

THE STORY OF THE BESSES O' TH' BARN BAND.



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 21st.

- LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

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

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MY FAVOURITE RADIO SONG. By Robert Radford.

THE STORY OF GOUNOD'S "FAUST."

OFFICIAL NEWS AND VIEWS.

THE CHILDREN'S CORNER.

LISTENERS' LETTERS.

Radio and the Poets' Songs.

By EDWARD SHANKS.

[The writer of this article is one of the most promising of our younger poets. Among his better known works are "Queen of China," and "The Island of Youth."]

To all new inventions, especially to those of a popularizing tendency, there is likely to be at first a certain amount of opposition from cultured persons, not always apparently of an unreasonable nature. No doubt, the scholars of the early Renaissance and the scattered Byzantines, in whose hands alone rested the treasure of Greek literature, looked askance at the new-fangled art of printing and were able to produce excellent arguments for their doubts. Printing would throw out of work the scribes, monastic and otherwise, who had devoted lifetimes to the perfection of their calligraphy. It would throw the great masterpieces of antiquity into the hands of those not qualified to understand them.

These arguments are not without a certain core of good sense; but the experience of centuries, learning from developments not then obvious, has shown that there were arguments (even if they were unspoken and hardly realized) on the other side of infinitely greater importance. Learning and literature have not suffered, but have rather much profited, from the invention of printing. Perhaps it was not possible for the acutest intelligence at that time to foresee how this profit would accrue. But there was a huge instinctive force on the side of the new art, and to-day we can realize how right that instinct was.

It behoves us, then, when a new invention sweeps rapidly across the world not to condemn it as vulgar, but to ask ourselves what seeds of knowledge and culture may be contained in it. Perhaps those we may discern may not be of essential importance; for things of this sort are larger than the grasp of the mind and evade the most sympathetic and careful guessing. But we stand in a better attitude if we look

for what is potentially fruitful in the new thing instead of opposing to it the obvious negative arguments; and we give ourselves some chance of helping on such new and progressive tendencies as it may contain.

Since broadcasting has been blessed by the Poet Laureate as a probable means of improving the pronunciation of English throughout the country, it can be no longer said that the cultured regard this new invention with contempt as a vulgar thing. Broadcasting may very likely prove a powerful instrument of culture and civilization in other directions than this, and it is with the possibilities of one of these that I propose here to deal.

Now it is an elementary fact (and therefore easy to overlook) that the written word is only a symbolic representation of the sounds that issue from our mouths. Like all human inventions, writing has taken on an independent life of its own and has itself exercised and extended the powers of the human mind. The beginnings of literature—which is, in this connection, a misleading word, but one for which there is no substitute—were in the recitations of the tribal bards, and these had nothing whatever to do with pen and paper. They were written down at a later date, and all poetry ever since, of course, has been influenced by the possibility of its being written down. But it would be absurd to pretend that such works as Gibbon's "Decline and Fall of the Roman Empire" or the novels



Mr. EDWARD SHANKS.

(Continued overleaf in column 3.)

My Favourite Radio Song.

By Robert Radford, the Famous Bass.



Mr. ROBERT RADFORD

MY earliest experience of broadcasting was more or less incidental and impersonal, because at the time I was one of the performers in an opera at Covent Garden. I was not unaware, however, of the fact that I could be heard by an audience a thousandfold more vast than the one I saw in the auditorium. In fact, this "awareness" is amply shown by a

little joke I played, after the manner of George the Fourth's wager that he would say "Baa, baa, black sheep" in the middle of the King's speech!

A close personal friend, living at St. Annes-on-the-Sea, near Blackpool, had warned me that he was going to listen on the occasion of a certain performance of *Faust* at Covent Garden, which was to be broadcast throughout the British Isles. The moment I had finished singing "The Call of Gold," I walked nearer to the microphone and murmured: "Hullo, Charlie!" And he heard it! Perhaps the rest of the world thought these interpolated words, having no apparent connection with anything, were a signal from Mars!

The Ordeal in the Studio.

I did not find my first studio session nearly so easy. It was rather a nerve-racking affair, in fact. Although I had been warned about the effect of the padding and drapery on the sound of one's own voice, yet I was startled. I thought my voice had vanished. Being accustomed to big resonant concert-halls and theatres (even in gramophone recording the studio is resonant), I found some difficulty in poising my voice in the right and natural way. However, I found it was only necessary to sing easily and by no means to force the voice.

It is not easy to feel and create atmosphere when singing for broadcasting, and there is some danger of slipping into a routine style. The management make every effort to encourage the performer, which clearly shows great wisdom, for there is nothing more inimical to artistry than that it should be taken for granted.

Nevertheless, there is another side even to this question. The great poets, painters, musicians have always been supremely unconscious of an audience, and well content if they pleased themselves. It ought not to be otherwise with a singer. Besides, one can work undisturbed by the thousand and one distractions of the hall or theatre. The knowledge, too, that many are following the score carefully is a rather dreadful incentive to accurate singing, and thus to good work.

Bold and Dramatic.

From experience as a listener myself, I think that bold rhythmic songs and songs of an intensely dramatic order are best suited for broadcasting. On the other hand, I could imagine such songs as the "Bois Epais," of Lully, or "Qui s'égne," of Mozart, being much less successful, for their movement is slow and sustained, and one would miss the resonant hall to help the voice to "float."

Speaking for myself, I question whether I could find a better song for broadcasting purposes than Handel's "O Ruddier than the Cherry," from *Acis*. In addition to being one of the finest songs in existence, attaining its

object by the simplest means (it is scored for strings and flute only), it has a rolling gambolling rhythmic ecstasy, which seems exactly to depict the love raptures of the giant Polyphemus. It is, moreover, one of the few songs in which the bass voice is employed in its natural colour, and is an extraordinary example of Handel's genius.

To descend from the sublime to the ridiculous, one may say of this song that "thereby hangs a tale." A composer, who himself must have had a touch of genius, printed the title of this song, in a programme of mine, as "O Ruddier than the Clergy"!

The Effect of Broadcasting on Music.

It will be a most intriguing and interesting thing to note the effect of broadcasting on the art of composition. It is always wise to obey Mark Twain's injunction, and "never to prophesy till you know"; but one cannot help noticing that the tendency of modern music is all towards rhythmic varieties, however complicated the harmonies. The human ear seems capable of absorbing, even becoming accustomed to, dissonance and discord, but demands pulse or rhythm, and broadcasting will undoubtedly emphasise this tendency, and give nebulous, intellectual music less chance than ever. And, after all, who ever wanted intellectual music?

I am assured that the very lowest notes in the bass voice are heard over the wireless distinctly, and that is more than can be said of many concert halls. The bass vocalist can thus take heart, and find his place in the new and fascinating science. Moreover, he need not wear a beard, or carry a spear or staff, as he mostly does in opera—for which relief much thanks!

I sometimes wonder what my old friend Hans Richter would have said at the thought of Lancashire miners listening to a performance of *The Valkyrie*, sitting on their own hearthstones. He would have called it a mad dream—but it is a dream come true!

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

"THE THIRD DEGREE."

MR. VICTOR SMYTHE, for a long time the sole Announcer at the Manchester Station, has now been appointed the leader of the "2ZY" Dramatic Company, which begins its winter season on September 26th with the play *The Third Degree*, by Charles Klein. This is an American drama based on the form of cross-examination known under that name which precedes public trial in the United States. It is a strong drama and should broadcast well.

A NAVAL ANNIVERSARY.

SEPTEMBER 26th is the 174th anniversary of the birth of Admiral Lord Collingwood, which took place in Newcastle. To celebrate the occasion the Newcastle Station is broadcasting a short programme to be entitled "A Naval Occasion." A short preliminary talk on Admiral Collingwood will be given by Engineer Rear-Admiral A. S. Crisp, C.B.E., R.N., and the musical items will be of a suitable nature.

"THE FREEDOM OF A MOUNTAINEER."

CARDIFF STATION is giving a programme of Tyrolean music and song on Friday, October 3rd, with Miss Elsie Cochrane and Mr. Harold Casey as the vocalists. The performance is intended to be descriptive of a day with the music-loving Tyrolean peasant amidst the wild beauty of Nature in the Alps, followed, when evening sun has set, by the revels and jollifications of the mountaineers in an Alpine bierhaus.

Radio and the Poets' Songs.

(Continued from the previous page.)

of George Meredith retain any traces of the method of oral recitation. These compositions were rendered possible by the invention of the art of writing.

Nevertheless, poetry has never quite escaped from its origins. The earliest literature of all nations is composed in verse, no doubt because verse is easier for the reciter to memorize. And poetry, being an elemental thing, drawing its material more from emotion and instinct than from intellect and knowledge, is for ever throwing back to its origins. The poet cannot be quite content with being mentally read: he must be sung or spoken aloud if his full meaning is to be understood.

Now the poet feels a lack of that immediate contact with, and response from, his fellow-beings which was the privilege of his primitive exemplars. That this is so is proved, I think, by many recent attempts to institute public readings or recitals of poetry.

There is also another and a very important side to the question. The public of to-day knows little and cares little about its poets because it comes at them only through the unsatisfactory medium of the printed page. Now there is one remarkable fact which I have observed again and again. A poet may be, and often is, a bad reader; but he always knows better than anyone else how his work ought to be read and, when he does read it, will make of it something quite different from, and more significant than, what is made by any person who has not learnt from him. A good part of the meaning of poetry is in its sound and, in the first place, only the poet knows precisely what subtleties of sound he intended. I remember that I once heard Mr. W. B. Yeats read extracts from his own works, and since then there is no line he has ever written but has a richer significance for me. On the same occasion he read two or three poems by Rupert Brooke; and, to me at least, he emptied them of meaning because he read them in the same tone which he used for his own pieces. The broadcasting of poetry by wireless is not perhaps precisely the same thing as the public chanting of tribal lays. But it may become our modern substitute for it and something much closer to it than anything we have had since the invention of printing.

That poetry—or, let me say, composition in verse—is inherently unpopular, I do not for a moment believe. The heart of man does not change so radically, even in a thousand years or so. But under modern conditions there has been a vicious circle of increasing strictness. The ordinary man finds the poetry which is offered to him on the printed page a desiccated and rather lifeless thing, because all the meaning it actually contains is not there present to his perceptions. On the other hand, the poet, finding himself neglected by the ordinary man, turns more and more to himself or to a group of unrepresentative cultured persons; and the more he does so, the less chance there is of his awaking the interest of the ordinary man.

Whether by broadcasting poetry it is possible to find a way out of this vicious circle I do not presume to prophesy. Broadcasting programmes are still in their infancy, the public taste remains almost entirely an unknown country and experiments in the reading or recitation of poetry over the wireless have not yet been numerous enough to give any definite indication.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Broadcasting Mendelssohn's "Elijah."

ON the evening of Sunday, September 28th, London Station, in response to many requests from a wide audience, will give a performance of Mendelssohn's great oratorio "Elijah." The principals will be Miss Dorothy Silk, Miss Dorothy Clark, Mr. Spencer Thomas, and Mr. Rex Palmer, the Station Director. The Wireless Orchestra and Chorus, under Mr. Dan Godfrey, Jun., will also take part.

A Wireless Exhibition.

The "2LO" Military Band, conducted by Mr. Dan Godfrey, Jun., will be relayed from the Royal Albert Hall, and broadcast from the London Station, on the occasion of the opening of the Wireless Exhibition organized by the National Association of Radio Manufacturers. This exhibition will be opened on Saturday, September 27th.

An Evening of Chamber Music.

A chamber-music evening devoted to works for violin and pianoforte, played by Mr. Albert Sammons and Miss Ethel Hobday, will be given at the London Station, on Wednesday, October 1st. Violin students and teachers alike have enjoyed the performances given from time to time of violin sonatas, and to the fairly long list of works already given by wireless at the London Station two more important sonatas will be added on this night—almost the whole of the "Kreutzer" Sonata, by Beethoven, and the Sonata in G, Opus 13, by Grieg. In addition, for listeners who find sonatas rather heavy, two light pieces for violin and piano will be given.

"Copec" Conference at Newcastle.

A Newcastle programme of particular interest to lovers of chamber music will be a recital by Messrs. Edgar L. Bainton (piano), Alfred M. Wall (violin), and Carl Fuchs (cello), to be broadcast on Sunday evening, September 28th. This programme will be preceded by the relaying of speeches at the opening of the "Copec" Conference in Newcastle. The speakers will be Lord Hugh Cecil, and possibly Mr. Ammon, Parliamentary Secretary to the Admiralty.

Mr. Percy Pitt at Birmingham.

On October 1st, Mr. Percy Pitt, the Controller of Music, will conduct the Birmingham Station Symphony Orchestra in a varied and interesting programme. The "Ruy Blas" Overture of Mendelssohn; Symphony No. 2 of Beethoven; Symphonic Suite "Louise" (Charpentier); Prelude to Act III., Dance of the Apprentices, and Procession of Masters from *Mastersingers*; and MacKenzie's "Benedictus" are the orchestral items. The vocalist will be Mr. Herbert Heyner, the well-known baritone. This will be the first visit of Mr. Pitt as a conductor to the Birmingham Station.

Edinburgh's Winter Programmes.

At the Edinburgh Relay Station some interesting winter programmes have already been compiled both on the musical and educational side, beginning from the last week in September until the end of December. On September 26th Professor H. J. C. Grierson, LL.D., Litt.D., Professor of English Literature at the University of Edinburgh, is giving his first of a series of short lectures on the Development of English Literature. On the same night, Mr. Percy Snowden is giving a recital of modern English songs of the "lieder" type, and these will include the whole of "The Shropshire Lad." On Friday, October 3rd, we are to have a performance of César Franck's somewhat unfamiliar pianoforte quintet, and the same evening Mr. Ronald Chamberlain is going to

play, among other things, a sonata of Scriabin, No. 4, and some pieces by Arnold Bax. The same evening Professor J. Shield Nicholson, LL.D., C.B., F.B.A., will give another of his talks on Economics. On Monday, October 6th, Professor C. G. Barkla, F.R.S., Professor of Physics at the University of Edinburgh, will give the first of a series of short talks on Electricity.

For Lovers of Wagner.

On September 24th, the Birmingham Station present a fine Wagner programme. The Station Symphony Orchestra, composed mainly of members of the City of Birmingham Orchestra, conducted by Mr. Joseph Lewis, will play the *Mastersingers* Overture, the *Siegfried* Idyll, the Ballet Music from *Rienzi*, Procession of the Gods to Valhalla, from *The Rheingold*; the Good Friday music from *Parsifal*; and the Overture to *Tannhäuser*. The vocalist will be Astra Desmond, who is singing "Erda's Warning" from *Rheingold*, Kundry's song from *Parsifal*, and the Five Poems for Voice and Orchestra. This will be the first time that the Five Poems have been broadcast in their entirety.

Poetry and Purcell.

On September 24th the Bournemouth Station is giving a Poetry Night with Orchestral Illustrations chosen from Coleridge-Taylor's musical inspiration of Longfellow's classic poem, "Hiawatha." This will be followed by Emile Cammaert's Carillon, *Chantons Belges*, which has been set to music by Elgar, after which Frederic Collier will sing the song-cycle, Tennyson's "Maud," set to music by Somervell. On

September 26th there will be a night with Purcell, in which the following artists will take part: Kate Winter, Harold Williams, Sydney Coltham, Gladys Palmer, Anne E. Farnell-Watson, at the harpsichord, assisted by the Station Orchestra and Chorus. Among several of the beautiful works of Purcell that will be given are *Abdazer*, or *The Moor's Revenge*, written about 1695, *Amphitryon*, or *The Two Sotias*, about 1690, and *Bo d'ca*, or *The British Heroine*, of which the date is 1695.

An Immortal Story.

"Peace hath its victories no less than war," and the story of the South Polar Expedition, made in 1911, by Captain R. F. Scott, R.N., and his gallant comrades, is one of the immortal epics of our race. The ending of that quest, the almost superhuman battle with Nature, the self-sacrificing devotion, the fortitude and cheeriness displayed and, last of all, the lonely death—all this has won a place of pride and sorrow in British hearts comparable only to the death of Nelson. It is well that every boy and girl in the land should know the story, and Uncle Donald will tell it from the London Station during six successive evenings in the Children's Hour, beginning on Monday, September 29th.

Music of Other Nations.

The Glasgow Station is continuing its "travels round the world." On Friday, September 26th, they are visiting, or, at any rate, performing the music of, Russia, Czecho-Slovakia, Norway, Africa, Bohemia, and, of course, England, Scotland, and Ireland. Scotland will be given full justice on the bagpipes!



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"This 'ere wireless, Jorge, will bring about the end o' the world quicker than anything. It won't be in my time, it won't be in yours, but you see."

A Hundred Years of Melody.

The History of the Besses o' th' Barn Band.

[This famous band, conducted by Mr. Harry Barlow, will be relayed from the New Municipal Gardens, Southport, and broadcast from the Manchester Station on Monday afternoon, September 22nd.]

BESSES O' TH' BARN is a village between Bury and Manchester which for the last hundred years has been known throughout the North of England for its famous band. During this century the band has been accumulating victories and honours until now its name is one of the most distinguished in the list of popular brass bands. In the village it is known as "caur band," and is the pivot around which all the local pride centres.

From Strings to Reeds.

It is believed that when it first started it was a string band; but shortly afterwards, about the time of Waterloo, it became a reed band. This belief is sometimes disputed; but whatever its first composition was, it is agreed that the founders of the band were three brothers of the name of Clegg, cotton manufacturers of the village, one of whom played the keyed bugle. For a short time it was known as "Clegg's Band," and practised in the old mangle room of "Ye Olde Besses-o'-th'-Barn Inn," sometimes associated in local legend with Dick Turpin and his steed, Black Bess.

During the first three years of its existence there appears to be no record of success; but in 1821, being engaged to play with other bands in a procession celebrating the coronation of George IV, Mr. William Johnson, a well-known musician at that time, organized a contest for the bands in the procession to while away the time while the people were being marshalled together. He made a subscription to form a prize for the band that could play the best piece of its own selection. At the close of the contest, Besses o' th' Barn was adjudged the winner.

Winning a Crown.

It is interesting to note that the piece played which gained this first prize was "God Save the King." It is a peculiar fact that the next success of note was gained on Coronation Day, 1837. Five bands had been chosen to take part in a procession celebrating the accession of Queen Victoria, and at the end of the march these bands contested for a prize in the shape of a crown. Again each band had to choose its own selection, and the Besses, with "Hail, Smiling Morn," was declared the winner.

Until October 12th, 1823, the band had many engagements to play in public; on that day it was engaged to play during the celebration of the marriage of the Hon. Dudley Deros to Lady Elizabeth Grey Egerton. During the afternoon performances some misunderstanding arose among the players, and during the return home the expression of these differences

became so heated that this day closed the career of the Besses as a reed band.

Undaunted by this disaster, local enthusiasts collected the necessary means to replace the reed instruments with brass. The first Brass Band consisted only of nine players, led by Mr. Robert Bradshaw, at whose house they met nightly in order to practise their new instruments. Gradually the band grew in strength, until, by 1860, it could boast of eighteen performers, conducted by Mr. William Jones, a remarkable local character, who had joined the band thirty years before at the age of twelve, and who cherished until the day of his death, in 1891, a picture of the band when it was eighteen strong, and he was its conductor.

Football to Raise Funds.

At first, their enthusiasm brought little success to the players; but, nothing daunted, they still kept fame as their ideal. They were rewarded in 1868 by the Fifth Prize at a band contest at Todmorden. This first success as a brass band was quickly followed in the same year by Fifth Prize at Denton, in the following September, and the following year by a Fourth Prize at Belle Vue, Manchester, in a contest with all the leading bands of the day. The year after they gained another Fourth Prize at Belle Vue and the Third Prize at Middleton.

The fame of the Besses o' th' Barn Band was now something more than merely local. Between that year and 1885 the record of the band shows a sequence of minor successes, achieved in competition with better equipped, and, perhaps, better trained competitors. In 1885 there was held at Alloa the first Brass Band Competition open to all ever held in Scotland. In order to raise the necessary funds for the travelling expenses of the band, a local football contest was held in the village, which realized the sum of £40. Scotland had not known such a contest before, and thousands gathered in the park where it was held. The Besses won the first prize, £40 in cash.

An Extraordinary Scene.

"The contest over and the decision given, the utmost excitement ensued," says Mr. Joseph N. Hampson in his "History of the Besses o' th' Barn Band." "The audience was in ecstasies, having been literally carried away by the wonderful playing of the English bands, and when Besses were preparing to mount the platform to give them another short selection, nothing would suffice but that they must lift them on, and this they did one by one. . . . Never was such a scene witnessed before. In the park trees, plants and shrubs were all trampled down by the great crowd in their eagerness to catch a glimpse of one or another of the bandmen."

(Continued in the next column.)



The Besses o' th' Barn Band with their Conductor, Mr. Harry Barlow.

EVENTS OF THE WEEK.

SUNDAY, September 21st, 1924.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.
BOURNEMOUTH, 3.0.—Light Symphony Concert.

MONDAY, September 22nd.

LONDON, 8.0.—An Evening of Plays. S.B. to all Stations.

TUESDAY, September 23rd.

LONDON, 8.0.—John Henry's Opera, "The Working Girl."

BIRMINGHAM, 8.0.—An Evening of Chamber Music.

BOURNEMOUTH, 8.0.—Municipal Orchestra, relayed from the Winter Gardens. Conductor, Sir Dan Godfrey.

CARDIFF, 8.0.—"Nature's Enchantment."

MANCHESTER, 7.30.—"Autumn Leaves."

NEWCASTLE, 8.0.—A Programme of English Music of the Sixteenth and Seventeenth Century.

WEDNESDAY, September 24th.

LONDON, 8.0.—Chamber Music Evening.

BIRMINGHAM, 8.0.—"A Wagner Programme."

BOURNEMOUTH, 8.30.—"Poetry Night."

CARDIFF, 8.0.—Winners at the National Eisteddfod.

MANCHESTER, 8.0.—"Carmen" (Bizet).

ABERDEEN, 8.0.—An Evening with the Composers: Cyril Scott and Roger Quilter.

BELFAST, 8.0.—Symphony Concert.

THURSDAY, September 25th.

LONDON, 8.0.—"The Belle of Brittany," a Musical Play. S.B. to all Stations.

BELFAST, 8.0.—An Hour of Grand Opera, "Faust" (Gounod).

FRIDAY, September 26th.

LONDON, 8.0.—"Second Night with the Old Masters."

BOURNEMOUTH, 8.30.—"Purcell Night."

MANCHESTER, 8.0.—"The Third Degree," a Play in 4 Acts.

NEWCASTLE, 8.0.—"A Naval Occasion."

GLASGOW, 8.0.—Programme of "All Nations."

SATURDAY, September 27th.

LONDON, 7.30.—The "2LO" Military Band, relayed from the N.A.R.M. Exhibition, Royal Albert Hall.

BOURNEMOUTH, 7.0.—The Rt. Hon. David Lloyd George, relayed from Portsmouth.

BOURNEMOUTH, 8.20.—Nights with Other Nations, No. III.—France.

ABERDEEN, 8.45.—Grand Opera in Miniature, "The Masked Ball." S.B. to Edinburgh.

(Continued from the previous column.)

(Continued from the previous column.)

The Band was formed into a limited company in 1887, and from that time its record is one of almost unbroken success. From 1884 to 1892, after 105 contests, only two did they enter without winning a prize. In 1892 they had the satisfaction of winning the eminent distinction of the first prize of the world-famed Belle Vue Contest. To-day, the record of the Band stands at over 150 first prizes, five challenge cups, and over a hundred special prizes. In 1903 they won the Crystal Palace One Thousand Guineas Challenge Trophy, and in 1920 they again won the Belle Vue Championship.

The fame of the Band is now world-wide, for it has toured America, Canada, New Zealand and Australia, and even Honolulu and the Fiji Islands.

HERBERT PARKER.

Listeners' Letters.

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

Applause in the Studio.

DEAR SIR,—Having read Mr. William Archer's most interesting article in *The Radio Times*, I fully agree with him that applause or laughter should accompany or succeed the various broadcast items. It would be welcome to the listeners and, incidentally, not unwelcome to the performers; one of the charms of listening to the "Savoy Bands" is to hear the applause at the end of each piece.

It seems uncanny after hearing a song or piece to have perfect silence.

Yours faithfully,

W. B. S.

Listening and Concert-Going.

DEAR SIR,—I have attended occasional concerts for some years; but, apart from taking me into the realms of phantasy, the music meant little to me. About four years ago I read the "Listeners' Guide" and heard lectures on musical appreciation; but I went to few concerts and seemed to make little progress as a listener.

With the advent of broadcasting—when it became possible to hear music almost daily—I have gradually been able to listen for and to recognize a few of the things gleaned from reading or from lectures; so that listening to a concert now is becoming quite a different experience from what it used to be.

There must be countless listeners who feel this difference too, and though some assert that broadcasting will kill concert-going, I am convinced that this will not be so, because I think that many people have kept away from concerts solely because music has been unintelligible to them. Broadcasting must have brought enlightenment to many who would otherwise have remained "in the dark," and I imagine that concert audiences will be much bigger than they have ever been on this account.

Yours truly,

Hford.

(Miss) F. E. McL.

Radio Good for Business.

DEAR SIR,—In his article entitled "Mixed Thoughts on Broadcasting," Mr. E. V. Lucas refers to new inventions doing harm to some industry or other. I would like to draw your attention to the gramophone industry.

I was talking to a salesman in one of Manchester's leading gramophone shops, and he told me that wireless was doing them more good than harm. The reason was, he stated, that people possessing both a wireless set and a gramophone might hear over the wireless some song or piece which appealed to them, and desiring to hear it at leisure, they came to the gramophone shop and purchased the record desired.

Yours truly,

Manchester.

J. C.

By Rocket to the Moon.

DEAR SIR,—With reference to Mr. Pollard's recent talk on "By Rocket to the Moon," he says that if the rocket hits the moon, it will cause a flash large enough to be seen by those on the earth, using telescopes. In all probability the rocket will not reach its object, but if it does, it must fall again to earth.

What will be the result when the rocket hits the earth? If the magnesium and aluminium powder will not ignite when the rocket hits the moon, then it will ignite when it reaches earth. If this happens, as I think it will, then tremendous damage will be done.

Yours faithfully,

Edgworth, near Bolton.

R. C. B.

PEOPLE IN THE PROGRAMMES

Singing in the Arctic.

A FAVOURITE wireless artist is Mr. Andrew Shanks, who has a particularly pleasing bass voice. Born in the West of Scotland, he tells me that he considers it "strange that anyone should grow up with a singing voice in that land of rain and mist."

Originally intended for an engineer, Mr. Shanks came to London and entered the Royal Academy of Music. His first important engagement was with Oscar Hammerstein at the London Opera House, where he was engaged to play a leading part in Holbrook's *Children of Don* under the famous conductor Nikisch. He then went on a concert tour to Australia and New Zealand with Mme. Kirkby Lunn, and he subsequently toured in Scandinavia and on one occasion sang in a little place within the Arctic Circle. The rest of his career has, with the exception of an engagement in Paris, been associated with the Beecham Opera Company and, later, with the British National Opera Company.

Quite Unmoved.

AS showing how utterly unmusical some people are, Mr. Shanks is fond of telling the following. A musician took a friend to the opera. The music was Wagner's, and the drums and cymbals were not a little in evidence.

The musician was in ecstasies; but his friend sat quite unmoved.

"Doesn't this glorious volume of sound affect you?" he asked.

"Oh, not in the least," was the calm reply. "You forget I am a boilermaker."

A Rising Young Pianist.

MR. ANGUS MORRISON, whose piano playing is much appreciated by listeners, was formerly a pupil of Mr. Harold Samuel. In 1918, he won an open scholarship for piano playing at the Royal College of Music, where he continued to study with Mr. Samuel for five years.

Apart from his work for the wireless programmes, he has given successful piano recitals at Wigmore Hall, London.

A Former "Folly."

MISS DORIS VANE, who is to sing at Birmingham on September 26th, has been often heard in operatic and other works. She was formerly a member of the famous Pelissier "Follies," and was with them until Pelissier's last appearance on the stage at the Theatre Royal, Plymouth.

