. from London.*
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—MR. J. HENRY, Entertainer: "Buttons and Things."
- 9.57.—ORCHESTRA: Suite, "A Children's Suite" (*Ansell*).
- 10.0.—MR. J. HENRY, Entertainer: "Wireless Elephants."
- 10.19.—ORCHESTRA: Waltz, "Casino Tanz" (*Gungl*); March, "Father Victory" (*Ganne*).
- 10.30.—SPECIAL ANNOUNCEMENTS.
- 10.45.—CLOSE DOWN.

ANNOUNCER: A. H. S. PATERSON.

## Voting Competition.

# £21 CASH EVERY WEEK FOR LISTENERS

NO ENTRANCE FEE.

PRIZES OF £2, £1, and 10s. WILL BE AWARDED TO "LISTENERS" OF EACH BROADCASTING STATION.

### HOW TO WIN.

Write the name of your Broadcasting Station on the Coupon below, and then fill in the six items from the programme for the week ending Saturday, October 13th, which you consider best, placing them in their order of merit. Add your name and address and post to "Wireless" Competition No. 2, "Radio Times," 12, Southampton Street, Strand, W.C.2. Put the name of your Broadcasting Station in top left-hand corner of the envelope.

Entries must reach us not later than Tuesday, October 16th.

The order of merit will be determined upon the votes for first place, and the prizes will be awarded to the Competitors who place, on one Coupon, the greatest number of items in their correct positions as decided by the voting.

### RULES.

- 1.—Competitors may send in as many attempts as they wish, but a separate Coupon must be used for each one.
- 2.—The Editor reserves the right to disqualify any Competitor for reasons which he considers good and sufficient, and the Editor's decision with regard to all questions relating to the Competition will be absolutely final and legally binding. Competitors can only enter on this distinct understanding.
- 3.—The Editor will not be responsible for any Coupon lost, delayed, or mislaid. Proof of posting will not be accepted as proof of delivery or receipt.
- 4.—Letters must not be enclosed with Coupons and no correspondence can be entered into in connection with this Competition.

The result of this Competition will appear in *The Radio Times*.

(2)

### COUPON.

Station \_\_\_\_\_

I consider the most popular six items broadcast from the above station during the week ending Saturday, October 13th, as follows:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

I agree to abide by the Editor's decision as final and binding.

Name \_\_\_\_\_

Address \_\_\_\_\_

## Letters From "Listeners."

[We hope to give on this page each week a limited selection of typical letters from the B.B.C. postbag. The points raised by the writers will be answered briefly immediately beneath each communication.—Ed. "R. T."]

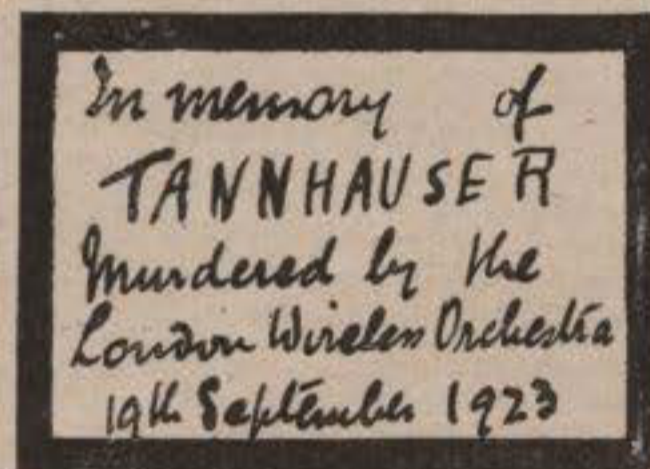
### Praise from Sweden.

DEAR SIRS.—I who write this am a Swedish lady who listens to your beautiful music every evening. I cannot write correct English at all, and sometimes I have trouble to understand the speaking; but still, I write to you, for I want to thank you for all the pleasant times you have given us and, as I hope, will give us.

It is with a simple amateur set that my husband and I listen to you. We can also hear London, Birmingham, Glasgow, Manchester, and other stations; but Newcastle is always the best to hear.

It is funny, I think, that we cannot hear you before 10—11 o'clock Swedish time. Perhaps it depends on the light.

There is one thing I wonder much about. That is, what you were doing on Monday, August 14th, after 11 o'clock. You said, "Hullo, Manchester! Hullo, Glasgow! Hullo,



The above is a photographic reproduction of a "listener's" postcard. The Director of Programmes does not resent criticism of this kind, and the Editor likes it, for it provides amusing "copy" for *The Radio Times*.

London! Hullo, everybody!" and then all of you were singing songs together. But what were you doing? Is it really possible that each one of you was singing together in different stations, only speaking in the same wave lengths? I think that you told us about it, but I couldn't hear or understand.

Yours thankfully,

Grimdon, Sweden. MRS. HARRIET.

[Wireless waves do not travel so far by day as by night. This accounts for the British stations only being heard in Sweden after darkness. Our Swedish correspondent evidently overheard some early experiments in simultaneous broadcasting of which a technical account was given in our last issue.—Ed. R. T.]

### Impressions and Suggestions.

DEAR SIRS.—I have a novel experience to relate to you worth recording in the annals of broadcasting. When I put my 'phones on on Thursday night, you announced the name of a friend of mine of whom I lost trace, through the War and other trouble, for the last fifteen years, which led to our meeting each other again. I shall forever be thankful to you for this.

While writing to you, I might give you some impressions and suggestions from a "listener." It would seem with regard to your latest announcements as if you are going to bring in some drastic changes and "cuts" in Manchester. The programme is somewhat changed and there is a suggestion to broadcast from London, etc.,

and perhaps you are thinking of closing the Manchester station altogether. Whether this is correct or not, it feels a bit unsettled.

### Anxious to Pay.

I am sure I am expressing the opinion of Manchester "listeners" when I say that we all wish to be proud of our Manchester station as much as we are proud of our Hallé Orchestra and our concerts. The entertainments you have provided up till now have been colossal, and encouraging to "listeners."

Now, what have you at the back of your mind? Are you economizing? Surely not! It is the wrong time for you to economize now, when the licence question is being discussed. It is up to you to give the best "stuff" as free samples, then you come on with the licence, and everyone will willingly pay in anticipation of good entertainments. Lancashire in general, Manchester in particular, will have no other but good music and good singers. The crowded houses of the Beecham and National Operas will prove to you what Manchester needs. We like good stuff and we are willing to pay for it. We are all waiting for your committee's decision to pay up. Believe me, there is not one "listener" who expects your entertainments for nothing.

### The Home-Made Set.

I would only suggest to your committee that the licence should be £1 a year instead of 10s.; for this, you to provide good entertainments; and make this sum payable yearly, half yearly, and quarterly. Everyone is willing to pay, but bear in mind that a great majority of "listeners" cannot part with 10s., but to pay 5s. four times a year would be much easier. It is also encouraging to become a licensed "listener" for 5s.

Needless to say that the home-made set must be recognized.

Yours very sincerely,

Manchester. S. M.

[Simultaneous broadcasting has been introduced with the object of giving listeners on the simplest sets in all parts of the kingdom the pick of all the B.B.C. programmes, and not only the local programme. There is no intention whatever of closing Manchester station, which station will continue to frame its programmes according to the special requirements of Lancashire and the adjacent counties.—Ed. R. T.]

### En Français.

CHERS MESSIEURS,—Voulez-vous le bonté de nous donner un petit leçon en français sur le "Wireless" pour cinq minutes seulement chaque nuit pendant l'heure pour les élèves ou pour les enfants?

Recevez vous, messieurs, mes bien salutations.

GRATIA HOLBROOK

Houghton-le-Spring. (age twelve).

Durham.

[Short Talks in French will be given in the "Children's Hour" in about a month's time.—Ed. R. T.]

### What Do You Think?

DEAR SIRS,—Kindly drop the sky pilots overboard. Sunday's drivel was the limit. If you cannot do without them, I suggest letting them open the evening at 8 p.m.; then those who do not want to hear could easily avoid this; but for them to be in the middle of the programme is not agreeable.

Yours faithfully,

London, S.W.

A. M.

[We leave the comment on this to individual "listeners."—Ed. R. T.]

# WIRELESS PROGRAMME—TUESDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MISS GWEN BACON, Soprano.
- 5.0.—WOMEN'S HOUR—"Interior Decoration," by CHERRY, LADY POYNTER. "Household Supplies," by MISS F. MARIE IMANDT.
- 5.30.—CHILDREN'S STORIES—"The Feast of Lanterns," Part I. "Jack Hardy," Chapter IV., Part I., by HERBERT STRANG.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 7.15.—THE RT. HON. THE EARL OF SHAFTESBURY, K.C.V.O., K.P., etc., on "The Shaftesbury Society."
- 7.30-9.5.—MODERN FRENCH CHAMBER NIGHT—THE SPIVAK STRING QUARTET: MR. ELIE SPIVAK, MR. RAYMOND JEREMY, MR. GEORGE WHITTAKER, MR. THEODORE OTCHARKOFF, assisted by MR. EDWARD MITCHELL, Piano. Modern French Songs by MISS GLADYS LACK, Soprano.
- 9.10.—MR. F. BLIGH BOND, F.R.I.B.A., Director of Excavations at Glastonbury Abbey, on "Old Buildings."
- 9.30.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—MR. ELIE SPIVAK, Solo Violin: *Triste pensées (Lucien d'Esra)*; *Menuet (Wald-Munk)*. MISS GLADYS LACK, Soprano: "Amour des Amants" (*Rhené Bâton*); "Nocturne" (*César Franck*); "Papillons" (*Chausson*).
- 10.0.—CHAT ON "MOTORING," by CAPT. RICHARD TWELVETREES. MR. EDWARD MITCHELL, Solo Pianoforte: *Sonatina (Maurice Ravel)*. THE SPIVAK STRING QUARTET: Quartet, Opus 10, C minor (*Debussy*); 1, *Anime et très décidé*; 2, *Assez vif et bien rythme*; 3, *Andantino*; 4, *Très Modéré*.
- 10.30.—CLOSE DOWN.  
ANNOUNCER: K. A. WRIGHT.

## BIRMINGHAM.

- 3.30-4.30.—MR. PAUL RIMMER'S ORCHESTRA playing at Lozell's Picture House.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News, giving Local Weather Report.
- 7.15.—THE GREYS CONCERT PARTY—Opening Chorus: "The Chanting Greys" (M. S.). CHRISSIE STODDARD and LEONARD BROWN, Duet, "A Night in Venice" (*Lucantoni*). EDITH JAMES, a Piano and some Songs. ERNEST JONES, Banjo Solos. THE GREYS PARTY, Quartet, "I Have a Rose" (M. S.).
- 8.15.—Interval.
- 8.45.—THE GREYS CONCERT PARTY—Song Scene, "My Lantern Girl." LEONARD BROWN, Songs, "Trotting to the Fair" (*Stanford*); "Eleanore" (*Coleridge-Taylor*). PERCY OWENS, in Music and Mime. CHRISSIE STODDARD, Songs, "Happy Song" (*Riego*); "I Love the Moon" (*Rubens*). EDITH JAMES and PERCY OWENS, in a Humorous Duologue, "Counter Attractions" (*West*). THE GREYS PARTY (Concerted), "Name the Place" (M. S.).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News, giving Local Weather Report.
- 9.45.—ERNEST JONES, Banjo Solos. THE GREYS PARTY, Burlesque, "On the Stage" (M. S.).
- 10.30.—CLOSE DOWN.  
ANNOUNCER: J. LEWIS.

## MANCHESTER.

- 3.30.—THE OXFORD PICTURE HOUSE ORCHESTRA.
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTT.
- 6.30.—CONCERT: Vocalist, ELIZABETH HENSON, Soprano: (a) "The Moorish Maid" (*Parker*); (b) "Infelice" (*Mendelssohn*); (c) "Song of the Palanquin Bearers" (*Martin Shaw*).
- 6.45.—Pictorial Competition for the Amateur Photographers by FREDERICK GARNETT, A.S.A.M.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News giving Local Weather Report.
- 7.15.—CLOSE DOWN.
- 7.45.—FIFTH SYMPHONY CONCERT: The Evolution of the Symphony from Mozart to Glazounov. Lecturer, MR. J. F. RUSSELL. Solo Piano, MISS ANNIE LORD. AUGMENTED ORCHESTRA: Conductor, MR. DAN GODFREY Junr.: Symphony No. 40 in G minor (*Mozart*); Finale from "The London Symphony" (*Haydn*); Second Movement (Funeral March) from "Eroica Symphony" (*Beethoven*); Saltarella, from the "Italian Symphony" (*Mendelssohn*); Symphonic Variations for Solo Pianoforte and Orchestra (*César Franck*).
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News giving Local Weather Report.
- 9.45.—ORCHESTRA: Scherzo from the "New World Symphony" (*Devorak*); Finale from Symphony No. 6 in C minor (*Glazounov*).
- 10.15.—Special Weather Reports. Men's Club. Announcements.
- 10.30.—CLOSE DOWN.  
ANNOUNCER: V. SMYTHE.

## CARDIFF.

- 3.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST; CHILDREN'S STORIES.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News.
- 7.15.—CHAT ON "GARDENING," by MR. RICHARD TRESEDER, F.R.H.S.
- 7.30.—"SHAKESPEARE NIGHT": CHAT ON "ENGLAND IN SHAKESPEARE'S DAY": "LOVE'S LABOUR'S LOST" and "THE TWO GENTLEMEN OF VERONA," Conducted by PROFESSOR CYRIL BRETT, M.A. OXON., Professor of English Literature, University College of South Wales. LYRICS from the Plays sung by MR. T. J. JONES. INCIDENTAL MUSIC by the STATION ORCHESTRA.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News giving Local Weather Forecast.
- 9.45.—MR. ELIE SPIVAK, Solo Violin, B.C. FROM LONDON (SEE LONDON PROGRAMME).
- 10.0.—CHAT ON MOTORING by CAPT. RICHARD TWELVETREES (SEE LONDON PROGRAMME).
- 10.15.—CLOSE DOWN.  
ANNOUNCER: W. N. SETTLE.

## NEWCASTLE.

- 3.45.—MR. W. A. CROSSE, B.M.: Pianoforte Solo.
- 3.55.—MR. CLEMINSON: Flute Solo.
- 4.5.—MR. W. A. CROSSE, B.M.: Pianoforte Solo.
- 4.10.—MISS BEATRICE PARAMOR: Soprano.
- 4.20.—MR. W. A. CROSSE, B.M.—Pianoforte Solo.
- 4.30.—MR. CLEMINSON: Flute Solo.
- 4.35.—MISS BEATRICE PARAMOR: Soprano.
- 4.45.—WOMEN'S TRANSMISSION.

- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF HOUR—A Short Talk by CHAS. WAIN.
- 6.30.—BOY LIFE BRIGADE NEWS.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.20.—A SHORT TALK.
- 7.35.—THE NEWCASTLE WIRELESS ORCHESTRA: "Les Grenadilles" (*Somerville*).
- 7.40.—JOHN HENRY (LONDON), Entertainer: "Buttons and Things."
- 7.50.—MR. MATTHEW NEWTON, Tenor.
- 8.0.—THE NEWCASTLE WIRELESS ORCHESTRA: Overture, "Orphée" (*Offenbach*).
- 8.10.—JOHN HENRY (LONDON), Entertainer: "Wireless Competition."
- 8.20.—THE NEWCASTLE WIRELESS ORCHESTRA: "Woodland Dances" (*Haines*).
- 8.30.—MADAME EVELYN LONGSTAFFE, Contralto: (a) "Oh, Happy Childhood" (*Carce*); (b) "Sincerity" (*Clarke*).
- 8.40.—MR. JOHN HENRY (LONDON), Entertainer: "Wireless Elephant."
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 9.45.—MR. JOHN HENRY (LONDON), Entertainer.
- 9.50.—MR. MATTHEW NEWTON, Tenor.
- 10.0.—MADAME EVELYN LONGSTAFFE, Contralto: (a) "Piccaninny Mine, Good Night"; (b) "My Message" (*D'Hardelot*).
- 10.10.—THE NEWCASTLE WIRELESS ORCHESTRA: "Cyrano de Bergerac" (*Rosse*).
- 10.15.—MEN'S HOUR—Local News Bulletin.
- 10.30.—CLOSE DOWN.  
ANNOUNCER: R. C. PRATT.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY, by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 7.15.—ORCHESTRA—Overture, "L'Enfant Prodigue" (*Auber*).
- 7.25.—MR. WILLIAM MICHAEL, Bass, of the B.N.O.C.
- 7.35.—ORCHESTRA—Prælude (*Jarnefeldt*); Entr'acte, "The Grasshoppers' Dance" (*Bucalosi*).
- 7.45.—A TALK ON "The Coat of Arms of Glasgow," by MR. C. ROBERTSON.
- 7.55.—MISS NAN STENHOUSE, Contralto.
- 8.0.—ORCHESTRA—Selection: "The Lily of Killarney" (*Benedict*).
- 8.17.—MR. WILLIAM MICHAEL, Bass, of the B.N.O.C.
- 8.27.—ORCHESTRA—Suite: "Don César de Bazan" (*Massenet*).
- 8.37.—MISS NAN STENHOUSE, Contralto: "Our Little Home" (*Eric Coates*); "Good-day said the Blackbird" (*Geehl*).
- 8.47.—ORCHESTRA—Selection: "Carmen" (*Bizet*).
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN S.B. from London, followed by Glasgow News and Weather Forecast.
- 9.45.—MR. WILLIAM MICHAEL, Bass, of the B.N.O.C.
- 9.55.—ORCHESTRA.
- 10.0.—MISS NAN STENHOUSE, Contralto: "When Thou Art Far" (*Landon Ronald*); "Twilight" (*K. Glen*).
- 10.15.—ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS, CLOSE DOWN.  
ANNOUNCER: A. H. S. PATERSON.

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# WIRELESS PROGRAMME—WEDNESDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MR. J. BARBIROLI—Solo 'cello.
- 5.0.—WOMEN'S HOUR. MR. E. W. HINCHCLIFFE—Bassoon. MRS. L. GORDON STABLES on "The Appreciation of Painting." Beauty Culture, by MADAME DESTI.
- 5.30.—CHILDREN'S STORIES—MR. E. W. HINCHCLIFFE—Bassoon. Hide and Seek Stories from History—"THE GAME OF PRINCE JAMES," by VIOLET M. METHLEY, F.R.Hist. COMPETITION—"GUESSING TWELVE NOISES."
- 6.15-7.0.—INTERVAL.
- 7.0.—TIME SIGNAL, 1st GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 7.15.—MR. ARCHIBALD HADDON, the B.B.C. Dramatic Critic—News and Views of the Theatre.
- 7.30.—ORCHESTRA—Overture, "The Bohemian Girl" (*Baife*). Waltz, "Der Rosenkavalier" (*Strauss*). MISS KATE WINTER, Soprano—"Depuis le Jour" (*Louise*) (*Cherubini*); with Orchestra, "O, that we two were maying" (*Nevin*). MR. FORD ROBINSON, Baritone—"Brittany" (*Ernest Bullock*); "Carol of Bells" (*Stanford*). ORCHESTRA—Selection, "A Little Dutch Girl" (*Kalman*). MISS MAUD COUPER, Elocutionist. ORCHESTRA—Entr'actes, "A Slumber Song" (Solo 'cello, E. J. ROBINSON) (*Squire*). "Gavotte" (*Mignon*) (*Thomas*).
- 9.0.—OPENING OF ABERDEEN STATION (2BD) BY THE MARQUESS OF ABERDEEN AND TEMAIR, P.C., G.C.M.G., G.C.V.O., K.T. SELECTIONS BY THE PIPE BAND OF THE GORDON HIGHLANDERS (BROADCAST SIMULTANEOUSLY FROM ABERDEEN).
- 9.30.—TIME SIGNAL, 2nd GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report. ORCHESTRA—Scenes Napolitaines (*Mussencel*), (1) La Danse; (2) Procession and L'Improvisateur; (3) La Fete. MISS KATE WINTER, Soprano—"Adonais" (*Landon Ronald*); "Waiting" (*Coleridge-Taylor*). MISS MAUD COUPER, Elocutionist. MR. FORD ROBINSON, Baritone—Three Salt Water Ballads (*Keel*) (1) Port of Many Ships; (2) Trade Winds; (3) Mother Carey. ORCHESTRA—Chanson de Nuit (*Elgar*); Slavonic Dance, No. 7 (*Deorak*).
- 10.30.—CLOSE DOWN.  
ANNOUNCER: R. F. PALMER.

## BIRMINGHAM.

- 3.30-4.30.—MR. PAUL RIMMER'S ORCHESTRA PLAYING AT LOZELLS PICTURE HOUSE.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News and Local Weather Report.
- 7.15.—MR. PAUL RIMMER'S ORCHESTRA PLAYING AT LOZELLS PICTURE HOUSE.
- 9.0.—OPENING OF THE ABERDEEN STATION (2BD)—BY THE MARQUESS OF ABERDEEN AND TEMAIR, P.C., G.C.M.G., G.C.V.O., K.T. The Opening Address and Selections by the Pipe Band will be broadcast simultaneously. MR. G. F. J. BUINGTON—Talk—Preparation of Turkeys and Geese for Xmas Fare. MR. FRED WARENDER, Solo Pianist—Valse in D, Op. 64 No. 1 (*Chopin*); Prelude in G Minor (*Rachmaninoff*); Valse in G Flat, Op. 70, No. 1 (*Chopin*); Sonata, Op. 27, No. 2 (*Beethoven*).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News and Local Weather Report.
- 9.45.—MR. SIDNEY ROGERS, F.R.H.S.—Talk. Topical Horticultural Subjects.

- 10.0.—STATION ORCHESTRA—In Special Request Items.
- 10.45.—CLOSE DOWN.

ANNOUNCER: J. LEWIS.

## MANCHESTER.

- 3.30.—AFTERNOON CONCERT by LYNDI PARTINGTON (Contralto), FRANK PERRIN (Tenor), PHYLLIS KEBBLE (Soprano).
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTTO. JESSIE CORMACK, Pianoforte Solos. MOLLY GRAY, Soprano.
- 6.15.—CONCERT by the 2ZY ORCHESTRA.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 7.15.—CLOSE DOWN.
- 7.45.—2ZY ORCHESTRA.
- 8.0.—JOHN HENRY on Buttons.
- 8.10.—GERTRUDE JOHNSON, Soprano. B.N.O.C.: (a) "Tell me, Nightingale" (*Lisa Lehmann*); (b) "The Lass with the Delicate Air" (*Arne*).
- 8.20.—2ZY ORCHESTRA: Waltz, "Mira-mar" (*Sontini*).
- 8.30.—JOHN HENRY'S WIRELESS ELEPHANT. GERTRUDE JOHNSON, Soprano: (a) "The Lullaby," (b) "The Blackbird's Song" (*Cyril Scott*). 2ZY ORCHESTRA.
- 9.0.—OPENING OF THE ABERDEEN STATION (2BD): Simultaneous broadcasting from Aberdeen of the OPENING ADDRESS by the MARQUESS OF ABERDEEN, P.C., G.C.M.G., G.C.V.O., K.T., and of PIPE BAND SELECTIONS.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 9.40.—GERMAN TALK by FRANCIS J. STAFFORD, M.A., M.Ed.
- 9.50.—2ZY ORCHESTRA.
- 10.15.—MEN'S CLUB.
- 10.30.—CLOSE DOWN.

ANNOUNCER: V. SMYTHE.

## CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST, followed by CHILDREN'S STORIES.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by South Wales News.
- 7.15.—MR. ARCHIBALD HADDON (the B.B.C. Dramatic Critic) on "NEWS AND VIEWS OF THE THEATRE." *S.B. from London*.
- 7.30.—POPULAR NIGHT VOCALIST: MISS JEAN STERLING MACKINLAY.
- 7.40.—FOLK SONGS AND BALLADS.
- 7.50.—OVERTURE, "Romeo and Juliet" (*Bellini*).
- 8.0.—FOLK SONGS AND BALLADS.
- 8.10.—SUITE, "Gabrielle" (*Rosse*).
- 8.30.—"MR. EVERYMAN" LOOKS AT THE WORLD.
- 8.40.—FOLK SONGS AND BALLADS.
- 8.50.—CONCERT VALSE, "Acclamations" (*Waldteufel*).
- 9.0.—OPENING OF THE ABERDEEN STATION (2BD) by the MARQUESS OF ABERDEEN AND TEMAIR, P.C., G.C.M.G., G.C.V.O., K.T. THE OPENING ADDRESS and PIPE BAND SELECTIONS will be broadcast simultaneously.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by South Wales News, giving Local Weather Forecast.
- 9.40.—STATION CHAT.
- 9.50.—DANCE MUSIC.
- 10.15.—CLOSE DOWN.

ANNOUNCER: A. CORBETT-SMITH.

## NEWCASTLE.

- 3.45.—MR. J. MACKINTOSH—Cornet Solo. MR. N. CURRY, Baritone. MASTER ERNEST MARCH, Pianoforte Solo. MR. J. MACKINTOSH, Cornet Solo. MR. N. CURRY, Baritone. MASTER ERNEST MARCH, Pianoforte Solo.
- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF HOUR—A Short Talk by MR. MILLER.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.20.—A SHORT TALK.
- 7.35.—MR. W. A. BATES, Entertainer. THE NEWCASTLE CORPORATION TRAMWAYS BAND. MR. WILLIAM MICHAEL (B.N.O.C.), Baritone. THE NEWCASTLE CORPORATION TRAMWAYS BAND. MR. W. A. BATES, Entertainer. MR. WILLIAM MICHAEL (B.N.O.C.), Baritone. THE NEWCASTLE CORPORATION TRAMWAYS BAND. MR. WILLIAM MICHAEL (B.N.O.C.), Baritone.
- 9.0.—OPENING OF ABERDEEN STATION (2BD) BY THE MARQUESS OF ABERDEEN AND TEMAIR, P.C., G.C.M.G., G.C.V.O., K.T. THE OPENING ADDRESS AND THE PIPE BAND SELECTION WILL BE BROADCAST SIMULTANEOUSLY.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 9.45.—MR. W. A. CROSSE—Pianoforte Solo, "Three Sketches" (*Fletcher*). THE NEWCASTLE CORPORATION TRAMWAYS BAND. MR. WILLIAM MICHAEL (B.N.O.C.), Baritone. THE NEWCASTLE CORPORATION TRAMWAYS BAND.
- 10.15.—MEN'S HOUR.
- 10.30.—CLOSE DOWN.

ANNOUNCER: E. L. ODHAMS.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast; The Boys' Brigade Bulletin for Scotland.
- 7.25.—ORCHESTRA: CLASSICAL NIGHT of the WIRELESS ORCHESTRA.
- 7.35.—A SHORT ADDRESS by MR. STANLEY FIELD, Director of the Ex-Servicemen's Industrial Training for Scotland: "Industrial Training of Disabled and Ex-Servicemen." MR. T. C. GREGORY, Pianist. ORCHESTRA: Selection, "Pagliacci" (*Leoncavallo*). MISS CHRISTINA McFARLANE, Contralto. ORCHESTRA: Suite, "Divertissement" (*Lalo*). MR. T. C. GREGORY, Pianist. ORCHESTRA. MISS CHRISTINA McFARLANE, Contralto.
- 9.0.—OPENING OF ABERDEEN STATION (2BD) by the MARQUESS OF ABERDEEN, G.C.M.G., G.C.V.O., K.T. Simultaneous broadcasting of OPENING ADDRESS, and PIPE BAND SELECTIONS.
- 9.30.—SECOND NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 9.45.—MR. T. C. GREGORY, Pianist. ORCHESTRA: Ballet Music, "William Tell" (*Rossini*). MISS CHRISTINA McFARLANE, Contralto. ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS. CLOSE DOWN.

ANNOUNCER: M. M. DEWAR.

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IT'S easier to kiss than to make a song about it (speaking literally, you know), and it's easier to enjoy this romantic little composition than to say just why it is so gratifying. Perhaps the secret is in that word "romantic."

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# WIRELESS PROGRAMME—THURSDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MR. H. E. HASKELL, Solo Cornet.
- 5.0.—WOMEN'S HOUR.—"In and out of the Shops" by "The Copy Cat." "Careers—Analytical Chemistry," by MISS EMILY L. B. FORSTER.
- 5.30.—CHILDREN'S STORIES—"The Clock and the Cockatoo," by RUTH HOLMES (published by Basil Blackwell, Oxford). "Jack Hardy," Chap. IV., Part 2, by Herbert Strang. L.G.M. of the *Daily Mail*.
- 6.15.—BOY SCOUTS' and GIRL GUIDES' NEWS.
- 6.25-7.0.—INTERVAL.
- 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 7.15.—THE WEEK'S MUSIC by MR. PERCY A. SCHOLLES, the B.B.C. Musical Critic.
- 7.30.—BALLAD CONCERT—THE CAVENDISH SINGERS: "Down in a Flowery Vale" (*Festa*, 1541); "Corydon Arise" (*Stanford*); "When Evening's Twilight" (*Hatton*). MISS EDITH HINDOM, Soprano: "The Enchanted Forest" (*Phillips*); "Night-fall at sea" (*Phillips*). SIGNOR SILVIO SIDELI, Baritone: "Torna" (*Denza*); "Lasciali dir" (*Quaranta*); "Serenata" (*Tosti*). MISS WINIFRED SMALL, Solo Violin: "Sonata in A major" (*John Collett*); "Slavonic Dance in G minor" (*Dvorak-Kreisler*). THE CAVENDISH SINGERS: "Nursery Rhymes" (*Walford Davies*). MISS EDITH HINDOM, Soprano: "If there were Dreams to Sell" (*Ireland*); "Where Daffodils Grow" (*Horne*); "Gorse and Heather" (*Horne*). SIGNOR SILVIO SIDELI, Baritone: "Rigoletto—Monologo e Ballata" (*Verdi*); "Mattinata" (*Leoncavallo*). MISS WINIFRED SMALL, Solo Violin: "Rigaudon" (*Handel-Hamilton Harty*); "Three Poor Mariners" (Old English Tune) (*Roger Quilter*); "Dances Tziganes" (Gipsy Dances) (*Tivadard Nachez*). THE CAVENDISH SINGERS.
- 9.10.—MR. E. FAGG, Principal Lecturer to the Tate Gallery, ON "MODERN PAINTING," No. I.
- 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—DANCE MUSIC BY THE "SAVOY ORPHEANS," playing at Ball Room of the Savoy Hotel.
- 10.45.—CLOSE DOWN.  
ANNOUNCER: W. R. KEENE.

