

IS GREENWICH TIME ALWAYS RIGHT? By Prof. H. H. TURNER.



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, September 7th.

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|-------------|------------------------|
| LONDON | CARDIFF |
| ABERDEEN | GLASGOW |
| BIRMINGHAM | MANCHESTER |
| BOURNEMOUTH | NEWCASTLE |
| | SHEFFIELD (Relay) |
| | PLYMOUTH (Relay) |
| | EDINBURGH (Relay) |
| | LIVERPOOL (Relay) |
| | LEEDS—BRADFORD (Relay) |
| | HULL (Relay) |

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OFFICIAL NEWS AND VIEWS.

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

Mixed Thoughts on Broadcasting.

By E. V. LUCAS, the Distinguished Essayist.

ALL through the bad weather of this last summer there were grave melancholy persons—not always, but usually, men, and often men in clubs with nothing to do but ponder on disaster and find reasons for it—who attributed the foul weather and the persistence of it solely to wireless. It is true that by other thinkers other causes were found, too, ranging from the construction of the Panama Canal to the evil activities of the Labour Government, but the broadcasting theory had the most adherents. "All this monkeying with electricity," they would seowingly say, "can't be good for the world. Letting loose dangerous forces like that! If there's the devil to pay, no wonder." And so on. "And mark you," some of them would darkly add, extricating themselves with an effort from their armchairs, on the way to lunch, "and mark you, we're not at the end of it yet!"

Of course, if it is a fact that our ruined cricket season was due to broadcasting, I am against it, but that is not my chief quarrel with the invention; my chief quarrel is that it is another form of dram-drinking, another menace to the formation of character. It is the latest manifestation of our deplorable modern tendency to allow machinery to take the place of individual effort and to make the processes of thought, application, purposefulness, and all mental discipline superfluous. The piano-player and the gramophone made it a waste of time any longer to become musicians; the cinema hypnotized us into unworthy inertia, and now broadcasting comes to tickle our ears with trifles and sidetrack our brains.

I refer to the people who spend hours at the receiver. But those who have no interest in broadcasting are hit by it, too, for it is the death of conversation and repose. In no room where there is a wireless set can you, between certain times, count on a moment's peace or detachment. For fear of losing something in the programme some-

one is for ever dashing over to the funnel, someone is always made hideous by ear-pieces. (Years ago, the story goes, Herbert Spencer, the philosopher, invented ear-pieces to isolate himself at dinner parties when he had had enough of his partner's chatter. It is amusing to think that a similar arrangement should now be eagerly donned lest any chatter be missed! The only difference is that his were protectors.)



Mr. E. V. LUCAS.

I have already told somewhere the story of the boy in a country house who broke up some good after-dinner talk by bursting in, almost tearfully, with the appeal, "I do wish you'd all be quiet. They're playing 'God Save the King' at Birmingham." That occurrence may be taken as typical. If the interrupter is not a boy it is someone else; conversation is finished. Hostesses who want intellectual guests in their houses will soon have to add to their invitations the words "No Wireless."

The prevalence of broadcasting continually surprises me. Every Sunday I am more and more impressed by the good clothes of those whom we are accustomed to call "the poor," and particularly of the splendour of their younger children, but even more I am impressed, coming into London by any line that intersects mean streets, by the number of "the poor" who can afford wireless sets. It goes to show what a lot of rubbish is talked about these very fortunate people. For the real poverty of England

(Continued overleaf in column 3.)

My Favourite Radio Song.

By Norman Allin, the Famous Bass.



Mr. NORMAN ALLIN.

A SONG may be admirably suited for the concert platform and yet may not be equally successful as an item for a broadcasting programme. For instance, what might be called a favourite song of mine—although "favourite songs," in the sense that "My Pretty Jane" was a favourite song with Sims Reeves, are not much in vogue in this critical age—has been "I Am a Roamer," from Mendelssohn's *Son and Stranger*, and the gramophone record I made of it has been a success. But I would not choose it as an item for broadcasting, because of its galloping tempo. It might almost be called a "patter song," although I believe that term for a certain type of song, where the tune seems to have some difficulty in keeping up with the words, was not in existence when it was written.

Music That Sings Itself.

Similarly, such a fine item as Dr. Bartolo's song from *Figaro*, a song I delight to sing on the stage, is ill-fitted for the listener, for a like reason. But, on the other hand, good music which is broad and melodic is, all things being equal, ideally suitable. As examples of what I mean I could not quote better instances than the two Sarasto Arias from the *Magic Flute*, two bass songs of full rich tone and easy melodic movement, which do not become blurred and unintelligible in transmission.

I must confess I am sufficiently old-fashioned to love the melodist in music. By the time these remarks are in print, for instance, I shall have visited nearly all the provincial Radio stations in Britain to sing, amongst other things, Schumann's "Dichter Lieber" (Poet's Love), which, as every musician knows, is full of melody.

Wireless Prophecies.

Shall We Ever Think by Radio?

IT is probable that in the near future everyone of us will find life made very much easier by the use of wireless. Radio science is making strides towards doing for our eyes what it has already done for our ears—in other words, towards seeing by wireless.

Pictures have already been sent by wireless; perfection is only a matter of time. When all these things come to pass, business men will find that they can accomplish much more with much less effort and energy. The financier, for instance, will conduct his business from his home, perhaps miles from the city, in the depths of the country. He can listen to and talk to his clients or colleagues by radio, he can see them by radio, and by radio write his letters.

Our Thoughts No Longer Secret.

These are the opinions of Professor A. M. Low, who has written a very readable little volume entitled "Wireless Possibilities" (Kegan Paul, 2s. 6d.). Dr. Low also forecasts the invention of a telescopic camera which will take photographs and transmit them by wireless to the cinemas, where thousands will be able to see what is happening miles away from them, at the same moment that it is happening.

Dr. Low goes so far as to hint that the day may come when our thoughts will be read by radio! "Who knows but that the electrical operation of thought may be reduced to a science so that our very ideas are not secret without protection?"

What makes the grand old music of our own English Purcell as fresh to-day as spring flowers in April? Its essential quality of melody. Melody is to music what translucent pigment is to the old Italian masters of painting. The idea of the picture may be crude and archaic, but the brilliance and clarity of the colour make it the despair of the modern artist. In the same way Mozart lives. He has the wonderful simplicity of true genius. His music sings itself.

Making Opera Popular.

On broad grounds, I would be more likely to do myself vocal justice in a song or detached aria than in opera—I mean, of course, where broadcasting is concerned. It is not so much the audience, its rapt attention or its rapturous applause, which one misses—one often misses it in any case!—when singing opera in a broadcasting studio, but rather that most necessary and helpful freedom of dramatic movement and action which one is accustomed to on the stage. Opera is, naturally, written with action in the composer's mind and eye. The music demands action, and its absence, like the absence of the spoken word in the film version of a play, is the one thing lacking. Nevertheless, there is no question that broadcasting is conducive to an increasing popularity for opera.

A woman wrote to me recently from Lancashire saying she had never seen *Seraglio* on the stage, but would certainly take an early opportunity of seeing it after hearing it at home. I was talking to a railway porter the other evening, when waiting for a late train on a deserted station. "No, sir," he said, "I've never seen an opera, but now I've heard one, I shan't be satisfied till I've seen one," and I think that woman and that porter express the determination of a large number of people who have hitherto remained ignorant of what they were missing in life.

[From time to time we shall publish articles by well-known vocalists on the songs they like best.]

Learning by Ear.

Listening for Shorthand Writers.

THE value of listening to the shorthand writer is obvious to anyone who has sat with the 'phones on ready to take down a "talk." In an article in *Pitman's Journal*, Mr. Arthur Bowes makes some interesting remarks on the subject.

"Accent and dialect in spoken language are of paramount interest to the shorthand writer," he says, "and in this respect the student who continuously hears only the language spoken in his own part of the country is at a disadvantage. He grasps without effort the intended words. But when the wireless brings him its messages they are more cosmopolitan in their vocal character. They may be tinged with the accents of Scotland, Ireland, America, of Lancashire or Yorkshire, or, very often, of that effeminate version of the language commonly heard in the South of England.

Your Friend the Dictionary.

"After a time he learns that in the first syllable of a word which sounds to him like 'gredual' the vowel must be written as a 'first-place' one; such phrases as 'sow gled to hev' he learns to translate into their true English pronunciation.

"One very practical way in which the messages may be utilized by the student is for him to keep a critical ear on the pronunciation of words and, noting them at the time, to verify their accuracy afterwards in the big, fat dictionary which is his steadfast friend."

Mixed Thoughts on Broadcasting.

(Continued from the previous page.)

you must go to a higher social stratum: the people who can't afford new clothes, and cinemas, and wireless are not "the poor," but those who, with depleted incomes and an increased cost of living to face, have to keep up appearances. "The poor" deny themselves nothing.

* * * *

All new inventions do harm to some industry or other. Gunpowder must have been a serious blow to the bow and arrow trade, while when printing came in, the poor scribes had to go out. The discovery of gas hit the candle-makers pretty hard, just as the invention of matches had damaged the chippers of flints. The rise of the cinema meant the fall of many theatres and music-halls, and the entry of the gramophone can have done no good to the pianoforte firms; and now I don't suppose that the gramophone people are over-pleased with broadcasting.

* * * *

In a house in Buckinghamshire where I was staying recently everyone, at the moment for which they had been waiting, began to dance, not to any instrument in the room, but to the strains of the band at the Savoy Hotel in the Strand, thirty-five miles away. In ten thousand houses the same impulse probably was setting other couples capering. The tune lasted longer than an ordinary gramophone record, nor did anyone, at the close, have to leap across the room to remove the needle. It is true that gramophones can be carried about (oh, the gramophones on the river!) and started at pleasure at all hours, and the tunes can be chosen for oneself, whereas broadcast music is to be had only at fixed hours and according to programme; but I am in no doubt as to the rivalry now, and the increased rivalry that is coming, for inventors are implacable.

* * * *

Does the conductor of the Savoy Band, I wonder, think about those myriad feet? But what a power to wield!

* * * *

I listened in a market train the other day to two country men who were discussing the new invention. One had installed it, and the other had not. "I'll tell you two good things about it," said the devotee. "You get the time from Big Ben every night at ten o'clock and you can do without the newspapers." Before very long, I should guess, the supersession of newspapers will be widespread. Never complete, of course, because there must always be things in the paper which could not well be either communicated by wireless or rightly apprehended by a listener; but the record of the chief events of each day is likely to be more and more conveyed in the new way, to the total satisfaction of subscribers. There may even follow from it a reaction against reading and writing—such are the dangers of the mechanization of life which we are now encouraging!

* * * *

All the same, when I was driven, as I was recently, over the Berkshire Downs, along remote and desolate roads at the back of Wantage, and passed a small farmhouse miles from the nearest station, and noticed the tell-tale rigging overhead, I realized that broadcasting can on occasion be more than a frivolity, it can be a friend. I was glad to think that this forlorn household had the benefit of it. I hope that wireless is being fitted to lighthouses and, even more, to lightships.

Official News and Views. GOSSIP ABOUT BROADCASTING.

No New Suburban Station.

IN a recent issue of a contemporary it was suggested that the B.B.C. had selected a site for a new 1,600 metres station in a North London suburb. No site, however, has even been considered, nor will be until the Post Office decision regarding the erection of such a station has been communicated to us. In anything that is done the interests of the public will have first consideration.

New Times for Weekday Transmissions.

Beginning on September 28th the new times for weekday transmissions will be as follows:—

7 p.m.	First News.
7.10 p.m.	First Talk.
7.30-9.30 p.m.	Programme.
9.30 p.m.	Second News.
9.40 p.m.	Second Talk.
10 p.m. and onwards.	Programme.

(Sunday arrangements remain unchanged.)

Popular Old-time Tunes.

The success of the first Veterans' night programme by the Veterans of Variety, given at the London Station on July 31st, has induced London to prepare a similar programme for September 16th. From 8 p.m. to 9.40 p.m. on that date a special selection of popular old-time tunes will be given under the chairmanship of Mr. Willie Rouse, the programme being prepared by Mr. Robert Chignell. In addition to the re-engagement of Miss Ray Wallace and Mr. Charles Coborn, Mr. Jay Kaye will give selections from Dan Leno's successes, "Buying a House" and "The Huntsman." These items were selected by the late King Edward, on one occasion when Dan Leno gave a performance at Sandringham. Mr. Frank Wood will give impressions of Albert Chevalier, Eugene Stratton and other well-known stars.

"Black Eyes" in Dutch.

An hour of the same programme will be given by the "Stars of Variety," including Tom Costello and Marie Collins. When the former Veterans' Programme was given, Mr. Charles Coborn sang in Dutch the chorus of one of his most popular songs, "Two Lovely Black Eyes." He was interested to learn shortly afterwards that he was heard clearly in Amsterdam.

Broadcasting Ouida's Plays.

After the play *Under Two Flags*, by Ouida, was produced by Mr. William Macready and broadcast from the Birmingham Station in June last, some hundreds of letters of appreciation were received. As a result of its broadcast popularity, Mr. Harold Raynor, whose Repertory Company of players has been appearing in Birmingham for some months, received over five hundred letters requesting him to include *Under Two Flags* in his repertoire during his present successful season. In response to these requests, Mr. Raynor produced the play in

Birmingham during the week commencing August 18th with considerable success.

On September 12th *Moths*, by Ouida, is being produced by Mr. William Macready at the Birmingham Station, by arrangement with Mr. Harold Raynor.

Another Query Programme.

On September 20th the London Station will give another Query Programme. Listeners will again be invited to submit a draft of the programme to the London Station Director, complete with the names of the artists, items, and name of the announcer, as it would ordinarily have been published in *The Radio Times*. The most successful entrant will be awarded a prize of Five Guineas, and two other prizes of Two Guineas each will be given. The five most successful competitors will be invited to spend an evening at the London Studio. The portion of the programme concerned in this competition will be that broadcast between 8 p.m. and 10 p.m.

Director of the Cape Town Station.

Mr. C. H. King, who was at the London Station for some time, and has lately been assisting the Station Director of Cardiff, sailed for South Africa recently to take up the position of Director at the new broadcasting station at Cape Town. Mr. King hopes to inaugurate a feature which should be of interest to the younger generation—namely, an interchange of letters between British and South African child-listeners.

A Play for the Microphone.

There are distinct signs of the evolution of a new technique for the broadcast play, and Cardiff's production of *Disclosure*, on September 5th, is an interesting development in this direction. The play, written by Captain Ivor McClure, D.S.O., and O. Wyndham, deals with international intrigue in an up-to-date setting and the machinations of a scientific schemer provide a thrill which is sustained till the call of "curtain."

The North of England Musical Tournament.

We regret that in our issue of August 8th in the Newcastle programme for August 16th we wrongly described certain of the winners in the North of England Musical Tournament who contributed to the Newcastle programme on that date. Miss Jennie Townsley was described as "Tied First Open Pianoforte Class." This was an error and should have read "Second in Quick Study in Open Pianoforte Class." The winners of the first prize in this latter class were Miss Evelyn Barrow and Miss Annie Armstrong, who tied. Again, Mr. Norman Curry was incorrectly described as "First Prize Winner in Open Baritone Class," instead of "Second Prize Winner," the winner of the first prize being Mr. George Magnay. Miss Fiona Macdonald was the prize winner in the "Advanced Pianoforte Open Class."

A Prophecy Fulfilled.

On Tuesday, September 9th, Major-General Wright, C.M.G., will broadcast from Cardiff the story of a miracle of modern engineering, "How water was brought from the Nile into Jerusalem." It is a story of dogged perseverance in the face of almost insuperable difficulties of Nature, and throws an interesting sidelight on our activities in the Near East during the War. In the early part of 1917, with the Turks repulsed from the Suez Canal, a new objective presented itself in the conquest of Southern Palestine, but with every advance of our forces the problem of maintaining the water supply became increasingly serious, and Major-General Wright accepted the task of providing a water-pipe to follow our army into the desert.

Kantara, a village on the Suez Canal, was chosen as the base for this undertaking and was quickly transformed into a railway and water terminus. Hundreds of miles of piping had to be laid and tons of stone transported from distant quarries for the building of reservoirs. But in an incredibly short time the pipe was smoothly performing its function and steadily advanced until, culminating in the fall of Jerusalem, it reached the heart of the Holy City.

There is an old Arab saying that when the Nile should flow into Palestine, a prophet from the West would drive the Turks out of Jerusalem, and this modern achievement is the romantic fulfilment of the ancient prophecy.

"Wireless Waves" Competition Result.

In our issue of August 15th, we published a picture of four listeners entitled "What Are the Wireless Waves Saying?" and offered a prize of a five-guinea crystal set to the reader who sent in the best answer to this question. The winner is Mr. F. J. Lindley, 73, Cross Flatts Street, Beeston, Leeds, whose answer was "Health Notes—'and the best treatment for obesity is two light meals a day only.'"



WIRELESS EDUCATION.

"Ow did ye like Beethoven's 9th Symphony last night on the old crystal?"
"Bit too 'ackneyed, old boy! 'Ad it three times in the last six months."

(Drawn by Bert Thomas)

The Despairing Musician.

Tchaikovsky, the Moody Russian. By R. D. S. McMillan.



P. I. TCHAIKOVSKY.

WHAT influence makes the intellectual Russian the slave of despondency? Not only is the country's literature impregnated with it to the extent that perhaps not even Edgar Allan Poe was so remorselessly morbid as Tolstoy, Gogol, or Turgenief, but also in music one might be so venturesome as to assert, were there not exceptions,

that typical Russian melody is a dirge of bleak despair. And the crown of chief exponent of 'his despair might fittingly adorn Tchaikovsky.

A Life Without Pleasure.

It is doubtful if Tchaikovsky experienced any conscious pleasure, apart from the joy of creation, in the tonal expression of his morbidity; and we may take it for granted that it was the only work of which he was capable, being the articulation of suggestions as they occurred to him in a non-volitional process over which he had no control. In other words, it was all quite natural to him, and we cannot point to any external influences in his life, unless perhaps in later years, which might have turned his thoughts into such channels as made him the mouthpiece of "melancholy in all her sov'ran moods."

His opera, *The Oprichnik* (completed in 1874), is an example of this side of Tchaikovsky's genius, and it would be a hard task to discover anything more gloomy and tragic even among Shakespearean dramas. It is interesting to recall in this connection that *Hamlet* captured Tchaikovsky's fancy to the extent that he wrote incidental music to it, and was attracted to it again and wrote a fantasia-overture upon it.

Genius in Poverty.

Born on May 7th, 1840, Peter Ilich Tchaikovsky was a civil servant in St. Petersburg before he embraced music as a career. We are told that when at the age of twenty-two he started to take classes in music, he showed so little inclination for serious work, he was such a dilettante, that his teacher was anything but impressed by him, and it was not until some time had elapsed that the youthful musician began to feel the call of his art and became aroused from his lethargy, his indifference giving place to a really creative and individualistic interest. To maintain himself, he took to teaching, and at the age of twenty-six we find him acting in this capacity at Moscow Conservatoire. He was glad of the post, for previously his earnings as a teacher had totalled the munificent sum of five shillings a month! He was forced at this latter-mentioned period of his career to wear the cast-off clothing of his wealthier friends.

His earliest works aroused keen criticism from his friends, particularly N. Rubinstein, and so repeated were his disappointments in this direction that the wonder is he did not lose heart.

His symphonic poem "Winter Day Dreams," the work that we now know as his First Symphony, was perhaps the best of this early work, yet it, too, came in for its share of strictures. His first opera, *The Vajevoda*, begun when he was twenty-six, was so unfavourably criticized that the disheartened youth burnt most of it, and a similar fate befell some other works. Gradually, however, musical

circles in Moscow began to appreciate his power.

In 1878 occurred a curious incident in Tchaikovsky's life. He had been hungering for the wherewithal which would render him sufficiently independent to enable him to retire and compose in peace. And like some good fairy appeared one who was to be instrumental in bringing about the realization of the composer's dream. This good friend was a woman, who, however, at first insisted upon keeping her identity a secret. She was a Madame von Meck, and the composer, in dedicating one of his works to her, terms her "My good friend." This romantic episode had its dramatic counterpart in a happening which was to have a much more important, and tragic, effect.

A Mysterious Marriage.

Up to 1877 the even tenor of Tchaikovsky's way had been practically undisturbed except by occasional mental crises in relation to his art. In that year, however, he took a quite unexpected step, for he suddenly got married. What is more, he did so out of pity for a girl who had confessed in a letter that she loved him! The whole affair reads like some story in fiction—and to add piquancy to the mystery there is the remarkable fact that the name of the girl he married is unknown.

The marriage was a disastrous failure, a fact which arouses little surprise when we remember that Tchaikovsky, writing of the subject, remarked: "To live for thirty-seven years in congenital antipathy to marriage and then suddenly to be made a bridegroom without being in the least charmed by the bride—that is something horrible!" He went through with the ceremony because: "No one can escape his fate, and my meeting with that girl was fatality." A few days after the marriage, Tchaikovsky came to a full realization of the blunder he had committed, and he tried to solve the problem by standing in an ice-cold river with the water up to his neck in the hope that he would catch pneumonia!

The Sealed Document.

Whether we shall ever learn the cause of the parting, or for that matter the full story of the marriage, it is impossible to say; but probably some fresh light will be shed upon the mystery by the document which was left by Tchaikovsky's great friend, Kashkin, which is not to be opened until 1927.

Following the marriage and parting, the composer's health broke down, and not long after, thanks to the financial help from his benefactress, he took a house at Klin, whither he went to a retirement which in later years was to become complete. In time they came to call him "The Hermit of Klin." During this later period—in 1893, to be exact—he wrote his beautiful Sixth ("Pathetic") Symphony.

Attacked by Cholera.

Although he was not yet an old man—he was fifty-three—the shadows were beginning to fall. In this year he so far emerged from his solitude as to visit England, where he received the degree of Doctor of Music from Cambridge University. Two years before he had visited the United States and in 1888 he had gone on a concert tour of Germany. In the autumn of the year in which he came to England he was attacked by cholera, and on October 14th the world learned that he had surrendered his soul to Eternity. Of the actual passing we know little—yet probably it was as he wished, that he should thus unobtrusively meet his end.

[On Saturday, September 13th, a popular Tchaikovsky programme will be broadcast from London.]

"My Lady Molly."

The Story of the Opera.

[This comedy opera will be broadcast from London on Thursday, September 11th (S.B. to all Stations). The following synopsis of the work will enable listeners to follow it with increased interest.]

THE scene of Act I. is the courtyard of the Coverdale Arms, in the middle of the eighteenth century. The servants are preparing for the Meet of the Coverdale Hunt. LIONEL BLAND enters, asking if a letter has come for him. It is from Alice Coverdale, whom he loves, and says that her father intends betrothing her to Captain Romney. Lionel sings "There is a little maid I know." The Landlord ushers in ALICE and her governess, Mdlle. MIRABEAU. Lionel urges Alice to resist her father.

MICKEY O'DOWD, Captain Romney's servant, enters. Song (Mickey) "Ye sarve a man for sivin years." Lady MOLLY MARTINGALE and her maid HESTER now arrive. She will await Capt. Romney, whom she loves, and whose betrothal to Alice she wishes to prevent. She sings "Oh, I'll greet him soft and low." Mickey puts into Lady Molly's head the idea of dressing in the captain's clothes and presenting his letters of introduction to Sir Miles Coverdale, who has never seen him.

Sir MILES COVERDALE and the Hunt now ride in (General Chorus). His daughter appears with Lionel, who protests that he loves her. Alice refuses to be betrothed to the Captain. (Song, "The Merry Medieval Maid.") Sir Miles is so upset that he refuses to hunt that morning. (Ensemble.) Captain HARRY ROMNEY now arrives. Mickey persuades the Landlord the newcomer is a desperate character. Lionel picks a quarrel with the Captain (Duet) and they go off to fight.

Lady Molly enters in the Captain's clothes and is introduced by Mickey to Sir Miles and Alice. Mickey tells the squire that a certain highwayman (Romney, of course) will impersonate the Captain and carry off his daughter. Lionel and Romney return, and when the Captain names himself, Sir Miles sees in him the villain of Mickey's plot. Lionel and the captain are arrested by Officers of the Peace.

The Scene of Act II. is the drawing-room of Coverdale Castle, where the servants are ushering in the last arrivals to Sir Miles' betrothal party. (Chorus.) Alice sings, "I mean to be a good girl now." Sir Miles tells Lady Molly the "false" Romney is safely locked up. She perceives that Alice is falling in love with her in her disguise, and sends Mickey with a letter to Romney. Mickey tries to find out from Mdlle. Mirabeau where Romney is imprisoned. She puts him off. Mickey is fairly caught by the designing Frenchwoman. Lady Molly wishes she could see Romney alone. (Song, "Once too often.") Alice comes in to her and declares her affection. Lady Molly is led to disclose herself.

The officers bring in Romney, for whom Mickey promises to be responsible. Mickey discloses Lady Molly's impersonation. Romney sings: "There's an eye that is watching me." Lady Molly enters. Romney draws his sword from his "rival." She faces him, as Lionel enters. He wishes to interfere. It is for him to fight this rival to the hand of Alice. Alice comes in and rushes to defend her darling "Harry." Lionel is hurt and threatens to chastise his rival, Lady Molly. The tumult has attracted Mickey and Hester, who announces the arrival of Sir Miles. Sir Miles comes in.

Judge Romney is announced. The Judge tells Sir Miles he has been called by letter, intimating that an impostor is impersonating his son. This leads to a general explanation, and the three pairs, Alice and Lionel, Lady Molly and Romney, Mickey and Mdlle. Mirabeau, are happily united at the final curtain.

EVENTS OF THE WEEK.

SUNDAY, September 7th.

LONDON, 3.0.—Band of the Royal Military School of Music. S.B. to Newcastle.
LONDON, 9.0.—Vladimoff's Balalaika Orchestra.
BIRMINGHAM, 9.0.—An Evening with the Composer, Mackenzie.
BOURNEMOUTH, 8.50.—Symphony Night.
CARDIFF, 8.40.—Beauty in Music and Song.

MONDAY, September 8th.

LONDON, 9.20.—First Night of Pavlova Season. Act II. of the Ballet, "Don Quixote." S.B. to all Stations.

TUESDAY, September 9th.

LONDON, 8.0.—An Hour with Easthope Martin.
CARDIFF, 8.0.—"The Glamour of the East."
NEWCASTLE, 8.0.—Violin and Piano-forte Recital by Albert Sammons and William Murdoch.
ABERDEEN, 8.30.—Ancient and Modern Scotch, Early English and Italian Songs. S.B. to Edinburgh.

WEDNESDAY, September 10th.

LONDON, 8.15.—Pavlova Season. Act I. of the Ballet "Don Quixote."
BIRMINGHAM, 8.0.—"La Fille de Madame Angot," a Comic Opera by Lecocq.
NEWCASTLE, 8.0.—Schubert Evening.
ABERDEEN, 7.30.—Violin and Piano-forte Recital by Albert Sammons and William Murdoch.

THURSDAY, September 11th.

LONDON, 8.0.—"My Lady Molly," a Comic Opera by G. H. Jessop and Sidney Jones. S.B. to all Stations.

FRIDAY, September 12th.

BOURNEMOUTH, 8.30.—Programme of the Works of Berlioz, Liszt, and Wagner.
MANCHESTER, 9.0.—Chamber Music.
GLASGOW, 8.15.—Plantation Memories.

SATURDAY, September 13th.

LONDON, 8.0.—Popular Wagner-Tchaikovsky Programme.
BIRMINGHAM, 8.0.—Programme of Mirth and Melody.
CARDIFF, 2.0 and 7.30.—"5WA'S" Garden Party, relayed from Sophia Gardens.
ABERDEEN, 8.45.—"On the Death of the Duke of Wellington," by Lord Tennyson. Music by Sir Charles Villiers Stanford. Spoken by R. E. Jeffrey. S.B. to Edinburgh.

A LAW has been recently passed in Germany ordering the installation of a wireless set on every aviation landing ground, which will allow for reception of meteorological bulletins from all parts of Europe and for communication with passengers in the aeroplanes.

A LISTENER in Algiers, using a crystal receiving set, has heard "5XX," the B.B.C.'s high-power station at Chelmsford, and the station was heard with almost perfect clarity. The distance between the station and Algiers is roughly 1,000 miles, a world's record.

WIRELESS with wires is the latest American development. For some months programmes have been broadcast over the electric lighting wires at Staten Island, New York. It is hoped that in the near future it will be possible to send several programmes over the same wires at the same time! The programmes are received by placing a plug in a lighting socket and attaching it to a small receiving set.

PEOPLE IN THE PROGRAMMES

"I Must Dance!"

ON September 8th the incomparable dancer, Mme. Pavlova, will open a season at Covent Garden, and part of the music on the first night—and also on September 10th—will be broadcast.

Mme. Pavlova decided to become a dancer when she was quite a little child. She was taken by her mother to see a ballet. The dancers fascinated her, and she exclaimed, enthusiastically, "Oh, mother, that's what I want to do. I want to be a dancer, too. I must dance. I'll never do anything else when I grow up."

So determined was she that before she was ten she entered the Imperial School of Dancing in St. Petersburg, and studied under M. Petitpa, who danced with Taglioni and the great dancers of the past. And when the curtain fell after her *début*, the old dancer put his hand on her head and said, "My child, you are the only woman fit to dance in Taglioni's shoes," so impressed was he with her performance.

A Singer From Africa.

A BASS singer who is a favourite with listeners is Mr. John Van Zyl, who is to sing at Bournemouth on September 10th and at London on September 11th.

