

IS RADIO FAIR TO FATHERS? By F. MORTON HOWARD.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, October 5th.

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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By R. D. S. McMillan.

THE STORY OF "THE BOHEMIAN GIRL."

OFFICIAL NEWS AND VIEWS.

A New Detective Force.

By Sir BASIL THOMSON, K.C.B.

[Sir Basil Thomson is one of the greatest living authorities on crime and criminals. He has been Assistant Commissioner, Metropolitan Police, Governor of Dartmoor and Wormwood Scrubs Prisons, and was Secretary to the Prison Commission in 1908. In the following article he shows the value of wireless as an aid to the detection of crime.]

MY first experience of broadcasting was in America. All seems so simple when one listens to the cheerful tones of the professional at the other end of the wave, but when one is ushered into a little room furnished only with a table and a telephone instrument and is left alone in it with a parting admonition to speak distinctly because two million people are listening, the cheerful ring in the voice begins to wilt. If only one out of the two million could have been sitting in a chair before me, to smile at the appropriate moments, to look interested when I was trying to interest him, and to applaud when I paused for applause, I might have fought the dejection that was creeping over my spirits while I talked; but at the close of my peroration there was not the faintest echo of hand-clapping, and I slunk out of the room, limp and crestfallen. No audience had ever treated me like this: it was like delivering an address to two million ghosts!

But two millions! What might not be done by enlisting two million people in the United States, or, perhaps, half a million people in England? My thoughts turned naturally to professional problems. Probably the majority of the people who listen are young, and the young are notoriously eager for adventure, and especially adventure in the realm of amateur detection of criminals. Strange as it may seem, nearly all the men and women in the world believe in their secret hearts that they were born to be detectives, and that when opportunity served they would run Mr. Sherlock Holmes very hard. That fact was demonstrated during the epidemic of spy-hunting in the early stages of the War. For a moment I shuddered at the thought of the number of false scents that

would have to be followed if all the good people who discovered German spies feeding pigeons and flashing lights on the opposite side of the street were turned loose upon an undiscovered crime, and then I began to think of cases in which the police machinery is always likely to fail. A broadcast message might expand the police force by 100,000 pairs of eyes far more quickly than the newspapers could do. I thought of several cases in which it would have been worth while to take the risk of being put on to false scents.



Sir BASIL THOMSON.

The obvious objection to using the newspapers is that an escaping or suspected criminal reads his own description and the direction of escape which the police believe he will take: he changes his appearance and his plans accordingly. The wireless message outstrips him, however fast he may be travelling; it has at least twelve hours' start of the newspapers, and it is delivered in secret. Never since the Crippen case has one of the important escaping criminals attempted to embark on an ocean-going steamer. He knows too much of the powers of wireless telegraphy to do anything so foolish. Generally he adopts the sound practice of Lefroy, who murdered Mr. Gold in the Brighton express and chose London as his hiding-place. But this is where broadcasting would step in. Lefroy was handed over to the police by his landlady, who recognized him from the newspaper description. If his crime had been committed in the days of broadcasting,

(Continued overleaf in column 3.)

An Opera That Set a Fashion.

The Story of "The Bohemian Girl."

THOUGH much scorn has been poured on *The Bohemian Girl*, nobody has disputed either its melodic charm or its success. Its tunefulness is unquestionable, and for more than half a century managers in this country have made it a stock opera. During the same period, too, it has become the most widely popular musical composition that was ever produced in the British Isles.

Balfe had composed many operas before he reached his high-water mark in *The Bohemian Girl*, which was suggested to him by Alfred Bunn, manager of Drury Lane Theatre. Owing to his facility in turning out such versified inanities as "When Other Lips," this librettist was facetiously styled the "poet Bunn," and his temperament caused Malibran to dub him "Good Friday," because he was a "hot, cross Bunn."



"Devilshoof" and "Arline" in "The Bohemian Girl."

The facile rhymester took his story from a ballet written by a literary collaborator of Scribe, who in turn was indebted for it to one of the "Novelas Exemplares" of Cervantes, and he hit upon the title, *The Bohemian Girl*—not a particularly appropriate one, though it has served—after he had successively proposed *The Gipsy*, *Thaddeus of Warsaw*, *La Bohemienne* (a French title for an English opera!), and *The Bohemian*.

When Balfe received the libretto, he worked on it with his usual rapidity. He composed with great quickness and spontaneity, seldom bogging over a setting. A young musician, it is said, once applied to him for lessons in harmony and composition, stating that he had already gone through Albrechtsberger's and Cherubini's works on counterpoint and fugue.

"Then," replied Balfe, "you had better apply to somebody else, for I am blessed if you don't understand much more already of such matters than I could teach you in a century."

One of the numbers in *The Bohemian Girl*, however, gave him a good deal of trouble. It was "When Other Lips." He wrote six or seven settings of the words before he could satisfy himself. Finally, late at night, he rose from his labours, dashed off to a friend's house, and rushed in like a whirlwind.

"I've got it! I've got it! I've got it!" he shouted, flourishing a roll of music.

Then, darting into the drawing-room, he sat down at the piano, and played the melody that all the world now knows.

The Bohemian Girl was produced on November 27th, 1843, and its success was never in doubt. "In the Gipsy's Life," as well as "The Heart Bowed Down"—which Thackeray, who greatly admired Balfe's music, said was a tragedy in itself—were encored, and both "I Dreamt I Dwelt in Marble Halls" and "Then You'll Remember Me" had to be repeated twice.

But on subsequent nights there was a considerable falling off in the attendance and the plaudits, and the composer had some anxious moments. In about a fortnight, however, the opera began to "draw" better, and ultimately the theatre was packed—a gratifying state of things which continued for one hundred nights.

When London Went "Gipsy Mad."

At the close of the last performance Bunn, who was nothing if not theatrical, put on an extra show. The composer was led on the stage, and given a valuable tea service, the kettle of which bore the inscription: "Presented to Mr. M. W. Balfe, composer of eleven successful operas in London."

The relatively long run of the opera made London go gipsy mad. For some time there was no fancy-dress ball without scores of representations of the wandering tribe, and gipsy songs, gipsy pictures, gipsy novels, and gipsy knick-knacks were thrown upon the market in great profusion.

T. W. WILKINSON.

["*The Bohemian Girl*" will be broadcast from Cardiff on Wednesday, October 8th.]

(Continued from column 3.)

reminds me of a form of crime which is tending to increase year by year—the theft of motor-cars. The French automobile laws contain the wise provision (not always enforced) that every car shall carry the name and address of the owner conspicuously displayed in the car. The first act of the thief is, of course, to remove the name-plate; but if he does not substitute another, the absence of the plate at once calls attention to the car. He takes also an early opportunity of changing the number plates. This he must do either on the road or in a private garage. In the former case he may do it without attracting suspicion, provided that other wayfarers have not been put on the alert by a broadcast message; in the latter, he has to cover the mileage carrying the tell-tale number plate for which every wireless amateur is watching.

I feel sure that the time will come when every police force will have its own wireless installation just as it now has its telephone, and that in cases such as I have mentioned it will not wait to be put through on trunk telephone calls to all the neighbouring forces, but will at once despatch a radio message which can be picked up by the police and the public alike. But before this time arrives, I suggest that, whatever the hour may be—whether it be the middle of the Children's Hour or of a Beethoven symphony—when an urgent police message is received for transmission, that message should interrupt the speaker in the middle of a sentence or the orchestra in the middle of a bar. One may be sure that no listener will feel aggrieved at being deprived of the rest of the entertainment; on the contrary, these rare and exciting messages will add greatly to the zest of "listening."

A New Detective Force.

(Continued from the previous page.)

almost the first boy who met him in the street would have dogged his heels until he encountered a policeman, because Lefroy was conspicuous as a pasty-faced, unhealthy-looking youth with a runaway chin.

There was no broadcasting in the time of the "Jack the Ripper" outrages, which are now believed by the police to have been the work of an insane Russian medical student whose body was found floating in the Thames immediately after the last of the outrages. It was notorious at the time that, even with large drafts from other divisions, police were not sufficient in number to patrol all the mean streets which were the scene of successive outrages. What has happened once may happen again, but a broadcast message calling for volunteer patrols would make things very unhealthy for a new "Jack the Ripper."

Let us consider serious crimes that are fresh in the public memory. In the Voisin murder case of 1914, when the headless body of a woman was found in Euston Square, everything turned upon the identification of a laundry mark on the woman's clothing. The police machinery for covering public laundries in London is good, and the mark was identified. As soon as the woman's identity and address were known, it did not take long to find her associates, and among them Voisin, the French butcher, who was duly convicted and hanged. But a broadcast message describing the mark and asking every wireless amateur to make inquiry at his local laundry might have hastened matters, and if Voisin had intended to escape to France, as no doubt he would have done in peace time, might have resulted in his arrest before he left.

In the case of the Bournemouth murder it will be remembered that the victim was met at Bournemouth Station by a covered car with Dunlop tyres. The car might have driven a hundred miles before the morning papers reached their readers, but a broadcast message from the Bournemouth radio, repeated from the London Station, would have subjected every passing car answering the description to scrutiny not only by garage keepers and the police, but by hundreds of cyclists. The murderer did not, as it proved, move from Bournemouth, and the information that led to his identification reached the police from a private individual. How much sooner would it have reached them if every wireless amateur had been put upon the scent!

I remember two cases in which buttons led to identification. In one horrible case of murder and outrage the police found upon the scene of the crime the fragment of a horn coat-button, and a detective, while making a round of the public-houses in the district with the fragment in his pocket, noticed a rough-looking man with a broken button in his coat. He made an excuse for engaging the man in conversation, and deftly fitted the fragment to the button without attracting his attention. Then he arrested him. This was pure luck. There was no radio in those days, but if such a case were to occur again, the police officer who neglected to broadcast the news that a man who was wanted for murder was wearing a coat with a broken button, would be taking a serious responsibility. This was information for which the newspapers would have been useless: publication would have had but one result—the man would have changed his coat.

The reference to the Bournemouth murder

(Continued in the previous column.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Important Talks.



The Rt. Hon.
NOEL BUXTON, M.P.

SPEAKING at the London Station at 6.40 p.m. on October 3rd, the Rt. Hon. Noel Buxton, M.P., Minister of Agriculture and Fisheries, will introduce the series of talks by experts which have been arranged with his Department.

Another interesting talk will be that to be given by the Chief Rabbi at London on Sunday, October 5th, at 6 p.m.,

on "The Jewish High Festivals."

Stations to be Moved.

We have been compelled to move our transmitting stations at Leeds and Liverpool owing to their proximity to existing Territorial Signal Headquarters. The War Office has decided that our transmitting stations should be at least three-quarters of a mile away from their Territorial Headquarters. In the case of Liverpool the distance is 600 yards, but at Leeds it is much less.

A Musical Comedy Evening.

On Tuesday evening, October 14th, London Station will give a programme of musical comedy excerpts with Miss Ethel Kemish and Mr. Dennis Noble as the artists. They will sing popular items from such old favourites as *The Geisha*, *The Quaker Girl*, and *Veronique*. The entertainers of the evening will be Mr. George Stockwin and Mr. Fred Beck, who will be welcomed on their return from a successful summer season out of town.

The London Chamber Wind Players.

On the following night, London will have a Chamber Music evening, the London Chamber Wind Players occupying most of the programme. These players are all of the London Symphony Orchestra. Miss Dorothy Howell will collaborate with them in movements from the Beethoven Op. 16 Quintet for Piano and Wind, and the Sextet for a similar combination by Ludwig Thuille at 8.30 p.m. An interlude will be given by the Novelty Trio, which is making its first appearance since last season.

Works by Manchester Composers.

A programme of great interest is to be broadcast from the Manchester Station on Tuesday, October 14th, at 7.30 p.m. It consists solely of works by living Manchester composers. Some of the composers are very well known. Works by Mr. C. H. Fogg, for thirty-five years Organist to the Hallé Society, and Mr. J. H. Foulds, member of the Hallé Orchestra, and composer of the "World's Requiem," which was performed last Armistice Day under the patronage of His Majesty the King, will be given.

Edward Isaacs, the well-known pianist, will play four items from his Six Miniatures, while Mr. Stephen Williams will sing some of his own songs, and also one of Mr. Isaacs' songs.

The great feature will be the fact that each composer will conduct, or play, his own composition. Another interesting feature of this concert is the fact that father and son, Mr. C. H. Fogg and Mr. Eric Fogg, will conduct their own pieces.

The Nation's Pictures.

The National Gallery is not only one of the great picture galleries of the world, but it is unique in the completeness with which it illustrates the whole history of painting in Europe. The examples hung are also of an extraordinarily high level of merit, and include many of the world's masterpieces.

In a series of fortnightly talks, Mr. Stewart Dick will illustrate, by means of a few selected examples, the earlier stages of Italian painting, from the stiff formality of the Byzantine School to the full technical mastery of the later fifteenth-century painters.

The titles of these talks, the first of which will be given on October 13th at London, are:—

The Beginnings of Italian Painting—Duccio and Sieneese School.

Florentine Painters of the Fourteenth Century.
The Beginning of the Fifteenth Century.
Fra Filippo Lippi and Piero della Francesca.
A Poet Painter—Sandro Botticelli.
Later Fifteenth-Century Painters.

The Prize-Winning Play.

On Monday, October 6th, listeners will have an opportunity of hearing the play which has won the first prize in the recent Wireless Play Competition. It is entitled *Hunt the Tiger*, and has been written by Mr. H. A. Hering, of London. The reason the play has been selected for the fifty-pound prize is that it possesses a plot of a very novel character, peculiarly suited for wireless transmission.

The author has been engaged on putting the finishing touches to his play after receiving technical advice from our Dramatic Producer. Other plays sent in for this competition are being considered, and the listeners will no doubt hear a selection from them within the next month or two.

For Old and Young.

An innovation for the evening programme at Cardiff on Wednesday, October 15th, is the production of two plays for children, *St. George and the Dragon* and *Bluebeard*. At least, they are children's plays, inasmuch as the plots are the same as in the ancient stories, but they are treated in a delightfully humorous modern style.

The *Dragon* is an amiable old soul whose cannibalistic tendencies are dictated solely by

his desire for continued existence. One feels almost sorry that his ignominious defeat should be for ever proclaimed to the world through the medium of our paper currency. *Bluebeard*, too, appears as an essentially family man whose only fault was his firm and somewhat drastic opposition to feminist emancipation.

Modern British Composers.

On Sunday afternoon, October 5th, Bournemouth Station will give a programme of String Music, with songs by Mr. John Coates and Miss Dorothy Bennett. Among other items in the programme Mr. Coates will give renderings of songs of Elizabethan, Stuart, Georgian, and modern periods. The same station will spend a night with modern British Composers on October 10th, when orchestral items by Dame Ethel Smyth, John Ireland, Walford Davies, Roger Quilter, Rutland Boughton, and Gustave Holst will be broadcast, together with songs by Miss Doris Vane, Mr. John Collinson, and Mr. Herbert Heyner.

Hints for Photographers.

The Photographic Talks from Glasgow continue to be a popular feature. On Saturday, October 4th, the Talk will be given by Mr. Dan Dunlop, the well-known pictorialist. His subject will be "Photographic Composition." Mr. Dunlop is well known as an exhibitor and adjudicator, and many people look forward to getting a good many hints on the subject.

Lectures for Teachers.

The London County Council has arranged for four lectures by Captain P. P. Eckersley, Chief Engineer of the B.C.C., to be given at the Polytechnic, Regent Street, on Fridays, at 6 p.m., on October 24th, November 7th and 14th, and December 5th. Admission to these lectures will be restricted to those engaged in teaching, whether part time or whole time, the fee being 4s. for London teachers and 6s. for out-county teachers.



"Does your wife like the wireless?"
"Not a bit. She can't talk over it."

(Drawn by Bert Thomas.)

Radio Stations Abroad.

What I Saw of Foreign Broadcasting. By C. A. Lewis.

I HAVE just had the good luck to visit some of the broadcasting stations in Switzerland, France and Belgium, and very interesting indeed it is to see how other broadcasters are getting along.

I have outlined the difficulties of the B.B.C. pretty fully in my book on broadcasting, but I begin to believe that our difficulties were no greater than others are experiencing elsewhere.

Broadcasters in Belgium, for instance, have to pay twenty francs for their licence! You would think that, with such a large licence fee, the concerts would be good! But, unfortunately, the Belgian Government collars the lot and so the poor broadcasters get none!

Cheap Licences.

In France, only one franc is charged to a listener to declare himself the owner of a wireless receiving apparatus. But such is the laxity in France to pay even this nominal fee that I am informed that not more than twenty-five per cent. of listeners are registered. Of course, to have a receiving-set without a licence is punishable—but the law is not over alert in this direction.

So neither French nor Belgian broadcasters, though their regulations are quite different, receive a penny of help from their Governments.

This must be very disheartening—and if any listener in Great Britain still doubts the efficacy of the 10s. licence fee he pays, let him go to any Continental broadcasting station and compare the quality and quantity they can give him with our own British stations. He will have an eye-opener.

Dividing up the Fees.

A still more curious state of affairs exists in Switzerland. Part of the country speaks French, another part German, and a third Romand—a language Italian in origin, which is only spoken by a few thousand people in the world, resident in Italian Switzerland. It would be no good broadcasting in French in Basle or Zurich, and no good broadcasting in German in Lausanne or Geneva. There are, consequently, two companies, one of which serves the French-speaking Swiss, and the other the German-speaking.

This is easy. But how to divide up the licence fees? In Switzerland a ten-franc licence is paid, of which the broadcasting companies get eight francs. Apparently, the line of demarcation is so clearly defined by the language that it is possible to send all the money from the German-speaking licences to the German station, and from the French to the French stations!

Talking to the Aeroplanes.

I shall not easily forget my arrival at Lausanne. Right at the top of the town was the "Champ de l'Air"—where the masts of the station raised themselves above the city. The station was really Government owned, and used to communicate with the aircraft on the Lyons, Geneva, Lausanne Airway, but with the advent of broadcasting, a company was formed to exploit the station and it was adapted for telephony. It now serves the double purpose of broadcasting and talking to the aeroplanes. The capable handling of Monsieur Roland Pécce has made this possible for the last two years.

My arrival in Zurich was not amid such fine weather. The aeroplane had come careering through the valleys with the clouds down on the hilltops each side. At last the great clock towers of the city loomed up through the dusk and we landed. An eventful day for Zurich,

I venture to think, for on the machine was the world-famous novelist—H. G. Wells.

My recollections of the Zurich Broadcasting Station bring up the image of a fine grey stone building standing in the centre of the city, not far from the lake. On the top floor, under the roof, were the offices, studio and the waiting rooms, all very clean and beautifully decorated. Behind the desk sat Mr. Spörri with a smiling face and an outstretched hand.

We talked about everything, and to me it was little short of extraordinary to see the grip this young man, just through his University training, had got on his subject after such a short time.

Zurich has only been going for a few weeks, but it is very capably run and very well staffed, and I think that listeners in England with good sets will hear some interesting transmissions from it during the coming winter. The wave-length is 650 metres.

When we got up next morning to fly back to Paris, it was pouring in torrents. About three o'clock in the afternoon the Eiffel Tower loomed up in the mist and Paris was waiting for us.

Up-to-Date Brussels.

There I renewed old acquaintanceships and made new ones. I met those officials who enabled me to get a concert through to listeners last New Year's Eve at twenty-four hours' notice, when M. Poincaré was prevented from broadcasting at the last moment. I saw the beautiful oak-panelled studio of *Le Petit Parisien*.

I found a very finely equipped station at Brussels—a studio draped in mauve with red lacquer furniture, and a 1½ kilowatt Marconi set—so powerful, I understand, that it is better heard in Germany, Holland and France, than in Belgium—for which reason licences are not coming in as fast as they might.

At half-past eleven in the morning I was in the Brussels studio. At three o'clock in the afternoon I was sitting in the B.B.C. London offices, and it was all over!

WIRELESS AT NIGHT.

TALL as a village spire
A slender fir-tree set upon the hill
Carries the news—or CHOPIN—at your will
Along the fine-drawn wire.

Aerial and telephone,
Batteries, valves (so little for so much),
And half of Europe answers to your touch,
Whispers to you alone.

The dogs of Paris bark
For us;—and from our easy-chairs in Spring
We hear the nightingales of England sing
Out of their distant dark.

Perhaps our badger goes
Grunting between the trees and moony sky,
Where the owls call and softly flurry by.
I know the yellow rose

Nods on the wall; but here
Harmonies sound and rush of violins;
Or it's a play by MOLIÈRE that begins
And speaks into my ear.

Drenched in their drowsy calm,
Outside the flowers in moon-dipped garden-walks
(Tall shining flowers that sway upon their stalks)
Are scented like sweet balm.

Within a voice comes through:
"Bon soir, Mesdames, Messieurs," I hear
it say,
"L'audition de ce soir est terminée."
Monsieur, good-night to you.—From *Punch*.

EVENTS OF THE WEEK.

SUNDAY, October 5th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.
BIRMINGHAM, 8.30.—"The Harvest Home."

MONDAY, October 6th.

ALL STATIONS, except Belfast, 7.35.—Music and Drama (relayed from London).

TUESDAY, October, 7th.

BIRMINGHAM, 7.30.—Concert by the City of Birmingham Symphony Orchestra (Conductor, Adrian Boult), relayed from the Town Hall.

BOURNEMOUTH, 7.30.—"La Cigale," a Comic Opera in Three Acts by Audran.

CARDIFF, 7.30.—"Sweet Lavender."

MANCHESTER, 7.30.—"Tales of Mystery and Imagination" (Edgar Allan Poe).

ABERDEEN, 7.45.—Edward MacDowell Evening. S.B. to Edinburgh.

WEDNESDAY, October 8th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 8.0.—Tchaikovsky's Popular Works.

BOURNEMOUTH, 8.0.—Municipal Orchestra Night. Conductor, Sir Dan Godfrey.

CARDIFF, 7.30.—"The Bohemian Girl."

GLASGOW, 7.30.—Symphony Concert. S.B. to Edinburgh.

THURSDAY, October 9th.

ALL STATIONS, except Belfast, 7.35.—A Coleridge-Taylor Programme, and Half-an-Hour of Overtures.

BELFAST, 7.35.—Russian Programme.

FRIDAY, October 10th.

BOURNEMOUTH, 7.30.—A Night with Modern British Composers.

MANCHESTER, 7.30.—A Hunting Programme.

ABERDEEN, 7.45.—Birthday Programme. S.B. to Glasgow.

EDINBURGH, 7.40.—The Rt. Hon. The Earl of Balfour, K.G., O.M., on "Foreign Affairs." S.B. to all Stations.

SATURDAY, October 11th.

LONDON, 7.30.—"The Roosters" in "Army Reminiscences." S.B. to other Stations.

ABERDEEN, 7.30.—Operatic Night.

IS RADIO RESPONSIBLE?

THERE seems to be a most decided swing of the pendulum of public taste in the matter of music," says a writer in the *Morning Post*. "And most convincing proof is found at the Promenade Concerts at Queen's Hall. No longer does light and irresponsible music suffice as it did in days that are gone. The inclination of the public is towards the classical. The programmes that give the 'symphonies and ops' prove the most attractive.

"The nights when the symphonies of Haydn, Mozart, and Beethoven and the works of Bach and Wagner are played always result in crowded houses. For the lighter music there is no such support."

One is naturally tempted to ask: Is this increased liking for really good music due to the fact that it is being brought into thousands of homes by means of broadcasting? It certainly looks as though this were the case.

To See The Studio.

By E. R. Appleton, Station Director, Cardiff.

OF course, I learned the usual French at school—"Give to the son of your gardener the book in the desk of my great-uncle" sort of thing; but as I don't possess a great-uncle, I haven't found that particular sentence very useful.

I have also on various occasions visited France, where I have endeavoured to speak the language. "*Vous desirez, Monsieur?*" always encourages me to plunge. I state my wants, and the *garçon* gravely waits until I have finished, when he says in a perfectly polite and toneless voice: "You will have porridge first, sir, and bacon and eggs to follow, coffee and rolls?"

My Opportunity.

I keep up the fiction among my friends that I am a good linguist, for I know that, compared with some of them, I am. Now, when Vivian told me that a Frenchman he had met was desirous of visiting the Studio, and when he went on to add that he positively knew no English, I remained unmoved. I took it calmly. "That's all right," I said; "tell him to come to-day—no, to-morrow, at 4.30."

Now this man whose English was negligible would give me my opportunity.

I bought a French book on my way home. I read it; I read it aloud. It was only practice I needed. My wife came into the room. "Do you need to make so much noise?" she asked. "You'll wake the children."

I was glad to have that warning, for I remembered the gibe about English people always thinking that foreigners understand them if they only shout loudly enough. I began again, I read aloud in a low, soothing voice.

Strangely Disappointed.

By the time my man arrived, I felt thoroughly primed up. He entered, a dark man with a beard. "*Monsieur!*" I breathed, and bowed low. (I had practised that in front of the glass: nothing gives one the confidence to go on like beginning well.)

"*Enchanté de vous voir,*" I murmured.

"*C'est ça,*" he replied, tersely.

Now, that rather unnerved me. I felt it was unfair of him to run away with my ewe lamb like that.

However, I was master of the situation, so I proceeded: "*Vous-voulez voir?*" and I waved my hand towards the Studio.

"*Bien!*" he replied.

I took him round. I had looked up all the technical words that morning—broadcasting, microphone, valves—I had them all pat.

Well, for once I had not been choked off, but I felt strangely disappointed. My visitor was uncommunicative.

A Rude Awakening.

I bade farewell with dignity and kindness, but I did not adhere to my plan of asking him to visit me again. I murmured: "*A la prochaine fois!*" at the close, and dashed in a few phrases which I had been saving up in case of need, but which I had no further cause to hoard. Phrases such as "*Très gentil,*" "*Très aimable,*" "*Ça ne fait rien*"—in fact, I brushed aside his protestations of gratitude before he uttered them.

I returned to my sanctum after I had shown my visitor to the door.

On his way to the gate he had to pass "*le concierge*" at work under my window.

He stopped: I remember wondering what on earth the caretaker would make of him, when I heard these words in a voice that could only have been nurtured north of the Tweed: "Funny they should have a Dago in there!"

I have not seen Vivian yet!

PEOPLE IN THE PROGRAMMES

"A Come Down."

LISTENERS are again to have an opportunity of hearing Mr. John Coates this week, for he will be singing at Bournemouth on Sunday, October 5th. Mr. Coates comes of a well-known Yorkshire musical family, and he made his first London appearance at the Savoy Theatre in 1894. For some years he sang principally in musical comedy and comic opera before he made his *début* in grand opera at Covent Garden in 1901.

Mr. Coates relates an amusing story concerning a provincial landlady, whose rooms he once engaged. She was a very lugubrious person and was always recalling her "better days." When he endeavoured to console her by pointing out that it was not such a hard fate to entertain himself and wife, she shook her head gloomily.

"I quite appreciate what you are, sir," she whined, "but you must confess it's a come-down for us. We used to keep a pork shop."



(1) Mr. John Coates; (2) Lieut.-Col. Gordon Casserly; (3) Miss Anne Thursfield; (4) Miss Marjorie Hayward; (5) Mr. John Huntington.

A Much-Travelled Soldier.

AN interesting talk on "Fez, the Heart of Morocco," is to be given from London on October 9th by Lieutenant-Colonel Gordon Casserly.

Lieutenant-Colonel Casserly, who retired from the Indian Army after the war, served for many years in India and China, studied Japanese in Japan, and travelled in Manchuria, Corea, the Philippine and the Hawaiian Islands. From China he ended a long-enduring voyage around the world through the United States and Canada. In Europe he has been in almost every country. He has lived for years in lonely posts in India.

A Musical Family.

MISS ANNE THURSFIELD, who is to sing at Birmingham on October 8th, and at Cardiff on October 9th, comes of a family of musicians, and her grandmother and mother were both professional singers. She studied music in Brussels, Lausanne, Berlin and London.

Since the war she has given many recitals in London and the provinces, and has also sung with success in Munich and Vienna.

A Popular Violinist.

A VIOLINIST who is a favourite with listeners is Miss Marjorie Hayward. After studying at the Royal Academy of Music under the late M. Emile Sauret, she spent some time at Prague, working under Professor Sevcik, the teacher of so many of our leading violinists. For the last few years she has made frequent appearances at the Queen's Hall and at other important concerts in London and all over the country.

Besides being a soloist, Miss Hayward leads the Virtuoso String Quartet and the English String Quartet, and is a member of the English Trio. She is also a Professor and Fellow of the Royal Academy of Music.