## BIRMINGHAM.

- 3.30-4.30.—MR. HAROLD CASEY, OF THE STATION REPERTORY COMPANY, Baritone, in a Song Recital, accompanied on the Player-Piano by MR. JOSEPH LEWIS.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 6.45.—BOY SCOUTS' and GIRL GUIDES' NEWS.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News and Local Weather Report.
- 7.15.—MR. JOHN HENRY, of London, Entertainer in a Humorous Interlude.
- 7.30.—SPECIAL OPERATIC PERFORMANCE OF "IL TROVATORE" (*Verdi*). MR. MOSES BARITZ will deliver a resumé on Verdi and his Opera, "Il Trovatore." THE ORCHESTRA IS AUGMENTED, AND FULL CHORUS IS EMPLOYED FOR THIS PRODUCTION. The allocation of parts will be as follows: Leonora, MISS EMILY BROUGHTON; Azucena, MISS ALICE VAUGHAN; Manrico, MR. GEOFFREY DAMS; Count di Luna, MR. JAMES HOWELL; CONDUCTOR, MR. JOSEPH LEWIS; FERRANDO, MR. HAROLD CASEY.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON,

followed by Midland News and Local Weather Report.

- 9.45.—TRANSMISSION FROM LONDON OF DANCE MUSIC by Savoy Orpheans, at Ball Room of Savoy Hotel. (See London Programme.)
- 10.45.—CLOSE DOWN.  
ANNOUNCER: JOSEPH LEWIS.

## MANCHESTER.

- 11.30.—MORNING CONCERT BY THE "ZZY" TRIO.
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTTO.
- 6.30.—CONCERT—ELSIE TIPPETT (Contralto); MR. T. H. MORRISON (Solo Violin).
- 6.45.—GIRL GUIDES' AND BOY SCOUTS' POW-WOW.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 7.45.—CONCERT BY ST. JOHN'S (WEASTE) WESLEYAN PRIZE CHOIR: Anthems, "Trembling Soul" (*Isalaw*), "Oh Father, Whose Almighty Power" (*Handel*). THE CHOIR. Songs, "Carnival" (*J. L. Molloy*), "Thinking of You" (*Wilfred Shaw*). MISS DAISY KING. Glee, "Revel of the Leaves" (*G. A. Veazie*), "Away to the West" (*Carey Bonner*). THE CHOIR.
- 8.15.—T. H. MORRISON (Solo Violin).
- 8.25.—ST. JOHN'S (WEASTE) WESLEYAN PRIZE CHOIR: Songs, "Never Mind" (*Guy d'Hardelot*), "A Frivolous Ballad" (*G. D. Slater*). MR. J. M. TAYLOR. Anthems, "Blessed is He that Considereth the Poor" (*Oswain Ataw*), "Sun of My Soul" (*Edmund Turner*). THE CHOIR.
- 8.45.—"THE WEEK'S MUSIC," as delivered in London by PERCY A. SCHOLLES (the B.B.C. Musical Critic).
- 9.0.—FURTHER CONCERT BY ST. JOHN'S PRIZE CHOIR: Song, "Oh, My Lyre Immortal" (*Gounod*). MISS A. DOBB. Glee, "Strike the Lyre" (*T. Cooke*). THE CHOIR. Song, "Brian of Glenaar" (*H. Graham*). FRANCK RUSHTON. Welsh Hymn, "Cwm Rhondda" (*J. Hughes*). THE CHOIR. Glee, "Fierce was the Wild Billow" (*T. T. Noble*). THE CHOIR.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 9.45.—SPANISH TALK BY MR. W. F. BLETCHER, Examiner in Spanish to the Lancashire and Cheshire Institutes.
- 9.45.—TRANSMISSION FROM LONDON OF DANCE MUSIC BY SAVOY ORPHEANS AT BALLROOM OF SAVOY HOTEL. (SEE LONDON PROGRAMME.)
- 10.45.—SPECIAL WEATHER REPORTS; MEN'S CLUB AND CLOSE DOWN.  
ANNOUNCER: VICTOR SMYTHE.

## CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES.
- 6.15.—BOY SCOUTS' BULLETIN.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News.
- 7.15.—THE WEEK'S MUSIC, by PERCY A. SCHOLLES (Musical Critic of the B.B.C.), *S.B. from London*.
- 7.30.—THE OPERA "IL TROVATORE," AS PERFORMED AT THE BIRMINGHAM STATION. (SEE BIRMINGHAM PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON,

followed by South Wales News, giving Local Weather Forecast.

- 9.45.—TRANSMISSION FROM LONDON OF DANCE MUSIC BY SAVOY ORPHEANS AT BALLROOM OF SAVOY HOTEL. (SEE LONDON PROGRAMME.)
- 10.45.—CLOSE DOWN.  
ANNOUNCER: L. B. PAGE.

## NEWCASTLE.

- 3.45.—MISS FLORENCE FARRAR and MR. W. A. CROSSE: Pianoforte Duet, "Aggero and Minuet" (*Haydn*); MR. W. A. CROSSE: Clarinet Solo, "Sonata" (*Brahms*); MISS FLORENCE FARRAR and MR. W. A. CROSSE: Pianoforte Duet, "Allegro and Minuet" (*Mozart*); MR. W. A. CROSSE: Clarinet Solo, "Nocturne" (*Burgmüller*); MISS FLORENCE FARRAR: Pianoforte Solo, "Love Valse" (*Raff*); MISS FLORENCE FARRAR and MR. W. A. CROSSE: Pianoforte Duet, "Two Numbers" (*Chaminade*).
- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF HOUR: Mr. J. T. TODD, B.Sc., will talk on "Diekens."
- 6.30.—BOY SCOUTS' NEWS BULLETIN.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.20.—A SHORT TALK ON THE OPERA "MARITANA" by MR. JOHN WYATT, L.R.A.M., etc.
- 7.35.—A NIGHT WITH GRAND OPERA, "MARITANA," by W. VINCENT WALLACE: First and Second Acts. CAST: Maritana, MADAME ELSIE DOWNING, Mezzo-Soprano; Lazarillo, MISS MAY OSBORNE, Contralto; Don Cesar de Bazan, MR. MATTHEW NEWTON, Tenor; Don Jose de Santarem, MR. RBT. D. STRANGWAYS, Baritone; The Marchioness, MISS E. M. STANLEY, Mezzo-Soprano; Captain of the Guard, The King, The Alcalde, The Marquis, MR. WILLIAM PEACOCK, Bass; CHORUS, THE SHIPCOTE HARMONIC CHOIR; ORCHESTRA, THE NEWCASTLE WIRELESS ORCHESTRA. LECTURER, MR. JOHN WYATT, L.R.A.M., etc.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 9.45.—TRANSMISSION FROM LONDON OF DANCE MUSIC by Savoy Orpheans, at Ball Room of Savoy Hotel. (See London Programme.)
- 10.45.—CLOSE DOWN.  
ANNOUNCER: R. C. PRATT.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY BY THE WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER. BOY SCOUTS' AND GIRL GUIDES' BULLETIN.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—THE FIRST NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 7.15.—ORCHESTRA: Overture, "Marco Spada" (*Auber*).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 9.45.—TRANSMISSION FROM LONDON OF DANCE MUSIC BY SAVOY ORPHEANS AT BALLROOM OF SAVOY HOTEL. (SEE LONDON PROGRAMME.)
- 10.45.—SPECIAL ANNOUNCEMENTS, AND CLOSE DOWN.  
ANNOUNCER: M. DEWAR.

## Mainly About Uncles.

By C. A. LEWIS (Uncle Caractacus), Deputy Director of Programmes.



MR. C. A. LEWIS.

BY Jove, everybody! I have been asked to tell you something about the children's side of the programme; and, after all, it is one of the most entertaining and delightful parts of the programme, isn't it? We always find it so, and I only hope you enjoy the hour as much.

I always feel a bit upset about the title—"Children's Hour"—when, of course, this part of the programme only lasts from half to three-quarters of an hour. Perhaps "Children's Corner" would be better. Many other titles have been suggested, but, after all, what's in a name?

I think a Bill ought to be passed through Parliament to insist that all children should go to bed at the same time. This would simplify the Children's Hour so much. We are told that the hour is too early for some—others find that it is too late. Some of our elderly nephews are not back from the office! Others are called away to their baths in the middle of it (the hour, not the office). There's no pleasing everybody!

### A Daily Stunt.

An "Uncle" is a curious creature. He is not to be classified as an ordinary mortal! There is something ephemeral about him. He is a man, in most cases a young man, who has been worried with a thousand and one things pertinent to broadcasting programmes all day long; but when the mystic hour strikes, he casts off his robes of state, takes a deep breath, and becomes an—"Uncle."

Caterpillars do this stunt—but once is enough for them. The "Uncles" do it daily!

Yes! The "Uncles" are young. That's the secret. Not a beaver amongst us—yes, it's true. Uncle Jeff tried to grow side whiskers; but they got in the way when he was eating melons during the heat wave, and so he took a hacksaw to them!

An "Uncle" isn't an official of the B.B.C. He's an intimate relation to thousands of children of all ages, most of whom he has never seen and never will see. He has to "get over" to the "listeners" by voice, and voice alone. He has a message for this nephew with a birthday and a scooter for a present; he has a word of cheer for this niece who has not left her bed for the last three years.

### The Children's Outlook.

He radiates, or should radiate, understanding, sympathy, good-fellowship, great-heartedness.

What a chance it is!

A unique opportunity to make friends; to drop a seed of something worth while there, a word of hope here; to contribute something to the young lives of the generations who will be ordering the world when the "Uncles" and their broadcasting will be over and forgotten.

I think we all remember best the stories and spankings that were handed out to us in childhood. I am not concerned with the latter, but the stories must be the best we can get hold of, because they affect the children's outlook enormously. No ogres, witches, nor devils! You will find stories for all sorts of children. I hope, at the other end, "Uncles" realise the power of the instrument they are handling, and are determined that if they have anything to

do with it, the impressions are to be the finest, most wholesome, and merriest ones that are in their power to offer. So that, when the time comes for their "nephews" and "nieces" to go out into the world, and take up the burden of life, they will remember their broadcasting youth with full hearts.

The Hour is nearly always impromptu. No time for rehearsal, except on rare occasions. Some dull folk who would like everything down in black and white would have it otherwise—but the spirit would soon be gone then.

Mood and inspiration have no price on them. They can't be purchased by the pound... "The wind bloweth where it listeth..."

### Few Dull Days.

No doubt there have been, and will be, dull days. I like to think they will be few and far between. If you like the intimacy, friendliness, and good cheer of the Children's Hour—if you feel your particular "Uncle" is a personal friend, as I hope you do, then you will remember that friendship implies also a certain amount of sympathy and you will humour him on his off days. Sometimes, as the Scripture says: "The grasshopper is a burden." Then the "Uncles" can't jump through the hoop for nuts! Some people say we oughtn't to answer letters. Waste of time. Well, sometimes, it is a little overwhelming, but—if only you were to see the letters we receive! The laboriously formed characters; the ruled paper; the childish trustfulness of it all, you would agree, I know, that not to answer some of them would be a breach of faith of which no "Uncle" worth his salt would be guilty.

So I would never cut out entirely this part of the Hour. It is part of the intimacy—part of a childish pleasure to write to your favourite "Uncle" and get an answer.

One little niece was listening to a loud-speaker for the first time. "Oh, mummy," she said, "if we open the box, will the man jump out?" Could you resist answering her letter?

So as the evenings close in, when blinds are down and the curtains drawn, hand over your head-phones to the children. If I know anything of present-day homes, you will be ordered to do so. The Hour is *not meant for you*. It is true I have spent two columns telling you how good it is, it is true that the only criterion for a nephew or niece is to have a young heart—but, grown-ups, down 'phones!... the "Uncles" are talking what you call nonsense—let the children enjoy it!

But if you *do* want to forget your income-tax; your work; your general troubles and worries; if you want to hear the old fairy tales and the old rhymes, and remember your own misspent youth, then I have a recipe—the Children's Hour! Try it!

In all future issues, Uncle Caractacus will be in charge of the Children's Page in "The Radio Times."

### WIRELESS FOR LIFEBOATS.

THE urgent necessity for wireless transmitting sets in ships' lifeboats has been proved more than once during recent storms. It is gratifying to be able to record that a new wireless installation for these boats has just been produced. The range of communication is about fifty miles, and a powerful electric-light is fitted, enabling other boats of the same ship to keep in company with the wireless boat at night. Power is obtained by means of a small petrol engine, and one gallon of petrol permits of ninety transmissions of ten minutes each.

## "A. R. B." Director of Programmes.

BY ONE WHO KNOWS HIM.

MR. DASH to see you, sir. Says it's personal, sir." . . . Thus the commissioner to Mr. Burrows on a small inter-office 'phone.

The visitor is asked up, and passes through various passages and offices to "a large, sunny room." Flowers predominate on desks and shelves. The visitor hesitates on the threshold until he sees Mr. Burrows



MR. A. R. BURROWS.

Photo: Fealsham and Bengefeld.

half-rising from his chair, and hears—for the first time without the aid of his set—Mr. Burrows' rich, well-modulated voice.

"You Mr. Dash? Good morning! How do you do? Sit down, won't you? I'm afraid I can only spare you a few minutes as I'm very . . . oh, excuse me please . . . Hullo! yes, Burrows here . . . oh, good morning! . . . yes . . . good . . . yes . . . yes . . . all right, very good, g'bye."

### Many Tributes.

During this illuminating telephone conversation, Mr. Dash (who has only called in order to be able to boast to his neighbours that he "dropped in for a chat with Uncle Arthur this morning"), takes a good look at him, while ostensibly examining the office surroundings. He sees a pleasant-faced, essentially avuncular, gentleman, whose forehead exhibits no sign of care, and whose expression is one of genuine contentment.

The room seems very quiet—the effect, perhaps, of the flowers—and though there are large quantities of letters and documents about, Mr. Dash misses the noise and rush which he is accustomed to associate with busy offices. He remarks on this when Mr. Burrows at last turns to him, and notes the rich chuckle which accompanies his explanation that the flowers are tributes from "nephews and nieces," and that after all he occasionally manages to get through a little work, "when the interruptions are not too many" (this with a disarming smile). Shortly after this broad hint, the interview ends abruptly.

### A Promise Well Kept.

Children love A.R.B. He is always so jolly, just the sort of uncle a child most appreciates.

A little incident occurred in the early days of the B.B.C., when Mr. Burrows entertained the children more regularly than he is now able to do. There came a day when piles of unopened letters on his desk mocked his efforts to catch up with his overwhelming correspondence, and he said, wearily: "I can't go and talk to the children to-day. I simply haven't time." But someone reminded him that a little girl, lying dangerously ill in a London hospital, had been promised that her Uncle Arthur would call her specially by name that evening, and it was hoped that the little pleasure would give her the new vigour which she so urgently required.

Away went Mr. Burrows, regardless of the work demanding his attention, only mindful of his promise to a little child. If later he had to work until the small hours of the morning, he did not grumble, and felt that he was richly rewarded when he heard that the kiddie had picked up wonderfully as a result of his timely message to her.



# "BLASTING!" Some Secrets of the Studio.

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

NO! it's not quarries and it has no concern with objurgations. My heading refers to an engineer's trouble that perhaps is not fully appreciated by "listeners" in\* various localities.

We mean by "blasting" or "over-control" letting too much power come momentarily to the wireless set from the microphone. The microphone is curiously sensitive to sudden changes of intensity of the sounds in its locality.

The human ear has the peculiar quality of being able automatically to limit itself and adapt itself to the sounds it wishes to apprehend; the microphone has no possibility of "picking its ears." When someone bawls in one's ears, they limit their sensitivity—a whisper makes them switch on to full magnification. It is the same thing with the eyes, especially those of the cat, which have an automatic way of adapting themselves to great changes of illumination.

### A Mechanical Instrument.

Not so the microphone (are my smiles muddled, and will the next silly season topic be, Do microphones see in the dark?); the instrument is mechanical, and it would be very difficult to make it adapt itself to sudden changes *automatically without distortion.*

Unless an engineer sits all through the performance lynx-eared (*dog's-eyed*, or whatever the simile is) so as to try by human means to correct the sensitivity of the microphone, the trouble of blasting will occur.