He made his public appearance in Kimberley at the age of eighteen. When only twenty he won the Eisteddfod open to all Africa, and since then he has appeared in every important centre in the South African continent.

In 1918 Mr. Van Zyl came over to England on a health trip and studied at the Royal Academy of Music.

Since then he has appeared at most of the principal concerts in England.

"An Infant Prodigy."

MISS BEATRICE BELLINI, the pianist, who is playing at the London station on Sunday, September 7th, has been a regular wireless performer ever since the early days.

Miss Bellini tells an amusing story about a wealthy, but uncultured, woman who had a little girl who could play a number of tunes on the piano. One day a friend called, and, noticing the piano, asked if either of them could play the instrument.

"Oh, yes," said the fond mother, "Mary plays beautifully."

The visitor said she would be delighted if the little girl would play for her. Mary did so, much to the secret amusement of the visitor, who was a doctor of music.

The visitor then herself played on the piano, giving renditions of Wagner, Mozart and Chopin.

The same evening the mother of the "precocious" youngster remarked to her husband:—

"Of course, Mrs. Blank is not a bad player, but not at all as clever as my Mary. She had to use all the fingers of both her hands, but Mary could do it all with one finger."

The Lights that Failed.

A GREAT deal of interest was aroused over John Henry's recent exploit—broadcasting from an aeroplane. It is not generally known that the genial Yorkshireman began his career as a reporter in his native town of Wakefield, but he is a born entertainer, and after the war he took up music-hall work with marked success. His advent as a wireless "star" was hailed with enthusiasm by listeners everywhere, and to-day his popularity is unbounded.

During his years on the stage John Henry has had many amusing experiences. On one occasion he was at a London music-hall when the lights failed. He asked the manager if he could go on then, and although quite in the dark, he kept the audience in roars of laughter for fifteen minutes—until they found some candles.



(1) Mme. Pavlova; (2) Mr. J. Van Zyl; (3) Miss Beatrice Bellini; (4) John Henry.

Making the Flute Popular.

AN instrument which is far less popular in this country than it ought to be is the flute. That is probably because there are so few first-class flute players. Listeners who heard Mr. Joseph Slater the other day will agree that he is one of the best flautists before the public, and that the flute sounds particularly well over the wireless.

Mr. Slater began to play the flute when he was only ten years old, and he has appeared at many of the leading London and provincial concert halls. He has made a special study of Mozart's flute concertos, which he considers to be the finest ever written.

Her Idea.

MR. SLATER'S ambition is to see the flute as firmly established as a solo instrument in this country as it is on the Continent.

As showing how little the flute is appreciated by some people, Mr. Slater tells an amusing story. After one of his performances, an old woman in the audience turned to her neighbour and remarked: "How beautiful! But I wonder that he does not learn to play a musical instrument!"

The Mayfair Singers.

THE MAYFAIR SINGERS, Charles Harper (alto), Edward Gooding (tenor), Fred Pilgrim (baritone), and Walter Millard (bass), owe their existence as a male-voice quartet to Mr. H. L. Balfour, conductor of the Royal Choral Society, who in 1918 selected professional choristers for a West-end church now famous for its music, and brought these four together.

In addition to singing unaccompanied madrigals and part songs, the Mayfair Singers, with the assistance of Miss Gladys Currie, are frequently responsible for the hymns and anthems broadcast from the London Station on Sunday evenings; and they are also sometimes heard individually as soloists.

WIRELESS PROGRAMME—SUNDAY (Sept. 7th.)

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.
Programme by
THE BAND
of the
ROYAL MILITARY SCHOOL OF MUSIC,
Kneller Hall.
Under the Direction of
Lieut. H. E. ADKINS, Director of Music.
GWADYS NAISH (Soprano).
BEATRICE BELLINI (Solo Pianoforte).
S.B. to Newcastle.
The Band.
Quick March, "Carry On" Winsor
Fantasy, "Songs of the Gael" ... O'Donnell
3.25. Soprano Songs.
" Solveig's Song " Grieg
" Queen of the Night's Song " (" The
Magic Flute ") Mozart
Pianoforte Solo.
Fantasy in F Minor Chopin
3.45 (Approx.)—Mr. B. IFOR EVANS, Lec-
turer in English Literature, the Victoria
University, Manchester, on " A Great
English Conversationalist—Dr. Samuel
Johnson."
The Band.
Symphony No. 5 in E Minor (" From the
New World ") Dvorak
(a) Adagio-Allegro; (b) Allegro vivace.
Humoreske Dvorak
(Note: Antonin Dvorak was born Septem-
ber 7th, 1841.)
Soprano Songs.
" Sylvelin " Sinding
" I Will Extol Thee " Costa
Pianoforte Solo.
Rhapsody No. 6 Liszt
4.35. The Band.
" Invitation à la Valse " Weber
" A Children's Overture " Quilter
" Ride of the Valkyries " Wagner (1)
Announcer: J. S. Dodgson.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Manchester.*
8.30.—Anthem, " Judge Me, O God "
Mendelssohn (11)
Hymn, " Again the Lord's Own Day is
Here " (A. and M. 35).
The Hon. and Rev. JAMES ADDERLEY,
M.A., Vicar of St. Anne's, Highgate:
Religious Address.
Hymn, " Rejoice To-day With One Accord "
(A. and M. 378).
9.0. **Musical Programme.**
**VLADIMOFF'S BALALAIKA
ORCHESTRA.**
ROBERT EASTON (Bass).
RITA SHARPE (Solo Violoncello).
CHARLES LEGGETT (Solo Cornet).
The Balalaika Orchestra.
" Love's Sorrow " (Russian Song) *Varlamoff*
" Selvan Grove Has Been Whispering All
Night " (Folk Song) *arr. Vladimoff*
" Souvenir de Gatchina " (Waltz) *Andreoff*
" Fly, My Falcon, to My Sweet Home "
(Folk Dance) *arr. Vladimoff*
Violoncello Solos.
" Sarabande " *Snaille-Salmon*
" Oriental " *Cesar Cui*
" Schlummerlied " *Schumann*
Songs.
" Arise Ye Subterranean Winds "
Parcell (11)
" How the King Went Forth to War "
Koenemann
Cornet Solo.
Serenade *Schubert*
The Balalaika Orchestra.
" Pava " (Maiden's Dance from Russian
Ballet) *Fomien*
" Lovely Night " (Valse Intermezzo)
Louis Ganne
" Chanson Triste " *Tchaikovsky*
" Romero " (Tango) *Penso* (7)
Violoncello Solos.
" Le Cygne " *Saint-Saens*
" Serenade " *Pierne*

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. *S.B. to all
Stations.*
Local News and Station Announcements.

- 10.15. Songs.
" Hybrius the Cretan " *Elliot!*
" At Grendon Fair " *Paul Marie*
Cornet Solo.
" Il Bacio " *Arditi*
The Balalaika Orchestra.
Chorus of Peasants from " Prince Igor "
Borodin
" Barenia " (Merry Folk Dance)
arr. Andreoff
10.45.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.0-5.0. THE STATION PIANO QUINTET:
FRANK CANTELL (1st Violin).
ELSIE STELL (2nd Violin).
ARTHUR KENNEDY (Viola).
LEONARD DENNIS (Violoncello).
NIGEL DALLAWAY (Piano).
ANDREW SHANKS (Baritone).
Quintet.
Selection, " Sylvia " *Delibes-Tavan*
Waltz, " Souvenir Méditation " *Fucik*
Songs.
" Arm, Arm Ye Brave " (" Judas Macca-
baeus ") *Handel* (11)
" The Overcoat Song " (" La Bohème ")
Puccini
" Give To Me The Life I Love "
Vaughan Williams
Quintet.
" Hymn to the Sun " *Rimsky-Korsakov*
" In the Silent Night " *Rachmaninov*
Waltz, " Pas des Fleurs " (" Nalla ")
Delibes
Songs.
" Blow, Blow, Thou Winter Wind "
Quilter (1)
" Helen of Kirkconnel " *Traditional*
" The Pipes of Pan " *Elgar* (1)
Quintet.
Slavonic Dance No. 1 *Dvorak*
" Melody " *Dawes*
" Mystic Beauty " *Finck*
Selection, " Philemon and Baucis " *Gounod*
Announcer: J. C. S. Patterson.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Manchester.*

- 8.30.—Hymn, " When All Thy Mercies, O My
God " (A. and M. No. 517).
The Rev. J. IVORY CRIPPS (Baptist
Church, Hagley Road): Religious Ad-
dress.
Hymn, " Love Divine, All Loves Excel-
ling " (A. and M. No. 520).

An Evening with Mackenzie.

- THE STATION SYMPHONY
ORCHESTRA.
Conductor: JOSEPH LEWIS.
EMILY BROUGHTON (Soprano).
JAMES HOWELL (Bass).
9.0. Orchestra.
Overture, " Britannia " (15)
Scotch Rhapsody No. 2, Op. 24 (" Burns ")
..... (11)
Soprano Aria.
" Gentle Dove, Thy Voice is Sad " (" Co-
lomba ") (11)
Orchestra.
" Benedictus " (11)
Bass Song.
" The Old Grenadier " (11)
Orchestra.
Ballet Music and Rustic March from " Co-
lomba " (11)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.0-4.45. BAND OF H.M. ROYAL
ARTILLERY
and
APRIL PENDARVIS (Vocalist).
Relayed from South Parade Pier, Southsea.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Manchester.*
8.30. Choir of Richmond Hill Congregational
Church.
Choirmaster, H. Watkins.
Hymn, " God of Our Fathers " *Blanchard*
8.35.—The Rev. O. B. BRADFORD, St. Clem-
ent's Church: Religious Address.
8.45. Choir.
Anthem, " Behold, God is Great "
Naylor (11)

Symphony Night.

- EVLYN HOWARD JONES (Piano Solos
and Concerto).
MAY BLYTH (Soprano).
THE WIRELESS ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.
8.50. Orchestra.
1st and 2nd Movements, " Jupiter " Sym-
phony *Mozart*
9.10. May Blyth.
" Die Lorelei " *Liszt*
9.15. Evlyn Howard Jones.
Part of Concerto No. 1 in B Flat Minor
Tchaikovsky
9.35. May Blyth.
" Ocean, Thou Mighty Monster " *Weber*
9.45. Evlyn Howard Jones.
" Humoreske " *Tchaikovsky*
Preludes from Op. 11 *Scriabin*
" Gopak " *Moussorgsky*
" Valse Caprice " *Rubenstein*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. Orchestra.
Finale, " Jupiter " Symphony *Mozart*
Meditation, Op. 32 *Glazounov*
10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30. THE STATION SYMPHONY
ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
GLANVILLE DAVIES (Baritone).
I. Orchestra.
" Three Heroes " *Carr*
(1) O'Leary, V.C.; (2) Captain Oates;
(3) Warneford, V.C.
II. Glanville Davies.
" Thy Hand in Mine " } *Frank Bridge*
" Love Went a-Riding " }
III. Orchestra.
" Suite Pastorale " *Ansell*
(1) " When the Hawthorn Blooms ";
(2) " Poppies and Cornflowers "; (3)
" The Autumn Moon "; (4) " Holly
and Mistletoe."
IV. Glanville Davies.
" Linden Lea " *Vaughan Williams* (1)
" Silent Noon " *Vaughan Williams*
V. Orchestra.
" Flower Suite " *Benyon*
" Siegfried Idyll " *Wagner*
VI. Glanville Davies.
" The Blind Ploughman "
Coningsby Clark
" The Call " *Herbert Oliver* (8)
VII. Orchestra.
Selection, " A Life for the Czar " *Glinka*
Announcer: C. K. Parsons.
5.0-5.30.—CHILDREN'S CORNER. *S.B. from
Manchester.*
8.10. Choir of The Church of St. James
the Great.
Hymn, " Pleasant are Thy Courts Above "
I. Smith

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 455.

WIRELESS PROGRAMME—SUNDAY (Sept. 7th.)

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

Anthem, "Seek Ye the Lord" ... *Roberts*
The Rev. LAWRENCE THOMAS, M.A.,
Curate of St. John the Baptist, first of the
Weekly Talks on "Spiritual Energies in
Daily Life." Subject, "Poise."
Hymn, "Be Thou My Guardian and My
Guide" ... *W. B. Gilbert*

8.40. **Beauty in Music and Song.**
THE VIRTUOSO STRING QUARTET.
Vocalist, HERBERT HEYNER.
I. Movement from Posthumous Quartet
Schubert
Variations from Quartet in G Major,
"The Emperor" ... *Haydn*
II. Herbert Heyner.
Mystical Songs, with Quartet
Vaughan Williams
III. Three Novelettes ... *Glazounov*
IV. Herbert Heyner.
"The Birds of Bethlehem" ... *Walford Davies*
"Brittany" ... *Farrer* (11)
"In Summertime on Bredon" ... *Peel*
"Morning Hymn" ... *Hentschel*
V. String Quartet in G Minor ... *Debussy*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15.—Close down.

Announcer: E. R. Appleton.

MANCHESTER.

3.0-5.0. THE MANCHESTER CITY POLICE
BAND.
(By Permission of the Chief Constable.)
Conductor: EDWARD WORMALD.
FLORENCE HOLDING (Soprano).
Band.
Grand March, "Entry of the Gladiators" ... *Fucik*
Overture, "Masaniello" ... *Auber* (1)
Duet for Cornets, "Ida and Dot" ... *Lozey*
Selection, "Carmen" ... *Bizet*
Florence Holding.
"Ave Maria" ... } *Schubert*
"Whither" ... }
Band.
Selection, "Lohengrin" ... *Wagner* (1)
Piccolo Solo, "The Deep Blue Sea" ... *Brewer* (1)
Soloist: P.C. Wood.
Selection, "Aida" ... *Verdi*
Florence Holding.
"Autumn" ... *C. Alison-Crompton* (1)
"Deh vieni, non tardar" ... *Mozart* (11)
Band.
Selection from the Works of Verdi
arr. Godfrey
Chorus, "Hallelujah" ... *Handel*

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

7.30. THE "2ZY" ORCHESTRA.
ELEANOR LOMAS (Soprano).
Orchestra.
Overture, "Coriolanus" ... *Beethoven*
"Meditation" (Lux Christi) ... *Elgar*
"Suite Espagnole" ... *de Acevea*
Intermezzo, "Naila" ... *Delibes*
Eleanor Lomas.
"The Fairy's Lullaby" ... *Needham* (1)
"The Feast of Lanterns" ... *Bantock* (4)
"The Red Sarafan" ... *Varlamoff*
Orchestra.
March, "Pomp and Circumstance" (No. 1)
Elgar (1)
Overture, "Oberon" ... *Weber*
Symphony in B Minor ... *Schubert*

9.10. ALFRED ROWBOTTOM (Baritone).
"Our God is Marching On!" ... *Sanderson* (1)
SIDNEY G. HONEY: Talk to Young
People.

9.30.—"At Even ere the Sun was Set" (W.M.
916).
The Rev. JAMES ADAMSON, M.A.,
B.Sc.: Religious Address.
"Eternal Father, Strong to Save" (W.M.
967).

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Eleanor Lomas.
Recit. and Aria, "With Verdure Clad"
("The Creation") ... *Haydn*
"Lord, Save Me!" ... *J. H. Adams*
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 Manchester.*
6.30-7.45. RELIGIOUS SERVICE.
Relayed from
THE CHURCH OF DIVINE UNITY.
Preacher: The Rev. H. BARNES.

OLIVE TOMLINSON (Piano).
ELLA TOMLINSON (Violin).
A. J. BULL (Cello).

ARCHIBALD ARMSTRONG (Baritone).
ELIZABETH HENDERSON (Soprano).
9.0.—Miniatures 4, 5 and 6 ... *Frank Bridge*
Baritone Songs.
"Over the Land is April" ... *Quilter* (4)
"Anacreontic Ode" (Op. 12) ... *Walker* (15)
"My Captain" ... *Scott* (4)
Sonata in A for Violin and Pianoforte
(Movements 1 and 2) ... *Cesar Franck*
Soprano Songs.
"Bredon Hill" ... *Butterworth*
"Bluebells From The Clearings" ... *Walker*
"Gentle Dove, Thy Voice Is Sad" ... *Mackenzie*

Pianoforte Solos.
Nocturne in G ... } *Chopin*
Study in F ... }
Study in D Minor ... }
Violin Solos.
Chaconne ... *Vitali*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15.—"For All the Saints" *Vaughan Williams*
10.30.—Close down.

Announcer: R. C. Pratt.

ABERDEEN.

Mendelssohn Afternoon.

CHRISTINE SHEPHERD (Contralto).
A. B. DUNCAN (Baritone).
THE WIRELESS ORCHESTRA.
Orchestra.
3.0. March, "Cornelius."
Intermezzo.

Christine Shepherd.
"But the Lord is Mindful of His Own" (1)
"O Rest in the Lord" ... (1)
A. B. Duncan.

Airs { "Is Not His Word Like a Fire?"
("Elijah") ... (11)
"It is Enough" ... (11)
Orchestra.

Canzonetta and Scherzo from Octet
for Strings.
Christine Shepherd.

"Greeting" ... (11)
"Autumn Song" ... (11)
"Alone" ... (11)
A. B. Duncan.

Airs { "For the Mountains Shall Depart"
... (11)
"Consume Them All" ("St.
Paul") ... (11)
Orchestra.

Overtures { "Return From Abroad."
"Hebrides."
Christine Shepherd.

"Woe Unto Them" ("Elijah") ... (1)
"Sun of the Sleepless" ... (11)
"Evening Song" ... (1)
Orchestra.

Overture, "Son and Stranger."
"War March of the Priests" ("Athalia").

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

Mozart Evening.

MARIE MURRAY (Mezzo-Soprano).
BURNETT FARQUHAR (Solo Flute).
NANCY LEE (Solo Violin).
THE WIRELESS QUARTET.

8.30.—Concerto for Two Pianos.
Songs.
8.50. "Evening Thoughts" ... (1)
"Lullaby" ... (1)
9.0. Hymn 236 (Church Hymnary).
The Rev. G. C. MILNE, Woodside Congre-
gational Church; Religious Address.
Hymn 459.

9.20.—Concerto for Flute in G.
Songs.
9.45. "Love Letters" ... (1)
"Contentment" ... (1)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15.—Concerto for Violin in G ... (11)
Quartet.
Selection of Hymns, Ancient and Modern.
10.30.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

An Hour with Mendelssohn.

JEAN SUMMERS (Soprano).
LEWIS COWIE (Baritone).
THE WIRELESS QUARTET.
Quartet.
3.0. Overture, "Fingal's Cave."
Scherzo, "A Midsummer Night's Dream."
Soprano Songs.
3.20. Arias { "Jerusalem, Jerusalem!" ("St.
"I Will Sing of Thy") ("St.
Great Mercies") Paul")
Quartet.
3.30. Two Movements, "Italian" Symphony.
Soprano Songs.
3.50. Aria, "Hear Ye Israel" ("Elijah").
"On Wings of Song."
"Infelice."

An Hour with Grieg.

Quartet.
4.0. Suite, "Sigurd Jorsalfar."
Baritone Songs.
4.20. "Two Brown Eyes," Op. 5, No. 1.
"My Thoughts Are as the Mighty Hills,"
Op. 5, No. 4.
"I Love Thee," Op. 5, No. 3.
Quartet.
4.30. Fantasy, "Reminiscences of Grieg"
arr. Godfrey
Baritone Songs.
4.45. "Cradle Song," Op. 9, No. 1.
"Sunset," Op. 9, No. 3.
"She is So White," Op. 13, No. 2.
"The Poet's Last Song," Op. 13, No. 3.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

6.30-8.0. RELIGIOUS SERVICE.
Relayed from
ST. ANDREW'S WILLOW ACRE
EPISCOPAL CHURCH.
ALFRED PICTON (Solo Flute).
JOHN DICKSON (Solo Cello).
WILLIAM GILCHRIST (Tenor).
Flute Solo.

8.50. "Bagatelle" (Unaccompanied) ... *De Jong*
8.55. Suite for Pianoforte, Cello and Flute.
"Five Impressions of a Holiday" Op. 7.
Eugene Goossens

9.5. Tenor Songs.
"Vale" ... *Kennedy Russell*
"The Cloths of Heaven" ... *Dunhill* (14)

9.15. "Cello Solos."
"Chant du Menestrel" ... *Glazounov*
"Harlequin" ... *Popper*

9.25. Flute Solo.
Suite, "Trois Pensées" ... *Roland Revell*

9.35. Tenor Songs.
"Nest Thee, My Bird" ... *Wallace* (1)
"Songs My Mother Taught Me" ... *Dvorak*

9.45. "Cello Solos."
Souvenir ... *Drdla*
Papillon ... *Popper*

9.55. Tenor Song.
"Ave Maria" ... *Back-Gounod*

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 455.

THE CHILDREN'S CORNER, CONDUCTED BY UNCLE CARACTACUS

The Golden Age of the Sailing Ship.

HULLO, children!
Here is another very interesting talk about sailing ships by Mr. W. J. Bassett-Lowke.

I am going to tell you something of that time which has been described as the Golden Age of the sailing ship. There were, of course, many kinds of sailing ships. Most important of all were the big men-o'-war, and the large sailing ships whose sails, generally speaking, were square, and carried athwart the mast. Then there were the fore-and-aft-rigged crafts, the schooners, yachts, brigs, barques, etc., which carry peaked head-sails and triangular main-sails and all the other variations of the old-fashioned square sail.

How England Scored.

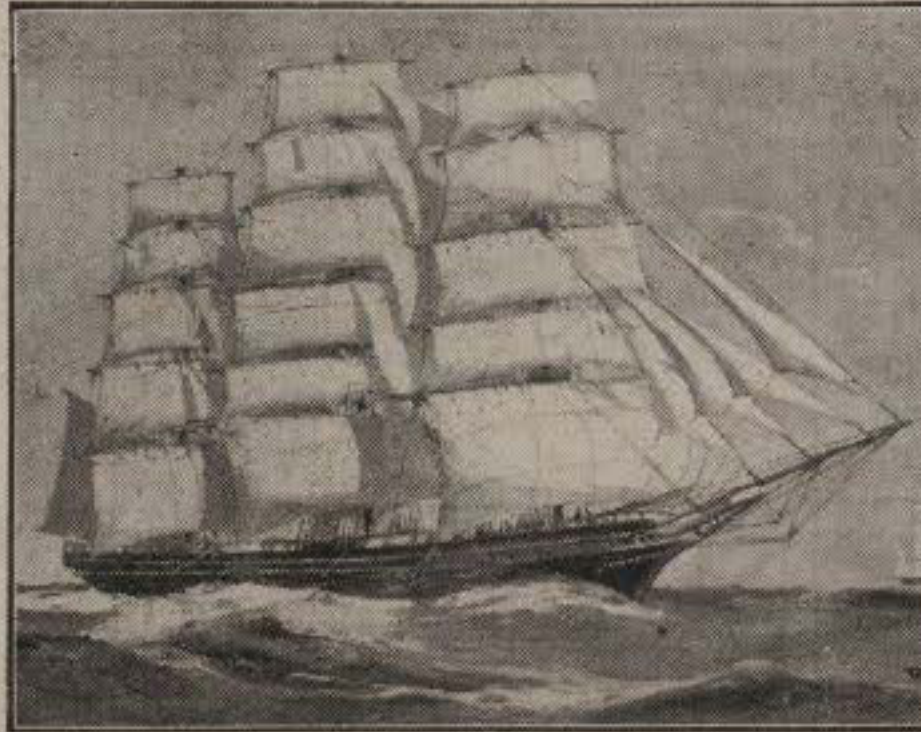
For ocean-going vessels the square rig had proved best, but with the growth of coasting, fishing, and yachting it was found to be too clumsy for smaller boats. In the middle of the sixteenth century, therefore, the Dutch invented what is known as the fore-and-aft rig.

At one time the French stood superior to any European Power in the art of shipbuilding; but the English were never far behind them. Whenever they could, they studied the lines and construction of the foreign ships. If they ever happened to capture a crack French man-o'-war, they carefully noted its design and any improvements it could show which made it superior to our own ships.

The best example of this type of man-o'-war is Nelson's famous flagship, the *Victory*, which was built in 1765. Many of you will have seen

this fine old ship in Portsmouth Harbour. Her length is 186ft., her beam 52ft., and her tonnage 2,162. The *Victory* may be taken as a typical man-o'-war of the eighteenth century.

At the beginning of the nineteenth century the largest and finest merchant ships on the seas belonged to the East India Company. The



(From a Painting by Robt. H. Smith.)

The world-famous "Cutty Sark," which was the fastest ship in the world, fifty years ago.

old East Indiamen were splendid ships. They had great tiers of sails and were much finer in their lines and easier to handle than the men-o'-war of this time. But their bows, instead of being sharp, were round and bluff, and this, of course, made them very slow, much slower than was really good for trade.

Very soon, however, there appeared on the seas ships with a clipper bow—that is, a wedge-shaped bow—that cleft through the waves instead of just hitting them like the old-fashioned East Indiamen. These were invented by the Americans, who proceeded to improve their ships still further by altering the shape of the stern so that instead of holding the dead water, the ship slid through it cleanly and without resistance.

The object of the Americans was to sail every other craft off the seas and to capture the carrying trade of the world. They very nearly succeeded, but the English shipbuilders awoke to the danger just in time, and started to build clippers which were even better than the splendid American flyers. From the English shipyards during the eighteen-fifties some of the finest sailing ships the world has ever seen were launched. They were built of teak planking with iron frames and very big spars. A few years later, we started to build our sailing ships of iron, partly on account of a shortage of English oak, partly because iron meant a saving of about a third on the weight of the hull, but mainly because, as ships became longer, the wood lacked the necessary strength.

Broke All Records.

The two fastest clippers ever built were the *Sir Lancelot* and the *Thermopylae*. But perhaps the most famous of all the clippers was the *Cutty Sark*, which broke all the records in 1870, running home from Shanghai with out her rudder, which had been carried away in a terrific storm. The *Cutty Sark* is still in existence, and is at present lying in Falmouth Harbour. She is being used as a training ship for boys for service in the mercantile marine.

THE SAINT AND THE SILVER BELL.

By E. W. LEWIS.



AFTER they had spent a week on Exmoor, taking a different walk each day, and each one lovelier than the last, Uncle Harry and Isobel set off in Roger, the car, for Dartmoor; Sabo on the bonnet as usual. The country was very beautiful, and the distance was not great, so they went lazily and roundabout, and came towards evening to a place called Okehampton, which is on the edge of the moor. It was a nice town, but they pushed on for a few miles until they came to a smaller place where there was a jolly inn, and there they stopped for the night.

When Roger was being washed down at the garage door early next morning, a boy passed up the street, munching an apple, and turned aside to have a look at him. Evidently, he was a clever lad, who knew a good deal about motor-cars, and he immediately began to ask Sabo questions about Roger, none of which Sabo could answer.

"You're a nice chap," said the boy, "sitting all day on a car and knowing nothing about it."

Sabo was annoyed at his ignorance, and tried to turn the tables on his questioner. "How old are you?" he asked. "I shall be twelve next month," said the boy. "And you've lived here all your life?" said Sabo. "I was born here," replied the boy. "And do you know," Sabo asked, "why this place is called by its name?" And when the boy said he didn't know, Sabo smiled.

So Sabo told him. "A very long time ago, before there were any motor-cars, or any railways, and long before that, all round about here was wild moorland, just rocks and forest. In the valleys and the green places there may have been a few farms here and there; but there were hobgoblins in the forest, and at the top of the hill there, where the rocks are, a holy man lived all by himself.

"He was a saint," said Sabo. "He spent his life in saying prayers for himself and for the world; and he built a little church out of the rocks on the hilltop to pray in, and so that anybody else, who cared to do so, might come and pray with him. He had a silver bell which hung in the little tower of the church, and he rang it several times every day."

"Funny, him having a silver bell," said the boy. "I wonder where he got it from?"

"That I can't say," said Sabo. "Certainly the hobgoblins did not give it him, for they were wicked creatures who hated the saint and his bell and his prayers. They would have got rid of him, if they could; but were afraid to do him any harm because he was a holy man.

"So they took the silver bell down from the little tower, and carried it away with them, as they went westward towards the sea. But it brought them very bad luck. So, when they got to the sea, they sold the silver bell to some pirates, as savage as themselves, who were a terror to everybody who lived on that coast.

"The pirates took the bell and put out to sea. But hardly had they left the shore when a great storm arose. The ship was driven upon the rocks, and broken to pieces. All the pirates were drowned. But, by a miracle, the bell did not sink to the bottom of the sea, but was cast upon the shore.

"There it was found one day by an old man. He knew that it was the bell which belonged to the holy man, for the story of its being stolen had spread through all the land. So he put it on his cart, and brought it back to the saint, who blessed him.

"Many years have passed since then. The hobgoblins have gone. Villages and towns have sprung up all over the moor; and the very name of the saint has been forgotten except by the very few. His little church on the hilltop has long since fallen in, and is now nothing but a pile of rocks and boulders, as you can see. But among those rocks there is still a wonderful stone which has the bell in it."

"I don't believe a word of it!" said the boy. "Go and see for yourself," said Sabo. "Take a hammer with you, and strike the boulders; and, if you have luck, you will strike one which will ring under the hammer with the sound of a bell. And that is why this place is called by its name."

WIRELESS PROGRAMME—MONDAY (Sept. 8th.)

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. "Workshops of Famous Men: (3) Dickens at Gads-hill," by Caroline Buchan. Fiona Falda (Soprano). "How Tea is Grown," by M. Walsh.