Since then she has appeared with all the leading orchestral and choral societies in London and the provinces.

Then He Retired.

MISS VANE told me a good story the other day about a man who was very vain about his singing. One night at a party he was asked to give a song, and he complied immediately.

When he had finished, he noticed a small boy looking at him very attentively.

"Well, my lad," he said, genially, "what have you to remark about my singing?"

"Nothing," answered the bored youth. "It is not remarkable."

Met By Accident.

AMONG artists who have quickly established themselves in the favour of listeners are Miss Grace Ivell and Miss Vivian Worth, who are to sing at Cardiff on September 27th.

Although they are comparatively new to broadcasting, they are by no means novices as entertainers, for they have appeared at the London Coliseum, the Alhambra, the Palladium,



(1) Mr. Andrew Shanks; (2) Mr. Angus Morrison; (3) Miss Doris Vane; (4) Miss Grace Ivell and Miss Vivian Worth.

Queen's Hall, and at concerts all over the country.

It was by a happy accident that Miss Ivell and Miss Worth met. They were engaged separately, just after the end of the war, to sing the contralto and soprano parts respectively in a quartet at St. Paul's Cathedral, and although they were then strangers, each recognized the complementary qualities of the other, and their successful association as duettists began.

Touring the World.

PREVIOUS to their meeting, Miss Ivell had toured almost all over the world as a contralto. During the war she went to France, Malta, Italy, Egypt, Palestine, and Germany to entertain the troops.

Miss Worth at this period was still a student at the Royal College of Music, and although she would eagerly have seized the opportunity to tour the battle areas and entertain the troops during the war, Sir Hubert Parry would not hear of it.

His action was more than justified, however, in the result, for by steady application to her musical studies Miss Worth won the open scholarship at the college.

The Cadets in France.

AN interesting talk will be given at Birmingham on September 24th by Brigadier-General W. R. Ludlow, C.B., who will speak on "The Cadets in France." General Ludlow has been Colonel Commandant of Cadets for the County of Warwick since 1913. During the war he commanded the 184th Infantry Brigade, from 1915 to 1916, and from 1917 to 1918 he was Area Commandant, British Expeditionary Force in Flanders.

Apart from his military activities, General Ludlow is well known as a surveyor, and he was formerly surveyor to the Board of Trade. Some years ago he published an interesting book on Zululand and Cetewayo.

WIRELESS PROGRAMME—SUNDAY (Sept. 21st.)

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.

Organ Recital.

Relayed from the Concert Hall of The National Institute for the Blind, Great Portland Street, W.
Organist, REGINALD GOSS CUSTARD.
SYBIL GORDON (Soprano).
GWEN TEAGLE (Solo Violin).
CARL WEBER and MAUD DIXON (Duets for Two Pianos).
HARCOURT WILLIAMS (Recital).
The Organ.

"Marche Funèbre et Chant Seraphique" *Guilmant*
Scherzo in B Flat *Wolstenholme* (14)
Aria.
"Pleurez mes yeux" ("Le Cid") *Massenet*
Duets for Two Pianos.
Valse and Polonaise from Suite, Op. 15 *Arcusky*

Violin Solos.

Martiale *Pugnani*
The Londonderry Air *arr. Krivder*
Moto-Perpetuo *Bohm*
Harcourt Williams
Tells the Story of the Eccentricity of Simon Parnacote.
The Organ.
"Nocturne in D" (by request) *Goss Custard*
"Solemn Melody" *Walford Davies* (11)
"Canzona della sera" *d'Evry*

Songs.
"Peace" *Eric Fogg* (4)
"Sylvelin" *Sinding*
"Dainty Little Maiden" *Somervell* (1)
"Love's Philosophy" *Roger Quilter* (1)
Duets for Two Pianos.

Andante
Scherzettino
Valse Carnavalesque
} *Chaminade* (5)
Violin Solos.

Polly Oliver
arr. and accomp. Thos. J. Hewitt (31)
(First Performance).

Prelude *Debussy*
Molto Allegro from Concerto in A *Vivaldi*
The Organ.

"Gavotte in A" *Elgar*
1st Movement from 6th Symphony *Widor*
Announcer: J. S. Dodgson.

5.0.—Time Signal from Big Ben.

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

8.30.—Time Signal from Big Ben.
Anthem, "Rejoice in the Lord Alway" *Purcell* (11)

Hymn, "Praise the Lord! Ye Heavens Adore Him" (A. and M. 292).

The Rev. A. ARCHIBALD ALEXANDER, M.A., B.D., Minister of St. John's Wood Presbyterian Church: Religious Address.

Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M. 281).

9.0. DE GROOT and THE PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel.
JOHN VAN ZYL (Bass).
S.B. to other Stations.
The Orchestra.

Ballet Music from "Sylvia" *Delibes*
(1) Dina's Nymph; (2) Intermezzo and Valse Lente; (3) Pizzicati; (4) Cortège de Bachus.

Song.
"The Song of the Flea" *Moussorgsky*
The Orchestra.

Grande Fantaisie, "La Valkyrie" *Wagner*
(By request).
Aria.

"Credo" ("Otello") *Verdi*
The Orchestra.

Excerpts from "Thais" *Massenet*

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

10.15. De Groot and the Piccadilly Orchestra (Continued).
Selection, "Merrie England" *Eduard German*

10.30.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. J. GILBERT MILLS (Solo Organ).
ISABEL TEBBS (Soprano).
NORMAN NOTLEY (Baritone).
Organ Solos.

Introduction and Allegro *Bach*
Allegretto *Wolstenholme* (11)
Arietta *Coleridge-Taylor* (11)

Baritone Songs.
"My Lovely Celia" *arr. Lane Wilson* (1)
"Chanson Hindou" *Rimsky-Korsakov*
"Eleanore" *Coleridge-Taylor* (11)

Soprano Songs.
"I Will Extol Thee" *Costa* (15)
"O! Day Divine" *Oliver* (8)
"The Shepherd's Song" *Elgar*

Organ Solos.
March in G *Salome*
Andantino *Bridge*
Adagio Cantabile *Beethoven*

"To a Wild Rose" *MacDowell* (4)
Soprano Songs.
"A Woodland Madrigal" *Batten* (1)

"Oh! Fair and Sweet and Holy" *Rubinstein* (1)
"The Pedlar of Dreams" *Brewer* (1)

Baritone Songs.
"The Fuchsia Tree" *Quilter*
"It Was a Lover and His Lass" *Quilter* (1)

"Three Travellers" *Woodgate* (14)
"Hymn to Night" *Island*

Organ Solos.
Largo *Handel* (11)
Canzona *Guilmant*
March on a Theme of Handel *arr. Guilmant*

Announcer: Percy Edgar.

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

8.30.—Hymn, "O Happy Band of Pilgrims" (A. and M. 224).
Anthem, "The Glory of the Lord."

The Rev. A. FREEMAN, St. Asaph's Church: Religious Address.
Hymn, "Crown Him With Many Crowns" (A. and M. 304).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*

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

10.15.—De Groot and the Piccadilly Orchestra (Continued). *S.B. from London.*

10.30.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

"Light Symphony Concert."

ROBERT STRANGWAYS (Baritone).
KATE WINTER (Soprano).
THE WIRELESS AUGMENTED ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
"6BM" CHOIR.

3.0. Orchestra.
1st and 2nd Movements from "The Military Symphony" *Haydn*

3.15. Choir.
Excerpts from "The Creation" *Haydn*

3.30. Robert Strangeways.
"The Sea Gipsy" *M. Head* (1)
"Silent Noon" *Vaughan Williams*

3.40. Orchestra.
3rd and 4th Movements from "The Military Symphony" *Haydn*

4.0. Kate Winter.
"Summer Idyll" *Coleridge-Taylor* (5)
"Fairy Lullaby" *Roger Quilter* (1)
"At the Well" *Hageman*

4.10. Choir.
Excerpts from "The Creation" (continued) *Haydn*

4.20. Orchestra.
Orchestral Rhapsody No. 5 in E Minor *Lists*

4.35. Robert Strangeways.
"Pipes of Pan" *Elgar* (1)
"Don Juan's Serenade" *Tchaikovsky* (11)
"Jane" *Barker* (1)

4.45. Kate Winter.
"The Virgin's Slumber Song" *Max Reger*
"Spring" *Henschel* (1)

4.50. Orchestra.
Overture, "Men of Prometheus" *Beethoven*

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

8.30.—Charminster Road Congregational Church
Choir: Choirmaster—A. J. Warden.
Hymn, "Souls of Men, Why Will Ye Scatter?" (No. 341 Congregational Hymnary).

8.35.—The Rev. HOWARD PARTINGTON, Charminster Road Congregational Church: Religious Address.

8.45.—Choir: Anthem, "What Are These?" *Stainer*
Hymn, "The Day Thou Gavest, Lord, Is Ended" (Tune S. Clements. Congregational Church Hymnary).

9.0.—DE GROOT AND PICCADILLY ORCHESTRA. *S.B. from London.*

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

10.15.—De Groot and Piccadilly Orchestra (continued). *S.B. from London.*

10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. JAMES PASSMORE (Bass).
A. GLYN DAVIES (Solo Harp).
LOTTIE WAKELIN'S GLEE SINGERS.

I. Glee Singers.
"Come, Gentle Harmony" *Rossini*
"Spinning Chorus" from "The Flying Dutchman" *Wagner* (1)

"When a Mounting Skylark Sings" *Somervell* (1)
"Soft White Snow" *Luard-Selby* (1)

II. A. Glyn Davies.
"Murmure de la Cascade" *Albert Babel*
"Aubade" *Hasselmans*

III. James E. Passmore.
"The Windmill" *Nelson*
"As You Pass By" *Russell* (1)

"Harlequin" *Sunderson* (1)

IV. Glee Singers.
"Nursery Rhymes" *Walford Davies* (1)

(1) "Lullaby"; (2) "Willie Winkie"; (3) "Valentine"; (4) "T'other Little Tune"; (5) "Thomas and Annis"; (6) "If All The Seas Were One Sea"; (7) "The White Paternoster."

V. A. Glyn Davies.
"Home Sweet Home" with Variations *Arr. Taliesin James*

"Cascade" *Chas. Oberthur*

VI. James E. Passmore.
"The Watchman" *Squire* (1)
"My Prayer" *Squire* (1)

"Sons of the Sea" *Coleridge-Taylor* (11)

VII. Glee Singers.
"Chorus of Houris" ("Paradise and the Peri") *Schumann*
"Slumber Song of the Madonna" *Colin Taylor* (11)

"Follow Me Down to Carlow" (Irish Folk Tune) (2)
Announcer: C. K. Parsons.

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

8.0. Choir of St. Paul's Church.
Hymn, "Hail, Father, Whose Creating Call" *J. H. Cusson*

Anthem, "Thou That Sitteth" *F. Hiffe*
The Rev. J. H. LEWIS, B.D., of St. Paul's Church, will give the third of the Weekly Talks on "Spiritual Energies in Daily Life." His subject is "Initiative."

Vesper Hymn, "Par Dei" *Canon Bruce Payne*

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WIRELESS PROGRAMME—SUNDAY (Sept. 21st.)

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

- 8.30. **An Interlude.**
THE STATION ORCHESTRA.
 Conductor: WARWICK BRAITHWAITE.
 FELICE HYDE (Contralto).
 I. Orchestra.
 Overture, "William Tell" *Rossini*
 II. Felice Hyde.
 "The Beaming Eyes" }
 "Deserted" } *MacDowell* (4)
 "Slumber Song" }
 "A Maid Sings Light" }
 III. Orchestra
 "Serenade" }
 "Spinning Song" } *Mendelssohn*
 March, "Huldigungsmarsch" *Wagner*
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—De Groot and the Piccadilly Orchestra (continued).
- 10.45.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. **THE STEPHENS MILITARY BAND.**
 Conductor, R. C. STEPHENS.
 KLINTON SHEPHERD (Baritone).
 Band.
 Overture, "Benvenuto Cellini" *Berlioz* (1)
 Sacred Song, "Abide With Me" *Liddle* (1)
 "Largo" *Handel*
 Selection, "Don Giovanni" *Mozart* (1)
 Baritone.
 "A Memory" *Victor Hickey*
 "Pro Peccatis" ("Stabat Mater")
Rossini (11)
- Band.
 Suite, "Coppelia" *Delibes*
 Intermezzo, "Love's Dream" *Blon*
 Overture, "Hymn of Praise"
Mendelssohn (1)
- Baritone.
 "Whence" }
 "Looking Backward" } *Parry* (11)
- Band.
 Selection, "Near St. Gervais" *Lecoc* (1)
 "Bourrée and Gigue" *German* (11)
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 7.30. **"ZZY" ORCHESTRA.**
 FLORA MACDONALD HENRY (Soprano).
 Orchestra.
 "Marche des Vainqueurs" *Popy*
 Overture, "Lurline" *Wallace*
 Selection of Mendelssohn's Works
Arr. Fetras (6)
 Suite, "Incidental Music to Faust"
Coleridge-Taylor (1)
- Soprano.
 "The Winds Are Calling"
Landon Ronald (5)
- Orchestra.
 "Waves" *Montague Phillips*
- Duet for Violin and 'Cello, "Darby and Joan"
Foulds
 Entr'acte, "Tiny Tot" *Lotter*
 Suite, "Gipsy Pictures" *Mallory* (1)
- Soprano.
 "Had I the Heavens' Embroidered Cloths"
Landon Ronald (5)
- Orchestra.
 "Wander-Thirst" *Landon Ronald* (5)
- Selection, "Rienzi" *Wagner*
- 9.10. Soprano.
 "O Divine Redeemer" *Gounod*
 SIDNEY G. HONEY: Talk to Young People.
- 9.35.—Hymn, "God Is Working His Purpose"
 (English Hymnal 548).
 Mr. A. G. G. C. PENTREATH, of Magdalene College, Cambridge: Address on "The Cambridge University Missionary Campaign."
 Hymn, "Evensong is Hushed in Silence"
 (English Hymnal 569).

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-5.0.—Programmes *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30. **LYRIC MALE VOICE QUARTET.**
 Hymn, "The King of Love My Shepherd Is" (A. and M. 197).
 The Rev. E. REEVE BUTLER, Heaton Congregational Church: Religious Address.
 Quartet: Hymn, "Saviour, Again to Thy Dear Name We Raise" (A. and M. 31).
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—De Groot and the Piccadilly Orchestra (Continued).
- 10.30.—Close down.
 Announcer: B. O. March.

ABERDEEN.

- JESSIE DAVIDSON (Contralto).
 TOM P. BISSETT (Baritone).
THE WIRELESS ORCHESTRA.
- 3.0. Orchestra.
 "Good Friday Music" ("Parsifal")
Wagner
 Jessie Davidson.
 "A Song of Autumn" *Elgar*
 "A Memory" *Goring Thomas* (15)
 Tom P. Bissett.
 Recit., "Comfort Ye" }
 Aria, "Every Valley" } *Handel* (1)
 Aria, "The Sorrows of Death"
Mendelssohn (11)
- Orchestra.
 Judex from "Mors et Vita" *Goanod* (11)
 "Prelude No. 5" *Debussy*
 Jessie Davidson.
 "Oh! Soft Was the Song" *Elgar* (11)
 "Lullaby" *Scott* (4)
- 4.0. Tom P. Bissett.
 Recit., "He That Dwelleth" *Handel* (1)
 Aria, "Thou Shalt Break Them"
 Aria, "Where'er You Walk" *Handel* (11)
- Orchestra.
 "Reminiscences of Grieg" *arr. Godfrey*
 Jessie Davidson.
 "My Heart is Weary" *Goring Thomas* (1)
 "Dirge in the Woods" *Parry* (11)
 Tom P. Bissett.
 Recit., "Ye People, Rend Your Hearts"

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 (7LO)	-	-	365 "
CARDIFF (5WA)	-	-	351 "
NOTTINGHAM (5NG)	-	-	340 "
PLYMOUTH (5PY)	-	-	335 "
EDINBURGH (2EH)	-	-	325 "
LIVERPOOL (6LV)	-	-	315 "
SHEFFIELD (6FL)	-	-	301 "
LEEDS	-	-	345 "
BRADFORD	(2LS)	-	310 "
HULL (6KH)	-	-	320 "
BELFAST (2BE)	-	-	-

- Aria, "If With All Your Hearts"
Mendelssohn (11)
 Orchestra.
 Orchestral Suite *Pugno*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30.—St. Fitticks Parish Church Choir,
 Psalm 121.
 The Rev. JOHN GORDON, M.A., St. Fitticks Parish Church: Religious Address.
 Choir, Para. 60.
- 8.50. **THE WIRELESS QUARTET.**
 "Three Novellettes for Strings"
Taylor (11)
- 9.0. WILLIAM SWAINSON and his CHOIR.
 Talk on the Old Scottish Psalm Tunes with Illustrations.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15. Quartet.
 "Three Vesper Hymns" *Florio* (2)
- 10.30.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- PAUL DELLA TORRE (Solo Pianoforte).
 IVOR JAMES (Solo Violoncello).
 DOROTHY PUGH (Soprano).
 ANNE BALLANTINE (Contralto).
- 3.0. Paul Della Torre.
 Sonata in F Sharp, Op. 78 *Beethoven*
 Prelude in D Flat *Della Torre*
 Impromptu in G Flat, Op. 51 *Chopin*
- 3.20. Dorothy Pugh.
 "Lament of Isis" *Bantock*
 "Night in May" *Brahms*
 "Pleading" *Elgar* (11)
 "From Mighty Kings" *Handel* (11)
- 3.35. Ivor James.
 Suite No. 1 in G Major *Bach*
- 3.55. Anne Ballantine.
 "Three Biblical Songs" *Deorak*
 "An Eriskay Lullaby" *Kennedy-Fraser* (1)
 "Mille" *Kennedy-Fraser* (1)
 "The Fairy Lough" *Stanford* (1)
- 4.10. Paul Della Torre.
 Arabesque, Op. 20 } *Moskowsky*
 Liebeswulzer }
 Chants Polonais *Chopin-Liszt*
 (a) "My Delight"; (b) "Maiden's Wish."
 Sonnet de Petrarca, 104 *Liszt*
- Ivor James.
 "Sonata" *Samartini*
 "Andantino" *Martini-Kreiser*
 "La Provençale" *Maria Marais*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 6.30-7.45. **RELIGIOUS SERVICE,**
 relayed from
ST. NINIAN'S EPISCOPAL CHURCH, POLLOKSHIELDS.
- 8.50. **WESTBOURNE CHOIR.**
 Conductor, A. M. HENDERSON
 (Organist to the University of Glasgow and Westbourne Church), who will also speak on the history and character of Scottish Psalmody.
 Recital of Old Scottish Psalm Tunes.
 (By Request.)
 Invocation; Martyrdom; Kilmarnock; Stracathro; Selma; Orington; Eastgate; University.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—Close down.
 Announcer: Mungo M. Dewar.

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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Visit to Granada and the Alhambra.

HULLO, children!

I am sure that you will be glad to read another travel talk. This week we go, in imagination, to that interesting country, Granada, which, as you probably know, is a part of Spain.

If you want to come with me to Granada you will have to take the little train from Cadiz to Bobadilla. Here you will have to change, for it is here that the main lines cross and all travellers in Southern Spain have to spend a few hours at Bobadilla.

Before reaching Granada, you pass over rolling hills and through vast orchards of silver-green olive trees, and then, glistening in the brilliant sunshine, you see the eternal snows of the Sierra Nevada, and know that you have almost reached your goal.

Lost Grandeur.

The ancient Moorish capital is built upon two wooded hills, with the River Darro flowing through it. Its streets and turrets rise, tier on tier, until they reach the crowning glory of Granada—the Alhambra. This outwardly severe palace of the Saracen kings is surrounded by massive walls and ruined towers, which still convey something of the lost grandeur of the once magnificent city.

Arrived at the station, you climb on to a 'bus, drawn by four long-eared mules, each with a string of tinkling bells round his neck, and off you go, bumping along the stone-paved road that leads to the Alhambra Hill. Here and there, by the side of the road or in the shops, you see happy, laughing girls making the far-famed Granada lace. The houses are almost blindingly white beneath the glare of the sun, but through the wrought-iron doors you catch glimpses of

cool gardens full of lovely flowers, palms, and orange trees. The dark-eyed, handsome women dress in true Spanish fashion, with gaily-coloured shawls, and high combs or flowers in their hair, and every now and then you will hear the sound of castanets, which betrays the presence of some dancer.

Soon you reach the Gate of Pomegranates and enter the Alhambra Park. How beautiful the scene must have been as one passed through

Isabella, and still the hand has never held the key.

The real entrance to the Moorish Palace is by a small, mean door which leads you right into a scene from "The Arabian Nights." Around the Court of Myrtles are delicate arches of marble and walls of wonderful mosaic. In the centre is a pool of crystal-clear water, where two hundred slave girls used to bathe. Now it is full of goldfish and surrounded by a low square-cut hedge of myrtles.

A Palace of Wonders.

The Hall of the Ambassadors is the largest in the building. This was the grand reception room, and the Sultan's throne stood opposite the entrance. The ceiling is inlaid with white and blue and gold, in imitation of the Vault of Heaven, and from the arched windows you look down upon the housetops of Granada, far below, and the Valley of the Darro. Then comes the celebrated Court of Lions, with its low gallery of exquisite filigree work supported on 124 white marble columns. In the centre is the Fountain of

the Lions, a magnificent alabaster basin upheld by twelve white marble lions. From the "Patio de los Liones" you pass to the Hall of the Abencerrages, so called because it was here that the last Moorish King of Granada murdered no fewer than thirty-six knights of that illustrious name.

Leaving the Alhambra behind, you must pay a short visit to the beautiful gardens of the "Generalife," the summer palace of the kings, where geraniums and orange-blossoms flower in profusion, and fountains play the whole day long. And I think, as you return you will not be quite sure whether you have really been to Fairyland or whether it was all a dream.



A Street Scene in Granada.

this triumphal arch in the days of the Moors, for the park was planted with roses and oranges and myrtles, and in Sunny Spain, roses bloom the whole year round. Even now, in spring, the ground is covered with wild flowers and grass, and there is a dense wood of English elms, brought here in 1812 by the great Duke of Wellington.

The shady paths soon lead you to the Gate of Justice, with its great horseshoe portal, over which is carved an open hand. Inside the Arch is carved a key, and legend had it that the fortress would never be taken until the hand grasped the key. But legend lied, for the Moors were expelled in 1492 by Ferdinand and

THE MAN WHO WAS TURNED INTO A MOUSE.

By E. W. LEWIS.



"THERE were mermaids in those days," Sabo said to the two children who were sitting on the grass by the roadside helping him to take care of Roger until Uncle Harry and Isobel came back.

They had left Dartmoor and were in Cornwall now; and of all the counties in England, Cornwall, with its piskies and giants and saints and mermaids, is the place where most strange things have happened.

It so happened that just at the spot where they had stopped, there was a signpost which pointed the way to a little fishing village down by the shore; and it was such a queer name that Isobel said she simply *must* go and see the place. It was not very far; so they left the car by the roadside in charge of Sabo and two children who had nothing else to do.

Sabo had also seen the name on the signpost, and his heart had leapt at the sight of it, for it called back to his mind the sitting-room at home, and the little hole in the corner where Velvet had lived.

"It's a funny place for a mouse to live, down on the seashore, isn't it?" he said to the two children. They were too shy to answer him, so he went on: "But that particular mouse wasn't a real mouse at all. I'll tell you about it, if you like. There were mermaids in those days; beautiful ladies with fishes' tails, and they lived in the deep water of the sea. They had lovely singing voices, and were gentle creatures; so that harm might have come to them if they had not been able to work magic.

"One day a mermaid was sunning herself on the sandy beach, down below there, when a man saw her. He was not a nice man; a big brute of a fellow; and he crept up behind her, and would have carried her off.

"The mermaid was very frightened. She was no match for him in strength, and, no doubt, he would have taken her away from her home and her friends and she would have died. So she turned him into a mouse!

"She was really rather frightened of mice, too, but that was the first thing that came into her head; and then she pick'd him up and took him to a little hole which was the entrance to a small cave at the bottom of the cliff, and said to him: 'You can stay there until you are older and have learned better manners!'

"The little cave was all right," Sabo went on, "so long as the tide was out; but when the tide came in, the mouse had to scramble for its life up the sides of the cave, and cling there in terror of being drowned. He was afraid that the day might come when the water would rise

so high in the cave that it would touch the roof; so he spent all his time in scraping away the soil and stones at the top. And the cave grew bigger and bigger."

"Why didn't he run away?" asked the girl.

"Ah! he would have liked to have done that," Sabo explained, "but only the mermaid could make him a man again, and he watched for her every day in order that he might beg her pardon. For a long time she did not come; and then one day he saw her on the beach, and others were with her. But they only said: 'Go back to your hole, little mouse!'

"Did he never become a man again?" asked the girl.

"Not for a long time, for mermaids do not easily forgive those who have tried to do them harm. Not for years and years. By that time, the small cave had become a great cavern; and the little opening into which the mermaid had first slipped the mouse had been beaten in by stormy seas; until you could easily have driven a load of hay into it.

"Afterwards, the place became a smugglers' cave, but it still kept its old name. The smugglers made it bigger and bigger still, until the whole of the great cliff was like a hollow shell. Then some say that it was the sea, and others say that it was an earthquake, but one day the huge cavern fell in and all was open to the sky. And long afterwards fishermen came and built their little houses in the hollow that was left, and made a little harbour."

WIRELESS PROGRAMME—MONDAY (Sept. 22nd.)

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

LONDON.

- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. "Workshops of Famous Men—(4). Scott at Abbotsford," by Caroline Buchan. Winifred Owen (Mezzo-Contralto). Mr. C. Pollard Crowther on "Japan."
- 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.*
- The Rev. F. PATON WILLIAMS on "The Science of Absentmindedness." *S.B. to other Stations.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. to all Stations.*
(For particulars see centre column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. Topical Horticultural Hints. Janet Macfarlane (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Uncle Bonzo—Experiences in East Africa.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. WILLIAM C. ALLPORT—No. 7 of a Series of Talks on Various Sports: The Game of Lacrosse.
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Helena Millais, in Songs and "Fragments from Life." Betty Gillington—Gipsy Sketch: 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: J. Scattergood, F.R.G.S., on "India and her Peoples."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. WHITAKER-WILSON, Organist of St. John's, Regent's Park: "How to Play Beethoven's Moonlight Sonata." Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.

AN EVENING OF PLAYS.

S.B. to all Stations.

A Penny Bunch.

by
A. NEIL LYONS
and
VERA BERINGER.

Professor Alf Beeny (A pavement artist)
RAYMOND TRAFFORD
Poppy Dyke (Flower-sellers) | ESMÉ BERINGER
Sarah Moon (sellers) | VERA BERINGER
Scene: A London Thoroughfare.

"Three Fishers."

A Playlet by R. E. JEFFREY,
Three Episodes founded on the famous song.

Words by Charles Kingsley.

Music by Hullah.

Vocalist—DOROTHY CLARK.

"Out into the West as the sun went down,"
"And the night wrack came rolling up
ragged and brown."

"Good-bye to the bar and its moaning."

"A Case for Eviction,"

by
S. Theyre Smith.

Frank NEIL CURTIS
Dora PHYLLIS PANTING
Mary (a servant) EDITH JAMES
Scene: A doctor's consulting-room.

Musical Interludes by The WIRELESS
ORCHESTRA.

Plays Produced by R. E. JEFFREY.

- 10.30.—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": Harry F. Smith. (Tenor).
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"History of the Drama" (VIII.), by Edith Lester Jones.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. H. KENDRICK on "Suburban Poultry Keeping" (II.), "Feeding and General Management."
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: A. H. Goddard.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: May Matthews (Reciting).
- 3.15-5.0.—BESSES O' TH' BARN BAND, relayed from the New Municipal Gardens, Southport. Conductor, HARRY BARLOW.
- 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 (4). The Lord of the Manor takes Possession."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.—Spanish Talk.
- Local News.

- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—L. A. Nicholson (Solo Violin). R. and B. Baulks (Flute and Clarinet Duets). William Moore (Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Stella Bailes, B.A., on "Sleep."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless Quartet. Florence Leonard (Soprano).
- 6.0-6.30.—CHILDREN'S CORNER: Musical Talk, "Building Up of Music."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30.—Boy Scouts' and Girl Guides' News Bulletin.
- 7.40-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and Tina Brunton (Contralto).
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- The Rev. F. PATON WILLIAMS. *S.B. from London.*
- Local News.
- 7.30.—Mr. ALEX. S. MALCOLM, on "How Motor Car Owners can Prolong the Life of Their Cars."
- 7.45-8.0.—Interval.
- 8.0.—"AN EVENING OF PLAYS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: Mungo M. Dewar.

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WIRELESS PROGRAMME—TUESDAY (Sept. 23rd.)

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 Elsie May (Contralto).
- 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. Miss Hornibrook on "Cage Birds."
- 6.0-6.45.—CHILDREN'S CORNER.
- 6.45-6.55.—An Appeal on behalf of the Hospital for Sick Children, by Sir Owen Seaman, M.A.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- FRENCH TALK, under the auspices of L'Institut Français. *S.B. to all Stations.* Local News.
- 7.30-8.0.—Interval.

- 8.0. "The Working Girl."
(John Henry's Opera.)
In Three Acts and a Prologue.
Cast:
The Heroine HELENA MILLAIS
The Hero JOHN HENRY
The Villainess GWLADYS NEWTH
The Villain ROBERT CHIGNELL
Villagers, other Working Girls, etc. "BLOSSOM"

Note: Those responsible for the crime are Helena Millais, John Henry, Dan Godfrey, Junr., and a lot of other people whose music has been pinched for this work of art.

Act I.—The Working Girl goes Forth.
Act II.—In the Studio.
Act III.—Virtue Rewarded.
In Act II, additional items will be given by the Orchestra and others.

- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Capt. STORRS (Medalist at Oxford Recitations): Recitations. *S.B. to all Stations except Newcastle.* Local News.

- 10.30. BALLET MUSIC.
Relayed from Covent Garden.
(Pavlova Season.)
S.B. to Bournemouth.
"DIVERTISSEMENTS"
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Percy Edgar interviewed by C. H. C. (representative of Birmingham Press).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Colbran T. Wainwright, F.E.S. (of the Birmingham Nat. Hist. and Phil. Society), on Flies.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

An Evening of Chamber Music.

ALBERT SAMMONS (Solo Violin).
WILLIAM MURDOCH (Solo Piano).
STATION PIANO QUINTET.
FRANK CANTELL (1st Violin).
ELSIE STELL (2nd Violin).
ARTHUR KENNEDY (Viola).
LEONARD DENNIS (Violoncello).
NIGEL DALLAWAY (Piano).
ARTHUR COCKERILL (Contrabass).
EMILY BROUGHTON (Soprano).

- Quintet.
8.0.—Quintet for Pianoforte, Violin, Viola, Violoncello and Contrabass in A Major, Op. 114 ("The Trout") Schubert
Pianoforte Solos.
- 8.30.—Rhapsodie, Op. 79, in B Minor... } Brahms
Rhapsodie, Op. 79, in G Minor... }
- 8.45. Violin Solo.
"Chaconne" Vitali
- 9.0. Songs.
Cradle Song... William Byrd—1538-1623 (14)
Meco Verrai Veracini
Charmant Papillon Andre Campora—1660-1744
(Accompanied with String Quartet.)
- 9.20. Duet for Violin and Piano.
Two Movements from Sonata in C Minor, Op. 30, No. 2 Beethoven
(a) Allegro con brio; (b) Adagio Cantabile.
Songs.
"Margaret at the Spinning Wheel" Schubert
"Devotion" Strauss
"The Bird's Story" Delius
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.* Local News.
- 10.30. Trio.
Trio for Pianoforte, Violin and Viola, Op. 9 (Elegiaque) Rachmaninov
- 11.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6RM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth ('Cello), Arthur S. Marston (Piano).
Talks to Women: J. S. Bainbridge, B.Sc., on "Sewing Machines and their Care."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: Monsieur F. Pepin (B. A., Paris)—"French Reading Prose and Poetry"
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

Municipal Orchestra Night.

- THE ORPHEUS SINGERS.
EDYTHE KINCH (Soprano),
SYLVIA WAIDE (Contralto),
ALBERT F. SELBY (Tenor),
S. PRICE STEDMAN (Baritone),
T. TRUCKLE (Pianist).
BOURNEMOUTH MUNICIPAL ORCHESTRA.
Conductor, Sir DAN GODFREY.
Relayed from The Winter Gardens.
Orchestra.
- 8.15. "Slavonic Dance" Dvorak
"Valse de Concert" Glazounov
Selection, "The Damnation of Faust" Berlioz

- 8.45. The Orpheus Singers.
Quartet.
"Love is Meant to Make us Glad" German
"Phyllida Flouts Me" Lee Williams (11)
Duet (Soprano and Baritone).
"Trot Here and There" Messenger
Soprano Solo.
"A Little Brown Owl" Sanderson (1)
Quartet.
"Joy and Sorrow" Sullivan
"When the Budding Bloom of May" Sullivan
Duet (Contralto and Tenor).
"The Voyagers" Sanderson (1)
Tenor Solo.
"Eleanore" Coleridge-Taylor (11)
Contralto Solo.
"Amber and Amethyst" Caise
Baritone Solo.
"Demon Song" Olliver (8)
Orchestra.
- 9.20. Ballet Music, "Hiawatha" Coleridge-Taylor
Pizzicata, "Serenade des Mandolines" Desormes
Excerpts from "Carmen" Bizet

- 9.50. The Orpheus Singers.
Duet (Soprano and Tenor).
"Come to Arcadie" German
Quartet.
"O, Hush Thee, My Babie" } Pinsuti (11)
"Good Night, Good Night, }
Beloved" }
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.* Local News.
- 10.30.—Ballet Music. *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Ernest G. Thomas (Baritone).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Mary Maddock (Soprano). Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Impressions of Great Modern Writers (VII.), by Guy Pocock.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

Nature's Enchantment.

- ASTRA DESMOND (Contralto).
MICHAEL PENN (Reader).
THE STATION ORCHESTRA:
Conductor: WARWICK BRATHWAITE.
- I. THROUGH GRASSY LANES.
Michael Penn.
A Short Reading from "The Open Air" by Richard Jefferies.
Orchestra.
"The Lark Ascending" Williams
"Over the Hills and Far Away" Bedford
"In the Heart of the Country" Heath
Michael Penn.
Verses from Shelley's "Ode to a Skylark." Astra Desmond.
"The Morning Song" Quilter
"Hark, Hark the Lark" Schubert
- II. THE DARK FOREST.
Orchestra.
"Autumn" Cowen (11)
"In the Woods" Fenby
"Songs of Nature" Walford Davies
Astra Desmond.
"In the Forest" Schumann
"Forest Nymph" Wolf
"To a Wild Rose" MacDowell (4)
Michael Penn.
Verses from Shelley's "Ode to the West Wind."

III. TOWARDS THE HEIGHTS.

- Orchestra.
"Past the Sweet Lilac Clover Fields" Fogg
"Song of the Sun" Robinson
"On the Heights" Hervey (11)
Astra Desmond.
"All Creation" Wolf

IV. THE DESCENT TO THE VALLEY.

- Astra Desmond.
"The Valley and the Hill" Quilter (4)
"Down by the Riverside" Moeran
"Bird Raptures" Hearne

V. THE FALL OF NIGHT.

- Resting by the Water's Edge.
Orchestra.
"Summer Night on the River" Delius
"Reflets dans l'eau" Debussy
"In Moonlight" Elgar (11)
"1st Movement C Sharp Minor Sonata" Beethoven
Michael Penn.
"Night," by Shelley.

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WIRELESS PROGRAMME—TUESDAY (Sept. 23rd.)

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

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.*
Local News.
10.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

12.30-1.30.—Organ Music from the Piccadilly Picture Theatre, by H. Fitzroy-Page.
2.30-3.0.—WOMEN'S HALF-HOUR.
3.30-4.30.—Concert by the "2ZY" Quartet.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Mr. George W. Thompson—Common Commodities (5): "The Framework of Industry—Iron and Steel."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.

7.30. **Autumn Leaves.**
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor, T. H. MORRISON.
ELLISON A. VOYSEY (Baritone).
JAMES BERNARD (Reciting).
Orchestra.
Overture, "In Autumn" Grieg
Scene IV. from "The Seasons" Glazounov
"Forest Murmurs" ("Siegfried") Wagner
Baritone.
"Autumn Sorrow"
"The Rose Has Made" Robert Franz (11)
Sad Moon
Sunset
"Linden Lea" Vaughan-Williams (1)
James Bernard.
"The Great Storm at Yarmouth" ("David Copperfield") Dickens
Orchestra.
Waltzes "The Swallows" De Aceves
"Dream of Autumn" Joyce (7)
James Bernard.
"Jenny in the Orchard" Hamilton Aide
"The Cane-Bottomed Chair" Thackeray
Orchestra.
Entr'acte, "Song of Autumn" Tchaikovsky
"Autumn" ("The Seasons") German
Allegro from Symphony No. 6 Beethoven
Baritone.
"Mowing the Barley" Cecil Sharp
"Farewell, Nancy"
"O Waly, Waly" Cecil Sharp (11)
James Bernard.
"The Pickwickians Go Shooting" Dickens
Orchestra.
Waltz, "Septembre" Godin
Overture, "Autumne" Debussé

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.*
Local News.
10.30.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Blanche Macdonald (Solo Pianoforte), Ella Macpherson (Soprano), Ernest Sharp (Solo Violin).
4.45-5.15.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "John Milton, the Puritan."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
7.30-8.0.—Interval.

"The Spacious Times."

THE "5NO" REPERTORY COMPANY.
"TWELFTH NIGHT."
8.0. Act II.—Scenes 3, 4 and 5.
8.30. ARCHIBALD ARMSTRONG (Baritone).
"Since First I Saw Your Face"
Thos. Ford, 1607, arr. Dr. Fellows
"Thrice-Tossed These Oaken Ashes in the Air" Thomas Campion, 1612, arr. Frederick Keel (1)

"Beauty is but a Painted Hell"
arr. Frederick Keel
"Farewell, Unkind, Farewell"
John Dowland, 1603, arr. Frederick Keel
"Shall a Smile or a Guileful Glance"
Wm. Corkine, 1612, arr. Frederick Keel
8.40. "THE TEMPEST."
Act I.—Scene 1.
Act II.—Scene 2.
Act III.—Scene 11.
Epilogue. Prospero's Speech, "Our Revels Now are Ended."

Prospero LEE DIXON
9.10. ARCHIBALD ARMSTRONG (Baritone).
"How Shall I Then Describe My Love?"
Thomas Ford, 1607
"Go, Passions, to the Cruel Fair"
Thomas Ford, 1607, arr. Dr. Fellows
"Shall I Sue, Shall I Seek for Grace?"
John Dowland, 1600 (1)
"Away With These Self-Loving Lads"
John Dowland, 1600
"Whither Runneth My Sweetheart?"
John Bartlett, 1605

9.25. THE STATION ORCHESTRA.
String Quintet.
In Nomine, R. Parsons, 1530-1570
In Nomine, O. Perselye, 1514-1585 Ed. R. R. Terry
9.35. Archibald Armstrong.
"The Peaceful Western Wind"
Thomas Campion, 1610 (1)
"Break Now My Heart and Die"
Thomas Campion, 1612
"What Thing is Love?" John Bartlett, 1606
"There's a Lady Sweet and Kind"
Thomas Ford, 1607
"What if I Speede?" Robert Jones, 1608
"Downe-a-Downe"
Francis Pilkington, 1605

9.45. String Quintet.
The Honiesuckle (Anthony Holborne) (from Pavans, Galliards, Almains, etc., 1599) arr. Gerald Cooper
Captaine Diggorie }
Piper his Galliard } John Dowland
Mr. George Whitehead his Almand } arr. Gerald Cooper

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15. ANGUS MORRISON (Solo Pianoforte).
Pavana, Sir William Petre
Galiardo William Byrde
Pavana, The Earle of Salisbury 1546-1623
Selenger's Round
Orchestra.
Selection, "Romeo and Juliet" Gounod
10.30. Praeludium
Pavana
Courante, Jewel Dr. John Bull, 1563-1628
Galiardo
The King's Hunting Jigg
Orchestra.

Selection, "Merrie England" German
10.50.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

3.30-5.0.—Concert: Operatic Afternoon. The Wireless Quartet. Constance J. Soutar (Soprano). Feminine Topics: Miss Murray. Recital of Scots Poems of Elsie S. Rae.
5.45-6.30.—CHILDREN'S CORNER. Uncle Bones and his Banjo.
6.30-6.35.—Agricultural Notes.

**CHAPPELL
WEBER
BROADWOOD**

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

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
7.30-8.30.—Interval.

8.30. **Everybody's Programms.**
MARGARET ANDERSON (Contralto).
THELMA PLAYFAIR (Pianist).
ALEX. MACGREGOR (Baritone).
CARL FUCHS (Solo Violoncello).
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.*
Local News.
10.30. Everybody's Programme (Continued).
11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—The Wireless Quartet and Ivy Bearley (Contralto).
4.45-5.15.—TOPICS FOR WOMEN. Isaac Losowsky (Solo Violin). Miss Evelyn Smith on "Women Characters of H. G. Wells."
5.15-6.0.—CHILDREN'S CORNER: Our Weekly Forty-five minutes with the Smaller Children. Special Poems and Stories by Auntie Gwen. Nursery Rhymes and Singing Games.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. J. R. Rutherford on "Wembley."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
7.30-8.0.—Interval.

Literary Night.

REGINALD WHITEHEAD (Bass).
SYDNEY COLTHAM (Tenor).
PERCIVAL STEEDS, B.A. (Oxon.).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
8.0. Overture, "Mignon" Thomas Reginald Whitehead.
8.15. "Contraband" Cecil
"The Sword of Ferrara" F. F. Bullard
"Old Irish Love Song" Traditional (1)
"Maids May Boast" Gounod (1)
8.25. Orchestra.
"Rattle of Spring" Sinding
8.30. Story-Recital (New Style).
Introductory remarks on each literary item will be made by Percival Steeds.
Incidental Music by the Station Orchestra.
"Sancho Panza and the Doctor" Cervantes
Passage from Play.
"Faustus"; The Hour of Retribution (from "Doctor Faustus") Marlowe
Scene.
"Mrs. Corney's Tea-Party" (from "Oliver Twist") Dickens
Presented by
"5SC'S" DRAMATIC COMPANY.
Characters:
Mrs. Corney IRENE HARRISON
Mr. Bumble J. M. BARCLAY
Sydney Coltham.
9.20. "Una Furtiva Lagrime" Donizetti (1)
"Life and Death" Coleridge-Taylor
9.30. Orchestra.
Suite, "Three Irish Dances" Ans II
9.40. Reginald Whitehead.
Songs and Humour at the Piano.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. STORRS. *S.B. from London.*
Local News.
10.30. Sydney Coltham.
"O Vision Entrancing" Thomas (1)
"From Afar" Cyril Scott (4)
"A Dream" Bartlett
"To Mary" Maude V. White (1)
10.45.—THE GLENEAGLES HOTEL BAND, relayed from the Gleneagles Hotel.
11.30.—Close down.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publishers. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—WEDNESDAY (Sept. 24th.)

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

LONDON.

- 4.0-0.—Time Signal from Greenwich. Concert: The "2LO" Trio. "My Part of the Country," by A. Bonnet Laird. Dora Gibson (Soprano). China and Pottery (3). "Majolica and Faience," by Violet M. Methley.
- 6.0-6.45.—CHILDREN'S CORNER.
- 7.0.—TIME SIGNAL from BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- ARCHIBALD HADDON, the B.B.C. Dramatic Critic: "News and Views of the Theatre." *S.B. to all Stations.* Local News.
- 7.30-8.0.—Interval.

Chamber Music Evening.

- THE SNOW STRING QUARTET.
(Jessie Snow, Kenneth Skeaping, Ernest Tomlinson, Edward J. Robinson.)
FREDERICK THURSTON (Clarinet).
- 3.0.—Quintet for Clarinet, two Violins, Viola and Violoncello, Op. 103,
Mozart, 1756-1791
- 8.30.—"From My Window," by Philemon.
- 8.40. A Bright Interlude
by
THE BOHEMIANS,
under the Direction of WILLIE ROUSE.
- 9.30.—Chamber Music Programme (Continued).
The Snow String Quartet.
Quartet in F, Op. 96 ("The Nigger")
Antonin Dvorak, 1841-1904.
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to all Stations.*
- Col. BRIERLEY on "War Medals." *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.—Marjorie Hoverd (Soprano), Anno Arnold (Mezzo-Soprano), Nora Tarrant (Contralto).
- 5.0-5.30.—WOMEN'S CORNER: H. C. Lacey, M.B.E. (Sec. of Shakespeare's Memorial Theatre) on "Shakespeare's Heroines." Joan Maxwell (Soprano)—Recital of Shakespearean Songs.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-8.45.—Teens' Corner: Frank Jones on "Rugger."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30.—Brig.-Gen. W. R. LUDLOW, C.B.: The Cadets in France.

Wagner Evening.

- THE STATION SYMPHONY ORCHESTRA:
Conducted by JOSEPH LEWIS.
ASTRA DESMOND (Contralto).
- 8.0. Orchestra.
Overture, "The Mastersingers."
Siegfried Idyll.
- Songs.
"Five Poems" for Voice and Orchestra:
(1) "The Angel"; (2) "Be Still";
(3) "In the Hothouse"; (4) "Grief";
(5) "Dreams."
- Orchestra.
Ballet Music from "Rienzi."
Procession of the Gods to Valhalla ("The Rhinegold").

Songs.

- Kundry's Song ("Parsifal").
Erda's Warning ("The Rhinegold").
Orchestra.
- The Good Friday Music from "Parsifal."
Overture, "Tannhäuser."
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Col. BRIERLEY. *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.—Short Recital of Original Works by Constance Holt-Finney, supported by Amy Cockburn (Contralto). Violet Cockburn (Soprano) and Kenneth Ellis (Baritone). Talks to Women: George Dance on "Gardening." 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: M. B. Robinson on "How We Can Assist in Making an A.I. Nation."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30-8.30.—Interval.

"Poetry Night."

- (With Musical Illustrations.)
"Lap me in soft Lydian airs,
Married to immortal Verse
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out."
—Milton ("L'Allegro")
- MADGE WHITEMAN..... { Elocutionists.
TRELAWNEY DARRELL..... {
REED..... {
- Supported by BOURNEMOUTH WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

- 8.30.—Excerpts from "Hiawatha" (Longfellow)..... *Music by Coleridge-Taylor*
Carillon, "Chantons Belges" (Emile Cammaerts)..... *Music by Elgar*
"Rubáiyát of Omar Khayyám" (Rabindranath Tagore).
"A Persian Garden"..... *Liza Lehmann*
"Indian Love Lyrics"..... *A. Woodforde*
"On Jhelum River"..... *Finden*
- FREDERIC COLLIER (Baritone).
THE WIRELESS ORCHESTRA.
Recital of Tennyson's "Maud" *Somercell*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Col. BRIERLEY. *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—(VI). "The First Book Ever Printed," by John D. Chambers.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News.
- Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
- 7.45-8.0.—Interval.

Winners at the National Eisteddfod.

- (Pontypool 1924.)
DAVID FFRANCON THOMAS (Solo Violoncello).
EMLYN BURNS (Tenor).
N. FULLER-MILLS (Mezzo-Soprano).
ADA HUGHES (Solo Harp).
RHIANNON JAMES (Harp).
CEINWEN THOMAS (Violin).
- 8.0. I. Rhiannon James and Ceinwen Thomas.
"Adante Religioso"..... *Rennie*
"Confidence"..... *Hasselmann*
- II. Emllyn Burns.
"Walters Prize Song" ("The Mastersingers")..... *Richard Wagner* (11)
"I Seek For Thee in Every Flower"
Ganz
- III. Ada Hughes.
"Asiatic Sketches"..... *Lady Brittain*
"Dafydd Y Garreg Wen"..... *John Thomas*
- IV. David Ffrancon Thomas.
"Romance"..... *Elgar* (11)
"Duetto"..... *Bonheur*
- V. N. Fuller-Mills.
"Don Fatale"..... *Verdi*
"Vale"..... *Kennedy Russell*
- 8.45. THE STATION ORCHESTRA.
ALBERT SAMMONS (Solo Violin).
ETHEL HOBDDAY (Solo Pianoforte).
- I. Orchestra.
Overture, "Festival"..... *Keler Bela*
Selection, "Echoes from the South"
Klohr
- II. Albert Sammons.
"Sonata"..... *Handel* (15)
"Melodie"..... *Gluck-Kreisler*
"Slavonic Dance in E Minor"
Dvorak-Kreisler
- III. Mr. R. EDWARDS JAMES on
"Echoes from the Orators"—II.
- IV. Ethel Hobdday.
Impromptu in G, Flat Major
(Op. 51)..... *Chopin*
"Fantasie in F Minor" (Op. 49)
Orchestra.
- V. Orchestra.
"Three Woodland Dances"..... *Haince* (7)
(1) "Dance of the Dryads"; (2) "A Woodland Serenade"; (3) "Fawns in the Forest."
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Col. BRIERLEY. *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: Doris Vane (Soprano).
- 3.15-5.0.—BESSES O' TH' BARN BAND, relayed from the Municipal Gardens, Southport.
Conductor: HARRY BARLOW.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. W. C. JENKINS, F.R.A.S., "The Study of the Weather" (4).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30.—CONSTANCE LAYTON (Entertainer).

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WIRELESS PROGRAMME—WEDNESDAY (Sept. 24th.)

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

7.45-8.0.—Interval.

Grand Opera.
"CARMEN"

(Bizet).
THE "2ZY" OPERA COMPANY.
THE "2ZY" AUGMENTED
ORCHESTRA.
Conductor: DAN GODFREY, Junr.

- Cast:
- Carmen RACHEL HUNT
 - Mi caela }
Frasquita } MADGE TAYLOR
 - Mercedes NELL DAVIS
 - Don Jose WILFRED HINDLE
 - Dancairo HERBERT RUDDOCK
 - Escamillo LEE THISTLETHWAITE

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

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

Col. BRIERLEY. *S.B. from London.*
Local News.

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

11.30.—Close down.

Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Concert: Wynnyth Auld (Soprano).
The Station Light Orchestra.

4.45-5.15.—WOMEN'S HALF-HOUR: Mildred Atkinson, B.Sc., on "Young Ladies a Hundred Years Ago," No. IV., "Marriage and its Alternatives."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.35-6.50.—Farmers' Corner: Prof. Gilchrist: Seasonable Notes.

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

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

Local News.

7.30-8.0.—Interval.

Welsh Songs.

SOPHIE ROWLANDS (Soprano).

TOM KINNIBURGH (Bass).

8.0. Soprano Songs.

"Rhyfelgyrch gwyr Hailech"
"Y Gwcer Fach" } arr. Somerville

8.10. Bass Songs.

"Captain Morgan's March" } Old Welsh
"David of the White Rock" }

8.20. Soprano Songs.

"Y Deryn Pur" } Old Welsh
"Merch y Melinydd" }
"Yr Hen Wr Newyn" }

8.30. Bass Songs.

"All Through the Night" } Old Welsh
"The Ash Grove" }

8.40-8.45.—Interval.

8.45. AN HOUR OF DANCE MUSIC.
(By Request)

THE STATION ORCHESTRA.
An Interlude.

9.15. W. A. CROSSE (Clarinet Solos).

9.30.—Dance Music (Continued).

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

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

Col. BRIERLEY. *S.B. from London.*
Local News.

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

11.30.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Feminine Topics. A. M. Henderson,
Pianoforte Recital of British Piano Music
(from the 16th to 20th Century).

6.0-6.30.—CHILDREN'S CORNER: "Tales
of a Grandmother," told by Auntie Chris.

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

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

7.30. ANGUS MORRISON
(Pianoforte Recital).

- "Rhapsody No. 1 in B Minor"
 - "Ballade No. 1 in D Minor"
 - "Ballade No. 3 (Intermezzo)"
 - "Ballade No. 4 in B Major"
 - "Waltzes Nos. III, V., and XV."
 - "Rhapsody No. 2 in G Minor"
- Brahms*

An Evening with Two Composers.

CYRIL SCOTT and ROGER QUILTER.

ANNE BALLANTINE (Contralto).

SYDNEY COLTHAM (Tenor).

REGINALD WHITEHEAD (Bass).

MARIE SUTHERLAND
(Solo Pianoforte).

THE WIRELESS ORCHESTRA.

8.0. Orchestra.
Suite, "As You Like It" Quilter (1)

8.15. Sydney Coltham.
"My Lady Sleeps"
"A Serenade" } Scott (4)
"From Afar"
"Love's Quarrel"

8.30. Reginald Whitehead.
"Fair House of Joy"
Three Shakespearean Songs Quilter (4)

"Come Away, Death."
"O Mistress Mine."
"Blow, Blow, Thou Winter Wind."

8.45. Anne Ballantine.
"Daffodils"
"Lullaby" } Scott (4)
"Night Song"
"Prelude"

9.0. Sydney Coltham.
"Now Sleeps the Crimson
Petal" } Quilter (1)
"Damask Roses"
"The Unfaithful Shepherdess"

9.10. Marie Sutherland.
"Three Little Waltzes" Scott (4)

9.25. Reginald Whitehead.
"Drink to Me Only" Quilter

"Where Be You Going?" } Quilter (4)
"Over the Mountains"
"To Wine and Beauty"

KEY LIST OF MUSIC PUBLISHERS.

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[In the Newcastle Programme, page 315, of our issue dated August 15th, we gave the incorrect indication number of the Publishers of "A Summer Night," by Goring Thomas. This song is published by Messrs. Metzler and Co. (1920) Ltd., of 142, Charing Cross Road, W.C.2.]

9.40. Anne Ballantine.
Two Chinese Songs Scott (3)

"Waiting."

"A Picnic."

Two Songs Scott (4)

"Atwain."

"Insouciance."

"Why So Pale and Wan?" .. Scott (4)

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

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

Col. BRIERLEY. *S.B. from London.*

Local News.

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

11.30.—Close down.

Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless
Quartet and Albert Richmond (Baritone).

4.45-5.15.—TOPICS FOR WOMEN: Gossip
and Music.

5.15-6.0.—CHILDREN'S CORNER: 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.

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

Local News.

7.30-8.0.—Interval.

8.0.—Mrs. JAMIESON on "Yachting in the
Western Isles."

8.10. *Cello—Song—Orchestra.
Recital by CARL FUCHS (Solo Violoncello).

I.—Sonata in G Minor Henry Eccles

II.—"Arioso" Bach

"Murmuring Zephyr" Jensen

"Mazurka in A" Popper

III.—"Adagio from Arpeggione-Sonata" Schubert

"Adagio and Rondo"
Trickler—1760-1810

8.50. ELSIE BLACK (Contralto).
Recital of Russian Songs.

"The Lark" Glinka

"My Love" Louis

"Lullaby" Balakireff

"Gipsy Song" Dubuque

9.0. Orchestra.
A Few Marches of the Great Masters:

"Marche Hongroise" ("Faust") Bertiz (6)

"Huldigungs March" Wagner (2)

"Pomp and Circumstance," No. 1
..... Elgar (1)

"Coronation March" Meyerbeer

9.30. Elsie Black.
"In the Silent Night"

"Spring Waters" Rachmanicov

"The Harvest of Sorrow"

"The Rose Enslaves the
Nightingale" Rimsky-Korsakov

"Cradle Song"

"Night"

9.45. Orchestra.
Dance Movements from the Delibes and
Massenet Selection:

"Pas des écharpes" (From Ballet "La
Danse Circassienne" Source) Delibes

"Passepied" from "Le Roi s'Amuse"
..... Delibes

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

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

Col. BRIERLEY. *S.B. from London.*
Local News.

