



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 4.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, OCTOBER 21st.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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WHAT'S IN THE AIR?

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

THE "great broadcasting controversy," with all the unfortunate and even disastrous results attendant on uncertainty and confusion, is by now a matter of the past.

Lost ground is not easily recovered, but it is to be hoped that with the new regulations made plain, with licences suitable for everybody, and with better financial prospects for the service, good days may be ahead, and the past soon forgotten.

Elsewhere in this issue Lord Gainford gives the Company's views on the Agreement made with the Postmaster-General. The B.B.C. in particular and British manufacturers of wireless apparatus in general have reason to be grateful to H.M. Postmaster-General for the sympathetic and careful consideration which he gave to the views put before him subsequent to the presentation of the Report.

We are looking forward to having the Postmaster-General talk whenever he has views of interest to communicate. I believe he realizes as much as anyone the exceptional facilities which broadcasting affords, particularly since the development of the simultaneous transmission.

The *Radio Times* seems to be fulfilling the function for which it was created. Interesting and gratifying letters have come in from all over the country. I expect by this time listeners have all been able to secure copies. Some harrowing recitals reached us of pilgrimages round various cities by those who had not taken the precaution of ordering copies in advance. One letter from a North of England town was to this effect: "I am writing to pass severe criticism on the B.B.C. You should have sent at least 14,000 more copies of *The Radio Times* to us."

I had rather an interesting letter from the editor of a well-known and popular wireless periodical. I shall call him Andrew Smith. "My dear Mr. Reith,—Writing as Andrew Smith, a private individual, let me offer you my cordial congratulations on the issue of your first number of *The Radio Times*.—Yours very sincerely, Andrew Smith."



THE POSTMASTER-GENERAL, SIR L. WORTHINGTON-EVANS.
Photo: Elliott and Fry.

Now what did he mean by that? I hope there really isn't more in it than meets the eye! The letter was highly appreciated, particularly coming from an authority.

The day Sir Thomas Lipton broadcast from Glasgow, we nearly had an accident—an advertising accident. Sir Thomas had been asked to pose for his photograph before the microphone. He struck an attitude, declaiming: "If you want the best tea" (click—the operator had discovered that the microphone was in circuit!).

Viscount Burnham's speech at Bournemouth was anticipated with particular interest, he being the chairman of the Newspaper Proprietors' Association. There was an idea in the minds of some people that the Press was hostile to broadcasting. In view of the great assistance which the Press has given us, I do not think such a supposition could reasonably be held. Their reception of the new Agreement with the Postmaster-General was most friendly.

(Continued Overleaf in column 3.)

When We See by Wireless.

An Inventor's Prophecy of the Future.

THE transmission of sound by wireless, only a few years ago a scientist's dream, is now an everyday fact.

An even more marvellous thing will soon be possible. Not only shall we hear the performers, but they will be visible. While now we can hear "The Meistersingers" being performed at Covent Garden Theatre, with "television" we shall see as well as hear, the singers. The theatre will be brought to one's own home visibly as well as audibly.

Mr. Jones will be able to sit comfortably in his own parlour on Derby Day and watch his favourite romping home—last!

No more special trains for the Cup Tie need be run! The match will be watched by the various supporters in the television apparatus.

How It Will Be Done.

Other possible developments spring to the mind. Mrs. Suburbia ringing up her hubby at the office would be able to see as well as to hear, and various awkward situations at once suggest themselves! In the near future, someone will have to invent a "televisionproof" apparatus, or privacy will be unknown!

And how does it work?

Wireless telephony is now so common that most people have at least a general idea as to how it operates, and the best way of explaining "television" may be to compare it with telephony.

In wireless telephony the singer's or speaker's voice causes a thin diaphragm to vibrate. The vibrations of this diaphragm cause vibrations

in an electrical resistance connected to it. This again causes an electrical current flowing through the resistance to vary in unison with the sound waves. This current is used to send out waves of electrical energy varying proportionately in intensity.

At the receiving station the process is more or less reversed. No actual sound passes between the sender and the receiver but waves of electrical energy. The sound is turned into electrical energy at the sending end and back again into sound at the receiving end.

Light Instead of Sound.

In "television" the same principle is employed with light instead of with sound.

By means of a lens an image of the scene transmitted is obtained. A plate passing in front of this image allows light from every point of the picture to fall in succession upon a light sensitive cell. By this means the intensity of the current flowing through the cells is varied proportionately to the light and shade of each point of the picture. This fluctuating current is transformed into fluctuating electrical waves.

At the receiving station these waves are transformed back again to a fluctuating current, which supplies a source of illumination which fluctuates proportionately. This light is distributed and cast on a screen in such a way as to reproduce the image which is at the sending end.

The whole subject is still in its infancy; but a good start has been made, and it is not too much to prophesy that within ten years "television" will be as far advanced as wireless telephony is to-day.

From a Humorist's Aerial.

Transmitted by "Short Circuit."

A variable field of force: Europe.

An accumulator: M. Mussolini. All that he now needs to complete his circuit is the "earth."

The civilian population has determined to resist any further demands of France, which proves once again that the "ohm" is the unit of resistance.

"Wherever one now goes in London one sees hawkers selling million-mark notes for three-pence." A combination of high frequency and low currency.

OUR SUPPLEMENTARY PROGRAMME—SOME DAY.

P.M. LONDON.

7.0.—MR. JOSEPH BECKETT, Basso-Profundo: (a) "O lovely Night!"; (b) "Slumber Song" (with harp and bells); (c) "Good-bye."

7.30.—MR. GEORGES CARPENTIER: Songs, (a) "With a fa la la la la"; (b) "The Mocking-Bird"; (c) "It is Enough" (*Mendelssohn*).

8.0.—MR. H. H. ASQUITH: Sentimental Ballads, (a) "We've Got no Work to Do"; (b) "We're Here To-day and Gone To-morrow"; (c) "Some Day You Will Miss Me."

NEW YORK.

7.30.—PAVLOVA: Song, "The Calf of Gold."

7.45.—MR. D. LLOYD GEORGE: Songs, (a) "Land of Hope and Glory" (accompanied by the big drum and trumpet); (b) "Hast thou been to Mecca?"; (c) "Romance." As an encore, he will give a picturesque talk

on "Poetry," under the heads of (a) Sunsets; (b) Mountain-tops; (c) Railway Tunnels.

8.45.—PAPYRUS: Songs, (a) "A Life on the Ocean Wave"; (b) "As Good as Zev-er I Was"; (c) "Dear Old Albion's Shores."

9.15.—THE KU KLUX KLAN—CHORAL NUMBER: As this is probably unknown to most of our readers, we include the words of the chorus in this number:—

Do you want to swat a man, but feel you lack a plan?

Just get in touch with the Ku Klux Klan.

A simple prepaid cable,

And in twinkling of an eye,

As swift as Cain nailed Abel

He'll be harping in the sky!

We're swift, select, and certain

At ringing down the curtain,

At feathers, tar, or cracking pates

To propagate our mission.

Ku — — Klux

Ku Klux Klan!

The U.S.A. can't foot it with the Ku Klux Klan!

10.0.—GRAND CHORUS OF THE U.S.A. ELECTORATE: "Drink to Me Only With Thine Eyes."

PARIS.

8.0.—M. POINCARÉ: Humorous Song: (a) "Give Me the Moon"; (b) "I am Monarch of all I Survey"; (c) "No More I'll go a-Rome-ing"; (d) "I Sometimes Think."

ROME.

8.0.—M. MUSSOLINI: Talk on Engineering—Subject: "War-Engines and the Use and Abuse of 'Grease.'"

What's in the Air?

(Continued from the previous page.)

and if any doubts remained Lord Burnham's remarks should have dispelled them.

Bournemouth was the last of the eight stations which we were under contract to erect. Views differ on the relay-station question, but it seems likely that we shall be officially invited by the Post Office to put up two or three more. Quite a number of places seem eager to be selected, and a new form of inter-civic jealousy has appeared.

Sheffield is out for an official opening for their station, and quite an affair is being planned for early November. That the station has been in operation for some weeks is no deterrent. The function is, I gather, to take place in a large hall where the broadcasting of an address or two is to alternate with the reception in the hall of special items from other stations, these, of course, being also transmitted to the Sheffield area.

The educational possibilities of wireless have been in view for some time, and recently the first meeting of a committee formed to investigate and recommend on this matter was held. On it are representatives of education authorities, directors of education and elementary and secondary school teachers.

When the music of Pavlova's wonderful new ballets was broadcast not a few people were inspired to go and see that poetry of motion which the orchestra could not reproduce.

"She moved like silence swathed in light,
Like mists at morning clear;
A music that enamoured sight,
Yet did elude the ear."

The speeches at the dinner given in honour of the Overseas Premiers on October 2nd are fresh in my memory as I write. It was splendid to hear the enthusiastic reception of each Premier as he rose to speak, and the bursts of applause which greeted every fresh patriotic sentiment. The Duke of Connaught gave the first toast, "His Majesty the King," and the microphone faithfully recorded the scraping of chairs as the company rose to honour their Sovereign. Listeners throughout the country must have thrilled to this with the same patriotic enthusiasm as those actually present.

The other day I noticed a room piled high with documents. Investigating further, I discovered that these were all photographs or sketches submitted for competition in our "Brighter Britain" holiday contest. I lingered a moment over these really excellent photos, and some I saw—children's pictures especially—were very charming.

Our Chief Engineer is a born humorist—a wag. He cannot help being spontaneous and irrepressible. There is something "waggish" about his expression. So I am inclined to think that his forthcoming broadcast lecture on "How the Wheels go Round" will be funny as well as informative.

I think I have several times inveighed against the unfriendly Editor who wrings these notes from my reluctant pen, so I won't say anything more about him; but I await with uncommon personal interest Mr. Max Pemberton's address on the "Romance of Journalism." Romance, forsooth!

THE CHILDREN'S CORNER A TALK ON MANY THINGS

Conducted by **UNCLE CARACTACUS.**

IT'S awfully difficult to tell you something new every week, isn't it, children? I believe even the very best uncles would run dry of stories if they had to tell them every night, as we wireless Uncles do. *Real* uncles can pretend to be grumpy and shut the door when they're busy; they get out of story-telling that way, but we can't—and we're never bad tempered, are we? I think we ought all to have medals, don't you?

And now, as well as telling stories every day of the week, I have to find something to write to you besides.

I don't think it's quite fair that I should have to tell you stories in this paper, since many of you have never heard of me, and would much prefer to hear something from your *very own* uncles. Well, very soon I hope they will be sending in stories of their own, and then I shall go to sleep or have a holiday until my time comes round again!

Dressing the Wrong Way Round.

BUT this week I'm not going to tell you anything about wireless, I'm going to tell you about a foreign country.

I once saw a whole lot of children in a far-away country—called China.

Such funny children they are, from the littlest ones, who are carried about in bundles, to those who can toddle along on their own legs. The Chinese mothers don't clothe their babies in white, with bits of blue ribbon, as our mothers do; they believe in bright colours, and, funnier still, they dress all the wrong way round!

The little girls have trousers as soon as they can walk, and the little boys have trousers, too, with short coats—when they have grown up a little bit more they have long coats right down to the toes, but their sisters have trousers *always*, even when they are quite grown up.

So if you were to see a little Chinese girl, you would think she was a boy for certain. The coats and trousers are hardly ever of the same colour. The little ones have bright blue coats and pink trousers and then tiny black cotton shoes and pink socks, or they change round and have pink coats and blue trousers!

Four Plaits Each.

THEY beat all the English children in one thing, they have four plaits! Oh! I know you've got four plaits, too—some of you—but you haven't got one plait down your back, one hanging straight over each ear, and one sticking straight up over your forehead and dangling down to your nose! And that isn't all; these plaits have ribbons woven into them—either bright red or bright green, usually two of each.

All the rest of their hair is cut fairly short with a fringe in front, and then when they get older, they do it up in a bun behind and put white flowers in it, fastening them with coral and jade pins.

This hasn't got much to do with wireless, has it? but I always think that children in other countries must be interesting to British children, too, and that is why I have been telling you about them.

Funny Feeding.

OH! and one thing more, they don't eat with spoons and forks as we do, but with two long thin sticks called "chopsticks." The food is put in a big bowl like a porridge bowl—and it is mostly rice—rather dry—no

sugar or treacle with it—and then with the bowl held up to their mouths they shovel in the rice with the chopsticks. Table manners are a little bit different out there, so it doesn't matter if some of the food gets spilled. How would you manage if you had to get all your porridge down "Red Lane" with a pair of sticks? Try it!

A Great Time with Letters.

EVERY week I have put on my table a list showing how many letters you all write to your various Uncles. The various stations have a great time seeing who can get the most letters.

Birmingham usually wins—but their Uncle Edgar and the others there are such fine Uncles, so it is hardly surprising—but (between ourselves) the London Uncles were rather upset about it.

Still, in London we only answer letters from nephews and nieces with birthdays and those who have parties or are ill in bed—and so, perhaps, we could have more if we allowed all sorts of letters to be answered.

I believe the Birmingham Uncles are taking an unfair advantage of us by letting everyone write to them. What will Uncle Edgar say to that, I wonder?

"Swapping" Children's Hours.

I SAY, children, I've got another idea! What about swapping children's hours? How would it be if, once a week, we all listened to Uncle Bert, of Glasgow, and then to Uncle Donald, at Cardiff, and then to Uncle Dan, at Manchester, and so on? It would be rather fun, wouldn't it? You see, now we've got this paper and different Uncles will be writing you letters every week, it would be nice to get to know them better, don't you think so? I think we could manage something like that, if we tried *very hard*.

And then we could have a voting competition to see which Uncles and Aunties were the most popular.

How do you like the gramophone being played in the Children's Hour? Have you got any favourite records? I expect you have,



A CLEVER BOY AND HIS PETS.

Master Lancelot White is only seven years old, but he broadcasts delightful children's stories. Have you heard them?

and if any of you want particular records, you had better write in to your special Uncles and ask for them. I know the Uncles will put them on for you.

Little Black Sambo.

DIDN'T you simply love the story of "Little Black Sambo" we broadcast a week or two ago? Couldn't you just imagine the Tiger with a knot tied in his tail to hold the green parasol and the other conceited Tiger with the slippers dangling from his ears saying, "I'm the grandest Tiger in the jungle." What sillies they were!

And what beautiful melted butter they must have made for Black Mumbo to make pancakes out of! Don't you *love* pancakes?—I do; but I never managed to eat 153 like Little Black Sambo!

Now I have no more to tell you this week; but Uncle Enoch, from Glasgow, has got another tale about the station cat, Soosie.

Here it is:—

More About Soosie.

SOOSIE, apparently, did not consider it wise to stop to ask Daddy any questions. She remembered that he had a temper, and that the knowledge that his complexion was now a ruddy pink for the rest of his natural life, would not sweeten him. Terrified, she fled from the house, too scared to take time to bid Willie and Margaret a tearful "Good-bye," and for the first time in her life found herself homeless, friendless, and alone in a great city. The months which followed were dreadful ones for the deserted family pet. Shunned alike by mankind, and by her own furry tribe (for everybody regarded the pink cat with fear and suspicion), she discovered that a pink feline's life was worse than a "dog's life." She picked her meals from the streets, was always to be found near a fried-fish and chip shop in the evening, and caused no end of trouble, for when a husband returns home late at nights, and tells mother that he has seen a pink cat, she naturally thinks that he has not spent *all* the evening at the office!

Sad and Sore!

ONE day, during her roof explorations, a happy chance took Soosie to the tiles of the Glasgow Broadcasting Station in Bath Street, and we are now coming to the bit where she got her blue spots. Soosie, you must remember, had never seen an aerial before, so she regarded that one on the roof of the station with a puzzled air, and immediately sprang on to the wires to inspect it more closely. She came down much quicker than she went up, bearing blue spots on her coat where the pink had been singed off, for I must explain that at the exact moment the Tabby mounted the aerial, it was scorched by a heated argument between Uncle Mungo and Uncle Alex as to whether it was teatime yet.

Sadder, and sorer, than ever, Soosie sat on the slates, probably contemplating on the most convenient way a pink cat (which now had additional blue spots to add to her colour scheme) could put an end to all her troubles.

(To be concluded.)

Doesn't it all sound tragic? But don't worry: it all comes right next week. Good-bye, pleasant dreams.—CARACTACUS.

Looking Backward! Some Wireless Reminiscences.

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

ALL the very best people write reminiscences and, although I have not yet grown into the "sere and yellow," still I can claim, as amateur and professional, to have had about sixteen years' wireless experience of one sort and another.

I thought—wisely, I hope—that you might be interested to hear about one or two of the amusing experiences I have met with at one time and another.

At the age of fourteen (there is no photograph, thank you! I always think the greatness of great men is so dimmed by pictures of them as a pink baby or a velvet-clothed, well-washed boy) I had made up my mind either to be a poet or an engine-driver.

But I arrived back from school to find my brother winding a big one-inch former of ebonite with thirty-six silk-covered wire of a lush green colour. My career was fixed!

Wireless Allurements.

I know my case is common. Who among mechanically and romantically-minded people can resist the allure of green fine silk-covered wire and lacquered brass and sparks? If the allure of green and ebonite was not enough in those days there were always sparks—great fat, juicy ones, rattling between bed-post knobs.

Strange how great a part the bed plays in wireless! Was not the spring mattress brought to fame as an aerial for Paris in the old days? Is it not now a welcome relief from those rotten programmes? (All right, Programme Staff! Don't you go criticising my loud speakers!)

The spark and the amateur have now long parted company, but instead—how beautiful is the little lamp! There is no doubt about it: as a hobby wireless is the most fascinating pastime. It is clean, easily housed (always assuming a fairly docile wife) and it gives results.

So, as a boy I was drawn by these same allurements that to-day are so diversely worshipped by schoolboy and greybeard, by father, mother, son and daughter alike, till Faraday, Hertz, and Maxwell must turn in their graves at the howlers made!

It would have been amusing for the modern amateur versed in grid leak multiple cascade throw back (P.P.E. No. 6593) to have seen my brother and myself eagerly trying to get signals between transmitter and receiver across a tennis lawn, the spark easily audible 500 yards away—and failing to do it!

The Wireless Widow.

Those days passed, and the next thrill was given by the crystal which enabled one actually to hear distant signals!

Paris! What a boon Paris was, and what competition to receive it on something that no one else had used!

The jargon of those days was "Oh! I got Paris on a clothes-line the other day. True, the clothes had just been hung out to dry—the line, like the waves, was damped."

What did I use? A pogeianotite hermitolite crystal with 0.732 volts positive. Like

quack doctors each and every enthusiastic amateur had his own wondrous brand of crystal which he wrapped up at night in a jewel case and took to bed with him.

It was then that "The Wireless Widow" began first to be heard of; signals were stronger at night.

A Pathetic Story.

I remember my brother telling me a pathetic story of receiving Paris in Egypt on a crystal. Night after night he listened, tapped, calculated again and again, even applying Nazimova's (or is it Nakota's) constant; but not a dot, not a scratch, only the silence of the desert, mysterious, deep, profound, with that queer exotic Eastern flavour that sends the circulation of the novels up by thousands.

Then, of course, he found he was listening at

fact, I don't think anyone will challenge my statement that it made radio telephony a practical possibility.

In those days one used mostly the "Round" soft valve; exactly the same principle as we use to-day, but with much more gas present inside the glass container. The gas helped one to get results from one valve that one would be proud to get with two or three modern tubes. The trouble was to get just the right amount of gas.

There was a little gasometer provided in the "pip" of every valve and by warming the pip with a match some gas could be released. Happy days!

A distant signal R2, a general left centre watching the demonstration eager to see what the aeroplane was sending. The signal's dying!

A furious search for matches! And the debate within one's soul whether to get a louder signal and kudos or burn one's fingers, lose one's temper and possibly one's "temporary on probation without rank" to be allowed to wear stripes as honorary corporal commission.

Mistaken Identity.

Truly those soft valves were lovely affairs, "uncertain, coy, and hard to please," but I think even now amateurs would find them wonderfully economical. But don't blame me if you do use them—I warned you!

I think I can fairly lay claim to have heard and been concerned in a good deal of radio telephony work for the Services, and I have had one or two amusing experiences.

Speech quality then, as now, was a difficulty, and one used to have a boy laboriously spouting something out of the newspaper while one "juggled."

I had a boy, a little terror, and a microphone which I was overloading by 100 per cent., and which consequently packed unless shaken. The boy one day was half a mile away. I was doing duplex and he was reading. He paused and then came "Wuff wuffer wuff wuff wuffer wuffer," or noises to that effect.

My reply: "Shake the microphone, you silly idiot! Shake it! How many times must I tell you?"

Reply: "Swish, swish, swish," as the microphone was shaken, and then the voice of stern authority: "This is Colonel—speaking." . . . One had one's little troubles.

An Aeroplane Comedy.

There was a beautiful case, too, of the optimist in an aeroplane where the receiver had gone so dud that intelligible reception was impossible. He tried to bluff the Important Person on the ground that he was receiving quite nicely. The conversation that ensued as between the Important Person asking the fellow in the air his name, and the man "in the air" describing flying conditions on the off chance was extraordinarily funny.

In spite of the fact that I am a jaded professional, there is something so wonderful in the subject of wireless that I can read and listen to wireless talk daily and nightly without tiring.



"Listening."

"I ain't spoke to my missus for months now."

"How's that?"

"Well, I don't want to interrupt."

12 p.m., or whatever it was, sideral time, not Paris mean or European average or British standard!

Then he got it.

The valve crept into life silently in hectic days before Germany thought fit to make war, and the greatest invention of our century was introduced to me personally under the best auspices by my friend and late colleague Major Prince amid the bustle of the Brooklands Flying School, where potential wireless equipment officers were trained.

The valve changed the whole wireless situation and telephony, among other marvels, became a practical possibility. The arc had, before the valve, helped inventors to the achievement of carrying the voice from point to point without the aid of wires, but it was the valve that made the whole process so much more feasible; in

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 27th, which you consider best, placing them in their order of merit. Add your name and address and post to "Wireless" Competition No. 4, "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 30th.

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*.

(4)

COUPON.

Station _____

I consider the most popular six items broadcast from the above station during the week ending Saturday, October 27th, as follows:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

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

Name _____

Address _____

"Balancing" a Wireless Orchestra.

How the Instruments are arranged for Wireless.

By L. STANTON JEFFERIES (Musical Director of the B.B.C.)

