

Those High-Brows and the Lows. By D. B. Wyndham-Lewis.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, October 12th.

- LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

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

SPECIAL CONTENTS:

MISS 1924 CALLING! By Mollie Panter-Downes.

SONGS I LIKE BEST. By Beatrice Miranda.

A WONDERLAND UNDERGROUND. By C. Leonard Woolley.

OFFICIAL NEWS AND VIEWS.

The Broadcasting of Happiness.

By the Rev. R. J. CAMPBELL, D.D.

[The Rev. R. J. Campbell is one of the most famous preachers and writers in the Church of England to-day, and he is noted for the grasp he has upon questions that affect the people's welfare. In the following striking article he gives his views on wireless as a means of increasing human happiness.]

HAPPINESS is a shy bird, seldom caught if pursued, but often coming unsolicited in the wake of duty faithfully done or benefit unselfishly conferred. Moralists have repeatedly told us that it is not to be confounded with pleasure—a lesson which humanity is slow to learn.

Pleasure is always dependent in some degree upon physical excitement, novelty, change, and is even consistent with the endurance of a considerable amount of pain and stress, so that, curious as it may seem, a person strenuously enjoying himself may actually wake up at times to the realization that it would be a relief to stop. Happiness, on the contrary, is an interior state; it can exist without much stimulus from without, and is dependent rather upon one's general attitude to life than upon particular distractions and agreeable experiences. But the oft-repeated assertion that it has no dependence at all upon outward things is untrue.

No man can be happy who cannot maintain a healthy action and reaction with his spiritual environment, which is only another way of saying that to live well one must be able to respond harmoniously and adequately to the call of life as a whole. Hence, broadly speaking, the happiness of the uncultured is less than that of the man to whom the wonder and glory of the visible universe are being increasingly revealed day by day.

It is necessary to be cautious in stating this. I do not mean that a person of small means and lowly station is perforce less happy than the possessor of great wealth. There is no lack of evidence to show

that the possessor of great wealth may easily miss the secret of happiness, which inestimable blessing consorts with a certain simplicity of life and, indeed, seems to demand it in those with whom it abides. One of the poets of ancient Greece declares that it—

Often leaves
The marble halls and roofs of kings,
And underneath the poor man's eaves
On smoky rofter folds its wings.

This is a truism, perhaps, but it requires qualification. There is nothing in poverty that specially makes for happiness, nor in ignorance either, and the two are frequently—nay, more than frequently—found in conjunction. I repeat, therefore, that the range of happiness possible to the mind, heart, and soul of the man who has been made acquainted with the best that is being thought, said, and done in the world is greater than that of him who, however contented with his lot, is yet blind and deaf to the splendours that surround him. The lover of great literature, for instance, has sources of happiness denied to one who never reads a book. The same is true in their varying degrees of those who are qualified to follow intelligently the expanding achievements of the leaders and guides of the race in all the other arts that enrich our common life and the science which gives us mastery in and over the natural world.

It is for this reason that I am conscious of a special satisfaction in watching the rapid extension of wireless to the homes of the people; in fact, I think nothing in our time has given greater promise of beneficent result in time to come. Motoring through remote country districts from time to time, I note that the number of tiny isolated cottages on which the wireless aerial is hoisted is steadily growing, and I wonder if many people grasp the tremendous significance of this development or what it means and will come to mean in the enlargement

(Continued overleaf.)

The Broadcasting of Happiness.

(Continued from the previous page.)



Rev. R. J. CAMPBELL, J.D.

of the spiritual horizons of the poorest and humblest elements both of our rural and urban populations side by side and in common with the richest and most fortunate.

An old friend of mine, the distinguished head of one of the Oxford colleges, tells me that his son, seriously injured in the Great War, has had to

take up poultry and fruit farming in Wiltshire on account of physical infirmity which unfits him for a professional career. This young man at first felt himself cut off from the amenities of cultivated metropolitan society. He missed the best lectures, the best plays, the Queen's Hall concerts, and all the other delights within reach of the average Londoner. He found the long winter evenings lonely and depressing; the monotony of his lot began to pall. Wireless was his salvation. From the day on which it was installed, his disabilities disappeared as if by magic—magic it was. "When my day's work is done," he says, "I draw my chair up to the fire, light my pipe, put on the wireless, and in an instant I am in London, and at the very heart and centre of all that is going on everywhere."

Exactly the same is true of the farm labourer down the lane, only that in his case the experience is new; the wireless is his university. Conceive what it must be to a man of meagre resources to be able to hear grand opera for the first time; and yet this is what is happening to-day all over the country. The entire cost of a modest wireless set is not more than the price of a stall at Covent Garden when some specially magnificent production is to be rendered by artists of international fame. The orchestration alone must be a revelation to one who has never had the opportunity of listening to it before. When the strains of the overture to one of Wagner's masterpieces come stealing into the peasant's hut, or the fisherman's cabin, or the factory worker's little home in an ugly and crowded street, it must seem to the listeners as though another and higher world had broken in upon them, which is the truth.

It may be said, and with some justice, that the faculty for appreciating good music has to be created before it can be enjoyed, just as the refinement of taste necessary for reading the great poets is a matter of slow cultivation and rarely found in any rank or class. Popular education, it has to be confessed, has not yet produced much evidence of an all-round elevation of the standard of literature required by the masses. Some critics are inclined to believe that it has done the opposite, that the illiterate church-goers of two or three generations ago were at least accustomed to the dignity and beauty of the language of the authorized translation of the Bible as they heard it read Sunday by Sunday during public worship, but that their descendants batten on police-court news and the latest society scandal, told in a style of which the less said the better. Let the indictment be admitted—what is the remedy? The remedy is to keep on bringing the best within reach of everybody, and I am speaking from considerable first-hand experience when I say that the power of assimilating the best is growing.

I know not a few men and women in lowly and ill-paid positions who are the possessors of well-selected libraries of their own in which every well-thumbed volume has been bought for a few pence at a second-hand bookstall, or in some cheap popular edition of a great classic. If these same men and women could afford to go to grand concerts, undoubtedly they would do so; and, whether they would or not, the very fact that the best music can now be heard at their own firesides is effecting a silent revolution in the souls of thousands and tens of thousands who until now have not known what good music was.

The way to destroy the worst in anything is to make the best easily accessible. Familiarize the public with the best in any department of life, and in time the worst will cease to be wanted. Were it otherwise, the outlook for humanity would indeed be a poor one.

It is not only in the higher arts that the sources of happiness are thus being multiplied. The practice of engaging experts in every field of human knowledge and endeavour to discourse upon their several subjects at the B.B.C. broadcasting stations cannot but be productive of excellent results. It must make an enormous difference, for instance, to the average busy man or woman to be told week by week what books are best worth reading, and why. The guidance given in regard to the progress of the world in general links us all up together. Loneliness and monotony disappear in the consciousness of being kept in touch with all that is going on day by day—not after it has happened, but while it is happening.

My own family, for instance, will never forget the thrill of the first successful broadcasting across the Atlantic. It was on a Saturday night, and I had gone to bed, as was necessary in view of my work next day; but the young people remained up in the hope of hearing something, and, sure enough, they did. At about a quarter past eleven, amid what sounded like the hiss and roar of the great ocean itself, there came quite clearly and distinctly through the head-phones the accents of an American voice announcing the next item in a musical programme in Philadelphia: "The band will now play the Marseillaise." Probably I am mistaken in saying that this was the first successful broadcasting from America; but, at any rate, it was the first to be heard in our home. Shade of Columbus! The miracle of it! Could it be possible that to be thus brought into immediate contact with the ends of the earth should have other than an enlivening influence upon any ordinary human being? Dullness of mind and torpor of soul cannot co-exist with it.

Go where you will, you are no longer cut off from your fellows or from the vivid, pulsating interests of life. After this, there is nothing specially remarkable in being privileged to stand at the King's elbow when he is making an imperial speech. He came and stood on our hearth-rug when he was opening the great Exhibition at Wembley—at least, so we felt. In the course of a few days, the present Prime Minister, Mr. Stanley Baldwin, and Mr. Lloyd George have all occupied the same familiar spot; we are quite at home with them. We took part in the Burns Night in Glasgow, and heard someone make a joke in broad Scots in a half-whisper to his neighbour while the chairman was speaking. The chairman could not hear it, but we did, hundreds of miles away.

For increasing the sum of human happiness through the enlargement of human interests there has been no agency in our time that remotely approaches that of the wireless broadcasting station.

Songs Sung at Sea.

Cheerful Ditties on the Ocean.

"SHANTY" or "Chanty"? Wherever old sea-dogs gather you will hear the point argued as to which is the correct spelling. Some will vow that the word is from the French *chanter* and is the same as our word "chant"; but the majority stick to "shanty," alleging that this type of song originated in the "shanties" or grog-shops of the West Indies in the days of the buccaneers. There is one point in favour of the latter argument, which is the pronunciation of the word. That, beyond all doubt, is "shanty."

Shanties are songs sung by sailors when engaged in the severest of their many labours. They are inseparably connected with the sailing ship; and with the gradual disappearance of this form of vessel they, too, are fading from the face of the water.

Due to the Merchant Service.

Yet, happily, lovers of music have collected these old songs which breathe of stinging brine and humming winds, and they are to-day more popular among landmen than at any former period.

The shanty is the invention of the Merchant Service. They were never allowed in the Silent Navy. But, then, the Navy was never so shockingly undermanned as were the merchantmen, and, as the old saying went: "A song is ten men on a rope." Another saying was: "A wash and a song are the sailor's two luxuries."

There are three sorts of shanties, each adapted to its own special sort of labour. First comes the Capstan Shanty, sung at the capstan when warping or weighing anchor. There is the Halliard Shanty, sung when topsail or top-gallant sails are being mast-headed; while the third is the Sheet, Tack, and Bowline Shanty, used when the foremain and cross-jack sheets are hauled aft, also when the tacks are boarded and the bowlines tautened.

When the Ship is on Fire.

There are also other special shanties, such as those sung by the pumpers as they heave the breaks round. A wooden ship, you see, nearly always leaks more or less and has to be pumped dry by hand. There is, too, a special shanty which is sung when the ship is on fire. It runs like this:—

There's a fire in the galley, and it's running down below—

With a hey ho—hey i ho!

There's a fire in the skipper's pipe, and it's time for us to go.

Oh, fire down below!

If the rotten boats won't hold us and it's time for us to go—

With a hey ho—hey i ho!

We'll complain to Mr. Thomas when we get him down below.

Oh, fire down below!

Mr. Thomas, or whatever his name may be, is the owner of the ship, and it is noticeable that in this particular shanty, and this only, he is mentioned by name.

A Haunting Refrain.

Of the real sea-songs, the capstan shanties are the most beautiful. The best-known is probably that which begins:—

In Amsterdam there dwelt a maid.

That is the solo line, then the rest of the men break in: "Mark well you what I say." At the end of each verse comes the full chorus with a wonderful haunting refrain:—

And I'll go no more a-ro-ving
With you, fair maid.

A roving, a roving.

Since roving's been my ruin,

I'll go no more a-ro-ving

With you, fair maid.

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Official News and Views. GOSSIP ABOUT BROADCASTING.

Co-operating With America.

CAPTAIN P. P. ECKERSLEY sailed on the *Homer* at the beginning of this month for New York. He is visiting the United States in order to secure experience in latest American methods and to discuss with American broadcasters a number of matters in which American and British broadcasters are mutually interested. He is expected to return to England at the end of October, or the early days of November.

Opening of Stoke-on-Trent Station.

It should be noted that the opening ceremony of the Stoke-on-Trent Relay Station will take place on October 21st, and not, as stated in a recent issue, on October 15th. The Mayor of Stoke-on-Trent will take part in the opening ceremony.

"The Vicar of Mirth."

Mr. Vivian Foster, "the Vicar of Mirth," will make another appearance at the London Station on October 21st. Miss Grace Gordon, soprano, will sing some old musical comedy favourites, and Mr. Arnold Beauvais, who was leading bass at the "Old Vic" for some time, will take part in the same programme, as will also the "2LO" Military Band.

Bournemouth's Birthday.

October 17th is the birthday of the Bournemouth Station. The evening concert will consist of excerpts taken from the Feature Nights of last year's programmes, and in most cases the original artists and items will be included. Those who remember the success of their first operatic night, when the *Lily of Killarney* was performed, will be pleased to see from the programme that excerpts of that opera will be given by artists who took part in the original programme.

School Transmissions.

The syllabus of school transmissions for the October to December sessions arranged for the London and Home Counties area by the Director of Education should prove of great interest to those who are interested in educational experiments. These transmissions take place at 3.15 p.m. The programme is as follows:—
Monday.—Music, by Mr. Geoffrey Shaw.

Tuesday.—BRITISH BIRDS, by Mr. E. Kay Robinson.

Wednesday.—STORIES IN POETRY, by Mr. J. C. Stobart, M.A., and reciters.

Thursday.—MEN WHO HAVE MADE HISTORY, by Professor Ireland.

Friday.—French lesson by L'Institut Français. Alternate weeks: *First week*: Dictation in French; (1) Reading of the text. (2) Dictating. (3) Re-reading. (4) Slow spelling enabling the listeners to correct their spelling and at the same time to get hold of the French sounds separately. (5) Explanation of the grammar in the different points of the text. The text is to be published afterwards in *The Radio Times*.

Second week: Explanation of a short literary text appropriate for schools, according to the method followed in the French Lycées. The text every fortnight to be published beforehand in *The Radio Times*, with a plan of the commentary.

A Schoolmaster's View.

Letters of appreciation have been received from a large number of schools, even from such distant places as High Wycombe, Thane, and Bury St. Edmunds, and one schoolmaster writing from Felixstowe, says that the success of the first lecture has determined him to take full advantage of these sessions. "Also," he says, "I am inviting a class of girls from an adjoining school to come and hear the reception with my boys. I mention this because you might think it worth while to suggest that other schools should co-operate in this way." It is also interesting to note that the Education Committee of the L.C.C. has agreed to a further extension of the period during which wireless receivers may be installed and used in the schools under their control.

Sanction is now given until the end of the present year.

Praise From Holland.

We have received a printed letter sent by the Managing Director of the Hilversum (Holland) Broadcasting Station to listeners who, in the words of that gentleman, "have the extreme politeness to send us reports concerning our transmission." He expresses admiration for the manner in which Britain has attacked the difficult technical and financial problems involved in broadcasting, and explains how about a year ago as manufacturers of wireless apparatus they constructed a small broadcasting transmitter and began a very modest Sunday evening transmission.

Gradually the transmitter was improved in power and quality, even to the extent of being able to relay concerts and operas by telephone lines. The wave-length of this station is 1,050 metres. The transmitter has an output about equal to that of a main B.B.C. station, and programmes are given on Sundays, Mondays, and Fridays.

Broadcasting the Organ.

On Sunday, October 19th, Mr. C. Whitaker-Wilson will give an Organ Recital during the afternoon at St. John's Church, Regent's Park, which will be broadcast from the London Station. Mr. Whitaker-Wilson is an organist of considerable repute, and has taken much trouble to prepare a good programme for this occasion. With B.B.C. engineers he has studied the type of music which broadcasts best from his organ, and has experimented in order to find what modifications of present organ technique are necessary to give the requisite effect to the listener.

Mr. Whitaker-Wilson was a pupil of Debussy and also of Leschetitzky, a pianist who trained, among others, Mark Hambourg and Moiseiwitsch.

The afternoon programme also contains the names of Miss Georgina Tanner, the well-known singer of old French folk songs, Mr. Frederic Lake, tenor, and Miss Jean Butt, violinist.

In the evening a concert by De Groot and the Piccadilly Orchestra will be relayed from the Piccadilly Hotel and broadcast from London.

Sir Walford Davies's Talks on Music.

The series of talks on Music which Sir Walford Davies is giving at the Cardiff Station on alternate Tuesdays are divided into two main classes. Those at 3 o'clock in the afternoon, under the title "Rhythm, Melody and Chords," are intended as educational transmissions for reception in schools. The schools will be invited to make their own melodies and forward them after the transmission. At subsequent lectures, selected examples will be played and analysed.

In the evening talks—"Music and Human Nature"—works which are available for previous study on gramophone records will be played and explained by Sir Walford Davies.

An Important Innovation.

An innovation which was tried at the Manchester Station on October 9th, and will be continued on October 23rd, is the broadcasting of a topical talk in French.

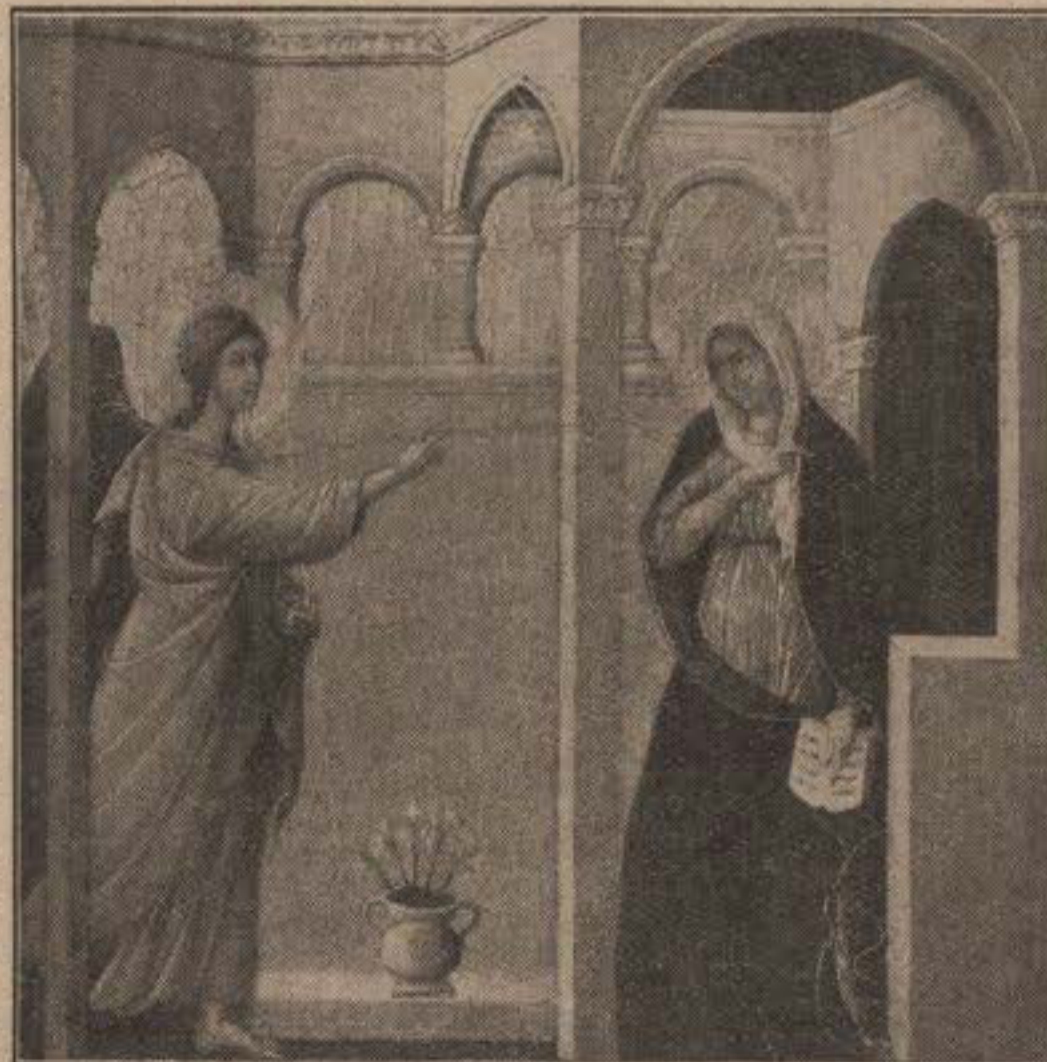
The talk in each case will relate to some topical happening in France or connected with France, and will deal with it more from the point of view of attracting the interest of the listeners in the event, and its primary object will not be to give a French lesson. The talk will first of all be read completely in English, so that those listeners who do not understand French will not miss the event referred to in the talk.

DICTEE.

The following dictation was broadcast from London, on October 3rd, at 3.15 p.m., during the Schools Transmission. It is printed here to assist the scholars who took down the dictation when broadcast.

J'adoptai d'une façon presque exclusive la chambre de tante Claire pour faire mes devoirs.

Quand je me décidais à recommencer mes devoirs dans la fièvre de la dernière demi-heure, après avoir gaspillé mon temps en flâneries de tous genres, c'était encore tante Claire qui venait à mon secours; elle prenait en main l'énorme dictionnaire qu'il fallait, et me cherchait mes mots pour les thèmes ou les versions. Elle s'était habituée même à lire le grec, afin de m'aider à apprendre mes leçons dans cette langue.—Pierre Loti, "Le roman d'un enfant."



[Reproduced by permission of the National Gallery Authority.]

THE ANNUNCIATION. BY DUCCIO.

This picture will be among those to be discussed by Mr. Stewart Dick in his Talk from London on Monday next, October 13th, on "The Beginnings of Italian Painting—Duccio and Sienese School." This talk will be the first of his series on "The Nation's Pictures."

A Wonderland Underground.

A Talk from London, by C. Leonard Woolley.

I AM going to tell you something about one of the main discoveries made last winter by the joint expedition sent out to Mesopotamia by the British Museum and the University Museum, Philadelphia, the excavation of the mound of Tell el Obeid. This is quite a small mound lying some four miles from the ruins of the city of Ur of the Chaldees. It was first remarked by Dr. Hall of the British Museum, who, in 1919, dug part of the site and traced the outline of a little building, against one wall of which he found a whole collection of very wonderful objects—statues in stone and in copper, bits of mosaic columns and so on, all tumbled together in confusion and all terribly damaged, but still of great value for the light they threw on what was clearly a very early period of history.

A Complicated Business.

So when we started work on the same mound, we knew that there was a good chance of finding more such monuments as had rewarded Dr. Hall; but we were not prepared to find anything like what we did, nor did we guess what an awful job we should have to preserve the objects when we had found them.

It was rather a complicated business, for the place lies right out in the blankest desert imaginable, five miles from the expedition house, which itself is far away from the cultivation. I myself could go out every day in the car; but for the Arab workmen it was a different proposition; they could not walk morning and evening from and to their distant villages, but had to be accommodated on the site. However, in the end a fairly comfortable camp was formed and the work started well.

Ancient Beauty Culture.

We began, not where Dr. Hall had found his things, but on a lower mound close by, where the surface was littered with broken fragments of painted pottery which was certainly very ancient indeed, and almost at once we found ourselves in the middle of a cemetery belonging to a period between 3,500 and 2,500 B.C. Here were shallow graves wherein the bodies had been laid upon their sides, crouched up with knees to chin and hands before the face; and with the crumbling bones were such things as men might need in the next world—a world, one might imagine, not so much unlike our own.

The women had their beads or pendants of lapis-lazuli and cornelian, pins of copper (one with a head of lapis-lazuli and gold), shells containing powdered green malachite for painting the eyes, or red paint, which I suppose was rouge; the men had their daggers or axes of copper and of flint, or, since these were expensive things that might well be grudged to the dead, clay imitations of the same.

Temple of a Nameless King.

By the end of a week we were so loaded up with tomb objects that had to be cleaned and catalogued, photographed and drawn, that I got desperate and, leaving the cemetery alone for the time being, set my sixty Arabs on to Dr. Hall's building.

There had been three buildings here, each built over the ruins of the one below. The uppermost, now completely ruined, was the work of a King Dungi, of about 2,250 B.C. For the second building the nameless king who ordered the work had laid down a terrace foundation solidly built with mud brick about seven feet thick, and we had to cut through it to find the earliest building. This had been a small temple set on one corner of a platform, itself made of solid brick, about ninety feet square and fifteen feet high with a wide stone

staircase leading up to it in front of the temple door.

The doorway, and the whole front of the temple, had been very richly decorated with sculpture and friezes. When the place was destroyed, the top of the platform fell and the heavy temple walls collapsed and came crashing down on the pavement in front of the platform, where they lay with their decorated face downwards. Consequently, when we had dug through the brick platform of the second building period, we then had to dig through the thickness of the older fallen walls before we came to the objects—altogether something like fifteen feet of the hardest mud I have ever seen—and buried in and below it were some of the most delicate antiquities I have yet had to handle.

Rewards For Self-Control.

This led to a reversal of our usual practice. Generally, a workman receives a reward for every object of any value that he may find and get out of the earth without breaking it: here we could not possibly trust the Arabs to deal with things so fragile, and the reward was paid to the digger who found a thing and had sufficient self-control not to attempt to touch it. As soon as a green stain in the soil betrayed the presence of copper, the word was passed and my foreman and one of ourselves set to work with knives and brushes to extricate the object.

I shall not easily forget the first piece of frieze we found. There came to light two parallel trough-like strips of green, decayed metal, about two feet long and eight inches apart, with between them a black patch of bitumen, reduced by time to loose lumpy powder.

A Wonderful Find.

The metal strips were first treated and held together with muslin bandages dipped in boiling wax, then the powdery pitch was solidified and a piece of wooden board waxed on to it, and after two days' work, we were able to undercut the mass of brickwork on which the object rested, detach a great lump of it, turn it over on to the board, and then begin to cut away the clay which covered the still unknown face of the thing—and what was our surprise and joy as little by little there showed up a row of oxen delicately carved in shell and inlaid against a black mosaic background framed in copper!

The World's Oldest Writing.

At first, we did not know what the building was on which we were at work, except that it was very old. Then, one day, a workman's pick hit upon something hard, buried in the clay brickwork, and he pulled out and held up to us a little marble tablet covered with engraved signs. I handed it on to Mr. Gadd, who read out from the old Sumerian script—"A-an-ni-pad-da, King of Ur, Son of Good Lord! Woolley, we've got the First Dynasty of Ur!" And he started to do a step-dance over the ruins, waving his precious tablet.

I gripped him and said, "Oh, don't look so pleased! I shall have to double the reward!" but I was really just as pleased as he, for never before had there been found a contemporary record of the First Dynasty kings, who, indeed, modern scholars had regarded as mythical rather than real. Gadd was holding in his hand a document which carried back the history of Mesopotamia hundreds of years, the oldest dated writing known in the world.

From this tablet we learnt that our building was a shrine of the goddess Nin-Khursag, put up by A-an-ni-pad-da, son of Mes-an-ni-pad-da, who founded the First Dynasty of kings of Ur. The place of this king in the sequence of Baby-

lonian history is known from our dynastic lists drawn up by Sumerian recorders about 2,000 years before Christ; but his actual date cannot yet be fixed: the dynastic lists would put him about 4,000 B.C., but there are errors of chronology in these lists—kings and dynasties who were, in fact, contemporary are put down as consecutive, and A-an-ni-pad-da's lifetime must probably come in the second half of the fourth millennium, between 3,500 and 3,000 B.C. But even so, a king who reigned about 2,000 years before Tut-ankh-amen can claim a respectable antiquity, and the temple he set up is the oldest building in the world to which we can assign an authorship and a more or less certain date.

Remarkable Mosaic Work.

And a very remarkable building it was. The platform on which it stood was about fifteen feet high, approached by stone steps. At the top of these was a porch in front of a gate tower: the pillars and roof of the porch were of palm wood, overlaid with plates of beaten copper; above the door was a great copper relief showing an eagle holding in its talons two antlered stags; the frame of the relief was supported by a pair of columns of a very remarkable sort. They were made of palm wood overlaid with pitch about half an inch thick: to this was applied a decoration made up of squares and triangles in mother-of-pearl, red sandstones and black paste, an elaborate mosaic which reminds one of the mother-of-pearl inlaid stools and tables still made by the carpenters of Damascus or Cairo.

The objects found at Tell el Obeid have to be divided between the museum at Baghdad, the British Museum and the University Museum, Philadelphia. But for the time being, the pick of the whole collection is on view in a special exhibition at the British Museum.

Songs Sung at Sea.

(Continued from page 94.)

With the exception of the "Golden Vanity," "Roving" is the finest of all sea shanties.

Of the Bowline shanties, the oldest is "Haul the Bowline," which is said to have been in use as early as the first half of the sixteenth century. It is a slow and stately song ending with a jerk as the men fall back on the rope.

Incidentally, the age of shanties is always a matter of argument. It is probable that some sort of song was used by sailors from the very earliest days of mast and sails. The majority of shanties, however, came into being between 1750 and 1850, and a great many bear in their words good evidence of the time at which they were composed.

For instance, the Bowline Shanty, which begins:—

Louis was the King of France afore the Revolution.

But Louis got his head cut off, which spoilt the constitution.

"Bony was a Warrior" was probably composed about the same time, and is still one of the most popular of all shanties.

Another well-known shanty which is clearly of later date is:—

Steer, boys, steer for California, O!

There's plenty of gold in the land, I'm told,

On the banks of the Sacramento.

There is an air of romance about California, Mexico, and South America which has made these countries the subjects of many a favourite shanty. Examples are: "Rio Grande," "Valparaiso," "Round the Horn," and "Santa Anna."

The words of shanties are, as a rule, greatly inferior to the music. Indeed, a good shantyman would very often make up the words as he went along. It was always accepted that the crew could say what they liked about the captain and officers without offence being taken, and very often men gave vent to their grievances about bad food or short commons in this way.

Music of the Nations.

Each Country has its Own Instrument.

BROADCASTING has familiarized the listener with some curious musical instruments that he did not know about before, and as time goes on the number will almost certainly be added to. It is an interesting fact that practically every nation has its own national instrument, and some of these are very quaint indeed.

To the question: "What is the most essentially national instrument?" most people would certainly answer: "The Scottish bagpipe." Of this instrument the celebrated Dr. Fraser asserted that the great Highland pipe retained its popularity because it remained primitive, the scale of the chanter remaining the "old Eastern scale of the neuter thirds."

Bagpipes from Asia.

Certainly the Highland pipe stands alone, for no modern instrument can harmonize with it. It must be pipes all the time, or no pipes at all. Yet the bagpipe is only Scottish by adoption. It probably came from Asia, and has been known for more than twenty centuries. In the fifteenth and sixteenth centuries it was commonly played in England and carvings of it may be seen in churches at Boston and Yarmouth and Hull.

The earliest Scottish bagpipe that we know of dates only from 1409. The Northumbrian pipe was older and much more mellow, and the old Irish pipe was very sweet and soft. Efforts are now being made to revive the use of this instrument in the Free State.

Ireland's Doubtful Claim.

In Brittany a form of bagpipe known as the "bignon" is popular, and in Calabria the "zampogno," while in Italy the "pifferai" may still be heard at village fairs.

Ireland claims the harp as her national instrument, and it is beyond doubt that Irish harpists were famous at a very early date. The Italians of the Middle Ages believed that the harp was originally invented in Ireland.

But this is not the case. For the harp is one of the oldest instruments known to man, and we are aware that the Egyptians used magnificent harps in very early times. The great Egyptian harp stood seven feet high and had eighteen strings.

Accordions in Exchange for Fish.

There is, perhaps, only one part of the British Empire which can be said to have an instrument all its own, and that is Newfoundland, oldest of British Colonies. In the early part of the seventeenth century the Newfoundland colonists exchanged their fish with the Spaniards for wines, musical instruments, and other goods, and so obtained the many-keyed accordion which is so much played in the coast villages. It has thirty, or even forty, stops, and requires a long training to handle.

In Spain, the guitar is probably the most popular instrument among the masses; yet, at the same time, it is certain that there are many more guitar players to the square mile in Portugal than in Spain. The Portuguese takes to the guitar as a negro does to the banjo. The carpenter who comes to your house to do a small job brings his guitar with his tools, and the blacksmith is often a better performer on the guitar than the anvil.

The banjo, although so popular with the negro of to-day, originated either in Spain or Portugal. Old specimens have only three strings instead of the five, seven, or nine of the modern banjo. Most people are under the impression that the banjo is the national instrument of the Southern States of the American Union; but this is a mistake, for by far the most popular

(Continued overleaf in column 3.)

Miss 1924 Calling!

Radio's Advance Guard. By Mollie Panter-Downes.

[Miss Mollie Panter-Downes is one of our youngest novelists, and she was only sixteen when her first novel, "Shoreless Sea," was published last year. She has been writing ever since she was seven.]