6.0-6.45.—CHILDREN'S CORNER.

6.45-6.55.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.

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

Mr. C. WHITAKER-WILSON on "The Powers of Sound." *S.B. to other Stations.*

Local News.

7.30-8.0.—Interval.

8.0.—AN EVENING OF PLAYS. *S.B. to all Stations.*
(For particulars see centre 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.—Lozells Picture House Orchestra.

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Anne Sanders (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

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

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

Capt. A. A. ABBOTT on "Sports: (3) The Sword and Swordplay in Europe—Late Period."

Local News.

7.30-8.0.—Interval.

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

Announcer: J. C. S. Paterson.

BOURNEMOUTH.

3.45-5.15.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur S. Marston (Piano), Ethel Marsh (Mezzo-Soprano). Talks to Women: Gipsy Sketch, "The Painting of Ellenda" (Betty Gillington).

5.15-6.5.—CHILDREN'S CORNER.

6.5-6.15.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.

6.15-6.45.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "India and Her Peoples."

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

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. Light Orchestral Concert.

Vocalist, TOM DICKENS ALEXANDER (Baritone).

THE STATION ORCHESTRA.

I. Orchestra.
"Three Folk Dances" .. Boughton (2)
"The Leaves Be Green" .. Purcell (2)

II. Songs.
"Friend o' Mine" F. Weatherley (1)
"The Rose Will Blow".... Wilton King

III. Orchestra.
Ballet Music from "The Betrothal"
Gibbs (2)

IV. Songs.
"Dream Tryst" Cadman (1)
"Trumpeter" A. Dix (1)

DRAMA AND BALLET.

S.B. to all Stations.
8.0-9.20.

THREE SHORT PLAYS.

"The Boatswain's Mate."

by
W. W. Jacobs and H. C. Sargent.

Cast:
Mrs. Waters (Landlady at "The Beehive")..... ESMÉ BERINGER
George Benn (An Ex-Boatswain)
DRELINCOURT ODLUM
Ned Travers (A Retired Soldier)
GEORGE COOKE

Scene: The Bar at "The Beehive."
Time: 10 p.m.

"A Minuet."

A Little Play in Verse by Louis N. Parker.

Cast:
The Marquis..... FISHER WHITE
The Marchioness... PHYLLIS PANTING
The Gaoler..... GEORGE COOKE

"The Philosopher of Butterbiggins."

by
Harold Chapin.

Cast:
David..... R. E. JEFFREY
Lizzie..... JEAN STURROCK
John..... ALFRED GIBSON

Scene: John Bell's Tenement House at Butterbiggins.

Produced by R. E. JEFFREY.
Interludes by the Wireless Trio.

PAVLOVA SEASON.

(First Night.)
Relayed from the
Royal Opera House, Covent Garden.
9.20-9.50.
Act II. of the Ballet,
"DON QUIXOTE."
(First Performance in Great Britain.)
10.5-10.45.
Music of Divertissements.

V. Orchestra.
Suite, "Old King Cole"
Vaughan Williams (2)

VI. Songs.
"An Old Garden".... Hope Temple (1)
"Ennisthore"..... Godfrey Nutting

VII. Orchestra.
Two Interludes from "Falstaff"
Elgar (11)

(1) "Jack Falstaff, Page to the Duke of York";
(2) "Gloucestershire, Shallow's Orchard."
Announcer: A. H. Goddard.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":
Talks to Women. Edith William (Soprano).

5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"The History of the Drama"—(VI),
by Edith Lester Jones.

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

Mr. H. KENDRICK on "Suburban Poultry Keeping—Housing."

Local News.
7.30-8.0.—Interval.
8.0-11.30.—*The entire Programme S.B. from London.*

Announcer: C. K. Parsons.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR: Ethel Radcliffe (Soprano).

3.15-5.0. BRITISH GUIANA MILITARY BAND.
Relayed from the Municipal Gardens, Southport.

Conductor, Capt. A. FAWCETT.
March, "The Gladiator" Sousa
Overture, "Marinarella" Fucik

Selection, "La Gioconda" Ponchielli
"Berceuse de Jocelyn" Godard
Ballet Music ("Faust") Gounod
Interval.

Selection, "Merrie England" German
Suite de Ballet, "Coppelia" Delibes
Spanish Serenade, "La Paloma" Yradier
Intermezzo, "On the Bosphorus" Lincke
Three Dances from "Nell Gwyn" German

5.0-6.0.—CHILDREN'S CORNER: followed
by Boys' Brigade, Boys' Life Brigade,
and Church Lads' Brigade News.

6.30-6.55.—W. E. FORD, Esq., of Manchester
University Museum, "The City of
Manchester, its Origin and Development."
(2) "The Romans Build a Fort."

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

Local News.
7.15. JUPITER MARS (Entertainer).
Selections from his Repertoire.

8.0-11.30.—*The entire Programme S.B. from London.*
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Muriel Plant (Solo Pianoforte), Doris
Dickens (Soprano), Edward T. Stewart
(Bass).

4.45-5.15.—WOMEN'S HALF-HOUR: Weekly
News Letter. Elspeth Latham, B.A., on
"Rouen."

5.15-6.0.—CHILDREN'S CORNER.
BILLY EWER and PARTNER,
Solo Saxophone and Rag-Time Pianist.

6.0-6.30.—Scholars' Half-Hour: Mrs. G. Burns
on "The Migration of Birds."

6.30-6.35.—Boys' Brigade, Boys' Life Brigade,
and Church Lads' Brigade News.

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

Mr. B. B. KAYNE on "Florence Nightin-
gale."
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 and Florence Leonard (Soprano).
Feminine Topics: Miss F. G. Mordaunt
on "Everyday Life in Athens."

6.0-6.30.—CHILDREN'S CORNER.

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

Mr. C. WHITAKER-WILSON. *S.B. from London.*

Local News.
7.30.—Girl Guides' News Bulletin. Boy Scouts'
News Bulletin.

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

Announcer: Neil McLean.

GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless
Quartet and Phemie Marquis (Soprano).

4.45-5.15.—TOPICS FOR WOMEN: Topical
Afternoon.

5.15-6.0.—CHILDREN'S CORNER: Letter
Competition Results.

6.0-6.5.—Weather Forecast for Farmers.

6.30-6.40.—Boys' Brigade, Boys' Life Brigade,
and Church Lads' Brigade News.

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

Mr. D. KENNEDY FRASER on "Psy-
chology."
To-day's Interesting Anniversary: "The
Capture of Sebastopol, September 8th,
1855."

Local News.
7.35-8.0.—Interval.
8.0-11.30.—*The entire Programme S.B. from London.*

Announcer: R. E. Kingsley.

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WIRELESS PROGRAMME—TUESDAY (Sept. 9th.)

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 Greenwich. Concert: The "2LO" Trio and Charles Martin (Baritone).
- 4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Practical Rabbit Keeping," by E. Hornbrook.
- 6.0-6.45.—CHILDREN'S CORNER.
- 6.45-6.55.—An Appeal on behalf of the National Society for the Prevention of Cruelty to Children, by Robert J. Parr, O.B.E., Director.
- 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.
- 7.30-8.0.—Interval.
- Easthope Martin Programme,** and other Light Music.
- SOPHIE ROWLANDS (Soprano).
CONSTANCE WILLIS (Contralto).
WILLIAM HESELTINE (Tenor).
JOHN BUCKLEY (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
- 8.0.—"Marche Lorraine".....Ganne
Overture, "Zampa".....Herold
- 8.15. Baritone Songs.
"The Crown of the Year"..... Easthope
"Morning Watch"..... Martin
"Come to the Fair"..... (5)
The Orchestra.
- Selection, "A Princess of Kensington"
Edward German
Soprano Songs.
"Valgobind's Boat Song"
Easthope Martin (5)
"A Far Off Tide"..... Easthope Martin
"All For You"..... Easthope Martin (5)
The Orchestra.
- Siamese Patrol..... Lincke
Song Cycle.
- 8.50.—"The Mountebanks" Easthope Martin (5)
The Orchestra.
Suite, "My Native Heath" Arthur Wood (1)
- 9.30. Tenor Songs.
"Harp of the Woodland"..... Easthope
"Beauty"..... Martin (5)
The Orchestra.
- Selection, "The Lilac Domino" Cuvillier (6)
Contralto Songs.
"The Spell of True Love"..... Easthope
"The Cup of Life"..... Martin (5)
- 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 Orchestra.
Swedish Coronation March..... Svendsen
Baritone Songs.
"The Lover"..... Easthope
"Wayfarer's Night Song"..... Martin
"All the Fun of the Fair"..... (5)
The Orchestra.
- Selection, "Madame Pompadour".... Fall
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: General Interest Talk. Isabel Tebbs (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: J. H. Grant, F.E.S., on "Butterflies."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* FRENCH TALK. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.
- Light Orchestra—And Some Operatic Notes.**
- THE STATION ORCHESTRA.
SYDNEY RUSSELL (Lecture-Recital).
ANGUS MORRISON (Solo Piano).
- 8.0. Orchestra.
Overture, "Fingal's Cave"..... Mendelssohn
Suite, "Les Erinnyes"..... Massenet
(a) "Danse Grecque"; (b) "La Troienne"; (c) "Saturnales."
- 8.30. Pianoforte Solos.
Study Op. 25, No. 1, in A Flat Major
Prelude Op. 28 in D Flat Major
Prelude Op. 28 in B Flat Major..... Chopin
Prelude Op. 28 in F Sharp Major
Prelude Op. 28 in E Flat Major.....
- 8.45.—A Half-Hour Interlude, during which Outlines of and Songs from the Operas will be given by Sydney Russell.
- 9.15. Pianoforte Solos.
"Danseuse de Delphes"..... Debussy
"La Cathedrale Engloutie"..... Ravel
"Toccata"..... Ravel
- 9.30. Orchestra.
Selection, "Lohengrin" Wagner, arr. Tavan
"Dance of the Apprentices" ("The Mastersingers")..... Wagner
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. F. A. MITCHELL HEDGES. *S.B. from London.* Local News.
- 10.30. Orchestra.
Selection, "Fallen Fairies"..... German
Serenade, "Angel's Serenade"..... Braga
- 11.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—TALKS TO WOMEN: Jessie Marsh on "Women and Local Government." The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.)
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: Monsieur F. Pepin, B.A. (Paris): French Talk.
- 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.**
- THE MUNICIPAL ORCHESTRA.
Musical Director: SIR DAN GODFREY.
Relayed from the Winter Gardens.
MARGOT RIELLI (Contralto).
WILLIAM LEWIS (Tenor).
MARIE GOOSSENS (Solo Harp).
THE BOURNEMOUTH DRAMATIC AND ORCHESTRAL CLUB.
- 8.15. Orchestra.
March, "Admirals All"..... Hubert Bath
Overture, "Britannia"
A. C. Mackenzie (15)
"Valse on Irish Airs"..... Bycalossi
"Selection of Scotch Airs"..... F. Godfrey
- 8.35. Marie Goossens.
"Fantasie"..... Saint-Saens
"Danse d'Autrefois"..... Benie
"Aubade"..... Hasselmans
- 8.45. William Lewis.
"My World"..... Gechl
"Mavis"..... Craxton (1)
"In Love"..... Lohr
- 8.55. Margot Rielli.
"Three Fishers Went Sailing"..... Hullah
"Kashmiri Song"..... Woodforde-Finden (1)
"Close by the Ramparts of Seville"
("Carmen")..... Bizet
- 9.5. Marie Goossens.
"Serenade"..... Hasselmans
"Arabesque"..... Debussy
Prelude, "The Girl With the Flaxen Hair"
Debussy

- 9.20. Orchestra.
"Welsh Rhapsody"..... E. German (11)
"Irish Patrol"..... Amers
"Selection of English Airs, The Rose"
Myddleton
- 9.45. William Lewis.
"Wheel of Life"..... Marshall (1)
"Vagabond"..... Ireland
"Bridget"..... MacGeoch
"Farewell"..... Liddle (1)
- 9.55. Margot Rielli.
"In My Heathland"..... Dandridge (12)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. F. A. MITCHELL HEDGES. *S.B. from London.* Local News.
- 10.30. The Bournemouth Dramatic and Orchestral Club present
"THE GATE OF DREAMS."
Cast:
Grandfather..... F. H. O. NASH
Grandmother..... EMILY NASH
Penelope Lavender... PHYLLIS LORIE
Northern Officer (Spy)... A. MARKWELL
Southern Officer..... F. SPENCER
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. C. G. A. Browns (Baritone).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Phyllis Gregory (Soprano).
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Impressions of Great Modern Writers"—(V), by Guy Pocock.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* FRENCH TALK. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.
- The Glamour of the East.**
- DOROTHY ROBSON (Soprano).
JOSEPH FARRINGTON (Bass).
THE STATION ORCHESTRA.
Orchestra.
- 8.0. Overture, "Barber of Bagdad" Cornelius
Oriental Suite, "Beni Mora"..... Holst (2)
Dorothy Robson.
"The Lament of Isis"..... Bantock
"Japanese Lullaby"..... Elkin (4)
"Feast of Lanterns"..... Bantock (4)
"The Rose Enslaves the Nightingale"
Rimsky-Korsakov
Mr. E. S. THOMAS, on "The Spell of Egypt."
Joseph Farrington.
"Invocation to the Nile"..... Bantock
"Deign My Voice to Hear"..... Bantock
"The Sword Song"..... Bantock
"The Lament of Shah Jehan"
Landon Ronald (5)
Orchestra.
Ballet Music from "Aida"..... Verdi
Suite, "Fantasy Scenes on an Eastern Romance"..... Hartly
Major-General WRIGHT, C.M.G., on
"How Water was brought from the Nile into Jerusalem."
Dorothy Robson.
"The Last Revel"..... Julius
"There was a King of Liang"..... Harrison
"Japanese Death Song" Cranston-Sharp
Joseph Farrington.
"On the Beach at Otahai"
Julius Harrison (5)
"Myself When Young"..... Liza Lehmann
"She Alone Charmeth"..... Gounod
"God of Storm and Battle"..... Holst
Orchestra.
"Armenian Wedding March"..... Brocknove
"Armenian Folk Song"..... Strauss
"Tales from the Orient"..... Strauss

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WIRELESS PROGRAMME—TUESDAY (Sept. 9th.)

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. F. A. MITCHELL HEDGES. *S.B.*
from London. Local News.
10.30.—Close down.
Announcer: W. N. Settle.

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: Miss Marion Fitzgerald, "Impressions of Brittany."
3.30—4.30.—Concert by the "2ZY" Quartet.
5.0—6.0.—CHILDREN'S CORNER.
6.30—6.55.—Mr. G. W. Thompson on "Common Commodities—(1). The Elastic Limit—Rubber."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. *S.B. from London.*
Local News.
7.30—8.0.—Interval.

Irish Night.

8.0.
"2ZY" ORCHESTRA.
SAM HEMPSALL (Tenor).
CAHAL FOGARTY (Story and Verse).
Orchestra.
March, "Mickey's Birthday" ... *A. Joyce*
"Three Irish Pictures" ... *Ansell*
Selection, "Tipperary" ... *Baines (1)*
Sam Hempsall.
"Green Isle of Erin" ... *Rosch*
"The Little Irish Girl" ... *Hermann Loehr*
"An Irish Love Song" ... *Alicia Needham*
Cahal Fogarty.
Short Stories, "Some Sprigs of Shamrock and a Few Chestnuts."
Orchestra.
Irish Reel, "Molly on the Shore"
Grainier (1)
"Irish Suite" ... *Finicane*
"Irish Patrol" ... *Puermer*
Sam Hempsall.
"The Mountains of Mourne" ... *Percy French*
"The Irish Emigrant" ... *C. Barker*
"Come Back to Erin" ... *Claribel*
Cahal Fogarty.
Some Irish Poetry ... *Jane Barlow*
Orchestra.
"Irish Rhapsody" ... *Stanford*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. A. MITCHELL HEDGES. *S.B.*
from London. Local News.
10.30. RONALD GOURLEY (Entertainer).
10.50.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

3.45—4.45.—Hermann MeLeod's Quintet.
4.45—5.15.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "James Thompson, the Man of Faith."
5.15—6.0.—CHILDREN'S CORNER.
6.0—6.30.—Scholars' Half-Hour: The Rev. A. H. Robins, "English Social Pioneers—William Cobbett."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. *S.B. from London.*
Local News.
7.30—8.0.—Interval.
Chamber Music.
ALBERT SAMMONS (Solo Violin).
WILLIAM MURDOCH (Solo Pianoforte).
8.0.
Violin Solos.
Melody ... *Gluck-Kreisler*
Rondo in G ... *Mozart-Kreisler*
"Rosamundo" ... *Schubert-Bruncel*
8.15.
Pianoforte Solos.
"Clair de Lune" ... *Debussy*
"Ballade in A Flat, Op. 47" ... *Chopin*

8.30.—Violin and Pianoforte Duet.
Sonata in F Major, Op. 30, No 2 *Beethoven*
8.55. THE "5NO" REPERTORY COMPANY
in
"LOVE IN A RAILWAY TRAIN."
A Duologue by Frank Stayton.

Cast:
An Actor ... FRED PATTERSON
An Actress ... JENNIE STEVENS
Scene: Any room, anywhere.
Produced by JENNIE STEVENS.

9.10. THE STATION ORCHESTRA.
Four Characteristic Dances
Coleridge-Taylor

9.25. The "5NO" Repertory Company
in
"A MAKER OF MEN."
A Duologue by Alfred Sutro.

Cast:
Capt. Cuthbert Farrington
FRED PATTERSON
Edith ... JENNIE STEVENS
Scene: A little sitting-room in a small house in a faraway street in West Hampstead.
Produced by JENNIE STEVENS.

9.40. Orchestra.
Suite, "On Jhelum River"
Woodforde-Finden

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. A. MITCHELL HEDGES. *S.B.*
from London. Local News.

10.30. Orchestra.
"Elsa's Dream" ("Lohengrin") ... *Wagner*

10.45.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

3.30—5.0.—Concert: The Wireless Quartet:
Feminine Topics: Miss Spence Allan on
"Camping in Iona."

5.45—6.30.—CHILDREN'S CORNER: Talk
on "How to tell Good Music from
Bad" (with Illustrations).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. *S.B. from London.*
Local News.

7.30—8.30.—Interval.

Ancient and Modern Scottish, Early English and Italian Songs.

(*S.B. to Edinburgh.*)
AMY SAMUEL (Mezzo-Soprano).
ROBERT WATSON (Baritone).
DOROTHY HELMRICH (Mezzo-Soprano).

8.30. Robert Watson.
"Scots Wha Hae" ... *Traditional*
"The Deil's Awa" ... *arr. Diack*
"Aye Waukin' O" ... *Traditional*
"Nancy's Hair" ... *Kennedy-Fraser*

9.0. Dorothy Helmrich.
"What Then is Love but Mourning"
Rosseter (4)
"Cuckoo" ... *Nicholson*
"When I am Laid in Earth" ... *Purcell (11)*
"O Death, Rock Me Asleep"
ascribed to Ann Boleyn (1)

9.15. Amy Samuel.
Aria, "Delizie Contento" ("Giasone")
Francesco Cavalli—1599—1676
Cantata, "Vittoria, Vittoria"
Graeco Carissimi—1604—1674
Arietta, "Se nel ben sempre incostante"
Alessandro Stradella—1645—1681
Arietta, "O cessate di piagarmi"
Alessandro Scarlatti—1649—1729

9.30. Robert Watson.
"The Wee Wee German Lairdie"
Traditional
"The Skye Boat Song" ... *Fraser*
"My Nannie's Awa" ... *arr. Diack*
"Wee Cooper o' Fife" ... *Traditional*

9.45. Dorothy Helmrich.
"Hornpipe" ...
"I Attempt from Love's
Sickness to Fly" ... *Purcell (11)*
"Mad Bess" ...

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. A. MITCHELL HEDGES. *S.B.*
from London. Local News.

10.30. Amy Samuel.
Arietta, "Par dicesti, locca bella"
Antonio Lotti—1667—1740
Aria, "Corno Raggio di Sol"
Antonio Caldara—1671—1763
Aria, "So Circa, se dice" ("L'Olimpiade")
G. Bata Pergolesi—1710—1736

10.50. Robert Watson.
"The Auld Fisher" ... *McCunn*
"Green Grow the Rushes O" ... *arr. Diack*
"Bonnie Lesley" ... *arr. McEwan*
"Willie's Gaen tae Melville Castle"
Traditional

11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30—4.30.—The Wireless Quartet and Donald
Robertson (Tenor).

4.45—5.15.—TOPICS FOR WOMEN: Art and
Literature.

5.15.—CHILDREN'S CORNER: Singer:
Mrs. A. M. Henderson. Lecturer and
Pianist: Mr. A. M. Henderson.

6.0—6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK: *S.B. from London.*
Local News.

7.30—8.0.—Interval.

Literary Night.

CATHERINE PATERSON
(Mezzo-Contralto).
PERCIVAL STEEDS, B.A. (Oxon).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.

8.0. Orchestra.
Overture, "Egmont" ... *Beethoven*
Selection, "I Pagliacci" ... *Leoncavallo*

8.25. Story Recital.
Introductory Remarks on each literary
item will be made by Percival Steeds, B.A.
Essay.
"The Superannuated Man" ... *Charles Lamb*
Poetry.

"Lamia" ... *Keats*
Drama.
Balcony Scene from "Romeo and Juliet"
Shakespeare

Presented by
"5SC" DRAMATIC COMPANY.
Characters:

Romeo ... *R. B. WHARRIE*
Juliet ... *ELSIE BROTCHE*
Nurse ... *JENNY REID*

9.15. Orchestra.
"Two Parisian Sketches" ... *Fletcher*

9.25. Catherine Paterson.
Song Recital.

Three Pastoral Songs with Violin and
Cello Accompaniment *Roger Quilter (4)*
"Morning Song" ... *Roger Quilter*
"Over the Land is April" ... *Roger Quilter (4)*
"Synnove's Song" ... *Kjerulf*
"The Swan" ... *Grieg*
"The Bells of Ys" ... *Weston Nicholl*
"Sognai" ... *Schira*

9.45. Orchestra.
Waltz, "Septembra" ... *Godin*
March, "Blaze of Glory" ... *Holzmann*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. A. MITCHELL HEDGES. *S.B.*
from London. Local News.

10.30.—The GLENEAGLES HOTEL BAND,
relayed from Gleneagles.

11.30.—Close down.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 455.

WIRELESS PROGRAMME—WEDNESDAY (Sept. 10th.)

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.

4.0.-5.0. **Vocal Music.**

ITA COPE (Soprano).

THE "GLANHOWY" CONCERT PARTY.

Soprano Songs.

"Se tu m'ami" ("Gentle Shepherd")
Pergolesi (1)
"Le Violette" *Scarlatti* (1)
"Should He Upbraid?" *Bishop* (15)

4.10.—"My Part of the Country," by A. Bonnet Laird.

Concert Party.

"The Frog" *Newton* (11)
"Italian Salad" *Gené* (2)
"Invictus" *Protheroe* (2)
"Hues of Day" *Berleur* (2)

Soprano Songs.

"Mainacht" ("A Night in May") *Brahms*
"Romance" }
"A Quiet Church" } *Humperdinck*
"Au Printemps" ("Love in Spring")
Gounod

4.40.—"Oriental China and Pottery" (2), by Violet Methley.

Concert Party.

"Mopsa" *Williams*
"The Wanderer" *Elgar*
"Ar Hyd y nos" *Evans*

6.0-6.45.—CHILDREN'S CORNER.

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.—"From My Window," by Philemon.

Ballet Music

Relayed from Covent Garden.
(PAVLOVA SEASON.)

8.15.—"DON QUIXOTE," Act I. ... *Minkus*

9.10. A Programme of Music and Humour
by

"THE LONDONERS" CONCERT
PARTY.

(Under the Direction of Charles Harris.)

"The Londoners" introduce themselves.
Gallatly (16)

Reminiscences of "Ever So Long Ago"
Gallatly (16)

Reginald Johnson will sing, "There's
Another Little Girl I'm Fond Of"
Sterndals-Bennett

Iris Jay and Charles Harris in impressions
of "Audiences" *Squirrs* (13)

Josephine Lamb will sing, "A Birthday"
Huntington Woodman

The Party tells, "What Mary Had"
Newman (13)

Iris Jay in an Original Character Study.
Josephine Lamb and Reginald Johnson,
"Trot Here and There" ("Veronique")
Messenger

Charles Harris in a Humorous Interlude.
A Burlesque Impression of an Old-Time
Minstrel Show.

Finale.

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

Mr. E. LE BRETON MARTIN on "How
Places Got Their Names." *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: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra.
Dorothy Robson (Soprano).

5.0-5.30.—WOMEN'S CORNER: Florence M.
Austin on "Golf."

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Mabel France on
"School Days of Long Ago."

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

ARCHIBALD HADDON. *S.B.* from
London.

Local News.

7.30-8.0.—Interval.

An Operatic Programme.

Lecocq's Comic Opera in 3 Acts,

8.0. "LA FILLE DE MADAME ANGOT" (1).

Cast:—

Ange Pitou GEOFFREY DAMS

Pomponnet SYDNEY RUSSELL

Larivandiere JAMES HOWELL

Mdlle. Lange EMILY BROUGHTON

Clairette Angot DORIS LEMON

Louhard HAROLD HOWES

Babet GLADYS WHITEHILL

Trenitz ERNEST SMITH

"5IT" CHORUS AND AUGMENTED
ORCHESTRA:

Conductor, JOSEPH LEWIS.

The Opera produced under the supervision
of SYDNEY RUSSELL.

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

Mr. E. LE BRETON MARTIN. *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. S. Paterson.

BOURNEMOUTH.

3.45-5.15.—"The Cecilians": H. L. Gibson
(Flute), R. G. Somers (Oboe), W. T.
O'Brian (Clarinet), W. Earl (Bassoon),
W. E. Gill (Horn), C. L. Leeson (Piano),
Marcia Bourn and Lena Copping (Duet-
tists). Talks to Women: George Dance
on "Gardening."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholars' Half-Hour: "Co-opera-
tion in the Body," by an M.D.

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

ARCHIBALD HADDON. *S.B.* from Lon-
don.

Local News.

7.30-8.30.—Interval.

"Among the Mountains."

JOHN VAN ZYL (Baritone).

DOROTHY CLARK (Contralto).

LELIA ROZE (Soprano).

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Items will be introduced by a few Illu-
strative Remarks.

8.30. Orchestra.

"The Land of the Mountain and the Flood"
Hamish McCunn (11)

8.40. John Van Zyl.

Songs of the Roumanian Mountains... *Lohr*

8.50. Dorothy Clark.

"Over the Mountains" *Quilter*

"Cloudy Heights of Tatra" *Dvorak*

9.0. Orchestra.

Tone Poem, "Finlandia" *Sibelius*

9.15. Lelia Roze.

Yodel, "The Laughing Waterfall" *L. Roze*

9.20. Orchestra.

Selected.

9.30. Dorothy Clark.

Selected.

9.40. John Van Zyl.

Songs of the Roumanian Mountains... *Lohr*

9.45. Lelia Roze.

Yodel, "Shepherd's Song" *L. Roze*

9.50. Orchestra.

"In the Steppes of Central Asia" *Borodin*

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

Mr. E. LE BRETON MARTIN. *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: 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. The Station Orchestra.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Chess with Kings," 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.—F. J. NORTH, D.Sc., F.G.S., Keeper
of Geology, The National Museum of
Wales, on "The Story of the Earth—
(III): A Period of Deserts, Forests, and
Volcanoes."

7.45-8.0.—Interval.

Instrumental Music.

ANGUS MORRISON (Solo Pianoforte).

LENA MASON (Solo Violin).

"5WA" QUINTET.

THE STATION ORCHESTRA.

8.0. I. Angus Morrison.

Caprice from Partita in C Minor .. *Bach*

Rhapsody in G Minor *Brahms*

Moment Musical, No. 4 *Schubert*

Impromptu in E Flat *Schubert*

11. Concerto for Violin with Orchestra
(Op. 15) *Frederick Seitz*

III. Quintet.

Romance in G Major and D Minor
Braithwaite

IV. Mr. R. EDWARD JAMES: "Echoes
from Orators: (1) On True Manhood."

V. Orchestra.

Overture, "Mignon" *Thomas*

Intermezzo *Rosse*

VI. Lena Mason.

Rondino *Beethoven-Kreiser*

Allegretto *Boccherini-Kreiser*

VII. Angus Morrison.

"Evocation" }

"El Puerto" } *Albeniz*

"Triana" }

VIII. Orchestra.

Suite de Ballet *Popy*

Selection, "Faust" *Gounod*

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

Mr. E. LE BRETON MARTIN. *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.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 455.

WIRELESS PROGRAMME—WEDNESDAY (Sept. 10th.)

