

LOVE, MARRIAGE, AND RADIO. By MAY EDGINTON.



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 14th.

LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay)
NOTTINGHAM (Relay)

SPECIAL CONTENTS:

SONGS OF LONDON TOWN. By Edwin Pugh.

THE GREATNESS OF GOUNOD By R. D. S. McMillan.

OFFICIAL NEWS AND VIEWS

THE CHILDREN'S CORNER.

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

Reflections on Radio and Art.

By JOHN DRINKWATER, the Distinguished Dramatist.

THE medium is clearly an admirable one; it may almost be said to be an ideal one. The gramophone, apart from mechanical defects, has theoretically the same capacity as wireless; but in practice it is already plain that the newer invention is vastly wider in scope—that it can do everything that the older one attempted, and on an infinitely larger and more varied scale. Wireless is, in fact, a medium of mechanical expression of no less potentiality than the cinema itself, while artistically it seems to me to be of altogether greater promise.

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The cinema communicates through the eye, and it has discovered that man in his most indolent moods is more ready to amuse himself by looking at things than by any other exercise of his faculties—hearing or reasoning, for example. We cannot complain because man does this, but also we cannot fail to recognize that, on the whole, the cinema because of the fact has mainly addressed itself to the indolence of the public. The cinema cannot plead the analogy of such arts as painting, because in practice it has never attempted the excellencies of great pictorial art—which are imaginative construction in colour and form. Wireless, on the other hand, communicates through the ear, which is the most delicate and subtle of all approaches to man's comprehension. So much is this so that the great arts of words and music have become more and more entangled with all sorts of extraneous elements in order to help them in arresting public attention—the chief of these elements being the personality of a performer and the accidents of that personality.

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The cinema does nothing to eliminate such elements; it is unescapably involved with them. But wireless cannot avoid doing without them. It insists that the artist's audience shall listen, and do nothing but listen, and, in consequence, that the artist must rely wholly on an unaided perfection of utterance, either of

notes or of words. We are not now considering the topical uses of the two machines—the film representation of current events or the broadcasting of speeches on current affairs; in this respect they are equally effective. But artistically, while the cinema, for all its other usefulness, is, as it were, in a blind alley (it is wholly unaware, for example, of the great arts of poetry and music), wireless by its nature at once challenges perfection of an ideal nature such as is demanded, perhaps, by no other kind of public performance.



Mr. JOHN DRINKWATER.

What fruit will this challenge bear? The answer, at present in any case, is with the controllers of the new enterprise. Will they courageously stand for the immensely valuable achievement that courage cannot fail to bring, or will they succumb to the spirit of pandering to the lowest common denominator of mob intelligence, which is supposed to be a commercial necessity, and makes a large section of our Press and much of our public entertainment a daily disgrace and revolting to the common decencies of life? If the former, wireless may very well in a few years become the most valuable ally of the great arts that our modern civilization has found; if the latter, it will rapidly become a mere futility with which the artists will have nothing to do. The mere mechanical marvel of the invention will very soon cease to have any interest, and it will be no more amusing to hear a fool talking from Australia than to hear one talking from the next street. If wire-

(Continued overleaf in column 3.)

# A Wonderful Open-Air Theatre.

## A Talk from Glasgow, by A. Parry Gunn.

THE first—and in many respects the greatest—blossoming of the theatre into a fully developed art form happened in ancient Greece—in the city of Athens. For hundreds of years, drama had been slowly evolving out of the hymns and dances performed round the altar of Dionysus. In the fifth century before Christ, the Athenians had built the great theatre of Dionysus on the Acropolis hill, and had produced in it tragic masterpieces.

The beginning of the fifth century before Christ found Greece rising to the crest of a wave of intense national consciousness, and stimulated by the impulse of a great national struggle. Out of the spirit engendered by such conditions, great dramatic art is born.

### Taking it Seriously.

The intense national consciousness of fifth-century Greece seized upon the rudimentary drama and developed it into a perfect instrument for the expression and furtherance of the national feeling.

So it is that the Greek drama always centres round the heroic conflicts of man with the gods—who, in seeming to curb his destiny, symbolized the dark, inscrutable forces of nature.

To the Greeks, therefore, a theatrical performance was not an easy entertainment designed to beguile the lazy hours between after-dinner and bedtime. It was not an esoteric amusement for a select few. It was, in the fullest sense, a communal festival, in which every inhabitant of the State, from the most venerable senator down to the humblest slave, took part.

### An Altar on the Stage.

Thus, when the Athenians made for the drama a permanent theatre, they did not build a small, insignificant place which would hold only a few hundreds of the elect. They hewed out of the hillside a mighty semi-circular amphitheatre, with seating accommodation for 30,000 people; and they dedicated it to the god Dionysus, whose altar occupied the centre of the stage.

Now, the size, shape, and physical character of the theatre has, in every age, determined very largely the nature and form of the drama of the age. In other words, the play has always been made to fit the existing building in which it had to be performed—the building has never been made to fit the play.

### An Heroic Age.

The early fifth century in Greece was an heroic age. It built its theatre on an heroic scale, and therefore the dramatist who desired to win the prize awarded by popular approval of his work, had to cast his plays in an heroic mould.

The Greek theatre, as I have said, was an immense, semi-circular amphitheatre some 300 feet in diameter, cut out of the hillside, open to the sky, with tier upon tier of marble seats accommodating more than 30,000 people. The vast audience looked down upon an open tessellated space (about 80 feet in diameter) called the orchestra.

At the back of the orchestra was a roofed architectural structure with three doors in it, through which the actors made their entrances and exits. There is now fairly general agreement among archaeologists that no raised stage existed, and that all the action must have taken place in the orchestra.

Now, in such a theatre as this of the Greeks, plays constructed on the pattern with which we are familiar to-day would be utterly useless. Those of you who have ever sat or stood at the back of the gallery in the London Coliseum will quickly realize how insignificant must have

been the individual actor in a theatre ten times as large. You will realize that it would be quite impossible to perceive any play of feature or any subtlety of movement, or even, with certainty, to hear every word spoken; and you will understand why the Greek actor had to wear stilt-like boots to raise him up so that he could be distinguished from the members of the chorus.

### Megaphones for Actors.

If you can visualize this enormous open-air amphitheatre, you will understand also that the purpose of the large bronze mask which the actor held in front of his face when he spoke was not primarily decorative. There are very few human voices which could make themselves audible to an audience of 30,000 even in an enclosed space, let alone on a windy hillside. So megaphones were used by the actors. One day it occurred to an ingenious artist that the megaphone might with advantage be concealed. Hence the mask.

The chorus in Greek drama owed its presence to a technical necessity imposed by the nature of the Greek theatre. Under the conditions I have outlined long dialogue scenes would have been very ineffective. Upon the actors they would have thrown an intolerable vocal strain which must have impaired efficiency, and the inevitable lack of movement would certainly have bored the audience. Some means had to be employed for providing relief, and at the same time maintaining the atmosphere of the play during the necessary intervals in the action. The Greek dramatist did the only possible thing—he went back to the origins of drama, and there, in the singers of choric hymns, he found just the relief required.

Having been brought "on," the chorus remained in the orchestra throughout the entire play. Their continuous presence thus imposed upon the dramatist the necessity of making the whole action of the drama happen in one place and progress without break. And so came into existence the classic convention of preserving the unities of time, place, and action.

(Continued from column 3.)

might achieve a very beautiful form of art for wireless.

I suppose that if the three million people who are already said to be listeners in this country were to be told that on a given date they were to have an evening's entertainment from Mr. Shaw prepared expressly for the occasion, the announcement would cause very widespread excitement. And I cannot suppose that they would consider themselves put upon if they were asked to pay a penny apiece for the privilege; while Mr. Shaw would presumably consider himself reasonably well paid for his work by three million pennies. How the pennies are to be collected is for the authorities to determine, but it should not overtax their ingenuity.

A few writers, musicians, and public men were recently discussing the whole question of wireless and its potentialities. It was agreed that here was an organization of the greatest artistic promise, and the suggestion was made that some sort of informal conference should be held between representative members of all the artistic professions concerned, educational authorities, and the wireless experts, to discuss such problems as I have here outlined. Which suggestion I hand on to the British Broadcasting Company for what it may be worth.

## Reflections on Radio and Art.

(Continued from the previous page.)

less is to become a force among the arts in the world, it can do so in one way, and in one way only—by rating the public intelligence high and refusing to compromise in its determination that the public intelligence shall be high.

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And it starts off with the immense advantage of communicating through a sense that reveals every member of its audience in his, or her, most intelligent activity. It is quite easy not to listen at all when a great piece of music is being performed or a great poem being spoken, but it is almost impossible to listen stupidly. People who do not listen at all prefer inferior music and the back-chat of buffoons; but they must have them supported by the appeal of personalities and arenas. The staple of popular entertainment, the banal ballads and drivelling patter and imbecile melodies, cannot survive the test of being heard and only heard. The directors of wireless, we may hope, realize this fact; if they do not, it will inevitably be forced upon them. For here is a great enterprise that will show as it has never been shown before that to listen (and if you don't listen you will discard wireless after a week) is to be intelligent. The situation is, indeed, unprecedented.

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For the first time in the history of popular entertainment on a great scale, the finest in art does really look like leading the field. Mr. John Masefield's public, wide as it is, I suppose is not more weak by week than two per cent. of Mr. George Robey's. And yet, if you put them both on the wireless to, say, three million people (the fact that Mr. Robey would draw the three million, while Mr. Masefield might not at first, does not affect the point I am making), Mr. Robey to do some of his most popular turns and Mr. Masefield to read some of his best poems, and could take a plebiscite of opinion afterwards, I would, with all my admiration of Mr. Robey, back Mr. Masefield to leave him out of sight.

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Very rapidly this superiority of actual material, if properly organized and finely presented, will more and more establish itself in public esteem. I foresee that wireless will become the most difficult of all mediums whereby to make a spurious reputation, the surest of all ways to the recognition of genuine merit. Musicians will find that they will have to play beautifully things that are worthy of beautiful playing; speakers and singers will have to deliver fine verse and song with an equal excellence of delivery. If this is not done, wireless will cease to have any connection with the arts at all. It might survive as a transmitter of current news in one form or another; but I am convinced that it can have no future whatever as a transmitter of inferior art.

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The responsible authorities will, I have no doubt, be sound in their instincts about all this, once they get through their experimental difficulties, and see clearly the nature of the instrument they are controlling. Already, indeed, they have shown enterprise and wisdom. But much remains to be done. At present, for example, they do not begin to compete in the open market for the services of artists of high creative or executive ability. And it must be recognized that here is a medium which might well prove very attractive to any artistic capacity. I could never suppose that Mr. Shaw or Mr. Galsworthy, for instance, although they might let their plays be adapted for the cinema (I don't know whether they do or not), could ever find themselves tempted seriously to create in terms of the cinema. But men of such gifts

(Continued in column 2.)

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Important Winter Arrangements.

FOLLOWING the success of the B.B.C. Symphony Concerts relayed from the Central Hall, Westminster, and broadcast from all stations in the early months of this year, it has been decided to undertake another short series of Symphony Concerts during the coming winter. For this purpose we have engaged the Royal Opera House, Covent Garden, and are seeking the finest orchestras, and conductors of international reputation, in order to give the best possible programmes we can command. These Symphony Concerts will be relayed from Covent Garden and broadcast from all stations.

## More Pavlova Music.

At 8.10 p.m. on Wednesday, September 17th, London Station will again broadcast the Pavlova Ballet Music from the Royal Opera House, Covent Garden. In all, two ballets will be relayed—the first *A Polish Wedding*, by Krupinski, and the second *Amarilla*, the music selected from the works of Glazounov and Drigo. Mme. Pavlova, during her present season, is supported, in addition to Messrs. Novikoff and Volinin, Mme. Fedorova, and Mlle. Butsova, an English dancer, by a Corps de Ballet numbering sixty, and an orchestra of sixty musicians under the direction of Theodore Steir. More of Pavlova's diversissements will be relayed by the London Station about 10.30 p.m. on September 23rd from Covent Garden, where, as of old, Pavlova has the world at her feet.

## The Ulster Players.

The Ulster Players, who are broadcasting from Belfast Station on Wednesday, September 17th, are famous throughout the North of Ireland as representing the best that has been done in the way of folk-plays. Their fame, indeed, extends far beyond Ulster, for they have performed, with success, in many important towns, and their plays have, in many cases, been translated and performed in several continental countries.

The Society was first formed twenty-two years ago, under the name of "The Ulster Literary Theatre," with the idea of developing and presenting a distinctive North of Ireland literature. Their ideals were even higher, for they sought to make plays which would lead humanity towards a better life, and a wider interest, by showing the public all the pleasure and all the beauty that is to be found in an appreciation of common things.

## Chance For New Authors.

Their most difficult task has been to carry out logically their original idea—to give new authors, with a new literature, a chance to have their plays presented to the public. Some of their earlier plays became immediately successful, and are still so popular that it is only by the purest altruism—by sticking to their guns—that they have succeeded in their original intention. They have welcomed with enthusiasm the new field that broadcasting opens out for them.

*The Drone*, by Rutherford Mayne, which they are broadcasting from Belfast in its original form (two acts) is being produced this year in Tokio, where, by a strange coincidence, its author, son of a missionary, was born. It is worthy of note that all the plays they have so far produced are written by members of the company.

## Eisteddfod Prize-Winners to Broadcast.

A programme contributed by successful competitors in the recent Welsh National Eisteddfod is to be given from the Cardiff Station on Wednesday, September 24th. Each of the artists secured premier prizes in the various instrumental and vocal classes of the national festival, and the performances will be thoroughly representative of the high standard of music and song in the Principality.

## Cardiff's Talks.

A feature of the Cardiff Station programmes which has proved very successful is the series of talks given daily during the past few months at 6.30 p.m. The subjects dealt with cover a wide range of instruction and general information, including talks on how to speak French, how to speak Welsh, the art of writing, famous painters and their paintings, hints on football, cricket, golf, tennis and so on through the whole gamut of sport; talks on chess, the history of the drama, photography—each given by an expert. The whole series is arranged in a definite scheme of progression,

so that listeners may follow any particular subject in accordance with individual tastes.

## A Famous Organist.

The reappearance of Mr. Reginald Goss Custard's name in the London programme for Sunday, September 21st, will be welcomed by a large number of listeners. Mr. Goss Custard is one of the leading organists in the world to-day. At one time organist at St. Margaret's, Westminster, he has given some successful recitals on all the important organs in England, in addition to playing in New York and Boston, and at the present time he is choirmaster at St. Michael's, Chester Square.

## Light Duets.

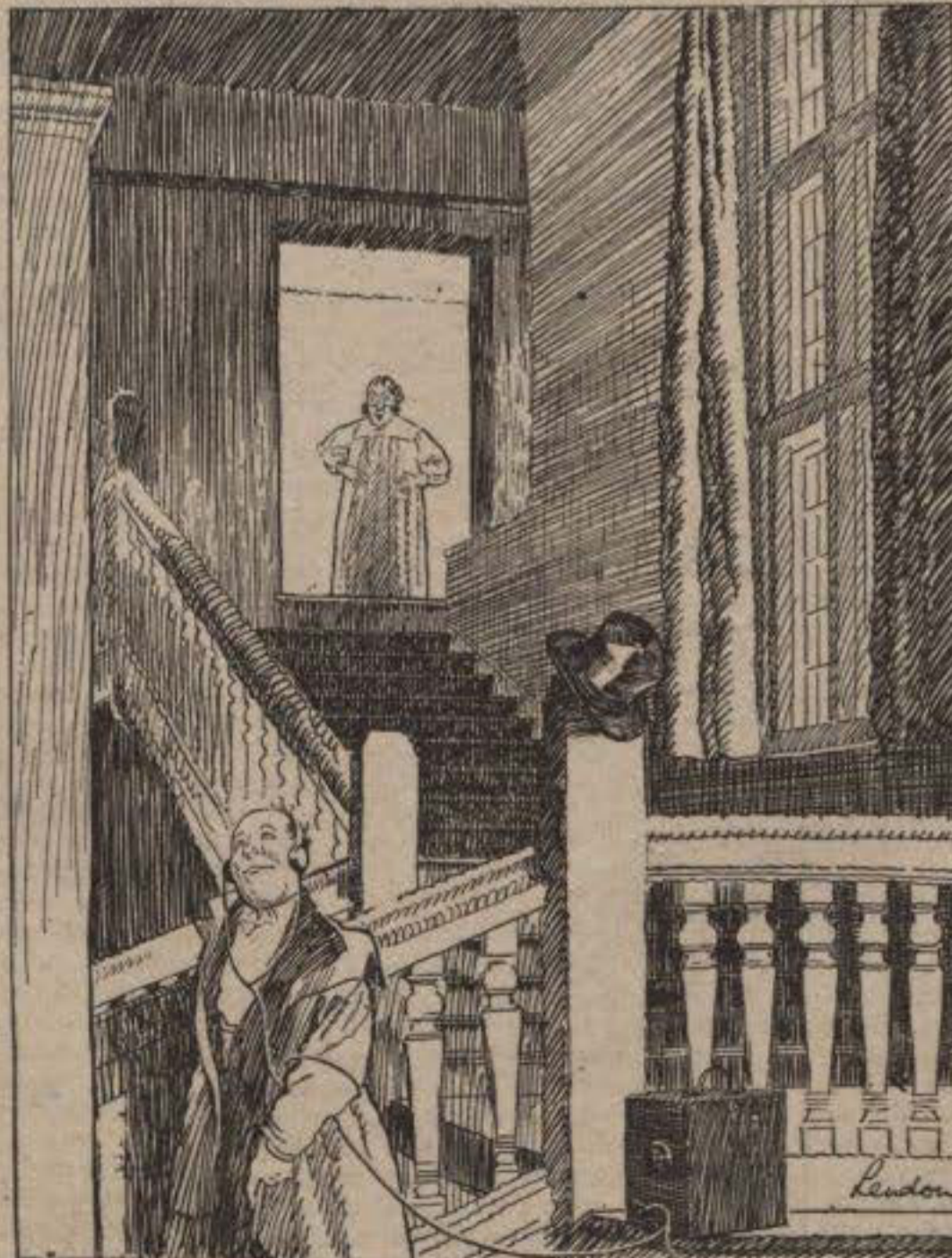
The artists in the same programme will include Miss Sybil Gordon, a young soprano from the North, who has recently made great strides in her profession, and has a surprising technique for so young a singer, Miss Gwen Teagle, a violinist, who has been heard previously at London Station, and two newcomers, Mr. Carl Weber and Miss Maud Dixon, who will play some light duets for two pianos. It is some time since music of this character has been broadcast, and it will doubtless be a pleasant change from the ordinary pianoforte items. In addition, Mr. Harcourt Williams, one of our foremost actors, who interpreted the rôle of Shakespeare in Shaw's *Dark Lady of the Sonnets*, and the conjurer in Chesterton's *Magic*, when they were produced in London some time ago, will tell, in his own inimitable way, the story of the "Eccentricity of Simon Parnacute."

## The B.B.C. Play Competition.

At the time of going to press the final selection of entries for our Play Competition are being read by the judges, who hope to announce the name of the winner at an early date. There were some nine hundred entries, out of which the London Play Company have recommended ten for consideration for the first prize, twenty-one as suitable for broadcasting and twenty-six as worthy of further consideration. The prize-winning play will be broadcast on October 6th, from all stations.

## Chelmsford Heard in India.

A correspondent who resides in Karachi, India, states that he has heard a British Broadcasting Station working on approximately 370 metres. The music was clear and the singers distinct. He reports also that he hears Chelmsford very well, and listens frequently to Leaflet.



## MA(RS) CALLING TO US?

[A writer in an American wireless periodical says: "Put on your telephones any quiet night about 3 a.m., and you will hear faint whispers coming from out of the great black pit above you."]

ONE of the new rules relating to life-saving appliances on board ship made by the Board of Trade and to come in force on May 1st, 1925, is that at least one motor-boat fitted with wireless apparatus and searchlights must be carried by all vessels with more than fifteen lifeboats.

If the vessel does not carry a motor-boat and has less than fifteen lifeboats, one of these must be fitted with wireless.

# A Master of Many Moods.

The Greatness of Gounod. By R. D. S. McMillan.



CHARLES GOUNOD.

THE gift of versatility does not necessarily stamp a man as being of as great or greater accomplishment than one whose ability is confined to a restricted sphere. There are degrees of versatility, however, and to be superlatively versatile might well be the height of even the most soaring ambition. Shakespeare was superlatively versatile, but we would hardly thus describe Milton; in music Gounod affords the example of this excellent contrast; Tchaikovsky does not.

It is with Gounod we are concerned here, and certainly the range of his genius was remarkable, to say the least. On the one hand, he wrote *Faust*, an opera vibrant with human passion to the extent almost of sensuousness; then, with a tremendous swing of the pendulum, he produces *The Redemption*, an oratorio and one of the world's really great religious masterpieces. A man who could do both these with the utmost sincerity—and it has been well said that Gounod wrote not a line which did not come from the heart—might well stimulate our curiosity as to his personality which, complex though we might imagine it to be, is, in point of fact, as easily understood as the proverbial open book.

### His Religious Bent.

The secret of the whole matter was this: he was both religious and a great artist. In *The Redemption* he gave expression to sincerely sacred thoughts; in *Faust* his genius burst forth because the artist in him had captured the spirit of Goethe's great poem and he had the power to make himself articulate in unmatched melody.

In so far as his bent towards religion is concerned, Gounod's life is singularly reminiscent of Liszt's, and when he was still a student of music he was considering entering the priesthood of the Roman Catholic Church. This was after his return from Rome, where he had gone as the result of winning a scholarship at the Conservatoire in his native city of Paris, and when he was still in a somewhat undecided state as to whether he should pursue a musical career. From the very beginning his mother, who at this time was almost blind, had been opposed to the idea of her son's becoming a musician, but she it was who now came forward to keep him from the Church.

### A Glowing Tribute.

Gounod's mother had a great influence upon her son's life. His father had died when the boy was five years old—Gounod was born in 1818—and she had taken in hand his education. How deep was the composer's affection for his mother may be gauged from his own words: "If I have worked any good, by word or deed, during my life, I owe it to my mother and to her I give the praise. She nursed me, she brought me up, she formed me; not in her image, alas!—that would have been too fair. But the fault of what is lacking lies with me and not with her."

Mozart seems to have inspired Gounod to turn his attention from the religious composi-

tions he had written in Rome to the theatre, and the time came when he saw his first opera, *Sapho*, produced. The following year, 1852, he married, and about the same time he was offered, and accepted, the conductorship of a well-known male voice choir in Paris. All this time an idea had been simmering at the back of his brain. It was a wonderful idea—nothing less than to set Goethe's immortal *Faust* to music. This suggestion was simply sacrilege in the eyes of some, and Gounod might have given up the project altogether had he not made the acquaintance, about 1856, of a young dramatist who had had the same inspiration. The two set to work, both with such fervour that neither encouragement nor prospect of reward was necessary. All the melody that was within him Gounod expended upon the work, and the passionate story of young love extorted from him his very best. It was completed at last, this work which was to go down to posterity as a masterpiece, and in 1859 it was produced, with a certain measure of success.

### An Absurd Suggestion.

It grew in popularity, and it was toured through Europe and was received everywhere with the acclamation it deserved. Rome, however—the city which had seen the birth of the grand inspiration—remained cold, for there was repugnance at the idea of his Satanic Majesty's image being presented upon the stage. One story told in this connection is that the suggestion was made to Gounod that, to enable him to meet the wishes of the authorities, he should change the character of Mephistopheles to that of a doctor—a suggestion which was made by a prominent Italian producer in all seriousness!

The beautiful number in *Faust*, "When All Was Young," was written some time after the completion of the opera and added to it, and was first heard in London.

### Inspired by a Child.

It was in England, too, that Gounod wrote "There is a green hill far away." It is said that he heard a little girl recite the hymn and was so captivated by its beauty that he set it to music. This visit to England extended to a period of five years, due partly to the struggle between France and Germany. In the meantime, he had not been idle. In 1867 he had written his beautiful opera *Romeo and Juliette*, and his *Gallia*—to mention another work—he wrote in 1871 as a lament for the sorrows of his country.

Soon after his return from London, he began to concentrate upon religious works, and in 1881 he completed *The Redemption*, which was to add fresh lustre to a name already lauded to the skies. It was produced at the Birmingham Festival in 1882 and was deemed by Gounod his masterpiece. The sequel to this oratorio was *Mors et Vita* (Death and Life), produced at the succeeding Festival in 1885, but with not nearly the same success.

### The Simple Genius.

"Love," Gounod once declared, "why, I am full of it, and that is why I have squeezed so much into my operas." In these words he succinctly summed up his own character. He was the very personation of kindness, urbane to the point of simplicity, and all who came within the radius of his gentle personality knew him as a man who, even if bereft of his magic mantle of genius, was yet one whom many would have liked to call friend.

Charles François Gounod died at the ripe age of seventy-five, leaving a name, a memory, and a life's work that are alike imperishable.

# Listeners' Letters.

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

### "Chelmsford Calling!"

DEAR SIR,—Our abode is here, in the far west—in the west of Wales. Since, however, Chelmsford has had compassion upon us, distance makes no difference. West is East; East is West. We have forgiven the Anglo-Saxon everything. We are glad of this change, and are simply delighted with this new symbol of national unity and sympathy. We regard Chelmsford as one of the most valuable contributions recently made to the cause of universal brotherhood.

It depressed us to read Captain Eckersley's statement that "there is no guarantee of a permanent service." In scores of homes in Wales "the night is filled with music" by the Chelmsfordian enchanter, and were it only possible to transmit an expression of our gratitude and appreciation, *en masse*, the most powerful receiving station would hardly survive the shock.

We have only a small two-valve set, but the minutest item of the London programme is distinctly heard and sweetly definite. We all hope B.B.C. will be able to continue the present arrangement.

Yours truly,

Swansea.

T. S. E.

### A New World.

DEAR SIR,—The article on "The Lonely Listener" in *The Radio Times* prompts me to say that I have known what it is to be lonely, and I take this opportunity of thanking the B.B.C. for their programmes. Some three months ago I lost my wife, who was my partner in all hobbies and pleasures. Since her death, I have been utterly miserable, for I have no friends in this world, and was getting so that I did not care what happened.

One day, I thought I would have a shot at wireless, and I invested in a two-valve set, and now I am living in a new world. My house is full of friends (wireless) every evening, and life is worth living.

Yours truly,

Liverpool.

W. W. R.

### A Word to Critics.

DEAR SIR,—Recently, I read a semi-scolding article on the alleged bad taste of the majority of listeners.

I would like to see a mention sometimes of the other side of the question, if only to show that the scales are evenly balanced.

As usual, these artistic policemen who stand at the dangerous cross-roads of the broadcasting traffic and so kindly attempt to direct it to safety are rather illogical. On the one hand, they infer that the general public is a common person of no nice discrimination while, on the other hand, they generally finish up with the sop that the "Public is the best judge." So the net result is a pat on the back with one hand, and a smack in the face with the other hand!

As it is agreed by the critics that it is the public who really decides what shall be popular, it follows, logically, that anything which achieves popularity (whether it be a symphony, a "catchy little tune" or a "nursemaid's novelette") must, by the critics' own reasoning, be a good thing!

So why disparage the popular "catchy little tune"? A good dinner consists of more than the joint.

Yours truly,

London, N.W.

ALBERT W. KETELBEY.

## EVENTS OF THE WEEK.

SUNDAY, September 14th.

LONDON, 9.0.—All Star Programme.  
 BOURNEMOUTH, 8.50.—“Hymn of Praise” (Mendelssohn).  
 CARDIFF, 8.40.—Paying Homage Together. Station Symphony Orchestra. “5WA” Choir.  
 NEWCASTLE, 9.0.—“The Swan and the Skylark,” Cantata.  
 GLASGOW, 3.0.—The Darvel Burgh Band. S.B. to Edinburgh and Aberdeen.

MONDAY, September 15th.

LONDON, 8.0.—Symphony Concert. The Wireless Symphony Orchestra, Conducted by Sir Landon Ronald. Joseph Farrington (Bass). S.B. to all Stations.

TUESDAY, September 16th.

LONDON, 8.0.—Second Veterans' Night. Old Music Hall Programme. Chairman, Willie Rouse.  
 BOURNEMOUTH, 8.15.—The Municipal Orchestra. Conductor, Sir Dan Godfrey.  
 CARDIFF, 7.30.—“The Pursuit of Beauty in Speech and Music.”  
 NEWCASTLE, 8.0.—Dramatic Night.  
 GLASGOW, 8.0.—Scottish Play Night. S.B. to Aberdeen and Edinburgh.  
 NOTTINGHAM, 9.30.—Speeches at the Official Opening of the Nottingham Relay Station. S.B. to all Stations.

WEDNESDAY, September 17th.

LONDON, 8.15.—Ballet Music, relayed from Covent Garden (Pavlova Season).  
 BIRMINGHAM, 8.0.—Famous Dance Tunes and Ballet.  
 BOURNEMOUTH, 8.30.—“Cryes of Old London.”  
 MANCHESTER, 8.0.—“The East a-Calling.”  
 NEWCASTLE, 8.0.—An Hour of Sullivan.  
 ABERDEEN, 8.30.—Modern British Composers' Night. S.B. to Glasgow.  
 BELFAST, 8.0.—Irish Night.

THURSDAY, September 18th.

LONDON, 8.0.—“The Harvest Home,” and “The Compleat Angler.” S.B. to all Stations.

FRIDAY, September 19th.

BOURNEMOUTH, 8.30.—“The Grand Duchess” (Offenbach).  
 CARDIFF, 8.0.—Modern British Plays.  
 MANCHESTER, 8.0.—Wagner Night.