OF all the things in the world (and this is a sweeping statement, because the world contains, among other rather terrible things, eternal triangles, and income-tax, and men, and so on), wireless is the most awful to write about. Not because there is nothing to say about it, you understand, but because there is too much. There are such amazing possibilities to the thing that it is about as fatuous for me to try and get them into a thousand words or so as it would be to set about rolling Asia Minor into a stick of striped sugar-candy. What this particular brand of confectionery is going to turn out like, I don't know, but I feel that it ought to be broken to you gently.

I stand, you see, in the peculiar position of a wireless "fan" who is not up in wireless "shop."

To me, technicalities are as nought. I look kindly, but without comprehension, at the daily broadcasting news which announces cryptically that to get Liverpool the call is "6LV," and the wave 315 metres.



Miss Mollie Panter-Downes seeking literary inspiration in a tree-top.

Such is my lamentable ignorance that when a friend told me that he was going to earth his set because of an approaching storm, I pictured him creeping away and stealthily burying it in some remote corner of the asparagus bed. I tell you this in all humbleness just to show you the sort of fool I am, and also to ask you to bear with me if in treading this perilous path I spring a few technical gaffes, faux pas, or, if you like to put it that way, bloomers.

The "Seven Ages" up-to-date.

However, if the small talk is weak, the ideas are remarkably willing. The girl of to-day thinks a good deal about wireless. Her penetrating young voice is heard as distinctly in radio matters as it is in everything else. If one likes to be poetical, one can trace her through all the Seven Ages of Woman simply by means of a wireless programme. First, the child, listening to the Bedtime Stories of those indefatigable aunts and uncles of hers; then the flapper, her ridiculous satin-shod feet and impudent shoulders set a-twitching by the syncopated strains of the Savoy Orchestra, and the lover, sighing sentimentally over contralto songs of which the main rhymes seem to be "love" and "dove," or "heart" and "dart"—with, of course, as a variation, "arrow" and "marrow," although

it is rather difficult to introduce such a *bourgeois* word as "marrow" into the select milieu of a love ballad, as Mr. Wordsworth would testify if he were alive to-day.

Next, the wife, learning how to keep up with the fashions and run her home properly from "2LO"; then the tired mother, snatching a few minutes' relaxation and amusement; and the grandmother, keeping young by wireless. Last of all is the very old, old lady listening with her great-grandchildren to Uncle Caractacus again, so near to her last Bedtime that she is child enough to chuckle delightedly over the doings of Squirrel Nutkin and the Little Jackal and Sambo the Piccaninny.

Violets by Wireless.

If Mr. Shakespeare had been of this age he would probably have written a revue called "Two Minutes, Please," or something like that, and made a howling success of the "Seven Wireless Ages of Women" number. Just as well that he wasn't, perhaps.

This is a Wireless Century! A Stone Age, an Iron Age, a Golden Age, an Age of Chivalry, an Age of Romance, and now an Age of Wireless! The more one comes to think of it, the more astounding its possibilities are. I was walking down Bond Street a few mornings ago when I saw in a well-known florist's window the notice "Flowers sent by wireless." Now that is an amazingly intriguing and pleasant notion. I'm sure I don't know how they do it,

but it is rather fascinating to think of sending orchids and Russian violets and things by wireless. A lover in,

say, Richmond, Virginia, U.S.A., will be able to lay a floral tribute at his lady's feet in Grosvenor Square, London, England, although the Atlantic separates them. Talk about putting a girdle round the earth in forty minutes!

And that brings me to a new and important aspect of broadcasting.

I was reading a book not long ago about a man who spent his life in perfecting a pocket

wireless especially for the use of lovers. I cannot help thinking that it would be rather amusing if anything like that were ever to be invented. Of course, it would rob the hard-working novelist of one of the favourite pegs on which to hang a situation. No more tragic partings, no more enforced silences and agonized suspense, no more whisperings to Romeo from a draughty balcony. The modern Juliet would simply produce her pocket wireless set, light a cigarette and listen to Romeo's ardent whispers in comfort at home.

By that time, too, we shall have broadcast books. All the libraries will be shut down, the printers and binders out of work, and all the publishers rising in revolt. There will be a revolution in the neighbourhood of Bedford Street, and the blood of Methuen will mingle with the blood of Heinemann. Meanwhile, dozing pleasantly by the drawing-room fire, callously oblivious to the fact that Mr. John Lane has just perished in the Siege of the Bodley Head, we shall listen to the

(Continued overleaf in column 3.)

PEOPLE IN THE PROGRAMMES

A Brilliant Pianist.

ON Friday, October 17th, listeners will have an opportunity of hearing one of our finest pianists, for on that date Miss Irene Scharrer is to broadcast from Manchester.

Miss Scharrer, who was educated at the Royal Academy of Music, is noted for her playing of Chopin. She has appeared at most of the leading concerts, including the Queen's Hall Symphony Concerts, the Royal Albert Hall Sunday concerts, and at Ballad concerts in all the musical centres of Great Britain. She is a great favourite in the very musical city of Manchester, where she has played at the Richter-Hallé concerts.

A Versatile Instrumentalist.

M. CAMILLE COUTURIER, who is to play at London Station on Sunday, October 12th, was formerly a Professor at the Academy of Rheims. Later he was appointed Professor of the Violin to the State Schools of the City of Paris.

He has received diplomas in different competitions, and in 1912 he obtained four first prizes at the International Competition of



(1) Miss Irene Scharrer; (2) M. Camille Couturier; (3) Mr. Herbert Walton; (4) Miss Kathleen Wells.

Soloists at Lille, and gained one International second prize at the Competition of Honour.

In 1913 he became Professor of the Saxophone at the Rheims Conservatoire of Music, and in 1915 he went to America as saxophone soloist, with the famous French band conducted by M. Gabriel Pores, musical director of the Republican Guards.

M. Couturier is also a composer and plays four instruments equally well, namely, the violin, the flute, the clarinet, and the saxophone.

Church Organist at Twelve.

THE excellence of the organ for broadcasting purposes is emphasized by Mr. Herbert Walton, organist of Glasgow Cathedral. Listeners will have an opportunity of hearing him play on Sunday, October 19th, when a recital given by him will be relayed from the Kinning Park Hall, Glasgow.

Mr. Walton's father was a church organist before him, and he himself used to play that instrument when only eight years old. When

he was twelve he was appointed organist at Kirkby-Wiske church. For some time he studied under the late Dr. Naylor, of York Minster, but the winning of a scholarship at the Royal College of Music took him to London.

Mr. Walton is often consulted regarding the building and rebuilding of organs, and among those in his hands at present is the new Willis Organ for Kirkwall Cathedral.

As a recitalist he is kept busy in Scotland, his annual series of autumn recitals at Glasgow Cathedral being one of the features of the musical life of the city. He finds time, however, to make periodic visits to England, and he has given recitals twice on the fine new organ at Westminster Cathedral.

From Art to the Drama.

A POPULAR artist at Bournemouth is Miss Kathleen Wells, who has performed in many of that station's productions, notably in *Across Country in Winter*, and *The Maker of Dreams*.

Miss Wells studied art for some time, but ultimately took up dramatic work and elocution seriously.

Why He Inquired.

MISS WELLS relates an amusing story of a little boy in a train who kept on asking the guard to let him know when they reached Chatham. In fact he asked at every station and the guard's patience was exhausted.

At last, the train came to another stop and the guard called out "Chatham! Chatham!"

Noticing that the little boy still remained seated, he shouted: "Well, why don't you get out?"

"Oh, I don't have to get out here," replied the little chap. "Mother told me I could eat my sandwich when we got to Chatham."

Touring in the Desert.

ONE of the cheeriest of "turns" is that given by the "Roosters Concert Party," who have become so well known to listeners. Founded at Salonika in 1917 during the war, the "Roosters" were successful from the beginning.

After leaving Salonika, they went to Egypt and toured the desert for twenty-eight days. They have also appeared in Jerusalem, at the Turkish Municipal Theatre, where they produced a play called *Cinderella, or the Army Boot*.

In 1919 they returned to England, and later took up broadcasting. Their "Army Reminiscences," recently given at London Station, were a pronounced success.

Pranks on the Stage.

THE "Roosters" have sometimes played amusing pranks during their performances. Once, for instance, a hen was taken on to the stage and released in the middle of a sentimental song.

Another time, two of the "Roosters" dressed up as nurses, came on to the stage, and forcibly removed the comedian under the plea that he was insane!

Of Course, He Didn't Mean It.

DAME CLARA BUTT was singing at a breaking up party at a preparatory school on the South Coast, where one of her sons was a pupil. When the younger members of the audience had gone to bed, a fog came down over the Channel and the sirens of ships began to boom.

A sleepy youngster broke the silence of the dormitory by shouting out, "I say, Rumford, is that your mater still singing?"

IN Norway all wireless messages dealing with forest fires take precedence over all other communications.

Miss 1924 Calling!

(Continued from page 97.)

"z-z-z-z-zip!" of Mr. Shaw's epigrammatical rockets, and the little song which Barrie sings as he walks the enchanted wood. We shall hear the strange cry of the Sitwells, and Mr. Frankau being very moral about modern girlhood, and Mr. Michael Arlen purring courteously as he sharpens his witty claws.

The beauty of being a prophet in this direction is that one is fairly safe in propheying anything, so enormous is the range of radio's possibilities. Soon we shall have our houses run by wireless; we shall be able to see people by wireless. Not alone that, a little chat with another planet will be sandwiched in every night between the orchestra and the time signal. Oh, we shall have fun!

Posterity will hail Miss 1924 as the advance guard of the Wireless Age. The radio set is her emblem, just as the crinoline was her grandmother's. One likes to imagine a venerable warrior out of the past having a vision of the future, and chronicling it thus on a vellum scroll:—

"... And so it came to pass that I dreamt, and, having dreamt, saw a maiden sitting afar off. She was clothed marvellously in many colours, and her hair was tired in strange wise which is called Shingle, being cut short and close to the head like unto a youth's. Also there was a powder-puff in her hand, and a cigarette in her mouth, seeing which, I wondered greatly. And the maiden worshipped the goddess Jazz, shaking her pagan shoulders, and singing 'Whose Baby Are You?' and other mystic words, whereby I was sore troubled and amazed. Now there were over her ears round things fashioned of shining metal, and from these a long and twisting cord joining to a strange box of wood, from which came wondrous invisible voices. And the name of this thing was called Wireless. . . ."

Music of the Nations.

(Continued from page 97.)

instrument there is the harmonica, or mouth-organ. White boys and black alike show remarkable skill and produce astonishing melodies from this simple instrument.

The Indians of North America are, as a rule, utterly unmusical, but there are tribes in the Southern Continent who are the very reverse. Some sing exquisitely, and Colonel Fawcett, the well-known Brazilian explorer, has stated that the song to the dawn performed each morning by a tribe with whom he stayed was one of the most perfect things he had ever heard.

Africa's instrument is, of course, the drum, which is used by the natives all over the continent, and in a score of different forms.

In Abyssinia you find the "kissar" still in use. This instrument is interesting because it is the direct descendant of David's lyre. The body is either of wood or of tortoiseshell, while the five strings are formed out of the intestines of camels. They are vibrated either by the fingers or by a plectrum of horn.

In Arabia and Persia you hear the tinkling of the "tamboura," another relic of antiquity, for it is probably identical with the "nebel" of the Old Testament. It is the mandoline of the East, has a pear-shaped body with a long fretted neck, and is, like the "kissar," played with a plectrum.

The music of the Far East means little to Western ears. A European has to live in China for a lifetime before he can possibly appreciate it. But the "sanisen," the little banjo so popular with Japanese dancing girls, has notes that are not unpleasing, and the "koto," or Japanese lyre, has similar qualities. T. C. B.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

MITCHELL'S FANTASY-OVERTURE.

(CARDIFF, TUESDAY.)

EDWARD MITCHELL, by his recitals and lectures, has done much to make the music of the Russian composer Scriabin known in this country.

This Overture is a Carnegie Trust award. At the head of the work the composer has given two lines from Fiona Macleod's *Silence of Amor*—

"... I know a hidden place of broken and scattered faiths,
A haunted valley of departed dreams."

It is natural that one who has shown such sympathy with Scriabin's work should show some affinity with the Russian composer in the general feeling of his music. This affinity also appears in the more superficial details of style and orchestral colouring.

The orchestra used in the *Fantasy-Overture* is the usual one, but with six instead of four Horns, three Trumpets, Tuba, and Harp.

The work opens very slowly and sombrely—drum roll, low notes on Bassoons, and Double Basses.

CELLOS immediately enter (on their lower strings) with the FIRST MAIN TUNE, a phrase of moderate length, which they repeat. After a few Horn notes, Violins take this up, and (the rest of the orchestra gradually entering) work up to a climax.

This is succeeded by a loud, vigorous interlude, throughout which the Brass is prominent. When this dies down, it is succeeded by the SECOND MAIN TUNE (*Slow and dreamy*), which is a duet between CLARINET and HORN, with a quiet string background. This is continued by Strings and various Woodwind, and Harp.

The rest is almost entirely a Development of the foregoing material, gradually working up to an intense climax, which is followed by a much-shortened Recapitulation. The design of the work is, therefore, a free treatment of First Movement Form.

PALESTRINA'S "SHORT MASS."

(ABERDEEN, SUNDAY.)

Paestrina (about 1525-1594) was the greatest master of the Italian school of composers of pure choral music, and was long considered supreme in all schools. In recent years, however, it has been recognized that there were many Englishmen of the period whose work was as fine as that of the Italians; and that at least one Englishman, William Byrd, achieved music equal in inspiration and beauty to that of Paestrina, whose work is at a pinnacle of choral and ecclesiastical art. Never since those days have we seen its equal in purity, for choral music was then unaffected by other branches of the art; many of these had not yet sprung up, and others were in a very early stage of development.

This choral music (which was sung without accompaniment) developed to an amazing pitch. In the perfected art, all voices (or groups of voices) were on equal terms; so that, instead of one voice having a chief melody, and the others supporting, all wove together into a tapestry of the greatest richness and complexity.

One characteristic device was to let a single voice-part start a phrase alone, and to let the other parts in turn repeat or "imitate" that phrase at their own pitch. It became customary to construct a piece by treating each phrase of the words in turn in this way.

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The Songs I Like Best.

By Beatrice Miranda, the Soprano.



Miss BEATRICE MIRANDA.

I THINK the artist, whether he—or she—strives to bring beauty to the ear or the eye, should avoid favouritism. If one pins one's faith to this, swears by that, dotes on the other, one is apt to measure everything by these preferences, get into a groove, and end by becoming unprogressive. That is the last fate I would seek for myself, because, to live at all, art must go on and on, seeking fresh lands of revelation and surprise, sailing into uncharted seas of experiment, and, though failing often, yet always getting a little nearer that soul of beauty we are all seeking.

So, unfortunately, I find I have not a favourite song. In reality, being an enthusiastic person who loves my work, and enjoys every moment of it, I believe it would be just as true to say, that I have about five hundred favourite songs, simply because, if the choice is mine, I will not sing anything I do not love—and love knows no degrees, although we talk about being "slightly enamoured" of a thing or person, or, on the other hand, being "over head and ears."

"Shot Into The Air."

But when the word "song" is qualified by the new word "Radio"—what about it then? Are there songs specially suited to broadcasting, with qualities which enable them to reach not only the hearths, but the hearts of myriads of unseen listeners? If there are, I fear I have not discovered them. I have hitherto fired off my song, like the famous arrow "shot into the air," and, if my letters are to be trusted, they have hit their mark. There seem to have been no "duds," as the soldiers used to say. I can imagine songs which would be "duds,"

but don't sing them; just as a painter can probably imagine a picture painted with pigments as dull as ditch-water—but he does not use them. He prefers sunshine to mud.

Well, that seems to be the whole matter. Every normal listener infinitely prefers the bright to the dull, the melodious to the tuneless, the rhythmic to the halting, the inspiring to the depressing, although not always the joyful to the sad.

But, lest my readers will vote me hopelessly unpractical, let me say here that I do regard a clear enunciation as almost the one thing needful where broadcasting is concerned. It is exceedingly important on the public platform, whether the performer be singing or simply speaking, but in broadcasting it is doubly valuable and necessary. A thousand testimonies, as well as my own personal experience as a listener myself, prove to me that clearness gives almost the chief delight to the ear. And, remember, clearness through the head-phones, say, is more emphasized than in any other way, and, I believe, indistinctness becomes more indistinct.

An Unrehearsed Effect.

I have grown to love broadcasting, and even to visualize, to some extent, the vast unseen audience, but I well recall how nervous I was when first I made the great experiment of singing into the microphone. Stage fright is evidently not invariably caused by the sight of a sea of upturned faces belonging to people whom you are supposed to be about to entertain! But, although I could see no one, I was nervous none the less, and, when my "turn" was over, forgetting that I was still speaking in close proximity to the microphone, I gasped: "Thank goodness, that's over!" Whether my unseen audience responded with the classical remark: "Them's my sentiments," or a hearty "Amen," I cannot say; but I know that my own remark was plainly heard, and caused my friends, at least, great amusement.

EVENTS OF THE WEEK.

SUNDAY, October 12th.

LONDON, 3.0.—Band of H.M. Grenadier Guards (S.B. to Newcastle).

LONDON, 9.0.—The J. H. Squire Celeste Octet.

BIRMINGHAM, 3.0.—Chamber Music Programme.

BOURNEMOUTH, 3.0.—Light Symphony Concert.

CARDIFF, 9.15.—"What Men Live By" (Tolstoi), dramatized under the name of "Michael" by Miles Malleon.

NEWCASTLE, 8.15.—Symphony Concert, Conducted by L. Stanton Jefferies.

GLASGOW, 3.0.—Symphony Concert.

MONDAY, October 13th.

ALL STATIONS (except Belfast), 7.30.—"A Viennese Evening," relayed from London.

BELFAST, 7.30.—"Irish Night."

TUESDAY, October 14th.

BOURNEMOUTH, 7.30.—A Night of Solos.

CARDIFF, 8.30.—The British Musical Renaissance—V. The Works of Edward Mitchell.

MANCHESTER, 7.30.—"A Manchester Night."

GLASGOW, 7.30.—"A Night in Ayrshire," S.B. to Aberdeen.

BELFAST, 7.30.—"Sea Programme."

WEDNESDAY, October 15th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 8.0.—"Elizabeth," an Opera in One Act by A. Corbett Smith.

CARDIFF, 7.30.—Plays for "Children Old and Young."

MANCHESTER, 7.30.—"Plantation Night."

NEWCASTLE, 7.30.—"The End of the Day's March."

THURSDAY, October 16th.

ALL STATIONS (except Belfast), 7.30.—Willie Rouse and some Merry Bohemians, relayed from London.

8.40.—Part of Hallé Concert, relayed from Manchester.

10.0.—The "2LO" Quartet, relayed from London.

FRIDAY, October 17th.

BOURNEMOUTH, 7.30.—Anniversary Night: The Birthday of the Station.

MANCHESTER, 7.30.—Chopin: An Evening with the Composer.

BELFAST, 7.30.—Part of Concert by the Belfast Philharmonic Society, relayed from the Ulster Hall.

SATURDAY, October 18th.

BIRMINGHAM, 7.30.—Band of 2nd Batt. The East Yorkshire Regiment.

NEWCASTLE, 7.30.—"In the Cotton Fields."

ABERDEEN, 8.0.—"The Cotter's Saturday Night" (Buras), S.B. to Edinburgh.

WIRELESS PROGRAMME—SUNDAY (Oct. 12th.)

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

LONDON.

Band Programme.

S.B. to Newcastle.

BAND OF H.M. GRENADIER GUARDS
(By Permission of Col. B. N. Sergison
Brooke, C.M.G., D.S.O.)
Conductor, Lieut. G. MILLER.
NELLIE WALKER (Contralto).
EDITH LAKE (Solo Violoncello).
CAMILLE COUTURIER (Solo Violin,
Flute, Clarinet and Saxophone).

- 3.0. The Band.
Overture, "Tannhäuser" Wagner
Suite of Folk Songs Vaughan Williams (1)
Violoncello Solos.
"Lullaby" Cyril Scott (4)
"Bourrée" Handel
"Minuet" Haydn
Songs.
"The Lament of Isis" Bantock
"Meadowsweet" May Brahe (5)
"Homing" Teresa del Riego
Camille Couturier.
"Rhapsodie Arménienne" for Violin and
Piano Libertoff
The Band.
The Song of the Horn Flegier
Solo Euphonium
Band Sergeant A. J. COBB
Valse Lyrique Sibelius
Russian Peasant Dance, "Kukuska" Lehar
Cornet Solo, "My Hero" Straus
Soloist: Musician W. West.
Violoncello Solos.
"Sur le Lac" Godard
"Allegro Appassionato" Saint-Saëns
Songs.
"To the Forest" Tchaikovsky
"Harvest" Teresa del Riego
"A Little Coon's Prayer" Barbara Hope (1)
Camille Couturier.
"L'Avalanche de Bouillon" (Fantasy
arranged for Flute, Clarinet and Saxo-
phone).
The Band.
Czardas Grossman
Descriptive March, "The Guards' Patrol"
A. Williams (1)
Fantasia, "The Evolution of Dixie" Lake
Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.0.—The Bells of St. Martin's.
8.15. A Simple Evening Service
in which all people can take part.
With an Address by the
Rev. HUBERT SIMPSON.
Relayed from St. Martin-in-the-Fields.

9.0. THE J. H. SQUIRE CELESTE OCTET.
Under the Leadership of
J. MAYER GORDON.
TORINA CARDI (Soprano).
HAROLD WILLIAMS (Baritone).
The Octet.

Andante and Rondo Capriccioso Mendelssohn (5)
Spanish Intermezzo, "Marché" Schertzing
Valse Lente, "Dear Love, My Love" Fritl
Soprano Songs.
"Well You Know, Dear Mother" ("Caval-
leria Rusticana" (in English) Mascagni
"Stornellatrice" Respighi

The Octet.
"Songs of the 'Eighties" (A Collection of
Songs made Famous by Sims Reeves,
Charles Santley and Others) (First Per-
formance) arr. J. H. Squire
Baritone Songs.
"The Two Grenadiers" Schumann (1)
"Les Rameaux" Faure

The Octet.
"Morceaux Mélodique" arr. Sear
"Sherzino" Soprano Songs.

"Strimpellata di Maggio" O. Di Domenico
"One Fine Day" ("Madame Butterfly")
Puccini

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

10.15. The Octet.
Finale from Violin Concerto in E Minor
Mendelssohn
(Solo Violin, MAYER GORDON.)
Baritone Songs.
"The Happy Lover" arr. H. Lane Wilson
"When Dull Care" (1)
"Onaway, Awake" Cowen
The Octet.
"Valse Brillante" Straus-Sear
"Absent" Metcalf-Sear
"Si mes vers avaient des Ailes" Hahn

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

BIRMINGHAM.

3.0-5.0. THE STATION PIANOFORTE
QUINTET:

FRANK CANTELL (1st Violin),
ELSIE STELL (2nd Violin),
ARTHUR KENNEDY (Viola),
LEONARD DENNIS (1st Violoncello),
HERBERT STEPHEN (2nd Violoncello),
NIGEL DALLAWAY (Pianoforte).
REBE HILLIER (Contralto).
S. FOWLER WRIGHT (Poems).
Piano Quintet.

Quintet, Op. 3 in G Prout
(1) Allegro con Spirito; (2) Scherzo; (3)
Andante con moto; (4) Finale Allegro.

Songs.
"O Rest in the Lord" Mendelssohn (1)
"The Lord is My Light" Allitsen (1)
Duet for Two Violoncellos.

Op. 38, No. 3 in A Minor Lee
Poems.
"The Tale of Garath" Malory-Tennyson
Cello Solo.

Sonata in E Minor Vivaldi
(With String Quartet Accompaniment.)
Songs.

"Thro' the Long Days" Elgar
"Home" Walford-Davies
"Song of the Palanquin Bearers" Shaw (2)
Piano Trio.

Trio for Pianoforte, Violin and Viola, Op. 9
in D Minor (The Elégiaque) Rachmaninov
Announcer: J. C. S. Paterson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30.—Hymn, "Lord, Thy Word Abideth"
(A. and M. No. 243).
Anthem, "O Lovely Peace" ("Judas
Maccabæus") Handel (11)
(Soloists: ISABEL TEBBS and EDITH
PADDOCK).
The Rev. R. A. WEST (Secretary of the
Free Church Council): Religious Address.
Hymn, "Let Saints on Earth in Concert
Sing" (A. and M. No. 221).

9.0. THE STATION SYMPHONY
ORCHESTRA:

Conducted by JOSEPH LEWIS.
GLADYS WHITEHILL (Soprano).
Orchestra.

Overture, "Naiades" Sterndale Bennett
Soprano Aria.
"Ave Maria" Max Bruch
Orchestra.

Three Bavarian Dances, Op. 27 Elgar (15)
Solo with Chorus and Orchestra.
As the Hart Pants (42nd Psalm), Op. 42
Mendelssohn (11)
Orchestra.

Eventide Melody from Suite in D Minor
Bennett (11)

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

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

Light Symphony Concert.

MONTAGUE CRIDDLE (Tenor).
OLIVIA BUTTERWORTH
(Solo Pianoforte).

THE WIRELESS AUGMENTED ORCHESTRA. THE ROYAL BATH HOTEL ORCHESTRA.

Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.
Orchestra.

3.0. Symphony No. 3 in A Minor... Mendelssohn
(1) Introduction and Allegro Agitato; (2)
Scherzo Assai Vivace.

3.20. Montague Criddle.
"Sea Fever" Ireland

3.30. Olivia Butterworth.
Concerto No. 2 in D Minor... Mendelssohn

3.55. Montague Criddle.
"The Call" Hubert Oliver (8)
"At Dawning" Cadman (1)
"Thinkin' of You" Eric Coates
Orchestra.

4.5. Symphony in A Minor (Continued)
Mendelssohn
(3) Adagio Cantabile; (4) Allegro Viva-
cissimo and Allegro Maestoso.

4.30.—The Royal Bath Hotel Orchestra.
5.0-5.30.—CHILDREN'S CORNER. S.B. to
all Stations.

8.30.—Pokesdown Congregational Church Choir:
Choirmaster, Arthur Marston.
Hymn No. 43, Congregational Hymnary,
"For the Beauty of the Earth."

8.35.—The Rev. D. TUDOR JAMES, of Pokes-
down Congregational Church: Religious
Address.

8.45.—Choir: Anthem No. 903, Congregational
Hymnary: "Blessed Angel Spirits"
Tchaikovsky

8.50. THE ORPHEUS TRIO.
H. L. GIBSON (Flute).
R. G. SOMERS (Oboe).
CHARLES LEESON (Pianoforte).
Concertino Kummer

9.0. MADOC DAVIES (Baritone).
"In Summer Time on Bredon"
Graham Peel (1)

"Sombre Woods" Lully, arr. A. L. (1)
"A Song of Thanksgiving" Allitsen (1)
Trio.

9.10. Pastorale Wakeelin
9.20. KATHLEEN DANCE (Contralto).
"Easter Show" C. V. Stanford (14)
"Langua d'Aspetto" Handel

9.30. Madoc Davies.
"Son of Mine" Wallace
"The Call" H. Oliver
Trio.

9.35. Sonata in D Minor Loillet
9.45. Kathleen Dance.
"Softly Awakes My Heart" Saint-Saëns
Trio.

9.50. Serenade Schubert
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.
10.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. GARFORTH MORTIMER'S
ORCHESTRA.
Relayed from the Park Hall.
REGINALD WHITEHEAD (Bass).
Orchestra.

I. Overture, "William Tell" Rossini
Rhapsody Hongroise, No. 2 Liszt
Reginald Whitehead.

II. "The Lord is My Light" Allitsen (1)
"All Thro' the Night" Ancient Air (1)
Orchestra.

III. Xylophone Solo, "Galop" Dittrich
(Soloist: W. R. WILLS.)
Reginald Whitehead.

IV. "In Sheltered Vale" Clarke
"Old Irish Love Song" Needham (31)
Orchestra.

V. Ballet Suite, "Le Lac des Cygnes"
Tchaikovsky

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—SUNDAY (Oct. 12th.)

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

- VI. Reginald Whitehead. "The King's Prayer" Wagner "Within These Sacred Bowers" Mozart (1) VII. Orchestra. Fantasia Pastorale, "Shepherds' Life in the Alps" Kling "Invitation a la Valse" Weber Announcer: A. H. Goddard. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth. 6.30-8.0.—Service relayed from Tredegarville Baptist Church. Preacher: The Rev. B. GREY GRIFFITH, B.D. 9.0. THE STATION ORCHESTRA. Conductor: WARWICK BRAITHWAITE. Overture, "Don Giovanni" Mozart 9.15. "WHAT MEN LIVE BY" (Tolstoi.) Dramatized by Miles Malleon under the name of "MICHAEL." Cast: Simon FRANK NICHOLLS Matrona KATE SAWLE Aniska KATHLEEN MILES Michael SIDNEY EVANS A Nobleman H. M. INGLEDEW Servant GEORGE BOUVERIE A Woman SARA CAMBRIDGE Orchestra. Prelude and Liebestod from "Tristan and Isolde" Wagner 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15. Orchestra. "Ballet Barbarian" Zamecnik (31) March, "Crisantemi" Januska 10.30.—Close down. Announcer: E. R. Appleton.

MANCHESTER.

Vocal and Instrumental Concert.

- MARJORY HAYWARD (Solo Violin). ETHEL MIDGLEY (Solo Pianoforte). GWLADYS FITCHETT (Contralto). LEONARD HOPWOOD (Tenor). THE "2ZY" MERMAID CLUB. 3.0. Pianoforte Solos. "The Prophet Bird" Schumann Andante; Rondo Capriccioso Mendelssohn Contralto Songs. "The Praise of God" Beethoven (1) "Lie There, My Lute" Mac'unn Tenor Songs. "I Hear You Calling Me" C. Marshall (1) "Thou Art Risen, My Beloved" S. Coleridge-Taylor (1) Violin Solos. Allegro Fiocco "On Wings of Song" Mendelssohn-Achorn "The Rope Dance" (18th Century) Moffat Contralto Songs. "Angels Guard Thee" B. Godard "Ships That Pass in the Night" Stephenson (1) Pianoforte Solos. "Etincelles" Moszkowski "Golliwogs' Cake Walk" Debussy Tenor Songs. "Rose of Ispahan" H. Gecht "Wanton Gales" Kearton Violin Solos. "Humoreske" Tchaikovsky "Rosamund" Roger Quilter (4) "Tambourin Chinois" Kreisler Contralto Songs. "Mate o' Mine" P. Elliott "The Coming of a Dream" Knight Tenor Songs. "Mountain Lovers" W. H. Squire (1) "Beneath Thy Window" E. di Capua Pianoforte Solos. "Lotus Land" Cyril Scott (4) Study in C Rubinstein 5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth. 7.30. THE "2ZY" ORCHESTRA. HAROLD BROWN (Baritone).

- Orchestra. Overture, "Orpheus in the Underworld" Offenbach "Three Woodland Pictures" Percy Fletcher Selection, "Samson and Delilah" Saint-Saens Baritone Songs. "The Song of the Volga Boatmen" Chaliapine-Koeneman "Bois Epais" Lully (1) Orchestra. "Three Dale Dances" A. Wood "Old World Minuet" (for Strings) Bolzoni Selection, "Tales of Hoffmann" Offenbach Baritone Songs. "The Arrow and the Song" Bulfe "Sea Fever" J. Ireland Orchestra. Suite, "The Two Pigeons" Messager 9.5. "The Sun God" Wm. G. James S. G. HONEY: Talk to Young People. 9.30.—Hymn: "The Sands of Time." The Rev. J. STANLEY PERKINS, M.A., of Lee Street Congregational Church, Openshaw, on "A Visit to Damascus." Hymn, "I Heard the Voice of Jesus Say." 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15. Baritone Songs. "The Crown" Bac (8) "When Song is Sweet" Sans Souci "Who Treads the Path of Duty" Mozart 10.30.—Close down. Announcer: H. B. Brennan.