### A False Security.

Your sighs and pity for him! Miss Agnes Corphywilly, the very famous and justly-renowned soprano, is let loose in "Il Addio Mio." She starts *pppp.*, the orchestra whispering the hushed accompaniment with muted strings. The engineer is lulled to a false security and the sensitivity is gently increased. A pause! and crash! full-throated the pack is unleashed, drums and trumpets, a fanfare of ecstatic sound hurled straight at the wincing microphone. Needles quiver, sparks fly, the engineer lurches forward to his control and twists it back, but all too late; every "listener" (in various localities) has been offended by a blast. Miss . . . what was her name . . . is back again, though to *pppp.*, the trumpets are silent, the drummer has the evening paper spread out and "listeners" are hearing nothing.

### Subtle!

This truly is exaggerated, but you see the difficulty—therefore sympathize with us. We don't often make mistakes, but, unlike furnishing new houses or borrowing money, it is *so* difficult.

During opera the controlling engineer follows the music on a score, and can anticipate the light and shade, and can give to an extent the required control. But see the subtlety! Did he control perfectly, your received broadcast would never vary, and so it is to his discretion to put in a proportionate light and shade.

\*I had the Editor rather badly there; he thought I was writing "listeners-in," to which he objects.

And "balance" is another trouble. It is a matter of some difficulty to arrange an orchestra of twenty and a soloist so that "each thing's in its proper place," so that the drum does not overshadow the soloist nor the violas the leading violins, and yet so that their proper balance of the "accompanying instruments," as it were, may be maintained.

### A Musical Pilgrimage.

Another little trouble occurs sometimes when a singer of the "powerful" variety is gently put some way back in order to preserve balance, but who, not appreciating the trouble, creeps forward, feeling that he, or she, is the important item and should be to the fore. A lot of trouble happened one night with a lady who thought she was being ousted from her proper pride of place, and it was a little disconcerting for the engineer, who had at the beginning of the item put her twenty feet from the microphone, to find her *fff.* about five feet away, having done a sort of musical pilgrimage up the studio past the cellos, past the clarinets, past the violas and the violins, until she had emerged at the head of her battalion.

### Help!

In a theatre broadcast the difficulty is enormous. Imagine this situation. The heroine is by the footlights (slap over the microphone), the villain is way back stealing over the (imitation) rocks, what time the

thunder (tin plates, half right) peals and the wind (sandpaper) shrieks behind the drop-scene.

Heroine (*fff.* two feet from microphone): "Help!"

Villain (*pp.* between teeth twenty yards from microphone): "You shall now die, curse you!"

Heroine (same): "Help!"

Villain (still in the same place): "Curse, where is my revolver? I have left it at 'The Towers.'"

Operator: "Help!"

The feelings of the Wireless Set may be imagined: one moment every needle is straining against the stop, the next not a flick of modulation, and the average "listener" may wonder what on earth is the matter with the heroine, or was it someone oscillating next door!

### "Howling."

Considering our difficulties, I think you'll admit we don't do so badly.

And now the Editor has told me that the little effusion above is not long enough, and I must go on and do as much again. Poor reader, to have to put up with painful padding!

There is the heading "Blasting." What conveniently can I include under so composite a heading?

Surely I must belie my opening words and say that under heading (b) it may be objurgation.

What is it drives the engineer to "blasting"? Obviously, the trouble of "interference caused by local oscillation," as it is grandiloquently termed—in other words, "howling."

### Reaction.

How many of you know, gentle readers, that some of you with your home-made sets have the power of interfering with the pleasure of your fellow-men by relying for the sensitivity of your set upon a fine adjustment of reaction? Give me leave, oh! uninitiated, for a moment to explain what this reaction is.

To those who understand literally nothing about sets that may have been made for them I say:—

You are taking up a new hobby.

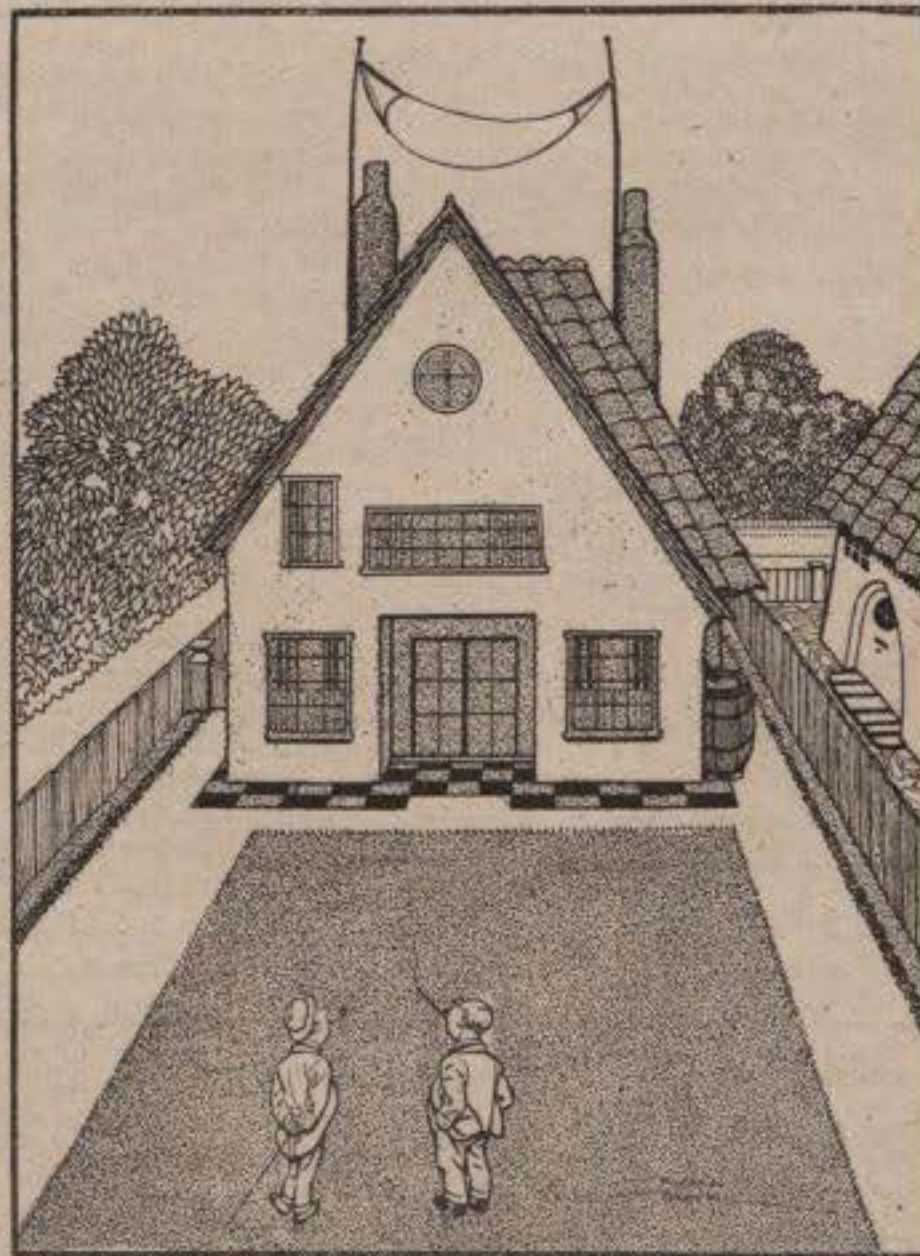
You are ignorant of the *modus operandi* of wireless reception.

You have the power, if you are not careful, of interfering with the pleasure of as many people as may be contained in a circle of twenty-five square miles area with its centre located on your aerial.

Does it not behove you to learn what you can do to prevent it, and so prevent "blasting" from your neighbours, the long-suffering radio societies who sleuth-like try to track offenders down, and last, but not least, from yours very sincerely, the writer of this article?

If you want to learn, find someone who knows, stand him a drink, stand him another, tell him you've got some more at home, but before you give him any more, show him your set and say: "Now, frankly, can I interfere by reaction, and if I do, how can I prevent it?" Make your wise friend explain adequately and avoid that

(Continued at the top of page 64.)

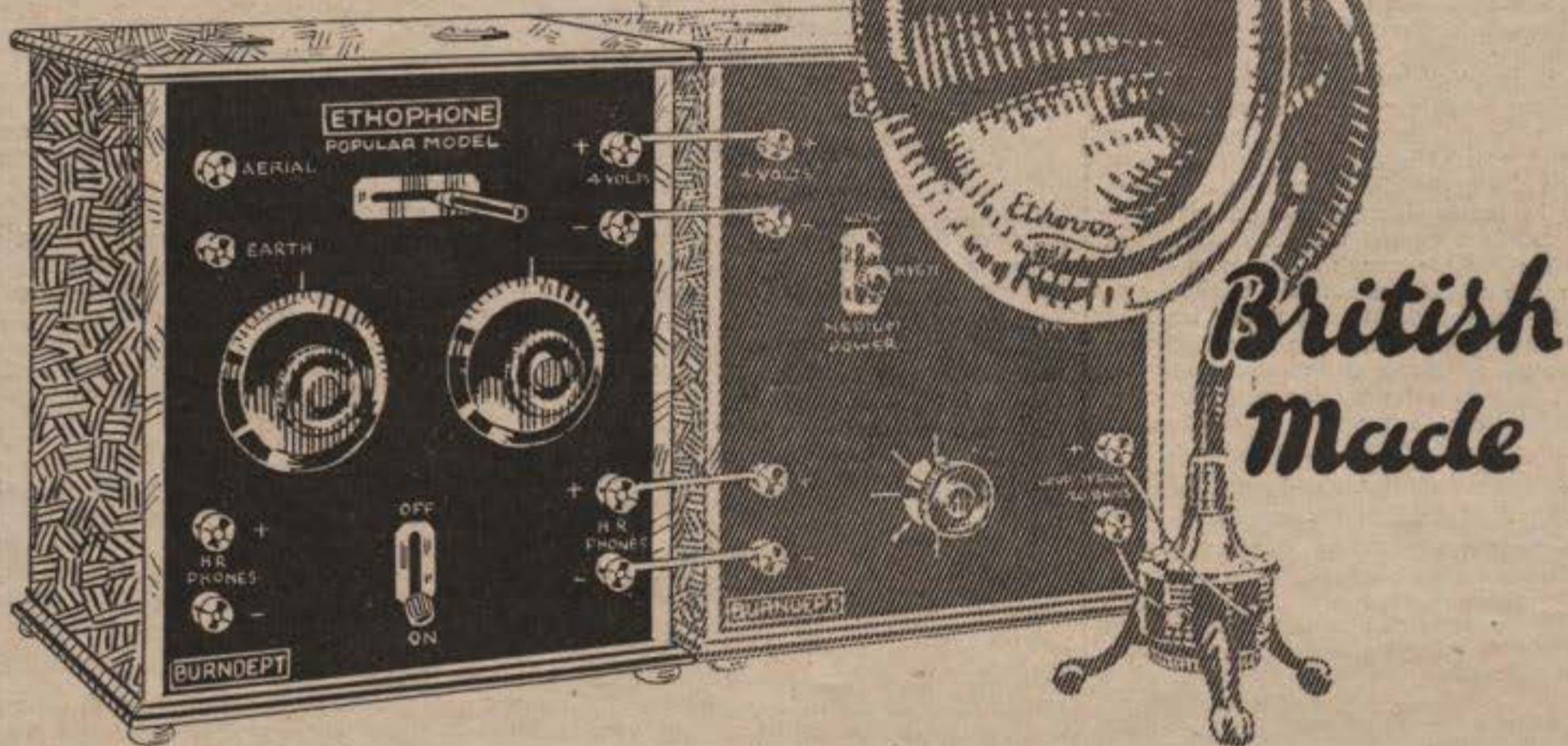


Visitor: "Your aerial seems an unusual shape?"

Suburbanite: "Yes, I don't know if it's the sun or if it's been warped by the continual 'Yes! We have no bananas.'"

The Humourist.

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Broadcast Tariff... Extra £1:15:0
- No. 525. Ethophone Speech Amplifier, complete with two Special Valves and self-contained High Tension Battery... Price £20:0:0  
Broadcast Tariff... Extra £1:0:0
- No. 203. Ethovox Loud Speaker, 120 ohms... Price £5:10:0

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# WIRELESS PROGRAMME FRIDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MISS LESBIA WAND.
- 5.0.—WOMEN'S HOUR—Bridge: "Leads and Other Things," by MISS JANE RAMSAY KERR. Impressions of the Week.
- 5.30.—CHILDREN'S STORIES—"The Feast of Lanterns," Part II, from Stead's Books for the Bairns. UNCLE WILLIE'S STORIES—"A Visit to the Victory."
- 6.15-7.0.—INTERVAL.
- 7.0.—TIME SIGNAL. FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 7.15.—"SEEN ON THE SCREEN": WEEKLY TALK by MR. J. A. ATKINSON, the B.B.C. Film Critic.
- 7.30.—MUSICAL COMEDY PROGRAMME—ORCHESTRA: Overture, "The Arcadians" (*Monckton*); Waltz on Melodies from "The Gipsy Princess" (*Kalman*). MISS ETHEL KEMISH, Soprano: Airs from "The Artist's Model" (*Jones*): (1) "Sing Again, Sing Again"; (2) "I love him only"; "Under the Deodar" (A Country Girl) (*Monckton*). MR. KINGSLEY LARK, Baritone: "Freedom" ("The Greek Slave") (*Sidney Jones*); "In the Shade of the Sheltering Palm" ("Florodora") (*Leslie Stuart*). ORCHESTRA: Selection, "The Duchess of Dantzic" (*Caryl*). MR. ERNEST WELBELOVED—Entertainer. MISS ETHEL KEMISH, Soprano: "My Hero" ("The Chocolate Soldier"); "Waltz Song" ("The Count of Luxemburg"). ORCHESTRA: Selection from "The Merry Widow" (*Lehar*).
- 9.10.—"HOW TO BECOME A SURVEYOR," by MR. A. GODDARD, Secretary of the Surveyors' Institution.
- 9.30.—TIME SIGNAL. SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—MR. KINGSLEY LARK, Baritone: "Red Roses" ("Monsieur Beaucaire") (*Messager*); "I love a Maid" ("Young England") (*Clutsam*).
- 10.0.—ORCHESTRA: Valse, "Just for a While" ("The Last Waltz") (*Geiger*). MR. ERNEST WELBELOVED, Entertainer. ORCHESTRA: Foxtrot, "Ka-lu-a" ("The Cabaret Girl") (*Kern*).
- 10.30.—CLOSE DOWN.  
ANNOUNCER: K. A. WRIGHT.

## BIRMINGHAM.

- 3.30-4.30.—MR. PAUL RIMMER'S ORCHESTRA, playing at the Lozells Picture House.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News giving Local Weather Report.
- 7.15.—DRAMATIC RECITAL by MR. HERBERT ALDRIDGE.
- 7.30.—MR. WILLIAM MICHAEL (B.N.O.C.), Bass: "Largo al factotum" (*Rossini*); "Credo" from "Othello" (*Verdi*); "Invictus" (*Bruno Huhn*).
- 7.45.—MR. ALBERT DANIELS in Humorous Items from his Repertoire.
- 8.0.—MR. WILLIAM MICHAEL (B.N.O.C.), Bass: "Border Ballad" (*F. Couen*); "Song of the Toreador" ("Carmen") (*Bizet*).
- 8.15.—CLOSE DOWN.
- 8.45.—MR. WILFRED RIDGWAY on "The Appreciation of Music," with illustrations by the ENGLISH TRIO.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News giving Local Weather Report.
- 9.45.—MR. WILFRED RIDGWAY will continue his Talk on "The Appreciation of Music."
- 10.30.—NEWS AND VIEWS OF THE THEATRE, AS TOLD IN LONDON BY

MR. ARCHIBALD HADDON, the B.B. Co. Theatrical Critic.