SATURDAY, September 20th.

BOURNEMOUTH, 8.30.—“Night With Other Nations”: No. 3, Bohemia.

There was a novel item in the programme of an American station recently, when there was broadcast an entertainer who sang songs and accompanied himself by whistling! This artist is able to sing and whistle two entirely different tunes at one and the same time.

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The German Government has decided to introduce a regular wireless communication service on certain trains; while thirteen observation cars on the Canadian National Railway have been equipped with receiving sets. Loud speakers are used on the Nord-Sud Railway, in Paris, to announce the next station to passengers.

## PEOPLE IN THE PROGRAMMES

### Conducting at Twenty-One.

AN event of great interest to listeners will be the symphony concert to be broadcast from London on Monday, September 15th. The conductor on this occasion will be Sir Landon Ronald, and an interesting programme has been arranged.

Sir Landon Ronald attained fame at a very early age, for he was only twenty-one when he conducted grand opera at Covent Garden, and at that age, too, he was considered to be the best pianoforte accompanist of his time. He has since become so famous as a conductor that it is apt to be forgotten that he is a composer of rare merit, especially of numerous charming songs.

### A Real Shake.

SIR LANDON RONALD has often appeared at State concerts at Windsor, Balmoral, and Buckingham Palace, and he tells some good stories about various royalties.

For instance, the late Queen Victoria once asked one of her ladies-in-waiting to sing, and a famous operatic aria which ended with a long “shake” was chosen as the piece to be rendered.

The singer was terribly nervous, and the Queen, surprised that she had not attempted to end the aria as it had been written, turned to the vocalist's sister and asked: “Doesn't your sister shake, Lady X?”

“Oh yes, ma'am,” was the reply, “she is shaking all over!”

### “Cloudbreak.”

A PLAY which aroused considerable interest when produced this year at the Lyric Theatre, Hammersmith, is *Cloudbreak*, to be broadcast from Cardiff Station on Friday, September 19th. It is a moving story of Welsh religious life and it will be performed by the Portmadoc Players, who appeared in the Lyric Theatre production.

The leading part will be taken by Miss Gwen John, who is herself the author of a dozen or more successful plays.

### As It Seemed to Him.

MISS JOHN told me an amusing story about a man who had bought his daughter an organ for a birthday present.

A few days later he met a friend, who asked him: “How many stops has that new organ of yours got?”

“Three,” replied the father, grimly: “breakfast, dinner, and supper!”

### An Exceptional Voice.

MISS FLORENCE HOLDING, soprano, was one of the earliest singers to broadcast from Manchester. Before the war she did much amateur operatic and dramatic work, and subsequently she toured in professional dramatic repertory work before finally deciding on a concert-platform career.

During the last three years she has given a number of vocal recitals. Miss Holding has an exceptional vocal range—nearly three octaves—and she is heard to special advantage in works by Mozart.

### A Favourite Tenor.

A TENOR who is much in request among listeners is Mr. William Heseltine, who is to sing at Bournemouth on September 14th.

When he was only twenty-one, he entered a musical competition at Olympia open to all England and won the gold medal.

In 1915 he joined the Navy and served until demobilized in 1919. He then took up singing on the concert platform, gaining successes in all parts of the country in oratorio and orchestral and ballad concerts. In 1920 he went abroad to study under Jean de Reszke for two years.



(1) Sir Landon Ronald; (2) Miss Gwen John; (3) Miss Florence Holding; (4) Mr. William Heseltine; (5) Mr. Gordon Bottomley.

Perhaps Mr. Heseltine's greatest success was made in the tenor rôle in *The Immortal Hour*, in which he appeared over 350 times. In 1923 he sang for the British National Opera Company in the first performance of Holst's *Savitri* at Covent Garden.

### Macbeth's Wife.

ON Tuesday, September 16th, the Scottish National Theatre Society will broadcast from Glasgow a play by Mr. Gordon Bottomley entitled *Gruach*. This play—which received the “Femina” prize in Paris as the finest piece of imaginative work of its year—treats of the youth of Macbeth's wife, Gruach. It will be broadcast by the Scottish National Players, and it will have a Prelude and Nocturne-Interlude specially composed by Mr. J. Seymour Halley, a well-known Glasgow musician.

Mr. Gordon Bottomley is the author of other plays, including *King Lear's Wife*, *The Crier by Night*, and *Midsummer Eve* and he has also written some excellent poetry.

### A Popular Octet.

THE London Male Voice Octet, who are to sing at Bournemouth on September 16th, was formed early in 1922, for the study and performance of choral works beyond the scope of the ordinary male voice quartets. The Octet comprises one alto, three tenors, two baritones and basses, and has an effective compass of nearly three and a half octaves.

While a speciality has been made of the madrigals of the sixteenth century, these singers are equally at home in the interpretation of modern choral music, and their services have been in frequent demand in the illustration of lectures on the subject of the development of part-singing in England from the days of the famous “Rota” of 1220 to the present time.

# WIRELESS PROGRAMME—SUNDAY (Sept. 14th.)

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.

### Popular Orchestral Programme.

*S.B. to Newcastle.*

SYBIL MADEN (Contralto).

FREDERIC COLLIER (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.  
Coronation March ..... *Eilenberg*  
Overture, "The Smuggler's Bride" ..... *Bohm*  
Valse Tragique ..... *Piercy* (1)

Contralto Songs.

"From the Tomb of an Unknown Woman" ..... } *Bantock* (4)  
"Yung Yang" ..... }  
"A Feast of Lanterns" ..... }

Baritone Songs, with Orchestra.

"Eri Tu" ("Un Ballo in Maschera") *Verdi*  
Serenade ("Faust") ..... *Gounod*  
The Orchestra.

Selection, "Robert Bruce" ..... *Bonnisean*

4.0. (Approx.)—Prof. A. J. IRELAND: "Episodes in the Religious History of England."  
"Caedmon sings the Story of Creation."  
The Orchestra.

Suite, "Almond Eye" ..... *Rosse* (31)  
Contralto Songs.

"Autumn" ..... }  
"Cruel Maid" ..... } *Morgan-Brown*  
"The Road" ..... }

(Accompanied by the Composer.)

Baritone Songs.

"King Charles" ..... *M. V. White* (1)  
"Inter Nos" ..... *Macfadyen*  
"The Fishermen of England"

*Montague Phillips*

The Orchestra.

Selection, "Carmen" ..... *Bizet, arr. Tavan*  
Announcer: J. G. Broadbent.

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

8.0.—The Bells of St. Martin's.

8.15. A Simple Evening Service  
in which all people can take part.  
With an Address by  
The Rev. H. R. L. SHEPPARD.  
Relayed from  
ST. MARTIN-IN-THE-FIELDS.

9.0. All Star Programme.

KATE WINTER (Soprano).

NORMAN ALLIN (Bass).

MARJORIE HAYWARD (Solo Violin).

BEATRICE HARRISON (Solo Violoncello).

Soprano Songs.

"A Summer Idyll" ..... *Coleridge-Taylor* (5)

Serenade ..... *Gounod*

"Spring" ..... *Henschel* (1)

Violin Solos.

Largo from *Berenice*

*Handel, arr. Walford Davies*

Minuet in G ..... *Beethoven-Burmester*

"The Admiral's Galliard" ..... *Moffatt*

Bass Songs.

"Sleep and Black Shadows" ..... } *Stravinsky*

"A Moonlight Pallid" ..... } *Moussorgsky*

"The Seminarian" ..... } *Koenemann*

"The Volga Boat Song" ..... } *Violoncello Solos.*

Air ..... *arr. Herbert Hughes* (2)

"Cherry Ripe" ..... *Cyril Scott*

Cavotte ..... *Popper*

Soprano Songs.

"I Attempt from Love's Sickness"

*Purcell* (11)

"The Lass with the Delicate Air" ..... *Arne*

"Nymphs and Fauns" ..... *Bernberg*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL

NEWS BULLETIN. *S.B. to all Stations.*

Local News.

10.15. Violin Solos.

"Liebeslied," Viennese Waltz ..... *Kreisler*

Donegal Air ..... *arr. Henry Coleman*

Bohemian Dance (Skocna) ("The Bartered

Bride") ..... *Smetana-Ondricek*

Bass Songs.

"Silent Noon" ..... *Vaughan Williams*

"Old Bard's Song" ..... *Rutland Boughton* (1)

"Old Clothes and Fine Clothes"

*Martin Shaw*

"The Yeomen of England" ..... *German*  
Violoncello Solos.

Five Negro Melodies. *arr. Lawrence Brown*

"Nobody Knows de Trouble I've Seen"

"Ev'ry Time I feel de Spirit"

"Sometimes I Feel Like a Motherless

Child."

"I Know de Lord's Laid His Hands On

Me."

"Swing Low, Sweet Chariot."

10.50.—Close down.

Announcer: C. A. Lewis.

## 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).

JAMES HOWELL (Bass).

Quintet.

Sonata No. 7 in C Major ..... *Purcell*

(a) Vivace ma non troppo; (b) Largo;

(c) Grave; (d) Canzona, allegro moderato;

(e) Allegro moderato; (f)

Adagio.

Serenade ..... *Widor*

Menuet ..... *Moskowski*

Songs.

"The Bell-Ringer" ..... *Wallace* (1)

"To Anthea" ..... *Halton* (1)

"O Star of Eve" ..... } *Wagner* (1)

"Tannhäuser" ..... }

Quartet.

Quartet for Strings, No. 6 ..... *Beethoven*

(a) Allegro; (b) Adagio cantabile; (c)

Scherzo; (d) Allegro molto quasi

presto.

Songs.

"Though Faithless Men" ("La Ebría")

*Halevy* (1)

"Vulcan's Song" ("Philemon et Baucis")

*Gounod* (1)

"Love Leads to Battle" ..... *Byononcini* (1)

Quintet.

Suite ..... *Couperin—1668-1733* (14)

(a) Prelude; (b) Rondeau; (c) Rondo

Passacaille; (d) La Gabrielle.

Scenes from "An Imaginary Ballet"

*Coleridge-Taylor*

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

Announcer: J. C. S. Paterson.

8.30.—Hymn, "There is a Land of Pure De-

light" (A. & M. 536).

Canon STOCKLEY, St. Peter's Church,

Wolverhampton: Religious Address.

Hymn, "The King of Love My Shepherd

Is" (A. & M. 197).

### Some of Elgar's Notable Tunes.

#### THE STATION SYMPHONY

##### ORCHESTRA.

Conductor, JOSEPH LEWIS.

ALICE VAUGHAN (Contralto).

Orchestra.

"Canto Popolare" (In Moonlight) from

Concert Overture, "In the South" (11)

Songs.

(a) "In Haven" ..... } From "Sea

(b) "Where Corals Lie" } Pictures" (1)

Orchestra (Strings Only).

Elegy for Strings, Op. 58 ..... (11)

Orchestra.

Selections from "Enigma Variations,"

Op. 36 (11)

Song.

"Pleading," Op. 48, No. 1 ..... (11)

Orchestra.

March, "Pomp and Circumstance," No. 4

in G ..... (1)

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Local News.

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0. BAND OF 2ND BATTALION THE HANTS. REGT.

Bandmaster, W. H. Orbinski.

Vocalist, ALICE COOMBE.

Relayed from South Parade Pier, Southsea.

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

8.30.—Choir of Pokesdown Wesleyan Church.

Hymn 924, "The Day is Dying in the

West" (Wesleyan Methodist Hymnal).

8.35.—The Rev. R. J. H. HILL, of Pokesdown

Wesleyan Church: Religious Address.

8.45.—Choir: Hymn 633, "Sun of time are

sinking" (Wesleyan Methodist Hymnal).

8.50. "Hymn of Praise."

Symphonia Cantata by Mendelssohn.

ELSIE COCHRANE (Soprano).

GLADYS JAMES (Contralto).

WILLIAM HESELTINE (Tenor).

THE "6BM" CHOIR.

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Sinfonia, "Maestoso con moto"; "Allegretto un poco Agitato"; "Adagio."

"All Men, all Things" (Chorus).

"Praise Thou the Lord."

"Sing Ye Praise."

"All Ye that Cried Unto the Lord."

"I Waited for the Lord."

"The Sorrows of Death."

"The Night is Departing."

"Let all Men Praise the Lord."

"My Song shall be alway of Thy Mercy."

"Ye Nations Offer to the Lord."

10.0.—WEATHER FORECAST and NEWS.

*S.B. from London.*

Local News.

10.15. Orchestra.

"Ave Maria" ..... *Schubert*

Major STANLEY HOW: Readings from

the Works of Oliver Goldsmith.

10.45.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.45. EVENSONG.

Relayed from

LLANDAFF CATHEDRAL.

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

8.10.—Choir of Aion Baptist Church,

Tongwynlais.

Hymn, "In Heavenly Love Abiding"

(Tune "Penlan") ..... *D. Jenkins*

Anthem, "On Calvary's Brow."

The Rev. A. E. TURTLE, Aion Baptist

Church, will give the second of the Weekly

Talks on "Spiritual Energies in Daily

Life."

His subject is "Mental Power."

Hymn, "O Love, that will not let me go"

(Tune St. Margaret) ... *Dr. A. L. Peace*

8.40. Paying Homage Together.

#### THE STATION SYMPHONY

##### ORCHESTRA

Conductor, WARWICK BRAITHWAITE.

Chorus, "5WA" CHOIR.

I. Orchestra.

Symphony from the Oratorio "Sant'

Elena al Valvario" ..... *Leo*

Choir.

"He Watching over Israel"

("Elijah") ..... } *Mendelssohn*

"Then Did Elijah"

("Elijah") ..... }

III. Orchestra.

Fantasia and Fugue in C Minor

*Bach, arr. Elgar*

IV. Choir.

"And then shall your light break

forth" ("Elijah") ..... *Mendelssohn*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

# WIRELESS PROGRAMME—SUNDAY (Sept. 14th.)

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

- V. Orchestra.  
"March to Calvary" ("Redemption")  
*Gounod*
- VI. Choir.  
"Hallelujah Chorus" ("Messiah")  
*Handel*
- VII. Orchestra.  
Overture, "Son and Stranger"  
*Mendelssohn*
- 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 RADIO MILITARY BAND.  
Conductor, HARRY MORTIMER.  
OLIVE MACKAY (Contralto).  
Band.
- March, "The Boys" ..... *Mortimer*  
Selection, "Madam Butterfly" ..... *Puccini* (1)  
"Salut d'Amour" ..... *Elgar*  
Olive Mackay.  
"Knowest Thou the Land?" ("Mignon")  
*Thomas*  
Band.
- Overture, "Rienzi" ..... *Wagner*  
Suite, "Les Erinnyes" ..... *Massenet*  
Olive Mackay.  
"O! Western Wind" ..... *Brake* (5)  
"Shrovetide" ..... *Martin* (5)  
Band.
- "Praeludium" ..... *Jarnefelt*  
Selection, "Carmen" ..... *Bizet*  
Olive Mackay.  
"Ombra mai fu" ("Largo") ..... *Handel* (1)  
"Sea Wrack" ..... *Harty* (1)  
Negro Spiritual, "Steal Away to Jesus"  
*Laurance Brown*  
Band.
- Gavotte from "Mignon" ..... *Thomas*  
Suite, "Mascarade" ..... *Lacome*

- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 7.30. "2ZY" ORCHESTRA.  
J. F. PROCTOR (Baritone).  
Orchestra.

- "Marche Solenne" ..... *Gounod*  
Overture, "Egmont" ..... *Beethoven*  
Suite, "Jeux d'Enfants" ..... *Bizet*  
Selection, "La Reine de Saba" ..... *Gounod*  
J. F. Proctor.  
"Arm, Arm, Ye Brave" ..... *Handel* (11)  
Orchestra.
- "Ballet Russe" ..... *Luigini*  
(a) "Au bord de la Mer" ..... *Dunkler*  
Two String Pieces (b) "Old World Minuet" ..... *Bolzovi*  
Selection, "Rienzi" ..... *Wagner, arr. Tavan*  
March, "Pomp and Circumstance, No. 2" ..... *Elgar* (1)  
J. F. Proctor.

- "Youth" ..... *Frances Allitsen* (1)
- 9.10.—SIDNEY G. HONEY: Talk to Young People.
- 9.30.—Hymn, "Lead, Kindly Light" (A. and M. 266).  
The Rev. Canon DORRITY, B.D., of St. Ann's Church, on "The Problem of Pain."  
Hymn, "My God, My Father, While I Stray" (A. and M. 264).
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15. J. F. Proctor.  
"Harvester's Night Song" ..... *Baynton Power*  
"Summer Time on Bredon" ..... *Graham Peel*  
"Invictus" ..... *Huhn*
- 10.30.—Close down.  
Announcer: H. B. Brenan.

## NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*  
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

- 8.30. "5NO" Choral Society Octet.  
Hymn, "The Head that Once was Crowned with Thorns" (A. and M. 301).
- 8.35.—The Rev. W. S. POWER, Vicar of St. Mark's, Byker Hill: Religious Address.
- 8.50. Octet.  
Hymn, "Praise My Soul the King of Heaven" (A. and M. 298).
- 9.0. "THE SWAN AND THE SKYLARK" (1)  
Cantata.  
Words by  
HEMANS, KEATS, and SHELLEY.  
Music by  
ARTHUR GORING THOMAS.  
(Posthumous Work.)  
Orchestrated by  
C. VILLIERS STANFORD.  
ELSIE SUDDABY (Soprano).  
DOROTHY CLARK (Contralto).  
EDWARD LEER (Tenor).  
JOSEPH FARRINGTON (Bass).  
THE "5NO" CHORAL SOCIETY.  
Choirmaster, RICHARD C. PRATT.  
THE STATION ORCHESTRA.  
Conductor: WILLIAM A. CROSSE.  
Introduction, with Bass Solo, "A Grecian Poet I"  
Chorus, "Mid the Long Reeds."  
Tenor Solo, "Summer! Summer!"  
Chorus, "O Life and Love, Farewell!"  
Contralto Solo with Chorus, "Thus Flowed the Death—Chant On."  
Chorus, "Filled With That Sound."  
Chorus, "The Summer is Come."  
With Solos for Soprano, Tenor, and Bass.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.0-5.0.—Programme *S.B. from Glasgow.*  
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*  
ELDER CUNNINGHAM  
(Bass-Baritone).  
THE WIRELESS QUARTET.
- 8.30. Quartet.  
"In a Monastery Garden" ... *Ketelbey* (8)  
"Elégie" ..... *Massenet*  
"Melody in F" ..... *Rubinstein*
- 8.50. Elder Cunningham.  
"The Lost Chord" ..... *Sullivan* (1)  
"Love Eternal" ..... *Adams* (1)
- 9.0.—King Street United Free Church  
Choir: Psalm 19, v. 7 to 11 (Tune: St. Andrews).  
The Rev. W. J. M. MacGREGOR, King Street U.F. Church: Religious Address.  
Choir: Psalm 146, v. 5 to 10 (Tune: St. Lawrence).
- 9.15. Quartet.  
"At Nightfall" ..... *Finden* (1)  
"The Pool of Narcissus" ..... *Fletcher*  
"Light of Western Stars" ..... *Morcl* (22)
- 9.30. Elder Cunningham.  
"My Prayer" ..... *Testi* (1)  
"My World" ..... *Gheel*  
"Soul of Mine" ..... *Barns* (1)
- 9.45. Quartet.  
"Sérénade Lyrique" ..... *Elgar*  
"Poème" ..... *Drda*
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15. Quartet.  
"Dismission Hymn" (Church Hymnary).
- 10.25.—Close down.  
Announcer: Neil McLean.

## CHAPPELL WEBER BROADWOOD

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

## GLASGOW.

- DARVEL BURGH BAND.  
Conducted by HERBERT BENNETT.  
ELLA GARDNER (Soprano).  
*S.B. to Edinburgh and Aberdeen.*
- 3.0. Band.  
Overture, "Semiramide"  
*Rossini, arr. Hawkins*  
Excerpt from the Oratorio, "Christ and His Soldiers" ("By Jesus' Grave")  
*John Farmer, arr. H. Bennett*  
Selection, "Viva Beethoven"  
*arr. J. Ord Hume* (1)
- 3.25. Ella Gardner.  
"Go Not, Happy Day" ..... *Frank Bridge*  
"Love Went a-Riding" ..... *Frank Bridge*  
"Solveig's Song" ..... *Grieg*
- 3.35. Band.  
Bohemian Suite, "A Gipsy Love Story"  
*arr. J. Ord Hume* (1)  
(1) The Appeal; (2) The Caravan; (3) The Tarantelle.  
Euphonium Solo, "Nazareth" ..... *Gounod* (1)  
(Soloist, Samuel Bollan.)  
Selection, "Oberon" ..... *Weber, arr. H. Bennett*  
Ella Gardner.
- 4.0. "Nymphs and Fauns" ..... *Baumgartner*  
"The Pipes of Pan" ..... *L. Mouckton*
- 4.10. Band.  
Cornet Solo, "Cleopatra" ..... *Damarc*  
(Soloist, George Mulgrew.)  
Selection, "Cavalleria Rusticana"  
*Mascagni, arr. H. Bennett*  
Ella Gardner.
- 4.26. "Rose Softly Blooming" ..... *Spohr*  
"Abide With Me" ..... *Liddle* (1)
- 4.36. Band.  
Selection from the Opera "Mignon"  
*Thomas*  
A Legend of the Thames, "Bells of Ouseley"  
*arr. J. Ord Hume* (1)
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30.—The Psalmody Quartet, Psalm 23 to the tune "Ordington."  
The Rev. C. GUTHRIE COOPER, of Strathbungo Parish Church: Religious Address.  
Paraphrase No. 11 to the tune "Tallis," No. 510 in the Church Hymnary.  
Prayer.  
Hymn No. 334 to the tune "Ewing" (Church Hymnary).
- 8.55. DOROTHY ROBSON (Soprano).  
"I Know That My Redeemer Liveth" ("Messiah") ..... *Handel* (11)  
"Rejoice, Rejoice" ("Messiah")  
*Handel* (11)  
"My Heart Ever Faithful" ..... *Bach*
- 9.7. DAVID McCALLUM (Solo Violin).  
"The Old Refrain" ..... *Brandt*  
"Serenade and Polichinello" ..... *Kreiser*  
"Liebesfreud" ..... *Kreiser*
- 9.17. JAMES COTTINGHAM (Baritone).  
"The War Song of Tyrtæus" ..... *Jean Sibelius*  
"At Grafton" ..... *Rutland Boughton* (1)  
"Till I Awake" ..... *A. Woodforde-Finden* (1)
- 9.27. Dorothy Robson.  
"Christ Child's Lullaby" ..... *Herbert Hughes* (5)  
"I Love My God as He Loves Me"  
*E. Bullock* (2)  
"Nature Carol" ..... *May Brake* (5)
- 9.37. David McCallum.  
"Prelude and Gavotte" ..... *Bach*  
"Mazurka de Concert" ..... *Musin*
- 9.47. James Cottingham.  
"Easter Hymn" ..... *Frank Bridge*  
"Tis I" ..... *Ciro Pineuti*  
"Glory to Thee, My God, this Night"  
*Gounod*
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15.—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 497.

# THE CHILDREN'S CORNER, CONDUCTED BY UNCLE CARACTACUS

## A Day on a Cattle Ranch.

**HULLO, children!**

Here is a talk by W. T. Fielding all about life in the "Wild West." I am sure that you will like it very much.

Cattle ranching! Say these words to any boy, and at once his eyes will sparkle brightly. His thoughts are immediately in the "wild and woolly West." Names such as Texas, Oklahoma, and Arkansas are familiar to him, and when you speak of cattle ranching, he imagines himself to be in those States, mounted on a fiery mustang, speeding like the wind over the prairie, a lasso swinging above his head ready to encircle either man or beast. There is the revolver, too, for no boy thinks that life on the prairie can possibly exist without a big revolver in his belt.

### An Imaginary Picture.

Away we go, then, with revolver included. There is a steer in front. It must be lassoed at any price. Suddenly it disappears over the cliff and falls into a canyon or ravine and, by some inexplicable magic, the horse and its rider have been able to pull up on the very brink of the precipice. That is the imaginary picture of life on the prairie; that is cattle ranching idealized, but what is the actual picture? Let us live through a day on a ranch, such a ranch as I was on myself in the Argentine.

I obtained my position in Buenos Aires. The same night I was sent up the river to the town nearest the ranch. There was a trap to meet me. It had big spider wheels and three ponies abreast, and they trotted and cantered the whole twenty-five miles to the ranch. We passed an ostrich farm on the way, also hundreds of parrots and

owls, but there was not a tree to be seen. The next morning, my first day on the ranch, I was out of bed at four o'clock, for I had to ring the bell at a quarter past four to wake up all the Indian cowboys. Our breakfast consisted of a cup of coffee and hard biscuits about the size of small buns. They taste like bread, are brought to the ranch in sacks, just like potatoes, and often, to break them, you take them in your hand and knock them against the edge of a wall.

### Choosing Their Mounts.

Well, we've had our breakfast and the next thing is to get the horses from the prairies round the ranch into the corral to saddle up. One or two horses are always kept on the ranch for this purpose. The corral is a wired enclosure and the horses are driven into this and then the cowboys select their mounts for the day's work. Sometimes each cowboy takes two mounts with him; it depends on the nature of the work to be done. Having caught your horse, the next thing is to put on the native saddle, which is a sheepskin, and then mount; easier said than done, for the ponies out there are very restless.

If you are a newcomer, all the cowboys look at you mounting, and if you don't do it properly in their eyes, you at once lose caste. Anyway, we are now mounted and off we go. Perhaps the distance to be covered is ten or fifteen miles, all on the same ranch, and our orders are to count the ponies in a certain area.

Arrived at the place where they are, a few cowboys are sent to round them up. They will have to be guided to a wire fence and driven along it, one by one, if possible, but I have never seen that done successfully. They generally gallop madly past four or five abreast, for the

prairie horses are, you must remember, wild horses and have not been broken in—that is to say, those we have to count. It is only the cowboy with the best eye who counts them.

Well, we have counted them, and our next job is to gather up the cattle in another district, so that a buyer from one of the big cold storage companies in Buenos Aires can select which he wants. These men are very expert at their work and they can tell the weight of a live animal within a pound or two. The cattle are gathered into a big rough circle, called in Spanish *rodeo*, and they move round and round. There are mounted riders all round them to keep them from breaking away. The buyer is mounted on the outside of the circle and from time to time he points out the animal he wants. The head cowboy at once gives instructions to two of the other cowboys to bring the selected animal out. And so it goes on hour after hour until the buyer has made his selection.

### Eating Under Difficulties.

It is now meal time. A big iron rod is stuck into the ground in the centre of a fire and a large piece of beef or mutton is placed on the rod. Cooked, or half-cooked, pieces are cut off it. You take hold of the piece you want with your left hand and you cut it off the large piece with your knife. You munch a biscuit with it.

Dinner in the evening is the principal meal on the ranch. You first of all have your daily bath, which is absolutely indispensable and for which you have no time in the morning, put on your best clothes, and sit at table with the rancher and his family. Afterwards you might have a song, play the piano, or put on the gramophone. You are in bed by nine and very glad to get there.

## THE PIKE IN THE POOL.

By E. W. LEWIS.



**WHEN** Uncle Harry and Isobel, with Sabo on the radiator, left the place where the fish kept the bay, they made straight for Devonshire, for

Isobel wanted to see Exmoor and Dartmoor. They came to Exmoor first, and stopped at a small place right in the very middle of the moor.

It was dark when they arrived; and Roger, the car, with Sabo on the radiator, was put into the garage of the inn. He was so tired that he fell at once to sleep, but waked in the morning as fresh as paint, to find that there was another car in the garage on the bonnet of which was a cat, almost as large as life. No, the cat's name was not Felix!

In order to begin a friendly conversation, Sabo said to the cat, "This place has got a funny name, hasn't it?"

"Oh?" said the cat. "I didn't know."

So Sabo told him the name of the place, for he had heard Uncle Harry ask the way to it from a man they had passed on the road.

"Do you know why it is called a funny name like that? No? Then I'll tell you. It was on account of a big fish called a pike," said Sabo.

"There was a river in this place long before there were any houses and people; and in this river there was a pike; and his name was Simon. And he lived in the pool above the bridge. In those days it wasn't such a big river as it is to-day, and not such a big pool either; but it was big enough for him. He

was a fierce fish and ate up all the little fishes; and then, of course, there was nothing left for him to eat. He grew thin and scraggy; and the scraggier he grew, the fiercer he became. He was a regular cross-patch. He would probably have died of hunger if he hadn't thought of a good plan.

"Animals used to come from all round about on the moor to bathe in this pool. There were boulders standing just out of the water upon which little birds would come, dipping their beaks and fluttering their wings and splashing themselves. Sometimes there were gulls, for the sea was not far away, and perhaps now and again a heron, standing with his long legs in the pool."

"What's a heron?" asked the cat.

"A bird with grey wings and long shanks and a big beak; and he lives on fish."

"Did he want to eat the pike?" asked the cat.

"Perhaps," Sabo admitted; "but a pike's too big for a heron. Anyway, as I was telling you, the birds came to bathe in the pool. So did foxes sometimes, when they were dusty after a long journey. And small bears, too, for there were bears in the forest in those days. And when, after a long while, the first farmer started the first farm near here, he had a pig or two; and the pigs used to come and wallow in the pool in hot weather."

"Simon was such a crabby old stick that when anyone came to bathe in his pool he rushed at them, and, if they couldn't get out of his way, he bit them."