In "La Cigale."

ON Tuesday, October 7th, Andran's comic opera, *La Cigale*, will be given at Bournemouth, with Mr. John Huntington in the rôles of Matthew Van der Koopen and the Duke of Fayensburg.

Mr. Huntington is a native of Yorkshire and studied singing at the Royal College of Music, where he won an open scholarship, and he has appeared at the principal concerts in England, Scotland, Ireland and Wales.

Hard on the Composer.

MR. HUNTINGTON relates a good story of a village orchestra that was rehearsing a piece by an amateur composer. In the middle of their playing, the composer arrived.

"What's this?" he demanded, angrily, of the conductor. "I can hear only the violins and not any of the wind instruments."

"Oh, it's too hard a job for the wind instruments," replied the conductor. "The players can't blow and yawn at the same time."

"The Art of Living."

A TALK on "the Art of Living" will be given from London on Wednesday, October 8th, by Sir James Yoxall.

Sir James has had a versatile career, but he is chiefly known to the general public by reason of his long-standing connection with the National Union of Teachers. He is a great authority on educational matters and was himself a teacher. In his spare time he writes novels and takes a keen interest in old furniture and china.

He Won.

SIR JAMES YOXALL has a rare fund of good stories—mostly connected with schools and school life. One of his best is the following: An inspector one day visited a village school. After asking several questions which no one could answer, he said:—

"If anyone can ask a question which I can't answer, I will give him sixpence."

Up jumped a little boy saying:—

"Why am I like a dead horse?"

After thinking some time the inspector said: "I will give it up."

"Because I am waiting for the 'tanner,'" was the reply.

A Correction.

I AM asked by Miss Gwen John to disassociate her name from a story published in this page, and I regret that this story was wrongly attributed to her by a correspondent.

The Secret of Happiness.

A Talk From London, by "Philemon."

THE majority of us would, I suppose, say (if we were asked, and if we had thought about the matter at all) that the chief thing to be desired in life is happiness—for ourselves, perhaps, first, and for the greatest number. But it depends a good deal upon what one means by happiness.

If by happiness you understand, say, felicity—which is a smooth word and suggests a glassy sea—I do not think that it is much use aiming at that, for you will not get it—not in this life and this world, at any rate.

The Anguish of Youth.

As a matter of fact, while many look to attain felicity in a life which is to come, few are so fond as to expect to reach it here. Here, at least, we shall not always find the smooth way for our feet, or the smooth sea for our ship, or the smooth pillow for our head. And one may venture so far as to say that it would not be good for us if we could.

If you describe happiness—and this is probably the general idea—as an absence of suffering, I do not think that we are likely to get that, either. One of the truths upon which the religion of Buddhism is founded is that suffering is a universal circumstance in mortal life, that it is evil, and, therefore, that we must do all we can to escape it. The Buddhist way of life is determined by the desire to escape suffering.

On the contrary, I feel sure that to escape suffering would be to miss life. Wherever life breaks out, there is suffering, and wherever life breaks in, there is suffering. The agony and anguish of youth, for example, when the life enshrined in the individual, as within a bud, begins to expand, casts off its cerements, and unfolds.

At War with the World.

Youth awakes, and finds that he is at war with himself, and, as often as not, at war with his world. It is life bursting forth through restrictions. It is the travailing pain of second birth. There is joy; but the joy, as Browning said, is "three parts pain."

When life breaks forth in us, we suffer; and when life breaks in upon us, we suffer—breaks in upon us, as when the surging sea invades the quiet pool. When a great love arrives in your placid life, it upsets, it disturbs, it distracts—indeed, you cannot describe its effects without using words which hint at suffering. Many a man can tell you what happened when a living Faith got inside the barrier of his dead creeds—an agonising experience.

Living and Existing.

So that there would seem to be no way of escaping suffering except (as the Buddhists teach) to escape life itself. Yet it would be extremely odd, would it not, if the great quest and aim of life were—to escape life! The chances are that we are in life in order that we may live; and, if to live, therefore to suffer. To *live*, not simply to *exist*. A vegetable, I suppose, does not suffer; but to live, in any sense of the word which accords with our manhood, is to suffer.

If, then, you seek happiness in life, you must find it somehow or other within the circumstance of suffering.

All power is developed against pressure; personal power also. Where no effort is necessary, no effort is made, and where no effort is made, muscles and mind and moral tend to become slack. Poverty may have slain its thousands, but riches its tens of thousands. The angels have more cause to weep over the worldly successes than the worldly failures of men. An easy way is usually a decline. The path of

least resistance moves in a circle and leads nowhere. It is the putting forth of power that increases power; but you cannot put forth power against a void; resistance is necessary, something that tries you, tempts you, demands strain and endurance.

Do you imagine that the Cherubim were set to guard the way to the Tree of Life with their flaming swords in order to keep you from it? Not so. But to make you fight and prove yourself before you attain to it. If, therefore, you seek to escape suffering, you miss exactly that which would elicit the fulness of whatever power may be in you.

I confess myself to be among those who seek happiness, but the happiness I seek is not an escape from suffering, but the development of inner power; not an escape from the world, but an entrance into it with eagerness, strength, and assurance. The sense of increasing power, growing mastery, triumph in life.

I am grateful for such pleasures as come to me, and I do not go far out of my way to seek burdens or pains; but I desire as my happiness the sure feeling that, if suffering is coming to me, I shall be able to "greet the Unseen with a cheer," and that, if heavy burdens are to be put upon me, I shall be found as he of whom it was written:—

"When Duty whispers low, 'Thou must!'
The youth replies, 'I can!'"

Listening for the Blind.

PROBABLY few sighted listeners realize what a great boon wireless is to those who have lost, or never had, the priceless gift of vision. Numerous blind people, also, do not yet understand how much brighter their lives would be if they were to become the possessors of receiving sets.

In the *St. Dunstan's Review* there appears the first of a series of articles on "Wireless for the Blind," by Captain Ian Fraser and Oswald Carpenter, which should be of great use to those who cannot see.

It is particularly interesting to know that listening is popular among blinded soldiers—and many of them are not merely passive listeners, but understand a great deal about the technicalities.

"They look after and tune-in their instruments without sighted assistance," says Captain Fraser. "A few began to inquire 'how it works,' others took the thing to pieces to find out. Some had friends who helped to put it together again and explained its mysteries. Amazed to learn how easy it was, they went on, and in one or two cases have now made receivers of their own, with their own hands."

"It has been proved," he adds, "that it is perfectly possible for anyone of us to construct most of the apparatus that is required, even for the most complicated experiments."

In "Wireless for the Blind" the writers will discuss the subject from almost every point of view, and will make plain both the theory and practice of radio, so that any blind person who has mastered the articles will be able, with very little outside help, to become almost an expert.

It cannot be too strongly asserted that wireless is an ideal hobby for the sightless or for those whose vision is failing, and any reader who knows anyone so afflicted will be doing a real service by enrolling him, or her, among the ever-growing band of listeners.

ALL the members of the United States Cabinet, except two, possess wireless sets.

Listeners' Letters.

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

Must Plays Be Seen?

DEAR SIR,—I believe I represent the views of the majority in deprecating the broadcasting of dramatic plays to all Stations, as has recently been the case on several occasions.

At least seventy-five per cent. of the interest in drama is in seeing the actions of the artists, together with the scenery depicted and the by-play rendered. This is definitely confirmed by the fact that one goes to see a dramatic play, whereas, the sole essential is to hear a concert or recital of music where action, scenery, and by-play are of no account. Hence the manifest advantage of broadcasting music instead of the drama.

I have no wish to deprive those who wish to listen to dramatic plays; all I ask is that the B.B.C. should not monopolize all Stations with such plays and that they should afford the opportunity of switching over to a Station broadcasting a programme more congenial to the taste of those who do not appreciate radio plays.

Yours truly,

Eastbourne.

F. J. N.

Radio and Nerves.

DEAR SIR,—Having recovered from that now well-known illness "sleepy sickness," I was left with very bad nerves. I could not settle for a minute, and I had to be constantly moving about, keeping myself occupied. I was made a present of a one-valve set, and have not looked back since. It has made a marked change; already people remark about it, and I have only listened for four months.

I can sit down quietly now for minutes on end, and altogether am mending rapidly, thanks to radio. My nerves have certainly improved and I am not so irritable as before, and I attribute it all to the enforced sitting still whilst listening.

Yours truly,

Litherland.

H. LYONS.

Wireless Etiquette.

DEAR SIR,—Quite a little war has broken out among some of my friends over the question: "Should listeners stand up when 'God Save the King' is being played?" Some say yes, and some that it is not necessary, and the position is aggravated when a party switches from one station to another, closing at different times, and hears the tune repeated.

It would be interesting to know what your readers think. For my part, I believe that it is the proper thing to stand up, even in the privacy of one's home, especially if there are young people present, but there are other questions of etiquette that also demand our attention. For instance, a few lessons on this subject to "high-brows" who grumble audibly when "low-brow" music is being broadcast, and to jazz enthusiasts who spoil their companions' enjoyment by jeering when Beethoven is coming across the ether, would not be out of place.

There are other types of listeners who need a gentle word of warning. For instance, the man who persists in turning on his loud speaker and leaves his windows wide open just after the next-door neighbour's baby has gone to sleep, and the enthusiast who is continually worrying his neighbours by tinkering with and altering his outdoor aerial.

Truly, the great discovery of wireless has brought its problems of behaviour, and many listeners would do well to give a little more attention to the subject of wireless etiquette.

Yours truly,

Glasgow.

S. H. B.

When Big Ben Booms

The World's Most Famous Bell

"ALL British Broadcasting Company's stations closing down. In one minute Big Ben will strike."

The minute passes, then out of the silence, like the stroke of doom, reverberates the majestic boom of Big Ben.

When listening, who can hang up his headphones before having heard that note?

For me, Big Ben epitomizes the miracle of wireless.

About two hundred miles distant from the capital, I hear the self-same note that strikes the ears of those grave and worthy signors assembled under the shadow of St. Stephen's. I see that illuminated dial shining out above the roofs of London like an enormous full moon. I hear the hoot of London taxis and smell the unforgettable smell of London petrol. I feel I am listening to the heart-throbs of the greatest city under the sun. All this Big Ben conjures up for me.

Named after an M.P.

Many people—even Londoners—are under the impression that Big Ben is the name of the famous clock itself. This, of course, is not the case; it is the bell that owns this title, and its history is a very interesting one.

It is now sixty-six years since Big Ben became a British institution. The manner of his christening was as follows. Sir Benjamin Hall was President of the Board of Works that had in hand the building of the House of Commons after the fire of 1837. Sir Benjamin had much to do with the carrying out of the plans of the architects, and his efforts were recognized and appreciated by the members of the House.

In September, 1856, the question came up in Parliament as to the name of the big bell that was to hang in the tower.

"Why not call it 'Big Ben'?" a member shouted.

The suggestion was received with laughter and applause.

Sir Benjamin was a man of above the average height and of noticeable girth, and on this account had often been called "Big Ben." The nickname was adopted, and the huge bell of St. Stephen's Tower remains a monument to the memory of Sir Benjamin Hall.

Not the Original Bell.

Big Ben was actually born on April 10th, 1858; for on that date he was cast by George Mears. He was elevated to his present position in the October of the same year. He should really be called Big Ben the Second, for the first Big Ben that was cast was tested before being put into position, and as he contained a crack, was returned to the melting-pot.

The two Big Bens cost the nation £40,000. The present bell is 7 feet 6 inches in height; 9 feet in diameter at the mouth, and weighs 13½ tons. He has four smaller bells in attendance, which lighten his labours by striking the quarters.

At first, Big Ben's note was so melancholy that it wrung the hearts of those who heard it. Later, his note considerably improved, becoming more cheerful; a crack had appeared on his surface.

As, however, he appeared none the worse, he was not forced to suffer the fate of his elder brother. It remained for wireless to elevate him to the position of the twentieth-century curfew.

ALL wireless stations in the United States have call signs beginning with K, N, or W. The N is used exclusively by the Navy. The eastern stations take W, while K is reserved for stations in the west.

The Poet and the Dairymaid.

The Story of "Highland Mary." By A. B. Cooper.

OF all the women immortalized by the poets, Mary Campbell, universally known as "Highland Mary," is one of the sweetest, purest, and most pathetic. Lockhart declares that Robert Burns's love for her was the master-passion of his soul, and, whether that be so or not, it is certain that he kept her memory locked up in a secret drawer of his heart to his last day, never speaking of her, but, three years after her death, penning "To Mary in Heaven," one of his most exquisite poems, and six years after her death, his great song, "Highland Mary."

When Burns learned to know her, Mary was a dairymaid at Coilsfield. A hundred yards from the castle stood a thorn-tree supposed to be closely associated with the romantic episode which forms one of the idylls of literary history.

HIGHLAND MARY.

YE banks and braes and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,
Your waters never drumlie!
There simmer first unfauld her robes,
And there the langest tarry;
For there I took the last fareweel
O' my sweet Highland Mary.

How sweetly bloom'd the gay green birk,
How rich the hawthorn's blossom,
As underneath their fragrant shade
I clasp'd her to my bosom!
The golden hours on angel wings
Flew o'er me and my dearie;
For dear to me as light and life
Was my sweet Highland Mary.

Wi' mony a vow and lock'd embrace
Our parting was fu' tender;
And pledging oft to meet again,
We tore ourselves asunder;
But, O! fell Death's untimely frost,
That nipt my flower see early!
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary!

O pale, pale now, those rosy lips,
I aft hae kiss'd sae fondly!
And closed for aye the sparkling glance
That dwelt on me sae kindly;
And mouldering now in silent dust
That heart that lo'ed me dearly!
But still within my bosom's core
Shall live my Highland Mary.

By some, it is called "Burns's thorn"; by others "Mary's tryst." The parting of the lovers, oft told, took place on May 14th, 1786, and Mary died at Greenock the following October, without ever seeing Burns again.

On the picturesque shore of Dunoon, close to the spot where she was born, her statue now stands, because the National Poet said of her:—

"Dear to me as light and life
Was my sweet Highland Mary."

A Romantic Meeting.

That "day of parting love," so memorable in romantic annals, was the second Sunday in May, 1786. The meeting took place in a sequestered spot by the banks of the River Ayr, and, standing one on either side of a tiny tributary stream, they dipped their hands together in the water, and then, holding a Bible between them, vowed eternal fidelity one to the other. They then parted, never to meet again. In October of the same year, Mary came back from Argyllshire as far as Greenock, in the hope of meeting Burns, was seized with a malignant fever, and died.

Three years later, when he was married to Jean Armour, he was seen by his wife, who was very observant of his literary moods, and to

whom we owe much first-hand evidence of the genesis of some of his poems, to "grow sad about something, and to wander solitary on the banks of the Nith, and about his farmyard, in the extreme agitation of mind nearly the whole night. He screened himself on the lee-side of a corn-stack from the cutting edge of the night wind, and lingered till dawn wiped out the stars, one by one, from the firmament," as Lockhart renders the information he got from Mrs. Burns.

His "Dear Departed Shade."

It would appear also that it was only after his wife had again and again entreated him to come in, that he returned to the house, sat down, and wrote the verses which he had composed and remembered, beginning: "Thou lingering star, with lessening ray," usually entitled "To Mary in Heaven."

But, as we have seen, the great song—a finer poem than "To Mary in Heaven," in the judgment of the best critics—was written on the sixth anniversary of Highland Mary's death, a poem exhibiting the deepest and most genuine feeling. It was the last song he ever addressed to his "dear departed shade." The year was 1792, and the little that was mortal of Burns was committed to the grave in 1796.

Father of the Violin.

Making the Orchestra Possible.

WITHOUT the violin, orchestral music, as we know it to-day, could not exist; but for the violin, we should know nothing of Wagner, of Puccini, of Mozart, of any of the great masters who have given us our glorious heritage of the operas.

Listeners, therefore, should have a particular affection for Stradivari, who set a standard which has been the envy and goal of all who have followed him.

The violin, as its name implies, is a descendant of the viol, and dates roughly from 1550. The Italians early made a name for themselves as violin-makers, and the town of Cremona was one of the most famous seats of its manufacture. The family of Amati, Andreas, Antonio, Geronimo and Nicholas each made some improvement in the instrument and brought it nearer to perfection.

Played in the Streets.

Antonio Stradivari, who was born in 1649, was a pupil of Nicholas Amati, and to him must be given the credit of making the violin in its final form, the form in which we know it to-day.

Many of the world's masters have used Stradivari's violins, and the value of these instruments often runs well into four figures. Ysaye's Stradivari was valued at six thousand pounds, and there is a record of one instrument which reached the enormous figure of ten thousand pounds. This violin, known as the "Emperor's Stradivari," was said to be the finest instrument in the world.

Some of Stradivari's violins have had romantic histories. One was played for years by a street musician in London before it was discovered by an expert. It was subsequently sold for seven hundred pounds.

Another Stradivari was sold for six shillings at an auction. A little later it was resold for sixteen hundred pounds. Yet another Stradivari was given to a German blacksmith by a traveller who could not pay for the shoeing of his horse. For years the instrument hung in the forge, till a passer-by discovered the worth of the old, smoke-blackened violin.

WIRELESS PROGRAMME—SUNDAY (Oct. 5th.)

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

LONDON.

- 5.0.—Time Signal from Big Ben.
- Chorale Programme.**
S.B. to Newcastle.
A Contingent of 28 Voices
from the
- LONDON WELSH MALE CHOIR.
Conductor: LLEWELYN BEVAN.
Accompanist: HORATIO DAVIES.
ELSIE COCHRANE (Soprano).
OLGA CARMINE (Solo Pianoforte).
CHARLES LEGGETT (Solo Cornet).
ALEC SHERMAN and
UNA CHEVERTON
(Violin Duettists).
The Choir.
- | | | |
|---|---|----------|
| <p>"Home, Sweet Home" (Har-</p> <p>"Drink to Me Only with Thine
Eyes" } monized</p> <p>"Somewhere a Voice is Calling" } for</p> <p>"God Bless the Prince of Wales" } Male</p> | } | Voices.) |
|---|---|----------|
- Violin Duets.
- Three Pieces *Godard*
(1) Souvenir de Campagne; (2) Minuet;
(3) Serenade.
- Songs.
- "Dove Sono" ("Figaro") ... *Mozart* (11)
"Una voce poco fa" ("Il Barbiere")
Rossini
- Cornet Solo.
- "Nearer, My God, to Thee" ... *Carey* (1)
Pianoforte Solos.
- "A Cheval dans la Prairie"
Doodat de Séverac
("Le Départ"—"Halte à la Fontaine"
—"Le Retour.")
- "The Prophet Bird" *Schumann*
The Choir.
- "Through Eastern Gates"
Granville Bantock (2)
- "The Little Church" *Becker* (2)
- "Comrades in Arms" ... *Adolphe Adam* (2)
Violin Duet.
- Spanish Dance *Sarasate*
- Songs.
- "The Year's at the Spring" *H. H. A. Beach*
"A Brown Bird Singing" ... *Haydn Wood*
"The Joy of Spring"
Huntingdon Woodman
- Cornet Solo.
- "The Lost Chord" *Sullivan*
Pianoforte Solos.
- "Coins de Stville" *Turina*
"Hark, Hark, the Lark" ... *Schubert-Liszt*
The Choir.
- "O Peaceful Night" *Edward German* (11)
"In the Sweet Bye and Bye" ... *Protheroe*
"Feasting I Watch" *Elgar* (11)
"The Viking Song" *Coleridge-Taylor* (2)
- 5.0-5.30.—CHILDREN'S CORNER. Children's
Service, relayed from St. Peter's, Cranley
Gardens, S.W. *S.B. to all Stations.*
Announcer: J. S. Dodgson.
- 6.0-6.15.—THE CHIEF RABBI on "Jewish
High Festivals." *S.B. to other Stations.*
- 8.30.—Anthem, "Hear My Prayer"
Mendelssohn (11)
Hymn, "Round the Throne of God" (A.
and M. No. 355).
- The Rev. BASIL W. B. MATTHEWS,
B.A., Vicar of Holy Trinity, Lambeth:
Religious Address.
- Hymn, "Lord, Thy Word Abideth" (A.
and M. No. 243).
- 9.0. DE GROOT
and the
PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel.
S.B. to other Stations.
- 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).
- 10.30.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

- 3.0-5.0. THE STATION SYMPHONY
ORCHESTRA.
Conducted by JOSEPH LEWIS.
A. BELL WALKER (Tenor).
S. FOWLER WRIGHT (Poems).
NIGEL DALLAWAY (Solo Pianoforte).
Orchestra.
- "Overture, "Fingal's Cave," Op. 26
Mendelssohn
Slow and Finale Movements from Concerto
in E Major for Pianoforte and Orchestra
Moszkowski
- Songs.
- "Onaway, Awake, Beloved"
Coleridge-Taylor (11)
- "Macushla" *Macmurrough* (1)
"Tired Hands" *Sanderson* (1)
Living Poets of Birmingham.
- Orchestra.
- Nocturne from "A Midsummer Night's
Dream" *Mendelssohn*
"Chant Hindu" *Rimsky-Korsakov*
Solo Violin, FRANK CANTELL.
Suite, "Sylvia Ballet" *Delibes*
- Songs.
- "Ah, Moon of My Delight" *Lehmann*
"In Love" *Lohr*
"Songs My Mother Taught Me" ... *Devotak*
- Orchestra.
- Tone Poem, "Finlandia" *Sibelius*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from
London.*
- 6.0-6.15.—THE CHIEF RABBI. *S.B. from
London.*
- 8.30. "Harvest Home."
Hymn, "Come, Ye Thankful People, Come"
(A. and M. 382).
Anthem, "Lo! Summer Comes Again"
Stainer (11)
The Rev. R. CREED MEREDITH (Vicar
Designate, Wampaini, New Zealand):
Religious Address.
- Hymn, "Praise, O Praise Our God and
King" (A. and M. 381).
Cantata for Harvest *Garrett* (11)
(Solo Tenor, ERNEST SMITH.)
Organist, CHRIS M. EDMUNDS.
Conductor, JOSEPH LEWIS.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

- String Music and Ballads.**
JOHN COATES (Tenor).
DOROTHY BENNETT (Soprano).
REGINALD S. MOUAT (Solo Violin).
ARTHUR MARSTON (Solo Pianoforte).
THE WIRELESS STRING ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
- 3.0. String Orchestra.
The Chiddingfold Suite, Op. 60 *Dunhill* (11)
- 3.15. Dorothy Bennett.
"On a Grey Day" *Norman O'Neill*
"The Blackbird" *F. Weatherly* (1)
"Honey, Dat's All" *Van Alstyne*
"The Lass With The Delicate Air"
arr. Arne
- 3.25. John Coates.
Elizabethan Group.
"Come Again" *John Dowland—1597*
"It Was a Lover and His Lass"
Thomas Morley—1600
"Since First I Saw Your Face"
Thomas Ford—1607
"Phyllida Flouts Me"
Anon.—temp. Elizabeth
- 3.35. Reginald S. Mouat and Arthur Marston.
Sonata in C Minor for Violin and Piano
Grieg
(a) Allegro Appassionata; (b) Allegretto
alla Romanza.
- 3.50. String Orchestra.
Suite *Frank Bridge* (2)
(1) Prelude; (2) Intermezzo; (3) Nocturne;
(4) Finales.

- 4.5. John Coates.
Stuart and Georgian Group.
"What Shall I Do to Show How Much I
Love Thee?" *H. Purcell—1690*
"The Pretty Creature"
Stephen Horace—1763-1796
- 4.15. String Orchestra.
"Four Novellettes," Op. 52
Coleridge-Taylor (11)
- 4.25. Dorothy Bennett.
"Shepherd! Thy Demeanour Vary"
Old English (1)
Solweig's Song *Grieg*
"Ferry Me Across the Water" ... *G. Peol*
"The Nightbird" *Farley*
- 4.35. John Coates.
Modern Group.
"The Knight of Bethlehem"
C. W. Thompson (11)
"Diaphenia" *W. Whitaker*
"Linden Lea" (Dorset Song)
R. Vaughan Williams (1)
"At the Midhour of Night" *F. H. Cowen*
- 4.45. String Orchestra.
"The Vicar of Bray."
Variations for String Orchestra, Op. 35
Ernest Austin (11)
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from
London.*
- 6.0-6.15.—THE CHIEF RABBI. *S.B. from
London.*
- 8.30. Choir of the Church of the Annunciation.
Motet, "O Sacrum Convivium" *Palestrina*
Hymn, "I Met the Good Shepherd" (West-
minster Hymnal, No. 63).
- 8.35.—The Rev. Father PERCIVAL TRIGGS,
Church of the Annunciation: Religious
Address.
- 8.45. Choir.
Hymn, "Mary, Dearest Mother" (West-
minster Hymnal, No. 124).
Motet, "O Quam Suavis" *Turner*
- 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: John H. Raymond.

CARDIFF.

- ALEC JOHN (Tenor).
OWEN GANE (Baritone).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
- 3.0. I. Orchestra.
March, "Pomp and Circumstance," No. 4
Elgar (1)
"Berceuse" *Järnefelt*
"England, Land of the Free" ... *Harris*
- II. Alec John.
"Blow, Blow, Thou Winter Winds"
Quilter (1)
"There is a Flower That Bloometh"
Wallace
- III. Owen Gane.
"Clorinda" *Morgan*
"The Wind's an Old Woman" *Bowen*
- IV. Orchestra.
Symphony No. 5 in C Minor ... *Beethoven*
1st Movement—Allegro.
- V. Alec John and Owen Gane.
"The Moon Hath Raised Her Lamp
Above" *Benedict*
"Fickle Hearted Mimi" ("La Bohème")
Puccini
- VI. Orchestra.
Symphony No. 5 in C Minor ... *Beethoven*
2nd Movement—Andante con moto.
- VII. Alec John.
"The Fairy Tales of Ireland" ... *Coates*
"Mother Machree" ... *Ball and Olcott*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

WIRELESS PROGRAMME—SUNDAY (Oct. 5th.)

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

VIII. Owen Gane.
"Lass of Mine" ... *Lyall Phillips*
IX. Orchestra.
Symphony No. 5 in C Minor ... *Beethoven*
3rd Movement and Finale.
Announcer: C. K. Parsons.

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

6.0-6.15.—The CHIEF RABBI. *S.B. from London.*

8.0.—St. Paul's Congregational Choir.
Hymn, "O Breath of God Breathe On Us Now" ... *Lies*
Anthem, "The Radiant Morn."
The Rev. HERBERT HALLIWELL, F.R.G.S., General Secretary of the British Christian Endeavour Union: "Spiritual Energies of Daily Life—(5) Energy."
Hymn, "Thou Didst Leave Thy Throne."

8.30. TOM DICKENS ALEXANDER (Baritone).

THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

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.

10.30.—Close down.

Announcer: E. R. Appleton.

MANCHESTER.

3.0-5.0. EMILY ASHTON (Soprano).
THE OLD 3RD CHESHIRE'S MILITARY BAND.

Conductor, PAT RYAN.

March, "Entry of the Gladiators" ... *Fucik*

Overture, "Il Seraglio" ... *Mozart*

"Liebestraum" ... *Czibulka*

"Spring Song" ... *Mendelssohn (1)*

Soprano Songs.

"Elizabeth's Prayer" ("Tannhäuser") ... *Wagner (11)*

"Nymphs and Shepherds" ... *Purcell (11)*

Band.

Selection, "Cavalleria Rusticana" ... *Mascagni*

Barcarolle, "The Tales of Hoffmann" ... *Offenbach*

Entr'acte, "The Butterfly" ... *Bendix*

Soprano Songs.

"The Prayer" ("Tosca") ... *Puccini*

"Solveig's Song" ... *Grieg*

Band.

Cornet Solo, "Ave Maria" ... *Schubert*

"Chant sans Paroles" ... *Tchaikovsky*

"Four Indian Love Lyrics" ... *Woodforde-Finden (1)*

Soprano Songs.

"Rose Softly Blooming" ... *Spohr (1)*

"Sylvan" ... *Landon Ronald (5)*

Band.

Selection, "Reminiscences of Mendelssohn."

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

6.0-6.15.—The CHIEF RABBI. *S.B. from London.*

7.30. ORGAN RECITAL,
from the Piccadilly Picture Theatre.
H. FITZROY-PAGE, Solo Organ.
ARTHUR WILKES (Tenor).

Organ Solos.