IT was not until I had to balance a string quartette over the wireless that I found that the task was much more difficult than I imagined.

It may be of interest if I give an outline of the methods on which we work to obtain a good balance, whether it be an artiste singing, or an orchestra playing.

We fail sometimes, I know, and we rectify at the earliest possible moment, but I think you will agree that these accidents occur seldom. The terms that I employ may amuse a technical man like Mr. Eckersley, but will be more easily understood by the layman.

Some voices broadcast well, others are apt to "blast." The effect of blasting is that a buzzing sound is heard in the 'phones or loud speaker.

Imagine a glass completely filled with water, two more drops of water added, and the water overflows. The transmitting set is the glass, the water represents the sound about to be broadcast. Blasting is not necessarily the result of quantity of sound, but is often owing to the quality or timbre of the voice or instrument.

The type of voice that is best for broadcasting can be found only by experience. It is only by constant co-operation between our technical people that one can obtain the best results, and it is mainly due to a series of experiments carried out together in the very early days of broadcasting that we have arrived at the more or less cut-and-dried plan on which we now work.

Singer and Pianist.

At one time it was difficult to balance even a voice and piano so that the voice or the piano was not predominant. With our present microphones and arrangement of artiste and piano, both can be heard without detriment to the other. Nowadays, the singer is standing near the piano, as in a concert hall, with the microphone at the other end of the room.

When arranging an orchestra in the studio, the instruments having specially piercing qualities, such as the trumpet, trombones, flutes, piccolos and oboes, are placed well to the rear; those having low vibrations—such as drums, double bass, bassoon—are nearer to the microphone.

Owing to the stringent tone of the oboe as compared to the clarinet, the latter is given priority of place. The French horns, being of a more mellow character than the trombone, are nearer.

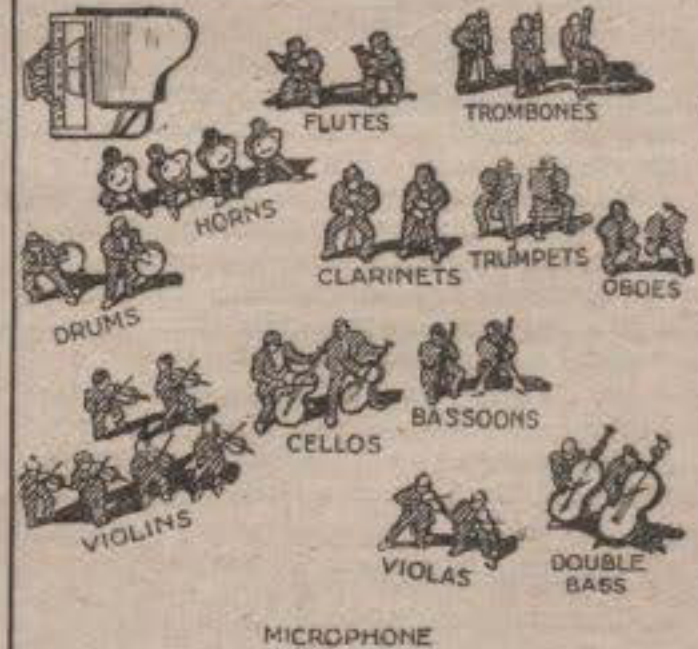
The actual position of a player before the microphone often depends upon the tone-quality that he produces. One does not realize until experiments have been carried out the difference of intensity between, say, one oboe player and another, and we often find it necessary, when we have a newcomer to the orchestra, to move his position accordingly. This is done during the progress of transmission.

Perfection by Experiment.

When a singer performs with orchestra the artiste is generally placed on a level with the cello. This position, of course, depends upon the type of song that is being sung, and the intensity of the artiste's voice. Here again one can only get perfection by experiment.

If a piano concerto is being played, then

things have to be reorganized. The piano is brought more to the fore and instruments are grouped accordingly.



THE ARRANGEMENT OF THE ORCHESTRA.

Manchester's Sixth Symphony Concert.

On Wednesday, October 24th, Manchester is broadcasting a Symphony Concert which will be received by London. At 7.30 the augmented 2ZY Orchestra, conducted by Dan Godfrey, junr., A.R.A.M., will play Grieg's overture, "Autumn." This is the only overture that Grieg ever wrote. It is quite an early work, being marked "Opus II."

At 7.45 Elgar's "Enigma Variations" will be played. Finished in 1899, the only clue to the meaning of these variations lies in the words: "Dedicated to my friends pictured within." The enigma is two-fold. There is no theme—only an imaginary melody which never occurs. The variations themselves complete the epigma. Each one bears the initials or some distinguishing mark of one of Elgar's friends, whose personality is reproduced in musical terms.

At 8.10 will be given Beethoven's "Concerto for Piano and Orchestra, No. 1, in C Major" (Solo Piano, Mr. Edward Isaacs).

At 8.40 Rimsky-Korsakov's beautiful Ballet Symphonique, "Scheherazade." Mr. T. H. Morrison, who is responsible for the important violin soli in this work, was the original soloist when the ballet was first produced at Covent Garden.

All the foregoing will be broadcast for the first time.

NEWCASTLE TO FINLAND.

THE wireless operator of *s.s. Havenside*, writing a short time ago, reports that "the programme broadcast by the Newcastle Station of the British Broadcasting Company was received while the ship was lying in her berth in the harbour, Fredrikshamn, Finland. Glasgow and London could be heard also, but not so plainly as Newcastle. I may add that this reception is not freak work, as I can get Newcastle plainly any night."

The distance in direct line from Newcastle to Fredrikshamn is 967 miles.

Broadcasting Symphonies.

A Talk by PERCY A. SCHOLLS.

THE biggest musical events of the past week are two connected with broadcasting.

The first is the issue of the Postmaster-General's Report, and the second the broadcasting, from all six stations simultaneously, of a fine Symphony Concert Programme.

Both these events are of tremendous importance. I gather that in one way or another the general effect of the new official regulations will be still further to popularize broadcasting. And I do not believe that any of us as yet realize what the popularization of broadcasting means to music.

The Introduction of Broadcasting.

It seems to me to be comparable with the invention of printing. Less than 500 years ago the Classics, the Holy Scriptures, the Legends, and the Poetry of Europe existed only in manuscript, and could be studied only by the tiny class of literate men. There were no novels and no newspapers. Ideas were preached from the pulpits, and news passed from mouth to mouth.

Then came the invention of printing. A great extension of education naturally followed, and nowadays the whole of the world's literature is open to anyone who cares to read it.

To a large extent the gramophone has, perhaps, already done for music what the invention of printing did for literature. But broadcasting will do even more, for it makes fine musical performance easier to come by—and dirt cheap.

Raising Public Taste.

There must be some who live on the outskirts of London, and who find the labour and expense of getting into the concert halls too great to be often undertaken. There must be others who live in small provincial towns, where a full orchestra is never heard, very rarely a string quartet or a fine singer, and decidedly never an opera performance. And there must be still others living in remote country places where absolutely no music whatever is to be heard. I congratulate all these people upon the enormous extension of their pleasures that has already brought about by the British Broadcasting Company.

Up to the present, the great music of the world has been the private preserve of a little band of people who happened to live in the places where it could be heard, and who happened to have enough money to pay to hear it. Henceforth, it belongs to everybody. This means an immense widening of public interest in music, and, I believe, a great raising of public taste.

A Word to the "Highbrows."

I sometimes hear "highbrow" musicians complain of the programmes of the Company. Well, I claim to be as big a highbrow as anyone and I don't complain. I think it is remarkable that in the week's programmes there should be included so much music of the highest class, and I am convinced that as the demand grows for more and more of this fine music the Company will meet it.

Of course, there will always be a need for plenty of good, light music, and that need, too, must be met. But we do want the *masterpieces*, and I believe we are going to get them.

And the reasons I think these concerts so important is that I feel that they will influence history. In five years' time, in my judgment, the general musical public of these islands will be treble or quadruple its present size. And the next generation, instead of regarding a symphony as a mysterious contrivance of concentrated boredom, will accept the great symphonies of the world as a part of its regular, natural daily and weekly pleasures.

Insects and the World's Cotton.

A Talk Broadcast from London by Professor H. M. Lefroy, F.Z.S.

THIS is a talk about insects really, and especially about the way insects are going to decide for us, one of our most important questions—what we are all to wear. Most of the people of the world wear cotton—some, particularly in cold climates, wear wool, a few wear silk, a lot wear artificial silk and very few wear linen—which is flax. But by far the cheapest, simplest and most generally used fibre has been cotton.

Cotton is produced as a frizzy coating to the seed of the cotton plant. Nature made the cotton plant to produce seeds in a fruit called "the boll." So that when the seeds were ripe, each seed had round it a white cloud of fibres, which we call "cotton wool," whereby the wind could carry the seed away from the plant to fresh soil. But man grows cotton to use the fibre, which he removes from the seed and spins, making therefrom a continuous thread which he can weave into cloth. So from the cotton wool round the seed of the cotton plant comes the cotton of man's use, and the clothes that the majority of people on this earth wear.

Now, we are all taught that Man is the dominant creation of this earth; and we all know how important to us all are our clothes. But here come insects, which to some people

grown in America at all. An insect called the boll weevil is the factor in that question. It destroys so much of the crop that it is becoming hardly worth while to grow cotton at all.

The boll weevil is a small brown insect, about the size of a dried pea, which came into Mexico from South America, then spread into the United States, and is now established all over the cotton-growing areas.

This little weevil flies and walks among the cotton plants. The female with her long beak eats a hole into the green fruit or "boll" of the cotton plant and then lays an egg in the hole. This egg hatches into a soft white grub, which eats its way further into the boll, so that it can feed on the developing seeds.

Another Little Terror.

The grub destroys the seeds and also the developing cotton. When the boll opens, instead of there being a large, fluffy mass of cotton, there is only a mass of black and eaten seeds—nothing that can be picked and used. So the cotton grower has to plough his land, sow his seed, keep the land weeded, look after the crop, pay his rates, tithes, taxes, labourers, etc., to find, when his crop is picked, that the boll weevil has taken off a large proportion of it. This proportion has now become so big that the farmers in America will not grow cotton. The boll weevil literally takes up to one-third of the crop, while the grower still has all the expenses of growing the full crop. The production of cotton in America this year is about 12 million bales, but it has become a serious consideration whether the American grower will continue under these circumstances.

Besides America, cotton is also grown in China, Egypt, India, Russia and other countries, to a total of some seven to eight million bales. Can they increase that amount an additional 12 million bales to make up for America? They cannot. For in practically all parts of the world is another insect as voracious as the boll weevil of America. This is known as the pink boll worm; it is a caterpillar hatching from an egg laid by a moth on the boll. The caterpillar, like the boll weevil, also eats the seed of the boll, destroys the fibre and prevents the cotton being formed.

Here we have two small, trifling, insignificant insects holding up one of the world's greatest industries, and destroying something like one-third of the world's crop of cotton—i.e., eight to ten million bales. You will ask why does not humanity deal with the insects? The reasons why insects are not controlled is that the development of insects is better organized than that of man—more successful because Nature runs them and does not run man.

Arsenic No Solution.

In America they have found one way of poisoning the boll weevil with arsenic. It requires 30lbs. of this to poison one acre of cotton plants; it costs from forty to fifty shillings an acre to do this; but there are 36,000,000 acres of cotton in America, so that 1,080,000,000lbs. (over 500,000 tons) of arsenic preparation would be required. But it only pays at present to apply this method on one-fifth of the acreage, as there is not enough arsenic produced in the world to enable them to buy it cheap enough to apply all over. So that this is no solution of the problem. The next ten years will show whether man will control the insect, or whether the insect will devour our cotton and send us to seek substitutes. I think the insect will win!



THE COTTON BOLL WEEVIL.
The little insect that is causing so much damage to the cotton industry.

are insignificant, but which are far more highly developed than man, and these insects, quite incidentally and without intent to hurt man, merely in pursuit of their own aims and success, are going seriously to affect man in what he wears.

Most people wear cotton; the production in the world of cotton is round about 20 million bales, each of 400 pounds. Of this, America produces 11 millions, India about five, China about two, Egypt one and the rest of the world one.

A Dreadful Pest.

Now of this cotton, not all can be used for fine spinning. Some cottons have a fibre so short that it will not make fine thread. All cottons really separate into two groups: the cottons over an inch long, which they use in America and Lancashire for making fine cloth, and the shorter cottons less than an inch long, which are spun and woven abroad into coarse cloths or are mixed with other fibres. Mostly, the world wants and uses long cotton, and nearly all this comes from America. America is the largest cotton-producing country in the world, and cotton is the main crop over the whole of the Southern States such as Texas, Louisiana, Carolina, Georgia, Alabama. This cotton is all long cotton, and the Lancashire mills depend almost entirely on its production for their manufactured goods. But it is now a question how much cotton is going to be

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

Smart Lads!



MRS. ELSIE DOWNING.

MDME. ELSIE DOWNING is very popular at Newcastle Station, where her rendering of grand opera is a great treat to listen to. Mdme. Downing began her career as a soprano vocalist with the Newcastle Operatic Society, and she has appeared in many leading roles in various well-known operas, besides singing on the concert platform.

She relates an amusing remark she once heard at a concert in Lancashire at which she was singing. When she made her appearance, the conductor of the orchestra, as is usual on such occasions, led her to the front of the platform, amidst a storm of applause.

Two Lancashire lads in the audience caused a great deal of laughter by shouting out in tones of awed surprise: "By gum! she must be blind! Look, 'e's leading 'er on!"

Was She Nervous?

MR. HUGH SPENCER, who is noted for the clarity of his diction when broadcasting, says that he "doesn't remember the time when he didn't sing." Even as a boy he was in great demand, and at a very early age he appeared as "Captain Corcoran" in "H.M.S. Pinafore."

Mr. Spencer is a good raconteur, and he does not mind in the least telling a story against himself.

Once, when he was singing at a big concert in the Midlands, a famous contralto, who had a very good opinion of herself, asked him if he was nervous before his appearance.

"No," replied Mr. Spencer, thinking, no doubt, that the celebrity would admire him for his self-command.

"Oh," she said, turning aside with a shrug, "all true artistes are nervous!"

What He Wished to Know.



MR. HARRY HOPEWELL.

MR. HARRY HOPEWELL, who broadcasts from Manchester Station, has a particularly fine baritone voice, and is heard to especial advantage in operatic numbers.

In the early days of his career, Mr. Hopewell used to devote a good deal of his spare time to helping to run a big club for boys in a working-class district.

Concerning this club, he tells an amusing anecdote. One night an inquisitive small boy asked him what he did for a living.

"Oh," replied Mr. Hopewell, "I sing."

"Of course, we know you're a bit of a singer," answered the boy, "but don't you do any work?"

Thoroughly Experienced.

APROPOS the difference of appearing before visible and invisible audiences, Mr. Norman Long, the entertainer, relates a story. An old actor, very much "on the rocks," applied for a part in a cinematograph play.

"Have you had any experience of acting without an audience?" asked the manager.

"Laddie," replied the old actor, mournfully, "it's because I've acted so often without an audience that I've been brought to my present regrettable position."

From Working Boy to Conductor.

MR. TOM CASE, the popular singer at Newcastle Station, has had a very strenuous career. "My father being but a working man with a large family," he says, "I had to leave school at the age of thirteen and take my share in providing for the home." Although he had to work very hard as a boy, Mr. Case devoted what little spare time he had to studying music and to perfecting his education generally.

Eventually, the demands of music became so persistent that Mr. Case decided to devote his life to it, and at the present time he has risen to be conductor of the Central Hall Choir, Manchester. Besides his work in this connection, he has gained great popularity as a concert artiste, being especially well known in Lancashire, Yorkshire, Cheshire, and Staffordshire. He is also a pianist of no mean ability.

Mr. Case is esteemed in the North as a music teacher, many of his pupils having gained distinction through his tuition.

A Witty Peer.



LORD CURZON.
Photo: E. G. Hopps.

AMONG the important features of next week will be a speech by Lord Curzon of Kedleston on Abraham Lincoln, broadcast from the Savoy Hotel. He is a man of amazingly varied interests, and wireless is among them.

To his intimate friends, Lord Curzon is noted for his wit. In his early days, as plain Mr. Curzon, he was travelling in Korea, when the Minister for

Foreign Affairs of that not-over-civilized country was mightily impressed with him.

"Of course, you are related to the Queen of England?" asked the Minister, in a matter-of-fact tone.

"No," replied Lord Curzon; but, seeing the look of disappointment on the old gentleman's face, he hastened to add, suavely: "but I am as yet an unmarried man!"

The Minister's confidence was at once restored.

His Reason.

LORD CURZON is celebrated for his commanding personality, and the story goes that he was once discussing the Middle Ages with a former British Prime Minister.

"I suppose," said Lord Curzon, "that you would have liked to have lived in those far-off golden days?"

"No, I shouldn't," was the reply.

"Why not?"

"Because," said the Prime Minister, "if I had been born in the Middle Ages, I should not have been your leader—I should have been your serf!"

The Answer.

SONGS sung by Mr. Glanville Davies are always popular at Cardiff.

"I would rather be able to sing well than be Prime Minister of England," Mr. Davies has been known to say, and his friends do not doubt his sincerity.

Apart from his gifts as a vocalist, Mr. Davies is a story-teller of the after-dinner variety:—

"The immigrant, landing in England for the first time, made ready to fill up the usual form. The first question, with a blank space against it, was: 'Born:'"

"A long pause for reflection over this knotty point; then he wrote simply 'Yes.'"

The Ship Bowed Too.



MISS TINA MACINTYRE.

MISS TINA MACINTYRE, who broadcasts for Glasgow, has appeared in many of the Gilbert and Sullivan operas, and she has also made a great success in the title rôle in Verdi's "Aida." Her concert work in the provinces is well known, and she is popular, too, in Canada, having sung at Toronto and other leading cities.

Apropos her visit to Canada, Miss Macintyre recalls a funny, albeit an embarrassing, experience. An impromptu concert was given on board ship, and Miss Macintyre sang.

When bowing her thanks for a very enthusiastic reception for the song she had been singing, the ship most unfortunately "bowed" also, and sent her careering almost to the other end of the saloon, much to her surprise and to the amusement of her audience.

General Smuts.

ON Tuesday you will notice that London is broadcasting General the Rt. Hon. J. C. Smuts. His speech after a banquet of the S.A. Luncheon Club at the Savoy Hotel is expected to be very interesting. General Smuts was created a Companion of Honour in 1917 towards the end of the war. He is, of course, Prime Minister of the Union of South Africa.

Fingers Instead of Eyes.

TO-NIGHT'S lecture on "Burma" will be a testimony to modern science, for you are going to hear a man you can't see who will be reading his manuscript with fingers instead of eyes. The Rev. Father Jackson is blind, and will read from a Braille copy.

Her Opinion.



MR. ALEX MOLLISON.

MR. ALEX MOLLISON, the well-known baritone, who broadcasts from Glasgow, has a fund of good stories that he is fond of telling.

On one occasion he was appointed leading baritone of a local parish church choir, and on his first Sunday there was a very heavy programme. Mr. Mollison had two solos to sing, and after the service he was naturally anxious to learn how he had pleased.

On coming out of the church, he heard a conversation between the minister and an old lady who had been among the audience.

"What did you think of our new singer?" asked the minister.

"Oh, splendid!" replied the old lady. "In fact, I think a much inferior man would do us, if we just knew where to find one!"

Slightly Mixed.

ABRIDE'S mother once asked me to sing her dear daughter's favourite song, 'All Joy be Thine,' says Mr. Mollison. "This was to be after the wedding breakfast, and the rector, who was acting as chairman, was advised of the fact. He, being somewhat deaf, did not quite catch the name of the song, so you may imagine how the bride looked when he slowly said: 'We shall now have a song, *All Boys be Thine*, by request of the dear bride's mother.'"

WIRELESS PROGRAMME—SUNDAY (Oct. 21st.)

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

LONDON.

3.0.—EDWIN LEMARE RECITAL by the REPRODUCTION ORGAN at STEINWAY HALL, LONDON, *S.B. from all Stations.* THE ORGAN: Prelude and Fugue in G major, No. 2 (*C. Saint-Saens*). Siegfried Idyll (*Wagner, arr. Lemare*). Grand Fantasy for Organ in F minor (*Mozart, arr. Lemare*). MISS CATHERINE AULSEBROOK, Contralto; MISS ADELA HAMATON, Solo Pianoforte; MR. WILLIAM ANDERSON, Bass (British National Opera Company). "Droop Not, Young Lover" (*Handel*). "O Ruddier than the Cherry" (*Handel*). THE ORGAN: ORIGINAL COMPOSITIONS BY LEMARE, as played by the Composer. MISS CATHERINE AULSEBROOK, Contralto; MISS ADELA HAMATON, Solo Pianoforte; MR. WILLIAM ANDERSON, Bass: "Myself When Young" (*Liza Lehman*), "Hatfield Bells" (*Easthope Martin*). THE ORGAN.
5.0.—CLOSE DOWN.
ANNOUNCER: K. A. WRIGHT.

SUNDAY EVENING.

8.30.—TRAFALGAR DAY PROGRAMME.—LONDON WIRELESS ORCHESTRA, Conducted by MR. L. STANTON JEFFRIES: Grand March, "Spirit of Pageantry" (*Fletcher*); Overture, "Britannia" (*Mackenzie*); Folk Tune and Fiddle Dance (*Fletcher*). MR. WILLIAM MICHAEL, Baritone, of the British National Opera Company: "It is Enough" ("Elijah") (*Mendelssohn*).
9.0.—THE REV. WILLIAM F. O. T. HAWKES, Rector of Lambeth: Hymn, "Eternal Father, Strong to Save"; "Songs of the Sea" (*C. V. Stanford*), for Baritone Solo, Chorus and Orchestra. Solo Baritone, MR. WILLIAM MICHAEL (Selected Chorus from British National Opera Company, Covent Garden Chorus). ORCHESTRA: Ballet Music, "La Source" (*Delibes*).
10.0.—TIME SIGNAL, GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
10.10.—ORCHESTRA.
10.30.—CLOSE DOWN.
ANNOUNCER: A. R. BURROWS.

BIRMINGHAM.