NEWCASTLE.

- 3.0-5.0.—Programme S.B. from London. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth. 6.30. Religious Service, relayed from THE TRINITY PRESBYTERIAN CHURCH. 8.15. THE WIRELESS SYMPHONY ORCHESTRA: Conducted by L. STANTON JEFFERIES. VIVIENNE CHATTERTON (Soprano). MAURICE COLE (Solo Pianoforte). Concert Overture, "Froissart" Elgar Concerto for Pianoforte and Orchestra (Africa) E Minor Grieg Soprano Aria, "One Fine Day" ("Madame Butterfly") Puccini Symphony No. 6 in B Minor ("Pathétique") Tchaikovsky (By Request.) 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15.—Songs, "Un Rêve" Grieg "The Angels are Stopping" Bedy "Love's Philosophy" Quilter Pianoforte Solos, "Sarabande" Debussy "Humoresque" Balfour Gardiner Rhapsodic Dance, "The Bamboula" Coleridge-Taylor 10.35.—Close down. Announcer: W. M. Shewen.

ABERDEEN.

- WALTER IRVINE (Baritone). CHRISTINE CROWE (Elocutionist). THE CITY OF ABERDEEN MILITARY BAND: Conductor: HAYDN P. HALSTEAD. 3.0. Band. "Le Roi d'Yvetot" Adam "Valse des Fleurs" Tchaikovsky Christine Crowe in Verse Philosophical. Walter Irvine. "Lord God of Abraham" ("Elijah") Mendelssohn (11) Recit., "Thus Saith the Lord" ("The Messiah") Air—"But Who May Abide" Handel (11) Band. Fantasia, "The Glory of Russia" Krein-Lotter Christine Crowe in Verse Philosophical. Walter Irvine. 4.0. "O God Have Mercy" ("St. Paul") Mendelssohn (11)

- Recit.—"Behold! I Tell You a Mystery" ("The Messiah") Air—"The Trumpet Shall Sound" Handel (11) Band. Minuet from "Samson" Handel National Fantasia, "Scotland's Pride" arr. Godfrey Christine Crowe in Verse Philosophical. Walter Irvine. "Why Do the Nations?" ("The Messiah") Handel (11) Band. Air from "Rinaldo" Handel "Benedictus" from 12th Mass Mozart Hymns (A. and M.). "Lead, Kindly Light," "Onward, Christian Soldiers," "Sun of My Soul." 5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth. 8.30.—The Choir: Hymn, 435. Psalm 91. The Rev. CECIL LUXMOORE BALL, B.A., St. Margaret's Episcopal Church: Religious Address. Choir: Tone VIII. I. "Under the Defence of The Most High." Hymn No. 217. 9.0. WILLAN SWAINSON'S CHOIR. S.B. to Glasgow. "Missa Brevis" Palestrina 9.35. THE WIRELESS QUARTET. Overture, "Yelva" Reissiger Polonaise from "Eugene Onegin" Tchaikovsky "Humoresque" Dvorak 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15. Quartet. Selected Hymns. 10.20.—Close down. Announcer: A. M. Shinnie.

GLASGOW.

Symphony Concert.

- UNA TRUMAN and IRENE BROOKE (Duets for Two Pianos). THE WIRELESS ORCHESTRA: Conductor, H. A. CARRUTHERS. Orchestra. 3.0. Overture, "Melusine" Mendelssohn Suite, Ballet Music, "Hiawatha" Coleridge-Taylor 3.30. Una Truman and Irene Brooke. Finale from Sonata in D Mozart Impromptu Rococo Schull Orchestra. 3.40. Symphony, "Unfinished" Schubert 4.15. Una Truman and Irene Brooke. "Le Savant" "La Coquette" "Le Reveur" "Polichinelle" Arcnsky Orchestra. 4.30. "Jude" from "Mors et Vita" Gounod Suite, "Language of Flowers" Cowen March, "Tannhauser" Wagner 5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth. 8.30.—Choir: Hymn No. 308. The Rev. JAMES THOMSON, of Springbank United Free Church: Religious Address. Hymn No. 225. Prayer. Hymn No. 170. 9.0.—Programme S.B. from Aberdeen. 9.35. ANTHONY COLLINS (Solo Viola). Sonata Porpora Ballad in C Minor A. Collins 9.45. LEGGAT PAISLEY (Baritone). "Three" F. Aylward "Friend" Novello Davies (1) "The Lord is My Light" F. Allitsen (1) 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15. Anthony Collins. "Romance" Max Bruch "Chanson Celtique" Cecil Forsyth 10.25.—Close down. Announcer: B. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 103.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.
KIFFEL TOWER (F.L.)—Paris, 2,600 m.
 Daily: 7.40 a.m., Weather Forecast; 10.40, Market Reports; 12.15, Time Signal; 3.45, Market Reports (Weekdays); 6.15 p.m., Concert, News Bulletin (Monday, Wednesday and Friday); 6.30 p.m., News only (Tuesday, Saturday and Sunday); 8 p.m., Weather Forecast; 9 p.m., Lecture (irregular); 11 p.m., Final Weather Forecast.
RADIO-PARIS (SPR)—Paris, 1,750 m.
 Weekdays: 12.30 p.m., News, etc.; 12.45 p.m., *Tzigane* Orchestra; 4.30 p.m., Stock Exchange News; 4.45 p.m., Concert; 5.45 p.m., Stock Exchange News; Women's Hour; 8.30 p.m., Lecture, News Bulletin; 9 p.m., Concert; 10 p.m., Dance Music (not daily); Sundays: 12.45 p.m., Orchestra; 1.45 p.m., News; 4.45 p.m., Concert; 5.45 p.m., News, etc.; 9 p.m., Concert; 10 p.m., Dance Music. On the 2nd and 4th Saturday of each month a Concert is given by *Le Matin* at 9 p.m.
L'ECOLE SUPERIEURE DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m.
 3 p.m., Concert (irregular); 4.30 p.m., Lecture and Concert (Thursdays); 8 p.m., English Conversation, Lecture or Concert (Tuesday); 8.30 p.m., Lecture or Concert (daily, excepting Monday).
"PETIT PARISIEN"—346 m.
 Tests and Music, 9.30 p.m., Thursdays and Sundays (other days irregular).
P.T.T. (Lyons)—470 m.
 Daily: 10.30 a.m. (News and Concert); 11.30, 11.45, 12.15, p.m., 4.15, Stock Exchange Quotations; 8 p.m., News and Concert.
RADIO-RIVIERA, Nice—360 m.
 11 a.m., 5 p.m., Concert and News; 9 p.m., Concert (irregular).

GERMANY.
BERLIN (Telefunken)—290, 750 and 850 m.
 7 p.m., Concert or relay of Opera, etc. (irregular).
NUREMBERG (Relay Station)—340 m.
 Programme relayed from Munich.
HAMBURG—392 m.
 5.55 a.m., Time Signal, News Bulletin, Weather Forecast; 6.30, News; 7 a.m., Talk; 8.45, Weather Forecast and News (Sunday); 9.30, Children's Hour (Sunday); 11.55, Time Signal, Weather, News (Sunday); 12.30, Concert (irregular); 2.45 p.m., Stock Exchange News; 3 p.m., Chess (Sundays); 3.15, Lecture, Children's Hour (Tuesdays); 4 p.m., Children's Hour (Sundays); 4.15 p.m., Shipping and Police News, Men's Lecture, Concert; 5 p.m., Educational Hour or Lecture; 6.30 p.m., News Bulletin (Sundays); 6.45 p.m., Market Reports, Time Signal (6.55 p.m.), Concert or Lecture; 8 p.m., Concert, Weather Report, News (daily); 9.30 p.m., Concert or Dance music (daily). All items weekdays except where otherwise stated.
MUNSTER—407 m. New Station now testing.
BRESLAU—415 m.
 10 a.m., Religious Service (Sundays); 10.15, Stock Exchange News, Weather Forecast; 12.25, Time Signal (daily); 12.30, Weather Forecast, Stock Exchange News; 2 p.m., Berlin News; 3 p.m., Children's Corner (Saturdays); 4 p.m., Orchestra; 6.30 p.m., Esperanto Lesson (Mondays); 7 p.m., Dance Music, Time Signal, Weather Forecast (Sundays); Lecture (weekdays); 7.30 p.m., Women's Hour (Mondays); 8.15 p.m., Concert; Dante (Saturdays). All items on weekdays except where otherwise stated.
BERLIN (1) (Vox Haus)—4.30 m; (2)—500 m.
 9 a.m., Market Reports, News Bulletin; 11.15 a.m., Stock Exchange News; 11.55, Nation Time Signal relayed, News; 1.15, p.m., Stock Exchange News; 3 p.m., Children (Sundays); 3.30 p.m., Orchestra; 5.30 p.m., Lecture (Saturdays); 6 p.m., English Lesson (Mondays); Children's Corner (Wednesdays); Lecture (other days); 6.45 p.m., Lecture (except Sundays); 7.30 p.m., Concert, News Bulletin, Time Signal; 9.30 p.m., Dance Music (Thursdays and Saturdays). All items daily except where otherwise stated. Evening lecture and concert relayed by Berlin (2) on 500 m. from 5 p.m. onwards.
STUTTGART*—437 m.
 10 a.m., News Bulletin; 10.30 Concert (Sundays); 11 a.m., Market Report, General News; 3 p.m., Concert (Sundays); 3.30, p.m., News Bulletin; 4 p.m., Orchestra; 5 p.m., News Bulletin, Time Signal (Sundays); 5.30, Weather Forecast, Time Signal; 7 p.m., Lecture (daily except Tuesdays and Saturdays); 7.30 p.m., Concert; 8.45 p.m., Weather Forecast, Time Signal, Concert. *All items on weekdays except where otherwise stated.
LEIPZIG*—432 m.
 10.40 a.m., Market Reports; 12 and 12.45 p.m., Stock Exchange News; 3.15 p.m., Stock Exchange News (except Saturdays); 3.30 p.m., Children's Corner (Sundays); 4 p.m., Concert, Lecture; 7.15 p.m., Concert or Opera (weekdays); 8.30 p.m., News Bulletin; 9 p.m., Dance Music (Saturdays). *All items daily except where otherwise stated.
KOENIGSBERG—460 m.
 7.10 a.m., Market Reports (Wednesdays and Saturdays); 10.15, Market Reports (weekdays); 10.30, Sacred Concert, Sermon (Sundays); 11.55, Time Signal (daily); 1.15 and 3 p.m., Stock Exchange and General News (weekdays); 3.30 p.m., Orchestra (weekdays); Children's Hour (Saturdays and Sundays); 6 p.m., Lecture (Wednesday and Fridays); 7 p.m., Concert, Weather Forecast, News Bulletin (daily); 8.30 p.m., Dance (Saturdays).
FRANKFORT-ON-MAIN—467 m.
 7 a.m., Religious Service (Sundays); 10.10, News Bulletin (daily); 10.55, Time Signal and News; 3 p.m., Children's Hour (Sundays); 3.10 p.m.,

News Bulletin (daily); 4.30, Orchestra (week days); 6.30 p.m., Lecture (weekdays); Esperanto Lesson (Fridays); 7 p.m., Lecture (Sundays and Thursdays); 7.30 p.m., Concert (daily); Opera (Fridays); 8.30 p.m., News Bulletin, Weather Forecast, Short Lecture, Women's Corner (daily); 9 p.m., Time Signal, Concert (weekdays); Dance Music (Thursdays).
 * The *Frankfurter Zeitung* provides this entertainment.
MUNICH—485 m.
 1 p.m., Time Signal, News Bulletin, Weather Forecast (Weekdays); 2 p.m., Concert (irregular); 4 p.m., Concert (daily); 5 p.m., Lecture (Wednesdays); 5.30 Concert and Lecture (Weekdays); 7 p.m., News Bulletin, Time Signal, Weather Forecast, Concert (Sundays); 7.45 p.m., Lecture (Fridays); 8 p.m., Concert (Weekdays); 9 p.m., News Bulletin, Weather Forecast, Time Signal (daily).
KOENIGSWUSTERHAUSEN (near Berlin) (L.P.)
 680 m. Sunday 9.40 a.m., Concert.
 2,550 m. From 6.30 a.m. to 7.40 p.m., News Bulletins almost hourly (Weekdays).
 2,800 m. Sundays, 10.50 a.m., Concert.
 3,150 m. Weekdays, from 6 a.m., Stock Exchange News and Quotations almost hourly until 8 p.m.
 4,000 m., Express News Service, throughout day.
EBERSWALDE (near Berlin)—3,150 m.
 Telegraphen Union broadcasts News on weekdays from 6 a.m. until 8 p.m.

BELGIUM.
BRUSSELS (SRB)—265 m.
 Daily: 5 p.m., Orchestra; Children's Corner (Thursdays); 6 p.m., News; 8 p.m., Lecture; 8.15, News, Concert; 10 p.m., Final News.
HAEREN (BAV)—1,100 m.
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather Forecast.

HOLLAND.
THE HAGUE (PCGG)—1,070 m.
 2.40 p.m., Concert (Sundays); 8.10 p.m., Concert (Mondays and Thursdays).
THE HAGUE (PCU)—1,050 m.
 10.40 a.m. and 9.40 p.m., Concert (Sundays), 7.40 p.m. (Tuesdays).
THE HAGUE (PCKK)—1,050 m.
 9.40 p.m., Concert (Fridays).
AMSTERDAM (PA5)—1,050 m.
 11 a.m., Concert (daily); 7.40 p.m., Concert (Wednesdays); 8.40 p.m., News; 9.10 p.m., Concert (irregular).
AMSTERDAM (PCFF)—2,000 m.
 News and Stock Exchange Quotations almost hourly from 7.55 a.m. to 2.55 p.m.
YMUDEN (PCMM)—1,050 m.
 8.10 p.m., Concert (Saturdays).
BILVERSUM (NSF)—1,050 m.
 8.40 p.m., Concert (Sundays); 9.40 p.m., Lecture (Fridays, irregular); 8 p.m., Children's Corner (Mondays).

SWITZERLAND.
GENEVA (HBI)—1,100 m.
 Daily (except Sunday): 12.15 p.m., Weather Forecast, Stock Exchange and General News, Lecture.
LAUSANNE (HBI)—850 m.
 Daily: 7.5 a.m., Weather Forecast; 12.30 p.m., and 5.55 p.m., Weather Forecast, Time Signal and News; 4 p.m., Children's Corner (Thursdays); 7.15 p.m., Concert, Dance Music (Wednesdays and Saturdays).
ZURICH UNIVERSITY—500 m.
 8.30 p.m., Tests, Music, Lecture (irregular).
ZURICH (Höngg)—650 m. (temporary wave-length).
 Daily: 10 a.m., Stock Exchange news (Mondays); 12, Weather Forecast; 1.30 p.m., Stock Exchange, News; 5.15 p.m., Children or Women's Hour, Concert; 6 p.m., Weather Forecast; 7.15 p.m., Concert and News Bulletin.

PORTUGAL.
LISBON (Aero Lisboa)—375—410 m.
 8.30 p.m., Tests, Music, etc. (irregular).
ITALY.
ROME (Unione Radiofonica Italiana)—425 m.
 Daily: 3.30 and 7 p.m., Concert (Radio Araldo), 470 m. Daily: 10.30 a.m., News Bulletin; 11, Time Signal and Concert (later irregular); 2.20 p.m., Stock Exchange News; 3.30 p.m., Concert.
 (540 m.)—5 p.m., Tests (irregular).
 (Centocelle)—1,800 m., 2 and 6.30 p.m., Concert.

SPAIN.
MADRID (Radio Iberica)—392 m.
 Daily: 7.15 p.m., Weather Forecast, Time Signal, Stock Exchange News, Concert (except Sundays); 10.45 p.m., Concert, Time Signal (11.14 p.m.); 11.30 p.m., Concert, Dance Music (short Concert only on Tuesdays and Fridays).
MADRID ("La Libertad")—380 m. Music, Tests (irregular).

CZECHO-SLOVAKIA.
KBELY (Radio-Journal)—1,150 m.
 9 a.m., 10.30, 12.30 p.m., 4 p.m., 5 p.m., Stock Exchange News (Weekdays only); 6.15 p.m., Lecture, News Bulletin, Weather Forecast, Concert (daily); 10 a.m., Concert (Sundays).
KOMAROV (Brno)—1,800 m.
 1.15 p.m., Stock Exchange, Sporting and General News Bulletins (Weekdays); 5 p.m., Concert, News (daily); 9 a.m., Concert (Sundays), irregular.
PRAGUE (PRG)—1,000 m.
 6 p.m., Weather Report; Orchestra (irregular).
STRASCHNITZ, near Prague (wave-length probably about 300 m.)
 Will shortly take over Kbely programme.

Programme Pieces.

(Continued from page 99.)

Owing to the fact that the various voices started at different times (so that their phrases would naturally overlap all the way), the practice of repeating words arose. The voices sang the same words together at the chief "cadences," or temporary resting-places, at the section-ends. In a "Short Mass" such as this, the words are set practically straight through, with little repetition, whereas in a "Solemn Mass" whole phrases are repeated many times.

Though the music is not by any means without rhythm, definite and clear-cut swinging rhythms, such as we are now accustomed to, are not to be expected in it. A certain vagueness (to modern ears) of tonality, or key-relationship, is a characteristic. That is the result of the use of "modes," the precursors of our modern scales. This, together with the absence of a set, continuous melody, gives something of the feeling of other-worldliness that makes the music so ideally suited to religious worship.

STERNDALE BENNETT'S "NAIADES" OVERTURE.

(BIRMINGHAM, SUNDAY.)

William Sterndale Bennett (1816-1875) was a composer who stood, almost alone, for the highest artistic ideals in early nineteenth-century England. Until the eighteenth century this country had always held a great position in music, frequently doing fine pioneer work in striking out new paths.

Handel's domination somewhat weakened this leadership, but we still retained an honourable place.

Towards the close of the eighteenth century orchestral music was developed, and inevitably flourished best where it was most fostered—in the numerous courts of the German nobility, who were pleased to act as patrons of art.

Music then seems to have definitely degenerated in England, and we are only now witnessing its regeneration.

Sterndale Bennett was a rallying-point in this last period. His music was highly esteemed in Germany; he was an intimate friend of Mendelssohn, and was eulogized by Schumann. His music has not the strength of genius in it, but it is distinguished especially by grace and fastidious workmanship.

The Naiades Overture was written when Bennett was barely twenty. It has no "programme"—nothing, in fact, beyond the title, with which its delicate, imaginative character is in excellent keeping. Its outstanding feature is clarity, both in actual matter and in the way in which the themes are developed and orchestrated. (The orchestra is the usual one, with, however, only one Trombone.)

It is designed in regular "First Movement" (or "Sonata") form. It opens very softly with a sustained chord on Flutes, Clarinets, Bassoons, and Horns. Almost at once VIOLINS start the FIRST MAIN TUNE. This is discussed at some length, always very softly, by Strings and Woodwind, and ends in a sudden loud climax by the Full Orchestra. This presently gives way to a very light, dainty passage on *pizzicato* (plucked) Strings, which is charmingly answered by Flutes, Oboes, and Bassoons.

Then FIRST VIOLINS play the song-like SECOND MAIN TUNE, very quietly accompanied by the other Strings, Clarinets, and Bassoons.

This, in turn, is after some time brought to a loud climax, which ushers in the Development section.

Eventually the Recapitulation comes, in which the two Main Tunes, and most of the subsidiary material, are repeated.

WIRELESS PROGRAMME—MONDAY (Oct. 13th.)

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

LONDON.

- 3.15-3.45.—Talk to Schools: Mr. GEOFFREY SHAW on "Music."
 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Nellie Burton (Contralto). Mr. E. Le Breton Martin on "Humour." "Half-hour Rambles in London—Memories of Saint and Sinner," by Agnes Miall.
 5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark. "Where the Rep-tiles came from," by A. G. Whyte.
 6.45-6.50.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
 7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. STEWART DICK on "The Nation's Pictures." *S.B. to other Stations.* Local News.
 7.30.—A VIENNESE EVENING.
(For particulars see centre column.)
 8.30.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk.
 Local News.
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.0.—Close down.

Announcer: J. G. Broadbent.

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. Janet Macfarlane (Soprano).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: Uncle Bonzo—"East African Experiences."
 7.0-11.0.—*The entire Programme S.B. from London.*

Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The Wireless Orchestra: Conducted by Capt. W. A. Featherstone. Herbert Smith (Baritone). Talk to Women: "Book Talk," by Jessie March.
 5.0-5.45.—CHILDREN'S CORNER.
 5.55-6.0.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
 6.0-6.30.—Scholars' Half-Hour: W. F. Perry on "The Geography of Trees."
 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. STEWART DICK. *S.B. from London.* Local News.

Municipal Orchestra Night.

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Conductor, Sir DAN GODFREY.
 Relayed from the Winter Gardens.

MARY LOHDEN.

THE "6BM" TRIO:

REGINALD S. MOUAT (Violin),

THOMAS E. ILLINGWORTH

(Violoncello),

ARTHUR MARSTON (Pianoforte).

- 7.30. Trio.
 1st Movement from Trio, Op. 142 ... Spohr
 7.40. Reginald S. Mouat.
 Scène de Ballet De Beriot
 7.50. Trio.
 2nd Movement from Trio, Op. 142 ... Spohr
 8.0. Orchestra.
 Overture, "Gwendoline" Chabrier
 Mary Lohden.
 Songs, Selected.

ALL STATIONS PROGRAMME.
 (except Bournemouth and Belfast).
 (Relayed from London).
 7.30-9.30.

A Viennese Evening.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by PERCY PITT.

DORIS VANE (Soprano).

JOHN VAN ZYL (Baritone).

MARJORIE HAYWARD (Solo Violin).

VICTOR BEIGEL.

Orchestra.

Overture, "Methusalem" ... J. Strauss

Waltz, "Amoretten Tánze" Gung'l

Soprano Song.

"Vilia" ("The Merry Widow")

A. Lehar

Orchestra.

Waltz, "Artist Life" O. Strauss

Violin Solos.

Liebesfreud Kreisler

Caprice Viennoise Kreisler

Hungarian Dance in F ... Brahms-Joachim

Baritone Song.

"My Dream of Love" ("The Dollar Princess")

Leo Fall

Orchestra.

"Comedy Overture" Keler-Bela

Waltz, "Blue Danube" J. Strauss

Victor Beigel.

A Group of Viennese Street Songs.

Violin Solos.

Waltz in A Brahms-Hochstein

Souvenir Drdla

Hungarian Dance in D Minor

Brahms-Joachim

Orchestra.

Waltzes, "Der Rosenkavalier"

R. Strauss

Soprano and Baritone Duet.

"When Life and Love are Calling"

("The Last Waltz") O. Strauss

Orchestra.

Overture, "Poet and Peasant" ... Suppé

Orchestra.

Symphony No. 7 in A Major ... Beethoven

(a) Poco sostenuto, Vivace; (b) Allegretto; (c) Presto; (d) Allegro con brio.

8.55. Thomas E. Illingworth.

Variations Coleridge-Taylor

9.5. Trio.

Scherzo from Trio No. 3 Silas

9.10. Reginald S. Mouat.

"A Gipsy Song" Coleridge-Taylor

9.20. Orchestra.

Scene and Three Dances from "The Three

Cornered Hat" (2nd Suite) De Falla

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk.

Local News.

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

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":

Talks to Women. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.45-6.55.—Extracts from the MSS. of the

late famous Welsh Poet and Historian,

Glanffrd, by his son, P. E. GLAN-

FFRWD-THOMAS—III, "Old Farm-

houses in Glamorgan."

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

Announcer: A. H. Goddard.

MANCHESTER.

- 3.0-3.30.—Broadcast for Schools.
 3.30-4.30.—Concert by the "2ZY" Quartet.
 4.30-5.0.—WOMEN'S HALF-HOUR: Molly Gray (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.35-6.50.—Mr. W. E. FORD, on "The City of Manchester, its Origin and Development—(VII), Industrial Prosperity Assured." Announcer: T. O. Beachcroft.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 7.15-7.30.—Interval.
 7.30.—A VIENNESE EVENING. *S.B. from London.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. W. St. C. McCLURE, of Manchester Public Health Office, on "Common Infections of Children." Local News.
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—"Songs in Season": Harry Burley (Baritone), Fred Bacon (Solo Pianoforte), Charles Penrose (Entertainer).
 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Mrs. S. K. Barber: Cookery Talk No. 3, "Rules for Pastry Making."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. T. W. Moles, B.A., B.Sc., on "Place Names of Northumberland—1."
 6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
 6.45-6.55.—Mr. R. E. RICHARDSON on "Gardening."
 7.0-11.0.—*The entire Programme S.B. from London.*
 Announcer: E. C. Pratt.

ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless Light Dance Orchestra. Feminine Topics. Mrs. M. G. Cameron on "The Care of Hens and Ducks." William Flett (Tenor).
 5.30-6.0.—CHILDREN'S CORNER: The Rest of Orchestra will Talk—(III). Doreen Erroll (Soprano).
 6.20-6.40.—Boy Scouts' and Girl Guides' Bulletins. "The Patrol System," by Dr. Stephen.
 6.40-6.55.—Dr. PIO DEL FRATE. *S.B. from Glasgow.*
 7.0-11.0.—*The entire programme S.B. from London.*
 Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.45.—Popular Afternoon: The Wireless Quartet, Riddell Brechin (Baritone), Afternoon Topics. Mr. Campbell Mackie, of the Glasgow School of Art, on Design and Decoration.
 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. Mrs. Marion Henderson on "Play." Thirty Minutes with Nature, Illustrated in Song and Story.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Dr. PIO DEL FRATE on "Italian Literature." *S.B. to Aberdeen and Edinburgh.*
 7.0-11.0.—*The entire Programme S.B. from London.*
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 103.

WIRELESS PROGRAMME—TUESDAY (Oct. 14th.)

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 Walter Saull (Baritone).
- 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 to Read," by Jenny Wren. "A South African Native Wedding," by Annette M. Adams. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: "Why There is a Hare in the Moon," by G. E. Sims. "A Fight with a Hippo," edited by Andrew Lang, from "The Red Book of Animal Stories."
- 6.45-6.55.—Mr. C. J. Unwin on "Sweet Peas."
- 7.0.—TIME SIGNAL FROM BIG BEN. 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- JOHN STRACHEY: Literary Criticism. *S.B. to all Stations.* Local News.

Musical Comedy Night.

- ETHEL KEMISH (Soprano).
DENNIS NOBLE (Baritone).
GEORGE STOCKWIN and FRED BECK (Entertainers).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
The Orchestra.
- 7.30. March, "The Middies" ("A Marriage Market") *Jacobi*
Overture, "The Arcadians" *Monckton and Talbot*
Soprano Songs.
"Love's Cigarette" ("A Southern Maid") *Fraser-Simson*
"Life is Love" ("The Gipsy Princess") *Kalman*
A Breezy Interlude by Fred Beck and George Stockwin.
The Orchestra.
Waltz, "The Merry Widow" *Lehar*
Baritone Songs.
"Come to the Ball" ("The Quaker Girl") *Monckton*
"Star of My Soul" ("The Geisha") *Sidney Jones*
- 8.15. The Orchestra.
Selection, "The Count of Luxemburg" *Lehar*
"Four Dances" ("The Rebel Maid") *Montague Phillips*
Duet.
"The Kissing Duet" ("The Geisha") *Sidney Jones*
The Orchestra.
Selection, "The King of Cadonia" *Jones*
- 9.0. Soprano Songs.
"Love Will Find a Way" ("The Maid of the Mountains") *Fraser-Simson*
"Farewell" ("The Maid of the Mountains") *Fraser-Simson*
Baritone Songs.
"The Letter Song" ("Veronique") *Messenger*
"My Own Little Girl" ("A Country Girl") *Monckton*
- 9.15. The Orchestra.
Selection, "Chu Chin Chow" *Norton (31)*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Sir WILLIAM H. BRAGG, K.B.E., D.Sc., F.R.S., Director of the Royal Institute, on "Sound." *S.B. to all Stations except Glasgow and Aberdeen.* Local News.
- 10.0. The Orchestra.
"Bill Stickers' Dance" ("Tina") *Rubens*
Duet.
"The Toy Duet" ("The Geisha") *Sidney Jones*

Another Interlude by Fred Beck and George Stockwin.
The Orchestra.

- "Gigolette" ("The Three Graces") *Lehar (6)*
"Cheerio" ("The Palace Girls' Dance") *Finck*

10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Herbert Potter, F.R.M.S. (Secretary of B.F.N. Club), in "A Ramble with a Naturalist."
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Herbert Potter, F.R.M.S., on "The Wonders of a Pond."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.* Local News.

A Varied Programme.

- THE STATION ORCHESTRA.
ELSIE SUDDABY (Soprano).
INGRAM BENNING (Tenor).
WILLIAM MACREADY } Players.
EDNA GODFREY-TURNER }
FRANK V. FENN }
- 7.30. Orchestra.
Overture, "A May Day" *Haydn Wood*
- 7.45. Soprano Songs.
English Lyrics *Sir Hubert Parry (11)*
- 8.0. Orchestra.
Selection, "The Belle of New York" *Kerker*
- 8.15. A Comedy in One Act.
"BOX AND COX" *(John Madison Morton).*
James Cox (a Hatter) *Frank V. Fenn*
Mrs. Bouncer (the Landlady) *Edna Godfrey-Turner*
John Box (a Printer) *William Macready*
Scene: A room at Mrs. Bouncer's which serves the purpose of sitting-room, bedroom, and kitchen.
- 8.45. Orchestra.
Selection, "Bubbly" *Braham*
- 9.0. Soprano Songs.
"Cushendall" *Stanford (14)*
"Did You Ever?" *Stanford (1)*
"The Fairy Lough" *Stanford*
"The Monkey's Carol" *Stanford*
"Johnnie" *Stanford (1)*
- 9.15. Orchestra.
Intermezzo, "Salut d'Amour" *Elgar*
Tenor Song.
"The Moonlit Road" *Squire*
Cornet Solo.
"O, Flower Divine" *Haydn-Wood*
(Soloist: RICHARD MERRIMAN.)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir WILLIAM H. BRAGG. *S.B. from London.* Local News.
- 10.0. Orchestra.
Selection, "The Earl and the Girl" *Caryll*
- 10.15. Tenor Song.
"An Evening Song" *Blumenthal*
- 10.20. Orchestra.
Selection, "Sybil" *Jacobi*
- 10.30.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—Amy Cockburn (Mezzo-Soprano), Violet Cockburn (Soprano). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIEF. "Tennis Talk," by Major Cooper-Hunt.
- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: E. Hesketh Hubbard on "Print Making and Collecting."
- 6.30-6.35.—Farmers' Corner: Time Signal, Weather Report. Dr. Stenhouse Williams on "Clean Milk Production."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.* Local News.

A Night of Solos.