- 10.45.—CLOSE DOWN.  
ANNOUNCER: P. EDGAR.

## MANCHESTER.

- 3.30.—OXFORD PICTURE HOUSE ORCHESTRA.
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTTO.
- 6.15.—2ZY ORCHESTRA: March, "Lorraine" (*Ganne*);
- 6.20.—NELLIE WALSH, Contralto: (a) "The Poet's Life" (*Elgar*); (b) "June" (*Roger Quilter*); (c) "Yonder" (*Herbert Oliver*).
- 6.50.—SELECTION: "Pagliacci" (*Leoncavallo*).
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 7.15.—CLOSE DOWN.
- 7.45.—2ZY ORCHESTRA: March, "On the Quarter Deck" (*Alford*); Overture, "Return from Abroad" (*Mendelssohn*); Suite, "The Myrtles of Damascus" (*Woodforde-Finden*).
- 8.15.—HAROLD BROWN, Baritone: (a) "Summer Time in Bredon" (*Graham Peel*); (b) "Invictus" (*Bruno Huhn*).
- 8.25.—2ZY ORCHESTRA: Selection, "Reminiscences of Verdi" (*Godfrey*).
- 8.45.—TALK by REV. G. W. KERR, B.A., LL.B., on "Morocco and Algeria."
- 9.0.—2ZY ORCHESTRA.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 9.45.—FRENCH TALK by FRANCIS J. STAFFORD, M.A., M.Ed.
- 9.50.—HAROLD BROWN, Baritone: (a) "Cheerily yo ho" (*H. Lyell Phillips*); (b) "Young Dietrich" (*George Henschel*).
- 10.0.—2ZY ORCHESTRA.
- 10.15.—SPECIAL WEATHER REPORTS. MEN'S CLUB. ANNOUNCEMENTS.
- 10.30.—CLOSE DOWN.  
ANNOUNCER: D. GODFREY.

## CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News.
- 7.15.—"SEEN ON THE SCREEN": WEEKLY TALK by MR. J. A. ATKINSON, the B.B.C. Film Critic. (SEE LONDON PROGRAMME.)
- 7.30.—CHORAL NIGHT: Artistes—MESDAMES B. THOMAS and S. A. SMITH; Messrs. HOBART PRITCHARD and JAMES SHOTTON; JOHN HENRY; THE STATION ORCHESTRA: MESDAMES B. THOMAS and S. A. SMITH SUITE; JOHN HENRY; QUARTETTES, MESDAMES B. THOMAS and S. A. SMITH. JOHN HENRY'S WIRELESS ELEPHANT. QUARTETTES.
- 9.20.—CHAT ON "BRITISH MAMMALS," by Dr. JAS. J. SIMPSON, M.A., D.Sc.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by South Wales Daily News, giving Local Weather Forecast.
- 9.45.—(SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.  
ANNOUNCER: W. N. SETTLE.

## NEWCASTLE.

- 3.45.—REPRODUCING PIANO. MR. CLEMINSON: Piccolo Solo. REPRODUCING PIANO, MR. FAIRGRIEVE: Saxophone.

MR. CLEMINSON: Flute. MR. FAIRGRIEVE: Saxophone.

- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF HOUR. A Short Talk by Mr. FINNERTY.
- 6.30.—CLOSE DOWN.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News, giving Local Weather Forecast.
- 7.20.—"HOW TO KEEP FIT," as told in London by MR. A. WALLACE-JONES.
- 7.35.—THE NEWCASTLE WIRELESS ORCHESTRA. MR. LEE-DIXON and MISS OLIVE ZALVA, Elocutionists, in "The Quarrel Scene" from "The School of Scandal." THE NEWCASTLE WIRELESS ORCHESTRA. MR. LEE-DIXON and MISS OLIVE ZALVA, Elocutionists. THE NEWCASTLE WIRELESS ORCHESTRA: "Napoli" (*Mezzacapo*); "Rosés du Matin" (*Volpatti*). MADAME ERICA KING, Soprano: "Ave Maria" (*Mascagni*). THE NEWCASTLE WIRELESS ORCHESTRA: "Amorretten Fanza" (*Gungl*). MR. LEE-DIXON, Elocutionist: "Sergt. Buzz-Fuzz's Speech in the Trial Scene from "Pickwick Papers," by Chas. Dickens. MADAME ERICA KING, Soprano: "Santuzza's Romance" (*Mascagni*). THE NEWCASTLE WIRELESS ORCHESTRA: "Slavonic Rhapsodie" (*Friedmann*).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 9.45.—MADAME ERICA KING, Soprano.
- 9.55.—THE NEWCASTLE WIRELESS ORCHESTRA—DANCE PROGRAMME.
- 10.15.—MEN'S HOUR.
- 10.30.—CLOSE DOWN.  
ANNOUNCER: C. K. PARSONS.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY—By THE WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0-7.15.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 7.15.—ORCHESTRA—DANCE PROGRAMME.
- 7.25.—MISS GERTRUDE JOHNSON, Soprano.
- 7.35.—THE PIPE BAND OF THE 139TH GLASGOW COMPANY OF THE BOYS' BRIGADE.
- 7.47.—ORCHESTRA.
- 7.57.—MR. J. BLAND BRUCE, Baritone.
- 8.0.—ORCHESTRA.
- 8.13.—MISS GERTRUDE JOHNSON, Soprano.
- 8.22.—THE PIPE BAND OF THE 139TH GLASGOW COMPANY OF THE BOYS' BRIGADE.
- 8.34.—MR. J. BLAND BRUCE, Baritone.
- 8.44.—ORCHESTRA.
- 8.50.—MISS GERTRUDE JOHNSON, Soprano.
- 9.0-9.30.—CLOSE DOWN.
- 9.30-9.45.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 9.45.—THE PIPE BAND OF THE 139TH GLASGOW COMPANY OF THE BOYS' BRIGADE.
- 9.57.—ORCHESTRA: "Eightsome Reel" (*Kerr*).
- 10.7.—MR. J. BLAND BRUCE, Baritone.
- 10.17.—ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS and CLOSE DOWN.  
ANNOUNCER: M. M. DEWAR.

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# WIRELESS PROGRAMME—SATURDAY.

## LONDON.

- 11.30-12.30.—MORNING CONCERT—MR. H. GRIFFIN, Tenor.
- 5.0.—WOMEN'S TALK. Poultry Talk by "CHANTICLEER." Fashion Talk by MISS NORA SHANDON.
- 5.30.—CHILDREN'S STORIES—KIRKHAM HAMILTON ON "HONEY." AUNTIE SOPHIE: (a) "Traumia" (Strauss); (b) Prelude in D<sub>♭</sub> (Chopin). Children's News.
- 7.0.—TIME SIGNAL, FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS.
- 7.15.—"PHOTOGRAPHY"—Advice on Development, by MR. J. H. GEAR, F.R.P.S.
- 7.30.—2LO DANCE BAND—Selection; MISS DOROTHY COWPER, Soprano: "As thro' the Street" ("La Boheme") (Puccini); "The Valley of Laughter" (Sanderson). MR. DAVID OPENSHAW, Bass-Baritone: "Up from Somerset" (Sanderson); "Stone Cracker John" (Eric Coates). 2LO DANCE BAND—Five dances; MR. GEORGE BOLTON, Entertainer. MISS DOROTHY COWPER, Soprano: "Down Vauxhall Way" (Herbert Oliver); "The Little Brown Owl" (Sanderson). 2LO DANCE BAND.
- 9.10.—"Rugby Prospects at the 'Varsities," by MR. HENRY GRIERSON.
- 9.30.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—MR. DAVID OPENSHAW, Bass Baritone: "The Lute Player" (Allitson); "Drake Goes West" (Sanderson). 2LO DANCE BAND: Three dances; MR. GEORGE BOLTON, Entertainer. 2LO DANCE BAND: Foxtrot, "Little Rover"; Foxtrot, "En Douce."
- 10.30.—CLOSE DOWN.
- ANNOUNCER: W. B. KEENE.

## BIRMINGHAM.

- 3.30-4.30.—MR. PAUL RIMMER'S ORCHESTRA Playing at Lozell's Picture House.
- 5.30.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News giving Local Weather Report.
- 7.15.—MR. PAUL RIMMER'S ORCHESTRA Playing at Lozell's Picture House.
- 8.45.—STATION MILITARY BAND, under the Leadership of MR. APPLEBY MATTHEWS: Overture, "The Bohemian Girl" (Balfe); Suite, "Four Characteristic Waltzes" (Coleridge-Taylor); Selection, "Faust" (Gounod); Overture, "Raymond" (Thomas).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News giving Local Weather Report.
- 9.45.—STATION MILITARY BAND under the Leadership of MR. APPLEBY MATTHEWS: Overture, "Fanfare" (Rossini); Waltz, "Blue Danube" (Strauss); Morceau, "Preludium" (Jarnfelt); Suite, "Peer Gynt" (Grieg).
- 10.30.—MR. HAROLD MARGETTS in a further travel talk "Across China."
- 10.45.—CLOSE DOWN.
- ANNOUNCER: PERCY EDGAR.

## MANCHESTER.

- 3.30.—OXFORD PICTURE HOUSE ORCHESTRA.
- 5.0.—MAINLY FEMININE.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—KIDDIES' FAIRY GROTTO.
- 6.30.—VICTOR SMYTHE HAS A WORD TO SAY.

- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 7.45.—DANCE MUSIC PROGRAMME BY THE RAG-A-JAZZ MONARCHS ORCHESTRA: Ten dances.
- 8.45.—TALK BY J. BOARDMAN ON "WINTER SPORT."
- 8.55.—FLORA MACDONALD HENRY, Soprano: "Prelude" ("Cycle of Life"); "Love I Have Won You" (Landon Ronald).
- 9.5.—KEYBOARD KITTY will monopolize the Keyboard.
- 9.15.—FLORA MACDONALD HENRY, Soprano: Waltz Song, "Romeo and Juliet"; "Si le Bonheur" ("Faust") (Gounod).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News giving Local Weather Report.
- 9.40.—RAG-A-JAZZ MONARCHS ORCHESTRA: Eight dances.
- 10.20.—SPECIAL WEATHER REPORTS. MEN'S CLUB. CLOSE DOWN.
- ANNOUNCER: VICTOR SMYTHE.

## CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema, Cardiff.
- 5.0.—WOMEN'S HOUR.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News.
- 7.15.—PHOTOGRAPHIC TALK: "Development," by J. H. GEAR, F.R.P.S. (SEE LONDON PROGRAMME.)
- 7.30.—POPULAR NIGHT—Artists: MR. OWEN GANE, MR. ALEC JOHN, THE STATION ORCHESTRA: March, "Galileo" (Lope); Entr'acte, "Spinning Wheel" (Gillet). SONGS, MR. OWEN GANE: (a) "The Sun God" (W. G. James); (b) "As Ever I Saw" (Peter Warlock). OVERTURE, "Echoes of Ossian" (Gade). SONGS, MR. ALEC JOHN: (a) "I Pitch My Lonely Caravan at Night" (Coates); (b) "My Sweetheart When a Boy" (Morgan). SUITE, "Ballet Music to 'Faust'" (Coleridge Taylor). DUETS (a) "The Martial Spirit which of Old" (Blodwen) (Dr. Parry); (b) "Melodrama" (Adam). SELECTION "The Count of Luxembourg" (Lehar). SONGS, MR. OWEN GANE: Two Indian Love Lyrics (Amy Woodforde Finden).
- 9.0.—"MR. EVERYMAN" Looks at the World.
- 9.10.—SONGS, MR. ALEC JOHN: (a) "When the Stars were Brightly Shining" ("Tosca") (Puccini); (b) "Japanese Love Song" (Mary H. Brahe).
- 9.20.—CONCERT VALSE: "Valse de Parisiennes" (Burgmeier).
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News giving Local Weather Forecast.
- 9.40.—STATION CHAT.
- 9.50.—DANCE MUSIC: Four Dances.
- 10.15.—CLOSE DOWN.
- ANNOUNCER: A. CORBETT SMITH.

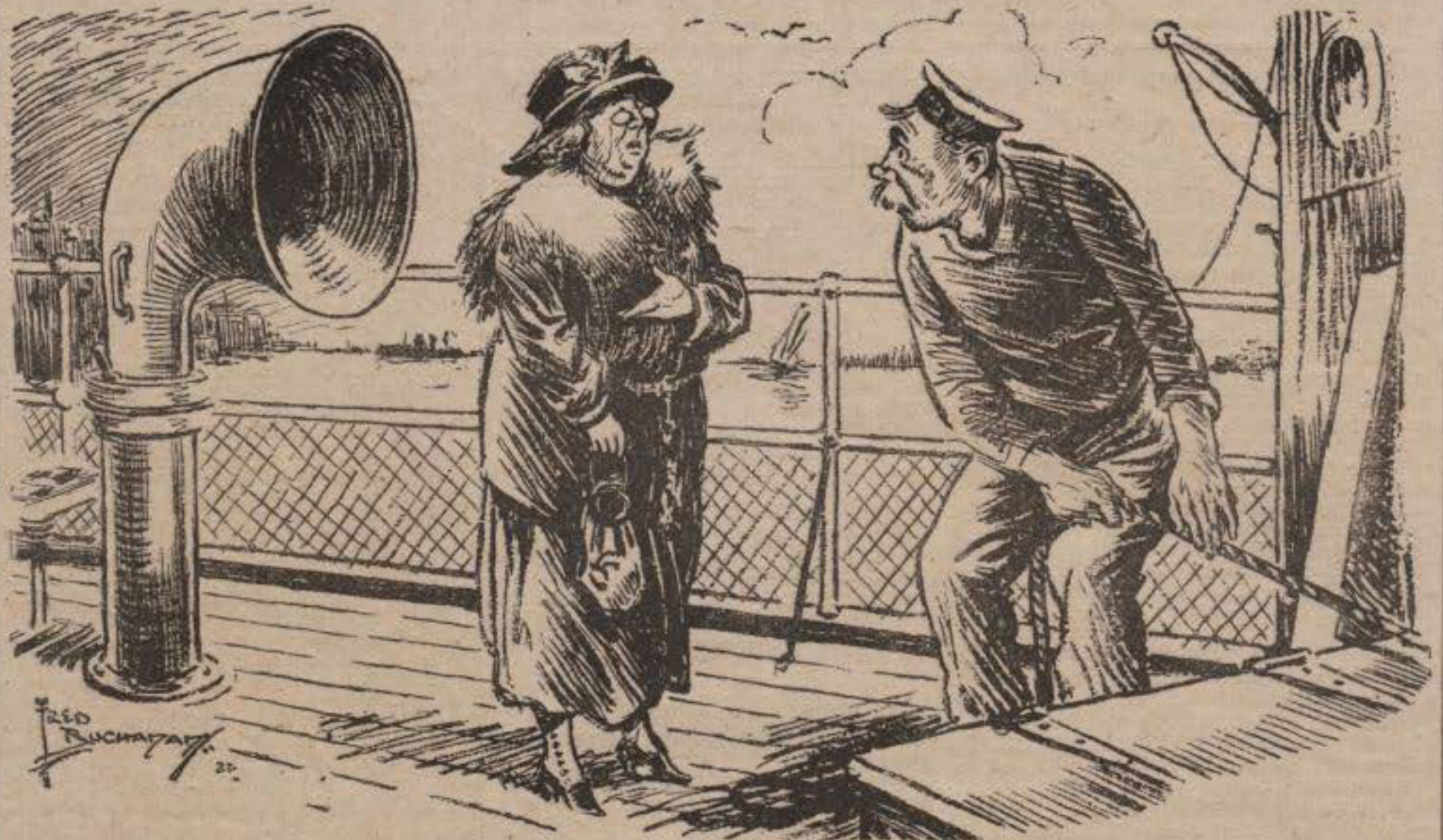
## NEWCASTLE.