March, "Cleopatra" ... *Mancinelli*

Waltz in E Minor ... *César Cui*

Overture, "Phédre" ... *Massenet*

Two Pieces ("The Question" ... *Wolstenholme*)

Tenor Song.

"Sanctus fortis" ("The Dream of Gerontius") ... *Elgar (11)*

Organ Solos.

"Berceuse de Jocelyn" ... *Godard*

Selection, "Samson and Delilah" ... *Saint-Saens*

"Chanson Napolitaine" A. d'Ambrosio (15)
Tenor Songs.

Recit., "Deeper and Deeper Still"

Air, "Waft Her, Angels" ("Jephtha") ... *Handel*

Organ Solos.

Incidental Music to "Faust" ... *Coleridge-Taylor (1)*

Morceau, "Salut d'Amour" ... *Elgar*

Suite, "The Silent Mere" ... *Lind*

Tenor Song.

"If With All Your Hearts" ("Elijah") ... *Mendelssohn (11)*

9.10.—S. G. HONEY: Talk to Young People.

9.35.—Hymn, "O Praise Our Great and Gracious Lord" (A. and M. No. 294).

The Rev. Canon T. SHIMWELL, Hon. Sec., Manchester Regional C.O.P.E.C.: Religious Address.

Hymn, "Saviour, Again to Thy Dear Name We Raise" (A. and M. No. 31)

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: T. O. Beachcroft.

NEWCASTLE.

3.0-5.0.—Programme *S.B. from London.*

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

6.30-8.55. SERVICE,
Relayed from

ALL SAINTS CHURCH, Gosforth.
Preacher, The Rev. W. A. S. KENNEDY.

10.15.—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.

10.30.—Close down.

Announcer: R. C. Pratt.

ABERDEEN.

An Afternoon with Handel.

BETTY H. GOULD (Soprano).

JAMES COTTINGHAM (Bass-Baritone).
THE WIRELESS QUARTET.

3.0. Quartet.

"Occasional Overture" ... (11)
Betty H. Gould.

"As When the Dove Laments Her Love" ... (11)

James Cottingham.

"Love That's True Will Live for Ever" (1)

"How Willing My Paternal Love" ... (11)

Quartet.

"Sonata da Camera" ... (11)
Betty H. Gould.

"Heart, the Seat of Soft Delights" ... (11)

"Oh, Had I Jubal's Lyre" ... (11)

4.0. James Cottingham.

"Why Do the Nations?" ... (11)

"Droop Not, Young Lover." ... (11)

Quartet.

Selection, "Israel in Egypt" ... (11)
Betty H. Gould.

"O Sleep, Why Dost Thou Leave Me?" (11)

"Come Unto Me" ... (11)

"Angels Ever Bright and Fair."
James Cottingham.

Recit., "Tyrannic Love" ... (1)

Air, "Ye Verdant Hills." ... (11)

"Revenge! Timotheus Cries" ... (11)

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

8.30. The Choir of the Holburn Parish Church.
Para. 20, v. 1-5, Tune "Irish."
The Rev. HENRY COULTER, B.D., Holburn Parish Church. Religious Address.

Hymns 352 and 198.

8.50. THE WIRELESS SYMPHONY ORCHESTRA.
Conductor, NANCY LEE.

Overture, "The Flying Dutchman" *Wagner*

"Rustle of Spring" ... *Sinding*

"Serenade for Strings" ... *Elgar*

"The Song of the Harp" ... *Tchaikovsky*

9.15. Anthem, "Lead, Kindly Light" *Sullivan*
Psalm 100 (2nd Version), Tune "Shandon."

9.30. Orchestra.
Overture, "Mignon" ... *Thomas*

Suite, "Cabinet Castle" ... *Lehmann*

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

10.15.—Orchestra: Selected Hymns.

10.20.—Close down.

Announcer: A. M. Shinnie.

GLASGOW.

THE STONEHOUSE SILVER BAND.

Conductor, JOHN FAULDS.

PETER MELVIN (Baritone).

S.B. to Edinburgh.

3.0. Band.
Psalm, "Old Hundredth" ... *From Geneva Psalter*

Overture, "Royal Windsor" ... *J. A. Greenwood*

Euphonium Solo, "Flora Macdonald's Lament" ... *Traditional, arr. J. Faulds*

Grand Selection, Schubert's Works ... *arr. J. Faulds*

3.40. Peter Melvin.

Recit., "I Feel the Deity Within" ... (From "Judas Maccabæus.")

Aria, "Arm, Arm, Ye Brave" ... *Handel (11)*

"One Fleeting Hour" ... *Lee*

"In Love" ... *H. Lohr*

3.50.—BASIL MATHEWS on "Glasgow Boyhood."

4.0. Band.

"Humoreske" ... *Deorak*

Trombone Solos: "The Nightingale" ... *Moss*

"Ora pro Nobis" ... *Piccolomini*

4.15. Peter Melvin.

"Nazareth" ... *Gounod*

"Lord God of Abraham" ("Elijah") ... *Mendelssohn*

"Beloved, it is Morn" ... *F. Aylward*

4.25. Band.

Descriptive Piece, "A Sunday Parade" ... *G. Hawkins*

Selection, Mendelssohn's Works ... *arr. J. Faulds*

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

6.30-8.0. RELIGIOUS SERVICE,
Relayed from

ST. ENOCH'S UNITED FREE CHURCH.
JOHN MORTON (Bass).

DAVID F. MCCALLUM (Solo Violin).
NAN CAMPBELL (Contralto).

8.55. John Morton.

Easter Hymn ... *arr. F. Bridge*

"Consider the Lilies" ... *Maunder (11)*

9.5. David F. McCallum.

"Indian Lament" ... *Deorak-Kreisler*

"Toy Soldiers' March" ... *Kreisler*

"Saltarella" ... *Wieniawski*

9.17. Nan Campbell.

"Adieu" ... *Schubert*

"Vorrei" ... *F. P. Tosti*

"My Heart is Weary" ... *A. Goring Thomas (1)*

9.27. John Morton.

"Afterday" ... *Cyril Scott (4)*

"Pilgrim's Song" ... *Tchaikovsky*

9.37. David F. McCallum.

"On Wings of Song" ... *Mendelssohn*

"The Carnival of Venice" ... *arr. McCallum*

9.47. Nan Campbell.

"Where'er You Walk" ... *Handel*

"Rest" ... *Lord Henry Somerset (5)*

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

10.15.—Close down.

Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MACDOWELL AND HIS WORKS.

(ABERDEEN, TUESDAY; GLASGOW, WEDNESDAY.)

EDWARD MACDOWELL (1861-1908) was the first American to achieve distinction as a composer. His mother was an American woman of English ancestry, and his father was of Irish-Scottish descent, so that the Celtic strain in much of his music is accounted for. His last Piano Sonata bears the title of "Keltic."

Among his earlier works for Orchestra is *Lancelot and Elaine* (1888), which was avowedly inspired by Tennyson's version of a part of the Arthurian legends. This, with the *First Suite*, is to be broadcast from Aberdeen.

The latter work dates from 1891-3, and is his fourth orchestral piece. The five Movements have as titles: *In a Haunted Forest*, *Summer Idyll*, *In October*, *The Shepherdess' Song* and *Forest Spirits*. Herein we see how the composer's imagination responded to the legends and folklore of Germany (where he spent several years) and to the open-air beauties of forest and plain in his native country.

The *Second (Indian) Suite* (1897) was his last published orchestral work. In it we find another side of the appeal that adventure and romance made to Macdowell. Most of its material consists of melodies of the North American Indians.

The titles authorized by Macdowell for the Movements are: I. *Legend*; II. *Love Song*; III. *In War-Time*; IV. *Dirge*; V. *Village Festival*.

BRAHMS' FIRST SYMPHONY.

(BIRMINGHAM, TUESDAY.)

Brahms is generally described as the direct descendant, musically, of Beethoven. He began to write symphonies only in middle life. His first appeared in 1876 (he was born in 1833, six years after Beethoven's death), and at Cambridge, in March, 1877, it was heard for the first time in this country. The University Musical Society (then under Stanford's charge) played it, conducted for the occasion by Brahms' great friend, Joachim, the violinist, on whom the degree of Doctor of Music was being conferred.

The First Symphony follows the usual "classical" form, and is in four Movements. The orchestra is similar in constitution to that used by Beethoven in his later works. In the scoring is great force and originality. A certain thickness of texture will strike the listener as a characteristic.

I.

INTRODUCTION. (*Rather sustained.*) The Full Orchestra opens with a slow melody which foreshadows the First Main Tune. There comes a temporary lull, followed by the loud repetition of the opening phrase. A soft passage in the Wind succeeds, and the Strings, repeating it, lead into the actual

FIRST MOVEMENT (*Quick*). The FIRST MAIN TUNE is given out by FULL ORCHESTRA. It is lengthy and complex. In the ensuing connecting-passage the volume of tone gradually dies down. Eventually CELLOS (accompanied by Wind) start the SECOND MAIN TUNE—a smooth, undulating figure which is quickly taken up by Violins.

After some expressive Woodwind work, repeated by Strings and followed by Horns, VIOLAS (accompanied by plucked—"pizzicato"—strings) play a peremptory little three-note ejaculation; this becomes of considerable

importance. It really goes, however, with the Second Main Tune, and these three are developed and recapitulated in accordance with "First Movement" or "Sonata" Form.

II.

Steadily moving, sustained. A serene, song-like Movement, deeply expressive. It opens with a Theme given out by FIRST VIOLINS and BASSOONS, in octaves. A second phrase is heard on the OBOE, the other Woodwind accompanying.

In the Middle Section the Strings have a syncopated accompaniment, while Oboe and Clarinet discourse in fuller figuration, making beautiful curves of melody. At the return of the first Tune in the Wind, the Strings have very soft drooping passages.

III.

Rather quick and graceful. This is delightfully happy music.

The smoothly-flowing MAIN TUNE starts in CLARINET, lightly supported by other Woodwind, Horns, and Cellos *pizzicato*.

The second phrase is played by most of the Woodwind and Strings; then the whole Main Tune is repeated, starting in Strings. A short passage leads again to the Main Tune, which this time dies away after the first phrase.

A lengthy, more lively MIDDLE SECTION ensues. Thereafter the Main Tune is once more repeated, with some modification, and the Movement ends with recollections of the Middle Section.

IV.

INTRODUCTION (*Slow*). This is long and elaborate. The first part consists chiefly of fragments foreshadowing the Main Tunes of the Finale proper.

At last something of a climax arrives, and is succeeded by a passage in which HORNS play a Theme that is actually the "Quarters" of the "Cambridge" Chimes—a curious coincidence, as Brahms did not know this chime. This Theme is supported by soft Trombone chords, tremolo Muted Strings and a drum-roll. This, developed, leads into the

FINALE. (*Not too quick, but with vigour.*) The broad, march-like FIRST MAIN TUNE is given out by STRINGS and HORNS, and repeated by Woodwind (Strings *pizzicato*).

A connecting passage is developed from it by the Full Orchestra, and leads to the SECOND MAIN TUNE, starting in STRINGS, irresistible in its swinging rhythm.

There are several other splendid tunes in the Finale, but out of the two mentioned (with the Horn Tune of the Introduction) most of the Movement is constructed.

HOLST'S "BENI MORA."

(BOURNEMOUTH, FRIDAY.)

This is described as an Oriental Suite, and is founded on recollections of Arab tunes, heard by the composer during a holiday in Algeria. It includes two Dances and a Finale. The Finale is called *In the Street of the Ouled Naïfs*, i.e., the Bedouin dancing-girls. Here, from all the houses, can be heard strains of music, strangely mingling as they reach the ear of the passer-by.

Throughout may be heard the Flute Tune of an Arab procession. The piece begins with the processional march, and then, as the street in question is reached, fragments of the other tunes are heard with it.

Books for Listeners.

New Volumes of Radio Interest.

A GREAT many people have shown interest in the internal operations of the B.B.C. They are interested in why things are done or left undone, in the ideals and the principles which have actuated those responsible for the Company's policy, in the whole growth and progress of the organization. In a word, they wish to know more of those behind the multifarious activities which have extended so much and involved so many people since broadcasting was first initiated in this country.

Ideas and Ideals.

Mr. J. C. W. Reith, Managing Director of the B.B.C., at the instance of the Chairman, urged by several interested listeners—particularly those who appreciate the extent of the influence of broadcasting—has written a book entitled "Broadcast Over Britain," which will be published by Messrs. Hodder and Stoughton this autumn. This book tells something of the ideas and ideals of those who are responsible for the service; it deals with the policy and principles of the Company from the earliest days, and describes something of the conditions under which the service was started, how it rapidly developed, overcoming many difficulties and oppositions; it explains the reasons for different actions and why some things were rigorously excluded.

Mr. Reith gives some suggestions also for the way in which a listener may himself cooperate so that he may get the maximum benefit from his receiving apparatus. He also speaks reflectively of the growing influence of the service and touches upon its eventual effect. Mr. Reith's book may therefore be regarded more or less as an authoritative exposition written with the consent of the B.B.C. Board.

Things You Want to Know.

In view of the great interest which is taken in some of the detailed operations, two other books by senior members of the staff will be forthcoming at an early date.

Captain P. P. Eekersley, Chief Engineer, has written a book entitled "All About Your Wireless Set" (Hodder and Stoughton), which will be published next month. Captain Eekersley believes that every listener should know at least something about the working of his set, and he is convinced that every set owner can acquire this knowledge rapidly and simply, thereby being able to secure greater efficiency in receiving and, consequently, greater ultimate satisfaction from the service.

The other member of the staff who is shortly publishing a book is Mr. A. R. Burrows, the Chief of the Programme Department. He has taken for his title "The Story of Broadcasting" (Cassell), and tells of the birth and progress of wireless telephony generally. Mr. Burrows has been associated with wireless telephony and telegraphy from the earliest days, and the book will be interesting as a historical record of the progress and development of this new science. He deals also in an absorbing fashion with many of the details of programme construction and transmission.

All readers of *The Radio Times* know Sabo, whose adventures have appeared in our Children's Corner. "The Adventures of Sabo" are now published (two volumes) by Messrs. Hodder and Stoughton. Mr. E. W. Lewis's stories appeal to all children and his book is a gift that will be greatly appreciated.

John Henry's Book.

"John Henry Calling" is a familiar and attractive signal from B.B.C. Stations, and the fortunes of the speaker, Blossom and his household will be eagerly read by thousands when John Henry's book, "Still Calling," is published by Messrs. James Nisbet.

WIRELESS PROGRAMME—MONDAY (Oct. 6th.)

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 Desmond Roberts (Baritone).
- 3.15-3.45.—Talk to Schools: Sir H. WALFORD DAVIES, LL.D., F.R.C.O., A.R.M.C., on "Music."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Mavis Shell-shear (Songs at the Harp). "Workshops of Famous Men—(5), Browning in Italy," by Caroline Buchan.
- 5.30-6.15.—CHILDREN'S CORNER: "The Story Maker," by Frank R. Cooke. "Climbers and Scramblers," by M. Catherine Wiens. C. Pollard Crowther telling a Fairy Tale.
- 6.45-6.55.—Mr. R. W. SLOLEY, M.A., B.Sc., on "Ancient Water Clocks."
- 7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Association. *S.B. to all Stations.*
Mr. C. J. GAHAN, M.A., D.Sc., of the British Museum, on "Insects in Relation to Man." *S.B. to other Stations.*
Local News.
- 7.35. ALL STATIONS PROGRAMME. (For details see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir GEORGE NEWMAN, K.C.B., on "National Health Week." *S.B. to all Stations except Glasgow.*
Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations except Belfast.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Wind Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Gertrude Davies (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Uncle Bonzo on "East African Experiences."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.0-5.0.—"The Cecilians": Chamber Music. Doris Pearce (Mezzo-Soprano). Talks to Women: J. S. Bainbridge, B.Sc., on "Hand Dyeing."
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "The Story of Mount Everest," by J. Scattergood, F.R.G.S.
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—Extracts from the MSS. of the late famous Welsh Poet and Historian, "Glanffrwyd," by his son, E. Glanffrwyd-Thomas.—II, "Buried Treasure in Glamorgan."

7.35-9.30. ALL STATIONS PROGRAMME except Belfast.

(Relayed from London.)
THE "2LO" MILITARY BAND.
Conductor: DAN GODFREY, Junr.
Relayed from the N.A.R.M. Exhibition,
Royal Albert Hall, London.

During the evening ROBERT RADFORD (Bass) and WINIFRED FISHER (Soprano) will sing at the Studio.

At 9 p.m. will be given a performance of the winning play, awarded the £50 prize in the recent B.B.C. Play Competition.

"Hunt The Tiger." (HENRY A. HERING.)

Cast:—

Monsieur Jules (An Inventor) FISHER WHITE.
Edmond Savine (A Poet from Brittany) EDMOND SAVINE.
KENNETH KENT.
Mademoiselle de Vincennes (A Lady of the Court) IRENE ROOKE.
Scene: Paris. The Drawing-Room in the House of Mons. Jules.
Time: December, 1781.

The plot of this play holds the elements of decided novelty. Mons. Jules has conceived the most thrilling and remarkable form of sport for the entertainment of those who have lost interest in life and are prepared to accept an exciting and sporting way out of it. He finds would-be suicides in the streets of Paris, invite them to his flat, and then suggests his novel way of relieving them of the burden of life.

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

Radio Association Talk. *S.B. from London.*
Mr. H. KENDRICK on "Suburban Poultry Keeping—(III), Varieties."
Local News.

7.35-11.0.—The entire Programme *S.B. from London.*

Announcer: C. K. Parsons.

MANCHESTER.

- 3.0-3.30.—Broadcast for Schools.
- 3.30-4.0.—THE "2ZY" QUARTET.
ELSIE COCHRANE (Soprano).
Quartet.
March, "Yankee Grit" Holzmann
Waltz, "Estudiantina" Waldteufel
Selection, "Sally" Kern
Soprano Songs.
"Wiegenlied" Mozart

STATION ADDRESSES.

MAIN.		
	Addresses.	Telephone No.
ABERDEEN	17, Belmont Street	2296
BIRMINGHAM	105, New Street	209
BOURNEMOUTH	72, Holdenhurst Road	3460
CARDIFF	39, Park Place	2514-5
GLASGOW	202, Bath Street	Douglas 1192
LONDON	2, Savoy Hill, W.C.2	Regent 6730
MANCHESTER	57, Dickinson Street	City 9532
NEWCASTLE	24, Eldon Square	Central 5865
RELAY.		
EDINBURGH	79, George Street	Central 9595
HULL	26-27, Bishop Lane	Central 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenaeum Chambers, Athenaeum Lane	2283
SHEFFIELD	Messrs. Union Grinding Wheel, Corporation Street	Central 4620
LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds	28131

- "Villanelle" *delacqua*
Quartet.
Suite, "Monsieur Beaucaire" *Rosse*
"Chanson Triste" *Tchaikovsky*
"Humoreske" *Tchaikovsky*
Soprano Songs.
"Pirate Dreams" *Chas. Hueter*
"A Birthday" *H. Woodman*
Quartet.
Selection, "Florodora" *Stuart*
- 4.30-5.0.—WOMEN'S HALF-FOUR: Millicent Langtry (Contralto).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. W. E. FORD, of Manchester University Museum, on "The City of Manchester, its Origin and Development—(6) The Town withstands a Siege."
Announcer: T. O. Beachcroft.
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Concert: "Sunlight and Sea." Jack Mackintosh (Solo Cornet), Dorcas Hunt (Soprano), Henry Johnson (Bass).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Mrs. S. K. Barber: Cookery Talk—"Home-Made Sweets."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. S. Hirst on "Some Delicate Instruments."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. R. L. RICHARDSON on "Gardening."
Local News.
- 7.35-11.0.—The entire Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Concert: Classical Afternoon—HERBERT HEYNER (Baritone), The Wireless Quartet, Feminine Topics
- 5.30-6.0.—CHILDREN'S CORNER: The Orchestra Will Talk—(II). Wind Instruments.
- 6.40-6.45.—Boy Scouts' and Girl Guides' News Bulletins.
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.50.—Popular Afternoon: The Wireless Quartet, Jacob Owen (Tenor), Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Thirty Minutes of Nature in Song and Story. Mrs. Marion Henderson on "Fables and Fallacies in Nature." Letter Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—The Rev. W. ERSKINE BLACKBURN, M.A., on "The Boy and the Home."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Prof. C. G. BARKLA, F.R.A., on "Science." *S.B. from Edinburgh.*
Local News.
- 7.30-9.30.—Programme *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. D. KENNEDY FRASER on "Psychology."
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

WIRELESS PROGRAMME—TUESDAY (Oct. 7th.)

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 Violet Leo (Soprano).
- 3.15-3.45.—Talk to Schools: Mr. E. KAY ROBINSON, President of the British Empire Naturalists Association, on "British Birds."
- 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.
- 5.30-6.15.—CHILDREN'S CORNER: "A Lake with No Water in It," and "Tom, Dick and Harry" (Part II.), by E. Le Breton Martin. "Why All Men Love the Moon," by Florence Holbrook. The Wicked Uncle. Stories of some Famous Diamonds.
- 6.45-6.55.—Appeal on behalf of the Royal Merchant Seamen's Orphanage, by Mr. R. J. LESSLIE, Chairman of the Board of Management.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
ARCHIBALD HADDON, the B.B.C. Dramatic Critic. *S.B. to all Stations.* Local News.
THE "2LO" MILITARY BAND.
Conducted by DAN GODFREY, Junr.
Relayed from
The N.A.R.M. Exhibition,
Royal Albert Hall.
OSMOND DAVIS (Tenor).
HELENA MILLAIS (Entertainer).
CRAIGHALL SHERRY (Scotch Entertainer).
- 7.30. The Band.
March, "A Bunch of Roses" *Chapi*
Waltz, "Artist's Life" *Strauss*
Craighall Sherry Entertaining.
The Band.
Selection, "Veronique" *Messager*
Tenor Songs.
"Romance de Nadir" ("Pearl Fishers")
Bizet
"Eriskay Love Lilt"
arr. Marjory Kennedy-Fraser (1)
The Band.
Gavotte, "Mignon" *Thomas*
"Capriccio Espagnol" *Rimsky-Korsakov*
Helena Millais,
in Songs and "Fragments from Life."
- 8.35. The Band.
Overture, "Mignon" *Thomas*
"Moonlight Dance" *Finck*
Craighall Sherry Again.
The Band.
Ballet Music, "Faust" *Gounod*
Tenor Songs.
"Open the Door Softly" (Old Irish Air)
arr. Herbert Hughes (5)
"Milkmaids" *Peter Warlock (5)*
The Band.
"Babillage" *Gillet*
Selection, "Reminiscences of Tchaikovsky"
Godfrey
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir HALFORD MACKINDER on "The British Commonwealth of Nations"—No. 1, "Canada." *S.B. to all Stations.* Local News.
- 10.0 First Appearance of
A NEW "2LO" INSTRUMENTAL
QUARTET.
S. KNEALE KELLEY (Violin).
FRANK ALMGILL (Flute).
SIDONIE GOOSSENS (Harp).
EDWIN MALKIN (Organ).

In Special Arrangements of Selected Popular Melodies.
Helena Millais,
in "More Fragments from Life,"
including "Spring-cleaning John Henry."
10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Pianoforte Quintet.
5.0-5.30.—WOMEN'S CORNER: Azeline Lewis, "The Story of a Seventeenth-Century Journalist."
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Dr. L. J. Wills, M.A., F.G.S., (of the Natural History and Philosophical Society), on "Fossils."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.

- 7.30. **Symphony Programme.**
THE CITY OF BIRMINGHAM
SYMPHONY ORCHESTRA.
Conducted by ADRIAN BOULT.
Relayed from the Town Hall.
Overture, "The Flying Dutchman" *Wagner*
Symphonic Poem, "Don Juan" *Strauss*
Tone Poem, "A Vision of Night"
Armstrong-Gibbs
Symphony, No. 1 in C Minor *Brahms*
Song Recital.
GWLADYS NAISH (Soprano).
JOHN PERRY (Tenor).
9.15. Soprano Songs.
"Ah! Fors à lui" ("La Traviata") *Verdi*
"We Shall See" *Fisher (1)*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. Tenor Songs.
"The English Rose" *German*
"At Dawning" *Cadman (1)*
"Over the Land is April" *Quilter (4)*
10.10. Soprano Songs.
"One Morning Very Early" *Sanderson (1)*
"A Thrush's Love Song" *Travers (1)*
"Waltz Song" ("Romeo and Juliet")
Gounod
10.20. Tenor Songs.
"Feast of Lanterns" *Bantock (4)*
"In Dreams Fleeting" *Oldroyd (4)*
"The Rivals" *Oldroyd (4)*
10.30.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—Pitt and Marks (Entertainers). Talks to Women: "Tennis Talk," by Major Cooper Hunt. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIEF.
- 5.0-5.45.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: R. Quick, F.S.A., on "What's in a Picture?"
6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report, Talk.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30. **Comic Opera Night.**
"LA CIGALE"
(Audran).
A Comic Opera in Three Acts.
With Additions by Ivan Caryll.
Cast:
Chevalier Franz de Bernheim
HAROLD STROUD (Tenor)
Matthew Van der Koopen }
The Duke of } JOHN HUNTINGTON
Fayensburg } (Baritone)
William F. L. JENKINS (Tenor)
Vincent Knapps }
ERNEST EADIE (Baritone)
Cavalier A. GODWIN (Baritone)
Curfew Watch }
Mendicant } A. WOOD (Bass)

- Charlotte
WINIFRED ASCOTT (Soprano)
Catherine MARJORIE BURN-
The Duchess of } SIDE (Mezzo-
Fayensburg } Soprano)
La Frivolini GLADYS LONNEN (Mezzo-
Soprano)
Marton ADELINE SENIOR (Soprano)
THE "6BM" CHORUS.
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
The Opera produced under the supervision
of GEORGE STONE.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0.—"LA CIGALE" (Continued).
10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio: Gwladys Trevor Williams (Soprano).
4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women.
5.45-6.30.—CHILDREN'S CORNER.
6.45-6.55.—Impressions of Great Modern Writers—(IX), by Guy Pocock.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.
7.30. **"Sweet Lavender."**
EDITH GUNTER (Soprano).
JOHN COLLINSON (Tenor).
LYELL JOHNSTON (Baritone).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
Scene: A drawing-room. Mr. and Mrs. Truelove are sitting near the fire. Mr. Truelove is reading Tennyson's poems; he begins to discuss old times. Mrs. Truelove is listening to a wireless performance. During the evening the following items will be given:
Orchestra.
"Salut d'Amour" *Elgar*
Lyell Johnston.
"Bois Epais" *Lully—1684 arr. A.L. (1)*
"Maybe I Will" *arr. Johnston*
"Drink to Me Only With Thine Eyes"
Traditional
Edith Gunter.
"Who is Sylvia?"
"Comin' Thro' the Rye."
Edith Gunter and John Collinson.
"Oh, That We Two Were Maying."
Orchestra.
"Colonel Bogey" *Alford*
John Collinson.
"Yes, Let Me Like a Soldier Fall"
Wallace
Orchestra.
"The British Grenadiers."
John Collinson.
"Good-bye, Sweetheart, Good-bye"
Lyell Johnston.
"The Longshoreman" *Chesham*
"Rocked in the Cradle of the Deep"
Knight
"Simon the Cellarer" *Hutton*
Edith Gunter.
"When the Heart is Young" *Buck (1)*
"Scenes That Are Brightest" *Wallace*
Orchestra.
"Wedding March" *Mendelssohn*
John Collinson.
"The Swanee River" *American*
"Home, Sweet Home."
"Auld Lang Syne" *Scotch Air (1)*

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WIRELESS PROGRAMME—TUESDAY (Oct. 7th.)

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

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0.—Dance Music.
10.30.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy-Page, relayed from the Piccadilly Picture Theatre.
3.0-3.30.—Broadcast for Schools.
3.30-4.30.—Oxford Picture Theatre Septet, relayed. Conductor: S. Spurgin.
4.30-5.0.—WOMEN'S HALF-HOUR: Miss Margaret Pilkington on "The Use of Handicraft To-day."
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.50.—Mr. GEORGE W. THOMPSON on "Common Commodities—(5) The Golden Pleece—Wool."
Announcer: Victor Smythe.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.
Tales of Mystery and Imagination.
(Edgar Allan Poe, died October 7th, 1849.)
THE "ZY" ORCHESTRA.
JAMES BERNARD (Reciting).