"This isn't a public bath," Simon said to them, "it's mine," and he bit at them. But afterwards, when his plan came into his head, he said to himself, "I'll let them come, but I'll make them pay for it!" So the next day he popped his head out of the pool and said to a

starling who was bathing on a boulder, "I'll not have you bathing here in my bath, unless you bring me a mouthful of worms." And he said to the gulls, "I'll bite your legs off, if I catch you here again, unless you bring me a fish from the sea."

"So the small birds brought their worms. Simon allowed them to have a bath of one minute for three worms, and he allowed them an extra minute for three more worms. A gull or a heron could stay as long as he liked in the pool for a good-sized fish. The fox brought the head or the leg of a rabbit to pay for his bath."

"The bears could have a quarter of an hour for a handful of honey out of the nest of the wild bees, or a handful of ants' eggs. The pig had to bring a little bag of barley meal, of which in time Simon grew very fond."

"So he grew fat on his takings. The only ones who never paid him anything were the Fairies who lived in those days on the moor. They often used to come and paddle with their shining feet or swim in the deeper parts of the pool; and Simon, who could easily have gobbled the little ones, did not touch them, but said that he would be only too pleased if they came to his bath any time they wanted. So that's where it gets its funny name from."

"Is he in the pool now?" asked the cat.

"Shouldn't wonder," said Sabo. "Pikes live for ages and ages."

"Let's go and see," said the cat. "If you'll unfasten me, I'll unfasten you."

So they unfastened each other, and, while everybody was still in bed although the sun was shining warm and high in the sky, they went to the pool. But they did not see old Simon; and although several birds were already having their morning bath, they didn't seem to have brought any worms in their beaks to pay for it.

"I expect he's dead," said the cat.



# WIRELESS PROGRAMME—MONDAY (Sept. 15th.)

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. London's Bridges (3) by Amabel Carr. Lena M. Brown (Mezzo-Soprano). "A Holiday Chat: A Tenderfoot in Camp," by Joyce Wedgwood.
- 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.*
- JOHN STRACHEY (the B.B.C. Literary Critic): "Fortnightly Book Talk." *S.B. to all Stations.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—Symphony Concert. *S.B. to all Stations. (For Programme see next column.)*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- Announcer: J. G. Broadbent.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: Conductor, Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER: Sydney Rogers, F.R.H.S., "Topical Horticultural Hints." E. D. Godfrey (Contralto). Song Recital.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner."
- 7.0-11.30.—*The entire Programme S.B. from London.*
- Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

- 3.45-5.15.—Frank P. Butcher (Banjoist), Austin Rigby (at the Piano), Amy Cockburn (Mezzo-Soprano), Violet Cockburn (Soprano). Talks to Women: Betty Gillington—Gipsy Sketch: "One Winter's Day in the Woods."
- 5.15-6.15.—CHILDREN'S CORNER.
- 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.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS"; Talks to Women. Ruby Hargrave (Mezzo-Soprano).
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—History of the Drama—(VII.), by Edith Lester Jones.
- 7.0-11.30.—*The entire Programme S.B. from London.*
- Announcer: A. H. Goddard.

## LONDON.

8.0-10.0.

### SYMPHONY CONCERT.

THE WIRELESS SYMPHONY ORCHESTRA.

Conductor—Sir LANDON RONALD.

JOSEPH FARRINGTON (Bass).

1. Overture, "Oberon" ..... Weber
2. Aria, "Credo" ... ("Othello") Verdi
3. Symphony No. 5 in E Minor  
Tchaikovsky
4. "L'après-midi d'un Faune" Debussy
5. Songs (with Piano) Roger Quilter  
"Under the Greenwood Tree,"  
"There Be None of Beauty's  
Daughters,"  
"Heigho, the Wind and the Rain."
6. Le Cygne ..... Saint-Saens
7. Suite de Ballet, "Sylvia" ... Delibes

## MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: Emilie Riley (Contralto).
- 3.15-5.0. HORWICH R.M.I. BAND.  
Relayed from the Municipal Gardens, Southport.  
Conductor, HARRY SUTCLIFFE.  
March, "Washington Grays" ... Graffulla  
Overture, "Raymond" ..... Thomas  
Trombone Solo, "Bereuse de Jocelyn"  
Godard, arr. J. A. Greenwood  
(Soloist, G. Hinkinson.)  
Selection, "Grand Duchess" ... Offenbach (1)  
Interval.  
Selection, "Meid of the Mountains"  
Fraser Simson (1)  
Serenade, "Birthday" ..... Finch  
Selection from the Songs of W. H. Squire  
(3)  
Intermezzo, "Les Sylphides" ... Cussan"

### 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.

### "RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

## 5.0-6.0.—CHILDREN'S CORNER.

- 6.30-6.55.—Mr. W. E. FORD, of Manchester University Museum: "The City of Manchester, Its Origin and Development—(3) The Norsemen and the Normans."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News.
- 7.30. WILL HORABIN (Entertainer).  
"Bridegroom Oratory" ..... Glancil (13)  
"Little Mo(o)re and Far(r)"  
Grey and Horabin (13)  
"My Paper" ..... James (13)  
"Our Furnished Flat" ..... Squiers (13)  
"Elongated Ejeculations" ..... David (7)
- 8.0-11.30.—*The entire programme S.B. from London.*  
Announcer: H. B. Brennan.

## NEWCASTLE.

- 3.45-4.45.—Concert: Gordon Crocker (Tenor), William J. Asplon (Baritone), Sam Barraclough (Solo Cornet).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Annie Shaw on "Dips into Granny's Old Cookery Book."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0-11.30.—*The entire programme S.B. from London.*  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-5.0.—Concert: Dance Afternoon. The Wireless Quartet. Betty Gull (Contralto). Feminine Topics: Mrs. F. G. Morduant, M.A., "Everyday Life in Athens."
- 6.0-6.30.—CHILDREN'S CORNER: Musical talk with illustrations. Tunes—The Material of Music.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News.
- 7.30.—Girl Guides' and Boy Scouts' News Bulletins.
- 7.45-8.0.—Interval.
- 8.0-11.30.—*The entire programme S.B. from London.*  
Announcer: A. M. Shinnie.

## GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and Edith Johnston (Soprano).
- 4.45-5.15.—TOPICS FOR WOMEN: James A. Love Tindal on "The Humorous Side of Things."
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News.
- 7.30.—ALBERT LE GRIP: French Talk.
- 7.45-8.0.—Interval.
- 8.0-11.30.—*Programme S.B. from London.*  
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 497.

# WIRELESS PROGRAMME—TUESDAY (Sept. 16th.)

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 Cyril Kynaston (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. Travel Picture—Prague: Czecho-Slovakia.  
 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.

ERNEST YATES on "The London of To-Morrow." S.B. to Aberdeen.  
 Local News.

7.30-8.0.—Interval.

- 8.0. **Second Veterans' Night.**  
 Scene: An Old Music-Hall.  
 Chairman: WILLIE ROUSE ("Wireless Willie").  
 Artists:—

I. RAY WALLACE (Mimic).  
 In Impressions of Vesta Victoria, Kate Carney, Harry Champion, Ada Reeve, Connie Ediss, Alfred Lester, Marie Lloyd, Vesta Tilley.

II. CHARLES COBORN.  
 In Old-time Favourites.

III. JAY KAYE.  
 In Selections from Dan Leno's great Successes,  
 "Buying a House"  
 and  
 "The Huntsman."  
 IV. FRANK WOOD

In Impressions of Eugene Stratton, Albert Chevalier, R. G. Knowles, Gus Elen, Mark Sheridan, Charles Godfrey and Harry Randall.

V. ARTHUR ACKERMAN AND JENNY WYNNE,  
 Folk Song Entertainers.

VI. **One Hour of the Old "Stars of Variety."**

TOM COSTELLO, MARIE COLLINS, TOM LEAMORE, MAGGIE RIMMER, ARTHUR ALBERT, FLORRIE ROBINA, JOHNNY DWYER, HARRY WEDBURN, PADDY BOSTON.

In their wonderful old Song Successes.  
 VII. THE WIRELESS ORCHESTRA.  
 Conducted by DAN GODFREY, Junr.  
 In Melodies of Yesterday.

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

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

STANLEY HUGHES on "The Earthquake at Yokohama." S.B. to all except Scottish Stations.  
 Local News.

10.30 Selections of Old-Time Songs by the Wireless Orchestra.

11.0.—Close down.

Announcer: J. G. Broadbent.

## BIRMINGHAM.

3.30-4.30.—Station Piano Quintet.  
 5.0-5.30.—WOMEN'S CORNER: Elsie Stell (Solo Violin) Recital.

5.30-6.30.—CHILDREN'S CORNER.  
 6.30-6.45.—Teens' Corner: Cyril Midgley, B.Sc., F.R.G.S.: "Sunspots and Their Influence on the Earth."

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

Prof. MORRISON, M.A., B.Sc., F.R.C.S., J.P.: An Appeal on Behalf of the Birmingham and Midland Hospital for

Diseases of the Nervous System, Paralysis and Epilepsy.

Local News.

7.30-8.0.—Interval.

## An Evening with a Concert Party.

8.0. "A PACK OF CARDS" CONCERT PARTY.

Directed by J. HORACE POTTER.

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

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

STANLEY HUGHES. S.B. from London.  
 Local News.

10.30. SOPHIE ROWLANDS (Soprano).  
 "At the Mid Hour of Night" ... Cowen (15)  
 "Come, O Come, my Life's Delight" ... Hartly (1)

"She Wandered Down the Mountain Side" ... Clay (1)

"The Birth of Morn" ... Leoni

10.45. TOM KINNIBURGH (Bass).  
 "An Old English Love Song" ... Ahlsten (1)  
 "Old Clothes and Fine Clothes" ... Martin  
 "A Call of Home" ... Kinniburgh  
 "From Inverness to Fell" ... Fisher

11.0.—Close down.

Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

3.45-5.15.—The "6BM" Trio: Reginald S. Mout (Violin), Thomas E. Illingworth (Cello), Arthur S. Marston (Piano). Talks to Women: J. S. Bainbridge, B.Sc., Talk on "Care of the Piano."

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.

MAURICE SMITH, A.M.I.A.E., on "Railwayism, The Study of Railways as a Hobby."  
 Local News.

7.30-8.15.—Interval.

## Municipal Orchestra Night.

THE LONDON MALE VOICE OCTET.  
 NORA BRADBURY (Solo Pianoforte).  
 THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Relayed from Winter Gardens.

Conductor: Sir DAN GODFREY.

8.15. Orchestra.  
 "Tarantella" ... Chopin-Glazounov  
 "Three Dances" (from "Nell Gwyn") ... Edward German  
 "Danse des Bacchantes" ("Philemon and Baucis") ... Gounod

8.40. Octet.  
 "Strike the Lyre" ... T. Cooke (2)  
 "Sigh no More, Ladies" ... R. J. S. Stevens

8.50. Orchestra.  
 Ballet, "Le Cid" ... Massenet

9.5. Norah Bradbury.  
 "Cortège" ... Debussy  
 "Valse Etude" ... Rosenbloom  
 Miserere ("Il Trovatore") ... Verdi-Liszt

9.15. Octet.  
 "Heave Away" ... Piggott (14)  
 Sailor Shanties and Sea Songs:  
 "Peaceful Slumb'ring on the Ocean" ... M. Shaw (2)

"Billy Boy" ... Sir R. Terry (2)  
 "Rio Grande" ... Sir R. Terry (2)  
 "The Merchant Ship" ... M. Shaw (14)

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

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

STANLEY HUGHES. S.B. from London.  
 Local News.

10.30. Nora Bradbury.  
 "Water Wagtail" ... Cyril Scott (4)  
 "Song Without Words" ... Mendelssohn  
 "Danse" ... Debussy  
 "Gopak" ... Moussorgsky

10.45. Octet.  
 "Loeb Lomond" ... arr. Vaughan Williams (14)

"Hunting Song" ... Chalkinor

"My Little Pretty One" ... G. Shaw (2)

Folk Tunes "The Farmer's Boy" ... arr. Vaughan Williams (14)

"The Turtle Dove" ... arr. Vaughan Williams (2)

11.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—The Station Trio. Irene Evans (Mezzo-Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Impressions of Great Modern Writers (VI). By Guy Pocock.

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

Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."  
 Local News.

## The Pursuit of Beauty

(In Speech and Music.)

IVOR JAMES (Solo Violoncello).

NORMAN NOTLEY (Baritone).

RICHARD BARRON (Recital).

THE STATION ORCHESTRA.

7.30. Orchestra.  
 "Capriccio Italian" ... Tchaikovsky

"The Black Swans" ... Wagner  
 Norman Notley.

"Song of Agincourt" 1415 (Old English)  
 arr. Norman Notley

"Down by the Sally Gardens" (Old Irish)  
 arr. H. Hughes (1)

"The Gentle Maiden" (Old Irish)  
 arr. A. Somercell

"Over the Mountains" (Old English)  
 arr. Roger Quilter

Ivor James.

Prelude, Sarabande and Bourrées in C Major  
 Bach

Richard Barron

Will Recite a Selection of Poems by Robert  
 Browning.

"An Incident of the French Army."  
 "The Pied Piper."  
 "Evelyn Hope."  
 "Andrea del Sarto."

Orchestra.

Selection, "La Valkyrie" ... Wagner-Tavan  
 Ivor James.

"Elégie" ... Gabriel Faure  
 "Mélodie" ... Frank Bridge  
 Norman Notley.

"Who is Sylvia?" ... Schubert

"Hark, Hark, the Lark" ... Parry (11)

"It was a Lover and His Lass" Quilter (1)  
 Orchestra.

Suite, "Old Kensington" ... Sturdy

(a) "In old Victorian Days"; (b) "Peter Pan"; (c) "Boats on the Pond"; (d) "A Morning's Walk."

Ivor James.

"Bourrée" ... Handel

"Sarabande" ...

"Gavotte" ...

"Minuet" ...

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

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# WIRELESS PROGRAMME—TUESDAY (Sept. 16th.)

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10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
STANLEY HUGHES. *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, from the Piccadilly Picture Theatre.  
2.30-3.0.—WOMEN'S HALF-HOUR: Nancy Ainsworth (Soprano).  
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"—(2) Sweet are the Uses of Cane and Beet Sugar.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
7.15. RALPH COLLIS (Humorist).  
"Rough and Ready" . . . Clifford Grey (13)  
"If Life Were a Play" . . . Grey and Townsend (13)  
7.30-8.0.—Interval.

### "Old Favourites."

THE "2ZY" ORCHESTRA.  
ASTRA DESMOND (Contralto).  
DOROTHY ROBERTS and STOCKDALE COOKSON:  
Humorous Peeps at Life.  
Orchestra.

8.0  
Selections {  
"The Passing Show of 1915" . . . Finck  
"The Chocolate Soldier" . . . Oscar Strauss  
Astra Desmond.  
"Lascia ch'io pianga" . . . Handel  
"Home Sweet Home" . . . Bishop (1)  
"Three Fishers" . . . Hullah (1)  
Dorothy Roberts and Stockdale Cookson.  
Peep No. 1, "Restless Willie" . . . Cookson  
Orchestra.

Selections {  
"Florodora" . . . Leslie Stuart  
"The King of Cadonia" . . . Sidney Jones  
"By Jingo!" . . . Finck  
Astra Desmond.  
"The Banks of Allan Water" . . . (1)  
"Barbara Allen" . . . (1)  
Dorothy Roberts and Stockdale Cookson.  
Peep No. 2, "Married Bliss" . . . Cookson

8.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. *S.B. from Nottingham.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
STANLEY HUGHES. *S.B. from London.*  
Local News.

10.30. Orchestra.  
Selections {  
"The Catch of the Season" . . . Haines and Baker  
"The Quaker Girl" . . . Monckton  
11.0.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

3.45-4.45.—Concert: Mabel Grenville (Contralto), J. C. Cooke (Bass), Rita Robinson (Solo Violin).  
4.45-5.15.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "James Thompson, the Pessimist."  
5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Scholars' Half-Hour.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
PHILIP J. RYAN on "Speech Making."  
Local News.  
7.30-8.0.—Interval.

8.0. **Dramatic Night.**  
THE "5NO" REPERTORY COMPANY, in Two Plays.  
"ME AND MY DIARY."  
A Comedy in One Act, by Gertrude E. Jennings.

Cast:  
Lady Adela Boxgrove . . . STELLA EAST  
The Hon. Mrs. Cheney  
JENNIE STEVENS  
Phyllis Awkwright . . . . . OLIVE ZALVA  
Patience Marlowe . . . TERRY VAUGHAN  
Miss Tibbits . . . . . SAL STURGEON  
Humphrey Woods . . . . . GORDON LEA  
The Scene is Lady Adela's Flat in the West End of London.

Time: Present Day.  
"ESCAPE."  
A Drama in One Act, by E. F. Parr.

Cast:  
Constance Manson (alias "Brown") . . . SAL STURGEON  
Dick Manson (Her Husband) . . . GORDON LEA  
Pamela Baring (The Vicar's Daughter) . . . OLIVE ZALVA  
Joe Watkins (A Warder) . . . FRED PATTERSON  
The Scene is the interior of a cottage in Dartmoor, at half-past four on an afternoon in December.  
The Plays produced by GORDON LEA.

9.0. THE STATION ORCHESTRA.  
Conductor, WILLIAM A. CROSSE.  
"Imperial March" . . . . . Elgar (11)  
Overture, "Le Caid" . . . . . Thomas  
HERBERT THORPE (Tenor).

"Celeste Aida" ("Aida") . . . . . Verdi  
"O Sole Mio" . . . . . Di Capua  
"The Stars That Light My Garden" . . . Russell  
Orchestra.  
Two pieces: . . . . . Cowen (11)  
(1) "Childhood"; (2) "Girlhood"  
Herbert Thorpe.  
"The Flower Song" ("Carmen") . . . Bizet  
"Afton Water" . . . . . Scots  
"The English Rose" ("Merrie England") . . . German  
"The Song of the Wheel-tapper" . . . Wolcley Charles (1)

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. *S.B. from Nottingham.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
STANLEY HUGHES. *S.B. from London.*  
Local News.

10.30. Orchestra.  
Swiss Scenes . . . . . Adams (9)  
(1) "Morning in the Alps"; (2) "Lovely Lucerne"; (3) "The Angelus"; (4) "Evening."

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

## ABERDEEN.

3.30-5.0.—Operatic Afternoon: The Wireless Quartet, Cathie Thomson (Soprano).  
Feminine Topics.

5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies, Auntie Nellie's Party.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
ERNEST YATES. *S.B. from London.*  
Local News.

Agricultural Notes.  
7.35-8.0.—Interval.  
8.0-11.15.—Programme *S.B. from Glasgow.*  
Announcer: Neil McLeen.

## GLASGOW.

3.30-4.30.—Feature Afternoon: The Wireless Quartet and Tins M. Paterson (Solo Pianoforte).  
4.45-5.15.—TOPICS FOR WOMEN: Art and Literature.

5.15-6.0.—CHILDREN'S CORNER: Our Weekly Forty-five Minutes with the Smaller Children. Nursery Rhymes, Singing Games, Special Stories by Auntie Gwen.

6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
T. CAMPBELL MACKIE, of Glasgow School of Art, on "Architecture and the Man in the Street."  
Local News.  
7.30-8.0.—Interval.

### Scottish Play Night.

*S.B. to Aberdeen and Edinburgh.*  
The Scottish National Theatre Society presents

THE SCOTTISH NATIONAL PLAYERS in Two Plays.  
I. "GRUACH."

A Play in Two Acts by Gordon Bottomley.  
Cast (in the order of their speaking):  
Domhnal (Steward at Forthingall Castle) . . . WM. CHAPMAN  
Morag (The Lady of Forthingall) . . . ELLIOT C. MASON  
Fern (Her Daughter) . . . JEAN TAYLOR SMITH  
Conan (Her Son, Thane of Forthingall) . . . J. R. YOUNG

Macbeth (Envoy of Duncan, King of Scotland) . . . . . R. B. WHARRIE  
Producer—D. GLEN MACKEMMIE.  
Scene: Forthingall Castle in Perthshire.  
Time: The Early Middle Ages.

Incidental Music by the STATION ORCHESTRA.  
Conducted by ISAAC LOSOWSKY.

II. First Performance of "SCOBIE BETTERS HIMSELF."

A Comedy in One Act by Cormac Simpson.  
Cast (in the order of their speaking):  
Mr. Coles (A London Business Man) . . . J. R. YOUNG  
Mr. Thatcher (Another London Business Man) . . . . . H. C. STARK  
Scobie (a Scotsman, employed in Mr. Thatcher's Office) . . . R. B. WHARRIE  
Producer—J. R. YOUNG.

Scene: The Office of Mr. Coles.  
Time: The Present.

8.0.—Foreword to "Gruach."  
8.5.—Prelude to "Gruach."  
8.15.—Act I. of "Gruach."  
8.45.—"Nocturno"—Interlude to "Gruach."  
8.55.—Act II. of "Gruach."

9.10. Miss BOYD STEVEN.  
Hebridean Songs:  
(a) "The Sea-Gull of Lend Under Waves" . . . . . M. Kennedy-  
(b) "The Cockle Gatherer" . . . . . Fraser (1)  
(c) "The Land of Heart's Desire" . . . . .

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. *S.B. from Nottingham.*

10.0.—"Scobie Batters Himself."  
10.30. Orchestra.  
"Hebridean Lullaby"  
"A Skye Dirge" . . . . .  
"A Hebridean Kiltie Dance" (for strings only). . . . . Julian Nesbitt

10.40. Miss Boyd Steven.  
"The White Cocodr" . . . . .  
arr. M. Kennedy-Fraser  
"Last May a Braw Wooer" . . . Traditional  
"Willie's Fair and Willie's Rere" . . . . .  
arr. H. S. Robertson

10.50. Orchestra.  
Entr'acte, "A Gaelic Dream Song" . . . Foulds

10.55.—WEATHER FORECAST and NEWS. *S.B. to Aberdeen and Edinburgh.*  
Local News.

11.15.—The GLENEAGLES HOTEL BAND, relayed from Gleneagles Hotel.  
12.0.—Close down.  
Announcer: Mungo M. Dewar.

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

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

# WIRELESS PROGRAMME—WEDNESDAY (Sept. 17th.)

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. "My Part of the Country," by A. Bonnet Laird. Florence Evelyn (Soprano). "Tales of Many Homes" (4), by Kathie Herrick.

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. HERMANN GARDNER, D.Sc., on "The Common Source of Things." *S.B. to Glasgow.* Local News.

7.30-8.10.—Interval.

### Ballet Music from Covent Garden. (PAVLOVA SEASON).

8.10.—"A POLISH WEDDING" ... *Krupinski*

8.40.—"From My Window," by Philemon.

8.45-8.55.—Interval.

8.55.—"AMARILLA" ... *Glazounov and Drigo*

9.35.—Selected Poems from the Works of Walter de la Mare: Spoken by C. A. LEWIS.

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

Mr. ALLEN S. WALKER on "Cambridge." *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. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra. Ivor James (Solo 'Cello).

5.0-5.30.—WOMEN'S CORNER: Valerie d'Estrades, "Famous People of the Midlands"—No. 3. Jeffery Farnol.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: F. Raw, B.Sc., F.R.G.S., "The Earliest Known Life of the Earth"

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

Capt. A. A. ABBOTT, No. 5 of a series of Talks on Various Sports. "The Sword and Swordplay—Damascus Blades." Local News.

7.30-8.0.—Interval.

### 8.0. Famous Dance Tunes and Ballet. THE STATION SYMPHONY ORCHESTRA:

Conducted by JOSEPH LEWIS.

#### I. The Old Dances:

Minuet ..... *Bocherini*  
 Minuet (from Suite No. 1 in C) ... *Bach*  
 Gavotte ..... *Gossac*  
 Gavotte (from "Mignon") ..... *Thomas*  
 Saltarello ..... *Gounod*  
 Two Bourrées ..... *Handel*

#### II. Famous Waltzes:

Blue Danube ..... *Strauss*  
 Valse Triste ..... *Sibelius*

#### III. Some Well-known Ballets:

Faust ..... *Gounod*  
 Sylvia ..... *Délibes*

Boabdil ..... *Moskowski*  
 Petite Suite ..... *Coleridge-Taylor*  
 Ballet Egyptien ..... *Luigini*

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

Mr. ALLEN S. WALKER. *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), Charles L. Leeson (Piano). Talks to Women: George Dance on "Gardening."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholars' Half-Hour: M. B. Robinson on "How We Can Assist to Make an AI Nation."

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

Mr. MAURICE SMITH, A.M.I.A.E., on "Railwayism—The Study of Railways as a Hobby." Local News.

7.30-8.30.—Interval.

A Short Recital of

### Cries of Old London.

AMY COCKBURN (Mezzo-Soprano).  
 WINIFRED ASCOTT (Soprano).  
 THE "6BM" CHORUS.  
 THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

8.30. "The Cries of London."  
 "Come and listen, one and all,  
 To the songs we let fall."  
 "Fine Seville Oranges."  
 "Old Nell, Old Nell, trotting up and down,  
 What are you selling there to the town?"  
 "The Bellman."  
 "Ring Ding-a-ding, ding, ding,  
 Hark, the bellman on his round."  
 "The Pieman."  
 "Pieman, Pieman, where be going?  
 On to Highgate by your showing."  
 "The Lavender Girl."  
 "Lavender from country gardens here I sell  
 to-day."  
 "Buy My Crumplin' Codlins."  
 "Here's a terrible bustle and shout,  
 All on a winter's morning."

### 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 | "      |
| NOTTINGHAM (5NG)  | - | -     | 340 | "      |
| PLYMOUTH (5PY)    | - | -     | 335 | "      |
| EDINBURGH (2EH)   | - | -     | 325 | "      |
| LIVERPOOL (6LV)   | - | -     | 315 | "      |
| SHEFFIELD (6FL)   | - | -     | 301 | "      |
| LEEDS—            | } | (2LS) | -   | -      |
| BRADFORD          |   |       |     |        |
| HULL (6KH)        | - | -     | 320 | "      |
| BELFAST (2BE)     | - | -     | -   | "      |

"Twelve Pence a Peck Oysters."  
 "Oysters—new Wall-Fleet oysters."  
 "Hot Cross Buns."  
 "One a penny, two a penny, Hot Cross Buns."  
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. ALLEN S. WALKER. *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": The Station Orchestra. Talks to Women.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—A Talk on "Chess with Shakespeare," by John D. Chambers (Welsh Chess Champion).

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

Miss ELEANOR VACHELL, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week." Local News.

7.30-8.0.—Interval.

### Musical Comedy Programme.

SOPHIE ROWLANDS (Soprano).  
 TOM KINNIBURGH (Bass).  
 THE STATION ORCHESTRA.  
 Conductor: WARWICK BRAITHWAITE.  
 Orchestra.

8.0. Selections: ("To-Night's the Night" *Rubens*  
 "Les Cloches de Corneville"  
*Planquette-Farmer* (15)  
 Sophie Rowlands.  
 "Philomel" ("Monsieur Beaucaire")  
*Message*  
 "What are Names?" ("Monsieur Beaucaire")  
*Message*  
 "Love Will Find a Way" ("The Maid of the Mountains")  
*H. Fraser-Simpson*  
 Tom Kinniburgh.  
 "Pearl of Sweet Ceylon" ("The Cin-galee")  
 "My Dear Little Cingalee"  
*Monckton*  
 Orchestra.  
 Selection, "Rats" ..... *Braham* (31)  
 Mr. F. W. A. SAGE: "Wireless Wisdom."  
 Orchestra.  
 Selection, "Afgar" ..... *Cuvillier*  
 Sophie Rowlands.  
 "Moonstruck" ("Our Miss Gibbs")  
*Monckton*  
 "Someday Waiting Will End" ("Kissing Time")  
*Caryll*  
 Tom Kinniburgh.  
 In Musical Comedy Selections.  
 Orchestra.  
 Selection, "The Kiss Call" ..... *Caryll*

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

Mr. ALLEN S. WALKER. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.* Local News.

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

11.30.—Close down.

Announcer: C. K. Parsons.

## MANCHESTER.

2.30-3.0.—WOMEN'S HALF-HOUR: Esther Mitchell (Contralto).

3.15-5.0.—HORWICH R.M.I. BAND, relayed from the Municipal Gardens, Southport. Conductor: HARRY SUTCLIFFE

5.0-6.0.—CHILDREN'S CORNER.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 97.

# WIRELESS PROGRAMME—WEDNESDAY (Sept. 17th.)

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

- 6.30-6.55.—Mr. W. C. Jenkins, F.R.A.S., of Godlee Observatory, Manchester, on "The Study of the Weather—Weather Instruments and their Use"
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
HERWARD SEDDON (Entertainer).  
Local News.
- 7.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
- 7.45-8.0.—Interval.

**The East a-Calling.**

- THE "2ZY" ORCHESTRA.  
NORMAN NOTLEY (Baritone).
- 8.0. Norman Notley.  
"On the Road to Mandalay" ... *Hedgecock*  
Orchestra.  
Overture, "The Barber of Bagdad" ... *Cornelius*  
Selection, "Rose of Araby" ... *Morgan*  
"Valse Orientale" ... *Drigo*  
"Oriental Rhapsody" (Op. 32A) ... *Percy Pitt* (11)
- Norman Notley.  
Four Indian Love Lyrics—  
*Amy Woodforde-Finden* (1)  
(1) "The Temple Bells"; (2) "Less than the Dust"; (3) Kashmiri Song; (4) "Till I Wake."
- Orchestra.  
Funeral March from "The Story of Sayid" ... *Mackenzie* (11)  
Selection, "Nala and Dumayenti" ... *Ferdinand Heller* (11)  
Overture, "Le Roi de Lahore" ... *Massenet*  
Selection, "Lakmé" ... *Delibes*  
Norman Notley.  
"The Nile" ... *Leroux*  
"Chant Hindou" ... *Rimsky-Korsakov*  
Orchestra.  
Selections { "The Geisha" } ... *Sidney Jones*  
          { "San Toy" } ...
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. ALLEN S. WALKER. *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.—Concert: The Station Light Orchestra. Winifred Gribbin (Mezzo-Soprano).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Mildred Atkinson, B.A., on "The Recreation of Young Ladies a Hundred Years Ago." Isabel Spence (Soprano).
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.35-7.0.—Farmers' Corner: Prof. Gilchrist: Seasonable Notes.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. J. L. GIBSON, B.A.: "French Talk."  
Local News.
- 7.30-8.0.—Interval.