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

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

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

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H. C. KINGHAM, Secretary.

Learning Science by Radio.
Listening as an Aid to Knowledge.

[The following article is by a distinguished chemist who insists on being anonymous. At present he is devoting himself at the request of the Government to the study of the application of recent scientific discoveries to industry.]

OUR industries, in which we take all too little pride, are worth study; it is possible, by broadcasting, to give an absorbing account of each and, what is more, to create and stimulate an interest in the scientific principles which underlie the technical operations. The listener could be led from industry to science, from the concrete to the less tangible, and so to a host of new interests.

A huge receptive audience is awaiting eagerly the new interests in life that broadcasting is able to create. That the public is receptive and responsive to new interests is shown by the vast number of receiving sets that have been constructed by amateurs who, two years ago, had not even a rudimentary knowledge of electricity.

Questions Worth Answering.

Concerning any industry—take, for instance, the glass industry—a number of questions occur to the layman. What is glass; when and where was it first made; what is it made from; how is it made; what changes have occurred in methods of manufacture during recent years, and why; in what way does bottle glass differ from crystal; how is glass shaped; what industries are the chief consumers of glass? The answers to such questions and a score of others which they suggest must be of interest to a large proportion of listeners.

It may be said that information of this kind is already available in books; but in conveying such information broadcasting has important

advantages. The speaker can be selected for his special knowledge of the subject with which he is dealing and for his powers of exposition. He can give the latest information available and so acquaint his listeners with the most recent developments; he can refer them to the further sources of information on the subject and give them guidance in their reading.

Where Wireless Fails.

It has been suggested that broadcasting may create a more general interest in science, and it might well be asked whether it is possible for the sciences to be taught by broadcasting. So far as the experimental sciences are concerned, the answer is both yes and no. The practical work and the development of experimental technique and power of observation that are essential to the fullest understanding of a science cannot be taught in such a way. Formal systematic scientific instruction, such as is given in universities, is impossible by wireless.

On the other hand, there is a great deal of interest and value in the sciences that can be learned without recourse to the laboratory. Men who have the gift, and it is a gift, of expounding a science in non-technical language, can interest an unscientific audience profoundly. Several scientists who have recently broadcast have shown this, for they have given accounts, which everyone could follow with interest, of their own recent discoveries.

The description of our industries, of the technical operations upon which they are based, and of the scientific principles on which these in turn rest, would be an enormous field for broadcasting to explore; a huge experiment with far-reaching possibilities.

La Chèvre de M. Seguin.

Par Alphonse Daudet. (Né en 1840, mort en 1896.)

The following tale will be broadcast from the London Station on September 23rd. It is printed here in French so that students may follow the speaker word for word.

M. SEGUIN n'avait jamais eu de bonheur avec ses chèvres.

Il les perdait toutes de la même façon: un beau matin elles cassaient leur corde, s'en allaient dans la montagne, et là-haut le loup les mangeait. Ni les carresses de leur maître, ni la peur du loup, rien ne les retenait. C'était, paraît-il, des chèvres indépendantes, voulant à tout prix le grand air et la liberté.

Le brave M. Seguin, qui ne comprenait rien au caractère de ses bêtes, était consterné. Il disait: "C'est fini; les chèvres s'en vont chez moi, je n'en garderai pas une."

Cependant il ne se découragea pas, et après avoir perdu six chèvres de la même manière, il en acheta une septième; seulement, cette fois, il eut soin de la prendre toute jeune, pour qu'elle s'habitue mieux à demeurer chez lui.

Ah! Gringoire, qu'elle était jolie la petite chèvre de M. Seguin! Qu'elle était jolie avec ses yeux doux, sa barbiche de sous-officier, ses sabots noirs et luisants, ses cornes noires et ses longs poils blancs qui lui faisaient une houppe; c'était presque aussi charmant que le cabri d'Escaralda, tu te rappelles, Gringoire?—et puis docile, caressante, se laissant traire sans bouger, sans mettre son pied dans l'écurie; un amour de petite chèvre. . . .

M. Seguin avait derrière sa maison un clos entouré d'aulégnons. C'est là qu'il mit sa nouvelle pensionnaire. Il l'attacha à un piquet, au plus bel endroit du pré, en ayant soin de lui laisser beaucoup de corde, et de temps en temps il venait voir si elle était bien. La chèvre se trouvait très heureuse et broutait l'herbe de si bon cœur que M. Seguin était ravi; (Enfin, pensait le pauvre homme, en voyant une qui ne s'enfuiera pas chez moi!)

M. Seguin se trompait, sa chèvre s'enfuira.

Un jour, elle se dit en regardant la montagne: "Comme ça doit être bien là-haut! Quel plaisir de gambader dans la bruyère, sans cette maudite longe qui vous écorche le cou. . . C'est bon pour Fane ou pour le bon de brouter dans un clos! . . . Les chèvres, il leur faut du large."

A partir de ce moment, l'herbe du clos lui parut fade. L'ennui lui vint. Elle malgrit; son lait se fit rare. C'était pitoyable de la voir tirer tout le jour sur sa longe, la tête tournée du côté de la montagne, la narine ouverte, et faisant: "Méf. . . tristement."

M. Seguin s'apercevait bien que sa chèvre avait quelque chose, mais il ne savait pas ce que c'était. . . Un matin, comme il achevait de la traire, la chèvre se retourna et lui dit dans son patois:—

"Ecoutez, monsieur Seguin, je me languis chez vous. Laissez-moi aller dans la montagne."

"Ah! mon Dieu! . . . Elle aussi!" cria M. Seguin stupéfait, et du coup il lâcha tomber son écuelle. . . puis, s'asseyant dans l'herbe, à côté de sa chèvre: "Comment, Blanquette, tu veux me quitter?"

Blanquette répondit:—

"Où, monsieur Seguin?"

"Est-ce que l'herbe te manque ici?"

"Oh! non, monsieur Seguin."

"Tu es peut-être attachée de trop court; veux-tu que j'allonge la corde?"

"Ce n'est pas la peine, monsieur Seguin."

"Alors, qu'est-ce qu'il te faut? Qu'est-ce que tu veux?"

"Je veux aller dans la montagne; monsieur Seguin."

"Mais, malheureuse, tu ne sais pas qu'il y a le loup dans la montagne. . . Que feras-tu quand il viendra?"

"Le loup se moque bien de tes cornes. Il m'a mangé des biques autrement encourrées que toi. . . Tu sais bien, la vieille Renaude qui était ici l'an dernier? une maîtresse chèvre, forte et méchante comme un bouc. Elle s'est battue avec le loup toute la nuit. . . puis le matin le loup l'a mangée."

"A ne fait rien, monsieur Seguin, laissez-moi aller dans la montagne."

"Bonté divine!" dit M. Seguin; . . . "mais qu'est-ce qu'on leur a donc fait à mes chèvres? Encore une que le loup va me manger. . . Eh bien, non, je te sauverai malgré toi, coquine, et de peur que tu ne rompes ta corde, je vais t'enfermer dans l'étable, et tu y resteras toujours."

Là-dessus M. Seguin emporta la chèvre dans une étable toute noire, dont il ferma la porte à double tour. Malheureusement il avait oublié la fenêtrée, et à peine eut-il le dos tourné que la petite s'en alla. . . .

Quand la chèvre blanche arriva dans la montagne, ce fut un ravissement général. Jamais les vieux sapins n'avaient rien vu d'aussi joli. On la reçut comme une petite reine. Les châtaigniers se baisaient jusqu'à terre pour la caresser du bout de leurs branches. Les pentes d'or s'ouvraient sur son passage, et sentaient bon tant qu'ils pouvaient. Toute la montagne lui fit fête.

Tu penses, Gringoire, si notre chèvre était heureuse! Plus de corde, plus de piquet, . . . rien qui l'empêchât de gambader, de brouter à sa guise. C'est là qu'il y en avait de l'herbe! jusque par-dessus les cornes, mon cher. Et quelle herbe! savoureuse, fine, dentelée, faite de mille plantes. . . C'était bien autre chose que le gazon du clos. 12 les fleurs donc! De grandes campanules bleues, des digitales de pourpre à longs calices, toute une forêt de fleurs sauvages débordant de sucs capiteux! . . .

La chèvre blanche, à moitié soûlée, se vautrait là dedans les jambes en l'air et roulait le long des talus, pêle-mêle avec les feuilles bombées et les châtaignes. . . Puis tout à coup elle se redressait d'un bond sur ses pattes. Hop! la voilà partie, la tête en avant, à travers les maquis et les buissons, tantôt sur un pic, tantôt au fond d'un ravin, là-haut, en bas, partout. . . On aurait dit qu'il y avait dix chèvres de M. Seguin dans la montagne.

C'est qu'elle n'avait peur de rien la Blanquette.

Elle franchissait d'un saut de grands torrents qui s'éclaboussaient au passage de poussière humide et d'écume. Alors, toute risolante, elle allait s'étendre sur quelque roche plate et se faisait sécher par le soleil. Une fois, s'avançant au bord d'un plateau, une fleur de cygne aux dents, elle aperçut en bas, tout en bas dans la plaine, la maison de M. Seguin avec le clos derrière. Cela la fit rire aux larmes.

"Que c'est petit!" dit-elle; "comment si-je pu tenir là dedans!"

(Continued in column 3, page 547.)

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WIRELESS PROGRAMME—THURSDAY (Sept. 25th.)

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. Frank Pettersson (Bass). "The Best-Known French Writers—(3) La Fontaine," by Madame Alice de Walmont. Travel Pictures: "Motoring Through Bohemia," by Elise I. Spratt.
- 6.0-6.45.—CHILDREN'S CORNER.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Mr. J. A. LOVE TINDAL on "The Humorous Side of Things." *S.B. to other Stations.*
Local News.
- 7.35-8.0.—Interval.
- 8.0.—"THE BELLE OF BRITTANY." *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.*
Mr. A. LLOYD JAMES, Lecturer in Phonetics, University of London—"More Facts About Speech." *S.B. to all Stations.*
Local News.
- 10.30.—"THE BELLE OF BRITTANY" (Continued).
- 11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 4.30-5.0.—Mr. J. P. NEWBOUND—Photographic Talk.
- 5.0-5.30.—WOMEN'S CORNER: Wilson Hird, "What Women Can Do for Sailors." Edith Freeman (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: T. J. Kennedy, "Quaint Uses of Words."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—Arthur Marston (Solo Pianoforte). Mrs. Cyril Chilton (Contralto). Talks to Women: Mrs. Falconer, Talk on "Dogs." Gilbert Wright (Cornet Solos).
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: E. M. Rodda, "Mohammed."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: John. H. Raymond.

CARDIFF.

- 3.0-4.30. THE STATION ORCHESTRA. Conductor, WARWICK BRAITHWAITE. DORIS VANE (Soprano).
- I. Orchestra.
"Norwegian Suite" Bath (2)
"April Night" Clutsam (2)
- II. Doris Vane.
"Do Not Go, My Love" Hageman
"At the Well" Hageman
- III. Orchestra.
"Prunella" Dale
Intermezzo, "Dorabella" from "The Variations" (Op. 36) Elgar (11)
- IV. Doris Vane.
"Fair House of Joy" Quilter (1)
"Love's Philosophy" Quilter (1)
- V. Orchestra.
"Greeting" Holst (11)
Ballet, "La Boutique Fantasque" Rossini-Respighi

8.0-10.0. and 10.30-11.0.

"The Belle of Brittany."

A Musical Play.
S.B. to all Stations.
Book by Leedham Bantock and P. J. Barrow.
Lyrics by Percy Greenbank.
Music by Howard Talbot,
with additional numbers by Marie Horne.

Cast:

- Baptiste Boubillon (A Chef) FREDERICK G. LLOYD
Raymond de St. Gautier (Son of the Marquis) DENNIS NOBLE
Comte Victoire de Casserole (A dandy) REGINALD HERBERT
Poquelin (A Miller) CHARLES WREFORD
The Marquis de St. Gautier REX BURCHELL
Toinette (Maid to the Marquis) VIVIENNE CHATTERTON
Mlle. Denise de la Vive (Ward of the Marquis) GLADYS VOILE
Madame Poquelin ... GLADYS NEWTH
Babette (Poquelin's Daughter) OLIVE STURGIS
- Act I.—The Old Mill in the Bois d'Amour, Pont Aven.
Act II.—The Château St. Gautier. Daffodil Time in Brittany, XVIII. Century.
- Produced and Conducted by L. STANTON JEFFERIES.
Stage Manager, FREDERICK G. LLOYD.

- VI. Doris Vane.
"Who'll Buy My Lavender?" German (1)
"Waltz Song" ("Merrie England") German

- VII. Orchestra.
Overture, "Rienzi" Wagner
Announcer: C. K. Parsons.
- 5.0-5.45.—"SWA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, the National Museum of Wales. Emylyn Morris (Baritone). Mr. Arthur Short, Deputy Camp Chief, will talk to Boy Scouts.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Mr. F. J. NORTH, D.Sc., F.G.S., Keeper of Geology, The National Museum of Wales: "The Story of the Earth" —(V.).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of Natural History."
Local News.
- 7.35-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: A. H. Goddard.

MANCHESTER.

- 12.30-1.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Miss Olive Thomas on "British Honduras." Felicia Sutton (Mezzo-Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. J. A. LOVE TINDAL. *S.B. from London.*
Local News.
Boy Scouts' Local News Bulletin.
- 7.40.—GRACE IVELL and VIVIAN WORTH (Duettists).
"Banks and Braes" Old Scotch
"All Muddled Up" (7)
"Love, Here is My Heart" Silesu
"Honolulu Blues" Nat Goldstein (9)

- "There Are Fairies in Your Eye" Arthur Klein
"Yaddie Kaddie Kiddie Kaddie Keo" Geo. W. Meyer (6)
(With Ukulele.)
"Just Like a Violin" Hopper
"Maybe" .. Turk, Sheyder and Cahert (6)
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: Victor Smythe.

NEWCASTLE.

- SYDNEY COLTHAM (Tenor).
JOHN HENRY (Entertainer).
ROBERT NESS (Solo Concertina).
3.45. Robert Ness.
"In a Monastery Garden" .. Ketelbey (8)
Four Dances, "Merrie England" .. German
John Henry on "Shopping."
Sydney Coltham.
"The Cloths of Heaven" Dunhill (14)
"O Vision Entrancing" Goring Thomas (1)
"A Dream" Bartlett
John Henry on "Tea Parties."
Sydney Coltham.
"From Afar" Cyril Scott (4)
"Fair House of Joy" Quilter (1)
"Duna" McGill
Robert Ness.
Selection, "Lilac Time"
Franz Schubert, arr. G. H. Clutsam
- 4.45-5.15.—WOMEN'S HALF-HOUR: Annie Shaw—"Carving, Old and New."
- 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. Showen.

ABERDEEN.

- 3.30-5.0.—An Afternoon of Songs. SOPHIE ROWLANDS (Soprano), TOM KINNEBURGH (Bass). Feminine Topics.
- 6.0-6.30.—CHILDREN'S CORNER: "Travels of a Cargo Boat," told by itself.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. J. A. LOVE TINDAL. *S.B. from London.*
Local News.
Boys' Brigade News Bulletin.
- 7.40-8.0.—Interval.
- 8.0-11.0.—The entire Programme *S.B. from London.*
Announcer: W. D. Simpson.

GLASGOW.

- 3.15-4.30.—The Wireless Quartet and Angus Morrison (Pianoforte).
I. "Pastorale e Capriccio" Scarlatti-Tausig
"Gavotte varié" Rameau
"Tocatta in F Sharp Minor" Bach
II. "Pavane pour une Infante défunte" Ravel
"Rigaudon" (from Suite, "Le Menuet" .. Tombeau de Couperin" Ravel
"Alborada del Graziioso"
- 4.45-5.15.—TOPICS FOR WOMEN: Mr. W. Kersley Holmes on "Wayside Encounters."
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil, who sends prizes of stamps for interesting letters received.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: A. H. Swinton Paterson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—FRIDAY (Sept. 26th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich.
Concert: The "2LO" Trio. William Barrand (Bass-Baritone).
- 4.0-5.0.—Time Signal from Greenwich.
Concert: Debate—"That Conceit is More Successful than Humility," by Mrs. Gun and Miss Boswood. Michael Head (Baritone).
Organ Music, relayed from Shepherd's Bush Pavilion.
- 6.0-6.45.—CHILDREN'S CORNER.
- 7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. "Second Night With the Old Masters."
MIRIAM LICETTE (Soprano).
ARTHUR CATTERALL (Solo Violin).
THE WIRELESS SYMPHONY ORCHESTRA.
Conducted by DAN GODFREY, Junr.
Overture, "Nemenseier" *Beethoven*
Symphony No. 40 in G Minor *Mozart*
Soprano Aria.
L'Amoro, "Il re Pastore" *Mozart*
(With Violin Obligato by S. Kneale Kelley).
The Orchestra.
Air on the G String *Bach*
Concerto for Violin and Orchestra *Brahms*
Soprano Aria.
"Ah, lo so" ("The Magic Flute")
Mozart (11)
The Orchestra.
Movements from Ballet Suite *Gluck-Mottl*
- 9.40.—A. E. NICKOLDS and ALBERT H. HOWE in Vocal, Instrumental and Humorous Harmony.
- 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 Orchestra.
Overture, "The Water Carrier" *Cherubini*
Spring Song and Bees' Wedding
Mendelssohn
Scherzo and Finale from Symphony No. 5 in C Minor *Beethoven*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Graham Squiers, Informal Business Chats to Ladies. Edith Apperley (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: R. Thibault, French Talk.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- A Lightsome Programme.**
THE STATION ORCHESTRA.
DORIS VANE (Soprano).
GRACE IVELL and VIVIAN WORTH (Duetfists).
Orchestra.
- 8.0. Overture, "Maritana" *Wallace*
Songs.
"I Love the Moon" *Rubens*
"Good Morning, Brother Sunshine"
Lehmann
Orchestra.
Selection, "The Duchess of Danzig" *Caryll*

Duets.

- "Believe Me, If All Those Endearing Young Charms" *Irish Air*
"May-be" *Sneyder* (6)
"All Muddled Up" *Auon* (7)
Orchestra.
Waltz, "For Velour" *Ancliffe*
Songs.
"Fair House of Joy" *Quilter* (1)
"Love's Philosophy" *Quilter* (1)
Orchestra.
Selection, "The Lily of Killarney" *Benedict*
Duets.
"Mother Loves Me" *Alleyn* (6)
"The Barcarolle" ("Tales of Hoffmann")
Offenbach
"Not Here, Not There" *Breuer* (6)
Orchestra.
Selection, Floridors *Stuart*
Songs.
"At Parting" *Rogers*
Waltz Song ("Merrie England") *German*
Duets.
"Memory Lane" *Conrad*
"Say it With a Ukulele" *Conrad* (6)
"Honolulu Blues" *Goldstein* (9)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30.—EVE'S CAMBRIDGE UNIVERSITY SYNCOPATORS and THE CABARET FOLLIES, relayed from the Assembly Rooms, Edgbaston.
- 12.0.—Close down.
Announcer: J. C. S. Peterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur S. Marston (Piano).
Joan Hastings (Entertainer). Talks to Women: Capt. Simpson on "Car Faults—Their Cause and Cure."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Scholars' Half-Hour: A. G. Spry, L.L.A., "Nicholas Nickleby."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.

"Purcell Night."

- KATE WINTER (Soprano).
HAROLD WILLIAMS (Baritone).
SYDNEY COLTHAM (Tenor).
GLADYS PALMER (Contralto).
ANNE E. FARNELL-WATSON (Harpischord).
- THE "6BM" CHORUS.
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
- 8.30. "ABDALAZER," or "THE MOOR'S REVENGE."
(A Tragedy by Mrs. Aphra Behn.)
Incidental Music and Song written by
Purcell (1695).
Orchestra.
Overture, Rondeau, Air, Minuet, Jig, Air.
Kate Winter.
"Lucinda is Bewitching Fair."
Anne E. Farnell-Watson.
Harpischord Solos.
- 8.55. Sydney Coltham and Harpischord.
"I Attempt from Love's Sickness to Fly."
- 9.5. "AMPHITRYON," or "THE TWO SORIAS."
(A Comedy written by Dryden.)
Incidental Music and Songs written by
Purcell (1690).
Orchestra.
Overture, Saraband, Hornpipe, Scotch Tune.
Kate Winter and Harold Williams.
A Pastoral Dialogue between Thyrsis (Bass) and Iris (Soprano).
Kate Winter.
"Celia, that I Once Was Blest."

- 9.20. Sydney Coltham and Harpischord.
- 9.40. "BONDUCA," or "THE BRITISH HEROINE."
An anonymous alteration of a Tragedy by Beaumont and Fletcher.
Music written by Purcell about 1695.
Orchestra.
Overture, Air, Hornpipe, Air, Minnet.
Catch for Three Voices, "Jack, Thou'rt a Topper."
Soprano, Alto, Tenor, Bass, "Hear Us, Great Rugwith."
Harold Williams.
"Hear Ye, Gods of Britain."
Duet Soprano and Chorus.
"Sing, Sing, Ye Druids."
Tenor Recit.
"Divine Andate, President of War."
Duet (Alto and Bass).
"To Arms."
Soprano Solo.
"O Lead Me to Some Peaceful Gloom."
Alto Solo and Chorus.
"Britons, Strike Home."
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Reginald Bussell (Baritone).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS"
Talks to Women. The Station Orchestra.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—How to Speak Welsh (XIV.), by Huw Huws.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.

Music of Men.

- JOHN VAN ZYL (Bass).
THE BARRY MALE GLEE SINGERS.
THE STATION ORCHESTRA.
Orchestra.
- 8.0. Overture, "Plymouth Hoe" *Ausell*
Glee Singers.
"Doan' Ye Cry, Ma Honey" *Albert Noll* (2)
"Song of the Pedlar" *Williams* (11)
"Hues of Day" *J. Berleur* (2)
John Van Zyl.
"Rolling Stone" *Hamblen* (1)
"Two Frogs" *Howell* (1)
"Light" *Sinding*
"Roadways" *Lohr*
Orchestra.
Suite, "Poétique" *Dvorak*
(1) Préludium; (2) Polka; (3) Menuet;
(4) Romanzo; (5) Finale.
Glee Singers.
"The Keys of Heaven" *Button* (11)
"The Border Ballad" *Maunders* (11)
"Sleep, Gentle Lady" *Bishop* (2)
John Van Zyl.
"Myself When Young" *Lehmann*
"Inter Nos" *Macfadyen*
"Nebbie" *Respighi*
"Chip of the Old Block" *Squire*
Orchestra.
"Illy" *Gunn*
(1) Cortège Byzantin; (2) Orientale; (3)
Nocturne; (4) Bacchanale.
Glee Singers.
"I Love My Love" *Bennet* (14)
"Pickaninny Lullaby" *Macey* (2)
"Evening" *Henry-Edie* (2)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—FRIDAY (Sept. 26th.)

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

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
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: Nellie Roberts (Contralto).
3.30-4.30.—Concert by the "2ZY" Quartet and Angus Morrison (Solo Pianoforte).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Mr. G. H. Cowling, M.A., of Leeds University, on "Six Great Books"—(4) Dickens' "Old Curiosity Shop."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News. Station Director's Talk.
7.35-8.0.—Interval.

8.0. **The "2ZY" Dramatic Company** present
The Great American Drama
"THE THIRD DEGREE."
In Four Acts
by
Charles Klein.
Cast:

Richard Brewster TOM WILSON
Howard Jeffries, Senr. D. E. ORMEROD
Howard Jeffries, Junr. R. T. FLEMING
Capt. Clinton VICTOR SMYTHE
Robert Underwood GASCOYNE BURTON
D. Bernstein H. B. BRENNAN
Mr. Bennington TOM WILSON
Deft. Sgt. Maloney MANSELL LEE
Officer H. IRVING
Elevator Attendant HELSBY GORE
Jones R. T. FLEMING
Annie Jeffries DOROTHY FRANKLIN
Mrs. Howard Jeffries BETTY ELSMORE
Produced for "2ZY"
by VICTOR SMYTHE.
Director of Stage Movement,
D. E. ORMEROD.

Act I.—Robert Underwood's Apartments—New York.
Act II.—Library in the Home of Richard Brewster.
Act III.—Library in the Home of Richard Brewster.
Act IV.—Dining-room in the Harlem Flat of Howard Jeffries, Junr.
Musical Interludes by the "2ZY" Quartet.
Overture, "Folies Bergères" Fletcher
"The Butterfly" (between Acts I. and II.) Bendix
"Savoy American Medley" (between Acts II. and III.) Somers (6)
"Mystic Beauty" (between Acts III. and IV.) Finck

10.30.—WEATHER FORECAST and NEWS.
Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
Local News.
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Margaret Smith (Solo Pianoforte), Mildred Anderson (Soprano), Ernest Hudspith (Tenor).
4.45-5.15.—WOMEN'S HALF-HOUR: The Rev. Arthur T. Robins on "Childhood and the Poets."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
6.35-6.50.—Farmers' Corner: H. C. Pawson on "Foodstuffs."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.

"A Naval Occasion."
Admiral Lord Collingwood,
born Newcastle, Sept. 26th, 1750.
Died on board the *Vill: de Paris* at Fort Mahon, March 7th, 1810.
8.0.—Engineer Rear-Admiral A. S. CRISP, C.B.E., R.N., on "Admiral Lord Collingwood."

DAVID McFADZEAN (Baritone).
THE STATION ORCHESTRA.
8.10. David McFadzean.
"Golden Vanity" L. E. B.
"Drake Goes West" Sanderson (1)
"The Admiral's Broom" Bevan (5)
Orchestra.
Overture, "Plymouth Hoe" Ansell
David McFadzean.
"Ship Mates o' Mine" Sanderson (1)
"The Grey Ships" Archer
"Chip of the Old Block" Squire
Orchestra.
Selection of Nautical Songs Binding
"Life on the Ocean."

9.10-9.15.—Interval.
GEORGE HODGSON (Tenor).
THE STATION ORCHESTRA.

9.15. Orchestra.
Overture, "Mirella" Go:mod
George Hodgson.
"Onaway! Awake, Beloved"
Coleridge-Taylor (11)
"At Dawning" Cadman (1)
Orchestra.
Melodies from the Opera "Larline" Wallace
George Hodgson.
"Once Again" Sullivan (1)
"Absent, Yet Present" White
Orchestra.
Two Numbers from "Petite Suite"
Tchaikovsky (1)

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

Pianoforte Recital.
GLADYS WILLIS.
10.30. Prelude and Fugue in C Minor Bach
"The Trout" Heller
Prelude No. 16 Chopin
"Devotion" Schumann-Liszt
Finale from Brahms' Sonata in F Minor.
10.50.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Scottish Afternoon: The Wireless Quartet. Adelaide L. Munro (Soprano). Feminine Topics.
5.45-6.30.—CHILDREN'S CORNER: John Henry will amuse: Play—"The Adventures of a Bannock."
6.30.—Mr. Gordon Nicol, O.B.E., M.Inst., C.E., on "Harbour Development."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0.—Prof. H. J. C. GRIERSON, LL.D., D. Litt. *S.B. from Edinburgh.*
8.15-8.30.—Interval.

Popular Night.

MARY TOPP (Soprano).
JAMES G. CAMERON (Baritone).
JOHN HENRY (Entertainer).
THE WIRELESS ORCHESTRA.
8.30. Orchestra.
Selection, "The Merry Widow" Lehar
8.45. James G. Cameron.
"In the Highlands" Peel (1)
"I Know the Place Where We Will Rest"
Vannah
8.55. Mary Topp.
"Doon the Burn" Hook
"O Whistle, and I'll Come Tae Ye"
Thomson
9.5. John Henry will entertain.
9.15. Orchestra.
Selection, "Prince Charlie" Volti
9.30. James G. Cameron.
"Sea Fever" Ireland
"Glorious Devon" G. Herman (1)

9.40. Mary Topp.
"The Scottish Bluebells" Barker
"Afton Water" Hume
9.50. John Henry will entertain.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30. John Henry will entertain.
10.40. Mary Topp.
"Caller Herrin" Gow
"Lochnager" Gibson
10.50. James G. Cameron.
"In Summer Time on Bredon" Peel
"The Trumpeter" Dix (1)
11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—The Wireless Quartet and Margaret Rosie (Soprano).
4.45-5.15.—TOPICS FOR WOMEN.
5.15-6.0.—CHILDREN'S CORNER: Stories, Choruses, Conundrums and Singing Games.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
8.0.—Prof. H. J. C. GRIERSON, LL.D., D.Litt., on "English Literature." *S.B. from Edinburgh.*

All Nations' Night.