- WINIFRED SMITH (Soprano).
HERBERT THORPE (Tenor).
DESIREE MACEWAN (Pianoforte).
WINIFRED SMALL (Violin).
HELENA MILLAIS (Entertainer).
- 7.30. Desiree MacEwan.
"A Grigge" *John Bull*
"A Tote" *O. Gibbons*
"Go From My Window" (Variations) *William Byrd*
"Tower Hill" *Giles Farnaby*
"Les Petits Moulins à Vent" *Couperin*
"Susette en Rondeau" *Rameau*
Air on a Ground Bass *Purcell*
Sonata in D *Scarlatti*
- 7.45. Herbert Thorpe.
"English Rose" ("Merrie England") *German*
"Flower That Bloometh" ("Maritana") *Wallace*
"When Other Lips" ("The Bohemian Girl") *Balfe*
- 7.55. Helena Millais in Selected Items.
- 8.5. Desiree MacEwan.
"The Darkened Valley" } *John Ireland*
"An Island Spell" }
"Gopak" (Russian National Dance) *Bax*
- 8.15. Winifred Small.
"Wait" *Guy d'Hardelot*
"A Brown Bird Singing" *Haydn Wood*
- 8.25. Winifred Small.
Sonata in G Minor } *Tartini*
"The Devil's Trill" }
- 8.40. Helena Millais. In Selected Items.
- 8.50. Herbert Thorpe.
"Questa O Quella" ("Rigoletto") } *Verdi*
"La Donna è Mobile" ("Rigo- } (11)
"letto") }
"Spirito Gentil" ("Favorita") *Donizetti (1)*
- 9.0. Winifred Small.
Romance from Concerto in D Minor *Wieniawski*
Scherzo *Dittersdorf-Kreisler*
"Cherry Ripe" *Cyril Scott*
"Rhapsodia Piemontese" *Sinigaglia*
- 9.20. Winifred Small.
"Angels Guard Thee" *B. Godard*
"Down in the Forest" *London Ronald (5)*
"My Prayer" *W. H. Squire (1)*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir WILLIAM H. BRAGG. *S.B. from London.* Local News.
- 10.0. Desiree MacEwan.
"The Little Shepherd" }
"The Snow is Dancing" } *Debussy*
"Poissons d'Or" }
"Les Collines d'Anacapri" }
- 10.10. Helena Millais in Selected Items.
- 10.15. Winifred Small.
"Hymne au Soleil" *Korsakov-Kreisler*
"Mélodie Arabe" *Glazounov*
"Orientale" *Cesar Cui*
"Tambourin Chinois" *Kreisler*
- 10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-3.30.—Talk to Schools: Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., on "Rhythm, Melody and Chords, and How to Use Them."
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—Impressions of Great Modern Writers (X), by Guy Pocock.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.* Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

WIRELESS PROGRAMME—TUESDAY (Oct. 14th.)

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

7.30.—Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., on "Music and Human Nature, with Illustrations from Well-Known Works."
THE STATION ORCHESTRA:
 Suite, "Stars of the Desert"
Woodford-Finden (1)
 Mr. R. EDWARDS JAMES on "Echoes from the Orators" (III).

8.30. **The British Musical Renaissance—V.**
THE WORKS OF EDWARD MITCHELL.
THE STATION ORCHESTRA.
 GLANVILLE DAVIES (Baritone).
 EDWARD MITCHELL (Solo Pianoforte).
 I. Orchestra.
 Overture, "Spirit of Youth."
 II. Baritone Song.
 "Clouds."
 III. Pianoforte Solos.
 "Réverie"
 "Fantasy Dance" (4)
 Poem, "Autumn"
 IV. Baritone Song.
 "Yet Look on Me" (Poem Shelley).
 V. Pianoforte Solo.
 Sonata Fantasy.
 VI. Orchestra.
 Fantasy Overture. (Carnegie Award)...(14)

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.* Local News.

10.0.—Dance Music.
 10.30.—Close down.
 Announcer: C. K. Parsons.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

2.30-4.30.—Relay of the Opening Ceremony of the *Manchester Evening Chronicle* Wireless Exhibition. Old 3rd Cheshire Military Band.

4.30-5.0.—Mrs. George Jackson on "Things They do Better in Canada."
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.50.—Mr. George W. Thompson on "Common Commodities—(6) The Eyes of the Wall, Glass."
 Announcer: Victor Smythe.

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

7.30. **A Manchester Night.**
THE "ZZY" AUGMENTED ORCHESTRA:
 Conductor: T. H. MORRISON.
 HELEN JACKSON (Solo Violin).
 ARCHIE CAMDEN (Solo Bassoon).
 FODEN WILLIAMS (Entertainer).
 EDWARD ISAACS (Composer and Solo Pianoforte).
 STEPHEN WILLIAMS (Composer, Pianist and Baritone).
 ALFRED HAINES (Conductor).
 C. H. FOGG (Composer).
 ERIC FOGG (Composer).
 J. H. FOULDS (Composer).
 MAURICE JOHNSTONE (Composer).
 Orchestra.
 Overture in D Minor, "In the Fells"
C. H. Fogg
 (Conducted by the Composer.)
 "Holiday Sketches" *J. H. Foulds*
 Stephen Williams.
 "Full Fathom Five" *Eric Fogg (2)*
 "Free Me From the Bonds of Your Sweetness" *Eric Fogg (4)*
 Edward Isaacs.
 Minuet
 Bohémienne (from "Six (Edward
 Réverie Miniatures") *Isaacs*
 Capriccio
 Helen Jackson and Stephen Williams.
 Lento and Allegro in A for Violin and Piano
Maurice Johnstone

Orchestra.
 March, "The London Scottish" } *Herbert*
 "An Eastern Romance" } *E. Haines*
 "Three Woodland Dances" }
 (Conducted by Alfred Haines.)
 Stephen Williams.
 "To Dianeme" *Stephen Williams*
 "The Reveille" (1914) *Edward Isaacs*
 Edward Isaacs.
 "Hunting Song"
 Romanza } .. *Edward Isaacs*
 Staccato-Caprice }
 Foden Williams.
 In Selections from his Repertoire.
 Orchestra.
 Overture, "The Comedy of Errors"
Eric Fogg
 (Conducted by the Composer.)

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.* Local News.

10.0. Archie Camden.
 Selected Bassoon Solos.
 Orchestra.
 "Suite Française" *J. H. Foulds*

10.30.—Close down.
 Announcer: B. E. Nicolls.

NEWCASTLE.

3.45-4.45.—The Regent Trio.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: L. Orange, M.B.E., B.Sc., F.I.C., on "Smoke."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 JOHN STRACHEY. *S.B. from London.* Local News.

Light French Music.
 LILIAN ROWELL (Contralto).
 SAM HEMPSALL (Tenor).
THE STATION ORCHESTRA.
 Orchestra.
 Ballet Music from "Coppelia" ... *Delibes*
 Lilian Rowell.
 7.45. Ritournelle
 Madrigal } *Chaminade (5)*
 Sam Hempsall.
 7.55. "Open Thy Blue Eyes" *Massenet*
 "Flower Song" ("Carmen") *Bizet*
 Orchestra.
 8.5. Selections from "Falka" *Chausson*
 Lilian Rowell.
 8.20. Romance *Debussy*
 "Love's Garden" *Chaminade (5)*
 Sam Hempsall.
 8.30. "La Première" *Webber*
 "The Little Silver Ring" *Chaminade*
 Orchestra.
 8.45. Petite Suite *Debussy*

9.0. **Pianoforte Recital.**
 CISSIE WOODWARD.
 Prelude and Fugue, C Major *Bach*
 Thème Varié *Paderewski*
 "The Musical Box" *Liadov*
 Andante and Rondo Capriccioso
Mendelssohn
 Intermezzo in E Major *Brahms*
 Prelude from Holberg Suite *Grieg*
 Study in G Flat (Black Keys), }
 Op. 10, No. 5 } .. *Chopin*
 Waltz in D Flat }
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.* Local News.

10.0. "THE MAN ON THE KERB."
 A Duologue by Alfred Sutro.
Cast:
 Joseph Matthews VERNON BROWN
 Mary, his Wife JENNIE STEVENS
 Scene: An underground room, almost bare of furniture.
 Time: Before the War.
 "DOUBLE OR QUITS."
 A Comedy in One Act by George Paston.
Cast:
 Mr. Grigson VERNON BROWN
 Mrs. Grigson JENNIE STEVENS

Scene: Drawing Room in the Grigson's Flat.
 Plays Produced by JENNIE STEVENS.
 10.30.—Close down.
 Announcer: E. L. Odhams.

ABERDEEN.

3.30-5.0.—Harp and Humour: Elizabeth Bellaby (Solo Harp), Charles Penrose (Entertainer). *Feminine Topics.*
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Talk to Scholars.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 JOHN STRACHEY. *S.B. from London.* Local News.
 7.30-7.45.—Interval.
 7.45-10.30.—The entire Programme *S.B. from Glasgow.*
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.45.—The Wireless Quartet, Queenie Arthur (Soprano). *Afternoon Topics.*
 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.
 JOHN STRACHEY. *S.B. from London.* Local News.
 7.30.—Mr. ALEXANDER STEVEN, M.A., B.Sc., of the University of Glasgow, Travel Talk.

A Night in Ayrshire.

THE AYRSHIRE PLAYERS.
 CATHERINE DUNCAN (Contralto).
 ROBERT MURRAY
 (Entertainer at the Piano).
THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.
S.B. to Aberdeen.
 Orchestra.
 7.45. Overture, "A Night With Burns" ... *Volti*
 Catherine Duncan.
 8.0. "Thou Hast Left Me Ever, Jamie"
 "Comin' Thro' the Rye" }
 "My Heart is Sair" } *Burns*
 "Ay Waukin' O" }
 8.12. Orchestra.
 "Coronach" *Barratt (4)*
 8.20. The Ayrshire Players present
 "THE BAILIE'S NOMINEE."
 A Comedy in One Act by David Martin.
Cast:
 Ex-Bailie Andrew Firth
 JAMES T. WOODBURN
 Mrs. Firth ISABEL JAMIESON
 Jean Firth (their Niece)
 JEAN D. MACMILLAN
 Jack Dawson (Jean's Sweetheart)
 HAROLD L. WIGHTMAN
 The Scene is in the Parlour of the Firths' Cottage in Clydeport, a small Burgh in Ayrshire. As the curtain rises, Jean is clearing away the "Tea Things."
 Orchestra.
 8.45. "Auld Robin Gray" *Hartman*
 Catherine Duncan.
 8.55. "Wandering Willie"
 "Logan Braes" } *Burns*
 "Tam Glen" }
 9.5. Robert Murray.
 In Humorous Pianorations.
 9.20. Orchestra. Request Items.
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 Orchestra.
 9.45. Lament from "Keltic Suite" *Foulds*
 9.55. WILLIAM MADDOCK (Solo Cornet).
 "Ye Banks and Braes o' Bonnie Doon."
 Robert Murray.
 10.5. Moments of Melody and Mirth.
 Orchestra.
 10.20. Selection, "The Thistle" *Myddleton*
 10.30.—Close down.
 Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 15th.)

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

LONDON.

- 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 Harold Cook (Tenor). "My Part of the Country," by A. Bonnet Laird. "Tales of Many Homes" (5), by Kathie Herrick.
 5.3-6.15.—CHILDREN'S CORNER: "The Clever Dormouse," by G. E. Sims. "All About Berries," by "Squirrel" from "Little Folks." A Talk about Music by Llewelyn Bevan.
 6.45-6.55.—Mr. E. Le Breton Martin on "Fish and Famine."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. HARTLEY WITHERS on "Money—Inflation and Deflation, Their Causes and Effects." *S.B. to other Stations.* Local News.

Chamber Music Evening.

THE LONDON CHAMBER WIND PLAYERS.

All of the London Symphony Orchestra.
 FRANK ALMGILL (Flute).
 WALTER HINCHLIFF (Oboe and Cor Anglais).
 EDWARD AUGARDE (Clarinet).
 JOHN ALEXANDER (Bassoon).
 FRANK PROBYN (Horn).

DOROTHY HOWELL (Solo Pianoforte).

- 7.30.—Quintet for Piano and Wind, Op. 16 Andante—Rondo. *Beethoven*
 7.45.—Selected Poetry Readings.
 8.5.—Quintet for Wind *G. Onslow*
 Allegro—Scherzo—Andante—Finale.
 8.20.—"From My Window," by Philemon.
 8.30.—A Humorous Interlude by "THE NOVELTY TRIO."
 (MARGARET GLANVILLE, RONALD GOURLEY, HARRY EAST.)
 Trio, "A Land for Heroes," by the Trio.
 Song, "Roses and Wedding Bells," by Margaret Glanville. (23)
 Music and Humour by Ronald Gourley.
 Trio, "Old Japan."
 Humorous Song, "In the Thick of the Fight," by Harry East. (13)
 Scene, "Spooney Lane," by the Trio.
 (1) Introduction; (2) "The Modern Lovers"; (3) "The Old-fashioned Lovers"; (4) "The Coster Lovers."
 9.10.—Sextet for Piano and Wind *Ludwig Thuille*
 Allegro—Larghetto—Gavotte—Finale.
 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.*
 Mr. DOUGLAS KENNEDY, of the Folk Dance Society, on "The Folk Song." *S.B. to all Stations.* Local News.
 10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.0.—Close down.
 Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Cyril Thompson (Baritone), Tracey James (Solo Pianoforte).
 5.0-5.30.—WOMEN'S CORNER: Valerie d'Estrades on "Famous People of the Midlands: (5) Marie Corelli."
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: Frank Jones on "Rugger."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.

7.30-8.0.—Lecture relayed from the Cosmopolitan Club. Monsieur MAURICE FOUCAUD, "Beaumarchais: Un Ouvrier de la Revolution Française."

8.0. "Elizabeth."

An Opera in One Act.

Libretto by A. CORBETT-SMITH.
 Music by ASTON TYRROLD.

In order that Listeners may be able to understand fully the story, and better appreciate the Poetry of the Opera, it will first be presented as a Play by the STATION COMPANY OF PLAYERS; followed immediately by the Opera version by the STATION REPERTORY COMPANY and ORCHESTRA. This is an experiment, and the views of Listeners will be greatly appreciated.

Characters in the Play:—

Queen Elizabeth
 EDNA GODFREY-TURNER
 Dorothy Pascoe (a Lady-in-Waiting)
 PHYLLIS RICHARDSON
 Richard Escombe

WILLIAM MACREADY
 Henry Leigh JOSEPH LEWIS
 A Page JOAN MAXWELL
 The Scene is laid by Bidford, in Devonshire, upon the first of May in the year of the Armada.

8.40. Characters in the Opera:—
 Queen Elizabeth CONSTANCE WILLIS
 Dorothy Pascoe EMILY BROUGHTON
 Richard Escombe ... EDWARD LEER
 Henry Leigh JAMES HOWELL
 A Page JOAN MAXWELL
 THE STATION SYMPHONY ORCHESTRA.

Conductor: JOSEPH LEWIS.

Suite, "Chelsea China" *Maurice Besly* (1)
 (1) Curtain; (2) Minuet; (3) Pastoral;
 (4) Piper.

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *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.—Robert Sturtivant (Baritone), Gladys Seymour (Contralto), Jerome Murphy (Entertainer), Gilbert Wright (Solo Cornet). Talk to Women: Music Talk by Allan Franklin.
 5.0-5.45.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: 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. HARTLEY WITHERS. *S.B. from London.* Local News.
 7.30.—SOUTHAMPTON EDUCATION WEEK: Speech by Sir H. HADDOW, Vice-Chancellor of Sheffield University, relayed from the Coliseum, Southampton.
 8.40. THE WIRELESS ORCHESTRA.
 Conducted by
 Capt. W. A. FEATHERSTONE.
 Excerpts from Suite "The Conqueror" *German*
 8.45. JOHN BOORMAN (Tenor).
 "The Call" *Herbert Oliver* (8)
 "For You Alone" *H. E. Gechl*
 "Awake" *H. E. Pether*
 8.55. MARJORIE STONE (Soprano).
 "Nightingale of June" *Sanderson* (1)
 "The Market" *Molly Carew*
 "Two Little Irish Songs" *Hermann Lohr*
 (1) "To My First Love"; (2) "You'd Better Ask Me."
 9.5. Orchestra.
 Selection of Squire's Popular Songs *Baynes* (1)
 Waltz, "Lilac Time" *Schubert-Clutsam*

- 9.20. John Boorman.
 "Coolan Dhu" *Frances Leon*
 "Now Sleeps the Crimson Petal" *Quilter* (1)
 "I Hear You Calling Me" *Marshall* (1)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *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—(IX.), Chess with Captain Scott and Terra Nova."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Miss ELEANOR VACHELL, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week." Local News.

7.30. Plays for Children, Old and Young, by S. LYLE CUMMINS.

I. "BLUEBEARD."

Cast:

Bluebeard (An Opponent of Votes for Women) RICHARD BARRON
 Fatma (His Wife) MABEL TAIT
 Sister Anne (A Feminist) BRONWEN DAVIES

Ahmed... } (Fatma's) GEORGE
 Nasrallah } Brothers) BOUVERIE
 CHARLES
 KILGOUR

II. "ST GEORGE AND THE DRAGON."

Cast:

The King RICHARD BARRON
 Pomposo GEORGE BOUVERIE
 Saint George SIDNEY EVANS
 The Dragon FRANK NICHOLLS
 Princess Belinda MABEL TAIT
 THE STATION ORCHESTRA.

"Merrie England" *German*
 ELSIE SUDDABY (Soprano).
 "I Know a Bank" *Martin Shaw*
 "My Heart is Like a Singing Bird" *Sir Hubert Parry* (11)
 "By A Fountainside" *Roger Quilter*
 Orchestra.
 "Dance of the Hours" ("La Gioconda") *Ponchielli*

Elsie Suddaby.

"Fair House of Joy" *Roger Quilter* (1)
 "Morning Hymn" *George Henschel*
 "Phyllis Has Such Charming Graces" *Anthony Young, arr. H. Lane-Wilson*
 Orchestra.

"Vesper Time" (Descriptive) *Kennedy Russell*
 March, "Men of Valour" *Klohr*

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

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WIRELESS PROGRAMME—WEDNESDAY (Oct. 15th.)

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

MANCHESTER.

3.0-3.30.—Broadcast for Schools.
 3.30-4.0.—JOHN HUNTINGTON (Song Recital).
 4.0-4.30.—Music relayed from the Piccadilly Picture Theatre.
 4.30-5.0.—WOMEN'S HALF-HOUR: Estelle Bridgford (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. Henry Cadness, Lecturer in Textile Design, Manchester University, on "Handicrafts."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.

7.30. **Plantation Night.**
 THE "2ZY" ORCHESTRA.
 HARRY HOPEWELL (Baritone).
 BEN JACKSON (Solo Banjo).
 UNCLE REMUS.
 JUPITER MARS (Entertainer).
 (Uncle Remus will help where needed.)
 Orchestra.
 "A Plantation Holiday".....*Seibold*
 "A Coon's Day Out".....*Baynes* (1)
 Baritone Songs.
 "Croon, Croon, Underneath de Moon"
Clutsam
 "Hush-a-bye, Ma Baby".....*Knight Logan*
 Banjo Solos.
 "Douglas Cake Walk".....*M. Rossiter*
 "Mississippi Breakdown".....*arr. Clifford*
 "Queen of the Burlesque".....*A. Tilley*
 "Darkies' Dream".....*G. L. Lansing*
 "To the Front".....*A. D. Cammeyer*
 Orchestra.
 "Careless Cuckoos" (Plantation Dance)
Bucalossi
 "By the Swance River".....*Myddleton*
 "Plantation Songs".....*Clutsam*
 Baritone Songs.
 "Ma Curly-headed Babby".....*Clutsam*
 "Little Alabama Coon"
 Banjo Solos.
 "The Darkies' Morn".....*A. Stanley*
 "Jazzabelle" (Rag).....*Ben Jackson*
 "Humorous Banjo Sketch"
 Orchestra.
 "Down South".....*Myddleton*
 "Echoes from the South".....*Klohr*
 "The Darkies' Dream".....*Lansing*
 A Play.
 "DE TROUBLE BEGINS AT NINE."
 (Ethiopian.)
 Professor Quackinbosh JUPITER MARS
 Ephraim.....*VICTOR SMYTHE*
 Scene: A Bed-Sitting Room in New York.
 Banjoist, BEN JACKSON.
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: T. O. Beachcroft.

NEWCASTLE.

3.45-4.45.—The Station Light Orchestra: M. Rogers (Bass Baritone).
 4.45-5.15.—WOMEN'S HALF-HOUR: Mildred Atkinson, B.A., on "Life in Finland." Isabel Spence (Soprano).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. W. L. Brown, M.Sc., on "Whale Fishing."
 6.35-6.50.—Farmers' Corner.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
The End of the Day's March.
 THE BAND OF 7TH BATT. THE DURHAM LIGHT INFANTRY.
 (By permission of Brevet-Colonel A. H. Birchall, M.C., and Officers.)

Musical Director: Lieut. H. M. PELL.
 ROBERT STRANGWAYS (Baritone).
 PERCY MERRIMAN (Entertainer).

7.30. Band.
 March, "Children of the Regiment" *Fucik*
 Cornet Solo, "The Trumpeter"....*Dix* (1)
 (Soloist, Corp. T. Y. BRYCE.)
 "Alouette" (French Canadian Song)
Melvin (7)
 7.45. Percy Merriman.
 "The Sergeant-Major Has His Innings"
 7.55. Robert Strangways.
 "The Two Grenadiers".....*Schumann*
 "A Sergeant of the Line"....*Squire* (1)
 Band.
 8.5. Grand Descriptive Fantasia, "A Soldier's Life"
Sheriff
 8.20. Robert Strangways.
 "The Deathless Army".....*Trotiere* (1)
 "A Jolly Old Cavalier".....*Dix* (1)
 8.30.—A few Army Chestnuts and a Glossary of Army Slang explained by Percy Merriman.
 8.40. Band.
 "Tommy's Marching Songs".....*Pell*
 "Land of Hope and Glory"....*Elgar* (10)
 (Solo Euphonium, Lance Sergeant E. BENSON.)
 9.0. MABEL HERBERT (Contralto).
 "Fair Spring is Returning".....*Saint-Saens*
 "My Heart is Weary".....*Goring Thomas* (1)
 STUART McINTOSH (Baritone).
 "Song of the Volga Boatmen"
 "The Lute Player".....*Allitsen*
 Mabel Herbert and Stuart McIntosh.
 Duets.
 "Dear Love of Mine".....*Goring Thomas* (1)
 "Good Luck and Bad".....*Squire* (1)
 "Break, Diviner Light".....*Allitsen* (1)
 "Night Hymn at Sea".....*Goring Thomas*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *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.—Instrumental Afternoon: Spence Malcolm (Solo Violin), The Wireless Quartet, Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—First Lecture on German by Mr. W. H. Bruford, M.A.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
Popular Evening.
 ALICE STUART (Soprano).
 CHRISTINE CROWE (Dramatic Recitalists).
 A. M. SHINNIE
 THE WIRELESS ORCHESTRA.

WAVE-LENGTHS AND CALL-SIGNS.

ABERDEEN (2BD)	495 Metres
BIRMINGHAM (5IT)	475 "
GLASGOW (5SC)	420 "
NEWCASTLE (5NO)	400 "
BOURNEMOUTH (6BM)	385 "
MANCHESTER (2ZY)	375 "
LONDON (2LO)	365 "
CARDIFF (5WA)	351 "
NOTTINGHAM (5NG)	322 "
PLYMOUTH (5PY)	335 "
EDINBURGH (2EH)	325 "
LIVERPOOL (6LV)	315 "
SHEFFIELD (6FL)	301 "
LEEDS—	} (2LS) {
BRADFORD	
HULL (6KH)	310 "
BELFAST (2BE)	320 "
	435 "

7.30. Orchestra.
 March, "Quand Madelon".....*Halct*
 Waltz, "L'Amour qui passe".....*Berger*
 March, "Paris".....*Mezzacapo*
 7.45. Alice Stuart.
 "Dear Heart I Love".....*Aylheard*
 "The Little Damsel".....*Novello* (1)
 "Hame".....*Davis*
 8.0. Orchestra.
 Colonial Song".....*Grainger*
 "The Blarney Stone".....*Engelmann*
 "Men of Harlech"
 Marches {
Engelmann, arr. Myddleton
 "The Wee Macgregor".....*Amera*
 8.20. Alice Stuart.
 "Let me Dream Again".....*Sullivan* (1)
 "An Autumn Idyll".....*Sparrow*
 "Break o' Day".....*Sanderson* (1)
 8.35. Orchestra.
 "Marche des Petits Japonais".....*Ganwin*
 "Finnish Lullaby".....*Patngren*
 "Persian Dance".....*Moussorgsky*
 9.0. "ALFRED EDWARDS COLLINS."
 A Duologue by Roland Pertwee.
Cast:
 Dahlia.....*CHRISTINE CROWE*
 Alfred Edward Collins...*A. M. SHINNIE*
 Orchestra.
 9.20. Suite, "Almond Eye".....*Rosse*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. M. Shewen.

GLASGOW.

3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. Wireless Quartet.
 4.0-5.0.—Popular Afternoon: The Wireless Quartet, Jean Norwell (Solo Violin).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
 7.30.—Mr. D. MILLAR CRAIG on "The History of Opera."
Miscellaneous Concert.
 THE STATION ORCHESTRA.
 Conducted by
 HERBERT A. CARRUTHERS.
 CHARLES PENROSE (Entertainer).
 ADELINA LEON (Violoncello Recital).
 Adelina Leon.
 7.45. Sonata in A Major.....*Boccherini*
 Mélodie.....*Gluck-Kreisler*
 Minuet.....*Beethoven*
 Hindoo Song.....*Rimsky-Korsakov*
 Spinning Wheel Song)
 Hungarian Rhapsody.....*Popper*
 Orchestra.
 8.15. Suite, "Coppelia".....*Delibes*
 8.30. Charles Penrose
 Has an Attack of "Laughteritis."
 8.45. Orchestra.
 Selection, "Dorothy".....*Celtier*
 9.0. Charles Penrose.
 The Attack still goes on.
 9.15. Orchestra.
 Selection, "The Grand Duchess"
Offenbach (1)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: R. Elliot Kingsley.

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

An Arab Legend About Coffee.

HULLO, children!

You have probably tasted coffee and perhaps have wondered where it came from. Here is an interesting talk about coffee and how it was discovered, according to an Arab legend.

Once upon a time in the city of Mocha, in Arabia, there lived a good and noble dervish named Hadji Omar.

Now, one day he overheard the Caliph planning to defraud his people in order to enrich his own coffers, so that night Omar went to the Caliph and besought him to abandon his wicked schemes.

The Caliph would not listen to his entreaties, and flew into a great rage and declared that Omar should be banished and never again set foot in the city.

The Mysterious Berries.

So the unfortunate dervish was driven out into the desert, where he lived a miserable existence, having nothing to eat but a few dates. One day—he had had no food for a long time—he came upon a tree growing by the side of a spring, and on this tree were many crimson berries. So faint with hunger was he, that he tried to eat some, but found them very hard and very bitter.

He then made a fire by which to roast them, and certainly they tasted much nicer, but they were still dreadfully hard. So he boiled the berries, hoping they would soften. Still they were hard.

However, he managed to eat a few, and then he drank the water. It was delicious! He drank some more and soon found that he no longer felt tired or hungry.

Quickly he made his way back to the gates of Mocha, told the story of his discovery to the guards and was taken into the presence of the Caliph.

There he boiled some more berries and gave the water to the Caliph and the Council to drink.

They all agreed that it was a wonderful beverage, and Omar was restored to favour once more, and for many years after the Caliph listened to his wise counsel.

Sleepy Pilgrims.

Thus coffee was discovered, according to one of the many legends of the Arabs. Anyway, whether it is true or not, Arabia certainly was the first home of the coffee shrub, and pilgrims to Mecca in the 15th century used to drink black coffee to prevent their going to sleep during the long Mohammedan services. Gradually the practice spread to Europe, and coffee houses were opened and became very fashionable resorts.

Until the end of the 17th century, all the coffee came from Arabia. From there coffee cultivation spread to Java and the Dutch East Indies. Then a few small trees were presented to the King of France, who sent them to the West Indies to be planted. The voyage, however, was very long and very stormy, and one by one the precious trees died until there was only one left. This received the greatest care and at last was safely planted. It grew and flourished, and from this one tree the vast plantations of the West Indies and Brazil which to-day supply about four-fifths of the world's coffee, are supposed to have sprung.

If you should ever visit a coffee plantation, you will be greeted—provided the wind is in

the right direction—by a wave of the sweetest perfume, rather like that of the honeysuckle, and you will see mile upon mile of dark green shrubs covered with starry white flowers. The plants go on flowering for eight months, so you will be able to see buds, flowers and berries all on one bush at the same time.

The berries look rather like cherries, and change from green to yellow and yellow to scarlet, and finally to a deep shade of crimson. When they are ripe the skin shrivels, and inside the oval seeds or coffee beans are found.

The gatherers usually spread a large cloth on the ground and drop the berries into it. When this can hold no more, the berries are emptied into bags or baskets and taken to the "seeders."

Washed in Flowing Water.

Here they are washed in a huge cement trough, through which a steady stream of water is flowing. A workman stirs the berries and the water carries away all the pulp and the seeds are allowed to settle. The beans are then dried. They are spread over a brick-paved floor and allowed to remain under the hot sun for several days.

Finally, they are swept into piles, and after being sorted and bagged, they are ready to be shipped.

But before the coffee can be sold to you the tough, raw beans have to be roasted in great iron cylinders which revolve over big coke fires. When they are evenly browned all over, they are turned out on to wire trays through which air is forced to cool them. Then, when the beans have been ground, they are all ready to be boiled and to make their way into the coffee-pot.

SABO AND THE WRECK.

By E. W. LEWIS.



WHEN Sabo was staying at the seaside in Cornwall, he had a lot of time to himself, for Isobel and Uncle Harry were fond of going for long walks. So he wandered off by himself among the rocks on the shore.

Now it so happened that a few days before he arrived at the place, there had been a wreck. A ship driven by a gale had come to grief on the rocks, against which the storm had beaten her so fiercely that she would never be of any use any more.

Sabo, who knew very little about tides and the way of the sea, thought he would like to see what a ship looked like. So he scrambled out over the rocks and ran across the channel of sand between them, and at last came to where the ship lay, heeling half-way over on to her side and looking very much damaged and miserable.

He managed to get on board the ship, and for a long time he amused himself by looking at the queer things which still remained on her deck.

Then he found the ladder by which the sailors had gone down into the inside of the ship, and

he went down, too. There was plenty of light to see by, but the place was nearly empty. The floor was covered with sand which had come in through the broken sides of the ship when the waves went over her, and there were a few fishes which hadn't been able to get out when the tide fell, and had died.

It was not really very interesting down there, and Sabo did not stay very long. When he climbed the ladder again on to the deck, a wonderful change had taken place all round the ship. The tide, with the wind behind it, was running in at a tremendous rate.

It was an exciting scene, and Sabo watched it for some moments before he suddenly thought that he had better get back home again. Then he found, to his surprise, that he couldn't get back. He was cut off from the shore and was a prisoner on the ship.

He was looking round to see what he could do, when he caught sight of a seagull wheeling in the air above the ship.

"Hi! you bird!" Sabo shouted at the top of his voice. "Come down here for a moment. I want your advice."

Whether it was because the gull heard and understood him, or because of the smell of the fish in the hold of the ship, she wheeled round and round and came lower and lower, and at last alighted gracefully upon the top of one of the things that looked like loud-speakers.

"I want to get home for tea," said Sabo, "and I can't get across all this tumbling, noisy water. You might carry me across on your back. I'm not really very heavy. Would you?"

The gull was not taking very much interest in what Sabo was saying, but was trying to look down the loud-speaker.

Sabo had an idea. "If you'll carry me across," he said. "I'll give you a fish!"

The gull put its head in the air and opened its beak several times as much as to say: "All right! I might carry you if it was a nice fish!"

So Sabo hurried down the ladder and brought the first fish he came across. It was not a very big one. By the time he came back, the gull had hopped down on to the deck, and was waiting for him. She gobbled the fish down at one gulp.

Sabo fetched another and another and another! And on his last journey he noticed that the water was beginning to come in through the sides of the ship. So he picked up the very biggest fish he could find and laid it on the deck before the gull. And while she was busy devouring it, he slipped on to her back.

With a scream the gull flew up into the air and seemed to be carrying Sabo right out to sea. But he guided her by putting his hand over her left eye when he wanted her to go to the right and covering her right eye when he wanted her to go to the left. So he got her at last over the hotel where Isobel and Uncle Harry were staying. There was a big lawn in front, and Sabo put a hand over each of the gull's eyes, whereupon she dropped down on to the lawn.

"Thank you very much," said Sabo, as he slipped off her back on to the grass.

Isobel was waiting for him. "Why! Wherever have you been?" she said.

"Oh! just down to have a look at the wreck!" said Sabo, as if nothing very interesting had happened.

"Far too dangerous," said Isobel, "for you to go there all alone; and with the tide coming in, too! How did you get back?"

"Got a ride on a seagull!" said Sabo.

But that was such an impossible thing to have happened that Isobel did not believe it!

