

MAKING THE WEATHER CLEAR! By Sir NAPIER SHAW.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, AUGUST 24th.

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RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

Learning to Listen.

By STEPHEN GRAHAM, the Distinguished Author and Traveller.

SOME years ago I remember writing in a book of mine: "Deafness is on the increase," not meaning, of course, physical deafness, but the mere incapacity to listen. Everyone wanted to speak, to sing, to play, to shout; nobody wanted to hear. Platforms were crowded with speakers, but auditoriums were half empty; parsons preached sermons in empty churches; the music in boarding-houses drove the boarders away; Fleet Street was besieged with people wishing to express themselves in print, but scarcely a newspaper had enough readers to pay its way. Listeners were so precious that when found, they were guarded and religiously made into circles. Every man wanted to have his circle. But people did not wish to join the circle.

I remember a public meeting with the ex-Speaker, Mr. Lowther, in the chair, where in the course of an hour and a half a gathering of a thousand people melted away to about two hundred and fifty, and still the lecturer went on lecturing. People stole away from his presence the whole hour and a half—and they were most of them notabilities in London life. I shook hands with the unfortunate lecturer afterwards, but found he was quite unaware of the debacle in the ranks of his listeners. "What a great and splendid success!" said his chairman, tactfully, and the lecturer went away perfectly happy.

Poets in these days greatly multiplied upon us and learned to live without listeners, chanting their "native wood notes wild" by mead and stream. Often have I come upon them on solitary walks, lifting their mouths to heaven, seeking moon and stars as listeners since human listeners there were not. "He who hath ears to hear," said the Preacher, "let him hear." Ah, there was more in that than a conventional utterance. Some may need no listeners, but it is the tragedy of the true speaker and singer that few have ears to hear. Few can take a message or a song to themselves and make it theirs.

It is a tragedy in the life of a listener, too, not to be receptive. Though I write as an author, a speaker, I would say the greatest happiness of my life has lain in *receptivity*, in the ability to listen and take a message or a song to my heart. Not to be able to listen or receive would be a great darkness, a shadow upon the soul. Listening, after all, is much more of a religious function than speaking or seeing or eating or even exercising. An age which does not listen is an age of materialism.



Mr. STEPHEN GRAHAM.

But here we are in a new age, materialistic, it is true, and yet one of listening. I think we must be getting less materialistic again as we are learning to listen more. We are certainly cultivating our ears again after some neglect. We are restoring the balance in the use of our senses. People were using the eyes too much and the ears too little.

Have you ever in an idle hour gone eaves-dropping in the crowd, just mingled with a mass of promenaders and picked up threads of conversation not meant for you to hear? It is sometimes quite enthralling. In New York, of course, where the people speak from their stomachs, you hear much more than in London, where they speak merely from the lips. You have to have a quick ear to hear the Regent Street whispers. However, if you shut your eyes as you stroll along, you will sometimes hear much more and much better. Often, also, at the Opera you hear better when you shut your

(Continued overleaf in column 3.)

The Music-Hall, Old and New.

A Talk from London, by Archibald Haddon.



Mr. ARCHIBALD HADDON.

I HAVE been a regular music-hall goer all my life, and my recollections go back to the time when the music-hall was little better than a glorified public-house. The first thing I remember about it was Marie Lloyd singing "Then You Wink the Other Eye," in a provincial music-hall with a sawdust floor, hard benches, and a man in a dress suit seated at

a table in front of the orchestra and announcing the next turn by rapping loudly on the table with a hammer.

They called the man at the table the music-hall Chairman. I saw him often at his work. When he struck the table with his mallet, exclaiming "Order, please!" he made the bottles and glasses ring. The stalls Johnnies, as they were called, plied him incessantly with drinks. He led the choruses—led them very well, for he was an excellent vocalist, sometimes chosen with a view to sing the people in with a sentimental song before the curtain rose. The power he exercised over artists and audience was so considerable that he could make or mar a turn, so I believe he received a good deal of "back-sheesh" behind the scenes—an extra rap or two on the table being a direct incitement to an encore.

The Bad Old Times.

Almost the only thing to be regretted about the transformation of the first music-halls into the modern palaces of variety is that the prices of admission and refreshments in the old halls were ridiculously low. Even at the most sumptuous of the old music-halls, the London Alhambra of the year 1865, admission averaged only one shilling and twopence a head, and drinks and smokes and eatables averaged only sevenpence a head—yet there were dividends of from seventeen to twenty-five per cent. for the shareholders—hence the saying, perhaps, the Good Old Times! Comparatively, however, I think that they were really the Bad Old Times. They have certainly changed for the better now that young fellows can go to music-halls with their girls, and fathers can take their daughters there without fear of embarrassment.

Grandmotherly Legislation.

The new music-hall is immeasurably superior to the old in such matters as moral and artistic tone and luxurious accommodation; but, on the whole, I find it less attractive than the old as a place of amusement and recreation. That is because, very largely, the music-hall has been subjected to an excessive amount of grandmotherly legislation.

In the music-halls we have abolished drink in the auditoriums. Behind the scenes, the walls are plastered with warning notices against this, that, and the other. Comedians are subject to instant dismissal, or their engagements to suspension, if in their "patter" they make use of a doubtful expression or crack a joke that wouldn't pass muster in a drawing-room. I dare not deny that this may be all for the good, but when I gaze on the thousands of expressionless faces in the audiences at our new palaces of variety and listen in vain for the roars of laughter and shouts of enthusiasm that used to raise the roof in the old music-halls, I cannot help wondering whether somebody hasn't done something to the music-hall to take the resilience out of its life.

The secret of the old music-hall's appeal was its free-and-easiness, its jollity and comradeship. You returned home from the old Tivoli or London Pavilion exhilarated as well as refreshed.

Among the "Stars."

Here is a typical Tivoli programme. It is the evening of April 21st, 1894, and the twenty-six turns in the programme are contributed by George Robey, Harriet Vernon, Harry Randall, Herbert Campbell, Vesta Victoria, the Brothers Griffiths, Ada Blanche, Leo Stormont, Little Tieb, Dan Leno, Eugene Stratton, and fifteen other performers little less distinguished.

What the music-hall has lost in affability and sociability it has gained in politeness. As an institution, it has risen enormously in the social scale. Men who run the halls have handles to their names, and even a comic singer has been knighted. The music-hall business is now a great industry, mainly composed of syndicates controlling chains of palaces of variety with a total capital of several millions sterling—one syndicate alone having a capital of a million, invested in about fifty halls. The rise in social status is symbolized before our eyes in the Empire Theatre, Leicester Square. Instead of the old Chairman's rap on the table, number cards announcing the next turn are placed on ornamental easels at the sides of the proscenium by two powder-headed flunkeys in velvet breeches, gold-braided at the knee.

From Parthenon to Coliseum.

Here is a still more striking illustration of the way in which music-halls, like men, may rise on stepping-stones of their dead selves to higher things. One of the halls I frequented when a boy was the tiny Parthenon at Liverpool. It was a handbox of a place, holding only 900 people, but sometimes a thousand people more than it would hold were trying to get in, because the bill was topped by Vesta Tilley, or Marie Loftus, or Jenny Hill, or the Great Macdermott, or G. H. Chirgwin, or Eugene Stratton, or R. G. Knowles. It was the first music-hall managed by Sir Oswald Stoll, then a lad in his teens.

Out of the success of the little Parthenon the London Coliseum has been evolved. The Coliseum, controlled by Sir Oswald, is one of the sights of London. The accommodation for several thousand people at a time is luxurious, and the vast auditorium is imposingly beautiful. The great stage, built in the form of three circular discs, revolves at the touch of a button, instantly replacing a front scene with a scene fully set at the back while the front-scene performance is going on.

The Human Touch.

The music-hall business has not flourished of late. The music-halls themselves are magnificent—the majority of them, I think, are a generation ahead of the regular theatres in structural convenience and managerial attention to comfort—but something has gone wrong with the character and quality of their entertainments. That something may be detected, perhaps, in the work of the Veterans of Variety. In everything those veterans do, or say, or sing, there is the human touch. You get it especially in the simple tuneful ballad and the comic song with a rollicking join-in chorus.

Personality, which finds its expression most effectively in the solo turn, has been discouraged on the halls by the preference given to sketches, scenes, concert numbers, and spectacular attractions, and the result is that the halls are being de-humanized.

Learning to Listen.

(Continued from the previous page.)

eyes to the gaudy scene; you obtain a deeper sense of the musical beauty of the composition. It goes deeper into one's being. Again, at a public meeting, you can often obtain a truer idea of a political orator by listening to him without seeing him than by following all the time his gestures and facial expression.

Herein lies one of the benefits of listening to wireless. You listen perhaps to a speech by Mr. Lloyd George; you get a fairer notion of him listening to him in your own room than you would in a crowded hall or in reading a report of his speech in the columns of a newspaper. The radio has inaugurated an age of listening, of ear reception as distinct from eye reception.

I do not see why in the future descriptive broadcast music of a special kind should not be accessible in all cinema theatres. Much more is needed to relieve the eyes than is provided. Then, despite a long-sustained effort to give an educational value to the screen, it has been found almost impossible to keep the attention of people on educational films. The eye craves something more lively, something merely entertaining. The eye refuses to write heavily on the tablets of memory. Few can remember what they see on the screen, be it educational or merely diverting. But things heard seem to be remembered longer. Kipling once said you remember things longest if you smell them:—

Smells are surer than sights or sounds
To make your heart-strings crack—

but that remains for the future.

We remember a sound longer than a sight, partly because we have the power to reproduce a sound by imitation, but few have the power to reproduce a sight. Thus we learn by repeating to ourselves more often than by imagining to ourselves.

When so many other elements make for disunion, the wireless certainly makes for the union of the world, for the breaking down of language barriers and the removal of national prejudices. It is now in its hardest period, that of breaking down merely local prejudices and finding means of practical development.

I should like, for instance, to be able to hear the House of Commons' debates; the speeches on such occasions as the Pilgrims' dinners and the Lord Mayor's banquet. I should like to hear the reviews of the principal books of the season or the day broadcast. In America they broadcast reviews from some of the public libraries. I should like upon occasion to listen to a prisoners' debate on crime at Pentonville or Wandsworth. I should like to hear certain theatrical productions at which it was impossible to be present. But each reader of these lines could easily add to the list of desirable hearings. The long and the short of it is—we have a new appetite for hearing. The Ear-gate is open.

In one of London's biggest streets only two houses are without aerials.

A SNAKE-CHARMER recently demonstrated that snakes can be charmed by radio.

In America, loud speakers are replacing the bands which used to give summer concerts in the open air.

AN American paper is offering a gold cup for the world's "greatest announcer." The winner is being discovered by listeners' votes.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Music from the Moors.

PEOPLE in remote Highland glens often listen with keen appreciation to the Savoy Bands. On August 26th the process will to some extent be reversed and music from one of the most lovely moors in Scotland will be relayed for the benefit of London. At 10.30 p.m. on that date it is hoped to relay, *via* the Glasgow Station, dance music from Gleneagles Hotel, Scotland, at a time when this hotel will be filled by those who crossed the Border for the shooting.

Earl Haig to Broadcast.

Amongst forthcoming broadcasters are Earl Haig, who will once more speak on behalf of the British Legion on September 15th, and the Rt. Hon. G. N. Barnes, who on September 3rd will give a description of the Labour Section of the League of Nations.

New Relay Stations.

If everything goes satisfactorily, it is intended to open a Relay Station at Stoke-on-Trent in the beginning of October, and at Dundee early in November, and Swansea in December.

Wembley Broadcasts.

Most of the side shows at Wembley have been broadcast, and there will be a cessation of broadcast Wembley activities until September, when we hope to relay some of the Military Tattoos and portions of some of the civic ceremonies.

Broadcast Story Recitals.

For some time past, story recitals have been very popular in Glasgow. These usually last for fifty minutes and are confined to one subject. An innovation is being tried during the present month and September in order that a wider listening public may be served. There will be two complete periods of fifteen minutes and one of twenty minutes devoted to items representing literature, poetry, and drama. The first of this new series will be broadcast on Tuesday, August 26th, and comprises "The Goblin Barber," an old Spanish story re-told; a poem by Wordsworth explained; and finally a scene from "Pippa Passes" by Browning. The most noteworthy fact about this new broadcast is that each production is complete in itself, and it will give listeners a greater opportunity of discriminating as to what they desire to hear. All the productions are in the capable hands of Percival Steeds, B.A. (Oxon.), Lecturer on Elocution and Literature to the Glasgow Athenæum, and recognized Teacher of Public Reading and Speaking to the University of Glasgow.

Astronomy and Whelks.

Tonight (Friday, August 22nd), the Rev. E. Bruce Kirk, F.R.A.S., David Elder Lecturer on Astronomy, Royal Technical College, Glasgow, gives a talk on Mars, which will be followed by others later. In addition to a profound knowledge of Astronomy, Mr. Kirk has many

scientific interests, more especially in biological and microscopic work. He has done much work in the study of marine aquatic life, and he has given special attention to the borderland between marine and fresh-water life. In the course of this investigation, an interesting experiment has developed in the preservation of what is commonly known as the periwinkle or whelk. It has lived in Mr. Kirk's care, in the original bottle, with the same water never changed, and covered with a close glass cover, for the last nine years. This water is as fresh as it was at first. Mr. Kirk has consented to give two talks on the "Preservation of the Whelk," and they will take place on October 10th and 20th.

The New Dramatic Director.

In the interests of listeners who like plays and play-going, a special department for the investigation of microphone effects and the development of Radio Drama generally has been created at the headquarters of the Company.

Mr. R. E. Jeffrey, who performed the duties of Station Director at Aberdeen so successfully, has arrived in London and has entered upon his duties as Dramatic Director of the B.B.C. Mr. Jeffrey's experience in productions of a novel nature has been considerable. He was for many years a conspicuous figure in the dramatic world of Scotland. After considerable success in the production of plays in the North, Mr. Jeffrey undertook a season at the Aldwych Theatre, London. Under his management *The Unknown*, by Somerset Maugham, was presented by Miss Viola Tree, and Miss Ethel Irving had the opportunity of playing a great part in *La Tosca*. Mr. Jeffrey also presented Mr. J. K. Hackett to the London playgoers in what was declared to be one of the finest performances of *Macbeth* of recent times.

The Radio Play.

Mr. Jeffrey is convinced of the need for the development of special Radio technique for plays, just as some years ago it was made amply clear that a special technique was necessary for the cinema. He is also confident that when advances have been made in this

direction, the Radio play will take its proper place as a popular feature of broadcast programmes.

An Amusing Compliment.

Mr. Louis Hertel, who has frequently broadcast from the London Station, and is shortly touring all stations, has, among other character-studies, occasionally broadcast Hebrew burlesques. He has lately been the recipient of a rather amusing compliment. To his surprise, a recent issue of a Jewish journal contained a photo of himself and referred to him as a co-religionist entertaining for the B.B.C. Mr. Hertel denies the soft impeachment. He is a Londoner by birth, educated at St. Thomas' Charterhouse, and although claiming Saxon ancestry, his parents are Lincolnshire people. He enlisted in the Middlesex Regiment during the first few days of the war and served on the Eastern Front for over four years.

Old and Modern English Songs.

A recital which will be looked forward to with much interest will take place on September 3rd, at 9 p.m., when Mr. John Coates, the famous English tenor, will sing some old and modern English songs.

Nottingham Station Director.

Nottingham Relay Station will open about September 16th. Mr. Edward Liveing, who has been appointed Station Director, is a versatile, accomplished young Oxford graduate on the right side of thirty. In addition to active service in three of the war theatres, he did some good propaganda work for the Intelligence Corps in Egypt. He is the author of an interesting war book giving a subaltern's impressions, and of a number of bright short stories which have appeared in the leading magazines.

A Famous Band for London.

The programme from London to-night, August 22nd, should make a strong appeal to Northerners because the famous Besses o' th' Barn Band from Manchester, under its able conductor, Mr. Harry Barlow, is making its first visit to this station. Listeners will also look forward with zest to hearing again Miss Catherine Aulsebrook, the famous New Zealand contralto.

Veterans of Variety.

No programme which has been given from any of the B.B.C. stations of late has had a more enthusiastic reception than that which was accorded to the Veterans of Variety programme. Over 1,500 letters were received by the B.B.C., almost all without exception couched in the most glowing terms, and asking for another visit from those artists. The interesting talk which Mr. Archibald Haddon, the Dramatic Critic of the B.B.C. recently gave, in which he compared the old style music-hall with the new, is published on page 354 of this issue.



Old Gentleman (glancing at his clock as the Time Signal is Broadcast): "Dear me, Greenwich five minutes slow! I must write to the papers about it!"

Verdi and the Opera.

A Great Musician's Life-Work. By R. D. S. McMillan.



G. VERDI.

THE glory of opera finds full expression in the divine works of Giuseppe Verdi, and the man who gave us *Aida*, *Trovatore*, etc., may well be enshrined in the memory as a messenger of all that is fine and beautiful in music. Certainly, although he may not have risen consistently to ecstatic heights in melody, his work will, nevertheless,

stimulate generations to come with its periodic beauty. To-day, twenty-three years after his death, his music is as familiar to the masses throughout the world as perhaps that of any other composer, a popularity which, scorned though it might be by some in musical circles, is yet a reward of which any seeker after immortality might well be glad.

The Secret Melody.

An interesting story, as illustrating the extreme popularity of Verdi's works among his compatriots, centres round the tenor solo "La donna è mobile," in *Rigoletto*. When the work was being rehearsed, Verdi adopted the most rigorous measures to ensure that the tune should not "escape" beyond the bounds of the theatre, knowing, as he did, that once it was heard outside the walls of the opera house, it would spread like wildfire, and by the time the *première* came round its value would have been utterly destroyed. So that at rehearsals the piece would be left out and Verdi would say to the tenor: "You shall have the music in plenty of time."

Not until two nights before the *première* would the composer give the tenor the music, and then only after he had exacted from him a solemn promise that he would not sing it except in his own home. He was not even to hum a bar of it or whistle one single note in public until the final rehearsal.

In this incident may be read the story of Verdi's career. His extreme popularity among his contemporaries was such as few composers have known; from youth to old age success attended his efforts in no half-hearted manner.

Church Organist at Ten.

The son of a small dealer in groceries and tobacco in the tiny Italian village of Le Roncole, Verdi was born in October, 1813, in circumstances anything but auspicious for one who was to leave an indelible impression upon the course of musical history. But genius like that of Verdi's could not long remain in obscurity, and after he had demonstrated to the villagers of Le Roncole his phenomenal gifts, which he made manifest, in due course, in his rôle of organist at the village church—a rôle which he filled at the age of ten—we find him studying in Milan. He had been sent there by a society whose aim was to encourage and foster promising youth; yet their happy recognition of his budding genius was in direct contrast to the attitude of the Milan Conservatoire of Music, the directors of which refused him admittance on the ground that he did not show sufficient promise—a startling verdict upon the ability of the youth who was to become, on account of his musical inspiration, the idol of every Italian heart.

In 1836, when he was twenty-three, Verdi married. Three years later, his first opera was accepted and, this scoring a small success, he

was commissioned by Merelli, the operatic director, to write the music to a comic libretto. This period was destined to be the unhappiest in Verdi's life, for while he was at work on the opera, first his two children and then his wife died—all within a few weeks of each other. In his anguish Verdi wrote: "I was alone—alone! My family had been destroyed, and in the very midst of this terrible anguish I had to fulfill my engagement and write a comic opera."

The tragic irony of the situation was such that it would have been small wonder if Verdi had thrown up the task without compunction; but he persisted, and the work, *Un Giorno di Regno*, at last saw the light. It could hardly have been a surprise to many when the opera was found to be a failure.

A Flood of Work.

After this temporary set-back, Verdi forsook composition for a time, but in 1842 we find a new opera of his, *Nabucco*, produced, to be followed in the succeeding years by a flood of his work. Then at Venice, in 1851, was produced the first of the operas which have won for Verdi familiarity among the general public—*Rigoletto*. The opera in question scored a great success, and a similar reception was accorded *Il Trovatore*, produced two years later. In the same year, *La Traviata* was first performed. Verdi was now forty years of age, yet it seemed as if his genius was still in the first flush of achievement. In 1871 came *Aida*, than which there are few more inspiring operas, and it was appropriate, its scene being laid in Egypt, that it should see the light in Cairo. The work, by the way, had been written for the Khedive. In 1874 he wrote his only important non-operatic work—a Requiem Mass.

Now nearly sixty years of age and with a record of twenty-nine operas to his credit, Verdi might well have rested upon his well-earned laurels. He was already a national hero; apart from his popularity as a composer, his intense patriotism as expressed in his works had won for him an abiding place in the affections of his fellow-countrymen and women. For a time the great man's pen was stilled, yet ten years later he was to surprise everyone with *Otello*, an opera which revealed vigour and fire such as one would never have believed this remarkable musician capable. And even here he had not finished, for when he was eighty there came from his pen the wonderful *Falstaff*.

A Comparison with Hardy.

In considering the qualities of Verdi as a man, one might be drawn to a comparison with Thomas Hardy, and the analogy, except that Mr. Hardy's field is literature, is a striking one. But the similarity extends deeper than mental alertness at advanced age, for, like Mr. Hardy, Verdi was modest and quiet, one who took his successes not as his right, but as the generous beneficence of Providence. He was, however, not without temper, and, if the occasion justified it, his rebuke was ready enough; but if he erred on the side of unjustness, his *amende* was readily forthcoming.

Shakespeare captivated Verdi's fancy and he had a deep reverence for him, whom he termed "the father of all." Even after he had finished *Falstaff*, it is said, Verdi was contemplating an opera on the story of *King Lear*, and no doubt, if the tremendous difficulties of the libretto could have been overcome, he would, old though he was, have essayed the task.

Verdi was married a second time, taking as his wife an opera singer, who took a leading part in his operas. Verdi died on January 21st, 1901, and he was buried as quietly as possible, according to his wishes, without either flowers or music.

Re-United by Radio.

A True Wireless Romance.

IN spite of the everyday drabness of the world, there are few events without romance behind them, and who knows what wonderful romances are hidden behind wireless?

There has just come to light a poignant incident in real life connected with radio that any fiction writer would have been delighted to have conceived.

It all began about five years ago when a young sailor was travelling by train. During his time in the Navy he had sailed almost round the world, and as he was a musician of more than average ability, he had spent his leisure in strumming a guitar and picking up fresh tunes every time his ship entered a new harbour.

The Wanderer Settles Down.

Seated next to him during his ride in the train was a pretty brown-eyed girl. A noisy, rattling railway carriage is hardly the kind of vehicle in which Cupid is likely to be found; but before it had finished its journey on this occasion, the sailor and the pretty girl had fallen in love with one another.

Of course, they were married, and for a time the wandering minstrel settled down to a quiet domestic life and it seemed that he had put his love of roving far behind him. But at the beginning of the second year there came a change over the young husband. Once more he began to yearn for a freer, less trammelled existence, and one day he disappeared as completely as a stone dropped into the ocean.

Her Only Diversion.

The three years that followed were hard ones for the young wife. She had been left with practically no money, and with two children dependent upon her, she found it necessary to work at sewing for a living. The only diversion she had was a wireless set, presented to her by a sympathetic neighbour—but that set was to prove her salvation.

One night, after her hard day's toil was over, she had nearly fallen asleep with the headphones on when she was brought quickly back to alert consciousness by hearing a voice announce "a series of guitar selections by —" and then her husband's name was given.

"Can it be possible?" she asked herself—and then her heart sank. To find her husband like this was too good to be true; but even as she wondered, the invisible musician began to play a tune they both loved well, and she knew by the way it was played that the performer was her long-lost husband.

Tears of Joy.

When the errant musician appeared at the studio on the following night, he was met by a deputation consisting of his wife, a warrant, and an officer of the law. The announcer was beside himself. Thousands of listeners were waiting to hear the magic of the sailor's guitar and he was about to be arrested for wife desertion!

When the situation was explained to the officer, he agreed to wait until the player had finished his selections, so the detective and the wife stood just outside the broadcasting room while the soft melodies of Hawaii floated into the microphone. The sailor, knowing that the woman he still really loved was listening to him, played as he had never played before, and as he played his wife gave way to weeping. She still wept, though her tears were tears of joy when, three days later, in an American Court of Justice, she begged that the case might be dismissed and her husband set free.

So the wandering minstrel returned to the fireside he had made so desolate and there is at least one home made happy by the magic of wireless.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Broadcasting in Ancient Times.

DEAR SIR,—Referring to an article on the above subject in *The Radio Times* it is surprising that the writer does not allude to the curious way news travels among savage and semi-civilized communities. It is said that the news of Gordon's death at Khartoum was known in a few hours in the bazaars of Cairo, and examples may be multiplied.

It is doubtful whether the ancient Egyptians possessed "telescopes" in the sense the writer indicates, if by "telescope" he means a certain combination of lenses. There are two inscribed objects in the Berlin Museum. These are a palm-branch with a sight-slit in the broader end and a short handle from which a plummet was hung; some kind of surveying instrument no doubt, but not a telescope in the modern sense.

Yours truly,

Hastings.

C. Botley.

Radio and Rain.

DEAR SIR,—There seems to be a widespread opinion that the numbers of wireless messages that are being transmitted are the cause of all this rain. If that is the case, is must be raining more or less all over the world.

Perhaps you have some expert opinion on the matter?

Wigan. Yours truly, J. H. OWEN.

[It takes hundreds of thousands of horse-power to make any appreciable difference in the humidity of the atmosphere. The total horse-power used by the B.B.C. is about 150.]

"Hyperprism" Outdone.

DEAR SIR,—I have to thank you for broadcasting "Hyperprism," by Edgar Varese. I was so moved that I have attempted to express my feelings in blank verse.

In reading this poem, you will notice that each separate line is integrally connected with the one immediately preceding its successor.

SPANGOLDS IN ALEMbic.

Blood.

The sap of anvils and of little tinkling isobars, rhomboidal and magnificent.

The spinal curvature of Sycophants, gross and immoderate, pinking slowly from the East.

Then one clear note of Twins, leaping adown the ether into the heterodyne with oscillations grey, blind and formless.

Phranz!

Tutoyer! Tutoyer! Tutoyer!!

In very deed it was the utter pith of men.

The goose-neck flattened in the breeze, the asymptote soared over Time and Space and all the purling of the Universe.

O, Dan, Dan, Dan!

Oh Great Dan of the Diameter!

Oh Dan! Oh Heaven! Oh June!

Cacophrautically.

Sgi! Sgi! Sgi!*

Yours faithfully,

Brentford, Middlesex.

H. P. FISHER.

[Our correspondent expresses accurately, especially in the last couplet, the feelings of many who have written to us on this subject!]

"A Ministry of Healing."

DEAR SIR,—After being ill for fifteen years, and altogether in bed for nine, I have had the beautiful gift of a two-valve wireless set. It has opened a new and wonderful world for me, and I should like to say "thank you" for *The Radio Times*, which I enjoy, and to the B.B.C. for all the joy their broadcasting gives to an invalid girl.

Yours truly,

Newport Pagnell.

M. J.

[We are sure that our readers will wish to be associated with us in expressing appreciation of this letter.]

PEOPLE IN THE PROGRAMMES

An Australian Singer.

A VOCALIST who is becoming increasingly popular with listeners is Miss Eda Bennie, who is to sing at Manchester and Birmingham this week.

A native of Australia, Miss Bennie very early began to develop a voice and at the age of sixteen she went to Paris to study under the late Mathilde Marchesi, with whom she remained three years.

Her first engagement of any importance was with the Quinlan Opera Company, where she played the Doll in *Tales of Hoffmann* throughout South Africa, Australia, Canada, and England. Then came the war, and she joined the H. B. Phillips-Courtneidge Company at the Shaftesbury Theatre, and remained in the company when Sir Thomas Beecham took it over. After being three years with the Carl Rosa, she left to join the British National Opera Company two years ago.



(1) Miss Eda Bennie; (2) Mr. Norman Allin; (3) Mr. W. H. Bullock; (4) Miss Isabel Spence; (5) Prof. A. J. Ireland.

Learning in the Train.

A BRITISH bass singer who has many of the qualities that go to the making of a Chaliapine is Mr. Norman Allin, who is to sing from Aberdeen, Birmingham, and Manchester this week. When he was only twenty, Mr. Allin gained a Lancashire County Council Scholarship for singing, value £240, tenable at any College of Music in Great Britain. In 1914, he was engaged for the principal bass parts at the Norwich Triennial Musical Festival. In 1916, Sir Thomas Beecham heard him sing, and immediately engaged him to play principal bass rôles in his Grand Opera Company.

Since then, his rise to fame has been rapid. He has played all the big bass rôles in the operas given by Sir Thomas Beecham in his

seasons at Drury Lane and Covent Garden with exceptional success.

Mr. Allin possesses a phenomenal memory and learns the most difficult operatic parts in a remarkably short space of time. He tells me that his favourite place for memorizing a part is a quickly-moving railway train.

Composer of "The Dogs of Devon."

ON August 28th, listeners will again have an opportunity of hearing the popular *Dogs of Devon*, for it is to be broadcast from London on that date. The composer, Mr. W. H. Bullock, tells me that this opera was originally written for production by the Hull "Old Grammarians" Operatic Society, the libretto and lyrics having been written by two of the masters at the Hull Grammar School, Mr. F. R. Bell and Mr. Harold Lewis.

Mr. Bullock is a native of Suffolk, and received his musical training at the Royal College of Music. Unlike many musicians, he is a great believer in an open-air life, and excels at boating, cycling, and walking.