7.30.
Orchestra.
Tone Poem, "The Raven" *Josef Holbrooke*
James Bernard.
"The Raven" *Edgar Allan Poe*
Orchestra.
Tone Poem, "Le Chasseur Maudit"
..... *Cesar Franck*
James Bernard.
"The Bells" *Edgar Allan Poe*
Orchestra.
Suite No. 2, "Peer Gynt" *Grieg*
Overture, "The Flying Dutchman" *Wagner*
James Bernard.
"A Descent into the Maelstrom"
..... *Edgar Allan Poe*

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. REGINALD WHITEHEAD (Bass).
"The Curfew" *Monk Gould*
"The Pipes of Pan" *Elgar (1)*
"Sherwood" *J. Dear (14)*
"The Wraith" *Schubert*
"The Witchflight" *Addison Price*
"Five Eyes" *Armstrong Gibbs*
10.30.—Close down.
Announcer: B. E. Nicolls.

NEWCASTLE.

3.45-4.45.—Concert: Madame Nicholson's Quartet.
4.45-5.15.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "Oliver Goldsmith."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: The Rev. A. H. Robins on "English Social Pioneers: Florence Nightingale."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.

Lavender and Old Lace.
ELSIE COCHRANE (Soprano).
F. ELLIOT DOBIE (Baritone).
THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
7.30.
Orchestra.
Gavotte }
Bourrée } *Bach*
Air }
Gigue }
..... *Elsie Cochrane.*
"Kathleen Mavourneen" *Crouch*
"Comin' Thro' the Rye" .. *arr. Mudie (1)*
"Robin Adair" *Traditional*

Elliot Dobie.
"Tom Bowling" *Dibdin*
"The Lute Player" *Allitsen*
Orchestra.
Minuet *Boccherini*
Cavatina *Raff*
Solveig's Song to Spring *Grieg*
Elliot Dobie.
"Sally in Our Alley."
"King Charles" *White (1)*
..... *Elsie Cochrane.*
"Cherry Ripe" *Horn*
"I Dreamt that I Dwelt in Marble Halls"
..... *Balfe*

Orchestra.
Melodies from "Lilac Time" *Schubert*
9.0. WILLIAM A. CROSSE.
Clarinet Solos, Selected.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. BEATRICE HARRISON (Solo 'Cello).
Andante *Haydn*
Lento *Valentine*
Gavotte *Valentine*
Vivace *Eccles-Salmon*
Five Negro Spirituals *arr. Lawrence Brown*
(a) "Nobody Knows the Trouble I've Seen."
(b) "Ev'ry Time I Feel the Spirit."
(c) "Sometimes I Feel Like a Motherless Child."
(d) "I Know de Lord Laid His Hands Upon Me."
(e) "Swing Low, Sweet Chariot."
10.30.—Close down.
Announcer: B. O. March.

ABERDEEN.

3.30-5.0.—Concert: Popular Ballet Music.
The Wireless Quartet. Feminine Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Talk to Scholars: The Rev. Walter A. Mursell, M.A., on "Victorian Literature."
7.0.—WEATHER FORECAST AND NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.
7.30.—Mr. ALEXANDER STEVEN. *S.B. from Glasgow.*
An Evening with Edward Macdowell.
S.B. to Edinburgh.
MARGARET STEWART (Soprano).
JEAN STEWART (Contralto).
JOHN COOPER (Baritone).
THE WIRELESS ORCHESTRA.
MARIE SUTHERLAND and NAN DAVIDSON (Pianists).

7.45. Orchestra.
Symphonic Poem, "Launcelot and Elaine."
8.5. Margaret Stewart.
"My Love and I" }
"You Love Me Not" }
"In the Sky Where the Stars
Are Glowing" }(4)
"Night Song" }
"The Chain of Roses" }
8.20. John Cooper.
"The Sea."
"Midsummer Lullaby."
"My Jean" }
"Thy Beaming Eyes" }(4)
8.35. Jean Stewart.
"O Lowly Rose" }
"Deserted" }(4)
"Slumber Song" }
"To a Wild Rose" }

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

8.50.—Marie Sutherland and Nan Davidson.
"Three Poems for Four Hands."
9.5. Orchestra.
Suite No. 1 for Orchestra.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. Margaret Stewart.
"Pansy."
"Bluebell."
"Mignonette."
10.10. John Cooper.
"Long Ago" (4)
"A Maid Sings" (4)
10.20. Jean Stewart.
"The West Wind Croons in the Cedar Trees."
"Confidence."
"Through the Meadow."
10.30.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30-4.50.—The Wireless Quartet. Richard B. Alexander (Baritone). Afternoon Topics.
Miss Marie Imandt on "Marcel Proust—the New Novel."
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.
ARCHIBALD HADDON. *S.B. from London.* Local News.
7.30.—Mr. ALEXANDER STEVEN, M.A., B.Sc., of the University of Glasgow, on "Travel." *S.B. to Aberdeen.*

Literary Night.
PERCIVAL STEEDS, B.A.
HERBERT HEYNER (Baritone).
THE STATION ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
7.45. Orchestra.
Overture, "Robespierre" *Litolff*
8.0.—Story Recital (New Style) by Percival Steeds.
Incidental Music by the Station Orchestra.
Story.
"Beau Tibbs at Home" *Oliver Goldsmith*
Drama.
"THE DAGGER SCENE" from
"Macbeth."
Produced by "5SC" DRAMATIC COMPANY.
Characters:
Macbeth *STRUAN ROBERTSON*
Lady Macbeth *ELLA VALLANCE*
Poetry.
"Maud" *Tennyson*
Introductory Remarks on each Literary Item by Percival Steeds.

8.50. Herbert Heyner.
Songs from Tennyson's "Maud"
..... *A. Somervell (1)*
"O Let the Solid Ground."
"Birds in the High Hall Garden."
"Go Not, Happy Day."
"Come Into the Garden, Maud."
"O That 'Twere Possible."
"My Life Has Crept So Long."
9.5. Orchestra.
Selection, "La Bohème" .. *Puccini-Gavin*
Suite, "Three Famous Pictures" .. *Wood*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. Orchestra.
Selection, "La Boutique Fantasque"
..... *Rossini-Respighi*
10.10. Herbert Heyner.
"Mystical Songs" .. *Vaughan Williams (14)*
(With String Quartet and Piano Accompaniment.)
10.20. Orchestra.
"Slavonic Rhapsody" *Friedmann*
10.30.—Close down.
Announcer: R. Elliot Kingsley.

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WIRELESS PROGRAMME—WEDNESDAY (Oct. 8th.)

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 Fred Verrells (Baritone).
- 3.15-3.45.—Talk to Schools: Mr. J. C. STOBART on "Stories in Poetry."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Mabel Corran (Contralto). "My Part of the Country," by A. Bonnet Laird.
- 5.30-6.15.—CHILDREN'S CORNER: "Handicrafts," by F. S. Thomas. "Prunella," adapted by Andrew Lang ("Grey Fairy Book"). "John Gilpin," by William Cowper. "The Miller, His Son, and Their Ass," from "Æsop's Fables."
- 6.40-6.55.—Mr. R. FANE DE SALIS, B.A., F.G.S., on "English Canals."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. C. H. B. QUENNELL on "Everyday Life in Early Times." *S.B. to other Stations.*
- Local News.

Chamber Music Evening.

A TRIO OF EMINENT INSTRUMENTALISTS:

MARJORIE HAYWARD (Violin).
IVOR JAMES (Violoncello).
ETHEL HOBDDAY (Pianoforte).

Assisted by

FRANK BRIDGE (Viola).

- 7.30.—Trio in B Flat Major. Op. 99. Schubert Allegro—Andante.
- 7.45.—"From My Window," by Philemon.
- 7.50.—"THE MOONSTONES" CONCERT PARTY:

Under the Direction of ERNEST SEWELL and JACK RICKARDS.

In a Medley of Music and Moonshine.

VIOLET STEVENS (Comedienne).
EDITH SKINNER (Soprano).
EVELYN BALY (Pianist).
ERNEST SEWELL (Entertainer).
JACK RICKARDS (Comedian).

- 7.55.—The Company—Introduction, "Off We Go" Jack Rickards
Violet Stevens in Humorous Odds and Ends. A Little Nonsense by the Company.
Edith Skinner sings "The Lass with the Delicate Air" Arne
Jack Rickards will discuss Boarding Houses and Things.
The Company—Topical Toasts. "Here's to . . ." Lee and Weston (7)
- 8.30.—The English Trio and Frank Bridge. Quartet in E Flat, Op. 51 . . . Dvorak
- 8.45.—Another Interlude by "The Moonstones"
The Company—A Moonstone Muddle, "Wrong Numbers" Jack Rickards
Violet Stevens pops up again.
Edith Skinner sings "Wonderful Garden of Love" Russell
Jack Rickards and Ernest Sewell will "Butt In."
- The Company—Finale, "Pyjamas."
- 9.15.—The English Trio.
Trio in B Flat Major. Op. 99. . . . Schubert Scherzo—Rondo.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- "The Week's Work in the Garden," by the Royal Horticultural Society. *S.B. to all Stations.*
- Sir JAMES H. YOXALL on "The Art of Living." *S.B. to all Stations.*
- Local News.
- 10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Alice Couchman (Solo pianoforte).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Harold Baker, F.R.P.S., on "The Tower of London."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. H. B. QUENNELL. *S.B. from London.*
- Local News.
- 7.30.—Mr. FRANK JONES on "How We Talk," relayed from the Cosmopolitan Club.
- 8.0.—Tchaikovsky's Popular Works. THE STATION SYMPHONY ORCHESTRA:
Conducted by JOSEPH LEWIS.
MARY ABBOTT (Solo Pianoforte).
ANNE THURSFIELD (Mezzo-Soprano).
Orchestra.
Overture, "1812," Op. 49.
Anne Thursfield.
- Group of Four Songs.
Mary Abbott and Orchestra.
Concerto No. 1 in B Flat Minor, Op. 23, for Pianoforte and Orchestra.
Orchestra.
Selection, "Catherine" (embodying many of Tchaikovsky's finest Melodies).
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Sir JAMES H. YOXALL. *S.B. from London.*
- Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The "6BM" Trio: Reginald S. Moust (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Rita Jelly (Soprano). Jerome Murphy (Entertainer). Talks to Women: Music Talk by Allan Franklin.
- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Miss M. B. Robinson, Home Talk.
- 6.30-6.35.—Farmers' Corner: Time Signal. Farmers' Weather Report.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. H. B. QUENNELL. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- Municipal Orchestra Night.
JOSE DE MORAES (Tenor).
CLIFF MARTELL (Entertainer at the Piano).
THE MUNICIPAL ORCHESTRA.
Relayed from the Winter Gardens.
Conductor—Sir DAN GODFREY.
- 8.0.—Orchestra.
March, "Victoria" Blon
Overture, "Orfée aux Enfers" . . . Offenbach
Waltz, "Wonderful One" Paul Whiteman (7)
- Jose de Moraes.
Song, Selected.
Orchestra.
Selection, "Madame Pompadour" . . . Leo Fall
Cliff Martell.
Selections from his Repertoire.
- 9.0-9.10.—Interval.
- 9.10.—Orchestra.
Suite, "My Native Heath" Arthur Wood (1)
"Parade of the Little Tin Soldiers" . . . Jessel
Jose de Moraes.
Song, Selected.

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Sir JAMES H. YOXALL. *S.B. from London.*
- Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. The Station Orchestra.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—JOHN D. CHAMBERS on "Chess—(VIII), Chess with Lord Leverhulme."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
- Local News.
- 7.30.—"THE BOHEMIAN GIRL," An Opera by M. W. Balfe.
Cast:
Arlene GWLADYS NAISH
Gipsy Queen FELICE HYDE
Thaddeus JOHN PERRY
Count Arnheim LEE THISTLETHWAITE
Devilshoof JOSEPH FARRINGTON
Florestine SIDNEY EVANS
Captain of the Guards FRANK FRANCIS
Chords "5WA" CHOIR
- THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Scene I: The Fête.
Scene II: The Gipsy Encampment (many years after).
Scene III: On the way to the Fair.
Scene IV: The Fair.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Sir JAMES H. YOXALL. *S.B. from London.*
- Local News.
- 10.5.—"THE BOHEMIAN GIRL" (Continued).
Scene V: The Count's House (The Recognition).
Scene VI: The Reunion.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: C. K. Parsons.

MANCHESTER.

- 3.0-3.30.—Broadcast for Schools.
- 3.30-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Nora Bunting (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. W. C. JENKINS, F.R.A.S., of Godlee Observatory: "The Study of the Weather—(6), Commerce and the Weather."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Character Cameos by VICTOR SMYTHE.
Local News.
- 7.30.—Welsh Night.
THE "2ZY" ORCHESTRA.
HERBERT HEYNER (Baritone).
LLEWELYN DAVIES (Tenor).
HUBERT DAVIS (Entertainer).
Orchestra.
"Reminiscences of Wales" Godfrey
Selection, "The Leek" Myddleton

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 8th.)

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

Baritone Songs.
 "The Dimpled Cheek" Traditional
 "All Through the Night" Welsh Airs.
 "The Ash Grove"
 Tenor Songs.
 "O na byddai'n Haf O hyd" ... W. Davies
 "Gwlad fy ngenedigaeath" Dr. Parry
 Hubert Davis in Selections from his Repertoire.
 Orchestra.
 Selection, "Welsh Gems" Hecker
 Baritone Songs.
 Five Mystical Songs *Vaughan Williams* (14)
 Tenor Songs.
 "Gwlad y Delyn" J. Henry
 "Pistyll y Llan" W. Davies
 Orchestra.
 Selection, "Cambria" *Bonnicean*
 "Welsh Rhapsody" *German* (11)
 A few Stories by Hubert Davis.
 Orchestra.
 "God Bless the Prince of Wales."
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Royal Horticultural Society Talk. *S.B. from London.*
 Sir JAMES H. YOXALL. *S.B. from London.*
 Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: T. O. Beacheroff.

NEWCASTLE.

3.45-4.45.—Concert: The Station Light Orchestra—Conductor, William A. Croase. Stella Rutherford (Soprano).
 4.45-5.15.—WOMEN'S HALF-HOUR: Grace Burns on "Walks in Scotland" (2). Miss Spence (Soprano).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: W. Carr, B.Sc. on "Gems, Real and Artificial" (2).
 6.35-6.45.—Farmers' Corner.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
 7.30. **Offenbach Selections.**
 NORAH ALLISON (Soprano).
 THE STATION ORCHESTRA.
 Orchestra.
 Selections from "The Grand Duchess."
 Norah Allison.
 "The Doll's Song" ("The Tales of Hoffmann").
 "My Pretty Dove."
 "Night of Stars."
 Orchestra.
 Melodies from "Genevieve de Brabant."
 Norah Allison.
 "The Song of Fortunio."
 "To Catherine."
 Orchestra.
 Excerpts from "The Tales of Hoffmann."
An Interlude by the Strings.
 8.30. R. MARKS (Solo Violoncello).
 Romance, Op. 17 *Goltermann*
 Harlequinade *Squire*
 8.40. Orchestra.
 Nocturne *Borodin*
 Finale from Suite for Strings ... *Parry* (11)
 8.50. R. Marks.
 Selection.
 9.0. Orchestra.
 Dance Music.
 "The Parade of the Wooden Soldiers";
 "Katinka"; "Three O'Clock in the Morning" (23); "Maybe"; "El Relicario."

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Sir JAMES H. YOXALL. *S.B. from London.*
 Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Variety Afternoon: The Wireless Quartet, John Beyeridge (Entertainer at the Piano), Feminine Topics. The Marchioness of Aberdeen and Temair on "The Work of the British Red Cross Society."
 5.30-6.0.—CHILDREN'S CORNER: "Tales of a Grandmother"—(II), told by Auntie Chris.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
Scottish Evening.
 BEATRICE HARRISON (Solo Cello).
 CHRISTIAN DICKIE (Soprano).
 ROBERT E. ANDERSON (Baritone).
 THE WIRELESS ORCHESTRA.
 7.30. Orchestra.
 Eightsome Reel *arr. Kerr*
 Christian Dickie.
 7.45. "Cam Ye by Athol?" *Traditional*
 "Waly, Waly, Up the Bank" ... *Blumenthal*
 "Robin Adair" *Traditional*
 8.0. Beatrice Harrison.
 Selected.
 8.15. Robert E. Anderson.
 "Sound the Pibroch" *Traditional*
 "Mary" *Richardson*
 "Ae Fond Kiss" *Lawson*
 8.30. Orchestra.
 "Flowers of Edinburgh" ... *Traditional*
 8.45. Christian Dickie.
 "Flora Macdonald's Lament" *Traditional*

KEY LIST OF MUSIC PUBLISHERS.

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

[In the Bournemouth Programme on page 534 of our issue dated September 19th, we gave the incorrect indication number of the Publisher of "Fairy Lullaby" (Quilter). This song is published by Messrs. Chappell & Co., Ltd., of 50, New Bond Street, London, W.1.]

"They're Far, Far Awa' Booth
 "Whistle, an' I'll Come Tee Ye" *Traditional*
 9.0. Beatrice Harrison.
 Selected.
 9.15. Robert E. Anderson.
 "A Man's a Man" } *Miller*
 "Corn Rigs" }
 "The Piper o' Dundee" *Traditional*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Sir JAMES H. YOXALL. *S.B. from London.*
 Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.0.—Broadcast to Schools.
 4.0-5.0.—Classical Afternoon: The Wireless Quartet, T. C. Gregory (Solo Pianoforte). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone, assisted by "Tialde Bell."
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir ROBERT WILSON, on "A Boy's Leisure."
 Local News.
 7.30.—Mr. J. R. RUTHERFORD, on "Wembley."
Symphony Concert.
S.B. to Edinburgh.
 WINIFRED SMALL (Solo Violin).
 VIVIENNE CHATTERTON (Soprano).
 THE WIRELESS SYMPHONY ORCHESTRA.
 Conducted by L. STANTON JEFFERIES.
 7.40. Orchestra.
 Overture, "Carnival" *Dvorak*
 Siegfried Idyll *Wagner*
 Soprano Song.
 Aria, "Adonais" ... *Landon Ronald* (5)
 Orchestra.
 Indian Suite, No. 2 *MacDowell*
 Concerto for Violin and Orchestra in G Minor *Max Bruch*
 (1) Allegro Moderato; (2) Adagio;
 (3) Finale.
 Symphony No. 2 in B Minor *Borodin*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Sir JAMES H. YOXALL. *S.B. from London.*
 Local News.
 10.5. Violin Solos.
 "Parting" *Rosely Woolf* (17)
 "La Precieuse" *Couperin-Kreisler*
 Spanish Dance (Zapateado) *Sarasate*
 Soprano Songs.
 "Surely the Time for Making Songs Has Come?" *Rogers*
 "Now Sleeps the Crimson Petal" *Roger Quilter* (1)
 "Song of the Blackbird" *Quilter* (1)
 Orchestra.
 "Minuet d'Amour" *Covecn*
 "Gopak" *Moussorgsky*
 10.30.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Mungo M. Dewar.

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

THE CHILDREN'S CORNER, CONDUCTED BY THE AUNTS AND UNCLES.

Some Wonders of the Sea-Shore.

HULLO, children! Most of you have been to the seaside and love to roam about looking for seaweed and anemones. Here is an interesting talk about the sea-shore by Mr. T. Howard Rogers, that you are certain to like.

The sea-shore, or as the scientists call it, the tidal zone, is that area over which the tide rises and falls between the highest and lowest water marks. Although primarily under the influence of the sea, that part which is uncovered when the tide falls also has to contend with land influences, so here on the sea-shore is found an area where great changes are continually going on.

Some of you may go to a flat muddy coast, where, although marine life abounds, it is not so common and conspicuous as on a rocky shore with a few rock pools. So it is about a shore with wave-washed rocks, a few rock pools, and plenty of seaweed that I am going to tell you.

Useful "Weeds."

When you visit my typical shore, the first and most striking point is the seaweeds. "Weed" is the wrong word for these very beautiful plants. With the word "weed" one always associates something that is a nuisance and a scourge, and the usual thing to do is "to pull it up." The seaweeds of the shore are very necessary plants, and in many cases are of beautiful colours, and if it were not for these weeds which retain the moisture when the tide is out, many of the animals would have to find some other home than the shore.

When looking at the tidal zone, one immediately notices the apparent terracing of the weeds, how one particular kind is always at a set distance from the sea. This lining or zoning of the weeds along the shore is common to all our coasts, and although there may be many kinds of seaweed, they are always arranged in definite longitudinal

strips and always in the same order—this order, of course, depending on the length of time they are able to withstand the drying influences of sun and air.

The first seaweed we come to at the top of the shore is a short sturdy little plant, about four inches high, like dark brown parsley, the fronds of which are channelled down one side and is hence called Channelled Wrack.

Do You Know These?

Then we come to a zone of a flat-leaved, smooth weed, about six inches high, branched and with a very distinct wide rib; this is Flat Wrack. This plant is not always present, and then we come to one, the Bladder Wrack, a much larger plant, also brown, and having a number of round bladder-like swellings set in pairs all over the fronds. Below this we come to a greener plant called Knobbed Wrack. This is the weed that gives great pleasure to the children, for if they are strong enough to burst the very tough bladders, a smart pop is the result. Growing intermixed with this and below it is another brown weed which is similar to Flat Wrack, but with a toothed edge.

There are many other weeds on other parts of the shore and some are of very pretty colours.

The first large class of animals to be found on the sea-shore are the protozoa, or "first animals," consisting each of a single cell. Now, although these protozoa are very numerous on all sea-shores, they are very small and can only be seen under the microscope.

Passing a little higher up the scale, we come to sponges. You know that the sponge you use in your bath, if it is a natural one, originally came out of the sea. Now, when you come to the sea-shore round these coasts, you must not think you will be able to pick up any bath sponges, but you will find a few small, very pretty ones hanging on to the sea-weeds.

As we go further up the scale of life, we come to the Coelenterata, the two-layered animals. We, you know, have three primary layers in our body, but these Coelenteratas have only two; they have an outside skin and a skin lining the inside of their stomachs, but no middle skin which lines the cavity in which our other organs, heart, lungs, liver, etc., lie. It is among this group that some of the most beautiful of our shore forms are found. They are the Sea Anemones. These are not plants, but animals, although they look like very beautiful flowers.

A Beautiful Anemone.

The most common on our coasts is the Red Beadlet Anemone. When a closed specimen of this is found, it resembles half an over-ripe red gooseberry, with a small dimple at the top, and is found sticking lightly to a stone. If we examine an extended specimen in some rock pool, we shall see that it has a broad base of attachment, from which rises a short smooth column surrounded at the top by numerous tentacles. Inside the circle of tentacles is a flat space, called the disc, in the middle of which is placed a broad slit, the mouth.

When we leave Anemones and still climb up the scale, we next come to the Echinodermata, which means spiny skinned, and the common ones of this class are the Sea Urchins and Starfish. A Sea Urchin is like a rolled-up hedgehog, it is a hard round ball covered with spikes, just like a hedgehog, only it cannot unroll itself and run away.

The common brown Star Fish is usually found near low water on all rocky coasts and is a very interesting creature to watch.

I now come to the Crustacea—the crabs, shrimps, etc. In most of the rock pools you will find the Rock Pool prawn—not shrimp—for shrimps live in the sand. This little prawn is very difficult to see unless the water is quite clear, and is most difficult to catch.

The shrimps of the sea-shore are very similar to prawns, but are dwellers in the sand, and can be caught if you are quick enough to get them before they are buried.

Many varieties of crabs live in the rock pools. The hermit crab, which has to seek an empty shell in which to protect its soft body from its enemies; the swimmer crab with its last pair of legs adapted for swimming, and the little green shore crab—all these may be easily found.

We now come to the vast group of shell fish, or Mollusca. These fall into two groups, the two-shelled and one-shelled. The commonest one-shelled type are the limpet, whelk and periwinkle, and of the two-shelled type, the black mussel, cockles and razor shells can usually be found on any shore.

(Continued from the previous column.)

When Sabo had dug out a trench of about a foot deep all round her, he stood up and pushed her a little over to one side, and then went round and pushed her over in the opposite direction. A few minutes later she cried, "Stop! I'm free now!"

The Blue-eyed Susan, with her arms stretching down at her sides, began gently to glide up into the air.

Sabo watched her while she drifted away towards the harbour, like a dark shadow in the starlight. Then he ran to a place from which he could just see the ship; and he saw Susan's shadow float down, hover for a moment about the prow of the ship, and then disappear as she took her place beneath the bowsprit. The ship moved slowly down the channel. The Blue-eyed Susan was once more setting out to sea.

SABO AND THE FIGURE-HEAD.

By E. W. LEWIS.



WHEN Sabo was walking about in the village by the sea, he came one day to a fisherman's cottage in front of which there was a pretty garden, and in the garden the prettiest girl he had ever seen.

At first Sabo thought that she was a real girl, standing

there among the bushes in the little garden, and he went to the fence in order that he might speak with her; but when he got quite near to her, he saw that she was made of wood.

Sabo drew back in surprise; and then he remembered that Uncle Harry had once said that, in the old times, when they built a ship, they put a Figure-Head at the prow, just under the bowsprit; and often it was the figure of a woman which they carved and put there.

So Sabo guessed where this beautiful girl had come from. He thought that the ship must have been called the *Blue-eyed Susan*, and this was the *Blue-eyed Susan* herself!

He made his way boldly through the garden gate, and, saying "You'd much rather be out

at sea than here, wouldn't you?" he sat down on a wooden seat which was near her.

Then she turned to him, and said, in the voice of an ordinary girl, "My word! Shouldn't I just?"

"Why don't you make a dash for it? I would, if I were you," said Sabo.

"How can I?" replied the Blue-eyed Susan. "Stuck here in the ground! Every time a boat leaves the harbour, I say to the Old Man, 'Let me go with her?' But he won't."

"And who is the Old Man?" asked Sabo.

"He lives in the cottage," replied the Blue-eyed Susan. "Been all his life at sea, and now he's too old to go any more; so he comes and sits where you're sitting, and tells me of the old times—until I could scream to get away."

A big hope shot up in Sabo's heart, like a sharp pain. "There is a boat going out on the next tide," he said.

"I know it," Susan answered him, with a sigh. "Don't you think I know every boat, and every tide? But what's the use?"

"Then we can manage it," said Sabo.

"Manage what?" cried the Blue-eyed Susan.

"I'll dig you out!" said Sabo.

"If you will, I'll love you for ever and ever!" and the Blue-eyed Susan laughed for joy.

So, when it was dark, and all the village was sleeping, Sabo ran through the narrow crooked streets and came to the cottage where Susan was. He did not waste any time. No terrier ever scraped at the rabbit-hole with greater zest than Sabo scraped at the earth in which the Blue-eyed Susan had been set.

(Continued in the next column.)

WIRELESS PROGRAMME—THURSDAY (Oct. 9th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15-3.45.—Talk to Schools: Prof. A. J. IRELAND on "Lives of Great Men."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Reginald Bussell (Baritone). "College Life," by Jans Barrington. Travel Pictures—(5) "Down the Danube," by Elise I. Spratt.
- 5.30-6.15.—CHILDREN'S CORNER: Auntie Hilda at the Piano. "The Wind in the Willows," Part 7, by Kenneth Grahame. Miss Nobody Special. "L.G.M." of the *Daily Mail*—Zoo Stories.
- 6.45-6.55.—Mr. R. A. WILSON, A.R.C.A. London, on "Bohemian Paris."
- 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.*
Lieut.-Col. GORDON CASSERLY, F.R.G.S., on "Fez, the Heart of Morocco." *S.B. to all Stations.*
Local News.
- 7.35.—A COLERIDGE-TAYLOR PROGRAMME. *S.B. to all Stations.*
(For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk.
Local News.
- 10.0.—HALF-AN-HOUR OF OVERTURES. *S.B. to all Stations.*
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Pianoforte Quintet.
- 5.0-5.30.—WOMEN'S CORNER: H. C. Lacey, M.B.E. (Secretary of the Shakespeare Memorial Theatre), on "Shakespeare's Heroines." Edith Paddock (Soprano)—Shakespearean Songs.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Frank Jones on "Rugger."
- 7.0-10.30.—The entire Programme *S.B. from London.*
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—Ernest Bishop (Concertina). Arthur Marston (Piano). Leonard Kelly (Bass). Talks to Women: Angela Cave on "Current and Contemporary Literature."
- 5.0-5.45.—CHILDREN'S CORNER.
- 5.55-6.0.—Boy Scouts' and Girl Guides' News.
- 6.0-6.30.—Scholars' Half-Hour: E. M. Rodda on "Sir Walter Raleigh."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report, Farmers' Talk.
- 7.0-10.30.—The entire Programme *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30.—THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
Vocalist, ANNE THURSFIELD.
I. Orchestra.
Overture, "Euryanthe" Weber
II. Selected.
Anne Thursfield.
III. Orchestra.
Selection, "Tannhäuser" Wagner-Tavan

ALL STATIONS PROGRAMME (except Belfast).