**An Hour of Sullivan.**

- THE STATION ORCHESTRA.  
JOHN OLIVERE (Baritone).
- 8.0. Orchestra.  
Overture, "Di Ballo."  
John Olivero.  
"The Sailor's Grave."  
"O Mistress Mine."

- Orchestra.  
Incidental Music to Henry VIII: Nos. 1, 2 and 3.  
Selection, "Ivanhoe."  
John Olivero.  
"I Wish To Tune My Quivering Lyre" (1)  
"Thou'rt Passing Hence."  
Orchestra.  
Selection, "Haddon Hall."
- 9.0. THE VIRTUOSO STRING QUARTET.  
Three Idylls ... *Bridge*  
Variations from Quartet in G Major—"The Emperor" ... *Haydn*  
Three Novelletten ... *Glazounov*  
(a) Interludium; (b) Valse; (c) Orientale.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. ALLEN S. WALKER. *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: R. C. Pratt.

**ABERDEEN.**

- 3.30-5.0.—Concert: The Wireless Octet.  
Gwyneth Hopkins (Contralto). R. W. Sutherland (Baritone). Feminine Topics. Scottish Songstresses: Joanna Baillie, with Vocal Illustrations by Miss Addie Ross.
- 6.0-6.30.—CHILDREN'S CORNER: Miss Dorothy Forrest (Soprano).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. DAVID LOW on "Cage Birds—Seasonable Hints."
- 7.30-8.30.—Interval.
- Modern British Composers' Night.**  
BESSIE JENKINS (Contralto).  
HERBERT THORPE (Tenor).  
DOROTHY CHALMERS (Violinist).  
JULIEN ROSETTI (Pianist).  
THE WIRELESS ORCHESTRA.  
*S.B. to Glasgow.*

**KEY LIST OF MUSIC PUBLISHERS.**

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
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31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.

[In the Manchester programme, on page 403 of our issue dated August 29th, we gave the incorrect indication number of the publisher of "Angels Guard Thee," by Godard. This is published by Messrs. Metzler and Co. (1920) Ltd., 142, Charing Cross Road, London, W.C.2.]

- 8.30. Orchestra.  
Symphonic Poem, "Sir William Wallace" ... *Wallace* (11)
- 8.40. Bessie Jenkins.  
"Lie There, My Lute" ... *MacCorma*  
"Go Not, Happy Day" ... *Bridg*
- 8.50. Dorothy Chalmers.  
"Sursum Corda" ... *Elgar*  
"English Dance" ... *Dale*
- 9.5. Herbert Thorpe.  
"Sea Fever" ... *John Ireland*  
"At the Mid Hour of Night" ... *Cowen* (15)  
"O Mistress Mine" ... *Farrer* (11)  
"Molly Braunnigan" ... *Stanford* (1)
- 9.15. Julien Rosetti.  
"Prelude" ... *Livingstead*  
"Lullaby" ... *Arnold Bax* (15)
- 9.30. Bessie Jenkins.  
"Music When Soft Voices Die" ... *Besley* (1)  
"Gipsies" ... *Peel* (1)  
"Silent Noon" ... *Williams*
- 9.40. Orchestra.  
"Five Bagatelles for Strings" ... *Young* (4)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. ALLEN S. WALKER. *S.B. from London.*  
Royal Horticultural Society Talk. *S.B. from London.*  
Local News.
- 10.35. Dorothy Chalmers and Julien Rosetti.  
"Second Sonata for Piano and Violin in A Minor" ... *John Ireland*
- 10.50. Herbert Thorpe.  
"Four Songs of the Hill" ... *Landon Ronald* (4)  
(1) "Away on the Hill there Runs a Stream."  
(2) "Come Home, My Thoughts From the Hill."  
(3) "At Dawn."  
(4) "A Little Winding Road."
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.  
Announcer: A. M. Shinnie.

**GLASGOW.**

- 3.30-4.30.—The Wireless Quartet and ASTRA DESMOND (Contralto).
- 4.45-5.15.—TOPICS FOR WOMEN: Music and Gossip. John B. Dickson (Solo 'Cello).
- 5.15-6.0.—CHILDREN'S CORNER: Singing Gnomes from Wales will sing: "The Bells of Aberdovey"; "All Through the Night"; "Let the Hills Resound"; "Land of My Fathers"; "God Bless the Prince of Wales." Mrs. Jamieson will chat about "Toys."
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. HERMANN GARDNER. *S.B. from London.*  
Local News.  
To-day's Interesting Anniversary—Walter Savage Landon died Sept. 17th, 1864.
- 7.30-8.0.—Interval.
- THE STATION ORCHESTRA.  
Conducted by ISAAC LOSOWSKY.
- 8.0.—Overture, "A Midsummer Night's Dream" ... *Thomas*  
Suite, "Petite Suite de Concert" ... *Coleridge-Taylor*  
Waltz, "La Plusque lente" ... *Debussy*
- 8.30-11.30.—Programme *S.B. from Aberdeen.*  
Announcer: R. Elliot Kingsley.

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

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Let us know your name, address, exact age, and the approximate amount you can deposit yearly, and, without any obligation on your part, we will tell you exactly how you can apply this ideal Plan of Investment-Insurance to your own circumstances. Address your inquiry to J. F. Junkin (Manager), Sun Life of Canada, 95, Canada House, Norfolk Street, London, W.C.2.

## Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

CARNEGIE NIGHT.  
LIVERPOOL, FRIDAY.

THE Carnegie Trustees, who work under a Royal Charter granted in 1917, have allotted a considerable sum to the monumental edition of our Tudor Church Music—a store of treasure that until recently was almost unknown, except to a few scholars. Equally important is the annual publication of new works by living British composers, three of which have been chosen for this "Carnegie Night."

DYSON'S RHAPSODIES FOR STRING  
QUARTET.

GEORGE DYSON was born in 1883, and studied at the Royal College of Music, and (as Mendelssohn Scholar) in Italy and Germany. He is a Doctor of Music of Oxford, and something of an authority on "modern" music, but his own music by no means breaks entirely with tradition.

These *Three Rhapsodies* have as literary basis three passages from Dante's *Paradise*, *Hades* and *Purgatory* respectively. The translations only, at the head of each Rhapsody, are here given.

#### I.

"As the bird, amidst the beloved foliage . . . foreruns the time, upon the open spray, and with ardent desire awaits the sun . . ."

*Moderately quick.* This Rhapsody is in form rather free. It opens with the FIRST MAIN TUNE in the FIRST VIOLIN—in the style of a bird-song. It consists of two distinct phrases, the first of which is given out alone. After the other instruments have entered, the First Violin plays the second phrase. This one is continued for a while. Presently the music softens down to *soft chords*, Cello plucking the strings. There is then an *upward rush*, and the FIRST VIOLIN plays the SECOND MAIN TUNE (this time with more definite support)—a more clear-cut melody. After a time fragments of the First Main Tune reappear, and most of the Rhapsody is developed from it.

#### II.

"For of Fortune's sharp adversite  
The worse kind of instance is this,  
A man to have been in prosperite,  
And it remember when it passid is."

—Chaucer.

*With breadth.* This is obviously in a sombre, lamenting mood. The whole of it is evolved from the lengthy VIOLA SOLO with which it opens.

#### III.

"Sweet hue of eastern sapphire . . .  
The radiant planet, that to love invites,  
Made all the orient laugh."—Cary.

*Slow, Moderately quick, Tranquil, Lively, etc.* This Rhapsody is full of continual change, and new fragments of tune are always appearing. But one Tune dominates the whole—the opening phrase, with its characteristic three initial notes, one low, the second fairly low, and an upward leap to the third.

GURNEY'S "LUDLOW AND TEME."

Settings of seven poems from Housman's "Shropshire Lad." The music is beautifully coloured and impressionistic, but, being true counterpart of the words, it is at heart simple. It is very near to folk-song in idiom. As it is impossible to print the poems in full, and as no very useful brief commentary can be written, the titles only are given. The poems, full of the mood and thought of the country-side, are readily accessible.

1. *When smoke stood up.*
2. *Far in a Western brookland.*
3. *'Tis time, I think.*

4. *Ludlow Fair (The lads in their hundreds).*
5. *On the idle hill of summer.*
6. *When I was one-and-twenty.*
7. *The Lent lily ('Tis spring; come out to ramble).*

WALTON'S PIANO QUARTET.

W. T. WALTON is a young composer whose String Quartet was among the British works chosen by the jury for performance at the 1923 Salzburg Festival of the International Society for Contemporary Music.

This Quartet for Violin, Viola, Cello and Piano is dated "Oxford, 1918-19." It is in four movements, more or less "classical" in form.

#### I.

*Moderately quick.* In the usual "First-Movement" (or "Sonata") form. The FIRST MAIN TUNE is at once given out by the VIOLIN over a Cello drone, and repeated, loudly, by all strings, the Piano playing harp-like passage work. (This theme runs through the whole Quartet.) There succeeds sudden quietness for a time, then the Strings cease, and the PIANO alone gives out the SECOND MAIN TUNE. The Strings enter emphatically and development proceeds.

#### II.

*Quick and playful.* This is virtually the "Scherzo." There is much interplay between the instruments. It is closely woven in texture, and well-knit in design; but it is difficult and inadvisable to try to follow this in any detail at first hearing. The opening bars are the main foundations.

#### III.

*With tranquil motion.* A slow Movement, very quiet throughout, this is more lyrical than the first two Movements. Frequent use is made of "harmonics" (very high, soft, flute-like notes) on the Strings. It is, freely, in three-fold form (*a-b-a*). The tune of the principal section (*a*) is very subtly divided between Strings and Piano.

#### IV.

The Finale is in "First-Movement" form, opening with loud chords on all Strings and octaves on the Piano. Then ALL STRINGS (Cello plucked) give out the declamatory FIRST MAIN TUNE. This continues for some time, then, after a sudden lull the CELLO plays the more song-like SECOND MAIN TUNE, quietly accompanied by the Piano. The Violin repeats this, supported by all instruments. The Development immediately proceeds. In the course of it occurs a short Fugue, which may be briefly described. The VIOLA, unaccompanied, plays a "Subject" (founded on the First Main Tune); at its conclusion the VIOLIN repeats it, while Viola carries on in a similar style. When the Violin has finished the Subject, the CELLO enters with it, followed in turn by the PIANO.

Eventually free development is resumed, and the rest of the Movement is concerned with the working-out and recapitulation of the material.

BOURNEMOUTH'S "OTHER NATIONS."

No. 3.—BOHEMIA. SATURDAY.  
SMETANA (1824-1884) was the first Bohemian composer to achieve great distinction.

DVORAK (1841-1904) carried cultivated music still further in his country.

Everyone is attracted by the combination of fresh simplicity and deep emotion in their music, which has its roots in the native song that is the expression of the joys and sorrows, the whole history, of the people. Dvorak's "Mein Heim" Overture, for example, is founded on peasant tunes.

# WIRELESS PROGRAMME—THURSDAY (Sept. 18th.)

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. The Week's Concert of New Gramophone Records.
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. A Talk on Fashion, by Nora Shandon. Froma West (Mezzo-Soprano). Careers for Women: Dental Surgery, by a Dental Surgeon.
- 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.*
- PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*
- TALK by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—"THE HARVEST HOME," and "THE COMPLEAT ANGLER." *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.*
- F. A. MITCHELL HEDGES, F.L.S., F.R.G.S., on "Unknown Tribes—Uncharted Seas."
- Local News.
- 10.30.—Ballet Music from Covent Garden. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. G. Broadbent.

## BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Amy Carter (Contralto), Song Recital.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Hubert Humphreys, Dramatic Recital.
- 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). Edythe Kinch (Soprano). Talks to Women: Margery Royce. Talk on "Books."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Stephen Langton as a Social Reformer."
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.30. JOHN HENRY (Entertainer). THE STATION ORCHESTRA. Conductor, WARWICK BRAITHWAITE. Orchestra.
- Romance, "In Early Spring".....Fenney  
"Dreaming in Springtime".....Palmgren  
"Spring's Arrival".....Palmgren  
John Henry will Entertain.

8.0-10.0.

S.B. to all Stations.

## The Harvest Home.

Written by BOYLE LAWRENCE.  
Music Selected and Arranged by PHILIP TREVOR.

Characters:

Harry Deepdene (The Squire)  
JOSEPH FARRINGTON  
Millicent ..... DOROTHY CLARK  
Barbara (Harry's Sister)  
VERITA VIVIEN  
Gran'fer Roberts ... IVAN BERLYN  
Millar Hoskins ..... GEORGE COOKE  
Ned (Barbara's Sweetheart)  
SYDNEY COLTHAM

Rustics, Women, Girls, Children.  
Handbell Ringer, Nellie Norway.

Scene: A field nearby a Barn in Blankshire.

Time: A late afternoon and night in September, about forty years ago.

## The Compleat Angler.

A Duologue,

by  
ARTHUR SCOTT CRAVEN  
and J. D. BERESFORD.

Characters:

The Hon. Wylie Walton (of the Diplomatic Service) ..... RAYMOND TRAFFORD  
Patience ..... CHRISTINE SILVER

The scene is a quiet backwater, and Patience is anxiously looking forward to her first fishing lesson; incidentally, she has a rather large and important catch in contemplation.

The Plays under the direction of  
R. E. JEFFREY.

10.30-11.0.

S.B. to all Stations.

## Pavlova Season.

Ballet Music relayed from the Royal Opera House, Covent Garden.

Orchestra.

Suite, "The Gordian Knot United, No. 2"  
Purcell (11)

John Henry will resume his Entertainment.

Orchestra.

"March of the Sea King"..... Jones (2)

"The Violet"..... Stericker (2)

"Petite Suite Rustique"..... Gibson (2)

Announcer: C. K. Parsons.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":  
Mr. Isaac J. Williams, Keeper of Art, the National Museum of Wales. Mr. Arthur Short, Deputy Camp Chief: Talks to Boy Scouts. Dorothy Adams (Soprano).

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—F. J. North, D.Sc., F.G.S., Keeper of Geology, the National Museum of Wales, on "The Story of the Earth—(IV.) The Age of Reptiles."

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

PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News.

Dr. JAS. J. SIMPSON, M.A., D.Sc., on  
"Romances of Natural History."

7.50-8.0.—Interval.

8.0-11.0.—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: Miss Helena Bourne: "Girls' Camps."
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News.
- 7.35. IVOR JAMES (Solo Violoncello).  
"Adagio and Allegro" ..... Boccherini  
"Allegro con brio" ..... Guerini  
"Villanello" ..... Pianelli  
"L'Agreable" ..... Marais
- 8.0-11.0.—Programme *S.B. from London.*  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Concert: Norman Notley (Baritone), Grace Ivell and Vivian Worth (Entertainers).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Miss G. M. Easton on "Word Pictures from the Poets," with Pianoforte Solos by Miss C. A. Easton.
- 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.—The Wireless Quintet. Feminine Topics: Dr. A. Mercer Watson on "A Trip to the Balkans." Astra Desmond (Contralto).
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News.
- 7.35.—Boys' Brigade News Bulletin.
- 8.0-11.0.—Programme *S.B. from London.*  
Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—Request Afternoon: The Wireless Quartet and Herbert Thorpe (Tenor), will Broadcast a "Sims Reeves" Programme.
- 4.45-5.15.—TOPICS FOR WOMEN: Health Chats. Mary London on "Beauty Culture in New York."
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Chat by "5SC'S" Stamp Uncle. Special Prizes of Stamps are sent out by Uncle Phil if you send a letter with queries about your collection.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News.
- To-day's Interesting Anniversary—Dr. Samuel Johnson, born September 18th, 1709.
- 7.40-8.0.—Interval.
- 8.0-11.0.—Programme *S.B. from London.*  
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 497.

# WIRELESS PROGRAMME—FRIDAY (Sept. 19th.)

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 Margery Aldington (Mezzo-Soprano)—Old English Songs.
- 4.0-5.0.—Time Signal from Greenwich. Concert: "Elephant Folk," by Mrs. Hobart-Hamden. Organ Music, relayed from Shepherd's Bush Pavilion. Thomas Marshall (Pianist). "Great Romances—(6) Garibaldi and Anita," by Helen Townroe.
- 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.*
- Capt. R. A. NEAUM on "The Great Pyramid and its Supposed Relation to Biblical History. *S.B. to other Stations.*
- Local News.
- 7.30-8.0.—Interval.

### Programme by the "2LO" Military Band.

- Conducted by DAN GODFREY, Junr.  
WILLIAM ANDERSON (Bass).  
MARCIA BOURN and LENA COPPING,  
in Comedy Duets.  
ROLAND MERRY and WINNIE  
VAUGHAN (Entertainers).
- 8.0. The Band.
- Marche Militaire ..... *Schubert*  
Overture, "Tam o' Shanter" ... *Drysdale*  
Duets.  
"She's Got the Wana Blues" ... *David* (9)  
"Why Did I Kiss That Girl?" ... *King* (31)  
"What'll I Do?" ... *Berlin* (7)  
Songs.  
"When Dull Care" ... *Old English*  
"Beggar's Song" ... *arr. Lane Wilson* (1)  
"The Sword of Ferrara" ... *F. Bullard*  
The Band.  
Waltz, "Gold and Silver" ... *Lehar*  
Selection, "I Pagliacci" ... *Leoncavallo*  
"March of the Little Lead Soldiers" ... *Piencé*  
Winnie Vaughan and Roland Merry  
will entertain.  
The Band.  
Suite, "The Dwellers in the Western  
World" ..... *Sousa*  
Duets.  
"Night Time in Italy" ..... *Kendia* (9)  
"One Little One More" ..... *Sterndale Bennett* (16)  
"Down On the Farm" ..... *Dale* (31)  
Songs.  
"In Cellar Cool" ..... *Old German*  
"Father O'Flynn" ..... *Stanford*  
The Band.  
Gipsy Rondo ..... *Haydn*
- 10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and 2ND  
GENERAL NEWS BULLETIN. *S.B.*  
*to all Stations.*  
Topical Talk.  
Local News.
- 10.30. Band Programme (Continued).  
"The Coon's Patrol" ..... *Lotter*  
Winnie Vaughan and Roland Merry  
entertaining again.  
The Band.  
Reminiscences of England ..... *F. Godfrey*
- 11.0.—Close down.  
Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Georgina Tanner in a Recital of "Old French Songs."
- 5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper: Art Crafts Talk, "Finger Rings."
- 5.30-6.30.—CHILDREN'S CORNER: William Macready—Dramatic Scene.
- 6.30-6.45.—"Teens' Corner: Captain Cuttle—Sailors and their Pets.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. R. A. THIBAUT, Principal of the Berlitz School of Languages: French Talk.  
Local News.

7.30-8.0.—Interval.

### THE STATION ORCHESTRA.

- JOHN HENRY (Entertainer).  
WILLIAM MACREADY .....  
EDNA GODFREY-TURNER ..... } Players.  
FRANK V. FENN .....  
H. R. WALKER ..... }
- 8.0. Orchestra.  
Overture, "Marco Spada" ..... *Auber*  
Intermezzo, "Eventide" ..... *Matt*  
Ten minutes with John Henry, Blossom, &  
Co.
- 8.30. Orchestra.  
Suite, "Gabrielle" ..... *Rosse*  
(a) Pizzicato; (b) Minuet; (c) Valse  
Romance; (d) Patrol.  
"Vision D'Amour" ..... *Friml*
- 9.0. "BLUE DEVILS."  
A Farce in One Act.  
Produced by WILLIAM MACREADY.  
The Visitor ..... WILLIAM MACREADY  
The Landlord ..... FRANK V. FENN  
His Daughter EDNA GODFREY-TURNER  
Her Lover ..... H. R. WALKER  
Scene: A Room in an Inn.  
Orchestra.  
Selection, "Il Trovatore" *Verdi, arr. Tavan*  
Three Dances from "Hallo, America" ..... *Finck*  
(a) Processionelle and Danse Florale; (b)  
Valse des Adoratrices; (c) Danse  
Barbare.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Topical Talk.  
Local News.
- 10.30.—A further ten minutes with John Henry.
- 10.40. Orchestra.  
Mosaïque on the works of Mendelssohn  
*arr. Tavan*
- 11.0.—Close down.  
Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

- 3.45-5.15.—TALKS TO WOMEN: Capt. Simpson on "The Management of the Modern Light 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: G. Guest, B.A., J.P., "Pride and Prejudice" (*Jane Austen*).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Capt. R. A. NEAUM. *S.B. from London.*  
Local News
- 7.30-8.30.—Interval.
- 8.30. "Comic Opera Night."  
"THE GRAND DUCHESS"  
(*Offenbach*).  
The Grand Duchess  
WINIFRED FISHER (Soprano)  
Wanda MARY LOHDEN (Mezzo-Soprano)  
Fritz ..... SYDNEY COLTHAM (Tenor)  
Prince Paul  
SIDNEY W. EGERTON (Tenor)  
Baron Puck ..... F. L. JENKINS (Tenor)  
Nepomuc ..... J. CORNER (Tenor)  
General Boom  
ARTHUR ENGLAND (Bass)  
Baron Grog ..... A. WOOD (Baritone)  
Captain Hochheim  
A. CHERRETT (Baritone)  
Nurstein ..... F. J. WILLIAMS (Tenor)  
Iza ..... A. EARL (Soprano)  
Olga ..... G. LONNEN (Soprano)  
Amelia ..... L. LAZENBY (Contralto)  
Charlotte ..... OLIVE SAVAGE (Contralto)
- THE WIRELESS ORCHESTRA.  
Conducted by  
Capt. W. A. FEATHERSTONE.  
THE "6BM" CHORUS.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Topical Talk.  
Local News.
- 10.30.—"THE GRAND DUCHESS" (Continued).
- 11.0.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.0.—The Station Trio, Ernest Collins (Tenor).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": The Station Orchestra. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"How to Speak Welsh" (XIII).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. DAN JONES, F.R.A.S., on "Astronomy."  
Local News.
- 7.30-8.0.—Interval.
- Modern British Plays.  
Performed by  
THE PORTMADOC PLAYERS.  
Orchestra.
- 8.0. Overture, "The Merrymakers" ... *Coates*  
Ballet Music, "Salambo" ..... *Arénds*  
(1) Introduction; (2) Danse des Kabires;  
(3) Danse de Salambo; (4) Danse des  
Serpents; (5) Love Scene; (6) Danse of  
the Savages.
- I. "CLOUDBREAK."  
A Study in Black and White,  
By A. O. ROBERTS.  
*Cast:*  
A Woman ..... GWEN JOHN  
An Evil Spirit ... RICHARD HUGHES  
A Man ..... A. O. ROBERTS  
A Beggar ..... RICHARD BARRON  
Orchestra.  
March; "Matador" ..... *Marchisio*  
"Pitres Napolitains" ..... *d'Indy*  
"Joan of Arc" ..... *Sodermann*  
A New Radio Play.
- II. "THE MAN WHO SAW THE  
FUTURE."  
(By O. Wyndham and Ivor Herbert  
McClure.)  
*Cast:*  
Edward Colwall ..... A. E. FILMER  
Mrs. Colwall ..... GWEN JOHN  
Miss Emily Bankshire  
EDITH LESTER JONES  
Mr. Bendix (the man in black)  
A. O. ROBERTS  
Doctor Martin ... RICHARD BARRON
- 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 Music from the Piccadilly Picture Theatre. Organist: H. Fitzroy Page.
- 2.30-3.0.—WOMEN'S HALF-HOUR: Irene Rémir (Mezzo-Contralto).
- 3.30-4.30.—Music by the Oxford Picture Theatre Septet. Conductor: S. Spurgin.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—G. H. Cowling, M.A., of Leeds University, on "Six Great Books—(3) Keats' Odes."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Capt. NEAUM. *S.B. from London.*  
Local News.
- 7.30-8.0.—Interval.
- Wagner Night.  
THE "2ZY" AUGMENTED  
ORCHESTRA.  
Conductor: T. H. MORRISON.  
HERBERT THORPE (Tenor).  
REGINALD WHITEHEAD (Bass).  
Notes by MOSES BARITZ.
- 8.0. Orchestra.  
Overture and Venusberg Music, "Tannhäuser."  
Siegfried Idyll.  
Ride of the Valkyries.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.



# WIRELESS PROGRAMME—FRIDAY (Sept. 19th.)

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

Herbert Thorpe.  
 "Prize Song" ("The Mastersingers").  
 Reginald Whitehead.  
 Monologue, "Hans Sachs" ("The Mastersingers").  
 Orchestra.  
 Introduction to Act 3, "The Mastersingers," and Dance of the Apprentices.  
 Introduction and Love's Death Scene, "Tristan and Isolde."  
 Siegfried's Journey to the Rhine.  
 Herbert Thorpe.  
 "The Narration" ("Lohengrin") ... (11)  
 Reginald Whitehead.  
 "The King's Prayer" ("Lohengrin").  
 Orchestra.  
 Introduction to Act I, "Lohengrin."  
 Introduction to Act III, "Lohengrin."  
 "Huldigungs March."  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Topical Talk.  
 Local News.  
 10.30. Orchestra.  
 "Funeral March" ("The Twilight of the Gods").  
 Entry of the Gods into Valhalla.  
 10.50.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.; Spanish Talk.  
 11.5.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

3.45-4.45.—Recital of Music for Young People: Singer, Mrs. A. M. Henderson. Lecturer and Pianist: Mr. A. M. Henderson (Glasgow University).  
 4.45-5.15.—WOMEN'S HALF-HOUR: The Rev Arthur H. Robins, "Childhood and the Poet—Longfellow."  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour.  
 6.35-7.0.—Farmers' Corner: H. C. Pawson: "Selection of Manures."  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Capt. R. A. NEAUM. *S.B. from London.*  
 Local News.  
 7.30-8.0.—Interval.

### Music of Many Schools.

ASTRA DESMOND (Contralto).  
 R. GUNNELLE HAMLYN (Baritone).  
 IVOR JAMES (Cellist).  
 THE STATION ORCHESTRA.

8.0. Orchestra.  
 Suite d'Orchestre ..... *Gabriel Marie*  
 (1) "Le Départ"; (2) "Naples au Matin";  
 (3) "En Voyage"—"Sur les rails";  
 (4) "Sur la hauteur"; (5) "Naples au Soir."  
 8.20. Astra Desmond.  
 "La Cloche" ..... *Saint-Saens*  
 "Gray Hills" ..... *Lidzey* (1)  
 "Thy Hand in Mine" ..... *Bridge*  
 "O That It Were So" ..... *Bridge*  
 8.30. R. Gunnelle Hamlyn.  
 "Life" ..... *Blumenthal* (1)  
 "Youth" ..... *Allitsen*  
 "Why Shouldn't I?" ... *Kennedy Russell*  
 8.40. Ivor James.  
 "Prelude" ..... *Corelli*  
 "Allemande" ..... *Corelli*  
 "La Musette" ..... *Marais*  
 Orchestra.  
 "Slavonic Rhapsody" ..... *Friedman*  
 9.0. Astra Desmond.  
 "Music When Soft Voices Die" *Besley* (1)  
 "From the Tomb of an Unknown Woman"  
 ..... *Bantock* (4)  
 "The Spring is at the Door."  
 "Autumn" ..... *Alison-Crompton* (1)  
 "Habanera" (from "Carmen") ... *Bizet*  
 9.15. R. Gunnelle Hamlyn.  
 "Still As The Night" ..... *Bohm*  
 "A Devonshire Wedding" ..... *Phillips*  
 "Harlequin" ..... *Sanderson* (1)

9.30. Ivor James.  
 "Romance" ..... *Hurlstone*  
 "Traumerei" ..... *Schumann*  
 "La Matelotte" ..... *Marais*  
 "Gavotte" ..... *Purcell*  
 Orchestra.  
 Melodies from "Catherine" ... *Tchaikovsky*  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Topical Talk.  
 Local News.  
 10.30. Orchestra.  
 The Ballet Music from "Faust" ... *Gounod*  
 10.45.—Close down.  
 Announcer: W. M. Shewen.

## ABERDEEN.

3.30-5.0.—Concert: The Wireless Quartet, Miss Dorothy Mitchell (Mezzo-Soprano).  
 Feminine Topics.  
 5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies.  
 Peeps into History: Brennus of Gaul.  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Capt. R. A. NEAUM. *S.B. from London.*  
 Local News.  
 7.30-8.0.—Interval.  
 8.0.—Mr. H. MORTIMER BATTEN. *S.B. from Edinburgh.*  
 8.15-8.30.—INTERVAL.

### Two Soloists and the Orchestra.

FRANK TAYLOR (Tenor).  
 NORMAN NOTLEY (Baritone).  
 THE WIRELESS ORCHESTRA.