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

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: Tom Sherlock (Baritone).
- 3.15-5.0. BRITISH GUIANA MILITARY BAND. Relayed from the Municipal Gardens, Southport. Conductor, Capt. A. FAWCETT, R.M.S.M.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- THE BOHEMIANS CONCERT PARTY. With an Interlude by JOSEPH FARRINGTON (Bass).
- 8.0.—The Bohemians: "Are You London" *Geo. Painter (5)*
 Arthur Chorlton: "Eh! You Do Look Well" *Mellor (9)*
 Gordon Douglas: "Once in a Dreamland Garden" *Kennedy Russell (1)*
 (Tenor)..... "All My Very Own" *Melville Hope*
 Ernest Manners (Humorist): "A Clean Sweep" *Newman*
 Ethel Deane: "Ships of My Dreams" *T. W. Stephenson (1)*
 (Contralto) "Just a Ray of Sunlight" *W. H. Squire (1)*
 The Bohemians: "The Biff Brigade" *Gallatley*
 Doris Compton (Soprano): "The Shafts of Cupid" *Fletcher (11)*
 Arthur Chorlton: "How's Yer Poor Old Feet?" *Wise (32)*
 The Bohemians: "House Hunting" *Squires and Cecil (13)*
- 8.45. Joseph Farrington.
 "Droop Not, Young Lover" *Handel (1)*
 "Myself When Young" *Liza Lehmann*
 "The Song of the Road" *Geoffrey Stanton*
 "The Sands o' Dee" *Clay*
 "Would You Care?" *Percy Kahn*
 "A Dream Ship" *Alma Goatley (5)*
 "The Song of the Flea" *Moussorgsky*
- 9.10.—Gordon Douglas (Pianist): "Pierrette" *Chaminade (5)*
 Arthur Chorlton: "Wheel Him In" *Batch (9)*
 Doris Compton: "All a Merry Maytime" *Landon Ronald (5)*
 Ethel Deane and William Holden: "The Singing Lesson" *W. H. Squire (1)*
 Arthur Chorlton: "Wireless on the Brain" *Harrington*
 The Bohemians: "Tuneful Tradesmen" *Wood and Pearson (13)*
 Ethel Deane: "Charming Chloe" *German (11)*
 Doris Compton and Gordon Douglas: "Spring Will Bring" *Ivan Caryll*
 William Holden (Bass): "At Grendon Fair" *Paul Marie*
 The Bohemians: "The Egg" *Newman (13)*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. E. LE BRETON MARTIN. *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: Mildred Atkinson, B.A., on "The Accomplishments of Young Ladies a Hundred Years Ago." Isabel Spence (Soprano).
- 5.15-6.0.—CHILDREN'S CORNER.

- 6.0-6.30.—Scholars' Half-Hour: W. Carr, B.Sc., Topical Science Talk.
- 6.35-6.55.—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.
- Schubert—in Song and Symphony.
- GERTRUDE EDGARD (Mezzo-Soprano.)
 JOHN CLINTO (Tenor).
 GEORGE TINDLE (Bass-Baritone).
 THE STATION ORCHESTRA.
- 8.0. Orchestra.
 Overture, "Rosamunde"
- 8.15. Mezzo-Soprano Songs.
 "The Pigeon Post."
 "Her Picture."
 "The Fisher Maiden."
 "The Serenade."
- 8.30. Bass-Baritone Songs.
 Selected.
- 8.40. Tenor Songs.
 "The Erl King" (11)
 "Presence of the Loved One."
- 8.50. Orchestra.
 Symphony in B Minor ("Unfinished") (1st Movement).
- 9.5. Soprano Songs.
 "My Dwelling Place."
 "The Shepherd's Complaint."
 "Thou Art My Rest."
- 9.15. Bass-Baritone Songs.
 Selected.
- 9.30. Tenor Songs.
 "Ave Maria" (1)
 "Serenade."
- 9.45. Orchestra.
 Symphony in B Minor ("Unfinished") (2nd Movement).
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. E. LE BRETON MARTIN. *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.—Concert: The Wireless Quartet. Feminine Topics. Scottish Songstress Series: "Elizabeth Hamilton and Lady Anne Barnard," with Vocal Illustrations by Miss Addie Ross, Mary Chalmers (Soprano): Recital of Graham Peel's Songs.
- 6.0-6.30.—CHILDREN'S CORNER: "Trips in the Radio Plane—Deeside." No. 1 of Series.
- 6.30-6.50.—Aberdeen Post Office Series: No. 5. Mr. G. C. Jefferyes, M.L.E.E., on "The Telegraph and Telephone Engineering Department."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

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—	} (2LS) {
BRADFORD	
HULL (6KH)	320 "

- ARCHIBALD HADDON. *S.B. from London.*
- Local News.
- 7.30. Violin and Pianoforte Recital. ALBERT SAMMONS and WILLIAM MURDOCH.
- 8.30. The Congress of the NATIONAL VETERINARY ASSOCIATION. Relayed from the Town and County Hall, Aberdeen.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. E. LE BRETON MARTIN. *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: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and John Brown (Entertainer at the Piano).
- 4.45-5.15.—TOPICS FOR WOMEN: Music and Gossip.
- 5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone, assisted by "Tinkle Bell." Mrs. Jamieson on "How the Wind Makes Boats Sail."
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- "The City and the Brook."
 "Cities have been as lamps of life along the pathway of humanity and religion."
 —Guthrie.
- THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 DOROTHY HELMRICH (Soprano).
 RONALD GOURLEY (Blind Entertainer and Siffleur).
- 8.0. Orchestra.
 Overture, "Morning, Noon and Night in Vienna" *Suppe*
- 8.10. Dorothy Helmrich.
 "Away on the Hill" ... *Landon Ronald (5)*
 "Allan Water" } *Martin Shaw*
 "The Rivulet" }
 "Boat Song" *Harriet Ware*
- 8.20. Orchestra.
 Ballet Music, "La Source" *Delibes*
- 8.30. Ronald Gourley.
 "Music and Humour."
- 8.40. Orchestra.
 "Song of the Haulers on the Volga" *Glazounov*
- 8.50. Dorothy Helmrich.
 "Song of London" *Cyril Scott (4)*
 "To Me at My Fifth Floor Window" *Mallinson*
 "Monte Pincio" *Grieg*
 "Doctor Foster" *Herbert Hughes (1)*
- 9.0. Speeches from the National Veterinary Congress. *S.B. from Aberdeen.*
- 9.30. Orchestra.
 Suite, "Water Music" *Handel-Harty*
 Concert Waltz, "The Blue Danube" *Strauss*
- 9.50. Ronald Gourley.
 More Music and Humour.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. E. LE BRETON MARTIN. *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 455.

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Milk's Magic Power.

A Talk from Aberdeen by Dr. J. B. Orr, D.S.O.

SOME years ago a distinguished scientist at Cambridge was carrying out some experiments with young rats. He was trying to find out something more about the very important question of the kind of food needed to keep animals in perfect health.

This scientist took all the nutritive elements of food which were supposed to be necessary for health. He mixed these in certain proportions and thus made up an artificial food. He fed the food to young rats. Although this food contained everything which was supposed to be necessary for health and growth, the animals soon got into a condition of bad health and stopped growing. He then added to this artificial food a few drops of milk. In a few days the rats improved in health and began to grow again, and continued to grow and keep healthy.

Nature's Ideal Food.

The great difference made in the food by the addition of the milk was this. The food on which the rats refused to grow was entirely an artificial diet, whereas the milk, which caused the great improvement, is the natural food specially prepared by Nature to supply all the nourishment required by growing animals. Hundreds of scientific workers have studied milk, and, the more it is studied, the more wonderful seems the way in which the substances contained in it are adapted to the requirements of growth. The young animal has got to build up bone and muscle and other living structures. Milk contains the necessary lime and phosphorus and other minerals needed to build up the bones and to keep the blood and flesh of the body in perfect condition.

For Muscles and Nerves.

Other foods, of course, also contain these minerals, but no other food contains them in exactly the amounts and the proportions required by the young animal. In the same way, milk contains exactly the constructive material needed to build up the muscles and the nervous system.

If milk has all these excellent qualities, it should be possible to demonstrate that it is a splendid food for children. We cannot, of course, deliberately carry out, with children, experiments of the same nature as those which we carry out on rats; but, unfortunately, there are many children who are fed on diets which consist very largely of artificial foods such as white bread, fancy cakes, tea, sweets, tinned foods, and so on. Some of these diets are not much better than the artificial diets given to experimental animals.

Making Children Grow.

Certain school children were weighed and measured regularly for a time to find out the rate at which they were growing. It was found that, on the food they were getting, the average increase in weight over a period of twenty weeks was 1½ ounces per week. Then the diet was improved generally, the chief improvement being the addition of an extra supply of milk.

In the next six weeks, after the addition of the milk, the rate of increase in weight was ten ounces a week; that is to say, with the addition of the milk, they grew six times as fast as they had been growing formerly.

How much milk should a child get? A professor of nutrition at one of the Universities in America has been studying this very important question for some years. He has come to the conclusion that a child should receive not less than a pint and a half of milk per day if it is to grow at the rate at which it should grow, and enjoy the perfect health that Nature intended the child to enjoy.

This Week's French Talk.

The following talk will be broadcast by Mme. Vincent from London on Tuesday, September 9th. It is printed here in French so that students may follow the speaker word for word. Les e que l'on ne prononce pas sont barrés dans les exemples de cette causerie.

NOUS n'allons pas parler aujourd'hui des cas où l'éllision de l'e muet est confirmée par l'orthographe comme dans les expressions "l'homme," "un peu d'eau," "j'arrive," où l'apostrophe remplace l'e muet disparu, mais de ceux où l'éllision se produit dans la langue parlée alors qu'elle n'est pas indiquée dans la langue écrite. Vous avez déjà remarqué sans doute que les Français disent en effet: "dans le jardin, un cheval, un petit cri, tous mes regrets, la semaine prochaine, après demain," alors qu'ils disent "vers le jardin, à dix de cheval, mes amers regrets, deux fois par semaine, pour demain."

Ce phénomène d'éllision dont bien des Français sont à peine conscients lorsqu'il se produit normalement, devient particulièrement choquant lorsqu'il se manifeste à contretemps dans la conversation des étrangers et qu'il détruit le rythme naturel d'une phrase. C'est lui aussi qui déroute bien souvent l'étudiant étranger anxieux de suivre une conversation ou une lecture rapide; de là la nécessité d'en étudier un peu les manifestations.

Disons tout de suite que la prononciation de l'e muet, comme la liaison, est souvent facultative et sujette à de nombreuses variations; on entend indifféremment "cependant" et "cependant," "parce que" et "parce que," "on se retrouve" et "on se retrouve," "je le cherche" et "je le cherche." Comme la liaison aussi, la prononciation de l'e muet est beaucoup plus fréquente dans la poésie que dans la prose; plus le débit est lent, emphatique, plus on prononce d'e muets; certains puristes, certains acteurs vont même jusqu'à faire sentir l'e muet du féminin dans des mots comme "l'amie" "la bien-aimée" en donnant une plus grande durée à la voyelle finale. Alors que les écoles, les conservatoires s'efforcent de respecter l'orthographe et de maintenir une certaine recherche dans la prononciation en multipliant liaisons et e muets, le peuple montre au contraire une tendance à supprimer ceux-ci dans le parler ordinaire et rapide.

Dans la langue courante, l'e muet est supprimé non seulement à la fin des mots isolés et des groupes logiques de mots mais encore entre deux consonnes et, dans tous ces cas d'éllision, la consonne qui précède l'e muet, se trouvant comme privée de point d'appui se rattache phonétiquement à la voyelle précédente. On dit:

la semaine suivante un souvenir
un valet de chambre mon petit doigt
un roi de France un chien de chasse
la fenêtre tout de suite

Toutefois, si la syllabe précédente se termine par un r prononcé, l'e doit être prononcé également et l'on doit dire: "gouvernement, Barbe-bleue, elle n'a peur de rien, appartenir, perce-neige, un tour de main, arsenal, porte-plume, pour me voir, arlequin, un orme magnifique, Charles VIII." Exception habituelle "parce que."

Enfin, l'e muet se prononce presque toujours devant une consonne après les groupes de consonnes suivantes:

br bl sn
cr cl thm
dr
fr fl wjo ct
gr gl st
pr pl
tr
vr

Ex: "la chambre noire, l'encre rouge, vendredi, un chiffre trop élevé, un maigre dîner, proprement, premier, titre fixe, pauvre fou, table d'hôte, le socle du vase, gonflement, angle droit, simple fleur, un péonisme vicieux, un rythme lent, brusquement, juste ciel, reste-là, triste chose, exactement, distinctement, une stricte mesure."

Il faut remarquer que: le pronom "le" à l'Impératif ("prenez-le, donnez-le-lui") l'e des terminaisons "elier" ("chapelier, somnolier, atelier") enions, enier, de l'Imparfait de l'Indicatif erions, eriez du Conditionnel.

et l'e de certains mots comme "ceci, celui-ci, celui-là, dehors, Richelieu" sont toujours prononcés. De même, l'e des mots quelque, presque, puisque, jusque, se prononce devant une consonne celui de "que" est très souvent prononcé aussi, sauf dans des expressions très courantes comme: "il faut que j'aille, à moins que vous n'y alliez."

Après le mot "il" l'e muet se prononce en général; on dit "il le sait, il tenait, il me l'a dit, il me faut, il ne fait rien"; les gens du peuple prononcent souvent "au lieu de" "il" et disent incorrectement, "i me faut, i ne fait rien, i me l'a dit" mais cette habitude n'est pas à recommander à des étrangers.

Devant des mots commençant soit par des a aspirés soit par des voyelles devant lesquelles l'article défini ne s'éllide pas orthographiquement "l'homme, huit, onze, oui, yatagan, yacht" l'éllision phonétique de l'e muet est impossible. On dit: "ce n'est pas le huit mais le onze aujourd'hui."

Nous avons jusqu'ici considéré le cas d'une seule syllabe avec un e muet; mais en français, il arrive très souvent que deux, trois, et même parfois quatre ou cinq syllabes avec un e muet se suivent, comme par exemple: je ne te le dis pas maintenant ce sera pour demain; comme vous pouvez l'entendre certains e sont prononcés alors que d'autres ne le sont pas. Si la phrase commence par "je, ne, le" ou tout autre monosyllabe avec e, le premier est prononcé en général ainsi que le 3me et le 4me, si, au contraire, et comme il arrive le plus souvent, le groupe de syllabes avec des e muets ne commence pas la phrase, ce sont plutôt les 2me et 4me e qui sont prononcés à moins que le mot "que" ou quelque autre cas exceptionnel dont il a été fait mention ne se présente et ne modifie ce rythme de la phrase. On dit, par exemple:

(je ne le sais pas) (je ne le sais pas)
(je ne l'ai pas dit) (ne l'ai-je pas dit?)
(je me repose) (avant de me reposer)
(je le vois bien) (je ne le vois pas)

Cependant, dans la conversation rapide et familière, l'e muet de la 1re syllabe d'une phrase, lui-même peut disparaître; "je crois que je l'ai déjà vu, je me repose, me l'avez-vous apporté? je l'ai mis sur la table, ne lui dites pas, je viendrai demain" se disent; mais les étrangers qui forcément parlent assez lentement ont tout avantage à suivre la règle générale et à prononcer les e muets des syllabes initiales.

WIRELESS PROGRAMME—THURSDAY (Sept. 11th.)

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—(2) Victor Hugo," by Mme. Alice de Walmont. Frank Patterson (Bass). "Travel Pictures—Poland," by Elise I. Spratt.
- 6.0-6.45.—CHILDREN'S CORNER.
- 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. J. DUDLEY JOHNSTON, President of the Royal Photographic Society of Great Britain, on "Amateur Photography." *S.B. to other Stations.*
Local News.
- 7.35-8.0.—Interval.
- 8.0.—"MY LADY MOLLY." *S.B. to all Stations.*
(For particulars see columns.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Dr. RALPH CROWLEY, M.D., M.S.O.B. of G., on "Open Air Schools." *S.B. to all Stations.*
Local News.
- 10.30.—"My Lady Molly" (Continued). *S.B. to all Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet, Joseph Farrington (Bass).
- 5.0-5.30.—WOMEN'S CORNER: Stanley Finchett (Tenor).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Nora M. Barnett on "Greek Sculpture."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur S. Marston (Piano), Margot Rielly (Contralto). Talks to Women: Mrs. Falconer on "Dogs."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: E. M. Rodda on "Buddha."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. MAURICE SMITH, A.M.I.A.E., on "Railwayism—The Study of Railways as a Hobby."
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. Kathleen M. Wills (Contralto).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

LONDON:

8.0-10.0 and 10.30-11.0.

"My Lady Molly."

S.B. to all Stations.

A Comedy Opera in Two Acts (31).
Book and Lyrics by G. H. Jessop.
Music by Sidney Jones.

Cast:

- Lady Molly Martingale . . . VERA LOWE
- Hester (Her Confidential Maid) . . . GLADYS NEWTH
- Alice Coverdale (Daughter to Sir Miles) . . . MURIEL NIXON
- Mademoiselle Mirabeau (Governess to Alice) . . . MOLLY GRAY
- Housekeeper . . . MOLLY LUMLEY
- Lucy } (Chambermaids)
- Allison } . . . PHYLLIS TOWNLEY
- Capt. Harry Romney . . . ROBERT CHIGNELL
- Lionel Bland . . . (His original part) . . . WALTER HYDE
- Sir Miles Coverdale . . . JOHN VAN ZYL
- Mickey O'Dowd (Servant to Capt. Harry) . . . JEROME MURPHY
- Landlord of the Coverdale Arms } . . . STUART ROBERTSON
- Groom . . . }
- The Rev. Silas Wapshott (Vicar of Coverdale) . . . FREDERICK G. LLOYD
- Judge Romney (Father to Harry) . . .

Period: Middle of the 18th Century.

Act I.

Scene: Courtyard of the Coverdale Arms: Morning.

Act II.

Scene: Hall in Coverdale Castle: Night.

Conductor: DAN GODFREY, Junr.
Producer: FREDERICK G. LLOYD.

Chorus Master:
STANFORD ROBINSON.

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[In the Aberdeen programme, page 359, of our issue dated August 22, we gave the correct indication numbers of the publishers of "Soul of Mine," by Burns, and "When the Swallows Homeward Fly," by White. Both these songs are published by Messrs. Chappell and Co., Ltd., of 50, New Bond Street, London, W.1.]

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS" :—
Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. Reginald F. Bussell (Baritone). Arthur Short, Deputy Camp Chief, will talk to Boy Scouts.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"How to Speak French"—(XII).

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., on "Romances of Natural History."
Local News.

8.0-11.0.—The entire Programme *S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

12.30-1.30.—Concert by the "2ZY" Quartet

4.30-5.0.—WOMEN'S HALF-HOUR: Mrs. Mackintosh on "Welfare Work at the Police Court." Dorothy Robson (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

7.0-11.0.—The entire Programme *S.B. from London.*

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Dorothy Helmrich (Mezzo-Soprano). JOHN HUNTINGTON (Bass).

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

7.0-11.0.—The entire Programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Concert: The Wireless Quartet. Feminine Topics. Ronald Gourley (Entertainer).

6.0-6.30.—CHILDREN'S CORNER: Connie Soutar (Soprano).

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

Radio Society Talk. *S.B. from London.*

Mr. J. DUDLEY JOHNSTON. *S.B. from London.*
Local News.

7.35.—Boys' Brigade News.

8.0-11.0.—The entire Programme *S.B. from London.*

Announcer: Neil McLean.

GLASGOW.

3.0-4.30. Violin and Pianoforte Recital.

ALBERT SAMMONS (Solo Violin).
WILLIAM MURDOCH (Solo Pianoforte).
Sonata in F Major, Op. 30, No. 2

Beethoven
Sonata in C Minor, Op. 45. Grieg
Sonata in D Minor, Op. 108 Brahms

4.45-5.15.—TOPICS FOR WOMEN: Health Chat.

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.0.—The entire Programme *S.B. from London.*

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 this page.

WIRELESS PROGRAMME—FRIDAY (Sept. 12th.)

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 Ivy Ackerman (Contralto).
- 4.0-5.0.—Time Signal from Greenwich. Concert: Debate, "That the Advantages of Education are Grossly Overrated," by Miss Mary Stewart and Miss Evelyn Isitt. Hamilton Reaney (Poems at the Piano). Organ Music relayed from Shepherd's Bush Pavilion.
- 6.0-6.45.—CHILDREN'S CORNER.
- 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.
- 8.0. **Military Band Night.**
- THE "2LO" MILITARY BAND,
Conducted by DAN GODFREY, Junr.
GWEN GODFREY (Soprano).
HERBERT HEYNER (Baritone).
ROBERT PITT AND LANGTON MARKS
(Entertainers).
The Band.
- "Imperial March" Elgar (11)
Overture, "The Wreckers" Ethel Smyth
Soprano Songs.
"The Cloths of Heaven" Dunhill (14)
"Dame Durden" Liza Lehmann
- 8.30. Robert Pitt and Langton Marks in
"Duets Up-to-Date."
The Band.
- Waltz, "Casino Tanze" Gungl
Selection, "Il Trovatore" Verdi
- 9.0. Baritone Songs.
- "Sea Fever" Ireland
"Sweet, Be Not Proud" Clutsam
"A Mood" Alison Travers (1)
Soprano Songs.
"On a Grey Day" Norman O'Neill
"One Morning Very Early" Sanderson (1)
The Band.
- Scherzo, "L'Apprenti Sorcier" ... Dukas
- 9.30. Baritone Songs.
- "The Two Grenadiers" Schumann
"Who is Sylvia?" }
"Hark, Hark the Lark" } Schubert
"The Erl King" }
The Band.
- Selection, "Reminiscences of Ireland"
Fred Godfrey
- 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 Band.
- Suite, "Pantomime" Lacombe
Robert Pitt and Langton Marks, "Duets
Topical and Tropical."
The Band.
- Fox-trot, "Frolics" Beryl Puckle (19)
Tarantella di Belphegor Roch-Albert
- 11.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Marcia Bourn and Lena Copping (Entertainers and Duettists). Graham Squiers: Informal Business Chats to Women, No. 4. Florence Cleeton (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens" Corner: R. A. Thibault, French Talk.

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

Play Evening.

- THE STATION COMPANY OF PLAYERS.
Directed by WILLIAM MACREADY.
- 8.0. "MOTHS"
(Ouida).
Cast:
(In order of arrival in Play.)
Fuschia Leach (An American Heiress)
EDNA GODFREY-TURNER
Duke of Mull and Cantyre
E. STUART VINDEN
Lady Dolby Vanderdecken
ETHEL MALPAS
Prince Zouroff FRANK V. FENN
Duchesse de Sonnaz IRENE MARSTON
Vere Herbert (Daughter of Lady Dolby)
EDNA LESTER
Raphael de Correze (A Singer)
VINCENT CURRAN
Lord Jura WILLIAM MACREADY
Boris (Steward to Zouroff)
DONALD EDWARDS
- Act I. Prince Zouroff's Hotel in Paris.
Act II. The Same.
Act III. Prince Zouroff's Palace in St. Petersburg.
Act VI. The Same.
Incidental Music by
THE ORCHESTRA.
Directed by JOSEPH LEWIS.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
- 10.30. "MOTHS" (Continued).
- 11.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Talks to Women: Capt. Simpson on "Buying a Car." THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.)
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: K. E. Brooks on "Women Characters in Shakespeare's Plays"
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.
- "The Romantic Period."
BERLIOZ—LISZT—WAGNER.
Introductory Talk on the Programme by
Capt. W. A. FEATHERSTONE.
CONSTANCE WILLIS (Contralto).
WALTER HYDE (Tenor).
FREDERIC COLLIER (Baritone).
THE WIRELESS AUGMENTED
ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
- 8.30. Orchestra.
Overture, "Carnaval Romain" Berlioz
- 8.45. Constance Willis.
Recit., "All Gracious
Heaven" }
Aria, "Sedly My
Youthful Days" } ("Rienzi") Wagner
- 8.55. Walter Hyde.
Selected.
- 9.0. Orchestra.
Hungarian Rhapsody, No. 1 Liszt
- 9.15. "THE VALKYRIE," Act I.
Siegfried Walter Hyde
Hunding Frederic Collier
Sieglinde Constance Willis
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.

- 10.30. Orchestra.
Symphonic Poem, "Les Préludes" Liszt
- 10.40. Walter Hyde.
Selected.
- 10.45. Constance Willis.
"King of Thule" ("Damnation") Berlioz
"Romance" ("of Faust") }
10.50. Frederic Collier.
"Gazing Around" ("Tannhauser") Wagner
- 10.55. Orchestra.
"Marche Hongroise" Berlioz
- 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. The Station Orchestra.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How To Speak Welsh" (XII).
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- Popular Programme.**
- DENIS NOBLE (Baritone).
SYDNEY COLTHAM (Tenor).
THE STATION ORCHESTRA.
Vocalist, JEROME MURPHY.
Orchestra.
- 8.0. Orchestra.
Overture, "Martha" Flotow
Denis Noble.
"The Arrow and the Song" Balfe
"Tom Bowling."
Sydney Coltham.
- "Until" Sanderson (1)
"For You Alone" Gecht
"Parted" Tosti
Jerome Murphy in Irish Songs and Stories.
Orchestra.
Selection, "Monsieur Beaucaire" Messenger
Denis Noble.
- Two Old English Songs Crampton
(1) "Lack-a-Day"; (2) "A Hundred
Years Ago."
Sydney Coltham.
- "My Dreams" Tosti
"Nirvana" Adams (1)
"Because" Guy d'Hardelot
Jerome Murphy in Irish Songs and Stories.
Orchestra.
- "Berceuse de Jocelyn" Godard
"Selection of Italian Folk Songs"
arr. Langey
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
- 10.30.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

- 12.30-1.30.—Organ Recital by H. Fitzroy-Page, relayed from the Piccadilly Picture Theatre.
- 2.30-3.0.—WOMEN'S HALF-HOUR: Winifred Bull (Recitations).
- 3.30-4.30.—Concert by the "2ZY" Quartet.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—G. H. COWLING, M.A., of Leeds University, on "Six Great Books—(2) Boswell's Life of Dr. Johnson."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Station Director's Talk.
Local News.
- 7.35-8.0.—Interval.
- A QUARTET:
PAULINE JEANS (Soprano);
MARJORY MAYNE (Pianiste);
SYDNEY ALLEN (Baritone);
SID CHARLES (Phono-Fiddle).
FODEN WILLIAMS (Entertainer).

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WIRELESS PROGRAMME—FRIDAY (Sept. 12th.)

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

- 8.0. Quartet.
 "Dreamy Melody" *Magine and Naset* (7)
 Baritone Song.
 "Captain Mac" *Sanderson* (1)
 Phono-Fiddle Solo.
 "Plainte d'Amour" *Tellier* (1)
 Soprano Song.
 "Marcheta" *Schertzinger*
 Pianoforte Solo.
 "Rustle of Spring" *Sinding*
 Quartet.
 "If Winter Comes" *Tennant*
 Ensemble, "Hills of Tennessee" *Meyer* (3)
 Phono-Fiddle Solo.
 "Chanson Triste" *Tchaikovsky*
 Soprano Song.
 "Just for Awhile" *Geiger*
 Pianoforte Solo.
 "Papillon" *Grieg*
 Baritone Song.
 "Life's Highway" *Laxton Eyre* (11)
 Quartet.
 Ensemble, "Wonderful One"
Whiteman, Grofe, and Neilen (7)
 Foden Williams
 In Selections from his Repertoire.
 8.45. Chamber Music.
 ALBERT SAMMONS (Violin).
 WILLIAM MURDOCH (Pianoforte).
 Sonata in A for Violin and Pianoforte
César Franck
 Violin Solos.
 Hymn to the Sun *Rimsky-Korsakov-Kreisler*
 Slavischer Tanz in E Minor *Dvorak-Kreisler*
 Danse Orientale... *Rimsky-Korsakov-Kreisler*
 Pianoforte Solos.
 "An Island Spell" *John Ireland*
 Ballade in A Flat *Chopin*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.30.—Sonata in C Minor for Violin and
 Pianoforte, Op. 45 *Grieg*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Peggy Campbell (Solo Pianoforte).
 M. C. Heckles (Baritone), and Madame
 Jos. Emerson (Contralto)—Duets.
 4.45-5.15.—WOMEN'S HALF-HOUR: The
 Rev. Arthur T. Robins on "Childhood
 and the Poets—(3) Wordsworth."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. H. King,
 B.Sc.
 6.35-7.0.—Farmers' Corner: Mr. H. C. Pawson
 on "Agricultural Progress."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Request Night.

- DOROTHY ROBSON (Soprano).
 MCCONNELL WOOD'S CHOIR.
 RONALD GOURLEY (Entertainer).
 THE STATION ORCHESTRA.
 8.0. Orchestra.
 Overture, "La Gazza Ladra" *Rossini*
 "Grenadiers Valse" *Waldteufel*
 8.15. Soprano Songs.
 "When Myra Sings" *A. L.* (5)
 "Someone" *Besty* (1)
 "The Lahn of Wandering"
 Choir.
 "Who is Sylvia?" *Schubert, arr. West* (11)
 Quartet.
 "Wake for the Sun"
 "The Lion and the Lizard"
 Choir.
 "Come, Pretty Wag" *Parry* (11)
 Orchestra.
 Excerpts from "La Bohème" *Puccini*

- 8.55. Soprano Songs.
 "How Shines the Dew" *Rubinstein*
 "The Soldier's Wife" *Rachmaninov*
 "Madrigal" *Chaminade* (5)
 "Bonne Humeur" *Chaminade*
 Choir.
 "The Nightingale" *Weelkes* (11)
 "The Snow" *Elgar*
 (Obligato for 1st and 2nd Violins.)
 "Peter Piper" *Bridge*
 Choir.
 "Weary Wind of the West" *Elgar* (11)
 Orchestra.
 "In a Monastery Garden" *Ketelbey* (8)
 Waltz, "The Merry Widow" *Lehar*
 Choir.
 "Lullabye" *McConnell Wood*
 "Stars of the Summer Night" *Elgar* (11)
 "Wassail" *Vaughan Williams* (14)
 "Now Tramp" *Bishop*
 Orchestra.
 Melodies from "Merrie England" *German*
 Announcement of ensuing week's principal
 events.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.30. Ronald Gourley.
 In Selections from his Repertoire.
 10.45.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Everybody's Afternoon—The Wire-
 less Quartet, Dorothy Forrest (Soprano).
 Feminine Topics.
 5.45-6.30.—CHILDREN'S CORNER: Sunshine
 Hour for Young and Old Kiddies.
 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.—Prof. J. SHIELD NICHOLSON. *S.B.*
from Edinburgh.
 8.15-8.30.—Interval.