A Singer of Sacred Songs.

AN artist who is noted for her singing of sacred music is Miss Isabel Spence, who often broadcasts from Newcastle during the Women's Hour. She has a talent for languages which enables her to be heard with advantage in French *chansons* and German *lieder*. While a young girl at school she developed a sweet voice, and she was often tried for the solo parts in cantatas; but, as she herself admits, she was never chosen to sing them because she was so shy!

The Rivals.

MISS SPENCE tells a good story of two rival singers who were discussing a recent song recital.

"All the time that I was singing," said one, "you should have seen the audience! They were glued to their seats!"

"And not a bad way to keep them there!" replied the other as she turned to depart.

Talks on History.

AN interesting series of Talks on the lives of great men is being broadcast by Professor A. J. Ireland, M.A., LL.D., who is one of the pioneers of educational broadcasting. Professor Ireland has made history his special subject, and for five years he was Professor of English Languages and History at Lausanne.

The Talks which he has already broadcast are shortly to be published in book form under the title "Episodes in the History of England."

Actor and Composer.

MR. LESLIE WOODGATE, some of whose works were broadcast from Cardiff on August 20th, was originally intended for an engineer, but music and the stage appealed to him more strongly. He says the only training he had in counterpoint and harmony was by reading Stainer's and Prout's books on the subjects during train journeys to and from the City.

After leaving the City, he went on the stage in *Where the Rainbow Ends*. Next, he went on tour with *The Luck of the Navy*, eventually returning to London, undecided as to what to do next, but, as he puts it, "rather wanting to know some more about music."

For six months he had been writing—although he never touched a piano all the time—fugues, suites for piano, songs, sonatas, etc., which, however, he says "have all since been wisely destroyed."

In 1922, he won the "Carnegie United Kingdom Trust Award" for a composition for Men's voices, Strings, Piano and Organ.

WIRELESS PROGRAMME—SUNDAY (Aug. 24th.)

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

LONDON.

3.0—Time Signal from Big Ben.

Light Operatic Concert.

S.B. to Newcastle.

ROMANO CIAROFF (Tenor).

WYNNE AJELLO (Soprano).

THE WIRELESS ORCHESTRA.

Conducted by S. KNEALE KELLEY.

Grand March, "Queen of Sheba" Gounod

Overture, "Marriage of Figaro" Mozart

Waltz, "Eugen Onégin" Tchaikovsky

Soprano Songs.

"O Luce di quest Anima" Donizetti (1)

"Merce dilette Amiche" Verdi

The Orchestra.

Ballet Music, "William Tell" Rossini

Tenor Songs.

"Questa o Quella" ("Rigoletto")

"La Donna è Mobile" Verdi

The Orchestra.

Barcarolle, "The Tales of Hoffmann"

Offenbach

4.0 (approx.)—Prof. A. J. IRELAND—

"Episodes in the Religious History of

England—The Arrival of Augustine."

The Orchestra.

Selection, "I Pagliacci" Leoncavallo

Soprano Songs.

"One Fine Day" Puccini

"O Charming Bird" David

The Orchestra.

Ballet Music, "Colomba" Mackenzie (11)

Tenor Songs.

"Che Gelida Manina" Puccini

"Ah, dispar vision" Massenet

The Orchestra.

Overture, "Mignon" Thomas

Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.30.—Anthem, "Morning and Evening"

Oakeley (11)

Hymn, "Fierce Raged the Tempest."

The Rev. T. PYM, D.S.O., Head of Cam-

bridge House (The Cambridge University

Settlement). Religious Address.

Hymn, "The Day Thou Gavest."

9.0. Folk Songs and Sea Chanties.

THE LONDON MALE VOICE OCTET.

DORIS VANE (Soprano).

E. KENDAL TAYLOR (Solo Pianoforte).

Sailor Chanties.

"Heave Away" arr. Vaughan Williams (14)

"Billy Boy" arr. Dr. Terry (2)

"Shenandoah" arr. H. W. Pierce

Soprano Songs.

"Robin Adair" (Old English) (1)

"Mowing the Barley" arr. C. Sharpe (11)

"Cherry Ripe" C. Horn (1)

Pianoforte Solos.

"Phyllis Has Such Charming Graces"

(Old English Song) arr. Herbert Fryer (1)

Hornpipe Three

"Weary Wave" Country Rulland

"o' Tyne" Dances Boughton (2)

"Culloden" Dances

"Country Gardens" Percy Grainger

Hebridean and North Country Folk-Tunes.

"Smugglers' Song" arr. Bantock (2)

"Island Shieling Song" arr. Robertson (2)

"Ca' Hawkie Through

the Watter" arr. Whittaker (14)

"Bobby Shaftoe"

Soprano Songs.

"I've Been Roaming" C. Horn (1)

"Pastoral" arr. Lane Wilson (1)

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to

all Stations. Local News.

10.15. Old English Tunes and Sea Songs.

"Hunting Song" arr. Bantock (2)

"The Winter is Gone"

arr. Vaughan Williams (11)

"The Arothusa" arr. Jephson (11)

"Spanish Ladies" arr. H. W. Pierce

"The Merchant Ship" arr. Shaw (14)

Pianoforte Solos.

English Songs arr. Cecil Sharpe (11)

"Foggy Dew."

"Come All Ye Worthy Christian Men."

"The Crystal Spring."

"O, Sigh My Dear."

Quick Dance and Pezzo Ostinato

Vaughan Williams (14)

English and Irish Folk-Tunes.

"The Farmer's Boy"

arr. Vaughan Williams (14)

"The Turtle Dove"

arr. Vaughan Williams (2)

"The Snowy-Breasted Pearl"

arr. Chailinor

"The Cruiskeen Lawn" arr. Stewart (11)

"The Londonderry Air" arr. H. Rhodes

11.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0. THE STATION MILITARY BAND.

Conductor—SIGNOR RABOTTINI.

EDITH PADDOCK (Soprano).

W. A. CLARKE (Solo Bassoon).

R. MERRIMAN (Solo Cornet).

Band.

March, "Candahar" Rabottini

Overture, "Leonore," No. 3 Beethoven

Songs.

"The Asra" Rubinstein (1)

"Solweig's Song" Grieg

"The Loreley" Liszt

Band.

Airs de Ballet Adam

Band. {"Lislot" ; "Lancelot" ;}

Bassoon Solo.

"Polonaise" Jacobi

Band.

Selection, "Tannhäuser" Wagner

Intermezzo, "La Voix des Cloches" Luigini

Songs.

"My Mother Bids Me Bind My Hair" Haydn

"Oh! Bid Your Faithful Ariel Fly" Linney

"Where the Bee Sucks" Dr. Arne

Cornet Solo.

"Killarney" Balfe

Band.

Variations, "Carnival de Venise"

Winterbottom

Overture, "Martha" Flotow

Announcer: J. C. Paterson.

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.0-8.30. RELIGIOUS SERVICE.

Conducted by the Rev. J. LOCKHEAD.

Relayed from the Primitive Methodist

Church, Sparkhill.

8.30. An Evening with Dvorak.

THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

GLADYS WHITEHILL (Soprano).

FRANK CANTELL (Solo Violin).

NIGEL DALLAWAY (Solo Pianoforte).

Orchestra.

Overture, "Carnival," Op. 92.

Songs.

"I Chant My Lây."

"Songs My Mother Taught Me."

"God is My Shepherd."

Orchestra.

Symphony No. 5 in E Minor, Op. 95

("The New World").

Pianoforte Solo. "Humoresque."

Violin Solo. "Indian Lament."

Orchestra.

"Slavische Tänze," Op. 46, First Set.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

ORGAN RECITAL.

Relayed from Boscombe Arcade.

Organist, ARTHUR S. MARSTON.

WILLIAM ANDERSON (Bass).

FRANK BARTLETT (Solo Violin).

BATH HOTEL ORCHESTRA.

Musical Director, DAVID S. LIFF.

3.0. Organ Solos.

Sonata in A Borowski

3.15. William Anderson.

Songs, Selected.

3.25. Frank Bartlett.

"Walther's Prize Song" Wagner-Wilhelmj

Organ Solos.

3.35. "Meditation" Featherstone

"March on a Theme by Handel" Guilman

3.45. William Anderson.

Songs, Selected.

3.55. Frank Bartlett.

"Poème" Fibisch

"Hymne Autrichien" arr. Kreisler

Orchestra.

4.0. Three Dances "Nell Gwyn" German

"Ave Maria" Gounod

Pizzicato, "Sylvia Ballet" Delibes

Fantasia, "Madame Butterfly"

Puccini-Tarant

DAVID S. LIFF (Solo Violin).

"Larmes d'Autrefois" Gilbert Stacy

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.30.—Choir: Hymn, "I Gave My Life For

Thee."

8.35.—The Rev. H. GREGORY TAYLOR,

Branksome Primitive Methodist Church:

Religious Address.

8.45.—Choir: "The Day is Past and Over."

Shakespearean Night.

GILBERT BAILEY (Baritone).

WILLIAM MACREADY } Recital.

EDNA GODFREY-TURNER }

THE WIRELESS ORCHESTRA.

Conductor: THOMAS C. BROWN.

Orchestra.

8.50. Selection of Songs from Shakespeare's

Time arr. Borch

9.0. Gilbert Bailey.

Songs, Selected.

9.10. "HAMLET."

Act III., Scene 4.—The Queen's

Apartment.

Hamlet WILLIAM MACREADY

Gertrude EDNA GODFREY-TURNER

"THE TAMING OF THE SHREW."

Latter part of Act II., Scene I.

Petruchio WILLIAM MACREADY

Katherina EDNA GODFREY-TURNER

9.30. Gilbert Bailey.

Songs, Selected.

9.40. "HENRY VIII."

Latter part of Act III., Scene 2.

Cardinal Wolsey WILLIAM MACREADY

Cromwell EDNA GODFREY-TURNER

Orchestra.

9.50. Suite, "As You Like It" German (11)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0. THE CORY SILVER BAND.

Conductor, J. G. DOBBING.

REBE HILLIER (Contralto).

LEONARD DENNIS (Solo Violoncello).

Band.

I. Overture, "Barber of Seville" Rossini

March, "La Russe" Rimmer

II. "Angel Song" ("The Dream of Gero-

tius") Elgar (11)

"O Rest in the Lord" ("Elijah")

Mendelssohn (11)

III. Band.

Selection, "Il Crociato in Egitto"

Meyerbeer (1)

Cornet Solo, "Irene" T. Bidgood

IV. Leonard Dennis.

"Menuet" Haydn

"The Londonderry Air" arr. Trovett

"Allegro con brio" Guerini-Salmon

Rebe Hillier.

V. "Where Corals Lie" Elgar (1)

"Lullaby" Cyril Scott (4)

"Fairy Pipers" Brewer (1)

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WIRELESS PROGRAMME—SUNDAY (Aug. 24th.)

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

- VI. Euphonium Solos.
 "Thou Art Passing Hence" ... *Sullivan*
 "The Skipper" ... *W. H. Jude*
 Band.
 "National Fantasia of Wales" *Rimmer*
 Chorus, "Worthy is the Lamb" *Handel*
 Announcer: C. K. Parsons.
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
 8.10.—THE CHOIR OF ST. CATHERINE'S.
 Hymn, "All Hail the Power of Jesus' Name" ... *St. Leonard*
 Anthem, "Come, Holy Ghost" ... *Attwood*
 The Rev. JOSEPH BAKER, M.A., St. Catherine's Church: Religious Address.
 Hymn, "Disposer Supreme, and Judge of the Earth" ... *Hanover*
 8.40. **French Composers' Night.**
 THE ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 DESIREE MACEWAN (Solo Pianoforte).
 I.—Prelude, "L'Après-midi d'un Faune" *Debussy*
 II.—"Danse Macabre" ... *Saint-Saëns*
 III. *Desirée MacEwan.*
 "La fille aux cheveux de lin" ... *Debussy*
 "Jeux d'Eau" ... *Ravel*
 IV.—"L'Apprenti Sorcier" ... *Dukas*
 V.—"Pavane pour une Infante défunte" *Ravel*
 VI.—"Chasse Royale et orage" ("Les Troyens") ... *Berlioz*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. THE STEPHENS MILITARY BAND:
 Conductor, R. C. STEPHENS.
 Overture, "Tannhäuser" ... *Wagner* (1)
 Duet and Chorus, "I Tarried for the Lord" ("Hymn of Praise") ... *Mendelssohn* (1)
 Cornet Solo, "Ständchen" ... *Schubert* (1)
 "Reminiscences of Verdi"
 Clarinet Solo, Concerto ... *Bergson*
 Suite, "L'Arlésienne" ... *Bizet*
 Selection, "Vert-Vert" ... *Offenbach* (1)
 Excerpts from "Mors et Vita" *Gounod* (11)
 Hungarian Rhapsody, No. 1 ... *Liszt*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*
 7.30. "2ZY" ORCHESTRA.
 HUGH SPENCER (Bass).
 MANSEL LEE (Baritone).
 Orchestra.
 Overture, "Il Seraglio" ... *Mozart*
 Intermezzo, "Whispering of the Flowers" *Blon*
 Ballet Music, "Faust" ... *Gounod*
 Hugh Spencer.
 "To Anthea" ... *Hatton* (1)
 "Sands o' Dee" ... *Clay*
 Orchestra.
 "Andante Cantabile" ... *Tchaikovsky*
 "Four Indian Love Lyrics" *Woodforde-Finden* (1)
 Hugh Spencer.
 "How Do I Love Thee" ... *White*
 "God, My Father" ... *Dubois*
 Orchestra.
 March, "Le Prophete" ... *Meyerbeer*
 "Slavonic Rhapsody" ... *Friedman*
 Hugh Spencer.
 "Still as the Night" ... *John*
 "Song of the Bow" ... *Aylward*
 Orchestra.
 "Ave Maria" ... *Schubert*
 9.10.—S. G. HONEY: Talk to Young People.
 9.30.—Religious Address and Hymns.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15. *Mansel Lee.*
 "Lord God of Abraham" *Mendelssohn* (11)
 "Laddie Boy" ... *Gerald Kohn*
 "Roadways" ... *Hermann Lohr*
 "How Lovely Are Thy Dwellings" *Liddle* (1)
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*
 8.30. THE APOLLO MALE QUARTET.
 Hymn, "Holy, Holy, Holy" ... *Dykes*
 8.35.—The Rev. JAMES FARROW, St. Mary's Cathedral: Religious Address.
 Quartet.
 Hymn, "Abide with Me" ... *Monk*
 9.0. DOROTHY HOGBEN (Solo Pianoforte).
 Italian Concerto ... *Bach*
 WINIFRED FISHER (Soprano).
 "Be Thou Contented" ... *Bach* (11)
 "My Heart Ever Faithful" ... *Bach* (11)
 "I Love My God" ... *Bullock* (2)
 ERNEST SHARP (Solo Violin).
 Romance in F ... *Beethoven*
 Capriccioso ... *Parry* (11)
 Winifred Fisher.
 Negro Spirituals.
 "By and Bye" } *arr. H. T.*
 "De Gospel Train" } *Burleigh*
 "Swing Low, Sweet Chariot" }
 "I Got a Robe" }
 Dorothy Hogben.
 Nocturne in D Flat }
 Study in A Flat } ... *Chopin*
 Impromptu in A Flat }
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15. *Ernest Sharp.*
 "Poème" ... *d'Erlanger*
 "Hungarian Rhapsody" ... *Hausser*
 "Aberlied" ... *Schumann*
 10.30.—Close down.
 Announcer: B. O. March.

ABERDEEN.

- HARRY COSTIGAN (Baritone).
 THE ORCHESTRA.
 Conductor, NANCY LEE.
 Orchestra.
 3.0. Overture, "The Bartered Bride" *Smetana*
 Harry Costigan.
 "Vale" ... *Russell* (1)
 "Easter Flowers" ... *Sanderson* (1)
 3.30. Orchestra.
 Symphony, "The Queen" ... *Haydn*
 Harry Costigan.
 "Soul of Mine" ... *Barns* (11)
 4.0. Orchestra.
 "Humoresque" ... *Devoak*
 "Minuet in D" ... *Mozart*
 Air on G String ... *Bach*
 Harry Costigan.
 "Allah Be With You" *Woodforde-Finden* (1)
 4.30. Orchestra.
 "Rakoczy March" ... *Berlioz*
 Harry Costigan.
 "When the Swallows Homeward Fly" *White* (2)
 Orchestra.
 "Carnival Roman" ... *Berlioz*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*
 JAMES SHARPE (Tenor).
 THE WIRELESS ORCHESTRA.
 8.30.—The Rev. JOHN ROSS, M.A., Holburn U.F. Church: Religious Address.
 Hymns and Psalms by the Choir.
 8.45. Orchestra.
 Selection of Tchaikovsky's Works. *arr. Langey*
 9.0. *James Sharpe.*
 Recit., "Comfort, Ye, My People" ... ("The Messiah") *Handel* (1)
 Aria, "Every Valley"
 9.10. Orchestra.
 Suite, "L'Enfant Prodigue" ... *Wormser*
 9.25. *James Sharpe.*
 "How Vain is Man Who Boasts" ("Judas Maccabæus") ... *Handel* (1)
 9.35. Orchestra.
 Overture, "Athalia" ... *Mendelssohn* (1)

- 9.45. *James Sharpe.*
 "Then Shall the Righteous" ("Elijah") *Mendelssohn* (1)
 "Why Does the God of Israel Sleep?" ("Samson") ... *Handel* (1)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15. Orchestra.
 Selected Hymns, A. and M. *arr. Godfrey.*
 10.25.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- ANDREW BRYSON (Solo Pianoforte).
 GERTRUDE SIMPSON (Soprano).
 JAMES ANDERSON (Bass).
 ISAAC LOSOWSKY (Solo Violin).
 Andrew Bryson.
 3.0. "Rhapsodie in B Minor" ... *Brahms*
 "The Cuckoo" ... *Vicelli*
 "Caprice Chinois" ... *Cyril Scott* (4)
 3.15. *Gertrude Simpson.*
 "Lord of Our Chosen Race" ... *Sullivan*
 "Chant Hindou" ... *Rimsky-Korsakov*
 "I Heard You Singing" ... *Eric Coates*
 3.30. *Isaac Losowsky.*
 "Slavonic Dance Themes" *Dvorak-Kreisler*
 Paraphrase on Minuet of Paderewski *Kreisler*
 3.45. *James Anderson.*
 "Woo, Thou, Thy Snowflake" ... *Sullivan*
 "The Sands o' Dee" ... *Clay*
 "Eleanore" ... *Coleridge-Taylor* (11)
 4.0. *Andrew Bryson.*
 "Rondo Capriccioso" ... *Mendelssohn*
 "Rustle of Spring" ... *Sinding*
 "Spring Song" ... *Mendelssohn*
 4.15. *Gertrude Simpson.*
 "Like as the Hart Desireth" *Allitsen* (1)
 "Song of Good Courage" ... *Liddle* (1)
 "Our Little Home" ... *Eric Coates*
 4.30. *Isaac Losowsky.*
 "Turkish March" ... *Beethoven-Auer*
 "Nocturne" (Posthumous) ... *Chopin-Auer*
 "Scherzo-Tarantelle" ... *Wieniawski*
 4.45. *James Anderson.*
 "A Memory" ... *A. Goring Thomas* (15)
 "Pleading" ... *Elgar* (11)
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*
 THE PSALMODY QUARTET.
 NAN STENHOUSE (Contralto).
 DAVID F. MACCALLUM (Solo Violin).
 ALEXANDER MACGREGOR (Baritone).
 Quartet.
 8.30. Hymn No. 298.
 8.35.—The Rev. W. A. FALCONER, of Congregational Church, Kilwinning: Religious Address.
 8.50. Quartet.
 Hymn No. 360.
 8.55. *Nan Stenhouse.*
 "Sandalled Feet" ("Songs of Cairo") *Carse*
 "Zara" }
 "The Letter" ... *Gambogi* (4)
 9.5. *David F. MacCallum.*
 Concerto in A Minor ... *Viotti*
 9.15. *Alexander MacGregor.*
 "Elégie" ... *Massenet*
 "The Devout Lover" ... *M. V. White*
 "Shall I in Sorrow Languish?" *Mozart* (11)
 9.25. *Nan Stenhouse.*
 "O Summer Sun" ... *Landon Ronald* (5)
 "Mother Earth" ... *W. Sanderson* (1)
 "The Angelus" ... *K. Russell*
 9.35. *David F. MacCallum.*
 "Nobody Knows de Trouble I've Seen" *Burleigh*
 "Midnight Bells" ... *Heuberger-Kreisler*
 "Allegretto" ... *Boccherini*
 9.45. *Alexander MacGregor.*
 "The Sailor's Grave" ... *Sullivan*
 "The Raft" ... *Pinsuti* (15)
 "Lead, Kindly Light" ... *P. Evans* (11)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15.—Close down.
 Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Stroll in an Indian Village.

HULLO, children! Here is another interesting talk on India, by the Rt. Hon. Srinivasa Sastri, which I am sure you will like.

Let us take a stroll in the main street of Agaram, a fair-sized village in the province of Madras. It is straight and has houses on both sides built continuously without any open space between. A few houses project some feet into the street. They probably belong to influential folk, whose encroachment on the public land nobody was able to prevent. Otherwise, it is fairly wide. The village authorities, however, are not strict and allow rubbish from the houses to be deposited here and there. Carts, too, are left, blocking the road, so that the whole width is not made available to the people.

"Fifteen Points."

All the houses have pials, or pavements, about three feet high along the street front, thus affording accommodation and shelter to the stranger, even if the doors be closed. On some of these pials you see companies of elderly men, playing cards, chess, or fifteen points. This last is a kind of crude chess, not so intellectual, and is played by moving pieces among 15 points on a certain chalk diagram drawn on the floor. It is an isosceles triangle with three equal and parallel lines cutting its two sides.

On the ground, in front of each house you see an ornamental figure made of rice powder in different colours. The designs vary from house to house. The figure is generally made by the young women. It is believed to be auspicious. Its absence would mean either that the house was unoccupied, or that a death had happened in it.

As you walk along, you may have to keep clear of mats on which householders dry gram or pulse or condiments. Generally, an old

person guards the articles with a stick, which he frequently strikes on the ground to keep off the predatory crow or the gluttonous squirrel. If the temple bull comes with his lordly and lazy gait, he eats what he likes, for it is a sin to beat or drive him away. Usually, however, he is fully gorged and cares only for fruits and sweetmeats.

In a convenient recess in the street an old woman, perched on an elevated seat, sells a varied assortment of eatables—sweetmeats, fried nuts, sweet potatoes boiled and tender Indian corn. In her anemic hand she holds a short stem on which there once were some leaves, and which she waves feebly to drive away the flies that pay no attention to her. Her head is protected from the sun by an umbrella-like framework made of cocoanut or palmyra leaves. Tiny children may be seen running to her with a pie or two and returning with a joyous repast, not destined, alas! to last long.

The Man with the Bangles.

Men and women hawk all sorts of things in the streets, curds, milk, vegetables, oil. What it actually is in any case you cannot guess from the strange cries they make. But the women of the houses know, and you see them coming out with trays or vessels and making their bargains. If the hawker is the man of glass bangles, then there is fun. He chooses the best pial in the street, and, while the male proprietor threatens him with all sorts of pains and penalties, he coolly settles down there with his huge bag.

For two hours it is the empire of woman. All the young women foregather there and buy six bangles for each hand, paying what price he demands. He is generally a pleasant-spoken man, and no woman minds his squeezing her hand hard to admit impossibly small bangles to her wrist. The men of the village fret and

fume, but the bangle man neither sees nor hears them.

Look at this droll creature in tight-fitting trousers, long coat and turban, but all such a variegated patchwork that it would be hardly an exaggeration to say that his dress was made up of five hundred different pieces in diverse colours. His turban is a huge structure, but it is all one very narrow piece, about a mile long, so that if it became unwound by any chance, he must be delayed half a day doing it up again.

A Queer Woman Doctor.

He says something in sing-song, and at the end of every sentence he shakes a small drum held in his right hand which two leather knots strike so sharply and so quickly that it makes a characteristic noise, which gives him his name, gudu-gudu. His profession is that of a sooth-sayer, and some simple folk believe his predictions.

Then, who is this hideous creature, singing a tune which makes your flesh creep? She is dressed in bright yellow. Her face, neck, back and arms are painted in glaring lines of yellow and red, and black dots here and there deepen the frightfulness of her appearance. A large pot of mud sits securely on her head and receives rice gifts, while her right hand holds a bundle of margosa leaves. She is a votary and messenger of the goddess of small-pox and other diseases, and if she is propitiated, the stricken ones become whole.

For a small offering she has now undertaken to cure the baby of the big house of the village of a malignant boil. Listen, she utters weird incantations, and at every pause passes the margosa leaves over the boil. If the child is cured, the whole village will ring with praise of the miracle-worker; if it dies, nobody will blame her. "Who can breathe life into a corpse?"

SABO TELLS A STORY.

By E. W. LEWIS.



DURING the following summer after his return home, Sabo went with Uncle Harry and Isobel for a tour in the motor-car. They went first into Derbyshire, and came to a small town which Uncle Harry wished to see again, for he had been born there; and he and Isobel went into the inn to have lunch.

Sabo was left in charge of the car; and the small children of the place gathered round, as children will, and stared. So Sabo said to them, "What is the name of this place?" And when they had told him the name, he said, "Do you know why it is called by that name?" But they shook their heads.

"Listen while I tell you," said Sabo, beckoning them to come nearer to him, which they did shyly, giggling and nudging each other. "You see," Sabo went on, "it was like this: In the long ago time there was nothing here, no houses, no people, no hills even, but just a wild moor with any number of rabbits, mice, moles, and a few foxes. And, because there was no water for miles around, the animals suffered a good deal in hot, dry weather. So they held

a meeting, and the Rabbits said to the Moles, 'Can't you do something?'

"The oldest Mole of all said that he had lived underground for a long time and had not so much as smelt water, but he would see what could be done. So the next day he burrowed down as deep as he could go, in a likely place.

"No good," said the old Mole when he came out again. 'Not deep enough.'

"So the foxes went in different directions over the moor, and when they came to any Moles, they said, 'The old Mole is sinking a well, come and help him!'

"And the Rabbits said to the Moles, 'We will scrape away all the soil that you throw up; but please find water as soon as you can!'

"The next morning, the old Mole went down and began to burrow. When he came to a rock he worked his way round it, and went ahead again, zig-zagging now this way, now that way, and the further he went the longer grew the line of Moles behind him, scraping as hard as they could, and throwing up soil and gravel and stones at the mouth of the burrow where the Rabbits were kept busily at it.

"Days passed. Weeks passed. Months passed. And the old Mole went boring on! Thousands and thousands of Moles worked steadily behind him in the tunnel which had a beginning, but seemed as if it would have no end!

"Then, suddenly, one day the old Mole stopped and said, 'I smell water!'

"Clear the tunnel!' commanded the old Mole; and when he had given the last of his helpers time to reach the surface, he began

to clear the rest of the tunnel himself. Suddenly the soil stopped and there was rock! He wriggled his way through the chinks and crevices of the rock, and came out into daylight near the bottom of a high cliff by the sea! In front of him the waters were raging. The tide was coming in. He had just time to save himself. The tide rose higher. The water found its way among the rocks, and rose rapidly through the tunnel which the Moles had made. The Rabbits, listening at the other end, heard the sound of gurgling water. At last, up it came, bubbling out of the mouth of the burrow. It made a little pool. The Rabbits tasted it. It had lost its salt taste on the way, and was sweet and fresh.

"When the tide ebbed, the water in the little well sank; but it never quite emptied. From that day to this day, there has always been water in the well which the Moles made; and twice each day it rises, and twice it falls, as the tide in the far-away ocean rises and falls.

"And after a time, a farmer came and built his farm near to the well, and another farmer joined him; and another; and they farmed on the hills which the Rabbits had built out of the soil and gravel which the Moles had thrown up out of the tunnel. And soon a little town grew, with a church and a few shops. And that is your town, and those are your hills. And the well is in the garden now, a little way up the valley.

"So you see," added Sabo, "that is why your town is called by its name. It is the place where the Well is which rises and falls with the Tides. And that explains it, doesn't it?"

WIRELESS PROGRAMME—MONDAY (Aug. 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. "Literary Workshops of Famous Men—Carlyle's Sound-Proof Room," by Caroline Buchan. Malcolm Millard (Baritone). Extracts from the Letters of Jane Welsh Carlyle.

6.0-6.45.—CHILDREN'S CORNER: Elizabeth Clark will tell Stories. Piano Synco-pations by Uncle Ragtime. "How They Brought the Good News from Ghent to Aix," by Robert Browning.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

The Rev. JOCELYN PERKINS, M.A., F.S.A., F.R.Hist.S., on "Unknown Westminster." *S.B. to other Stations.*

Local News.

7.30-8.0.—Interval.

8.0.—"THE BLACKSMITH'S SERENADE" and SCENES FROM DICKENS. *S.B. to all Stations.*
(For Programme see next column.)

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk. Local News.

10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.30.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Lozella Picture House Orchestra: Conducted by Paul Rimmer. CARMEN HILL (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.: Topical Horticultural Hints.

5.30-6.30.—CHILDREN'S CORNER: WINIFRED FISHER (Soprano), DOROTHY HOGBEN (Solo Pianoforte), "Animals in Music."