8.30. Orchestra.  
 "Ballet from Hamlet" ..... *Thomas*  
 8.50. Frank Taylor.  
 "Celeste Aida" ..... *Verdi*  
 "O! 'tis a Glorious Sight" ("Oberon")  
 ..... *Weber*  
 9.0. Norman Notley.  
 "Bois Epais" ..... *arr. A. L.* (1)  
 "Song of Agincourt" ..... *arr. Notley*  
 "Over the Mountains" ..... *arr. Quilter*  
 9.10. Orchestra.  
 Selection, "Mignon" ..... *Thomas*  
 9.25. Frank Taylor.  
 "On With the Motley" ("Pagliacci")  
 ..... *Leoncavallo*  
 "Through the Forest" ("Der Freischutz")  
 ..... *Weber*  
 9.35. Norman Notley.  
 "Ah, Love! But a Day" ..... *Beach*  
 "Chanson Hindou" ..... *Rimsky-Korsakov*  
 "Over the Land is April" ..... *Quilter*  
 9.45. Orchestra.  
 "Four Dances from the Blue Bird"  
 ..... *O'Neill* (4)  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Topical Talk.  
 Local News.

### Half Hour of Scottish Songs and Music.

JAMES REID (Tenor).  
 THE WIRELESS ORCHESTRA.  
 10.30. James Reid.  
 "Afton Water" ..... *Hume*  
 "Mary Morrison" ..... *Sullivan* (1)  
 10.40. Orchestra.  
 "Eightsome Reel" ..... *Kerr*  
 10.50. James Reid.  
 "The Herding Song" ..... *Lawson*  
 "The Island Herdmaid" *Kennedy-Fraser* (1)  
 11.0.—Close down.  
 Announcer: W. D. Simpson.

## GLASGOW.

3.30-4.30.—The Wireless Quartet and Frank Bonham (Baritone).  
 4.45-5.15.—TOPICS FOR WOMEN: Domestic Science Chats. Jeane McIver on "Suitable Wedding Presents."  
 5.15-6.0.—CHILDREN'S CORNER: Stories, Students' Songs, by Auntie Cyclone, Uncle Mungo, and Uncle Alex. Singing Lesson by Auntie Cyclone, assisted by Tinkle Bell.  
 6.0-6.5.—Weather Forecast for Farmers.  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. A. C. McCLELLAN on "Business Efficiency."  
 Local News.  
 7.30-8.0.—Interval.  
 8.0.—Mr. H. MORTIMER BATTEN. *S.B. from Edinburgh.*

### "Old Rags."

GRACE IVELL and VIVIAN WORTH (Duettists and One Piano).  
 HERBERT TATLOCK.  
 THE STATION ORCHESTRA.  
 Conducted by ISAAC LOSOWSKY.

8.15. Orchestra.  
 "The Shores of Minnetonka" (6);  
 "Idaho" (6); "Leave Me With a Smile"  
 (6); "Wana" (9); "Nelly Kelly, I Love You"  
 (6).  
 8.45. Grace Ivell and Vivian Worth.  
 "Humming."  
 "Bells of St. Mary."  
 "Coal Black Mammy" ..... (7)  
 "Hortense" ..... (3)  
 9.0. The Glasgow Shopping Series—No. 1.  
 "But We Have No Red Hats To-Day!"  
 An Old "Gag" on a New Salver, Specially  
 Written for Broadcast by  
 HERBERT TATLOCK.  
 Characters (In order of their first  
 speaking):  
 That Annoying Shop-Walker!  
 That Annoying Customer!  
 That Annoying Saleswoman!  
 Scene (The only name for it): That annoy-  
 ing shop you know in . . . Street!  
 Time (When you haven't any): That annoy-  
 ing hour of five!

9.15. Orchestra.  
 "Wonderful One" (7); "Just Like a Thief"  
 (9); "Say it While Dancing" (6);  
 "He Used to Sing in His Sleep" (9);  
 "Granny's Song at Twilight" (9).  
 9.45. Grace Ivell and Vivian Worth.  
 "I Ain't Nobody's Darling" ..... (1)  
 "April Showers."  
 "Mammy" ..... (3)  
 "Lull Me to Sleep" ..... (3)  
 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Topical Talk.  
 Local News.  
 10.30.—THE GLENEAGLES HOTEL BAND,  
 relayed from Gleneagles Hotel.  
 11.30.—Close down.  
 Announcer: Mungo M. Dewar.

## STATION ADDRESSES.

| MAIN.          |  |
|----------------|--|
| Addresses.     | Telephone No.  |
| ABERDEEN       | 17, Belmont Street ..... 2293                                    |
| BIRMINGHAM     | 105, New Street ..... 209  |
| BOURNEMOUTH    | 72, Holdenhurst Road .... 3463                                   |
| CARDIFF        | 39, Park Place ..... 2514-5                                      |
| GLASGOW        | 202, Bath Street .. Douglas 1513                                 |
| LONDON         | 2, Savoy Hill, W.C.2. Regent 6733                                |
| MANCHESTER     | 57, Dickinson Street .. City 9532                                |
| NEWCASTLE      | 25, Eldon Square .. Central 5035                                 |
| RELAY.         |  |
| EDINBURGH      | 78, George Street .. Central 9535                                |
| HULL           | 26-27, Bishop Lane. Central 6138                                 |
| LIVERPOOL      | 85, Lord Street .... Bank 5913                                   |
| PLYMOUTH       | Athenaeum Chambers,<br>Athenaeum Lane ..... 2283                 |
| SHEFFIELD      | Messrs. Union Grinding<br>Wheel, Corporation St.<br>Central 4023 |
| LEEDS-BRADFORD | 19a, Wellington Street,<br>Leeds ..... 28131                     |

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

# WIRELESS PROGRAMME—SATURDAY (Sept. 20th.)

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

## LONDON.

1.0.—Time Signal from Greenwich.

### Popular Programme.

CLAIRE ALEXANDER (Soprano).  
HELENA CECILE (Entertainer),  
in Items from her Repertoire.  
THE WIRELESS ORCHESTRA.  
Conducted by DAN GODFREY, Junr.

4.10.—"Psychology and the Shop Assistant,"  
by Gladys Burlton, B.A.

5.30.—A Garden Chat by MARION CRAN,  
F.R.H.S.

(Intermediate times given are only  
approximate.)

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.

Capt. P. P. ECKERSLEY (Chief Engineer,  
B.B.C.) on "Technical Topics." *S.B.* to  
other Stations.

Local News.

7.30-8.0.—Interval.

?

8.0. THIRD QUERY PROGRAMME.  
WELL-KNOWN RADIO ARTISTS  
and

### THE WIRELESS ORCHESTRA.

Following on the success of the previous  
"Query" Programmes, listeners are again  
invited to submit a draft of the programme,  
complete with the names of artists, items,  
and announcer, as it would ordinarily have  
been sent to press for *The Radio Times*.

The most successful entrant will be  
awarded a prize of five guineas, and each  
of the two runners-up two guineas; the  
first five competitors will be invited to spend  
an evening at the London Studio. All  
entries must reach 2, Savoy Hill, not later  
than first post on Monday, September 29th,  
1924, and envelopes clearly marked "Query  
Programme" in the top left-hand corner.

The portion of the programme concerned  
in this competition falls only between 8 and  
10 p.m.

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

Mr. F. HOPE JONES, M.I.E.E., "The  
Change from Summer to Winter Time."  
*S.B.* to all Stations. Local News.

10.30.—THE SAVOY ORPHEANS and SAVOY  
HAVANA BANDS, relayed from the  
Savoy Hotel, London.

12.0.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Dale's Dance Orchestra.

5.0-5.30.—WOMEN'S CORNER: Janet Joye,  
Songs at the Piano. Lilian Couzens  
(Soprano).

5.30-6.30.—CHILDREN'S CORNER: Auntie  
Phil and a further Snooky Adventure.

6.30-6.45.—"Teens' Corner.

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

Capt. A. COURTNEY WILLIAMS: No. 6  
of a Series of Talks on Various Sports,  
"Fishing for Roach and Dace."

Local News.

7.30-8.0.—Interval.

### Popular Programme.

WINIFRED MORRIS (Contralto).  
NORA LESLIE PIGOTT  
(Songs at the Piano).  
RICHARD MERRIMAN (Solo Cornet).  
THE STATION ORCHESTRA.

8.0. Orchestra.  
March, "Great Big David" ..... *Lotter*  
Waltz, "The Grenadiers" ..... *Waldteufel*  
Songs.

"O Flower of all the World"  
*Woodforde-Finden* (1)

"The Little Brown Owl" ... *Sanderson* (1)  
Cornet Solo.

"Love's Garden of Roses" ..... *Wood*  
Songs at the Piano.

"What Nots" ..... *Sterndale-Bennett*  
"Shadow March" ..... *del Riego*

8.45. Orchestra.  
Selection, "San Toy" ..... *Jones*  
Waltz, "Frühlingslieder" ..... *Gung'l*  
Cornet Solo.

"I'll Sing Thee Songs of Araby" ..... *Clay*  
Songs.

"One Morning Very Early" *Sanderson* (1)  
"Mifanwy" ..... *Squire*

Orchestra.  
Selection, "Betty" ..... *Rubens*  
Songs at the Piano.

"What'll I Do?" ..... *Berlin* (7)  
"Swing Low, Sweet Chariot" ..... *Burleigh*

Orchestra.  
Selection, "The Island King" ... *Garatin*

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

Mr. F. HOPE JONES. *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.—Reginald S. Mouat (Solo Violin).  
Marcia Bourn and Lena Copping (Duet-  
tists). Ernest Lush (Solo Pianoforte).  
Talks to Women: Doulton Edwards,  
M.B.E., on "Careers for Women."

5.15.—CHILDREN'S CORNER.

6.15.—Scholars' Half-Hour: H. Hill on "Nature  
Study in a Garden."

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

Capt. P. P. ECKERSLEY. *S.B.* from  
London.

Local News.

7.30-8.30.—Interval.

### "Nights With Other Nations—No. 3."

#### BOHEMIA.

JOHN COLLINSON (Tenor).  
DOROTHY ROBSON (Soprano).  
THE WIRELESS ORCHESTRA.  
Conducted by Capt. W. A. FEATHER-  
STONE.

8.30. Orchestra.  
Overture, "Mein Heim" ..... *Dvorak*

8.40. John Collinson.  
"I Chant My Lay" ..... }  
"Hark! My Triangle" ..... }  
"Tune Thy Strings, O Gipsy" ..... }  
"Freer Is the Gipsy" ..... } .. *Dvorak*

8.50. Dorothy Robson.  
"The Clock" ..... *Lachnowsky*  
"The Soldier's Wife" ..... *Rachmaninog*

8.55. Orchestra.  
Symphonic Poem, "Mein Vaterland"  
*Smetana*

9.5. John Collinson.  
"Silent Woods" ..... }  
"Cloudy Heights of Tatra" ..... } .. *Dvorak*

9.10. Dorothy Robson.  
"Spring Waters" ..... *Rachmaninov*  
"Songs My Mother Taught Me" ..... *Dvorak*  
"Good-night" ..... *Dvorak*

9.20. Orchestra.  
Finale of Symphony, "From the New  
World" ..... *Dvorak*

9.30.—THE ROYAL BATH HOTEL DANCE  
ORCHESTRA, relayed from King's Hall  
Rooms. Musical Director, DAVID S.  
LIFF.

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

Mr. F. HOPE JONES. *S.B.* from London.  
Local News.

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

12.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed  
from the Capitol Cinema.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":  
Talks to Women. F. Bird (Baritone).

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Photography in Autumn.

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

WILLIE C. CLISSITT: Chat on "Sport  
of the Week."

Local News.

7.30-8.0.—Interval.

### Popular Night.

#### THE ROOSTERS CONCERT PARTY. THE STATION ORCHESTRA.

8.0. Orchestra.  
Overture, "The Well of Love" .... *Balfe*  
Three Dances from "Tom Jones" *German*

8.20. The Roosters.  
"The Roosters Break Their Shell"  
*Merriman and Western*

Concerted, "Never Say Die"  
*Merriman and Western*

#### WILLIAM MACK and GEORGE WESTERN.

Duet, "You Never Know" .... *Western*  
Concerted, "Koolaloo" .... *Ganano* (7)

ARTHUR MACKNESS.

Tenor Solo, Selected.

PERCY MERRIMAN in

Dickens Sketches.

Arthur Mackness and George Western.

Duet, "Just Keep on Dancing"  
*Mayerl and Paul* (16)

Concerted, "Fancy and Fact" *Henry* (13)

8.50. Orchestra.  
"Music Pictures" ..... *Faulds*  
(1) At the Theatre; (2) Evening in the  
Forest; (3) Fiddler's Fancy.

"Barcarolle" ..... *Grunfeld* (6)  
Mr. GEOFFREY S. INGRAM, M.B.O.U.,  
on "Wild Birds of Wales and the West  
Country—Some Resident Species."

Orchestra.  
"Ballade Humoresque" ..... *Schuding*

Triumphal March from "Cleopatra"  
*Mancinelli*

9.30. The Roosters.  
Concerted, "Gutter Merchants" .. *Cecil*  
George Western at the Piano.

SEPTIMUS HUNT (Baritone).  
Selected.

William Mack.  
Humorous Song, Selected.

Arthur Mackness and Septimus Hunt.  
Duet, "The Two Beggars"  
*Lane Wilson* (22)

The Roosters.  
Sketch, "Incredible Happenings"  
*Merriman*

Concerted, "A Simple Melody"  
*Berlyn* (7)

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

Mr. F. HOPE JONES. *S.B.* from London.  
Local News.

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

12.0.—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 497.

# WIRELESS PROGRAMME—SATURDAY (Sept. 20th.)

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

## MANCHESTER.

3.15-5.0.—HORWICH R.M.I. BAND, relayed from the Municipal Gardens, Southport. Conductor, HARRY SUTCLIFFE.

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

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—JOHN HENRY and ALGY get their Wireless Set going.

FORSYTH'S DANCE BAND.

Fox-trot, "Gigolette" (6); Waltz, "Valse Elite"; Fox-trot, "Other Lips" (3); (3); Fox-trot, "Shine" (9); Waltz, Selected; One-step, "Hugo" (6).

HARRY HOPEWELL (Baritone).

"My Girl" ("The Golden Moth") *Ivor Novello*

"What a Wonderful World it Would be" *Lohr*

Dance Band.

Fox-trot, "Sitting in a Corner" (3); Fox-trot, Selected; Waltz, "One Little Smile" (9); Fox-trot, "Midnight Rose" (6); One-step, "American Medley" (9).

Harry Hopewell.

"Star of my Soul" ("The Geisha") *Sidney Jones*

"The Yeoman of England" ..... *E. German*

Dance Band.

Fox-trot, "I'm Going South" (6); Waltz, "Come Back" (16); Fox-trot, "Cow-beel Joe" (9); Fox-trot, "Dot and Carrie" (9).

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

Mr. F. HOPE JONES. *S.B. from London.*

Local News.

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

12.0.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

3.45-4.45.—Concert: The Station Light Orchestra. Elsie Pringle (Mezzo-Soprano).

4.45-5.15.—WOMEN'S HALF-HOUR: Margaret McQueen on "Home, Sweet Home"—its Composer, Author and Singers.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.35-7.0.—Farmers' Corner: R. W. Wheldon on "Winter Oats."

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

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

**Song and Dance.**

THE STATION MILITARY BAND.

Conductor, WILLIAM A. CROSSE.

PHYLLIS HOWE (Soprano).

FRANK CHARLTON (Entertainer).

H. KEMP JORDAN (Baritone).

8.0.—The Band.

Fox-trot, "I Love You" (7); Waltz, "What'll I do?" (7); One-step, "Barney Google" (7).

Phyllis Howe.

"Golden Dancing Days" ..... *Coningsby Clark*

Waltz Song, "Tom Jones" ..... *German*

Frank Charlton.

"Father's New Car" ..... *Low*

"Council Houses" ..... *arr. Charlton (7)*

H. Kemp Jordan.

"From Inverness to Fell" ..... *H. Fisher*

"The Jolly Tinker" ..... *Newton*

Orchestra.

Waltz, "When Lights are Low"; One-step, "Chinatown" (1); Fox-trot, "Chasing Rainbows."

Phyllis Howe.

"The Dancing Lesson" ..... *Oliver (8)*

"Carwena," Waltz Song ..... *Lane Wilson (22)*

Frank Charlton.

"Musical Shopping" ... *arr. Charlton (13)*

"Packing" ..... *Stanley*

H. Kemp Jordan.

"Two of Us" ..... *Phillips*

"I Want You in My Garden" *Eugenie Parton (21)*

"An Answer" ..... *Eugenie Parton (21)*

"The Little Haven" ..... *Kahn (5)*

Orchestra.

One-step, "She Walks in her Husband's Sleep" (1); Waltz, "Dreamy Melody"; Fox-trot, "Maggie! Yes, Ma" (7).

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

Mr. F. HOPE JONES. *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.—Concert: Scottish Afternoon. The Wireless Quartet. William A. Hutcheon (Bass). Feminine Topics.

6.0-6.30.—CHILDREN'S CORNER.

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

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—This Week's Interesting Anniversary: Death of Wellington, September 14th, 1852.

**From Grave to Gay.**

GRACE IVELL and VIVIAN WORTH (Duettists).

IVOR JAMES (Solo Violoncello).

THE WIRELESS ORCHESTRA.

8.30.—Orchestra.

"Funeral March of a Marionette" *Gounod*

8.40.—Ivor James.

"Largo and Allegro" ..... *Marcello*

"Dutch Folk Tune" ..... *Rontgen*

"Dutch Country Dance" ..... *Rontgen*

"Aria" ..... *Dandrieu*

8.55.—Grace Ivell and Vivian Worth.

"Broadway Blues" *Turk and Robinson (16)*

"Marcheta" ..... *Schertzing*

"Last Night on the Back Porch" *Brown (31)*

9.5.—Orchestra.

Selection, "The Geisha" ..... *Jones*

9.20.—Grace Ivell and Vivian Worth.

"Minnetonka" ..... (6)

"Honey" ..... (7)

"All Muddled Up" ..... (7)

9.30.—Ivor James.

"Impromptu" ..... *Frislim (14)*

"Lullaby" ..... *Warren*

"Pastorale" ..... *Hurleston (15)*

"Berceuse" ..... *Faure*

9.45.—Grace Ivell and Vivian Worth.

"My Sweetie Went Away" ..... *Turk (6)*

"Kicky Koo" ..... (13)

"Runnin' Wild" ..... (7)

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

Mr. F. HOPE JONES. *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.—Rehearsal for "5SC'S" Radio Circle Choir and all Children who wish to assist in the Fairy Revels at 5.15 p.m.

3.30-4.30.—The Wireless Quartet and J. H. N. Craigen (Humorous Monologues).

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

5.15-6.0.—CHILDREN'S CORNER: "5SC'S" Radio Circle Choir. Fairy Revels.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Prof. RENWICK H. LEITCH, of West of Scotland College of Agriculture, on "Milk and Dairy Farming."

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

Capt. P. P. ECKERSLEY. *S.B. from London.*

Glasgow Radio Society Talk.

Local News.

7.35-8.0.—Interval.

## Dance Night.

NORMAN NOTLEY (Baritone).

DANIEL SEYMOUR (Tenor).

Will sing the Choruses and Vocal Numbers.

THE STATION ORCHESTRA.

Conducted by ISAAC LOSOWSKY.

8.0.—Orchestra.

Fox-trot, "Do Shrimps Make Good Mothers?" (9); One-step, "How's Bonzo?" (10); Lancers, "Midnight"; Waltz, "Who's Dancing with You Tonight?" (7); One-step, "Why Does a Chicken?" (10).

8.30.—Norman Notley.

Selections from his Repertoire.

Sea Songs.

"Shenandoah" ..... } Three Sea Chanties

"Billy Boy" ..... } *arr. R. B. Terry (2)*

"Tom's Gone to Hilo" } *arr. R. B. Terry (2)*

"Port of Many Ships" ..... } Two Salt-Water Ballads

"Trade Winds" } *arr. Frederick Keel (1)*

8.45.—Orchestra.

Fox-trot, "Sarah" (9); One-step, "Cheerio" (31); Quadrilles, "Reel Time"; Fox-trot, "Sixty Seconds Every Minute"

9.15.—Norman Notley.

Folk Songs and Old Airs:—

"The Gentle Maiden" (Old Irish) *arr. A. Somervell*

"Mowing the Barley" *arr. Cecil Sharp (2)*

"Down by the Sally Gardens" *arr. H. Hughes (1)*

"Strawberry Fair" ..... *arr. Cecil Sharp (2)*

9.30.—Half an Hour of Gung'l Waltzes by the Station Orchestra.

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

Mr. F. HOPE JONES. *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 497.

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# WIRELESS PROGRAMME—BELFAST (Sept. 15th to Sept. 20th.)

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

## MONDAY.

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

7.15-8.0.—Interval.

### Popular Concert.

QUEEN'S ISLAND MALE CHOIR;  
Conducted by JOHN VINE.  
Mrs. JOHN SEEDS (Mezzo-Soprano).  
THE AUGMENTED STATION  
ORCHESTRA.  
Conductor: E. GODFREY-BROWN.

8.0. "God Save the King."  
Orchestra.  
March, "Pomp and Circumstance" No. 4  
in G ..... *Elgar* (1)  
Overture, "Di Ballo" ..... *Sullivan* (11)

8.17. Choir.  
"Loch Leven Love Lament"  
*H. S. Robertson* (2)  
"Rolling Down to Rio" ..... *E. German* (11)  
"Soldier, Rest" ..... *A. Somervell* (11)  
"The Little Church" ..... *V. E. Becker* (2)

8.32. Orchestra.  
Minuet from Opera "Manon" ..... *Massenet*

8.37. Mrs. John Seeds.  
Aria, "Che Faro" (from Opera "Orpheus")  
*Gluck*

8.43. Orchestra.  
Three Movements from the "Casse-  
Noisette" Suite ..... *Tchaikovsky*  
(1) "March"; (2) "Dance of the  
Sugar-plum Fairy"; (3) "Flower Valse."

8.55. Mrs. John Seeds.  
"Secrecy" ..... *Hugo Wolf*  
"Je sais attacher des rubans"  
*arr. Liza Lehmann*  
"Fair House of Joy" ..... *Quilter* (1)

9.7. Orchestra.  
"Puck's Minuet," Op. 20. *Herbert Howells*

9.12. Choir.  
"Oft in the Stilly Night" ..... *Irish Air* (2)  
"Ye Banks and Braes" ..... *Kenneth G. Finlay*  
"Lo, Country Sports" ..... *Thomas Weelkes* (14)  
"O Peaceful Night" ..... *E. German* (11)

9.27. Mrs. John Seeds.  
"The Good Men of Eirinn" ..... *H. Hughes* (1)  
"The Seagull of the Land Under Waves"  
*Kennedy-Fraser* (1)

9.39. Orchestra.  
"Berceuse" ..... *Jarnefelt*  
"Praeludium" ..... *Jarnefelt*

9.44.—Three Movements from the "Othello"  
Suite ..... *Coleridge-Taylor*  
(1) Dance; (2) Children's Intermezzo;  
(3) Military March.

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
A few Words from the Station Director.  
Local News.

10.30.—Close down.  
Announcer: W. T. Guthrie.

## TUESDAY.

4.0-5.0.—The Station Orchestra.

7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Capt. P. P. ECKERSLEY (Chief Engineer,  
B.B.C.).  
Local News.

7.30-8.0.—Interval.

### A Night of Gladness.

GRACE IVELL AND VIVIAN WORTH  
(Entertainers).  
DOROTHY CAMLIN (Soprano).  
THE STATION ORCHESTRA.

8.0. Orchestra.  
Overture, "The Merrymakers" ..... *Coates*  
Selections from the Opera "Merrie  
England" ..... *German*

8.20. Dorothy Camlin.  
"Micaela's Song" ("Carmen") ..... *Bizet*  
"Songs My Mother Taught Me" ..... *Dvorak*  
"Will o' the Wisp" ..... *Spross*

8.32. Orchestra.  
Suite, "From the Countryside" ..... *Coates*  
(a) In the Meadow; (b) Among the  
Poppies; (c) At the Fair.

8.44. Grace Ivell and Vivian Worth.  
"Broadway Blues"  
"Believe Me, If All Those Endearing Young  
Charms."  
"My Sweetie Went Away" ..... *Lon Hardman*  
"Honey" ..... *Van Alstyne*  
"Last Night on the Back Porch"  
*Schraubstader*

9.4. Orchestra.  
Suite, "Rustic Revels" ..... *Percy Fletcher*  
(a) "Dancing on the Green"; (b)  
"A Quality Court"; (c) All the Fun of  
the Fair."

9.16. Dorothy Camlin.  
"Villanelle" ..... *Dell'Acqua*  
"An Irish Love Song" ..... *Rothven Lang* (5)  
"Tiptoe" ..... *Molly Carew*

9.28. Grace Ivell and Vivian Worth.  
"Lazy Melody" ..... *Lion*  
"Kickey Koo" ..... *Geo. W. Meyer*  
"Barcarolle" ..... *Offenbach*  
"Say it With a Ukulele" ..... *Art Conrad*  
"Honolulu Blues" ..... *Nab Goldstein*

9.30.—Speeches delivered on the occasion of  
the Official Opening of the B.B.C.'s  
Nottingham Relay Station. *S.B. from  
Nottingham.*

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
STANLEY HUGHES. *S.B. from London.*  
Local News.

10.30.—Close down.  
Announcer: W. Montagu Douglas-Scott.

## WEDNESDAY.

4.0-5.0.—The "2BE" Quartet.

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

7.30-8.0.—Interval.

### Irish Night.

THE ULSTER PLAYERS  
FRED. C. HUGHES (Tenor).  
THE STATION ORCHESTRA.

8.0. Orchestra.  
Overture, "An Irish Comedy" ..... *Ansell*  
Selection, "The Emerald Isle"  
*Sullivan and German*

8.20. Fred. C. Hughes.  
"If I Had a-Knew" *arr. Herbert Hughes* (5)  
"Nora O'Neill"  
"A Good Roerin'" *arr. Herbert Hughes* (1)  
"Fire" .....

8.32. Orchestra.  
Selection, "The Lily of Killarney"  
*Benedict*

8.44. The Ulster Players in  
"THE DRONE."  
A Comedy by Rutherford Mayne.

John Murray, a Farmer  
RUTHERFORD MAYNE  
Daniel Murray, his Brother  
GERALD MACNAMARA  
Mary Murray, John's Daughter  
G. WOODS

Andrew McMinn, a Farmer  
H. RICHARD HAYWARD  
Sarah McMinn, his Sister  
ROSE MCQUILLAN

Donal Mackenzie, a Scotch Engineer  
G. MAGEEAN  
Sam Brown, a Labourer in John Murray's  
Employment ..... WALTER KENNEDY

Kate, a Servant Girl in John Murray's  
Employment ..... MARIE CRIMMINS  
Alick McCready, a Young Farmer  
C. K. AYRE

The action takes place throughout in the  
kitchen of John Murray in the County of  
Down. Time: The Present Day.  
The Play Produced by RUTHERFORD  
MAYNE.

9.29. ERNEST A. A. STONELEY (Solo  
Violin).  
Selected.

9.39. Fred C. Hughes.  
"The Meeting of the Waters" } *arr.*  
"She Is Far From the Land" } *Herbert*  
"The Winding Banks of Erne" } *Hughes*

9.54. Orchestra.  
"Irish Patrol" ..... *Puerner*

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
ALLEN S. WALKER. *S.B. from London.*  
Royal Horticultural Society Talk. *S.B.  
from London.*  
Local News.

10.35.—Close down.  
Announcer: E. J. Thompson.

## THURSDAY.

4.0-5.0.—The Station Orchestra.

7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News.

7.35-8.0.—Interval.

### Miscellaneous Programme.

THE WELLINGTON PLAYERS.  
FLORENCE MCWATTERS (Contralto)  
THE STATION ORCHESTRA.

8.0. Orchestra.  
Overture, "Plymouth Hoe" ..... *Ansell*  
Selection, "Lilac Time" ..... *Schubert-Clusum*

8.25. Florence McWatters.  
Aria, "O Don Fatale" ("Don Carlo") *Verdi*  
Children's Pictures ..... *Del Ringo*  
(1) "Where Go the Boats?"; (2) "Windy  
Nights"; (3) "Shadow March."

8.35. The Wellington Players  
in a Musical Fantasy.  
"THE MAKER OF DREAMS."  
Words by Richard Harris.  
Music by Beatrice Pattenden.

Pierrot ..... *HARRY DEVLIN*  
Pierrette ..... *SHEILA HILL*  
The Manufacturer ..... *A. DOUGLAS*  
Produced by Madame DRINKWATER.

9.0. Orchestra.  
Three Dances from "Tom Jones"  
*E. German*  
(1) Morris Dance; (2) Gavotte; (3) Jig.

9.10. Florence McWatters.  
"Sea Wrack" ..... *Hamilton Harty* (1)  
Three Negro Spirituals ..... *Burleigh*  
(1) "Swing Low, Sweet Chariot"; (2)  
"Didn't It Rain?"; (3) "I Stood on de  
Ribber ob Jerdon."

9.25. Orchestra.  
Ballet Music from "Faust" ..... *Gounod*  
Selection of W. H. Squire's Popular Songs  
*Baynes* (1)  
Patrol, "B'hoys of Tipperary" ..... *Amers*

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

10.30.—Close down.  
Announcer: W. T. Guthrie.

## FRIDAY.

4.0-5.0.—The "2BE" Quartet.

7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Capt. R. A. NEAUM. *S.B. from  
London.*  
Local News.

(Continued in column 1, page 509.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

## Songs of London Town.

### The Cockney of the Past. By Edwin Pugh.

THE news that impressions of Albert Chevalier are to be broadcast on Tuesday, September 16th, will thrill the hearts of all those who knew the London of the early nineties, and the Cockneys of that day.

It was from the old Tivoli gallery that I first saw Chevalier, and his opening song was "Knocked 'Em in the Old Kent Road." Even now I feel something of that old thrill. Here was an artist indeed. Here was real wit and humour free from all taint of coarseness, here was real poetry allied with real music and an actor of genius who gave you, not the Cockney of tradition, vulgar and loud, but an idealized Cockney who was yet true to type and who did express something of the thoughts and feelings of his class.