Opera and Light Comedy.

- MAY McLEAN (Contralto).
 JOSEPH FARRINGTON (Bass).
 THE WIRELESS ORCHESTRA.
 8.30. Orchestra.
 Selection, "La Bohème" *Puccini*
 8.45. May McLean.
 "Che Faro" ("Orfeo") *Gluck* (1)
 "Divinités du Styx" ("Alceste") *Gluck* (1)
 8.55. Joseph Farrington.
 Rerit., "I Rage, I Melt, I Burn"
 Aria, "O Ruddier than the Cherry"
 Cavatina, "Even Bravest Heart"
 Scena, "The Calf of Gold"
 (All with Orchestral Accompaniment.)
 9.10. Orchestra.
 Selection, "Cavalleria Rusticana" *Mascagni*
 9.25. May McLean.
 "Voce di Donna" ("La Gioconda")
Ponchielli
 "Lascia ch'io Pianga" ("Rinaldo")
Handel (1)
 9.35. Joseph Farrington.
 "Song of the Toreador" ("Carmen")
Bizet
 (With Orchestral Accompaniment.)
 9.40. Orchestra.
 Ballet Music from "William Tell" *Rossini*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 Popular Half-hour.
 10.30. Joseph Farrington.
 "The Sands o' Dee" *Clay*
 "Onaway! Awake, Beloved!" *Cowen*
 "The Song of the Road" *Stanton*

- 10.40. Orchestra.
 "Meditation" *Glazounov*
 10.50. May McLean.
 "The Reason" *del Biego*
 "The Laud of Might-Have-Been" *Novello*
 11.0.—Close down.
 Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—The Wireless Quartet and Ina Fer-
 guson (Soprano).
 4.45-5.15.—TOPICS FOR WOMEN: Domestic
 Science Chats.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Mr. J. Eddington Aitken on "Paper
 and its Manufacture."
 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.—Prof. J. SHIELD NICHOLSON. *S.B.*
from Edinburgh.
 Plantation Memories.
 "Lull'd in the countless chambers of the
 brain,
 Our thoughts are linked by many a hidden
 chain,
 Awake but one, and lo, what myriads rise!
 Each stamps its image as the other flies."
 CHRISTINA MACFARLANE (Contralto).
 GEORGE HUTCHISON
 (Humorous Reader).
 GEORGE HEWSON (Solo Banjo).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.

- 8.15. Orchestra.
 American Fantasy, "In Coonland"
Bidgood
 8.25. Christina Macfarlane.
 Negro Spirituals
 "I Stood on De Ribber ob Jordan"
 "Balm in Gilead"
 Plantation Lullaby, "Ma Curly Headed
 Babby"
 8.35. George Hewson.
 "A Plantation Episode" *Emile Grimshaw*
 "A Darkie Chuckle" *Joe Morley*
 8.45. George Hutchison.
 "Wee Johnnie Patterson"
W. Grant Stevenson
 "Mrs. Thomson's Sail Doon the Watter"
W. M. Hamilton
 (Both by Special Request.)
 8.55. Orchestra.
 Suite, "Americana" *Thurban*
 9.10. Christina Macfarlane.
 Negro Spiritual, "Nobody Knows De
 Trouble I've Seen" *arr. L. Brown*
 "Dere's Only One"
 Plantation Songs
 "Moon in De Sky"
 "Dats' Why De Sun"
 "Am Shinin'"
 9.20.—Mr. R. W. BROWN on "Abraham Lin-
 coln."
 9.35. George Hewson.
 "Comical Coons" *Emile Grimshaw*
 "Georgia Walk Round" *Joe Morley*
 9.45. George Hutchison.
 "Mrs. Duff at the Pictures"
J. T. Stoddart
 (By Special Request.)
 9.50. Orchestra.
 Selection, "Clutsum's Plantation Songs."
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.30.—THE GLENEAGLES HOTEL BAND,
 relayed from Gleneagles.
 11.30.—Close down.
 Announcer: R. Elliot Kingsley.

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WIRELESS PROGRAMME—SATURDAY (Sept. 13th.)

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.
- 4.0-6.0. **Popular Programme.**
ANDERSON NICOL (Tenor).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
Talks to Women.
- 6.0-6.45.—CHILDREN'S CORNER.
- 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 "Butterflies of Autumn." *S.B. to other Stations.*
Local News.
- 7.30-8.0.—Interval.
- Popular Wagner-Tchaikovsky Programme.**
BEATRICE MIRANDA (Soprano).
WALTER WIDDOP (Tenor).
MAURICE COLE (Solo Pianoforte).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
- 8.0. Overture, "Rule Britannia"..... *Wagner*
Alla Tedesca and Polonaise from Third Symphony..... *Tchaikovsky*
Soprano Song.
Senta's Ballad ("The Flying Dutchman")
Wagner
Pianoforte Solo.
- 8.35.—First Movement from Piano Concerto No. 1 in B Flat Minor..... *Tchaikovsky*
Tenor Songs.
"Forging Songs" ("Siegfried")... *Wagner*
The Orchestra.
- 9.0. Suite, "Casse Noisette"..... *Tchaikovsky*
Duet.
Love Duet, "Lohengrin"..... *Wagner*
The Orchestra.
- 3.40.—Overture, "1812"..... *Tchaikovsky*
- 10.0.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Dr. C. W. SALEEBY on "Sunlight and Health." *S.B. to all Stations.* Local News.
- 10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: J. G. Broadbent.
- ## BIRMINGHAM.
- 1.30-4.30.—Dale's Dance 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.*
Capt. A. COURTNEY WILLIAMS on "Sports—(4) Fishing for Perch."
Local News.
- 7.30-8.0.—Interval.
- A Programme of Mirth and Melody.**
THE STATION ORCHESTRA.
Conducted by FRANK CANTELL.
DENNIS NOBLE (a Singer of Melodies from Musical Comedies).
RONALD GOURLEY (The Blind Pianist, Siffleur, and Impersonator).
SYDNEY RUSSELL.
- 8.0.—The Orchestra will set the melody flowing by playing the
Overture, "Jolly Robbers"..... *Suppé*
And our Singer will follow on with two lilted items:
"Star of My Soul"..... *Jones*
"Cobbler's Song"..... *Norton* (31)

- The next ten minutes will be given over to Impersonations and Songs at the Piano, and will be immediately followed by a Selection from the Orchestra,
"Baby Bunting"..... *Ayer* (6)
At this point (8.45 p.m.), we shall have an Interlude of half an hour. This will be filled by Songs and Stories from various popular Operas, sung and told by a Baritone of the B.N.O.C.
The Orchestra will play a Suite entitled "Yankiana"..... *Thurban* (1)
Our Singer of Musical Comedy Numbers will now stand before the microphone and render
"The Yeomen of England"..... *German*
"The Chef Song"..... *Talbot* (31)
And will be followed by the Wizard at the Piano, who will select six tunes from any items suggested to us, make a Pianoforte Pot-pourri while you wait, and play same for your benefit.
The Orchestra will conclude the performance by playing
"The Night Patrol"..... *Martell*
Our Engineers will then switch over to London, when you will hear at
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—TALKS TO WOMEN.
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
MAURICE SMITH, A.M.I.A.E., on "Railwayism: The Study of Railways as a Hobby." Local News.
- 7.30-8.30.—Interval.
- Popular Light Overtures and Ballads.**
SIDNEY EGERTON (Tenor).
VIOLET COCKBURN (Soprano).
EDWARD DODWELL (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director: DAVID S. LIFF.
- 8.30. Wireless Orchestra.
Overture, "Pique-Dame"..... *Suppé*
- 8.40. Sidney Egerton.
"The Stars"..... *M. Phillips*
"Megan"..... *Novello* (1)
"Wait"..... *d'Hardelot*
- 8.45. Violet Cockburn.
"Mighty Like a Rose"..... *Nevin*
"Just Because the Violets"..... *Russel*
- 8.50. Edward Dodwell.
"Songs My Mother Taught Me".... *Dvorak*
"Beyond the Vale"..... *Kennedy Russel*
- 8.55. Wireless Orchestra.
Overture, "Masaniello"..... *Auber*
- 9.5. Violet Cockburn.
"I Hear the Thrush at Eve".... *Coolman* (1)
"Home, Sweet Home"..... *Clutsam*
- 9.10. Sidney Egerton.
"The Cloths of Heaven"..... *Dunkhill* (14)
"O Flower Divine"..... *Wood*
- 9.15. Edward Dodwell.
"Sincerity"..... *E. Clark*
"Love's a Merchant"..... *Molly Carew*
- 9.20. Wireless Orchestra.
Overture, "Raymond"..... *Thomas*
- 9.30. The Royal Bath Hotel Dance Orchestra.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.

- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- "5WA'S" Garden Party**
at
THE SOPHIA GARDENS.
Programmes relayed from The Bandstand in the Gardens.
- 2.15. OPENING CEREMONY
Performed by
THE FAIRY QUEEN AND HER ATTENDANTS.
- 2.30. THE BESSES O' TH' BARN BAND.
Conductor, HARRY BARLOW.
Banjo Duettists,
THE TARRANT BAILEYS.
JOHN HENRY.
Band.
March, "North Star"..... *Rimmer*
Overture, "Raymond"..... *Thomas* (1)
John Henry.
Band.
Musical Comedy, "Sunshine Girl" *Rubens*
Selection, "Le Prophete"..... *Meyerbeer*
The Tarrant Baileys.
"Niggertown".....
"Minuet"..... } *Jos Morley*
"Zarana"..... }
Band.
Valse, "Estudiantina"..... *Waldteufel*
Selection, "Polinto"..... *Donizetti*
Operatic Selection, "Grand Duchess"
Offenbach
Announcers: The Station Staff.
- 5.0-6.0. "5WA" ORCHESTRA,
Conducted by
WARWICK BRAITHWAITE.
Will play during the Interval for Tea.
- 6.15-6.45.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
- 7.15-7.30.—Interval.
- 7.30.—THE BESSES O' TH' BARN BAND.
Conductor, HARRY BARLOW.
Entertainers, MARCIA BOURN and LENA COPPING (Syncopated and Comedy Duettists).
Banjo Duettists,
THE TARRANT BAILEYS.
JOHN HENRY and BLOSSOM.
Band.
March, "On the Quarter Deck".... *Alford*
Overture, "Zampa"..... *Herold*
Private John Henry, one of Britain's Bulwarks.
The Tarrant Baileys.
"Banjoland"..... } *Jos Morley*
"Mountaineers"..... }
Band.
Cornet Duet, "Besses o' th' Barn" *Birkett*
(Soloists, Messrs. Rushworth and Harnley.)
Selection, "Heroic"..... *Weber*
Marcia Bourn and Lena Copping.
"Wana Bines"..... *Allen* (9)
"Just Keep on Dancing"..... *Mayerl* (10)
"When the Sun Goes Down".... *Gideon* (7)
"Maggie"..... *Tucker* (7)
Band.
Valse, "Wendische Weisen"..... *Gungl*
Selection, "L'Africaine"..... *Meyerbeer*
John Henry, Blossom and a Wireless Set,
"A Rodeo by Radio."
The Tarrant Baileys.
"Thumbs Up"..... } *Jos Morley*
"Pipinjay Polka"..... }
Marcia Bourn and Lena Copping.
"Say it With a Ukelele"..... *Conrad* (6)
"I Left My Door Open"..... *Berlin* (16)
"Night Time in Italy"..... *Brown* (9)
"Down on the Farm"..... *Dale* (31)
Band.
Selection, "Maid of the Mountains"
Simson (1)

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WIRELESS PROGRAMME—SATURDAY (Sept. 13th.)

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

Many Novel Side-Shows, including Grand Guignol Plays, Folk Plays, Fancy Dress Competitions and Open Air Dancers, etc. N.B.—S.S. "Wavelength," acting under Wireless Instructions from "5WA" is returning full steam ahead in the hopes of being in time to land her passengers for the fete.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.
Announcers: The Station Staff.

MANCHESTER.

3.15-5.0. BRITISH GUIANA MILITARY BAND.
Relayed from the Municipal Gardens, Southport.
Conductor, Capt. A. FAWCETT, R.M.S.M.

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

7.15-8.0.—Interval.

BLACKPOOL MALE CHORISTERS:
Conductor, EDWARD BALMFORD.

8.0. Part Songs.
"Deep Jordan's Banks" *Cyril Jenkins* (2)
"It Was a Lover and His Lass" *Dunhill* (11)
Songs (William Haslam).
"The Witch of Bowden" *B'ville-Smith* (31)
"The Colleen Bawn" ("The Lily of Killarney") *Benedict*
Duet (Fred Marner and William Haslam).
"Watchman, What of the Night?" *Sergeant* (1)
Part Songs.
"The Night March" *Schumann* (11)
"Lead, Kindly Light" *Thompson* (2)
Songs (Fred Marner).
"Wanton Gales" *Wilfred Kearton*
"Now Sleeps the Crimson Petal" *Quilter* (1)
Part Songs.
"Feasting I Watch" *Elgar* (11)
"Eldorado" *Pisuti* (11)
"The Long Day Closes" *Sullivan* (11)

9.15.—Dance Music.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.
Announcer: H. B. Brenan.

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: Mr. W. C. F. Campaign, B.Sc., on "The Dover Tunnel."

6.35-6.55.—Farmers' Corner: Mr. Wheldon on "Autumn Wheat."

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.

Song and Dances.

MADGE RAINE (Contralto).
VINCENT JONES (Baritone).
MARY STORRY (Soprano).

8.0. Orchestra.
Fox-trot, "Tis Sweet of You to Ring Me Up"; Waltz, "Heather Bells" (31);
One-step, "She Don't Like."

Contralto Songs.
"Twelve o'Clock at Night" *Lou Handman* (9)
"With Your Plus Fours On" *Elliott Smith* (10)
"Pasadena" *Warren* (9)

Baritone Songs.
"Captain Mac" *Sanderson* (1)
"Revenge" *Hutton*
(By Special Request.)
"Molly o' Donegal" *Austin*
"Ho! Jolly Jenkin" *Sullivan*

Soprano Songs.
"Cherry Ripe" *Horn* (2)
"Nymphs and Shepherds" *Purcell* (2)

Orchestra.
Fox-trot, "Three Blind Mice"; One-step, "Joe is Here" (6); Waltz, "Thrills."

Contralto Songs.
"Gigolette" ("The Three Graces") *Lehar* (6)
"Secrets" *Allen* (10)

Baritone Songs.
"Chorus, Gentlemen" *Lohr*
"Wimmen! Oh Wimmen" *Phillips*
"King Charles" (By Special Request) *White* (1)

Soprano Songs.
"Sing, Joyous Bird" *Phillips*
"A May Morning" *Denza*

Orchestra.
Fox-trot, "Parisian Pierrot" (31); Waltz, "Love"; One-step, "Jonah" (23).

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *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.—The Wireless Quartet. Feminine Topics. Cissie Woodward (Piano Recital).

5.15-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
An Explanation of Life Assurance, by a Local Expert.
Local News.

7.30-8.0.—Interval.

8.0.—This Week's Interesting Anniversary: "The Battle of Flodden," September 9th, 1513. (Compiled by John Sparke Kirkland.)

8.30. THE WIRELESS ORCHESTRA.
"Ballet Suite" *Percy Elliott*

IMPORTANT TO READERS,

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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

CHAPPELL WEBER BROADWOOD

pianos are in use at the various stations of the B.B.C.

8.45. "Wellington Ode." *(S.B. to Edinburgh.)*
"On the Death of the Duke of Wellington" (September 14th, 1852).
By Alfred, Lord Tennyson.
Set to Music by Charles Villiers Stanford (1)
Cast:
MARY FERRIER (Soprano).
ROBERT WATSON (Baritone).
"2BD" OPERATIC CHOIR.
Conductor: ARTHUR COLLINGWOOD.
R. E. JEFFREY will Recite the Ode.

9.30. DOROTHY ROBSON (Soprano).
"Herding Song" *Lawson*
"Songs My Mother Taught Me" *Deorak*
"Ballynure Ballad" *arr. Hughes* (1)
"Ni jamais, ni toujours" *A. L.* (5)
"Blue Butterflies" *Hickson* (5)
"The Yellow Daisy" *McDowell*
"The Clover" *McDowell*
"First Primrose" *McDowell*
"I Love Thee" *Grieg*
"Hope" *Grieg*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.
Announcer: Neil McLean.

GLASGOW.

11.0-12.0 (noon).—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 Dorothy M. Turnbull (Soprano).

4.45-5.15.—TOPICS FOR WOMEN.

5.15-6.0.—CHILDREN'S CORNER: "5SC's" Radio Circle Choir. 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.
To-day's Interesting Anniversary: "The Capture of Quebec—September 13th 1759."

7.45-8.0.—Interval.

Special Dance Night.

JOSEPH FARRINGTON (Bass).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Vocal Numbers and Choruses by DANIEL SEYMOUR (Tenor).

8.0. Orchestra.
Dance Music.

8.30. Joseph Farrington.
"Droop Not, Young Lover" *Handel* (1)
"Garment Antique" ("La Bohème") *Puccini*
Prologue, "I Pagliacci" *Leoncavallo*

8.45. Orchestra.
Dance Music.

9.5. Joseph Farrington.
"The Sands o' Dee" *Clay*
"The Hostel" *E. Bairstow*
"A Dream Ship" *Alma Goatley* (5)
"The Song of the Road" *Geoffrey Stanton*

9.15. Orchestra.
Dance Music.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. C. W. SALEEBY. *S.B. from London.*
Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 455.

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Listeners' Letters.

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

Choosing a Career Through Wireless.

DEAR SIR,—It may interest you to hear that my son is now in training on the training ship *Mercury*, Hamble, Hants, as a result of a talk on the wireless on "A Career for Boys," and our inquiries re the same. He is happy and quite content by his letters, and we are satisfied.

I took him to the college, and was quite pleased with its arrangements.

Yours truly,

Turnditch, near Derby.

V. H.

[As a result of the address on "Sea Training for Boys" from Birmingham Station, by Lieut. A. E. Spry, R.N.V.R., several lads have taken up a career in the Royal Navy and Merchant Service. A number of letters of appreciation have been received from parents and guardians similar to the one given above.]

Chelmsford on the Continent.

DEAR SIR,—I learn that there is still a certain amount of adverse criticism regarding "5XX." All I can say is that were Chelmsford stopped, wireless would at once lose half its interest for me. Using only two of my four valves, I receive "5XX" quite as loudly as Brussels (which is only a mile away) and much clearer and more distinctly. Speaking comes through with incredible distinctness, and it is almost impossible to believe that the voice travels across the Channel. I get no interference from "Radiola" whatever, although it is hard to cut out "5XX" to receive "Radiola"—still, who wants to get "Radiola" when one gets such infinitely more interesting and varied programmes from London through Chelmsford?

Recently I fixed up a small indoor aerial in my attic, five parallel wires each five yards long, with down-lead along walls to ground floor, and I get Chelmsford very well with that!

Yours truly,

Brussels.

F. H.

Radio as Life Saver.

DEAR SIR,—Midnight in a nursing home after a severe operation! With pain intolerable and all the fiends of torture seeming to fight against my weakened body, I saw the presence of Death standing at the opened door and had almost "turned my face to the wall" when the "scythe bearer" seemed to vanish suddenly, and an ethereal form seemed to take its place, and signed for me to listen—pointing to the stars.

At once a glorious thrill ran through body and brain; my anguish and pain left me, and the beautiful strains of the 'cello quivered and the murmuring of leaves and the notes of nightingales fluttered! Then I knew I had had a divine message to live from one of God's creatures.

The night nurse told me she found me in a deep sleep with the head-phones still on—the first sleep I had had for three days.

Yours truly, "GRATEFUL."

Wireless and the Wind.

DEAR SIR,—The following is an actual experience I had the other day. I went into a village inn where the landlord knew that I had a wireless set. "Well," he said, "how's your 'listener' getting on?"

"Oh," I answered, "I am getting excellent results."

"Aye," he exclaimed, "this weather's all right for your job, because when it's so windy it blows it about so much."

This is an example of the need for some wireless education among certain folks.

Yours faithfully,

Staincross, near Barnsley.

W. S.

Progress in Air Transport.

A Talk from London, by Air Vice-Marshal Sir W. Sefton Brancker, K.C.B.

ON August 25th, 1919, a British aeroplane left London and flew to Paris, carrying mails and passengers. This was the first flight of the first regular commercial air service in the world, and we may say that it marked the birth of that new and fascinating industry—Air Transport. Five years have passed, and it may be of interest to glance briefly at the progress that has been made.

During the first twelve months of 1919-1920, it was seldom that more than two, or at the most three, British aeroplanes left London in one day. During the past month of July, 1924, an average of about 10 British aircraft have flown every day from our air port at Croydon and from Southampton to various destinations on the Continent, and to the Channel Islands. We started by confining our operations to a daily service between London and Paris. To-day there are always three, and sometimes four, services to Paris by British aircraft; there are three services a day to Cologne; twice a

effect, and we are calculating on a pilot flying for anything between 600 to 1,000 hours in the year.

The measure of safety attained by British aircraft is remarkable. During the past five years the regular services will have covered approximately 3½ million miles, and only three fatal accidents to passenger-carrying aircraft have occurred, involving the death of only six passengers.

Wireless to aid Pilots.

During these five years a sound and comprehensive system of ground organization for the Cross-Channel services has been developed. Every aircraft flying on the regular services is now provided with a wireless telephone, and during the whole of his flight the pilot, or his assistant, is in telephonic communication with either our terminal station at Croydon, or one of the foreign air ports at Paris, Brussels, Cologne, and Rotterdam. By this means, we know approximately the whereabouts of every aircraft, and can issue information regarding weather and inform any pilot by means of directional wireless of his exact position if he loses his bearings over the clouds or in fog.

As a result of this five years' work we have established certain facts regarding air transport:—

(1) It is really a very safe means of travelling.

(2) It can be operated at 100 miles per hour for about 4s. to 4s. 6d. per ton-mile.

(3) It is reasonably reliable and punctual.

(4) It is a very comfortable and restful form of transport, even with the aircraft at our disposal now.

(5) It saves a vast amount of time on long journeys; for example, 16 hours is saved between London and Berlin, and 12½ hours between London and Zurich.

(6) It is impossible with the number of passengers and weight of cargo obtained up-to-date in Europe to make air transport pay its way without financial assistance from the Government.

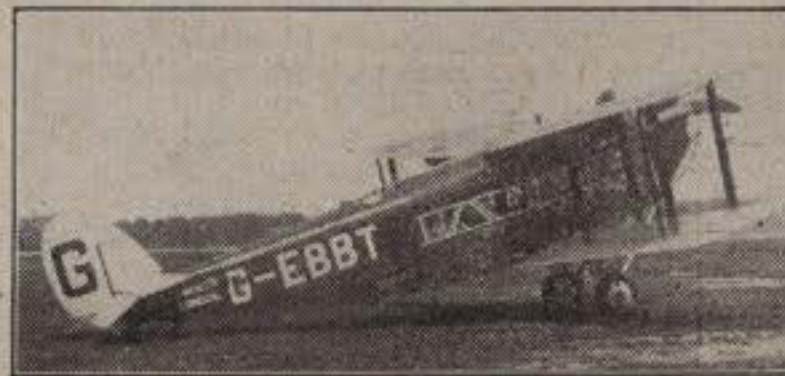
More Traffic Wanted.

Our great object now is to make air transport pay its way because, until it does, its operations must always be limited by the amount of money which can be produced to subsidize it. There are three lines of progress towards this objective: (1) We must reduce the flying costs; (2) we must improve the standard of regularity and punctuality; (3) we must persuade the public to make more use of existing services and give us more traffic.

The biggest factor in the reduction of operating costs is the development of new type aircraft which can carry a greater paying load per horse-power than those of to-day. The Air Ministry have already ordered experimental aircraft which promise very well in this direction.

If we can hold our present position, or, better still, improve it, a vast aircraft manufacturing industry will be created in this country, and this industry will be as valuable to us in the future as our shipbuilding trade has been in the past, and British aircraft will be flying in every quarter of the globe.

Owing to pressure on our space, Continental Broadcasting Programmes are unavoidably held over this week.



A Representative type of British Commercial Aeroplane.

day to Guernsey from Southampton; a daily service to Amsterdam; and three days a week British aircraft go as far as Berlin and Zurich. The public are making more and more use of Air Transport.

In the course of the first year's operations, 4,800 passengers were carried across the Channel, whilst in the twelve months ending August 1st, 1923, over 16,000 were carried, and during the same period freight has increased from 46 tons to 425 tons.

A Million Miles in Twelve Months.

It is satisfactory to know that the greater portion of this traffic has been carried in British aircraft. In 1919-1920 British regular services covered over 530,000 miles; in 1920-1921 there was a considerable setback owing to financial stringency. In the past twelve months, however, we have covered more than a million miles.

During these operations we have learned a great deal regarding the design of aircraft and engines suitable for commercial work, and we have also accumulated experience regarding the best methods of operating these aircraft with real economy. For instance, in 1919 we started work with only war experience in aviation at our disposal, and on this we estimated that in one year we could count on an aeroplane flying for only 250 hours, and that a pilot could only spend about 200 hours in the air during the same time. To-day, aeroplanes are flying from 1,200 to 1,600 hours in one year without overhaul; that is, they are covering an equivalent of a voyage of six times round the world every twelve months, and we expect to do better.

Flying has proved to be a far less strain on the pilot than we expected, and some of them this summer have spent as much as 100 hours in the air in the space of one month without any bad

The Joys of Being Unmusical.

Do I Lose Much? By George Blake.

IT was William Shakespeare who—rather rashly, as I think—made a taste for music the conventional test of human decency. This was in the course of the incomparable love-scene between Lorenzo and Jessica in *The Merchant of Venice*, when the love-sick young man, stirred by the strains of viol and flute, put it to his charmer that music is a powerful influence in life.

With that proposition no reasonable man is prepared to quarrel. But Lorenzo was a lover, and therefore given (for a time, at least) to excessive statement; and he went on to elaborate his theme, thus:

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

Lovers' Babble.

That was pitching it pretty strongly. Lovers are like that. But though the statement is manifestly excessive, though it is simply a characteristically pretentious piece of lovers' babble, it has served for three hundred years or so to gratify those who, by the mere accident of inheritance, are entitled to regard themselves as "musical." This bit of flattering unctious has been laid by countless millions to their souls and, in the natural course of human priggishness, has been employed by those elect millions as a jibe against, nay, a curse upon, those to whom music is a matter of indifference.

It is an amusing and fatuous example of the workings of popular sentiment. It is no more rational than the sneer of a right-handed school-boy against his left-handed companion. But it has been accepted. We who are "not moved with concord of sweet sounds" are held by the herd to inhabit an outer darkness where vice and dullness reign. The best we get from the superior and "musical" is pity.

When the Orchestra Goes Mad.

So let it be. We shall not seek to compete in perfection and happiness with those who—so greatly are they stirred by musical combinations—bombard the B.B.C. with suggestions, complaints, and occasional applause, all affecting the musical sections of the broadcast programmes. That is a field barred to us by our so unfortunate condition and our wholly imperfect faculties. If the slow movement of the Old-World Symphony is taken too quickly by the station orchestra, we are not able to protest. If the soprano sings sharp and the contralto goes flat, we are too dull to know or care. If the orchestra goes raving mad in a body, we shall yet not be able to realize that the result is not one of Stravinsky's little things.

Unhappy we! But, soft—is our misfortune actually so terrible as popular opinion holds? Thinking it over, I am inclined to argue, even on these grounds, that there are, in being unmusical, satisfactions and recompenses and even joys that the musical can never know. For, as you see, it doesn't matter to us, and the vagaries of instrumentalists and composers are to us matters of complete indifference.

A Healthy Calm.

We are saved a deal of worry; it is not through gnashing them over musical inaccuracies that our teeth will eventually fail. Let the Slow Movement go too fast—it is all the same to us, and we do not lose nervous strength in futile passion. Let the soprano sing as sharp as a knife, the contralto as flat as a pancake—we shall retain a healthy calm and a charitable

attitude towards those unfortunate vocalists. Let the orchestra qualify for Bedlam—it will be the unmusical people who will step in with evidence to the effect that the result seemed quite as comprehensible as anything by Stravinsky or even Schönberg—if not more so.

It has, indeed, often occurred to me that my musical friends carry with them throughout life a grievous burden. Being musical, they are sticklers; and sticklers can never be happy in a manifestly imperfect world. If you have ears to hear, then assuredly they will be offended.

Inevitable No'se.

There are Klaxon horns to bruise the sensitive souls of the musical, and yesterday's barrel-organs, and the neighbour's little daughter in the thick of her first skirmishes with the Fairyland Waltz. These, and a thousand other worries, are always hustling about the ether to exacerbate the nerves of the musical. And we who are, by the mercy of Heaven, not musical—we do not care. The noises impinge on our ear-drums, but they do not goad us to anger. They are no more to us than the breezes of evening fanning the cheek.