6.30-6.45.—Teens' Corner: Uncle Felix on "Naval History."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

D. STANLEY FRANCIS: Fourth Talk on "Forestry." Local News.

7.30-8.0.—Interval.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15. DESIREE MacEWAN (Solo Pianoforte). JEROME MURPHY (Irish Songs and Recitations.) Talks to Women.

5.15-6.15.—CHILDREN'S CORNER.

7.0-11.30.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. EDA BENNIE (Soprano). THE STATION ORCHESTRA.

I. Orchestra. Overture, "The Flying Dutchman" Wagner

"Miniature Suite" Coates (1)

II. Eda Bennie. Polonaise, "I am Titania" ("Mignon") Thomas (1)

"The Star" } J. Rogers

"A Winter Song" }

III. Orchestra. "Dance of the Apprentices" ("The Mastersingers") Wagner

"Carillon" Elgar (4)

8.0-8.30.

"The Blacksmith's Serenade."

A Play in One Act by Vachell Lindsay. Music by Frederick Austin. Spoken by NIGEL PLAYFAIR. Sung by JOSEPH FARRINGTON.

8.30-10.0.

Pages from Dickens.

Directed by R. E. JEFFERY. Mr. Pecksniff presides with urbanity over a pleasant family gathering. Betsy Prig has the temerity to doubt the existence of Mrs. 'Arris. Sairey Gamp replies. "Martin Chuzzlewit."

"A fellow of no delicacy" gives up hope, and bids a pathetic farewell to Lucie Manette.

"A Tale of Two Cities."

Steerforth meets Little Em'ly. "Something turns up" for Mr. Micawber. Old Peggotty receives bad news. Uriah Heep receives an expression of opinion from Micawber. "David Copperfield."

Poor Joe does not return to "Tom-all-alone's." "Bleak House."

The Players will include CHRISTINE SILVER, VITA SPENCER, JOYCE TREMAYNE, ELSIE MAPLEY, PHYLLIS THOMAS.

IV. Eda Bennie. "Songs My Mother Taught Me" Dvorak
"Five Eyes" Armstrong Gibbs
"Listening" Maurice Besly (2)

V. Orchestra. "Hymn to the Sun" Rimsky-Korsakov
"In the Silence of the Night" Rachmaninoff

VI. Eda Bennie. "The Second Minuet" Maurice Besly (2)
"The Lament of Isis" Granville Bantock
"The Fairy Tailor" Hugo Robertson (1)

VII. Orchestra. March, "Gallant Serbia" Martel

Announcer: C. K. Parsons.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—The History of the Drama (IV.) by Edith Lester Jones.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Lt. Col. WEAVER PRICE, M.C., Brecon, on "Bees." Local News.

7.30-8.0.—Interval.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR: Eleanor Shiels (Contralto).

3.15-5.0. ST. HILDA COLLIERY BAND. Relayed from Southport. Conductor: JAMES OLIVER.

Overture, "Zampa" Herold
Selection, "Lohengrin" Wagner
Fox-trot, "I Love Me" Weber (9)
Cornet Solo, "Irena" Bidgood

Interval.
Unfinished Symphony—1st Movement
Schubert, arr. G. Hawkins
Euphonium Solo, "Robin Adair" Hartmann
Selection, "The Maid of the Mountains" Fraser-Simson (1)
Intermezzo, "In a Monastery Garden" Kotelbey (8)

5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
6.30-6.55.—Chats with the Older Children.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Major W. PEER GROVES, President of the Fresh-Water Fish Preservation League, on "Angling as a Recreation." Local News.

7.30.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.I. Spanish Talk.

7.45-8.0.—Interval.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Annie Snowdon (Solo Pianoforte), Emily Brown (Soprano), T. W. Morris (Baritone).

4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Miss Annie H. Ross on "North Country Lore."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. A. R. E. MACINNES on "A Holiday under Canvas." Local News.

7.30-8.0.—Interval.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Dance Afternoon—The Wireless Quartet. Feminine Topics: Mrs. H. BURNETT on Descriptive Violin Music. Walter Schaschke (Baritone).

6.0-6.30.—CHILDREN'S CORNER.

7.0-11.30.—The entire Programme *S.B. from London.*

Announcer: A. M. Shinnie.

GLASGOW.

3.15-4.30. THE WIRELESS QUARTET and NORMAN ALLIN (Bass).

I. "Dichterliebe" (Poet's Love) Schumann

"'Twas in the Glorious Month of May"; "From Out My Tears are Springing"; "The Rose and the Lily"; "I Gaze into Thy Tender Eyes"; "I'll Breathe My Soul's Deep Yearning"; "The Rhine, That Holiest River"; "I Blame Thee Not."

II.—"Ethiopia Saluting the Colours" Charles Wood (1)

"Trottin' to the Fair" Stanford (1)

"Old Clothes and Fine Clothes" Martin Shaw

"Volga Boat Song" Koehnemann

4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon. Senta Daebnitz (Soprano).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. H. MACDOWALL on "A Cruise in the Hebrides." Local News.

To-day's Interesting Anniversary: Sir Wm. Herschel died August 25th, 1822.

7.35-8.0.—Interval.

8.0-11.30.—The entire Programme *S.B. from London.*

Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 569.

WIRELESS PROGRAMME—TUESDAY (Aug. 26th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio, Doreen Erroll (Soprano). Songs and Recitations.
- 4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music relayed from the Shepherd's Bush Pavilion. "A Bus Holiday," by Agnes Miall.
- 6.0-6.45.—CHILDREN'S CORNER: A Story told by Harcourt Williams. Songs by Dorothy Cottesmore (Mezzo-Soprano). "Modern Ocean Giants," by W. J. Bassett-Lowke.
- 6.45.—An Appeal on behalf of the London Temperance Hospital, by Major Richard Rigg, O.B.E., T.D., J.P., Chairman of the Board of Management.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- FRENCH TALK under the auspices of "L'Institut Français." *S.B. to all Stations.*
- Local News.
- 7.30. **Popular and Choral Evening.**
THE ROMILLY BOYS' CHOIR.
 Conducted by W. M. WILLIAMS.
PHILIP MIDDLEMISS (Entertainer).
DAVID JENKINS (Bass).
THE WIRELESS ORCHESTRA:
 Deputy Conductor: S. KNEALE KELLEY.
 March, "The Blarney Stone" *Englemann*
 Overture, "Masaniello" *Auber*
 Bass Songs.
 "O Who Can Feel the Bliss" *Liszt*
 "Forever and Forever" *Posti*
 Orchestra.
 Waltz, "The Gipsy Princess" ... *Kalman*
 Selection, "The Country Girl"
Monckton and Talbot
 Part Songs.
 "Come, Sing the While" (From "Mirella")
Gounod (1)
 "Bugeiles y Wyddia" ("Shepherdess of
 Snowdon") Welsh Air, *arr. W. M. Williams*
 "Orpheus With His Lute"
Edward German (11)
 The Shepherd's Lullaby *T. D. Edwards* (11)
 Philip Middlemiss on "Some Problem!"
 Orchestra.
 Miniature Suite *Eric Coates* (1)
 Bass Songs.
 "The Lute Player" *Allitsen*
 "Down Among the Dead Men"
Traditional (1)
 Orchestra.
 Sizilietta *Blon*
 Part Songs.
 "The Shepherd's Dance"
Edward German (11)
 Nursery ("Mistress Mary" ... *Macivone* (11)
 Rhymes ("Dickory Dock" ... *Schattan* (11)
 "The Bells of Aber-
 devey" *W. M. Williams*
 "Hob y deri dando"
 Orchestra.
 Bourrée and Gigue ... *Edward German* (11)
 Nigger Sketch, "Down South" *Myddleton*
 Philip Middlemiss on "Things They Don't
 Mention."
 Orchestra.
 Selection, "Hullo, America!" *Finck*
 10.0.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and 2ND
 GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
 Mr. FRANK HERBERT on "Co-operative
 Agriculture in Denmark." *S.B. to all*
Stations.
 Local News.
 10.30.—GLENEAGLES HOTEL DANCE
 BAND, relayed from Glasgow.
 11.45.—Close down.
 Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet: Conductor, Frank Cantell.
- 5.0-5.30.—WOMEN'S CORNER: Florence Cleeton (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Alice Couchman (Solo Piano): Talk and Recital on the Works of Grieg.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- FRENCH TALK. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0. **Light Orchestral Night.**
THE STATION ORCHESTRA.
ALICE VAUGHAN (Contralto).
CEDRIC SHARPE (Solo Violoncello).
 Orchestra.
 Overture, "Rosamunde" *Schubert*
 Selection, "Madame Butterfly"
Puccini-Toscani
 Songs.
 "Anacreon's Grave" }
 "Secrecy" } *Wolf*
 "Maytime" }
 Orchestra.
 Mazurka, Op. 103 *Godard* (15)
 Fantasia, "Coppelia" *Delibes-Walton*
 Cello Solos.
 "A Midsummer Song" ... *Cedric Sharpe*
 "Minuet" ... *Beethoven, arr. Sharpe* (15)
 "Slumber Song" *Schubert*
 "La Cinquantaine" *Marie*
 Orchestra.
 Suite, Ballet Music to "Henry VIII"
Saint-Saens
 1. Introduction; 2. Idylle Ecossaise;
 3. Danse de la Gipsy; 4. Gigue and
 Finale.
 Waltz, "Gems of Gungl" *Winter*
 Songs.
 "Thou'rt Like a Tender Flower" ... *Liszt*
 "O Love" *Korby*
 "I Love Thee" *Grieg*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. FRANK HERBERT. *S.B. from*
London. Local News.
 10.30. Cello Solos.
 "Believe Me If All Those Endearing Young
 Charms" Old Irish Air, *arr. Sharpe* (31)
 "Salut d'Amour" *Elgar*
 "The Vesper Bell"
 Old Brittany Air, *arr. Sharpe* (15)
 "Bourrée" *Bach, arr. Sharpe* (15)
 Orchestra.
 Selection, "The Daisy Chain" *Lehmann* (1)
 11.0.—Close down.
 Announcer: J. C. Paterson.
- ## BOURNEMOUTH.
- 3.45-5.15.—Joan Hastings (Songs at the Piano).
THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall
 Rooms. (Musical Director: DAVID S.
 LIFF.) Talks to Women: Major Cooper
 Hunt: "Tennis Talk."
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.15.—Interval.
Municipal Orchestra Night.
WILLIAM HESELTINE (Tenor).
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).
MUNICIPAL ORCHESTRA.
 Relayed from the Winter Gardens.
 Conducted by Sir DAN GODFREY.
THE ROYAL BATH HOTEL DANCE
ORCHESTRA.
 Relayed from King's Hall Rooms.
 Musical Director: DAVID S. LIFF.

- 8.15. Orchestra.
 "Soldier's Chorus" ("Faust") ... *Gounod*
 Overture, "The Yellow Princess" *Saint-Saens*
 Berceuse, "Quand tu Chantes" ... *Gounod*
- 8.35. William Heselstine.
 "Prize Song" ("The Master-
 singers") } *Wagner*
 "Lohengrin's Farewell" }
- 8.45. Orchestra.
 Selection, "Romeo and Juliet" ... *Gounod*
 Symphonic Poem, "Le Rouet
 d'Omphale" } *Saint-Saens*
 Ballet Music, "Henry VIII." }
- 9.25. William Michael and Doris Lemon.
 "Nedda and Silvio" ("Pagliacci")
Leoncavallo
- 9.35. William Heselstine.
 "A Flower Thou Resemblest" ... *Liszt*
 (Words by H. Heine.)
 "Once Again I Fain Would Meet Thee"
 (Words by P. Cornelius.) *Liszt*
- 9.40. Doris Lemon.
 "Elsa's Dream" ("Lohengrin") ... *Wagner*
- 9.45. William Michael.
 "Eri Tu" ("The Masked Ball") ... *Verdi*
- 9.50. Doris Lemon and William Michael.
 "Ave Maria" ("Cavalleria Rusticana")
Mascagni
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. FRANK HERBERT. *S.B. from*
London.
 Local News.
 10.30.—Dance Orchestra.
 11.0.—Close down.
 Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Gwen Morgan
 (Contralto).
- 4.0-4.45.—The Carlton Orchestra, relayed from
 the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":
 Vocal and Instrumental Artists. Talks
 to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Impressions of Great Modern
 Writers" (11).
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
THE BESSES O' TH' BARN BAND.
 Conductor: HARRY BARLOW.
JEROME MURPHY (Entertainer).
 Band.
 Overture, "The Bronze Horse" ... *Auber*
 March, "The Middy" *Alford*
 Jerome Murphy.
 "The Donovan's" *Needham* (1)
 "Taking Tay at Reilly's" *Brayton*
 "The Darlin' Girl from Clare."
 Band.
 Selection, "Rossini's Works."
 Cornet Solo, "Cleopatra" *Demare*
 (Soloist: W. RUSHWORTH.)
 Jerome Murphy.
 "My Love Nell" *Fox*
 "The Rocky Road to Dublin" ... *Brayton*
 "Mary Callaghan and Me" ... *Muller* (31)
 Band.
 Selection, "The Lady of the Rose" *Gilbert*
 F. J. NORTH, D.Sc., F.G.S., Keeper of
 Geology, The National Museum of Wales:
 "The Story of the Earth" (11).
 Jerome Murphy.
 "The Blarney Roses" *Flint*
 "Herself" *Higgins*
 "Paddy's Perplexity" *Kenway*
 Band.
 Waltz, "Gipsy Love" *Lehar*
 "A Musical Switch" *Alford*
- 9.45.—Mr. RICHARD TRESEDER, F.R.H.S.,
 on "Gardening."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

WIRELESS PROGRAMME—TUESDAY (Aug. 26th.)

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

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. FRANK HERBERT. S.B. from London. Local News.
10.30.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy-Page, relayed from the Piccadilly Picture Theatre.
2.30-3.0.—WOMEN'S HALF-HOUR.
3.30-4.30.—Concert by the "2ZY" Quartet.
5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
6.30.—Mr. GEO. W. THOMPSON on "The Wonders of Heat (3)—Electricity."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. S.B. from London. Local News.
7.30-8.0.—Interval.

8.0. **The Open Road.**
THE "2ZY" ORCHESTRA.
Conductor: T. H. MORRISON.
EDA BENNIE (Soprano).
UNA TRUMAN (Solo Pianoforte).
KLINTON SHEPHERD (Baritone).
Orchestra.
Overture, "Land of the Mountain and the Flood" Hamish McCrim (11)
"Spring Song" Mendelssohn
"Spinning Song" Mendelssohn
Eda Bennie.
"The Nightingale Near the House" Edgar Bainton (2)
"The Fuchsia Tree" Roger Quilter
"The Star" James H. Rogers
"The Little Brown Owl" Sanderson (1)
Una Truman.
"Rustling Wood" Liszt
Prelude No. 20 Chopin
Nocturne in F Sharp Chopin
Orchestra.
Intermezzo, "Thistledown" Bath
"Woodland Pictures" Fletcher
Klinton Shepherd.
"To the Forest" Schirmer (1)
"The Sun God" William T. James
Eda Bennie.
"Sea Rapture" Eric Coates
"Two Frogs" Dorothy Howell (1)
"The Enchanted Forest" Montague Phillips
"The Cuckoo" Liza Lehmann (1)
Orchestra.
Waltz, "Views of the Danube" Erth
Suite, "From the Country Side" Eric Coates
Una Truman.
"Gardens in the Rain" Debussy
Adagio from "Moonlight Sonata" Beethoven
"Goblins' Dance" Dvorak
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. FRANK HERBERT. S.B. from London. Local News.
10.30. Klinton Shepherd.
"Dirge in the Woods" Parry (11)
"Birth of Morn" Leoni
Orchestra.
Intermezzo, "Sweet Lavender" Godfrey
"Sylvan Scenes" Fletcher
11.0.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

3.45-4.45.—Concert.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. S.B. from London. Local News.
7.30-8.0.—Interval.

8.0. "5NO" REPERTORY COMPANY.
"THE CONSTANT LOVER"
by St. John Hankin.
Cast:
Evelyn Rivers OLIVE ZALYA
Cecil Harburton GORDON LEA
The Action passes in a glade in a wood on a beautiful afternoon in May.
Play produced by GORDON LEA.

Ballads and Melody.

8.30. THE STATION ORCHESTRA
Conductor, WILLIAM A. CROSSE.
March, "The Moroccan Patrol" Jessel (5)
Overture, "Yelva" Reissiger
CARMEN HILL (Mezzo-Soprano).
"Have You Seen but a White Lily Grow"
Anon
"When Daisies Pied" Arne
"Jardin d'Amour" arr. Frederick Keel (1)
ERNEST J. POTTS (Baritone).
"Now Phœbus Sinketh in the West"
Arne
"Blow, Blow, Thou Winter Wind"
Arne (1)
"When Icicles Hang" Arne (11)
Orchestra.
Melodies from "The Merry Widow"
Lehar
Carmen Hill.
"O That it Were So" Bridge
"Go Not Happy Day" Ernest J. Potts.
"Oh, Yarmouth is a Pretty Town"
arr. Broadwood (1)
"Just as the Tide was Flowing"
arr. Vaughan Williams (14)
"The Spanish Ladies"
Carmen Hill.
"When I Think on the Happy Days"
Forster
"Speak to Me" d'Hardelot
"The Fairy Pipers" Brewer (1)
Orchestra.
"Suite Infantine" Lardelli
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. FRANK HERBERT. S.B. from London. Local News.
10.30. Orchestra.
Selection of Popular Songs
Stephen Adams (1)
10.45.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

3.30-5.0.—Operatic Afternoon.
5.45-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. S.B. from London. Local News.
7.30-8.30.—Interval.
A Night of Song.
GERTRUDE SIMPSON (Soprano).
HELEN ANDERTON (Contralto).
NORMAN ALLIN (Bass).
THE WIRELESS QUARTET.
8.30. Quartet.
Two Movements from "The Nigger"
Quartet Dvorak
8.45. Gertrude Simpson.
"I Heard You Singing"
"Our Little Home" Coates
8.55. Norman Allin.
"It Was in the Glorious Month of May"
"From Out My Tears are Springing"
"The Rose and the Lily"
"I Gaze into Thy Tender Eyes"
"I'll Breathe My Soul's Deep Yearning"
"The Rhine, That Holiest River"
"I Blame Thee Not"
"The Organ Man"
"The Shadow" Schubert
9.15. Helen Anderton.
Aria, "Heart and Mouth to Thee are Open"
Bach

"Lullaby" Stanford (1)
"Kishmul's Galley" Kennedy-Fraser (1)
9.30. Quartet.
Two Movements from "The Nigger"
Quartet Dvorak
9.45. Gertrude Simpson.
"Grey Dove's Feather" Barry (1)
"Just a Dreamer" d'Hardelot
"Roses of Forgiveness" d'Hardelot
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. FRANK HERBERT. S.B. from London. Local News.
10.30. Helen Anderton.
"The Shepherd's Song" Elgar
"Dirge in the Woods" Parry (1)
"Go Not, Happy Day" Bridge
10.40. Norman Allin.
"Ethiopia Saluting the Colours" Wood (1)
"Old Clothes and Fine Clothes" Shaw
"Trotting to the Fair" Stanford (1)
"Midnight Review" Glinka
"Volga Boat Song" Kanemann
11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Feature Afternoon.
4.45-5.15.—TOPICS FOR WOMEN.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.50.—Mr. J. CAMPBELL MACKIE, of Glasgow School of Art, on "Art."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. S.B. from London. Local News.
7.40-8.0.—Interval.
Literary Night.
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.
ALEXANDER HOPE (Baritone).
Orchestra.
8.0. Overture, "Coriolanus" Beethoven
8.10. Alexander Hope.
"Fishermen of England" M. Phillips
"Sympathy" Marshall (15)
"Ae Fond Kiss" A. Scott Gatty (1)
8.20. STORY RECITAL (New Style).
Introductory Remarks by PERCIVAL STEEDS, B.A. (Oxon.).
Story.
"The Goblin Barber" Musaus
Re-told by Percival Steeds.
Poetry.
"Resolution and Independence"
Wordsworth
By Percival Steeds.
Drama.
Scene from "Pippa Passes" Browning
By the "5SC" DRAMATIC COMPANY.
Characters.
Ottima R. THOMSON QUAEY
Sebald R. B. WHARRIE
Alexander Hope.
9.20. "The Bonnie Earl o' Moray" Traditional
"Thy Beaming Eyes" MacDowell (4)
9.30.—Talk on the "Girls' Guildry," by Mrs. PARSONS.
9.40. Orchestra.
Suite, "Scènes Pittoresques" Massenet
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. FRANK HERBERT. S.B. from London. Local News.
10.30. Orchestra.
"The Grasshoppers' Dance"
Butalossi
Entr'actes { "Russian Boatmen's Song"
Traditional
10.45.—GLENEAGLES DANCE BAND, relayed from the Gleneagles Hotel.
11.45.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 269.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 27th.)

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

LONDON.

4.0.—Time Signal from Greenwich.
Light Symphony Concert.
 MARGUERITE PITCHER (Soprano).
 HARRY BURLEY (Baritone).
 THE WIRELESS SYMPHONY ORCHESTRA.
 Deputy Conductor, S. KNEALE KELLEY.
 Overture, "Richard III"
Edward German (11)
 4.10.—"My Part of the Country," by A. Bonnet Laird.
 Soprano Songs.
 "Pleading" *Elgar (11)*
 "The Cloths of Heaven" *Dunhill (14)*
 "The Blackbird's Song" *Cyril Scott (4)*
 The Orchestra.
 Old Dance-Lute Tunes *Respighi*
 Baritone Songs.
 "Galloping Dick" *Fletcher (11)*
 "A Tumble Down Nook by the Sea"
Mackenzie (23)
 The Orchestra.
 Suite, "Calirrhoe" *Chaminade*
 Soprano Songs.
 "A Song of Life" *Del Riego*
 "The Stars" *Phillips*
 "Ferry Me Across the Water" *Homer*
 5.25.—"China and Pottery—(1) Ancient Pottery," by Violet Methley.
 Baritone Songs.
 "Still Wie Die Nacht" *Bohm*
 "Ein Ton" *Cornelius*
 The Orchestra.
 Colonial Song *Grainger*
 Allegretto and Finale from "Military Symphony" *Haydn*
 (N.B.—Times given are only approximate.)
 6.0-6.45.—CHILDREN'S CORNER: Musical Talk by Miss E. M. G. Reed. The Orchestra.
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 ARCHIBALD HADDON (the B.B.C. Dramatic Critic): News and Views of the Theatre. *S.B. to all Stations.*
 Local News.
 7.30-8.0.—Interval.
 8.0.—An Hour's Entertainment by the "HAPPY FAMILY" CONCERT PARTY.
 8.55.—"From My Window," by Philemon.
 9.0.—**Pianoforte and Violoncello Recital,** by MAURICE COLE and BEATRICE EVELINE.
 Pianoforte (Prelude and Toccata - *Lachner* Soli } "Moonlight Sonata" *Beethoven* Sonata in G Minor, Op. 19, for Pianoforte and Violoncello *Rochmaninov*
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Prof. A. J. IRELAND: "Episodes in the History of England—The Battle of Bosworth." *S.B. to all Stations.*
 "The Week's Work in the Garden," by the Royal Horticultural Society. *S.B. to all Stations.*
 Local News.
 10.35.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Truda Phillips (Soprano), Mae Jones (Solo Piano), Reg. Green (Solo Violin).
 5.0-5.30.—WOMEN'S CORNER: E. Dorothea Barcroft, "In and Out of the Shops."
 5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Mabel France on "Life 100 Years Ago."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 8.0-10.0.—**Feature Programme.**
 "A NIGHT IN ITALY."
 Directed by SYDNEY RUSSELL.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—The Wireless Orchestra: Conducted by Thomas Conway Brown. Herbert Smith (Baritone). Talks to Women: Mrs. Eric Sharpe, M.A., on "Queensland."
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.
 7.30-8.15.—Interval.
Band Night.
 DOROTHY BENNETT (Soprano).
 CHARLES LEIGHTON (Dickens Recital).
 THE BESSES O' TH' BARN BAND: Conducted by HARRY BARLOW.
 8.15.—His Worship the MAYOR of BOURNEMOUTH, Alderman F. S. MATE, on "The Borough's Birthday."
 8.30.—Band.
 March, "Honest Toil" *Rimmer*
 Overture.... "Raymond" *Thomas (1)*
 8.45.—Dorothy Bennett.
 "Do Not Go, My Love" *Hogemann*
 "At the Well" }
 8.55.—Band.
 Cornet Solo, "Fairies of the Waters" *Saint-Saëns*
 Soloist: W. RUSHWORTH.
 Operatic Selection, "The Lady of the Rose" *Gilbert*
 9.10.—Charles Leighton, Dickens' Characters.
 9.20.—Dorothy Bennett.
 "Song of the Nightingale" *Saint-Saëns*
 "Five Eyes" *A. Gibbs*
 "The Rivulet" *M. Shaw*
 "Villanelle" *Del'Acqua*
 9.30.—Band.
 Waltz, "Wendische Weisen" *Gung'l*
 Selection, "The Maid of the Mountains" *Fraser-Simson*
 Fantasia, "Reminiscences of Scotland" *Godfrey*
 9.50.—Charles Leighton, Dickens' Characters.

WAVE-LENGTHS AND CALL-SIGNS.

| | | | |
|-------------------|---|---|------------|
| ABERDEEN (2BD) | - | - | 495 Metres |
| BIRMINGHAM (5IT) | - | - | 475 " |
| GLASGOW (5SC) | - | - | 420 " |
| NEWCASTLE (5NO) | - | - | 400 " |
| BOURNEMOUTH (6BM) | - | - | 385 " |
| MANCHESTER (2ZY) | - | - | 375 " |
| LONDON (2LO) | - | - | 365 " |
| CARDIFF (5WA) | - | - | 351 " |
| PLYMOUTH (5PY) | - | - | 335 " |
| EDINBURGH (2EH) | - | - | 325 " |
| LIVERPOOL (6LV) | - | - | 315 " |
| SHEFFIELD (6FL) | - | - | 301 " |
| LEEDS | - | - | 346 " |
| BRADFORD | - | - | 310 " |
| HULL (6KH) | - | - | 320 " |

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.
 5.45-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Chess Talk by Mr. John D. Chambers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
A Varied Programme.
 WILLIAM HESELTINE (Tenor).
 IVOR JAMES (Solo Violoncello).
 THE STATION ORCHESTRA.
 8.0.—Orchestra.
 Selection: "Sylvia" *Delibes*
 Waltz, "Venétienne" *Waldteufel*
 William Heseltine.
 "The Forest Idyll Sinks to Rest" *Francis*
 "Hasten to Thy Glorious Flight" *Korby*
 "So Rashes My Soul"
 Ivor James.
 Air *Bach*
 Gavotte *Purcell*
 Menuet *Rameau*
 Orchestra.
 March, "Juarez" *Schettino*
 Suite, "Les Erinnyes" *Mussenet*
 "A SISTER TO ASSIST 'ER"
 (A Play in One Act by John Le Breton).
 Cast:
 Mrs. Millie May SIDNEY EVANS
 Mrs. McMull BRONWEN DAVIES
 Orchestra.
 Selection, "Philemon and Baucis" *Gounod*
 William Heseltine.
 "Triolets of May" *Evelyn Sharpe*
 "Little Buds"; "The Blue of the Skies"; "Mya is Only Seventeen."
 Ivor James.
 "Air Gai" *Caix d'Herceville*
 "Gigue" *Sammartini*
 "Ave Maria" *Schubert*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: C. K. Parsons.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR.
 3.0-5.0.—Septet Orchestra, conducted by S. H. Spurgin, relayed from the Oxford Picture House.
 5.45-6.0.—Children's Letters.
 6.0-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Edward Cressy on "The Engineer in Adventure—(6) A Race against Time in Alaska."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 339.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 27th.)

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

8.0. THE "2ZY" RESTAURANT serves a MUSICAL MENU. An Irish Diner of Repute JEROME MURPHY A Waiter of Repute (?) E. WAITS The Proprietor MANSSELL LEE Some Diners JOAN FOWLER NORA BROMLEY EDITH LEACH FRANK FOXON Four Musicians. Caterer, VICTOR SMYTHE.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Prof. A. J. IRELAND. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News.

10.35.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down. Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—The Station Light Orchestra.

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.35-7.0.—Farmers' Corner: Prof. Gilchrist—Seasonable Notes.

7.0.—WEATHER FORECAST and NEWS. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News.

7.30-8.0.—Interval.

Recital.

VINCENT CAYGILL (Solo Pianoforte). NORMAN ALLIN (Bass). CEDRIC SHARPE (Solo Violoncello).

8.0. Vincent Caygill.

"Sonata Appassionata," Op. 57, 1st Movement Beethoven Norman Allin.

"O Isis and Osiris" (Sarastro's Song from "The Magic Flute") Mozart (11) "Arise, Ye Subterranean Winds" Purcell—1694 (11) Cedric Sharpe.

"A Midsummer Song" Cedric Sharpe "Slumber Song" Schubert "Andante Languido" (No. 2 of "Three Little Waltzes") Cyril Scott, arr. Cedric Sharpe (4) Vincent Caygill.

"Sonata Appassionata," Op. 57, 2nd and 3rd Movements Beethoven Norman Allin.

"The Midnight Review" Glinka "The Volga Boat Song" Koenemann Cedric Sharpe.

"Believe Me, if All Those Endearing Young Charms" (Old English Air) arr. Cedric Sharpe (31)

"Salut d'Amour" Elgar "Bourrée" Bach (15) Vincent Caygill.

Nocturne in C Minor, Op. 48, No. 1 Chopin Ballade in A Flat Major, Op. 44 Chopin Norman Allin.