#### Achieving a Miracle.

There has recently been some discussion about the Cockney pronunciation. It is impossible to render the Cockney pronunciation in words. There are not enough letters in the English alphabet to translate that quaint dialect into print. But, in so far as it is possible, Chevalier did achieve the miracle in his songs.

Let me give you a verse or two of "My Old Dutch"—the song that provoked this discussion—not the hackneyed first verse, which is already well-known, but these:—

Sweet fine ol' gal,  
For worlds I wouldn't lose 'er,  
She's a dear kind of pal,  
An' that's what made me choose 'er.  
She's stuck to me frough sick an' fin,  
When luck was out, when luck was in—  
Lord! what a wife to me she's bin—  
An' what a pal!

We bin togevyer now for forty year,  
An' it don't seem a day too much.  
There ain't a lady livin' in the land  
As I'd swop for my dear old dutch,  
No, there ain't a lady livin', etc.

I sees yer, Sal,  
Yer silks an' ribbons sportin',  
Many years ha' passed, ol' gal,  
Since them young days o' courtin'.  
I ain't a coward, still I trust  
When we've to part, as part we must,  
That Death 'll come an' take me fust  
To 'wait my pal! . . .

#### Happy Though Miserable.

The beauty, the pathos of those last lines brought many a lump into the throats of the audience. But don't imagine for a moment that we were not enjoying ourselves. As we old-time Cockneys used to tell one another: "You're never happy unless you're miserable." Which was true enough . . . except perhaps when we were laughing in one of those tremendous accessions of high spirits to which Chevalier could move us at will. How the house seemed to rock to the rollicking refrain of "Wot cher!"

Las' week down our alley came a toff—  
Nice ol' geezer wiv a nasty cough—  
Sees my missis, takes his cadey off  
In a very gen'lm'n'y way,  
"Marm," says he, "I have some news to tell,  
Your rich Uncle Tom o' Camberwell  
Pops off recently—which ain't a sell—  
Leavin' you 'is little donkey-shay!"

"Wot cher!" all the neighbours cried—  
"Who yer goin' to meet, Bill?"  
'Ave yer bought the street, Bill?"  
Laugh! I fought I should ha' died—  
Knocked 'em in the Old Kent Road!

Let us turn from that glorious frolic to the playful tenderness of "Mrs. 'Enery 'Awkins," from which I cull another not too well-known verse or two.

Sha'n't forget our meetin',  
"Garn!" was 'er greetin',  
"Jest you mind what you're about."  
'Er pretty 'cad she frows up,  
Then she turns her nose up,  
Sayin', "Lénnie go! I'll shout."  
I says, "Now, look 'ere, Lizer,"  
Fought as I'd surprise 'er,  
Cops 'er round the waist like vis.  
Says she, "I must be dreamin',  
Stop it, or I'll start screamin'."  
I says, "If yer do I'll kiss  
(Yer, Lizer!)

Wow, Lizer, sweet Lizer,  
If you die an ol' maid, you've on'y yourself  
to blame!  
Dear Lizer! D'y'ear, Lizer!  
'Ow d'yer fancy 'Awkins for yer uvver name?"  
She wears an artful bonnet,  
Flowers an' fevvers on it,  
Coverin' a fringe all curled.  
An' I reckon she's the neatest, prettiest and  
sweetest  
Donah in this wide, wide world.  
An' she'll be Mrs. 'Awkins—Missis 'Enery  
'Awkins,  
Got 'er to name the day—  
Named the day one Monday,  
So to church on Sunday,  
Off we drives our little donkey-shay  
(Lizer!)  
Wow, Lizer, etc.

#### Doubtful of Success.

"My Old Dutch" belonged to rather later. I remember that Chevalier told me how everyone, himself included, was doubtful about its reception. It was put aside, shelved, tried tentatively at rehearsals, and at last abandoned as far too sad and depressing. I am not sure, but I think it was first tried out at some obscure hall in the suburbs—and immediately established itself as unquestionably the most successful item in his repertory.

There were, of course, other interpreters of the Cockney, notably Gus Elen, Hiram Travers, and Alec Hurley, who were also fine artists in their way. But none of them had the unique quality of Chevalier, his delicacy of touch, his dramatic intensity and restraint, his power or his subtlety. To quote their songs side by side with Chevalier's would be to do a disservice alike to their authors and their singers.

They served their purpose, they were good of their kind, they had their day, some were even more popular with the crowd than Chevalier's little masterpieces. We shall never hear their like again, but . . .

#### Dreams Come True.

But we are to hear at least one of Chevalier's songs again, and thus to experience the rare ecstasy of dreams come true. It will not matter where I am, or in what company I may be, I shall merely have to close my eyes to recreate the past. I shall see again the dim auditorium in which I stand breathlessly watching that tiny, lime-lit figure on the far-off stage, listening to the magic of his plaintive music, revelling in the perfection of his technique, his mastery of his material, yielding myself gladly to the appeal of his instinctive genius, which had something in it of that wisdom of the heart which someone has said is far better than any wisdom of the head.

A younger generation may not—cannot—share fully those transports. But no one who has ears to hear, and that gift of inner vision which makes real the unreal and renders the invisible visible, should fail to realize something of the witchery, the charm, and the power of that voice from the past which, being dead, yet speaketh.

## Story of the Piano.

### The World's Greatest Musical Invention.

EVERY day, from every station in the country, the music of the piano is broadcast. The piano is, without any doubt, the most popular and widely-used instrument in the world. Yet how many of us know anything of its story?

The piano was invented in 1714 by Bartolomeo Cristofali, a native of Padua, but the history of the instrument really goes back much earlier, for it is, after all, only a development of the dulcimer and harpsichord, which were known in ancient times. The great difference between the dulcimer and the piano is the fact that in the latter the notes are sounded by keys attached to hammers instead of sticks. The harpsichord, of course, had keys, but in this case the notes were sounded by quills which plucked at the notes after the manner of a harp.

#### Made by a Monk.

Cristofali's invention, therefore, consisted of a combination of the dulcimer and the harpsichord—the hammers of the one, and the keys of the other. It is interesting to find that two of his pianos, dated 1720 and 1726, are still in existence.

The first piano seen in England was one made in Rome by Father Wood, an English monk. The first public appearance of the new instrument in this country took place in 1767 at Covent Garden. The occasion was a performance of *The Beggar's Opera*. The original play bill makes interesting reading. "Miss Brickler," it states, "will sing a favourite song from *Jedith*, accompanied by Mr. Dibdin on a new instrument called Piano Forte."

Of all the names connected with the early history of the piano none deserves more recognition than that of John Broadwood, a Scotsman, who made the first grand piano ever manufactured in London in 1771. He had served his apprenticeship under a Swiss named Tschudi. In 1773 Broadwood was advertising himself as "Harpsichord and Grand and Small Pianoforte Maker to His Majesty."

#### Few Changes.

All the first pianos were made in the style which we now know as "grand." The inventor of the upright piano was John Hawkins, who made pianos at the end of the eighteenth and beginning of the nineteenth centuries. Except for this, the piano has been subject to few changes. All the inventions that have been made in connection with it have been matters of detail, technical alterations rather than radical departures from Cristofali's original design.

More than ten thousand pieces of wood, metal, felt, cloth and so on, are necessary to make a single piano, and from the time its manufacture begins until the time the finished instrument is ready to be played it passes through no fewer than eighty different pairs of hands. Six different kinds of wood are employed—spruce deal from Canada, beech from England, oak and whitewood from America, mahogany from Honduras, and pine from Switzerland.

The steel wires, the "heart" of the piano, must be of the finest temper and able to bear a strain of thirty tons. Nothing that is not of the very best in the world can hope to find a place in what has been called the English national instrument.

KDKA, Pittsburg, the American station, which was heard so much by listeners in this country early in the year, is preparing a novel scheme. A series of international programmes is being arranged, and each programme will be broadcast in the language of the nation for which it is intended.

# Love, Marriage, and—Radio.

A New Influence in Married Life. By MAY EDGINTON.

[The writer of this article is the author of "Married Life" and other popular novels, and part author of the successful play "Secrets."]

AS soon as any new star appears in life's sky—whether it is a star of healing, a star of ethical evolution, of fashion, of manners, of morals, or of science, there is always a question consequent upon its rising; this question: How will it affect matrimony?

There is a well-known picture entitled "For he's a jolly good fellow." It depicts the connubial bedroom at, presumably, the small hours of the morning; the connubial bed is unruffled; the young wife droops in abject wretchedness and desolation in a chair beside it—waiting. The jolly good fellow—presumably—carouses with his friends who, doubtless, appreciate and applaud him.

There is a well-known underline to many a real-life picture of a woman passing week-ends, hour after hour, solitary and depressed: "She is a golf-widow."

There has lately been added in a spirit of levity to the lists of the forsaken a new tag: "The wireless widow." The husband sits at home, it is true, but before his wireless set, head phones fixed to



"I don't love him as I thought I did. But—"

his ears, listening, with a rapt expression that shows how far he is removed from his mundane surroundings, to Melba; to John Henry; to the Prime Minister's speech; to Mr. Wells on . . . ; to Professor Blank on . . . ; to Miss Nora Bayes; to a lecture on hygiene; to an exposition on the League of Nations. His wife sits apart, silent, darning socks; the new sort of widow: the wireless widow.

Now this seems to me a very flippant and superficial way of considering and judging the influence of wireless upon matrimony.

The truth is that the influence of wireless upon the lives of married people might be nearly illimitable.

Matrimony is a shoreless sea—save for the desert islands of death or divorce court—the navigation of which requires the most consummate seamanship, or—what sometimes brings the ship home as well as anything else could do—the complete foolhardiness of the mutually ignorant. Upon its waters the most incompetent captains steer the strangest barques. And to many of them, knowing themselves near the rocks, the miracle of wireless might come like the little twinkle of the lighthouse between them and wreckage.

It is not so obscure as it may seem, all this. Perhaps one of the greatest dangers that matrimony knows is the dreadful monotony that poverty can bring.

Few people remain deeply, romantically, in love. When they awake from the charming illusion under which they joined themselves for ever, most married couples need comfort. They need consolation. They need the comfort and consolation of being able to say to themselves: "After all, the first passionate and romantic love is not everything; she is a lovely wife and a good companion; I might fare worse." Or: "I don't love him as I thought I did. But I'm lucky; he gives me a great deal; I have my attractive home; I have this; I have that. I must be grateful." Some such argument most married people need after a few years, more or less, to reassure themselves.

But supposing love to be tired; and poverty to be rampant; supposing she is weary with her cares, and no longer a lovely wife and a gay companion; supposing he has not been able to provide an attractive home, to give her this, and to give her that? Supposing that when love has tired and crept away there is nothing, however material or banal, to push into its place?

### A Miracle in the Home.

Supposing the daily round, the everlasting anxiety of ways and means, the physical weariness and the mental sadness to have no alleviation at all? Theatre tickets cannot be afforded; husband and wife have given up dancing; the wife slaves at her work at home, and the husband slaves at his work in factory, shop, or office; and the evenings they spend together—these two people, already heart-sick, already weary; these two people who often tell themselves in secret—truly or mistakenly—that they are sorry that they ever met.

Now this is where I say that the miracle of ecstasy by wireless may be performed. Into that home, from which two people are longing to escape, comes the means of escape, without the penalties, without the fears. After supper the tired man sits down—he has nothing new or fond or gay to say to his wife anyway—and he is instantly transported. There in that little drab place, each stick of furniture of which represents so much sweated out of him, he hears a divine song. Melba is singing—Clara Butt is singing. He remembers love. He is not in so drab a place; opposite him—darning or reading, or, perhaps, just thinking and regretting, is she who was love.

Just while the divine song is sung, just while the music is in his soul, maybe he sees and understands. A light is shown. . . .

That tired, regretful woman is listening. She is listening to a great sermon. She has no time now to go round the churches and find great sermons; she may drag her children on Sunday evenings—the day's cooking being done—to the parish church, and that is all. Or she may not. But the great sermon comes to her. It is in her home. It is spoken against her ears as she sits alone. The family are in the room, but she sits alone as with God. Perhaps—perhaps—perhaps—the things she hears are still true as they were when she was young!

Wonderful evenings!

Wireless—and matrimony.

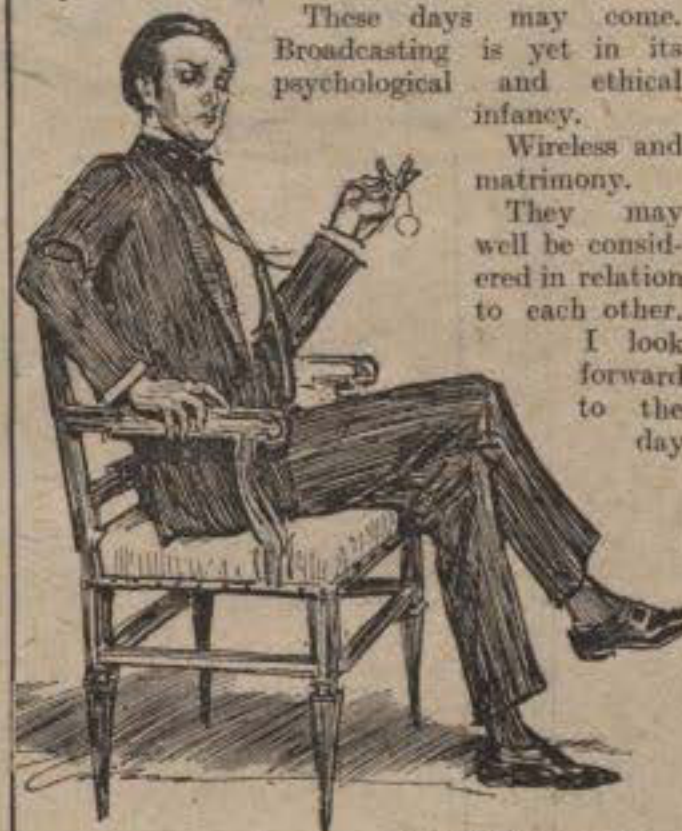
Half the trials of matrimony could be solved by more exercise of the sense of humour.

But it is difficult to be humorous in time of trial.

Supposing the humour came ready-made to the home? The humour of things matrimonial, of trials matrimonial, of quarrels matrimonial? Supposing through the loud speaker, as husband and wife sat listening, came a gorgeous little

imitation—revelation—of themselves and thousands of other married people? Supposing a writer like Mabel Uner broadcast much such a quiet talking little series as that Helen and Warren series of hers dealing with the everyday humours and difficulties and tragic anxieties and hostilities of everyday married people? How Warren was cross because the coffee was cold; how Helen loathed Warren because he didn't like Mrs. So-and-So, her bosom friend; how there wasn't any money—all the heart-rending trivial cruelties that make up ordinary married life.

They might become jokes when two people listened to them through the loud speaker, as they sat together in the evenings, hearing these simple imitations of themselves that are so true, and that all at once seem, mercifully, so funny. A husband and wife might laugh together and say, "That's us!"



These days may come. Broadcasting is yet in its psychological and ethical infancy.

Wireless and matrimony.

They may well be considered in relation to each other.

I look forward to the day

—I'm lucky . . . ."

when bewildered married people, groping for solutions of their problems, may sit quietly at home—the best thinking place of all—and hear some matrimonial discourses, culled from life, given by the only people really qualified to give them: our divorce court judges.

I believe that there is a great and as yet unexpressed demand for the broadcasting of vital truths from those best qualified to speak them, and who would speak them from profound depths of consideration and experience. I believe that there is a tremendous sphere of influence here, when a man or woman—in dire perplexity regarding married life—could sit down in a room, quite alone, and hear the voice of an unseen counsellor speaking, giving evidence, weighing reasons, suggesting judgment, and infusing hope where, maybe, hope had died.

Presently, this day will come. Presently specialist counsellors will speak quietly and—here is the subtle importance of the matter—secretly and invisibly with us. For we do not all care to see our counsellors face to face, to ask questions to obtain our answers, to give ourselves and our agonies away.

But that quiet room and the aloneness will be a different matter. Without asking, one day perhaps we may receive; one day, words seeming to be spoken peculiarly and privately for us may come over that instrument of magic, telling just what we thirsted to hear.

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### Belfast Programme.

(Continued from page 505.)

#### FRIDAY—(Continued.)

- 7.30-8.0.—Interval.
- A Night of Musical Contrast.**  
 MAURICE COLE (Solo Pianoforte).  
 R. M. KENT (Tenor).  
 THE STATION ORCHESTRA;  
 Orchestra.
- 8.0. Aria in E Major for Strings ..... *Bach*  
 Pizzicato from "Sylvia" Ballet .. *Delibes*  
 Overture, "Figaro" ..... *Mozart*  
 Children's Corner ..... *Debussy*  
 (1) "Serenade for the Doll"; (2) "The Little Shepherd"; (3) "Gollwog's Cake Walk."
- 8.20. R. M. Kent.  
 Recit., "Deeper and Deeper Still."  
 Aria, "Waft Her Angels" ("Jephtha")  
*Handel* (11)  
 "Tis the Day" ("Mattinata") *Leoncavallo*  
 "Clorinda" ..... *Orlando Morgan* (5)
- 8.35. Maurice Cole.  
 "Lotus Land" ..... *Cyril Scott*  
 Solfeggio ..... *Bach*  
 "Ragamuffin" ..... *Ireland*  
 Nocturne for the left hand alone .. *Scriabin*  
 Liebestraume, No. 3 ..... *Liszt*  
 Andante and Rondo Capriccioso  
*Mendelssohn*
- 8.55. Orchestra.  
 Valse Triste ..... *Sibelius*  
 Hibernian Suite ..... *Rocchel*  
 (1) "Love Song"; (2) "Lament"; (3)  
 Jig.
- 9.10. R. M. Kent.  
 "Lend Me Your Aid" ..... *Gounod*  
 "Charming Chloe" ..... *E. German* (11)  
 "The Lane to Anywhere" ..... *E. Green*
- 9.24. Maurice Cole.  
 Waltz in A Flat, Op. 42 }  
 Ballade in G Minor } ..... *Chopin*  
 Ballade in F Major }
- 9.45. Orchestra.  
 Three English Dances .. *Roger Quilter* (1)
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Topical Talk.  
 Local News.
- 10.30.—Close down.  
 Announcer: E. J. Thomson.

#### SATURDAY.

- 4.0-5.0.—The "2BE" Quartet.
- 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Capt. P. P. ECKERSLEY. *S.B. from London.*  
 Local News.
- 7.30-8.0.—Interval.
- Dance Programme for "Home Hoppers."**  
 Each pair of Dances about eight minutes,  
 three minutes between each pair.  
 THE STATION ORCHESTRA.  
 FRASER DOHERTY (Humorist).
- 8.0. Orchestra.  
 Dance Music.
- 8.45. Fraser Doherty (Humorous Songs).  
 "I Tried to Keep from  
 Laughing" ..... *Reuben More*  
 "The Funny Little Man" ..... (13)  
 "I Know" .....
- Orchestra.  
 Dance Music.
- 9.25. Fraser Doherty (Humorous Monologues).  
 "And Yet I Don't  
 Know" ..... }  
 "My Word, You Do } *Weston and Lee* (7)  
 Look Queer" ..... }  
 "He's a Pro" ..... *Magini* (9)
- Orchestra.  
 Dance Music.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Mr. F. HOPE JONES. *S.B. from London.*  
 Local News.
- 10.30.—Close down.  
 Announcer: W. T. Guthrie.

### EDINBURGH PROGRAMME.

Week Beginning Sunday, September 14th.

#### SUNDAY, September 14th.

- 3.0-5.0.—Programme *S.B. from Glasgow.*  
 5.0-5.30.—CHILDREN'S CORNER *S.B.*  
*from Newcastle.*

8.0-10.50.—Programme *S.B. from London.*

#### MONDAY, September 15th, and WEDNESDAY, September 17th.

- 3.30-4.30.—"The Romany Revellers," from the  
 Danedia Palais de Danse.  
 5.0-6.0.—CHILDREN'S CORNER.  
 7.0-11.30.—Programme *S.B. from London.*

#### TUESDAY, September 16th.

- 3.30-4.30.—Instrumental Concert.  
 5.0-6.0.—CHILDREN'S CORNER.  
 7.0-7.30.—Programme *S.B. from London.*  
 8.0-11.10.—Programme *S.B. from Glasgow.*  
 Local News.  
 11.15.—Close down.

#### THURSDAY, September 18th, and SATURDAY, September 20th.

- 3.30-4.30.—Instrumental Concert.  
 5.0-6.0.—CHILDREN'S CORNER.  
 7.0 onwards.—Programme *S.B. from London.*

#### FRIDAY, September 19th.

- 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.*  
 Capt. R. A. NEAUM. *S.B. from London.*  
 Local News.

7.30-8.0.—Interval.

- 8.0.—Mr. H. MORTIMER BATTEN, F.Z.S.,  
 on "Birds of Prey of the Mountains."  
*S.B. to Glasgow and Aberdeen.*

#### 8.15. A Scotch Night.

THE PIPE BAND of the 4/5th Batt.  
 THE ROYAL SCOTS.  
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 T.D.)

Pipe-Major, JAMES ROBERTSON.  
 THE EDINBURGH GAELIC  
 QUARTET.

(Singing in Gaelic and English.)  
 ANNABEL CURRIE (Soprano).  
 ISA MACKINTOSH (Contralto).  
 ADAM JOHNSTON (Tenor).

J. JAMIESON CURRIE (Baritone).  
 CARMA DAAH (Soprano).  
 JAMES MACMILLAN (Bass).  
 Mr. Arthur Nelson will recite  
 "A Scotch Night"  
 (By Will H. Ogilvie).  
 The Pipe Band.

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

GEORGE L. MARSHALL on "The Work  
 of the Station."  
 Local News.

10.30. A Scotch Night (Continued).

10.45.—Close down.  
 Announcer: G. L. Marshall.

### HULL PROGRAMME.

Week Beginning Sunday, September 14th.

#### SUNDAY, September 14th.

- 3.0-5.30. }  
 8.0-10.50. } Programme *S.B. from London.*

#### MONDAY, September 15th, and WEDNESDAY, September 17th.

- 5.0-6.0.—CHILDREN'S CORNER.  
 7.0-11.30.—Programme *S.B. from London.*

#### TUESDAY, September 16th, and THURSDAY, September 18th.

- 5.0-6.0.—CHILDREN'S CORNER.  
 7.0-11.0.—Programme *S.B. from London.*

#### FRIDAY, September 19th.

- 5.0-6.0.—CHILDREN'S CORNER.  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Capt. R. A. NEAUM. *S.B. from London.*  
 7.30-8.0.—Interval.

#### Military Band Night.

HERBERT TINN (Tenor).  
 BILLY GOOD (Bass-Baritone).  
 THE HULL MILITARY BAND.  
 Conductor, A. GIBSON.

- 8.0. The Band.  
 March, "Old Comrades" ..... *Teike*  
 Overture, "Ruy Blas" ..... *Mendelssohn*
- 8.15. Billy Good.  
 "The Windmill" ..... *Nelson*  
 "The Captain of the Barge" ..... *Bruce*
- 8.25. The Band.  
 Suite, "Casse-Noisette" ..... *Tchaikovsky*
- 8.40. Herbert Tinn.  
 "Serenade" ..... *Schubert* (1)  
 "I'll Sing Thee Songs of Araby" ..... *Clay*

- 8.50. The Band.  
 Selection, "The Maid of the Mountains"  
*Fraser Simson* (1)

- 9.5. Herbert Tinn and Billy Good.  
 Duets {  
 "The Moon Hath Raised"  
 ("Lily of Killarney") *Benedict*  
 "The Lovers"  
*arr. Lane Wilson* (1)

- 9.15. The Band.  
 Euphonium Solo, "The Bandolero" *Stuart*  
 Suite, "Ballet Russe" ..... *Luigini*

- 9.35. Billy Good.  
 "The Song of the Bow" ..... *Aylward*  
 "An Episode" ..... *Lohr*  
 "If All the Young Maidens" ..... *Lohr*

- 9.45. The Band.  
 Selection, "The Merry Widow" ..... *Lehar*

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

- 10.30. The Band.  
 Overture, "Light Cavalry" ..... *Suppé*

- 10.40. Herbert Tinn.  
 "I Know of Two Bright Eyes" ..... *Clutsam*  
 "Passing By" ..... *Purcell*  
 Herbert Tinn and Billy Good.  
 Duet, "Watchman, What of the Night?"  
*Sargent* (1)

- 10.50. The Band.  
 Fantasia, "Melodious Memories" .. *Fisch*  
 11.0.—Close down.

#### SATURDAY, September 20th.

- 5.0-6.0.—CHILDREN'S CORNER.  
 7.0-12.0.—Programme *S.B. from London.*  
 Announcer: L. B. Page.



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## Leeds—Bradford Programme.

Week Beginning Sunday, September 14th.

### SUNDAY, September 14th.

3.0-5.30.—Programme S.B. from London.  
8.30-9.0.—The Rev. A. GRAHAM ELDRIDGE,  
"The Message of Amiens Cathedral."  
9.0-10.50.—Programme S.B. from London.

### MONDAY, September 15th.

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.—WEATHER FORECAST and NEWS.  
S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News.  
7.30.—The Rev. W. LAURENCE SCHROEDER,  
M.A., "Tendencies of Modern Drama."  
8.0-11.30.—Programme S.B. from London.

### TUESDAY, September 16th, and THURSDAY, September 18th.

2.30-4.0.—Harold Geo and his Orchestra, relayed  
from the Theatre Royal Cinema, Brad-  
ford.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

### WEDNESDAY, September 17th, and SATURDAY, September 20th.

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.

### FRIDAY, September 19th.

2.30-4.0.—Harold Geo and his Orchestra, relayed  
from the Theatre Royal Cinema, Brad-  
ford.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Capt. R. A. NEAUM. S.B. from London.  
Local News.  
7.30-8.0.—Interval.

### EDITH REEVE (Soprano).

### HARRY BURLEY (Bass).

"THE THREE TYKES," in Rag, Mirth  
and Melody.  
Edith Reeve.

8.0.  
"Sing, Joyous Bird" ..... Phillips  
"Il Bacio" ..... Arlitti  
"Sincerity" ..... E. Clarke  
The Three Tykes.  
In Items from their Repertoire.

8.30.  
Harry Burley.  
"She is Far from the Land" .... Lambert  
"The Gentle Maiden" .... arr. Somercell  
"Homage" ..... Cecil Moon  
The Three Tykes.  
Further Items.

9.0.  
Edith Reeve.  
"Off to the Greenwood" ..... Brahe (5)  
"Fairy Shopping" ..... Craske Day  
"The Floral Dance" ..... K. Moss  
Harry Burley.  
"Ein Ton" ..... Cornelius  
"The Village Blacksmith" ..... Weiss (1)  
"The Sweetest Flower that Blows"

Hawley  
9.30. THE LEEDS ART THEATRE  
presents:  
"THE LITTLE GOD,"

A Fantasy in One Act by Charles F. Smith.  
Characters (in the order of appearance):  
Rose ..... PHYLLIS DUCKETT  
Eva ..... MARJORIE HARRISON  
The Wanderer ..... F. E. HARRISON  
Mrs. Merston ..... GLADYS FERENS  
Cupid ..... MARION HARGREAVES  
Robinson ..... L. B. RAMSDEN  
Harry ..... H. I. BROWN  
Scene: A Glade in a Wood.  
Time: The present.

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London,  
Topical Talk,  
Local News,  
10.30.—Close down.

Announcer: G. P. Fox.