3.0-5.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL. (SEE LONDON PROGRAMME.)
8.30.—STATION ORCHESTRA. REV. C. D. BARRIBALL, of the United Methodist Church, Gravelly Hill, Birmingham. ADDRESS. Hymn, "Eternal Father, Strong to Save" (Ancient and Modern, 540). STATION ORCHESTRA: Symphony, "Surprise" (*Haydn*).
9.20.—LIEUTENANT ARTHUR E. SPRY, R.N.V.R., Organising Secretary, British and Foreign Sailors' Society: TALK ON LORD NELSON AND THE BATTLE OF TRAFALGAR.
9.35.—STATION ORCHESTRA.

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

10.15.—CLOSE DOWN.
ANNOUNCER: P. EDGAR.

BOURNEMOUTH.

3.0.—AFTERNOON CONCERT: SIMULTANEOUS TRANSMISSION FROM LONDON OF ORGAN RECITAL IN THE STEINWAY HALL. (SEE LONDON PROGRAMME.)
8.30.—THE BOURNEMOUTH WIRELESS MILITARY BAND (Conductor, CAPTAIN W. S. FEATHERSTONE, M.V.O.): Overture, "Poet and Peasant" (*Suppe*).
8.40.—RELIGIOUS ADDRESS.
8.55.—MISS LULU BRADSHAW, Contralto: "Eternal Father."
9.0.—MILITARY BAND: "Reminiscences of Tchaikowsky."
9.15.—MISS LULU BRADSHAW, Contralto: (a) "Ombra Mia Fu" (*Handel*); (b) "Cara Mio beu" (*Giolemi*).
9.25.—MILITARY BAND: Moreceau, "Humoresque" (*Dvorak*); Excerpts from "The Egyptian Ballet" (*Luigini*).
9.40.—MISS LULU BRADSHAW, Contralto.
9.45.—MILITARY BAND.
10.0.—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Bournemouth News and Weather Forecast.
10.15.—CLOSE DOWN.
ANNOUNCER: BERTRAM FRYER.

CARDIFF.

3.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL. (SEE LONDON PROGRAMME.)
8.10.—CHOIR OF ST. ANDREW'S CHURCH, CARDIFF: Hymn "Eternal Father" (*B. Dykes*); Anthem, "Give Peace in Our Time" (*Allcott*). ADDRESS by REV. A. J. EDWARDS, M.A. (Vicar and Surrogate of St. Andrew's Church, Cardiff). Hymn, "The Day Thou Gavest" (*Schofield*).
8.35.—SYMPHONY NIGHT.—SCHUBERT-MENDELSSOHN PROGRAMME. Vocalist, MISS CICELY FARRAR. Conductor, MR. A. CORBETT-SMITH. INTRODUCTORY CHAT. Overture, "A Midsummer Night's Dream" (*Mendelssohn*); Songs, (a) "Zuleka" (*Mendelssohn*), (b) "Mourn Not" (*Mendels-*

sohn). INCIDENTAL MUSIC to "A Midsummer Night's Dream" (*Mendelssohn*): (a) Intermezzo appassionato; (b) Nocturne; (c) Scherzo. SCHUBERT SONGS: (a) "The Linden Tree"; (b) "Cradle Song"; (c) "Flight of Time"; (d) "My Resting Place." SYMPHONY No. 8 IN B MINOR (Unfinished) (*Schubert*): (a) Allegro moderato; (b) Andante con moto. ARIAS: "But the Lord is Mindful of His Own" ("St. Paul") (*Mendelssohn*); "O Rest in the Lord" ("Elijah") (*Mendelssohn*). OVERTURE: "Ray Blas" (*Mendelssohn*).

10.0.—NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News giving Local Weather Forecast.

10.15.—CLOSE DOWN.
ANNOUNCER: A. CORBETT-SMITH.

MANCHESTER.

3.0-5.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)
8.30.—"TRAFALGAR DAY." THE AUGMENTED 2ZY ORCHESTRA, conducted by PERCY PITT (Director of the British National Opera Company): Overture, "The Magic Flute" (*Mozart*); "Siegfried Idyll" (*Wagner*). Songs, HUGH SPENCER, Baritone.
9.0.—ADDRESS by the REV. R. G. PARSONS, of Birch. Hymn, "Eternal Father, Strong to Save."
9.15.—SYMPHONY IN B MINOR (Unfinished) (*Schubert*); "Rhapsody Espana" (*Chabrier*). Songs, HUGH SPENCER, Baritone.
10.0.—OVERTURE: "The Mastersingers of Nuremberg" (*Wagner*).
10.15.—CLOSE DOWN.
ANNOUNCER: VICTOR SMYTHE.

NEWCASTLE.

3.0-5.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL, LONDON. (SEE LONDON PROGRAMME.)
8.30.—MR. HERBERT JENNINGS, 'Cello Solo.
8.40.—MADAME MAY GRANT, Contralto: Hymn, "Sun of My Soul."
8.45.—TALK: REV. DAVID FYFFE (Newcastle).
9.0.—MADAME MAY GRANT, Contralto: Hymn, "Eternal Father." MR. HAROLD JENNINGS' TRIO. MR. HUGH JENNINGS, Violin Solo: "Allegro Brillante" (*William Loe Heve*). MR. HERBERT JENNINGS, 'Cello Solo: "Softly Awakes My Heart" (*Saint-Saens*). MADAME MAY GRANT, Contralto. MR. HAROLD JENNINGS' TRIO. MR. HERBERT JENNINGS, 'Cello Solo.
10.0.—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
10.15.—CLOSE DOWN.
ANNOUNCER: E. L. ODHAMS.

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WIRELESS PROGRAMME—MONDAY (Oct. 22nd.)

LONDON.

- 11.30—12.30.—MORNING CONCERT: MISS MAUD BELL, Solo Cello.
- 5.0.—WOMEN'S HOUR. Ariel's Society Gossip. MRS. C. S. PEEL'S Kitchen Conversation.
- 5.30.—CHILDREN'S STORIES: "Sabo and the Spiders," by E. W. Lewis. "Jack Hardy," Chapter VI., Part II., by Herbert Strang.
- 6.15—7.0.—INTERVAL.
- 7.0.—TIME SIGNAL. FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS.
- 7.10.—OUR WEEKLY BOOK TALK by MR. JOHN STRACHEY, the B.B.C. Literary Critic. *Broadcast to all stations.* London News and Weather Report.
- 7.30.—WAGNER EVENING (BROADCAST SIMULTANEOUSLY.)
THE AUGMENTED LONDON WIRELESS ORCHESTRA, MR. AYLMER BUEST, Conductor to British National Opera Company. MR. ROBERT PARKER, Bass; MISS MAY BLYTH, Soprano; MR. JOHN PERRY, Tenor, of the British National Opera Company.
ORCHESTRA: Overture, "Rienzi" (Wagner). MR. JOHN PERRY: "Lohengrin's Narration" (Wagner). ORCHESTRA: Siegfried's Journey to the Rhine ("The Twilight of the Gods") (Wagner). MISS MAY BLYTH: Senta's Ballad from "The Flying Dutchman" (Wagner). ORCHESTRA: Overture, "The Flying Dutchman" (Wagner). MR. ROBERT PARKER: Wotan's Farewell and the Fire Music ("The Valkyrie") (Wagner). ORCHESTRA: Prelude to Act III., "Lohengrin" (Wagner). MISS MAY BLYTH: Elizabeth's Greeting, from "Tannhauser" (Wagner). ORCHESTRA: "The Ride of the Valkyries" ("The Valkyries") (Wagner).
- 9.10.—"BUTTERFLIES AND MOTHS," by CAPTAIN N. D. RILEY, of the Natural History Museum.
- 9.30.—TIME SIGNAL. SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
MISS MAY BLYTH and MR. JOHN PERRY: Duet between Elizabeth and Tannhauser ("Tannhauser") (Wagner). ORCHESTRA: "Forest Murmurs" (Siegfried) (Wagner). MR. JOHN PERRY: Forging Songs from "Siegfried" (Wagner). ORCHESTRA: Overture, "Tannhauser" (Wagner).
- 10.30.—CLOSE DOWN.
ANNOUNCER: K. A. WRIGHT.

BIRMINGHAM.

- 3.30—4.30.—MR. JOSEPH LEWIS, Musical Director of the Birmingham Broadcasting Station, will give a PLAYER-PIANO RECITAL of Sonatas by Beethoven.
- 5.30.—LADIES' CORNER. (a) Ariel's Society Gossip. (b) MRS. C. S. PEEL'S Domestic Conversation.
- 6.0.—KIDDIES' CORNER. (a) "Sabo and the Spiders," by E. W. Lewis. (b) "Jack Hardy," Chapter VI., Part I., by Herbert Strang.
- 6.45.—BOYS' LIFE BRIGADE AND BOYS' BRIGADE NOTES.

- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM by MR. JOHN STRACHEY, B.B.C. Literary Critic. *S.B. from London.*
- 7.25.—BIRMINGHAM NEWS and WEATHER FORECAST.
- 7.30.—TRANSMISSION FROM LONDON OF A "WAGNER EVENING." *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF THE "WAGNER EVENING FROM LONDON." *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
ANNOUNCER: JOSEPH LEWIS.

BOURNEMOUTH.

- 3.45.—AFTERNOON CONCERT: REPRODUCING PIANO. Vocalist: MME. NADIA POLTAVA, Soprano.
- 4.45.—WOMEN'S TRANSMISSION: (a) Ariel's Society Gossip. (b) MRS. C. S. PEEL'S Conversation.
- 5.15.—CHILDREN'S TRANSMISSION: (a) "Sabo and the Spiders," by E. W. Lewis. (b) "Jack Hardy," Chapter VI., Part I., by Herbert Strang.
- 6.0.—BOYS' BRIGADE AND BOYS' LIFE BRIGADE BULLETINS.
- 6.15.—SCHOLARS' HALF-HOUR.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM by MR. JOHN STRACHEY, B.B.C. Literary Critic. *S.B. from London.*
- 7.25.—BOURNEMOUTH NEWS AND WEATHER REPORT.
- 7.30.—TRANSMISSION FROM LONDON OF A "WAGNER EVENING." *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON
- 9.45.—Continuation of WAGNER EVENING. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30—4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema.
- 5.0.—WOMEN'S HOUR: (a) Ariel's Society Gossip; (b) MRS. C. S. PEEL'S Conversation.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES: (a) Sabo and the Spiders, by E. W. Lewis; (b), Jack Hardy, Chap. VI., Pt. I., by Herbert Strang.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM, by MR. JOHN STRACHEY (B.B.C. Literary Critic). *S.B. from London.*
- 7.25.—CARDIFF NEWS AND WEATHER FORECAST.
- 7.30.—TRANSMISSION FROM LONDON OF A WAGNER EVENING. (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF WAGNER

EVENING, *S.B. from London.* (SEE LONDON PROGRAMME.)

10.30.—CLOSE DOWN.

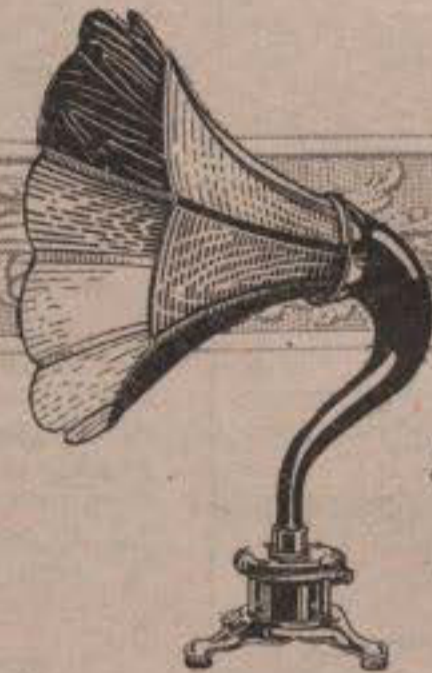
ANNOUNCER: L. B. PAGE.

MANCHESTER.

- 3.30—4.30.—AFTERNOON CONCERT by the "2ZY" TRIO and DORIS KLOET, Soprano.
- 5.0.—MAINLY FEMININE: (a) Ariel's Society Gossip; (b) MRS. C. S. PEEL'S Conversation.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—CHILDREN'S HOUR: Sabo and the Spider, by E. W. Lewis; (b) Jack Hardy, Chap. VI., Pt. I., by Herbert Strang.
- 6.30.—BOYS' BRIGADE AND BOYS' LIFE BRIGADE BULLETINS.
- 6.45.—SPANISH TALK, by MR. W. F. BLETCHER, Examiner in Spanish to the Union of Lancashire and Cheshire Institutes.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM, by MR. JOHN STRACHEY (B.B.C. Literary Critic). *S.B. from London.* MANCHESTER NEWS AND WEATHER FORECAST.
- 7.30.—TRANSMISSION FROM LONDON OF A WAGNER EVENING. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON.
- 9.45.—CONTINUATION OF WAGNER CONCERT FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—MEN'S CLUB. CLOSE DOWN.
ANNOUNCER: VICTOR SMYTHE.

NEWCASTLE.

- 3.45.—MISS FLORENCE FARRAR, Pianoforte Solo, "Sonata" (Beethoven). MR. W. A. CROSSE, Clarinet Solo. MISS FLORENCE FARRAR and MR. W. A. CROSSE, Pianoforte Duet: "Sonata No. 16" (Haydn). MR. W. A. CROSSE, Clarinet Solo. MISS FLORENCE FARRAR, Pianoforte Solo. MISS FLORENCE FARRAR and MR. W. A. CROSSE, Pianoforte Solo.
- 4.45.—WOMEN'S TRANSMISSION: (a) Ariel's Society Gossip; (b) MRS. C. S. PEEL'S Domestic Conversation.
- 5.15.—CHILDREN'S TRANSMISSION: (a) Sabo and the Spider, by E. W. Lewis; (b) Jack Hardy, Chap. VI., Pt. I., by Herbert Strang.
- 6.0.—SCHOLARS' HALF HOUR: "Stories of the Nations," by Mr. A. W. Dakers.
- 6.30.—BOYS' BRIGADE NEWS.
- 6.45.—FARMERS' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM, by MR. JOHN STRACHEY (B.B.C. Literary Critic). *S.B. from London.*
- 7.25.—NEWCASTLE NEWS AND WEATHER FORECAST.
- 7.30.—TRANSMISSION FROM LONDON OF A WAGNER EVENING. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION FROM LONDON OF A WAGNER EVENING. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
ANNOUNCER: R. C. PRATT.



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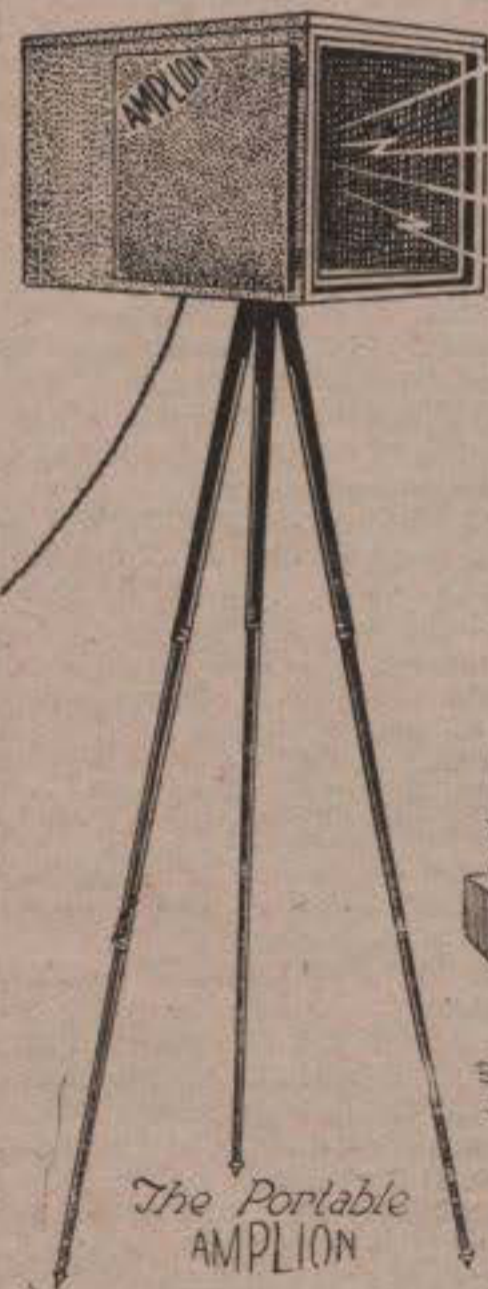
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WIRELESS PROGRAMME—TUESDAY (Oct. 23rd.)

LONDON.

- 11.30.—12.30.—MORNING CONCERT: MISS GERALDINE HODGSON, Soprano.
- 5.0.—WOMEN'S HOUR: "Interior Decoration," by LADY CHERRY POYNTER, "The American Woman in Silhouette," by MISS KATHLEEN COURLANDER.
- 5.30.—CHILDREN'S STORIES: "William Goes to the Pictures," Part I, from "Just William," by RICHMAL CROMPTON. Hide and Seek Stories from History, "The Escape of King Charles," by MISS VIOLET M. METHLEY.
- 6.15.—7.0.—INTERVAL.
- 7.0.—TIME SIGNAL, FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS. London News and Weather Report.
- 7.10.—MR. ARCHIBALD HADDON, the B.B.C. Dramatic Critic: News and Views of the Theatre. *S.B. to all stations.*
- 7.30.—MR. SETH LANCASTER, Royal Command Cellist. MISS MARJORIE CLARE, Soprano, in Two Plantation Songs. MISS KATHERINE DOUBLEDAY, Solo Pianoforte: Three pieces. MR. GEOFFREY PULVER, in a Chat on the Music of Cromwell's Period, with illustrations on the Contemporary Tenor Viol. MR. SETH LANCASTER. MISS KATHERINE DOUBLEDAY, Solo Pianoforte. MR. SETH LANCASTER.
- 9.0.—MR. E. H. BLAKE, Secretary of the Auctioneers and Estate Agents' Institute, on "How to Become an Auctioneer."
- 9.15.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.30.—TRANSMISSION OF ADDRESS OF WELCOME TO GEN. THE RT. HON. J. C. SMUTS, P.C., Premier of the Union of South Africa, by THE HON. SIR EDGAR WALTON, K.C.M.G., High Commissioner of the Union of South Africa. REPLY BY THE RT. HON. J. C. SMUTS, P.C., which is expected to be of particular interest. *S.B. from London.*
- 10.15.—LOCAL NEWS AND WEATHER FORECAST.
- 10.30.—CLOSE DOWN.
ANNOUNCER: G. C. BEADLE.

BIRMINGHAM.

- 3.30.—4.30.—Land Line Transmission of MR. PAUL RIMMER'S ORCHESTRA, playing at Lozells Picture House.
- 5.30.—LADIES' CORNER: (a) "Interior Decoration" by LADY CHERRY POYNTER; (b) "The American Woman in Silhouette," by MISS KATHLEEN COURLANDER.
- 6.0.—KIDDIES' CORNER: (a) "William Goes to the Pictures," Part I, from "Just William," by RICHMAL CROMPTON, published by Geo. Newnes, Ltd.; (b) Hide and Seek Stories from History, "The Escape of King Charles," by VIOLET METHLEY.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY DRAMATIC CRITICISM by MR. ARCHIBALD HADDON, B.B.C. Dramatic Critic.
- 7.25.—BIRMINGHAM NEWS AND WEATHER FORECAST.
- 7.30.—THE GREYS CONCERT PARTY.
- 8.15.—MR. JOHN HINGELEY: TALK, "George Eliot's Country."
- 8.45.—CHRISSIE STODDARD, Songs. PERCY OWENS, in Jingles and Jokes. THE GREYS. ERNEST JONES, Banjo Solo. THE GREYS: Finale.
- 9.15.—SECOND GENERAL NEWS BULLETIN FROM LONDON.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—CARDIFF NEWS AND WEATHER REPORT.
- 10.20.—CLOSE DOWN.
ANNOUNCER: H. CASEY.

BOURNEMOUTH.

- 3.45.—4.45.—AFTERNOON CONCERT by R. S. MOUAT, Solo Violin; STATION PIANIST, Solo Piano.
- 4.45.—WOMEN'S TRANSMISSION: (a) "Interior Decoration," by LADY CHERRY POYNTER; (b) "The American Woman in Silhouette," by MISS KATHLEEN COURLANDER.
- 5.15.—CHILDREN'S TRANSMISSION: (a) "William Goes to the Pictures," Part I, from "Just William," published by George Newnes, Ltd; (b) Hide and Seek Stories from History, "The Escape of King Charles," by MISS VIOLET METHLEY.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY DRAMATIC CRITICISM by MR. ARCHIBALD HADDON, Dramatic Critic to the B.B.C. *S.B. from London.*
- 7.25.—LOCAL NEWS AND WEATHER FORECAST.
- 7.30.—CLOSE DOWN.
- 8.0.—THE BOURNEMOUTH WIRELESS ORCHESTRA—CONDUCTOR, CAPTAIN W. S. FEATHERSTONE, M.V.O.
- 8.15.—SIDNEY S. WALLER, Tenor.
- 8.25.—ORCHESTRA.
- 8.40.—MISS ADELINE SENIOR, Soprano.
- 8.50.—SIDNEY S. WALLER.
- 8.55.—ORCHESTRA.
- 9.10.—MISS ADELINE SENIOR.
- 9.15.—SECOND NEWS BULLETIN FROM LONDON.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—ORCHESTRA: Suite, Three Dances, "Nell Gwynn" (*German*).
- 10.30.—BOURNEMOUTH NEWS AND WEATHER FORECAST.
- 10.35.—CLOSE DOWN.
ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30.—4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol.
- 5.0.—WOMEN'S HOUR: (a) Interior Decoration, by LADY CHERRY POYNTER; (b) The American Woman in Silhouette, by MISS KATHLEEN COURLANDER.
- 5.30.—WEATHER FORECAST and CHILDREN'S STORIES, as in London. (SEE LONDON PROGRAMME.)
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON. Followed by S. Wales News.
- 7.15.—CHAT ON GARDENING, by MR. RICHARD TRESEDER, F.R.H.S.
- 7.30.—LITERARY NIGHT: SHAKESPEARE NIGHT (II), conducted, with a critical commentary, by PROFESSOR CYRIL BRETT, M.A., Oxon., Professor of English Literature in the University College of South Wales. CHAT ON "ENGLAND IN SHAKESPEARE'S DAY." "THE COMEDY OF ERRORS" and "TITUS ANDRONICUS." Presented by THE CARDIFF STATION DRAMATIC COMPANY. Shakespearean Lyrics sung by MADAME EDITH GUNTER. Incidental Music by THE STATION ORCHESTRA.
- 9.15.—SECOND GENERAL NEWS BULLETIN FROM LONDON. Followed by South Wales News, giving Local Weather Forecast.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—CARDIFF NEWS, giving Local Weather Forecast.
- 10.20.—CLOSE DOWN.
ANNOUNCER: W. N. SETTLE.