Everybody must suffer noise in this world. The greater fortitude and happiness are in those who do not care one tinker's curse about the quality of the inevitable noises. We do not waste time and stationery and temper writing letters to the B.B.C. and the manager of the local iron-foundry. Ours is the calm and abiding joy of the unmusical.

Above the Minor Worries.

I know precisely what musical people will retort to these observations. Secure in the sense of superiority conferred upon them by William Shakespeare, they will smile tolerantly at my rashness and say: "Yes, yes! But look at what you miss—the rapture of listening to concords of sweet sounds; the joy of being lifted above this world's worries! Music—ah, my poor friend, you do not know."

Very well. I do not know what I miss. How could I, when I am not conscious of missing anything? As for being lifted above this world's worries, I am preserved at least from being plunged into a frenzy because sopranos occasionally sing sharp. Let the dear ladies sing sharp! If they do, I shall not worry. Or, more probably, I shall not trouble to listen to them at all, be they sharp or flat or exactly right. Surely it is I, the unmusical, who am above the minor worries that beset the purist in tone?

Precious Savings.

We, the unmusical, miss something! I am not a cow, therefore I shall never know the taste of grass. I am not a bird, therefore I shall never know the joys peculiar to perching on a telegraph wire. But am I downhearted? The answer to the question is severely practical. Let me make a brief list of what I save by being unmusical:

Time.
Temper.
Money.

What I save I have. My saved time and my saved money I may apply to the pursuit of whatever hobby gives me those raptures that music gives to others. My saved temper gives me, beyond the average of life, an extra year or two in which to enjoy myself according to my placid lights. And there I leave the question, confident that, until the time comes for me to hearken, willy-nilly, to the music of the spheres, my lot is more full of joys than that of those who, being musical, claim for themselves a peculiar happiness.

Women and Wireless.

By Robert Magill.

WIRELESS is of man's life a thing apart, like keeping chickens, or waiting for Chelsea to win a match. On the other hand, although it would not be quite true to say that it is woman's whole existence, there is no doubt that it looms very largely in her leisure hours or, rather, minutes, that brief time when she is not cooking, or making beds, or washing up, or darning socks, or shopping, or generally looking after a great hungry husband and a couple of lusty children.

The Enthusiastic Husband.

It must be admitted that she doesn't begin like this. When her husband catches radio fever, he becomes as enthusiastic as a dog which has found a new dustbin to ransack. He litters the floor with wireless periodicals, and he brings home other fanatics who talk vaguely of anodes, and reaction, and things she doesn't understand. Eventually he goes and wastes his money—in her idea—on a lot of rubbish, instead of buying her a new hat.

For the first few days she watches him scornfully while he is putting up the aerial, asking him whether he fancies she is going to dry the washing in the coal-cellar. And the mess! It's a funny thing, but no man can fix a screw in a wall without wanting a step-ladder, somebody to hold the step-ladder, and a big sack full of useless tools which he drops with a crash and wakes the baby. And he leaves enough mess to keep a charwoman busy for a week.

Expecting Too Much.

Eventually he tells her, "Listen to this," and she does so, grudgingly. She sniffs, "Isn't it quiet!" she says. She apparently expected a guinea crystal set to do quite a great deal. Meanwhile the man feels as though he invented wireless himself, and that his halo is a little too tight for him. He has actually made it *work*. He begins to explain this, and she suddenly shuts him up. He's making so much noise that she can't hear Big Ben.

Being a woman, she never admits that her first impressions were wrong. Oh, dear no! But wireless is like love. Its insidious poison takes longer to travel through woman's more lethargic veins, but when she gets it, she gets it badly. If you could see her alone on some mornings, you would find her peeling potatoes for lunch, with the headphones on, listening to a speech from the Prince of Wales, and weeping so many tears because of the solemnity of the occasion that she doesn't have to put any salt in the saucepan.

What Men Don't Realise.

There is no doubt that wireless has filled a gap in the housewife's life. Few men can realize the awful loneliness a woman has to face most of the day, with not a soul to speak to, and an endless round of trivial tasks to be performed. But now she has somebody to talk to her, and her secret hope is that some day it will be possible for her to talk back to Uncle Rex and the others.

Woe betide the poor husband who comes home, clumsily, like all men, and trips over the mat, or who kicks a chair. A really well-trained husband takes off his boots outside, and crawls in in case he interferes with a Talk.

Meanwhile, he is fed up with wireless. It's not that the programmes are dull, but it is because she will never let him indulge in the luxury of tinkering with it, or altering the earth wire, or messing round improving the connections. That's really what he bought the thing for, to play with; but women have no soul!

What are really needed in the average household are two wireless sets, one she can listen to, and one he can amuse himself putting right. Then they'd both be happy.

Is Greenwich Time Always Right?

Radio and Scientific Errors. By Professor H. H. TURNER, F.R.S.

[Professor Turner was the Chief Assistant at the Royal Observatory, Greenwich, and therefore writes with special knowledge and authority on the subject of Greenwich time. He is a former President of the Royal Astronomical Society.]

MILLIONS of hearers are by this time familiar with the benefits of wireless telegraphy; many of them have heard the Greenwich clock tick at the specified moment; and some have, perhaps, become a little impatient with the interruption to more amusing sounds, now that it no longer has the charm of novelty. It is not proposed to give here any reasons why these signals should be heard more indulgently by those who feel little interest in them for themselves; perhaps the happiest lives are those in which reference to the clock, especially reference to an accurate clock, is seldom necessary. But even these fortunate mortals are dependent on others, certainly on sailors, and perhaps even more than they suspect upon astronomers and geodesists; so that they may be willing to hear what important consequences to their potential benefactors (in any case, their fellow men) have flowed from this possibility of hearing the Greenwich clock at a distance so easily.

A New Privilege.

The last two words go to the root of the matter. It is nothing new to be able to hear the Greenwich clock, or as an equivalent to infer the precise Greenwich time. For at least half a century it has been possible to telegraph the Greenwich time across the Atlantic, modified only by the necessary time of transmission through the cable. This transmission time is something under a quarter of a second, which, though large enough to trouble an astronomer, is of no consequence to sailors. But facilities for having the time communicated in this way were but rarely put at the disposal of astronomers, and were never available for sailors unless they could stop to pick up the electric cable from the ocean bed. The exception sounds superfluous, but there are, after all, sailors who do this very thing, viz., those who go out expressly to repair a cable which has been broken or damaged. From the moment when they manage to pick up the cable and communicate through it with the shore they are in a position to have Greenwich time supplied to them; a quite exceptional privilege until the coming of "wireless," which conferred it upon all ships carrying a sufficiently sensitive receiving apparatus.

Helping Our Shipping.

Two questions are suggested by what has been said: Why does a sailor want Greenwich time? and how does he get it if he does not happen to be on a cable ship? The answer to the first is that his longitude at sea is found from two data: the time at the ship and the Greenwich time. The former he determines for himself; for instance, he knows that when the sun is highest it is his noon. If he also knows that moment to be Greenwich midnight, he infers that he is on the side of the world opposite to Greenwich. But he can only ascertain this second fact by cable message from Greenwich (or other accredited centre) or an equivalent.

And (to answer the second question) the equivalent has been hitherto supplied by carrying a chronometer (or several) with him on the ship, guaranteed to keep good time and set right (or error determined) at the last port. Beautiful chronometers are made now, capable of keeping time in all climates and weathers with great exactness.

Some years ago a cable-repairing ship only succeeded in picking up its cable after several weeks of bad weather in the Atlantic, and, naturally, one of the first questions asked of their comrades in England concerned the precise Greenwich time. This was sent in response from Greenwich itself, but had to pass several junctions on the way, where it was transmitted probably without full knowledge of the accuracy required, so that it ultimately arrived at the ship out in the Atlantic with a considerable cumulative error. The crushing reply was returned: "We have better time on the ship than that!" The ship's chronometers, in spite of their tossing for weeks, could be trusted sufficiently well to detect and reject the signal carelessly sent!

And yet it seems possible that the chronometer may disappear from our ships as the horse has disappeared from our streets. The pessimist no doubt looks forward to the time when petrol is exhausted, and the world will bemoan its folly in allowing the horse to become extinct; and the same evil prophet may gloat over the fate of ships which have let chronometer-makers starve for want of orders, only to find their wireless "jammed" in time of need. Meanwhile, Mr. Asquith will probably recommend us to "wait and see" what the immediate future will tell us in both cases.

A Scientist's Troubles.

The case of the astronomer-turned-geodesist (we will presently deal with him as an astronomer pure and simple) is very similar to that of the sailor. He, too, wishes to determine longitudes—not of ships at sea, but of observatories on land: and he, too, depended at one time simply on carrying one chronometer or more from place to place. Fifty years ago there was a Transit of Venus which Sir David Gill, then assistant to Lord Lindsay, wished to observe from a spot of unknown longitude. He took with him accordingly a large number of chronometers; and used to speak feelingly of the necessity for winding and comparing them during a bad attack of seasickness. The occasions when telegraph signals were available for longitude work were rare, and were due to very considerable generosity on the part of the cable companies, who had necessarily to forgo business profits during the hours when the cables were put at the disposal of the signalling astronomers. But in all important cases these generous concessions were made; and if any difficulties arose, they were not from the use of the cables, but from the astronomical observations made at the two ends. Some of these had long been familiar, especially that known as "personal equation."

Finding Errors by Wireless.

It was known that without introducing any cable at all, if two astronomers attempted to determine the correct time from the stars at the same place and with the same instrument, they would get systematically different results. In consequence, it became the fashion, when determining longitudes, to exchange observers, even



Professor H. H. TURNER.

across the Atlantic, and the introduction of wireless signals would, in the ordinary course, have done nothing to obviate this difficulty; it simply distracted attention from it by introducing another and a wholly unexpected one: a difficulty which, up to the present, has become more and more puzzling the longer it is studied.

To explain it fully, it should first be stated that a method had been found of reducing personal equation within very small limits: it does not much concern us here, and we will therefore briefly say that instead of allowing a star image to transit over a fixed spider-thread as formerly, the spider-thread is moved in sympathy with the wire, and its motion registered automatically. But imagine personal equation eliminated altogether, so that no variations or errors could arise from it. Then we might reasonably expect the time as determined in Paris to accord regularly with the time as determined at Greenwich. There would be a difference, of course, due to the difference of longitude, which is about 9 mins. 21 secs., but after making this allowance once for all one might reasonably expect the determinations to agree. *They do not!* That is the extraordinary fact with which astronomers have been brought face to face by the introduction of wireless. It is, moreover, not as geodesists, but as simple astronomers that they have to face the difficulty, i.e., it is their observations of the stars which are apparently at fault.

Making Communication Easy.

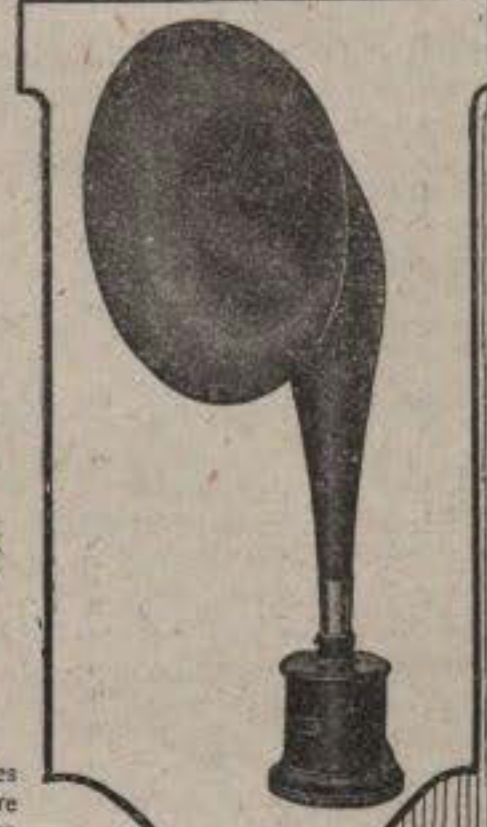
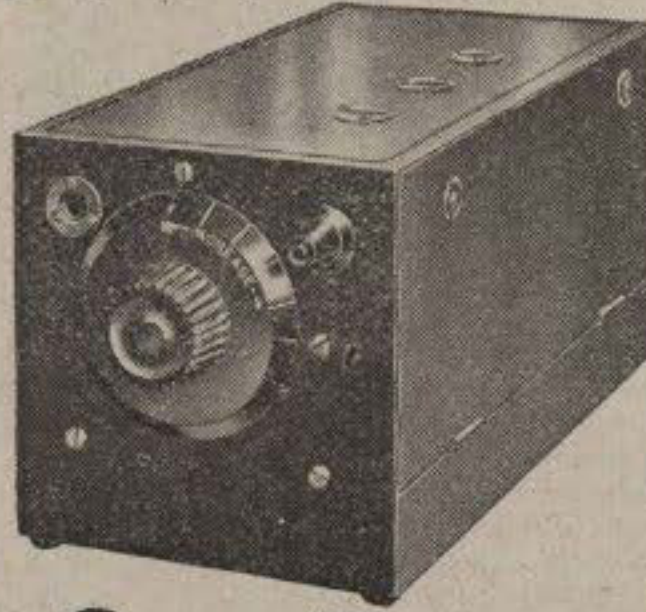
Notice how the new knowledge depends on the facility of communication introduced by wireless. The disagreement now manifest could conceivably have been found out before by borrowing the use of telegraph lines frequently; but that would have involved a great tax on the patience and generosity of the companies. Nowadays, without disturbing anybody, the wireless signals sent out from Paris can be read at Greenwich and Edinburgh and elsewhere, and compared with the time determinations made at these other observatories; and it is thereupon found that one observatory, say Greenwich, after agreeing with Paris and Edinburgh, will depart from them by as much as a fifth or a quarter of a second; stay there for a week or two, and then come back.

Meanwhile, Edinburgh may have also shown vagaries. Professor Sampson, the Astronomer Royal for Scotland, showed a year or two ago at the Royal Astronomical Society a diagram of the relative behaviour of several observatories (including his own) for several years; and it is not too much to say that the general feeling was one of consternation. We had been putting far too much trust in our time determinations.

When the Earth Shakes.

One curious feature of this diagram was noticed. The agreement of the separate observatories was certainly much better during the War than after the Armistice. Is it possible that the agitation of the air (or the ground, or both) by the bombardment had some curious effect of shaking the telescopes into their accurate positions? This hypothesis is scarcely to be entertained seriously, but it will serve to show how far afield we may have to look for an explanation of this surprising and quite unexpected discrepancy. There seems to be also a paradoxical possibility that small instruments may give better results than larger ones; but these are only possibilities—no one has really been able as yet to make a suggestion accepted by others or credited by experience.

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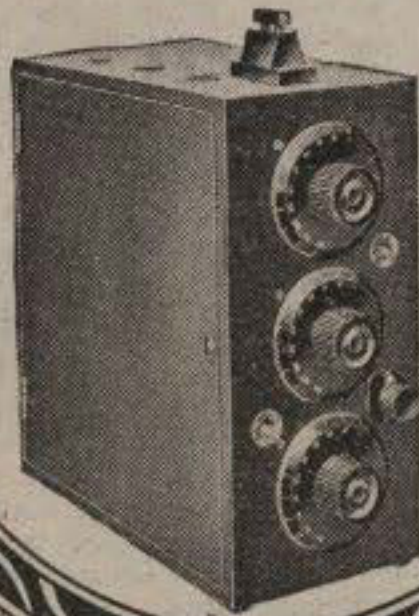
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Edinburgh Programme. Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, September 8th, and WEDNESDAY, September 10th.

3.30-4.30.—"The Romany Revellers," from the Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, September 9th.

3.30-4.30.—The Wireless Quartet. S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from Aberdeen.

THURSDAY, September 11th.

3.0-4.30.—Programme S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, September 12th.

3.30-4.30.—"The Romany Revellers," from the Dunedin 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.—Prof. J. SHIELD NICHOLSON, LL.D., F.B.A., Sc.D., on "Public Debt and Taxation." S.B. to Glasgow and Aberdeen.

AGNES DYKES (Coloratura Soprano).
CISSIE WOODWARD (Solo Pianoforte).
R. W. CRESSWELL (Baritone).
JOHN D. MILLER (Solo Flute and Piccolo).

8.15. Agnes Dykes.
"Dormi, dormi, bel bambino" ... Ricci
"Un poco poco fa" Rossini
8.25. Cissie Woodward.
Theme with Variations in E Major ("The Harmonious Blacksmith") Handel
Moto perpetuo Weber

8.35. R. W. Cresswell.
"Eleanora" Coleridge Taylor (11)
"Linden Lee" Vaughan Williams (1)
"In the Silence of the Night" Rachmaninoff
8.45. Agnes Dykes.
"Lo, Here the Gentle Lark" Bishop
"The Lass with the Delicate Air" Arne, arr. A. L.

8.55. John D. Miller (Solo Flute).
Fantasia on "Moses in Egypt" ... Rossini
9.5. Cissie Woodward.

9.20. Agnes Dykes.
"Wake Up" Montague Philips
"Sing, Joyous Bird" A. Herbert Brewer (1)
"The Fairy Pipers" Landon Ronald (5)
"The Moon at the Full" John D. Miller (Solo Piccolo).

9.30. Philipowsky
"Chant de Rossignol" R. W. Cresswell.
9.35. Quilter (4)
"Spring is at the Door" Quilter (1)
"Fair House of Joy" Cadman (1)
"I Hear a Thrush at Eve" Cissie Woodward.

9.45. Chopin
Study in A Minor, Op. 25, No. 11 }
Study in G Flat, Op. 25, No. 9 }
Waltz in D Flat, Op. 64, No. 1 }
Tocata, Op. 17 Dohnanyi

10.0.—WEATHER FORECAST and NEWS. S.B. from London.
GEORGE L. MARSHALL on "The Work of the Station." Local News.
10.30.—Close down.

SATURDAY, September 13th.

3.30-4.30.—The Wireless Quartet S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0-8.45.—Programme S.B. from London.
8.45-9.30.—Programme S.B. from Aberdeen.
9.30-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

AIR AND VARIATIONS FROM HAYDN'S "EMPEROR" QUARTET.

(Cardiff, Sunday.)

WHEN Haydn heard our National Anthem in England he was greatly impressed, and determined to try to write one equally worthy, for his own people.

Haydn's tune is well known to us, because it is the tune (called *Austria*) commonly sung to the hymn "Glorious things of Thee are spoken." He based this "Emperor's Hymn" on a popular tune of his native country, Croatia; and later he wrote these Variations on the Tune.

THE TUNE is played through in a simple four-part setting.

VAR. I. The SECOND VIOLIN has the Tune, while First Violin plays round it in rapid notes.

VAR. II. Tune in the CELLO, other instruments playing lightly, Viola sometimes beneath.

VAR. III. Tune in the VIOLA, others weaving round it.

VAR. IV. Tune again at the top (FIRST VIOLIN), with elaborate and beautiful parts beneath, giving new harmonies. Note the fine effect of taking the first phrase an octave higher, for its repetition.

A short Coda (or "Tail-piece") brings the Movement to a close.

MENDELSSOHN'S "FINGAL'S CAVE" OVERTURE.

(Glasgow, Sunday.)

This Overture (also known as the "Hebrides") is a most beautiful and haunting work. In 1829 Mendelssohn was visiting England, and escaped for a time from his crowded London life to the Hebrides. When he returned to his Berlin home, and was asked by his sisters what were his impressions of the islands, he answered: "They are not to be described; only played about"; and then played on the piano the opening of the Overture.

This opening phrase (the Tune being the short one-bar figure at first heard in the Bass, then spreading through the Orchestra, with persistent iteration) dominates the whole work. Mendelssohn said that the theme occurred to him as he entered Fingal's Cave. The swirl and power of the sea beating upon a wild, rocky coast, is in this wonderfully suggestive music.

VAUGHAN WILLIAMS' "OLD KING COLE."

(Cardiff, Monday.)

For the Cambridge Festival of British Music last year Vaughan Williams wrote this Ballet, which was performed in the grounds of Trinity College by the local branch of the English Folk Dance Society.

It is the tale of the merry old King, treated with the freedom of the musician's poetic fancy. After much ceremonial the King and Queen enter. He calls for his pipe, and smokes it (Pipe Dance). The pipe fizzles out. An enormous bowl is brought (Bowl Dance); he drains it at a draught. The Three Fiddlers enter in turn, playing popular tunes (these are actual folk-tunes). The King is indifferent to the First, bored to sleep by the Second (who, however, attracts the Queen), and awards the prize to the Third. There is then a general dance, and procession into the Hall for the banquet. Only the Second Fiddle is left, playing his tune. The Queen returns and throws him a flower, but he ignores it, and walks dreamily away, still playing.

FRANCK'S SONATA FOR VIOLIN AND PIANO.

(Newcastle, Sunday; Manchester, Friday.)

CÉSAR FRANCK (1822-1890) was a Belgian, but lived most of his life in Paris.

His works, broadly conceived and full of grandeur, have also the winsome sweetness and purity of his mystical nature.

His Violin Sonata is in four separate Movements, which have a certain amount of material in common.

I.

Moderately quick. This Movement is not a long one. After a few soft chords on the Piano, the VIOLIN enters, and, supported, by the Piano, plays the FIRST MAIN TUNE. The opening bars of this constitute a "Motto," which, transformed, recurs in, or forms the basis of various passages throughout the work. A brief climax occurs, then the Violin stops, and PIANO alone plays the SECOND MAIN TUNE at some length.

The Violin eventually re-enters and the First Main Tune is briefly developed. After the Violin has been silent for a few bars the RECAPITULATION begins, both Tunes being repeated, only slightly modified.

II.

Quick. This is a turbulent Movement. At the beginning the PIANO plays a passage of rapid broken-up chords, with emphasized notes in the middle. This is the FIRST MAIN TUNE, and is repeated, with VIOLIN doubling the notes which form the Tune. It is developed at some length, until, after a momentary lull in the excitement, the VIOLIN plays the SECOND MAIN TUNE, a more lyrical piece of expression. This material is developed and recapitulated in a rather free treatment of Sonata Form.

III.

Moderate and Very slow.—A very free Movement (though in reality by no means formless, of course).

It is in the nature of a Fantasia, the Violin being very prominent.

IV.

Fairly swift.—The Finale opens with a fine, sweeping Tune of great length, the whole of which is given out strictly "in Canon"—the Piano starting, and the Violin following, copying the theme a bar behind, right through the Tune. This is really the only Tune out of which the Movement is made. There are passages connecting it in thought with the other Movements.

The Sonata ends with a magnificent declamation (again "in Canon") of the chief tune.

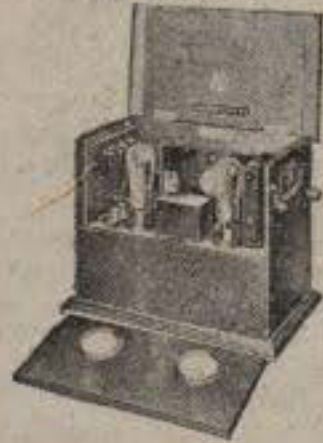
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Hull Programme.

Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30 } Programmes S.B. from London.
8.30-10.45 }

MONDAY, September 8th, to THURSDAY, September 11th, and SATURDAY, September 13th.

5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, September 12th.

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.

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8.0. Orchestra.
March Triomphale, "Cortège Polonoise"
Doneddu
Reverie, "Falling Leaf" *Diack*
8.10. Songs.
"Three More Songs of the Fair"
Easthope Martin (5)
8.20. Orchestra.
Suite, "Scènes Pittoresques" *Massenet (15)*
8.35. Musical Monologues.
"Mother's Maxims" ... *H. G. Pelissier (15)*
"A Friend in Need" *Ronald Bagnall (13)*
8.45. Songs.
"Molly o' Donegal" *Harold Austin*
"The Floral Dance" *Katie Moss*
8.55. Orchestra.
Suite, "Three Irish Pictures" *Ansell*
9.5. Humorous Sketch.
"TWO IN A TRAP" (A. E. Drinkwater).
Kit MIRA B. JOHNSON
Jim J. FERGUSON RAWLINS
9.25. Orchestra.
Caprice Espagnole, "Moraima" *Espinosa*
Melody in F *Rubinstein*
9.35. Songs.
"The Mistress of the Master"
Lyll Phillips
"A Fat Li'l Feller Wid His Mammy's
Eyes" *Sheridan Gordon*
9.45. Orchestra.
Selection, "Sally" *Kern*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30. Orchestra.
Romance, "Sweet Memories" .. *Singorsky*
Concert Waltz, "Magic of Love" .. *Vania*
10.40. Monologues.
"The Telegram" *Rooke*
"Johnny—Me and You" *Corney Grain (13)*
10.50. Orchestra.
Selection, "Mirella" *Gounod*
11.5.—Close down.
Announcer: L. B. Page.

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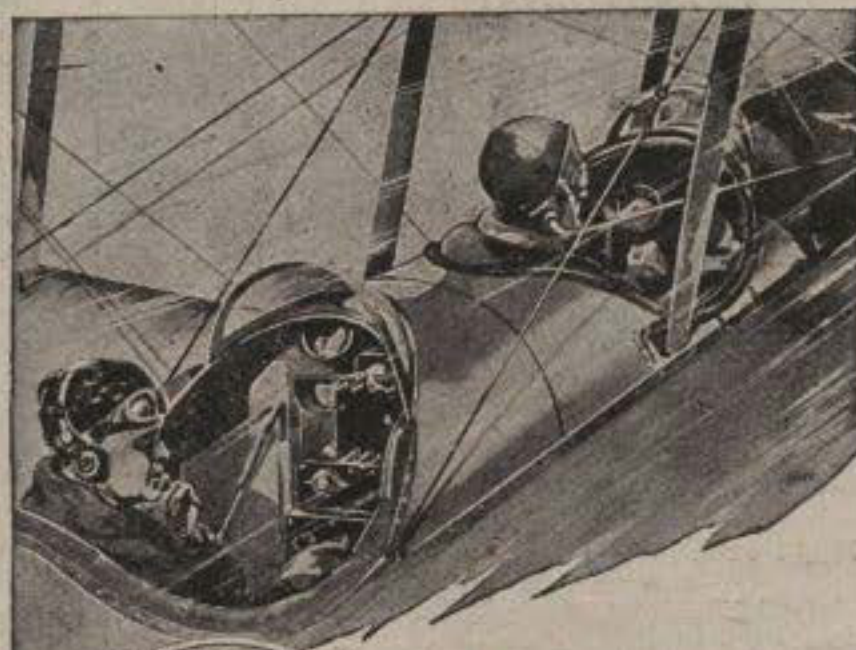
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Leeds—Bradford Programme.

Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30.
8.30-10.45. } Programmes S.B. from London.

MONDAY, September 8th, WEDNESDAY, September 10th, and SATURDAY, September 13th.

3.30-4.30.—Bensley 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.

TUESDAY, September 9th, and THURSDAY, September 11th.

2.30-4.30.—Harold Gee and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER.

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

FRIDAY, September 12th.

2.30-4.0.—Harold Gee and his Orchestra, 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.

ANDERSON TYRER (Solo Pianoforte).
VICTOR HELLIWELL (Baritone).
HARRY WATSON (Solo Clarinet).
EVELYN M. HOLLAS (Soprano).
JAMES FEATHER (Entertainer).
CHARLOTTE DAVIES (Accompanist).

8.0. Evelyn M. Hollas.

"Silent Noon" B. Vaughan-Williams

"The Love Pipes of June" Day

8.10. Harry Watson.

"Concertino" Weber

8.19. Victor Helliwell.

"Only the Lening Heart," Op. 6, No. 6

Tchaikovsky (15)

"When the King Went Forth to War"

Koenemann

"Benediction," Op. 47, No. 5 Tchaikovsky

8.31. Anderson Tyrer.

Nocturne in D Flat }
Scherzo in B Flat ... } Chopin

8.46. James Feather.

"Only Seven" Libian Grey

"His First Long Trousers"

Edgar A. Guest (13)

8.58. Evelyn M. Hollas.

"The Fairies' Dance" ... Michael Head (1)

"Dear Little Town" Sanderson (1)

9.8. Harry Watson.

Introduction and Rondo Caprice W. H. Reed

9.18. Victor Helliwell.

Selection from the Cycle of Songs from

Tennyson's "Maud" ... A. Somervell (1)

"A Voice by the Cedar Tree."

"O Let the Solid Ground."

"Birds in the High Hall-Garden."

"Go Not, Happy Day."

"Come Into the Garden, Maud."

9.33. Anderson Tyrer.

Tarantella, "Venezia e Napoli" ... Liszt

9.48. James Feather.

Selection from "The Adventure of Brigadier

Gerard" Sir Arthur Conan Doyle

(By kind permission of the Author.)

10.0.—WEATHER FORECAST and NEWS.