SOPHIE ROWLANDS (Soprano).
TOM KINNIBURGH (Bass).
ALEXANDER MACGREGOR (Baritone).
Pipe-Major WILLIAM ROSS.
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
8.15. Orchestra.
Russia. Overture, "Rousslan et Ludmilla"
Glinka
8.25. Alexander MacGregor.
Scotland. "Jenny Nettles" arr. A. L. Buntin
England. "A Sailor Lov'd a Lass"
arr. Lane Wilson (1)
Ireland. "Carrigdhoun" arr. J. J. Johnston
Pipe-Major W. Ross.
8.35. Scotland. Selection from Pipe-Major Ross's Book I.
March, "The Highland Wedding"; March, "Bonnie Ann"; Strathspey, "The Piper's Bonnet"; Strathspey, "The Shepherd's Crook"; Strathspey, "Balmoral Castle"; Reel, "Rejected Suitor"; Reel, "The Flaggon"; Reel, "Charlie's Welcome."
8.47. Orchestra.
Norway. Suite, "Peer Gynt," No. 1. Grieg
9.0. Sophie Rowlands.
Wales. "Men of Harlech" (Sung in Welsh)
arr. Somervell (1)
Italy. "Vissi d'Arte" ("La Tosca") Puccini
England. "Come, O Come My Life's Delight" Hamilton Harty (1)
9.12. Orchestra.
Africa. African Dance, "The Bamboula"
Coleridge-Taylor
9.24. Tom Kinniburgh.
Italy. "Si tra i ceppi" ("Berenice")
Hand I
Russia. "Song of the Volga Boatmen"
Kchemaha
Germany. "Drinking" Traditional
9.37. Orchestra.
Bohemia. Overture, "Carnival" Dvorak
9.50. Alexander MacGregor.
Czecho Slovakia.
Folk { "My Homeland"
Songs { "Here's to Old"
Bohemia" } arr. M. Diack
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30.—THE GLENEAGLES HOTEL BAND, relayed from the Gleneagles Hotel.
11.30.—Close down.
Announcer: R. Elliot Kingsley.

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WIRELESS PROGRAMME—SATURDAY (Sept. 27th.)

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.
4.0.—Time Signal from Greenwich.
A. BELL-WALKER (Tenor).
CISSIE WOODWARD (Solo Pianoforte).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
5.0 (approx.).—"Have You a House to Let?" by a Barrister-at-Law. "Careers for Women: Engineering," by E. B. A. Aston.
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, except Bournemouth.*
Mr. E. KAY ROBINSON, President of the British Empire Naturalists Association, on "Pheasants." *S.B. to other Stations.* Local News.
7.30. THE "2LO" MILITARY BAND.
Conducted by DAN GODFREY, Junr.
Relayed from the N.A.R.M. Exhibition, ROYAL ALBERT HALL.
Artists:
MABEL JAMES (Soprano).
ALAN TURNER (Baritone),
and QUIPS.
The Band.
March, "Tannhäuser" Wagner
Overture, "Ruy Blas" Mendelssohn
Soprano Songs.
"There Are Fairies at the Bottom of Our Garden"
"Fly Away, Pretty Moth"
"Oh! Bother, Sang the Thrush"
"Prince Charming" ... (1)
The Band.
Waltz, "Casino Tänze" Gungl
Intermezzo, "La Lettre de Manon" Gillet
Baritone Songs.
"Molly's Eyes" Hawley
"Rock'd in the Cradle of the Deep"
J. P. Knight
The Band.
Selection, "Aida" Verdi
L. SHUTEN SACK, "The Law Courts in Anecdote," by "Quips."
The Band.
Suite, "Les Erinnyes" Massenet
Gipsy Rondo Haydn
Soprano Songs.
"Bird of Love Divine" ... (1)
"It Is Only a Tiny Garden"
"Roses of Picardy"
Haydn Wood
The Band.
Intermezzo, "In a Monastery Garden"
Ketilbey
Selection, "Lilac Time" Clutsam
Baritone Songs.
"Tommy Lad" (By request) Margelson (1)
"Bedouin Love Song" (By request)
Pinsuti
The Band.
Entry of the Gods into Valhalla .. Wagner
9.30. Half-an-Hour's Humour
by
WILLIE ROUSE ("Wireless Willie")
and a few Seaside Acquaintances.
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B., "The Government Scheme for the Formation of Light Aeroplane Clubs." No. 3 of Series. *S.B. to all Stations.*
Local News.
10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
12.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Dale's Dance Orchestra.
5.0-5.30.—WOMEN'S CORNER: C. S. Watson, Home Craft Talks No. 1—General Hints on Cookery.
5.30-6.30.—CHILDREN'S CORNER: Auntie Phil and a Snooky Adventure.
6.30-6.45.—"Teens' Corner: A. L. Matthison—A Sense of Humour.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. A. COURTNEY WILLIAMS: No. 8 of a Series of Talks on Various Sports—Pike Fishing. Local News.
7.30-8.0.—Interval.

A Night of Old Memories. THE STATION ORCHESTRA and REPERTORY COMPANY.

- Listeners are requested to forward the name of any old-time song or Orchestral item which they would like to hear once again. We will endeavour to include as many of these as possible in our Programme.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—TALKS TO WOMEN: Doulton Edwards, M.B.E., on "Careers for Women." 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: H. Hill on "Nature Study in a Garden."
7.0.—The Rt. Hon. DAVID LLOYD GEORGE. A speech to the Portsmouth Post-war Brotherhood, relayed from the Connaught Drill Hall, Portsmouth.
8.0.—WEATHER FORECAST and NEWS. Local News.
8.20 "Nights With Other Nations—No. III." FRANCE.
JOHN VAN ZYL (Baritone).
MARY LOHDEN (Soprano).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
8.20.—A Talk by Monsieur EMIL FEER, French Consul, "Hampshire and other Counties."
8.30. John Van Zyl.
Songs, Selected.
8.35. Orchestra.
Overture, "Mirella" Gounod
8.40.—Excerpts from "Coppélia" Delibes
8.50. Mary Lohden.
"Mon cœur s'ouvre à ta voix" Saint-Saens
"Si mes vœux avaient des ailes"
Reynaldo Hahn
9.0. Orchestra.
"Marche Militaire Française" .. Saint-Saens
9.10. John Van Zyl.
Songs, Selected.

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.

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

- 9.20. Orchestra.
Selection, "Carmen" Bizet
9.35.—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.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
5.0-5.45.—"5WA'S" "FIVE O'CLOCKS". Talks to Women. Vocal and Instrumental Artists.
5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Photography in Autumn—(II).
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.

Dance Night.

- GRACE IVELL and VIVIAN WORTH (Two Singers and a Piano).
THE STATION ORCHESTRA.
8.0. Orchestra.
Fox-trot, "Tibet" (23); Fox-trot, "Just One More Kiss" (31); Waltz, "Dance Thro' Life" (23); Fox-trot, "One I Love" (7).
Grace Ivell and Vivian Worth.
"Lazy Melody" Lion (19)
"Not Here, Not There" Bruce (6)
"Love, Here is My Heart" Silesu
"Lull Me to Sleep" Meyer (3)
"All Muddled Up" Meyer (7)
Captain H. MORREY SALMON, M.C., on "Wild Birds of Wales and the West Country—"The Last of the Summer Migrants."
Orchestra.
One-step, "Don't Love You"; Fox-trot "Liza"; Fox-trot, "Just Keep on Dancing" (10); Waltz, "Heather Bells" (31).
Grace Ivell and Vivian Worth.
"Memory Lane" Spier and Cöured
"Yaddie Kaddie Kiddy Kaddie Koo"
Meyer (6)
"Delaware" Ellings (6)
"Kicky Koo" Meyer (3)
"April Showers" Friml
Orchestra.
Fox-trot, "California" (6); One-step, "Jonah" (23); Fox-trot, "For My Friend"; Fox-trot, "Virginia"; Fox-trot, "Syncopate."
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.* Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.15-5.0.—BESSES O' TH' BARN BAND, relayed from the Municipal Gardens, Southport.
Conductor, HARRY BARLOW.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
FRED CLARE (Humorist).
Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

WIRELESS PROGRAMME—SATURDAY (Sept. 27th.)

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

- 7.30.—Mr. F. S. LINTOTT. Talk on "Sport."
GARNER SCHOFIELD DANCE BAND.
 SOPHIE ROWLANDS (Soprano).
 TOM KINNIBURGH (Bass).
- 8.0. The Band.
 Waltz, "Sleepy Zuyder Zee" (32);
 Fox-trot, "Rosie from Manchester" (23);
 Fox-trot, "Tweet Tweet" (7); Waltz,
 "They Were Singing an Old-Fashioned
 Song" (9).
 Soprano.
 "Come! For It's June" . . . *Dorothy Forster*
 "The Pixie Piper Man" . . . *Elliott* (23)
 Bass.
 "An Old English Love Song" *Allison* (1)
 "Old Clothes and Fine Clothes" . . .
Martin Shaw
 The Band.
 Fox-trot, "Ala Moana" (3); One-step,
 "The Oom-Pah Trot"; Waltz, "What'll
 I Do?" (7); Lancers, "Hearts of Oak"
 (7); Fox-trot, "Cow-Heel Joe" (9).
 Soprano.
 "My Dearest Heart" . . . *Sullivan* (1)
 "Love's Garden of Roses" . . . *Hugh Wood*
 Bass.
 "A Call of Home" . . . *Kinniburgh*
 "From Inverness to Fell" . . . *Fisher*
 The Band.
 Waltz, "Sleep" (3); One-step, "Ain't
 Got a Minute" (19); Fox-trot, "How's
 Your Poor Old Feet?" (32); Fox-trot,
 "Turned Up" (6); Waltz, "Just a Dream
 of You, Dear" (9).
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Air Vice-Marshal Sir W. SEFTON
 BRANCKER, K.C.B. *S.B. from*
London.
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from*
London.
 12.0.—Close down.
 Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—The Station Light Orchestra.
 Kathryn Birch (Soprano).
 4.45-5.15.—WOMEN'S HALF-HOUR: Mar-
 garet McQueen on "Sullivan and the
 Lost Chord."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.35-6.50.—Farmers' Corner: R. W. Wheldon
 on "Pig Feeding."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 "Poultry Notes."
 Local News.
 7.30-8.0.—Interval.
Local Programms.
 No. 11.
 Whitley Bay and District.
 MAY GRANT (Contralto).
 ETHEL FOWKES (Soprano).
 ADAM NOCKLES (Tenor).
 WILLIAM J. TAYLOR (Baritone).
 THE STATION ORCHESTRA.
 8.0. Orchestra.
 Selection, "My Lady Molly" . . . *Jones*
 Ethel Fowkes.
 "O Night! O Life!" . . . *Sanderson* (1)
 "Villanelle" . . . *Eva Dell'Acqua*
 Adam Nockles.
 "Azra" . . . *Newton* (5)
 "Songs of Araby" . . . *Clay*
 Orchestra.
 Adagio and Allegro . . . *Corelli* (2)
 Quartet.
 "Torpedo the Whale" . . . *Andran*
 A. Nockles and W. J. Taylor (Duet).
 "Flow Gently, Deva" . . . *Parry*
 May Grant.
 "Melisande in the Wood" . . . *Goetz*

- Orchestra.
 Two numbers from "Ballet Egyptien"
Luigini
 W. J. Taylor.
 "Thy Sentinel Am I" . . . *Watson*
 "Bachelor Joe" . . . *Bowen*
 Quartet.
 "A Catastrophe" . . . *Sprague* (2)
 May Grant.
 "Beloved, It Is Morn'" . . . *Aylward*
 Orchestra.
 Melodies from "The Girl on the Film"
Sirmay
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Air Vice-Marshal Sir W. SEFTON
 BRANCKER, K.C.B. *S.B. from*
London.
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from*
London.
 12.0.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Concert: The Wireless Dance
 Orchestra. George Alexander (Bass-
 Baritone). Feminine Topics.
 6.0-6.30.—CHILDREN'S CORNER: Margaret
 Skakle's Trio.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. E. KAY ROBINSON. *S.B. from*
London.
 Local News.
 7.30-8.0.—Interval.
 8.0. This Week's Interesting Anniversary.
 "The Battle of Prestonpans,"
 September 21st, 1745.
 (Prepared by John Sparke Kirkland.)
 8.30. Orchestra.
 Selection, "Girls of Gottenburg"
Caryll and Monckton
 8.45. **Grand Opera in Miniature.**
 "THE MASKED BALL."
S.B. to Edinburgh.
 THE "2BD" OPERATIC CHOIR.
 THE WIRELESS ORCHESTRA:
 Conductor: ARTHUR COLLINGWOOD.
 9.45. Orchestra.
 Selection, "Dorothy" . . . *Cellier*
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Air Vice-Marshal Sir W. SEFTON
 BRANCKER, K.C.B. *S.B. from London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from*
London.
 12.0.—Close down.
 Announcer: W. D. Simpson.

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.—Popular Afternoon, The Wireless
 Quartet and Chapman Bayne (Tenor).
 4.45-5.15.—TOPICS FOR WOMEN: Mis-
 cellaneous Afternoon.
 5.15-6.0.—CHILDREN'S CORNER: At Home
 Day for Children of all ages. Fairy
 Revels.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. E. KAY ROBINSON. *S.B. from*
London.
 Local News.
 7.30-8.0.—Interval.
 8.0.—Glasgow Radio Society Talk.
Dance Night.
 JOHN HENRY (Entertainer).
 DANIEL SEYMOUR (Tenor) will sing
 vocal numbers and Chorus.
 ADAM PREST will give No. 1 of his Series.
 THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.

- 8.10. Orchestra.
 Fox-trot, "Do Shrimps Make Good
 Mothers?" (9); Waltz, "Heather Bells"
 (31); Quadrilles, "Reel Time"; One-
 step, "How's Bonzo?" (10); Five-
 step, "Cara" (7); Highland Schottische,
 "Mountain Dew."
 8.45. John Henry.
 One Man—One Piano.
 Adam Prest
 on "People I should like to meet—Myself."
 (No. 1 of this Series.)
 9.15. Orchestra.
 Fox-trot, "California" (6); One-step,
 "Why Does a Chicken?" (10); Waltz,
 "One Little Smile" (9); Fox-trot,
 "Hugo" (6).
 9.30. John Henry.
 "At the Piano—but no Barrow."
 9.45. Orchestra.
 One-step, "More" (6); Fox-trot, "Very
 Good, Very Nice Mr. McKenzie" (23);
 One-step, "Dancing Jim"; Waltz,
 "When Lights are Low" (7).
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Air Vice-Marshal Sir W. SEFTON
 BRANCKER, K.C.B. *S.B. from London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from*
London.
 12.0.—Close down.
 Announcer: 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 541.

La Chèvre de M. Seguin

(Continued from page 542.)

Pauvrette! de se voir si haut perchée, elle se croyait au moins aussi grande que le monde. . . .
 Tout à coup le vent fraîchit, la montagne devint violette; c'était le soir. "Déjà!" dit la petite chèvre; et elle s'arrêta fort étonnée.
 En bas, les champs étaient noyés de brume. Le clos de M. Seguin disparaissait dans le brouillard, et de la maisonnette on ne voyait plus que le toit avec un peu de fumée; elle écouta les clochettes d'un troupeau qu'on ramenait, et se sentit l'âme toute triste. . . . Un gerfaut qui rentrait la frota de ses ailes en passant. Elle tressaillit. . . . Puis ce fut un long hurlement dans la montagne:
 "Hou! hou!"
 Elle pensa au loup: de tout le jour la folle n'y avait pas pensé. . . . Au même moment une trompe sonna bien loin dans la vallée. C'était ce bon M. Seguin qui tentait un dernier effort.
 "Hou! hou!" faisait le loup.
 "Reviens! reviens!" cria la trompe.
 Blanquette eut envie de rentrer; mais en se rappelant le loup, la corde, la hache du clos, elle pensa que maintenant elle ne pourrait plus se faire à cette vie, et qu'il valait mieux rester.
 La trompe ne sonnait plus. . . .
 La chèvre entendit derrière elle un bruit de feuilles. Elle se retourna et vit dans l'ombre deux oreilles courtes, toutes droites, avec deux yeux qui reluisaient. . . . C'était le loup.
 Enorme, immobile, assis sur son train de derrière, il était là, regardant la petite chèvre blanche et la dégringant par avance. Comme il savait bien qu'il la mangerait, le loup ne se pressait pas; seulement, quand elle se retourna, il se mit à rire machinalement: "Ha! Ha! la petite chèvre de M. Seguin!" et il passa sa grosse langue rouge sur ses babines d'amadou.
 Blanquette se sentit perdue. . . . Un moment, en se rappelant l'histoire de la vieille Renaude, qui s'était battue toute la nuit pour être mangée le matin, elle se dit qu'il vaudrait peut-être mieux se laisser manger tout de suite; puis s'étant ravisée, elle tomba en garde, la tête basse et la corne en avant, comme une brave chèvre de M. Seguin qu'elle était. . . . non pas qu'elle eût l'espoir de tuer le loup—les chèvres ne tuent pas le loup—mais seulement pour voir si elle pourrait tenir aussi longtemps que la Renaude.
 Alors le monstre s'avança et les petites cornes entrèrent en danse.
 Ah! la brave chèvre! comme elle y allait de bon cœur! Plus de dix fois, je ne mens pas, Gringoire, elle força le loup à reculer pour reprendre haleine. Pendant ces trêves d'une minute, la gourmande enfilait en hâte encore un brin de sa chèvre herbe, puis elle retournait au combat la bouche pleine. . . . Cela dura toute la nuit. De temps en temps la chèvre de M. Seguin regardait les étoiles danser dans le ciel clair, et elle se disait: "Oh! pourvu que je tienne jusqu'à l'aube!"
 L'une après l'autre, les étoiles s'éteignirent. Blanquette redoubla de coups de corne, le loup de coups de dents. Une lucie pâle parut dans l'horizon. Le chant d'un coq enroué monta d'une métairie. "Enfin!" dit la pauvre bête qui n'attendait plus que le jour pour mourir; et elle s'allongea par terre, dans sa belle fourrure blanche toute tachée de sang. . . . Alors le loup se jeta sur la petite chèvre et la mangea. Adieu, Gringoire.



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WIRELESS PROGRAMME—BELFAST (Sept. 22nd to Sept. 27th.)

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

MONDAY.

4.0-5.0.—The Station Orchestra. Miss Carrodus Taylor (Solo Violoncello).
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 The Rev. F. PATON WILLIAMS. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
New and Old Favourites.
 DOROTHY RODGERS (Mezzo-Soprano).
 HUGO THOMPSON (Baritone).
 8.0. Orchestra.
 Overture, "The Bohemian Girl"... *Balfe*
 Selection of Melodious Memories.... *Finck*
 8.25. Dorothy Rodgers.
 "June" *Quilter* (1)
 "Down in the Forest".... *L. Ronald* (5)
 "Starry Woods" *Montague Phillips*
 8.35. Orchestra.
 Reminiscences of Grieg..... *Godfrey*
 8.50. Hugo Thompson.
 "Had a Horse"
 "Far and High the Cranes Give Cry".....
 "Shepherd, See Thy Horse's Foaming Mane"..... } *Korbay*
 9.0. Orchestra.
 Selection, "The Belle of New York"..... *Kerker*
 9.10. Dorothy Rodgers.
 "Birds in the High Hall-Garden"..... *Somervell* (1)
 "The Market" *Molly Carew*
 "Isobel" *Frank Bridge*
 9.25. Orchestra.
 Suite, "Songs Without Words"..... *Mendelssohn*
 9.35. Hugo Thompson.
 "When I was One and Twenty"..... } *A Shropshire Lad*
 "The Lads in Their Hundreds"..... }
 "Is My Team Ploughing?"..... } *Butterworth*
 9.50. Orchestra.
 "Blue Danube Waltz"..... *Strauss*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30.—Close down.
 Announcer: W. T. Guthrie.

TUESDAY.

4.0-5.0.—The Station Orchestra.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
Popular Programme.
 DOROTHY ROBSON (Soprano).
 H. HOOTON MITCHELL (Baritone).
 S. H. DARVILL (Solo Flute).
 THE STATION ORCHESTRA.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. STORRS. *S.B. from London.*
 Local News.
 10.30.—Close down.
 Announcer: W. T. Guthrie.

WEDNESDAY.

4.0-5.0.—The "2BE" Quartet.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Symphony Concert.

JAMES BRIGGS (Tenor).
 GEORGE SMITH (Solo Pianoforte).
 THE AUGMENTED ORCHESTRA.
 Conducted by E. GODFREY BROWN.
 8.0. Orchestra.
 Overture, "The Merry Wives of Windsor"..... *Niccolai*
 Symphony in C (Jupiter) *Mozart*
 8.40. James Briggs.
 "Mistress Mine"..... *Quilter* (1)
 "To Julia"..... }
 "Blackbird Song"..... } *Quilter*
 8.55.—Molto Allegro Con Fuoco, from Concerto in G Minor for Pianoforte and Orchestra..... *Mendelssohn*
 9.10. Orchestra.
 "Berceuse," Op. 26, No. 1..... *Esposito*
 9.20. James Briggs.
 "Nirvana" *Adams* (1)
 "Phyllis Has Such Charming Graces"..... *Lane Wilson*
 "Evening Song" *Blumenthal*
 9.35. George Smith.
 "Minuetto and Trio (from Sonata in E Flat, Op. 31, No. 3)..... *Beethoven*
 Study in D Flat *Rubinstein* (5)
 Gavotte, "Yellow Jasmine"..... *F. H. Cowen*
 Grande Valse in A Flat *Chopin*
 9.50. Orchestra.
 March from "Prince Igor"..... *Borodin*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Col. BRIERLEY. *S.B. from London.*
 Local News.
 10.35.—Close down.
 Announcer: W. T. Guthrie.

THURSDAY.

4.0-5.0.—Albert Fitz-Gerald (Solo Violin) and the Station Orchestra.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Mr. J. A. LOVE TINDAL. *S.B. from London.*
 Local News.
 7.35-8.0.—Interval.
An Hour of Grand Opera.
 "FAUST"
 (*Gounod*)
 (Acts I, II, and part of III).
 Faust JOHN VINE
 Mephistopheles DAVID MCALPINE
 Valentine J. H. CHAMBERS
 Wagner WILLIAM CURRAN
 Margerita BEATRICE ALLEN
 Siebel DOROTHY DEVLIN
 THE STATION OPERATIC CHORUS and ORCHESTRA.
 Conducted by Mr. E. GODFREY BROWN.
 9.0. ORCHESTRAL CONCERT.
 CARRODUS TAYLOR (Solo Cello).
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. A. LLOYD JAMES. *S.B. from London.*
 Local News.
 10.30.—Close down.
 Announcer: W. T. Guthrie.

FRIDAY.

4.0-5.0.—The "2BE" Quartet.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
"Pot-Pourri" Night.
 MAUD and KATHLEEN KENNEDY (Recital).
 MURIEL CHILDE (Mezzo-Soprano).
 W. G. BATES (Solo Bassoon).
 THE STATION ORCHESTRA.

8.0. Orchestra.
 Suite, "Dances Miniatures de Ballet"..... *Ansell*
 Gavotte, "Mignon"..... *Thomas*
 8.18. Muriel Childe.
 "The Blind Ploughman"..... *R. C. Clarke*
 "Twilight"..... *Katherine Glen* (1)
 "Here in the Quiet Hills"..... *Gerald Corne*
 8.30. Maud and Kathleen Kennedy in a Comic Sketch:
 "THE CRYSTAL GAZER."
 By Leopold Montague.
 Madame La Sorcière
 KATHLEEN KENNEDY
 Miss Dessie Blank... MAUD KENNEDY
 8.50. Orchestra.
 Suite, Miniature..... *Coates* (1)
 9.0. Muriel Childe.
 "I Know Where I'm Goin'"..... *H. Hughes* (1)
 "Market Day"..... *H. Hughes*
 "Good Morning, Brother Sunshine"..... *Liza Lehmann*
 9.15. W. G. Bates.
 "Lucy Long"..... *F. Godfrey*
 9.25. Maud and Kathleen Kennedy.
 Selections.
 9.35. Orchestra.
 Suite, Three Dances, "Hullo, America"..... *Finck*
 Suite, "A Coon's Day Out"..... *Baynes* (1)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.30.—Close down.
 Announcer: Walter Montagu-Douglas-Scott.

SATURDAY.

4.0-5.0.—The "2BE" Trio.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. E. KAY ROBINSON. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
Music—"Wise and Otherwise."
 THE ARMAGH CATHEDRAL MALE VOICE QUARTET.
 BERTRAM PLATTS (Alto).
 GEORGE WHITE (Tenor).
 CHARLES H. KEELING (Baritone).
 JAMES FARR (Bass).
 THE STATION ORCHESTRA.
 8.0. Orchestra.
 Suite, "Three Irish Pictures"..... *Ansell*
 8.10. Quartet.
 "Robin Adair"..... *arr. Josef Cantor* (11)
 "In Absence"..... *Dudley Buck* (2)
 "Pickaninny Lullaby"..... *J. C. Macey* (2)
 "Evening"..... *Hy. Leslie* (11)
 8.22. Orchestra.
 Three Dances, "Nell Gwyn"..... *German*
 Charles H. Keeling.
 8.35. Prologue to "Il Peggliacci"..... *Leoncavallo*
 "The Wanderer's Song"..... *Julius Harrison* (5)
 Scene and Air, "It Was Thou, the Destroyer" ("Un ballo in Maschera")..... *Verdi*
 J. MACKAY.
 8.47. Xylophone Solo.
 9.0. Quartet.
 "Spin, Spin" (Swedish Folk Song)..... *Hugo Jungst* (2)
 "When Evening's Twilight"..... *J. L. Hatton* (11)
 "The Long Day Closes"..... *Sullivan* (11)
 "A Farewell"..... *J. Coleman*
 9.15. DANCE PROGRAMME.
 (Each pair of Dances about 8 minutes, 3 minutes between each pair.)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Air Vice-Marshal Sir W. SEFTON BRANCKER, K.C.B. *S.B. from London.*
 Local News.
 10.30.—Close down.
 Announcer: E. J. Thompson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 541.

The Story of Gounod's "Faust."

An Opera that Changed its Character.

OF all lyric forms of the Faust legend—and there are at least twenty—Gounod's will probably be most enduring. Its version of the old, old story and its luscious harmonies long since became universally popular, and it is likely always to retain a place on the operatic stage.

Gounod had read Goethe's "Faust" in 1838, at the age of twenty, and when he went to Rome in the following year he took a copy of it with him. Shortly afterwards he conceived the idea of basing an opera on it.

When the work was completed, it underwent numerous alterations before it was rehearsed. By far the most important was where Valentine enters into the town. Originally, he was given a song to sing to his soldiers, but this was "cut" in curious circumstances.

The Famous "Soldiers' Chorus."

One evening, after the composer and a number of friends had dined together, a member of the party said to another: "Ask Gounod to let you hear a chorus that he has written for *Ivan the Terrible*. (This opera was never produced.) The master, going to the piano, sang the chorus, which produced such an effect that his companions, with one accord, begged him to substitute it for Valentine's song. He complied, and thus we got the Soldiers' Chorus in *Faust*.

There were endless troubles, too, during the rehearsals. In the middle of one of the last, notice was received from the censor that the cathedral scene could not be allowed, as it might give rise to a diplomatic embroilment with Rome. In place of it, the censor kindly suggested, there might be some horseplay and broad jokes!

The Priest and the Censor.