MANCHESTER.

- 3.30.—4.30.—LAND LINE TRANSMISSION OF THE OXFORD PICTURE HOUSE ORCHESTRA.

- 5.0.—MAINLY FEMININE: (a) Interior Decoration, by LADY CHERRY POYNTER; (b) The American Woman in Silhouette, by MISS KATHLEEN COURLANDER.
- 5.25.—SPECIAL FARMERS' WEATHER REPORT.
- 5.30.—THE CHILDREN'S HOUR: Stories as in London. (SEE LONDON PROGRAMME).
- 6.30.—LAND LINE TRANSMISSION OF THE PICCADILLY PICTURE HOUSE ORGAN MUSIC: At the Organ, MR. J. ARMITAGE.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY DRAMATIC CRITICISM by MR. ARCHIBALD HADDON, B.B.C. Dramatic Critic. *S.B. from London.*
- 7.25.—MANCHESTER NEWS AND WEATHER FORECAST.
- 7.45.—EVENING CONCERT: JO LAMB, Solo Violin, and ERIC FOGG, Solo Piano. MASTER IVOR WADDINGTON, Recitations. MADGE TAYLOR, Soprano; Recital of Schubert Songs. "NEW DEVELOPMENTS IN RETAIL TRADE," by MR. F. N. HORN. JOHN WRIGHT, Baritone.
- 9.15.—SECOND GENERAL NEWS BULLETIN FROM LONDON.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—MANCHESTER NEWS AND WEATHER FORECAST.
- 10.20.—CLOSE DOWN.
ANNOUNCER: V. SMYTHE.

NEWCASTLE.

- 3.45.—MR. W. A. CROSSE'S BIJOU ORCHESTRA: MR. J. GILBERT, Cornet Solo. MR. W. A. CROSSE, Pianoforte Solo. MR. J. GILBERT, Cornet Solo. MR. W. A. CROSSE'S BIJOU ORCHESTRA.
- 4.45.—WOMEN'S TRANSMISSION: (a) Interior Decoration, by LADY CHERRY POYNTER; (b) The American Woman in Silhouette, by MISS KATHLEEN COURLANDER.
- 5.15.—CHILDREN'S STORIES, as in London. (SEE LONDON PROGRAMME).
- 6.0.—SCHOLARS' HALF-HOUR: A Short Talk on Games, by MR. W. SCOTT.
- 6.30.—BOYS' LIFE BRIGADE NEWS.
- 6.45.—FARMERS' CORNER.
- 6.55.—INTERVAL.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—BROADCAST WEEKLY DRAMATIC CRITICISM, by MR. ARCHIBALD HADDON, B.B.C. Critic. *S.B. from London.*
- 7.25.—NEWCASTLE NEWS AND WEATHER FORECAST.
- 7.30.—NEWCASTLE WIRELESS ORCHESTRA: MR. J. W. BABBS, Violin Solo. MISS NELLIE JUDSON, Soprano. MESSRS. PITT AND MARKS. NEWCASTLE WIRELESS ORCHESTRA, Selection of Oliver's Songs.
- 8.30.—MR. PHILIP WILSON, Tenor: DISCOURSE ON MUSIC, period 1225-1558, with Illustrations.
- 8.50.—NEWCASTLE WIRELESS ORCHESTRA: Selection "Grand Duchess" (*Offenbach*).
- 9.0.—INTERVAL.
- 9.15.—SECOND GENERAL NEWS BULLETIN FROM LONDON.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—MESSRS. PITT AND MARKS (LONDON), ENTERTAINERS.
- 10.30.—GLASGOW NEWS AND WEATHER FORECAST.
- 10.35.—CLOSE DOWN
ANNOUNCER: R. C. PRATT.

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WIRELESS PROGRAMME—WEDNESDAY (Oct. 24th.)

LONDON.

- 11.30-12.30.—MORNING CONCERT: MR. CYRIL SHEERAN, Solo Flute.
- 5.0.—WOMEN'S HOUR: Songs by MISS DOROTHY BENNETT. "Symbols in Japanese Art," Pt. 2, by MR. C. POLLARD CROWTHER; (b) "Beauty Culture," No. 4, by MADAME DESTL.
- 5.30.—CHILDREN'S STORIES: Songs by MISS DOROTHY BENNETT. A Japanese Fairy Story, by UNCLE POLLARD CROWTHER. Competition, set by UNCLE POLLARD CROWTHER. "Jack Hardy," Chap. 5, Pt. 2, 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.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the Famous Arctic Explorer, will Talk on "THE PLIGHT OF EUROPE."
- 7.30.—SYMPHONY CONCERT: As Performed at the Manchester Station. FOR DETAILS SEE MANCHESTER PROGRAMME OF THIS DATE.
- 9.30.—TIME SIGNAL. SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—CONTINUATION OF SYMPHONY CONCERT, as Performed at the MANCHESTER STATION.
- 10.30.—CLOSE DOWN.
ANNOUNCER: R. F. PALMER.

BIRMINGHAM.

- 3.30-4.30.—LAND LINE TRANSMISSION OF MR. PAUL RIMMER'S ORCHESTRA playing at Lozells Picture House.
- 5.30.—LADIES' CORNER: (a) "Symbols in Japanese Art," Pt. 2, by MR. C. POLLARD CROWTHER; (b) "Beauty Culture," by MADAME DESTL.
- 6.0-6.45.—KIDDIES' CORNER: (a) "A Japanese Fairy Story," by UNCLE C. POLLARD CROWTHER; (b) "Jack Hardy," Chap. 6, Pt. 2, by HERBERT STRANG; (c) Competition.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the Famous Arctic Explorer, will Talk on "THE PLIGHT OF EUROPE." *S.B. from London.*
- 7.25.—BIRMINGHAM NEWS AND WEATHER FORECAST.
- 7.30.—MR. SIDNEY GREW, the Eminent Critic: Second Recital and Exposition of the Works of Chopin.
- 8.0.—MR. SIDNEY ROGERS, F.R.H.S.: Talk, Topical Horticultural Hints.
- 8.15.—MR. C. F. J. BUVINGTON, Chantier of the Daily Press: Talk, How to Obtain Winter Eggs.
- 8.45.—A SONG RECITAL will be given by the following Leads of the Station Repertory Company: MISS AIMEE GLENDA, Soprano; MR. CHARLES HEDGES, Tenor; MISS ALICE VAUGHAN, Contralto.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Midland News, giving Local Weather Report.
- 9.45.—MR. BASIL H. VERNON, Assistant Engineer at the Birmingham Station: Fifteen Minutes' Morse Practice for the Enthusiast.
- 10.0.—MISS JANET JOYE: Songs at the Piano.
- 10.15.—MR. PERCY EDGAR: In Recitals Grave and Gay.
- 10.30.—CLOSE DOWN.
ANNOUNCER: H. CASEY.

BOURNEMOUTH.

- 3.45-4.45.—AFTERNOON CONCERT by MISS WALTON FORREST, Contralto; MR. S. CLIFFORD, Solo Cellist.

- 4.45.—WOMEN'S TRANSMISSION: (a) "Symbols in Japanese Art," Pt. 2, by MR. POLLARD CROWTHER; (b) "Beauty Culture," by MADAME DESTL.
- 5.15.—CHILDREN'S TRANSMISSION: (a) "A Japanese Fairy Story," by UNCLE C. POLLARD CROWTHER; (b) "Jack Hardy," Chap. 6, Pt. 2, by HERBERT STRANG; (c) Competition.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, the Famous Arctic Explorer, will Talk on "THE PLIGHT OF EUROPE." *S.B. from London.*
- 7.25.—BOURNEMOUTH NEWS AND WEATHER FORECAST.
- 7.30.—INTERVAL.
- 8.0.—THE BOURNEMOUTH WIRELESS ORCHESTRA (Conductor, CAPTAIN W. S. FEATHERSTONE, M.V.O.).
- 8.5.—SONG CYCLE, "IN A PERSIAN GARDEN," with Accompaniment by the BOURNEMOUTH WIRELESS ORCHESTRA: Vocalists, DOROTHY RANDALL, Contralto; DOROTHY BARNES, Soprano; ERNEST EADY, Baritone; GERALD KAYE, Tenor.
- 8.30.—DRAMATIC SKETCH: "The Brass Door Knob" (*Matthew Bolton*), by "THE RADIO PLAYERS."
- 8.50.—ORCHESTRA: Selection, "Lakme" (*Delibes*); Valse, "Martin" (*Zeller*). Duet, DOROTHY RANDALL, Contralto, and GERALD KAYE, Tenor: (a) "The Voyagers" (*Sanderson*); (b) "Till Dawn" (*Loewe*), ORCHESTRA.
- 9.30.—SECOND NEWS BULLETIN FROM LONDON.
- 9.45.—A FANTASY: "The Heart of a Clown" (*Constance Powell Anderson*), by "THE RADIO PLAYERS."
- 10.5.—ORCHESTRA.
- 10.15.—CLOSE DOWN.
ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema.
- 5.0.—WOMEN'S HOUR. (a) "Symbols in Japanese Art," Part 2, by MR. C. POLLARD CROWTHER; (b) "Beauty Culture," by MADAME DESTL.
- 5.30-6.15.—WEATHER FORECAST. CHILDREN'S STORIES: (a) "A Japanese Fairy Story," by UNCLE C. POLLARD CROWTHER; (b) "Jack Hardy," Chap. VI, Pt. II., by HERBERT STRANG; (c) Competition.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the famous Arctic Explorer, will talk on "THE PLIGHT OF EUROPE." *S.B. from London.*
- 7.25.—CARDIFF NEWS AND WEATHER FORECAST.
- 7.30.—POPULAR NIGHT. Vocalists: MISS CLOVIA GILES and MR. BEN DATE.
- 8.10.—"MR. EVERYMAN" Looks at the World.
- 8.20.—Suite, "La Source Ballet" (*Delibes*). MR. BEN DATE: Songs. MISS CLOVIA GILES: Songs.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by South Wales News, giving Local Weather Forecast.
- 9.45.—STATION CHAT.
- 9.50.—DANCE MUSIC.
- 10.15.—CLOSE DOWN.
ANNOUNCER: A. CORBETT SMITH.

MANCHESTER.

- 3.30-4.30.—AFTERNOON CONCERT by DOROTHY CROOKE, Solo Violin; DONALD HARGREAVES, Solo Pianoforte; DOROTHY PATTERSON, Soprano; MESSRS. PITT AND MARKS, Entertainers.
- 5.0.—MAINLY FEMININE: (a) "Symbols in Japanese Art," Part 2, by MR. C. POLLARD CROWTHER; (b) "Beauty Culture," by MADAME DESTL.

- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—CHILDREN'S HOUR: (a) "A Japanese Fairy Story," by UNCLE C. POLLARD CROWTHER; (b) "Jack Hardy," Chap. VI, Pt. II., by HERBERT STRANG; (c) Competition.
- 6.30.—MESSRS. PITT AND MARKS, Entertainers.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the famous Arctic Explorer, will talk on "THE PLIGHT OF EUROPE." *S.B. from London.*
- 7.45.—THE AUGMENTED 2ZY ORCHESTRA. Conducted by DAN GODFREY, Jun., A.R.A.M.: Overture, "In Autumn" (*Grieg*). "Enigma Variations" (*Elgar*). "Concerto for Piano and Orchestra, No. 1, in C major" (*Beethoven*); Solo Pianoforte, MR. EDWARD ISAACS: "Danza Piedmontese," No. 2 (*Sinigaglia*).
- 9.10.—GERMAN TALK by FRANCIS J. STAFFORD, M.A., M.Ed.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 9.40.—Ballet Symphonique, "Scheherazade" (*Rimsky-Korsakov*). MR. T. H. MORRISON, who is responsible for the important violin solos in the work, had the distinction of being the original soloist when the Ballet was first produced at Covent Garden.
- ALL THE FOREGOING ARE BROADCAST FOR THE FIRST TIME.
- 10.25.—MEN'S CLUB, ANNOUNCEMENTS, and CLOSE DOWN.
ANNOUNCER: VICTOR SMYTHE.

NEWCASTLE.

- 3.45.—MISS FLORENCE FARRAR, Pianoforte Solo. MISS MABEL OFFER, Mezzo-Soprano. MR. W. FAIRGRIEVE, Saxophone Solo. MISS FLORENCE FARRAR, Pianoforte Solo. MISS MABEL OFFER, Mezzo-Soprano. MR. W. FAIRGRIEVE, Saxophone Solo.
- 4.45.—WOMEN'S TRANSMISSION.
- 5.15.—CHILDREN'S TRANSMISSION: Stories, etc., by MRS. LATHAM and THE UNCLES.
- 6.0.—SCHOLARS' HALF-HOUR: A Short Talk by MRS. E. B. BRAMWELL on "Nature Studies."
- 6.30.—CLOSE DOWN.
- 6.35.—FARMERS' CORNER.
- 6.50.—CLOSE DOWN.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the famous Arctic Explorer, will talk on "THE PLIGHT OF EUROPE."
- 7.25.—NEWCASTLE NEWS AND WEATHER FORECAST.
- 7.35.—NEWCASTLE WIRELESS ORCHESTRA: MISS BEATRICE PARAMOR, Soprano. MR. W. HENDRY, Baritone. NEWCASTLE WIRELESS ORCHESTRA.
- 8.25.—A SHORT TALK on BRITISH COMPOSERS by MR. JOHN WYATT, L.R.A.M., L.R.C.M., A.R.C.O.
- 8.40.—MADAME MAY GRANT, Contralto. MISS BEATRICE PARAMOR, Soprano.
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 9.45.—MADAME MAY GRANT, Contralto. MR. W. HENDRY, Baritone. NEWCASTLE WIRELESS ORCHESTRA.
- 10.15.—MEN'S HOUR. LOCAL NEWS BULLETIN.
- 10.30.—CLOSE DOWN.
ANNOUNCER: C. K. PARSONS.

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WIRELESS PROGRAMME—THURSDAY (Oct. 25th.)

LONDON.

- 11.30-12.30.—MORNING CONCERT: MISS ANNE LIDDELL, Contralto.
- 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." "Save Your Steps," by MISS F. MARIE AMANDT.
- 5.30.—CHILDREN'S STORIES: "Sabo and the Mouse," by E. W. Lewis. "Beasts that Die Once Every Year," by L. G. M., of the *Daily Mail*.
- 6.15.—BOY SCOUTS' AND GIRL GUIDES' NEWS.
- 6.25-7.0.—INTERVAL.
- 7.0.—TIME SIGNAL. FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS.
- 7.10.—"THE WEEK'S MUSIC," by MR. PERCY A. SCHOLES, the B.B.C. Music Critic. BROADCAST TO ALL STATIONS.
- 7.25.—BULLETIN OF RADIO SOCIETY OF GREAT BRITAIN. BROADCAST TO ALL STATIONS. London News and Weather Report.
- 7.35.—BAND OF HIS MAJESTY'S GRENA-DIER GUARDS (by permission of Colonel G. C. Hamilton, C.M.G., D.S.O.). Director of Music, LIEUT. G. MILLER, L.R.A.M.: A Children's Overture (*Quilter*); Piccolo Solo, "Echo des Bois" (*Damare*), Soloist: MUSIC-IAN E. BOWEN; Preclidium, (*Jarnefeldt*). MR. WILLIAM EAST, Tenor: "Since You Have Smiled" (*Dorothy Forster*); "For You Alone" (*Henry Gehl*).
- 8.15.—THE GARDEN SCENE FROM "FAUST" (*Gounod*), as performed at the "Old Vic," London.
- 9.0.—BAND OF H.M. GRENA-DIER GUARDS: A Keltic Suite (*Foulds*); 1. The Clans; 2. A Lament; 3. The Call.
- 9.10.—MR. ANTHONY BERTRAM, Official Lecturer to the National Portrait Gallery, on "Historical Portraits."
- 9.30.—TIME SIGNAL. SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report. BAND OF H.M. GRENA-DIER GUARDS: Lyric Suite (Four Lyric Pieces, Opus 54) (*Grieg*), 1. The Shepherd Boy; 2. Norwegian Rustic March; 3. Nocturne; 4. March of the Dwarfs. MR. WILLIAM EAST, Tenor: Kashmiri Song (Indian Love Lyrics) (*Woodforde-Finden*); "Songs of Araby" (*Clay*). BAND OF H.M. GRENA-DIER GUARDS: Valse Lyrique (*Sibelius*); Cornet Solo, "Quand tu chantes" (*Gounod*), Soloist, MUSICIAN E. WEST; Prelude in C sharp minor (*Rachmaninoff*), in response to many requests; Overture, "Ply-mouth Hoe" (*Ansell*).
- 10.30.—CLOSE DOWN.
- ANNOUNCER: C. A. LEWIS.

BIRMINGHAM.

- 3.30-4.30.—MR. HAROLD CASEY, Baritone, of the Station Repertory Company, will give a Song Recital accompanied on the Player-Piano by MR. JOSEPH LEWIS.
- 5.30.—LADIES' CORNER: (a) Fashion Talk by MISS NORA SHANDON; (b) House-craft: "Save Your Steps," by MISS F. MARIE AMANDT.
- 6.0.—KIDDIES' CORNER: (a) "Sabo and the Mouse," by E. W. Lewis; (b) "The Goose Girl," from "Grimm's Fairy Tales."
- 6.45.—BOY SCOUTS' AND GIRL GUIDES' NEWS.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY MUSICAL CRITICISM, by MR. PERCY SCHOLES, B.B.C. Musical Critic. *S.B. from London.*
- 7.25.—BIRMINGHAM NEWS AND WEATHER FORECAST. TALK by the RADIO SOCIETY OF GREAT BRITAIN. *S.B. from London.*
- 7.30.—MESSRS PITT AND MARKS in Duets "Tropical and Tropical" (*M.S.*).
- 7.45.—MR. JOHN HENDRY, Cellist.

- 8.0.—MR. ERNEST ETHERIDGE: Talk, Baxter Prints.
- 8.15.—MESSRS. PITT AND MARKS in Duets up to date (*M.S.*).
- 8.45.—TRANSMISSION FROM LONDON OF THE BAND OF H.M. GRENA-DIER GUARDS and a SCENE FROM THE OPERA "FAUST," as played at the "Old Vic," London. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLE-TIN FROM LONDON, followed by Midland News giving Local Weather Report.
- 9.45.—CONTINUATION OF THE TRANS-MISSION FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.

ANNOUNCER: J. LEWIS.

BOURNEMOUTH.

- 3.45.—AFTERNOON CONCERT by MAR-JORIE SCOON, Soprano; EDWARD HILL, Baritone, who will also sing Duets. STATION PIANIST, Solo Piano.
- 4.45.—WOMEN'S TRANSMISSION: (a), Fashion Talk, by MISS NORA SHANDON; (b), Housecraft, "Save Your Steps," by MISS F. MARIE IMANDT.
- 5.15.—CHILDREN'S TRANSMISSION: (a), "Sabo and the Mouse," by E. W. Lewis; (b), "The Goose Girl," from "Grimm's Fairy Tales."
- 6.15.—SCHOLARS' HALF HOUR.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY MUSICAL CRITICISM, by PERCY SCHOLES, Music Critic to the B.B.C.
- 7.25.—FIVE MINUTES SIMULTANEOUS BROADCASTING by the RADIO SOCIETY OF GREAT BRITAIN.
- 7.30.—BOURNEMOUTH NEWS AND WEATHER REPORT.
- 7.35.—BAND OF H.M. GRENA-DIER GUARDS AND A SCENE FROM THE OPERA "FAUST," as played at the "Old Vic," London. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLE-TIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF S.B. FROM LONDON. (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
- ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30-4.30.—FALKMAN AND HIS ORCHES-TRA at the Capitol.
- 5.0.—WOMEN'S HOUR: (a) Fashion Talk by MISS NORA SHANDON; (b) House-craft: "Save Your Steps," by MISS F. MARIE IMANDT.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES: (a) "Sabo and the Mouse," by E. W. Lewis; (b) "The Goose Girl," from "Grimm's Fairy Tales." BOY SCOUTS' AND GIRL GUIDES' BULLETIN.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—WEEKLY MUSICAL CRITICISM by MR. PERCY SCHOLES, (B.B.C. Musical Critic). *S.B. from London.*
- 7.25.—TALK BY THE RADIO SOCIETY OF GREAT BRITAIN. *S.B. from London.*
- 7.30.—CARDIFF NEWS AND WEATHER FORECAST.
- 7.35.—TRANSMISSION FROM LONDON OF THE BAND OF H.M. GRENA-DIER GUARDS, and a Scene from the Opera "Faust," as played at the Old-Vic, London. *S.B. from London.* (SEE LONDON PRO-GRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLE-TIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF THE TRANS-MISSION FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
- ANNOUNCER: A. CORBETT SMITH.

MANCHESTER.

- 11.30-12.30.—MORNING TRANSMISSION by the "2ZY" TRIO and MISS ANNIE PICK-ERING, Soprano.
- 5.0.—MAINLY FEMININE: (a) Fashion Talk by MISS NORA SHANDON; (b) House-craft: "Save Your Steps," by MISS F. MARIE IMANDT.
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—THE CHILDREN'S HOUR: (a) "Sabo and the Mouse," by E. W. LEWIS; (b) "The Goose Girl," from "Grimm's Fairy Tales."
- 6.30.—CONCERT by MISS LEAH JACKSON, Soprano, and MR. H. DEVENEY, Baritone.
- 6.40.—GIRL GUIDES' AND BOY SCOUTS' POW-WOW.
- 6.45.—SPANISH TALK by Mr. W. F. BLET-CHER, Examiner in Spanish to the Unions of the Lancashire and Cheshire Institutes.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY MUSICAL CRITICISM by MR. PERCY SCHOLES (B.B.C. Musical Critic). *S.B. from London.*
- 7.25.—MANCHESTER NEWS AND WEA-THER FORECAST.
- 7.35.—TALK BY THE RADIO SOCIETY OF GREAT BRITAIN. *S.B. from London.* TRANSMISSION FROM LONDON OF THE BAND OF H.M. GRENA-DIER GUARDS, and a Scene from the Opera "Faust," as played at the Old Vic, London. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLE-TIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF THE TRANS-MISSION FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
- ANNOUNCER: S. G. HONEY.