- 3.45.—REPRODUCING PIANO: (a) "Piano Concerto" (Schumann); (b) "Altwiener Walzer" (Lanner). MISS MAY JOBSON, Contralto: (a) "The Song of the Faerie" (Murdock); (b) "I Know a Lovely Garden" (D'Hardelot). REPRODUCING PIANO: "Carnival" (Schumann). MISS MAY JOBSON, Contralto: (a) "The Nightingale of Lincoln's Inn"; (b) "Buy My Strawberries" (Oliver). REPRODUCING PIANO: (a) "Wanderer Fantasie" (Schubert); (b) "Narcissus" (Nevin).

- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION.
- 6.0.—SCHOLARS' HALF-HOUR—A Short Talk by MISS SHAW.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.20.—A SHORT TALK.
- 7.35.—MR. W. A. CROSSE'S JAZZ ORCHESTRA: Two dances; MR. F. CHARLTON and MR. NORMAN WRIGHT, Entertainers: "Here, There and Everywhere" (arr. Dale). MR. W. A. CROSSE'S JAZZ ORCHESTRA: MADAME KATHERINE GREEN, Soprano: (a) "I Couldn't, Could I?" (Rocckel); (b) "Sing, Joyous Bird" (M. Phillips). MR. W. A. CROSSE'S ORCHESTRA: MR. F. CHARLTON and MR. NORMAN WRIGHT, Entertainers: "An Interrupted Song" (arr. Dale). MR. W. A. CROSSE'S ORCHESTRA: MADAME KATHERINE GREEN, Soprano: (a) "Wake Up" (M. Phillips); (b) "Good Morning, Brother Sunshine" (Lehman). MR. W. A. CROSSE'S ORCHESTRA: MR. F. CHARLTON and MR. NORMAN WRIGHT, Entertainers.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 9.45.—LONDON STATION (2LO) DANCE BAND. (SEE LONDON PROGRAMME.)
- 11.0.—CLOSE DOWN.
- ANNOUNCER: E. L. ODHAMS.

## GLASGOW.

- 3.30-4.30.—AN HOUR OF MELODY, by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—SPECIAL WEATHER REPORT.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 7.15.—THE BAND OF H.M. 1st BATTALION ROYAL SCOTS FUSILIERS. By Kind Permission of Brevet-Colonel O. H. Delano-Osborne, C.M.G., Commanding. CONDUCTOR, MR. W. C. WITHERS, A.R.C.M.: Overture, "The Merry Wives of Windsor" (Nicolai); Bell Solo, "Ye Olden Chimes" (Honeygill); Selection, "Squire's Songs" (arr. Hume).
- 7.45.—MR. ALEX. HOPE, Bass-baritone: "Flower of Brittany" (H. Lohr); "Wolffgoff, the Bowman" (H. Nelson).
- 7.55.—THE BAND OF H.M. 1st BATTALION ROYAL SCOTS FUSILIERS: "Reminiscences of the Plantation" (arr. Chambers); Humoresque, "Three Blind Mice" (Lotter); Selection, "La Boheme" (Puccini).
- 8.25.—MR. ALEX. HOPE, Bass-baritone: "Land of the Harlequinade" (Oliver); "Rolling Down to Rio" (Ed. German).
- 8.35.—THE BAND OF H.M. 1st BATTALION ROYAL SCOTS FUSILIERS: Selection, "The Cabaret Girl" (J. Kern); Valse, "Lovely Lucerne" (Godin); Fest March, ("Tannhauser") (Wagner).
- 9.30-9.45.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
- 9.45.—MR. ALEX. HOPE, Bass-baritone: "A Lowland Love Song" (arr. by Senior); "The Deil's Awa' wi' the Exciseman" (Traditional).
- 9.55.—THE BAND OF H.M. 1st BATTALION ROYAL SCOTS FUSILIERS: "Pot-pourri," "A Musical Switch" (Alford); Foxtrot, "The Jazz-Band Partoute" (De Bos); Fantasia, "Merry England" (German); Vocal Foxtrot, "Yes, We Have No Bananas" (Silver and Cohn).
- 10.30.—CLOSE DOWN.
- ANNOUNCER: M. DEWAR.



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The Passenger (who has been listening at the ventilator): "Sailor, can you tell me what time these wireless concerts commence?"

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Do not put more than 2 volts across the filament. Eminently suitable for reflex circuits.

# LISTEN—AND LAUGH! STORIES TOLD BY WIRELESS.

## ABSENT-MINDED.

AN absent-minded country vicar met the village postman trudging along the dusty road on a hot summer afternoon. The postman remarked that he had still a mile to walk just to deliver one newspaper.

"My goodness!" exclaimed the sympathetic clergyman, "I'd never go all that distance for such a trifle. Why don't you send it by post?"

## NO CAUSE FOR ALARM.

DURING a sea voyage a severe storm arose. Some Russian emigrants were lamenting and praying, and their cries mingled with the roar of the waves.

As one of the emigrants came staggering up and calling for help and deliverance, another, but calmer, Russian emigrant went up to him and asked: "What is the matter, brother? Why are you screaming so terribly?"

"Why shouldn't I scream," said the frightened one, "when the ship is going down?"

"Well," said the other, "is it your ship?"

## THE FUNNY SIDE OF WIRELESS.

WHAT is the most amusing thing concerning wireless that has happened to you since you became a "listener"?

What is the best joke about wireless you have ever heard?

We wish to publish readers' accounts of laughable incidents and humorous remarks connected with wireless and "listening," and payment will be made for all contributions that are published.

Write briefly, on postcards, to "Wireless Fun," *The Radio Times*, 8-11, Southampton Street, Strand, London, W.C.2.

## A DIFFERENT KIND.

JONES is always spinning yarns about his experiences in Africa, and he usually winds up by saying that he has never yet seen a lion he feared.

One night, after he had finished yarning, he was taken aback by one of his audience, who said: "That's nothing. I've actually thrown myself down and slept amongst lions in their wild, natural state!"

"Really, I can't believe that," said the bold hunter.

"It's the truth, though," said the other.

"Can you prove it? Were they African lions?"

"Well, no; they were not exactly African lions. They were dandelions."

## JUST LIKE A WOMAN.

"MAN," said the woman, sternly, "will wake up one morning and find that the world is being ruled by women."

"Um," sneered her husband, "just like a woman, that!"

"What's just like a woman?" she demanded.

"Why," he answered, deliberately, "to take advantage of a man when he sleeps."

## FATHER'S VIEW.

PATRICK, aged three months, sat on his father's knee yelling lustily, while on the other knee sat his twin brother testing the elasticity of his parent's moustache. An elder brother hung on the chair back tickling his father's neck, whilst a fourth was engaged in endeavouring to bite the cat's tail, and the cat was objecting noisily.

Said mother, looking up from a book of interesting facts that she had been reading: "They do say, Barney, that a child is born every time the clock ticks."

"Thin all I can say is," said father, "bad luck to the haythen what invinted clocks."

## HE FIRED!

A YOUNG man arrived unexpectedly at the house of some friends in the country. Could they put him up for the night? Well, they were about full—but, yes, there was one room still vacant. He could have that. So, in due course, the visitor was conducted to his room, the hostess remarking: "After we had taken this house we found that one of the rooms was supposed to be haunted; but I dare say you are not superstitious about that sort of thing?"

"Oh, well, no," said the visitor. "I don't trouble about such tales."

When he was alone, he surveyed the room. It seemed a gaunt sort of place and somewhat chilly, so he decided that he would place a revolver, which he always carried in his dressing-case, by the bedside.

Soon he fell asleep. But in the dim, grey light of early morning he awoke, feeling cold and far from comfortable. Soon he espied, at the foot of the bed, something that looked like a hand in an upright position. This seemed uncanny, and after a few moments he reached for his revolver, and then said, very deliberately: "Now, I am no coward; but if that hand is not removed when I have counted three, I shall fire. One, two, three—Bang!"

Ever since that morning one of the toes of that man's right foot has been missing.

## WIRELESS WISDOM.

"MEN who want security must work for it."—RT. HON. J. R. CLYNES, M.P.

"It is always offensive to try to impress others with your own outstanding virtues."—PROF. W. RIPMAN.

"No-one has a right to shelter himself behind a prejudice."—THE BISHOP OF KINGSTON.

"You may call a man a liar, but you do not convince him that he is one."—REV. F. N. L. FORD.

"THE man who produced the first garden calendar did more harm to the average gardener than a whole host of insect pests."—CYRIL HARDING.

"CHEAP entertainment, cheap beer, and cheap tobacco—the three pillars of industrial content."—G. A. ATKINSON.

"IMITATION is another name for limitation."—C. F. MARSTON.

"KNOWLEDGE is free and common to all seekers after it."—PROF. J. L. MYERS.

"It is rather a strange fact that women, who are devoted to fashion, are much more hygienically dressed than men."—MR. GRANT RAMSAY.

"How would you like to have ten children, a lot of work to do, and a very hot day to do it upon?"—PROF. A. M. LOW.



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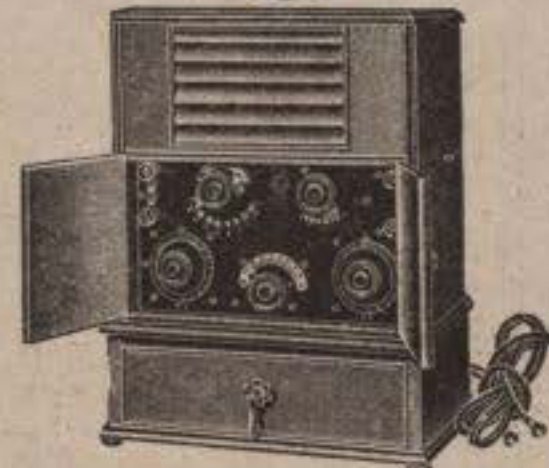
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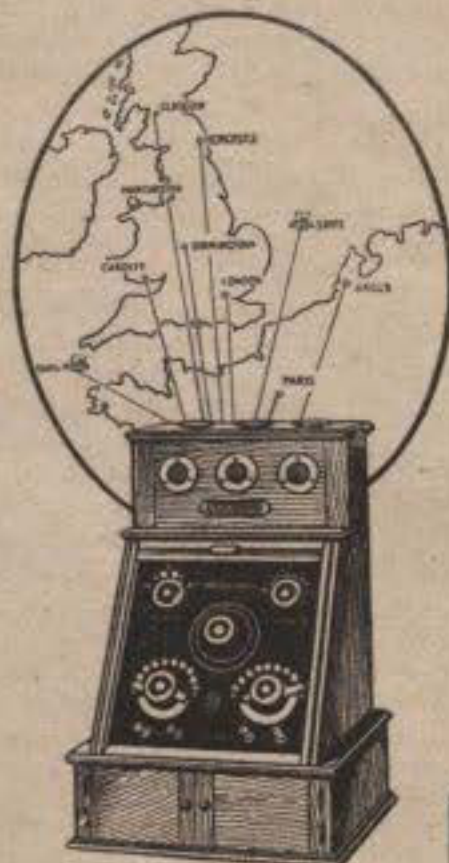
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# THE CHILDREN'S CORNER NEWS FROM THE STATIONS.

## SOME OF YOUR UNCLES CHAT TO YOU.

### How Uncle Sandy Got to Aberdeen.

**MY DEAR NEPHEWS AND NIECES,**— Ever so many thanks for your kind inquiries! It is delightful of so many of you to remember me after I have gone away from 2ZY for a time. I felt so very happy when I was able to talk to you all at Manchester, and I was so very sorry to leave you.

Some of you may wonder what has happened to me, so I will tell you. Here goes!

Arrayed in the costume of my native heath—kilt of the Mactavish tartan, sporan, tartan hose, Glengarry bonnet and claymore—I rushed to the railway station, where the train was waiting to take Scotsmen back to their homes. Oh, kiddies, you would have laughed to see me with a big bag in each hand, spring through the window as the train steamed out of Victoria!

Well, now, it is a very long way to 5SC in Glasgow, and I got very weary, and thought that I would look in my bag and see what there was to amuse me, but, alas! not even a Teddy or a box of soldiers, or an engine and coaches on rails—there was nothing to play with. Wasn't this disappointing?

I feel sure that Uncle Victor must have hidden all the toys away to play with himself. So I went to sleep, and remembered nothing more until I was awakened by someone shouting: "5SC, all change! 5SC, all change!"

It was the guard telling us that we had arrived at the Glasgow station, 5SC, and that was where I was going to talk to the kiddies, and I did, and we had such a nice time and then another train journey followed, this time with plenty of Teddy Bears, soldiers, and clock-work engines to play with, and now I am in Aberdeen, waiting for the station here to open, when I can talk to all the wee Scots kiddies; and I am sure we are going to have great fun.

Be sure and write to all the Uncles at 2ZY, Manchester, and tell them all about everything.

I'll be back soon; meanwhile, cheerio! Good luck and lots of love to you all from  
UNCLE SANDY.

### Surprises from Manchester.

**HELLO, Kiddies!** 2ZY Manchester calling you. Here are Uncles Chutie, George, and Victor, all gathered round to talk to you.

Uncle George is busy preparing all sorts of surprises for you. I mustn't tell you what they are, or I shall get into awful trouble, but I can whisper a few little secrets. There is going to be music for you every afternoon, and various new aunties and uncles are going to sing and play to you.

On October 15th the 2ZY Orchestra are going to give you a concert all to yourselves, and you will hear them playing Nursery Rhymes and imitating tin soldiers and other funny things.

Uncle George loves music, and when we play dance tunes he jumps about just like you do. Uncle Victor, when he hears music, puts a monocle in his eye and looks very bored. But really he is bubbling with mirth all the time.

Now some of you are not writing to us regularly. That is lazy, isn't it? because we

always tell you when we have had a letter, and we like reading your letters.

Uncle George thinks the older kiddies have been neglected, and so he is going to put something in every day for the grown-up kiddies whose ages are round about sixteen. He has been getting all sorts of people interested, and they are coming to talk to you about animals, pictures, and hundreds of things.

You have been awfully good in sending your spare pennies for the poor children. We tell everyone now that the kiddies of 2ZY are the kindest hearted of any Stations in the country. And you must feel happy when you think how you are helping others who are not so lucky.

Uncle Victor has been talking to fathers and mothers too, and altogether we have got nearly £170 for the poor children. Isn't that a lot of money?

Good night, kiddies. From **UNCLE CHUTIE, UNCLE GEORGE, and UNCLE VICTOR.**

explained, "and I think that, as a Radio star, I should also have one. It is fashionable, and as the 5SC Radio Fairy Queen, I cannot afford to be unfashionable."

These were her terms, so what could the Uncles do? They did so badly want the sweet chimes of the Fairy's clock for their little nephews and nieces, so they accepted her conditions, and now the Fairy insists on sticking to her agreement which, among other things, says in plain black and white: "The Fairy shall strike the clock every night except Sunday at six o'clock sharp."