"Ethiopia Saluting the Colours" Wood (1) "Trotting to the Fair" Stanford "Old Clothes and Fine Clothes" ... Shaw Cedric Sharpe.

"Demande et Réponse" Colvridge-Taylor, arr. Cedric Sharpe Barcarolle ("The Tales of Hoffmann") Offenbach "Top o' the Cork Road" (Old Irish Air) Cedric Sharpe

9.30. Half-an-Hour at Another Station.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Prof. A. J. IRELAND. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News.

10.35.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down. Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Instrumental Solo Afternoon: The Wireless Quartet. Feminine Topics. Scottish Songstress Series, Jean Elliott. (Illustrated by Miss Addie Ross.) Burnett Farquhar and Marie Sutherland. Andrew Watson and William Bennett.

6.0-6.30.—CHILDREN'S CORNER: Nature Corner: "A Pot of Heather Honey."

7.0.—WEATHER FORECAST and NEWS. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News.

7.30-8.0.—Interval.

8.0.—Aberdeen Post Office Series No. 3: Mr. C. EATON, Telegraphs Superintendent, on "The Telegraph Department."

Light Programme.

CARMEN HILL (Soprano). THE WIRELESS ORCHESTRA.

8.30. Orchestra. Selection, "The Mousmé" Monckton and Talbot

8.45. Songs. "Where Go the Boats?" "Jenny Kissed Me" "Young Night Thought" Peel

9.0. Orchestra. Selection, "La Gran Via" Valverde

9.15. Song. "Wise Folly" Landon Ronald (5)

9.20. Orchestra. Overture, "Mirella" Gounod (1)

9.35. Songs. "Speak to Me" d'Hardelot "The Fairy Pipers" Brewer (1)

9.45. Orchestra. Waltz from "La Belle au Bois Dormant" Tchaikovsky March, "Blaze Away" Holzmann (6)

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Prof. A. J. IRELAND. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News.

10.35.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down. Announcer: H. J. McKee.

GLASGOW.

3.30-4.30.—The Wireless Quartet and Eda Bennie (Soprano).

4.45-5.15.—TOPICS FOR WOMEN.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.5-6.30.—Weekly Morse Code Lesson by Uncle Leslie.

7.0.—WEATHER FORECAST and NEWS. S.B. from London. ARCHIBALD HADDON. S.B. from London. Local News. To-day's Interesting Anniversary: General Louis Botha died 27th August, 1919.

7.35-8.0.—Interval.

The Sea Hath Its Pearls.

GERTRUDE EDGARD (Mezzo-Soprano). ROBERT WATSON (Baritone). ANDREW BRYSON (Solo Pianoforte). THE STATION ORCHESTRA. Conducted by ISAAC LOSOWSKY.

8.0. Orchestra. Overture, "Fingal's Cave" ... Mendelssohn

8.10. Gertrude Edgard. "On the Water" Schubert "The Fisher Maiden" Elgar (1) "The Swimmer" Elgar (1)

8.20. Orchestra. March, "Admirals All" Bath

8.30. Robert Watson. "Port of Many Ships" (Salt Trade Winds) F. Keel "Mother Carey" Ballads "The Sailor's Grave" Sullican

8.40. Orchestra. Ballad, "Ship o' the Fiend" Hamish MacCunn Selection, "The Flying Dutchman" Wagner

9.10. Gertrude Edgard. "A Hebridean Sea-Riever's Song" arr. Kennedy-Fraser (1) "Senta's Ballad" ("The Flying Dutchman") Wagner "As a Sunbeam at Morn" Caldara (1)

9.22. Andrew Bryson. "Two Sea Pictures" MacDowell (4)

9.32. Robert Watson. "The Little Admiral" Stanford (14) "The Ancient Mariner" Sanderson (1) "Fishermen of England" M. Phillips

9.42. Orchestra. Selection, "Life on the Ocean" ... Binding

9.52. Gertrude Edgard. "Rule, Britannia!" (with Orchestral Accompaniment).

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Prof. A. J. IRELAND. S.B. from London. Royal Horticultural Society Talk. S.B. from London. Local News.

10.35.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down. Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 309.

EVENTS OF THE WEEK.

SUNDAY, August 24th.

LONDON, 9.0.—Folk Songs and Sea Chanties.

BIRMINGHAM, 8.30.—A Night with Dvorak.

BOURNEMOUTH, 8.30.—Shakespeare Night.

CARDIFF, 8.40.—French Composers Night.

MONDAY, August 25th.

LONDON, 8.0.—"The Blacksmith's Serenade," and Scenes from Dickens. S.B. to all Stations.

TUESDAY, August 26th.

BOURNEMOUTH, 8.15.—Concert by the Municipal Orchestra.

MANCHESTER, 8.0.—"The Open Road."

GLASGOW, 8.0.—Literary Night.

WEDNESDAY, August 27th.

LONDON, 9.0.—Pianoforte and Violin Recital by Maurice Cole and Beatrice Eveline.

BIRMINGHAM, 8.0.—"A Night in Italy."

GLASGOW, 8.0.—"Programme of the Sea."

THURSDAY, August 28th.

LONDON, 8.0.—"The Dogs of Devon," a Comic Opera. S.B. to all Stations.

FRIDAY, August 29th.

BOURNEMOUTH, 8.30.—Folk Songs and Dances of Many Countries.

NEWCASTLE, 8.9.—Second Concert by the Winners of the Musical Tournament.

ABERDEEN, 8.30.—A Night with the Composer—Schubert.

SATURDAY, August 30th.

LONDON, 8.0.—Band of H.M. Scots Guards.

Continental Broadcasting.

At the suggestion of many readers we publish below a comprehensive list of Continental Broadcasting Stations with their times of transmission. Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with all available information.

FRANCE.
EIFFEL TOWER (FL)—Paris, 2,600 m.
 Daily: 7.40 a.m., Weather Forecast; 10.40, Market Reports; 12.15, Time Signal; 2 p.m., Sunday Concert of P.T.T. Paris, relayed on 2,600 m.; 3.45 p.m., Market Reports (Weekdays); 5.30 p.m., Stock Exchange Quotations (Weekdays); 6.10 p.m., Concert; 8 p.m., Weather Forecast; 9 p.m., Lecture (irregular); 11.10 p.m., Final Weather Forecast.
RADIO-PARIS (SFR)—Paris, 1,780 m.
 Weekdays: 12.30 p.m., News, etc.; 12.45 p.m., Tzigane Orchestra; 4.30 p.m., Stock Exchange News; 4.45 p.m., Concert; 5.45, Stock Exchange News; Women's Hour; 8.30 p.m., Lecture, News Bulletin; 9 p.m., Concert; 10 p.m., Dance Music (not daily); Sundays: 12.45 p.m., Orchestra; 1.45 p.m., News; 4.45 p.m., Concert; 5.45 p.m., News, etc.; 9 p.m., Concert; 10 p.m., Dance Music. On the 2nd and 4th Saturday of each month a Concert is given by *Le Mafu* at 9 p.m.
L'ECOLE SUPERIEURE DES POSTES ET TELEGRAPHES (PTT)—Paris, 450 m.
 2 p.m., Concert (irregular, but if on Sundays, is relayed by FL on 2,600 m.); 4.30 p.m., Concert (irregular); 4 p.m., Lecture and Concert (Thursdays); 8 p.m., English Conversation, Lecture or Concert (Tuesday); 8.30 p.m., Lecture or Play (Monday); 8.45 p.m., Concert (Sundays), relayed by FL; 9 p.m., Lecture or Outside Broadcast, usually play relayed from a Paris Theatre (daily, except Mondays and Tuesdays).
"PETIT PARISIEN"—352 m.
 Tests and Music almost daily at 9.30 p.m.
P.T.T. (Lyone)—470 m.
 Daily: 10.30 a.m., 11.30, 11.45, 12.15 p.m., 4.15, Stock Exchange Quotations; 8 p.m., News and Concert.
RADIO-RIVIERA, Nice—360 m.
 11 a.m., 5 p.m., Concert and News. 9 p.m., Concert (irregular).
GERMANY.
BERLIN (Telefunken)—290 and 750 m.
 8 p.m., Concert or relay of Opera, etc. (irregular).
HAMBURG—392 m.
 8 a.m., Time Signal, News and Weather Forecast (Weekdays); 11 a.m. (Sundays); 10 a.m., Concert (Sundays); 4 p.m., Time Signal, Shipping and Police News (Weekdays); 4.15 p.m., Domestic News, etc.; 5 p.m., Children's Corner (Wednesday and Sunday); Women's Hour (Monday); Concert and Lecture (other days); 6 p.m., Educational Hour (Monday, Wednesday and Friday); Lecture (Tuesday); 7 p.m., Concert and Lecture (Sunday); 8 p.m., Time Signal, Concert, News (daily); 10 p.m., Time Signal, Weather Forecast and News (daily).
MUNSTER—407 m. New Station now testing.
WRESLAU—415 m.
 12.55 p.m., Time Signal (daily); 1 p.m., Weather Forecast, Stock Exchange News (Weekdays); 4.30 p.m., Children's Hour (Sunday); 5 p.m., Orchestra (Weekdays); 7.30 p.m., Lecture (irregular), Esperanto (Monday); 8 p.m., Concert or Lecture (daily, except Wednesday and Saturday); 8.30 p.m., Concert (daily).
BERLIN (Vox Haus I and II)—430 and 500 m.
 10 a.m., Market Reports; 10.15, News; 12.15, Review of Stock Exchange Movements; 12.55 p.m., Time Signal; 1.5 p.m., News; 2.15 p.m., Stock Exchange Quotations; 3.30 p.m., Wireless Orchestra; 7 p.m., Children's Hour (Sundays and Wednesdays); 7.30 p.m., English Conversation (Mondays and Thursdays); 8 p.m., Lecture (daily except Sundays); 9 p.m., Concert, News, Weather Forecast, Racing Results, etc. (daily except Sundays); 8 p.m., Concert and Dance Music (Sundays); 10.15 p.m., Special Late Dance Music (Thursdays and Saturdays). Note: From 7 p.m. all Concerts, etc., are relayed by Berlin II. on 500 m.
STUTTGART—437 m.
 4.30 p.m., Concert (daily); Children's Corner (Saturday); 8 p.m., Time Signal; 8 p.m., Lecture (Mondays); 8.30 p.m., Concert (daily); 9.30, Weather Forecast (daily); 9.45, Concert and News (daily).
LEIPZIG—452 m.
 1 p.m., News, Stock Exchange Quotations, etc. (Weekdays); 4.30 p.m., Orchestra (daily); 8.15, Concert and News (daily); 9.30 p.m., Dance Music, News, etc. (Sundays).
KOENIGSBERG—460 m.
 8.30 a.m., Market News (Wednesday and Saturday); 11.30 a.m., Concert, Weather Forecast and Sermon (Sunday); 12.55, Time Signal (daily); 2 p.m., News, Stock Exchange Quotations (Weekdays); 4.30 p.m., Lecture and Concert (Weekdays); Children's Corner (Saturday); 7.30 p.m., Lecture (Tuesday); 8 p.m., Concert (Sunday); 8.30 p.m., Concert, Weather Forecast and News, (daily); 10 p.m., Dance Music (Saturday).
FRANKFORT-ON-MAIN—467 m.
 8-9 a.m., Religious Service (Sundays); 11.55 a.m., Time Signal and News (daily); 4 p.m., Children's Hour (Sundays); 4.30 p.m., Orchestra (Weekdays); 7.30 or 8.0 p.m., Lecture (daily); 8.30 p.m., Concert and News (Weekdays); 10 p.m., Special Late Concert (daily, except Thursdays and Sundays); 10 p.m.—11 p.m., Dance Music (Fridays).
MUNICH—485 m.
 2 p.m., News, Weather Forecast, etc. (daily); 3 p.m., Concert (Sundays); 5 p.m., Children's Corner (Wednesday); Concert (Sunday); 6.30 p.m., Concert (Weekdays); 7.45 p.m., Lecture (Monday, Tuesday and Wednesday); 9 p.m., Concert (Weekdays); Dance Music (Saturday); 10 p.m., News, Weather Forecast and Time Signal.
KOENIGSWUSTERHAUSEN (near Berlin) LP—680 m.
 Concert, 10.50 a.m. (Sundays).
 680 m. Sunday, 10.50 a.m., Concert.

2.400 m. From 7.30 a.m. to 10 p.m., News Bulletin almost hourly.
 2.800 m. Daily, 10.40 p.m., Concert (irregular).
 2.800 m. Sundays, 11.50 a.m., Concert.
 3,150 m. Weekdays, from 7.30 a.m., Stock Exchange News and Quotations almost hourly until 9 p.m., 4,000 m. Express News-Service, throughout day.
BELGIUM.
BRUSSELS (SBR)—280-265 m.
 Daily: 5 p.m., Orchestra; 6 p.m., News; 8 p.m., Lecture; 8.15, News, Concert; 10 p.m., Final News Bulletin.
HAEREN (BAY)—1,100 m.
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather Forecast; 7 p.m., Concert (irregular); 10 p.m., Concert (irregular, but sometimes on Tuesdays and Thursdays).
HOLLAND.
THE HAGUE (PCGG)—1,070 m.
 Concerts: 2.40 p.m., Sundays; 8.40 p.m., Mondays; 8.10 p.m., Thursdays.
THE HAGUE (PCUU)—1,050 m.
 7.40 p.m., Concert (Tuesday).
HILVEBSEM (NSF)—1,050 m.
 Concerts: 8.10 p.m., Sundays; 8.40 p.m., Fridays; 8 p.m., Children's Hour (Mondays only). (All transmissions irregular during August).
YMUIDEN (PCMM)—1,050 m.
 8.10 p.m., Concert (Saturdays).
AMSTERDAM (PA5)—1,050 m.
 7.40 p.m., Concert (Wednesdays).
AMSTERDAM (PCST)—2,000 m. (Via Diaz Agency).
 Stock Exchange Quotations and News almost hourly throughout the day from 7.55 a.m.
SWITZERLAND.
GENEVA (HBI), Ste Romande—1,100 m.
 1.15 p.m., Weather Forecast, Stock Exchange and General News (Concert irregular); 5 p.m., Lecture (irregular); 8 p.m., Weather Forecast; 8.30 p.m., Lecture or Concert (daily, except Wednesdays and Thursdays during August).
LAUSANNE (HBI)—460 m.
 6 p.m., Concert (Weekdays); 8.30, Concert (Sundays); 7.80-8.00 m., 8 a.m., 1 p.m., Weather Forecast; 1.30 p.m., Time Signal; 5 p.m., Children's Hour (Thursdays only); 6.55, Weather Forecast; 8.15 p.m., Concert or Lecture (daily); 1.080 m., 10.50 a.m., Weather Forecast; 1 p.m., Concert or Lecture (Tuesday, Thursdays and Saturdays); 2 p.m., Weather Forecast; 3 p.m., Orchestra (Tuesday, Thursdays and Saturdays); 6.55, Weather Forecast; 8 p.m., Orchestra (Tuesday, Thursdays and Saturdays); 10.15, Concert and Dance Music (almost daily).
ZURICH UNIVERSITY—500 m.
 8.30-10 p.m., Technical Lectures, Tests, Music (usually Tuesdays, other days irregular).
ITALY.
ROME—470 m.
 Daily: 11.20 a.m., News; 12 noon, Time Signal (Concert irregular); 3.20 p.m., Stock Exchange News; 4.30 p.m., Concert.
 425 m. 4.30 p.m., Tests (irregular); 9 p.m., Concert or Opera.
 540 m. 6 p.m., Concert (irregular).
 1,800 m. 8 p.m., Orchestra or Concert (almost daily).
 3,200 m. 10 a.m., Tests (irregular).
SPAIN.
MADRID (Radio Iberica)—392 m.
 Daily: 7 p.m., Concert.
 480 m. (P.T.T.) 6 p.m., Concert (Sundays; other days irregular).
 1,800-2,000 m. 1 p.m., Lecture; 8.30 p.m., Concert (daily).
CARTAGENA (EBX)—1,200 m.
 12-12.30 p.m. and 5-5.30, Tests and Music (irregular).
CZECHO-SLOVAKIA.
KBELY (OKP)—1,150 m.
 Weekdays: 10 a.m., 1.30 p.m., 5 p.m., Stock Exchange Quotations; 7.15 p.m., Concert, Lecture, News, Weather Forecast, etc. (daily); 11 a.m., Concert (Sundays).
KOMAROV (Bruno)—1,800 m.
 Weekdays: 2.30 p.m., Stock Exchange and General News. Sundays: 10 a.m., Concert and News.
PRAGUE (PRG)—1,000 m.
 7 p.m., Weather Forecast, Orchestra (daily).
 1,800 m. 8 a.m., 12, Weather Forecast; 12.30, 4 p.m., News.
 4,500 m. 10 a.m., 3 p.m., 10 p.m., Concert (irregular).
AUSTRIA.
VIENNA (Radio Helicon)—600 m.
 4.30 p.m., Concert (Wednesdays only); 8 p.m., Concert (Mondays and Fridays).
 (Stabenbrug) 780 m. 6.45 p.m., Concert (daily).
HUNGARY.
BUDA-PESTH—2,000 m.
 11 a.m., Concert (daily).
 3,000 m. 12.30 p.m., News (daily).
SWEDEN.
GOTHENBURG—400 m.
 7 p.m., Concert (Tuesdays, Fridays and Saturdays); on other weekdays, Concert is broadcast on 680 m. (Note: These wave-lengths are subject to alteration.)
STOCKHOLM (Telegrafverket)—440 m.
 11 a.m., Religious Service (Sundays); 7 p.m., Concert (almost daily).
STOCKHOLM (Radio Akt)—470 m.
 7 p.m., Concert (Tuesdays, Thursdays, Saturdays and Sundays).
DODEN—2,500 m. 6 p.m., Concert (irregular).
DENMARK.
LYNGBY (OXE)—2,400 m.
 10.30 a.m., 4.30 p.m., 9.45 p.m., Weather Forecast; 7.30 p.m., Concert, Lecture, News, etc. (Sundays); Weekdays at 8.30 p.m.

Les Sons du Français — Leur Quantité.

The following talk will be broadcast from the London Station on Tuesday, August 26th. It is printed here in French so that students may follow the spelling word for word.

ON a cru longtemps que presque tous les sons de la langue française étaient de quantité—ou de longueur—égale, et que ses syllabes, à l'exception de certaines dont les voyelles étaient prolongées par les accents circumflexes, avaient toutes la même durée. Cependant, quelle que soit la rapidité avec laquelle il s'exprime, et quelque peu marquée que soit le contraste entre ses syllabes accentuées et celles qui ne le sont pas, un Français qui parle avec expression, élégance et netteté, s'attarde plus volontiers sur certains sons que sur d'autres; il est probable que si ces sons ont longtemps échappé à l'observation c'est que leur quantité n'est pas constante.

Elle varie en effet selon les individus et de province en province; les Méridionaux, par exemple, abrègent certaines voyelles qui sont longues dans le reste de la France et particulièrement à Paris et dans le Nord.

Elle varie aussi avec l'émotion de celui qui parle; celle-ci se fait sentir dans un nombre assez restreint de mots que l'on n'emploie guère qu'à la forme emphatique et elle influe non seulement sur la longueur mais aussi sur l'intensité de certaines syllabes qui sont en général:—

1.—La première du mot si celui-ci commence par une consonne; ex.: parfaitement, beaucoup, misérable, malhonnête, c'est dédaignant, ridicule, terrible.

2.—La seconde si le mot commence par une voyelle; ex.: immense, insensé, impossible, épouvantable, attention, extrêmement, infiniment, exténué, abruti, incroyable.

Si l'on exclut ces cas particuliers et ceux où l'on désire, souvent par antithèse, mettre en relief un mot ou une partie de mot, comme dans "ce n'est par raisonner, mais déraisonner," on peut dire que les syllabes ne sont longues que si elles sont à la fois accentuées et composées de certains sons que nous spécifierons tout à l'heure.

En général, les mots français pris isolément sont légèrement accentués sur leur dernière syllabe prononcée; ex.: correspondant, consonne, première, musique, intérieur, Madeleine, national, continue, etc. Mais dans les phrases complètes les mots perdent en partie leur individualité et chaque groupe logique de mots se trouve prononcé comme un long mot unique dont la dernière syllabe porte l'accent dominant. Dans les phrases: "Pourriez-vous me passer le livre qui est sur la table?" "A valmer sans péril ou triompher sans gloire," "Le jour n'est pas plus pur que le fond de mon cœur," on peut distinguer assez nettement ces groupes de mots et leurs syllabes finales accentuées. Celles-ci ne sont pas toutes longues cependant. Ne peuvent être longues en effet que:—

1.—Les syllabes finales qui se terminent par une consonne nasale (syllabes dites "fermées") et formées des voyelles nasales ("an" "in" "on" "un" "ou" "ou" "u") ou des sons "o" (comme dans "fausse") "en" (comme dans "beurgeois") "a" ou "e" (comme dans "flamme" et "soir") quelle que soit la consonne finale; ex.: grosse, gracieuse, feutre, table, France, plaisir, rompre, humble; souvent les mots "droite," "adroite," "étroite," "froide," "froisse," "paroise," font cependant exception à cette règle.

2.—Les syllabes finales et fermées formées de n'importe quelle autre voyelle et des consonnes finales "r" "v" "z" "g" (comme dans "maoège") "s" (comme dans "brise") ou des terminaisons "che," "all," "ail," "ble," "ore"; ex.: pure, sour, dire, russ, crise, ruche, ail, rouille, éventail, merveille, famille, trouvaile, pièce, brève, œuvre, livre, etc.; cependant la syllabe formée du son "z" (comme dans "Eve," "bee," "faire") ne semble pas suivre de règle très définie, et mieux vaut n'en pas donner; elle est brève dans "sec," "mettre," "renne," "belle," "parésie," etc.; et longue dans "Reve," "reine," "aigre," "haine," etc.

3.—Enfin les syllabes finales et fermées avec accents circumflexes sont longues aussi dans la plupart des cas; ex.: "abime," "voûte," "tête," "hôte," "pâte," "lôte," etc.; exceptions: "fête," "dîne," et souvent aussi "le."

Il est intéressant de remarquer combien la position du mot dans la phrase peut influer sur son accentuation et sur la longueur de son final, ainsi dans "ne partez pas la première" et "la première fois" la différence de valeur est nettement marquée dans le mot "première" cependant il n'est pas rare de trouver des mots comme "cresser," "assément," "plaintive," "bonté," "hâbler," etc., où les sons longs dont il a été fait mention tout à l'heure, placés au commencement ou au milieu d'un mot, et formant par conséquent des syllabes non-accentuées, rendent ces syllabes demi-longues.

C'est par la quantité que l'on parvient à différencier dans la langue parlée des mots dont les sons sont identiques, comme:—

"renne" (voyelle-courte) et "reine" (voyelle longue)
 "balle" " " " " "Bâle" " " "
 "mettre" " " " " "maître" " " "
 "faite" " " " " "fête" " " "
 "veulent" (verbe vouloir) " " "veule" (faible, alangui)

Remarques:—

1.—Il est important de remarquer que les syllabes finales terminées par une voyelle suivie ou non d'une consonne muette (syllabes dites "ouvertes") sont toujours brèves, comme par exemple: "arriver," "tableau," "chemin," "Marie," "boubon," "enfant," "chaum," "gros," "mieux," "long; l'étudiant anglais doit tout spécialement tenir compte de cette règle qui va à l'encontre de ses habitudes et au lieu de dire: "bonquet," "le Touquet," "dela," "Paris," "papa," il devra s'efforcer de dire "bonquet," etc., sans prolonger la voyelle finale et sans la modifier.

2.—Si l' qui ferme une syllabe finale est suivie des consonnes prononcées, t, s, ch, k (ou quel), la voyelle qui le précède devient brève. Comparer, par exemple, les mots:—

"père" (long) et "perte" (bref)
 "court" " " " " "courte" " "
 "port" " " " " "porte" " "
 "Cinq-Mars" (s muet) et "Mars," "Marthe," "Marque"
 "four" (long) " " "fourche" (bref)

Les consonnes elles-mêmes sont parfois longues; cette durée se manifeste par un temps d'arrêt, de suspens au milieu de son articulation. Ce phénomène se produit dans certains cas de consonnes doubles, soit dans des mots savants ou scientifiques comme "finité," "détré," "parallèle,"

(Continued at the foot of column 3, facing page.)

WIRELESS PROGRAMME—THURSDAY (Aug. 28th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. "The Best-known French Writers: (1) Dumas," by Madame Alice de Walmont. Constance Howard (Contralto). "London's Bridges" (1), by Mrs. Howarth.
- 6.0-6.45.—CHILDREN'S CORNER: Uncle Humpty Dumpty and the Cloud Lady. "The Wind in the Willows" (Pt. 1), by Kenneth Graham. "How Theseus lifted the Stone," from "The Heroes," by Charles Kingsley.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Mr. RAYMOND PARKS on "Gardening for September." *S.B. to Newcastle and Aberdeen.*
Local News.
- 7.35-8.0.—Interval.
- 8.0.—"THE DOGS OF DEVON." *S.B. to all Stations.*
(For Programme see next Column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. F. A. MITCHELL-HEDGES, F.L.S., F.R.G.S., on "Battles with Giant Fish." *S.B. to all Stations.*
Local News.
- 10.30.—"THE DOGS OF DEVON" (continued). *S.B. to all Stations.*
- 11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Winifred Morris (Contralto). T. Bishop on "How Women can Help our Sailors."
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Captain Cuttle on "The Fight off Heligoland."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. THEODORE RUETE on "Curious Careers—No. 1. The Diver."
Local News.
- 7.35-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur S. Marston (Piano). Gladys James (Contralto). Talks to Women: J. S. Bainbridge, B.Sc., "Concerning the Piano."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
A. R. E. MACINNES on "Deep-Sea Fishing." Local News.
- 7.35-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Jessdannah Rees (Soprano).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Arts, The National Museum of Wales. Vocal and Instrumental Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How to Speak French" (X.).

"The Dogs of Devon"

A Comic Opera in Three Acts.
Book and Lyrics by F. R. Bell and Harold Lewis.
Music by W. H. Bullock.

Cast:

- Sir Francis Drake REGINALD HERBERT
- Don Bernardino de Mendoza JOSEPH FARRINGTON
- Simon Simple FREDERICK LLOYD
- Sir Wilfrid Leigh CHARLES WREFORD
- The Captain of the Guard EDWARD LEER
- The Town Clerk of Plymouth KENNETH ELLIS
- Noah Fleming ... DAVID OPENSHAW
- Captain Hugh Fleming ... STUART ROBERTSON
- The Sergeant of Beefeaters GLADYS PALMER
- Queen Elizabeth VERA LOWE
- Dame Margery Fleming VERA LOWE
- Dolores VERA LOWE
- Chorus of Townsfolk, Sea-Dogs, Town Councillors, and Beefeaters.

Act I.

Plymouth Hoe, on the afternoon of July 19th, 1588: The Coming of the Armada.

Act II.

The Garden of the Pelican Inn, the same evening: The Plot.
10.30-11.0.

Act III.

The Garden of the Pelican Inn, two weeks later: The Triumph of Oriana.
Conducted by WARWICK BRAITHWAITE.
Produced by FREDERICK LLOYD.
Chorus Master, STANFORD ROBINSON.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. JAS. J. SIMPSON, M.A., D.Sc.: "Romances of Natural History."
Local News.
- 7.35-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: C. K. Parsons.

MANCHESTER.

- 12.30-1.30.—Concert by the "2ZY" Quartet.
- 5.10-5.40.—WOMEN'S HALF-HOUR.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER. NORMAN ALLIN (Song Recital).
"O Isis and Osiris" ... Mozart (11)
"Within This Hallowed Dwelling" William Graham Peel (1)
"Silent Noon" Chas. Wood (1)
"The Ballad of Semmerwater"
"Ethiopia Saluting the Colours"
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.20.—SIDNEY SIMMONDS (Entertainer at the Piano).
- 7.50-8.0.—Interval.
- 8.0-11.0.—Entire Programme *S.B. from London.*
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Piano and Clarinet Recital: Percy Turnbull (Solo Pianoforte), William A. Crosse and Florence Farrar (Duets, Clarinet and Piano).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong on "Fanny Burney at Court." Nora Thompson: Recitations.
- 5.15-6.0.—CHILDREN'S CORNER.

- 6.0-6.30.—Scholars' Half-Hour.
- 6.30-6.35.—Boy Scouts' News.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. RAYMOND PARKS. *S.B. from London.* Local News.
- 7.35-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—CONCERT.
CEDRIC SHARPE (Solo Cello).
EDA BENNIE (Soprano).
Feminine Topics.
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. RAYMOND PARKS. *S.B. from London.* Local News.
- 7.35.—Boys' Brigade News Bulletin.
- 7.40-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: A. M. Shinnie.

GLASGOW.