NEWCASTLE.

- 3.45.—THE REPRODUCING PIANO. MR. J. GRIFFITHS, 'Cello Solo. MISS GRETA FOTTELL, Soprano. MISS RITA ROBIN-SON, Violin Solo. MR. J. GRIFFITHS, 'Cello Solo. MISS RITA ROBINSON, Violin Solo.
- 4.45.—WOMEN'S TRANSMISSION: (a) Fashion Talk by MISS NORA SHANDON; (b) Housecraft: "Save Your Steps," by MISS F. MARIE IMANDT.
- 5.15.—CHILDREN'S TRANSMISSION: (a) "Sabo and the Mouse," by E. W. LEWIS; (b) "The Goose Girl," from "Grimm's Fairy Tales."
- 6.0.—SCHOLARS' HALF HOUR: A Short Talk by MISS D. NEILSON on "Tales from the Poets."
- 6.30.—BOY SCOUTS' NEWS.
- 6.40.—FARMERS' CORNER.
- 6.50.—A SHORT TALK ON "DICKENS," by MR. TODD.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY MUSICAL CRITICISM by MR. PERCY SCHOLES (B.B.C. Musical Critic). *S.B. from London.*
- 7.25.—NEWCASTLE NEWS AND WEATHER FORECAST.
- 7.30.—A TALK BY THE RADIO SOCIETY OF GREAT BRITAIN. *S.B. from London.*
- 7.35.—TRANSMISSION FROM LONDON OF THE BAND OF H.M. GRENA-DIER GUARDS, and a Scene from the Opera "Faust," as played at the Old Vic, London. *S.B. from London.* (SEE LONDON PRO-GRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLE-TIN BROADCAST FROM LONDON.
- 9.45.—CONTINUATION OF THE TRANS-MISSION FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
- ANNOUNCER: R. C. PRATT.

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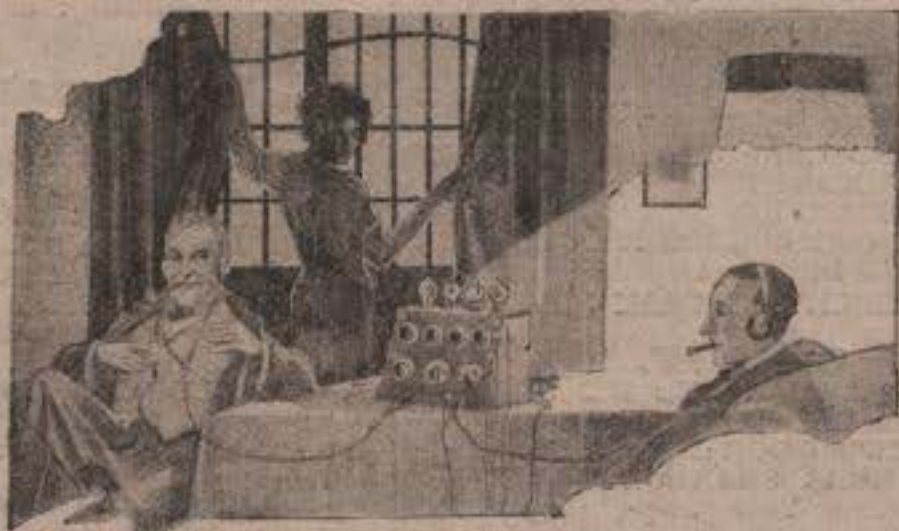
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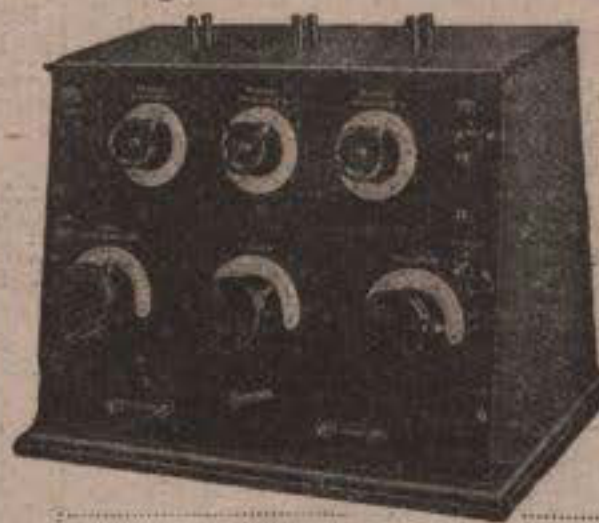
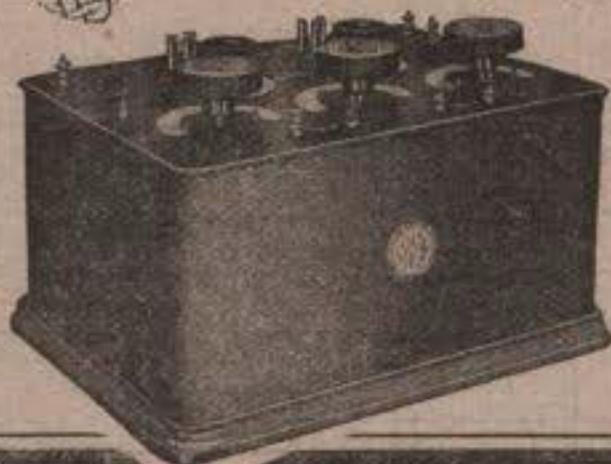
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WIRELESS PROGRAMME—FRIDAY (Oct. 26th.)

LONDON.

- 11.30—12.30.—MORNING CONCERT: MISS MIRIAM FISHBEIN, Solo Violin.
- 5.0.—WOMEN'S HOUR: BRIDGE, "The Gambling Element," by MISS JANE RAMSAY KERR. IMPRESSIONS OF THE WEEK.
- 5.30.—CHILDREN'S STORIES: "William Goes to the Pictures," from "Just William," by RICHMAL CROMPTON; Uncle Willie's Stories, "Fireworks."
- 6.15—7.0.—INTERVAL.
- 7.0.—TIME SIGNAL, AND FIRST GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS.
- 7.10.—"SEEN ON THE SCREEN." Our Weekly Film Talk by MR. A. G. ATKINSON, the B.B.C. Film Critic (BROADCAST TO ALL STATIONS).
- 7.25.—LONDON NEWS AND WEATHER REPORT.
- 7.30.—THE WIRELESS ORCHESTRA, Conducted by L. STANTON JEFFERIES. THE SHAFTESBURY SINGERS (Male Voice Quartet). MISS FLORENCE LENNOX, Soprano. ORCHESTRA: Musical Comedy Selection. THE SHAFTESBURY SINGERS. ORCHESTRA. MR. PHILIP MIDDLEMISS, Entertainer. THE SHAFTESBURY SINGERS.
- 9.10.—DR. A. C. C. CROMMELIN, F.R.A.S., Director of the Comet Section of the British Astronomical Association, on "COMETS."
- 9.30.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report.
- 9.45.—MISS FLORENCE LENNOX, Soprano. ORCHESTRA. MR. PHILIP MIDDLEMISS, Entertainer. ORCHESTRA.
- 10.30.—CLOSE DOWN.
ANNOUNCER: R. F. PALMER.

BIRMINGHAM.

- 3.30—4.30.—LAND LINE TRANSMISSION of MR. PAUL RIMMER'S ORCHESTRA, playing at Lozells Picture House.
- 5.30—6.0.—LADIES' CORNER: (a) Bridge, "The Gambling Element," by MISS JANE RAMSAY KERR; (b) IMPRESSIONS OF THE WEEK.
- 6.0—6.45.—KIDDIES' CORNER: (a) "William Goes to the Pictures," Part 2, from "Just William," by RICHMAL CROMPTON, published by GEORGE NEWNES, LTD.; (b) Monkey Stories.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY FILM CRITICISM, by MR. G. A. ATKINSON, B.B.C. Film Critic, *S.B. from London.*
- 7.25.—BIRMINGHAM NEWS AND WEATHER FORECAST.
- 7.30—8.15.—SPECIAL OPERATIC NIGHT: "THE MAGIC FLUTE" (*Mozart*). MR. MOSES BARITZ, of Manchester, will deliver a *résumé* on the Life of Mozart and his opera, "The Magic Flute." The Orchestra will be augmented and full Chorus employed for this production. The allocation of parts will be as follows: QUEEN OF THE NIGHT, IRENE WYNNE; PAMINA, EMILY BROUGHTON; PAMINO, GEOFFREY DAMS; SARASTRO, JAMES HOWELL; PAPAGENO, GLADYS WHITEHILL; PAPAGENO, HAROLD CASEY; THREE GENIE, AIMEE GLENDA, AMY CARTER, and ALICE VAUGHAN.
- 8.45—9.30.—CONTINUATION OF "THE MAGIC FLUTE."
- 9.30—9.45.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News giving Local Weather Report.
- 9.45—10.30.—CONTINUATION OF "THE MAGIC FLUTE."
- 10.30.—MAJOR VERNON BROOK: TALK, The Week's Engineering Review.
- 10.45.—CLOSE DOWN.
ANNOUNCER: H. CASEY.

BOURNEMOUTH.

- 3.45—4.45.—AFTERNOON CONCERT, Reproducing Piano: R. S. MOUAT, Solo Violin.
- 4.45.—WOMEN'S TRANSMISSION: (a) Bridge, "The Gambling Element," by MISS JANE RAMSAY KERR; (b) Impressions of the Week.
- 5.15.—CHILDREN'S TRANSMISSION: (a) "William Goes to the Pictures," Part 2, from "Just William," by RICHMAL CROMPTON, published by GEORGE NEWNES, LTD.; (b) Monkey Stories.
- 6.15.—SCHOLARS' HALF-HOUR.
- 6.55.—TUNING NOTE.
- 7.0.—FIRST NEWS BULLETIN FROM LONDON. WEEKLY FILM CRITICISM by G. A. ATKINSON, Film Critic to the B.B.C., *S.B. from London.*
- 7.25.—BOURNEMOUTH NEWS AND WEATHER REPORT.
- 7.30.—INTERVAL.
- 8.0.—THE BOURNEMOUTH WIRELESS ORCHESTRA, Conductor, CAPTAIN W. S. FEATHERSTONE, M.V.O.: March, "Reine de Saba" (*Gounod*); Overture, "Jean Paris" (*Boildieu*). POST OFFICE MILITARY BAND. ERNEST BUDGEN, Entertainer. ORCHESTRA: Selection, "Tales of Hoffman" (*Offenbach*). POST OFFICE MILITARY BAND. ERNEST BUDGEN, Entertainer.
- 9.30.—SECOND NEWS BULLETIN FROM LONDON.
- 9.45.—ORCHESTRA. ERNEST BUDGEN, Entertainer. POST OFFICE MILITARY BAND.
- 10.15.—CLOSE DOWN.
ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30—4.30.—FALKMAN AND HIS ORCHESTRA at the Capitol Cinema.
- 5.0.—WOMEN'S HOUR: (a) Bridge, "The Gambling Element," by MISS JANE RAMSAY KERR; (b) Impressions of the Week.
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES: (a) "William Goes to the Pictures," Part 2 from "Just William," by RICHMAL CROMPTON, published by Geo. Newnes, Ltd.; (b) Monkey Stories.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY FILM CRITICISM BY MR. G. A. ATKINSON (B.B.C. Film Critic), *S.B. from London.*
- 7.25.—CARDIFF NEWS AND WEATHER FORECAST.
- 7.30.—CHORAL NIGHT: LYRIC GLEE SINGERS. Overture, "Arcadians" (*Mcneilton*). MESSRS. ROBERT PITT and LANGTON MARKS in "DUETS UP TO DATE." LYRIC GLEE SINGERS. Concert Valse: "Lilac Time" (*Schubert*). MESSRS. ROBERT PITT and LANGTON MARKS in "DUETS UP TO DATE."
- 9.15.—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 News giving Local Weather Forecast.
- 9.45.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—CLOSE DOWN.
ANNOUNCER: L. B. PAGE.

MANCHESTER.

- 3.45—4.30.—AFTERNOON CONCERT.—CONSTANCE PAYNE, Contralto. LAND LINE TRANSMISSION of the OXFORD PICTURE HOUSE ORCHESTRA.
- 5.0.—MAINLY FEMININE: (a) Bridge, "The Gambling Element," by MISS JANE RAMSAY KERR; (b) Impressions of the Week.

- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—CHILDREN'S HOUR: (a) "William Goes to the Pictures," Part 2 from "Just William," by RICHMAL CROMPTON, published by Geo. Newnes, [Ltd.]; (b) Monkey Stories.
- 6.30.—2ZY ORCHESTRA.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY FILM CRITICISM by MR. G. A. ATKINSON (B.B.C. Film Critic), *S.B. from London.*
- 7.25.—MANCHESTER NEWS and WEATHER FORECAST.
- 7.30.—CLOSE DOWN.
- 7.45.—2ZY ORCHESTRA. HARRY HOPEWELL, Baritone. BETTY WHEATLEY, Soprano.
- 8.45.—TALK by PERCY PHLAGE.
- 9.0.—2ZY ORCHESTRA. BETTY WHEATLEY, Soprano.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News giving Local Weather Report.
- 9.40.—FRENCH TALK by FRANCIS J. STAFFORD, M.A., M.Ed.
- 9.50.—HARRY HOPEWELL, Baritone. 2ZY ORCHESTRA: "Gopak" (*Mussorgsky*).
- 10.15.—MEN'S CLUB. ANNOUNCEMENTS.
- 10.30.—CLOSE DOWN.
ANNOUNCER: DAN GODFREY.

NEWCASTLE.

- 3.45.—MR. W. A. CROSSE'S BIJOU ORCHESTRA. MR. E. FLETCHER, 'Cello Solo. MR. W. A. CROSSE, Clarinet Solo. MR. W. A. CROSSE, Pianoforte Solo. MR. W. A. CROSSE'S BIJOU ORCHESTRA. MR. E. FLETCHER, 'Cello Solo.
- 4.45.—WOMEN'S TRANSMISSION: (a) Bridge, The Gambling Element, by MISS JANE RAMSAY KERR; (b) Impressions of the Week.
- 5.15.—CHILDREN'S TRANSMISSION: STORIES by MRS. LATHAM, UNCLES JIM, CHARLIE, and RICHARD: (a) "William Goes to the Pictures," Part 2, from "Just William," by RICHMAL CROMPTON, published by Geo. Newnes, Ltd.; (b) Monkey Stories.
- 6.0.—SCHOLARS' HALF HOUR: A SHORT TALK by MR. J. ANDERSON on "Stories on English Literature."
- 6.30.—INTERVAL.
- 6.45.—FARMERS' CORNER.
- 6.55—7.0.—INTERVAL.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON.
- 7.10.—WEEKLY FILM CRITICISM by MR. G. A. ATKINSON (B.B.C. Critic), *S.B. from London.*
- 7.25.—NEWCASTLE NEWS, GIVING LOCAL WEATHER REPORT.
- 7.35.—ELECTRIC SPARKS CONCERT PARTY.
- 8.10.—MR. J. W. BABBS, Violin Solo: "Legende" (*Wieniawski*).
- 8.20.—MR. W. A. CROSSE, Pianoforte Solo: "Sonata in C Minor" (*Mozart*).
- 8.30.—ELECTRIC SPARKS CONCERT PARTY.
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 9.45.—MR. J. W. BABBS, Violin Solo: "Cavatina" (*Raff*).
- 9.55.—ELECTRIC SPARKS CONCERT PARTY.
- 10.5.—MR. W. A. CROSSE, Pianoforte Solo: "Rondo Capriccioso" (*Mendelssohn*).
- 10.15.—MEN'S HOUR. LOCAL NEWS BULLETIN.
- 10.30.—CLOSE DOWN.
ANNOUNCER: C. K. PARSONS.

The Future of Broadcasting.

By LORD GAINFORD.

(Lord Gainford is Chairman of the B.B.C. Before his elevation to the Peerage, in 1916, when Postmaster-General, he was the Rt. Hon. Sir Joseph A. Pease, Bart.)



LORD GAINFORD.

(Photo: Suedine.)

IT has been suggested to me that this is a propitious occasion to write a few words with regard to the future of broadcasting, with special reference to the Report of the Broadcasting Committee and to the Recommendations of the Postmaster-General.

The delay in issuing the report was beginning to occasion some anxiety, but it has been generally admitted that the delay was abundantly justified in that it has enabled the Postmaster-General to effect a solution of the intricate problems confronting him. The new agreement has met with a gratifying measure of appreciation from the public and the Press of the country.

Every Point of View.

May I be permitted to recall the fact that I have had some experience of the responsibilities attaching to the office which Sir Laming Worthington Evans so acceptably holds, and I know how difficult it is to formulate a series of proposals which satisfy the requirements of people with widely divergent points of view. The Postmaster-General has sympathetically considered every point of view, and the absence of hostile criticism is an indication of his success.

I should like also to congratulate the Broadcasting Committee upon the way in which they discharged their duties. Although the Postmaster-General has been unable to accept all their recommendations forthwith, it is recognized that the contribution of the Committee to the solution of the wireless problems has been a substantial one. Some of the reforms which they have suggested will greatly facilitate the development of wireless.

In particular the B.B.C. appreciate the recommendations of the Committee that there should be an extension of the wave band, additional hours of transmission, and the gradual removal of certain restrictions, all of which are retarding progress.

Appreciation of the B.B.C.

The Committee has been good enough to express appreciation of the performance of the Broadcasting Company, and we are glad that it has been put on record that we have achieved a large measure of success in gauging the public taste and providing satisfactory programmes, and in doing valuable pioneer work in the face of many difficulties.

I need not say much with regard to the recommendations of the Postmaster-General, except that generally speaking they are entirely satisfactory to the Broadcasting Company. Some of them have already been given effect to, and in all the others the B.B.C. will give its loyal and willing co-operation.

It is a matter of sincere regret to us that we were unable to accept the uniform licence, but as protection by legislation could not have been secured except after long delay, even in view of the special circumstances of our case, and as we were bound to insist on some protection to British trade, it was found that the

only means of securing it was by the retention of the Broadcast Licence and the introduction of the Constructor's Licence with the condition that British parts only would be used.

Apart from protection for a limited period having been a cardinal principle of the scheme when started, on the strength of which the manufacturers subscribed capital to start the service and launched out into this new industry, I am sure you will recognize the importance of giving a new industry a chance to become established, particularly in these anxious days of severe unemployment.

An Appeal.

I wish especially to associate myself with the appeal of the Postmaster-General to the public to give the new regulations a fair chance. We have accepted the Interim Licence and the Constructor's Licence as the best solutions of the problems presented by the people who make their own sets.

I make the appeal with great confidence that the constructors will see to it that only British made parts are used. It is needless for me to point out that the more home-made sets are constructed the fewer complete sets will be sold, and it should help to make the hobby of constructing a set all the more enjoyable if we know that our hobby is interfering as little as possible with the livelihood of our fellow countrymen and women.

Wireless has given employment to thousands of people during the last year who would otherwise have been idle, and it will do so again if all will play the game. It is because we believe in the innate sense of fair play of the British public, it is because we are confident that they will do the right thing if they only know what is the right thing to do, that we have accepted this Constructor's Licence, which constitutes a great departure from our original agreement.

Licences for Everybody.

I do not think, speaking generally, those who have constructed home sets really have wished to escape making a fair payment for programmes to which they have listened, and that now the way is made open to them they will take out their licences and so help us steadily to improve the programmes.

May I take this opportunity of extending to our readers the appreciation of the Directors of the B.B.C. for the way in which they have received this journal.

Sound proof of the public interest in broadcasting has been the phenomenal success of this magazine. At one bound it has become one of the most widely-circulated periodicals of the day.

Broadcasting is only on the threshold of its career. It has made rapid strides in the few months of its existence, and no one can foretell what its future development will be. Now that there appears to be a satisfactory solution of so many of its problems, there is no reason why it should not go on from strength to strength, until it takes its place as one of the great permanent services of the country.

To enable it to do so we must have an adequate and secure financial position. Here is where you all can help us; licences are available now for everybody. Please use your influence in this respect.

Gainford.

The Deputy-Director of Programmes.

BY ONE WHO KNOWS HIM.

C. A. LEWIS is full of vitality. One is conscious of energy pinned down, struggling to escape. It exhibits itself in the headlong rush down the passage as he comes in, his urgent snatch at his hat as he departs. He speaks—when not at the microphone—very rapidly, and gives the effect of running a race with Time in which he has been badly handicapped.

He is young to be Deputy-Director of Programmes, a position of importance in the B.B.C., and sometimes his preoccupied air indicates that he acknowledges with due gravity the responsibilities resting on his shoulders. But apart from this occasional seriousness he is a cheerful soul.

A Shakespearean Enthusiast.

As the instigator and chief moving spirit of the wireless performances of Shakespeare, Mr. Lewis has "made history," and opened up an entirely new field for broadcasting activities. "Twelfth Night" was followed by the "Merchant of Venice," while "Romeo and Juliet" and the "Midsummer Night's Dream" have also been successfully performed; this week, "Macbeth" is being played.

Mr. Lewis has the faith of the enthusiast, and is evidently biding his time for doing "Hamlet." It is fine to come across a true believer in Shakespeare nowadays, when the West-end repudiates his plays, and they are left to the excellent acting, but poor productive powers, of suburban theatres. Mr. Lewis, in successfully overcoming prejudices and giving several "invisible" performances, may yet prove the means of re-establishing Shakespeare in his rightful position.

As Uncle Caractacus he is far more widely known than as C. A. Lewis, for as Uncle Caractacus he is in charge of the Children's Hour, conducts the Children's Page in this paper, and jokes joyously with Uncle Jeff every evening from 2LO.

His namesake, an ancient Briton, resisted the Romans, we are told, in the first century. He was ultimately captured and taken prisoner to Rome, where the Emperor Claudius was so moved by his dignity of bearing that he pardoned him. If it happened that Caractacus of the Children's Hour were at the mercy of an Emperor Claudius, he would surely be reprieved when his captor put on the headphones, and his life preserved, like that of the fair Scheherazade of the Arabian Nights Tales, from night to night, as long as his cheerful "Uncle-ing" lasted.