Fortunately, an ecclesiastic from Rome had been present at the rehearsals, and when he was appealed to, he said that he wished the theatres were full of scenes like the one on which an official ban had been put. So the censor withdrew his objection.

The first public representation of *Faust* took place at the Théâtre Lyrique, Paris, on March 19th, 1859, and, though the interpolated number—the Soldiers' Chorus—was enthusiastically encored, only a very moderate success was achieved. Gounod's musical language—soft, languorous, wondrously tender where linked with love—had never previously been heard on the French stage, and it was not immediately appreciated at its true value.

What Sir Augustus Harris Thought.

Among those present at the fifth performance were Frederick Gye, director of the Royal Italian Opera, Covent Garden, and his manager, Augustus (afterwards Sir Augustus) Harris. On their return to London, they told all and sundry that there was only one number in *Faust* worth anything—the Soldiers' Chorus—and Gye really thought so little of the work that he would not make an offer for the English performing rights!

But *Faust* soon began to make headway. Its merit was promptly acknowledged in Germany, Strasburg applying for, and obtaining, the first right of representation. Before it was produced in Germany, however, it underwent some modification. At first, it was, technically, comic opera—that is, it contained dialogue. On the Continent generally recitative was, as a rule, demanded, except in light works, and by this

time it was looked for even in England, though here it had caused much astonishment.

"There is nothing that has more startled our English audiences," said Addison, in the *Spectator*, "than the Italian recitative at its first entrance upon the stage. People were wonderfully surprised to hear generals singing the word of command and ladies delivering messages in music. Our countrymen could not forbear laughing when they heard a lover chanting out a *billet doux* and even the superscription of a letter set to a tune. . . . It was impossible for a hero in a desert or a princess in her closet to speak anything unaccompanied with musical instruments."

A Curious Playbill.

As, then, the bulk of the public had become used to recitative, Gounod substituted it for dialogue in *Faust*, which was thus converted into grand opera. The metamorphosis, however, did not please everybody. After the dialogue had gone, many people cried for it; so in a few days *Faust* re-appeared as comic opera. Then lovers of the Italian style rose in their might, and demanded recitative instead of dialogue.

Great, therefore, was the perplexity of the management, which ultimately issued this bill for the forthcoming week:—

"FAUST:
Grand Opera in Five Acts;
and
FAUST:
Opéra Comique in Five Acts."

In this country the work was first introduced to the public at the Canterbury Music Hall, in the Waterloo Bridge Road, where a programme of "selections" from it was given in April, 1860, and it was not until 1863 that the entire opera was staged by Mapleson at Her Majesty's Theatre.

Marguerite's Wigs.

Then and for years afterwards Marguerite was played in a blonde wig. Clara Louise Kellogg, whose reading of the character is sufficiently indicated by her description of the poor heroine as "an easy dupe," paid £40 for one, and at the Marylebone County Court, in 1868, Tietjens was ordered to pay £15 17s. for a Marguerite wig she had ordered, despite her protest that it was not "of the fashionable colour," was not natural hair, and did not fit. But now prima donnas who play the part are content to remain as Nature designed them—at any rate, as far as their locks are concerned.

A Lasting Success.

Though both French and English appreciation of *Faust* was slow in coming, it has not only been lasting, but has increased rather than diminished in degree. This was shown at the centenary of Gounod's birth in 1918, which did not pass unnoticed on either side of the Channel. Owing to the war, it was impossible to celebrate it either in Paris or London on the same scale as it was celebrated in America, where many tributes were paid to the composer, even though at the first performance of the opera there Francesco Mazzoleni, who was Faust, is recorded to have "munched cheese at intervals all through the laboratory scene"! But *Faust* was staged in the French capital. In London, too, it was performed at the Shaftesbury Theatre, and a few days later it was given at Drury Lane.

T. W. WILKINSON.

[Acts I., II., and part of Act III. of "Faust" will be broadcast from Belfast Station on Thursday, September 25th.]

"Belle of Brittany."

The Plot of the Play.

[This musical play will be broadcast from London on Thursday, September 25th (S.B. to all Stations). The following synopsis will enable listeners to follow it with increased interest.]

IN a glade of the Bois d'Amour, Pont Aven, in Brittany, some artists are sketching. BAPTISTE BOUBILLON, the famous chef, is coming to marry BABETTE POQUELIN.

DENISE de la VIRE crosses with Comte VICTOIRE de CASSEROLE. DENISE is to marry RAYMOND de SAINT GAUTIER.

MONSIEUR POQUELIN has lent the MARQUIS de SAINT GAUTIER a large sum, and has threatened to foreclose the mortgage.

The MARQUIS de SAINT GAUTIER enters, with his confidential maid TOINETTE. He has a great reception, but he cannot pay the coachman. POQUELIN has heard of his arrival, and rushes in "on business." He successfully palms off RAYMOND on DENISE.

BABETTE sits under the Trysting Tree. RAYMOND, prompted by TOINETTE, flirts with her. (Song: "The Stepping Stones.")

BABETTE comes back over the stream. She meets old JACQUES, to whom she confesses she has fallen in love at first sight.

POQUELIN is showing his wife the mortgage when he rushes the MARQUIS, who has had an accident with the tap of a wine-barrel. POQUELIN dashes to the rescue. The document falls out of his pocket. JACQUES discovers the fallen paper.

A general Chorus heralds the arrival of BAPTISTE. (Song: "The King of the Kitchen.")

Next the MARQUIS and DENISE have an explanation about RAYMOND. (Song: "Sing to Your Dear One.") TOINETTE tells tales about BAPTISTE to BABETTE. (Song: "Ding, Dong, Bell.") The POQUELINS discover the loss of the mortgage. The MARQUIS, thinking the situation saved, invites all to the Château that evening. BAPTISTE offers his services as Cook. (Chorus: "Long Life to Baptiste.")

At the last moment, BABETTE cannot bring herself to go to the Church.

Act II. is in the Château of Saint Gautier. DENISE comes in with RAYMOND and CASSEROLE. The POQUELINS arrive, very anxious about the mortgage. The MARQUIS and TOINETTE inspect the decorations. He enjoins her to find the lost document.

BAPTISTE and TOINETTE meet. She confesses her part in BABETTE'S refusal to come to the wedding. BAPTISTE has confidence in his culinary genius to win her back.

A procession of Cooks, headed by BAPTISTE, brings up the famous dish. BABETTE asks him to release her from the engagement; she will not marry him for his cooking; BAPTISTE guesses he has a rival in RAYMOND. He is frankly delighted to be free again.

RAYMOND finds BABETTE, and is on the point of proposing, when CASSEROLE comes between them and asks what he shall do for a lady who has fainted. RAYMOND must go to his assistance.

TOINETTE gets her own back on BAPTISTE by putting hair-oil and things in his *plat*. TOINETTE'S plan succeeds. BAPTISTE is led to propose that they shall marry.

Old JACQUES finds BABETTE and gives her the missing document.

The whole company gathers round the MARQUIS. BAPTISTE presents TOINETTE as his future wife; RAYMOND, BABETTE as his; CASSEROLE, DENISE as his. BABETTE gives the mortgage agreement to her father, who hands it to the MARQUIS, as a wedding present for RAYMOND.

A Good Fairy in Mean Streets.

The Influence of Radio in Humble Homes. By HAROLD BEGBIE.

[Mr. Begbie is one of the best-informed writers of the day on questions affecting the welfare of the poor. Both by his writings and his personal efforts he has done much to bring about better conditions among them, and in the following article he describes, from his own observation, the remarkable benefits that wireless has brought to the humble homes of Britain.]

MORE than twenty years ago, Thomas Holmes, the police-court missionary, who had something of Charles Dickens' affection for the poor people of London, told me the following story.

He had arranged one summer day for a number of old mothers from a squalid district of East London to have a country outing. Among these ragged old women, many of whom looked like scarecrows in the bright sunshine and the wide greenness of the country, there was one very pinched, very sallow, and very crouching, who appeared to be suffering from some strange affliction of the hands. Whether she was dragging after the others across the fields, or standing in a group gazing at a fine view of the landscape, those old thin hands of hers, which she held before her on a level with her waist, moved and twitched in a very curious manner, as though wound up by clock-work and unable to stop till the machinery ran down.

Imaginary Match-Boxes.

One of the other women, catching sight of those hands, gave a short laugh, and exclaimed: "O Lor', look at Mary Smith! If she don't think she's still making match-boxes!" At this remark Mary Smith jumped, coming out of a dream, and with an effort snatched the tell-tale hands, which had brought shame upon her in the sense of making her an object of general observation, into her waist and forced them to be still. But it was not long before they were at the same work again, and all through that summer's outing this old mother of the London slums was making imaginary match-boxes, her eyes on the things about her, but her mechanical mind busy with the ill-paid toil by which she lived and helped her children to live, and with which she had just been able for numbers of years to keep the wolf at her door from entering the one little dingy back-room which composed her home.

This story often comes back to my mind when I listen to the delightful Nature talks of Mr. Kay Robinson or to some beautiful piece of orchestral music. For there is no part of the world where you may see more aeriels than in the East End of London, and though they may be rigged up by ingenious boys, it is the women who do most of the listening—the women who have toiled all day, and whose washing-up is done, and whose mending-basket is at their side, and who can see from where they sit whether the baby stirs in its bed or sleeps blissfully on, unconscious of the brawling sounds from the court outside or the neighbours overhead.

Her Birthday Present.

What does Mary Smith make of her wireless-set? Imagine her, very grey, and very thin, and more bent than ever, sitting by the little open fire on which she cooks her meals, with the receiver over her ears, her eyes closed for rest, and her busy hands twitching in her lap. One of her sons has grown up and has given her this wireless-set for a birthday present. He has taught her how to deal with the radiometer (terrible word for Mary Smith) and how to find the most sensitive part of the crystal with

the cat-whisker. Every now and then he drops in to see how the set is behaving, and every now and then, to the amazement of his mother, he fits a new crystal into the box of magic. What does she make of it all—the song of the nightingale broadcast from Surrey woods, the deep and long-drawn sounds from Miss Beatrice Harrison's violin, the voice of Mr. Kay Robinson telling her something of the wonders of Nature?

Perhaps to Mary Smith, who is now very old and very crushed, these things scarcely rouse from their sleep memories which were strong only in extreme childhood, when her mother told her of village life, and a poor little green linnet hopped and cheeped in a tiny cage on the smoky kitchen wall. Perhaps they do not mean very much, and are only something to listen to, as a crowd in Limehouse may listen to a conversation conducted in Chinese. But

with the receiver over his ears that art, in the highest meaning of that word, has any existence for his soul. He hears the greatest orchestral music of the world, the music of Beethoven and Bach; excellent artists sing to him beautiful songs; he is addressed by men of science who are masters of their subjects; he listens to cultivated voices which gradually clear away from his mind all the fog of his long day's confused thinking and bring home to him at least something of the infinity of things, something of the incomprehensible greatness of Nature. Broadcasting is the good fairy of the slums; it is the genius of Romance.

The younger people of East London must surely be moved by these things in those depths of character which are partly conscious, partly unconscious, and which help to determine human destiny. Never before in all the black history of slumland has such a light shone upon the darkness of human ignorance and domestic wretchedness. Imagine what it meant to thousands of slum children, half-sleepy from their long vigil, when suddenly into their souls came that wonderful voice from the moonlit Surrey woods.

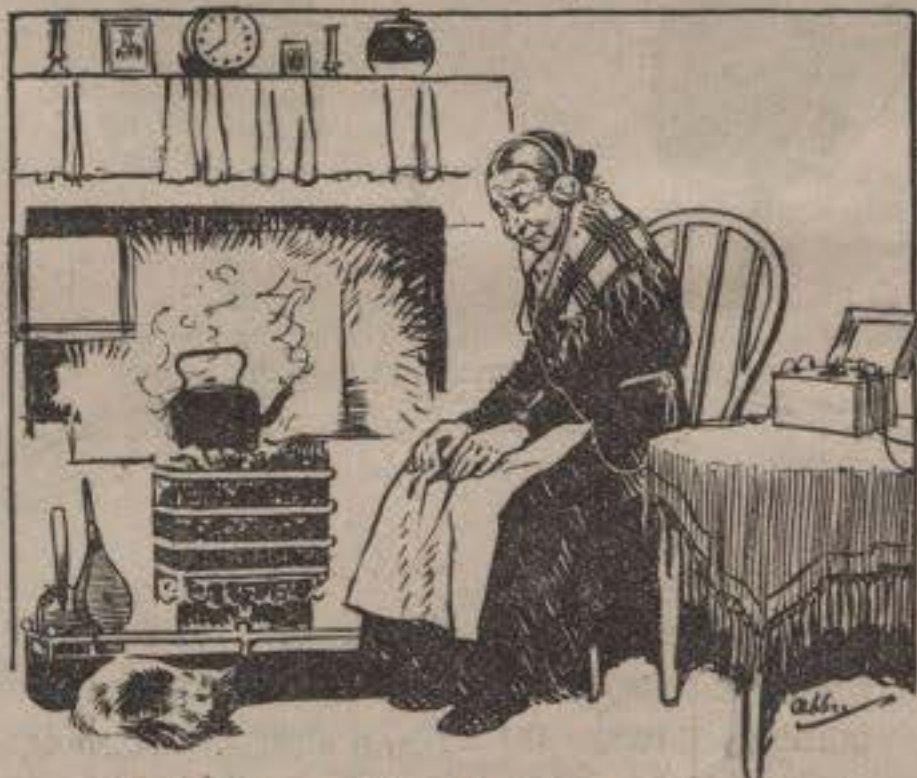
From Queen's Hall to Dark Alley.

Imagine what it must mean to East London when the Queen's Hall Orchestra floods its foul courts and dark alleys with the majestic strains of the Fifth Symphony, or when the pain and longing of Chopin come beating against the souls of men and women whose only knowledge of music hitherto has been got from the rattle of a street-piano outside a public-house. Imagine, too, what it must mean to the minds of those men and women, whose only serious mental effort hitherto has been to grasp the right and wrongs of their economic condition, when a man of science speaks to them of the stars.

It may be long before the full effect of this merciful reform is made manifest in the national life; all great things take time; no profound change is wrought in a generation; but I am convinced that broadcasting is one of the most potent instruments in the hands of those who care for the higher life of the human race and who feel that social conditions can only be made more just, more seemly, and more secure, by improving the spiritual quality of the multitude. Nothing in the life of dark streets and soulless towns is so like the magic of art, with its sense of wonder and its sense of infinite power, as this new invention of science.

The Beginning of a New Life.

Many people may regard broadcasting as a scientific toy or as convenient amusement for a dull evening spent at home; but I am quite sure that for many thousands of those who are the base and foundation of our national life broadcasting is almost a passion, and that they go to it as the poor students of the Renaissance went, first, to anyone who could teach them to spell, and, afterwards, to the monk's school and the colleges of Oxford and Cambridge. It is the beginning of a new life for them, the life of the imagination, the life of the eternal spirit.



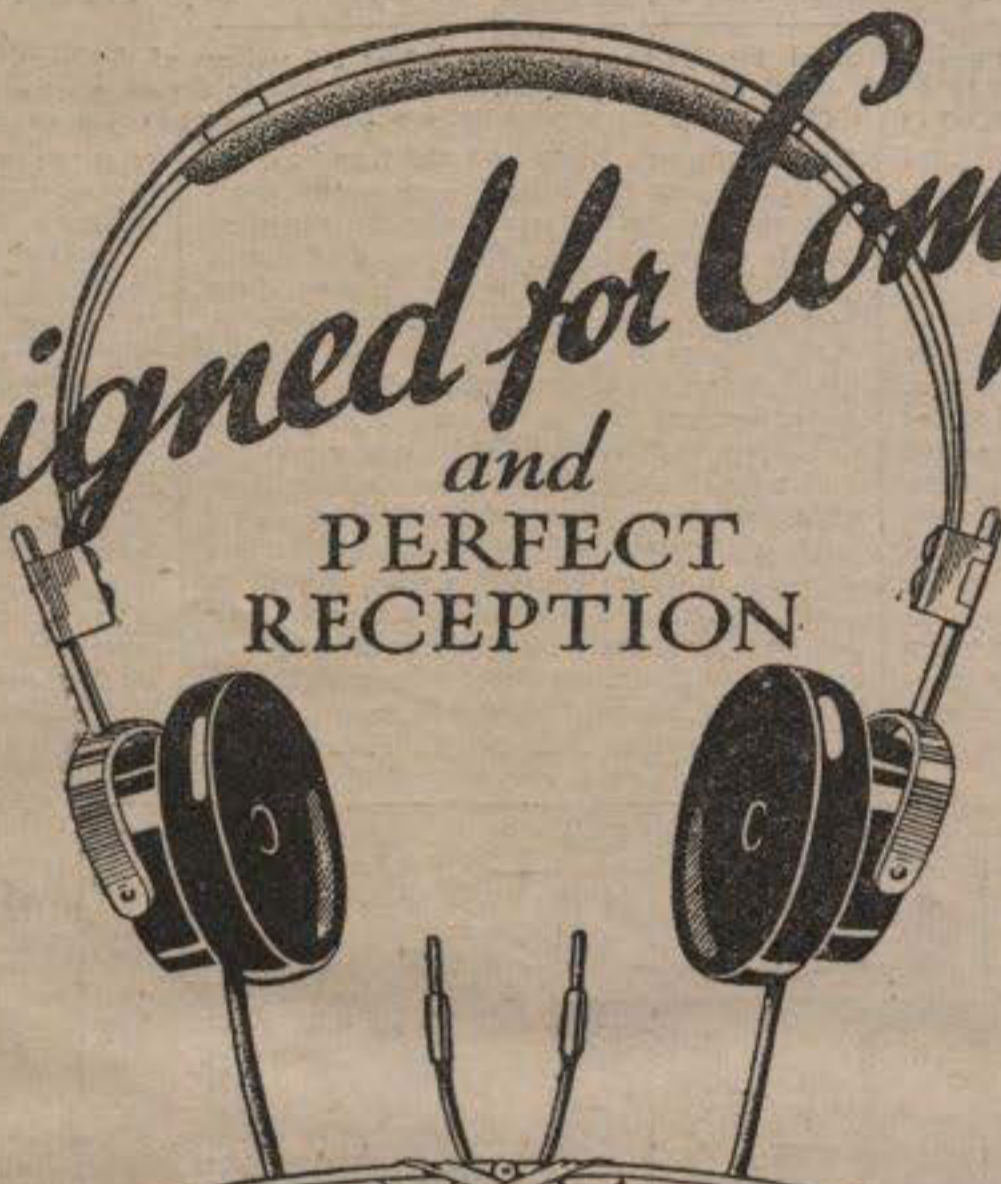
"Imagine her . . . sitting by the little open fire on which she cooks her meals, with the receiver over her ears, her eyes closed for rest."

to many thousands of people in East London, better educated people—people, too, less crushed by the struggle for existence, better nourished, more alert in mind, more imaginative in spirit—how wonderful these things must seem, and what strange longings of the human soul for something inexpressibly beautiful and high they must awaken from a deep sleep.

By literature, said Cicero, the infinity of things, the incomprehensible greatness of Nature, the heavens, the earth, and all the seas of this vast universe, are made known to us. Broadcasting is the literature of the slums. In the dark and wretched quarters of our huge cities, books are scarcely known, and seldom seen even in a shop window, and the newspapers which find their way into those courts and alleys are more concerned with crime and sport than with the infinity of things and the incomprehensible greatness of Nature. The talk, too, is mostly of wages and prices, of strikes and lock-outs, of prize fights, football matches and racing, of a suicide in the next street, a drunken brawl over the way, a visit to the hospital, and somebody's death, somebody's marriage, somebody's arrest by the police.

It is only when an East-ender sits down

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Edinburgh Programme. Week Beginning Sunday, September 21st.

SUNDAY, September 21st.

3.0-5.30.—Programme S.B. from London.
8.0-9.0. GOUNOD-GUILMANT RECITAL,
relayed from St. Cuthbert's Parish
Church.

WATT JUPP (Solo Violin).
G. L. MARSHALL (Pianoforte).
Organist and Conductor,
J. W. COWIE.

9.0-10.30.—Programme S.B. from London.

MONDAY, September 22nd, WEDNESDAY, September 24th.

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

TUESDAY, September 23rd.

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

THURSDAY, September 25th.

3.30-4.30.—Short Song Recital by Mr. Reginald
Whitehead.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, September 26th.

3.30-4.30.—"The Romany Revellers" from the
Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

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

7.30-8.0.—Interval.

8.0.—Prof. H. J. C. GRIEBSON, LL.D., Litt.D.,
of the University of Edinburgh, on "Early
Heroic Story." S.B. to Glasgow and
Aberdeen.

8.15.—Recital of English Songs by
PERCY SNOWDEN,
assisted and accompanied by
RALPH T. LANGDON, Mus.Bac.
(Solo Pianoforte).

"When in Death" Arthur Somervell
"Pleading" Elgar (11)
"Corinna's Going a-Maying" Walker
"Since First I Saw Your Face" Ford
"My Captain" Cyril Scott (4)
"Helen of Kirkconnel" Frederick Keel
"Hame" H. Walford Davies
"Shepherd's Song" Elgar

8.35.—Ralph T. Langdon.

Scherzo in B Flat Minor Chopin

8.45.—Percy Snowden

Song Cycle, "A Shropshire Lad"
Arthur Somervell (1)

9.5.—Ralph T. Langdon.

"Fantasie Impromptu," C Sharp
Minor, Op. 66 Chopin

Waltz, D Flat, Op. 64, No. 1

9.10.—Percy Snowden.

"La Belle Dame Sans Merci" C. V. Stanford

"Wilt Thou Be My
Dearie?" W. Y. Hurlstone

"Derby Ram"

"Come to Me in My Dreams" M. V. White

"The Bonny Curl"

"Trottin' to the Fair" C. V. Stanford (1)

"Where Be Goin'?" Arthur Somervell

"Devon Doggerel" Harold Gregory

9.30.—Short Recital on the Violoncello
by

CARL FUCHS.

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

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

10.30.—THE GLENEAGLES HOTEL BAND.
S.B. from Glasgow.

11.30.—Close down.

SATURDAY, September 27th.

3.30-4.30.—Instrumental Concert.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.45.—Programme S.B. from London.

8.45-10.0.—Programme S.B. from Aberdeen.

10.0-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

GRIEG'S "IN AUTUMN."

MANCHESTER, TUESDAY.

HERE is an impression of scenes and
moods at the fall of the year in Norway,
Grieg's native country. The music is richly
coloured, and its rhythms are often exhilarating.

There is an Introduction, *Stowish*, in which
Strings and Wind call to each other, the Tune
having a characteristically Griegian shape.
This leads into a *Quick and agitated* portion,
Strings and Wind having a dozen bars of urgent
minor music, that brings us to a still more
furious pace and to the FIRST MAIN TUNE,
with its insistent prancing rhythm.

A quiet bit leads to the SECOND MAIN
TUNE, which CLARINET and HORNS share.
This is a graceful rising theme, with a cheery
lilt at the end of it. A naïve, folk-song-like
Tune in the Strings, that soon follows, is a sort
of subsidiary theme.

On this material, with many dainty little
episodes, the work is built up.

DVORAK'S "NIGGER" QUARTET.

LONDON, WEDNESDAY.

In this work, and in the "New World"
symphony, Dvorak made use of tunes reminiscent
of the negro melodies he heard and so much
liked during his stay in America (1892-1895)
as head of the National Conservatoire, then
established in New York. He did not actually
copy negro songs, but expressed their spirit.

I.

Quick, but not too much so. A tremolo for
the two Violins ushers in the FIRST MAIN
TUNE, played by the VIOLA—a theme having
a touch of "rag-time." In common with several
of the other tunes in this Quartet, it uses only
the five-note ("pentatonic") scale, that omits
the fourth and seventh of the ordinary scale.

After crisp fragments of the tune have been
worked for a little, there is a temporary slackening
of pace, and the FIRST VIOLIN has a more
sober TUNE, very softly accompanied by the
other instruments. Here again the leaping
notes, in what is called an "arpeggio" (that
characterized the First Tune) are noticeable.
The whole of this first portion is marked for
repetition, and Dvorak then develops his
material, with the usual "recapitulation."

II.

Slow. A couple of bars of gently-swaying
accompaniment, and the FIRST MAIN TUNE
enters, in a mood of quiet sadness—a reflection,
perhaps, of the negro's longing for his home
and kin. The Cello repeats the Tune, high up,
and afterwards the First Violin continues with
an answering phrase, again repeated by Cello.
The music climbs higher, and the emotion rises,
dying down into the bass with the Cello's calm
re-statement of the first phrase, at the end.

III.

Very lively. SECOND VIOLIN and CELLO start
a tripping little TUNE, in three time, with a
leap to and stress on the second note. Four
bars in gently-undulating harmony follow. Up
springs the Tune, again, and then bits of it
are tossed from fiddle to fiddle; and the First
Theme is completed by a monotonous little
scrap of tune very high up.

Then comes a change of key, to the minor,
and the music moves more smoothly. The
next idea is given out, in two parts, by the
two VIOLINS, but it cannot be called exactly a
new theme, for the Second Violin has the old
First Tune, only in a different rhythm—spread
out to double length. This theme is extended,
and dealt with by the Cello.

The first part—the skittish section—comes
again, and then the minor portion once more,
with a return to the first mood to wind up.

IV.

Lively, but not too much so. Second Violin
and Viola start a rhythm with a smack of the
African tom-tom about it, and the FIRST VIOLIN
skips in with the FIRST MAIN TUNE, that
dances down in strongly-marked arpeggio
fashion. The repetition of a little tag of tune
several times is engagingly childlike, reminding
us of a trait in the negro character.

In the same key comes what is practically a
complementary TUNE, in the FIRST VIOLIN,
again with the dapper rhythm and leaping in-
tervals. Next the same instrument has a more
suave theme in a new key, very softly, the other
Strings keeping up the rhythm with which
the Movement began. This SECOND MAIN
TUNE soon gives way to other ideas, and with
momentary changes of mood the Finale runs
its course, suggesting as it goes that other
characteristic of the negro mind, the tendency
suddenly to skip from joy to sadness and back
again.

WAGNER'S "TANNHAUSER" OVERTURE.

BIRMINGHAM, WEDNESDAY.

The theme of the opera is the conflict between
the higher life and the sensual side of man's
nature, and the Overture is an epitome of
the hero's temptation and salvation.

First is heard the solemn statement by
Woodwind and Horns of the Pilgrims' Song,
accompanied by the Strings' throbbing "pulses
of life that leap for joy in this song of salvation,"
as Wagner put it.

The procession approaches and passes. Even-
ing comes on, and the enchanting sound of
music from the Hill of Venus is heard. The
theme curves upward (Violas) and the dances
of the Queen of Love's attendants ensue.
Tannhäuser enters, and, drawn by the seductive
influences, sings his Love Song—a bold, exultant,
leaping theme (Strings and Flute in unison).
The allurements enfold him, and Venus herself
appears (a Clarinet Tune stands out here, above
a very soft, tremulous accompaniment). Tann-
häuser hymns her again, and the music grows
ever wilder, as his senses become intoxicated.
Finally the mists clear away, the evil influences
depart (a prolonged murmuring in the Strings),
and the song of the pilgrims rises triumphant.

CHERUBINI'S OVERTURE,

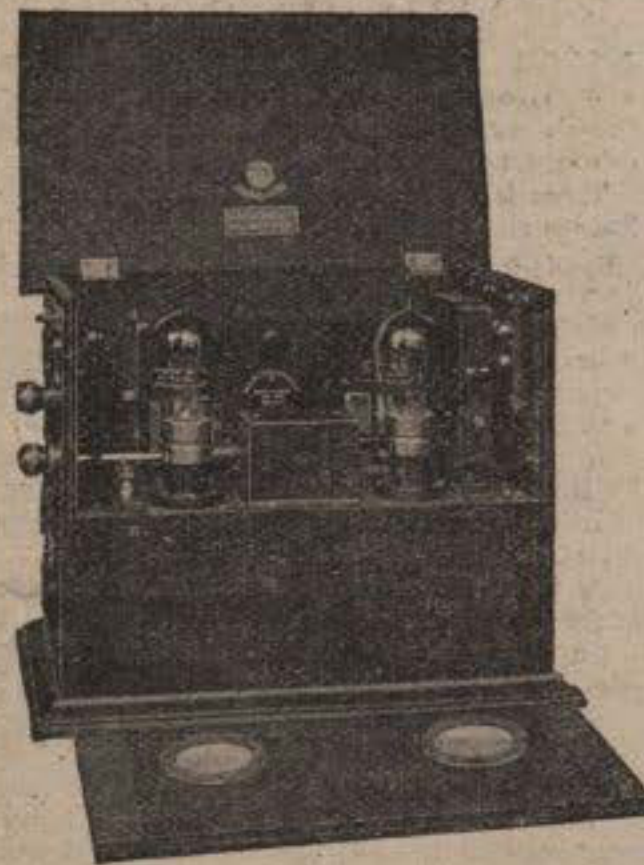
"THE WATER CARRIER,"

LONDON, FRIDAY.