(Relayed from London.)

A COLERIDGE-TAYLOR PROGRAMME.

7.35-9.30.

THE WIRELESS SYMPHONY ORCHESTRA.

Conductor, DAN GODFREY, Jr.
MIRIAM LICETTE (Soprano).
GLADYS PALMER (Contralto).
SPENCER THOMAS (Tenor).
HERBERT HEYNER (Baritone).

The Orchestra,
Suite, "Othello."
Soprano Song,
"Life and Death."

Tenor Song,
"Onaway, Awake, Beloved" (11).

The Orchestra,
Petite Suite de Concert.

Contralto Song,
"This is the Island of Gardens."

Baritone Song,
"Hiawatha's Dream" (11).

The Orchestra,
Rhapsodic Dance, "The Bamboula."

A Tale of Old Japan (11).

Cantata for Solos, Chorus and Orchestra.

The Poem by Alfred Noyes.

HALF-AN-HOUR OF OVERTURES.

10.0-10.30.

The Orchestra.

"Macbeth" Sullivan
"The Corsair" Berlioz
"Carnaval" Glazounov

IV. Anne Thursfield.

Selected.

V. Orchestra.
Suite, "Woodland Pictures" Fletcher
(1) "In the Hayfields"; (2) "An Old World Garden"; (3) "The Beanfeast."

VI. Anne Thursfield.

Selected.

VII. Orchestra.
Suite, "Casse-Noisette" Tchaikovsky

Announcer: C. K. Parsons.

IMPORTANT TO READERS.

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

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5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Ronald Gourley (Blind Pianist and Siffleur). Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. Mr. Arthur Short, Deputy Camp Chief: Talk to Boy Scouts.

5.45-6.30.—CHILDREN'S CORNER.

6.45-6.55.—Mr. F. J. NORTH, D.Sc., F.G.S., Keeper of Geology, The National Museum of Wales, on "The Story of the Earth" (VII).

7.0-10.30.—The entire Programme *S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

11.30-12.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.35.—Boy Scouts' News.

6.35-6.55.—Topical Talk (in French) by Albert Thouaille, M.A. (Paris), Principal of Gouin's School of Languages, Manchester.

7.0-10.30.—The entire Programme *S.B. from London.*

10.30-10.45.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I. Spanish Talk.

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: "In Lighter Vein." HELENA MILLAIS (Actress-Entertainer), DOROTHY CLARK (Contralto), LAURA PHILLIPSON (Solo Pianoforte).

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mrs. McQueen on "Madame Albani—Forty Years of Song."

7.0-10.30.—The entire Programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Scottish Afternoon: Elsie Cochrane (Soprano), The Wireless Quartet. Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: Travels of a Cargo Boat—(II), told by Itself.

6.40-6.45.—Boys' Brigade Bulletin.

7.0-10.30.—The entire Programme *S.B. from London.*

Announcer: W. D. Simpson.

GLASGOW.

3.0-3.30.—BEATRICE HARRISON, 'Cello Recital.

3.30-5.0.—The Wireless Quartet, Denis Noble (Baritone), Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Remember that prizes of stamps are sent each week for the most interesting letters received.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Alexander Paterson—Author of "Across the Bridges," on "Glasgow Boys' Week."

7.0-9.30.—Programme *S.B. from London.*

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

Mr. HUGH BRENNAN, M.A., B.Sc., of the Glasgow University, on "18th Century Russian Literature."

Local News.

10.0-10.30.—Programme *S.B. from London.*

Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

WIRELESS PROGRAMME—FRIDAY (Oct. 10th.)

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 Alice Archer (Soprano).
- 3.15-3.45.—Talk to Schools. Lecture on "French," under the Auspices of L'Institut Français.
- 4.0-5.0.—Time Signal from Greenwich. Concert: Gwynneth Trotter (Solo Violin). Debate: "That the Greatest Literature is Concerned with Unhappiness," by Miss Dawson and Lady Nott Bower. Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: Flute Solos by Edith Penville. "Jacko and Jackoons," by Mabel Marlowe, from "The Merry-go-Round." "A Trip Round the World: Harlem." Jungle Stories by Gordon Casserly, F.R.G.S.
- 6.45-6.55.—Dr. TRESSIDER on "Homing Pigeons."
- 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). *S.B. to all Stations.*
Local News.
- A "Merry and Bright" Evening.**
SYDNEY COLTHAM (Tenor).
LEONARD HUBBARD (Baritone).
FRANK TULLY (Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
- 7.30.—Orchestra.
March, "The London Scottish" .. Haines
Petite Suite .. Debussy
Tenor Songs.
"Molly, Dear" .. Monk Gould (1)
"A Dream" .. Bartlett (5)
Orchestra.
"Ballet Russe" .. Luigini
Tenor and Baritone Duet.
"Watchman! What of the Night?"
Sarjeant (1)
- 8.10.—Frank Tully in an Impersonation of the Famous American Humorist, Walter C. Kelly, as "The Virginian Judge."
Orchestra.
Intermezzo, "A Summer Morn" .. Haines
"March of the Giants" .. Finch
Baritone Songs.
"The Pipes of Pan" .. Elgar (1)
"The Lute Player" .. Allitsen
Orchestra.
Ballet Music, "La Reine de Saba" Gounod
- 9.0.—Duet.
"Awake" .. Pelissier
Orchestra.
Three Light Pieces .. Fletcher
"Dance Moresque" .. Coates
Tenor Songs.
"Duna" .. MacGill (1)
"It is Only a Tiny Garden" .. Haydn Wood
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
- 10.0.—Orchestra.
Overture, "The Mikado" .. Sullivan
Fox-trot Songs with Orchestra.
"Why Did You Teach Me to Love You?"
Liscombe (23)
"If All the Girls Were Good Little Girls"
Donaldson (16)
Orchestra.
"Cheero!" (The Palace-Girls' Dance) Finch
Fox-trot, "Hide and Seek" .. (6)
- 10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Emmie Northall (Contralto).
- 5.0-5.30.—WOMEN'S CORNER: Graham Squiers—Informal Business Chat to Ladies. Ethel Williams (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: R. Thibault, French Talk.
- 6.45-7.0.—"For Allotment and Small Holders," under the Direction of Mr. G. C. Gough, Ministry of Agriculture.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- Military Band Evening.**
THE CITY OF BIRMINGHAM
POLICE BAND.
Conducted by RICHARD WASELL.
GLADYS WHITEHILL (Soprano).
GEOFFREY DAMS (Tenor).
Relayed from the Town Hall.
- 7.30.—Band.
Overture "Carnaval" .. Glacounov
Tenor Song.
"The Sea Gypsy" .. Head (1)
Band.
Symphonic Movement—Andante con moto
from The "Unfinished Symphony" .. Schubert
Soprano Song.
"They Call Me Mimi" ("La Bohème")
Puccini
Band.
"The Ride of the Valkyries" .. Wagner (1)
Prelude in C Sharp Minor .. Rachmaninov
Tenor Songs.
"Linden Lea" .. Vaughan Williams (1)
"Love's Philosophy" .. Quilter (1)
Band.
Scènes Alsaciennes .. Massenet
(a) "Under the Lime Trees"; (b) "In a Wine Shop."
Soprano Song.
"Down in the Forest" .. Landon Ronald (5)
Band.
Overture, "The Bohemian Girl" .. Balfe
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
- 10.0.—RONALD COURLEY—A Piano, and Some Merriment.
- 10.30.—Close down.
Announcer: J. C. S. Paterson.
- ## BOURNEMOUTH.
- 3.0-5.0.—Educational Talk: "Famous Composers," compiled by Capt. Featherstone, read by Station Director, with Orchestral Illustrations. The "GBM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Cyrus Garside (Bass). J. S. Bainbridge, B.Sc., on "The Choice and Care of Brushes and Brooms."
- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Miss A. G. Spry, L.L.A., "Notre Dame de Paris" (Victor Hugo).
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- A Night With Modern British Composers.**
DORIS VANE (Soprano).
JOHN COLLINSON (Tenor).
HERBERT HEYNER (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
THE "GBM" TRIO.
Orchestra.
- 7.30.—Overture, "The Boatman's Mate"
Dame Ethel Smyth (2)

- 7.45.—John Collinson.
"Is My Team Ploughing?"
Vaughan Williams (1)
(With String Quartet Accompaniment.)
"Oh, When I Was in Love With You"
Vaughan Williams (1)
(With String Quartet Accompaniment.)
"Dream Valley" .. Quilter
"An Old Carol" .. Quilter
"If There Were Dreams to Sell"
J. Ireland
"Idyll" .. Gerard Williams (2)
"I Heard a Piper Piping" .. Baz
Doris Vane.
- 7.55.—"I Know a Bank" .. Martin Shaw
"Little Waves of Breffay"
"Rivulet" .. Martin Shaw
- 8.5.—Trio.
Trio No. 2 .. John Ireland
- 8.15.—Herbert Heyner.
"O Fair Enough Are Sky and Plain"
G. Butterworth
"So Perverse" .. F. Bridge
"So White, So Soft" .. Delius
"Land of Silence" .. Quilter
"Fill a Glass with Golden Wine"
Quilter (1)
- 8.25.—Orchestra.
Overture, "Everyman" .. Walford-Davies (11)
"Puck's Minuet" .. Herbert Howell (2)
- 8.40.—Doris Vane.
"The Cloths of Heaven" .. T. Dunhill (14)
"Scythe Song" .. Hamilton Hurty (1)
"An Outward Sail" .. Maurice Besley
- 8.50.—Trio.
Suite, "Country Magic"
Armstrong Gibbs (2)
- 9.0.—Herbert Heyner.
"Beauty" .. Easthope Martin (5)
"Greece for Light" .. H. Hurty (1)
"I Held Love's Head" .. H. Hurty
"Thou Gavest Me Leave to Kiss" .. H. Hurty
"Good Ale" .. Peter Warlock
- 9.10.—Orchestra.
Suite from "Where the Rainbow Ends"
Roger Quilter (4)
- 9.20.—John Collinson.
"The Med Prince" .. Armstrong Gibbs (2)
"Five Eyes" .. Armstrong Gibbs
"Rising Storm" .. Stewart
"River Song" .. Gerard Williams (2)
"The Lum" .. Maddison (5)
"Song of the Palanquin Bearers"
Martin Shaw (2)
"A Prayer to Our Lady" .. Ford
"Abiding Joys" .. Woodgate
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
- 10.0.—Trio.
"Celtic Prelude" .. Rudland Boughton
- 10.10.—Doris Vane.
"Don't Come In, Sir, Please"
Cyril Scott (4)
"Blackbird's Song" .. Cyril Scott
- 10.15.—Herbert Heyner.
"Pleading" .. Elgar (11)
"Is She Not Passing Fair?" .. Elgar (1)
- 10.20.—Orchestra.
Oriental Suite, "Beni Mora"
Gustav Holst (2)
- 10.30.—Close down.
Announcer: Bertram Fryer.
- ## CARDIFF.
- 3.0-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": The Station Orchestra. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-6.55.—"How to Speak Welsh"—(XVI), by Mr. Huw J. Huws.
- A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 59.

WIRELESS PROGRAMME—FRIDAY (Oct. 10th.)

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

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
MARJORIE HAYWARD (Solo Violin).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
7.30. Orchestra.
Overture, "The Marriage of Figaro" *Mozart*
"Children's Corner" *Debussy*
(1) Serenade for the Doll; (2) The Little Shepherd; (3) Golliwog's Cake Walk.
Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of Natural History."
Marjorie Hayward.
Minuet *Pugnani-Kreisler*
Melodie *Gluck-Kreisler*
Rondino *Kreisler*
Allegro *Fiocco*
Orchestra.
Symphonic Poem, "Danse Macabre" *Saint-Saens*
Marjorie Hayward.
"La Gitana" *Kreisler*
"On Wings of Song" *Mendelssohn-Achron*
"Irish Reel" *Stanford*
8.30.—Other People's Programmes: A Trip Around the Stations.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
10.0.—Other People's Programmes: A Trip Around the Stations (Continued).
10.30.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy-Page, relayed from the Piccadilly Picture Theatre.
3.0-3.30.—Broadcast for Schools.
3.30-4.30.—Concert by the "2ZY" Quartet.
4.30-5.0.—WOMEN'S HALF-HOUR.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Mr. G. H. COWLING, M.A., of Leeds University, on "Six Great Books—(6) Hardy's 'Dynasts.'"
Announcer: T. O. Beachcroft.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.

A Hunting Programme.

"Hunting, the sport of kings, the image of war without its guilt and only twenty-five per cent. of its danger."
THE "2ZY" ORCHESTRA.
LEE THISTLETHWAITE (Baritone).
THE "2ZY" DRAMATIC COMPANY.
7.30. Orchestra.
March, "The Hunter" *Faust*
Gallop, "The Fox Hunters" *Gladman*
Hunting Chorus ("Dorothy") *Cellier*
Baritone Songs.
"Tally Ho—Hark Away" }
"The Cheshire Hunt" } *Traditional*
"The Westmoreland Hunt" }
Mr. JORROCKS delivers a Sportin' Lecture.
Orchestra.
"A Hunting Scene" *Bucalossi*
THE "2ZY" DRAMATIC COMPANY.
"BLUESTONE'S FIELD DAY"
(H. Toplis).
A Hunting Burlesque in Two Scenes.
Sir Bowden Nuts (a Hunting Squire)
VICTOR SMYTHE
Vermouth Bowden Nuts (His Daughter)
DOROTHY FRANKLIN
Silas T. R. Spud (Her Fiancé)
D. E. ORMEROD
James (the Butler) H. B. BRENNAN
Scene: Somewhere in the Country.
Produced by VICTOR SMYTHE.

Baritone Songs.
"The Huntsman" *Beichardt*
"The Alpine Hunter" *Schubert*
"The Huntsman's Evening Song" *Schumann*
Orchestra.
"Hunting Song" *Mendelssohn*
Selection, "A Day with the Huntsmen" *Rimmer*
Concluding the day with a few Hunting Choruses, we then adjourn for the HUNT BALL.
9.0.—Dance Band, relayed from the Piccadilly Picture House.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
Station Director's Talk.
10.5. ANNE THURSFIELD (Contralto).
Songs, Selected.
10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Sigmund Oppenheim's Quartet: Violet Allen (Soprano).
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: H. King, B.Sc., on "Nature's Building Materials."
6.35-6.40.—Farmers' Corner.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
Edward German and Roger Quilter.
ELSIE DOWNING (Soprano).
DENNIS NOBLE (Baritone).
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
7.30. Orchestra.
Overture, "Nell Gwyn" *German*
Elsie Downing.
"O Setting Sun" }
"Who Shall Say that Love is German }
Cruel?" }
Dennis Noble.
Three Shakesperian Songs *Quilter* (1)
"Go, Lovely Rose" *Quilter* (1)
Orchestra.
Bourrée and Jig *German*
Elsie Downing.
"Take, O Take Those Lips Away" } *Quilter*
"It Was a Lover and His Lass" .. } (1)
Dennis Noble.
"The Yeoman of England" }
"Glorious Devon" } *German*
"Three Jolly Sailormen" }
Orchestra.
The Children's Overture *Quilter*
9.0. NICOL PENTLAND, Entertainer.
"No Name" *A. L. Gordon*
"An Old Sweetheart of Mine" *J. Whitcomb Riley*
"Love the Dictator."
"Fadette" *Malcolm Douglas*
"That Boy Jim" *Frank L. Stanton*
"Tibbie's Dispute" (Scotch).
"The Right Kind of Fellow."
"A Heart Longing."
"She Knew It."
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
10.0.—Half-an-Hour with Other Stations.
10.30.—Close down.
Announcer: E. Lynch Odhams.

ABERDEEN.

3.30-5.0.—Popular Afternoon: Helena Millais (Entertainer), The Wireless Quartet, Feminine Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Dr. J. F. TOCHER on "The Law Relating to the Sale of Fertilisers and Feeding Stuffs."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30.—The Rev. E. B. KIRK. *S.B. from Glasgow.*
7.45. **Birthday Programme.**
S.B. to Glasgow.
GLIMPSES OF ABERDEEN.
(Historical incidents written and arranged by WINIFRED M. MANNERS, B.A.).
Scene I—570 A.D.
The Crook of the Don at Balgownie.
St. Machar Plants the First Christian Chapel at Aberdeen.
Scene II—1319 A.D.
At the Market Cross.
Robert Bruce Grants a Charter to the City.
Scene III—1411 A.D.
The West Port of the City.
Return of the Aberdeen men after the Battle of Harlow.
Scene IV—1644 A.D.
The Council Room.
Montrose Summons the City to Surrender.
Scene V—1745 A.D.
The Town Cross in the Castlegate.
The Provost is Forced to Proclaim the Pretender.
Scene VI—1924 A.D.
The Studio.
Lord Provost Meff speaks about present-day Aberdeen.

Incidental Music by
THE GRANDHOLM CHOIR.
Conductor, ALEX. LEITCH.
THE WIRELESS ORCHESTRA.
Conductor, NANCY LEE.
PIPE BAND.

9.20.—Mr J. C. W. REITH, Managing Director of the British Broadcasting Company, relayed from London.
9.25.—Mr. D. MILLAR CRAIG, Asst. Controller for Scotland (B.B.C.).
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
10.0. Grandholm Choir.
Part Song Recital.
10.30.—Close down.
Announcer: H. J. McKee.

GLASGOW.

3.30-4.0.—Broadcast to Schools.
4.0-5.0.—The Wireless Quartet. A. Bell Walker (Tenor), John B. Dickson (Solo Cello), Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. DUDLEY V. HOWELLS on "Horticulture."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30.—The Rev. EDWARD BRUCE KIRK, on "The Periwinkle and Marine Aquaria." *S.B. to Aberdeen.*
7.45.—"Many Happy Returns" from "5SC." BIRTHDAY PROGRAMME. *S.B. from Aberdeen.*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lord BALFOUR. *S.B. from Edinburgh.*
Local News.
10.0-10.30.—Programme *S.B. from Aberdeen.*
Announcer: R. Elliot Kingsley.

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WIRELESS PROGRAMME—SATURDAY (Oct. 11th.)

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

LONDON.

- 4.0-5.30.—Time Signal from Greenwich.
DOROTHY COWPER (Soprano).
WILFRID PLATT (Bass).
THE WIRELESS OCTET.
Leader: S. KNEALE KELLEY.
- 4.45 (approx.).—"The Best-Known French Writers: (4) Alphonse Daudet," by Madame de Walmont. "Careers for Women: The Bar," by a Woman Barrister.
- 5.30-6.15.—CHILDREN'S CORNER: "Toys in Music," by Winifred Fisher and Hogben, with illustrations by the Wireless Octet. Stories by Col. Gordon Casserly, F.R.G.S. "The Three Brothers," adapted by Andrew Lang ("Yellow Fairy Book"). Children's News.
- 6.45-6.55.—Mr. W. H. Merriman on "The Importance of Singing as an Essential Part of Elementary Education."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Capt. H. G. MANSFIELD, M.C., F.R.G.S., late of the Royal North-West Mounted Police, on "The Life of the Cowboy and Some Typical Songs." *S.B. to other Stations.*
Local News.

- 7.30. "THE ROOSTERS" CONCERT PARTY will Repeat, in Response to many Requests, their

Army Reminiscences

(Song, Story and Chorus).

Assisted by

THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Jun.
S.B. to other Stations.

Characters performed by
ARTHUR MACKNESS,
PERCY MERRIMAN,
GEORGE WESTERN,
SEPTIMUS HUNT,
WILLIAM MACK.

Producer: PERCY MERRIMAN.

Synopsis of Scenes:—

1. Réveillé: Roll Call and Physical Jerks
Mack and Merriman
 2. Fall In: The Sergeant-Major has His Innings *Merriman*
 3. Battalion Orderly Room *Western*
 4. A Route March: Songs and Talk on the Road *Merriman*
 5. Cookhouse: The Usual Scramble *Mack*
 6. A (S)Kit Inspection: Dodge and Swinger in Trouble Again *Merriman*
 7. In a Y.M.C.A. Tent: A Typical Army Concert *Merriman*
 8. Lights Out *Merriman*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mrs. JAMIESON on "Yachting." *S.B. from Edinburgh.*
Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Children's Afternoon Concert.
- 5.0-5.30.—WOMEN'S CORNER: C. A. Glover—Home Craft Series, No. 3, "Dressmaking and Coming Fashions."
- 5.30-6.30.—CHILDREN'S CORNER: Auntie Phil and another Snooky Story,

- 6.30-6.45.—"Teens' Corner: Captain Cuttle on "Coaling Ships."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major VERNON BROOK, M.I.A.E.: "Sports: (11) Motor Reliability Trials." Local News.

Popular Programme.

THE STATION ORCHESTRA.

A. D. BUTLER (Baritone).

CHARLES HARVEY (Entertainer).

MARJORIE HAYWARD (Solo Violin).

- 7.30. Orchestra.
Overture, "Plymouth Hoe" *Ansell*
Waltz, "Gabrielle" ... *Joyce and Cludum*
- 7.50. Songs.
"Far Across the Desert Sands" } *Woodforde-*
"Where the Albans Flow" } *Finden*
"How Many a Lonely Caravan" } (1)

- 8.0. Violin Solos.
Menuet *Pugnani-Kreisler*
Mélodie *Gluck-Kreisler*
Viennese Waltz *Kreisler*
"The Admiral's Galliard" *Moffatt*
- 8.15. An Interlude of Monologues and Humorous Patter.

- 8.30. Orchestra.
Selection, "Bric-a-Brac" *Monckton and Finck*

- 8.45. Songs.
"The Old Buccancer" *Victor*
"Mandalay" *Willeby*
"Passing By" *Purcell*

- 9.0. Violin Solos.
"Souvenir" *Drdla*
"Poupée Valsante" *Poldini*
"Daugal Air" *arr. Coleman*
"Bohemian Dance" *Smetana-Ondrick*

- 9.15. Orchestra.
"Echo des Bastions" *Kling*
Waltz, "Mon Rêve" *Waldteufel*

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News and Football Review.

- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The Cloister Singers: J. H. Tribe (Alto), George D'Orfe (Tenor), Arthur Sewell (Baritone), Frank Parry (Bass). Talks to Women: "Etching—Drawing on the Plate," by S. H. Braithwaite. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIFF.

- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Miss N. B. Miskin on "The Violin and Its History."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. H. G. MANSFIELD. *S.B. from London.*
Local News.

- 7.30.—ARMY REMINISCENCES. *S.B. from London.*

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.

- 10.0.—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.
- 6.45-7.0.—Photography.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
WILLIE C. CLISSITT, Chat on "Sport of the Week."
Local News.
- 7.30.—ARMY REMINISCENCES. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Elsie Leggott (Contralto).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Ronald Gourley, Entertainer at the Piano.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STACEY LINTOTT, Weekly Talk on Sport.
Local News.
- 7.30.—ARMY REMINISCENCES. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

- 3.45.—Concert: A. Bell-Walker (Tenor), The Station Light Orchestra. Conductor, William A. Crosse.
- 4.45-5.15.—WOMEN'S HALF-HOUR: Margaret McQueen on "Singers of To-Day and Yesterday."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Miss G. M. Seddon, M.A., on "Greek Legends—(1), The Twelve Labours of Hercules."
- 6.35-6.40.—Farmers' Corner.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Poultry Talk.
Local News.
Mr JOHN KENMIR on "Association Football."

Miners' Saturday Night.

DORIS MILLER (Soprano).

"THE WHY-NOTS" CONCERT PARTY.

THE HARTON COLLIERY BAND.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 58.

SATURDAY'S PROGRAMME.

(Continued from page 64.)

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

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Light Dance Programme: Dorothy Clarke (Contralto). The Wireless Light Dance Orchestra, Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER: Songs by Auntie Mary.
- 6.40.—This Week's Interesting Anniversary, prepared by J. Sparke Kirkland: "The Death of Margaret of Norway, Heiress to Scottish Throne, October 7th, 1290."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. WILLIAM BIRRELL, D.L.C., F.R.S.A., C.I.Mech.E. (Loughborough College), on "Modern Methods in the Training of an Engineer."
Local News.
- 7.30.—Operatic Night.
THE WIRELESS ORCHESTRA.
Selection, "Henry VIII." . . . *Saint-Saens*
- 7.45.—The Opera.
"CAVALLERIA RUSTICANA"
(Mascagni).
THE "2BD" OPERATIC CHOIR.
Leader of Orchestra, NANCY LEE.
Conductor, ARTHUR COLLINGWOOD.
- 8.45.—Orchestra.
Selection, "Offenbach's Works" arr. Fetras
- 8.55.—AGNES WALKER (Soprano).
"The Jewel Song" ("Faust") . . . *Gounod*
"Scenes That Are Brightest" ("Maritana") *Wallace*
- 9.5.—Orchestra.
Overture, "La Brasseur de Preston"
Adam (1)
- 9.15.—Agnes Walker.
"Hark, the Echoing Air" ("The Fairy Queen") *Purcell*
Recit., "How Dreary is My Heart" ("The Fairy Queen") *Purcell*
"The Last Rose of Summer" ("Martha")
Flotow (1)
- 1.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Neil McLean.

GLASGOW.

- 11.0-12.0.—Rehearsal for "58C" Radio Circle Choir.
- 3.30-5.0.—The Wireless Quartette, Helena Mil-lais (Actress-Entertainer), Afternoon Topics. Mrs. Mac Iver, of the Board of Agriculture for Scotland, on "Poultry."
- 5.15-6.0.—CHILDREN'S CORNER: "58C'S" Radio Circle Choir. Fairy Revels.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Glasgow Radio Society Talk.
Prize Essay on "Glasgow Boys' Week."
Local News.
- 7.30.—ARMY REMINISCENCES. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. JAMIESON. *S.B. from Edinburgh.*
Local News.
- 10.0.—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 59.

Mysteries of the Sun.

A Talk from Glasgow, by the Rev. E. Bruce Kirk, F.R.A.S.

THE sun is really a star. It is only brighter than the other stars because it is so much nearer.

Thus, when we study the sun we are studying a star. He is a brother in a very large family of similar bodies, who are so much alike that students of nature have long clearly perceived they must have similar histories, and evidently perform like offices in the world. They are the world's furnishers of heat and light.

Our own bodily life and the growth and development of all our terrestrial living things are dependent on the power of the sun. Where this is abundant, so is life; where the solar rays are feeble, and often absent, there life is preserved with difficulty. Turning our thoughts then, to this mighty engine, we naturally ask, What is it that makes the sun shine?

A Simple Conclusion.

Many theories have been put forward, but so far only one fundamental element may be said to be accepted generally by scientists. This is the common-sense idea that the sun shines because he is very hot!

All the long-continued observation which has been given to the sun, and the ever-increasing accuracy with which his light has been analysed and examined, lead us directly to this simple conclusion. Every instrument, whether examining the sun by means of magnetic, luminous, or electric manifestations, agrees in this. All tell us that in the sun we have a mass of material which is enormously hot.

Take, for example, the motions of the surface material of the sun. These are just what we expect in an extremely hot mass of matter of large size. Enormous outbursts rise from the surface, veritable cloud masses of visible flame, rushing out at a speed of 250 miles per second. Displacements of large masses are constantly to be observed on the surface, equalling in speed as much as twenty miles per second. Such motions show clearly that matter at the sun's surface must be in a fluid condition; indeed, must consist of gases.

Amazing Energy.

The only cause which can produce such a condition, so far as we know, is that all the solar matter must be at a very high temperature. When the sun's light also is carefully examined by the spectroscope, we perceive that it is just such light as would be produced from a material body, generally similar in composition to our own earth, were it raised to extreme heat.

The power, or energy, contained in this solar radiation, of both light and heat, is almost incredibly large. Many observations have been made with the object of obtaining a definite measure of its total amount. These depend on a method of extreme simplicity. The amount of energy is measured in units that are called calories. Each of these is equal to the quantity of heat which can raise one kilogram of water one degree Centigrade in temperature. It is computed from recent observation that each square centimetre of the sun's surface must radiate at least 89,000 calories every minute. This amount of heat would keep going a nine-horse-power engine.

Nature's Wonderful Balance.