Enjoying His Work.

The kiddies love him, and his desk, like Uncle Arthur's, always bears material witness of their affection. Flowers, cigarettes, chocolates and funny little mascots of every kind find their way through the post to it, and a heap of correspondence in sprawling childish characters awaits him every morning.

Listeners are familiar with the "Answers to Correspondents" touch during the Children's Hour, but perhaps do not appreciate what it means, after a long day's work, to tackle with continued zest and freshness the part of Uncle. He has a joke or some little bit of nonsense for each of the children he is "answering," and seems to enjoy it all quite as keenly as his unseen audience. How they would love him if they could see him, and long for him to pick them up and toss them on to his shoulder, so high above everyone else!

A Recent Talk Broadcast from London.

My Assault on Mount Everest.

By Brigadier-General the HON. C. G. BRUCE, C.B.

(Brigadier-General Bruce is one of the most intrepid of living mountaineers, and last year he commanded an expedition for the purpose of attempting to climb Mount Everest, the highest mountain in the world. He and his party broke all altitude records, but just failed to reach the top. In the following "talk," General Bruce describes some of the hardships and difficulties he encountered.)

THERE have now been two expeditions to explore and attempt to climb Mount Everest, and we are now preparing a further and third stage. The attempt to climb Mount Everest is the last, possibly, of the great main explorations on this globe.

We, as a nation, have, in spite of many gallant attempts, failed to be the first to reach the North and South Poles.

Mount Everest stands, as it were, between the two—a grand trio—and may be looked upon as the most romantic of the three great points of interest.

To begin with, it lies on the borders of the kingdom of Nepal and the territory of Thibet: and has been, until the present time, quite as difficult of access as the North and South Poles.

Access from the south is still out of the question. But during the last few years, so friendly have our relations become with the Thibetan Government, that, owing to the kindness of the Dalai Lama, the ruler of Thibet, the last two expeditions have been allowed to travel through their country, and to approach the main chain of the Himalaya from the north.

For almost innumerable generations Thibet was shut off from contact with the Western World, and had been visited—until the Younghusband Expedition of 1903-4—by very few travellers.

The Dalai Lama.

At the present time, and under the enlightened government of the present Dalai Lama, there has been a vast change of outlook. He is a man of exceptional character, and the head of the Lamaistic religion in Thibet. But besides that, he is also the political chief, for he combines the spiritual with temporal power in a manner exercised by no other head of a State in the entire world at the present time—not even omitting Japan. The seclusion of Thibet has been very largely broken down under his rule.

It is strange to think that the mysterious town of Lhasa has now been connected with India by post and telegraph. And not only that, but we have for the last year been training Thibetan officers who have been attached to our Indian army for instructional purposes.

The films which have been shown are the first taken in Thibet, and for the first time we have been able to produce in Europe pictures which give some idea of the strange life and curious customs of the Thibetans.

Although an attack on a great mountain such as Everest does not require in any way protracted operations, still the actual effort required in making such an assault is probably as strenuous while it lasts, or even more strenuous, than any other test of physical endurance.

Therefore one of our difficulties is to produce our climbing parties, whether the actual mountaineers themselves, or the large gang of porters on whom the success of the mountaineering party entirely depends, at the base of operations without in any way exhausting their powers. That is one of the great problems.

When the Monsoon Breaks.

But even more important than that is the question of the weather. Thibet is one of the driest and most elevated countries on the world's surface. But we are dealing with the extreme southern border, and this southern border is slightly, but quite distinctly, affected by the south-west monsoon currents which break and expend themselves on the southern slopes of the Himalaya, but are still able to

spring, and melts the winter snow and causes the spring avalanches.

The expedition of 1922 had rather bad luck, in that the monsoon arrived about ten days earlier than usual.

The weather reports show that whereas in 1922 on June 7th the southern slopes of the Himalaya showed an excess of ten inches of rainfall, the record this year, on the same date, showed a deficit of twelve inches. This would mean that if we had had the luck to be attempting Everest in the present year, we should have had two to three weeks more time in which to carry out our attack.

Should these last conditions be repeated, everything points to a successful issue to our labours in the year 1924.

Arctic Methods.

Further, our experiences on the last two expeditions have taught us many lessons by which we hope to profit. We know exactly where our camps should be pitched. We know the approaches to the mountain. And it has been proved that our methods—Arctic methods—almost for the first time applied to mountaineering—are the right ones.

We took with us a very first-rate outfit of the best of foods that can be tinned, and soon, having collected all our supplies at our great base camp, at the head of the Rongbuk valley—which is the great valley running north from the northern slopes of Everest—we proceeded to push up our depôts until we had established a forward base at a height of 21,000 feet at the foot of Everest itself.

To give some idea of the work entailed I must explain that this base had to be supplied in a fortnight, and we had to push on to the advanced base supplies for fourteen Europeans and forty-five porters for a month.

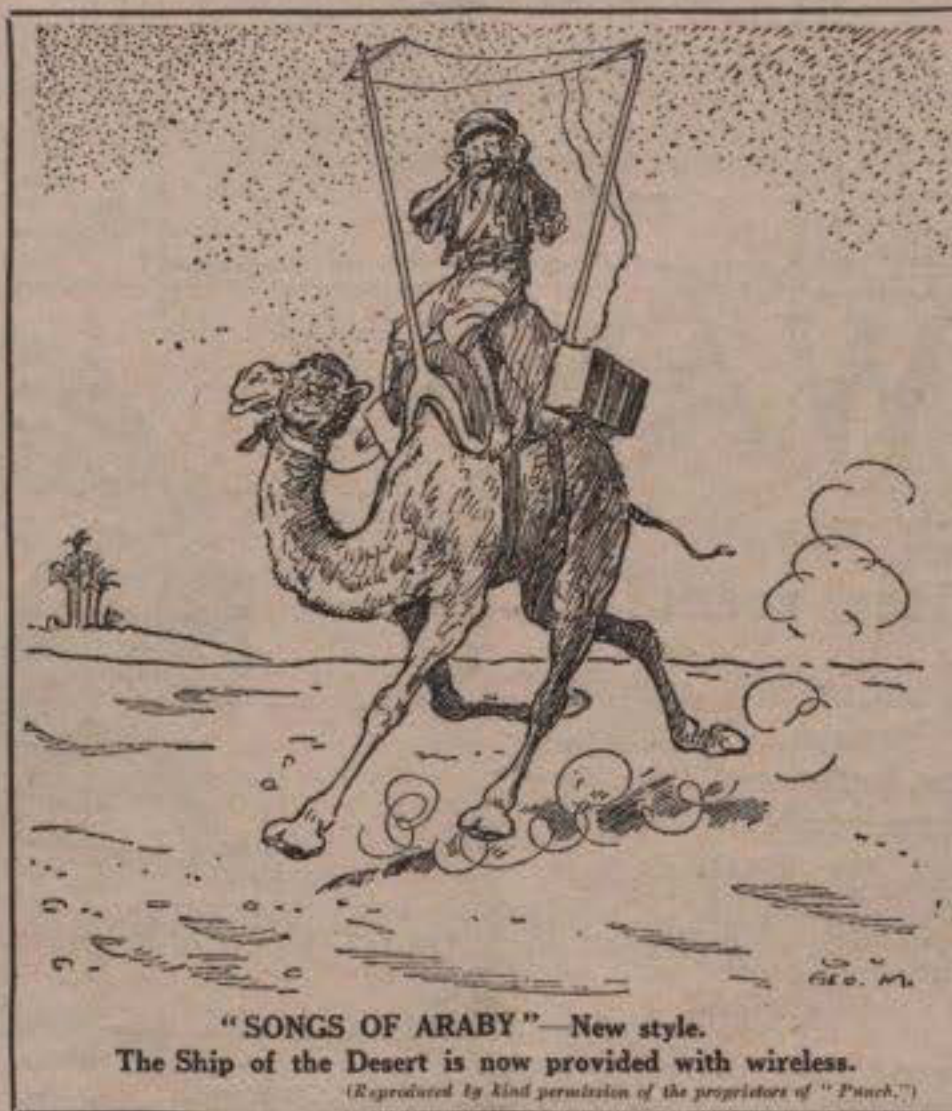
Terrible Sufferings.

The first party made an attempt without the extra help of using the oxygen apparatus, and attained the quite unprecedented altitude of

only fifteen feet less than 27,000 feet.

They suffered terribly, as was natural, from fatigue and exposure, and, with the exception of Dr. Somervell, all in greater or less degree from frostbite, especially on their descent, when they encountered a bitterly cold and severe wind.

The second ascent, which used the oxygen apparatus, reached a still greater height of 27,235 feet, and no doubt would have attained a still greater altitude if it had not been for the fact that they were weather-bound for two whole nights in their camp at the astounding height of 25,600 feet, by a perfect hurricane of icy winds.



"SONGS OF ARABY"—New style.
The Ship of the Desert is now provided with wireless.

(Reproduced by kind permission of the proprietors of "Punch.")

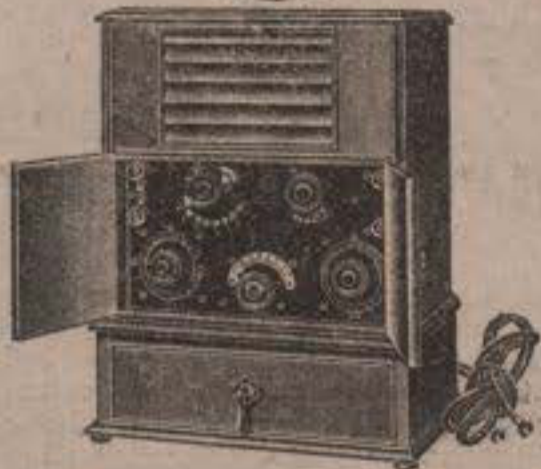
shroud the whole of the mountains themselves in an immense cloak of cloud for at least three of the summer months.

All attempts on Mount Everest must be carried out before the break of the monsoon with its soft and damp winds.

The prevailing wind in Thibet is a cold and extraordinarily dry western wind, and while this lasts the mountain remains hard and frozen, and, with the exception of the intense cold, in a comparatively safe condition.

When the warm winds conquer the dry west winds everything changes, and a condition is set up which can be quite well likened to the "Fohn" wind which blows in the Alps in the

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WIRELESS PROGRAMME—SATURDAY (Oct. 27th.)

LONDON.

- 11.30—12.30.—MORNING CONCERT: MISS PHYLLIS KITCHENER, Soprano.
- 5.0.—WOMEN'S HOUR.—A Poultry Talk by "CHANTICLEER"; A Fashion Talk by MISS NORA SHANDON.
- 5.30.—CHILDREN'S STORIES: Auntie Sophie, "In My Nature Country" (*Grieg*); "Will o' the Wisp" (*Macdonnell*); "A Hollow Hut," by A. KIRKHAM HAMILTON, Children's News.
- 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.—MR. ALLAN BADDELEY on "To-day's League Football."
- 7.30.—ORCHESTRA: MR. KEIGHLEY DUNN, Tenor: "I sent you a song" (*Sanderson*); "Absent" (*Metcalf*). DANCE MUSIC: "Sunset Land," Foxtrot; "Carolina in the Morning," Foxtrot; "La-la-la," Onestep; "Mirror," Valse; "Teach Me," Foxtrot; "Away Down East in Maine," Foxtrot. MR. TOM MORTON AND MISS MAGGIE BOWMAN, Entertainers. ORCHESTRAL: Selection, "Mignon" (*Thomas*); Barcarolle, "Tales of Hoffman" (*Offenbach*). MR. KEIGHLEY DUNN, Tenor: "The Last Watch" (*Pinsuti*); "Thora" (*Adams*).
- 9.10.—"MOTORING," by CAPTAIN RICHARD TWELVETREES.
- 9.30.—TIME SIGNAL, SECOND GENERAL NEWS BULLETIN BROADCAST TO ALL STATIONS, followed by London News and Weather Report. DANCE MUSIC: "Fate," Foxtrot; "Tell Me When Were YOU Born," Foxtrot; "Voice in My Heart," Valse. MR. TOM MORTON AND MISS MAGGIE BOWMAN, Entertainers. DANCE MUSIC: "Mr. Gallagher and Mr. Sheen," Onestep; "Where the Bamboo Babies Grow," Foxtrot; "You Tell Her—I Stutter," Foxtrot.
- 10.30.—CLOSE DOWN.
- ANNOUNCER: G. C. BEADLE.

BIRMINGHAM.

- 3.30—4.30.—LAND LINE TRANSMISSION of MR. PAUL RIMMER'S ORCHESTRA, playing at Lozells Picture House.
- 5.30.—LADIES' CORNER: (a) Poultry Talk, by "CHANTICLEER"; (b) In and Out of the Shops, by THE COPY CAT.
- 6.0.—6.45.—KIDDIES' CORNER: (a) KIRKHAM HAMILTON, "A Hollow Hut"; (b) Children's News.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News giving Local Weather Report.
- 7.15.—LAND LINE TRANSMISSION of MR. PAUL RIMMER'S ORCHESTRA, playing at Lozells Picture House.
- 8.15—8.45.—STATION ORCHESTRA.
- 9.15.—MR. SAMUEL JENKINS, TALK: How the Radio Circle Badges are Made.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News, giving Local Weather Report.
- 9.45.—MR. R. MERRIMAN, Solo Cornet, Selected; Station Orchestra: Serenade, "Celebre" (*Toselli*); Suite, "Mimes et Ballerines" (*Razigade*). MR. RAYMOND GREEN, in a Humorous Interlude. STATION ORCHESTRA: Intermezzo, "Herd Girl's Dream" (*Lobitsky*); Selection, "Maid of the Mountains" (*Simson*).
- 10.30.—CLOSE DOWN.
- ANNOUNCER: P. EDGAR.

BOURNEMOUTH.

- 3.45—4.45.—AFTERNOON CONCERT by R. S. MOUAT'S TRIO, STATION PIANIST.
- 4.45.—WOMEN'S TRANSMISSION: (a) Poultry Talk by "CHANTICLEER"; (b) In and Out of the Shops, by THE COPY CAT.

- 5.15.—CHILDREN'S TRANSMISSION: (a) KIRKHAM HAMILTON "A Hollow Hut"; (b) Children's News.
- 6.15.—SCHOLARS' HALF-HOUR.
- 7.0.—FIRST GENERAL NEWS BROADCAST BULLETIN FROM LONDON.
- 7.15.—SHORT TALK ON "WIRELESS," by L. O. SPARKS.
- 7.25.—LOCAL NEWS.
- 7.30.—INTERVAL.
- 8.0.—THE BOURNEMOUTH WIRELESS ORCHESTRA, Conductor, CAPTAIN W. S. FEATHERSTONE, M.V.O.: March, "Viviana (*Jewels*); Valse, "L'Enfant Prodigue," (*Wormser*). THE "AERIALS" CONCERT PARTY: DOROTHY RANDALL, Contralto; DOROTHY BARNES, Soprano; ERNEST EADY, Baritone; GERALD KAYE, Tenor; in Ballads, Songs at the Piano and Duets. ORCHESTRA: Selection, "Tannhauser" (*Wagner*); Entr'acte, "Poemo Elegique" (*Fucik*). THE "AERIALS" CONCERT PARTY.
- 9.30.—SECOND NEWS BULLETIN FROM LONDON.
- 9.45.—ORCHESTRA: THE "AERIALS" CONCERT PARTY. ORCHESTRA.
- 10.15.—CLOSE DOWN.
- ANNOUNCER: BERTRAM FRYER.

CARDIFF.

- 3.30—4.30.—FALKMAN AND HIS ORCHESTRA, at the Capitol Cinema.
- 5.0.—WOMEN'S HOUR: (a) Poultry Talk by "Chanticleer"; (b) In and Out of the Shops, by "The Copy Cat."
- 5.30.—WEATHER FORECAST. CHILDREN'S STORIES: (a) Kirkham Hamilton—"A Hollow Hut"; (b) Children's News.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON followed by South Wales News.
- 7.15.—CHAT on "SPORT" BY MR. WILLIE C. CLISSITT.
- 7.30.—MARCH, "Liberty Bell" (*Souss*); Entr'acte, "Zingaresca" (*Monti*); Songs by MR. ERNEST A. COLLINS: (a) "Phyllis Has Such Charming Graces" (*Lane Wilson*); (b) "I Know of Two Bright Eyes" (*Clutsam*); Suite, "From the Country-side" (*Coates*); Songs by MR. SAM LUCAS: (a) "The Bandolero" (*Leslie Stuart*); (b) "Moire My Girl" (*Aitken*).
- 8.15.—"MR. EVERYMAN" LOOKS AT THE WORLD.
- 8.25.—SELECTION: "Maritana" (*Wallace*). Songs by MR. ERNEST A. COLLINS: (a) "Sincerity" (*Emil Clarke*); (b) "Love's Melodie" (*Ernest Newton*). Selection, "Polly" (*Austin*). Songs by MR. SAM LUCAS: (a) "Three for Jack" (*Squire*); (b) "Lass of Mine" (*Phillips*).
- 9.15.—"AGRICULTURAL CO-OPERATION," BY COUNCILLOR WALTER WILLIAMS, formerly Secretary of the Welsh Agricultural Organisation Society.
- 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.
- ANNOUNCER: W. N. SETTLE.

MANCHESTER.

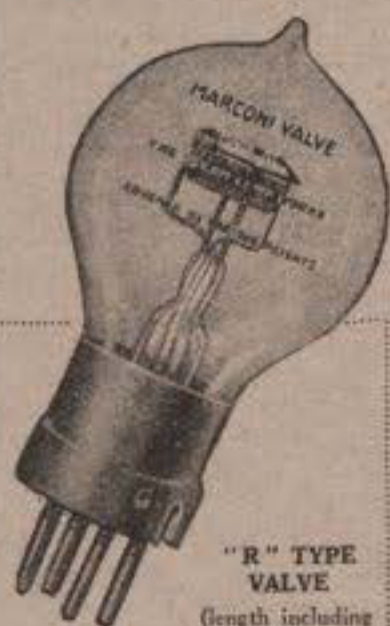
- 3.30—4.30.—LAND LINE TRANSMISSION OF THE OXFORD PICTURE HOUSE ORCHESTRA.
- 5.0.—MAINLY FEMININE: (a) Poultry Talk; (b) In and Out of the Shops, by "The Copy Cat."
- 5.25.—FARMERS' WEATHER REPORT.
- 5.30.—THE CHILDREN'S HOUR: (a) Kirkham Hamilton—"A Hollow Hut"; (b) Children's News.
- 6.30.—Land Line Transmission of ORGAN MUSIC FROM THE PICCADILLY PIC-

- TURE HOUSE. At the Organ: MR. J. ARMITAGE.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 7.15.—INTERVAL.
- 7.45.—DANCE MUSIC PROGRAMME BY THE BOLTON DANCE BAND: Waltz, "Carnival Time"; One-step, "When You're Old You Like 'Em Young"; Fox-trot, "Nobody's Darlin'"; One-step, "Cotton Town"; Waltz, "Romany Rose"; Fox-trot, "Wana."
- 8.20.—MME. BAINBRIDGE, Soprano: "Una Voce Poco Fa" (*The Barber of Seville*).
- 8.30.—SOME MORE DANCE MUSIC BY THE BOLTON DANCE BAND: One-step, "La La La"; Fox-trot, "To-morrow"; Waltz, "Maid of the Mountains"; One-step, "She Walks"; Fox-trot, "Say It While Dancing."
- 9.0.—VICTOR SMYTHE AND ALGY.
- 9.10-9.15.—KEYBOARD KITTY AND PIANO-FORTE JOKES.
- 9.20.—MME. BAINBRIDGE, Soprano: "The Lament of Isis."
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News, giving Local Weather Report.
- 9.45.—MME. BAINBRIDGE: "I Think" (*Guy d'Hardelot*).
- 9.50.—DANCE MUSIC BY THE BOLTON DANCE BAND.
- 10.15.—MEN'S CLUB ANNOUNCEMENTS, CLOSE DOWN.
- ANNOUNCER: VICTOR SMYTHE.

NEWCASTLE.

- 3.45.—MISS FLORENCE FARRAR: Piano-forte Solo.
- 4.0.—A SHORT TALK ON "THE BRITISH EMPIRE: ITS CREDIT AND FINANCE," by BEN H. MORGAN, F.R.S.S., F.R.C.I. (Chairman, British Empire Producers' Organization).
- 4.10.—MR. ADAM T. NOCKELS, Tenor, MISS FLORENCE FARRAR: Pianoforte Solo. MR. ADAM T. NOCKELS, Tenor, MISS FLORENCE FARRAR: Pianoforte Solo.
- 4.45.—WOMEN'S TRANSMISSION: (a) Poultry Talk by "Chanticleer"; (b) In and Out of the Shops, by "The Copy Cat."
- 5.15.—CHILDREN'S TRANSMISSION: (a) Kirkham Hamilton—"A Hollow Hut"; (b) Children's News.
- 6.0.—SCHOLARS' HALF-HOUR. A Short Talk on "Household Management," by MRS. J. G. DAKERS.
- 6.30.—INTERVAL.
- 6.35.—FARMERS' CORNER.
- 6.50.—INTERVAL.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 7.20.—TALK ON "A MOTOR TRIP THROUGH THE ALPS," by MR. E. AKHURST (Royal Grammar School N/c.).
- 7.35.—NEWCASTLE WIRELESS ORCHESTRA. MR. CARL FUCHS: Cello Solo. NEWCASTLE WIRELESS ORCHESTRA. MME. BETTY HUMBLE, Soprano: (a) "Harp of the Woodlands" (*Martin*); (b) "Saint Peter and the Rose" (*Boye*). MR. J. W. BABBS: Violin Solo, Sonata (*Beethoven*). MR. CARL FUCHS: Cello Solo: "Adagio from the Arpeggione-Sonata" (*Schubert*); "Mazurka in G Minor" (*Popper*). MME. BETTY HUMBLE, Soprano. MR. CARL FUCHS: Cello Solo. NEWCASTLE WIRELESS ORCHESTRA.
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News, giving Local Weather Report.
- 9.45.—DANCE MUSIC. S.B. from London, SEE LONDON PROGRAMME.
- 10.30.—CLOSE DOWN.
- ANNOUNCER: R. C. PRATT.

It's the valve that counts!



"R" TYPE VALVE
(length including cap 110 m.m.).

A general purposes valve which will perform all the diverse functions of the Thermionic Valve.