- 3.0-4.30.—POPULAR AFTERNOON.
CARMEN HILL (Soprano).
"Have You Seen But a Whyte Lily Grow?" Anon.
"Jardin d'Amour" F. Keel (1)
"Jenny Kissed Me" G. Peel
"O That It Were So" F. Bridge
"Wise Folly" L. Ronald (5)
"The Fairy Pipers" H. Brewer (1)
JEROME MURPHY (Entertainer).
"My Love Nell" Fox
"The Next Market Day" ... arr. Hughes (1)
"The Ballinure Ballad" ... arr. Hughes (1)
Monologue, "Michael Patrick Doolin" J.M.
"The Blarney Roses" Flint
"The Low Back Car" arr. Hughes
"I Know My Love" arr. Hughes (1)
"Paddy's Perplexity" Kenway
THE WIRELESS QUARTET.
- 4.45-5.15.—TOPICS FOR WOMEN: Dugald Semple on "Flowers."
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Talk by Uncle Phil.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. J. M. CLARKE on "Charles Dickens."
Local News.
To-day's Interesting Anniversary: Leigh Hunt died August 28th, 1859.
- 7.40-8.0.—Interval.
- 8.0-11.0.—Entire Programme *S.B. from London.*
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

Les Sons du Français—Leur Quantité.

(Continued from the facing page.)

"grammaire," "illusion," "affirmation," "annals," "collège," "innovation," etc., soit à la fin d'un mot et au commencement du suivant, comme dans: "avec confiance," "leur rire," "pays restant," "il l'a vu"; c'est ce qui permet de faire une différence entre l'imparfait de l'indicatif de certains verbes comme "courais," "mourais," et leur futur et leur conditionnel "mourrai," "courrais." Ce phénomène se produit encore dans certains mots comme "netteté," "à-dedans," "extrêmement" où le muet en tombant ne sépare plus deux consonnes semblables. Il serait utile de souligner à l'avance les syllabes longues du passage suivant en s'inspirant des règles qui précèdent:—La fausse et la vraie grandeur.
La fausse grandeur est farouche et inaccessible; comme elle sent son faible, elle se cache ou du moins ne se montre pas de front, et ne se fait voir qu'autant qu'il faut pour imposer et ne paraître point ce qu'elle est, je veux dire une vraie petitesse. La véritable grandeur est libre, douce, familière, populaire; elle se laisse manier et toucher; elle ne perd rien à être vue de près; plus on la connaît, plus on l'admire. Elle se courbe par bonté vers ses inférieurs, et revient sans effort dans son naturel; elle n'abandonne quelquefois, se néglige, se relâche de ses avantages, toujours en pouvoir de les reprendre et de les faire valoir; elle rit, joue et badine, mais avec dignité; on l'approche tout ensemble avec liberté et avec retenue. Son caractère est noble et facile, inspire le respect et la confiance, et fait que les princes nous paraissent grands et très-grands, sans nous faire sentir que nous sommes petits.
(Ch. 11. Du mérite personnel.—La Bruyère.)

WIRELESS PROGRAMME—FRIDAY (Aug. 29th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Carlotta Eastgate (Mezzo-Soprano).
- 4.0-5.0.—Time Signal from Greenwich. Concert: Debate, "That Woman is Nearer Barbarism than Man," by Mrs. Champion de Crespigny and Miss Agnes Herbert. Ernest Crofts (Solo Pianoforte). Organ Music relayed from Shepherd's Bush Pavilion.
- 6.0-6.45.—CHILDREN'S CORNER: Miss Rose Fyleman will read "Uzz, Fuzz and Buzz Go Shrimping," by Tinker Taylor, and "Catechism" by Luise Hewett. Kirkham Hamilton on "Ants."
- 7.0.—TIME SIGNAL from BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations. Local News.*
- 7.30-8.0.—Interval.
- A Variety Bill.**
THE ANGLO-HAWAIIAN PLAYERS. OLLY OAKLEY and His Banjo. RAY WALLACE (Entertainer). J. AERY-JACOB, and TWO MUSICIANS from the Savoy Hotel.
- 8.0. Two Savoy Musicians Open the Programme. J. Aery-Jacob Telling Irish Stories. The Anglo-Hawaiian Players.
"Puna March."
"Hawaiian Echoes."
"Hula Melody."
Olly Oakley, Entertaining with His Banjo. More Syncopations by the Savoy Musicians.
- 9.0 (approx.). Ray Wallace, in Selections from her Repertoire. The Anglo-Hawaiian Players.
"Kiko Blues."
"Hawaiian Farmyard."
"Sweet Brown Maid of Kiamuki!"
J. Aery-Jacob telling more Irish Stories. Olly Oakley in Items from his Repertoire. The Anglo-Hawaiian Players.
"Liliha Waltz."
"Kamshamoha March."
"Aloha Oe."
- 10.0.—TIME SIGNAL from GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. Local News.
- 10.30.—An Hour's Dance Music by JACK HYLTON'S BAND.
- 11.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.
- 8.0. **A Well-Known Singer and Well-Known Items.**
THE STATION ORCHESTRA.
NORMAN ALLIN (Bass).
W. W. ALLEN (Dramatic Recitals).
Orchestra.
Overture, "Buy Blas" Mendelssohn
Suite, "L'Arlésienne," No. 1. Bizet

Songs.

- "'Twas in the Lovely Month of May"
- "From Out My Tears are Springing"
- "The Rose and the Lily, the Sun and the Dove"
- "I Gaze into Thy Tender Eyes"
- "I'll Breathe My Soul's Deep Yearning"
- "The Rhine, That Holiest River"
- "I Blame Thee Not"
- Orchestra.
- Two Hungarian Dances Brahms
Interlude for a Dramatic Recital.
"Buckingham on His Way to Execution" Shakespeare
Orchestra.
- First and Second Movements from Symphony No. 2, Op. 36 Beethoven
A Group of English Songs.
"Ethiopia Saluting the Colours" Wood (1)
"Old Clothes and Fine Clothes" ... Shaw
"Ballad of Semmerwater" Peel (1)
"The Yeomen of England" German
Orchestra.
- Suite, "Wand of Youth," No. 2 Elgar (11)
(1) March; (2) The Little Bells; (3) Moths and Butterflies; (4) Fountain Dance; (5) The Tame Bear; (6) The Wild Bears.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
- 10.30. Dramatic Recital.
"The Showman" Williams
Orchestra.
"The Welsh Rhapsody" German (11)
- 11.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—BAND OF H.M. 14-20th HUSSARS, relayed from South Parade Pier, Southsea. Talks to Women.
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30-8.30.—Interval.
- Folk Songs and Dances of Many Countries.**
DOROTHY ROBSON (Soprano).
DOROTHY CLARKE (Contralto).
EDWARD LEER (Tenor).
THE WESSEX GLEE SINGERS.
THE WIRELESS ORCHESTRA.
Conducted by THOMAS CONWAY BROWN.
- 8.30. Orchestra.
Italian Folk Songs arr. Langey
- 8.45. Edward Leer.
Selected.
- 8.50. Wessex Glee Singers.
"The Ash Grove" Welsh Air (2)
"The Last Rose of Summer" Ernest Linde (2)
"Sally in Our Alley" Carey (2)
- 9.0. Dorothy Clarke.
Selected.
- 9.5. Orchestra.
Hungarian Dance Brahms
Slavonic Dance Dvorak
Spanish Dance Moszkowski
- 9.20. Dorothy Robson.
Selected.
- 9.30. Wessex Glee Singers.
"Robin Adair" Hutchins Lewis (2)
"Mary of Argyll" arr. H. Smith (2)
- 9.35. Edward Leer.
Selected.
- 9.45. Orchestra.
Russian Folk Songs arr. Higgs
- 9.55. Dorothy Clarke.
Selected.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.

- 10.30. Wessex Glee Singers.
"Oft in the Stilly Night" ... Irish Air (2)
"Ye Banks and Braes" } Scottish Air (2)
"Banks of Allan Water" }
- 10.40. Dorothy Robson.
Selected.
- 10.45. Dorothy Clarke.
Selected.
- 10.50. Orchestra.
"An Irish Dance" Ansell
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" FIVE O'CLOCKS.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How to Speak Welsh" (X.), by Huw J. Huws.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- A Programme of "Old Favourites."**
FELICE HYDE (Contralto).
JOHN COLLINSON (Tenor).
KENNETH ELLIS (Bass).
Chairman: CHARLES COBORN.
Orchestra.
- 7.30. Overture, "1812" Tchaikovsky
John Collinson.
"Come Into the Garden, Maud" Balfé (1)
"Mary" Richardson
Kenneth Ellis.
"The Vicar of Bray" arr. John Tait
"Down Among the Dead Men" arr. W. H. M.
Orchestra.
"Largo" Handel
Intermezzo, "Cavalleria Rusticana" Mascagni
Charles Coborn, the Veteran
Walking Comedian.
"Two Lovely Black Eyes."
"The Man Who Broke the Bank at Monte Carlo."
Orchestra.
"Valse Triste" Sibelius
Waltz, "Blue Danube" Strauss
Felice Hyde.
"Coming Home" Willby
"Annie Laurie" Old Scotch
John Collinson.
"Absent" Metcalf (1)
"Parted" Tosti
Orchestra.
March, "The Entry of the Gladiators" Fucik
March, "Tipperary."
Charles Coborn in most of his famous songs.
Selection, "The Leek" Myddleton
Felice Hyde.
"Love Smiles But to Deceive" ... Balfé (1)
"When All Was Young" Gounod
Kenneth Ellis.
"Drink to Me Only" arr. Squire
"Simon the Cellarer" J. L. Hatton
Orchestra.
March, "Colonel Bogey" Alford
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
- 10.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 12.30-1.30.—Organ Music by H. Fitzroy-Page, from Piccadilly Picture Theatre.
- 2.30-3.0.—WOMEN'S HALF-HOUR.
- 3.30-4.30.—Concert by the "ZYZ" Quartet.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.
- A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 169.

WIRELESS PROGRAMME—FRIDAY (Aug. 29th.)

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

8.0. **ASHTON-UNDER-LYNE CONCERTINA BAND.**
CARMEN HILL (Soprano).
HARRY HOPEWELL (Baritone).
 Concertina Band.
 Grand March, "Tannhauser" Wagner
 Overture, "Giovanni D'Arco" Verdi
 Selection, "Mignon" Thomas
 Carmen Hill.
 "Les Berceaux" Faure
 "Jardin d'Amour" arr. F. Keel (1)
 Harry Hopewell.
 "Hiawatha's Vision"
Coleridge-Taylor (11)
 Concertina Band.
 Selection, "Emilia" Donizetti
 Cavatina Raff
 Selection, "Norma" Bellini
 Carmen Hill.
 "Flower Auction" MacCorm
 "O That It Were So" }
 "Go Not, Happy Day" } ... Frank Bridge
 Harry Hopewell.
 "Flower of the World"
Woodforde-Finden (1)
 "King Charles" Valerie White (1)
 "To Anthea" Hatton
 Concertina Band.
 "Humoresque" Dvorak
 Selection, "Genus of Scotia" Round
 Selection, "The Girl in the Taxi"
Lestrangle
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. Local News.
 10.30. Concertina Band.
 "Glow Worm" Lincke
 Waltz, "Estudiantina" Waldteufel
 10.45.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Eda Bennis (Soprano).
 Walter Berry's Trio.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.35-7.0.—Farmers' Corner: Mr. B. W. Wheldon
 on "Varieties of Winter Oats."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Musical Tournament Winners (No. 2).

GEORGE MAGNAY
 (Baritone) (First Open Baritone).
ELSIE GOLIGHTLY (Soprano)
 (Winner of Dorothy Forster Trophy).
ALLAN P. SOULSBY (Solo Pianoforte)
 (First in the Intermediate Class).
JEAN FORSYTH (Contralto)
 (Second in the Open Class Contraltos).
 8.0. **THE STATION ORCHESTRA.**
 Overture, "Egmont" Beethoven
 George Magnay.
 "O Falmouth is a Fine Town" ... Shaw (2)
 "Now Peep, Bo-Peep" Pilkington
 Elsie Golightly.
 "Happy Summer Song" Kahn (8)
 "My Heart is Like a Singing Bird"
 Parry (11)
 "Left Behind" Oliver (8)
 Allan P. Soulsby.
 Gigue from 9th Suite Handel
 "Water Wagtail" Scott (4)
 Orchestra.
 Clutsam's Plantation Songs.
 Jean Forsyth.
 "Moon Daisies" Coates
 "Jeunesse" Barry
 George Magnay.
 "Forever and Forever" Tosti
 "To-Morrow" Keel
 Elsie Golightly.
 "Bells of Gold" Rae (8)
 "I Love the Moon" Rubens
 Orchestra.
 Canzonetta, Concerto Romantique Gédard

"Poupée Valsante" Poldini
 Allan P. Soulsby.
 Toccato in A Major Paradisi
 Pastorale in E Minor Scarlatti
 "Danse Nègre" Scott (4)
 Jean Forsyth.
 "Doiorosa" Phillips
 "Speak to Me" d'Hardelot
 "It Was a Bowl of Roses" Clarke
 Orchestra.
 Suite, "Joyous Youth" Coates
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. Local News.
 10.30. Orchestra.
 Overture, "Light Cavalry" Suppé
 10.45.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Popular Afternoon.
 5.45-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 8.0.—Mr. H. MORTIMER BATTEN. *S.B.*
from Edinburgh.
 8.15-8.30.—Interval.
A Night with the Composer—Schubert.
GERTRUDE EDGARD (Mezzo-Soprano).
LIDDELL PEDDIESON (Tenor).
NANCY LEE (Violin).
WILLIAM BENNETT (Violin).
MINNIE MIDDLETON (Viola).
ANDREW WATSON (Violoncello).
MARIE SUTHERLAND (Pianoforte).
 8.30.—Two Movements from Trio, Op. 99.
 8.45. Gertrude Edgard.
 "The Linden Tree."
 "The Wanderer."
 8.55. Liddell Peddieson.
 "The Question."
 "Impotence."
 9.5.—Two Movements from String Quartet.
 9.20. Gertrude Edgard.
 "The Shepherd on the Rock" (with
 Clarinet Obligato).
 "On the Water."
 9.30. Liddell Peddieson.
 "Morning Greeting."
 "The Shadow."
 9.40.—Adagio and Rondo from Piano Quartet.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stuttard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
21. Warren and Phillips.
22. Reeder and Walsh.
23. West's, Ltd.
24. Forsyth Bros., Ltd.
25. The Stork Music Publishing Co.
26. Messrs. Lareine and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wilford, Ltd.
29. Dolart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Wortor David, Ltd.

Topical Talk. Local News.
 10.30. Gertrude Edgard.
 "My Secret."
 "Mine."
 10.40.—Variations from "The Trout" Quintet.
 10.55. Liddell Peddieson.
 "The Erl King."
 "A-roaming."
 11.5.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Popular Afternoon.
 4.45-5.15.—TOPICS FOR WOMEN.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Prof. PATERSON, of Glasgow and
 West of Scotland Agricultural College, on
 "The Harvest."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Music—Humour—Literature.

AUGUSTUS BEDDIE (Recital).
A. B. HENDERSON (Entertainer).
CEDRIC SHARPE (Solo Violoncello).
THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 8.0. Orchestra.
 Overture, "A Children's Overture" ... Quilter
 8.20. A. B. Henderson.
 Humorous { "The Polka and the Choir
 Boy" C. Grain (13)
 Songs { "Won't You Waltz With Me?"
 A. Naish (13)
 A Travestic Humorous Ballad, "In the
 Twilight" R. Ganthony (13)
 8.25. Cedric Sharpe.
 "Demande et Réponse"
Coleridge-Taylor, arr. C. Sharpe
 "Minuet" ... Beethoven, arr. C. Sharpe (15)
 "Slumber Song" Schubert
 No. 2 of "Three Little Waltzes," Andante
 Languido ... Cyril Scott, arr. C. Sharpe (4)
 8.45. **AUGUSTUS BEDDIE**
 will give the First Instalment of
 "THE STORY OF WEELUM MACLURE
 —A Doctor of the Old School,"
 by Ian MacLaren.

The story tells of his struggles through winter snow and summer heat lovingly to tend the people of Drumtochty. He is one of the most heroic types of his noble profession, and the story goes on to tell how he forded the Edinburgh professor across the river, heavy with a winter flood, to save the life of Annie Mitchell. Drumtochty, the seemingly hard bargain-driving farmer, was his chief ally in all his works of mercy.

(The Second Instalment of this story will be broadcast on September 5th.)

9.20. Orchestra.
 Selection, "The Dollar Princess" ... Fall
 9.30.—D. MILLAR CRAIG on "Programme
 Topics."
 9.3. Cedric Sharpe:
 Old English Air, "Believe Me, If All Those
 Endearing Young Charms"
 arr. C. Sharpe (31)
 Barcarolle, "The Tales of Hoffmann"
 Offenbach
 "Bourrée" Bach, arr. C. Sharpe (15)
 "Chanson de Nuit" Elgar (11)
 Old Breton Folk Tune, "The Vesper Bell"
 arr. C. Sharpe (15)
 Old Irish Tune, "Top o' the Cork Road"
 arr. C. Sharpe
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. Local News.
 10.30.—GLENEAGLES DANCE BAND,
 relayed from Gleneagles Hotel.
 12.0.—Close down.
 Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—SATURDAY (Aug. 30th.)

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

LONDON.

- 4.0.—Time Signal from Greenwich.
NANCY PETTITT (Soprano).
CISSIE WOODWARD (Solo Pianoforte).
THE WIRELESS ORCHESTRA.
Deputy Conductor, S. KNEALE KELLEY.
Mr. Pollard Crowther on "Japan."
"Careers for Women—Tea-Taster," by Margaret Irving.
- 6.0-6.45.—CHILDREN'S CORNER: Uncle Pollard Crowther's Fairy Story. Stories told by Elizabeth Clark. The Orchestra.
- 7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Partridges." *S.B. to other Stations.* Local News.
- 7.30-8.0.—Interval.
- 8.0. BAND OF H.M. SCOTS GUARDS.
(By Permission of Col. G. C. B. Paynter, C.M.G., D.S.O.).
Director of Music, Lieut F. W. WOOD.
VIOLET LEE (Soprano).
A. E. NICKOLDS AND ALBERT H. HOWE
In Vocal, Instrumental, and Humorous Harmony.
LEONARD R. TOSSWILL.
The Band.
March, "Faust" *Berlioz*
Overture, "Oberon" *Weber*
Soprano Songs.
"When Myra Sings" *A. L. (5)*
"A Butterfly's Kiss" *London Ronald (5)*
The Band.
Suite, "Peer Gynt" *Grieg*
Hungarian Dances, Nos. 5 and 6 ... *Brahms*
Peter Gurney on Doctors.
The Band.
Prelude, Choral and Fugue *Bach*
A. E. Nickolds and Albert H. Howe.
The Band.
"Dance of the Hours" ("La Gioconda")
Ponchielli
Soprano Songs.
"Claribel" *Michael Head (1)*
"I Heard You Singing" *Eric Coates*
The Band.
Waltz from the "Swan Lake Ballet"
Tchaikovsky
Introduction to Act III, "Lohengrin"
Wagner
"Hieland Laddie."
- 10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B.: "The Development of New Aircraft and Engines for Air Transport," No. 2 of Series. *S.B. to all Stations.*
Local News.
- 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS AND SELMA FOUR, relayed from the Savoy Hotel, London.
- 12.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.40.—Dale's Dance Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Valerie d'Estrades on "Famous People of the Midlands—No. 2, Rutland Boughton."
- 5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Uncle Bonzo on "Experiences in East Africa."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. A. R. E. MACINNES on "Wonders of the X Ray."
Local News.

- 7.30. CITY OF BIRMINGHAM POLICE BAND.
Conductor, RICHARD WASELL.
Relayed from the Bandstand, Cannon Hill Park.
Overture, "Egmont" *Beethoven, arr. Tobani*
Tone Picture, "Komarinskaja" (A Slavonic Wedding) *Glinka*
Waltz, "Blue Danube" *Strauss (1)*
"Hungarian Rhapsody," No. 2 ... *Liszt (1)*
Two Symphonic Movements from Symphony No. 1 *Beethoven*
(a) Minuetto; (b) Allegro Vivace.
Grand March *Wagner*
- 8.30-8.45.—Interval.

- EDA BENNIE (Soprano).
EDITH JAMES (Songs at the Piano).
HERBERT STEPHEN (Solo Violoncello).
8.45. Songs.
The Second Minuet *Besly*
"A Winter Song" *Rogers*
"The Brightest Day" *Martin (5)*
Cello Solos.
Hebridean Suite
Kennedy-Fraser, arr. Waddell (1)
Andante Cantabile from Concerto in B Minor *Servais*
Songs at the Piano.
"Seven Years Hard" *Gallaty (7)*
"A Domestic Tragedy"
"All About a Nigger" *Norman (23)*
Cello Solos.
Priere *Squire (1)*
Bourrée *Squire*
Songs.
"Vale" *Russell*
"The Fairy Tailor" *Robertson (1)*
Impressions at the Piano.
The American.
The French.
The English.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.) Talks to Women: Talk by a Woman Doctor.
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. E. KAY ROBINSON. *S.B. from London.* Local News.
- 7.30-8.15.—Interval.

Sketch Night.

- GEORGE JEFFCOCK (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by
THOMAS CONWAY BROWN.
Orchestra.
- 8.15. Selection, "A Day in Paris" (Melodies by Christine) *Finck*
- 8.30. "GENTLEMEN OF THE ROAD."
A One-Act Play by Chas. McEvoy (15).
Cost:
Bill Blizzard, Lord Saffron de Waldon
J. EMERSON
Caroline Blizzard, Lady Saffron de Waldon
GERTRUDE PRIMAVESI
"Sparrow"—The Hon. Cheyne-Walker
WILFRED KIRKPATRICK
Mr. Roger Cunningham
A. H. MARKEWILL
Mrs. Cunningham BEATRIX CAVE
Miss Cunningham ANGELA CAVE
A Policeman and a Chauffeur.
Scene: The Roadside, twelve miles from Marlborough Town.
Time: The late afternoon of a pleasant day in the Present.

- 8.55. George Jeffcock.
"Vision Fugitive" *Massenet*
"Friend" *Clara Novello-Davies (1)*
"Betty and John" *Eric Coates*
Orchestra.
- 9.5. "Flower Suite" *Bevan*
- 9.15.—THE BOURNEMOUTH DRAMATIC AND ORCHESTRAL CLUB
presents the One-Act Play
"OP O' ME THUMB"
(R. Pryce and Wm. Feun.)
Cast:
Madame Didier BEATRIX CAVE
Clem (Mrs. Galloway) ENID BRURY
Rose Jordan DODO STOTHERT
Celeste GERTRUDE PRIMAVESI
Amanda Afflick
HEATHER HETHERINGTON
Horace Greensmith
WILFRED KIRKPATRICK
Scene: The Working Room at Madame Didier's Laundry in Solo.
George Jeffcock.
9.45. "Song of the Waggoner" *Breville Smith*
Orchestra.
- 9.50. "Russian Dance" *Prind*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—A Talk on "Soccer."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
WILLIE C. CLISSITT, on "Sport of the Week." Local News.
- 7.30-8.0.—Interval.
- Popular Night.**
CARMEN HILL (Soprano).
"A PACK OF CARDS" CONCERT PARTY.
THE STATION ORCHESTRA.
Orchestra.
- 8.0. Overture, "A Midsummer Night's Dream"
Mendelssohn
"Goblin Dance" *Adam*
Suite, "Cyrano de Bergerac" *Rosie*
Concert Party.
- I.—Our Opening Chorus is O.K.
We Sing "Hello 5WA" *Potter and Jukes*
- II.—The Ace of Clubs now has no mercy
He sings a little song of "Percy"
Potter and Jukes
- III.—"Two Little Mushrooms" next discourse:
We hope they won't be drowned by Morse
Potter and Jukes
- IV.—"A Trip to Pierrotland" we make
No Luggage you will need to take
Potter and Jukes
- V.—"The Caretaker" will next appear,
A Charming Fellow, Full of Cheer
Williams
- VI.—At the Piano, right away
The Ace of Diamonds will play
Van Lennep
- VII.—And just to prove we're still alive,
"Our Topical Budget No. 5"
Potter and Jukes
- 8.45. Orchestra.
Selection, "Lohengrin" *Wagner*
Carmen Hill.
"O That It Were Not So" *Frank Bridge*
"Go Not, Happy Day" *Frank Bridge*
"Wise Folly" *London Ronald (5)*
"Speak to Me" *Guy d'Hardelot*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

WIRELESS PROGRAMME—SATURDAY (Aug. 30th.)

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

9.30. Concert Party.
Under the influence of "A Pack of Cards," the Magic Carpet visits Six Countries in Thirty Minutes.
An Original Burlesque by J. HORACE POTTER and FRED JUKES.
An Introduction. "Off We Go."
JAPAN.—"The Maid of Yokohama" introduced by The Queen.
SCOTLAND.—"A Waverley Nightmare."
THE BRITISH ISLES.—"Country Life."
AFRICA.—"Zulu Lulu," a Cannibalistic Love Song with Ju-Jitsu Accompaniment.
ENGLAND.—"A Brief Historical Review."
ITALY.—"The Grand Opera Trio."
A Finale.—Home Again.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

3.15-5.0.—ST. HILDA COLLIERY BAND, relayed from the Municipal Gardens, Southport.
Conductor, JAMES OLIVER.
6.15-6.55.—CEDRIC SHARPE (Cello Recital).
"A Midsummer Song" Cedric Sharpe
"Slumber Song" Schubert
Andante Languido (No. 2 of "Three Little Waltzes") Cyril Scott, arr. C. Sharpe (4)
"Salut d'Amour" Elgar
Mennet Beethoven, arr. Cedric Sharpe
"Believe Me, if All Those Endearing Young Charms" (Old English Air)
Cedric Sharpe (31)
Rondo Boccherini
"Demande et Réponse" Coleridge-Taylor, arr. C. Sharpe
Barcarolle, "Tales of Hoffmann" Offenbach
"Chanson de Nuit" Elgar
"Bourrée" Bach, arr. C. Sharpe
"The Vesper Bell" (Old Breton Folk Tune) arr. Cedric Sharpe
Adagietto Hollman
"Top o' the Cork Road" (Old Irish Air) arr. Cedric Sharpe
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0. Dance Night.
THE GARNER-SCHOFIELD DANCE BAND.
SPENCER HAYES (Tenor).
Dance Band.
Waltz, "Honey (Dat's All)"; Fox-trot, "Before You Go" (7); Fox-trot, "Rosie from Manchester" (23); One-step, "Cheerio" (31).
Spencer Hayes.
"The Old Woman" Paul Edmonds (5)
"Afterday" Cyril Scott (4)
Waltz, "Hula, Hula Dream Girl" (7); Fox-trot, "Fido Followed Felix" (10); Blues, "Sittin' in a Corner" (3); Lancers, "The Amasis."
Spencer Hayes.
"Wanton Gales" T. Wilfred Kearton
"I Go My Way Singing" F. S. Breville Smith
Dance Band.
Fox-trot, "Tell Me a Story" (7); Waltz, "Pluie d'Or"; One-step, "Where Adam's Apple Grew" (19); Fox-trot, "Very Good, Very Nice," Mister Mackenzie" (23).
Spencer Hayes.
"Pleading" Elgar (11)
"At Dawning" Cadman (1)

"All My Very Own"
Barbara Mclellie Hope (1)
Dance Band.
Fox-trot, "California" (6); Waltz, "Columbine."
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—The Station Light Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR: Miss Muriel Sinclair on "Helen Keller."
5.15-6.0.—CHILDREN'S CORNER: Mrs. Vol-lams, "Our Nursery Rhymes."
6.0-6.30.—Scholars' Half-Hour.
6.35-7.0.—Farmers' Corner: Mr. H. C. Pawson on "The Wheat Crop."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. JOHN KENMIR on "Association Football."
Local News.
7.30-8.0.—Interval.

Popular Evening.

8.0. JEROME MURPHY (Entertainer).
"The Donovans" Needham (1)
Recit. "Taking Tax at Reilly's" Brayton
"The Darlin' Girl from Clare" French (15)
"Mary Callaghan and Me" Muller (31)
LEONORA HOWE.
"Rose of My Heart" Hermann Lohr
"Time, You Old Gipsy Man" Maurice Besy (1)
"The Parting" Percival Goffin
"Homing" T. Del Riego
An Hour of Dance Music.
8.30. THE STATION ORCHESTRA.
"Valse Septembre"; Fox-trot, "The Ogo Pogo"; One-step, "She Doesn't Like Me" (23); Waltz, "Bocca Adorata"; Fox-trot, "Ding! Dong!"; One-step, "Jonah" (23); Waltz, "What'll I Do" (7); Fox-trot, "Sorry Florrie" (6); One-step, "China Town."
9.30. Leonora Howe.
"When Shadows Gather" Marshall (1)
"Nuit d'Etoiles" Debussy
"Villanelle" Eva Del'Acqua
"Weep Not for the Roses" Slater (8)
Jerome Murphy.
"My Love Nell" Fox
Recit. "The Rocky Road to Dublin" Brayton
"The Blarney Roses" Flint
"Paddy's Perplexity" Kenway
Orchestra.
Selection, "The Chocolate Soldier" Strauss
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Popular Afternoon: Musical Guesses.
The Wireless Quartet, Feminine Topics.
Geo. W. L. Rae (Tenor).
6.0-6.30.—CHILDREN'S CORNER: Stories.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. E. KAY ROBINSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0.—This Week's Interesting Anniversary: The Death of Sir William Herschel—25th August, 1822. (Prepared by John Sparke Kirkland.)
Popular Programme.
WILLIAM HESELTINE (Tenor).
THE WIRELESS ORCHESTRA.