She has tea at exactly one minute past six, and threatens that if she is ever kept one minute late she will resign, and take her Fairy Clock to one of the other broadcasting stations, and wouldn't that be tragic? All contracts, of course, come to an end, and when the Fairy's does, what jolly times we shall have!

Now, children, if you could broadcast just what you wanted, what would you do? There are dozens of exciting things I would do, and I shall tell you some of them next week. Can you guess any of them? I shall give you a chance, anyway, and if you have any suggestions, will you please send them to Uncle Enoch, c/o the Glasgow Station of the British Broadcasting Company, 202, Bath Street, Glasgow?

### Our Kiddies' Corner. By Uncle Edgar.

**N**EARLY a year ago I was first introduced to the kiddies of Birmingham and district as a new "Uncle." In those early days I used to receive, on an average, six letters a day from the kiddies. To-day it is more nearly 106, and just as the number of these letters has swelled, so has my enthusiasm for this wonderful corner increased. Without prejudice, I can say it is the most beautiful hour of the day, and has made me see the infinite possibilities of Radio as a great social force.

It is impossible to estimate, too, the amount of good our kiddies' corner has done in the sick-room. The letters received from sick kiddies, and even grown-ups, are often very poignant "human documents." While talking of letters, I must mention two examples. One little boy of nine wrote me a most charming letter of thanks, concluding with a contribution in a "deathless verse" thus:—

"Oh, Uncle Edgar's a very good man,  
He goes to church on Sunday;  
He prays the Powers to give him strength  
To amuse the kids on Monday."

This may not be strictly in accordance with truth, but it is a touching tribute, nevertheless. The other one was a little note from a wee girl after hearing my recital of "Scrooge":—

"DEAR UNCLE EDGAR,—I was allowed to sit up last night to hear the grown-ups' concert, and I shall be so glad if you will do that funny piece again about Mr. Scrooge and his packet of Humbugs."

She was evidently under the impression that the word "humbug" which recurred so frequently in my recital referred to the black and white striped variety which one usually sees in large bottles in confectioners' windows!



FORCING JOCK TO "LISTEN."

A study entitled "Cat and Dog Life," by C. Lacey, at the Royal Photographic Society. (Daily Mail Copyright.)

### The Fairy's Contract. By Uncle Enoch.

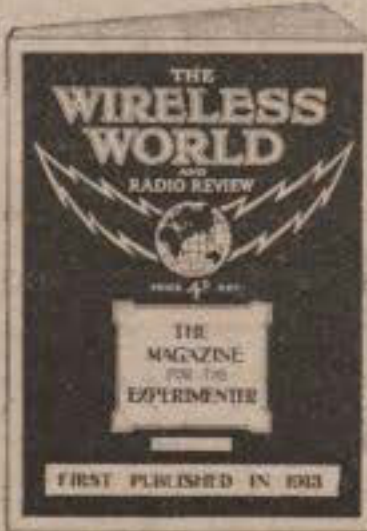
**I**T is a sad, sad story, kiddies! Of course, I mean this early-closing business; for, like you, I agree that 5.30 till 6 o'clock is all too short a period to give to the Children's Corner.

If the Fairy would not be quite so spiteful, and would forget to wind up the clock occasionally, we should all be much happier.

If you could see how long-faced Auntie Cyclone and your Uncles are, when they have got to bid you "Good night" I am sure you would feel sorrier for them than you do for yourselves; but the Fairy is so relentless!

This Fairy has always had so much of her own way, and another difficulty is that when she was first engaged to set the clock every night to strike at 6 o'clock, she demanded a written contract.

"Film stars always have a contract," she



If you want a really good wireless journal, read  
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 catered regularly for the Amateur. It is  
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If not you are getting  
 only half the amount of  
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You wouldn't have a telephone  
 in your house without an up-  
 to-date directory, would you?

\* \* \* \* \*

You know the value of its  
 handy reference. You know  
 that without the directory the  
 'phone would lose half its utility.

\* \* \* \* \*

The same thing applies to your  
 wireless receiving set.

\* \* \* \* \*

If you hear an unknown call  
 sign, how do you discover the  
 sender's identity?

## The Year Book of Wireless - 1923 -

Contains over 850 pages of  
 information compiled solely for  
 the benefit of amateurs and  
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\* \* \* \* \*

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# THE WOMAN'S HOUR.

## Hints and Notions.

**Tips for Treating Aluminium,** by Margaret Dyer, Head of the Household Arts Department of King's College for Women.

Hot water, soap, and a little fine grit (sand or pumice) are all that are required to keep aluminium clean.

The metal can be polished periodically with a little whitening.

Recently the discovery has been made that soda may be used safely for the cleaning of aluminium, provided that a small portion of silicate of soda (which some makes of washing powders contain) is mixed with the ordinary soda. Silicate of soda is better known as waterglass. Unless stated to be suitable for the purpose, ordinary cleaning powders and preparations should not be used for aluminium.

Brownish-black stains produced on the surface of aluminium, due to the action of water on the metal, can be removed with acid. Lemon-juice and salt may be used for this purpose, and the pair may be boiled for some time with water to which lemon-juice has been added.

If pans of considerable size are required, it is more economical to buy cast aluminium.

Always choose those with a smooth surface. A rough finish is more difficult to keep clean.

### Bulbs in Bowls, by Raymond Parks.

When growing bulbs in ornamental bowls (without drainage) ordinary potting soil is useless, for it soon gets sour. What is known as "carbonated fibre" is used, and is obtainable quite cheaply from all nurserymen.

A bowl of six inches diameter would take three good-sized hyacinths or five tulips.

When planting see that the fibre is moist before putting the bulbs in. Plant the bulbs so that the tops are about level with the surface, and plant fairly firmly. Then water and place in a cool and dark place (undisturbed) for about eight weeks, during which time the bulbs will be making roots—a cellar or cool shady room is best for this purpose, not a cupboard. During this period do not water too frequently, but do not allow the fibre to become dry. After eight weeks they will show some top growth, and may now be brought to a lighter spot, exposing them gradually to more light until they can be placed in a sunny window. They will then require watering rather more frequently, but be careful not to give too much at a time.

For immediate planting there are two old favourites: the white Roman hyacinth and the paper-white narcissus, both highly scented and of easy culture.

### Boil Your Milk.

Boiled milk is more digestible than fresh, and is very little, if at all, less nutritious as an article of dietary. The complete digestibility of milk renders it unsuitable as the sole food of the adult, as "bulk" and a certain amount of waste matter are as essential as nourishment for the normal action of the digestive system of the fully grown.—A HARLEY STREET DOCTOR.

## A Prescription to Whiten Hands.

By Muriel Alexander.

A useful hand lotion, and one which will whiten, can be home-made as follows:—

4 parts of honey (not comb-honey).

1 part of glycerine.

The juice of half a lemon (strained).

A few drops of rose water.

Mix the ingredients in an ordinary china pot and stand in a saucepan filled with very hot, but not boiling, water, which will melt the honey if it is at all stiff. Then stir with small wooden stick or spoon.

## A Nursery Chat.

By the House Physician of a London Hospital.

WHEN I first went into the wards of a hospital, a famous surgeon gave me what he considered the only advice needed—namely, that there is but one way to approach a hospital sister, that being on all fours.

It is also, I am sure, the proper attitude to take when approaching a mother to talk about her child. Even the youngest mother of the youngest child feels that she knows more about children—and especially about her own babe—than does any mere man. Nevertheless, let us see if we can find something new to tell you or, if not new, if we can emphasize the good advice you have already received.

To begin with, there are three things against which the new-born baby must be guarded—cold, indigestion, and germs.

### The Danger Period.

Let us take the first on our list—cold. Young children are cold-blooded creatures, like hibernating animals, that is, they take their temperature from their surroundings. They are like a pound of butter, hot when the weather is hot, and cold on chilly days. They have not yet learned to open the pores of their skin and perspire when it is hot, so cooling themselves. Instead, their temperature goes up to perhaps 100 or even higher.

Nor can the child shut out the blood from his skin so as not to lose the blood-heat. Adults do this, making the skin feel cold and calling upon themselves to do something to restore warmth to the body. This, then, is most important to the child and explains why children so easily succumb to exposure. Further, while the child is thus chilled is the danger period for invasion by germs.

Therefore, mothers, keep your children warm in clothes which are light and loose, and not, as one so often sees in children brought into hospital, with layers and layers of swaddling clothes that cramp the baby's limbs. How often have I had mothers bring their babies with the complaint that baby has done nothing but cry all night and day! Then, when the mother is told to undress the child for examination, the baby at once stops crying and kicks out arms and legs with delight.

### A Lot to Learn.

Do you want your child to be an athlete—boy or girl? Then let him or her kick and crawl. Picture yourself as a baby with all the appalling mass of things you have to learn still lying in front of you. You have to learn to walk, to talk, to feed yourself, to judge how far away that table is, whether you can reach that cup, how to strike a match, how to turn a tap, and millions of other things which appear to the grown-up so natural that he does them subconsciously. How, as a baby, are you going to learn them? There are two ways before you.

Firstly, you may train your muscles as you may see any baby doing just by passing from kicking to grasping things and on to crawling, walking, running, and talking. Or you may lie quite still and use your senses—looking, listening, and thinking.

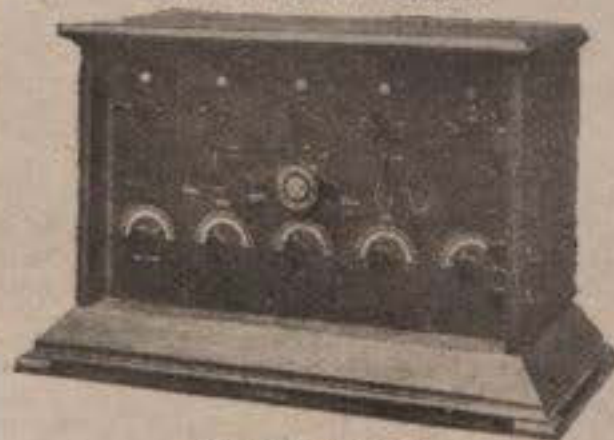
The first, the muscular method, gives you your athlete. And the athlete has a good brain, for who ever heard of an athlete who could not also look and listen, who could not concentrate? The sensory method gives you the studious and naturally delicate child who shuns games because they come hard to him. It is difficult to train along the muscular line after baby-hood!



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PERFECT REPRODUCTION, SELECTIVITY and STRENGTH OF SIGNALS. In Lock-up Oak Cabinet complete with 120 V. H.T., TWO HIGH FREQUENCY, one H.F. Rect. and two L.F. power valves. Two wander plugs allow of any combination or number of valves.

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# FELLOWS

### ABERDEEN. WEDNESDAY.

9.0 p.m.—OPENING ADDRESS BY THE MARQUESS OF ABERDEEN AND TEMAIR, P.C., G.C.M.G., G.C.V.O., K.T. PIPERS AND MILITARY BAND OF 2ND GORDON HIGHLANDERS (by kind permission of C.O.). Soloists: MISS MAY LYMBURN (Contralto), "Oh Love, from Thy Power" ("Samson and Delilah") (*Saint-Saëns*); "A Summer Night" (*Goring Thomas*); "A Birthday" (*P. Cowen*); "Annie Laurie" (arranged by MacFarren). MR. ROBERT MURRAY (Entertainer) in selections from his repertoire.  
ANNOUNCER: H. A. CARRUTHERS.

### THURSDAY.

7.30—THE GRAND OPERA "IL TROVATORE" (*Verdi*), AS PERFORMED AT THE BIRMINGHAM STATION; *S.B. from Birmingham* (SEE BIRMINGHAM PROGRAMME). ORCHESTRAL ITEMS (to be announced).  
ANNOUNCER: R. E. JEFFREY.

### FRIDAY.

MISS CATHERINE PATERSON (Mezzo-Contralto) WILL SING DURING THE EVENING: "Non piu di siori" (*Mozart*); "The Lotus Flower" (*Schumann*); "Hark! the Echoing Air" (*Purcell*); "In Summer Fields" (*Brahms*); "The Forge" (*Brahms*). MR. ISAACS LOSOWSKY (Violinist) WILL PLAY DURING THE EVENING: "Liebesfreud" (*Kreisler*); Minuet (*Porpora-Kreisler*); Scherzo, Tarantelle (*Vieniawski*); Hebrew Melody and Dance (*Zimbalist*); "Zigeunerweisen" (*Sarasate*); "La Capricieuse" (*Elgar*); Humoreske (*Dvorak*); Serenade (*Brdla*).  
ANNOUNCER: R. E. JEFFREY.

### SATURDAY.

SIMULTANEOUS BROADCAST OF THE GLASGOW PROGRAMME. (SEE GLASGOW PROGRAMME).

### "BLASTING."

(Concluded from page 53.)

little handle marked "REACTION" like the plague.

I could write reams (No!—Ed. . . . Well, you told me to write as much again) on how to know if your set is oscillating, but this is neither the time nor the place. My point is, go and have a chat with someone who knows, join your local radio society, at any rate, do something to learn.

### "Don't Do It!"

Now I take a pride in the fact of receiving 2 L O at four miles with four valves . . . it would have been better with five. Quite a respectable aerial, too—none of your one-inch frames and America heard in the next street with a crystal and loud-speaker—but four valves at four miles, and quality unsurpassed!

An extra valve is such a handy little thing to have about the house, and it does help signals so. Why on earth some of you should find it necessary to use so much reaction I don't know, but seeing that you spoil other people's results as well as your own, it appears to me incredible that you should do it.

Don't believe anyone who tells you that "reaction on the second valve can't interfere." It can, it does, it will, unless special, very special precautions are taken. Certain manufactured sets, it is true, are designed with this quality of reaction on the second valve, but they have had elaborate tests made on them before they have been passed as "O.K.," and they bear the mystic stamp which guarantees their rectitude in an altogether wicked (wireless) world.

Please take this to heart, for it comes from mine, and if I may remind you of the old Writtle days, "Don't Do it CQ!"

We try and avoid "Blasting" at one end, please minimize it at the other.

## THE B.B.C. STAFF.

WE think it might be of interest to "listeners" to know the names of the chief officials of the B.B.C. in the head office and in the various provincial stations. In addition to the General Manager, there are the following:—

Assistant General Manager—  
C. D. CARPENDALE, C.B.  
Director of Programmes—  
A. R. BURROWS, F.J.I.  
Deputy Director of Programmes—  
C. A. LEWIS, M.C.  
Musical Controller— PERCY PITT.  
Musical Director— L. STANTON JEFFERIES, L.R.A.M.  
Chief Engineer— P. P. ECKERSLEY.  
Assistant Chief Engineer—  
A. G. D. WEST, B.A., B.Sc.  
Maintenance Engineer—Southern Area—  
H. BISHOP, B.Sc.  
Maintenance Engineer—Northern Area—  
J. CAMERON.  
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C. C. J. FROST.  
Engineer in charge of Development—  
H. W. LITT.  
Secretary— G. V. RICE, M.A., A.C.A.  
Accountant— W. H. B. HARLEY.  
Publicity Dept.— W. C. SMITH,  
H. PARKER.  
Station Directors:—  
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Birmingham— P. EDGAR.  
Cardiff— A. CORBETT SMITH, M.A.  
Bournemouth— B. FRYER.  
Glasgow— H. A. CARRUTHERS.  
Newcastle— E. L. ODHAMS.  
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No. R.1334. "STERLING" STANDARD TWO-VALVE POWER AMPLIFIER in highly finished Walnut Cabinet as shown. PRICE (including B.B.C. Tariff), without Valves £16:16:0

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## A POLAR PARABLE



## THE GLUTTONS' FATE

### CHAPTER I.

Once upon a time there lived a race of gluttonous giants called Tung-sen or Dull-Emitter Valves. Living on the Current Pie stolen from defenceless wireless amateurs, these gluttons consumed an amount out of all proportion to their bodily activity. They ate and ate of current pie, and instead of living to a useful, ripe old age, they died in their prime.