WIRELESS PROGRAMME—THURSDAY (Oct. 16th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich. 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 Ida Cowey (Soprano). A Talk on Fashion, by Nora Shandon. Careers for Women—"A House Decorator," by Millicent Vince.
- 5.30-6.15.—CHILDREN'S CORNER: "The Wind in the Willows"—(Part 8), by Kenneth Graham. "L. G. M." of the *Daily Mail*. Auntie Hilda at the Piano. "Round the Islands of Great Britain—The Isle of Wight."
- 6.45-6.55.—Major Vivian Gilbert. "The Romance of the Last Crusade."
- 7.0-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Pianoforte Quintet. John Huntington (Baritone).
- 5.0-5.30.—WOMEN'S CORNER: Joan Maxwell (Soprano). E. Dorothea Barfield: "In and Out the Shops."
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Nora M. Barnett on "Greek Sculpture."
- 7.0-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.0-5.0.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Margot Rielli (Contralto). Talk to Women: "Current and Contemporary Literature," by Angela Cave.
- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: G. Guest, B.A., J.P., on "John Wycliffe as a Social Reformer."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report. Farmers' Talk: James Mackintosh N.D.A., N.D.D., Univ. Coll., Reading, "The Feeding of Dairy Cows."
- 7.0-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30. THE STATION ORCHESTRA. Conductor, WARWICK BRAITHWAITE. CICELY FARRAR (Contralto).
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. Mr. Arthur Short, Deputy Camp Chief, will talk to Boy Scouts. Vocal and Instrumental Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—Mr. F. J. NORTH, D.Sc., F.G.S., Keeper of Geology, The National Museum of Wales, on "The Story of the Earth"—(VIII).
- 7.0-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: A. H. Goddard.

ALL STATIONS PROGRAMME.

- 7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. FRENCH TALK, under the auspices of l'Institut Français. Talk by the Radio Society of Great Britain. Local News.
- 7.35. Relayed from London to all Stations except Belfast. An Hour by WILLIE ROUSE (Wireless Willie) and some more MERRY BOHEMIANS.

- 8.40. Part of Ballé Concert, Relayed from Free Trade Hall, Manchester. S.B. to all Stations except Belfast. Conductor: HAMILTON HARTY. Serenade for Strings Tchaikovsky A Norfolk Rhapsody. Vaughan Williams "Flight of the Bumble Bee" Rimsky Korsakov "The Musical Box" Liadoff Overture: "The Bartered Bride" Smetana

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. Topical Talk. Local News.

- 10.0. Relayed from London to all Stations except Manchester and Belfast. The "2LO" Quartet. "Extase" Louis Ganne "Rose Mousse" Bosc "The Rosary" Nevin JEROME MURPHY. In Irish Entertainment. The "2LO" Quartet. "Berceuse de Jocelyn" Godard Vespers Jalowicz Intermezzo Mascagni
- Announcer: J. S. Dodgson.

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.
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32. Worton David, Ltd.

[On pages 8 and 10 of our issue dated September 26th we gave the incorrect indication numbers of the publishers of "Dream Valley" and "Drink to me Only" (Quilter) respectively, and on page 16 of "An Evening Song" (Blumenthal). The two works first named are published by Messrs. Winthrop Rogers, Ltd., 18, Berners Street, London, W.1., and the last-named by Messrs. Chappell & Co., Ltd., of 50, New Bond Street, London, W.1.]

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartet
- 4.30-5.0.—WOMEN'S HALF-HOUR: Elsie Suddaby (Song Recital).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.50.—Boy Scouts' News Bulletin. Announcer: Victor Smythe.
- 7.0-9.30.—All Stations Programme. For particulars see Centre Column.
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London. Col. BRITTLEBANK, M.R.C.V.S., on "Milk." Local News.
- 10.0. ELSIE SUDDABY (Soprano), and CHARLES PENROSE (Entertainer). In Selected Items from their Repertoire.
- 10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk
- 10.45.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

- 3.45-4.45.—Ralph Jacobson (Solo 'Cello), John Pickersgill (Solo Euphonium), Christine Shepherd (Contralto).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: T. E. Heslop, B.Sc., on "Travels in the Balkans—Bulgaria and Serbia."
- 6.45-6.55.—Fred. W. King on "The Straits Settlement."
- 7.30-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.0-5.0.—Concert: Adelina Leon (Solo 'Cello). The Wireless Quartet. Feminine Topics: Mrs. Alison—"From the Cape to Lake Nyassa."
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.40-6.45.—Boys' Brigade News Bulletin.
- 7.0-10.30.—All Stations Programme. For particulars see Centre Column.
Announcer: Neil McLean.

GLASGOW.

- 3.30-4.50.—The Wireless Quartet. Gladys Palmer (Contralto). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Prizes of Stamps are sent for the most interesting letters received each week.
- 6.5-6.10.—Weather Forecast for Farmers.
- 6.45-6.55.—Prof. H. J. C. GRIERSON. S.B. from Edinburgh.
- 7.0-9.40.—All Stations Programme. For particulars see Centre Column.
- 9.40-9.55.—Mr. HUGH BRENNAN, M.A., B.Sc., of the University of Glasgow, on "18th Century Russian Literature." S.B. to Edinburgh.
- 10.0-10.30.—All Stations Programme (Continued).
Announcer: Mungo M. Dewar.

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

WIRELESS PROGRAMME—FRIDAY (Oct. 17th.)

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 Ralph Williams (Tenor).
- 3.15-3.45.—Talk to Schools: L'Institut Français, Lecture on "French."
- 4.0-5.0.—Time Signal from Greenwich. Concert: Roderick Ackroyd (Baritone). "The Home of Hans Andersen," by Helen Greig Souter. Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER. "The Enchanted Knife," adapted by Andrew Lang, from the Violet Fairy Book. Auntie Marie's Stories of France. Uncle Jack Frost's Wireless Yarn.
- 6.40-6.55.—Technical Talk by the Ministry of Agriculture. *S.B. to other Stations.*
- 7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES (the B.B.C. Music Critic). *S.B. to all Stations. Local News.*
- 7.30. "Something For Everyone."
- MADAM ALICE LAKIN (Contralto).
PEGGY COCHRANE (Solo Violin).
MAURICE COLE (Solo Pianoforte).
"L. DU G." of *Punch*.
- THE GAITIES VAUDEVILLE CONCERT COMPANY.
Under the Direction of WILSON JAMES.
"Small Sweet Songs."
American, "I Love You Truly"
Carrie Jacobs-Bond
- Scotch { "The Auld Scotch Songs"
Traditional
"The Land o' the Leal"
Lady Nairne
- Welsh, "All Through the Night"
arr. Somervell
- Two Chopin Groups.
Violin Solos.
Nocturne in E Minor *arr. Auer*
Nocturne in E Flat Major .. *arr. Wilhelmj*
Pianoforte Solos.
Grande Valse Brillante (E Flat).
Berceuse (Cradle Song).
Ballade in F.
(Note: Chopin died October 17th, 1849.)
- 8.10. The Gaities command the Studio.
- 8.40. "L. du G." Recounts More Misfortunes of Max.
No. 3. "Athletics."
Violin Solos.
- 8.55. The Girl With the Flaxen Hair .. *Debussy*
Spanish Dance (Andaluza) *Granados*
Capriccio All'Antica *Sinigaglia*
More "Small Sweet Songs."
- Irish { "The Meeting of the Waters"
Traditional
"Danny Boy" .. *arr. Weatherly* (1)
English { "Three Fishers" *Hullah*
"Happy Song" *Del Riego*
Pianoforte Solos.
- "Night in May" *Palmgren*
Toccata *Sydney Marston*
"Lotus Land" *Cyril Scott* (4)
Bohemian Dance *Smetana*
- 9.30.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Talk by the Department of Overseas Trade: "Exhibitions and Fairs." *S.B. to all Stations. Local News.*
- 10.0. The Gaities again hold the Studio.
- 10.30.—Close down.
Announcer: R. F. Palmer.
- ## BIRMINGHAM.
- 3.30-4.30.—Lozells' Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner.
- 6.45-6.55.—Technical Talk by the Ministry of Agriculture. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*
Local News.

- 7.30. Request Night.
THE WIRELESS ORCHESTRA.
ISABEL TEBBS (Soprano).
HAROLD HOWES (Baritone).
ALICE COUCHMAN (Solo Pianoforte).
CHARLES PENROSE (Entertainer).
AERBUT PAERKS (A Character Study).
The whole of the items included in this Programme are specially selected from "Requests" which have been forwarded to us by Listeners.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Talk by the Department of Overseas Trade. *S.B. from London. Local News.*
- 10.0.—Request Programme (continued).
- 10.30.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.0-5.0.—Educational Talk: Mr. FRANK STEVENS, F.S.A., on "Stonehenge." Ernest Lush (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Talk to Women: J. S. Bainbridge, B.Sc., on "Kitchen Cutlery."
- 5.0-5.45.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Hubert Hill on "The Pickwick Papers."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.
- ## Anniversary Night.
- Foreword: For this evening, excerpts are taken from the first Feature Nights of the last year's programmes, and in most cases the original artists and items have been included.
- 7.30. THE WIRELESS ORCHESTRA.
Selection, "Mignon" *Thomas*
- 7.40. Special Anniversary Talk by Mr. J. C. W. REITH,
Managing Director of the B.B.C.
Relayed from "2LO."
- 7.45. First Night of Memories.
MARJORIE SCOON (Contralto) and
EDWARD HILL (Baritone).
Duet, "Beneath Thy Window" .. *Di Capua*
- 7.50. First Operatic Night.
HAROLD STROUD (Tenor).
A. C. WOOD (Baritone).
THE "6BM" CHORUS.
THE WIRELESS ORCHESTRA.
Excerpts from "The Lily of Killarney"
Sir Julius Benedict (1)
- 8.0. First Popular Night.
MARJORIE BRAN (Contralto).
"That's What Daddy Does" .. *Sellers* (7)
- 8.5. First Symphony Night.
Orchestra.
Finale "New World" Symphony .. *Dvorak*
- 8.15. First Light Opera.
HERBERT SMITH (Baritone).
"Four Jolly Sailors" ("The Princess of Kensington") *German*
"Yeomen of England" *German*
- 8.20. First Folk Song Night.
THE AERIALS CONCERT PARTY.
Folk Songs.
Quartet { "Worcestershire Folk Song."
"The Farm Yard."
- 8.25. First Composers' Night.
Orchestra.
Ballet Music from "Faust" *Gounod*
- 8.30. First Musical Comedy Night.
ADELINE SENIOR (Soprano).
"The Amorous Gold Fish" ("The Geisha")
Sidney Jones
- 8.35. First French Night.
MARY LOHDEN (Mezzo-Soprano).
"Bergerettes" *J. B. Weckerlin*
- 8.40. First Irish Night.
GERALD KAYE (Tenor).
"Snowy-Breasted Pearl" *Robinson*

- 8.45. First Scottish Night.
PIPER F. M. COPPENDALE
(Scotch Bag Pipes).
"Marquis of Huntley."
Orchestra.
"Gatherin' o' the Clans" .. *Featherstone*
- 8.50. First Esperanto Night.
MURIEL GOLTON (Contralto).
"Mate o' Mine" *Elliot*
- 8.55. First Welsh Night.
DAVID DAVIES CHOIR.
"Aberystwyth" *Parry*
- 9.0. First Request Night.
Orchestra.
"Moonlight Sonata" (By Request).
- 9.5. First Night of King's Hall.
THE ROYAL BATH HOTEL DANCE ORCHESTRA.
- 9.15. Newcastle Lucky Dip.
Present Station Director's late Station.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Talk by the Department of Overseas Trade. *S.B. from London. Local News.*
- 10.0. First Night of Incidental Music.
Orchestra.
Incidental Music to "Henry VIII."
- 10.10. First Night of Wessex Song and Humour.
HARRY POUNCEY and THE WESSEX GLEE SINGERS.
"Song of the Jolly Roger"
Chudleigh-Candish (2)
- "Quibbles Cocoa" *Harper* (2)
- "Row, Boatmen, Row!" *Adam Giebel* (2)
- 10.20. First String Orchestra Night.
Orchestra.
"Träumerei" *Schumann*
"Schlummerlied" *Schumann*
- 10.30. First Plantation Song Night.
GERALD KAYE and THE "6BM" CHORUS.
Plantation Song.
"But It Is So" *Scott Gatty* (1)
- 10.35. First Night of Dickens.
W. H. LESTER and LINCOLN WRIGHT.
Scene between Bill Sikes and Fagin ("Oliver Twist") *Dickens*
- 10.40. First Picture Night.
"Russian Picture."
Orchestra.
- 10.50. Waltz, "Bournemouth Calling" *Featherstone*
- 10.55. BERTRAM FRYER (Station Director).
A Good Night Message.
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-6.55.—How to Speak Welsh—(XVII).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.
- JOHN HUNTINGTON (Baritone).
THE GWALJA VOCAL QUARTET.
THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
- 7.30. Orchestra.
Overture, "Ruy Blas" *Mendelssohn*
Dance Suite, "Young England"
Clutsam and Bath
John Huntington.
- "Three Songs of the Heather" *Chas. Braun*
Mr. F. J. NORTH, D.Sc., F.R.G.S., Keeper of Geology, The National Museum of Wales, on "The Story of the Earth"—VIII.
Quartet.
- "Four Gipsy Songs" *Brahms*
Orchestra.
- "Softly Awakes My Heart" .. *Saint-Saens*
"Coronation March" *Eilenberg*
John Huntington.
- "Blow, Northern Wind" *Evelyn Sharpe*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

WIRELESS PROGRAMME—FRIDAY (Oct. 17th.)

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

"Loughareena" *Hubert Eisdell*
 "Winter Wakeneth All My Care" *Evelyn Sharpe*
 Quartet.
 "In the Merry Spring" ... *T. Ravenscroft*
 "The Banks o' Doon" ... } *H. Robertson*
 "The Sledge Bells" }
 Orchestra.
 "Giralda" *Adam*
 "Impressions Rustiques" *Razigade*
 Quartet.
 "Here's a Paradox for Lovers"
 "Robin Hood's Wedding"
 "Love is Meant to Make Us Glad" } *Ed. German*
 Orchestra.
 "Fortune's Labyrinth" *Suppé*
 Waltz Suite, "Three-Fours" *Coleridge-Taylor*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Talk by the Department of Overseas Trade. *S.B. from London.* Local News.
 10.0.—Dance Music.
 10.30.—Close down.
 Announcer: C. K. Parsons.

MANCHESTER.

12.30-1.30.—Organ Music 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: Joan Fowler (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Dr. J. E. MYERS, O.B.E., on "Everybody's Chemistry—(1), Something for Nothing—Air."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Local News.
Chopin.
 (Chopin died October 17th, 1849.)
 THE "2ZY" ORCHESTRA.
 IRENE SCHARRER (Solo Pianoforte).
 KLINTON SHEPHERD (Baritone).
 Notes by MOSES BARITZ.
 7.30. Orchestra.
 Funeral March. Prelude in A Flat, Op. 28, No. 17. Waltz in E Minor. Nocturne in B Flat Major, Op. 32, No. 1. Mazurka in E Flat.
 Baritone Songs.
 "The Maiden's Wish." "In Spring."
 "Bacchanal."
 Pianoforte Solos.
 Etudes.
 A Flat, Op. 25, No. 1. F Minor. Post-humous. G Flat, Op. 10, No. 5. E Flat, Op. 10, No. 11. G Flat, Op. 25, No. 9. C Minor, Op. 25, No. 12.
 Orchestra.
 Waltz, Op. 64, No. 1. Nocturne in E Flat. Polonaise, Op. 40, No. 1.
 Baritone Songs.
 "Homeward." "Lithuanian Song."
 "Poland's Dirge."
 Pianoforte Solos.
 Barcarolle, F Sharp, Op. 60. Six Preludes:—F Sharp (Lento), Op. 28, No. 12. C Sharp Minor, Op. 28, No. 11. E Flat Major, Op. 28, No. 19. D Minor, Op. 28, No. 24. F Major, Op. 28, No. 23. B Flat Minor, Op. 21, No. 16. Polonaise, Op. 53. A Flat.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Talk by the Department of Overseas Trade. *S.B. from London.* Local News.
 10.0.—Station Director's Talk.
 10.10. Orchestra.
 "Chopiniana" *Glazounov*
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

2.15-4.45.—Chopin (died October 17th, 1849): Gladys Palmer (Contralto), Ethel Page

(Solo Pianoforte), Ernest Sharp (Solo Violin).
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.40-6.55.—Technical Talk by the Ministry of Agriculture. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Local News.

Musical Comedy.

MAY GRANT'S QUARTET PARTY.
 ETHEL FOWKES (Soprano).
 MAY GRANT (Contralto).
 WILLIAM J. TAYLOR (Baritone).
 ADAM NOCKELS (Tenor).
 WIRELESS ORCHESTRA.
 7.30. Quartet.
 "We're Out on the Spree" ... *Nat Ayer* (6)
 Ethel Fowkes.
 "The Butterfly" *Sidney Jones* (31)
 Orchestra.
 Selection, "Stop Flirting" *Gershwin*
 Adam Nockels.
 "Back Your Fancy" *Monckton*
 Quartet.
 "The Joy of Life" *Monckton*
 Orchestra.
 Selection, "Stop Flirting" *Gershwin*
 Ethel Fowkes and Adam Nockels.
 "Please Don't Flirt With Me" *Rubens*
 Quartet.
 "You Swear to Be Good and True" *Cellier*
 Trio.
 "We Have Left Pursuit Behind Us" *Caryll*
 Ethel Fowkes.
 "Come Down to Devonshire" ... *Monckton*
 William J. Taylor.
 "Contentment I Give" *Cellier*
 Quartet.
 "In Venice" *Caryll*
 8.35. THE STATION ORCHESTRA.
 Selections: "Whirled Into Happiness" *Stolz*
 Selections: "Little Nellie Kelly" *Cohan* (6)
 Waltz from "A Little Dutch Girl" *Kalman*
 R. BAULKS (Solo Flute).
 9.0. Capriccio "Il Vento" *Briccialdi*
 9.10. Orchestra.
 Selection, "The Little Michus" ... *Message*
 Selection, "The Merry Widow" ... *Lehar*
 "Turkish March" *Mozart*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Talk by the Department of Overseas Trade. *S.B. from London.* Local News.
 10.0. ADELINA LEON (Solo Violoncello).
 Sonata *Boccherini*
 Melodie *Gluck*
 Minuet *Beethoven*
 Spinning Wheel Song *Popper*
 Rhapsody *Popper*
 10.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Popular Afternoon.
 5.15-6.0.—CHILDREN'S CORNER: Orchestra.
 6.30-6.35.—Agricultural Notes.
 6.40-6.55.—Technical Talk by the Ministry of Agriculture. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Local News.
Scottish Song and Humour.
 WILLIAM JOHNSTON (Tenor).
 MARGARET PIRIE (Contralto).
 GEORGE MESTON (Humorist).
 THE WIRELESS ORCHESTRA.
 7.30. Orchestra.
 Selection, "The Thistle" *Myddleton*
 William Johnston.
 7.50. "The Nameless Lassie" *Mackenzie*
 "The Lea Rig" *Reid*
 8.0.—Mr. H. MORTIMER BATTEN. *S.B. from Edinburgh.*
 8.15-8.30.—Interval.
 8.30. Margaret Pirie.
 "Herding Song" *Kennedy-Fraser* (1)
 "Down the Burn, Davie Love" *arr. Moffat*

8.40. George Meston.
 Stories in the Doric.
 8.50. Orchestra.
 "Eightsome Reel" *Kerr*
 9.0. CHRISTINE CROWE and
 A. MACKENZIE.
 Duologue, "Twa' Unco Craturs."
 9.20. Margaret Pirie.
 "Lochnagar" } *arr. Moffat*
 "The Auld Hoose" }
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Talk by the Department of Overseas Trade. *S.B. from London.* Local News.
 10.0. William Johnston.
 "Open the Door" *Traditional*
 "Mary Morrison" *Sullivan* (1)
 10.10. George Meston.
 Stories in the Doric.
 10.20. Orchestra.
 Scottish Dances *arr. Cole*
 10.30.—Close down.
 Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.0.—Broadcast to Schools.
 4.0-5.0.—Popular Afternoon.
 5.15-6.0.—CHILDREN'S CORNER.
 6.5-6.10.—Weather Forecast for Farmers.
 6.40-6.55.—Mr. Dudley V. Howells on "Horticulture."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Local News.
 7.30.—Prof. W. PATERSON, B.Sc., Principal of West of Scotland Agricultural College, on "Agriculture."
 THE STATION ORCHESTRA,
 Conducted by HERBERT CARRUTHERS,
 Orchestra.
 7.45. Overture, Medley *Volti*
 8.0. Lesser Known Scottish Songs.
 From the New Scottish Orpheus, Vol. No. 2
arr. J. Michael Diack
 A. C. HILL (Baritone).
 "Hame, Hame, Hame"
 "Here's a Health to Ane I Lo'e Dear."
 BOYD STEVEN (Soprano).
 "Jockie's Ta'en the Pairtin' Kiss."
 "Och! Hey, Johnnie Lad."
 CHARLES R. M. BROOKES.
 Reading with Music, "The Wee, Wee German Lairdie."
 WILLIAM SMITH (Tenor).
 "The Bush Aboon Traquair."
 "Will Ye Go to the Ewe-buchts, Marion?"
 A. C. Hill.
 "My Wife's a Winsome Wee Thing."
 "I'll Ay Ca' In By Yon Toun."
 Boyd Steven.
 "Colin's Cattle."
 "An' o' for Ane and Twenty, Tam."
 Charles R. M. Brookes.
 Reading with Music, "Tullochgorum."
 William Smith.
 "O Wort Thou in the Cauld Blast?"
 "O Gin My Love Were Yon Red Rose."
 Orchestra.
 9.0. Entr'acte, "Love in Idleness" *Macbeth*
 MAY BLYTH.
 9.5. "Love and Music" ("Tosca") ... *Puccini*
 "Breeze of the Night" ("Il Trovatore")
Verdi
 9.15. Orchestra.
 Patrol, "The Wee Macgregor" *Amers*
 Selection, "Scottish Dances" ... *arr. Cole*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Talk by the Department of Overseas Trade. *S.B. from London.* Local News.
 10.0. Orchestra.
 Ballet from the "Punch Bowl" *O'Neil*
 May Blyth.
 "As Victor Then Return" ("Aida") *Verdi*
 Orchestra.
 10.25. March, "London Scottish" *Haines*
 10.30.—Close down.
 Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 103.

WIRELESS PROGRAMME—SATURDAY (Oct. 18th.)

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

LONDON.

- 4.0.—Time Signal from Greenwich.
LAIDLAW-MURRAY (Baritone).
RUPERT O'HEA (Entertainer).
THE WIRELESS OCTET.
Leader, S. KNEALE KELLEY.
- 4.45 (approx.)—"The Psychology of Happiness," by a Medical Psychologist. "A Garden Chat," by Marion Cran, F.R.H.S.
- 5.30-6.15.—CHILDREN'S CORNER: Music by the Octet. "The Fairies," by William Allingham. Children's News.
- 6.45-6.55.—Prof. A. J. IRELAND: "Episodes in the History of England—The End of the Roman Era."
- 7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. F. STANLEY, on "The British Optical Industry." *S.B. to Bournemouth.*
Local News.
- 7.30. **Popular Night.**
HARRY DEARTH (Baritone).
MABEL FITZGERALD (Entertainer).
RICHARD ARTHUR (Entertainer at the Piano).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
The Orchestra.
March, "El Abanico" *Juarez*
Overture, "Marinarella" *Fucik*
Richard Arthur,
in Items from his Repertoire.
Baritone Songs.
"On the Road to Mandalay" *Hedgcock* (3)
"The Fortune Hunter" *Willeby* (1)
The Orchestra.
Waltz, "Phryné" *De Zulueta*
Selection, "Madame Pompadour" .. *Fall*
Mabel Fitzgerald
will Entertain.
The Orchestra.
Suite, "Sylvan Scenes" *Fletcher*
Patrol, "The Wee Macgregor" *Amers*
Richard Arthur
in more Items from his Repertoire.
Baritone Songs.
"It's a Beautiful Day" .. *Sterndale Bennett*
"If I Were" *David Richards*-(1)
The Orchestra.
Selection from "A Music Box Revue"
Berlin
Bourrée and Gigue *Ed. German* (11)
- 9.30.—TIME SIGNAL FROM GREENWICH,
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Major L. R. TOSSWILL, on "Boxing To-Day." *S.B. to all Stations.*
Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Children's Afternoon Concert.
- 5.0-5.30.—WOMEN'S CORNER: L. E. Roe, Homecraft Chats: "Hints on Invalid Cookery." E. J. Russon (Solo Pianoforte).
- 5.30-6.30.—CHILDREN'S CORNER: Auntie Phil and another Snooky Adventure.
- 6.30-6.45.—Teens' Corner: Alice Couchman: Talk and Recital on the Works of Bach.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major VERNON BROCK, M.I.A.E., "Sports—(XII), Motor Touring."
Local News.
- Military Band Programme.**
- 7.30. THE BAND OF H.M. 2ND BN. THE EAST YORKSHIRE REGIMENT.
(By permission of Lieut.-Col. F. H. Harvey, C.M.G., D.S.O.)

- (Conductor,
Bandmaster M. P. FLANNERY.)
IRENE SCHARRER (Solo Pianoforte).
PERCY OWENS (Entertainer).
Band.
Grand March, "Coronation" .. *Kretchner*
Overture, "Four Ages of Man"
Lachner (1)
Pianoforte Solos.
Nocturne in D Flat
Waltz in E Minor
Berceuse
Etudes in A Flat, G Flat and
A Minor
Band.
Characteristic Piece, "The Parade of
the Tin Soldiers" *Jessel*
"Songe d'Amour après le Bal" .. *Czibulka*
Humorous Interlude.
"Incongruities."
"Building a Ballad."
Band.
Descriptive Piece, "In a Monastery Garden"
..... *Ketelbey* (8)
Pianoforte Solos.
Reflets dans l'Eau
Poissons d'Or
Jeux d'Eau
Band.
Pot-Pourri, "A Musical Jig Saw"
Ketelbey
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The Orpheus Trio: H. L. Gibson (Flute and Piccolo), R. G. Somers (Oboe), Charles Leeson (Piano). Talk to Women: "Etching-Printing," by S. H. Braithwaite. Harry Nightingale (Baritone).
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: A. S. White, B.Sc., on the "History of Counting, Weighing and Measuring."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STANLEY. *S.B. from London.*
Local News.
- "Night With Other Nations—No. 4."
Spain and Portugal.
JOHN COLLINSON (Tenor).
DOROTHY ROBSON (Soprano).
THE WIRELESS ORCHESTRA:
Conducted by Capt. W. A. FEATHERSTONE.
Major STANLEY HOW (Readings).
- 7.30.—Señor BATALHA REIS, Portuguese Vice-Consul, on "Portugal."
Orchestra.
- 7.40. Overture, "The Barber of Seville" *Rossini*
- 7.55. "Vision d'Amour" *Guspari*
Major Stanley How.
- 8.0.—Excerpt from "The Spanish Gipsy"
George Eliot
- 8.5. Orchestra.
"La Mariposa" *Diaz*
"Suite Espagnole" *Geehl* (11)
- 8.30. Dorothy Robson.
"Rima and Poema" *Turina*
"Manana de Primavera" .. *M. Panamgruno*
"Nana Siguidille Marciana and Sequidillo"
De Falla
- 8.40. Major Stanley How.
Selected Ancient Spanish Ballads
J. G. Lockhart
- 8.45. Dorothy Robson.
Spanish Song.

- 8.50. John Collinson.
"When Autumn Leaves are Falling" *Moroli*
"Rah! Forsaken" *Gradier*
- 8.55. Orchestra.
Two Characteristic Marches *Javaloyes*
Excerpts from Celebrated Rhapsodies
Il pugno di Rose
(1) Rhapsody Espana *Chabrier*
(2) Rhapsody Hongroise (No. 2) *Liszt*
(3) Rhapsody Welsh *Ed. German* (11)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Fallman 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.
- 6.45-6.55.—"Photography."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
WILLIE C. CLISSITT on "Sport of the Week."
Local News.
- 7.30. **Dance Night.**
THE STATION ORCHESTRA.
CHARLES PENROSE (Entertainer).
Orchestra.
Fox-trot, "What Do You Do Sunday, Mary?"
Fox-trot, "Silver Lining";
One-step, "Jography" (10);
Waltz, "Blue Lagoon" (6);
Fox-trot, "Little Boy" (9).
Charles Penrose will Entertain.
Orchestra.
Fox-trot, "Long Lost Mamma" (6);
One-step, "It's Wembley Over Here" (23);
Waltz, "Just a Dream of You" (9);
Fox-trot, "Ah Fim Loo" (23);
Fox-trot, "It Ain't Gonna Rain No Mo'" (7).
Mr. GEOFFREY S. INGRAM, M.B.O.U.,
on
"Wild Birds of Wales and the West Country."
Charles Penrose will Resume his Entertainment.
Orchestra.
Fox-trot, "Spain" (7);
Waltz, "Cradle Me Close" (31);
One-step, "Dance Your Shoes Away" (19);
Fox-trot, "Don't Mind the Rain" (7);
Fox-trot, "Now That I Need You" (31).
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

- 3.30-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Song Recital by Roy Henderson (Baritone).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STACEY LINTOTT: "Sport."
Local News.
- Dance Music and a Play.**
THE DULCETTOS DANCE BAND.
THE "2ZY" DRAMATIC COMPANY.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

WIRELESS PROGRAMME—SATURDAY (Oct. 18th.)

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

7.30. Band.
Waltz, "The Maid of the Mountains"; Fox-trot, "Pasadena" (9); Fox-trot, "Why Did I Kiss That Girl?" (31); One-step, Selected; Fox-trot, "Gigoletto" (6); Waltz, "Three o'Clock in the Morning" (23).

8.0. The "2ZY" Dramatic Company.
"SPEECH DAY."
A High Speed Drama by H. Toplis.
In 5 Acts and 5 Scenes.
Dramatis Personae.
Act I. Scene I.
Mother.....BETTY ELSMÖRE
Son, J. S. Quids, Age 14
Landlord.....VICTOR SMYTHE
Scene: A Cottage.
Act I. Scene II.
Schoolmaster.....H. B. BRENNAN
J. S. Quids.....VICTOR SMYTHE
Scene: A School-room, same day.
Act I. Scene III.
A Woman.....BETTY ELSMÖRE
J. S. Quids.....VICTOR SMYTHE
Scene: Outside a Cottage.
Act II. Scene I.
Manager.....R. T. FLEMING
J. S. Quids.....VICTOR SMYTHE
Scene: An Estate Agent's Office, two years later.
Act II. Scene II.
Vicar.....T. WILSON
J. S. Quids.....VICTOR SMYTHE
Scene: A Public Street the same day.
Act III. Scene I.
Book Agent.....TOM WILSON
Landlady.....BETTY ELSMÖRE
Scene: A Boarding House.
Time: Two years later.
Act IV. Scene I.
Cyrus R. Wadden.....D. E. ORMEROD
J. S. Quids.....VICTOR SMYTHE
Scene: Hotel Columbia, Minnicisti, U.S.A.
Time: Two years later.
Act V. Scene I.
Head Master.....H. B. BRENNAN
Lord Blackberry J. Quids
VICTOR SMYTHE
Scene: Huppington School. Prize Day.
Time: Thirty years later.

8.15. Band.
Lancers, "Operatic" (6); Fox-trot, "Say It With a Ukulele" (6); Fox-trot, "Love Tales" (7); Waltz, "Dear Love, My Love"; Fox-trot, "California" (6); One-step, "American Medley" (9).

8.45. A Musical Interlude
by
"US"
Band.
Fox-trot, Selected; Fox-trot, "A Smile Will Go a Long, Long Way" (6); Waltz, "What'll I Do" (7); Fox-trot, "Horsey, Keep Your Tail Up" (6); Fox-trot, "I Love You" (7).

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—MAY BLYTH (Soprano). The Station Light Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR: Una Rodenhurst—Talk.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: J. C. Wilson, B.Sc., on "Famous Northern Abbeys—Northumbrian Abbeys."
6.35-6.45.—Farmers' Corner.
6.45-6.50.—Poultry Notes.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. JOHN KENMIR—Football Talk.
Local News.