8.30. Orchestra.
"Four Trifles" Hewitt (31)
8.45. William Heseltine.
Shakespearean Songs Quilter (1)
(1) "Come Away, Death."
(2) "O Mistress Mine."
(3) "Blow, Blow, Thou Winter Wind."
8.55. Orchestra.
Three Dances Cyril Scott (1)
9.10. William Heseltine.
"Mattinata" Leoncavallo
"Serenade" ("Iris") Mascagni
9.20. Orchestra.
"Les Deux Pigeons" Messenger
9.35. William Heseltine.
Three Old Irish Songs.
"My Love's An Arbutus" Stanford (1)
"Snowy Breasted Pearl" Somervell
"Gentle Maiden"
9.45. Orchestra.
Overture, "Haydée" Anber
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: H. J. McKee.

GLASGOW.

11.0-12.0.—Rehearsal for all Children who wish to Assist in the Fairy Revels at 5.15 p.m.
3.30-4.30.—Popular Afternoon: The Wireless Quartet and Alexander Henderson (Bass).
4.45-5.15.—TOPICS FOR WOMEN: Miscellaneous Afternoon.
5.15-6.0.—CHILDREN'S CORNER: At Home Day for Children of all Ages. Fairy Revels.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. E. KAY ROBINSON. *S.B. from London.*
Glasgow Radio Society Talk.
Local News.
7.35-8.0.—Interval.

Special Dance Night.

THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Vocal Numbers and Choruses by DANIEL SEYMOUR (Tenor).
8.0. Orchestra.
Fox-trot, "Goo Goo" (7); Fox-trot, "Sixty Seconds Every Minute"; Waltz, "Zuyder Zee" (32); One-step, "How's Bonzo?" (10); Fox-trot, "O Say, O Sue"; Fox-trot, "When She's in Red" (10); Blues, "Maggie Blues" (9); Fox-trot, "California" (6); One-step, "Why Does a Chicken?" (10); Waltz, "What'll I Do?" (7); Fox-trot, "Why Did I Kiss That Girl?" (31); Fox-trot, "Two Blue Eyes" (16); Eightsome Reel, "5SC's Special"; Fox-trot, "Dancin' Dan" (6); One-step, "Cheerio" (31); Tango, "Les Novios"; Fox-trot, "Tweet Tweet" (7); Waltz, "Hula Hula Dream Girl" (7); Fox-trot, "Here He Is Again" (32); Fox-trot, "I Love You" (7); Blues, "If I Can't Get the Sweetie I Want" (3); Fox-trot, "Take O Take Those Lips Away" (7); One-step, "Wembling at Wembley With You" (6).
9.30. Request Numbers asked for during Transmission.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

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By Rocket to the Moon.

A Talk from Manchester, by Hugh B. C. Pollard.

IN the coming autumn a serious attempt is going to be made to shoot a rocket that will hit the moon. This is not regarded by scientists as impossible. But it must be admitted that it will be an astonishing feat if it succeeds. Professor R. H. Goddard, of Clark University, Worcester, Massachusetts, is the astronomer and physicist who is prepared to brave a good deal of ridicule and attempt this feat.

"What," you may ask, "is the good of this enterprise, even if it succeeds?" That is a practical man's query, but it is easily answered. If Goddard succeeds, it will be Man's first step in bridging inter-planetary space.

Expecting to Fail.

It is, like all great first attempts, an inspired experiment. If it fails, we shall probably learn something which will bring us nearer to success next time. But failure in science is not discreditable like failure in the easier path of business. A scientist expects to fail. He may fail time after time in his experiment. But at long length he will succeed, because he is following a line of reasoning based on accumulated facts and carefully applied knowledge.

Man's conquest of the air was no accidental discovery, but the outcome of research. Just so, we stand to-day on the threshold of the eventual conquest of inter-planetary space—the unknown ether.

Now, consider the problem. The moon is two hundred and forty thousand miles away from the earth and it is a very small target. It looks big, but go out and hold at arm's length a pea between your finger tips. You will find that a pea is large enough to hide the moon. Yet the moon is over two thousand miles in diameter.

What gun have we that can fire more than a ten-thousandth of this vast distance? No gun will do it. But it is possible that a giant rocket may be successful.

In the Upper Atmosphere.

The difference between a shell fired from a gun and a rocket is a very big one. The shell leaves the gun with a certain initial velocity due to the driving charge in the gun. As it goes through the air, the velocity lessens and eventually the projectile comes to rest at the extreme limit of its range. A rocket, on the other hand, contains in itself a driving power consisting of a charge of slow-burning powder which drives it through the air at an increasing velocity until the charge is exhausted.

Goddard means to combine the advantages of shell and rocket in his apparatus. Imagine an enormously powerful gun similar to the long-range Big Berthas which bombarded Paris. This will fire a shell containing a rocket. When the shell has reached the limit of its vertical range, it will be in the area of the upper atmosphere, where the air is so thin as to have almost no resistance to a passing projectile.

At Terrific Speed.

At this limit of its range as a shell, a special fuse will come into play and ignite the rocket contained in it. The rocket will thus be fired out of the shell when the latter is as far beyond terrestrial atmosphere as it can go. The rocket then begins to travel on its own, driven by the gases produced by the burning of the powder inside it. As it travels, its velocity increases, and when its initial velocity given by the carrier shell and its own velocity amount to the equivalent of an initial velocity of thirty-five thousand feet per second—some twelve times faster than the swiftest rifle bullet at earth level—then it will pass beyond the sphere of

the earth's attraction and, no longer dragged back by gravity, be able to traverse Space.

See it in your mind's eye as a great shell carrying a rocket inside which is fired as high into the sky as possible and releases the rocket at its highest point.

The rocket travels on driven by its contained energy, passing across the space between the earth and the moon, until it enters the sphere of the moon's attraction and is attracted from its path in space towards the moon just as a needle is pulled by a magnet.

A Giant Flash.

How are we to tell if it hits the moon? It will signal its arrival to us by means of a giant flash. In the head of the rocket are three pounds of the magnesium and aluminium powder used for taking flashlight photographs. The rocket is to be fired when the moon is in its dark or crescent state so that the projectile will land, not on the bright part of the moon, but on the dark section. The flash given off will be bright enough to be seen by observers watching the moon's surface through telescopes on earth.

The experiment of Professor Goddard is backed by the authorities of the Smithsonian Institute and is a perfectly serious scientific enterprise. In addition to his main object of proving the possibility of hitting the moon with a projectile fired from earth, the experiment is of great importance to artillerymen, for it will be the longest shot ever tried in the history of projectile weapons.

Some Problems to be Solved.

A secondary, but important, feature is that our own leading meteorologists consider Goddard's rocket device a very important means of finding out what happens in the unknown upper atmosphere surrounding the earth.

Small Goddard rockets can reach zones far beyond those reachable by balloons, and by their means we may be able to solve problems which at present can only be discussed in terms of theory.

Is our outer atmosphere mostly nitrogen? Does temperature fall or rise beyond our normal air layers? Is Space actually warmer than our outer envelope of thin atmosphere? These are some of the local problems which may be solved.

If Goddard hits the moon, this flash rocket may be followed by others loaded with charges which will prove or disprove such vexed questions as whether any atmosphere exists on the moon's surface and what is its probable temperature, and we may even bombard its surface with terrestrial life forms such as seeds or spores.

Bombarding the Planets.

With the growth of our knowledge of the ether and spacial ballistics we may be able some day to bombard other members of the universe and establish contact with planets of the solar system. It is a fantasy to-day—but it is not impossible. We know a good deal about the movements of our own solar system and if this first step of establishing a contact across Space with our own moon is successful, inter-planetary communication will become something more than a fiction-writer's dream. It will become a distant probability.

Professor Goddard will probably be present at the meeting of the British Association for the Promotion of Scientific Knowledge which is being held shortly at Toronto, in Canada. Our British scientists are keenly interested in his enterprise and he has the whole-hearted support of all who admire a man capable of initiating a really big idea, and evolving a practicable method of achieving it.

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The Law and Your Aerial.

By Frank S. Gaylor (Solicitor to the B.B.C.).

THE advent of broadcasting, introducing as it does so many changes in our social and domestic life, has given rise to many novel points of law in relation to various questions which necessarily arise in the ordinary course of its activities. Some of those points are difficult of solution; but experience shows that, in the main, the community is endeavouring to assist in the provision of facilities for the extension of broadcasting rather than to seek to place any obstacles against its progress based upon some private right—actual or claimed. Having regard to the acknowledged value of broadcasting, as an entirely novel and efficient educational medium, quite apart from its attraction as a recognized form of entertainment, it is highly satisfactory that this spirit should animate the majority of people.

Well-Deserved Failure.

Still, from time to time, as might have been expected in the exploitation of a branch of science which is so far reaching in its operation and in its results, difficulties have arisen in regard to what may be termed the private rights of ownership or of citizenship. There have not been wanting persons who have invoked the somewhat cumbrous machinery of the law in an attempt to strangle the efforts of would-be listeners by asserting that something in the nature of a nuisance was being created. So far as I am aware, all such attempts have met with the failure they deserved. Still, there is a question which continues to give rise to some anxiety and uncertainty as regards the precise rights and liabilities of landlord and tenant in relation to the desire of the latter to instal a broadcast receiving set; and some little guidance on this subject may be of assistance both to landlords and tenants.

A Technical Quibble.

It is scarcely possible to state the whole of the position in general terms. In the case of a house which is let on lease for a term of years, it is very usual to find covenants on the part of the tenant restricting him from making any alteration in, or addition to, the premises.

It is possible to contend that the installation of a broadcast receiving set, with an outdoor aerial, necessarily involving some attachment of some part of the apparatus to the building in which the set is to be used, amounts to an alteration of, or an addition to, the premises; but I do not think that such contention would succeed, as I consider it would be regarded as far too technical, and that the tenant would not involve himself in the consequences which ordinarily ensue upon a breach of covenant in a lease by making the installation without license.

In the case of a tenancy which is regulated by some agreement in writing, the question whether a tenant should apply for license from his landlord depends entirely, I think, upon the provisions of that agreement. There may be some special condition which would require to be considered, but apart from that, my own view is that the tenant would not be exposing himself to liability by installing a broadcast receiving set without first applying for his landlord's license.

Voluntary Waste.

Regarded as a proposition of dry law, the matter is not free from some doubt. From the landlord's point of view in the supposed case, the act of the tenant might be complained of on the ground that the tenant had been guilty of what is known as "voluntary waste." I feel satisfied that no tenant would be penalized on any such ground: the matter would in my

view be regarded as altogether too trivial to justify any judicial interference and the property would not in fact have suffered any damage.

There is authority for saying that no use of premises which is reasonable and proper, having regard to the class to which it belongs, is waste. He would have, I think, a difficult task who sought to convince a judge that in installing a receiving set without the landlord's license (assuming as I now do the complete absence in the tenancy agreement of any covenant bearing on the point) a tenant had committed any breach of duty to the landlord which called for damages or other remedy; and the more so because of the almost universal recognition of broadcasting as an entertainment and educational medium and of the ever-increasing tendency of the Courts to accommodate established legal principles to the advancement of modern progress.

When You Take a Flat.

The same results—and I think for substantially similar reasons—apply in the case of a tenancy which is not regulated by any document in writing—an oral tenancy, as it is called.

Reference should, perhaps, be made to the particular condition which may exist in regard to the occupancy of a flat. Before installing a set the tenant of a flat in a block of buildings would be well advised to refer to his agreement, if any; or failing an agreement, to the schedule of rules and regulations which is often found to exist in regard to large blocks of flats and which is usually framed by the landlord for the comfort and convenience of the tenants as a whole.

In cases where the license of the landlord is, strictly speaking, necessary and is obtained, the landlord has no right to insist upon any consideration for himself for granting the license; but a condition of the license that, at the end (or sooner) of the expiration of the tenancy, the tenant shall restore and make good the premises would be quite reasonable and usual. And, naturally, the tenant would be liable to make good any actual damage which might be done to the premises.

Your Neighbour's Garden.

Another point which may usefully be borne in mind is that, as to these matters, the ancient maxim as to the ownership of land applies; and it is not competent, for example, to carry the wire connecting the aerial with the building over some other person's garden without the consent of that other person.

Some discussion has taken place as to whether the installation of a receiving set adds to the risk of damage by lightning. I believe I am right in saying that expert opinion is that it does not; but in any case householders are covered by the usual fire policy.

No obstacles, apparently, are placed in the way of the Germans transmitting theatre performances. Microphones have also been installed in the Reichstag.

A CRYSTAL set which will fit into the waist-coat pocket like a cigarette case may soon be obtainable. It is intended for use with portable aeriels. The telephone carpieces are about the size of a sixpence.

AN American expert prophesies that wireless in the United States will shortly be placed under the same control as in Britain. Each set will have to be licensed, he says, and the number of stations limited and under one control.

Broadcasting the Zoo.

By P. P. Eckersley.

THE Zoo provides two points for comment: firstly, its obvious intrinsic interest in that the "uncouth denizens of the wilds" (see Press) are to be harnessed to "this miracle of modern invention, the Wireless Broadcast" (see again Press); and secondly, there is an interest in our way of carrying out the scheme.

We want to give you the laughing jackass or ditto hyena, the talking parrot, or the rattle-snake, and sea lions . . . the wireless perambulator has, therefore, been designed.

The wireless perambulator is nothing more than a substantial railway station tea-waggon, but instead of "chok-laytes" and "cigaraytes," the shelves contain batteries, transformers, valves, and surmounting the whole are a couple of bamboo poles carrying the weight of a miniature aerial. Here on wheels, therefore, is a wireless transmitter with an input power of about one-third of a relay station, and, of course, a very inefficient aerial. The radiation is, however, sufficient to be picked up on an ordinary aerial at the curator's house, where accommodation was so kindly afforded for the tests by Mr. Seth Smith.

Nothing to Laugh At!

After designing our sets, we found that what we had feared as to weight had indeed been justified. The truck had to be heavy to carry weight, and the weight was large indeed.

How it got to the Zoo is a mystery. I understand that a ten-ton lorry, a crane borrowed from the contractors who are rebuilding the Strand, and a nine-inch hawser played some part.

Our first effort was to attempt to broadcast the laughing jackass, and it was planned just to prove that he who laughs last laughs longest (it is *not* proved), that the ditto hyena should be tried as well.

It was eight o'clock on one of those pleasant, balmy, vivid evenings we've been having lately (clouds at five hundred feet, ten miles thick, and a thin drizzle; visibility about four yards, as a matter of fact) and as I remarked, I didn't see what the animal had to laugh at. The keeper, however, tried his best to titivate the bird's sense of humour by clapping hands, making it get up and fly, and so on. The bird banged its nose a time or two against a plate-glass window, and then it started to laugh like anything. We rushed to the controls and behold! a laughing jackass was "on the air," as they say in America.

The Blushing Microphone.

So to the laughing hyena "Punch." Of all the unpleasant monsters, give me your hyena. A jaw like a shark, a forehead like Bill Sikes, the slink of a marauding cat, and language!—our microphone backed a time or two in sheer modesty, blushing to the points of its granules. Mr. Seth Smith and a keeper tried to make "Punch" laugh. It was raining fast, darkness and sadness and the moan of animals, barks of wolves, grunts of hippos, and in the distance the sea lions playing about in the cold, grey water.

However, by constantly rubbing the bars of the cage with one of the nobbiest of bones I have ever seen, the hyena started to oscillate practically in the shadow of the heterodyne a low and distant rumble, full and resonant like a trombone fully extended and gently blown. Maddened by the smell of raw meat, in spite of a meal some few hours ago, the oscillations began to reach higher registers, and once—just once—a sort of keying in the throat, so that 1,000-cycle tonic train was cut up into a number of dots. We broadcast it all, and the receiver picked it up; from the point of view of wireless, the tests showed us what could be done.

Making the Weather Clear!

By Sir NAPIER SHAW, Sc.D., F.R.S. (ex-Director of the Meteorological Office, London).

MANY people are given to thinking that they know all about the weather, or as much as can be known of that perplexing element, when they have tapped the barometer in the hall. The first thing they have to unlearn, if they desire to understand the weather, is that this is a great mistake. Nowadays, with the aid of wireless, everyone can take in the barometer readings as they are broadcast, and make his own weather map. But such a map will not be of use unless the readings have been duly corrected for temperature and latitude, and reduced to sea-level.

The Use of Millibars.

This is why the atmospheric pressure is now given officially in millibars and not in inches. A millibar is 1,000th part of 29.5 mercury inches. What we want a barometer for in meteorology is to tell us the pressure of the atmosphere in such a way that it will be directly comparable with corresponding readings made at the same time in Europe, Asia, Africa, and America, and perhaps Australia. The use of millibars in a broadcast message tacitly implies that all the necessary corrections have been made, and that the figures are ready for entry on the weather map.

The proper procedure can be learned, and easily followed by those interested when it has been learned; but it has to be carefully learned. Then the observations from a number of stations over a large area of north-west Europe, the Atlantic, America, and shortly, let us hope, the whole northern hemisphere, and in turn the whole globe, will be easily mapped for weather purposes by anyone who chooses to listen at the right time and who understands the various codes in use.

A Tall Order.

The worst of trying to make out what our British weather or, for that matter, any other weather, means from the practical standpoint of the meteorologist is that what we want to understand is too close to us—we can't see the wood for the trees. It is the business of meteorology to get over this difficulty, and to get an idea of what the wood is like with the trees in their proper scale and setting. This can be done by gathering items of information from all over the world and putting them together. But that is a tall order, at any rate at present.

Our knowledge of the upper air is still very scanty, a good deal more so than it ought to be, considering the facilities that are now at the disposal of those who are able to play the fascinating game of aerial exploration. But still there is enough information already available to furnish a moderately good idea of how the general behaviour of our atmosphere would strike an outsider—let us say, for example, the Man in the Moon.

A Moon Man Looks at the World.

Let us look at our weather for a moment from this novel vantage point.

The Man in the Moon could, and if there were no clouds would, see the roughness of the earth's surface, with mountain shadows, and so on, just as we see them on the moon itself. But over a great part of the earth there would be cloud. The observer in the moon would notice clear places over the great deserts and over certain ocean regions; he would also see a constant belt of cloud over the equatorial region, with another belt above the "roaring forties" of the southern hemisphere, that area of persistent weather alternations

that lies to the south of latitude 40 deg. S. He would also see clouds in the northern hemisphere, particularly over the Atlantic and Pacific Oceans, on the northern side of the cloudless belt. Anyway, it would be quite possible for a careful observer in the moon to make out what was going on in our cloud layers.

Seeing the clouds as well as the solid earth, the Man in the Moon would certainly be able to make out that the clouds were travelling more or less in company with the solid earth, but not at the same rate. The equatorial cloud belt would be seen to lag behind the earth, so as to lose about an hour a day, like a steamer proceeding westward.

On the other hand, the clouds on the polar sides go faster than the earth, and appear to gain about an hour a day, like a steamer going eastward.

The Man in the Moon might fairly conclude, in fact, that the air over one-half of the earth—the equatorial half—was moving westward, as an easterly wind, and that the remainder, that over the areas between 30 deg. and the Poles, was moving eastward, as a westerly wind.

Vast Streams of Air.

What the Man in the Moon could not see, though it exists for us below to experience it, is an accumulation of cold air at the surface in the polar regions, and the gushes of cold air in any locality that sweep along the surface towards the equator. A good deal of this cold air finds its way to the equator by those channels known for centuries to navigators as "trade winds." These are to be found off the western coasts of great land areas in the tropical regions. They comprise vast streams of air from the north-east in our hemisphere, and from the south-east in the opposite hemisphere, draining the polar regions of their superfluous air.

This movement is balanced by a counter flow, partly on the surface and partly in the upper air. Hence we have to deal with two, and possibly three, simultaneous movements: first, the progression of air forming revolving caps overhead, north of latitude 30 deg. N. and south of latitude 30 deg. S., gaining time; secondly, the belt at the equator, losing time, and apparently moving in the opposite direction; and, thirdly, a gradual drift of air to lower latitudes, local and sporadic north of 30 deg. N. and steady and persistent in certain regions from 35 deg. N. to the equator, and always flowing from north-east or south-east.

The Meaning of "Isobar."

With the aid of a map of the world, these movements can be visualized by the reader for himself, and a better understanding can thus be gained of the many influences that have to be studied before a complete weather forecast can be broadcast each day.

The whole scheme of air flow, of which our winds are a part, depends on the distribution of pressure. Those who want to understand the air flow set out this distribution on maps. But first they make allowance for the fact that pressure loses about a thousandth part of its



Sir NAPIER SHAW.

value for every thirty feet of height. This is a troublesome little difficulty, because places where barometric readings are taken may be, and frequently are, at varying heights. To combat this difficulty, therefore, weather experts agree that when they deal with pressure it shall be pressure at the same level, and not at any haphazard level at which the barometer happens to be. Sea-level is, in fact, generally chosen for the purpose.

Having, then, got the figures of readings at a number of stations, each is marked on the weather map against the name of the station concerned. The next step is to make a picture, or diagram, out of the collection of figures thus obtained. This is done by drawing lines on the map to link the places at which the pressure at the time of observation is found to be the same. These lines of equal pressure are called isobars—another term with which the wireless listener will be more or less familiar, though it is more than likely that he is unacquainted with its meaning. The word isobar has been coined to indicate "the same barometric pressure."

A Guide to the Winds.

We have seen that as the wind blows across the map it keeps the distribution of pressure as it were in mind. It pays, in fact, as much attention to the isobars—lines indicating the same barometric pressure—as a seaman does to the barometer; it never forgets and seldom fails to obey, except on the surface, where it always tends to draw away from high pressure to low pressure. This suggests that it is always trying to follow the isobars, but is prevented from doing so, and this is probably a fact; it is the friction of the air against the earth's surface that would seem to be the preventive agency.

On our weather map, therefore, we must note the isobars; next the flow of air along the isobars, while taking into account the inability of the air to maintain its speed owing to this friction; and the drift due to the same cause. The isobars tell us how the air is moving and are a very convenient guide to the winds—a much better guide, indeed, than the winds themselves, because the latter are full of transient disturbances, due to eddies and local circumstances which the isobars ignore.

This brings us to a question which, no doubt, exercises the minds of many wireless enthusiasts every day—that of cyclones and anti-cyclones, the last-named a term that occurs in almost every weather forecast that is broadcast. What is a cyclone, and what is an anti-cyclone?

(To be continued next week.)

A NEW broadcasting station is in course of erection at Milan, the proposed wave-length being about 650 metres.

A Bond Street photographer is inviting the public to enter his studio and hear radio concerts. It is to be hoped that the usual "listening" expression will not be photographed!

NEXT month an attempt is to be made to broadcast a cinema picture from New York. A number of inventions dealing with the transmission of photographs by wireless will be demonstrated at the "First Radio World's Fair," to be held in Madison Square Garden from September 22nd to 28th. The effort to broadcast moving pictures will be made on the opening night.

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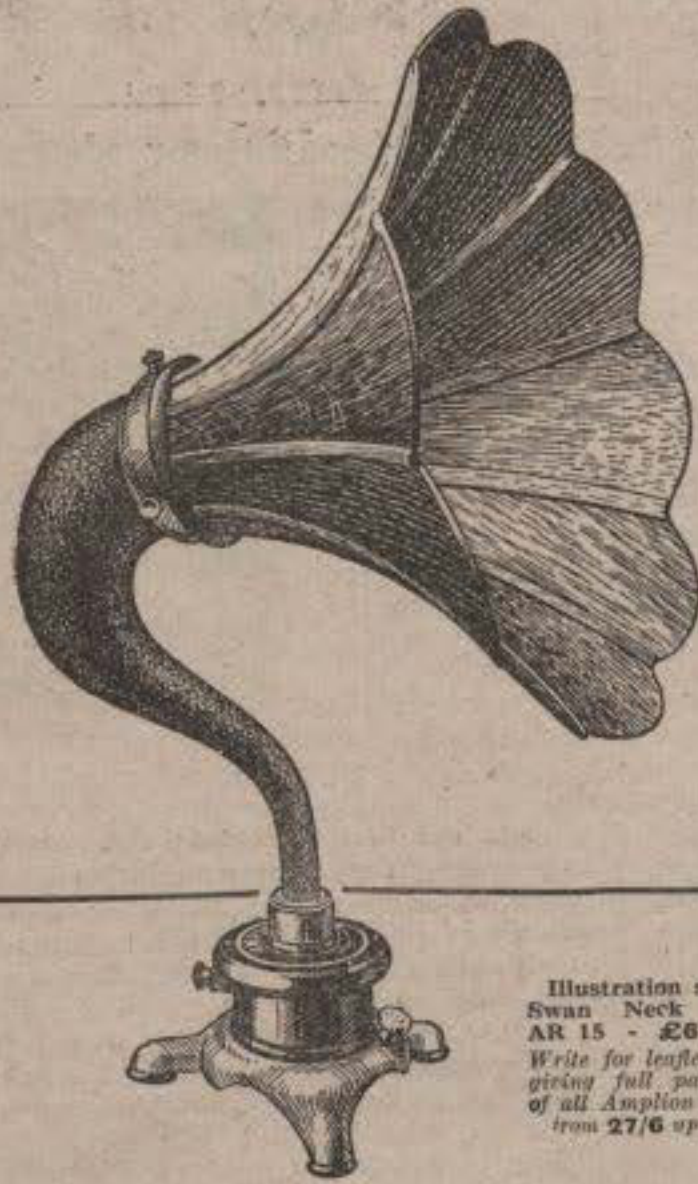


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Edinburgh Programme.

Week Beginning Sunday, Aug. 24th.

SUNDAY, August 24th.

- 3.0-5.30. } Programmes S.B. from London.
8.30-11.0. }
- MON., Aug. 25th, and WED., Aug. 27th.**
3.30-4.30.—Romany Revellers from the Dundee Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.
- TUESDAY, August 26th.**
3.30-4.30.—The Wireless Quartet. S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.
10.30-11.45.—GLENEAGLES HOTEL DANCE BAND. S.B. from Glasgow.
- THURS., Aug. 28th, and SAT., Aug. 30th.**
3.30-4.30.—The Wireless Quartet. S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.
- FRIDAY, August 29th.**
3.30-4.30.—Romany Revellers from the Dundee Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.
7.30-8.0.—Interval.
8.0.—Mr. H. MORTIMER BATTEN, F.Z.S.: "The Romance of our Wild Deer." S.B. to Aberdeen.
KATHLEEN HAY (Mezzo-Soprano).
WILLIAM LEWIS (Tenor).
GEORGE BOYD (Bass).
RONALD CHAMBERLAIN (Solo Pianoforte).
8.15. Ronald Chamberlain.
Prelude, Choral and Fugue *César Franck* (5)
8.32. Kathleen Hay.
Four Elizabethan Love Lyrics
arr. Frederick Keel (1)
"Fain Would I Change That Note"
Tobias Hume
"If I Urge My Kind Desires"
Philip Rosseter
"Sweet Nymph, Come to Thy Lover"
T. Morley
"Come Again." *John Dowland*
8.45. William Lewis.
"As Once of Old" *Kennedy Russell* (1)
"In Love" *Herman Lohr*
"My World" *Henry Geehl*
"Over the Waters Blue" *R. C. Clarke*
8.55. Kathleen Hay.
Four Child Songs *Roger Quilter*
"A Good Child." "The Lamplighter."
"Where Go the Boats." "Foreign Children."
9.5. George Boyd.
"Honour and Arms" *Handel*
Ronald Chamberlain.
Sonata No. 4 in F Sharp Minor, (Op. 30)
Scriabin
(a) Andante; (b) Prestissimo volante.
9.18. William Lewis.
"The Wheel of Life" *Marshall* (1)
"Island of Dreams" *Stephen Adams* (1)
"The Message" *Blumenthal*
"Home Shores" *H. Lohr*
Kathleen Hay.
"I Know a Bank" *Martin Shaw*
"The Green Cornfield" *Michael Head* (1)
"If I Were Queen" *Vaughan Williams* (1)
"Do Not Go, My Love" *Hageman*
"Oh Dear, What Can the Matter Be?"
arr. Arnold Bax
9.40. George Boyd.
"The Pilgrim's Song" *Tchaikovsky*
"Hear Me, Ye Winds and Waves" *Handel*
"Friend" *Davies* (1)
"Toreador's Song" *Bizet*
Ronald Chamberlain.
"En Bateau" *Debussy*
"Hill Tune" }
"Burlesque" } *Bax*
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
GEORGE L. MARSHALL on "The Work of the Station." Local News.
10.30-11.30.—Programme S.B. from London.
Announcer: G. L. Marshall.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BERLIOZ' "ROMAN CARNIVAL."

(Aberdeen, Sunday.)

THIS is one of the most exhilarating pieces of music ever written. It was originally the introduction to the 2nd or 3rd Act of his Opera, *Benvenuto Cellini*, which was produced in 1838, but was not a great success as a whole. It is brilliantly scored for a rather large orchestra, which includes two Cornets, in addition to the usual Trumpets, Cymbals, two Side Drums, and Triangle.

The OVERTURE starts with a rushing passage on the STRINGS and WOODWIND, that dominates the whole work. It is, here, at once cut short. Violins start a "shake," which spreads through the Orchestra; this is cut off. HORNS sustain a note, and COR ANGLAIS (Alto Oboe) plays a slow, sustained Tune. This is the only other important Tune. It continues for a time, but the rushing Tune soon resumes sway.

FRENCH NIGHT, CARDIFF, SUNDAY.

Saint-Saëns' "Dance of Death."

A Symphonic Poem (entitled in French *Danse Macabre*), based upon a poem by Henri Cazalis. The following is an epitome:—
Midnight strikes; Death emerges, knocks on the graves, and starts to tune his fiddle (represented by a Solo Violin with the top String mistuned). The Dance begins. The wintry wind whistles, the white skeletons cross the shadows, running and leaping. Presently one hears their bones rattling (Xylophone—an instrument of blocks of wood, struck by hammers).