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WIRELESS PROGRAMME—GLASGOW (Oct. 21st-27th.)

SUNDAY.

- 3.0—5.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL. (SEE LONDON PROGRAMME.)
- 8.30.—MISS JESSIE GOVAN, Soprano, THE WIRELESS TRIO. MR. WM. FERGUSON, Tenor.
- 9.0.—ADDRESS BY THE REV. G. J. KINSELL, of the Bishop of Glasgow's Staff. MISS JESSIE GOVAN, Soprano: "Come unto Him" (*Handel*); "With Verdure Clad." THE WIRELESS TRIO. MR. WM. FERGUSON, Tenor. THE WIRELESS TRIO.
- 9.50.—DUET: MR. WILLIAM FERGUSON, Tenor, and MISS J. GOVAN, Soprano.
- 10.0.—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast. THE WIRELESS TRIO.
- 10.30.—SPECIAL ANNOUNCEMENTS.
- 10.45.—CLOSE DOWN.
- ANNOUNCER: H. A. CARRUTHERS.

MONDAY.

- 3.30—4.30.—AN HOUR OF MELODY BY THE WIRELESS QUARTET.
- 5.0.—A TALK TO WOMEN: (a) Ariel's Society Gossip; (b) Mrs. C. S. Peel's Conversations.
- 5.30.—THE CHILDREN'S CORNER: (a) "Sabo and the Spider," by E. W. Lewis; (b) "Jack Hardy" Chap. 6, Part 1, by Herbert Strang.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—WEEKLY LITERARY CRITICISM BY JOHN STRACHEY (Literary Critic). *S.B. from London.*
- 7.25.—GLASGOW NEWS AND WEATHER FORECAST.
- 7.30.—TRANSMISSION FROM LONDON OF A WAGNER EVENING. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.45.—MESSRS. ROBERT PITT AND LANGTON MARKS: "Duets Topical and Tropical." ORCHESTRA. MESSRS. ROBERT PITT AND LANGTON MARKS: "Duets Up-to-Date." ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS. CLOSE DOWN.
- ANNOUNCER: A. H. SWINTON PATERSON.

TUESDAY.

- 3.30—4.30.—AN HOUR OF MELODY BY THE WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN: (a) Interior Decoration, by Cherry Lady Poynter; (b) The American Woman in Silhouette, by Miss Kathleen Courlander.
- 5.30.—THE CHILDREN'S CORNER: STORIES AS IN LONDON. (SEE LONDON PROGRAMME.)
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—WEEKLY DRAMATIC CRITICISM BY MR. ARCHIBALD HADDON (B.B.C. Dramatic Critic). *S.B. from London.*
- 7.25.—MR. A. B. DUNCAN, Baritone.
- 7.35.—A SHORT TALK: "Kindness to Animals," by PROFESSOR R. LATTA, M.A., D.Phil. ORCHESTRA. MISS JESSIE CROMBIE, Soprano: "There" (*Parry*); "A Memory" (*G. Thomas*). ORCHESTRA. MR. A. B. DUNCAN, Baritone. ORCHESTRA: "Faust" Ballet Music (*Gounod*). MISS JESSIE CROMBIE, Soprano. ORCHESTRA.
- 9.0.—CLOSE DOWN.

- 9.15.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 9.30.—*S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.15.—GLASGOW NEWS AND WEATHER FORECAST. SPECIAL ANNOUNCEMENTS.
- 10.25.—CLOSE DOWN.
- ANNOUNCER: A. H. SWINTON PATERSON.

WEDNESDAY.

- 3.30—AN HOUR OF MELODY BY THE WIRELESS TRIO.
- 5.0—5.30.—A TALK TO WOMEN: (a) "Symbols in Japanese Art," Part II. by Mr. C. Pollard Crowther; (b) Beauty Culture by Madame Nesti.
- 5.30.—THE CHILDREN'S CORNER: (a) "A Japanese Fairy Story," by Uncle C. Pollard Crowther; (b) "Jack Hardy," Chap. 6, Part II. by Herbert Strang; (c) Competition.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 6.15.—BOYS' BRIGADE BULLETIN.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—DR. FRIDTJOF NANSEN, G.C.V.O., the famous Arctic Explorer, will talk on "The Plight of Europe." *S.B. from London.*
- 7.25.—GLASGOW NEWS AND WEATHER FORECAST.
- 7.30.—CLASSICAL NIGHT OF THE WIRELESS ORCHESTRA. A Night with French Composers. ORCHESTRA: Overture, "Zampa" (*Louis Herold*, born Paris, 1791). MR. PHILLIP MELSON, Tenor: Will lecture on "Music of the Period 1225—1558," with musical illustrations by the lecturer. MISS CATHIE MAWER, Soprano. ORCHESTRA: 1st Arabesque (*Claude Debussy*). MR. T. RIDDEL BRECHIN, Bass. ORCHESTRA: Selection, "Samson and Delilah" (*Saint-Saëns*). MISS CATHIE MAWER, Soprano. ORCHESTRA: Suite, "Le Roi S'Amuse" (*Clement Delibes*). MR. T. RIDDEL BRECHIN, Bass.
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by GLASGOW NEWS AND WEATHER REPORT.
- 9.45.—MISS CATHIE MAWER, Soprano. ORCHESTRA: Selection, "Carmen" (*G. Bizet*). MR. T. RIDDEL BRECHIN, Bass: "When the Kye Come Home" (Traditional); "The Trumpeter" (*J. A. Dix*). ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS.
- 10.35.—CLOSE DOWN.
- ANNOUNCER: H. A. CARRUTHERS.

THURSDAY.

- 3.30—4.30.—AN HOUR OF MELODY, by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN.
- 5.30—6.0.—THE CHILDREN'S CORNER. BOY SCOUTS' AND GIRL GUIDES' BULLETINS.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON.
- 7.10.—MUSICAL WEEKLY CRITICISM by MR. PERCY SCHOLES (B.B.C. Musical Critic). *S.B. from London.*
- 7.25.—GLASGOW NEWS AND WEATHER FORECAST.
- 7.30.—TALK BY THE RADIO SOCIETY OF GREAT BRITAIN. *S.B. from London.*
- 7.35.—TRANSMISSION FROM LONDON OF THE BAND OF H.M. GRENADIER GUARDS and a SCENE FROM THE OPERA "FAUST," as played at the Old Vic, London. *S.B. from London.* (SEE LONDON PROGRAMME.)

- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON. Continuation of the TRANSMISSION FROM LONDON. *S.B. from London.* (SEE LONDON PROGRAMME.)
- 10.30.—SPECIAL ANNOUNCEMENTS.
- 10.35.—CLOSE DOWN.
- ANNOUNCER: MUNGO M. DEWAR.

FRIDAY.

- 3.30.—AN HOUR OF MELODY, by the WIRELESS TRIO.
- 5.0.—A TALK TO WOMEN: (a) Bridge—The Gambling Element, by MISS JANE RAMSAY KERR; (b) Impressions of the Week.
- 5.30.—THE CHILDREN'S CORNER: (a) "William Goes to the Pictures," Part II, from "Just William," by Richmal Crompton (Published by George Newnes, Ltd.); (b) Monkey Stories.
- 6.0.—SPECIAL WEATHER REPORT FOR FARMERS.
- 7.0.—THE FIRST GENERAL NEWS BULLETIN, *S.B. from London.*
- 7.10.—WEEKLY FILM CRITICISM, by MR. G. A. ATKINSON (B.B.C. Film Critic). *S.B. from London.*
- 7.25.—GLASGOW NEWS AND WEATHER FORECAST.
- 7.30.—MISS EDITH BRASS, Soprano: "The Little Coon's Prayer" (*Barbara Hope*); "Depuis le Jour" (*Charpentier*).
- 7.40.—A SHORT TALK on "Public Health and Child Welfare," by COUNCILLOR ALEXANDER BROWN.
- 7.50.—ORCHESTRA. MR. GEORGE HUTCHISON, Humorous Reader. ORCHESTRA. MISS EDITH BRASS, Soprano. MR. GEORGE HUTCHISON, Humorous Reader. ORCHESTRA.
- 9.0.—CLOSE DOWN.
- 9.30.—SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by GLASGOW NEWS AND WEATHER REPORT.
- 9.45.—ORCHESTRA. MR. GEORGE HUTCHISON, Humorous Reader. ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS.
- ANNOUNCER: MUNGO M. DEWAR.

SATURDAY.

- 3.30—4.30.—AN HOUR OF MELODY BY THE WIRELESS TRIO.
- 5.0—5.30.—A TALK TO WOMEN: (a) Poultry Talk by Chanticleer; (b) In and Out of the Shops, by "The Copy Cat."
- 5.30—6.0.—THE CHILDREN'S CORNER: (a) Kirkham Hamilton, "A Hollow Hut"; (b) Children's News.
- 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. MISS JENNY FORRESTER, Soprano. ORCHESTRA. MR. JOHN HOSIE, Baritone. ORCHESTRA: Selection, "Cinq Mars" (*Gounod*). MISS JENNY FORRESTER, Soprano: "Robin Adair" (*Traditional*); "The Ash Grove" (*Alfred Moffat*). ORCHESTRA: Suite. MR. JOHN HOSIE, Baritone: "The Rebel" (*Wallace*); "Mother o' Mine" (*E. J. Tours*). ORCHESTRA. MISS JENNY FORRESTER, Soprano. ORCHESTRA. MR. JOHN HOSIE, Baritone.
- 9.0—9.30.—CLOSE DOWN.
- 9.30—9.45.—SECOND GENERAL NEWS BULLETIN AND THE WEATHER REPORT.
- 9.45.—ORCHESTRA.
- 10.30.—SPECIAL ANNOUNCEMENTS.
- 10.35.—CLOSE DOWN.
- ANNOUNCER: A. H. SWINTON PATERSON.

The Aberdeen Programmes will be found on page 128.



SUPERFIVE

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.

Send for Superfive Booklet.

COPY OF LETTER FROM NORFOLK dated 26th September.

I have now had the Superfive Valve Set ten days and have been able to find out some of its capabilities. I am so pleased that I feel it only fair to write and congratulate you on the design and results obtained from this very wonderful instrument.

It is far in advance of any set I have yet heard. I can get every broadcasting Station with the greatest ease, all other Stations working at the same time, with four valves.

Music and speech is **exceptionally clear** and loud with four valves and two Loud Speakers going. Glasgow (414 miles) comes through (four valves) sometimes too loud for a room and has to be shut down a shade.

I have had several of the French Stations and it is just the same. Four valves with "the throttle half open."

I think one of the set's chief characteristics is the absence of other noises. It is dead quiet.

The plugging system is excellent, as, by changing these about, one is able sometimes to get rid of a Spark Station.

Yesterday I clearly heard on Loud Speaker with four valves Ostend sending a message to an aeroplane stating a thunderstorm and hailstorm was over the Channel. This message was sent out and heard by me four times. The mechanic eventually answered, and I heard him ask for the message to be repeated, as he was not getting it properly. Also that he was over Nicuport, therefore 15 miles from Ostend. I suppose the distance from him would be about 120 miles.

I also heard, a few days ago, a machine calling Croydon. Croydon did not hear, and Lympne had to pass the message on to Croydon. This, I think, very clearly shows the capabilities of the Superfive Valve Set. Please tell Mr. ——— (one of our Demonstrators with whom our client had some argument respecting the relative merits of gramophone and wireless reproduction) that I think this Set does beat a Gramophone for clearness of music.

As an experiment, the wires under the carpets to the Loud Speaker in the kitchen were connected to the Aerial terminal, the outside Aerial being disconnected. The switch was put over and London (74 miles) came through strong and hearty! I have just tried Paris (264 miles) in the same way with the same result. Using a piece of wire 2ft. long I still get Paris on a Loud Speaker. Of course it was not loud in the last test.

The set certainly is a "Super" one, and I hope you have every success with it.

COPY OF LETTER FROM LONDON dated 1st October, 1923.

With reference to my Superfive Set. I thought possibly the following might be of interest to you.

On Sunday, September 30th, I took a party in my car from London to Newlands Corner, near Guildford, Surrey, about 30 miles away and took my Superfive with me.

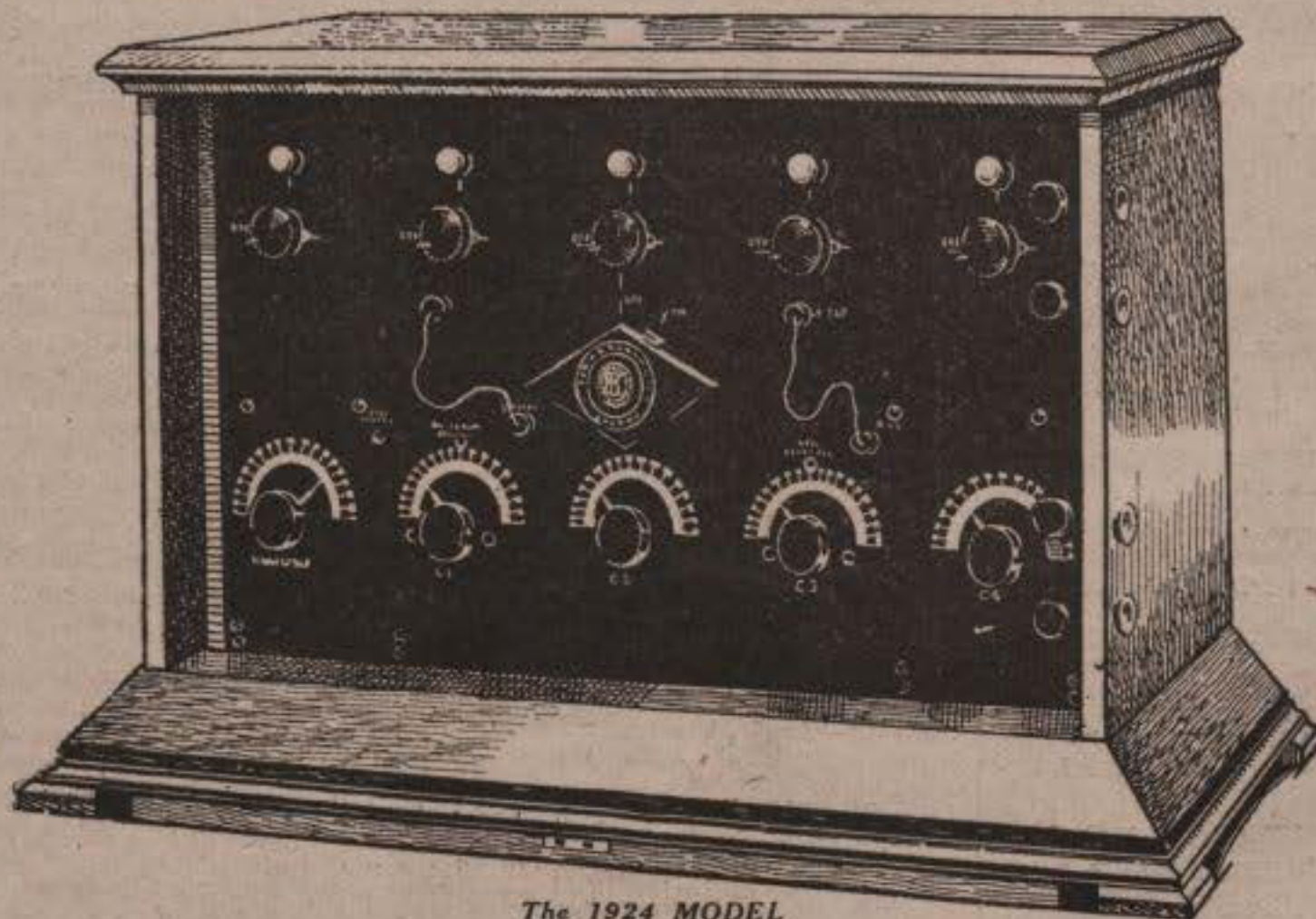
I threw twenty feet of insulated wire over a hedge as an aerial and for an earth I used the frame of the car. On setting to the adjustments given in the instructions, London came through on the Loud Speaker without further adjustment.

The song from the Steinway Hall was so loud and clear that all the words could be distinctly heard three hundred yards away. As this was in the open, I think it speaks very well indeed of your set.

I am quite certain that anyone without any knowledge of wireless whatever could have obtained the same results.

I also obtained London on a Loud Speaker without any aerial or earth whatever. At home on a standard Aerial I get all the Broadcasting Stations very loudly on a Loud Speaker.

Two things in particular appeal to me very strongly. First the exceptional strength and clarity of reception, and secondly, the fact that I can use any combination of valves from one upwards.



The 1924 MODEL

As illustrated, including special valves and H.T., £56:5:0. Each set with coils covering British Broadcasting Stations. Other sets of coils at extra charge.

We manufacture Valve Sets—1, 2, 3, 4 & 5 Valves, also an excellent Crystal Set.

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Open 8 to 7, Saturdays 8 to 1.

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."]

Impracticable.

DEAR SIR.—May I suggest that you ask listeners if they would prefer the morning concert to be altered to the afternoon—from 3 to 4 p.m.? This, I think, would be more convenient to most listeners, if it would also be convenient to you. Yours faithfully,

London, S.E. C. R. L.

[Until the London transmitting station is moved from its present site, afternoon transmissions are not possible—2LO being too near to the Air Ministry Station in Kingsway.—Ed. R. T.]

London Heard in Christiania.

SIR.—I just want to send you a few words to compliment you on the wonderfully clear transmission from your station. You may perhaps not be aware that we usually receive 2LO here in Christiania, 1,100 kilometres from London, just as loud and clear as if it should have been two miles away, using our standard 3-valve receiver and a loud speaker, and without further amplification the music simply filled a large room.

I find it rather difficult to understand several writers' statements, in different wireless journals, that they are unable to tune out 2LO in London to receive, for instance, 5SC. Here in Christiania we have succeeded in tuning out our own local broadcasting station (500 Watt, which is carrying on experiments nearly every evening now),

wave-length 500 metres, and receive 2LO with very little difference in strength. The distance from Christiania Broadcasting Station is 6 kilometres.

Yours, etc.,

Christiania.

V. K.

[We are now receiving quite a number of letters from Scandinavia reporting good reception from the several British Broadcasting Stations.—Ed. R. T.]

A Light Concert Party.

DEAR SIR.—Having consulted many of my friends, and also being an ardent listener, may I suggest that, during the winter, the B.B.C. engage a Concert Party—after the style of our friends the "Co-optimists"—to entertain two nights a week, and thereby ensure a good laugh after a busy day?

Perhaps you would place this suggestion before your immense audience.

Yours faithfully,

Forest Gate.

M. H.

[The establishment of a light concert party for broadcast entertainment is now in hand.—Ed. R. T.]

"Radiaud."

DEAR SIR.—Why are owners of receiving sets called "listeners-in" or "listeners"? The term, "listener" is applicable to one who listens to anything and by any means, but as applied to listening by wireless the term is surely an expedient. We are often told that wireless is in its infancy; are we to wait until



Announcer (opening the broadcasting): "Hallo, everybody!"

Tired Telephone Operator (absent-mindedly): "Number, please!"

it reaches maturity before the so-called "listener-in" receives his baptismal name?

I consider that the most appropriate term for one who listens to radio transmission is "Radiaud." Like all new words, it will sound strange at first; but after it has served its apprenticeship it should find its place in our dictionary, and the foreigner who is studying our language will there discover the difference between the man who is listening to the street corner orator and a member of the vast unseen audience.

Yours faithfully,

H. HYAMS,

Hon. Secretary Hornsey and District Wireless Society.

FELLOPHONE SUPER 2.



Mounted in a well-finished mahogany case, it comprises 1 H.F. Valve and 1 detector. This instrument permits the fullest reaction allowed by the P.M.G., and will give excellent results on all the British Broadcasting Stations.

PRICE £9 : 0 : 0

Plus B.B.C. Tax, 17 : 6. Marconi Tax, £1 : 5 : 0. 2 Valves 15 : 0 each. Complete with H. T. battery, Accumulator, 100 ft. 7/22 stranded copper aerial, 2 insulators, 1 pair 4,000 ohms headphones.

FELLOWS

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THE NELSON

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Complete with everything but valves.

Write for New Reduced Prices.

Listen in with an Efescaphone

EFESCAPHONE wireless receiving sets are as handsome as they are efficient.

The "Nelson" model illustrated is contained in a handsome French-polished walnut cabinet with a roll front which can be closed down when not in use. The 'phones are accommodated in a cupboard in base and all wires are out of the way at the back of the instrument.

This set, like all Efescaphone models, is perfectly constructed. The 3-valve type has a telephony range of 250 miles with headphones, or 75 miles with a loud speaker. For the 2-valve type the telephony range is 126 miles.

Write for Catalogue 500 containing full details of this and other models of

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Letters from "Listeners."

(Continued from page 126.)

A Curious Mistake.

SIR,—I herewith send the first edition copy of *The Radio Times*. I turned up page 11, found the second column, and obliterated the word "Carmen" from same, as directed by wireless, and I will with the guinea prize be able to pay the fifteen shillings' licence to the Postmaster-General.

Yes, we have no money to pay;
We have no money to-day;
But it's coming—
Yes, it's coming,
There's a guinea on the way,
For we have no money to-day.
(With apologies to "Bananas.")

Yours truly,

Motherwell.

LISTENER.

[This correspondent is under a curious misapprehension that has been shared by other readers. Listeners were not told that they would receive a guinea if they themselves obliterated the word "Carmen" from *The Radio Times*; but that some copies were sent out with that word already struck out, and that a guinea would be paid to each reader into whose hands such a copy should fall, and who should send it to the Publisher with his or her name and address. It is strange that such simple instructions should have been so misunderstood.—Ed. R.T.]

Friendly Criticism.

DEAR SIR,—May I be permitted as an enthusiast of the programmes broadcast to pass one or two friendly comments on the nature of the entertainment provided?

The chief criticism centres around the classical nights—not that the public taste lacks the ability to appreciate artistic music, but rather that when produced in bulk it is apt to become more wearisome than entertaining.

The nightly talks are mostly of such a character that they appeal only to a very few in comparison with the large numbers of "listeners."

Programmes generally lack a sufficiency of mirth-producing entertainment.

The dance music is too jazzy—as distinct from the easy and, to the tired mind, the soothing rhythm of the older and still popular dances.

Criticism is of little service without a suggestion, and in my humble opinion if the programme followed the lines of "request nights," greater entertainment would be afforded to the majority.