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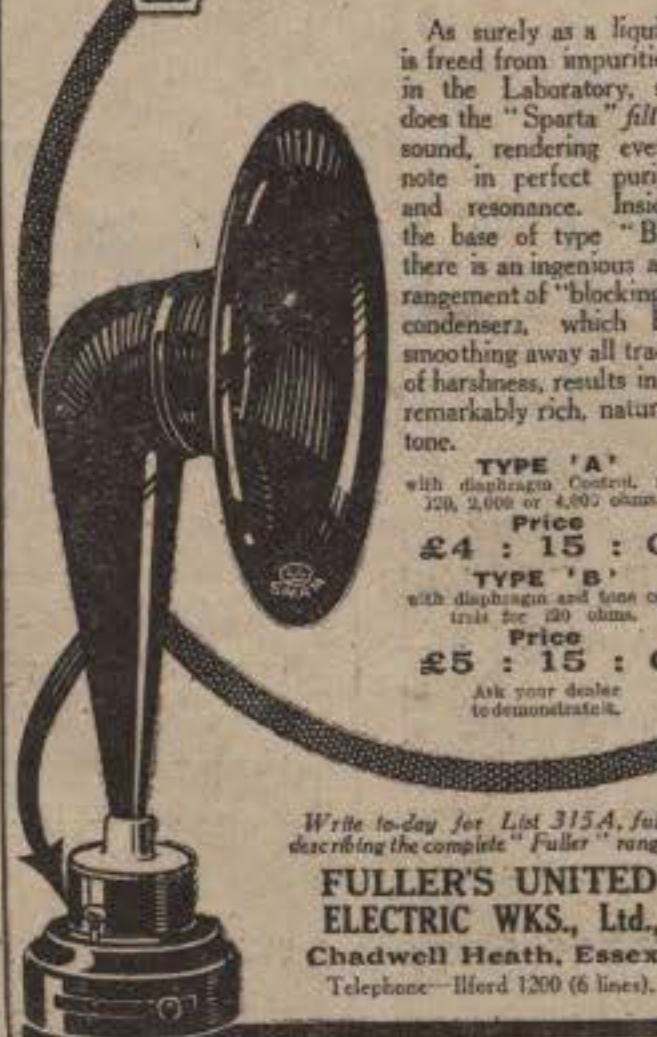
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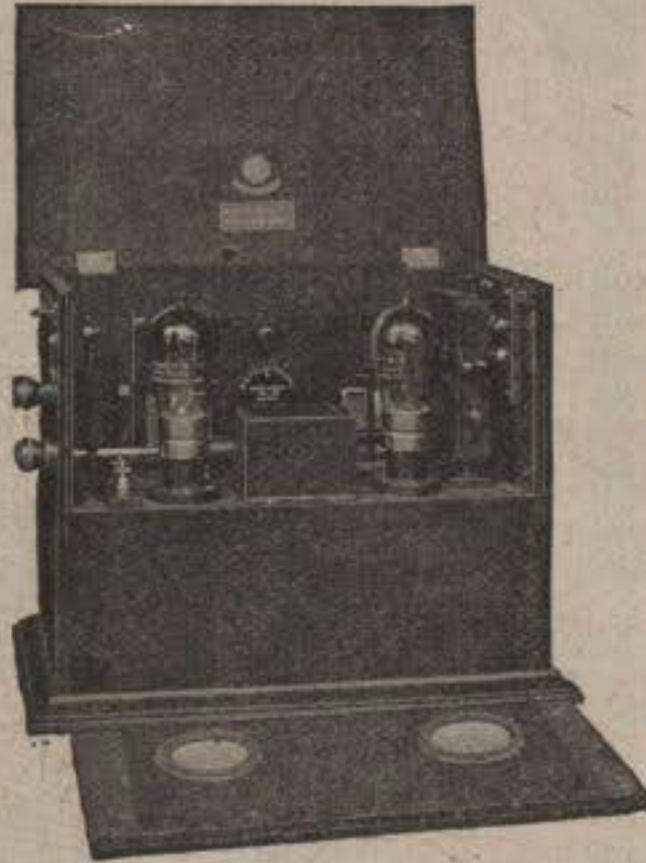
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**Liverpool Programme.**  
Week Beginning Sunday, September 14th.

**SUNDAY, September 14th.**

3.0-5.30. } Programme S.B. from London.  
8.0-10.50. }

**MONDAY, September 15th, and WEDNESDAY, September 17th.**

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-11.30.—Programme S.B. from London.

**TUESDAY, September 16th.**

11.30-12.30.—Concert.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

**THURSDAY, September 18th.**

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

**FRIDAY, September 19th.**

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.  
5.15-6.0.—"Liverpool at Wembley," relayed from Wembley.  
6.0-6.45.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Capt. R. A. NEAUM. S.B. from London.  
Local News.

**"Carnegie Night."**

Under the Direction of J. E. WALLACE, Mus.Doc., A.R.C.M., F.R.C.O.  
The Programme includes Three British Works published by the Carnegie Trust Fund.  
THE McCULLAGH STRING QUARTET.  
Dr. J. E. WALLACE (Pianoforte).  
J. R. ABRAHAM (Tenor).  
STANLEY R. MAHER (Bass).

8.0.—Three Rhapsodies for String Quartet (Carnegie Publication) *George Dyson* (14)  
8.40.—"Ludlow and Teme" (Song Cycle for Tenor Voice, String Quartet and Piano) (Carnegie Publication) *Ivor Gurney* (14)  
9.10. Stanley R. Maher.  
(With Vocal Quartet and Piano.)  
"Sea Chanties" (Windlass and Capstan) *arr. R. R. Terry* (2)  
9.25. ISABEL McCULLAGH (Solo Violin).  
Andante and Finale of Violin Concerto *Men. del. sohn*  
9.40. Stanley R. Maher.  
"Sea Chanties" (Hulliard) *arr. R. R. Terry* (2)  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Topical Talk.  
Local News.  
10.30.—Piano Quartet (Carnegie Publication, 1924) ..... W. Walton (14)  
(First Performance in England.)  
11.0.—Close down.

**SATURDAY, September 20th.**

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.  
Announcer: H. Cecil Pearson.

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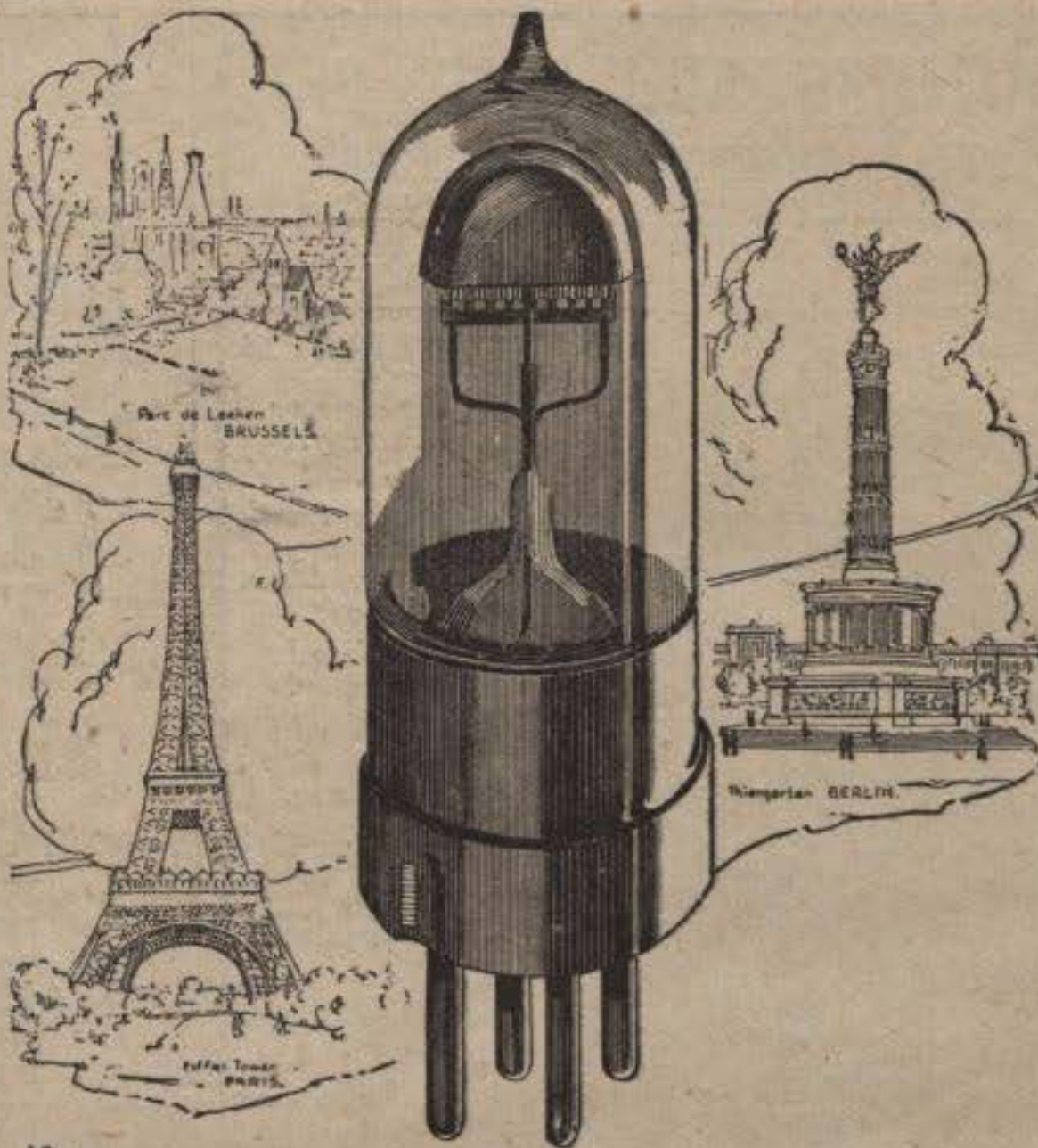
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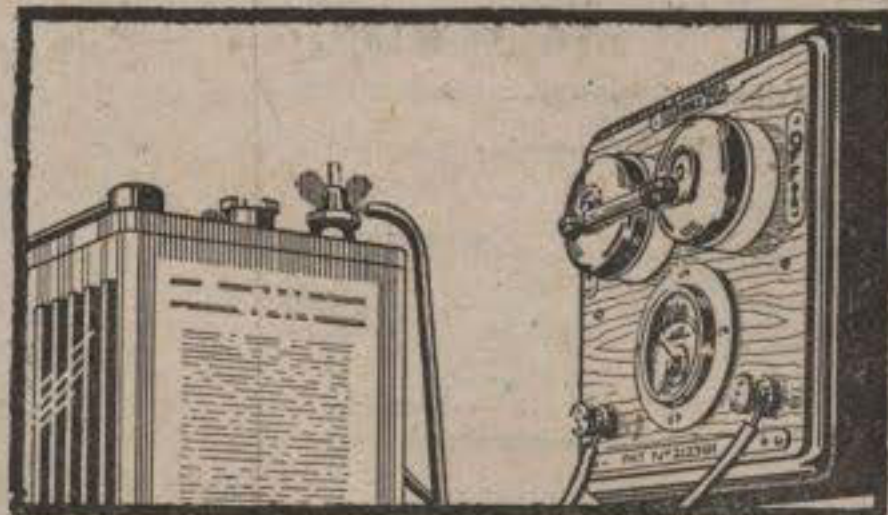
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## Nottingham Programme.

TUESDAY, September 16th.

### Opening Ceremony.

THE BAND OF H.M. ROYAL AIR FORCE.  
(By Permission of the Air Council.)  
Director of Music, Flight Lieut. J. H. AMERS.  
CARMEN HILL (Mezzo-Soprano).  
SIDNEY COLTHAM (Tenor).  
JEROME MURPHY (Irish Songs and Stories).  
BERNARD JOHNSON (Solo Organ).

8.0. The Band.  
Overture, "The Flying Dutchman" Wagner  
Selection, "Merrie England" Ed. German  
Mezzo-Soprano Songs.  
"Now Sleeps the Crimson Petal"  
Roger Quilter (1)  
"Oh, That It Were So" ... Frank Bridge  
"The Heart's Fancies" ... Goring-Thomas  
"The Fairy Pipers" ... Herbert Brewer (1)  
The Band.  
Valse Lente and Pizzicato from "Sylvia"  
Ballet ..... Delibes  
"Rustle of Spring" ..... Sinding  
Tenor Songs.  
"I Pitch My Lonely Caravan" ... Coates  
"Westward Ho!" ..... Bullock (2)  
"At Dawning" ..... Cadman (1)  
"Parted" ..... Tosti  
Irish Songs and Stories.  
Organ Solos.  
"The Swan" ..... Saint-Saens  
"Aubade" ..... Bernard Johnson

### Opening Speeches.

9.20.—Mr. J. C. W. REITH (Managing Director, B.B.C.).  
9.30.—Time Signal from Big Ben.  
Speeches by:  
The MAYOR.  
The SHERIFF.  
The PRINCIPAL of UNIVERSITY COLLEGE. } S.B. to all Stations.  
9.50. The Band.  
Folk Song Suite  
Fenagh Williams (1)  
(1) March, "Seventeen  
Come Sunday"; (2) "My  
Bonny Boy"; (3) Folk  
Song from Somerset.  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.  
10.15. Organ Solo.  
"The Ride of the Valkyries" ..... Wagner  
10.20. The Band.  
"The Parade of the Little Wooden Soldiers"  
Jessel  
Humoresque, "In Santa Claus' Workshop"  
Anon

10.30.—Close down.

### WEDNESDAY, September 17th.

5.0-6.0.—CHILDREN'S CORNER.  
7.0-11.30.—Programme S.B. from London.

### THURSDAY, September 18th.

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

### FRIDAY, September 19th.

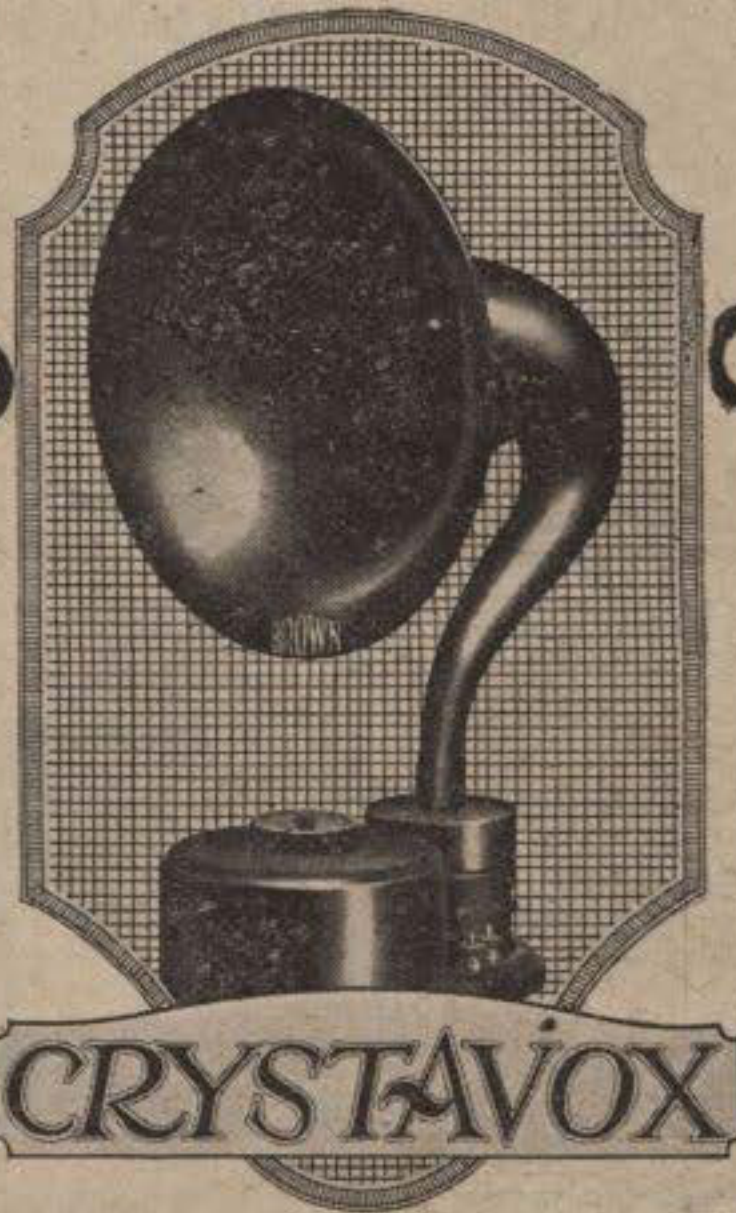
5.0-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Capt. R. A. NEAUM. S.B. from London.  
Local News.  
7.30-8.0.—Interval.

8.0 **An Evening of Varied Music.**  
WINIFRED SMALL (Solo Violin).  
ANGUS MORRISON (Solo Pianoforte).  
THE NOTTINGHAM PHILHARMONIC  
QUARTET PARTY.  
WINNIE WILLIAMSON (Soprano).  
SARAH WRIGHT (Contralto).  
TOM BROWN (Tenor).  
ARTHUR SHARP (Baritone).

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Topical Talk.  
Local News.  
10.30.—Concert (Continued).  
11.0.—Close down.

### SATURDAY, September 20th.

5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.  
Announcer: Edward Liveing.



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**Plymouth Programme.**  
Week Beginning Sunday, Sept. 14th.

SUNDAY, September 14th.

3.0-5.30. } Programme S.B. from London.  
8.0-10.50. }

MONDAY, September 15th, and WEDNESDAY, September 17th.

3.30-4.30.—Savoy Picture House Orchestra :  
Musical Director, Albert Hosie.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-11.30.—Programme S.B. from London.

TUESDAY, September 16th, and THURSDAY, September 18th.

3.30-4.30.—Savoy Picture House Orchestra :  
Musical Director, Albert Hosie.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

FRIDAY, September 19th.

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.

Capt. R. A. NEAUM. S.B. from London.  
Local News.

7.30-8.0.—Interval.

DORIS SERRELL (Solo Pianoforte).  
JOYCELYN BOUNDY (Solo Violin).  
CLARA NORTH (Soprano).  
HUBERT MINCHINTON (Tenor).  
GEORGE COOK (Bass).  
ANNIE BRAUND (Entertainer).  
Lt. WILFRED H. SCOTT, R.N.R.

8.0.

Doris Serrell.  
1st Movement G Minor Sonata... Schumann  
Clara North.

"Softly Sighs" ..... Weber  
"Farewell to Summer" ..... Johnson  
George Cook.

"The Misty Isle" ..... Gould  
"I am a Roamer" ..... Mendelssohn (1)  
Joyceelyn Boundy.

"Concertino" ..... Seybold  
Hubert Minchinton.

"Verborgtheit" ..... Wolf  
"Love's Rest" ..... Lloyd

"Sweet Thy Garden" ..... Annie Braund.

"Betty and Johnny" ..... Weatherley

"Billy" ..... Anon.

"Play ze Game" ..... Anon.

"McGinty" ..... Anon.

9.0.

Doris Serrell.

"Tristesse de Colombine" ..... Schütt

"Sérénade d'Arlequin" ("Carnival Mignon") ..... Schütt

Mr. R. F. J. WALLING, J.P., Talk :

"Notes of Historical Interest in Plymouth."

Joyceelyn Boundy.

"Réverie" ..... Schumann

"La Céscaade" ..... Apollinary de Koutski

Lt. Wilfred H. Scott.

"Sea Stories."

Clara North.

"I Think" ..... Guy d'Hardelot

"Let Me Dream Again" ..... Sullivan (1)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

10.30.

Hubert Minchinton.

"Ah, Moon of My Delight" ..... Liza Lehmann

"Eleanor" ..... Coleridge-Taylor (11)

Joyceelyn Boundy.

Last Movement Concerto, Allegro Molto

Vivace ..... Mendelssohn

George Cook.

"The Sailor's Grave" ..... Sullivan

"The Song of Hybrius the Cretan" ..... Elliott

Annie Braund.

"The Obliging Lady Boarder" } ... Anon

"Daddy and the Boy" } ... Anon

"The Music in Our Street" } ... Anon

Doris Serrell.

"Romance in G Flat" ..... York Bowen (15)

Prelude and Fugue from Suite in D Minor

Handel

11.0.—Close down.

SATURDAY, September 20th.

3.30-4.30.—Savoy Picture House Orchestra :

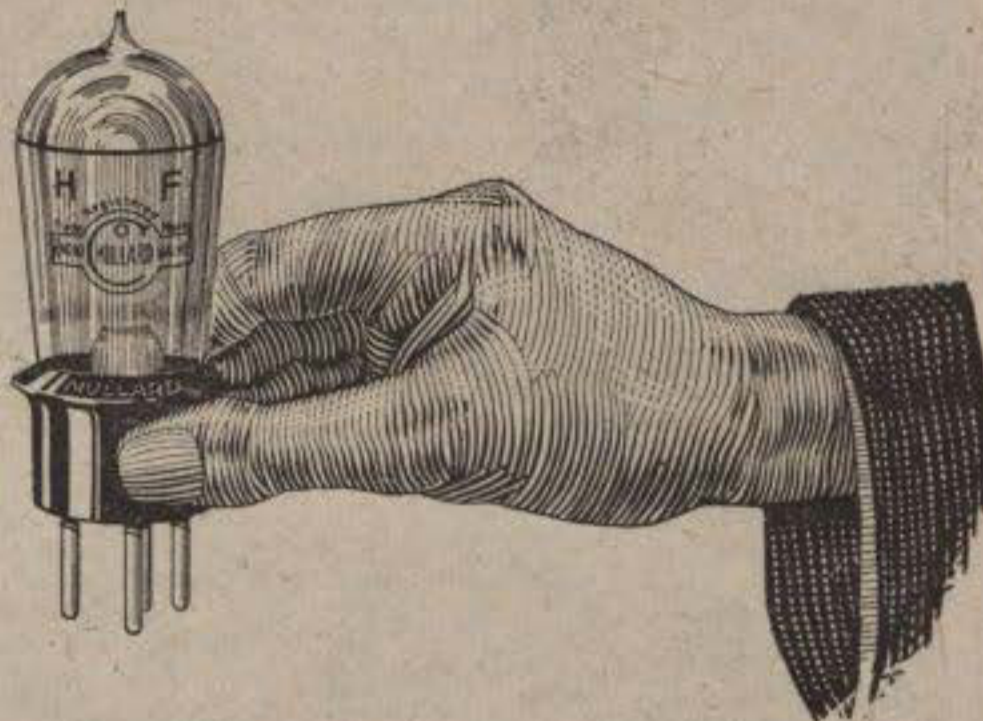
Musical Director, Albert Hosie.

5.30-6.30.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.

Announcer : Clarence Goodé.

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**Sheffield Programme.**

Week Beginning Sunday, September 14th

SUNDAY, September 14th.

3.0-5.30. } Programme S.B. from London.  
8.0-10.50. }

MONDAY, September 15th, and THURSDAY, September 18th.

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

TUESDAY, September 16th.

3.30-4.30.—Programme relayed from Albert Hall.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, September 17th.

3.30-4.30.—Hilda Francis (Pianoforte Recital).  
5.30-6.30.—CHILDREN'S CORNER.  
7.0-11.30.—Programme S.B. from London.

FRIDAY, September 19th.

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

Capt. R. A. NEAUM. S.B. from London.  
Local News.

IDA BLOOR (Soprano).  
CONSTANCE BENSCHAW (Pianist).  
ENA ROBERTS (Contralto).  
JOSEPH GREEN (Tenor).  
ERNEST PLATTS (Baritone).  
WINIFRED WILLIAMS (Solo Violin).  
ETHEL COOK (Accompanist).

8.0. Quartet.

"Come to the Show" ..... Oliver (8)  
Winifred Williams.

"On Wings of Song" Achron-Mendelssohn  
Ida Bloor.

"The Dancing Lesson" ..... Oliver (8)  
Ernest Platts.

Prologue, "Pagliacci" ..... Leoncavallo  
Joseph Green and Ida Bloor.

"The Maiden in Grey" R. S. Barnicott (1)  
Ena Roberts.

"Danny Boy" } Violin (Wetherly (1)  
"For You Alone" } Obbligato ( Wheel  
Winifred Williams.

Cavatina in G ..... Ernest Newton (11)  
"Hornpipe" ..... Mistowski  
Quartet.

"In the Hour of Softly Splendour"  
Pinsuti (11)

Joseph Green.

"Lorraine" ..... Sanderson (1)  
Constance Renshaw.

In Readings from her works.  
Ida Bloor.

"Drumadon" ..... Sanderson (1)  
Ena Roberts and Ernest Platts.

"Come to the Fair" Easthope Martin (5)  
Joseph Green.

"Sailor's Grave" ..... Sullivan  
Winifred Williams.

"Hejre Kati" ..... Hubay  
Ida Bloor.

"You've Got Your Mother's Eyes"  
Drummond

"Will o' the Wisp" ..... Spross  
Constance Renshaw.

In Readings from her works.  
Ernest Platts.

"The Great Adventure" Percy E. Fletcher

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

Topical Talk. Local News.  
Ena Roberts.

"What a Wonderful World it Would Be"  
Hermann Lohr

"Annie Laurie" ..... Liza Lehmann  
Winifred Williams.

"Pensées Religieuses" ..... H. Henry  
Quartet.

"Ladies and Gentlemen, Good-Night"  
("The Passing Show") ..... Oliver (8)

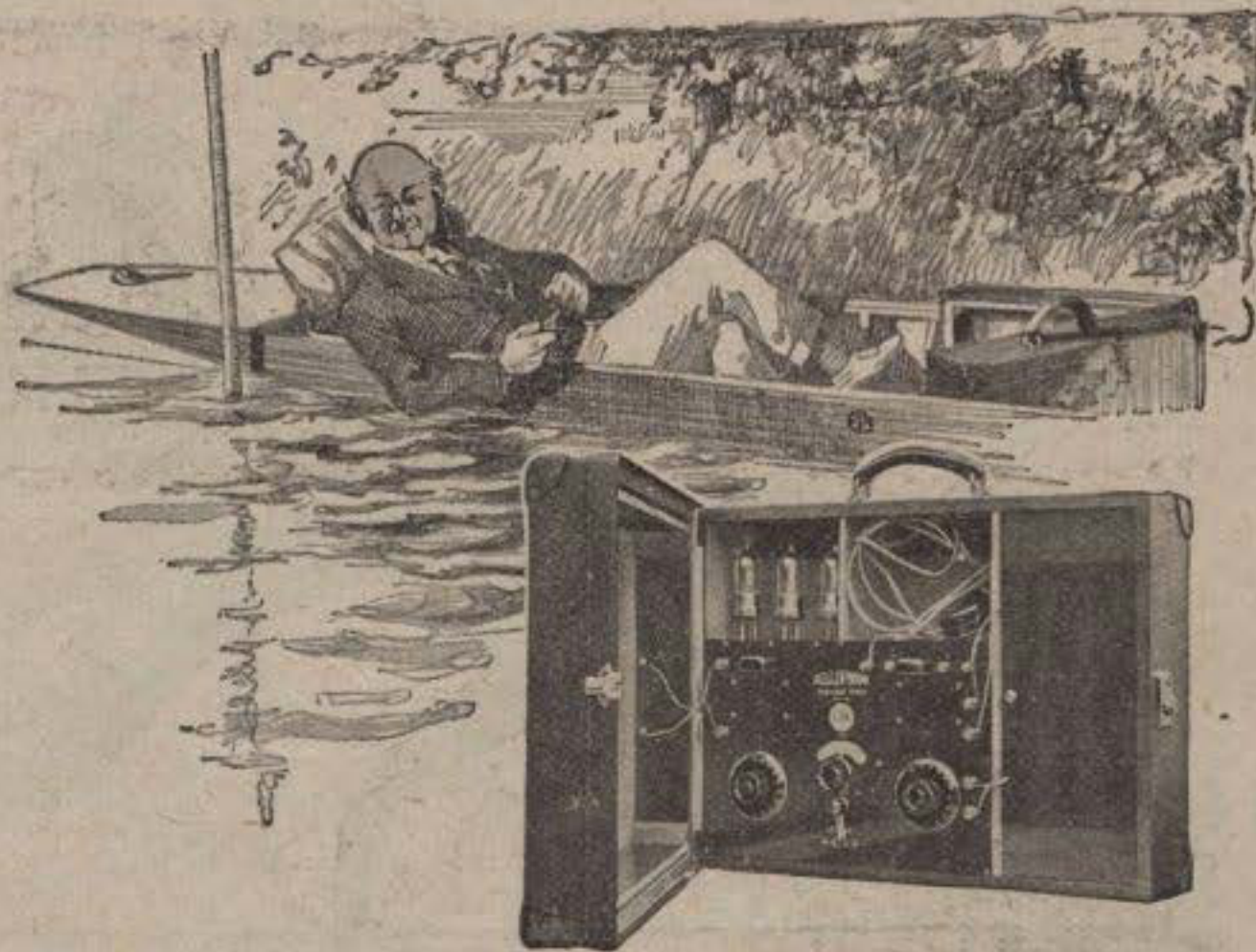
10.45.—Close down.

SATURDAY, September 20th.

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

7.0-7.25.—Programme S.B. from London.  
7.25.—Local News; Sports Chat by "Observer."

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



"I know a bank....."

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

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

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

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

Undoubtedly a good investment.

**THE PORTABLE THREE.**

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

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

In Real Cow-hide Case - 15 Gns.

Extra  
Marconi Tax 3/6.

3 Dull Emitter Valves.

**FELLOWS WIRELESS**

*For better Radio  
Reproduction*

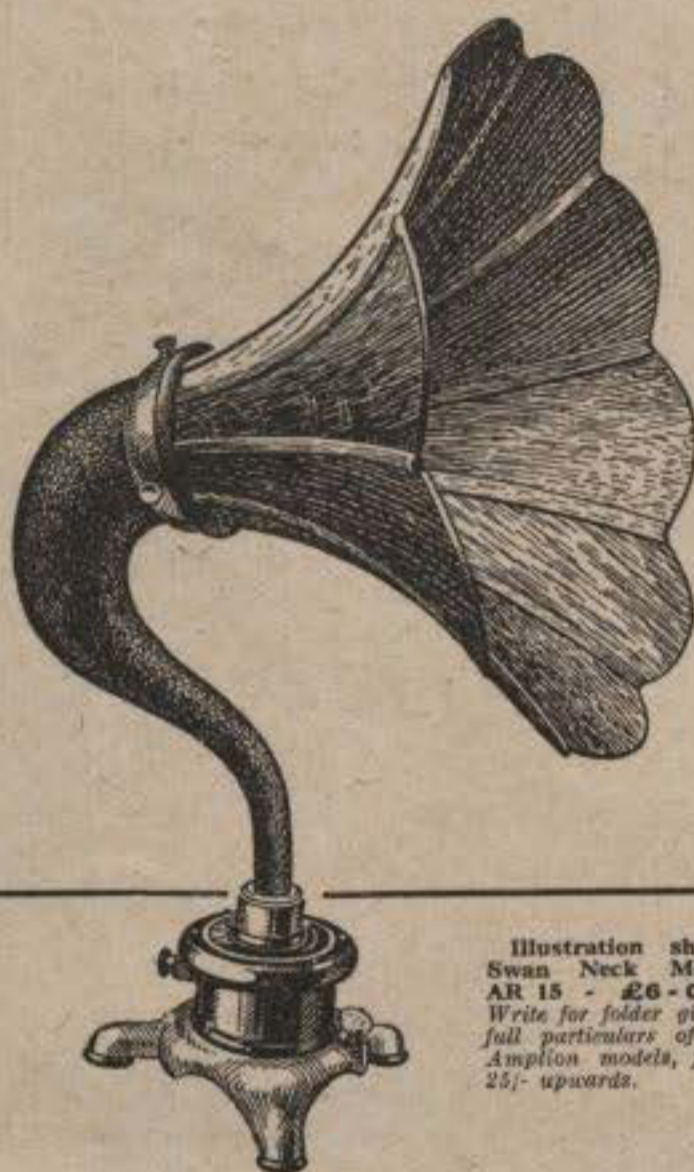


Illustration shows  
Swan Neck Model  
AR 15 - £26-0-0  
Write for folder giving  
full particulars of all  
Amplion models, from  
25/- upwards.