Just when the dance is at its height, the cock crows (Oboe); Death plays a last strain, ending in a fluttering of wings as he disappears, his skeleton crew with him.

Ravel's Pavane.

MAURICE RAVEL is, perhaps, the most distinguished French composer living. His music is particularly sensitive and delicate, in a style that is quite individual.

This work is scored for a small Orchestra consisting of the usual Woodwind (there is only one Oboe, however), two Horns, one Harp, and Muted Strings.

A PAVANE was originally a dance, of a slow, stately character. Ravel's Pavane to the Memory of an Infanta, centres round a grave, sustained melody, the first part of which is given out by HORN, the second part as a duet—OBOE and BASSOON. It is beautifully scored throughout.

HAYDN'S "MILITARY" SYMPHONY.

Second and Fourth Movements.

(London, Wednesday.)

Altogether, Haydn wrote a hundred and fifty-three symphonies; a tremendous output, even when one remembers that the early symphony is on a very much smaller scale than the works in that form from Beethoven's time onwards.

Haydn visited England more than once. He was closely in touch with Salomon, a leading organizer of London concerts, and wrote twelve symphonies for him, of which the *Military* is one of the best-known. The title is due to the fact that in the second and last movements (there are four altogether) he uses Triangle, Cymbals, and Big Drum—an exceptional proceeding in his time.

II.

Moderately quick.—This Movement is a particularly delightful study in orchestration. It is practically an Air with Variations, in a rather free style. The Tune itself is very straightforward, and divides into four parts. First,

two phrases (one may say, a sentence) are played by STRINGS, the FLUTE doubling First Violins. This is repeated by OBOES, CLARINETS, and BASSOONS. Horns then provide a link, and next Strings (with Flute as before) play another sentence, much longer than the first, and, in fact, ending with the first repeated in full. The whole of this is then given again by the same combination of Woodwind as before; HORNS, however, enter after the first phrase.

The Full Orchestra now takes up and varies the Tune, with the Triangle very prominent. Much more charming detail, of which lack of space forbids mention, unfolds itself during the Movement.

IV.

The FINALE (*Very rapid*) is equally delightful; but whereas the Second Movement was dainty and generally quiet, this is throughout playful. It is in Sonata form.

The FIRST MAIN TUNE is characteristic of Haydn—light and dance-like. It is played by STRINGS alone and repeated. It is then developed at some length, with plenty of animation and power, by most of the Orchestra.

This goes on for a good while, with several false alarms of change. At length there come loud, detached chords, a break, a succession of very soft chords and pauses, and at last arrives the SECOND MAIN TUNE—if indeed it can be called a Tune, consisting as it does of light, detached, jerky little notes in STRINGS. This dies away quickly, then suddenly breaks out again, with more sustained Brass chords, while Bassoons and First Oboe, in octaves, and Second Oboe and Flute in octaves, add scale passages. On these two Tunes, especially the first, is built the whole Finale.

MENDELSSOHN'S "RUY BLAS" OVERTURE.

(Birmingham, Friday.)

The play, *Ruy Blas*, which Mendelssohn describes as "inconceivably contemptible," was to be performed for the benefit of the Theatrical Pension Fund. Mendelssohn's name was wanted as a "draw," so he was asked to write the overture. For this he said he had no time; but he composed a Romance instead, for the play. The officials who were getting up the performance replied, probably quite innocently, that he would be given longer notice next year. This answer nettled Mendelssohn, who, in the midst of much other work, wrote this Overture in two days. For the next performance, he said, he would call it the "Overture to the Theatrical Pension Fund." Later, he revised the work, and it is the second that has become the standard version.

It is in the common form of Overtures—the "Sonata," consisting of the statement of two Main Tunes (sometimes also, as here, of subsidiary ones), their Development and Recapitulation.

The opening consists of the alternation of two phrases, (a) consisting of slow, solemn chords on WOODWIND and BRASS, (b) of soft, rapid, detached notes on STRINGS; (b) is an anticipation of the FIRST MAIN TUNE (*very quick*) which presently arrives, starting in STRINGS and FLUTE. The volume of tone gradually increases to a climax. This leads to a recurrence of the Woodwind and Brass phrase (a), which precedes the SECOND MAIN TUNE, that starts with a very soft series of detached notes in STRINGS. It is repeated and continued, CLARINETS, BASSOONS, and CELLOS doubling the Tune as a sonorous, sustained unison melody.

A few other tunes appear, but these are the outstanding features.

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Hull Programme.

Week Beginning Sunday, August 24th.

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8.30-11.0. }

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7.0 onwards.—Programme S.B. from London.

FRIDAY, August 29th.

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7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
7.30-8.0.—Interval.

Operatic and Dramatic Night.

DOROTHY YORKE (Soprano)
HERBERT TINN (Tenor)
HANNECHEN DRASDO
(Dramatic Recitals).

CHARLES W. GREENE'S ORCHESTRA.

- 8.0. Orchestra.
Overture, "The Barber of Seville" *Rossini*
- 8.10. Herbert Tinn.
Recit., "What Is It That Alarms Me?"
("Faust") *Gounod*
Cavatina, "All Hail, Thou Dwelling Pure
and Holy" ("Faust") *Gounod*
"Celeste Aïda" ("Aïda") *Verdi*
- 8.20. Orchestra.
Selection, "La Tosca" *Puccini*
- 8.35. Dorothy Yorke.
"Jewel Song" ("Faust") *Gounod*
"Knowest Thou the Land?" ("Mignon")
Thomas
- 8.45. Dramatic Recitals by Hannechen Drasdo.
Letter Scene ("Macbeth," Act 1, Scene 5)
Shakespeare
"At the Opera" *Lord Lytton*
- 9.0. Orchestra.
Ballet Music ("Faust") *Gounod*
- 9.15. Herbert Tinn.
"Lend Me Your Aid" ("Irene") *Gounod*
"La Donna è Mobile" ("Rigoletto")
Verdi
- 9.25. Dorothy Yorke.
"Twas Night and All Around Was Still"
("Il Trovatore") *Verdi*
"Romanza" ("Cavalleria Rusticana")
Mascagni
- 9.35. Dramatic Recital by Hannechen Drasdo.
"Death of Marie Antoinette," from "The
French Revolution" .. *Thomas Carlyle*
"He Fell Among Thieves" *Henry Neubolt*
- 9.50. Orchestra.
Selection, "Rigoletto" *Verdi*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
- 10.30. Orchestra.
Overture, "La Nozze di Figaro" *Mozart*
- 10.40. Herbert Tinn.
"Walter's Prize Song" ("The Master-
singers") *Wagner*
- 10.50. Orchestra.
Selection, "Don Pasquale" .. *Donizetti*
- 11.0.—Close down.

Announcer: L. B. Page.

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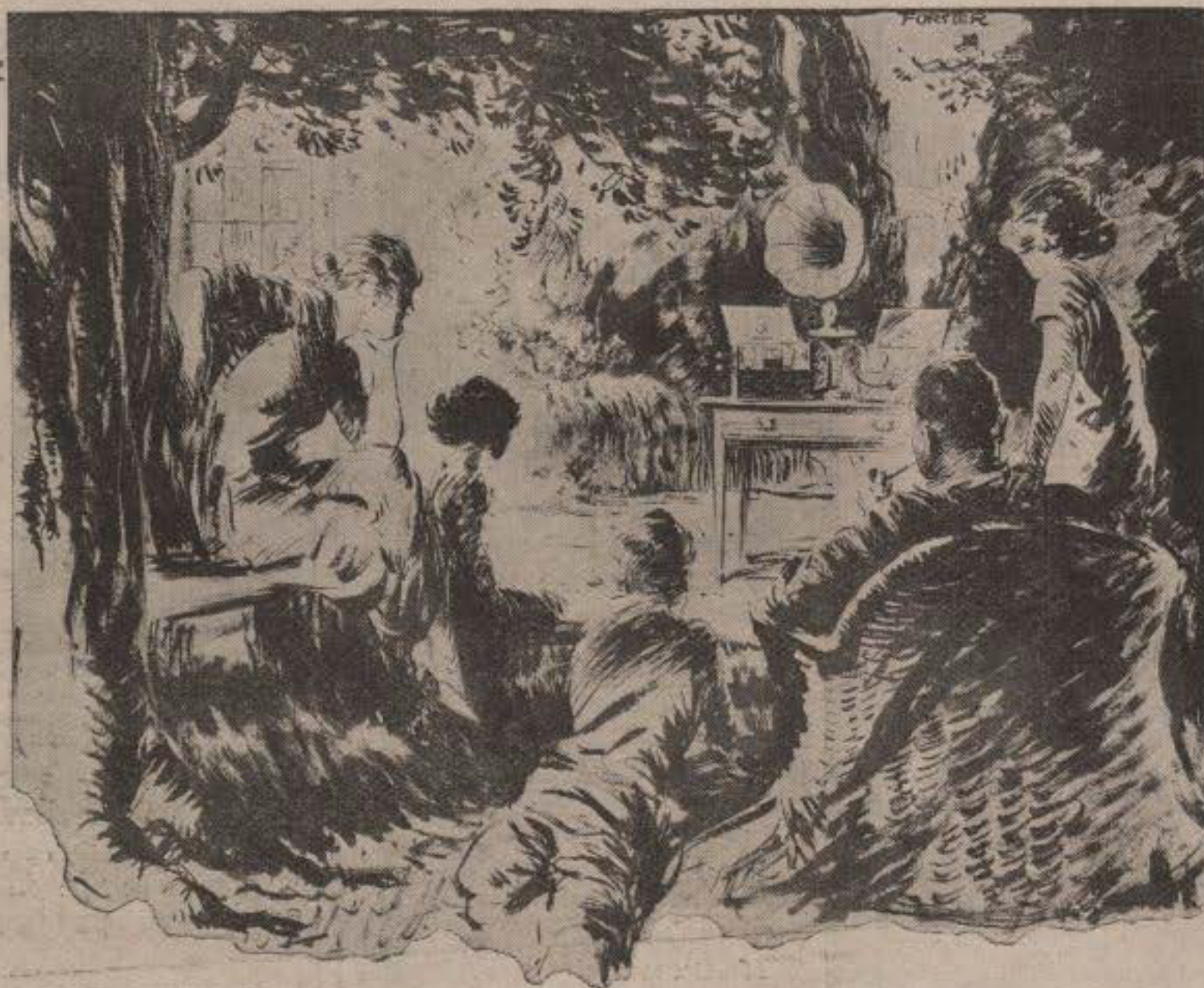
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Music that steals upon you before hushed twilight veils the glow of evening, has the very potent charm of magic.

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B.T. 23

Leeds—Bradford Programme.

Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.0-5.30. } Programmes S.B. from London.
8.30-11.0. }

MONDAY, August 25th.

3.0-4.30.—Bhensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. W. A. MacCORMAC, LL.B., on "The British Empire."

Local News.

8.0-11.30.—Programme S.B. from London.

TUESDAY, August 26th, and THURSDAY, August 28th.

2.30-4.0.—Orchestral Music relayed from the Theatre Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

WEDNESDAY, August 27th, and SATURDAY, August 30th.

3.0-4.30.—Bhensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.

5.0-6.0.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

FRIDAY, August 29th.

2.30-4.0.—Orchestral Music relayed from the Theatre Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON. S.B. from London.

Local News.

7.30-8.0.—Interval.

Local Programme.

ARTHUR ELLIOTT (Solo Pianoforte).

FLORRIE HARRISON (Soprano).

LUPTON WHITELOCK (Solo Flute).

HARRY HORNER (Bass-Baritone).

HERBERT LEEMING (Entertainer).

KATE SMITH-OATES (Accompanist).

8.0. Arthur Elliott.

Scherzo in B Minor Chopin

8.12. Florrie Harrison.

"Spring's Awakening" ... Sanderson (1)

"Christmas Lament" Dvorak

"Ma Curly-Headed Babby" Clutsam

8.25. Lupton Whitelock.

Offertoire Donjon

Siciliana from Flute and Piano Sonata, No. 2 Bach

Study Boehm

8.33. Harry Horner.

"She Alone Charmeth My Sadness"

Gounod

"The Ladies of St. James"

Reginald Clarke (4)

"The Water Mill" Diehl

8.45. Herbert Leeming.

Song, "Colds" Bower-Clare (7)

Selected Stories.

Song, "I Married a Wife" Ernest Melvin (7)

9.0. Arthur Elliott.

Rhapsody, No. 8 Liszt

9.10. Florrie Harrison.

"The River" Elgar

"May In My Garden" Wood

"The Bells of Twilight" Forster

9.25. Lupton Whitelock.

Fantaisie Pastorale Hongroise

Francis Doppler

9.30. Herbert Leeming.

"The Brave Old Duke of York"

Graham Squires (13)

"The Fine Old English Gentleman"

Greatrex Newman (13)

9.45. Harry Horner.

"Invictus" Bruno Huhn

"The Grenadier" Eric Coates

"Mother o' Mine" Frank E. Tours

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk.

Local News.

10.30.—Close down.

Announcer: G. P. Fox.



A Midsummer Night's Dream

THOSE other great gifts of Science—the telegraph, the steam engine, the cinematograph, the motor car—pale into insignificance at the thoughts of the possibilities of Radio.

At its first introduction to the world but a few short years ago, there were those who saw in it only an alternative to telegraphy. At the inception of Broadcasting, there were sceptics who prophesied its early demise as a nine days' wonder.

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| Brain-Fag | Timidity |
| Inertia | Lack of System |
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| Lack of Ideas | Indecision |
| Indefiniteness | Shyness |

which diminish the working power of the brain, and it develops such valuable qualities as:

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|----------------|--------------------|
| —Concentration | —Resourcefulness |
| —Observation | —Organizing Power |
| —Perception | —Directive Ability |
| —Judgment | —Self-Confidence |
| —Initiative | —Self-Control |
| —Will-Power | —Tact |
| —Decision | —Reliability |
| —Ideation | —Salesmanship |

and a Reliable Memory

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Every day letters reach the Pelman Institute from men and women who have doubled their earning-powers and won other valuable advantages as the result of taking a Course of Pelmanism. Here are a few typical examples:

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A **Clerk** writes that he has doubled his salary.

A **Cashier** states "I have had two substantial additions to my salary."

A **Salesman** reports "My salary is double what it was."

A **Dental Surgeon** writes "My income has doubled itself."

An **Accountant** states "I have been promoted twice in twelve months."

A **Lieut.-Colonel** reports "Promotion has certainly been accelerated."

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This book shows you how, by devoting a few minutes daily to a simple course of scientific Mind-Training, you can develop just those qualities which will enable you to succeed in life. Just write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1 (using the coupon printed on this page), and a copy of "The Efficient Mind" will be sent to you by return, gratis and post free.



Don't be a Slave of the Machine!

THIS has nothing to do with Engineering. It has to do with LIFE; your life, my life, everybody's life. It has to do with your Business, your Trade, your Profession. It has to do with your Personality.

DON'T BE A SLAVE OF THE MACHINE.

It may be a typewriter, an office desk, or a shop counter.

It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the drab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on; the vision fades; the ambition that once fired us and drove us forward disappears. A network of Habit entangles us; the mechanism of our Business has clutched us in its cogs; our Individuality has been surrendered to Routine; we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

How to Develop Personality.

This tyranny of the machine is a danger to which the Pelman Institute is giving great attention. It is employing every means to strengthen PERSONALITY, so that the worker in any Profession or Business shall retain his Individuality despite the soul-deadening influence of Routine, and shall become the MASTER and not the Slave of the Machine. In this work it is achieving remarkable success. The popularity of the New Pelmanism proves this beyond a doubt. For 25 years the Pelman Institute has been studying the "human factor" and enabling thousands of men and women to strengthen their Personalities, to develop the undeveloped powers of their minds, to increase their Efficiency (and thus their Earning Power), and to become the capable masters of the machine instead of its habit-enchained slaves.

"I feel and know that I am no longer a unit in the crowd but a man of Personality."

This extract from a letter received from a Pelman Student is typical of thousands of similar communications from men and women who have developed INITIATIVE, CONCENTRATION, OBSERVATION, ORIGINALITY, SELF-CONFIDENCE, JUDGMENT, DECISIVENESS, ORGANIZING POWER, PERSONALITY, and other invaluable qualities of mind and character, by means of Pelmanism. And side by side

with the development of these qualities have come increases of income to the extent of 50 per cent, 100 per cent, even of 200 per cent and over, and promotion to positions giving greater scope and wider possibilities.

"I have been promoted twice in six months. I have also had an increase in my salary. I am quite sure that if it had not been for Pelmanism I should never have got on so well."

Writes a SHORTHAND TYPIST

"The Pelman Course has been of the greatest value. I can directly ascribe to its influence the fact that my salary is now 300% greater and my position one of responsibility and trust, as against one of subserviency."

Writes a CASHIER.

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Address

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Liverpool Programme.

Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.0-5.30. }
8.30-11.0. } Programmes S.B. from London.

MONDAY, August 25th, to WEDNESDAY, August 27th, and SATURDAY, August 30th.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.
5.30-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

THURSDAY, August 28th.

4.0-5.0.—The Station Pianoforte Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, August 29th.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
7.30-8.0.—Interval.

Melody—And a Play.

DORIS GAMBELL (Soprano).
FRED HICKS (Bass).
THE STATION TRIO.

Under the Direction of FRED BROWN.

8.0.—Trio in E Flat Beethoven
8.20. Bass Songs.
"O Isis and Osiris" ("The Magic Flute")
"Within This Hallowed Dwelling" Mozart
8.30.—Trio in D Major, Op. 1 Icimey
8.50. Soprano Songs.
"Nightingale in June" Sanderson (1)
"The Crown of the Year" Easthope Martin (5)
9.0.—Trio, "Novelleten" Gade
9.20. Soprano Songs.
"Villanelle" Dell'Acqua
"She Wandered Down the Mountain Side" Clay (1)

9.30. THE LIVERPOOL REPERTORY COMPANY

in
"LONESOME LIKE,"
A Play in One Act by Harold Brighouse.

Characters:
(In the order in which they appear.)
Sarah Ormerod (an Old Woman)
MURIEL AKED
Emma Brierley (a Young Weaver)
MURIEL RANDAL
Sam Horrocks (a Young Mechanic)
HERBERT LOMAS
The Rev. Frank Alleyne (a Curate)
WILLIAM ARMSTRONG
Produced by WILLIAM ARMSTRONG.

The Scene represents the interior of a cottage in a Lancashire village. The room contains only the barest necessities. On the floor near the fire is a battered tin trunk, the lid of which is raised.
Time: Afternoon.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Topical Talk.
Local News.

10.30. Bass Songs.
"The Vulcan's Song" ("Philemon and Baucis") Gounod
10.40.—The Trio will conclude the programme with some light music.

11.0.—Close down.
Announcer: H. Cecil Pearson.



To Crystal users:

THE problem of working a Loud Speaker direct from a Crystal Receiver was definitely solved six months ago, when S. G. Brown Ltd., introduced the Crystavox.

This wonderful Loud Speaker is entirely self-contained—it requires no Valves or accumulators—it needs no attention beyond the renewal of a small dry battery every six months. In short, it is the ideal method of enjoying Broadcasting.

For anyone living within ten miles or so from a Broadcasting Station a simple Crystal Set and a Crystavox will produce a pleasant volume of sound audible over the whole of the room. Even the most expensive Valve Receiver can do no more than this—and the Crystavox scores heavily from the point of simplicity, initial cost, maintenance and purity of reproduction.

No technical skill is necessary to use a Crystavox—the few simple instructions supplied can be followed by a child.

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MOUNTED WITH A VULCANITE STEM
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 ABOUT GIFT SCHEME

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Plymouth Programme.

Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.0-5.30. } Programmes S.B. from London.
8.30-11.0. }

MONDAY, August 25th to THURSDAY, August 28th, and SATURDAY, August 30th.

3.30-4.30.—Savoy Picture House Orchestra.
Musical Director: Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 29th.

3.30-4.30.—Savoy Picture House Orchestra.
Musical Director: Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
7.30-8.0.—Interval.

Local Concert.

CISSIE WOODWARD (Solo Pianoforte).
MAY GERRY (Soprano).
HAROLD STURDY (Baritone).
ELSIE PEARCE (Entertainer).
THE GREAT WESTERN ORCHESTRA

- 8.0. Cissie Woodward.
Toccata Dohnanyi
Brillante Variationen..... Chopin
May Gerry.
"Flutes of Arcady" William James
Orchestra.
March, "Sword and Lance" Starke
Suite, "Summer Days" Eric Coates
(a) "In a Country Lane"; (b) "At the Dance."
Harold Sturdy.
"The Gladiator" Joseph Adams
"A Devonshire Wedding" Lyall Phillips
Elsie Pearce.
"Thanks Very Much" Hal Parre (7)
"The Starting Point" Gallatly (3)
Mr. A. R. E. MACINNES on "How to Make Holidays Pay."
Cissie Woodward.
"Danse Nègre" Cyril Scott (4)
Orchestra.
Suite, "Woodland Pictures" Fletcher
(a) "An Old-World Car len"; (b) "The Been Feast."
May Gerry.
"I Heard You Singing" Eric Coates
Cissie Woodward.
Waltzes {C Sharp Minor} Chopin
{E Minor }
Harold Sturdy.
"A Vagabond's Song" Cundell
"The Yeomen of England" German
Elsie Pearce.
"Puzzled" Pether (7)
"Aren't Men Funny Creatures?" Leslie Elliot (7)
Orchestra.
Oriental Patrol, "Kismet" Markes
American Sketch, "Down South" Myddleton
Patrol from "Gabrielle Suite" Frederick Rosse
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30-11.30.—Programme S.B. from London.
Announcer: Clarence Goode.

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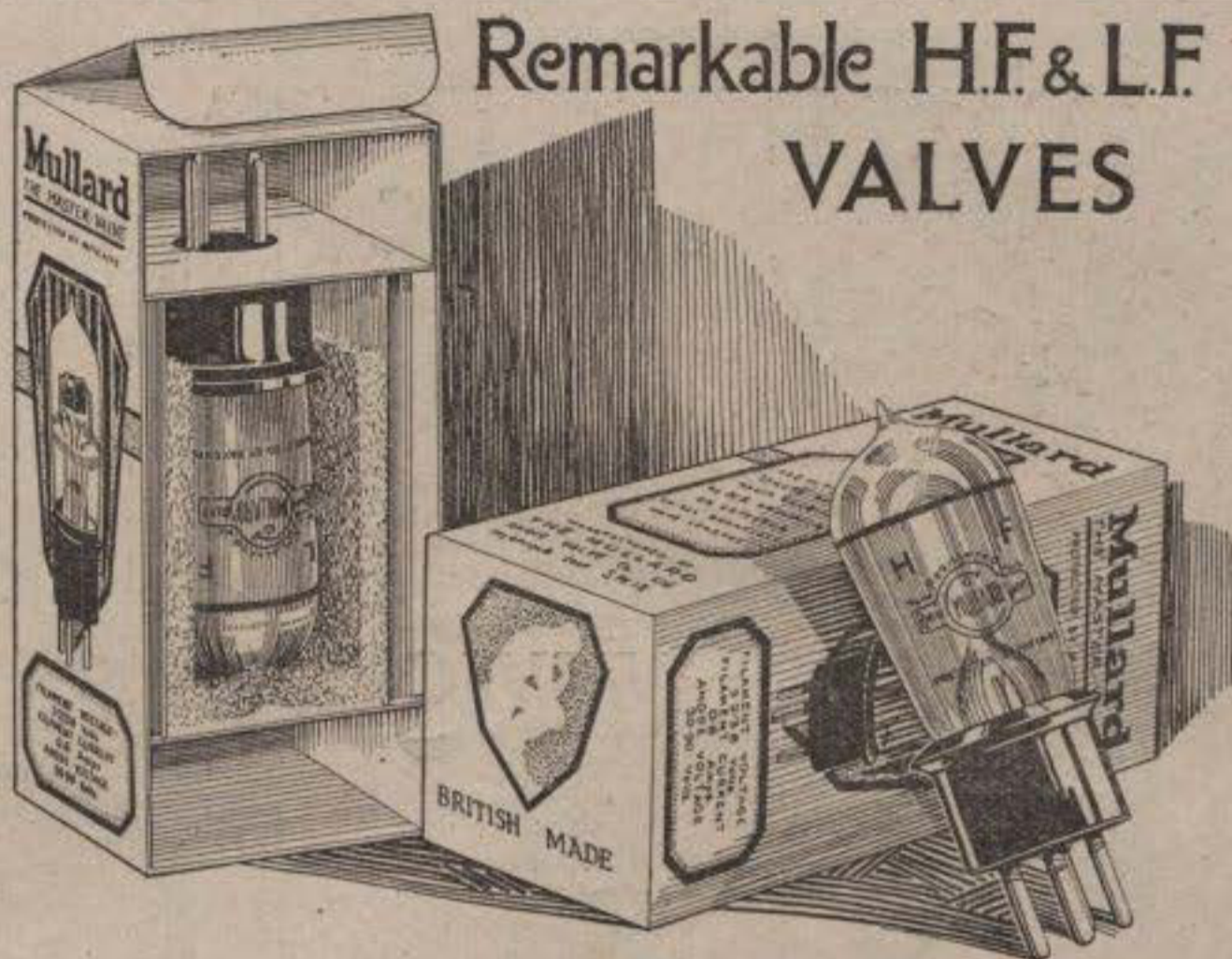
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MARCONI VALVES
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TYPE

D.E.3

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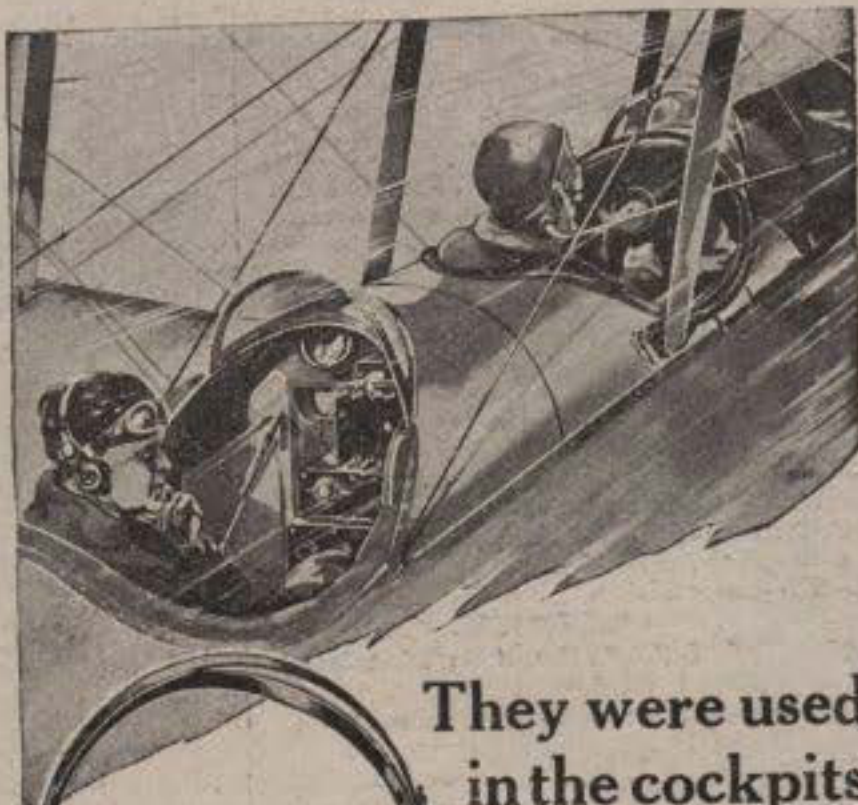
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PLATE VOLTS - - - 30-45
(As H.F. or D.)
PLATE VOLTS - - - 60-80
(As L.F.) (With neg. grid bias of 4 volts.)

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•06 AMPS.

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in the cockpits
of the R.A.F.**

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4,000 26/6

Q But insist on seeing "Ericsson, Beeston, Notts." on each ear-piece to avoid "continental" imitations.

Write us to-day (or our agents) regarding Ericsson products. Information gladly given of our famous wire and crystal sets, loud speakers and component parts.

The British L.M. Ericsson Mfg. Co. Ltd.
67/73, Kingsway,
London, W.C.2.

Hastings

Dear Sirs,

Please forward me a pair of your British Ericsson 4,000 ohms phones, as advertised in "Radio Times" at 26/6, which I enclose. They have been recommended to me by a friend who has used a pair for years.

I asked another friend the other week which were the best phones. Without hesitating, he answered, "Ericsson's." This shows how well-known your phones are.

I remain,
Yours sincerely,
F.G.

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Ericsson
(British)
Telephones
Buy British Goods Only

Sheffield Programme.

Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.0-5.30. } Programmes S.B. from London.
8.30-11.0. }

MONDAY, August 25th and WEDNESDAY, August 27th.

3.15-5.0.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

TUESDAY, August 26th and THURSDAY, August 28th.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 29th.

3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON. S.B. from London.
Local News.

7.30-8.0.—Interval.

8.0. THE STATION PIANOFORTE QUINTET:

Under the Direction of COLLIN SMITH.
DOUGLAS SADLER (Baritone).
GLADYS BAGSHAW (Soprano).
MARJORIE LINDLEY (Contralto).

Quintet.
March, "London Scottish"Haines
"Grasshoppers' Dance"Bucalossi
Douglas Sadler.