Roughly speaking, a square yard of the sun's surface furnishes continuously enough energy to keep at least five or six large Atlantic liners going at full speed. Such an illustration gives a clearer idea than taking the immense array of figures representing the sun's efficiency in horse-power, which equals four hundred and seventy-six thousand million million. Some very interesting ideas arise on considering

this great supply of energy. Its production and maintenance in the sun is as yet one of the many unexplained wonders of the universe.

One great principle of nature reveals itself clearly, however, in this constant outgoing of solar radiation. That is the wonderful quality of balance in the forces concerned.

The production and expenditure of the sun's energy, though both are on so enormous a scale, are so perfectly balanced that prolonged and delicate observation has only lately revealed that slight variations in their amount are to be found. We have learned, in fact, as men dependent on the sun's rays for our lives, so to trust their steady supply that probably no one has ever been troubled by a thought of their possible failure.

The Marvellous Ether.

But besides the production of this heat in the sun, we have an equal marvel in its escape from it. In every direction from the solar surface this energy is continually rushing outward into space. The same medium conveys it away, as that mysterious substance which carries the waves of our wireless talks. This is a wonder not enough thought about by men. It is the case that there exists throughout all our vast universe a means of communication of astounding qualities. By it men can talk to one another, by it also sun can speak to sun and star to star.

It is delicate enough to be sensitive to the tones of the human voice, and strong enough to carry the whole enormous energy of the sun. It will carry the feeble waves of a microphone, when properly reinforced, across the world, and it will carry the sun's light and heat with equal facility through the incredible distances from star to star.

LECTURE EXPLIQUÉE.

The following Poem will be broadcast from London on October 10th, at 3.15 p.m., in the Children's Hour. It is printed here in French so that students may follow the speaker word for word.

Maitre corbeau, sur un arbre perché,
Tenait en son bec un fromage.
Maitre renard, par l'odeur alléché,
Lui tint à peu près ce langage:
"Hé! bonjour, monsieur du Corbeau:
Que vous êtes joli! que vous me semblez beau!
Sans mentir, si votre ramage
Se rapporte à votre plumage,
Vous êtes le phénix des hôtes de ces bois."
A ces mots le corbeau ne se sent pas de joie;
Et pour montrer sa belle voix,
Il ouvre un large bec, laisse tomber sa proie.
Le renard s'en saisit, et dit: "Mon bon monsieur,
Apprenez que tout flatteur
Vit aux dépens de celui qui l'écoute.
Cette leçon vaut bien un fromage, sans doute."
Le corbeau, honteux et confus,
Jura, mais un peu tard, qu'on ne l'y prendrait plus.
—LA FONTAINE.

WAVE-LENGTHS AND CALL-SIGNS.		
ABERDEEN (2BD)	-	455 Metres
BIRMINGHAM (5IT)	-	475 "
GLASGOW (58C)	-	420 "
NEWCASTLE (5NO)	-	400 "
BOURNEMOUTH (6BM)	-	385 "
MANCHESTER (2ZY)	-	375 "
LONDON (2LO)	-	365 "
CARDIFF (5WA)	-	351 "
NOTTINGHAM (5NG)	-	340 "
PLYMOUTH (5PY)	-	335 "
EDINBURGH (2EH)	-	325 "
LIVERPOOL (6LV)	-	315 "
SHEFFIELD (6FL)	-	301 "
LEEDS—	} (2LS) {	346 "
BRADFORD		310 "
HULL (6KH)	-	320 "
BELFAST (2BE)	-	435 "

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WIRELESS PROGRAMME—BELFAST (Oct. 6th. to Oct. 11th.)

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

MONDAY.

- 4.0-5.0.—J. Leslie Kenny (Solo Pianoforte) and the Station Orchestra.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Association Talk. *S.B. from London.*
 Dr. C. J. GAHAN. *S.B. from London.*
 Local News.
 7.35. **Poetry Night.**
 GEORGE BUCHANNAN, Poetry
 EDITH MATHEWS, Readings
 JAMES HOLMES (Baritone).
 THE STATION ORCHESTRA.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir GEORGE NEWMAN. *S.B. from London.* Local News.
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. T. Guthrie.

TUESDAY.

- 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.
Popular Night.
 JEAN BENNETT.
 McQUISTON CHURCH PRIZE CHOIR.
 Conductor: JAMES WOODS.
 THE STATION ORCHESTRA.
 7.30. Orchestra.
 March, "Entry of the Boyards" *Halvorsen*
 Selection, "The Maid of the Mountains" *Fraser-Simson*
 7.50. Choir.
 "The Silver Swan" *Gibbons* (11)
 "The Bells of St. Michael's Tower" *arr. Sir R. P. Stewart* (11)
 "Lullaby of Life" *Henry Leslie* (11)
 8.0. Orchestra.
 "Minuet d'Amour" *Cowen*
 8.5. Jean Bennett.
 Selected Items.
 8.20. Orchestra.
 Suite, "My Lady Dragon Fly" *Finck*
 8.30. REGINALD DOBSON (Violoncello).
 PAULINE BARKER (Harp).
 "Hamabdi" *Bantock*
 8.40. Choir.
 "All in the April Evening" *Robertson* (2)
 "The House that Jack Built" *Caldicott*
 "The Singers" *Mackenzie* (11)
 8.50. Orchestra.
 Selection, "The Gipsy Princess" *Kalman*
 9.5. Jean Bennett.
 Selected Items.
 9.15. Orchestra.
 Three Dances from "Tom Jones" *German*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir HALFORD MACKINDER. *S.B. from London.* Local News.
 10.0.—Close down.
 Announcer: W. T. Guthrie.

WEDNESDAY.

- 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. C. H. B. QUENNELL. *S.B. from London.* Local News.
 ELSIE SUDDABY (Soprano).
 J. H. McBRATNEY (Solo Pianoforte).
 THE AUGMENTED ORCHESTRA.
 Conducted by E. GODFREY BROWN.
 7.30. Orchestra.
 Overture, "Tannhäuser" *Wagner*

- 7.47. Elsie Suddaby.
 Selected.
 8.0. Orchestra.
 "Siegfried Idyll" *Wagner*
 8.22.—Concerto for Piano and Orchestra, Op. 22 *Saint-Saens*
 Allegro-Scherzando—Presto.
 8.40. Elsie Suddaby.
 Selected.
 8.52.—Suite for Flute, Violin and Harp *Goossens*
 S. H. DARVILL (Flute), E. A. A. STONELEY (Violin), PAULINE BARKER (Harp).
 9.5. J. H. McBratney.
 "La Bandoline" *Couperin*
 Sonatas in C and G *Scarlatti*
 Gavotte in E *Bach-Saint-Saens*
 9.17. Orchestra.
 "Londonderry Air" *P. Grainger*
 "Shepherd's Hey" *P. Grainger*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Sir JAMES H. YOXALL. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: E. J. Thomson.

THURSDAY.

- 4.0-5.0.—Concert: Lottie Miller (Contralto), J. Mackay (Tubular Bells), 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.*
 Lt.-Col. GORDON CASSERLY. *S.B. from London.* Local News.
Mainly Russian Music.
 EDITH DE PAULEY (Soprano).
 HAROLD MORROW (Baritone).
 THE STATION ORCHESTRA.
 7.35. Orchestra.
 Polonaise from "Eugene Onegin" *Tchaikovsky*
 Waltz from "The Sleeping Beauty" *Tchaikovsky*
 7.50. Harold Morrow.
 "To the Forest," Op. 47, No. 5 *Tchaikov.*
 "A Legend," Op. 54, No. 5 *sky*
 "Fifinella," Op. 38, No. 6 *sky*
 8.5. S. H. DARVILL, H. LOWE and PAULINE BARKER.
 Suite Brève for Flute, Viola and Harp *Rohozinski*
 8.15. Edith de Pauley.
 "Song of the Shepherd" *Rimsky.*
 "Little Snowflake's Arietta" *Korsakov*
 "Chanson Hindou" *Korsakov*
 8.25. Orchestra.
 Symphonic Poem, "On the Steppes of Central Asia" *Borodin*
 "Dance of the Gnomes," from Oriental Suite *Hinsky*
 8.40. Harold Morrow.
 "Port of Many Ships" (Salt Water Ballads) *Fred Keel* (1)
 "At the Mid-hour of Night" *F. H. Cowen*
 "Over the Mountains" (Old English Air) *arr. Quilter*
 8.55. Orchestra.
 Minuet from Suite, "L'Arlesienne" *Bizet*
 9.0. Edith de Pauley.
 "Villanelle" *Dell'Acqua*
 "Hark, Hark, the Lark" *Schubert*
 "Lo! Here the Gentle Lark" *Bishop*
 9.15. Orchestra.
 Suite, "Faust" *Coleridge-Taylor* (1)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. Local News.
 10.0.—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.
 BEATRICE HARRISON (Solo Violoncello).
 JAMES NEWEL (Baritone).
 THE WELLINGTON PLAYERS. Orchestra.
 7.30. Overture, "Ruy Blas" *Mendelssohn*
 7.40. James Newel.
 Aria, "Hear Me, Ye Winds and Waves" *Handel*
 "Linden Lea" *Vaughan Williams* (1)
 "Border Ballad" *Cowen* (1)
 7.52. Beatrice Harrison.
 Selected Items.
 8.7. James Newel.
 "A Soft Day" *Stanford* (14)
 "A Banjo Song" *Homer*
 "Uncle Rome" *Homer*
 8.20. Beatrice Harrison.
 Group of Cello Solos with Pianoforte.
 8.37. The Players.
 "THE ROSE OF AUVERGNE"; or, "Spoiling the Broth." *(Offenbach.)*
 Fleurette, Landlady of a Village Cabaret
 MRS. HAROLD TOTTON
 Alphonse, a Shoemaker HARRY DEVLIN
 Pierre, a Blacksmith DAVID DEVLIN
 Produced by Mme. DRINKWATER.
 Scene: Kitchen of the Inn.
 9.22. Orchestra.
 "Valse Lyrique" *Fletcher* (11)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Lord BALFOUR. *S.B. from Edinburgh.* Local News.
 10.0.—Close down.
 Announcer: Walter Montagu-Douglas-Scott.

SATURDAY.

- 4.0-5.0.—Concert: Eva Kerr (Solo Pianoforte), Reginald Dobson (Solo Violoncello), the Station Orchestra.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Professor GREGG-WILSON on: "Why We Study Animals."
 Local News.
 7.30. **Band Night.**
 QUEEN'S ISLAND BAND.
 Conducted by GEORGE DEAN
 (By kind permission of the Managing Directors of Harland and Wolff, Ltd.).
 AGNES M. CHARLESTON (Mezzo-Soprano).
 Band.
 Overture, "Festival" *Leutner*
 "Three Irish Pictures" *Ansell*
 Agnes M. Charleston.
 "Like to the Damask Rose" *Elyar*
 "Black Roses" *Sibelius*
 "Requiem" *S. Homer*
 Band.
 "Slavonic Rhapsody" *Friedemann*
 Morceau Mignon, "Salut d'Amour" *Elyar*
 Intermezzo, "Scene in a Persian Market" *Ketelbey*
 Agnes M. Charleston.
 "A Brown Bird Singing" *H. Wood*
 "Irish Lullaby" *A. A. Needham* (11)
 Band.
 Selection, Irish Airs, "The Shamrock" *Myddleton*
Programme of Dance Music.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mrs. JAMIESON. *S.B. from Edinburgh.* Local News.
 10.0.—SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.
 Announcer: W. T. Guthrie.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 58.

The Magician of the Piano.

Chopin as Man and Artist. By R. D. S. McMillan.



FREDERIC CHOPIN.

CHOPIN'S music has found an abiding place in the hearts of the world not alone because of novelty of thought or tunefulness of expression, but perhaps more so on account of the gentleness of his melody. Here we have an instance—not so frequently met with as it might be—of a man's work providing an indication to his character.

Frederic Chopin was the quintessence of gentleness. "The Ladies' Chopin" Wagner called him. Might it not have been that, instead of the Gay Lothario as he has been pictured to us, he was simply the seeker after a community of kindred spirits—that he turned to women for sympathy and moral help rather than on account of any amorous disposition? His sensitive nature, perhaps, revolted against the companionship of men.

His New Lace Collar.

The son of a French father and a Polish mother, Frederic Francis Chopin himself was born in Poland, the date being given variously as 1809 and 1810, the latter being probably right. The child was undoubtedly imbued with love of music. We are told that music aroused his emotions to the extent that it was an easy matter, through its medium, to make him weep. He made his first appearance dressed in his best at a charity concert in Warsaw, and the story is told that when he returned and his mother asked him: "Well, what did the people like best?"—meaning, of course, which piano piece had been most enthusiastically received—the child replied: "Oh, mother, everyone was looking at my new lace collar!" The anecdote, rather than indicating a youthful preoccupation with music, seems to reveal the child as having a greater consciousness of his own appearance than of the task set for him on this particular occasion.

A Man's Head and a Woman's Heart.

At the age of fourteen, Chopin played before the Emperor of Russia. Soon after, on account of a breakdown in his health—all his life Chopin and good health were strangers—he, with his young sister, went away for a cure. The sister was as delicate as the boy, and she became very ill and died, whereas, her brother benefited exceedingly by the rest.

A very human story is told of Chopin in connection with this rest-cure. Two children were at the same resort with their ailing mother. The latter died and the little girls were left alone and friendless without even sufficient to pay their fares back to their native city. Chopin, child himself though he was, soon took in the situation and he there and then suggested that he should raise a fund by means of a concert, a suggestion which he at once put into effect with the best of results. Surely, a man's head and a woman's heart must have belonged to this sixteen-year-old musician!

Schumann's Bombshell.

Not until he was nineteen did Chopin's desire for travel have any result. About 1829 he visited Berlin, more on pleasure than business, and there he set eyes for the first time upon Mendelssohn, already famous; and, as if inspired by the plaudits that were accorded his great contemporary, in the following year

Chopin descended with youthful enthusiasm upon Vienna, then the capital of music. His success was not as instantaneous as it might have been. His piano-playing was well enough, the Viennese thought, but his compositions had little to commend them. The time came, however, when Schumann threw a bombshell by openly acclaiming the worth of the young visitor. He wrote an inspiring article upon Chopin in which he used the phrase, "Hats off, gentlemen—a genius!"

At twenty-two Chopin sought new worlds to conquer, and Paris captured him—the Paris which was to hold him slave for many years and where he was to experience the extremes of human emotion.

A Portrait of George Sand.

Chopin had made a very deep impression, undoubtedly, upon the Parisians, and he was lionized by the women. One there was of his admirers who was to exercise a singularly marked influence upon his career—none other than George Sand, the French woman novelist. Already the youth—he was twenty-seven when he first made the acquaintance of the great writer—had experienced more than one romance, but this was to be no mere boyish flirtation, but an episode that was alternatively to mould and inspire, dishearten and destroy.

Chopin's impressions upon first meeting George Sand are interesting. "I do not like her face. There is something in it which repels me," he wrote; and again he declared, "What a repellent woman that Sand is!" Yet only a year later he was her devoted slave, and she was his dearest friend in the world, nursing him tenderly in the fatal sickness which was manifesting its presence now more than ever.

Visit to England.

Within a year or two after the beginning of his friendship with Madame Sand, he had reached the zenith of his career, at least as a composer—the twenty-four preludes, some of the ballades, the wonderful "Funeral March" and the best of the polonaises, nocturnes, mazurkas, and waltzes, were accomplished facts.

In 1847, nearly ten years after it commenced, Chopin's friendship with George Sand came to an end. Only two years more of life were left for him. He paid a visit to England and Scotland, where, as he records, he found the Scots women "so good, but so tedious." He returned to Paris, and on October 17th, 1849, came the end. The Countess Potacka, a compatriot, sang to the great man as he lay dying.

Singing Him to Sleep.

Liszt, in his "Life of Chopin," thus describes the scene:—

"The piano was rolled to the door of his chamber while, with sobs in her voice and tears streaming down her cheeks, his gifted countrywoman sang. She sang that famous Canticle to the Virgin, which, it is said, once saved the life of Stradella. 'How beautiful it is!' he exclaimed. 'My God, how very beautiful! Again! again!' Though overwhelmed with emotion, the Countess had the courage to comply with the last wish of her friend and compatriot. She again took a seat at the piano and sang a hymn from Marcello. Chopin, now feeling worse, everybody was seized with fright. By a spontaneous impulse, all who were present threw themselves upon their knees—no one ventured to speak; the sacred silence was only broken by the voice of the singer floating like a melody from heaven above the sighs and sobs which formed its mournful earth accompaniment."

It was the end, for next moment the soul of Chopin was with Eternity.

Music of Long Ago.

Tunes from Rattles and Pipes.

WE have no idea who made the first boat or who first rode a horse, and we are equally in the dark as to the individual who first constructed a musical instrument. It was probably a rattle of some sort, or it may have been a drum. All we do know is that it was a great many thousands of years ago.

Instruments of percussion came first and string and wind instruments a very long time after them. Even so, wind instruments are extremely ancient, for whistles and flageolets made out of bone have been found in prehistoric tombs in Asia, Africa, and even in California. The latter are made of hollow bird bones, having one end closed with asphaltum and with oval or square holes cut near one end. One found in Shasta County, California, is double, having two tubes with four holes in each. This has an odd resemblance to one found in Palestine and known as "David's Pipe," which consists of two tubes of cane bound together with cord.

Sealskin Drums.

In all the world there are, perhaps, no human beings more primitive than the Eskimo of Point Barrow. These, when first discovered, had drums made of seal-skin stretched over a hoop, whistles and rattles. The whistles are made of drift wood, and some were blown like a fife and some like a flageolet. So we may take it that the wind instrument was invented a long time before the stringed.

The tambourine, or "timbrel," as it is called in the Bible, grew out of the drum, and is still played with much skill in the East. It was probably in the East that the stringed instrument first appeared. We know that the Chinese had stringed instruments at a very early date. The Greeks, too, from the dawn of their history had the "lyre," and a very beautiful and elaborate instrument it was. King David's harp may probably have been the form of lyre known as the "kinnor."

Inventor of the Bow.

Pictures of the dulcimer appear on Assyrian bas-reliefs. The dulcimer was played with a plectrum, and we have evidence that two sorts of plectra were used, one covered with leather which gave a soft sound. Stringed instruments played with a bow seemed to have been unknown to the Egyptian Assyrians or the early Jews. Only the plectrum was used. The bow appears to have been invented in India at a very remote date. According to Hindu history, the ravanastron, which was played with a bow, was the invention of Ravana, one of the Cingalese kings who ruled about thirty centuries B.C.

To come to more modern times, the six-stringed viol was in common use as early as the eighth century of the present era, while a violin of four strings belongs to the same period.

A Harp Three Thousand Years Old.

The harp is a very ancient instrument. One found in a tomb at Thebes had catgut strings which were still capable of giving forth sounds, although no human hand had touched them for quite three thousand years.

The pan pipe, or syrinx, is another very ancient instrument. Beautiful specimens of the pan pipe made of greenstone have been found in early Peruvian tombs. The pan pipe was the origin of the organ which in itself is a very ancient instrument. Organs are supposed to have been first used in churches about the middle of the seventh century, but, according to the old Jewish tradition, Solomon's temple had an organ the sound of which was audible at a distance of three miles.

Is Radio Fair to Fathers?

By F. MORTON HOWARD, the Novelist and Humorist.

FRANKLY I confess that I myself have as much technical understanding of the actual working of wireless as a duck-billed platypus has of the working of the binomial theorem.

Nearly as much, anyhow.

As a mere listener, I think I may say that I am a conspicuous success. I listen with an impressive dignity and an intent gravity which, I am sure, confer on me an aspect that is something between a mid-Victorian "Portrait of a Gentleman" and King Alfred burning the cakes.

But, of course, lots of us listen like that. Particularly when we know that people are looking at us.

Something Insignificant.

But when anything goes wrong with the apparatus, I just have to lean back and yell for a small boy to come and set the affair working properly again.

And a small boy drifts in, unconcernedly eyes the apparatus for rather less than two seconds, and then does something insignificant to one of the terminals. And lo! all is in order again. Whereat, the small boy glances at me with ill-concealed scorn and derision, and drifts out again.

Well, now, I ask you, is that kind of thing helpful for the maintenance of paternal prestige?

And the worst of it is that one can't smack the small boy's head for impertinence, because then, very likely, he wouldn't come back to help next time.

Authority Undermined.

There must be thousands and thousands of fathers in similar case to mine. Of course, there are also proud sires who know all about radio, and so can preserve their independence. But I have a shrewd idea that the majority of us fathers have to go 'way back and sit down when our small sons take the radio lecture class.

And it is my considered opinion that wireless is quite undermining our parental authority. Hitherto, we have generally managed to inculcate in our offspring the truth of that fine old adage "Father knows best." But now we often have to admit our ignorance and helplessness to those very minds that we are seeking to impress with our omniscience and self-reliance.

A Poser For Tommy.

We're never safe nowadays.

At supper, for instance, we may off-handedly remark:—

"Oh, by the way, Tommy, did you know that the pages of two hundred and seventy-three volumes of Shakespeare, if placed end to end, would reach from St. Paul's Cathedral to the town hall at Little Dullingham-on-the-Dole?"

I'll admit that perhaps we didn't know that exciting fact ourselves till we came across it in a corner of the paper and learned it up especially to impress Tommy with his own abysmal ignorance.

Anyway, Tommy has to admit, honestly enough, that he didn't know anything at all about this business of Shakespeare's and St.

Paul's and the Dullingham Town Hall. He tries to treat it, maybe, as something rather mean that was done behind his back when he wasn't looking.

But we don't listen to excuses. We have fatherly discipline and direction to remember. So we say, very sternly, "Well, you ought to have known it!"

And very likely we add a falsehood beginning: "Why, when I was your age, my boy—"

And, at one time, Tommy had no "come back" to that kind of thing. He just took the count and decided, in the interests of peace and self-advancement, that he would do his best to grow up clever and good like dad, with the least possible delay.

But now he keeps quiet a moment, and then artlessly observes:—

"Oh, dad, I was wondering, can you tell me why the inductance reacts on the rheostat when you extend the ohm-wattisit?"

(At least, it sounds something like that. I

mediaeval photographers. For the sake of asserting paternal authority, you at once contradict him.

"Absurd, Tommy!" you declare. "The photographers of the Middle Ages never did such things. You shouldn't talk nonsense!"

"Oh, but I'm sure they did," he protests, "I heard it in a lecture on the wireless."

This is a bit of a body blow, but you try to pull yourself together.

"Then the man who lectured knew nothing about it!" you assert, warmly. "There's only one man in the world who knows all about mediaeval photographers, and that's Professor Phuff."

"Yes," says Tommy, "he was the chap who gave the lecture."

Good-Bye To Discipline.

And, again, radio is so subversive of that punctuality and discipline which we fathers are always trying so hard to instil in our offspring. You come in late one evening from the theatre, say, and you're tired after your long day's work. To your surprise, you find Tommy still downstairs.

"I thought you had to be in bed by nine?" you sternly charge him. "Off you go this minute, my lad! No, not a word!"

"But I'm trying to get the new station in Pom-Pompesia," he pleads. "I've nearly got it. Sha'n't be half a jiff now."

And because you've never yet heard the new station in Pom-Pompesia, you let him stay up to get it. And when he gets it, you keep him up with you in case the instrument goes wrong.

What's To Be Done?

Well, that sort of thing isn't right, is it? The B.B.C. ought to know better. How can you do your duty as a father if outsiders come butting in like that?

No, I maintain that radio is not fair to us fathers. In the most inconsiderate way, it makes our position very difficult for us.

Myself, I don't see what's to be done about it. But if the people who can invent wireless improvements can't invent a way

to help us fathers out, they're not so clever as I think they are.

And, temporarily crushed and baffled as we fathers are, we positively refuse to turn to our triumphant small boys and ask for their advice in the matter!

THE radio station at San Francisco recently exchanged signals with a liner 6,285 miles away. This is believed to be a record for ship to shore wireless communications.

A CHINESE newspaper now has a wireless article every day. Most Europeans find difficulty in telling which are diagrams and which merely Chinese characters!

DUNOON Radio Club has handed over to Dunoon Cottage Hospital a complete wireless installation. Every patient in the hospital will be enabled to listen when he or she chooses. A plug is fixed below each bed in the building.



"I reproached my son for not knowing the difference between the Iliad and the Odyssey."

"Was he apologetic?"

"Not at all! He merely asked me if I knew the difference between crystal reception and a neutrodyne."

can't think where the boy gets his language from!)

And, of course, we haven't the faintest idea how to begin to tell him. So he smirks and tells us.

It's a very humiliating position for us fathers, believe us!

Again, it is not unusual, I believe, for a small boy to remark in his father's absence:—

"I sha'n't be back just yet, mother. Don't let dad get messing about with the wireless while I'm out, will you?"

Not only is such a request a slight on us, but it surely affects wifely devotion. There's a woman who once thought us kings among men, and now it's being intimated to her that we're not to be trusted near a few odd bits of wire and stuff!

Again, surely a child should look automatically to his father for wisdom and guidance? Yet I maintain that radio is encouraging a directly opposite attitude.

You will hear Tommy make a bold statement, for example, concerning the customs of the

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2225

Edinburgh Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

3.0-5.0.—Programme S.B. from Glasgow.
5.0-6.15.—Programme S.B. from London.
8.30-9.0.—The Rev. JOSEPH JOHNSTON, M.A., Palmerston Place United Free Church: Religious Address.
Hymns by the Church Choir, under the Direction of Samuel Warren.
9.0-10.30.—Programme S.B. from London.

MONDAY, October 6th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS, S.B. from London.
Radio Association Talk. S.B. from London.
Prof. C. G. BARKLA, F.R.S., D.Sc., M.Sc., etc., on "Electricity," No. 1 of Series, S.B. to Glasgow. Local News.
7.35-11.0.—Programme S.B. from London.

TUESDAY, October 7th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30-9.30.—Programme S.B. from Aberdeen.
9.30-10.30.—Programme S.B. from London.

WEDNESDAY, October 8th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS, S.B. from London.
Mr. GEORGE MACDONALD, C.B., LL.D., F.B.A., on "The Romans in Scotland," No. 1 of Series. Local News.
7.30-11.0.—Programme S.B. from Glasgow.

THURSDAY, October 9th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from London.
9.40-9.55.—Mr. HUGH BRENNAN. S.B. from Glasgow.
10.0-10.30.—Programme S.B. from London.

FRIDAY, October 10th.

3.0-4.0.—The Station Pianoforte Trio.
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.

Music and Poetry.

SYBIL ATTWELL (Reciter).
GLADYS CLARK (Solo Violin).
BRENDA JOHNSON (Dramatic Soprano).
UNA TRUMAN... In a Recital for IRENE BROOKE's Two Pianofortes.
7.30. Una Truman and Irene Brooke.
Rondo, Op. 73 Chopin
7.40. Brenda Johnson.
"Softly Sighs" ("Der Freischütz") Weber
7.50. Gladys Clark.
Sonata in G Minor Tartini
8.0.—Prof. J. SHIELD NICHOLSON, LL.D., F.B.A., on an Economic Subject.
8.15. Brenda Johnson.
"April Morn" Robert Batten (1)
"Daffodils a-Blowing" Edward German (1)
8.25. Sybil Attwell.
"The Golden Journey to Samarkand" James Elroy Flecker
8.40. Gladys Clark.
Rondino Beethoven-Kreisler
Caprice Viennois Kreisler
Two Hungarian Dances ... Brahms-Joachim
8.50. Una Truman and Irene Brooke.
Impromptu Rocco Schutt
Invitation to the Dance in Modern Style Weber-Corder
9.5. Sybil Attwell.
"Wander Thirst" Gerald Gould
"The West Wind" Macfield
"When You Are Old" W. B. Yeats
"Cutting Rushes" Moira O'Neill
"Day That I Have Loved" Rupert Brooke

9.30.—WEATHER FORECAST and NEWS, S.B. from London.
The Rt. Hon. THE EARL OF BALFOUR, K.G., O.M., under the auspices of the British Institute of International Affairs, on "Foreign Affairs." S.B. to all Stations.
Local News.

10.0. Gladys Clark.
Minuet Handel
Prelude and Allegro ... Pugnani-Kreisler
10.10. Sybil Attwell.
"The Roman Road" ... Kenneth Grahame
"Off the Ground" (From) Walter
(A Queer Tale) ("Peacock" de la
"Jim Jay" ("Pie") Mare
"The Littlest One" }
"The Bigly Hole" } Marion St. John Webb
10.20. Brenda Johnson.
"Little Brown Bird" ... Teresa del Riego
"Shepherd's Song" Elgar
"Love's a Merchant" Molly Carew
10.30.—Close down.