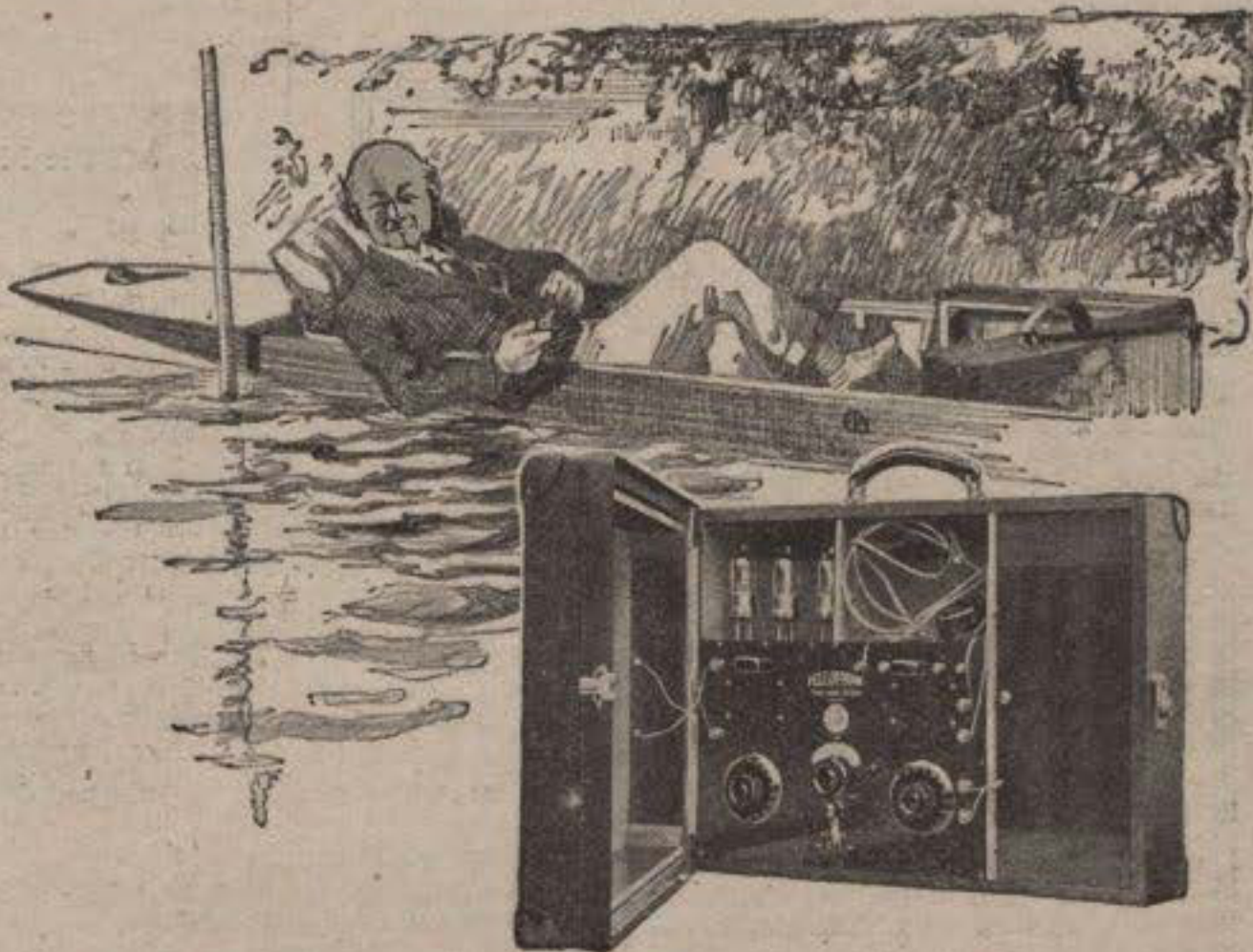
S.B. from London

Topical Talk

Local News.

10.30.—Close down.

Announcer: G. P. Fox.



"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.

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READ THESE LETTERS.

The following letters are typical of the thousands received from men and women who have learnt French, Spanish or German by the new Pelman method.

MONTHS EQUAL YEARS.

I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school. (C. 146)

EIGHT MONTHS EQUAL EIGHT YEARS.

This is the easiest and quickest way of learning foreign languages. I was not able to study very regularly, but in the space of EIGHT MONTHS I have learnt as much Spanish as I learnt French in EIGHT YEARS at school. (S.K. 119)

FOUR MONTHS EQUAL FOUR YEARS.

I am delighted with the progress I have made.

I have learned more French this last FOUR MONTHS than I did before in FOUR YEARS. I enjoyed the Course thoroughly. (W. 149)

RESULT OF EIGHT WEEKS' STUDY.

I was invited lately to meet a Spanish lady . . . she was filled with genuine surprise and admiration at the amount I had learnt in EIGHT WEEKS. I do most of it in omnibuses and at meals. (S.H. 219)

FRENCH LEARNT IN SIX MONTHS.

After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realise now that the method was wrong.

After about SIX MONTHS' study by the Pelman method I find I have practically mastered the language. (B. 143)

SPANISH IN SIX MONTHS.

I am very satisfied with the progress I have made. I can read and speak with ease, though it is LESS THAN SIX MONTHS since I began to study Spanish. All the lessons have interested me very much. (S.M. 181)

ASTONISHING PROGRESS.

I am more than satisfied with the progress I have made—I am astonished! It would have taken me AS MANY YEARS to learn by any ordinary system as much as I have learnt in SIX MONTHS by yours. (P. 145)

ONE THIRD THE USUAL TIME.

I have learnt more and better French in the last FOUR MONTHS than previously I had learnt in THRICE THAT PERIOD. (M. 241)

Further letters describing the merits of the new method will be found in the particulars which will be sent free to everyone who uses the coupon printed on this page to-day.

THE GIFT OF TONGUES.

By

ANTHONY SOMERS.

I have discovered a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what drudgery, what disappointment I should have been saved!

It has sometimes been said that the British people do not possess the "gift of tongues." Certainly I never possessed that gift. At school I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my form. And yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion—my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Now, although I never could "get on" with Foreign Languages, I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired, Sainte Beuve, in French, and not merely through the medium of a characterless translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase-book. And so I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish and German." Of course, I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their illustrated book, "How to Learn Languages," and this so interested me that I enrolled for the Course in FRENCH. Frankly, it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens.

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say, Spanish or German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I shall be greatly surprised if it doesn't revolutionise the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of

their most striking features is the fact that they are written entirely in the particular language (French, Spanish or German) concerned. There is not an English word in any of them. Even if you do not know the meaning of a single Foreign word you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Spanish-English or German-English dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers and to write and speak the particular language in question accurately and grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The Pelman method of learning French, Spanish or German by correspondence is fully explained in three little books (one for each language), and I strongly advise those who are interested to write for a free copy of one of these books to-day.



Everyone who wishes to learn FRENCH, SPANISH or GERMAN without difficulty or drudgery should post this coupon to-day to the Pelman Languages Institute, 95, Bloomsbury Mansions, Hart Street, London, W.C.1. A copy of the particular book desired will be forwarded by return, gratis and post-free.

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NAME

ADDRESS

Liverpool Programme.
Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, September 8th, to WEDNESDAY, September 10th, and SATURDAY, September 13th.

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, September 11th.

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

FRIDAY, September 12th.

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.

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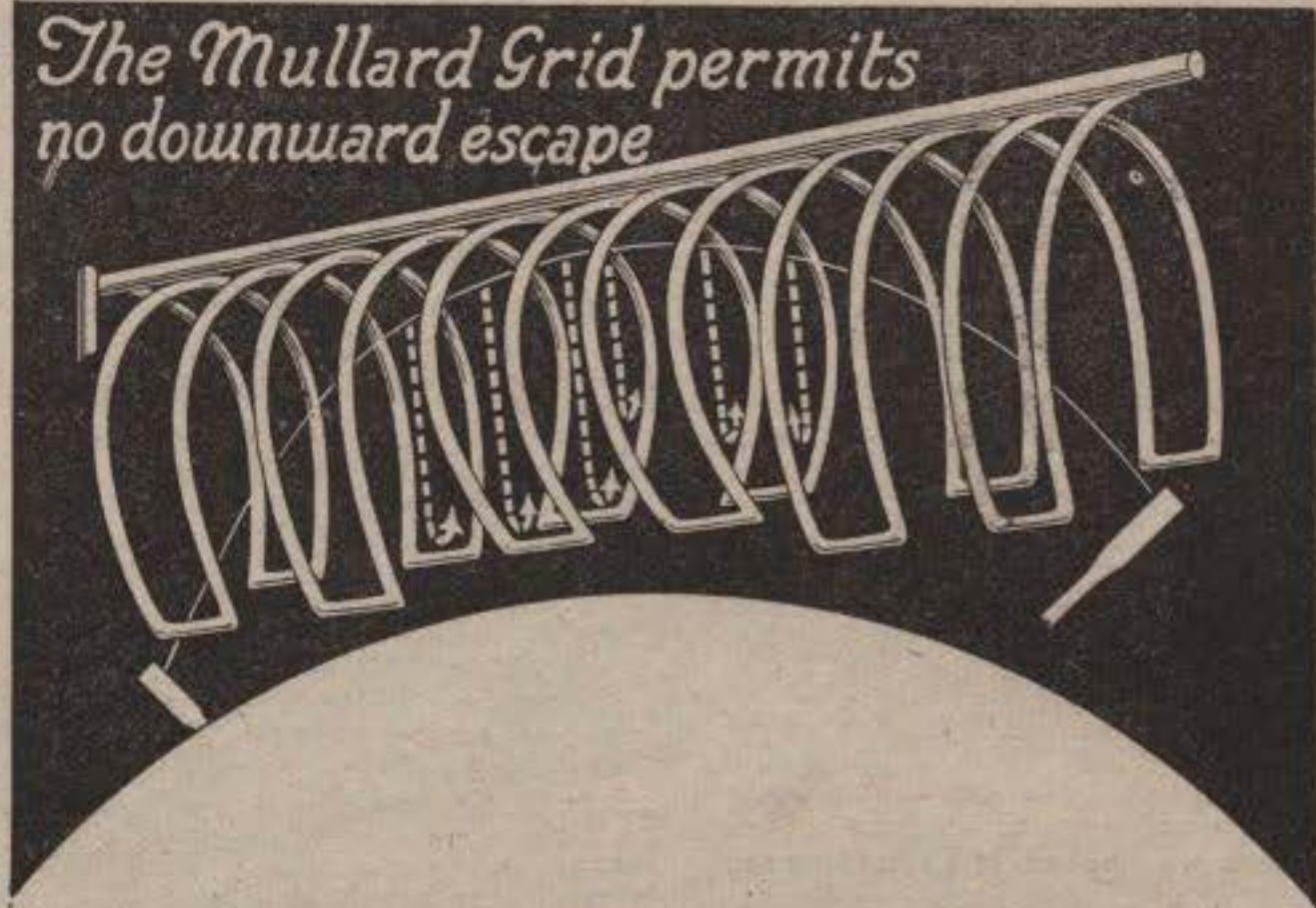
(HAROLD BEBINGTON, RALPH COLLIS, ERNEST FLETCHER, GWILL ROBERTS, NORMAN TAYLOR, PHYLLIS CANT, ALYS WALKER.)

At the Piano, Phyllis Cant and Ernest Fletcher.

- 8.0. Prologue E. Fletcher
- "And So We Go On" ... Weston and Lee (7)
- "Honeymoon Bells"
- "Fairings" Easthope-Martin
- "Sea Fever" Ireland
- A Burlesque, "Seeing Him Off."
- I. Any Old Station.
- II. Any Old Stage:
- Gwill Roberts (Entertainer).
- "Sybil" Naish (13)
- Trio, "Wonderful Girl"
- "My Life is Love" Tate
- "Wonderful One" Whiteman (7)
- A Burlesque, "Getting the Sack" ... Fletcher
- (a) Pre-War Style.
- (b) Post-War Style.
- "If Life Were a Play" Grey (13)
- "All the World Still Loves a Lover"
- Fletcher
- A Wireless Song Scene, with Dialogues in the Periods of the Present and Past.
- "A Tragedy in Three Acts" Fletcher
- (a) In the Club. (b) In the Street.
- (c) In the Soup.
- "At Santa Barbara" Kennedy Russell
- "When Song is Sweet" Sans Souci
- Duet, "Could You Be Content?" ... Fletcher
- A Musical Burlesque.
- "Chu Chin Chow" (Fletcher).
- The Reader Gwill Roberts
- The Lover Norman Taylor
- The Maid Alys Walker
- Chief Tax Collector Ralph Collis
- Other Robbers
- Norman Taylor and Gwill Roberts
- Chu Chin Chow Harold Bebington
- Alys Walker.
- "A Lullaby" Fletcher
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. Local News.
- 10.30. GRETA SCOTT'S HAWAIIAN QUARTET.
- "A Kentucky Barbecue" Smith
- "Alohe Oe" Queen Likuokalani
- "One, Two, Three, and Four" ... M. Stumpf
- "Reverie" Cramer
- "Spanish Fandango" M. Stumpf
- "The Rosary" Ninn
- "Night Winks" Kaai
- "Barcarolle" Offenbach
- "Say It With a Ukulele" Conrad (6)
- 11.0.—Close down.

Announcer: H. Cecil Pearson.

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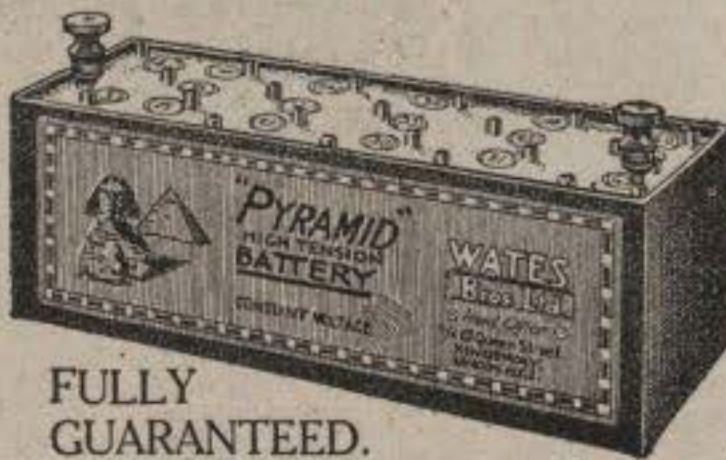
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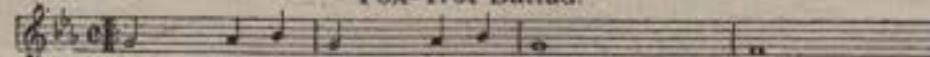
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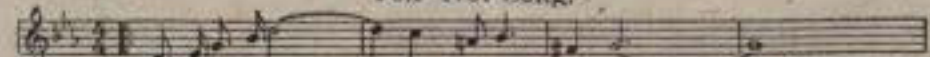
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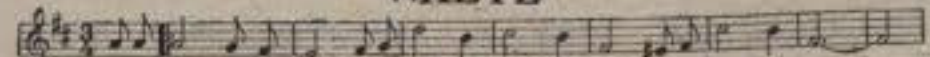
Why did you teach me to love you?
Fox-Trot Ballad.



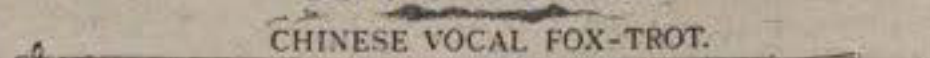
Tell me in the Moonlight
Fox-Trot Song.



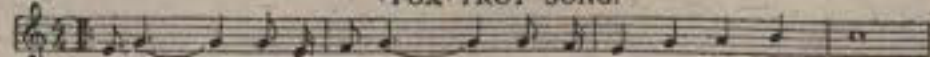
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CHINESE VOCAL FOX-TROT.



MARIE
FOX-TROT SONG.



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Plymouth Programme.
Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, September 8th, to THURSDAY, September 11th, and SATURDAY, September 13th.

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, September 12th.

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.

THE COLMAN TRIO.
THE CLARION MALE VOICE QUARTET
IRIS SQUIRE (Soprano).
REGINALD HAMLYN (Baritone).
ETHEL HAMILTON-AKASTER (Solo
Violin).

GWEN CLARK (Entertainer).

8.0. Colman Trio.
"The Whirl of the World" Chappelle
Iris Squire.

"Violets" Wright
"Pierrot at the Dance" Drummond
Scenes from "KING HENRY VIII."
(Shakespeare).

"Queen Katherine's Appeal" (Act II,
Part of Scene 4).

Queen Katherine GWEN CLARK
Cardinal Wolsey EDWIN BIRCH
"The Fall of Wolsey" (Act III, Part of
Scene 2).

Cardinal Wolsey EDWIN BIRCH
Cromwell ERIC WEALE
Ethel Hamilton-Akaster.

Concerto in D (1st Movement) .. De Beriot
"Caprice" Seybold
Quartet.

"As Torrents in Summer" .. Elgar (11)
"The Goslings" Bridge (11)
Reginald Hamlyn.

"A Song of Sleep" Somerset
"Clown's Song" Holbrooke (2)
Sir JAMES L. COTTER, Bt., F.R.H.S.,
on "Flowers at Christmas," and "Winter
Storing of Fruit and Vegetables."
Colman Trio.

Four Dances from "The Rebel Maid"
Phillips
Gwen Clark.

"Real H'Aristocracy"
Franklyn Vernon (7)

"Grandma" Bennett (23)
Iris Squire.

"Mountain Lovers" Squire (1)
"Love Sends a Little Gift of Roses"
Openshaw
Quartet.

"Cradle Song" Brahms (2)
"A Sad Disappointment" .. Cheane (11)

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

10.30. Ethel Hamilton-Akaster.
"Czardas" Hubay
"Berceuse" Sammons
Etude Brillante Alard
Gwen Clark.

"Alphonse" }
"Ze Kick Ball" } Anon
Reginald Hamlyn.

"The Yeoman of England" German
"The Vagabond" Ireland
Quartet.

"Comrades in Arms" Adam (2)
Colman Trio.

"Twelve o'Clock at Night"
Rose Ruby and Handman (9)
"Pasadena" Warren (9)

11.15.—Close down.
Announcer: Clarence Goode.



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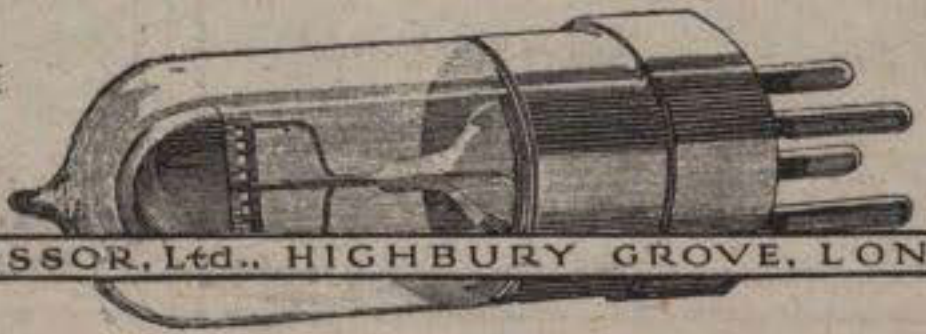
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Sheffield Programme.

Week Beginning Sunday, September 7th.

SUNDAY, September 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, September 8th, and WEDNESDAY, September 10th.

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

TUESDAY, September 9th, and THURSDAY, September 11th.

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

FRIDAY, September 12th.

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.

B. JOHNSTON (Solo Pianoforte).
M. HAINSWORTH (Contralto).
FRANK GARDNER (Humorist).
HERBERT F. GAMBLES (Baritone).
H. HADFIELD (Solo Banjo).
K. BOULBY (Recitals).
PEGGY LINACRE (Soprano).
J. SPOONER (Entertainer).

8.0. B. Johnston.

Ballade in A Flat Chopin
M. Hainsworth.

"Life and Death" Coleridge-Taylor

"The Forge" Brahms

"O Love from Thy Power" Saint-Saens
Frank Gardner.

Selections from Repertoire.
Herbert F. Gambles.

"Wanton Gales" ... T. Wilfred Kearton

"Roadways" Hermann Lohr

"Coaling" W. Helmore (7)
H. Hadfield.

"Big Boat Dance" }
"Spanish Romance" } Grimshaw
K. Boulby.

"Types at the Play" W. Cancellor

Peggy Linacre and Herbert F. Gambles.

"The Voyageurs" W. Sanderson (1)
B. Johnston.

"Punchinello Suite" Alec Rowley
Peggy Linacre.

"Why?" W. T. Gwyn Williams

"Whatever is—is Best" ... Hermann Lohr

"Farewell to Summer" ... Noel Johnson
J. Spooner.

"The Village Pump" A. Naish (13)

"Mixed and Muddled" Will Terry
H. Hadfield.

"Kilties" }
"Mr. Jolliboy" } Grimshaw
M. Hainsworth and Peggy Linacre.

Serenade Schubert (1)

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

Topical Talk. Local News.
K. Boulby.

10.30. "A Cup of Tea at Mrs. Bateson's"
Thornycroft Fowler

"Song of the Market Place."

"Mrs. Green Visits a London Eating
House" Evelyn Rynd
M. Hainsworth.

Four Songs from "A Lover in Damascus"
A. Woodforde-Finden (1)

Frank Gardner and Herbert F. Gambles
(Comedy Duet).

"How Time Flies" ("Pot Luck").
M. Hainsworth and B. Johnston (Piano-
forte Duet).

Overture, "Zampa" Herold

11.0.—Close down.

SATURDAY, September 13th.

3.30-4.30.—Programme S.B. from Birmingham.

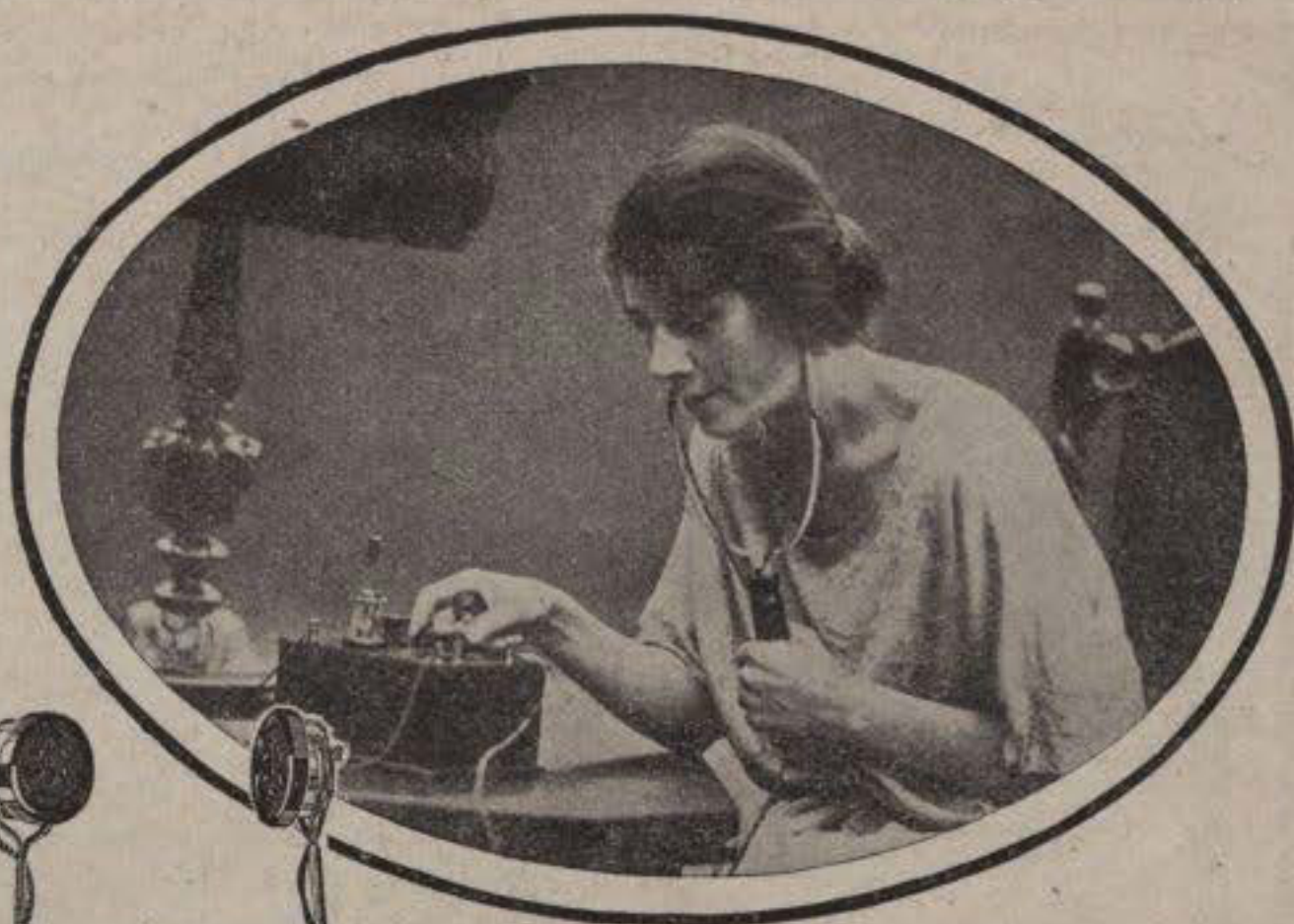
5.30-6.30.—CHILDREN'S CORNER.

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

Sports Talk by "Observer."
Local News.

7.30-8.0.—Interval.

8.0-12.0.—Programme S.B. from London.
Announcer: H. C. Head-Jenner.



The new Featherweight Handphone

BECAUSE some ladies object, for personal reasons, to wearing the more usual types of telephones we have introduced a special pattern which can be held in the hand. The actual 'phones used in their construction are the well-known F-type, an instrument which has achieved a great reputation for lightness, sensitiveness and economy. This new Handphone is particularly comfortable to use and the generous size of its handle, its self-adjusting earcaps and its resilient frame will combine to make it extremely popular during the coming season.

The new F-Type Handphone, 33/-

Prices of Headphones.

F type
120 ohms - per pair 22/6
4,000 ohms - per pair 25/-

A type
120 ohms - per pair 58/-
2,000 & 4,000 ohms per pair 62/-
8,000 ohms - per pair 66/-

D type
120 ohms - per pair 48/-
2,000 & 4,000 ohms per pair 52/-

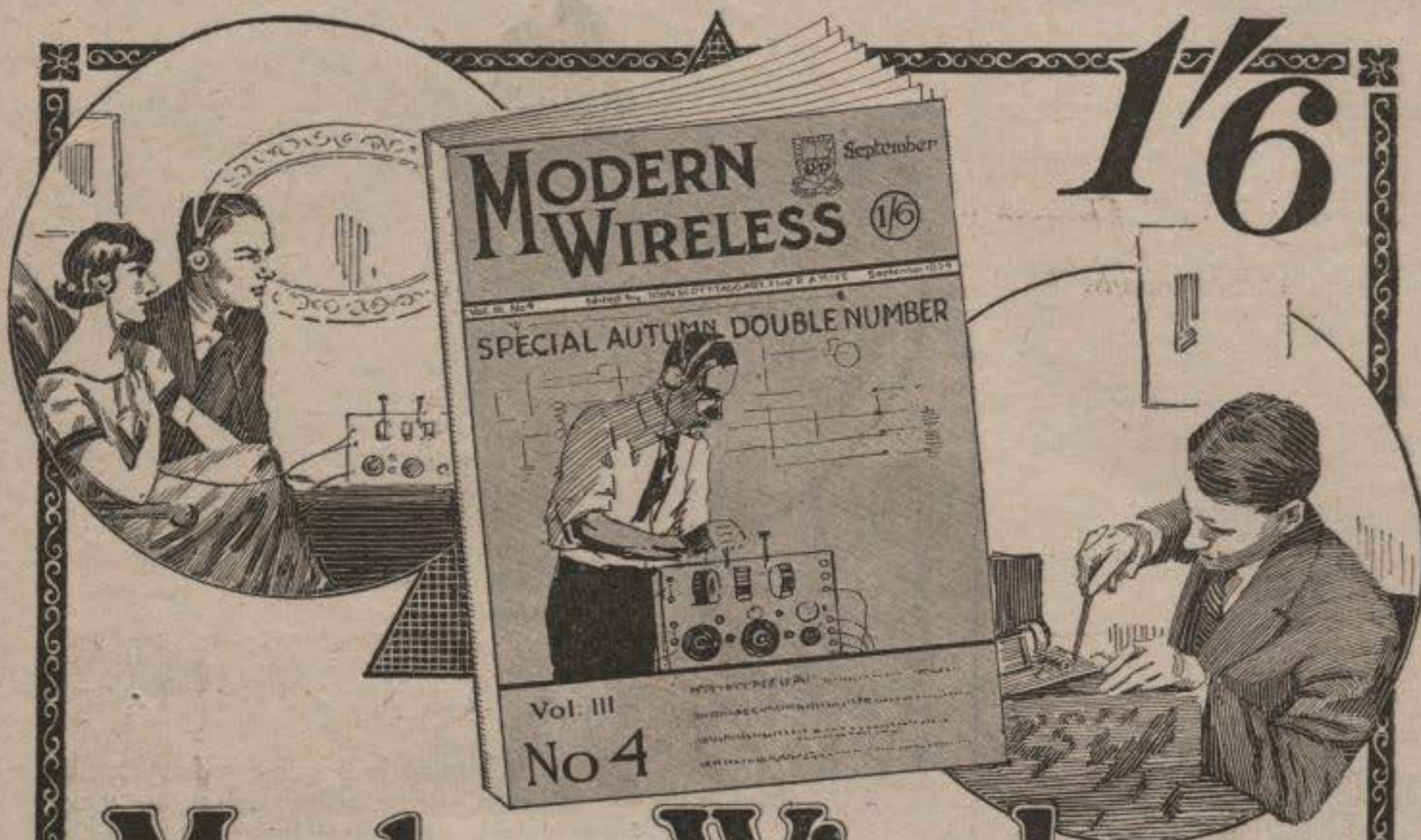
Other Brown Headphones.

In addition to the F-type Headphone, two other types are available: the A-type, world famous for its extreme sensitiveness and used by merchant services throughout the world, and the more orthodox D-type, used in large quantities by Marconi's Wireless Telegraph Co., Ltd. Whichever type are selected the purchaser can be assured that inasmuch as quality of workmanship and grade of material are concerned, they are identical. The points of difference rest entirely upon the elaboration of the design and its resultant efficiency.