In the Cotton Fields.

MADGE RAINE (Contralto).
JACK CAIRNS (Baritone).
W. J. STARKEY (Solo Banjo).
THE STATION ORCHESTRA.
Orchestra.
7.30. "Down South".....Myddleton
"The Coon's Day Out".....Boynes (1)
Madge Raine.
7.45. "Trabbling Back to Georgia".....Blake
"Carry Me Back to Tennessee".....Winner
"Dixie's Land".....Emmett
"I see Gwine Back to Dixie".....White
W. J. Starkey.
7.55. "Darkies' Dream".....Lansing
"Massa's in the Cold, Cold Ground"
Fletcher
"The Minstrel Man".....Grimshaw
Orchestra.
8.5. "Reminiscences of the Plantations"
Chambers
"Mammy o' Mine."
Jack Cairns.
8.20. "A Little Coon's Prayer".....Hope (1)
"Swing Low, Sweet Chariot".....Burleigh
"Mighty Like a Rose".....Nevin
W. J. Starkey.
8.30. "A Coon Band Contest".....Pryor
"The Darkies' Patrol".....Lansing
"Carolina Tar-Heel".....Liddicott
Madge Raine.
8.45. "Ma Curly-headed Babby".....Clutsam
"Carolina Lullaby".....Panella
Jack Cairns.
8.55. "Down By Dat Ribber".....Gatty
"A Fat Lil Feller Wid His Mammy's Eyes".....Gordon
Orchestra.
9.5. "All Aboard for Dixie."
"Sunny Tennessee."
"Swanee."
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Concert: Mary L. Milne (Contralto), The Wireless Orchestra. Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: More Songs by Auntie Mary.

IMPORTANT TO READERS.

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

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

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6.40-6.55.—This Week's Interesting Anniversary: "Leipzig" (Napoleon defeated), October 16th, 1813. (Prepared by J. Sparke Kirkland.)

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE A. INNES. A.T.C.S., on "The Training of Children's Choirs."
Local News.

CONNIE SOUTAR (Soprano).
THE "2BD" OPERATIC CHOIR.
THE WIRELESS ORCHESTRA.
Orchestra.

7.30. Selection, "Pagliacci".....Leoncavallo
7.45. Connie Soutar.
Selected.

8.0. "THE COTTER'S SATURDAY NIGHT"
(Robert Burns).
S.B. to Edinburgh.
Set to Music by Sir A. C. Mackenzie.
Will be performed by the "2BD" OPERATIC CHOIR.
Conductor, NANCY LEE.
A. M. SHINNIE will recite the Poem.

9.0. Connie Soutar.
Selected
Orchestra.

9.15. Selection, "Falstaff".....Verdi
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Major L. R. TOSSWILL. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: H. J. McKee.

GLASGOW.

11.0-12.0.—Rehearsal for "5SC'S" Radio Circle Choir.

3.30-4.30.—Popular Afternoon: The Wireless Quartet, Edith Brass (Soprano). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: At Home Day for Children of All Ages. Fairy Revels.

6.5-6.10.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. ADAM PREST on "People I Should Like to Meet."
Glasgow Radio Society Talk. Local News.

7.35.—Special Announcement.

Special Dance Night.

DANIEL SEYMOUR will sing the Vocal Numbers and Choruses.
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.
GEORGE PARKER (Baritone).
Orchestra.

7.40. Fox-trot, "I'm Gonna Bring a Watermelon" (6); Fox-trot, "From One till Two" (6); Waltz, "Just to Hold You in My Arms"; One-step, "Dance Your Shoes Away" (19); Fox-trot, "Blotto" (19).

8.10. George Parker.
Popular Items from his Repertoire.
Orchestra.

8.20. Blues, "Maggie Blues" (9); One-step, "Dancin' Around"; Fox-trot, "Turned Up" (6); Waltz, "Tripping Along" (9); Fox-trot, "Sarah" (9); Fox-trot, "More" (6).

8.45. George Parker.
Selected Songs.

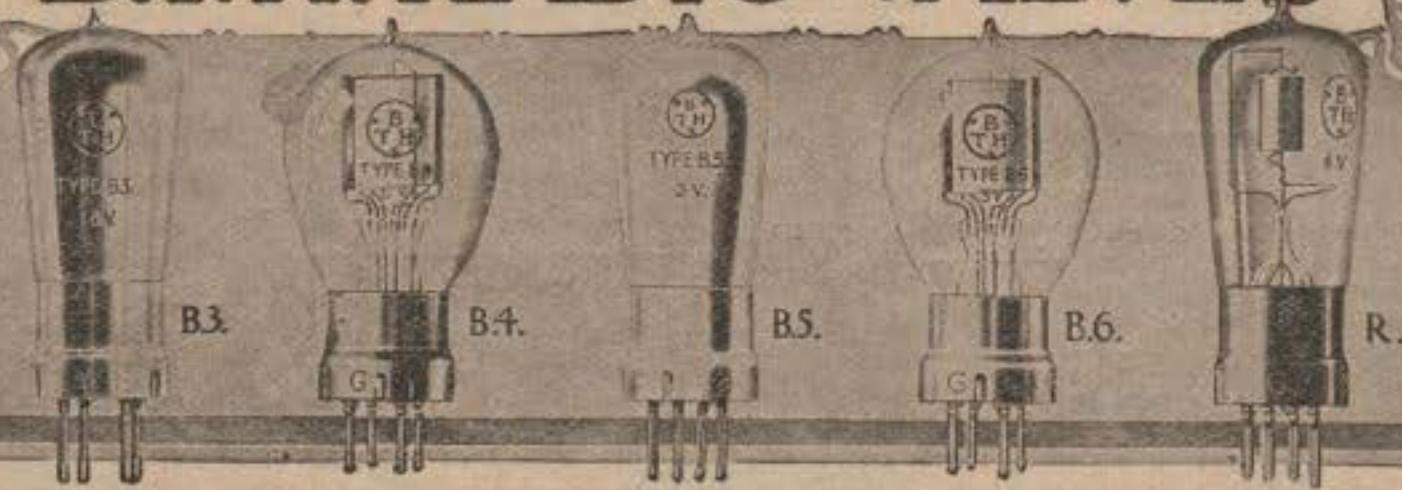
9.0.—"Short Circuits."
9.15. Orchestra.
Dance Numbers requested during transmission.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 103.

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2216A

WIRELESS PROGRAMME—BELFAST (Oct. 13th. to Oct. 18th.)

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

MONDAY.

4.0-5.0.—The "2BE" Quartet.
6.0-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY R. DOUGLAS on "Fishing."
Local News.

Irish Night.

JAMES STEWART (Entertainer).
PATRICK McDONALD
(Traditional Fiddler).
PAULINE BARKER (Solo Harp).
THE ARGYLE TEMPERANCE FLUTE
BAND.

Conductor: J. MURDIE.

THE STATION ORCHESTRA.

7.30. Orchestra.
Two Irish Tone Sketches *Walton O'Donnell*
7.40. James Stewart.
Some Impressions of Irish Character.
7.45. Orchestra.
New Irish Folk-Songs Suite *E. Norman Hay*
(First Performance.)
8.0. Patrick McDonald.
In a Collection of Traditional Tunes.
8.15. Flute Band.
Selection: Haydn's Works
(*arr. J. O. Hume*) (1)
8.28. James Stewart.
More Impressions of Irish Character.
8.40. Pauline Barker.
8.40. Mazurka *Hassellmans*
8.52. Orchestra.
Hibernian Suite *Roeckel*
9.4. Flute Band.
Gems of Irish Melody *arr. J. Murdie*
9.16. Orchestra.
Two Irish Dances *Finucane*
March: "The Blarney Stone" *Engleman*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. 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.
JOHN STRACHEY. *S.B. from London.*
Local News.

Sea Programme.

ROSA KNIGHTS (Mezzo-Contralto).
HERBERT T. SCOTT'S MALE VOICE
CHOIR.

JAMES NEWEL (Baritone).
THE STATION ORCHESTRA.

7.30. Orchestra.
Overture, "Fingal's Cave" *Mendelssohn*
Two Sea Pieces *MacDowell* (4)
7.44. Choir.
"The King's Highway" *Stanford* (14)
(James Newel and Chorus.)
"Devon, O Devon" ("Songs of the Sea")
Stanford (1)
(David McAlpine and Chorus.)
"The Little Admiral" ("Songs of the
Fleet") *Stanford* (14)
(James Newel and Chorus.)
7.55. Orchestra.
Overture, "Plymouth Hoe" *Ansell*
8.5. Rosa Knights.
"Sea Fever" *Ireland*
"The Fisher Maiden" *Schubert*
"Sea Wrack" *H. Harty* (1)
8.17. Orchestra.
"Ship o' the Fiend" *Hamish MacCunn*
8.39. Choir.
Sea Chanties.
"Shenandoah"
"Bound for the Rio
Grande" *arr. R. R. Terry* (2)
"Billy Boy"
"Heave Away" *Cecil Sharpe* (11)

8.52. Rosa Knights.
"Break, Break, Break" *Lewis Carey* (1)
"Where Corals Lie" *Elgar* (1)
"My Ships" *Barrett* (1)
9.2. Orchestra.
"Life on the Ocean" *Binding*
9.14. James Newel.
"Four Jolly Sailormen" *German*
"Skipper of the Mary Jane" *Richards* (1)
9.22. Orchestra.
March, "Admirals All" *Bath*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir WILLIAM H. BRAGG. *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. HARTLEY WITHERS. *S.B. from*
London. Local News.
FLORENCE HOLDING (Soprano).
CONSTANCE IZARD (Solo Violin).
THE AUGMENTED STATION
ORCHESTRA:
Conducted by E. GODFREY BROWN.
7.30. Orchestra.
Overture, "The Magic Flute" ... *Mozart*
7.40. Florence Holding, Selected.
7.52. Constance Izard, Selected.
8.5. Florence Holding, Selected.
8.20. Orchestra.
Minuet for Strings and Two Horns *Mozart*
8.28. Constance Izard, Selected.
8.42. Orchestra.
Andante from Symphony No. 2 in B Minor
Borodin
Irish Rhapsody No. 1 in D Minor, Op. 78
Stanford (14)
"Finlandia" *Sibelius*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B.*
from London.
Mr. DOUGLAS KENNEDY. *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.—Children's Programme.
6.0-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
FRENCH TALK. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

Derry Dialogues and Chamber Music.

JEANNIE ERSKINE } (Entertainers).
ANNA WARNOCK }
NORMAN GRAHAME (Bass Baritone).
THE "2BE" CHAMBER MUSIC
PLAYERS:
ERNEST A. A. STONELEY (1st Violin),
ALBERT FITZGERALD (2nd Violin),
HARRY LOWE (Viola),
REGINALD DOBSON (Violoncello).
7.35. The Chamber Music Players.
String Quartet No. 4 in C Minor... *Beethoven*
7.50. Quartet, "The Londonderry Air"
Frank Bridge
Derry Dialogue.
"THE PESSIMIST."
(*A. M. Warnock.*)
Mrs. McClintock .. JEANNIE ERSKINE
Sarah Jane Logan ... ANNA WARNOCK
Quartet, "Molly on the Shore" *Grainger*
8.20. Norman Grahame.
"Bois Epais" *A. L.* (1)
"Myself When Young" .. *Liza Lehmann*
"Where Be You Going?" .. *Quilter* (4)
8.32. The Chamber Music Players.
String Quartet No. 12 in G Major... *Mozart*
8.52. Norman Grahame.
"Ould John Braddlem" *Lyan Johnston*

"The Lute Player" *Allitsen*
"The Company Sergeant Major"
Sanderson (1)
9.5. Derry Dialogue.
"THE REMNANT OF PUCE."
(*A. M. Warnock.*)
Mrs. Kate Divin .. JEANNIE ERSKINE
Mattie Magranahan .. ANNA WARNOCK
9.15. The Chamber Music Players.
Folk Tune and Fiddle Dance *Percy Fletcher*
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.—An Hour of Mendelssohn: Ernest
A. A. Stoneley (Solo Violin). The Station
Orchestra.
6.0-6.30.—CHILDREN'S CORNER.
6.45-7.0.—Mr. George Dixon on "Gar-
dening."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. *S.B. from London.*
Local News.
7.30. Part of Concert by the
BELFAST PHILHARMONIC SOCIETY.
Relayed from the Ulster Hall.
"THE ELIJAH," Part I.
(*Mendelssohn.*)
DOROTHY SILK (Soprano).
HELEN ANDERTON (Contralto).
BEN MORGAN (Tenor).
HERBERT HEYNER (Baritone).

Vocal and Instrumental.

THE OLDPARK MALE QUARTET.
E. H. EMERY (Solo Pianoforte).

8.42. Quartet.
"Annie Laurie" *arr. Emerson*
"The Comrades' Song of Hope" *Adam* (2)
"Pickanniny Lullaby" *Macy* (2)
8.54. E. H. Emery.
Intermezzo in A, Op. 118 *Brahms*
Rhapsody in B Minor, Op. 79f }
9.6. Quartet.
"In Absence" *Dudley Buck* (2)
"To Celia" *Lee Williams* (11)
"Ole Uncle Moon" *Chas. Scott*
9.18. E. H. Emery.
Caprice, No. 6 *Arensky*
Reverie *Debussy*
"Jardins sous la pluie" }
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Talk by the Department of Overseas
Trade. *S.B. from London.* Local News.
10.0.—Close down.
Announcer: Walter Montagu-Douglas-Scott.

SATURDAY.

4.0-5.0.—The "2BE" Trio.
6.0-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. GREGG WILSON on "Why We
Study Animals."
Local News.
Dance Programme for "Home Hoppers."
THE STATION ORCHESTRA.
FRASER DOHERTY (Humorist).
7.30. Orchestra, Dance Music.
8.15. Fraser Doherty.
In Humorous Songs and Monologues.
Orchestra, Dance Music.
8.45. Fraser Doherty.
In Humorous Songs and Monologues.
Orchestra, Dance Music.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Major L. R. TOSSWILL. *S.B. from*
London. Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: E. J. Thomson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

"Hunt the Tiger."

Play that Won the B.B.C. Competition.



Mr. HENRY A. HERING.

THE winning entry, *Hunt the Tiger*, in the recent Wireless Play Competition, was broadcast from all stations last week. It was written by Mr. Henry A. Hering, a writer of short stories, chiefly humorous, which have appeared in well-known magazines both in this country and in the United States. At the present time he is chiefly engaged as an honorary

speaker and Branch Secretary of the League of Nations Union. He has just returned from Geneva. In his forthcoming addresses he will give his impressions of the Fifth Assembly.

Some of his stories have been translated and published in France, Germany, Spain, and Scandinavia. His "Burglar's Club" has been published in six languages. One of his stories was adapted for the stage by a Vienna doctor, and has been produced in Prague, and at the Court Theatre at Darmstadt. Another, adapted by Walter Herbage, was produced by the Romany Players at the Albert Hall Theatre and elsewhere.

His Wife's Suggestion.

Mr. Hering has never written a play directly for stage production, but the dramatic qualities of his short story "Hunt the Tiger" so strongly appealed to him that he made a One-act Play of it. Interviewed by a representative of *The Radio Times* after being informed of his success, Mr. Hering said he had never considered the possibilities of *Hunt the Tiger* as a broadcast play until he saw the announcement of the competition, when on the suggestion of his wife, he entered it for consideration.

"One objection," he said, "struck me at once—the date of the play, 1781. I imagined that something modern was required, something of to-day; but I found nothing in the rules of the competition against this. Another objection seemed to be that in my play there are one or two long pauses, during which nothing is spoken. Then again in the play, as I had written it, the stage is in darkness twice while duels take place. Would these effects be lost in a wireless production? I trusted in the resource of the dramatic producer to be equal to the occasion, and, I reflected, the audience would not see the characters during these periods even on the stage; the listeners, therefore, would be in the same position. I began to believe that, admirable as the play was for the stage, it was equally good for broadcasting. I would try my luck. I handed in my play on the very afternoon the competition closed, and behold the result! One of the regrets of my life is that I had not the satisfaction of hearing the broadcast announcement of my success.

A Lucky Choice.

"I believe that some plays, even when originally written for the stage, possess qualities which commend them for broadcasting. In the case of *Hunt the Tiger* I had anticipated the suggestions given by the B.B.C. when the Play Competition was announced. In my play there are only three characters, well differentiated, and in the way in which they speak are easily distinguished from each other. The mature inventor, Jules, surely cannot be confused with the impulsive poet, Savine, and as for Mlle. de Vincennes, why, of course, she cannot be confused with either.

"I have two other plays on hand which might not do so well. I was half inclined to send one of these, instead of *Hunt the Tiger*. Perhaps, however, I did better by not doing so!"

The World at Your Door.

Dullness Killed by Radio. By W. Teignmouth Shore.

HOW sensitive they are, the lonely ones; often wrapping themselves in a cloak of bravado or seeking safety behind a barrage of jestings. Fortunate is the man or woman who seldom feels lonely. I am not referring to those occasions that come to all of us, those depressing moments when there sweeps over us an unaccountable sense of loneliness—a passing mood, as suddenly leaving as coming.

I am speaking of those who are condemned to hours, days, even a lifetime of loneliness, sometimes the outcome of purely physical conditions, which is bad enough; sometimes arising from mental causes, which is indeed a state very heavy to bear.

Bringing the Town to the Country.

Dotted about the countryside, often within a short distance of a big city—indeed, quite frequently so—are many lonely homes; silence by night and by day, broken only by the songs of the birds, the sound of the wind, the voice of infrequent visitors. Dwellers in such homes are out of touch with the world, living lonesome lives; to them wireless must often have come as a touch of salvation. Thus the world has come knocking at their doors. Every afternoon and evening men, women, children in these out-of-the-way spots listen to voices from afar, hearing the murmur of the town, the melodies and the speakings of life.

Forlorn till lately as was the case of these folk, by comparison it was happy to that of the solitaires, the lonely ones by temperament. Few of us I think realize how many men and women are driven by temperament to walk in solitude, even in crowded places. Nature, or the influences and environment of childhood, perchance some injury from Fate, have made them self-centred, or, it may be, hyper-sensitive. Whatever the cause, they shrink from intimate communion with their fellows; proffered comradeship leaves them cold.

The Man Whom Nobody Knew.

I once knew one of these lonelies. He was an admirable man of affairs, successful in his business, acute, but curt and unapproachable. Nobody knew him. There was some bond of understanding between him and me, for, as far as anyone did so, I succeeded in acquiring his friendship. A sort of silent intimacy. He and I would walk the streets side by side, often late into the night, sometimes till the early hours of the morning; seldom speaking; instinctively going hither or thither; almost always parting near his home. Home! It was a second-rate hotel in a gloomy street in Bloomsbury. In the busy, crude company there, he contrived to live utterly lonely.

Once he was for a few days absent from his office; I heard that he was ill. I called; sent up my name; heard that he would like to see me. For some little time, a quarter of an hour or so, I sat by his bedside, silent after his answer to my inquiry. Nothing in that room, in which he had lived several years, spoke of his personality: not a photograph, book, keepsake, or memento of any kind; merely the necessary furnishing of a sleeping-room.

"The Three Divine B's."

Would broadcasting have helped him? Yes, truly. For he loved music, but hated the surroundings in which he must hear it: the crowding, the thronging, the bustling of a concert hall or the opera. I have known him come out long before the programme was completed. His loneliness untouched, he could now listen to his favourites, Bach, Beethoven, Brahms—"The three divine B's," as he called them.

His was a somewhat unusual case; but there are many born shy, grown up shy; unconquerably shy; who shrink away from contact with others, suffering silently when forced into company; who writhe at the jokes of the funny men and the brutally hearty who make merry at their expense. Indeed, theirs is a sorry fortune; they take their pleasures sadly. Is it not a boon of price to them that now they can stay alone and yet not be lonely? Unchecked, uncriticized, they can hear great music or listen to homely melodies; can be in touch with humanity, hearkening to human voices, unwounded by human contact.

A Night of Horror.

I verily believe that there are very many shy folk who are deeply grateful for the coming of broadcasting. I wonder do any of those who speak to them and make music for them ever think of, ever appreciate, the help they are giving? There are two sides to broadcasting: the givers and the receivers, the blessers and the blessed.

The weary of heart often wish to be alone, yet not feel alone; they can listen when they list and be apart when they desire.

The blind? I have often argued that were th; choice between losing my sight and losing my hearing set before me, I would rather suffer to be blind than deaf. The most lonely man I've known was deaf and dumb. I cannot forget the pity which touched me when he came to me early one morning and told me of the horror he had been through the night before.

A Gift for the Blind.

Late in the evening he had been walking home alone, when suddenly he saw men and women running, their faces white. Then he had felt "just as if a huge hand pushed against my back and drove me along." It was one of the first Zeppelin raids. He trembled as he told me of the terror of utter loneliness that struck him then.

Yes, far worse to be deaf or dumb than blind. During recent years in very many ways the loneliness of blindness has been greatly ameliorated; but surely of all gifts broadcasting must be one of the greatest. If I were blind—to give an example—I should not be happy leaning on the arm of a friend and being led to my seat in a concert-room; feeling but out of touch with the throng around; hating the sympathy those near were giving me. Far rather would I sit at home at ease, listening. But only one who is blind can see broadcasting as the blind see it.

Alone, Yet Not Alone.

Then there are those who suffer from phobias or nervous disorders of one sort and another, who cannot endure the propinquity of friends or strangers, who are terror-stricken by a crowd, who cannot bear the noise and bustle of the streets. Now they can be alone and yet not alone, can share in the pleasure of company.

There are, too, the lonely ones who are forbidden by the leanness of their purses from often going to concerts or operas. Broadcasting has greatly lessened the gap between the rich and the not rich, which latter most of us are to-day.

Of what I have written how much is fancy, how much is fact? I am sure all of it is fact, and much more also than I have put forward. Not being of the lonely ones, I have been speaking for those who for the most part are silent. But silent gratitude is as keen as spoken; it is not only the voluble who are sincere. Be sure that the lonely ones are very truly thankful to broadcasters and for broadcasting.

Those High-brows and the Lows.

A Few Kind Thoughts. By D. B. WYNDHAM-LEWIS, the Famous Humorist.

IT is extremely kind of the Editor of *The Radio Times* (than whom I venerate few men more—are not the staggering mysteries of high and low frequency, amplification, bumble-phonics whiffle-valves, and other Big Medicine and Strong Magic as dear and familiar to him as splitting an infinitive to a woman novelist?)* to invite me to formulate a few thoughts on wireless on this page.

His gay and chivalrous courage is characteristic of the man. Ask a Sheik to criticize the new rules of the British Water-Polo Association. Invite a Zulu to write a thoughtful essay on the Differential Calculus. Order a chatty half-column from a mentally-defective Eskimo on the influence (if any) of Pater on Benedetto Croce. What grasp! What reasoning! What clarity of thought! What irresistible cogency of argument!

An Ever-Waging War.

Knowing nothing about wireless, therefore, except that you turn it on at night and it comes to you, I am able to take up an authoritative position and indicate pretty tersely what should and should not be done, and how; for this is how several important men to-day have got on and made large incomes, and will die full of honours. For the moment, however, let us soberly discuss this matter of programmes, and the ever-waging war between High-brows and Low.

It is quite true, as some philosopher has observed, that everybody is a High-brow to somebody; just as the slug you massacred on the lawn yesterday was somebody's mother. Broadly speaking, however, I think that for our present purpose we may define a High-brow as one who sneers at Tchaikovsky's "1812," and a Low-brow as one who is not sickened by "The Rosary"; I have never seen either piece in a wireless programme, but they will do as a rough standard. I have seen both types of listeners bang down the headphones with horrid imprecations more than once in the course of the evening.

A very High-brow of my acquaintance, in order to save the expense of dashing the headphones down too often, hit on the happy idea of keeping an imbecile aunt in his house to relieve him when something particularly foul was announced; she really liked things so low-brow that only women whose eyebrows and hair were one and indivisible could stand them, and she was also so hard of hearing that during the late air-raids, when the Gothas were right overhead, she used to think somebody was laughing at her. So that was all right.

It is obvious that the B.B.C. people as a matter of fact perform marvels of dexterity in making up their programmes. I personally had the misfortune to be brought up as a perfectly poisonous High-brow—I mean I like Bach and things like that. I can't help it. When I mix (as I do—from choice) in low-brow circles I

* They are not.—Ed.

frequently sneer at Bach out of politeness, but there are very few people I would rather hear; except Leslie Henson.

I should, therefore, like to suggest, on behalf of people like me, that the B.B.C. should give us a definite evening to ourselves per week; nothing but the stiffest and deadliest kind of stuff, musical and literary. The Low-brows would have their evening next, and could go out and play shove-halfpenny on our night.

Here is my idea of a low-brow programme, cleverly graduated from the eyebrow-hair people up to the ones who really like "Where My Caravan Has Rested," and "This Freedom":—
4.0-5.0.—Recitation Hour. "H"; "The Green Eye of the Little Yellow God"; "Kissing Cup's Race"; "Daddy's Letter"; "Gunga Din"; "The Fireman's Wedding"; etc., etc.

5.0-6.0.—Literary Hour. "The Message of 'Tarzan,'" by Professor Goop. "What 'The Sheik' Means to Me," by Anna Woozle. "A Poet



She: "There seems to be a lot of oscillation to-night."
He: "I can't help it, Molly. Every time you look at me like that, my heart thumps like billy-o!"

[Drawn by Lance Mattinson.]

Who Will Live—Ella Wheeler Wilcox," by Mrs. Gosh. "Is Ethel M. Dell greater than E. M. Hull? a Thinking Man's View," by Henry Bonthead.

6.0-7.0.—Interval for Recuperation.

7.0-8.0.—Humour Hour. "The Custard Pie in Contemporary Humour," by Professor Mimble. "The Inner Meaning of Felix the Cat," by Professor Spivins. "Things That Make Me Laugh—the Lodger, the Cheese, the Red Nose, the Seaside Landlady, the Kipper, the Fat Man falling into the Doughtub, and the Drunk," by Harty Guffaw.

8.0-9.0.—Interval for Recuperation.

9.0-10.30.—Musical Programme, by the Band. "Grand Battle March of Mafeking" Bossom "Baby's Sock" Pffifferer Descriptive Piece, "In the Alps": Evening—The Storm—The Avalanche—The Landslide—The Earthquake—The Eruption—The Cyclone—The Monsoon—

"Home Sweet Home" Gungl
"Granny's Hair is White as Snow" ("But Oh! The Sweetness of That Smile!") Buffin
GLADYS PONG.

"Mabel's Birthday" Kungl
"You Gave Me Roses" ("But Ah! Where Was Your Heart?") Wilkins

GEORGE BLASTUN.

Descriptive Piece, "In the Pacific": Morning—The Hurricane—The Simoom—The Whirlpool—The Cloudburst—The Typhoon—The Explosion—The Naval Engagement— "Hurrah! Hurrah! Hurrah!"—Rule Britannia Schangl
"Auntie's Message" Slobber (Trombone Solo—William Burstem.)

Concertina Suite, "The Old Church Door": The Porch—The Font—The Bells—The Organ—The Verger—The Pew Opener—Home Again! Pungl
Grand Finale, "The Bulldog Breed" Fongl
11.0.—Close down.

I fancy that ranges from one extreme of Low-browism to the other. As for the High-brow programme, I think it would be a bit shorter, because High-brows chew the cud a great deal, like sheep and cows. Suppose we say:—

5.0-6.0.—Literary Hour.

"The Aesthetic of Croce in Terms of Pure Criticism," by Professor Gump. "Was Gotsuchackoffsky a Normalist?" by Mrs. Koon. "The Emblematic Functions of Literary Analysis, I.—Some Metabolisms of Bergson," by Wilfred Snopck.

6.0-7.0.—Psycho-Analytical Hour.

"Some Methods of Tabulating Ego Reflexes," by Professor Drear. "The 'I' and the Not-'I,'" by Mrs.

Struggles. "Reactions From a Positive Repression to a Deterministic Metagrobolism," by Wilbur P. Noggin.

7.0-8.0.—Interval for Meditation.

8.0-9.0.—Art Talk. "Is Gomborg a Bimbolist? Some Reflections on the Colour-Vibrations of the X-Group of the Bimbolist Movement," by Professor Gnu.

9.0-10.30.—Musical Hour.

Tone Poem, "Agony of a Sick Cheese" Gimbsky

Trio for Triangle, Bassoon, and Foghorn


Wotckhes

Song, "Grey Blood" Drkxmskches Hulda Gromsk.

Symphonic Poem, "The Angry Butter" Plih Quartet in D Minor, for Tin Whistle, Boot-jack, Drumsticks, and Bomb... Strgavekl

Song, "In Ache" Ngy Juhsk Thndw.

Prelude and Finale, for a Steam Siren, two Egg-boxes, and a Plush Hat Sdjh/jkxy



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Listeners' Letters.

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

Memories of "Faust."

DEAR SIR,—I read the article in *The Radio Times* by Mr. R. D. S. McMillan on Gounod, with much interest. He mentions that "When All Was Young" (*Faust*) was written some time after the completion of the opera. Many years ago I had a copy of the first edition of *Faust* in English, and in it the baritone song, "Even Bravest Hearts May Swell," was printed as an appendix at the end, and I had it on good authority that Gounod composed it specially for Santley long after *Faust* was composed.

I well remember its first production in London (I think about 1863) at Her Majesty's, and also at Covent Garden. At the former Tietgens was Margaret; Trebelli, Sybil; Santley, Valentine; Gassia, Nupesto, and Faust, Guglini. At Covent Garden, Morland Cavallio was Margaret (Gounod wrote it for her); Mons. Faure, the great French baritone, Valentine.

Yours truly, NEWTON BAYLIS.

Applause in the Studio.

DEAR SIR,—As one who does not like to hear applause in the studio, I wish to say that there is all the difference in the world between organized and spontaneous clapping.

Certainly one of the charms of listening to the Savoy Bands is to hear the applause at the end of each piece, because it is spontaneous and varies with the popularity of the piece. But in the studio the effect is quite different, and though the item may be a very good one, the "paid clapper" effect at the end tends to spoil it.

Yours truly,
Lancaster Gate, C. P. P.

Youth for the Aged.

DEAR SIR,—I have been an invalid for many years, and I cannot express the enjoyment I receive through listening.

I was presented with a wireless set by a friend, and I can assure you your very interesting programmes have made me feel happier and younger. I would strongly advise all invalids and the aged to make sure they procure a wireless set. It will be good company in the long evenings we are approaching.

Yours truly,
Glasgow, (Miss) A. M. M.



Mr. E. Kay Robinson on "British Birds." On Tuesday, October 14th, Mr. E. Kay Robinson will give another of his popular talks on "British Birds" at London Station. One of the birds he will deal with will be the Dipper, or Water-Ouzel, a picture of which is shown above. This bird is a very interesting little creature, and all listeners should make a point of hearing Mr. Kay Robinson's talk.

Edinburgh Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Special Shortened Evening Service relayed from St. John's Episcopal Church. Religious Address by the Rector, The Rev. Canon GEOFFREY GORDON, M.A.
9.0-10.45.—Programme S.B. from London.

MONDAY, October 13th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Dr. PIO DEL FRATE. S.B. from Glasgow.
7.0-11.0.—Programme S.B. from London.

TUESDAY, October 14th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Miss ROSALINE MASSON on "Old Edinburgh."
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, October 15th.

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." Local News.
7.30-11.0.—Programme S.B. from London.

THURSDAY, October 16th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Prof. H. J. C. GRIERSON, LL.D., D.Litt., on "Medieval Romance." S.B. to Glasgow.
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 17th.

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.
PERCY SCHOLES. S.B. from London. Local News.

Popular Programme.