SATURDAY, October 11th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.30.—Programme S.B. from London.
9.30.—WEATHER FORECAST and NEWS, S.B. from London.
Mrs. JAMIESON on "Yachting." S.B. to all Stations. Local News.
10.0-12.0.—THE SAVOY BANDS. S.B. from London.
Announcer: G. L. Marshall.

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(Continued from column 3.)

9.30.—WEATHER FORECAST and NEWS, S.B. from London.
Lord BALFOUR. S.B. from Edinburgh.
Local News.

10.0. Concert Party.
More { "Maybe" Turk and Snyder (6)
Harmony { "Why Did I Kiss That Girl?"
King and Henderson (31)
Soprano, "Sing, Sing, Birds on the Wing"
Godfrey Nutting (12)
"Monologue, "If We Only Knew"
B. Spurr (13)
Trio, "Memory of a Song" H. Nicholls (9)
Comedy Duo, "Sailors Don't Care"
Original
Contralto, "Vale" .. Kennedy Russell
Concerted, "Gutter Merchants"
Fred Cecil (13)

10.30.—Close down.

SATURDAY, October 11th.

3.30-4.0. Claude Duval's Dance Orchestra.
4.30-5.0. }
4.0-4.30.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: L. B. Page.

Hull Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

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

MONDAY, October 6th, and WEDNESDAY, October 8th.

3.30-4.0. { Robert A. Jackson and his Orchestra,
4.30-5.0. { relayed from the Majestic Picture
House.
4.0-4.30.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, October 7th, and THURSDAY, October 9th.

3.30-4.0. } Claude Duval's Dance Orchestra.
4.30-5.0. }
4.0-4.30.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, October 10th.

3.30-4.0. { Robert A. Jackson and his Orchestra,
4.30-5.0. { relayed from the Majestic Picture
House.
4.0-4.30.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS, S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Chiefly Concert Party.

ADOLPHE KAGAN (Solo Violin).
IDA EDWARDS (Solo Pianoforte).
THE VAGABONDS CONCERT PARTY.
CONNIE TODD (Contralto).
WINNIE WHELDAL (Soprano).
JOE NEWBOLD (Tenor).
WILL FORDE (Baritone).
HORTENSE GASPAR (Elocutionist).
DAN GORDON (Comedian).
TED COOPER (At the Piano).
7.30.—Opening Chorus, "Vagabonds"

Cooper and Gordon
Concerted, "Singing" J. Hyllton
Tenor, "I Love You" Emile Laissails
Humorous Item, "The Doctor" Dan Gordon
Contralto, "Dear Love" Friml
Soprano, "Love's First Kiss" ... D. Forster
Baritone, "Chip of the Old Block" Squire
Tenor and Contralto Duet: "Oh, Gee!
Oh, Gosh!" Daly
* Violin Solos.

8.0. Spanish Dances Sarasate
Menuet Beethoven
Air on G String Bach
8.15. HANNCHEN DRASDO.
F. G. DRASDO.

Humorous Sketches,
"Matrimonial Mathematics"
May Creagh Henry
"Jealousy" Dawson Milward
Pianoforte Solos.

8.30. "Arabesque" Debussy
"Romance" Granfeld
"To a Wild Rose"
"An Old Love Story" ... }
"Song" } MacDowell (4)
"Alla Tarantelle" }

8.45. Violin Solos.
"Canary" Poldiakin
"Liebeslied" Kreisler
"Kujawiak" Wieniawski

9.0. Concert Party.
"Wait Till You See My Mary"
Val Watson (19)
A Little {
Harmony { "Old Cronies"
Godfrey Greenwood
Monologue, "A Fishy Fishing Story"
L. Hanray (13)
Tenor, "A Little Coon's Prayer"
Melville Hope (1)
Humorous Item, "The Pessimist"
Dan Gordon

Tenor and Soprano Duet: "Misereere
Scene" ("Il Trovatore") Verdi
Baritone, "O Flower of All the World"
Woodford-Finden (1)
Trio, "Keep on Hoping" K. Heron Maxwell
Ensemble, "My Moon" Pelissier (15)
(Continued at the foot of column 2.)



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Leeds—Bradford Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

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

MONDAY, October 6th, WEDNESDAY, October 8th, and SATURDAY, October 11th.

3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.

5.15-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, October 7th, and THURSDAY, October 9th.

2.30-4.0.—Harold Gee and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.

4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

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5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

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

CISSIE WOODWARD (Solo Pianoforte).

CHARLES HEDGES (Tenor).

FRANK WAIDE (Entertainer).

MADAME ERNEST PARKER

(Elocutionist).

THE BROADWITH CELEBRITY BAND.

KATE SMITH-OATES (Accompanist).

7.30. Charles Hedges.

Serenade, "Fair Maid of Perth".... Bizet

"La Donna è Mobile"..... Verdi

"The Prize Song"..... Wagner

7.42. Madame Ernest Parker.

"The Rehearsal".... Kate Douglas Wiggin

7.56. Cissie Woodward.

"The Harmonious Blacksmith".... Handel

Thème Varié..... Paderewski

8.8. Frank Waide.

"Are Holidays Worth While?"... Waide

"Posters"..... David

8.23. Charles Hedges.

"Mary of Allandale" arr. Lane Wilson (1)

"The Knotting Song"..... Purcell (11)

"Kishnu's Galley" arr. Kennedy-Fraser (1)

"So Sweet is She"..... arr. Bairstow (14)

8.33. Madame Ernest Parker.

"The Highwayman"..... Alfred Noyes

8.47. Cissie Woodward.

Sonata, Op. 27, No. 2..... Beethoven

9.0. Frank Waide.

"Bertie Addresses the Tenants"

Rutherford (13)

"Laughing at Jones' Joke"..... Waide

9.15. The Dance Band.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Lord BALFOUR. S.B. from Edinburgh.

Local News.

10.0. The Dance Band.

10.30.—Close down.

Announcer: G. P. Fox.

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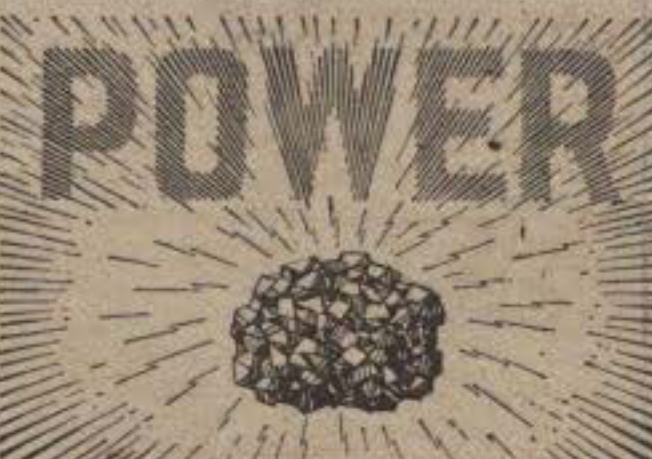
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joint on to a lead
pipe, which in turn
wanders all over the
premises. It in-
volves interference
from electric mains,
and very often from
sets earthed to the
same system.

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advantages of the
water earth, with
the addition of a
bad electrical con-
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"Well, sir," replied the clerk, "you always mark important things in BLUE."

"That's true," said my friend, "but I have never said so. Who told you?"

"No one; I just noticed it," answered the boy.

"You must be very observant," said my friend.

"I don't think I am so naturally," replied the clerk, "but I've studied the Pelman System!"

"My friend at once took a Pelman Course. To-day he is an ardent Pelmanist."

Dr. Watsons of Life.

This little anecdote serves to show how Pelmanism develops the extremely valuable, and very much neglected, faculty of Observation.

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| —Will-Power | —Driving Power |
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| —Ideation | —Tact |
| —Resourcefulness | —Reliability |
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which are invaluable, indeed well-nigh indispensable, if you wish to achieve success in any sphere—Professional, Business, Literary, Social—of life.

The Verdict of "Truth."

As the famous journal *Truth*, after a careful and exhaustive study of the work of the Pelman Institute, says:—

"The Pelman System places the means of progress within the reach of everyone. It does not provide a brain for the brainless, but it does provide everyone with the means of making the best use of the faculties with which nature has endowed him and bringing them to full fruition."

A glance through the thousands of letters received by the Pelman Institute from men and women who have taken up Pelmanism shows how true this statement is. These letters come from people of every type, age, and occupation, and the evidence they give as to the way Pelmanism has helped them is most interesting and convincing. Here are a few extracts taken quite at random from the Institute's post-bag:—

A Clerk writes that since completing the Course he has obtained a promotion and doubled his salary.

An Electrician writes: "I have gained a substantial rise in wages, which I put down solely to your training."

A Music Student states that Pelmanism has enabled her to gain immensely in Self-Confidence, Efficiency, Quickness of Understanding and Power of Concentration.

A Cashier writes: "The Course has been a very profitable one, as I have had two substantial additions to my salary."

A Barrister states that Pelmanism has improved his Observation and Memory and "helped me to put the desired stiffening into my efforts."

A Telegraphist states that he has secured an appointment "simply and solely through" Pelmanism.

A Lay Reader writes that Pelmanism has helped him to secure valuable scholastic successes at the Universities of Oxford and Paris, and adds that he "largely attributes" these successes "to your wonderful system."

An Assistant Cashier writes: "Financially the Course has already paid for itself, in that I have a better position."

A Solicitor's Clerk writes: "Pelmanism is mental culture *par excellence*, and it has completely refreshed my mind."

An Engineer reports that he has "benefited considerably" and has secured a better position.

A Clerk writes that as a result of Pelmanism "I can do in one hour what used to take me two hours or longer."

A Housewife writes: "I am truly thankful I have taken up this Course. There is not a single lesson but has been of benefit to me. In no other way could I have realised where my faults and weaknesses lie. I would gladly have paid double the fees to have learned what I have."

A Bank Clerk reports an increase in Observation, Self-Confidence and Conversational Power and a loss of Self-Consciousness.

An Analytical Chemist states that he has secured the top place in an examination with 98 per cent. marks.

A Teacher writes that Pelmanism has enabled her to conquer Nervousness

and to develop Self-Confidence. "I feel much happier and much more contented," she adds, "and more than pleased that I entered upon the Pelman Course."

A Doctor writes: "An all-round regeneration. Effort is becoming habit, the inward urge is getting a chance, and thriving wonderfully. (Lesson 2 did the trick.) Concentration is much better and interest sustained. I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy of achievement, and I can see that others are observing the change to my gain."

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- To develop initiative,
- To become a clever salesman,
- To develop originality,
- To acquire a strong personality,
- To become a good conversationalist,
- To talk and speak convincingly,
- To work more easily and more efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To widen your intellectual outlook,

in short, to make the fullest use of the powers now lying latent or only semi-developed in your mind, you should send to-day for a free copy of "The Efficient Mind," which tells you all about Pelmanism and shows you how you can enrol on special terms.

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Liverpool Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.3.0-5.30. }
8.30-10.30. } *Programmes S.B. from London.***MONDAY, October 6th, and WEDNESDAY, October 8th.**

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.

5.30-6.15.—CHILDREN'S CORNER.

7.0-11.0.—*Programme S.B. from London.***TUESDAY, October 7th.**

11.30-12.30.—Midday Concert.

5.30-6.15.—CHILDREN'S CORNER.

7.0-10.30.—*Programme S.B. from London.***THURSDAY, October 9th.**

3.30-4.30.—The Station Pianoforte Trio.

5.30-6.15.—CHILDREN'S CORNER.

7.0-10.30.—*Programme S.B. from London.***FRIDAY, October 10th.**

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.

5.30-6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
*S.B. from London.*G. A. ATKINSON. *S.B. from London.*
Local News.**Nights with Famous Composers—No. 2.**FRANZ PETER SCHUBERT
(1797-1828).

DORIS GAMBELL (Soprano).

KLINTON SHEPHERD (Baritone).

WALTER WRIGHT (Solo Pianoforte).

FRED BROWN (Solo Violin).

THE STATION SYMPHONY
ORCHESTRA.

Under the Direction of JOSEPH LEWIS.

7.30. Orchestra.

Overture, "Rosamunde."

7.45. Baritone Songs.

"To Music."

"The Wanderer."

7.55. Orchestra.

Symphony No. 8 in B Minor (The "Un-
finished").

8.20. Soprano Songs.

"Ave Maria."

"Rose Among the Heather."

"Love's Unrest."

8.30. Orchestra.

The Ballet Music from "Rosamunde."

8.55. Baritone Songs.

"Litany."

"The Erl King" (with Orchestral Accom-
paniment).

9.5. Violin Solos.

"Serenade."

"Moment Musical."

9.20. Soprano Songs.

"Suleika's Second Song."

"On the Lake."

9.30.—WEATHER FORECAST and NEWS.

*S.B. from London.*Lord BALFOUR. *S.B. from Edinburgh.*

Local News.

10.0. Pianoforte Solos.

Four Impromptus.

10.10. Orchestra.

"Marche Militaire." Opus 51.

Selection, "Lilac Time."

10.30.—Close down.

SATURDAY, October 11th.

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.

5.30-6.15.—CHILDREN'S CORNER.

7.0-12.0.—*Programme S.B. from London.*

Announcer: H. Cecil Pearson.

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The Mullard Radio Valve Co. Ltd. have always endeavoured to give the highest standard of production accompanied by a service that will enable all wireless enthusiasts to obtain perfect reception. The enclosed safety disc will save all valve users time and money. These discs can only be obtained from The Mullard Radio Valve Co. Ltd.

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REMEMBER Stand 52.**MULLARD WECO, 1 VOLT ORA & D.F. ORA VALVES ARE NOW REDUCED TO 25/-**

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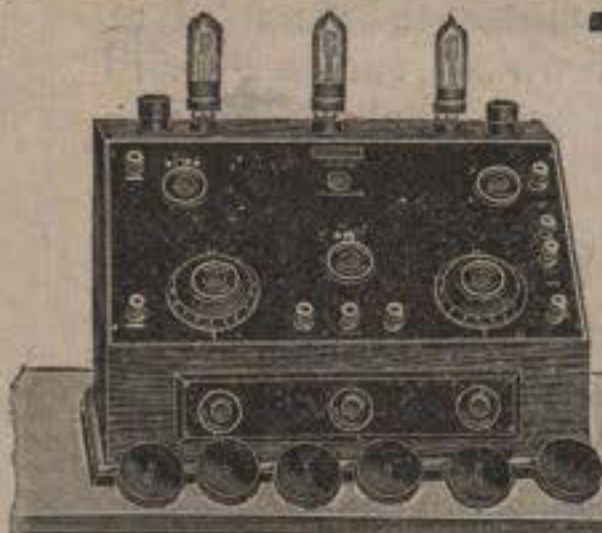
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Made in sizes for Ladies and Gentlemen. Hemstitched All-White a special production Also a great variety of Colored borders.

Excelda Soft Collars for Men, a genuine Article.

Nottingham Programme.
Week Beginning Sunday, October 5th

SUNDAY, October 5th.

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

MONDAY, October 6th, and THURSDAY, October 9th.

3.30-4.30.—Scala Picture Theatre Orchestra.
Musical Director, Andrew James.

5.0-6.0.—CHILDREN'S CORNER.

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

TUESDAY, October 7th, and WEDNESDAY, October 8th.

5.0-6.0.—CHILDREN'S CORNER.

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

FRIDAY, October 10th.

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.

"Haste thee, Nymph, and bring with thee
Jest and youthful jollity"—Milton's
"L'Allegro."

7.30.—CYRIL F. WOODWARD (In Humorous
Recitations).

A Melodrama Lewis Sidney (13)

"I'm 94 To-Day" Naish (13)

"Matilda" Weston and Lee (7)

Polyglot on an Old Nursery Rhyme
Squires (13)

7.50. THE NOTTINGHAM
LADIES' INSTRUMENTAL QUARTET.
Suite, "Summer Days" Eric Coates
Minuet Boccherini;

8.5. E. H. ADAMS (Bass Songs).
"Four Jolly Sailors" ... Edward German
"Away, Away, You Men of Rules"
Hubert H. Parry
"The Road to Anywhere"
Denis Ashleigh and C. Montic

8.20. ROSE FYLEMAN.
RUBY BARLOW.
EDWARD MURRAY.
In Two Short Dramas.
"Katherine Parr" ("Diminutive Dramas")
Maurice Baring
"A Crystal Gazer" Leopold Montague

8.40. Quartet.
Suite, "From the Countryside" Eric Coates
Three Dances from "Nell Gwyn" Suite
E. German

9.0. IDA SARGENT (In Songs at the Piano).
"Hullo, Tutu" G. Scott Gatty
"I Don't Mind Much" Ida Sargent
"The Market" M. Carew

9.15. Quartet.
Hungarian Dances Brahms

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR. S.B. from Edinburgh.
Local News.

10.0. Ida Sargent.
"The Lilac Tree" G. H. Carthan
"Jest Her Way" G. Aitken

10.15. E. H. Adams.
"Joggin' Along the Highway" . H. Samuel
"A Banjo Song" S. Homer
"Ould John Braddlem" (Chorus Song)
Lyell Johnston

10.30.—Close down.

SATURDAY, October 11th.

3.15-4.15.—Scala Picture Theatre Orchestra.
Musical Director, Andrew James.

5.0-6.0.—CHILDREN'S CORNER.

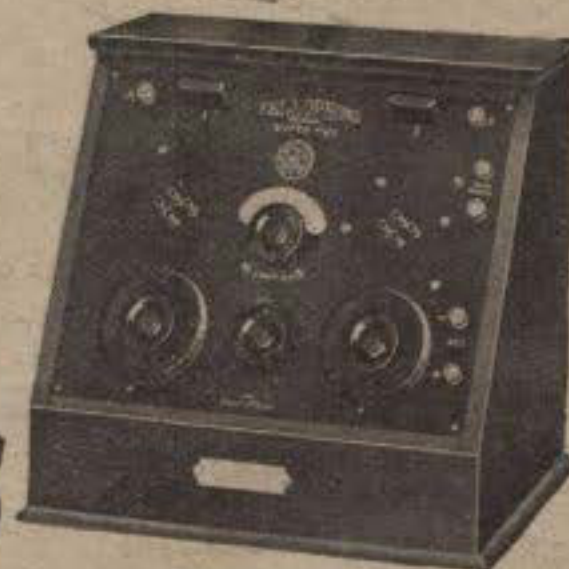
7.0-12.0.—Programme S.B. from London.

Announcer: Edward Liveing.



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Accumulator, 100 ft. 7-32 stranded copper aerial,
2 Insulators, 1 pair 4,000
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2-Valve Amplifier mounted in cabinet,
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Litotes



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I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellows Super-2!!! They are probably true, too, allowing for a little justifiable enthusiasm, but all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

"Quality Apparatus at Low Cost"

Ask your local man for some of our leaflets, and then listen to a Fellows Set in operation. You will say with me—"Litotes" and, moreover, mean what you say!

UNCLE FELLOWS.



E.P.S. 80.

THIS SEASON'S GREAT SUCCESS!

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(250-700 metres.)

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For 5XX (Chelmsford) and local station.
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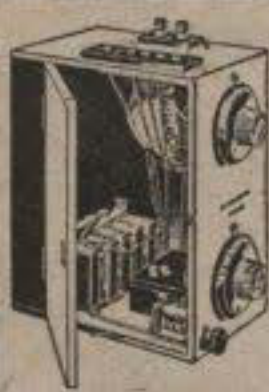
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This new type Crystal Set embodies a new type Patent Variometer which allows of the fine tuning essential to loud and clear results. This Set is now supplied with coil to receive the new high-power B.B.C. Station which renders the Set available for reception, and at a distance of about 100 miles. Fitted with plugs for aerial and earth connections.

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

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

—ILLUSTRATED BOOKLET FREE ON REQUEST—

Bankers: National Provincial & Union Bank of England, Lydney.
WESTERN MANUFACTURING Co.,
25, NURSHILL, LYDNEY, GLOS.

Protected!

Two large pieces of crystal, together with the essential Palladium catwhisker 2/-

From your dealer, or send to

THE
J. W. B. WIRELESS Co.,
310, 312a, Eastin Rd.,
N.W.1. (Facing Warren
Street Tube Station.)
Phone: Museum 3747.

Crystals quickly lose their sensitivity when fingered and exposed to dust. That's why D.L.5. Crystal, in addition to cotton wool, is thoroughly protected by a transparent covering. Try some to-day. Its rare sensitivity increases the volume of signals when used either on a reflex or an ordinary crystal circuit.

**D.L.5.
CRYSTAL**

and
"Palladium" Catwhisker



**HEADPHONES
RE-MAGNETISED**

A New Departure in Wireless Service.

Magnetism is the leading factor in working of your wireless headphones: no matter their quality, they will become demagnetised with constant use.

Please detach headband when sending phones. Leave Flexes on. Loud-speaker units adjusted carefully and brought up to super-strength from 5/- to 7/6, return post paid.

3/- Per Pair.
Post free.

The "Chase System" is the only one in the kingdom and will re-magnetise your phones and Loud-speakers up to super-strength.

In most cases the "Chase" System makes phones better than new—hundreds delighted.

KEEP THIS ADVERTISEMENT FOR FUTURE REFERENCE.

F. CHASE & CO., Manufacturing Electricians. Hornsey 691
195, Archway Road, London, N.6.

Plymouth Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

3.0-5.30.—Programme S.B. from London.
6.30-8.0.—Harvest Thanksgiving Service, relayed from St. Andrew's Parish Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, October 6th, to THURSDAY, October 9th, and SATURDAY, October 11th.

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

FRIDAY, October 10th.

3.30-4.30.—The 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.
BAND OF H.M. ROYAL MARINES.
(By Permission of Col.-Commandant F. C. Edwards and Officers R.M.)
Director of Music, Lieut. P. S. G. O'DONNELL, M.V.O.
ALICE LAKIN (Contralto).
REG NEWCOMBE (Baritone).
MORRIS GILBERT (Solo Pianoforte).
HARRY RICE (Entertainer).

7.30. The Band.
Overture, "The Merry Wives of Windsor" Nicolai (1)
Three Dances from "Nell Gwyn" German
Menuet for Strings and Harp. Beethoven
Alice Lakin.
Recit. and Aria, "Che faro," from "Orfeo" Gluck
"The Angel's Serenade" Braga
"Shepherd's Cradle Song" Somervell
Morris Gilbert.
Minuet in G Major
Country Dance Morris Gilbert
Etude in A Major
Reg Newcombe.
"Largo al Factotum" ("The Barber of Seville") Rossini
(With Orchestra.)
"Honour and Arms" ("Samson") Handel (11)
(With Orchestra.)
Lt.-Col. W. P. DRURY, R.M., Travel Talk:
"The Mouth of the Mighty Amazon."
Harry Rice.
"The Carol Singers" Sterndale-Bennett
"Joe Buggins and the Squirrel" Crompton
"French We Speak at Home"
Nelson Jackson (13)

9.0. The Band.
Selection, "Lilac Time" Schubert-Clutsam
Violin Solos.
"Schönmarin" Kreisler
"Liebesfreud" Kreisler
(Soloist, Lee-Corpl. H. M. COUCH.)
"Humoreske" Deorak
Morris Gilbert.
Andante Spaniato and Polonaise Chopin
(With Orchestral Accompaniment.)

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Lord BALFOUR. S.B. from Edinburgh.
Local News.

10.0. Alice Lakin.
"Lungi dal caro bene" arr. Alice Lakin (1)
"Madcap Marjorie" Dale
"When All Was Young" ("Faust") Gounod
Harry Rice.
"Good-bye, God Bless You" Eugene Field
"Sambo's Serenade" Ganthony (13)
The Band.
Selection, "Madame Pompadour" Fall
"The Grasshoppers' Dance" Bucalossi
Fox-trot, "Teddy" Phillips and Goode (10)

10.30.—Close down.

Announcer: Clarence Goode.

Cossor



This Advertisement deals with only one of the exclusive Wuncell advantages which can be found in no other Dull Emitter. If you would know more about the Wuncell, ask us to send you free a large and interesting Folder which we have just prepared.

Illustration shows a laboratory worker using the Pyrometer—an instrument used for measuring the temperatures of metals and other substances when the ordinary thermometer system cannot be used.



Temperature

—the vital feature in Dull Emitter Valve design.

THE actual temperature of the filament of a Dull Emitter Valve is a vital factor in the length of its life. Obviously a filament which is in a constant state of incandescence must be subjected to considerable more strains and stresses than a Valve operating at a temperature so low that the filament barely glows.

The Wuncell Valve—produced by the makers of the famous Cossor Valve—operates on a temperature of only 800 degrees as against bright emitters and many dull emitters with filaments heated up to as much as 2,000 degrees.

Everyone knows that metal when hot expands, therefore a long straight filament—prevented from sagging in its centre by a spring or with electrodes sprung apart—is constantly stretching and expanding until sooner or later the filament breaks and the Valve is useless.

In the Wuncell, for instance, the filament follows the approved Cossor practice and is arched—just like a bridge, for strength—and is further strengthened by a centre support.

Thus with a filament barely

glowing—certainly no brighter than the embers of a dying match—and a centre support to its arch, it is small wonder that our tests prove that the effective life of the Wuncell is greatly in excess of any other Valve.

Taking into consideration the fact that a small pocket accumulator will keep a one-valve Set in operation for a fortnight's Broadcasting and can be re-charged within a few hours for 9d. or less, we have certainly arrived at the age of efficient and economical Broadcast reception.

Sold in three types:

- W1 Corresponding to P1 and for use as a Detector or I.F. Amplifier.
- W2 With Red Top (corresponding to the P2) for use as a H.F. Amplifier.
- W3 With Green Top. The new Loud Speaker Valve.

21/-

From all Dealers.



Advertisement of A. C. Cossor, Ltd., Highbury Grove, London, N.5.

Gilbert Ad. 1441.

Get the Valve in the Purple Box!

—and ensure perfect reception. Remember that valve sets are only as good as the valves used in them.

MARCONI VALVES
MADE AT THE OSRAM LAMP WORKS

are the valves sold in the familiar purple box. They are the valves which bear the name "Marconi"—the valves made at the famous Osram Works. These two great names—Marconi and Osram—are your positive assurance of perfect performance.

SOLD BY WIRELESS
AND ELECTRICAL
DEALERS, STORES, ETC.

ALL BRITISH WIRELESS
EXHIBITION (N.A.R.M.)
Royal Albert Hall
Sept. 27th to Oct. 8th.
The M.O. Valve Co. Ltd.
STAND No. 21

Announcement of The
M.O. VALVE CO., LTD.



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

Uralium

NATURE'S WONDER CRYSTAL

Obtainable in boxes, including Silver Catswhisker,
1/3

Of all Dealers or direct from the sole Concessionaires,
BOWER ELECTRIC Limited.
15, Grape Street, Shaftesbury Avenue, London, W.C.2.

Telephone: REGENT 5182 and 5183.

Sheffield Programme.

Week Beginning Sunday, October 5th.

SUNDAY, October 5th.

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

MONDAY, October 6th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.45.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

**TUESDAY, October 7th, and
THURSDAY, October 9th.**

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme relayed from the Albert Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, October 8th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Afternoon Concert.
5.30-6.45.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, October 10th.