S. G. Brown, Ltd., Victoria Rd., N. Acton, W.3.

Retail: 19, Mortimer St., W.1. 15, Moorfields, Liverpool.





Modern Wireless

Special Autumn Double Number

The All-Britain Receiver

In this issue are given the full constructional details for anyone to build up the All-Britain Receiver. This exceptional instrument contains many ingenious ideas and will certainly appeal to all from the point of view of efficiency (every B.B.C. Station is within its range) and on the score of economy (although operating a Loud Speaker it uses no expensive L.F. Transformer). Thousands of these Sets will be made this Autumn, why not start building one yourself—you'll get a great deal of pleasure out of it?

A Tuner for the Experimenter

Experimenters throughout the country will be indebted to Mr. Kendall for the cleverly designed Tuner fully described in this article. Although so important a part of any Receiving Set the Tuner curiously enough gets scanty attention. This is a real effort to outline the requirements of a first-class instrument for the benefit of those who aim for the absolute limit in efficiency.

A four-valve 'Double' Receiver

An entirely new idea is incorporated in this Set. It is specially designed for use on high and low wavelengths. Certain of the components are arranged in parallel so that by the action of switches it can be used for the normal low broadcast wavelength, and at the next moment it can be used for Chelmsford without the slightest alteration. This is the first double-purpose Receiver ever described and as such will certainly attract a great deal of favourable attention.

A New Crystal Set

Naturally as this Set has been designed by Mr. Percy W. Harris, the well-known author of "Twelve tested Wireless Sets" and other books for the home constructor it is decidedly out of the ordinary. In fact, Mr. Harris states that it is the loudest Crystal Set he has yet heard. Its neat appearance is decidedly pleasing and the fact that, in common with all other "Modern Wireless" Sets it has an unlimited wavelength range will greatly increase its scope. If you live within 30 miles from a B.B.C. Station (100 miles or so from Chelmsford) this Set will amaze you with its wonderfully loud and clear signals.

Many other special features

How to make a double reaction Receiver.
How to make a 1-valve Reflex embodying the new tri-coil method.
Building a 1-Valve Amplifier on the unit principle.
How Broadcasting helps the Experimenter.
Reflex Receivers in theory and practice.
Above and below the Broadcast Wavelengths.
Trouble Corner. Etc. Etc. Etc.

Read about the "tricoil" method of coupling

Apart from constructional articles, a discussion of absorbing interest to wireless enthusiasts is one entitled, "The tricoil method of coupling," by John Scott-Taggart, F. Inst. P., A.M.I.E.E. (Editor of *Modern Wireless*). This article will do much to influence the design of Receiving Sets in the near future, coming as it does from the pen of such a recognised authority.

Radio Press Ltd., Devereux Court, Strand, W.C.2.

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Reproduction*

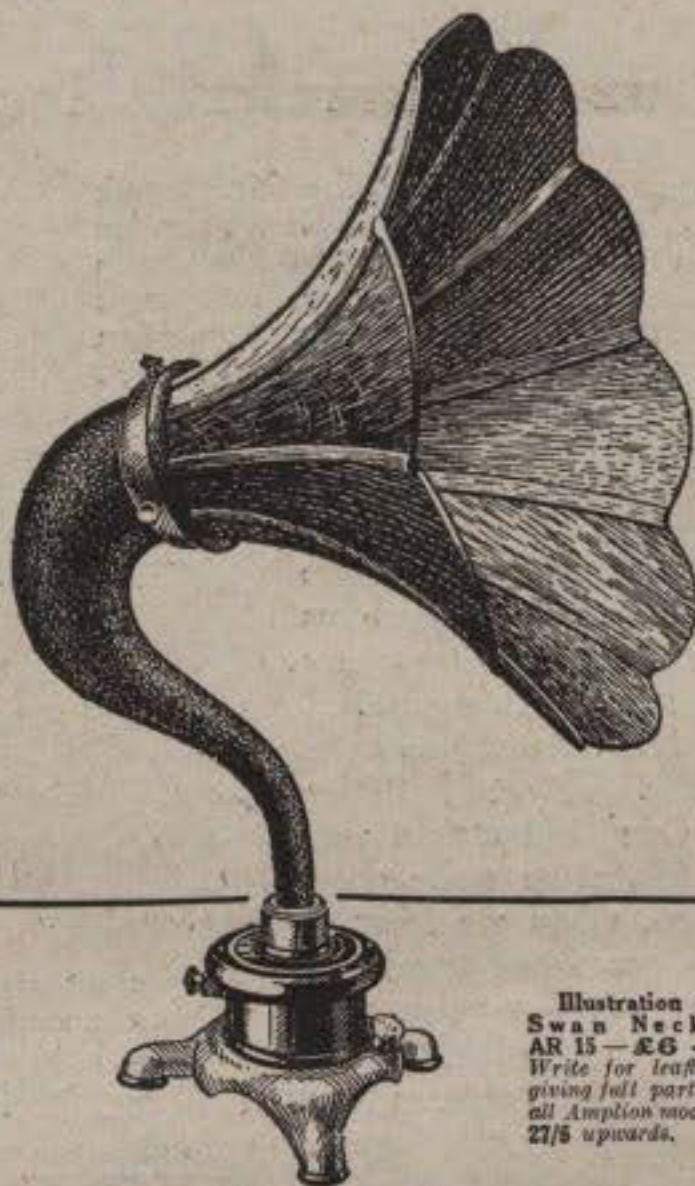


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IN the Amplion you have the most effective sound-producing loud speaker in the world. It is the outcome of 40 years of successful experimental research by the House of Graham.

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The "Last Word" in High Tension Batteries

NOTE.—These remarks were made by Mr. Frank Phillips, M.I.R.E., A.M.I.E.E., Chief Engineer of Burndept Ltd., in a memorandum to the Sales Department, who consider that they will interest many Radio enthusiasts. Accordingly, by permission of the Chief Engineer, the memorandum is printed exactly as received.

Sales Department, Burndept Ltd.

I WANT to impress upon your Sales people that High Tension Batteries have given us more trouble during the past year than any other component: the reason is simple, . . . the cells inside the average H.T. battery are too small for present day needs. Most batteries designed during the war, when light weight was more important than long life, were quite good enough a couple of years ago, when we listened on our two-valve sets to an occasional transmission, but as we now sell four or five-valve sets, which are perhaps used four hours regularly every day, we must stop putting small cell batteries into these sets. I have made up my mind that in future, this Company is going to sell one kind of H.T. battery only, and that it will be so large and so well made, that it will last for nearly a year, but because it is large it can't go inside sets, so all our designs are being changed to permit of external H.T. batteries. That makes the set lighter too, and keeps the inside free from corrosion from leaky electrolyte.

The average H.T. battery is made of small cells weighing about 2oz. each. In the new Burndept battery, the cells weigh about 4ozs. The average battery is not a very attractive piece of work and is generally greasy so that one needs a nice looking case to keep it in. The new Burndept battery is strongly cartoned in a box which has the appearance of polished mahogany.

With our friends, Siemens, I have been working on this battery for months, and between us we have produced something so good, that as soon as it becomes known, it will be recognised on sheer merit as the only H.T. Battery worth buying. As it is a Burndept-Siemens product, designed by me, it will be obtainable only from us and from our agents.

I will now describe the battery in detail. The case is of



very stout and strong composition covered with special polished mahogany finished coating, with a lid to match. The over-all size is $9\frac{1}{2} \times 9\frac{1}{2} \times 3\frac{1}{2}$ inches, and there is no external printing or marking. On removing the lid, the top of the battery is seen to be covered with a new hard-insulating compound, dull red in appearance, perfectly smooth, practically unbreakable. Rising from this surface are five very strong brass contacts which are clearly marked, 20, 45, 48, and 50 volts. The battery is intended to be used normally to give 45 volts which is the proper operating voltage for all High Frequency and Detector Valves of the popular dull emitter type; it is intended that, as the battery ages and the voltage drops, it may be kept up to the full 45 volts by moving the connection successively to the 48 and 50 volt positions; in this way the battery will retain its full rated voltage of 45 until the very end of its life. When higher voltages are required for Power Valves, two or more batteries should be joined in series.

On test the new battery proves to be absolutely noiseless; this is due firstly to the care used in making the cells (every zinc is mercury amalgamated, every seam is run over with melted ozokerite and special care is taken with the depolarizer), and secondly, to the very high insulation of the battery, which is made in an inner container and flooded with paraffin wax, and then is placed in the outer container, which is insulated with our new compound. The battery actually weighs $12\frac{1}{2}$ pounds, and on account of its size and quality you can safely tell our customers that

it will operate a five-valve set four hours a day for at least 8 months—privately it is certainly good for a year.

As I am afraid that battery purchasers do not invariably receive absolutely unused batteries, I am having these batteries

packed and sealed individually each in a strong carton, so that they will reach the customers untouched.

In future, Burndept Ltd., will not deal in or stock any H.T. batteries (except those required for replacement in sets sold) other than the new battery, as that I think is the best way of making the public realise that the new battery is like all our other products, in a class by itself.

The official name of the new battery will be "The Burndept Super Radio Battery," 45-50 volts, catalogue number 202, price £1:4:0. F. PHILLIPS.

BURNDEPT

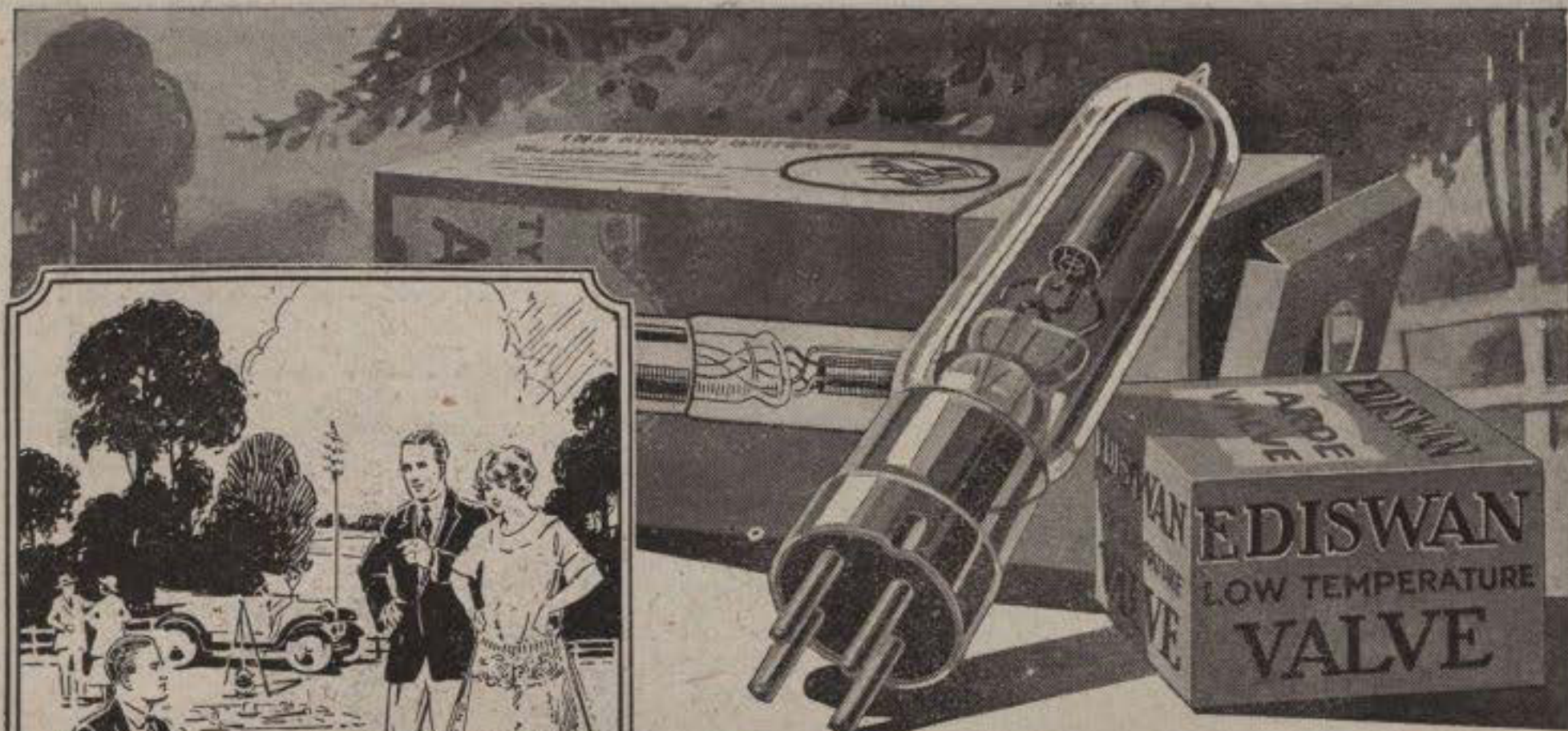
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Wherever you take your Set you will find the compactness and reliability of the EDISWAN A.R.D.E. and A.R.06 an invaluable asset. These Valves are amazingly strong and, being exceptionally well packed, will stand any ordinary amount of rough usage. 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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TYPES:
A.R.D.E. - - - - 21/-
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cannot fail to be enchanted with the delights of music. Music has many sides. It is an education. It can be made more—a profitable education. Why not play an instrument yourself and enjoy it and add to your income or even make a good living out of it. Opportunities are everywhere. Local Theatres—Cinema Orchestras—many paying splendid salaries for qualified musicians. You can become a qualified musician.

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Makers of Instruments for the most famous Orchestras and Bands of the World.



The
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ONE VALVE SET.

Complete as illustrated with coils for B.B.C. wave lengths.

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—A highly efficient receiver for all wave lengths.—

Send P.C. for fully illustrated Catalogue.

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YOURS FOR 20/-

Send 20/- to-day, together with your order for the "Tonyphone," and this wonderful set, which receives all B.B.C. stations, will be delivered complete, including all accessories. You pay a further £1 each month afterwards. The total cost is only £15 9s., or, if you prefer, £14 5s. cash.

'Tonyphone' Super Two-Valves

Complete with Accumulator, H.T. Battery, Aerial, 1 pair 4,000 ohms Headphones, and two Valves—one High Frequency and one Detector. All Royalties paid.

Send to-day and enjoy broadcasting NOW.

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B.B.C.

Brandes

The Name to Know in Radio



*Result of
16 years'
experience*

Young Bill was out for blood!

Being of thoroughly British temperament he has no use for words and can find no voluble arguments. When his pals refused to believe his Brandes 'phones were best their wordy protests perplexed him. He could not explain why "*Matched Tone*" made such a difference, so he just waded in and tried to give 'em a hiding all round. When Father heard about it he was secretly pleased but suggested "Brandes" could speak for themselves. So Bill held a home demonstration and now his friends are certainly inclined to agree after hearing such sweet-toned reception. See now the smile that disturbs his face.

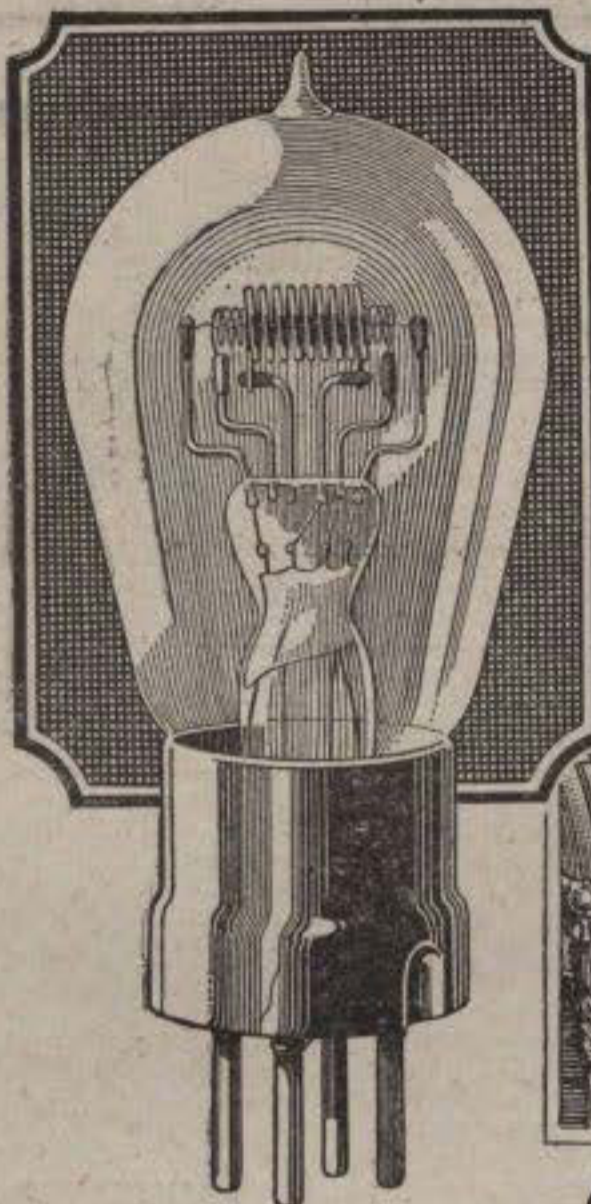
Ask your dealer for Brandes.

25/-

BRITISH MANUFACTURE
(B.B.C. Stamped).
Manufactured at Slough, Bucks.

Matched Tone
TRADE MARK
Radio Headphones





Louden



Columbus and the egg

Missing the obvious is a fault most of us are guilty of at some time or other and valve designers have proved no exception.

One of their chief aims has been to eliminate "mush," that roaring or hissing sound, which so often spoils what otherwise would be perfect reproduction.

It was found that "mush" was due to objectionable charges of electricity congregating near the anode and interfering with the electron stream.

All sorts of experiments were tried. Some increased the volume but at the expense of purity; others were free from distortion but still had "mush," and so on; and we seemed as far off as ever from

our ideal valve, giving ample volume, no distortion and no "mush."

Then suddenly came the obvious solution. We simply made a way of escape for these objectionable positive charges—we made the anode like a spiral and immediately we got silver clear reproduction with plenty of volume.

It has been decided to put the Silver Clear Louden on the market at the extraordinarily low figure of 10/-. This represents a certain faith on our part. To justify it the Louden must sell in enormous quantities.

But we cannot pretend to be taking much risk.

Once you have tried the Silver Clear Louden you will be satisfied with no other.



The Plain Louden for Detecting and Low Frequency Amplifying. Filament Volts 4.8-5. Filament Amps. 0.4. Anode Volts 40-80.

10/-

The Blue Louden for H.F. Amplification. All Loudens are silver clear and free from "mush." The current consumption is low and the life long.

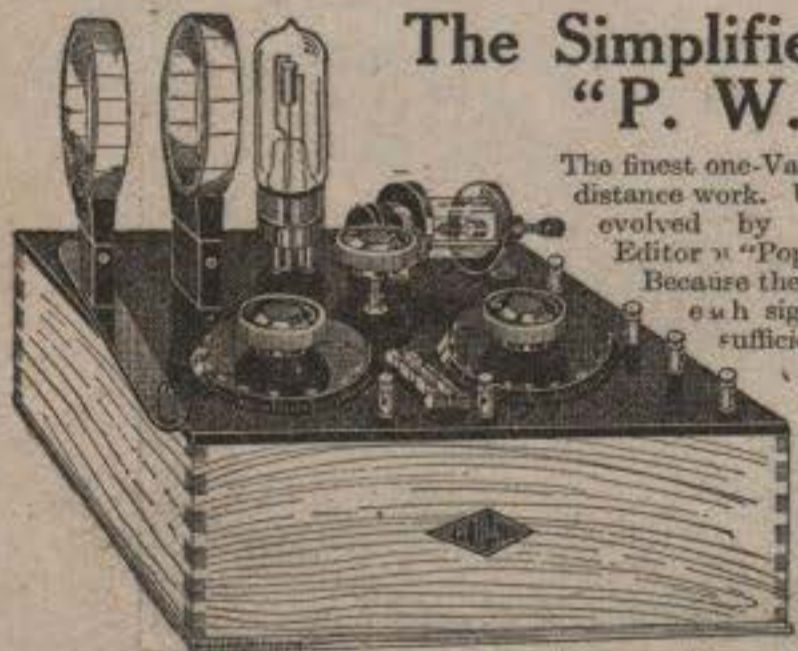
Louden Valves - Silver Clear

E.P.S.1.

ADVT. OF THE FELLOWS MAGNETO CO. LTD., PARK ROYAL, LONDON, N.W.10.

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, 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.



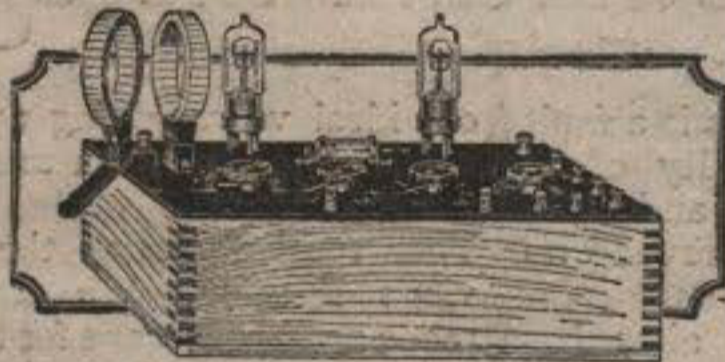
The Simplified "P. W." Set.

The finest one-Valve Set for long distance work. Uses the Circuit evolved by the Technical Editor "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**

S.T. 100.

The most popular Receiver of the year. At 50 miles from a B.B.C. Station it will operate a Loud Speaker, while from any spot in the country it will pick up all B.B.C. Stations and most Continental Stations on the headphones. Uses two valves, but by the reflex principles employed one valve is used twice. Every Instrument individually tested upon an Aerial under actual working conditions. Excluding Valves and Coils but including all Marconi Royalties. **£8-5-0**



Peto-Scott Power Amplifier.

Complete with Power Transformers and Power Valves. Gives an immense volume, suitable for open-air summer-time use or for a concert hall. Complete with Power Valves and inclusive of all B.B.C. and Marconi Royalties. **£10-10-0**



Send for this Radio Catalogue

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.

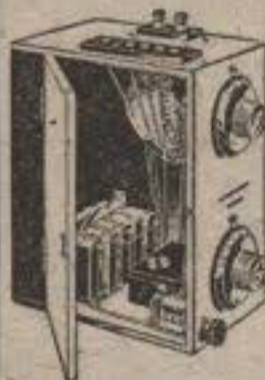


All these goods can be obtained from the following branches, etc.:

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A MARVELLOUS ONE VALVE SET.

Range of 100 miles under reasonable conditions for Telephony. With this Set you have a guaranteed average range of 100 MILES for Telephony, but it will receive at much greater distances.

72/6
plus 12/6 Marconi
Royalty.

This is a Single Valve Wireless Cabinet for 72/6. If supplied complete in every detail, including 1 new type Ediswan '06 Valve, costing 30/., Ediswan Featherweight phones, costing 24/., High Tension, Low Tension, in fact, everything complete ready to connect to your aerial and receive all British Broadcasting Stations immediately, for **£6-17-6**, plus 12/6 Marconi Royalty for the complete set.

Order at once. Immediate delivery.

Leather or Pegamoid cases can be supplied, rendering the Set easily portable.

NEW TYPE CRYSTAL SET.

20/-

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. Fitted with plugs for aerial and earth connections.

Post Free.



These Crystal 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.

Satisfaction guaranteed or money willingly refunded if the Set is returned carriage paid and in proper condition within seven days.

ILLUSTRATED BOOKLET FREE ON REQUEST

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They do them promptly, and beautifully, and their prices are so reasonable. They never rush them, and sacrifice quality for speed. If you write to them, they will send you a post bag, and price list free.

If each Crystal cost five shillings

CYMOSEITE would still be the most economical Crystal even if each piece cost 5/-, because no other crystal gives such loud and clear reception, and no other crystal retains its sensitivity for so long. Yet for all these advantages Cymosite costs only 2/6 per box containing several pieces. From all Dealers or direct from—

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THE SUPER **CYMOSEITE** IN SEALED BOXES

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COURSES in WIRELESS and HIGH FREQUENCY ENGINEERING.

Commencing September 29th.
Enrolments from Sept. 17th.

These courses extend over a period of two years, and include experimental work in the well-equipped laboratory.

Further particulars and prospectus from

The Director of Education.

FILL YOUR PIPE RACK FOR 5/-



Every man enjoys a good smoke and although a good tobacco is necessary it is far more necessary to have a good pipe, and THE BEST PIPE for a good Cool, Sweet Smoke, is THE RADIO CLAY

Manufactured from the finest Devonshire Clay, which, as it should, absorbs the nicotine, and

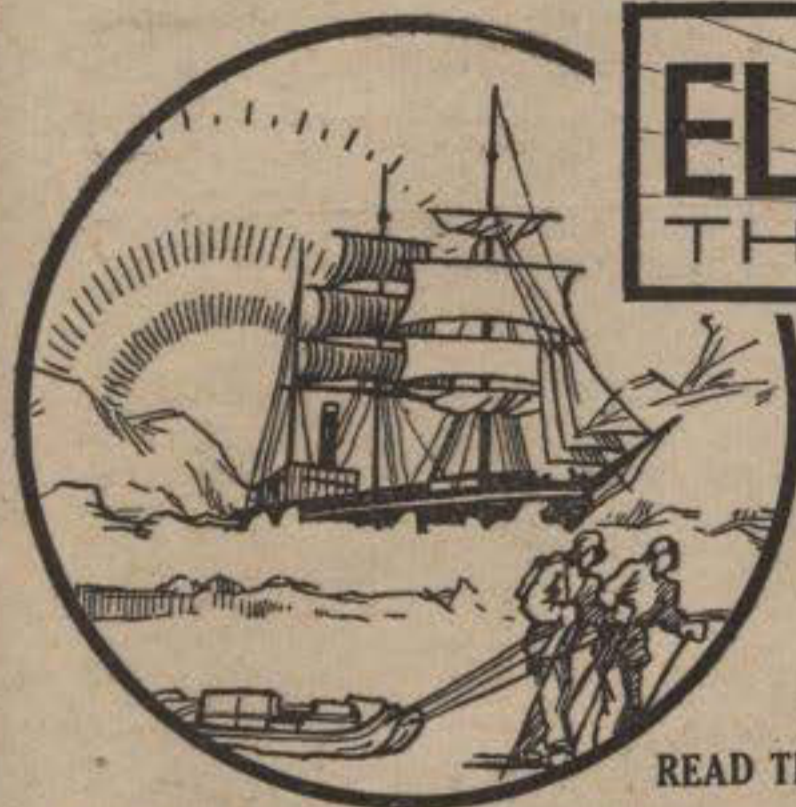
MOUNTED WITH A VULCANITE STEM

It is the ideal pipe for the discriminating smoker.

BOX CONTAINING TEN ASSORTED RADIO CLAYS SENT POST FREE FOR 5/-

Sample Box of 3 Radio Clay Pipes. Post Free, 1/3.

EDWARD POLLOCK, The Kirk St. Factory, Ancoats, MANCHESTER.



ELECTRON WIRE

THE PERFECT AERIAL

THIS WONDERFUL WIRE IS THE ONLY AERIAL WHICH CAN STAND THE RIGORS OF THE ARCTIC.

THE AERIAL SIMPLY HANGS FROM ROOF OR WINDOW

READ THIS AND BE CONVINCED.

Extract from the "Wireless Weekly," June 25, 1924.

THE ALGARSSON ARCTIC EXPEDITION. ELECTRON WIRE IN THE ARCTIC.

A good deal of public interest has been aroused by the Algarsson Expedition from the Thames for the Arctic Circle. After the work is finished in the Arctic, the vessel will return direct across the Atlantic to New York. Their destination is a point some 200 miles from the Pole. She is a small vessel of 23 tons, and there was some difficulty in erecting the aerial. She possesses two masts between which it was quite impossible to string the aerial in the usual position, because her sails would have fouled it. A downlead between the two mastheads was entirely ruled out by the arrangement of the rigging. The only possible position for the span of the aerial was between the masthead and a point in the bow, the aerial being of the twin type with 5 foot spreaders. The only possible point from which the downlead could be taken proved to be the upper end of the aerial, and a most difficult problem arose as to how this was to be brought down to the level of the deck. It could not be brought in the obvious manner straight down the mast, because it would have interfered with certain of the running rigging, and the only possible route for it proved to be down the steel ratlines, no doubt a very undesirable method, but the only possible compromise in the circumstances. Even after its arrival upon deck, the lead had to follow a somewhat devious route for some distance along under the bulwarks, and then across the deck, and through a skylight. Since a great part of the route of the downlead was liable to be wetted by spray at any time, and also to be submerged at intervals by seas breaking inboard, the question of the type of wire to use for this and for the aerial itself, whose lower extremity was liable to similar treatment, was naturally a serious problem. Remembering the corrosive action of sea water, it was obvious that an extremely durable form of insulated wire was necessary, led to the choice of ELECTRON the Cable now being sold by The New London Electron Works, Ltd. ELECTRON wire has great mechanical strength and resistance to corrosive influences. AND WAS USED FOR THE WHOLE OF THE AERIAL AND THE DOWNLEAD.—Extract from the "Wireless Weekly," June 25, 1924.

THE SECRET OF "ELECTRON" WIRE.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore, aerials which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, TIN, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting "Skin."

That each separate strand of wire is scientifically coated with a skin of pure tin.

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