The Wireless Amateurs, stirred by the activities of a new race of super valves called "Polar" Wecoalves, revolted against the tyranny of the giants and condemned the gluttons to everlasting obscurity.



### CHAPTER II.

The New Generation! No gluttony here. The Super "Polar" Wecoalves live on a strictly rational diet, amply feeding an active system over a period of long life.

They consume only one-sixth the current-food eaten by the former race, and they live to twice the age. With such diet comes the silent strength and alertness which the Wireless Amateur wants and approves.

POLAR Wecoalves:—

Need no accumulators. Use one-sixth the current, and are guaranteed to give 1,000 hours minimum service.

Size  $2\frac{1}{2}$  inch by  $\frac{5}{8}$  inch—Filament current 0.25 at 1.1 volts.

Plate voltage 21 to 45 volts.

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*NOTICE: Many coupons received for the Peanut Valve Booklet were without addresses. If these applicants will write to us, booklets will be sent immediately.*

## Other People's Opinions.

### WIRELESS AS PEACEMAKER.

I PREDICT that as an educational medium the radio telephone broadcast will in time prove second in importance only to the public school. Already we see a closer interlinkage between the people of Canada and ourselves due to the broadcasting idea; and soon these benefits will extend to Europe, between the peoples of the old world, always heretofore strangers, enemies because strangers and personally unacquainted.

#### Educational Influence.

When night after night the citizens of foreign lands will hear the friendly words, the music, and the songs from across strange frontiers, then gradually will the feelings of enmity and suspicion, based chiefly on distance and ignorance of each other, change to understanding and goodwill.

Thus I maintain that radio broadcast with its irresistible educational influence is destined to prove one of the most potent powers for abolishing war.—*Dr. Lee De Forest in "Wireless Weekly."*

### RADIO SURGERY.

A NEW York hypnotist has just discovered that the flow of blood in a person's body can be arrested *via* radio, thus making it possible to perform operations without bloodshed. Experimenting with a young fellow in Brooklyn, New York, a hypnotist succeeded in getting him under complete control by radio. A series of experiments were conducted. An audience of pressmen watched with great interest as the youth became perfectly rigid at the word of command. His eyes were fixed in a rigid stare which remained unbroken by any kind of blink.

When the committee had decided that he was well under control, the loud-speaker issued a command that the blood leave the subject's right arm. After which a needle was thrust into the fleshy part of the arm and withdrawn without bloodshed.—*"The Broadcaster."*

### DREADFUL POSSIBILITIES.

IT has been raining quite a lot lately, but "those who know" say that it is nothing to what we may expect when the proposed relay stations commence to transmit.

This reminds me of an acquaintance who frequently complains that his teeth are put on edge throughout the whole evening by the wireless waves from 2LO, 5IT, etc. I told him that he should eat less rhubarb or sour plums, but he still refuses to credit any other account than that of the B.B.C. with his dental discomfort.

### An Awful Predicament.

I often wonder what would happen if some component of our interior was to develop rectifying properties.

Can you imagine the awful predicament of a man in church whose vocal chords were suddenly actuated by the local broadcasting station to the tune of "YES! we have," etc.—*"Popular Wireless."*

### WIRELESS WAR.

MODERN warfare tends more and more to become a scientific affair and it is more than likely that years hence battles will be fought mainly with the aid of wireless; but there is naturally a great deal of research work ahead and many problems to be solved before such a feat becomes possible. Yet the possibilities of wireless control in warfare cannot be overrated.—*Major Raymond Phillips, in "The Wireless Review."*

## Voice "Trials."

By Joseph Lewis, Musical Director of Birmingham Station.

VOICE trials, or, to use the more "expensive" term, "auditions," are often productive of much merriment. For our Birmingham Repertory Choir and Soloists I indulged in several hundreds, and sampled every brand of vocalist (condemned and acquitted), from "I passed by your window" to "Yes, we have no sopranos," with a few "Softly awakes" and "Ring up the curtains" thrown in.

#### Huffed!

Questioned as to experience, one fair wench in magenta hat and worse coloured voice admitted to a P.S.A., but had never sung in a "kire" (phonetic equivalent).

Another budding prima donna presented "Till the sands of the desert grow cold," and was distinctly huffed when I suggested waiting until they did; and a blushing maiden of quite eighteen summers and nearly as many stone assured me with excessive (and somewhat moist) sibilance that "There were fairies at the bottom of their garden." I could well believe they were elephants; but let it pass. (She didn't!)

#### "Guitar" or "Goitre"?

A gentleman possessing a stiletto moustache and a debonair manner assured me his voice was "that of a tenor," and proceeded to make mewing sounds suggesting neglect of lubrication in a pre-war reaper and binder. This he excused by admitting he had contracted "guitar." I suggested "goitre," but it didn't go well. However, the useful and stereotyped "You will hear from me soon" put him the better side of the door.

"How do you learn your songs?" I asked one eager applicant who had a copy of "Break the News to Mother," but ill-concealed by the cover of last week's "News of the World."

#### How She Did It.

"Oh," said she, briskly, "me brother learns 'em an' plays 'em to me on his mouth-organ!"

But the priceless one of the collection didn't even know what a scale was, and it was with difficulty that I steered her to the topmost rung on the ladder of E flat.

"Try another," I said, indulgently. She did, and apoplectic symptoms were faintly apparent.

"Come, just one more," said I, also ruddy, but with suppressed laughter, and the reply came swift and devastating, "I will if I can take me 'at off."

That was only F sharp, too, so I can only wonder what would have happened if I had insisted on B flat!

### EDITORIAL NOTE.

THE Editors will be pleased at all times to consider contributions. Careful consideration will be given to suggestions from authors, artists and photographers. Communications, which must be accompanied by stamped addressed envelope, should be sent to The Editors, "Radio Times," 8-11, Southampton Street, Strand, London, W.C.2, and should bear the full names and addresses of the senders. While every care will be taken to return rejected contributions, the Editors do not hold themselves responsible for any loss or damage.

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## Reaction Sets

A THOROUGH investigation of the merits of the different makes of Broadcast Receiving Sets will quickly show that for performance the R.F.H. Reaction Sets (used under broadcasting licence) are unapproached. The majority of makers can only claim for a 2-valve broadcasting instrument a range of some 100 miles, while many are discreetly silent as to range.

On test at our Works, even a 2-valve reaction Broadcasting instrument receives perfectly from Koningswusterhausen (630 miles), Paris (330 miles), the Hague (275 miles), London (110 miles), Newcastle (180 miles), and other British stations. These results are telephony and not Morse signals; they are received on a bona-fide 2-valve without extra amplifiers, and they are confirmed by letters which are pouring in every week from users in all parts of the country. The 3-valve and 4-valve sets are suitable for loud-speaker work.

These instruments are suitable for wavelengths up to 3,000 metres. The reaction is contained in the instrument, and is variable over the whole of this wavelength range; there are no plug-in coils. They are guaranteed to tune-out a local broadcasting station even if only two or three miles away. Price of the 2-valve set complete with accessories (but without valves), with all B.B.C. royalties, etc., paid, is 25 guineas. 3-valve, 30 guineas. 4-valve, 35 guineas.

Also makers of Crystal Sets from 32/6. Complete Sets of parts also supplied all ready for assembly by the Home Constructor at 17/6, £6 6s. 0d., £9 9s. 0d., £14, &c.

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- In 1894 .. First used in the British Navy. Transmitters applied to Phonographs for Loud Speaker reproduction. Demonstrations by Prof. McKendrick at the Royal Society.
- In 1896 .. Naval Telephones developed and adopted by the Admiralty.
- In 1898 .. Watertight Loud Speakers Patented. Fitted on board many warships and mercantile vessels. Telephonic submarine Signalling System devised.
- In 1902 .. Complete Loud Speaker installations on central battery plan erected on warships as sole means of communication.
- In 1906 .. The most extensive naval installation to date, including exchange system fitted to H.M.S. Dreadnought.
- Onwards .. Graham Loud Speakers applied to all sorts and conditions of service at home and abroad, ashore and afloat.
- To 1919 .. No less than 12,000 ship installations carried out.
- In 1920 .. "AMPLION" Loud Speakers produced for Wireless and "AMPLION" Trade Mark registered.
- In 1922 .. "AMPLION" standardised by leading manufacturers of radio apparatus

—the Reason Why the "AMPLION" is undeniably the finest Radio Loud Speaker and recognised as the World's Standard.

It will be seen that the "AMPLION" is not merely produced to meet a sudden demand, but is the result of years of experience in Loud Speaker design and construction.

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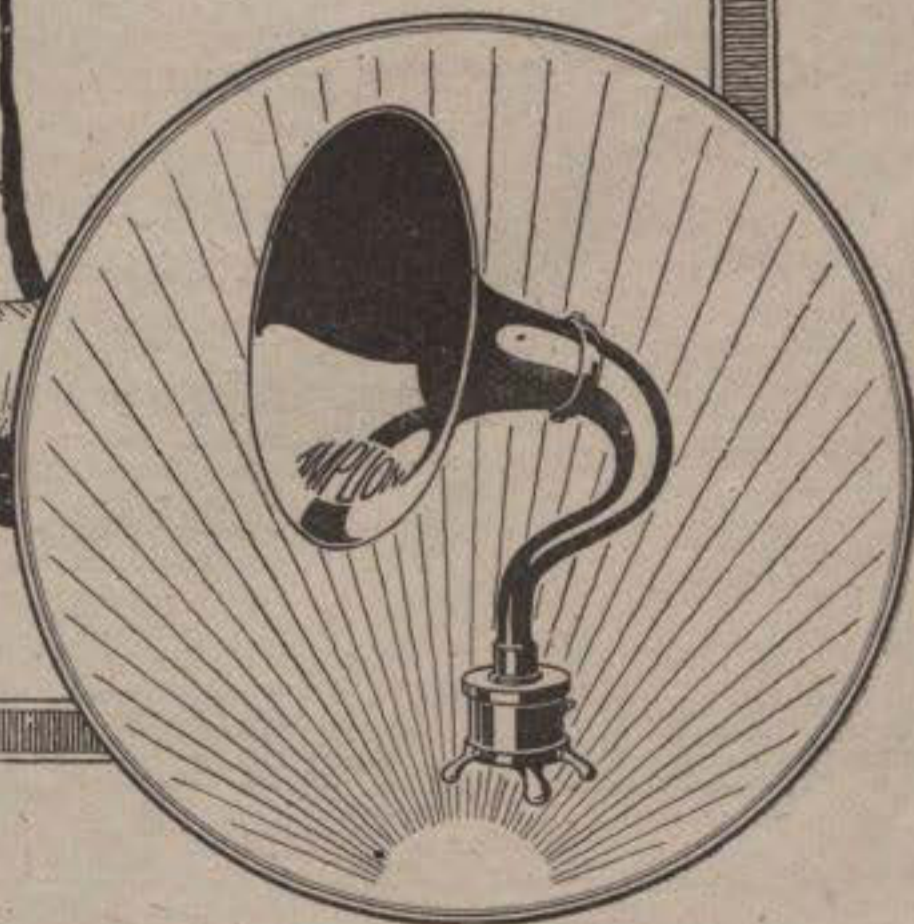
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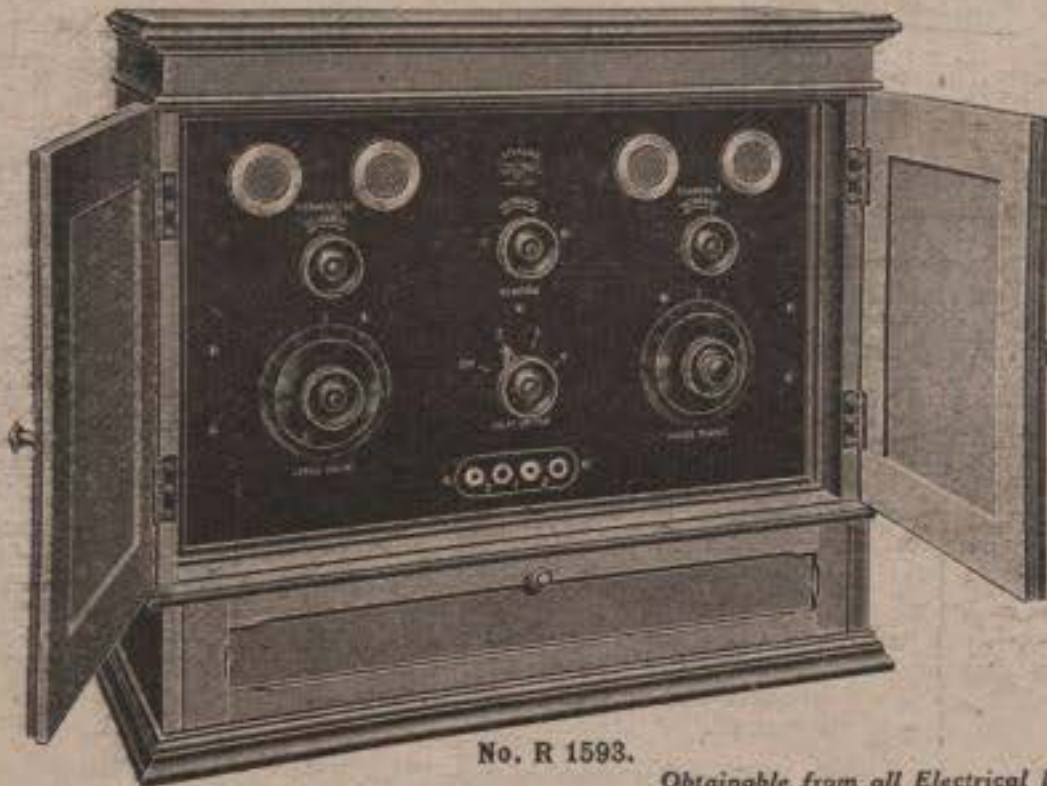
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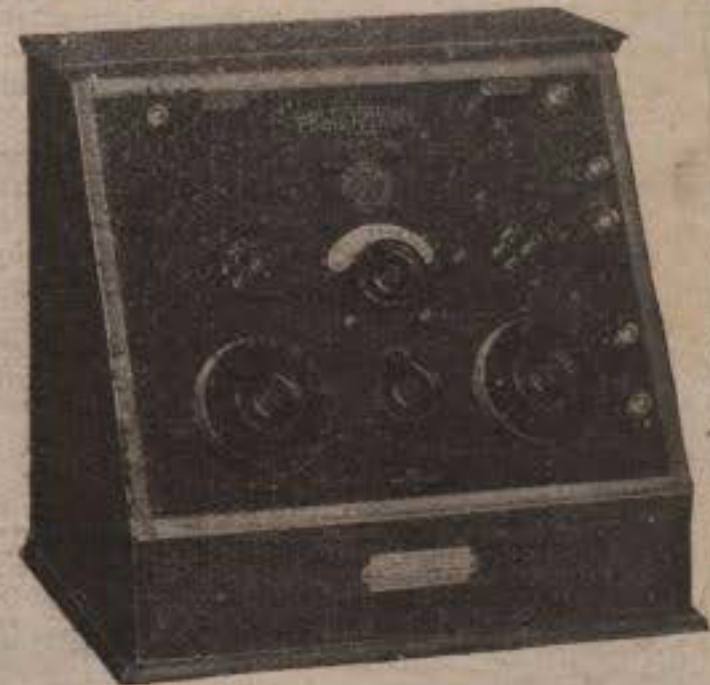


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