CHERUBINI (1760-1842) was both com-
poser and theorist. He did much, by his com-
positions, to freshen and vivify French opera.

The Water Carrier is the translation of the
German title of his opera, *Les Deux Journées*
(1800). The water-carrier is the hero of the
work, who in two days contrives to extricate
a certain Count and his lady from the diffi-
culties into which they have got by offending the
powerful Cardinal Mazarin.

The Overture begins with a slow Introduction,
after which, in lively style, comes the FIRST
MAIN TUNE. This is a little bald, being
made up of one little falling-and-rising phrase
given out three times, lower each time, and con-
cluding with a conventional ending-bar of
even notes. The SECOND MAIN TUNE,
played by VIOLAS and BASSOONS, has no skips
between its notes, and has tiny silences in its
first bar. On these themes the Overture is
built up, at some length.



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Hull Programme.

Week Beginning Sunday, September 21st.

SUNDAY, September 21st.

3.0-5.30. } Programme S.B. from London.
8.30-10.30. }

MONDAY, September 22nd.
WEDNESDAY, September 24th.

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

TUESDAY, September 23rd.

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

THURSDAY, September 25th.

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

FRIDAY, September 26th.

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

Song—Dance—Humour.

GUNNELLE HAMLYN (Baritone).
FAWCETT EVANS (Entertainer).
CLAUDE DUVAL'S DANCE
ORCHESTRA.

8.0. Dance Orchestra.
One-step, "American Medley" (9); Fox-trot, "Take, oh! Take Those Lips Away" (7); Fox-trot, "I Love You" (7); Waltz, "Dreamy Melody" (7); Fox-trot, "Pesedena" (9); One-step, "Dance Your Shoes Away" (19).

8.20. Songs.
"Song of the Wagoner" ... Breville Smith
"A Devonshire Wedding" ... Lyall Phillips

8.30. Dance Orchestra.
Fox-trot, "Gigolette" (6); Waltz, "What'll I Do?" (7); Fox-trot, "Twelve o'Clock To-night" (9); Fox-trot, "Why Did I Kiss That Girl?" (31); One-step, "Wembling at Wembley" (6).

8.50. Fawcett Evans.
In Items from his Repertoire.

9.5. Songs.
"Galloping Dick" Fletcher (11)
"Why Shouldn't I?" ... Kennedy Russell (1)

9.15. Dance Orchestra.
Fox-trot, "Oh! Sister, Ain't That Hot" (6); Fox-trot, "Electric Girl" (6); Waltz, "Just a Girl that Men Forget" (9); Fox-trot, "Say it with a Ukelele" (6); Tango, "La Rosita."

9.35. Fawcett Evans.
In Further Items.

9.50. Dance Orchestra.
Fox-trot, "Linger Awhile" (7); One-step, "Cheeriah" (31).

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

10.30. Dance Orchestra.
Fox-trot, "Maybo" (6); Waltz, "Tripping Alone" (9); Fox-trot, "Nights in a Wood" (31).

10.40. Songs.
"Lightermen Tom" Squire
"Young Tom o' Devon" ... Kennedy Russell

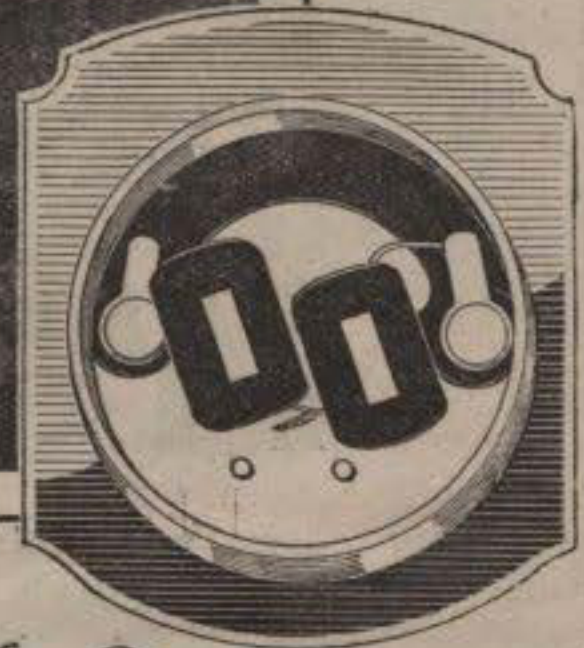
10.15. Dance Orchestra.
Fox-trot, "Shine" (9); One-step, "Scottish Medley" (9).

11.0.—Close down.

SATURDAY, September 27th.

5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Announcer: L. B. Page.



No. 1 of a Series of Advertisements describing various processes in the manufacture of Brown Wireless Apparatus.

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STAND No. 21



Leeds—Bradford Programme.

Week Beginning Sunday, September 21st.

SUNDAY, September 21st.

3.0-5.30. } Programme S.B. from London.
8.30-10.30. }

MONDAY, September 22nd.

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

5.0-6.0.—CHILDREN'S CORNER.

7.0-11.30.—Programme S.B. from London.

7.10-7.25.—Mr. JOHN HORNBY on "Country Walks."

TUESDAY, September 23rd, and THURSDAY, September 25th.

2.30-4.0.—Harold Gee and his Orchestra, relayed from the Theatro Royal Picture House, Bradford.

5.0-6.0.—CHILDREN'S CORNER.

7.0 onwards. Programme S.B. from London.

WEDNESDAY, September 24th, and SATURDAY, September 27th.

3.30-4.30.—Bensley Ghent and his Orchestra.

5.0-6.0.—CHILDREN'S CORNER.

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

FRIDAY, September 26th.

2.30-4.0.—Harold Gee and his Orchestra.

5.0-6.0.—CHILDREN'S CORNER.

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

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

7.30-8.0.—Interval.

8.0.—CROSSLAND MOOR UNITED HANDBELL RINGERS.

Conductor, ALBERT TOWNEND.

Operatic Selection, "Norma" Bellini
LILY ALLEN (Soprano).

"Minuet" Eva Dell'Acqua
"Good Morning, Brother Sunshine"

Lehmann

ARTHUR HAYNES (Solo Violoncello).
A Minor Concerto ("Centilene and Finale")

Goltermann

"Caprice Hongrois" Dunkler
HERBERT LORD (Baritone).

"The Desert" Emanuel

"Why Shouldn't I?" Russell (1)

GREEN LANE SCHOOL BOYS' CHOIR.

"Fairings" Easthope-Martin (5)

"Ballad Monger" C. V. Stanford (2)

"Meg Merrilies" C. V. Stanford (2)

"The Bells of St. Michael's Tower"

Stewart (11)

GEORGE LISTER (Entertainer).

"The Bolshevik" Weston and Lee (7)

"Oh Dear, What Can the Matter Be?"

Reg. Low (7)

Herbert Lord and Lily Allen.

Swing Song from "Veronique" Messenger

Handbell Ringers.

Selection, "Il Trovatore" Verdi

Lily Allen.

"Love's a Merchant" Molly Carew

"One Morning, Very Early" Sanderson (1)

Arthur Haynes.

"Adagio" Haydn

"Tarantelle" Popper

Herbert Lord.

"The Song of the Clock" Burchell (1)

"The Four Cross Roads" Phillips

Choir.

"It Was a Lover" Morley (11)

"Songs My Mother Sang" A. E. Grimshaw (1)

"There is a Garden in Her Face"

John Ireland (11)

"Comrades' Song of Hope" A. Adam (2)

George Lister.

"The Rich Man and the Poor Man."

Weston and Lee (7)

"Guy" Weston and Lee (7)

Handbell Ringers.

Air Varié, "In My Cottage" Shaw

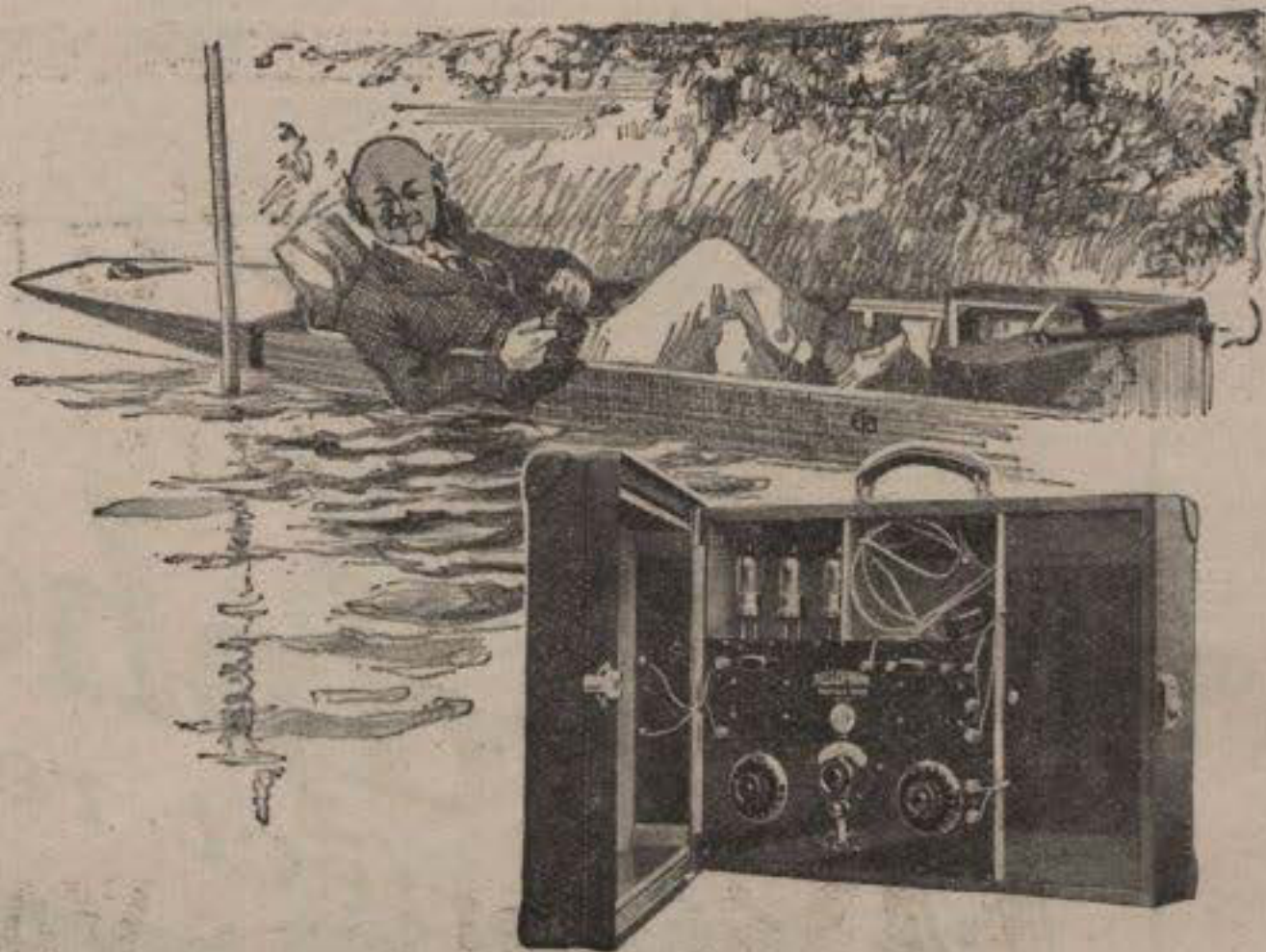
March, "Bellringers" Townend

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

Topical Talk. Local News.

10.30.—Close down.

Announcer: G. P. Fox.



"I know a bank"

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

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

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

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

Undoubtedly a good investment.

THE PORTABLE THREE.

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

Price (Head phone included) - £14-0-0

In Real Cowhide Case - 15 Gns.

Extras: Marconi Tuner 57/6. 3 Doll Emitter Valves.

FELLOWS WIRELESS

All British Wireless
Exhibition
Royal Albert Hall
Stand 41 Sept. 27-Oct. 8

B.T.H. Headphones

ensure perfect reception

because they are supreme in all respects—in sensitiveness, tone, permanence and comfort. The constructional features noted below explain why B.T.H. Headphones are best.

- A The body is of special insulating material, carrying perfectly wound permanent magnets of cobalt steel.
- B The stirrup moves freely within the slider, and takes up and retains its position without any locking device.
- C The special slider obviates the use of screwed parts for adjustment purposes.
- D Spring steel headbands give the "just right" pressure to the ears in order to exclude extraneous noises. The two portions of the headband are held rigidly apart and cannot catch in the hair.
- E A leather covering, threaded over the wire headband gives perfect comfort.
- F The earpieces are designed to fit closely to the ears and to exclude unwanted noises.
- G Six feet of really flexible cord are supplied for connecting to receiver.
- H The nickel plated connector enables two or more pairs of 'phones to be connected in series.



Obtainable from all Electricians & Wireless Dealers

The British Thomson-Houston Co. Ltd.

Works: Coventry.

Offices: Crown House, Aldwych, London, W.C.2

Branches at: Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Middlesborough, Manchester, Newcastle, Swansea, Sheffield

A Proof of Superiority

Ask your dealer to tune his demonstration set down until you can barely hear. Then substitute B.T.H. Headphones and you will be amazed at the clearness with which you can hear every word and note of music.

Liverpool Programme.
Week Beginning Sunday, September 21st.

SUNDAY, September 21st.

3.0-5.30. }
8.30-10.30. } Programme S.B. from London.

MONDAY, September 22nd.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.
5.15-6.0.—Liverpool at Wembley, relayed from Wembley.
6.0-6.45.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

TUESDAY, September 23rd.

11.30-12.30.—Concert.
5.15-6.0.—Liverpool at Wembley, relayed from Wembley.
6.0-6.45.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, September 24th, and SATURDAY, September 27th.

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

THURSDAY, September 25th.

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

FRIDAY, September 26th.

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

"???????"

Listeners are invited to suggest a title for this Programme. The inventor of the most suitable title will be invited to spend a Friday night at "GLV."

AGNES JONES (Contralto).
SPENCER HAYES (Tenor).
RALPH COLLIS (Entertainer).
THE STATION ORCHESTRA:
Conducted by FREDERICK BROWN.

- 8.0. Orchestra.
"Pomp and Circumstances" ... Elgar (1)
- 8.10. Contralto Songs.
"It was a Lover and His Lass" ... Austin (1)
"The Kerry Dance" ... Molloy (1)
- 8.20. Orchestra.
"Overture to an Irish Comedy" ... Ansell
- 8.35. Tenor Songs.
"Eily Mavourneen" ... Benedict (1)
"The English Rose" ... German
- 8.45. Orchestra.
"Welsh Rhapsody" ... German (11)
- 9.0. Contralto Songs.
"Mifanwy" ... Dorothy Forster
"My Ain Folk" ... Lemon (1)
- 9.10. Orchestra.
"Celtic Suite" ... Foulds
- 9.30. Tenor Songs.
"All Thro' the Night" ... arr. Somervell
"McGregor's Gathering" ... Lee (1)
- 9.45.—Ralph Collis will Interrupt the Programme.
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Topical Talk. Local News.
- 10.30.—Half-an-Hour's Request Dance Music.
- 11.0.—Close down.

Announcer: Cecil Pearson.

Cossor



— the inimitable Valve

AFTER the extraordinary success of the Cossor Valve—easily the most popular valve in the country—it is not surprising that it has exercised considerable influence on valve design.

Every Cossor user knows that he does get better high frequency amplification—that his Loud Speaker is entirely free from microphonic noises—that the characteristics of every Valve, in its type, are identical—that stations previously difficult to pick up are brought within easy range. And all because an improved design permits it to make use of a much greater proportion of the electron stream than any other Valve.

Cossor users know that these results are dependent upon three distinct factors: (a) the arched filament, (b) the hood shaped Grid, and (c) the hood shaped Anode. It is only the combination of these three factors that can produce such unique results.

It is no more consistent to use an arched filament with a straight Anode than a hood shaped Anode with a straight filament—either permits an obvious leakage of the electron stream which is at once apparent to the eye. The whole point of curving the filament is to make it conform to the interior contour of the Grid and Anode.

Although the adoption of an arched filament in other Valves is a frank acknowledgment of its superiority, yet wireless enthusiasts should not be deluded into thinking that the imitation of one single Cossor feature can possibly create a Valve approaching its proved standard of efficiency.

P.1. (For Detector and L.F. use)

12/6



P.2. (With Red Top.) For H.F. use

12/6

A.C. COSSOR, Ltd., HIGHBURY GROVE, LONDON, N.5.



ALL-BRITISH

WIRELESS EXHIBITION

AT THE
ROYAL ALBERT HALL

SEPT. 27TH - OCT. 8TH

1924

LATEST RADIO DEVELOPMENTS

This Exhibition will be the greatest ever held in the history of Wireless. The National Association of Radio Manufacturers are the Organisers—in itself sufficient proof that the latest and greatest achievements in Wireless progress will be represented—while in addition the enthusiastic co-operation has been secured of every Wireless interest that can possibly contribute to success. Amongst other attractions the 2LO Military Band will play daily during the Exhibition, and their performance will be transmitted from the Royal Albert Hall as part of the 2LO Broadcast Programme. Daily demonstrations of reception will be given by the British Broadcasting Co.

Admission 1/6 (including tax),

Daily except Tuesday, Sept. 30th, when the price of admission will be 2/6 (including tax) until 6 p.m.

10.30 to 10 daily.

Organised by

THE NATIONAL ASSOCIATION
OF RADIO MANUFACTURERS.

"London calling the British Isles!"

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HANDKERCHIEFS

Two Gold Medals Awarded
A Special Fabric Just like Silk
Genuine and Reliable

Made in All White *A Special Production*

also

Coloured Borders All Hemstitched

for Ladies, Small Gents,
Medium Gents, Large Gents

A Good Article will tell its Own Story.

Not expensive

See Name Excelda on Every Handkerchief.

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ALL OVER THE COUNTRY.**

EXCELDA Soft Collars for Men—a Good Article.

THE REAL THING—NOT AN ECHO
OR GRAMOPHONE EFFECT. WITH A



LOUD SPEAKER

You Hear the Musician Himself
as though actually singing or playing
in your room.

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ACTON VALE, LONDON, W. 3



2,000 ohms.

£5



5 v. 1 amp.

6/6 "C"

BRITISH
MADE.

"R" 8/6

R.A.F. "C" Valves made by Osram, G.E. Co., Ltd., and Ediswan Co., the
Finest H.F. and Det. valve ever offered under 13/- 4 pin type 8/6.

"C" Valves were made under Govt. supervision for W/L of the Broadcast
Bands, and there is no valve to touch them under double the price. 5-valve
new R.A.F. Receivers with Valves, £7, post free. 3-Valve Set, £3 15s.,
Valves extra. Loud Speakers, 30/-. Milliameters from 20/-, Recorders,
£6 5s. Alternators, 60/-. Wavemeters, £3. Transmitters, 15/-
to £5 10s. £10,000 Stock of Wireless Apparatus. Trade Supplied.

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C. & W. WIRELESS SERVICE BUREAU

An application to the Secretary will bring you full particulars
and benefits of an organisation equipped for real wireless
service, and includes Free Insurance, practical help and advice,
and before any purchase is made free use of demonstration
instruments and accessories may be tested.

24, St. Pauls Sq. and 1, Waterloo St.,
BIRMINGHAM.

ANNUAL SUBSCRIPTION 5/- PER ANNUM.

Nottingham Programme.

Week Beginning Sunday, September 21st.

SUNDAY, September 21st.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, September 22nd, to THURSDAY, September 25th.

3.30-4.30.—Andrew James and his Orchestra, relayed from the Scala Picture Theatre.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, September 26th.

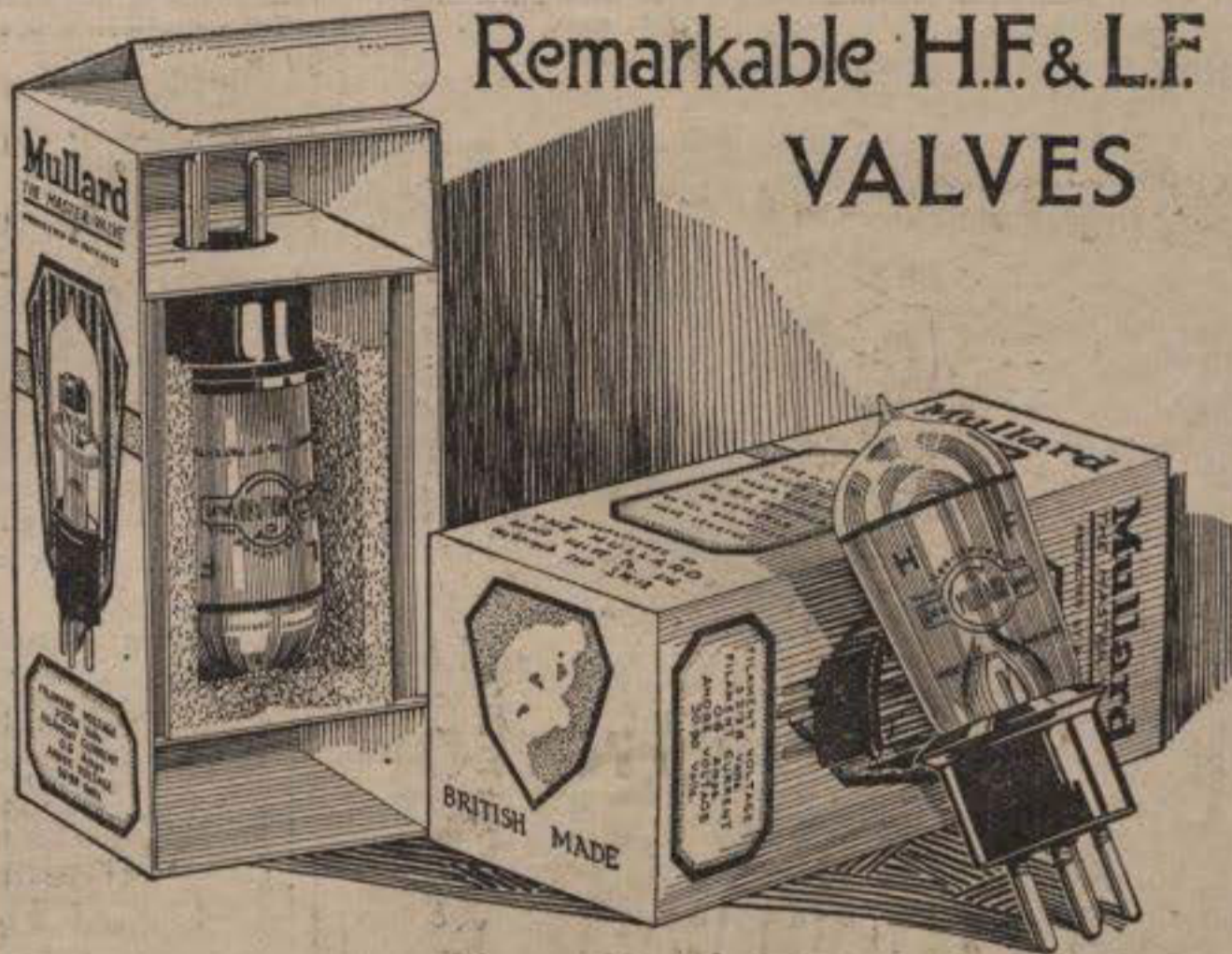
3.30-4.30.—Andrew James and his Orchestra, relayed from the Scala Picture Theatre.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.
7.30-8.0.—Interval.

Songs, Duologues and Dance Music.

FLORENCE PATTISON (Contralto).
ERNEST PLATTS (Baritone).
RUBY BARLOW..... } Duologues.
EDWARD MURRAY }
FREDERICK W. WARRENDER
(Solo Pianoforte).
8.0. Florence Pattison.
"The Slave Song"..... Teresa del Riego
"Hemjog"..... Teresa del Riego
"The Valley of Laughter"
..... Wilfred Saunderson (V)
8.15. Frederick W. Warrender.
Some Hawaiian Melodies... Charles E. King
"No Ioi O Hawaii"; "Kamehameka
Waltz"; "Pua Carnation"; "My
Dear Hawaii"; "The King's
Serenade"; "Aloha Oe."
8.30. Florence Pattison.
"Oh, Flow'r Divine"..... Haydn Wood
"It is Only a Tiny Garden"..... Haydn Wood
"A Summer's Night"..... A. Goring Thomas
"A Memory"..... }
8.45. Ruby Barlow and Edward Murray.
"He, She and the Poker"
..... Harriet L. Child-Pemberton
"A Seat in the Park"..... Sir Arthur Pinero
9.15. Ernest Platts.
"The Sun God"..... W. G. James
Two Australian Bush Songs }
9.30. Frederick W. Warrender.
Valse in A Flat, Op. 24-1..... Chopin
Romance in F Sharp..... Schumann
Liebestraume in A Flat..... Liszt
9.45. Ernest Platts.
"Marching Along"..... M. T. White
"The Great Adventure"..... Fletcher
"Invictus"..... Bruno Huhn
"Passing By"..... E. N. Purcell
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30. THE CARNIVAL DANCE
ORCHESTRA.
Fox-trot, "It's You"; Waltz, "Memory
Lane"; Fox-trot, "Where the Lazy
Daisies Grow"; One-step, "Sunshine of
Mine"; Fox-trot, "Every Day" from
"Stop Flirting"; One-step, "Carnival."
Orchestrated by A. F. Hodgett.
(The Orchestra's Own Composition.)
11.0.—Close down.

SATURDAY, September 27th.

2.30-3.30.—Andrew James and his Orchestra, relayed from the Scala Picture Theatre.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: Edward Liveing.



Remarkable H.F. & L.F. VALVES

THE *very finest* reception your wireless set can give you is a pleasure you have yet to experience if you have not already purchased Mullard H.F. and L.F. Valves.

Every single feature in the construction of these Master Valves shows an advancement in superior design, producing, as a result, the finest bright filament valves offered to the radio public.

Look for the unique and efficient Mullard Grid, the neat strong anti-capacity cap, and the colour distinguishing rings.

Mullard H.F. Red Ring Valves are designed for strong high frequency amplification and detection. 12/6 each.

Mullard L.F. Green Ring Valves are designed for pure low frequency amplification free from any distortion. 12/6 each.

Write for leaflet V.R.18 for fuller information regarding these wonderful bright filament valves. You will be delighted with the splendid results they will give you.

Mullard
THE · MASTER · VALVE

Advertisement of the Mullard Radio Valve Co., Ltd. (Dept. R.T.),
Nightingale Works, Nightingale Lane, Balham, S.W.12.

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AVENUE 14, BAY 13.

The Crystal EXTRAORDINARY



discovered in the Heart of the URAL MOUNTAINS

Nature's Tribute to Wireless Progress

WITH the improvement in International Trade Conditions an opportunity has occurred for introducing into the British market a wonderful Natural Crystal discovered in an hitherto little known and untouched field of tremendous mineral wealth—The Ural Mountains.

The advent of URALUM (so-called after its place of origin) synchronises with the great developments that have taken place in Wireless of late, and constitutes a FURTHER STEP TOWARDS PERFECTION OF WIRELESS RECEPTION.

EACH CRYSTAL IS THOROUGHLY TESTED AND GUARANTEED AND WILL BE FOUND CONSISTENTLY ACTIVE.