SMALL ORCHESTRA.
Under the Direction of HERBERT MORE.
JEAN BELFRAGE (Reciter).
HARRY PETIT-DANN (Tenor).
W. F. CORNELIUS (Solo Dulcimer).
Orchestra.
7.30. Overture, "The Magic Flute"Mozart
7.38. "For You Alone"Geehl
"My Dreams"Tosti
"Love's Garden of Roses"Haydn Wood
7.46. Jean Belfrage.
Forest Scene ("As You Like It")
8.0-8.15.—Mr. H. MORTIMER BATTEN, F.Z.S., on "Autumn in the Woods." S.B. to Aberdeen.
Popular Programme, Contd.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Talk by the Department of Overseas Trade. S.B. from London. Local News.
10.0. W. F. Cornelius.
Popular Melodies.
10.7. Jean Belfrage.
Humorous Selections.
10.15. Orchestra.
"In a Persian Market"Katelbey
Fox-trot, "Linger Awhile" (7)
10.30.—Close down.

SATURDAY, October 18th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-8.0.—Programme S.B. from London.
8.0-9.0.—Programme S.B. from Aberdeen.
9.0-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

Hull Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, October 13th, and WEDNESDAY, October 15th.

3.0-4.30.—Majestic Picture House Orchestra.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, October 14th, and THURSDAY, October 16th.

3.0-4.30.—Claude Duval's Dance Orchestra.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, October 17th.

3.0-4.30.—Majestic Picture House Orchestra.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London. Local News.

Mirth and Melody.

CECILIA HOWARD (Soprano).
ARNOLD HIBBERT (Entertainer).
THE CECILIAN MALE VOICE QUARTET.
ARTHUR JOHNSON'S INSTRUMENTAL QUARTET.
7.30. Instrumental Quartet.
Selection, "Kissing Time" Caryll
7.45. Soprano Songs.
"Off to the Greenwood" May H. Brahe (5)
"Waltz Song" ("Tom Jones") - German
7.55. Vocal Quartet.
"By Celia's Harbour" Horsley (11)
"Annie Laurie" Cantor (11)
"Little Tommy Went A-Fishing" Macy (2)
8.5. Arnold Hibbert.
Selections from his Repertoire.
8.15. Instrumental Quartet.
Suite, "A Lover in Damascus" Finden (1)
8.35. Vocal Quartet.
Plant- "Nellie was a Lady"
ation { arr. Ashworth (2)
Mel. "Doan Ye Cry, Ma Honey"
odies. { Noll (2)
Humorous, "Jenk's Compound" Macy (2)
8.45. Soprano Songs.
"Berceuse de Jocelyn" Godard
"Two Old-World Dance Songs"Phillips
8.55. Instrumental Quartet.
"A Keltie Lament" Foulds
"Reverie D'Amour" Schmelting
"The Coons' Patrol"Latter
9.10. Arnold Hibbert.
Selections from his Repertoire.
9.20. Instrumental Quartet.
Valse Caprice, "Bal Masque" Fletcher
Morceau, "Dreaming" Haydn Wood
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Talk by the Department of Overseas Trade. S.B. from London. Local News.
10.0. Vocal Quartet.
"When Evening's Twilight Gathers Round" Hatton (11)
"Sweet and Low" Barnby (11)
10.10. Soprano Songs.
"The Nightingales of Lincoln's Inn" Herbert
"Down Vauxhall Way" Oliver (8)
10.20. Instrumental Quartet.
Selection, "Merrie England" German
10.30.—Close down.

SATURDAY, October 18th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
The Rt. Hon. T. R. FERENS, P.C., J.P., on "The League of Nations." Local News.
7.30-12.0.—Programme S.B. from London.
Announcer: L. B. Page.



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The Blue Louden for H.F. Amplification.
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Filament Amps. 0.4
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Leeds—Bradford Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30. }
8.0-10.45. } Programmes S.B. from London.

MONDAY, October 13th, WEDNESDAY, 15th, and SATURDAY, 18th.

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 14th, and THURSDAY, 16th.

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.
7.0-10.30.—Programme S.B. from London.

FRIDAY, October 17th.

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.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLLS. S.B. from London.
Local News.

An Evening With Schumann.

THE EDGAR DRAKE STRING QUARTET.

CHARLOTTE DAVIES (Solo Pianoforte).
REGINALD SHACKLETON (Baritone).
MADAME HOPPER (Soprano).

7.30.—A Short Talk by Charlotte Davies on "The Romance of Robert and Clara Schumann."

7.42. Quartet and Charlotte Davies.
Quintet for Piano and Strings.
Allegro; Andante; Scherzo; Finale-Allegro.

8.12. Reginald Shackleton.
"Widmung."
"From Out These Teardrops Burning."
"The Rose and a Lily."
"The Wanderer's Song."
"I Will Not Grieve."

8.24. Edgar Drake.
"Träumerei."

8.26. Charlotte Davies.
Romance in F Sharp.
"Why?"
"Soaring."

8.34. Madame Hopper.
"Moonlight."
"Love Thoughts."
"He, the Best of All."

8.42. E. A. WRIGHT (Violoncello).
"Evening Song."

8.47. Reginald Shackleton.
"Love, When I Gaze Into Thine Eyes."
"The Lady Bird."
"The Two Grenadiers."

8.53. Charlotte Davies.
Caprice, after Paganini.
Novellette in F.

9.1. Madame Hopper.
"The Almond Tree."
"The Bride Song."
"How Like a Flower Thou Bloomest."
"Spring Night."

9.16. Quartet.
String Quartet in F.
Andante; Allegro.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Talk by the Department of Overseas Trade.
S.B. from London.
Local News.

10.0.—Close down.
Announcer: G. P. Fox.

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Lastly this method enables you to learn French or Spanish or German in your own time and in your own home. There are no classes to attend and the whole of the tuition is given through the post.

Indeed, the introduction of this new method is a really great achievement and one of the most valuable things the Pelman Institute has ever done. Those who would like to read more about it should write for particulars to-day (using the coupon printed on this page) to the Pelman Languages Institute, 95, Bloomsbury Mansions, Hart Street, London, W.C.1.

Celebrated General's Tribute.

Everyone who has taken one of the Pelman Courses in French, Spanish or German is delighted with the new method. Here are a few extracts from letters received from those who have adopted it:—

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K.C.B. (H682).

Swedish Legation, Paris.

"If I have succeeded in speaking French with considerable fluency and, above all, in writing it without running the risk of making too bad mistakes, it is largely due to the Pelman Course, which is not only a miracle as regards the system of teaching by correspondence, but exceeds also in

efficacy oral instruction—unless, one has a specially clever teacher. And even in this case, how much cheaper it is!"

L. S. de P. **WESTRUP**. (W713.)
(First Secretary, Swedish Legation, Paris.)

New College, Oxford.

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(Dr.) **GORDON FLINT**. (F364.)

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(The Rev.) **J. MARE**. (S.M.163.)

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"In the space of eight months I have learnt as much Spanish as I learnt French in eight years at school."

B. S. C. KNOWLES. (S.K.119.)

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JOHN PHILIP SMITH.

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(D.196.)

"Miss — went up for the Matriculation Examination last Monday. The French paper was on Thursday and, thanks to the excellent Course in Pelman French, she found the paper very easy."
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NAME.....

ADDRESS.....

Liverpool Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, October 13th.

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.15.—CHILDREN'S CORNER.
7.0-9.10.—Programme S.B. from London.
9.10.—Sir JOHN SIMON on "Idealism," relayed from Great George Street Congregational Church.
9.30-11.0.—Programme S.B. from London.

TUESDAY, October 14th.

11.30-12.30.—Midday Concert.
5.30-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, October 15th.

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.

THURSDAY, October 16th.

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 17th.

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.
PERCY SCHOLES. S.B. from London.
Local News.

MAIRE OWEN (Soprano).

ALFRED NODEN (Baritone).

CLARKE DAVIES in Song and Humour.

THE STATION ORCHESTRA.

Under the Direction of

FREDERICK BROWN.

7.30. Orchestra.

Ozardas, No. 2 Michiels
Overture, "The Marriage of Figaro" Mozart

7.40. Baritone Songs.

"Invictus" Huber

"Requiem" Homer

"The Cobbler's Song" Norton (31)

7.50. Orchestra.

"Mimes et Ballerines" Bazigade

Suite, "Monsieur Beaucaire" Rosse

8.25. Soprano Songs.

"A Request" Woodforde-Finden

"Two Songs of the Welsh Mountains" Wynne Williams

8.35. Orchestra.

Selection, "Eugene Onegin" Tchaikovsky

8.55. Soprano Songs.

"Knowest Thou the Land" ("Mignon") Thomas

"O Lovely Night" Landon Ronald (5)

9.5. Orchestra.

Nocturne and Scherzo ("A Midsummer Night's Dream") Mendelssohn

9.15. Clarke Davies.

In Song, Recitation and Story.

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

Talk by the Department of Overseas Trade. S.B. from London.

Local News.

10.0. Baritone Songs.

"I Will Not Grieve" Schumann

"O Could I But Express" Malashkin

"Old Happy Go Lucky" Noel

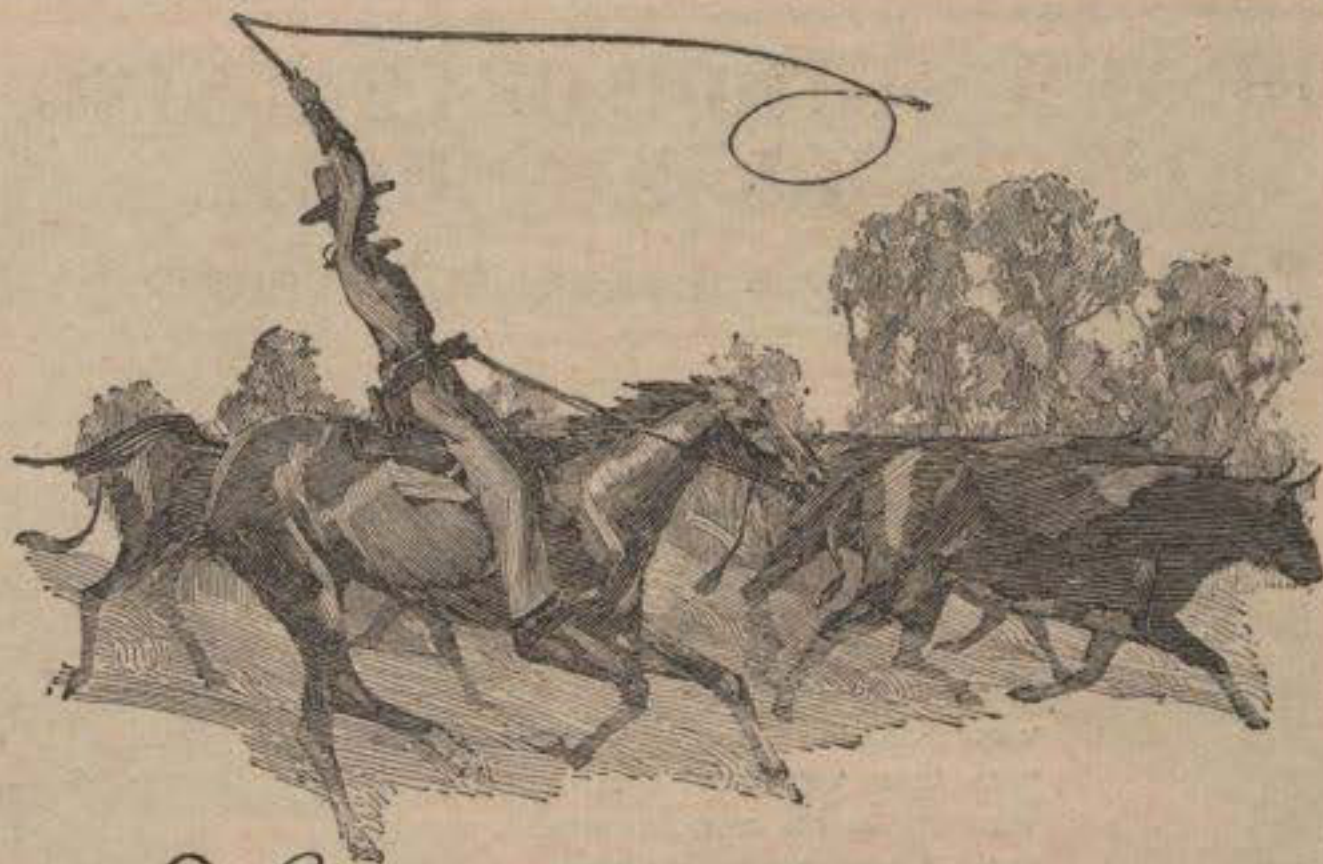
10.10. Orchestra.

"Dance of the Hours" ("La Gioconda") Ponchielli

10.30.—Close down.

SATURDAY, October 18th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: H. Cecil Pearson.



The great "round-up"

NOT only out in the Wild West, but in every home where Cossor Valves are being used, a great "round-up" is continually taking place. Instead of cattle, though, electrons are the victims.

In a valve, as doubtless you know, the filament, when heated, gives off an electron stream which flies off to the Grid and the Anode and causes the Valve to function correctly. If the filament is broken or the accumulator (or dry battery) so exhausted that it cannot provide the energy sufficient to light the filament, then practically no electrons are given off and the Valve refuses to operate.

Obviously then, as the electron stream is the critical factor in valve reception, the greater the quantity usefully employed the better the valve.

In the ordinary Valve the filament, running through the centre of the tubular Anode, is exposed at each end and a proportionate amount of the electron stream leaks away without being put to any useful purpose.

But look at the Cossor—see how its arched filament is almost concealed by the hood-shaped Anode. No electrons can escape from here—it is a really effective "round up" of electrons every minute of the time the Valve is in use.

When you buy your next Valve, therefore, see that it is a Cossor: no other valve can give you such a long life, such an immense volume of pure tone, and such all-round-reliability, and it is these sterling qualities which have been responsible for the immense demand for Cossor Valves during the past few months.

The New Wuncell

No Valve yet produced possesses so many exclusive features as the Wuncell Dull Emitter. With its glow almost invisible in daylight it is the very essence of economy—yet for volume and purity of tone it is fully the equal of the famous Cossor Bright Emitter Valve.

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P2. (With red top) for H.F. use - - 12/6



Cossor Valves

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

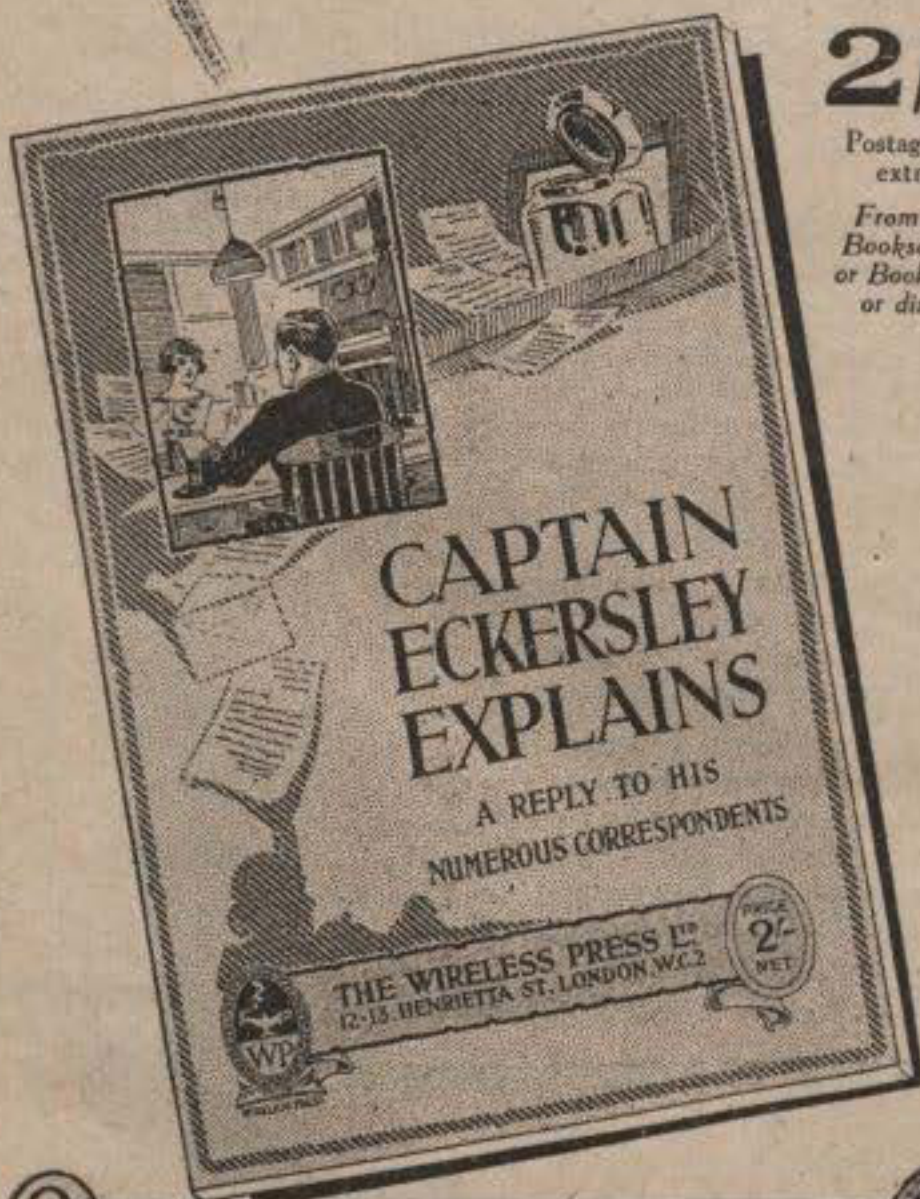
Gilbert Ad. 1481.

Captain Eckersley Explains

IF you've ever wondered how sound is converted into electrical energy and then transformed into sound again by your receiver—why Studios are draped—if these and all the other whys and wherefores of Broadcasting interest you, then you must read this book. Written in his own inimitable manner, Captain Eckersley's natural humour creeps in, making this insight into Broadcasting worthy of a place on every wireless enthusiast's bookshelf. Order your copy to-day and take a peep behind the scenes.

CONTENTS.

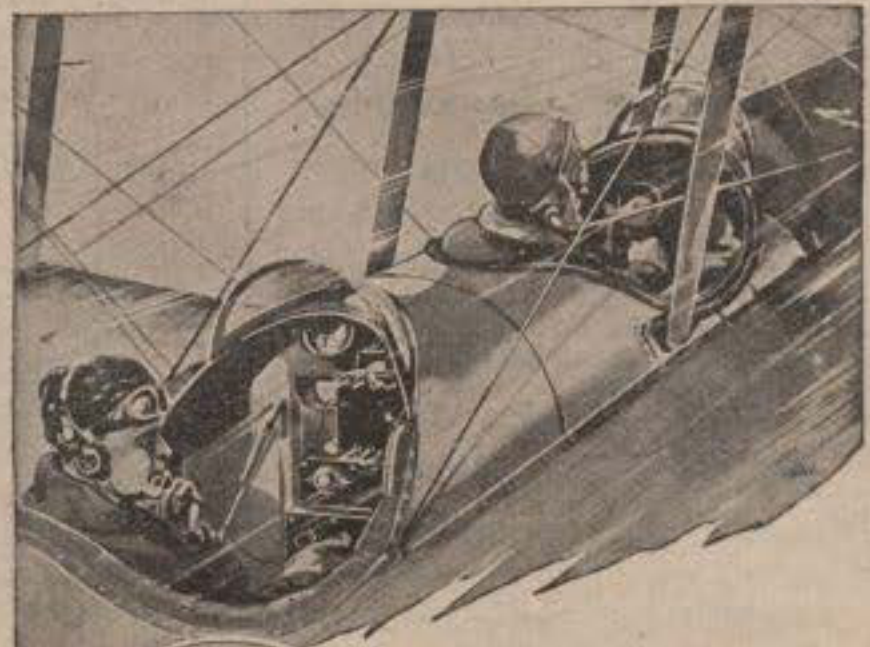
Wireless Telephony, the method of producing electric waves, Choosing a Site, Your Receiver, selectivity and sensitivity. Shielding, fading. Why signals are louder at night. Interference, oscillating, reaction. The problem of the Microphone and Loud Speaker. Quality of faithfulness of reproduction. Simultaneous Broadcasting, etc., etc.



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Hastings.

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

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

I remain,

Yours sincerely, F.G.

IN 1909 the British Admiralty adopted Ericsson British Telephones as standard just because of their wonderful sensitivity and robustness. This lead was followed by the Air Board in 1917. Through scientific research and experiment we have so immensely improved them that to-day they stand alone as "The World's proved best 'phones."

Read the accompanying letter just sent us, try a pair of Ericsson (British) Telephones and you will "without hesitating" agree as to what are the best 'phones to-day.

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

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

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Ericsson (British) Telephones



Buy British Goods Only

Nottingham Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30. }
8.0-10.45. } Programmes S.B. from London.

MONDAY, October 13th, and THURSDAY, October 16th.

3.30-4.30.—The 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 14th, and WEDNESDAY, October 15th.

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

FRIDAY, October 17th.

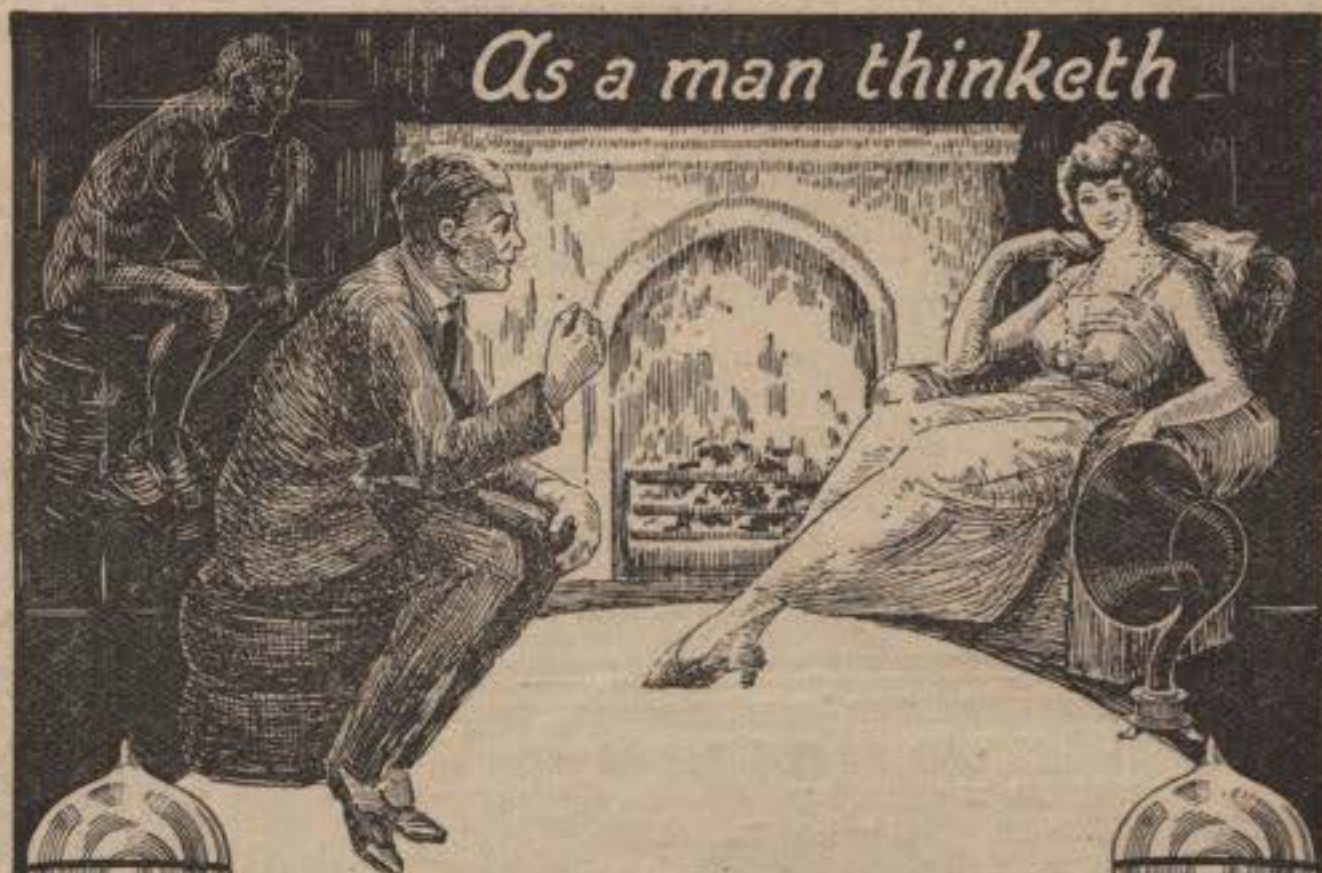
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Technical Talk by the Ministry of
Agriculture. S.B. from London.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Russian Songs and Music.

- ENA ROBERTS (Contralto).
HARRY HOPEWELL (Baritone).
THE NOTTINGHAM CONCERT TRIO:
Mlle. BISIAUX (Violin).
LIZZIE PARSONS (Pianoforte).
CYRIL LATHAM (Violoncello).
- 7.30. Trio.
First Movement of Trio in D Minor *Arensky*
- 7.45.—Mr. BERNARD JOHNSON, B.A.,
Mus. Bac., on "Modern Russian Music."
- 8.0. Harry Hopewell.
"Night"..... *Rinsky-Korsakov*
"The Wolves"..... *Arensky*
"Oh, Could I But Express in Song"
Malashkin
"Through the Fields in Winter"..... *Sokolov*
- 8.15. Trio.
"Elegie"..... *Glinka*
"La Belle au Bois Dormant"..... *Tchaikovsky*
- 8.30. Ena Roberts.
"Hindoo Song" ("Sadko")
Rinsky-Korsakov
"Cradle Song"..... *Rinsky-Korsakov*
"The Shulamite"..... *S. Liapounov*
"A Fairy Story by the Fire"
Oskar Merikanto
- 8.45. Trio.
"Romance"..... *Tchaikovsky*
- 8.55. Ena Roberts.
"The Soldier's Wife"..... }
"Spring Waters"..... } *Rachmaninov*
"The Harvest of Sorrow" }
"A Russian Love Song"..... *E. Overbeck*
- 9.10. Harry Hopewell.
"Nay, Though My Heart
Should Break"..... }
"To the Forest"..... } *Tchaikovsky*
"Ah, Weep No More"..... }
"Don Juan's Serenade"..... }
- 9.30.—WEATHER FORECAST and NEWS,
S.B. from London.
Talk by the Department of Overseas Trade,
S.B. from London.
Local News.
- 10.0. Ena Roberts.
"Legend" ("Christ in His Garden")
Tchaikovsky
"None But the Weary Heart" *Tchaikovsky*
(With Violoncello Obligato.)
"The Dreary Steppe"..... *Gretchaninov*
- 10.15. Trio.
Selection, "Eugene Onégin"..... *Tchaikovsky*
- 10.30.—Close down.

SATURDAY, October 18th.

3.15-4.15.—The 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.



NO more unsatisfactory and perplexing hours of vain experimenting for a perfect reproduction of the broadcasting programme!

The whole trouble lay in the valves—somehow the evening's entertainment was always spoilt by distortion and microphonic noises—NOW IT IS ALL DIFFERENT.

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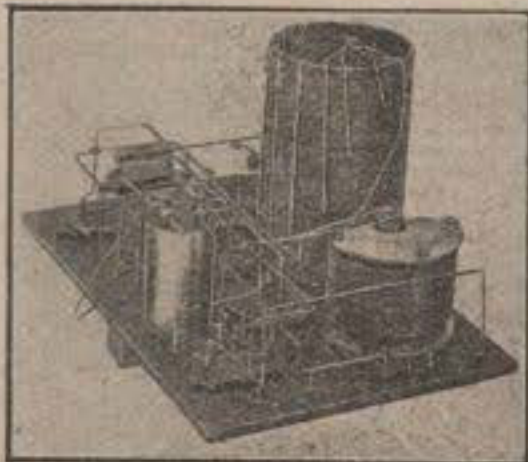
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to 25/-

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THE MASTER VALVE

Advertisement of the Mullard Radio Valve Co., Ltd. Dept R.T.,
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BRITISH EMPIRE EXHIBITION, PALACE OF ENGINEERING,
AVENUE, 14, BAY 13.



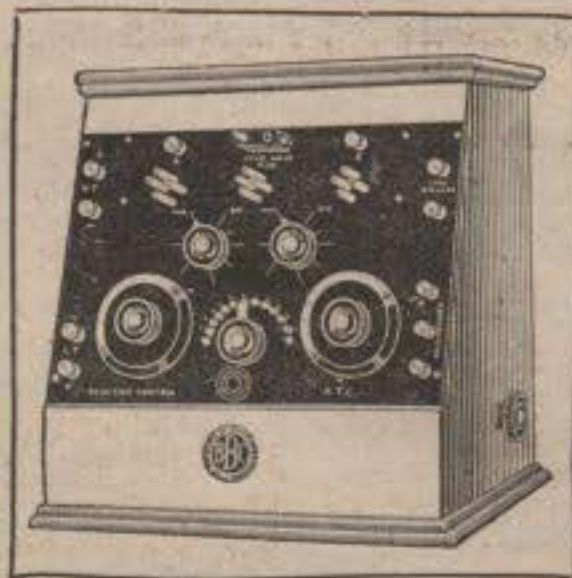
One of our instruments about half finished (note special design of coil which gives high efficiency and eliminates interferences).

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Dunham Instruments will particularly appeal. When you buy a wireless receiver it will pay you to buy the best with an assurance of quality and with a definite guarantee. The unique design and circuit arrangements make Dunham Instruments the most efficient and their beautiful finish gives them pride of place in every home. Wonderfully built and designed, they give a range that is unequalled with a rendering that is perfect and they are extremely simple to operate. The Dunham 3-valve set will bring in distant stations on the loud speaker up to 400 or 500 miles, and the new high-power station up to approximately 800 miles. Its range includes, not only all B.B.C. stations, but Paris, Radiola, etc. On an indoor aerial it has a range of from 400 to 500 miles and signals come through loudly and clearly. A beautiful receiver, wonderfully built and designed with an EVERLASTING GUARANTEE. 3-Valve Receiver £9. 12s. 6. plus Marconi royalty fee 37/6, or absolutely complete £15. 16s. 6. Write for full catalogue and more particulars of the wonderful machines we market and traders for Agency forms and good trade terms.

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late of Marconi Sc. Inst. Co., 234/5, Brixton Hill, S.W.2.
Phone: Brixton 3325. New and easy deferred payments.



The "DUNHAM" 3-Valve Receiver.

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NOTHING SHORT OF MARVELLOUS

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Trade Enquiries Invited. V.P.

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NOW TAKE No. 2. Here we have the perfect soldered joint—the very essence of neatness—neatness that is easily achieved by soldering with the aid of that famous flux—FLUXITE, and above all, a clear, unobstructive path which means a big improvement in reception.

ASK YOUR IRONMONGER OR HARDWARE DEALER TO SHOW YOU THE NEAT LITTLE

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It is perfectly simple to use, and will last for years in constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blowlamp, FLUXITE, Solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.

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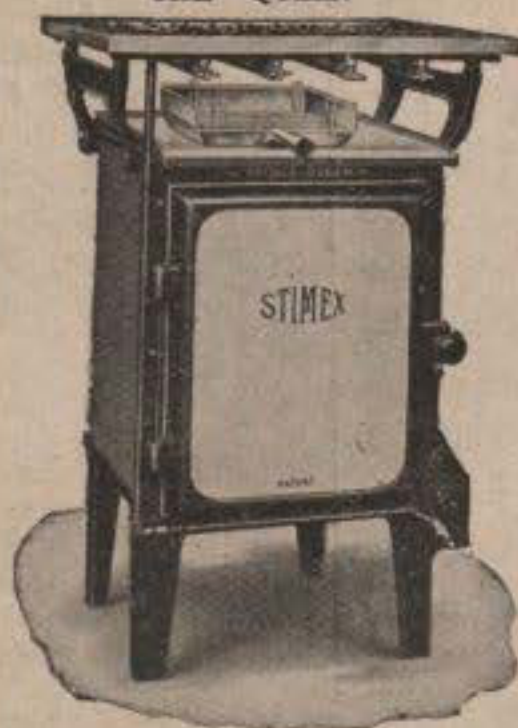


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HARDENING TOOLS & CASE HARDENING
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NO BURNERS IN THE OVEN

STIMEX



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No burners in the oven.