S. T. L.

London.

Against "The Classics."

SIR,—As a listener to your programmes for some months past, I think the limit was reached on Saturday evening (band excepted). It is a wonder the Thames didn't rise and drown the lot!

Again, to-day (Sunday)—the wind players, capable and beautiful musicians, but what doleful music!—sonatas and minuets by composers who have been dead hundreds of years. Are you aware that about eighty per cent. of listeners are of the working class who don't know a sonata from a tomato, but who want to hear good music and songs from some of our modern composers?

Yours, etc.,

London, S.E.

I. S.

[Tuesday evenings have been set apart in London for classical music. The performance of sonatas, etc., will be confined generally to that evening. This will give seven performances weekly free from what is commonly known as "highbrow" music.—Ed. R.T.]



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WIRELESS PROGRAMME—ABERDEEN (Oct. 21st-27th.)

SUNDAY.

3.0—5.0.—TRANSMISSION FROM LONDON OF AN ORGAN RECITAL FROM THE STEINWAY HALL. (SEE LONDON PROGRAMME.)

8.30—10.45.—THE WHOLE OF THE GLASGOW PROGRAMME WILL BE RELAYED FROM GLASGOW. (SEE GLASGOW PROGRAMME FOR ITEMS.)

ANNOUNCER: H. A. CARRUTHERS.

MONDAY.

3.30.—4.30.—SEE GLASGOW PROGRAMME.

5.0.—7.25.—DITTO.

7.30.—9.45.—SEE LONDON PROGRAMME.

9.45.—10.30.—SEE GLASGOW PROGRAMME.

10.30.—CLOSE DOWN.

ANNOUNCER:
A. H. SWINTON PATERSON.

TUESDAY.

3.30.—THE ABERDEEN WIRELESS TRIO will give musical selections.

4.30.—CLOSE DOWN.

5.0.—WOMEN'S TRANSMISSION: (a) Interior Decoration, by LADY POYNTER; (b) The American Woman in Silhouette, by MISS KATHLEEN COURLANDER.

5.30.—CHILDREN'S TRANSMISSION: Stories, rhymes, etc., by Uncle Ronnie and Uncle Will—"William Goes to the Pictures."

Part I. from "Just William," by Richmal Crompton (Published by Geo. Newnes, Ltd.); (b) Hide and Seek Stories from History—"The Escape of King Charles," by Violet M. Methley.

6.0.—CLOSE DOWN.

7.0.—THE FIRST GENERAL NEWS BULLETIN, *S.B.* from London.

7.10.—WEEKLY DRAMATIC CRITICISM, by MR. ARCHIBALD HADDON (B.B.C. Dramatic Critic), *S.B.* from London.

7.25.—ABERDEEN NEWS AND WEATHER FORECAST.

7.30.—THE ABERDEEN WIRELESS ORCHESTRA: "Three Dale Dances" (*Wood*).

7.45.—MISS CHRISTINE RITZ, Mezzo Soprano: (a) "Love is meant to Make Us Glad" (*German*); (b) "O don Fatale" (*Verdi*).

7.55.—THE ABERDEEN WIRELESS ORCHESTRA: (a) "Anita" (*Pollard*); (b) "Day Dreams" (*Wood*); (c) "Sizilietta" (*Von Blon*).

8.10.—MISS CHRISTINE CROWE, Elocutionist: Selections from her repertoire.

8.20.—THE ABERDEEN WIRELESS ORCHESTRA: (a) "In a Turkish Tea Garden" (*Siede*); (b) "Les Patineurs" (*Waldteufel*); (c) "The Flower Girl" (*Siede*).

8.35.—MISS CHRISTINE RITZ, Mezzo Soprano: (a) "Happy Summer Song" (*Kahn*); "Softly Awakes" (*Saint Saens*).

8.45.—MISS CHRISTINE CROWE, Elocutionist: Selections from her Repertoire.

8.55.—THE ABERDEEN WIRELESS OR-

CHESTRA: (a) "Valse Potpourri"; (b) "I Have a Rendezvous with You."

9.10.—CLOSE DOWN.

9.15.—SIMULTANEOUS BROADCAST OF THE SECOND GENERAL NEWS BULLETIN FROM LONDON.

9.30.—*S.B.* from London. (SEE LONDON PROGRAMME.)

10.15.—ABERDEEN NEWS AND WEATHER FORECAST.

10.20.—CLOSE DOWN.

ANNOUNCER: W. D. SIMPSON.

WEDNESDAY.

The Programme is the one given at Glasgow. (SEE GLASGOW PROGRAMME.)

THURSDAY.

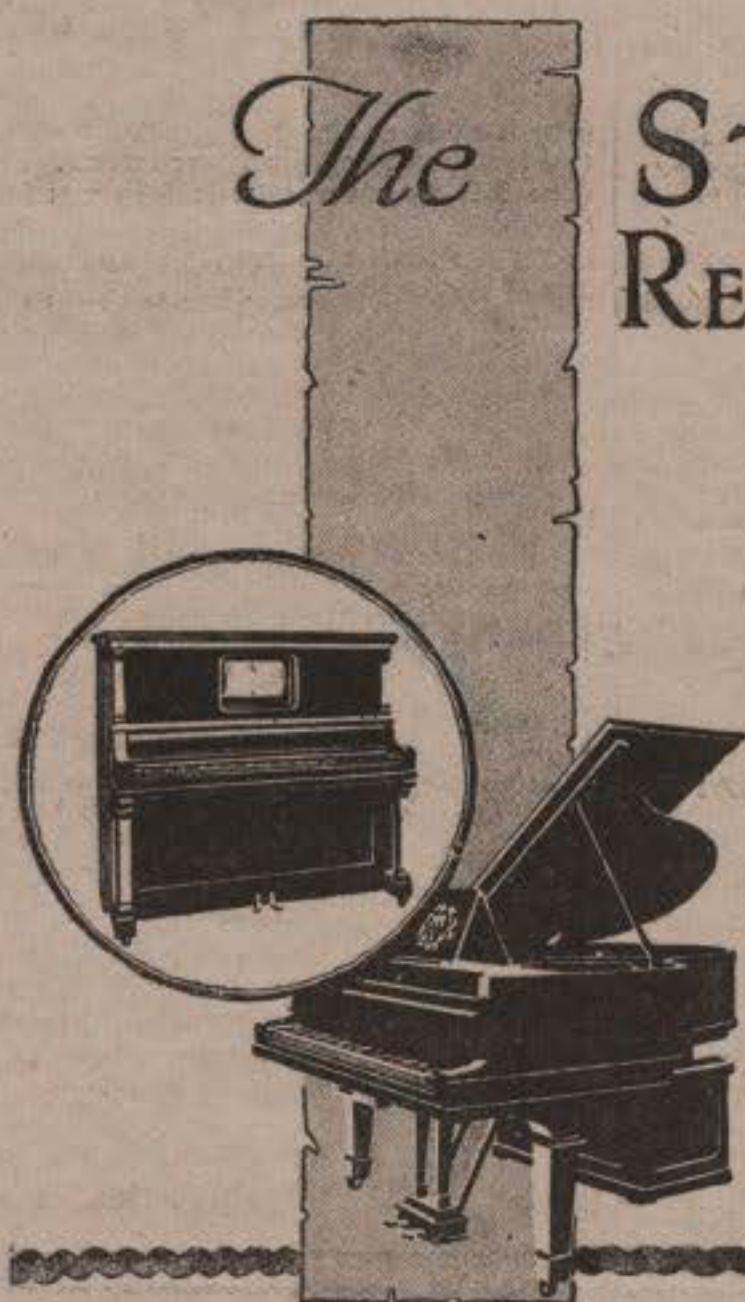
The Programme is the one given at Glasgow. (SEE GLASGOW PROGRAMME.)

FRIDAY.

The Programme is the one given at Glasgow. (SEE GLASGOW PROGRAMME.)

SATURDAY.

The Programme is the one given at Glasgow. (SEE GLASGOW PROGRAMME.)



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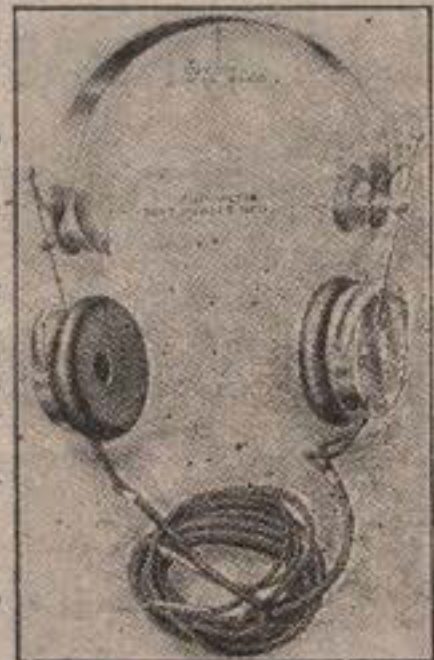
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LISTEN—AND LAUGH! STORIES TOLD BY WIRELESS.

INNOCENCE.

"You are a fine little fellow," said a man to the son of a friend as he patted the boy on the head. After chatting with him awhile, he asked, in parting, "Well, I suppose you are going to grow up to be a man like your father?" "That's what ma's afraid of," innocently replied the boy.

SHE WON.

A YOUNG fellow fell in love with a girl who worked in a glove-shop. He bought gloves every day. To discourage his attentions she became a manicurist. He had his nails done every day.

She then got employment with a dentist, and he—now goes out with another girl.

THEN THEY FAINTED.

FOUR old ladies in Buxton were sitting discussing wireless. The first old lady said: "Well, I've got a one-valve set, and I can get Manchester."

The second old lady said: "Well, I've got two valves and can get Manchester, Birmingham, and Cardiff."

The third old lady said: "Well, I've got three valves and can get all the B.B.C. Stations."

The fourth old lady, who had listened to all this, then chipped in and said: "I can do better than you all, without any valves; I put my head out of the window at night and get Chile."

Collapse of the others.

PUTTING HIS FOOT IN IT.

"THAT woman is the most awful actress I ever saw," said the mild-mannered man to his neighbour.

"That lady is my wife," replied the neighbour.

"I am wrong," said the mild-mannered man; "she is a good actress struggling with a rotten play. I wonder what fool wrote it."

"Unfortunately I am the author," said the neighbour simply.

NOT MUCH USE!

THE C.O. flung back the Army List to the sergeant with a forcible remark that the latter was not suffering from insomnia. He wanted, he said, something more recent than 1919!

The following day the "Ready Reckoner" was requested, and the sergeant, more alert this time, said: "Fraid it ain't much use, sir. Been here over two years to my knowledge."

HIS MONEY'S WORTH.

HE was out with his best girl, and as they strolled into the restaurant he tried to put on an "I-do-this-every-evening" kind of look. When they were seated at a table a waiter approached them.

"Will *monsieur* have à la carte or *table d'hôte*?" he asked.

"Both," said the young man, "and put plenty of gravy on 'em."

A MISTAKE.

A NEW arrival at a Western ranch was persuaded to mount a bucking horse. He was scarcely on the animal's back before he was off again—over the horse's head.

"What's the matter?" asked the old-timer who picked him up.

"Why, she buck."

ed," said the tenderfoot.

"Bucked? Go on! She only coughed."

NO WONDER!

A HEBREW entered the consulting room of a well-known oculist, and said: "Meester, I want to get my eyes tested fur a pair of glasses."

The oculist held a printed card twenty feet from him. "Can you read that?" he asked.

"I can't do it, meester," said the Hebrew.

The oculist then pushed the card to within ten feet of him. "Can you read that?"

"No, I can't, meester," said the Hebrew.

So the oculist stuck the card right under the man's nose. "Can you read it now?"

"No, meester," said the Hebrew, "I can't, for I ain't never learned to read!"



Jones: "Hang it all, it's too bad! There's some idiot oscillating again."



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"THERE is nothing more foolish than to say that curiosity is an evil, it is a great virtue."—A. BERTRAM.

"A MAN with hobbies never has time to waste."—J. F. CHILD.

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OTHER PEOPLE'S OPINIONS.

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THROUGHOUT the realm of science—throughout the universe—we are continually faced with the phenomenon of waves and vibrations, of their cause and effect; and tracing things backwards, we seek the origin of everything in vibrations of the infinitely or almost infinitely small.

It is in this realm that we find the explanation of wireless phenomena, and it is here, also, that we must search for the secret of life.

Whether it be the physicist or the chemist in his laboratory, the wireless research worker, or any other scientist, we find them all now gravitating in the same direction. Even the astronomer, accustomed to deal with the incalculable vastness of universes in space and thinking in terms of astronomical units of millions of miles, is dependent upon the utilization of ether waves and vibrations, without which his telescope, camera, and spectroscope would be useless.—*P. J. Rison, in "The Wireless Review."*

SYMPHONY CONCERTS BY WIRELESS.

A NEW feature in the wireless transmission of music was introduced when a symphony concert was broadcast to all stations in the British Isles. The programme included Saint-Saëns's Violin Concerto in B Minor, with Miss Daisy Kennedy as soloist, Dvorák's New World Symphony, and works by Elgar and Weber. The orchestra was conducted by Mr. Percy Pitt.

The transmission, so far as could be judged at the British Broadcasting Company's rooms, was very successful, though the apparatus does not yet differentiate sufficiently between the various timbres of the instruments. It is doubt-

ful whether, if one did not know which was playing, one could with certainty distinguish the strings from the wood-wind. The *tutti*, too, have that same confused quality which has not been overcome in gramophone recording. Indeed, it is a question whether the concerted sounds, once collected together, can ever be dispersed again with versimilitude.

But the transmission of music by wireless has certainly passed beyond the merely experimental stage, and, though one doubts if it will really supplant the concert performance, it has reached the point when it can give much pleasure to those who are unable to go to, say, the Queen's Hall.—*The Times.*

GOLD "CAT-WHISKERS."

THE importance of a gold, silver, or nickel-silver cat-whisker is difficult to over-estimate, and the use of such unsatisfactory material as copper or brass wire explains a good deal of the popular belief that crystal sets are necessarily unreliable and troublesome. Such wires are commonly too stiff for a delicate adjustment to be made, and their points tarnish in air and cease to make the sharp and definite point-contact necessary for good rectification. The first-named metals, on the other hand, do not tarnish readily, and may be used indefinitely. Moreover, they give a much more permanent adjustment of the detector. Gold, in particular, is good, since with many crystals it improves signal strength noticeably.

Should a cat-whisker appear to have lost its efficiency, it is worth noting, a cure can be effected by cutting a fragment off its end with a pair of scissors, thus exposing a fresh surface. If the cut is made on the slant a sharp point

will result, and further sharpening will be unnecessary.—*Wireless Weekly.*

WALL-PAPER AS AERIAL.

I HAVE just received details of a new invention in connection with wireless of a decidedly novel character. The patentee has taken advantage of the fact that, as for the most part the current used in wireless is of a high-frequency nature, a thin conductor with a large surface area is more efficient than a thicker conductor with a smaller surface area. The invention covers considerable ground, and I have only space to mention two of its applications. The most interesting is the wall-paper that will act as both an aerial and an earth. The pattern of the paper is picked out with very thin metal foil something after the style of the popular silver-lined ceiling paper.

A connection to certain parts of the foil on the paper by means of small ornamental plugs provides both aerial and earth connections. There is no reason why this should not prove quite an efficient arrangement, but I am inclined to think that it will also prove rather expensive.—*Daily Mail.*

NOTICE TO READERS.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from readers concerning the programmes and their transmission are welcomed. (See pages 126 and 127.)

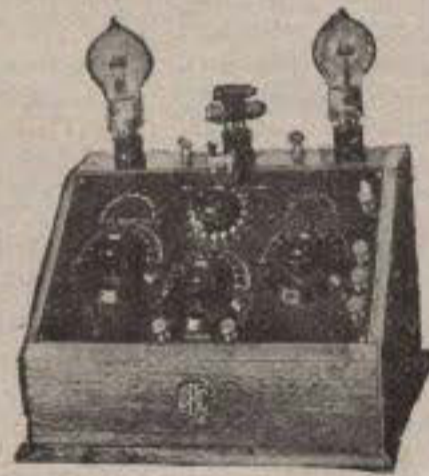
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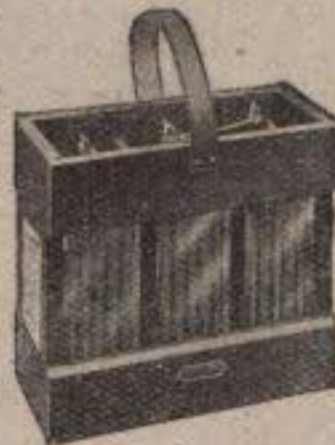
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Women Who Want to Write.

A Broadcast from London by Miss Edith Shackleton.

IT is obvious to anybody who thinks the matter over for a moment that in spite of popular fallacy, journalism, especially newspaper work, is not a profession for either cranks or meteors.

It demands steadiness, a sound idea of the normal, a strong sense of balance. Even the woman who goes in for inventing "stunts" must know just how far these sensations are removed from everyday affairs. And to the real journalist Fleet Street is not so much a platform as a market ground—though it may be as dignified and honest a market as one likes to have it.

The Best Paid Work.

The ambitious girl who has been attracted to journalism because she is public-spirited, or has a deep literary sense, usually begins with a fierce contempt for women's pages or anything that she can label "feminine tosh," but this, I think, is mistaken, and often it wears off when she is able to gauge the possibilities of her profession more clearly. Perhaps the most brilliant and original women do keep to general work, to news reporting or criticism, but the best paid and least precarious positions are those acquired by specializing in women's subjects. The well-known fashion writers (well known, that is, in the profession, for the public may never see their names in print) can ultimately pick up the thousand a year which the general reporter never reaches. Moreover, there is nothing to prevent the fashion article from being well written instead of in an absurd jargon, and the arts of housewifery are neither unworthy nor uninteresting.

It must not be supposed, however, that women

never get chances to do general newspaper work on the same terms as men, or that they are incapable of using such chances. There are many women reporters on leading London dailies who work exactly as do their men colleagues, and have been doing so with complete success for many years.

How to Begin.

"But how can I begin journalism?" the girl who thinks she "would like to write," will say. There is a general idea that there is something mystic about the process, that it requires influence or secret rites. As a matter of fact, and a deplorable fact, journalism is the easiest profession to enter in the world. I know a woman who got a reporting position on a London newspaper because she could smoke a stronger cigar than the news editor—but she has long been survived on the same staff by women who got there through training on country papers or by steady good conduct as outside contributors. For the girl who has just left school, apprenticeship is a sound idea, for even the most brilliant of ex-schoolgirls cannot have the general knowledge or experience of life which is necessary before she can be reliable for serious work on a London newspaper.

"Another way," as Mrs. Beeton has it, is to take a journalistic course at a university.

One thing I feel I cannot say too emphatically, and that is that there is no prejudice against the work of the unknown. The struggling beginner is inclined to imagine that editors have an instinctive loathing for manuscripts and a haughty contempt for the beginner, and that the successful women must be those who have personal introductions or long eyelashes. It is not so. All editors are athirst for novelties.

Journalism is an excellent profession for women. It is, more than almost any other, a continued education, and it takes one into life rather than away from it.

Foreign Stations.

L'ECOLE SUPERIEURE (PARIS), 450 metres. Tuesdays and Thursdays, 6.45 p.m. to 9 p.m.—Concert.

Saturdays, 1.30 p.m. to 6.30 p.m.—Lectures and Concert.

Daily, at 10.0 a.m., 4.5 p.m. and 8.10 p.m.—News and Concert. G.M.T.

THE HAGUE. PCGG. 1,085 metres.

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Mondays, 9 p.m. to 10 p.m.—Concert.

Thursdays, 8.30 p.m. to 10.30 p.m.—Concert. G.M.T.

RADIOLA (Paris). 1,780 metres.

Daily, 11.45 a.m. to 2.45 p.m.—Concert and News. 4.5 p.m. to 5.15 p.m.—Concert. 7.45 p.m. to 9.30 p.m.—Concert. Also Concert from 1 p.m. to 2 p.m. on Sundays. G.M.T.

EFFEL TOWER. FL. 2,600 metres.

6.40 a.m. and 11.15 p.m.—Weather Forecast.

2.30 p.m.—Stock Exchange News. 5.10 p.m. to 5.55 p.m.—Concert. 10.10 p.m.—Weather Forecast. G.M.T.

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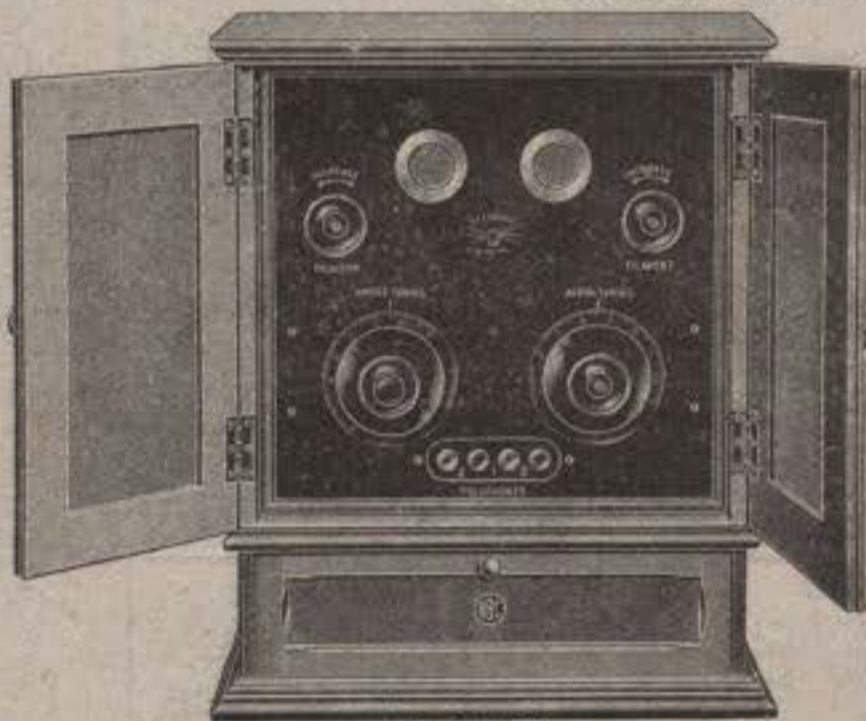


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