Uralium, being nature's own product, is UNAFFECTED BY ATMOSPHERE OR TEMPERATURE, and will give a LOUD RECEPTION OVER THE MAXIMUM RANGE. Improve your Set and your reception to-day by using

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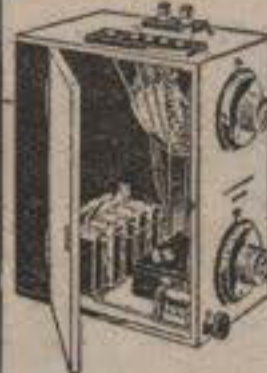
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A MARVELLOUS ONE VALVE SET.

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

72/6
plus 12/6 Marconi Royalty.

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

Order at once. Immediate delivery.

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

NEW TYPE CRYSTAL SET.

20/-

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

Post Free.



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

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

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WESTERN MANUFACTURING Co.,
25, NURSHILL, LYDNEY, GLOS.

The RADIO FIRE

32/6

(Electric for all voltages.)

POST FREE. Ready for use.

TREMENDOUS HEAT—SMALL COST

Cheap, Clean, Healthy, Portable, Adjustable, Safe, Reliable.

This beautifully nickelled electric fire is always ready to quickly heat the room, and is easily portable from one room to another.

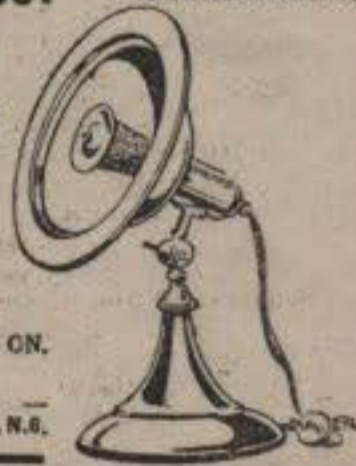
EXAMPLE: 600 watts (6/10ths unit). From Music Room to Bedroom to undress and dress by, for 1/10th of a penny—then down to the Breakfast Room for 30 minutes for less than 1d.

NOTE: This is the ONLY one that will do this on 600 watts.

ORDER NOW & ENJOY ITS COMFORTS FROM NOW ON.

State your Voltage and if Plug or Lampholder.

F. CHASE & CO., Electrical Engineers, 195, Archway Rd., London, N.6.



Fit a 'Malone' TO YOUR 'PHONE

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Fitted in a second, sound British made, complete, strongly packed. Send P.O. 8/5 at once and listen in comfort. Send stamp for free descriptive pamphlet.

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B. C. H. & Co.

BEGINNER'S GUIDE TO WIRELESS

This book gives more practical information about building wireless instruments than others at ten times the price.

HOW TO ERECT, CONNECT AND MAKE all kinds of wireless apparatus, including crystal and dual amplification sets, one and two-valve amplifiers, also the latest two, three and four-valve tuned anode receivers. 160 pages including diagrams.

SAXON RADIO CO. (Dept. 24), South Shore, BLACKPOOL

1/3
POST FREE.

Plymouth Programme.
Week Beginning Sunday, September 21st.

SUNDAY, September 21st.
3.0-5.30. } Programme S.B. from London.
8.30-10.30. }

MONDAY, September 22nd.
WEDNESDAY, September 24th.
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 23rd.
3.30-4.30.—Savoy Picture House Orchestra :
Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

THURSDAY, September 25th.
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 26th.
3.30-4.30.—Savoy Picture House Orchestra :
Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
7.30-8.0.—Interval.

Local Concert.
THE ROYAL HOTEL TRIO.
GERTRUDE EDGARD (Soprano).
STANLEY LEATHERBY (Baritone).
MARGARET KETTLEWELL (Solo
Violoncello).
HILDA SMART (Solo Pianoforte).
GEORGE SCANTLEBURY (Recitals).
Trio.
8.0. "Petite Suite" Debussy
(a) En Bateau; (b) Cortège; (c) Menuet;
(d) Ballet.
Gertrude Edgard.
"Rondinella leggiera" (from "Mirella")
Gounod (1)
"Nocturne" Chopin
Mr. WALTER WEEKES, A.R.A.M.,
"Characteristics of Some Composers."
Hilda Smart.
"Carnival Pranks" Schumann
George Scantlebury.
Devon Dialect Recitals.
Margaret Kettlewell.
"Sonete," Op. 18 Rubinstein
Stanley Leatherby.
"Oh, Oh, Hear the Wild Wind Blow"
Tito Mattei
"The Wheel-Tapper's Song"
Seyler and Charles (1)
Trio.
Scherzo and Finale from Trio Op. 8 Brahms
Hilda Smart.
Prelude No. 2 Kirchner
Valse in E Major Moszkowski
Stanley Leatherby
Prologue, "I Pagliacci" ... Leoncavallo
"The Showman" Lockton and James
George Scantlebury.
Devon Dialect Recitals.
Margaret Kettlewell.
"Orientale" Cesar Cui
"Passe Pied" Gilt
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.30. Trio.
"Serenade Valse" Sgambati
"Zazra" York Bowen
"Lesingka" (from "The Demon")
Rubinstein
10.45.—CABARET NIGHT, relayed from Ply-
mouth Promenade Pier Pavilion.
11.15.—Close down.

SATURDAY, September 27th.
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 Goode.

Sheffield Programme.
Week Beginning Sunday, September 21st.

SUNDAY, September 21st.
3.0-5.30. } Programme S.B. from London.
8.30-10.30. }

**MONDAY, September 22nd, and SATURDAY,
September 27th.**
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 23rd, and
THURSDAY, September 25th.**
3.30-4.30.—Programme from the Albert Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, September 24th.
3.30-4.30.—Concert.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

FRIDAY, September 26th.
3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
7.30-8.0.—Interval.

Orchestral and Vocal Night.
THE STATION ORCHESTRA.
Conducted by COLLIN SMITH.
BLANCHE NAPIER (Contralto).
HAROLD HALLAS (Tenor).
Orchestra.
8.0. Overture, "Rákóczy" Keler-Bela
Blanche Napier.
"Come, We'll Wander Together" Cornelius
"For Music" Franz
"Secrecy" Wolf
"In The Silent Night" Rachmaninov
Orchestra.
Suite, "L'Arlésienne" Bizet
Harold Hallas.
"A Lover's Tale."
"A Vision" Grieg (5)
"She Came to the Village Church"
Somervell (1)
"Twins in the Lovely Month"
"From Out My Tears" Schumann
"The Rose and the Lily" (4)
"Minnelied" Brahms
"Dissonance" Borodin
"Jehobad" Tchaikovsky (1)
"I Will Not Grieve" Schumann (4)
Mr. ALFRED SCHOFIELD, of the National
Children's Home and Orphanage, on
"Daisy Day," Sept 27th.
Orchestra.
Military Symphony Haydn
Blanche Napier.
"White Sentinels" A. Woodforde-Finden (1)
"An Epitaph" Maurice Bestly (2)
"The Stars" Montague F. Phillips
Orchestra.
Overture, "Magic Flute" Mozart
Harold Hallas.
The Human and Superhuman.
"Is My Team Ploughing?" Butterworth
"The Erl King" }
"The Wreath" } Schubert (1)
"Belshazzar" Schumann
Orchestra.
Albumblatt }
Träume } Wagner
Scherzo from "Midsummer Night's Dream"
Mendelssohn
Blanche Napier.
"Night of Spring" }
"The Lotus Flower" } Schumann
"My Resting Place" Schubert (1)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30. Orchestra.
Slavonic Rhapsody Friedemann
10.40.—Close down.
Announcer: H. C. Head-Jenner.

CLIMAX
RADIO

GET A BETTER EARTH.

The apparent simplicity of earthing your wireless circuit has robbed this necessary operation of due consideration and attention.



A Water-pipe Earth is bad.

It is never where it is wanted, it means a long inefficient earth wire, trailing about the house, followed by a poor joint on to a lead pipe, which in turn wanders all over the premises. It involves interference from electric mains, and very often from sets earthed to the same system.

A Gas-pipe Earth is worse.

It has all the disadvantages of the water earth, with the addition of a bad electrical contact at each joint.

A Direct Earth connection is good.

It means a short straight earth lead from the receiving set to the ground.

The CLIMAX Earth Tube is the best form of Direct Earth.

It is ready for immediate use. It is quickly and easily installed without disturbance to your garden. It occupies minimum space and is most unobtrusive. It penetrates well below the dry earth surface. Being drilled and perforated, it quickly conducts water to any adjoining earth.

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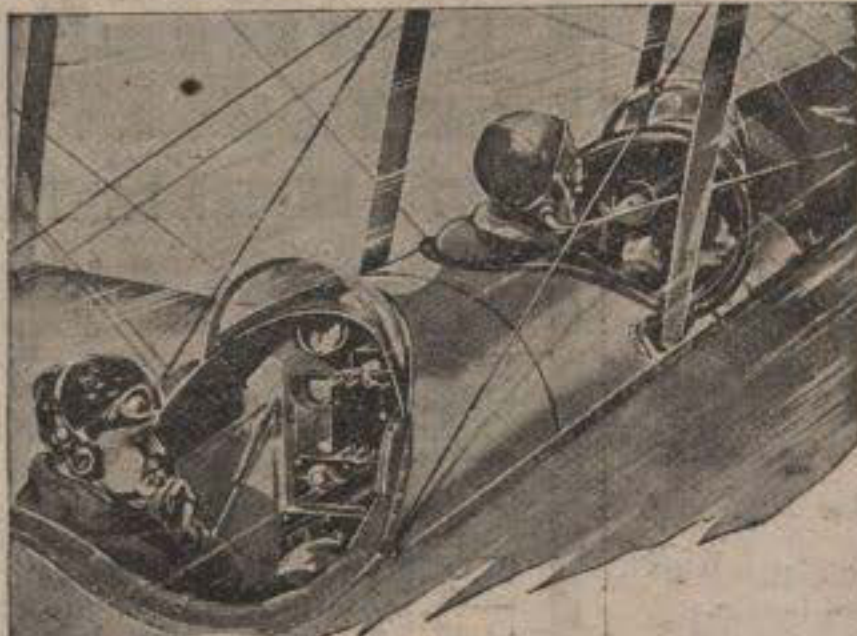
THE CLIMAX EARTH TUBE,

5/-—postage 6d. extra.

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Stand 66: Albert Hall Exhibition.



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.

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

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Ericsson
(British)
Telephones

Buy British Goods Only

Hastings.

Dear Sirs,

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

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

I remain,
Yours sincerely,
F.G.

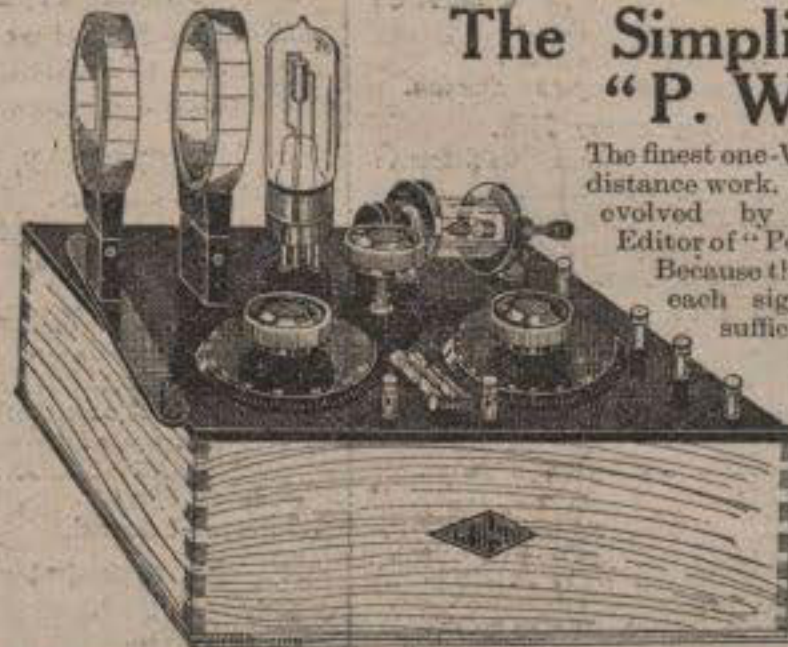
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These Super Sets— installed free of Charge

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

The Simplified "P. W." Set.



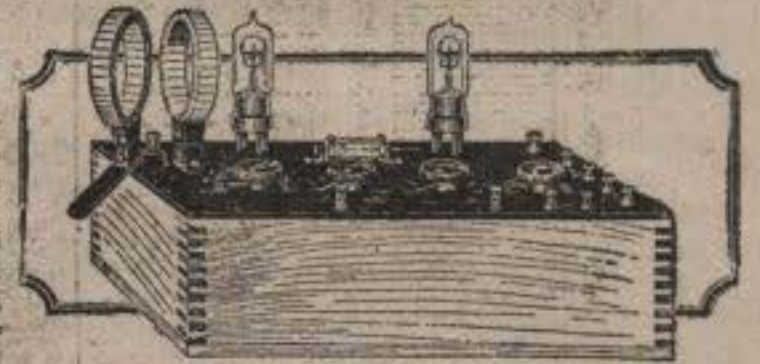
The finest one-Valve Set for long distance work. Uses the Circuit evolved by the Technical Editor of "Popular Wireless." Because the valve amplifies each signal twice, it is sufficiently sensitive to receive every B.B.C. Station at good strength on the 'phones, and if within 5 miles or so from a Station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

Will cover all wave-lengths (including Chelmsford) by simply adding 2 coils. Marconi Royalty paid

£5-17-6

S.T. 100.

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



£8-5-0

Peto-Scott Power Amplifier.

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



Send for this Radio Catalogue

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

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

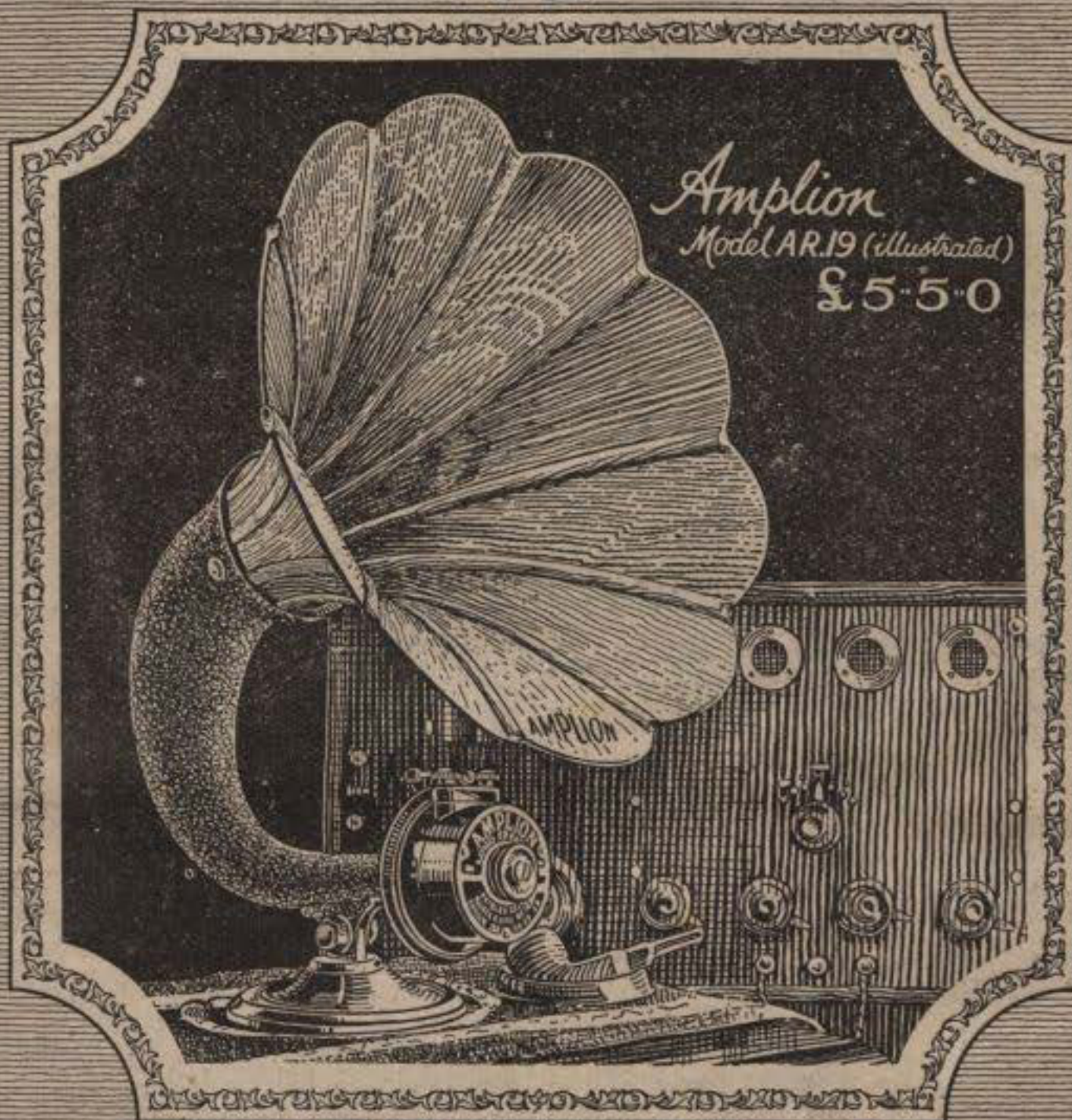


All these goods can be obtained from the following branches, etc.:
LONDON: 62, High Holborn, W.C.1.
PLYMOUTH: 4, Bank of England Place.
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AMPLION



Amplion
 Model AR.19 (illustrated)
 £5.5.0

The World's Standard Wireless Loud Speaker

Amplion Loud Speakers are world-famous for sensitivity, full volume, clarity and wonderfully natural tone-qualities, due to the incorporation of many exclusive features, including a non-resonating sound conduit with wood horn and an improved unit embodying the "floating" diaphragm.

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ALL-BRITISH RADIO
 EXHIBITION

STAND No. 45

ROYAL ALBERT HALL,
 Sept. 27th . . . Oct. 8th.

When You put Back the Clock



Compared with the results achieved, the operation of the Ethophone V is very simple. Tuning is effected by only three controls and a self-contained device, the Selector, minimizes "interference." The wavelength range is 100 to 5,000 metres, and both British and Continental broadcast will be received in almost any part of the country. The instrument is specially designed for the use of the economical dull-emitter valves under proper conditions. Two of the four valves are power valves. All terminals are placed at the back of the cabinet, leaving the neatly-engraved panel free from stray wires. Price, without valves or batteries, £30, to which must be added £2 10s. Od., Marconi Licence. Ethovox Loud Speaker (either 120 or 2,000 ohms resistance) £5.

THERE is always something sad about the Autumn, when the leaves of the trees begin to fall, and the evenings draw in. On Sunday, September 21st, you must put back your clocks, and suddenly long evenings will be with you. But they will not seem so long if you have an Ethophone V and an Ethovox Loud Speaker with which to while away the hours.

Radio concerts perfectly received and reproduced by these instruments will give you endless entertainment, with plenty of variety. In your home they will be a constant source of joy and pleasure. Write for further particulars of the Ethophone V and the Ethovox, two splendid instruments you will be proud to possess. Demonstrations will gladly be given, without obligation, by accredited Burndept Agents.

Purchase Burndept by its name—substitutes are not the same.

BURNDEPT LTD., Aldine House, Bedford St., Strand, W.C.2.



BURNDEPT

WIRELESS APPARATUS

We are exhibiting at the All-British Wireless Exhibition, organized by the N.A.R.M., at the Albert Hall, Sept. 27th to Oct. 8th. Stands 72 and 74, and Boxes 134 and 135.



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.



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

10/-

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

Louden Valves - Silver Clear

E.P.S.1.

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

Brandes

The Name to Know in Radio



*Result of 16
years' experience.*

The Biter Bit!

Ordinarily Amaryllis is a turbulent member of an enthusiastic Brandes family. Her sweet serenity of expression is entirely due to the comfort and the clear, sweet intensity of reception of the "Matched Tone" headphones—and the knowledge that she has bested her brother. He rudely declared that if she wished to have the 'phones she had better get her hair shingled. She icily assured him that this was not at all necessary, and proceeded to wear them for hours on end while he fumed and fretted. This because he really knew they were a perfect example of comfort and easy adjustment. You try 'em yourself. Ask any good Dealer for Brandes "Matched Tone" Superior Headphones.

Ask Your Dealer for Brandes

Matched Tone
TRADE MARK
Radio Headphones

25/-

BRITISH MANUFACTURE

(B.B.C. stamped.)

Manufactured at
Slough, Bucks.



"Valves all right?"
 "Oh yes. There's no risk with EDISWAN'S.
 You can take them anywhere"

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

THE EDISON SWAN ELECTRIC Co., Ltd.,
 123-125, Queen Victoria St., E.C.4, & 71, Victoria St., S.W.1

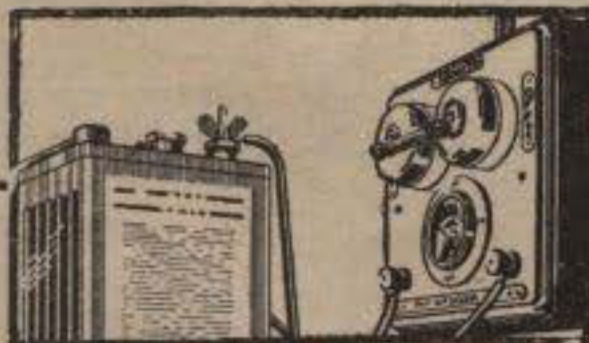
TYPES:

- A.R.D.E.** - - - 21/-
 (Wall Emitter.)
- A.R.06** - - - 30/-
 (The latest Dull Emitter. Can be run off Dry Cells. Consumption at Filament Voltage of 2.5 is only .06 of an ampere.)
- A.R. & R.** - - - 12/6
 Your name and address on a Post Card brings you our free booklet, "The Thermionic Valve."

IF IT'S A PORTABLE SET YOU NEED EDISWAN VALVES.

Better still see that your Portable Set is on EDISWAN too— in fact, EDISWAN means the best of everything Wireless.

Buy British Goods Only.

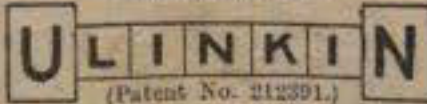


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Why spend good money every week to have your accumulators re-charged when you can do them yourself at home, FREE OF ALL COST?

Why suffer the annoyance of being left with accumulators run down and the trouble of carrying them to a charging station, when you can keep them always fully charged and in perfect condition in your own home.

If you have a Direct Current supply of electricity of any voltage in your house, either for lighting or heating purposes, all you need to charge your own accumulators at home is the



The D.C. Home Battery Charger

which charges your batteries automatically whenever you have lights, radiators, electric irons or vacuum cleaner in use in any part of your house, without consuming any extra current, and therefore free of cost.

Price £2 : 2 : 0 Carriage Free.

Complete with simple instructions for fixing.

Illustrated Pamphlet and full particulars post free on request.

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THE WORLD'S GREATEST RADIO CRYSTAL

CONCERT TESTED AND GUARANTEED.

"I have tried several makes of crystals and I must say NEUTRON is the best. It is all you advertise it to be."

W. W. Sarratt.

Stocked by all Best Radio Dealers.

Insist on NEUTRON in the black and yellow tin, or send us 1/6 and this wonderful crystal will be mailed by return post free.

(Please cross all P.O.'s.)

Trade Inquiries invited.

1/6



NEUTRON LTD

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 PHONE MUSEUM 2077



Completely Self-Contained



R.I. Lyriette is the only completely self-contained perfect loud-speaking radio receiver available. It has been universally sought, by all who require beauty in tone and design. There are no vexatious extras with the R.I. Lyriette.

Price 2 Valve —

19 Guineas.

Also made in 3 valves.

Send for list R.T. free on request.

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An Invitation.

You are cordially invited to attend an Exhibition of Radio equipment, including Television apparatus in its present state of advancement, to be held by the General Radio Company, Ltd. at 235, Regent Street W.1, from Wednesday, September 24th to Wednesday, October 8th. (10 a.m. to 10 p.m. daily).
You will be made most welcome.

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ARE WELL KNOWN TO ALL STANDARD MAKERS OF WIRELESS APPARATUS. PROSPECTIVE BUYERS OF HEADPHONES & LOUDSPEAKERS SHOULD SATISFY THEMSELVES THAT THESE ARE PROVIDED.



"STALLOY" DIAPHRAGMS have GREATER SENSITIVITY & LONGER LIFE.

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The
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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. 68. All British Wireless Exhibition,
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Send P.C. for fully illustrated Catalogue.

F. E. WOOTTEN, Ltd., Wireless Manufacturer,
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If each Crystal cost five shillings

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

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FOR THE BEST ENLARGEMENTS FROM YOUR HOLIDAY FILMS. WRITE TO THEM FOR DETAILS OF THE 'OLD MASTERS' STYLE. THEY WILL SEND YOU A POST BAG AND PRICE LIST FREE."

"THANKS AWFULLY, MARS."



Public Warning!

**BUY ELECTRON WIRE IN BOXES.
TAKE NO SUBSTITUTE.**

IF "ELECTRON" WIRE IS THE AERIAL YOU WANT, BE CAREFUL THAT YOU GET IT. This is the Aerial that is winning world-wide fame by its wonderful results.

There are many Aerials. But "Electron" is the cheapest Aerial and the best in the world.

It brings envied results. Multitudes of wireless enthusiasts all over the world are using it.

Now some dealers try to deceive you. They make coils to look like "Electron." They know that the way to sell you another wire is to make it seem like "Electron."

Buy "Electron" Wire in Boxes only.

Note carefully the NAME and BOX.

Try It—then you will know why it is so popular. Ask your dealer for ELECTRON WIRE. But you must agree to return it if it does not "prove up" to every claim made for it. If your dealer does not sell ELECTRON WIRE yet, he can get it for you, or we will send it direct to you upon receipt of P.O. or cheque. Do not send stamps PLEASE.

Perfect reception does not come from other sorts of Vulcanised Wire. Other wires are coiled to make you think you get "Electron" virtues in them. But they do not bring what you seek. They are NOT "Electron" Wire.

This is the quality Aerial—the highest possible quality—THE AERIAL WHICH ABOLISHED INSULATORS AND OTHER COSTLY APPURTENANCES—produced in such quantities that it can be sold for 1s. 8d. for 100 ft.

This is the wire that does for your set what every enthusiast wants. If you ever find a better Aerial, get it. A good reception is worth any price you pay.

But avoid deception. DON'T BUY ANOTHER WIRE made to look or to sound like "Electron."

That cheats you of something you prize. LOOK AT THE NAME AND BOX.

The **CHEAPEST AERIAL** **1/8**
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Also for extending
Phones, Loud Speaker,
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Two 150 feet
lengths twisted.
300ft.
5/-

Two 250 feet
lengths twisted.
500ft.
8/-

Two 500 feet
lengths twisted.
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15/-

Carriage Paid.

NEW LONDON ELECTRON WORKS, Ltd.

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Telephones: East 1821.
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Telegrams: "Stannum, London."

'BUSES Nos. 15, 23, 40. 1d. from Aldgate.

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STERLING DINKIE Loud Speaker

I am DINKIE—you'll like me

I am the mascot of the latest Sterling Loud Speaker—"The little fellow with the Loud voice." My "Dinkie" Loud Speaker will go into the homes of tens of thousands of those who love Radio. It's small in size but big in volume—small in price but big in value. And as to its reproducing powers? Well! whether it is music, song or speech, no Loud Speaker, whatever its size or price, can do better. You need not take my word for it unless you wish, but just ask your Dealer to demonstrate

No. R.1275. Sterling "Dinkie" Loud Speaker in Brown tinted finish, complete with flexible cord. **PRICE 37/6**

DIMENSIONS

Height over all, 13 in. Diameter of Flare, 7 in.
Diameter of Base, 4 in.

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37/6

Here's my size by comparison



DINKIE



BABY



AUDIVOX



Here's my Loud Speaker