## *Exclusive!*

**T**HE Amplion has been designed and perfected by the actual originators of Loud Speakers. Protected by exclusive patents, the Amplion is recognised throughout the world as the most efficient in performance; unrivalled for clarity and freedom from "distortion." Special features, **TO BE FOUND IN NO OTHER LOUD SPEAKER**, are the unique non-resonating Sound Conduit and unit with "floating" diaphragm, a combination affording wonderfully natural reproduction of Radio Broadcast. Possessing elegance in design and fine finish, associated with the use of the best materials and real craftsmanship in manufacture, the Amplion, adapted to any circumstance of use, is worthy to adorn the most artistic apartment. Each and every Amplion model represents the best-value-for-money proposition in the Wireless World to-day.

*The  
World's  
Standard*

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*Showrooms :*  
25-6, Savile Row,  
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82, High Street,  
Clapham, S.W. 4.

## IMMACULATE WEST-END TAILORING AT CITY PRICES.

*How to supply the highest quality clothes at strictly moderate prices is a problem we have solved.*



Having no expensive shop window to pay for, and no bad debts (as we sell for cash), and by keen buying, for cash, also, and the employment of only picked expert hands, we can offer our customers the highest-grade garments, faultlessly designed and finished, at prices 25% to 30% cheaper than those usually charged.

### EXPERT SUPERVISION.

All garments are made and fitted under the expert supervision of the Managing Director, whose long and varied experience enables him to satisfy the most exacting demands.

To CUSTOMERS RESIDING AWAY FROM LONDON.

Full selection of patterns and self-measurement form sent on application.

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## A MESSAGE TO WOMEN READERS

Let us tell you about a new way to plan and make your own clothes

### THIS CHARMING MODEL

made in chiffon velvet and trimmed with appliqued motifs of silver tissue and coloured satin, would be cheap at 7 guineas. But a member of the Woman's Institute could make it for 3 guineas after a few simple lessons.

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### A FREE PATTERN

of this model will (on request) be sent to applicants for a free copy of our illustrated Booklet.

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If you wish to be well supplied with hats that are chic and in the latest style, yet cost very little, you have only to acquire the knowledge of practical millinery contained in our Millinery Course.

Write at once for our Booklet "Dressmaking and Millinery Made Easy" and (if you wish) the free pattern, to the

WOMAN'S INSTITUTE OF DOMESTIC ARTS AND SCIENCES, Ltd.,

Dept. 85, Kingsway, London, W.C.2.



## TWO, THREE & FOUR VALVE WIRELESS RECEIVERS

| PRICES OF PANELS:       | Prices of Complete Sets. |
|-------------------------|--------------------------|
| Two Valve ... £13 0 0   | Two Valve ... £17 10 0   |
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| Four Valve ... £20 5 0  | Four Valve ... £27 5 0   |

This handsome Pedestal Cabinet fitted with an A.J.S. Four-Valve Receiver, High and Low Tension Batteries, with A.J.S. Loud Speaker, the horn of which matches the wood, is supplied in Mahogany, or in Light or Dark Oak, complete with all accessories ready for use at

**£52-10-0**

See our Stand, E.4, Palace of Engineering, at the British Empire Exhibition.

If you wish to secure this valuable Agency, write for our Trade Terms and Revised Prices.

A. J. STEVENS & CO. (1924), LTD., WIRELESS BRANCH, WOLVERHAMPTON.



# DEAF

## There is only one Aid

which has proved of sufficient value to be regularly used by Professor J. A. FLEMING, F.R.S. (inventor of the famous Thermionic Wireless Valve), who says:—  
"I have used the Acoustique for a long time and find it of the greatest use. I think there is nothing better and that it is a valuable invention."

Radio enthusiasts the world over are sufficiently well acquainted with this famous pioneer to appreciate the full significance of such commendation. And to this may be added the names of Lord Leverhulme, General Booth, ex-Premier Hughes and many other famous men and women in every sphere of activity—Medicine, Science, Society, Religion, Business—whose experience confirms that

### FOR DEAF EARS' NEEDS ACOUSTIQUE LEADS.

One of the leading factors in the enormous success of "Ardente-Acoustique" is that it is made in a wide range of types in order to fit every individual case of deafness according to its needs—like glasses for the sight—thus correcting the defect and giving permanent, perfect hearing. There is a type for YOUR case, no matter its cause, extent or duration. It is practically invisible in use and will enable you to hear perfectly ordinary conversation and music as well as wireless.

Practical demonstrations of this were given at the time Dr. Fleming lectured on Wireless for the Deaf from 2L.O., when numerous very deaf people were enabled to listen in and also to converse normally with Mr. Dent—as was so widely reported in the Press throughout the country.

Ask for "MEDICAL PRESS OPINIONS" and TRUTH'S TRIBUTE.

NOTE.—The Guaranteed "Ardente Acoustique" is entirely different from and has no connection with any other aid Company or individual and is obtainable only from Mr. R. H. Dent at the addresses below.  
Fully 75% users now "Acoustique" to replace all else. Middle-Ear (Catarrh), Nerve (Headnoises) and deafness due to advancing age specially fitted.

Ask for Copy of 2L.O. LECTURE to The Deaf by Prof. J.A. Fleming, F.R.S.

If you are deaf, do as Deaf Doctors do—call and consult Mr. R. H. Dent. It is well worth while, and he makes no charge for consultation. If your friend is deaf, recommend him to try "Ardente Acoustique." If too far distant to call, write for particulars of guaranteed method of postal fittings from details.

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Unsweetened and with all the cream it is most economical for everyday use for Tea, Coffee, Drinking, Cooking, or making Ice Cream. Use it undiluted in place of dairy cream.

IT IS ALWAYS BEST TO BUY THE BEST.

Save the coupons on the labels for Nestlé's 1925 Cash Competition.

MAUD: Where can I get my films developed best? So many people spoil them.  
FLO: Why, don't you know! There is only one place, and that is

## MARRIOTT'S PHOTO STORES, HASTINGS

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.



## The Open Door to the Outer World

**T**HE Ethophone V (Mark IV) will receive any station within an extensive area on any wavelength from 100 to 5,000 metres. The circuit is designed to permit of the use of the economical dull-emitter valves under proper conditions. Another special feature is the Selector, which minimises "interference." Tuning is effected by three simple controls. The appearance of the instrument is not disfigured by numerous stray wires as all terminals are conveniently placed at the back of the cabinet.

*We are exhibiting at the All British Wireless Exhibition, organised by the N.A.R.M., at the Albert Hall, Sept. 27th to Oct. 8th, Stand No. 72, Boxes 134 and 135.*

**W**ITH an Ethophone V in your home you may hear voices of people you may never see, speaking from countries you may never visit. Indeed the Ethophone V may be likened to the Tower Bridge which is symbolic of a gateway to the outer world.

The Ethophone V has been designed to receive long and short waves from distant Broadcast Stations. With this Receiver it is generally possible to hear, in addition to British Broadcasting, many Continental Stations, and under favourable conditions, some American Stations.

With such a Receiver in your home, it is not an exaggerated figure of speech to liken it to a key which unlocks the gateway to what is happening in the outer world. Write for further particulars of this splendid Burndept Receiver.

Ethophone V (Mark IV), without valves or batteries, £30, to which must be added £2 10s. 0d., Marconi Licence.

Ethovox Loud Speaker (120 or 2,000 ohms resistance), £5.

# BURNDEPT

## WIRELESS APPARATUS

**BURNDEPT LTD., Aldine House, Bedford St., Strand, W.C.2.**

LEEDS: Basinghall Street (off Boar Lane).

CARDIFF: 67, Queen Street.

NORTHAMPTON: 8, The Drapery.

*Visit our Stand at the British Empire Exhibition, in the Palace of Engineering, Avenue 13, Bay 13.*

# Edison Bell Radio

DISTINCT AND DIFFERENT

Just what wireless Ought to be!

Safety First.



Patent applied for. Catalogue No. R/113.

AN INVALUABLE ACCESSORY.

PROTECTS Home and Set Against the Dangers of LIGHTNING—EDISON BELL AUTOMATIC EARTHING PLUG & LIGHTNING ARRESTER.

By simply withdrawing the Plug (A) your Aerial and Earth wire are automatically connected, and your Wireless Set can be taken away without having to disconnect any wires.

To connect up your Set all you have to do is to re-insert the Plug and your Set is ready for use.

This device is beautifully made of insulating material, the metal parts being in highly polished Nickel-plate; the contacts are of pure silver and will not corrode.

PRICE  
**6/6**  
EACH.

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# Winner Records



### A FEW RECENT NUMBERS.

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|------|---|-------------------------------|
| 4046 | Forget-me-not (Intermezzo)                                    | Band of H.M. Scots Guards.    |
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| 4047 | Kalua Moon (Harmonised song)                                  | Gerald Adams.                 |
|      | Mother in Ireland (Song)                                      |                               |
| 4048 | The Blarney Roses (Irish Song)                                | Jerome Murphy.                |
|      | The Girl from Mayo (Irish Song)                               |                               |
|      | England, Land of the Free! (Patriotic Song)                   | Edward Merrick.               |
| 4049 | The Fishermen of England (Song from "The Rebel Maid")         |                               |
| 4050 | Whose Issy is he? (Fox-trot Song)                             | Stanley Kirkby.               |
|      | Sarah (Sitting in the Shoe-Shine Shop) (Comedy Song Fox-trot) |                               |
|      | Jog along, Jasper (Southern Jog-trot Song)                    | Tom Barratt.                  |
| 4051 | Do shrimps make good Mothers? (Comedy Song Fox-trot)          |                               |

Manufacturers and Patentees:

J. E. HOUGH, Ltd., EDISON BELL Works, Glengall Road, S.E. 15, & at Huntingdon.

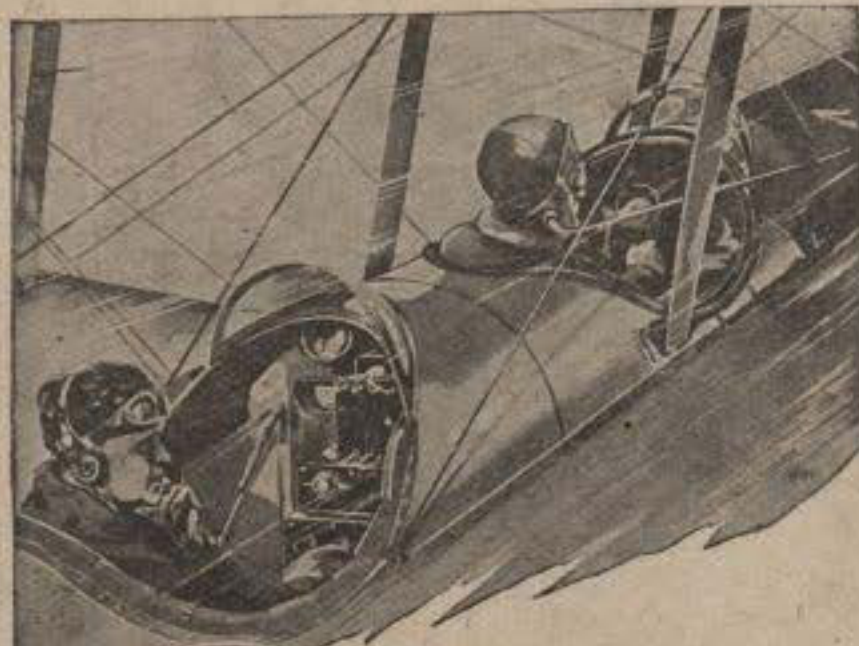
embrace ALL the Biggest and Best Song Hits, Dances, and Instrumental Numbers, whether Broadcast or Otherwise. That Delightful Selection you heard on Wireless the other Evening is on Winners. ASK your Dealer for Catalogue of 2,000 Titles.

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where Full Stocks of Gramophones, Records and Wireless Products are on Sale.

**2/6**  
Double-Sided.

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They were used  
in the cockpits  
of the R.A.F.

—read what a  
user says to-day

IN 1909 the British Admiralty adopted Ericsson British Telephones as standard just because of their wonderful sensitivity and robustness. This lead was followed by the Air Board in 1917. Through scientific research and experiment we have so immensely improved them that to-day they stand alone as "The World's proved best 'phones."

Read the accompanying letter just sent us, try a pair of Ericsson (British) Telephones and you will "without hesitating" agree as to what are the best 'phones to-day.

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

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Riley "Home" Billiards  
an endless source  
of pleasure during  
dull winter evenings

FREE  
Send p.c  
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In Oak or Mahogany. Complete with all accessories. See art list for prices. The prices below are for Mahogany Round-Leg Pattern:

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14/- Send a P.O. for 14/- and you will receive, carriage paid in free packing case, the popular 6 ft. size table that fits comfortably on almost any dining-table. The balance you pay whilst you play. There are other sizes and prices as follows:  
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Riley's "Fitzroy" Table. Warrented 16 years.

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The "Wootophone" Little Wonder

ONE VALVE SET.

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

Price £10 - 0 - 0.

A highly efficient receiver for all wave lengths.

Seen at Stand. No. 46. All British Wireless Exhibition, Royal Albert Hall. Sept. 27th to October 8th.

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F. E. WOOTTEN, Ltd., Wireless Manufacturer, 56, HIGH ST., OXFORD.

Apply N.E. Schools of Wireless  
5 CHARLOTTE SQUARE NEWCASTLE AND 6 BLENHEIM TERRACE LEEDS

BE A WIRELESS OFFICER.

Well Paid Positions Vacant.



# LADY'S COMPANION

*The chance of a Lifetime*

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EVERY WEEK OF YOUR LIFE OR A CHEQUE FOR

# £500

## FIND THE POST OFFICES!

If you cannot find them all, do your best.

The Editor invites you to discover the name of the Post Office represented by each of the six pictures below.

Write clearly in ink, or type, under each picture the name of the Post Office you think it represents. Cut out the pictures and keep them by you.

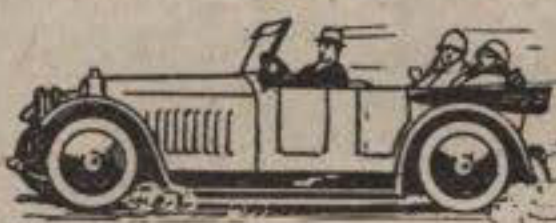


EXAMPLE:  
The picture shows a horn and the sea. The correct solution is HORNSEA.

Six more pictures will appear in LADY'S COMPANION next week, and six will appear each week for some weeks to come.

You must keep each six pictures by you until we tell you to send them in. The closing date will be announced later in LADY'S COMPANION.

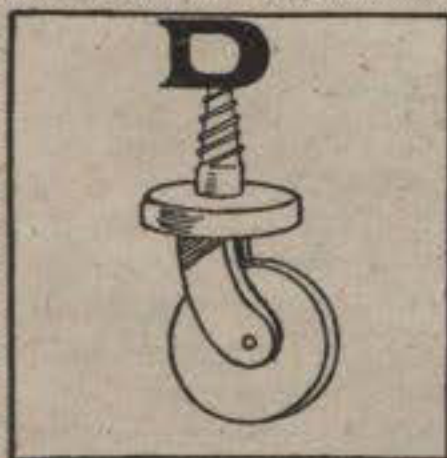
OR A MOTOR CAR OR A BUNGALOW



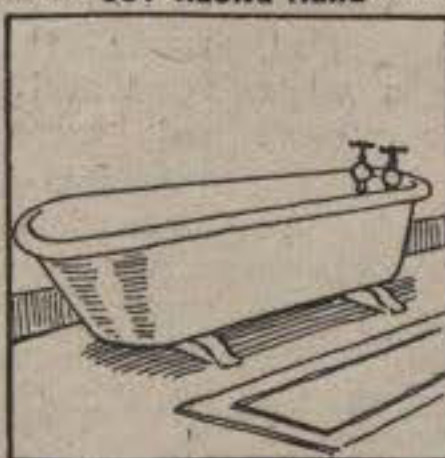
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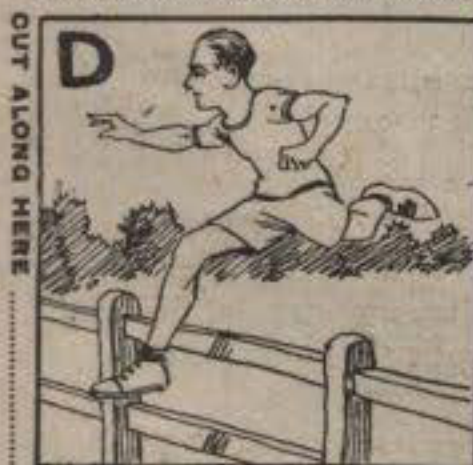
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2



3



4



5



6

CUT ALONG HERE

## AUTUMN FASHIONS NUMBER

### FREE PATTERN OF SMART COAT AND COAT-FROCK

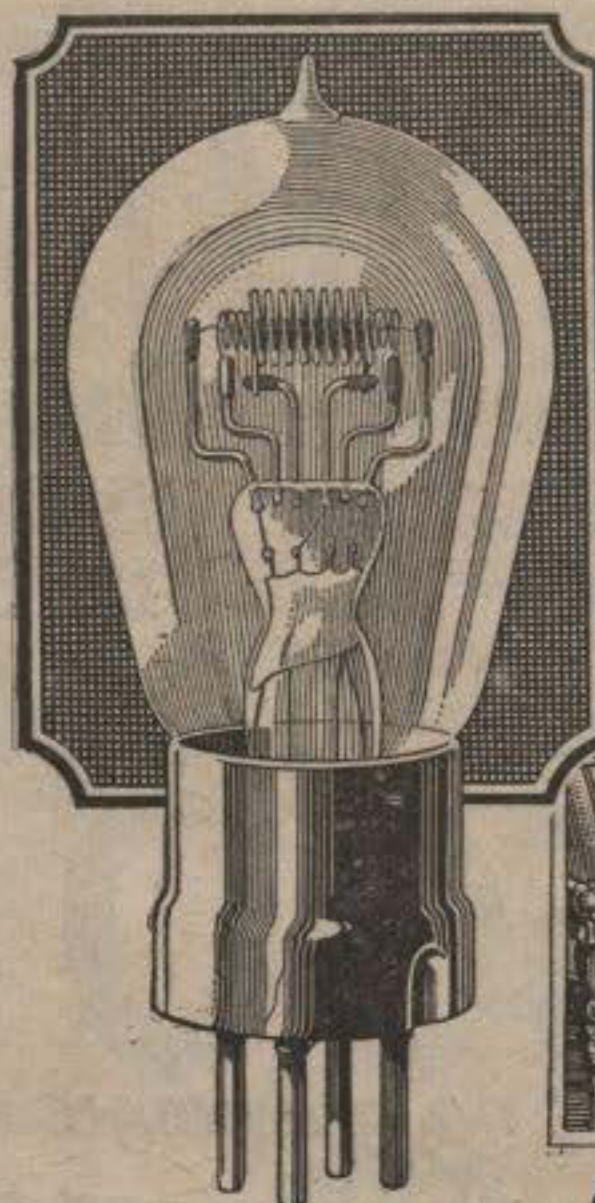
### ATTRACTIVE FICTION

### HELPFUL ARTICLES

Only the names of Post Offices found in "LADY'S COMPANION Post Office Competition Guide" will be admitted. This Guide may be obtained from any newsagent or bookstall for 3d., or will be sent for four penny stamps post free from the Publishers, LADY'S COMPANION, 8-11, Southampton Street, Strand, London, W.C.2.

## YOU MAY USE THIS COUPON.

For full particulars and rules see next week's "LADY'S COMPANION," 3d., on sale Monday at all newsagents and bookstalls, or post free, 4d., from George Newnes, Ltd., 8-11, Southampton Street, Strand, W.C.2.



# 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 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.

**Louden**  
VALVES



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.

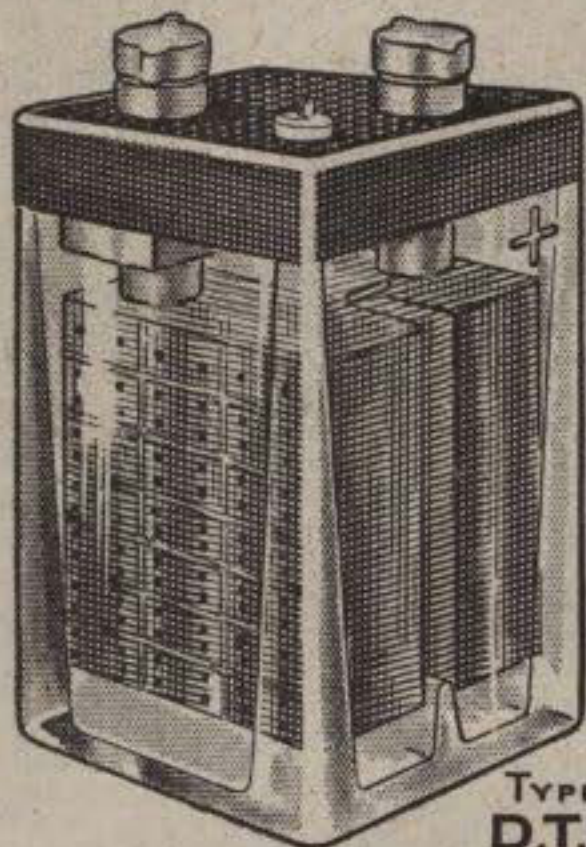
## Louden Valves - Silver Clear

E.P.S.1.

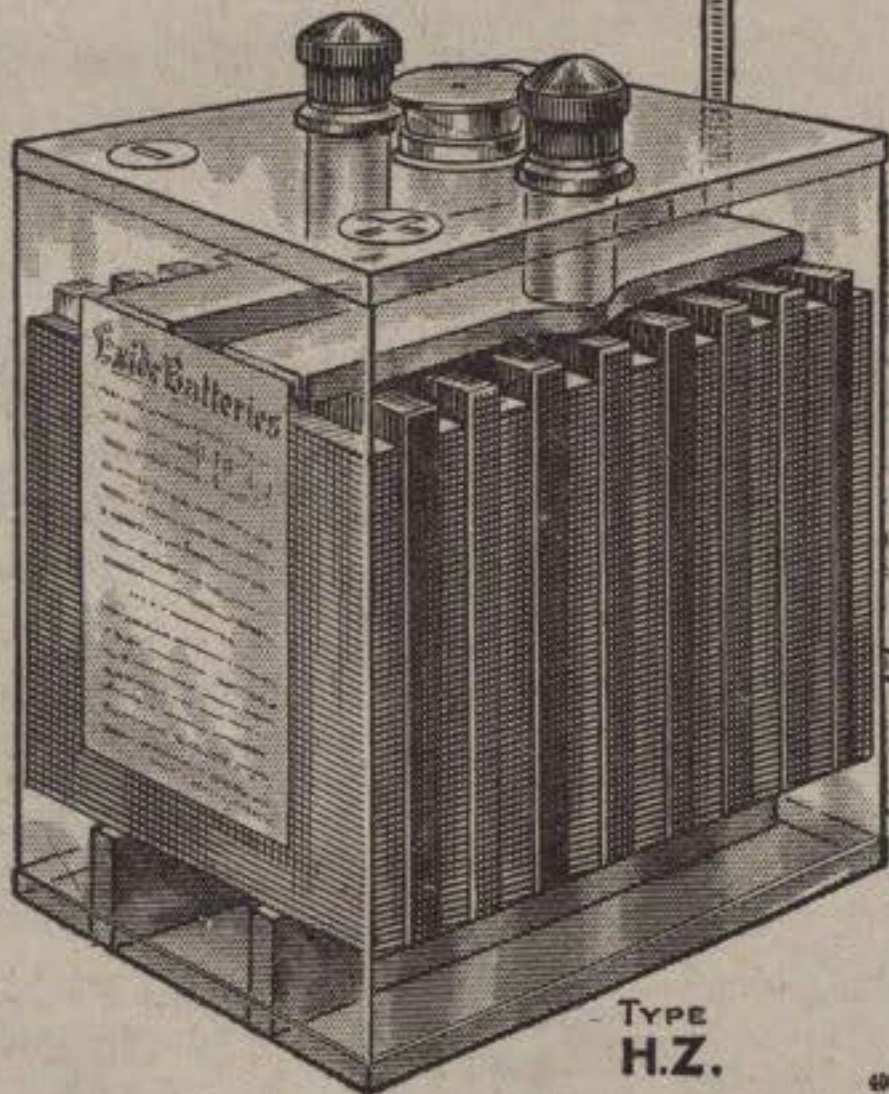
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# Exide

THE LONG-LIFE BATTERY



TYPE D.T.G.



TYPE H.Z.

*For Summer Use*

Long, light nights, with the out-of-doors calling, mean less work for Radio Sets. These are the batteries for Summer-time. Unless the whole charge is previously taken out they only need

**RE-CHARGING EVERY 6 MONTHS.**

*Type D.T.G.*

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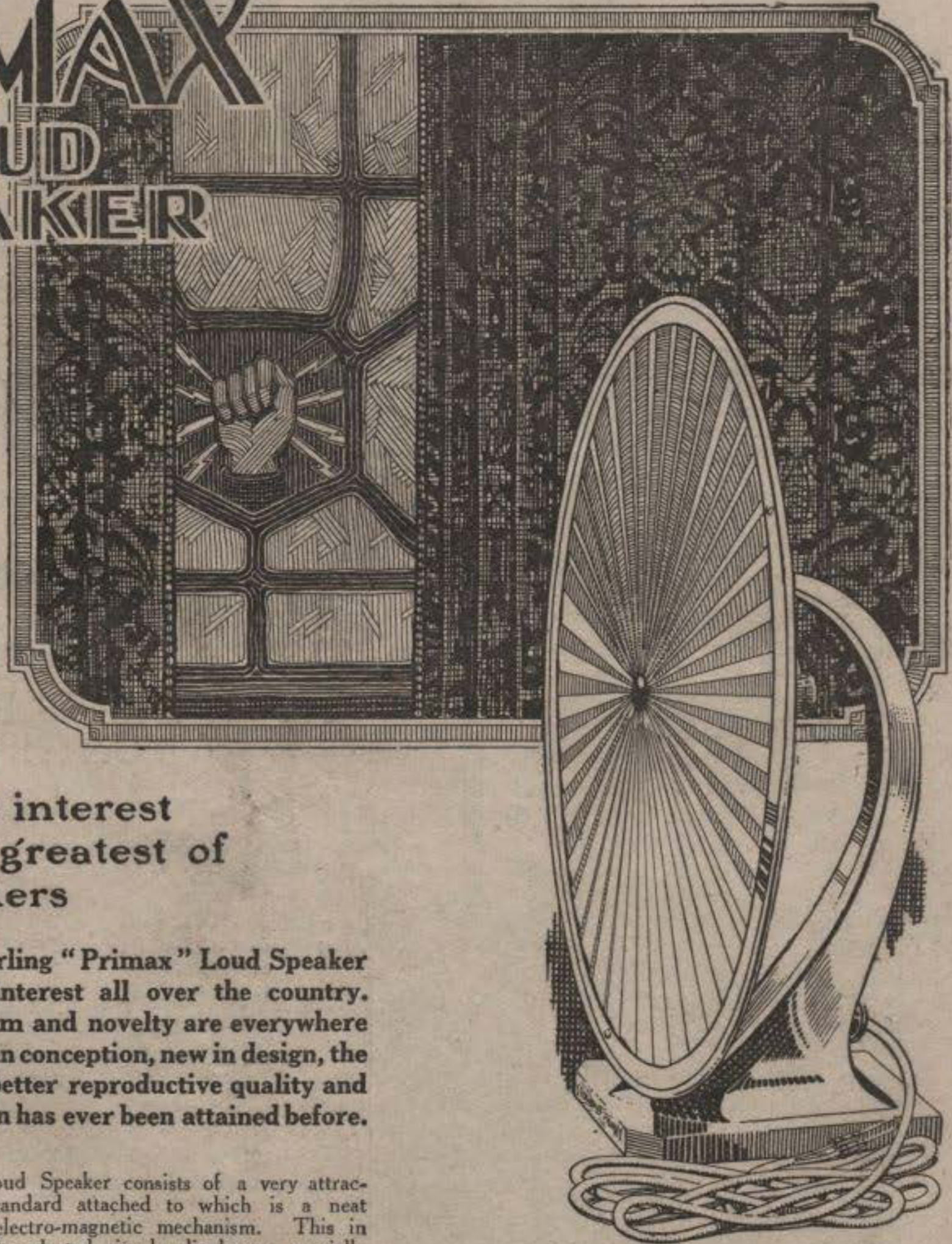


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# STERLING PRIMAX LOUD SPEAKER



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The Sterling "Primax" Loud Speaker consists of a very attractively shaped aluminium standard attached to which is a neat cylindrical case containing electro-magnetic mechanism. This in turn is connected with a white pleated circular diaphragm, specially prepared, and surrounded with an aluminium rim. The "Primax" is connected in the usual way with the receiving set, and a knurled knob provides absolute control of volume.

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(Lumiere's Patent)  
The Sterling "Primax" Loud Speaker  
(Patent Nos. 11015/09, 205418, 205578,  
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