"Sea Fever"John Ireland
"Come, Let's Be Merry" H. Lane Wilson (1)
"Song of the Clock"Rec. Burchell (1)
Gladys Bagshaw.

"Waltz Song" ("Tom Jones")
Ed. German
"Hindu Song" ("Sadko")
Rimsky-Korsakov

"The Cuckoo"L. Lehmann (1)
Pianoforte Quartet.

Quartet in E Flat, Op. 16Beethoven
(a) Grave; (b) Allegro ma non Troppo;
(c) Andante Cantabile; (d) Rondo.
Marjorie Lindley.

"June"Roger Quilter (1)
"The Lament of Isis"Granville Bantock
Quintet.

Albumblatt;
Traum jWagner
Selection from "Hänsel and Gretel"
Hunperdinck
Douglas Sadler.

"Youth"Alfons (1)
"Invictus"Hahn
"The Vagabond" ("Songs of Travel")
Vaughan Williams (1)

String Quartet.
Andante and Variations from "Emperor"
QuartetHadyn
Gladys Bagshaw.

"Villanelle"Eva dell'Acqua
"Willow Song" from "Othello"
Coleridge-Taylor

"Shepherd, Thy Demeanour Vary"
Thomas Brown (1)
Quintet.

Suite from the Ballet, "The Shoe" Ansell
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk.

Local News.

10.30. Marjorie Lindley.

"Rest" (Largo)Handel (8)
"Blackberry Time"C. V. Stanford (14)
"Annie Laurie"arr. Liza Lehmann
Quintet.

Suite, "Ballet Egyptien"Luigini
11.0.—Close down.

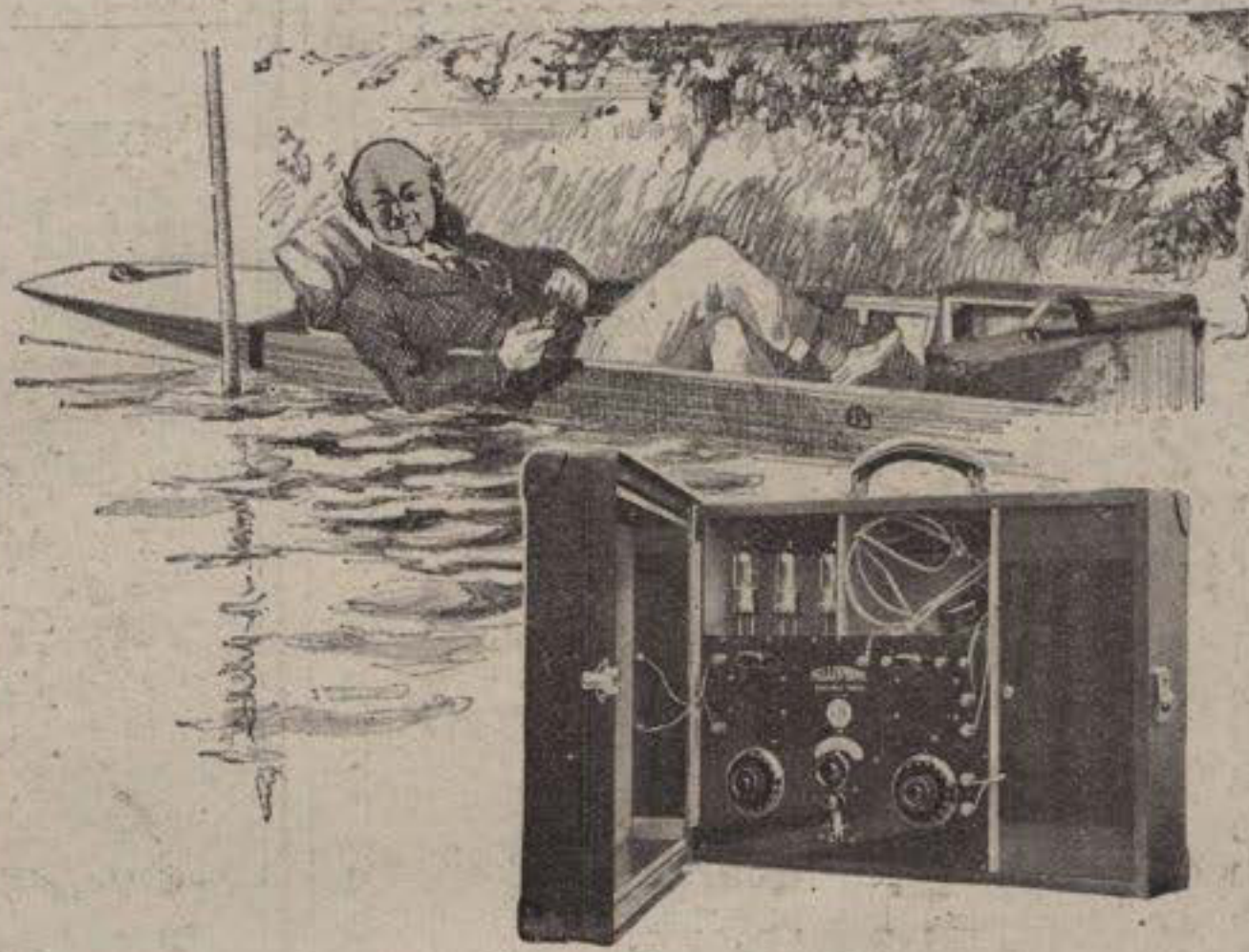
SATURDAY, August 30th.

3.30-4.40.—Programme S.B. from Birmingham.
5.30-6.30.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Weekly Sports Chat by "Observer."
Local News.

8.0-12.0.—Programme S.B. from London.

Announcer: H. C. Head-Jenner.



"I know a bank....."

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch," I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn.

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set.

Undoubtedly a good investment.

THE PORTABLE THREE.

A completely self-contained 3-Valve set requiring no aerial, earth wires, or accumulators.

Price (Head-phones included) - £14-0-0

In Real Cow-hide Case - 15 Gns.

Marconi Tax 3/6.
3 Dull Emitter Valves.

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THE Wireless Paper for Amateur and Expert

POPULAR WIRELESS keeps the radio enthusiast informed of all the latest wireless experiments. It was POPULAR WIRELESS which announced exclusively the invention of the now famous "Unidyne"—the "H.T.-less" receiver—invented by the technical editors. It is the paper which has turned thousands of amateurs into enthusiastic experts. This week's splendid issue (now on sale) contains the following special features.

THE MYSTERY OF FADING

All about the Heaviside Layer

by Sir OLIVER LODGE, F.R.S.

(Scientific Adviser to POPULAR WIRELESS)

HOW TO BUILD A TWO- VALVE REFLEX UNIDYNE SET

by G. V. DOWDING & K. D. ROGERS

(Technical and Assistant Technical Editors of
POPULAR WIRELESS)

And other articles on PREVENTING INTERFERENCE, HOW TO MAKE AN EFFICIENT CRYSTAL SET, and TOPICAL NOTES AND NEWS ON BROADCASTING, etc.

POPULAR ³ WIRELESS Weekly

The Leading Wireless Journal.

Edited by NORMAN EDWARDS, A.M.I.R.E., F.R.S.A., F.R.G.S.

Scientific Adviser: Sir OLIVER LODGE, F.R.S., D.Sc., M.I.E.E.

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2/6
Weekly

Brandes

The Name to Know in Radio



*Result of 16
years' experience.*

Both drawing well—

Grandpa's best friend is his pipe. The deep, rich colour of the polished bowl betrays the fact that it seldom rests in the rack. But the Brandes Headphones are giving it a close race just now. Why, we actually found him with the old briar but half-filled, a derelict shred of tobacco on the rim. The headphones clasped to his head and a rapt expression on his face, he was oblivious of the uncomplaining pipe. Obviously, the strong, mellow reception occasioned by the "Matched Tone" feature held his earnest attention. Now they are both in full blast. *Ask your dealer for Brandes.*

25/-

BRITISH MANUFACTURE.

(B.B.C. Stamp.)

Manufactured at
Slough, Bucks.

Matched Tone
TRADE MARK
Radio Headphones

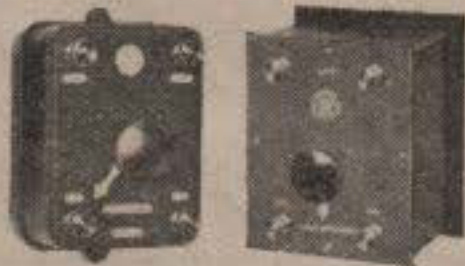


The BURNDEPT Auto-Broadcast System

Wireless with Single-Switch Control.



This is the Control Unit of the Auto-Broadcast System, fixed permanently on the wall above the receiver. The closing of an automatic switch causes relays of special design to make certain connections which enable the receiver to operate any one loud speaker.



The left-hand illustration shows the special Loud Speaker Switch which brings a local loud speaker into operation only when an Automatic Switch (shown on the right) is closed. This latter Switch contains special mechanism which operates the Control Unit and cause the receiver and a local loud speaker to function.

THINGS of public or private utility are made accessible eventually to the majority by some simple action. Such a development was inevitable, of course, in the reception of wireless concerts and in it Burndept lead.

With the same ease as a room is flooded with light, so it is possible to fill it with music—by touching a single switch. There is no simpler or more convenient way of taking advantage of the pleasures of broadcast than by the Burndept Auto-Broadcast System.

Any powerful receiver capable of good loud speaker reception, such as the Ethophone V, can be used in conjunction with the Control Unit and Automatic Switches of the Burndept Auto-Broadcast System. There is no more perfect manner of installing wireless receiving apparatus in hotels, clubs, large residences, and public buildings, and the System is so "elastic" that it can be installed as successfully in two or three rooms of a private house as in many rooms of an hotel or club.

In the development of radio, there has been nothing so interesting as the Auto-Broadcast System. The System actually in operation can be seen, by arrangement, at the Head Office of the Company at Aldine House, Bedford Street, Strand, W.C.2.



The above sketches give you some idea of the Auto-Broadcast System installed in a private residence. It can be adapted for installation in any building.

CUT HERE

To BURNDEPT LTD., Aldine House, Bedford Street, Strand, W.C.2.

Please send me full particulars of the Auto-Broadcast System.

NAME

ADDRESS

DATE "Radio Times," 22/8 '24.

BURNDEPT

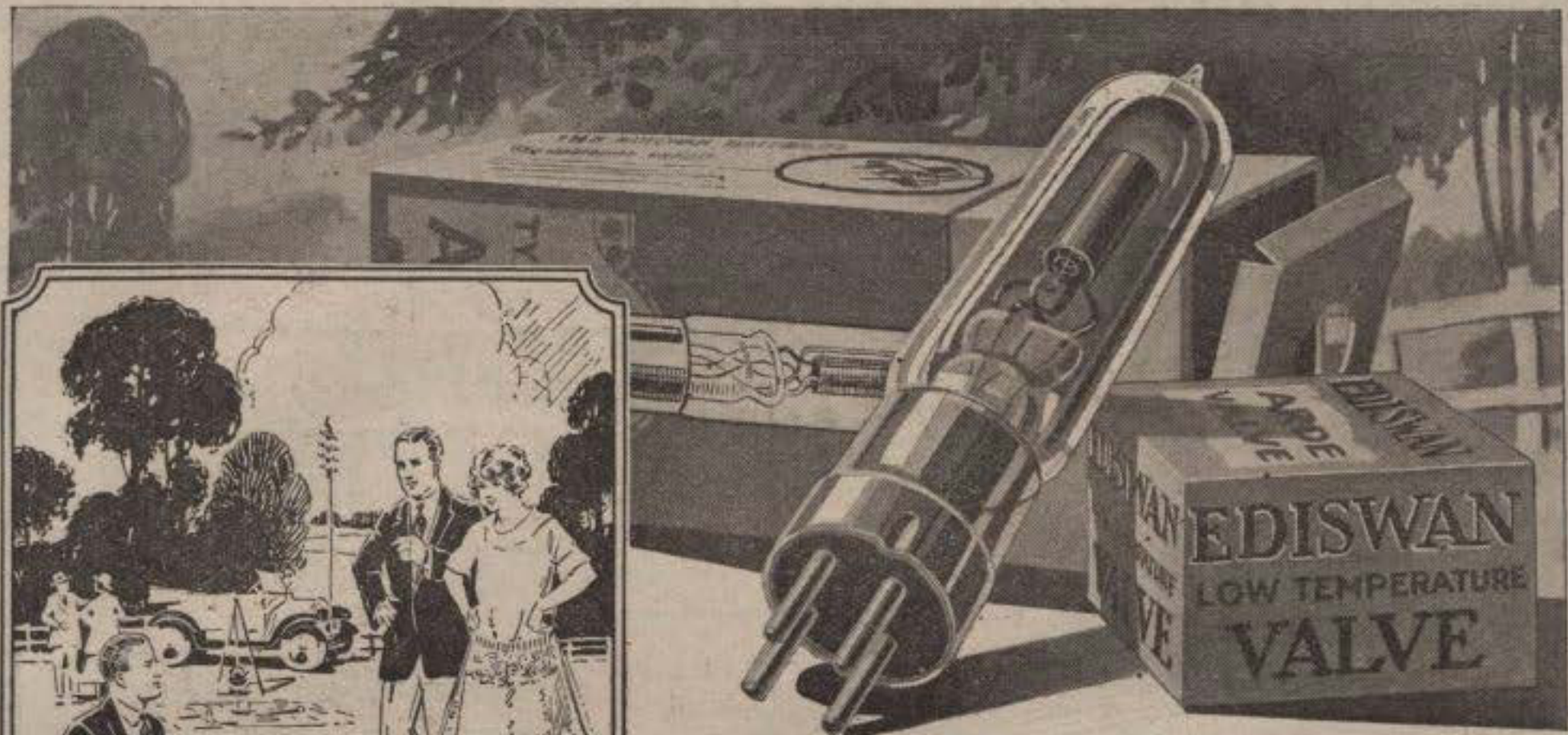
WIRELESS APPARATUS

BURNDEPT LTD.,

Aldine House, Bedford Street, Strand, W.C.2.
Phone—Gerrard 9072.

LEEDS: Basinghall Street (off Boar Lane).
CARDIFF: 67, Queen Street. NORTHAMPTON:
8, The Drapery.

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 "Oh yes, There's no rich with EDISWAN'S.
 You can take them anywhere."

Wherever you take your Set you will find the compactness and reliability of the EDISWAN A.R.D.E. and A.R.06 an invaluable asset. These Valves are amazingly strong and, being exceptionally well packed, will stand any ordinary amount of rough usage. If you start out with EDISWAN Valves you can rely upon finding them safe and sound at your journey's end. *Your Dealer has EDISWAN'S.*

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| A.R.D.E. | - - - | 21/- |
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| A.R. & R. | - - - | 12/6 |
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Better still see that your Portable Set is an EDISWAN too - in fact, EDISWAN means the best of everything Wireless.

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 by the
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Why did you teach me to love you?
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**NEW TYPE
 CRYSTAL SET**
 Post 20/- Free

Fitted with plugs
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This new type Crystal Set embodies a new type Patent Variometer which allows of the fine tuning essential to loud and clear results. This Set is now supplied with coil to receive the new high-power B.B.C. Station which renders the Set available for reception, and at a distance of about 100 miles.

All Sets are tested at our Works (40 miles from B.B.C. Station). The set works efficiently from this distance and the maker's guarantee is enclosed in each set.

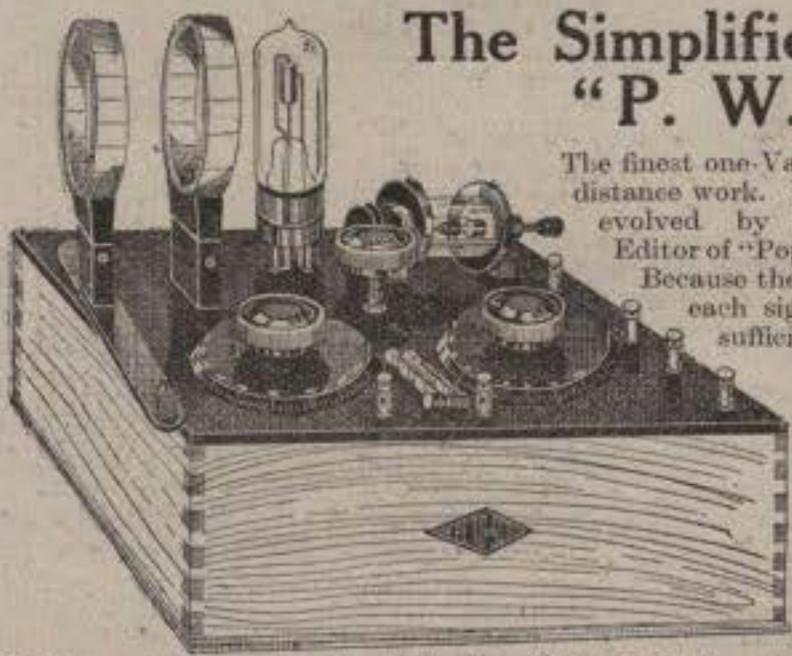
SEND YOUR ORDER WITH REMITTANCE VALUE 20/- TO-DAY, THESE SETS ARE IN GREAT DEMAND AND ARE GUARANTEED.

Illustrated leaflet Post Free on application.

Western Manufacturing Co.
 25, NURSHILL, LYDNEY, GLOS.

These Super Sets— installed free of Charge

WRITE to-day for particulars of our new Service scheme in which we will send a technical man up to 50 miles from any of our Branches entirely without cost to you, to instal a new Receiving Set. If the Aerial is not already erected, our man will do this work, too, at a small extra cost. This service is not applicable to Crystal Receivers. Remember our guarantee that every Set will be left in perfect working order entirely to your satisfaction.



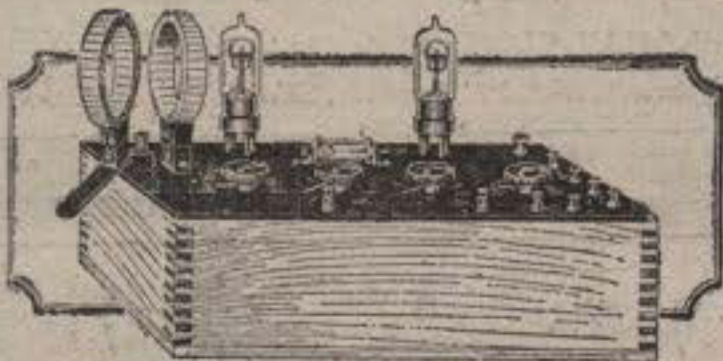
The Simplified "P. W." Set.

The finest one-Valve Set for long distance work. Uses the Circuit evolved by the Technical Editor of "Popular Wireless." Because the valve amplifies each signal twice, it is sufficiently sensitive to receive every B.B.C. Station at good strength on the 'phones, and if within 5 miles or so from a Station it will operate a Loud Speaker.

Will cover all wave-lengths (including Chelmsford) by simply adding 2 coils. Marconi Royalty paid. **£5-17-6**

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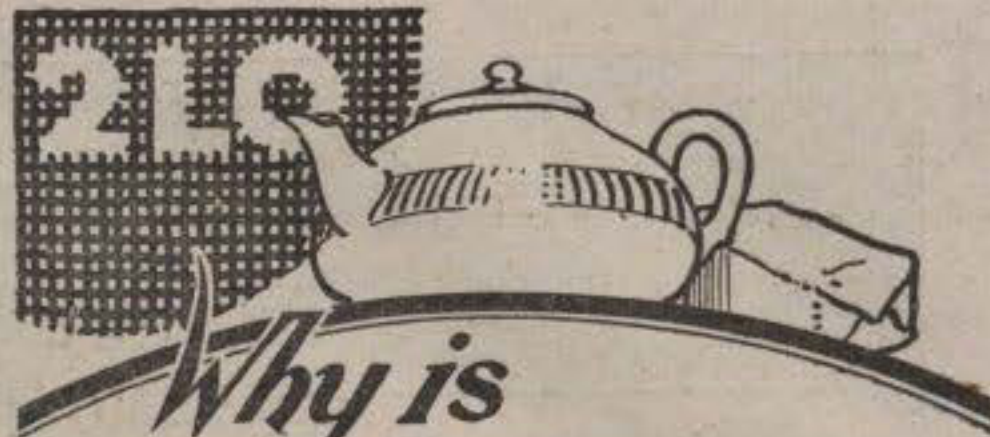
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4^D Contains 48 pages fully illustrated Details of all Instruments and Components.

Also large illustrated folder of Peto-Scott Units containing much useful information and diagrams, together with the Book of the Unettes, a useful brochure for Wireless Students.



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THE LIGHTNING PICK-UP. Contains no harmful Drugs. Composed of pure medicinal Yeast, Vitamins, and other valuable ingredients as prescribed by leading medical specialists. The gentle fermentation of the Yeast when in contact with the gastric juices of the stomach cause a stimulating, buoyant feeling of extreme vigour. When out of sorts or depressed take 1 or 2 Yeast-Vite Tablets and feel fresh and brisk in a few minutes.

IRVING'S YEAST-VITE Tablets will relieve:—
Headaches, Neuralgia, etc. in 5 minutes.
Indigestion, Flatulence in 5 to 10 minutes.
Biliousness, Dizziness, Depression in 10 to 15 minutes.
Disordered Stomach, Liver, etc. in 10 to 15 minutes.
Influenza, Colds, Fever in 24 hours.

Send postcard for free treatise on Diabetes, Anemia, Nerves, Skin Eruptions, Constipation, Colds, Insomnia, Rheumatism, Pains, etc.

OUR GUARANTEE. Obtain a 1/2 box from your Chemist. If your health does not improve perceptibly post us the empty box and we will refund your money immediately.

£100 Cash will be paid to anyone proving that the following extracts from unsolicited testimonials are not genuine. We have over 21,000 letters from satisfied users in 10 months which are open to inspection.



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FULLER TONE IMPROVERS.

These devices, which have proved so successful in our Type "B" Loud Speaker, are also supplied separately and complete, in polished cases, to be used with Low Resistance 'Phones or Speaker.

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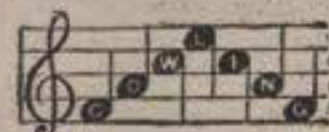
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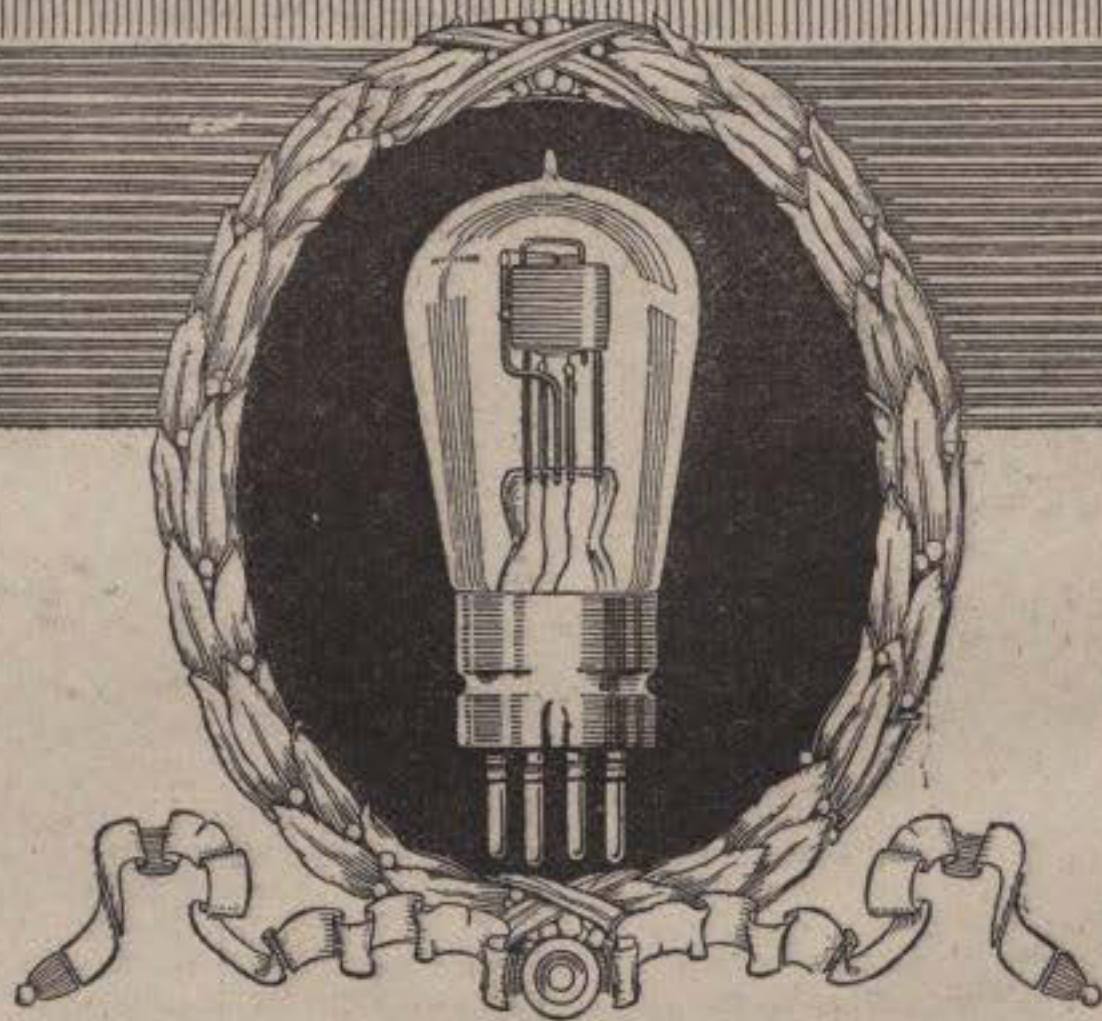
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New ideas have always interested me because so many of them last and become a normal and pleasurable part of our lives. Broadcasting got me that way. Here is something, I thought, that is going to keep me in touch in my own home with all that is going on in the world as quickly, if not more quickly, than a newspaper; that is going to give me classical and inspiring music when I want it, that is going to give me music when my friends and myself want to dance. In short, here is something that is going to make life a brighter and jollier affair.

Then came the problem of how to enjoy it best. I had a good receiving set and my interest was often satisfied by headphone reproduction; but what about my friends? Here's for a loud speaker!

Three factors weighed with me—efficiency, price and size. I could not afford something my pocket couldn't pay for, I had no desire to be driven out of house and home by noise, and I had no desire to put in my ordinary sized room a loud speaker so large in size as to interfere with what I have always flattered myself to be artistic surroundings.

Off I went to a radio dealer and I asked him—"Have



you a loud speaker that is small in size, artistic in shape, ample in volume and inexpensive in price?" I did not put it quite so briefly as that, but that was my meaning. Back came the answer at once—"I certainly have. The 'Sterling Baby' Loud Speaker is exactly what you want." At once he demonstrated the powers of the "Sterling Baby," and I thought here is my problem solved. In exchange for a very few shillings the "Sterling Baby" became installed in my home and has given undiluted and undiminished pleasure for months on end. My friends became pleased and interested, and to them I have always said—"You have heard this Sterling Loud Speaker, go to any dealer you will, ask him to demonstrate, and you will then be confirmed in your belief that no instrument of radio reproduction excels the "Sterling Baby."



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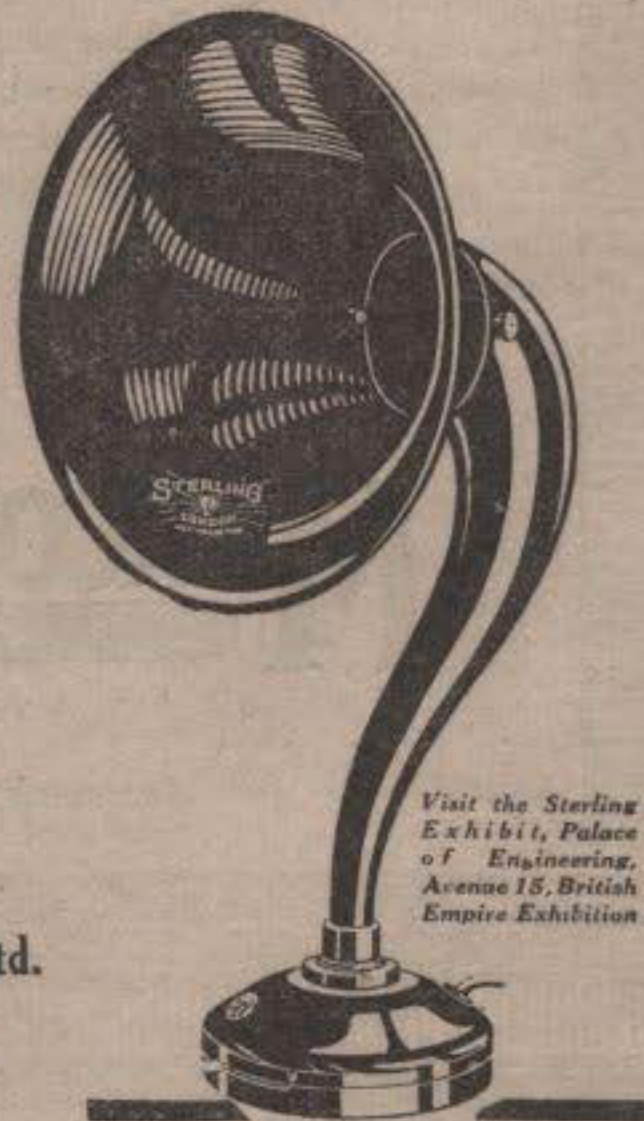
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