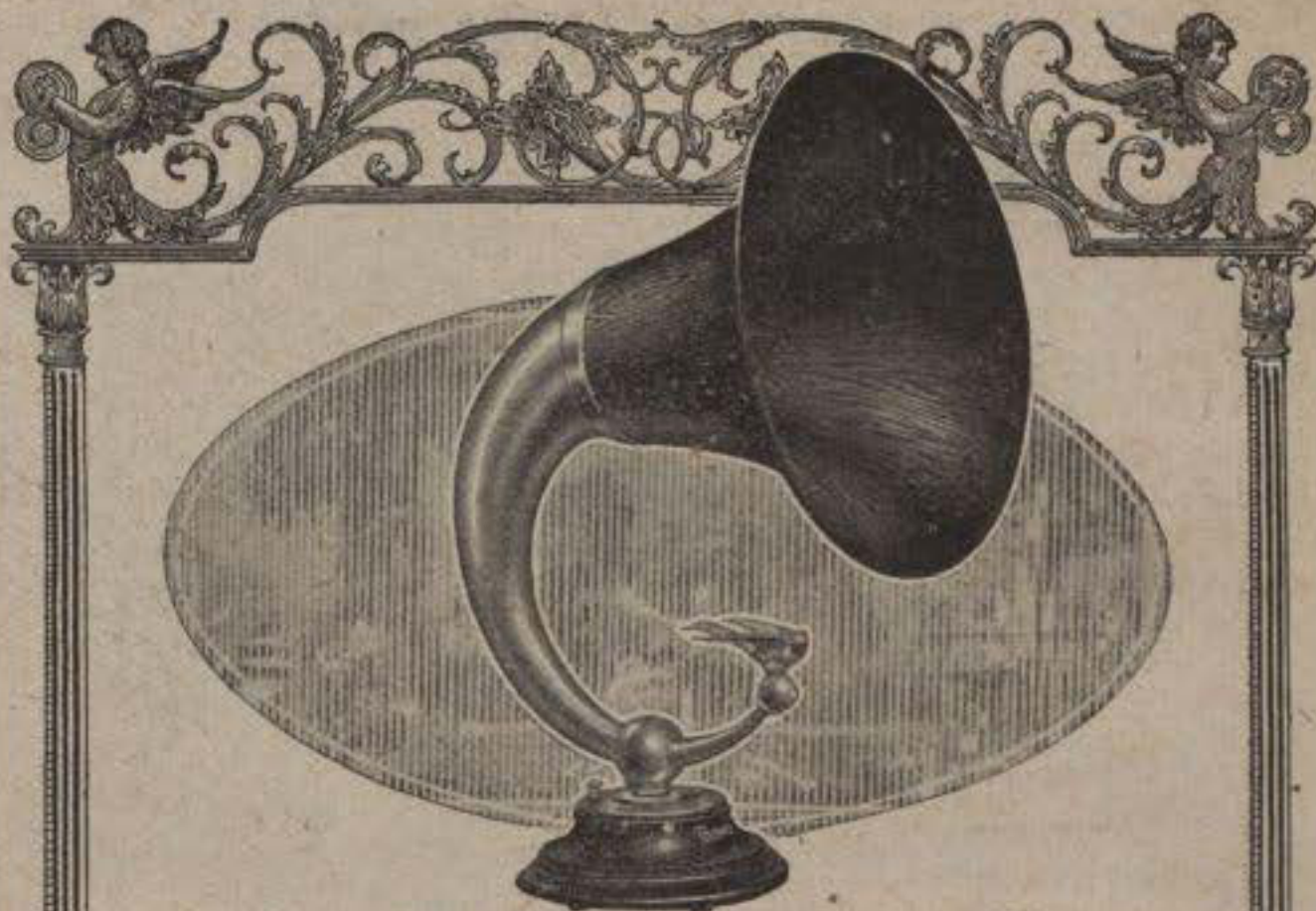
11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.45.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
ANDERSON TYRER (Solo Pianoforte).
NANETTE EVANS (Solo Violin).
WILFRED HUDSON (Tenor).
Mr. and Mrs. HARRY MCGEE
(in Dramatic and Humorous Recitals).
GEORGE JEFFERSON (Accompanist).
7.30. Anderson Tyrer.

Berceuse
Scherzo in B Flat (..... Chopin
Wilfred Hudson.
"Passing By" Purcell
"Where'er You Walk" Handel
Nanette Evans.
"Liebesfreud" Kreisler
"The Last Rose of Summer" Traditional
Preludium and Allegro ..Pugnani-Kreisler
Caprice Chinois.....Kreisler
Harry McGee.
"The Men of the Moss-Hags" S. R. Crockett
Mrs. Harry McGee.
"Beetles" Rose Fyleman
"The Littlest One" St. John Adeock
Harry McGee.
"Tummy and Meary" Melville B. Spurr
8.15-8.35.—Interval.
8.35. Anderson Tyrer.
Prelude in G Minor Rachmaninov
Rhapsodie No. 13 Liszt
Wilfred Hudson.
Recit., "With Overflowing
Heart" Baraby (11)
Air, "The Soft Southern
Breeze" Aiken (14)
"Sigh No More" Nanette Evans.
Concerto in E Minor (Andante and Allegro)
Mendelssohn
Harry McGee.
"The Old Clock on the Stairs" Longfellow
"Just Thee and Me" ..Elizabeth Southcart
Humorous Yorkshire Character Dialogue.
Abram (Age 65) ... Mr. HARRY MCGEE
Marth (His Wife) .. Mrs. HARRY MCGEE
Wilfred Hudson.
"Come, Margarita, Come" Sullivan
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Lord BALFOUR. S.B. from Edinburgh.
Local News.
10.0 onwards.—Programme S.B. from London.

SATURDAY, October 11th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Announcer: H. C. Head-Jenner.



The New Brown Type Q

WHILE to many the Brown Type H1 (or the smaller H2) fulfils all the requirements for a Loud Speaker with unapproachable purity and volume at a moderate price, yet there are quite a number of Wireless enthusiasts who are desirous of a more luxurious instrument quite irrespective of initial cost.

For their benefit, therefore, we are now introducing the Brown Type Q—the Loud Speaker de Luxe—undoubtedly the last word in Loud Speaker design. Of pleasing proportions and symmetrical shape it incorporates a number of entirely new features. For instance, its two-piece sound conduit is a massive aluminium casting, combined with a mahogany flair. Both are highly polished—the latter being turned by hand by skilled wood craftsmen. Not only

is the new Brown horn most beautiful to the eye, but its smoothness and scientifically correct design is responsible for an even greater volume without the slightest trace of harshness. A good Loud Speaker—like a piano—is an investment which can give much pleasure. Therefore, choose the best you can afford. The Brown Q-type Loud Speaker is supplied in resistances of 120 ohms and 4,000 ohms at £15 15 0

S. G. BROWN, Ltd., Victoria Road, North Acton, W.3.

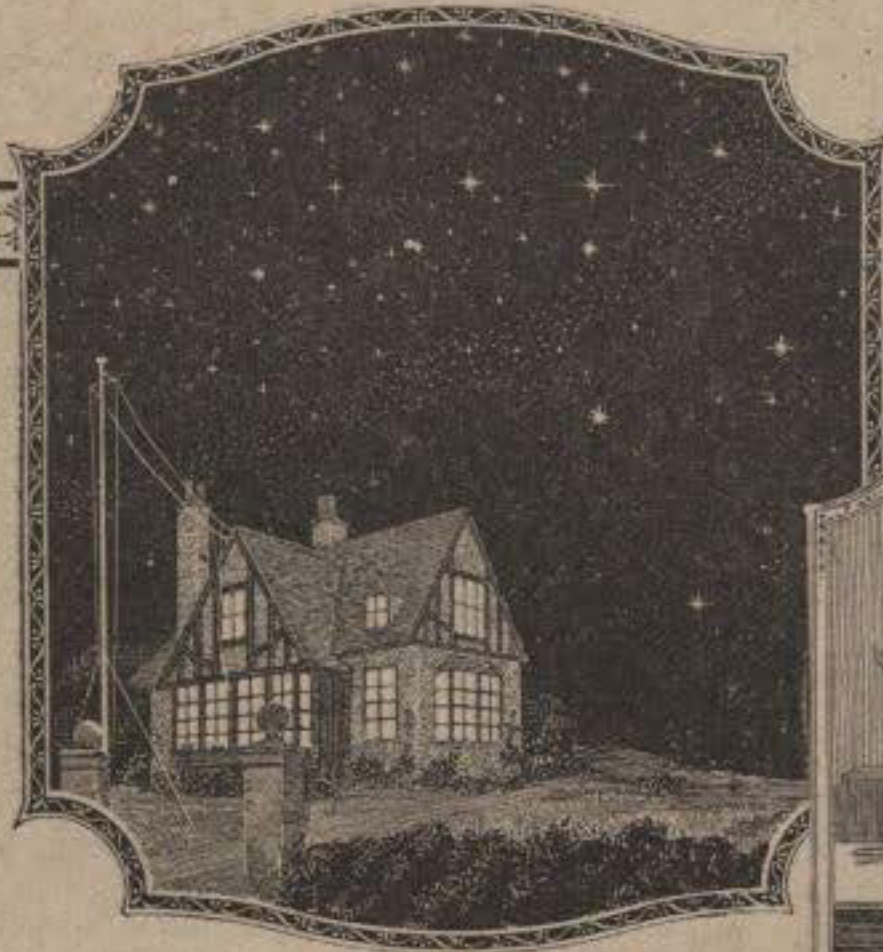
Showrooms:

19, Mortimer St., W.1; 15, Moorfields, Liverpool;
67, High St., Southampton.

Brown

1' =

**Now
on
Sale**



Read all about the Resistoflex —the Ideal Home Receiver—a powerful Reflex having no Crystal.

THE most popular Receiver in this country—perhaps in the world—is the wonderful S.T.100. This 2-Valve Reflex was evolved by Mr. John Scott-Taggart, F.Inst.P., A.M.I.E.E., and its secrets disclosed just over 18 months ago. Since then a large number of these Receivers have been made up by experimenters in America and in the Colonies—incidentally it is now in use in large numbers on the Continent. The Resistoflex has been designed by Mr. Scott-Taggart as a 2-Valve Reflex Set *but with no crystal Detector*. It is the result of more than three years' intensive study on the problem of producing the simplest possible Home Receiver capable of giving big volume and wide range without the necessity for the delicate adjustments required for the S.T.100. Every Wireless enthusiast will be interested in the Article describing the Resistoflex and how to build it, whether he makes it up or not.

A Good 3-Valve Set.

Among the other constructional Articles is one showing how to build a good all-round 3-Valve Receiver capable of operating a Loud Speaker and of receiving all the B.B.C. Stations. One point that will appeal to all critical experimenters is that this Set uses resistance capacity amplification instead of a Low Frequency Transformer.

Some Efficient Single-Valve Reflex Circuits.

In view of the tremendous interest which has been aroused in the use of reflex circuits as the best method of obtaining a greater efficiency with an actual reduction in the number of valves, this article by John Scott-Taggart, F.Inst.P., A.M.I.E.E., will arouse wide

interest. Excellent results can be obtained with only one valve if conditions are good and Crystal users, in particular, will read of the greatly improved results that can be obtained at only a small extra cost.

A "Tapped Coil" Crystal Set.

Of designs for Crystal Receivers there is no end, but this constructional article certainly brings to light some original ideas in set building. Further, its wave-length range without the necessity of adding coils or making alterations is from 300 metres to 1,700 metres—all the B.B.C. Stations, including Chelmsford.

A Single-Valve Reaction Receiver.

A constructional article by S. G. Rattee (Staff Editor), describing a very selective Set particularly suitable for those living in districts where jamming is much in evidence. Although an economical little Set, its performance will compare very favourably with many more elaborate Receivers.

Other Special Features.

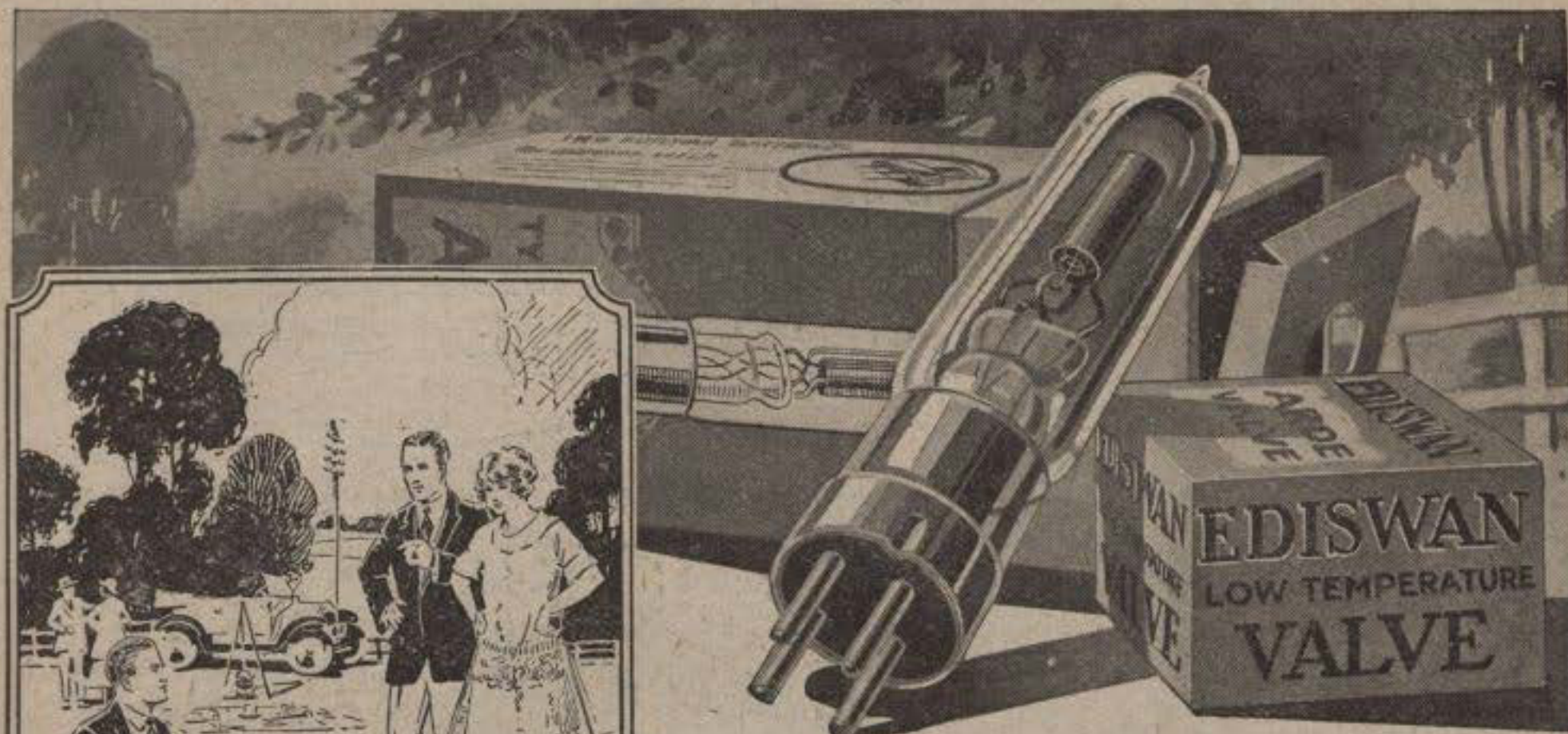
Among the non-technical Articles will be found a special Timetable giving the exact times for all Continental Broadcasting. This Chart has only been arrived at through correspondence with the actual Stations and by regular checkings. It is certainly the most complete Timetable that has yet been produced. To any enthusiast keen on Continental Broadcasting this Timetable will be invaluable.

Other Articles include one on multi-stage H.F. Amplification, Trouble corner, Above and below the Broadcast band, and others.

Be sure you get your copy at once—next week may be too late.

Radio Press, Ltd., Bush House, Strand, W.C.2.

Modern Wireless



"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/-
 (Dull Emitter.)
A.R.06 - - - 30/-
 (The latest Dull Emitter. Can be run off Dry Cells. Consumption at Filament Voltage of 2.5 is only .03 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 an EDISWAN too—in fact, EDISWAN means the best of everything Wireless.

Buy British Goods Only.

TO INTENDING PURCHASERS OF HEADPHONES & LOUDSPEAKERS
"STALLOY" (PATENT HIGH RESISTANCE STEEL) DIAPHRAGMS



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.

Manufactured solely by:

JOSEPH SANKEY & SONS, LTD., BILSTON, STAFFS.
 LONDON OFFICE: 168, REGENT ST., W.1.

THE FIRST MESSAGE FROM MARS!
 "GO TO MARRIOTT'S PHOTO STORES, HASTINGS, 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."

Fit a 'Malone' TO YOUR 'PHONE
 and you get results rivalling a 50/- LOUD SPEAKER
FOR ONLY 7/6 Postage 1/-
 Fitted in a second, sound British-made, complete, strongly packed. Send P.O. 8/6 at once and listen in comfort. Send stamp for free descriptive pamphlet.
R. JONES & CO.,
 15 'Eas passes' Court. London Agents. 237, Westbourne Grove, London, W.11.

TUNGSTALITE
 BLUE LABEL (Regd. No. 447149)

(Copy) 14, Washam St., Kennington Park, S.E.5.
 Messrs. Tungstalite, Ltd., Sept. 15, 1924.
 47, Farringdon Rd., London, E.C.1.

Dear Sirs,
 As a purchaser of one of your "Blue Label Super Crystals," allow me to congratulate you on such a wonderful discovery. Results obtained by same are nothing short of marvellous. I have tried a number of crystals, but am absolutely convinced that the "Blue Label" is the last word in crystals. Friends I have introduced it to confirm this opinion. Yours faithfully, (Signed) C. F. Stockwell.

1/6. FROM ALL DEALERS. 1/6.

TUNGSTALITE, LTD., Electric Lamp House,
 47, Farringdon Rd., LONDON, E.C.1 | 41, Call Lane, LEEDS.
 Phone—Bulbora 2557. Phone—Leeds 21375.
 Grams—Tunglamp South. Grams—Tunglamp Leeds.
 Look Out for the Blue Seal on Every Tube.



A Loud Speaker Receiver for Five Guineas!



The Ethophone-Duplex will operate an Ethovox or any other good loud speaker within 20 miles of a normal power broadcast station and within 100 miles of the high-power station.

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

THE dream of the manufacturer and the public has come true at last. An efficient receiver for loud speaker reception to sell at moderate cost has now been produced. The Ethophone-Duplex, a fully guaranteed Burndept instrument, at five guineas represents the finest value in wireless apparatus that has ever been put on the market. If you have a crystal set, replace it with the Ethophone-Duplex and let *all* your family hear this season's attractive programmes. If you have not got a set, get the Ethophone-Duplex now and you will soon realise what you have been missing.

The Ethophone-Duplex employs two valves, the first of which acts as radio-frequency amplifier as well as detector. Dull or bright valves may be used without alteration to the set. Tuning is effected by two simple controls, and the wave-length range may be extended from 250 metres to 5,000 metres or more.

The Ethophone-Duplex, together with all the newly-designed Burndept apparatus, is being exhibited at the All-British Wireless Exhibition at the Albert Hall, from September 27th to October 8th, Stands 72 and 74 and Boxes 134 and 135. Displays of new Burndept products are being held at our Provincial Branches and by our Principal Agents.

No. 1503. Ethophone-Duplex, without valves, coils, batteries, etc., £5 5s. 0d., to which must be added £1 5s. 0d., Marconi Licence.

BURNDEPT

WIRELESS APPARATUS

BURNDEPT LIMITED, Aldine House, Bedford St., Strand, W.C.2.
LEEDS: Basinghall Street (near City Square). CARDIFF: 67, Queen Street.
NORTHAMPTON: 8, The Drapery.

CUT HERE

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

Please send me full particulars of
the Ethophone-Duplex Receiver.

NAME

ADDRESS

DATE..... "Radio Times," Oct. 3rd, 1924.

AMPLION

*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.

ALFRED GRAHAM & COMPANY (E. A. GRAHAM)
St. Andrew's Works, Crofton Park, LONDON, S.E. 4.

ALL-BRITISH RADIO
EXHIBITION

STANDS 45 & 46

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

And now—

Brandes

The Name to Know in Radio

Introduce the Table-Talker

Trade Mark.

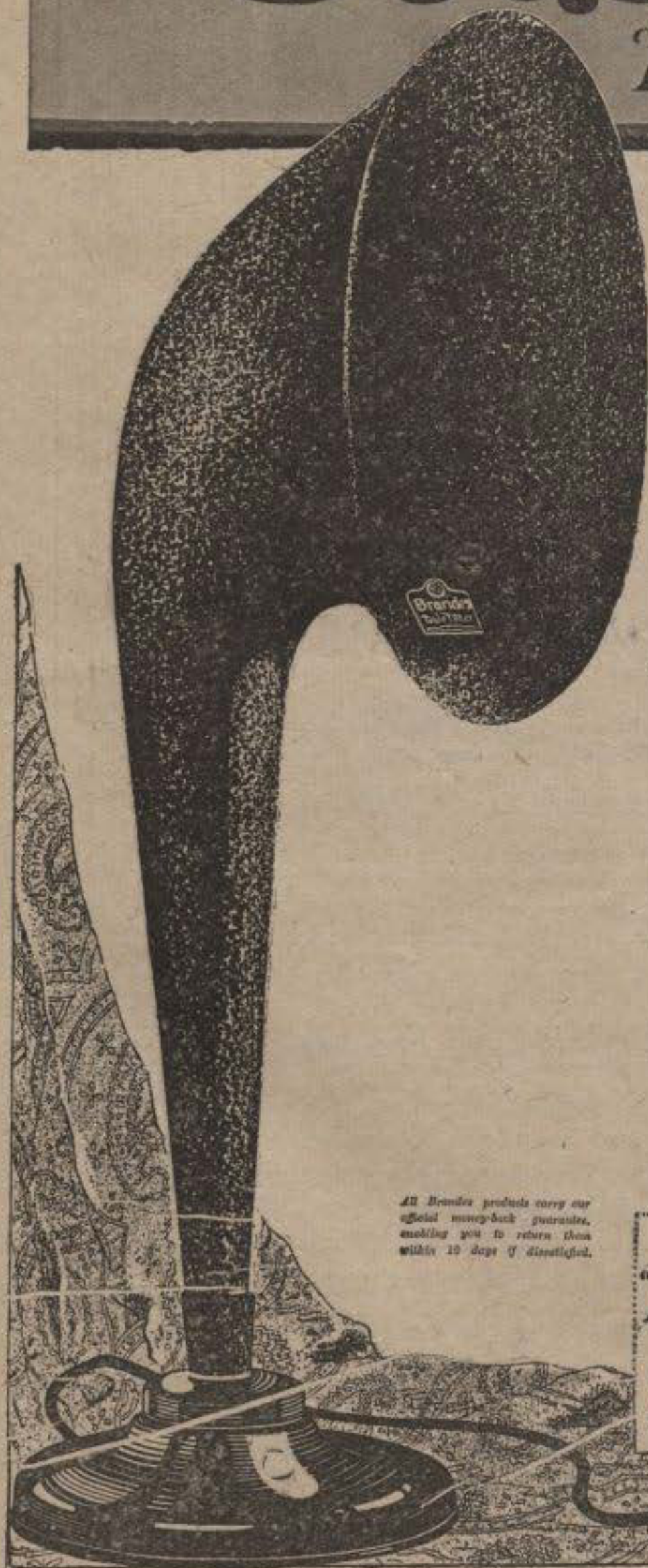
Original in the real beauty of its performance, original in its ingenious construction, original in its remarkable price. The horn is so contrived that every note registered is encompassed and emitted with absolute purity—there is no discordant echo from its walls. The full-toned accuracy of reproduction is consistent with the mellow note which is the chief characteristic of the famous Brandes superior "Matched Tone" Radio Headphones.

The horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. It has a self-adjusting diaphragm, is twenty-one inches high, with a ten-inch bell, and felt-covered base. Simple lines and a neutral brown finish make it a tasteful and effective addition to your set.

42/-

All Brandes products carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied.

Tune with Brandes
"Matched Tone" Radio Headphones
Then listen with
Brandes "Table Talker"





ALL-BRITISH
**WIRELESS
EXHIBITION**

AT THE
ROYAL ALBERT HALL

SEPT. 27TH. — OCT. 8TH. 1924.

Latest Radio Developments

Housed appropriately in one of the famous Halls of the Metropolis of the Empire, this Exhibition, the greatest yet held, marks another stage on the path of "WIRELESS" progress. Organised by the National Association of Radio Manufacturers (including Companies of World-wide reputation), the products to be shown are mainly the manufactures of Members of the Association, and are thoroughly representative of every department of "Radio" and of the latest developments in that Industry.

In addition, the 'lay-out' of the Hall, with its decorative setting, gives a distinctive character to the Exhibition.

During the Exhibition, the Z.L.O. Military Band will play daily and, on certain evenings, its performance will be transmitted from the Royal Albert Hall, as part of the Z.L.O. Broadcasting Programme.

Daily Demonstrations of reception are given by the British Broadcasting Company.

Admission 1/6 (Including Tax),

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

10.30 a.m. to 10.0. p.m. daily.

Organised by

THE NATIONAL ASSOCIATION OF RADIO MANUFACTURERS.
Astor House, Aldwych, London, W.C. 2.

Louden VALVES



Silver Clear

Here is the Trade Mark by which Loudon Valves are known. It was chosen because it represents the essential feature of Loudon Valves—Silver Clear reproduction.

There are very good reasons why the open spiral anode of the Loudon enables such clear reception to be obtained, but the best of good proofs is to buy one to-day and fit it to your set.

From the moment you switch on, you will notice that your reception is clearer than it was before.

You may have become so accustomed to the "breathing" noise of your set that you do not notice it. When you fit Loudon Valves you will most certainly notice its absence. You will realise why we say that Loudon Valves are Silver Clear.

The Plain Loudon for detecting and low frequency amplifying.
The Blue Loudon for H.F. Amplification.
Filament Volts 4.5-5
Filament Amps. 0.4
Anode Volts 40-80.

FELLOWS WIRELESS

All Loudons are silver clear and free from "Mush." Manufactured throughout in Great Britain. The Current consumption is very low and the life long.



10/-

TO-NIGHT

If you live within twelve miles of Charing Cross send a postcard or 'phone for our terms for weekly

COLLECTION and DELIVERY CHARGING or HIRE of ACCUMULATORS.

We will lend one while yours is being charged or supply one every week. Our van calls with the greatest regularity. Your Accumulator receives careful attention and cleaning.

RICHARDSON & WHITAKER
(Battery Service Dept.)

33, UNION STREET, S.E.1.

'Phone: HOP 1315.

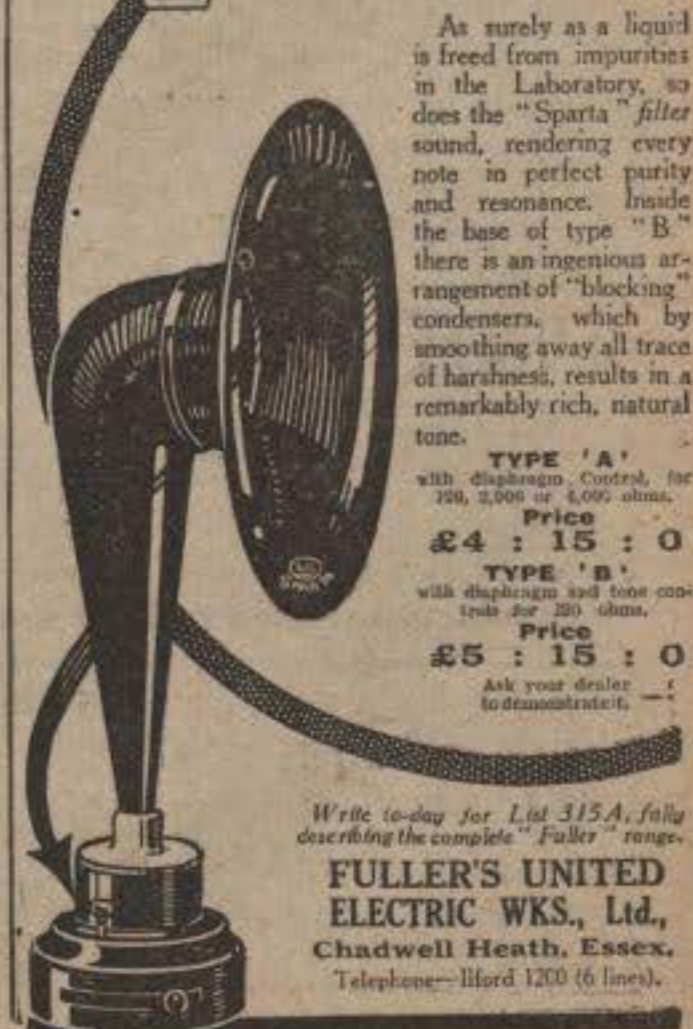
It filters the sound. Sparta

As surely as a liquid is freed from impurities in the Laboratory, so does the "Sparta" filter sound, rendering every note in perfect purity and resonance. Inside the base of type "B" there is an ingenious arrangement of "blocking" condensers, which by smoothing away all trace of harshness, results in a remarkably rich, natural tone.

TYPE 'A'
with diaphragm. Control for 250, 2,000 or 4,000 ohms.
Price
£4 : 15 : 0

TYPE 'B'
with diaphragm and tone controls for 250 ohms.
Price
£5 : 15 : 0

Ask your dealer to demonstrate it.



Write to-day for List 315A, fully describing the complete "Fuller" range.

**FULLER'S UNITED
ELECTRIC WKS., Ltd.,
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Telephone—Ilford 1200 (6 lines).