No flues where live gas can collect to cause an explosion.

Owing to the oven being entirely closed in, an enormous reduction is effected in gas consumption.

Dirt and germ-laden dust from floor cannot be drawn on to food or on to liquid fat in drip-pan whilst stove is in use because bottom of oven is entirely closed.

Mice cannot get into the oven and drip-pan, leaving all kinds of dangerously infectious disease germs.

Oven cloths cannot be set alight when taking things out of the oven.

Temperature in oven is not lowered by a sudden draught when an outside door is opened. (This point will be much appreciated by a first-class cook.)

Dishes and plates when placed in oven to be heated cannot be cracked by contact with flames.

The juices of meats are retained to a remarkable extent, and the shrinkage is far less, thus improving quality and nutrient and making every joint yield more "helpings."

Perfect control of the oven, thus ensuring efficiency and economy.

Plymouth Programme.

Week Beginning Sunday, October 12th.
SUNDAY, October 12th.

3.0-5.30. } Programmes S.B. from London.
 8.0-10.45. }

**MONDAY, October 13th, and
 WEDNESDAY, October 15th.**

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

**TUESDAY, October 14th, and
 THURSDAY, October 16th.**

3.0-4.30.—Savoy Picture House Orchestra:
 Musical Director, Albert Hosie.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S. B. from London.

FRIDAY, October 17th.

3.30-4.30.—Savoy Picture House Orchestra:
 Musical Director, Albert Hosie.
 5.30-6.30.—CHILDREN'S CORNER.
 6.40-6.55.—Technical Talk by the Ministry of
 Agriculture. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS
 S.B. from London.
 PERCY SCHOLES. S.B. from London.
 Local News.

Plymouth Concert Night.

SIGRID DAHL (Soprano).

GWEN CLARK (Entertainer).

FRANK CLYNICK (Dialect Reciter).

THE ARNOLD TRIO.

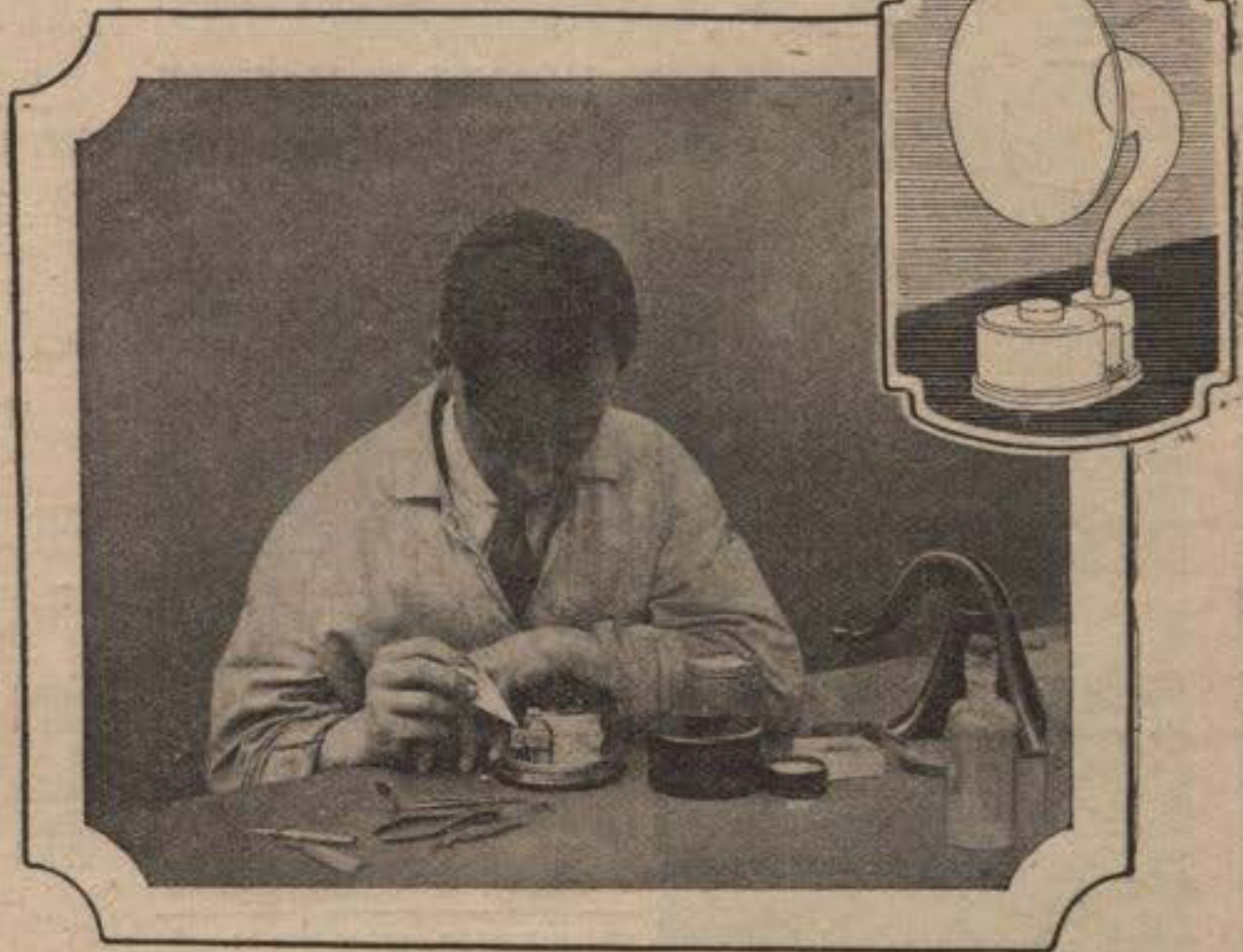
THE TORPOINT MALE VOICE OCTET.

- 7.30. Arnold Trio.
 March, "The Mad Major" Alford
 Waltz, "Cherry Ripe" Cussans
 7.45. Sigrid Dahl.
 Waltz Song, "Romeo and Juliet" .. Gounod
 "Dear Little Town" Sanderson
 8.0. Frank Clynick.
 "The Dummy Trombone" Weekes
 8.9. Male Voice Octet.
 "A Song of the Armada" .. Candish (2)
 "The Mulligan Musketeers" Atkinson (2)
 8.15. Gwen Clark.
 "Wot vur du ee Luv Oi?" Chevalier (13)
 "Hello! Martha!" Smith
 Arnold Trio.
 "Two Irish Tone Sketches"
 Walton O'Donnell
 "Two Country Dances" Gaston Borch
 Selection, "Katinka" Nelson (19)
 8.45. "PARENTS."
 A Duologue by Dawson Milward.
 Mrs. Tyrell (a Widow).. IVY SPARROW
 Major Prior (a Widower) JAN SHEPHERD
 Sigrid Dahl.
 Bell Song, "Lakmé" Delibes
 "Love's a Merchant" Carew
 9.15. Frank Clynick.
 "Tom Taidler's Fust Railway Trip"
 Bennett
 Male Voice Octet.
 "In Absence" Dudley Buck (2)
 "Timbuctoo" Geibel (2)
 9.30.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Talk by the Department of Overseas Trade.
 S.B. from London.
 Local News.
 10.0. Arnold Trio.
 Four Pieces from Suite in D Major.. Bach
 10.15. Gwen Clark.
 "Mabel's Pigtail" Grey
 "Froggee Face" .. Kathleen Burchell (13)
 Arnold Trio.
 Fox-trot, "Ogo Pogo"; Fox-trot, "It
 Ain't Gonna Rain No Mo'" (7); "Teddy."
 the Children's Broadcast Song (10).
 10.30.—Close down.

SATURDAY, October 18th.

3.30-4.30.—Savoy Picture House Orchestra:
 Musical Director, Albert Hosie.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0-12.0.—Programme S.B. from London.
 Announcer: Clarence Goode.

Factory Series No. 3.



Adding the Carbon granules

—a stage in Crystavox construction.

THE design and manufacture of the Crystavox—the only Loud Speaker in the world that can be worked direct from a Crystal Set—was only possible through the exceptional resources in machinery and personnel possessed by S. G. Brown, Ltd.

In the illustration above, carbon granules are being added to the extremely sensitive amplifier incorporated in the Crystavox. This seemingly simple operation involves that nicety of judgment which can only come to experienced workers. And so, from process to process, the Crystavox goes on until eventually, in the final Testing Dept., it has to pass a rigorous series of tests before it is deemed worthy of being sold as a Brown Wireless product.

The Crystavox is the ideal Loud Speaker for use within the vicinity of a Broadcasting Station. It gives all the volume of a large Loud Speaker with the extreme economy and simplicity of the Crystal Set—in addition its

tone, because valves are entirely eliminated, is wonderfully pure.

For use, the Crystavox is merely connected to the two telephone terminals of the Receiving Set, a small 6-volt dry battery (which will last for months) is coupled to it, and the instrument is ready. But not every Set is sufficiently sensitive to operate a Crystavox. The safe test is to hold the 'phones 12 inches from the ears and if signals can still be heard the Set will work a Crystavox perfectly.

Try this test to-night and then see your Wireless Dealer. If he is within easy Crystal Range of the nearest B.B.C. Station he will probably be able to give you a demonstration. The price of the Crystavox is **£6 15 0**

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Illustrated Folder describing the Crystavox free on application



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The Model 2 BIOPHONE

is specially constructed for this new high-power B.B.C. Station, and gives perfect reception up to approximately 100 miles—at least equalling any much more expensive set. Its distinctive features put it in a class alone. Study them.

VARIOMETER TUNING. MOULDED UNBREAKABLE TOP AND BASE. NICKEL-PLATED FITTINGS. ENCLOSED DETECTOR WITH BEST QUALITY CRYSTAL AND POINT.

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Model 1.

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South Western Depot (Wholesale): Central Mill, Raleigh Street, Plymouth. Phone: Plymouth 2481.

SPECIAL STOUT PLATES, held in position by the ribs of the glass containers. Specially recommended for valve filament lighting.

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(25 ampere hours actual.)
2 volt **1 1/-**. 4 volt (with crate) **26/3**.

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4 volt (with crate) **40/9**.
6 volt (with crate) **59/6**.

'KINGSWAY' TYPE N RANGE
(Celluloid.)

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6	20 "	16/6	3/-	6	20 "	22/6	3/9
6	40 "	18/6	3/-	6	40 "	29/6	3/9
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6	80 "	25/-	3/6	6	80 "	44/6	3/9
6	100 "			6	100 "	52/6	4/-

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AS responsive to the most delicate variations as the utterance of the butterfly, the D.L.5. Crystal is possessed of a rare sensitivity. In reflex or straightforward crystal circuits, it gives, in conjunction with the unique "Palladium" Catwhisker, astonishing results. For clear, sweet-toned and sustained volume use "D.L.5." GET A BOX TO-DAY!

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C.A. Vandervell & Co. Ltd.
ACTON VALE, LONDON, W.3



2,000 ohms.
£5

Sheffield Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, October 13th.

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 14th, and THURSDAY, 16th.

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

WEDNESDAY, October 15th.

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

FRIDAY, October 17th.

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.

PERCY SCHOLES. S.B. from London.
Local News.

THE STATION ORCHESTRA:

Under the Direction of COLLIN SMITH.
STANLEY JEPSON (Baritone).
IDA BLOOR (Soprano).
RISPAH GOODACRE (Contralto).

7.30. Orchestra.

Selection, "The Rose" Myddleton
Stanley Jepson.

"The Village Blacksmith" Weiss

"False Phillis" arr. Lane Wilson (1)

"My Old Shako" Trotter (1)

"Maybe I Will" arr. Lyall Johnson

Orchestra.

"Sylvan Scenes" Percy Fletcher

Ida Bloor.

"A Roundelay" Lidgely (4)

"Shepherd, Thy Demeanour Vary"

Browne, arr. Lane Wilson (1)

"All in a Garden Green" Lidgely (1)

"I Dreamt that I Dwelt in Marble Halls"

Balfie

Orchestra.

Three Scottish Symphonic Dances

T. Waugh Wright (1)

Rispah Goodacre.

"Come, Lasses and Lads" arr. Clutsam

"Cherry Ripe" arr. Liza Lehmann

"Drink to Me Only" arr. Roger Quilter

"Come, Let's Be Merry"

arr. Lane Wilson (1)

Orchestra.

Intermezzo, "Zazra" York Bowen

Entr'acte a la Gavotte Eric Coates (1)

"Three English Dances" Roger Quilter (1)

Stanley Jepson.

Songs, Selected.

Ida Bloor.

Songs, Selected.

Orchestra.

Suite, "The Green Lanes of England"

G. H. Clutsam

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Talk by the Department of Overseas Trade.

S.B. from London. Local News.

10.0. Rispah Goodacre.

Songs, Selected.

Orchestra.

Patrol, "The Wee Macgregor" H. G. Amers

Selection, "The Thistle" Myddleton

10.30.—Close down.

SATURDAY, October 18th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.
Announcer: H. C. Head-Jenner.



Super-2 Valve set, complete with H.T. Battery, Accumulator, 100 ft. 7/22 stranded copper aerial, 2 Insulators, 1 half 4,000 Ohm Headphones. **£11 0 0**
Plus Marconi Tax £1 5 0. Valves extra. 10/- each.
2-Valve Amplifier mounted in cabinet, uniform with the 2-Valve Set. Price **£5 0 0**
Plus Marconi tax £1 5 0. Valves extra. 10/- each.

Litotes



That's a lovely word, and as usual it means something quite simple. My dictionary says, "A deliberate understatement"—the reverse of exaggeration. Quite simple, as I say, but certainly not quite common. But I have just been reading my leaflet on the Fellows Super-2 Valve Set, and I flatter myself that it is truly a case of Litotes. The Super-2 Leaflet says, "These two units (the Super-2 and the Amplifying Unit), in conjunction with a Loud Speaker, will give satisfactory results in all parts of the country." "Will give satisfactory results," mark you! You should see some of the letters of congratulation

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

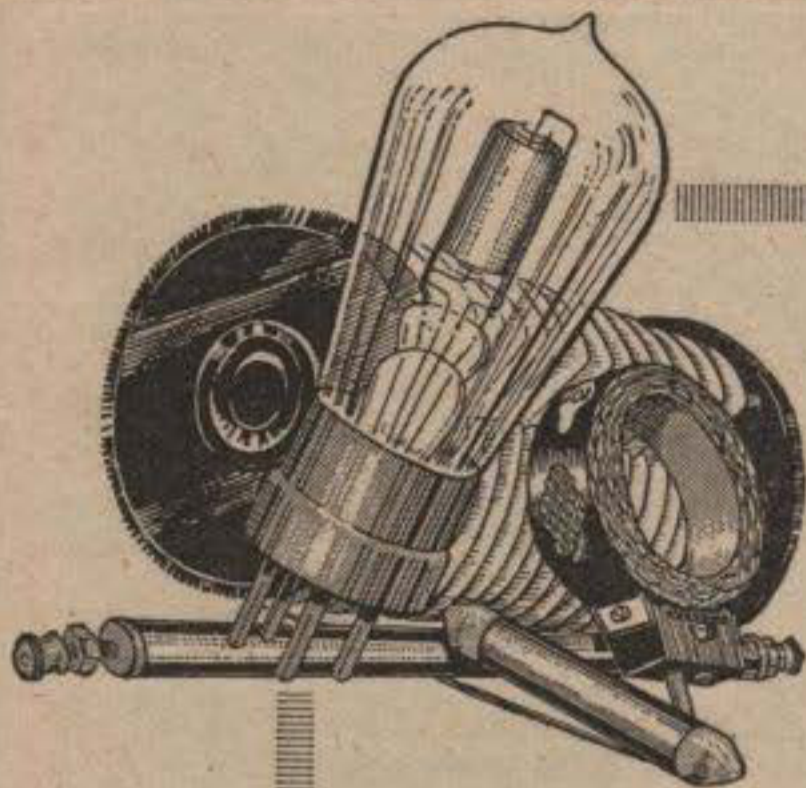
"Quality Apparatus at Low Cost"

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.



Is YOUR
Set Faulty?

24-Page BOOKLET
**The POCKET
FAULT FINDER
GIVEN FREE**

With every copy of TO-DAY'S

POPULAR ³⁴
WIRELESS
Weekly

Scientific Advisor: Sir OLIVER LODGE, F.R.S., D.Sc

SPECIAL FEATURES which will
appear in this or following issues of
"POPULAR WIRELESS."
WIRELESS AND THE POLICE.
By Ex-Chief Detective-Inspector Haigh.
SOME OBSERVATIONS ON
"5XX."
By Captain Eckerley.
HOW TO BUILD A 2-VALVE
UNIDYNE.
By W. S. Sholl, A.M.I.E.E.
A SIMPLE EXPLANATION OF
THE QUANTUM.
By Sir Oliver Lodge, F.R.S.
EXPERIMENTS WITH A "NEW
INDUCTIVE EARTH."
By G. V. Dowling, A.C.G.I.

Every amateur is familiar with sudden "Break-downs" in his receiver. For some—apparently—unaccountable reason the set suddenly ceases to work. There are so many faults likely that only a systematic guide can help the amateur find out what is wrong. The POCKET FAULT FINDER deals categorically with dozens of faults likely to occur in wireless receivers of all descriptions. It will prove invaluable as an easy, sure and quick way of putting right anything that goes wrong with a wireless crystal or valve receiver. Make sure of getting a copy by buying "POPULAR WIRELESS" TO-DAY!

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A Valve for EVERY purpose

General Purpose Bright Emitter Type R4

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Announcements of the M. O. Valve Co., Ltd.

Whether you require "general purpose" valves or special valves for high or low frequency amplification; whether you desire to use a six- or two-volt accumulator or dry batteries; whatever your particular need may be—one of the series of

MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

will exactly meet the case. Nine of the most popular of the range of types are illustrated here.

Remember too the assurance you have of perfect performance from a valve which bears the two names: MARCONI AND OSRAM.

Get the Valve in the Purple Box

Sold by Wireless and Electrical Dealers, Stores, etc.

Dull Emitter Low Frequency Power Amplifier Type L.S. 5.

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The set to suit your purpose at a price to suit your pocket.

Ethophone - Duplex

*A Loud Speaker Receiver
for Five Guineas!*

FROM many points of view, the Ethophone-Duplex represents the finest value in wireless apparatus that has ever been put on the market. Mass production methods alone make it possible to sell this fully-guaranteed instrument of real Burndept efficiency at such a low price. The Ethophone-Duplex is intended for listeners who are tired of headphones, and though not prepared to buy expensive apparatus, want a loud speaker receiver which will enable all their family to listen. At the price, you cannot buy a better set than the Ethophone-Duplex. It will receive broadcast on a loud speaker within about 20 miles of a normal power station and within about 100 miles of the high-power station, while the range on headphones is four or five times as great. That these ranges may be largely exceeded under favourable conditions is shown by a telegram (reproduced on this page) which we received recently. Tuning is effected by two simple controls and the wave-length range is from 250 metres upwards. Two notable features are the geared coil-holder, giving vernier reaction control, and the special condenser. The Dual Rheostat fitted as standard enables bright or dull-emitter valves to be used without any alteration to the set.

Write now for full particulars of the Ethophone-Duplex—the set to suit your purpose at a price to suit your pocket. Demonstrations can be arranged.

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

BURNDEPT
WIRELESS APPARATUS

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

LEEDS: Basinghall Street (near City Square).

CARDIFF: 67, Queen Street. NORTHAMPTON: 10, The Drapery.



Read this telegram from
a Burndept Agent in
Manchester:

"Received Chelmsford (200 miles), Birmingham (88 miles), French School of Telegraphs and Radiola—all good loud speaker strength—on Ethophone-Duplex in Manchester. Double my orders."

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





EXCLUSIVE
in design and in the
QUALITY
of
REPRODUCTION



THE CURTIS "WINDSOR."

Prices range from
£25 to 200 Gns.

Catalogue on request.

The luxuriously silent functioning of the Curtis Models is the exclusive characteristic which places the Rolls-Royce car somewhat above ordinary comparison.

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Telegrams: - - - PARACURTEX
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In conjunction with

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THE PARAGON MANUFACTURING Co., Ltd., HULL.

Set it in the dark!

BECAUSE Cymosite is so carefully tested and of such outstanding quality, it is literally sensitive over the whole of its surface. One satisfied user actually wrote to us to say that the Catswhisker could be set in the dark at any time. Remember that although Cymosite costs 2/6, it is actually the most economical Crystal on the market, because (a) each box contains 3 or 4 pieces of graduated sizes, (b) each piece is of guaranteed sensitiveness —

there are no 'duds,' (c) and each Crystal retains its sensitiveness three times longer than any other Crystal. These points have been proved by comparative tests. Next time get Cymosite from your Dealer — you'll find it the Crystal-de-Luxe. Complete with 2/6 special Catswhisker.

NORTH - EASTERN INSTRUMENT CO.,
Durham Road, Low Fell,
GATESHEAD - CN - TYNE.

CYMO SITE
The super sensitive Crystal

Gilbert Ad. 1491.



Reception that is deception

IT really seems as though the vocalist is singing in the room—every silver note—every delicate inflexion of the voice—each note of the accompaniment—is reproduced with perfect clarity.

EFESCAPHONE

Wireless Sets are a revelation of what perfect reception should be. If you

haven't heard the EFESCAPHONE Receiving Sets, you have yet to hear perfect reproduction. So simple to operate, too—and the wave-length range of the multi-valve sets covers all British and Continental Broadcasting, Ships, Air-craft, etc., without adding special coils. The cabinet work has a very handsome appearance and "tuning" has been specially simplified. If you desire a smaller set than the "Anson" investigate the special feature of the "Benbow" a crystal receiver with fully a 15-mile range.

Catalogue No. 522 tells you all about EFESCAPHONE Wireless Receiving Sets and Efesca Wireless Components. Write for your copy to-day.

EFESCAPHONE Sets are sold by all Wireless Dealers, Ironmongers, and Electricians.

FALK, STADELMANN & CO., LTD.,
Efesca Electrical Works, 83-85-87, Farringdon Road, London, E.C.1
and at Glasgow, Manchester and Birmingham.

The "ANSON" Crystal Valve Model
(Illustrated)

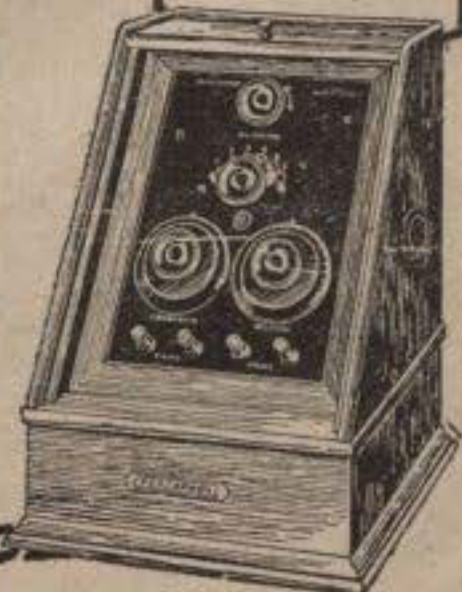
Under normal conditions both one and two-valve sets will bring the nearest Broadcasting Station within range of any part of Great Britain. The one-valve set will work a loud speaker up to 10 miles and the two-valve approximately 30 miles from a main Broadcasting Station.

The Cabinet is of polished oak with a sectional sliding shutter covering the panel when the latter is not in use. A neat, handsome and most efficient set.

Price, complete with all accessories, except valves.

One-Valve Two-Valve
£12 £15

The "ANSON" Crystal-Valve Set.



Brandes

The Name to Know in Radio

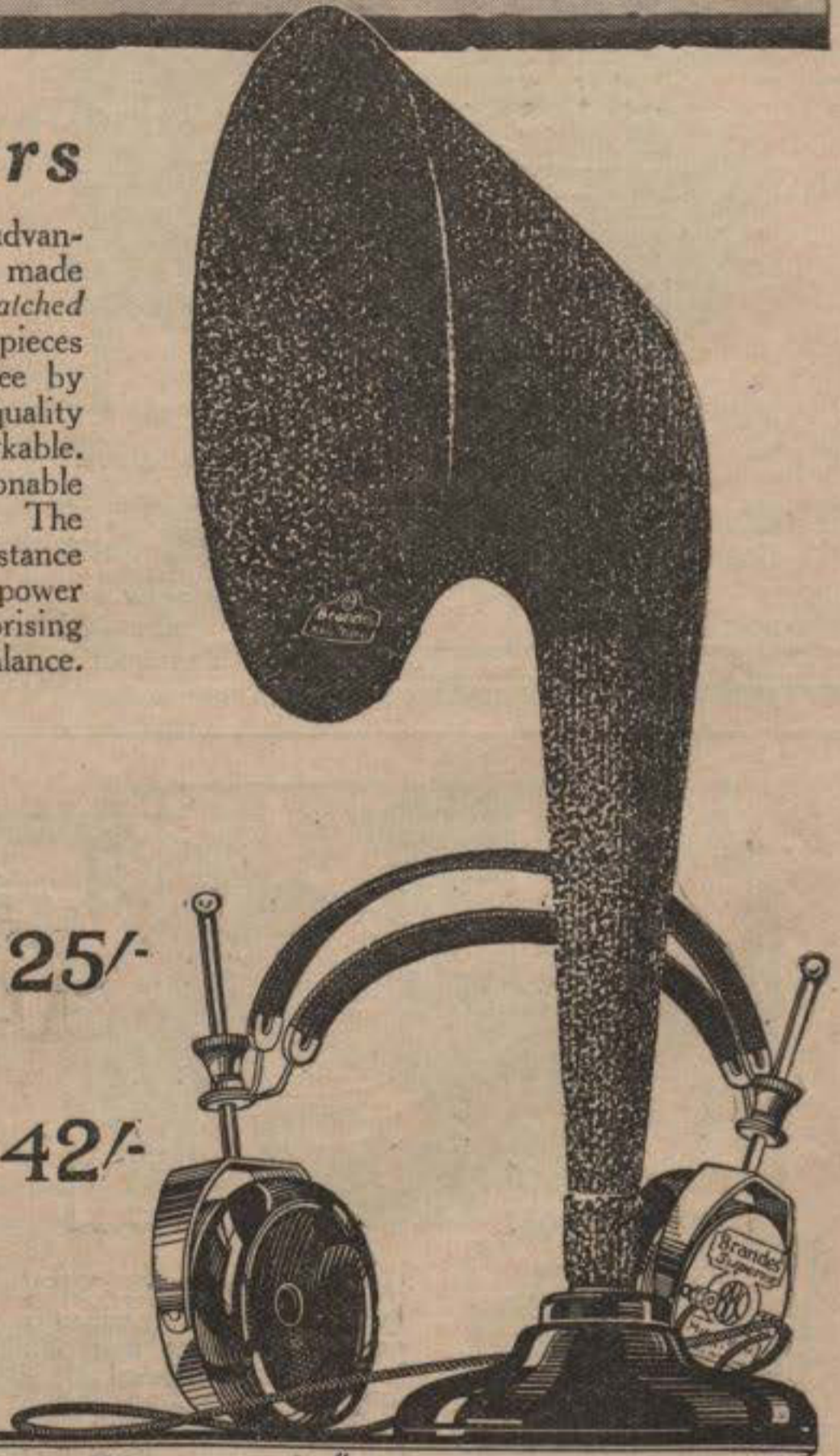
For sixteen years

the distinctive constructive and theoretical advantages of Brandes Radio Products have made their name a byword in wireless. The "Matched Tone" Superior Headphones have earpieces which are matched to an exact tone degree by unique testing apparatus, thus ensuring an equality of volume and real sensitivity which is remarkable. The *Table-Talker* is a quality product at a reasonable price. Its performance is equally remarkable. The horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. This feature means surprising uniformity of tone and beautiful sound balance.

All Brandes products are obtainable from any reputable dealer, and carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied.

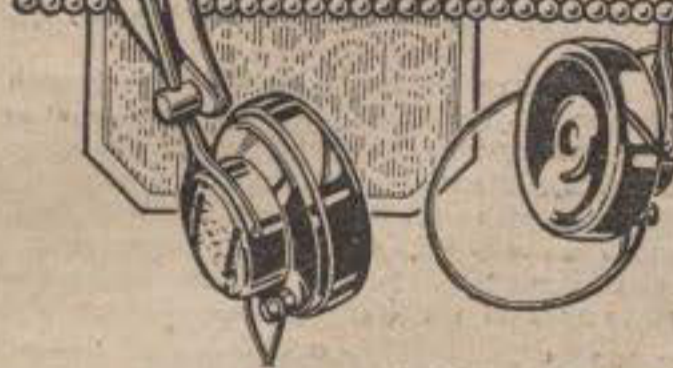
Matched Tone
TRADE MARK
RADIO HEADPHONES 25/-

Table-Talker
TRADE MARK 42/-



*Tune with Brandes "Matched Tone"
Radio Headphones
Then Listen with Brandes
Table Talker*

The Phones that cost a fortune!



Fully Guaranteed.

PRICE
20/-
per pair



GENERAL
RADIOPHONES



IF there is merit in the fact that

GENERAL RADIOPHONES

- are the outcome of exhaustive research work, carried out at enormous expense,
 - will respond to signal intensity of '0000000011 of an ampere,
 - are matched in tone by exacting mechanical gauges,
 - embody a specially designed sound chamber
 - and weigh net only 7 ozs.,
- then they are well worth your immediate examination.

Ask your dealer for a demonstration. If you have any difficulty in obtaining GENERAL RADIOPHONES, write direct to us.

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Branches in all principal towns in Great Britain and in principal

countries overseas.

Parlez-vous Français?

If not, write to-day for free Booklet describing the Linguaphone Method which positively enables you to

SPEAK FRENCH
SPANISH, ITALIAN, GERMAN
like a native

by means of special Linguaphone Records. You listen to the Record and follow the text in the book supplied. The foreign words and sentences linger in your mind like the melody and words of a new "catchy" song. The more you listen the more familiar they become to you. After a very short time they become indelibly impressed upon your memory and you are able to repeat them with the exact original accent and intonation. You simply cannot help learning the language by the Linguaphone Method. Special courses for children. Full particulars from:

THE R.T. LINGUAPHONE INSTITUTE,
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LONDON, W.C.1.

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 220, 2,000 or 4,000 ohms.

Price
£4 : 15 : 0

TYPE 'B'
with diaphragm and tone controls for 220 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.,
Chadwell Heath, Essex.
Telephone—Ilford 1200 (6 lines).

A.J.S.

TWO, THREE & FOUR VALVE WIRELESS RECEIVERS

PRICES OF PANELS:	Prices of Complete Sets.
Two Valve ... £12 0 0	Two Valve ... £17 10 0
Three Valve... £15 17 6	Three Valve... £22 5 0
Four Valve ... £20 5 0	Four Valve ... £27 5 0

This handsome Pedestal Cabinet fitted with an A.J.S. Four-Valve Receiver, High and Low Tension Batteries, with A.J.S. Loud Speaker, the horn of which matches the wood, is supplied in Mahogany, or in Light or Dark Oak, complete with all accessories ready for use at

£52-10-0

See our Stand, E.4, Palace of Engineering, at the British Empire Exhibition.

If you wish to secure this valuable Agency write for our Trade Terms and Revised Prices.



A. J. STEVENS & CO. (1924), LTD.,
WIRELESS BRANCH, WOLVERHAMPTON.



Catalogue No. R162.

EDISON BELL NOTE MAGNIFIER.

SPECIFICATION.

Weight 4½ lbs., Size 8½ x 6 x 5 ins. deep, with Ebony panel fitted into a polished cabinet with nickel-plated fittings throughout.

DESCRIPTION.

This Note Magnifier is designed to amplify the received telephony to the maximum amount without distortion.

A small fuse is fitted to avoid the danger of destroying the valve through accidental short circuit. Special terminals are fitted for grid bias batteries so that higher plate voltages may be used and louder signals amplified without the distortion associated with many Note Magnifiers on the market.

Each Edison Bell Note Magnifier amplifies the signals from 10 to 20 times, and a second or even a third magnifier can be added according to requirements.

By using high plate grid and filament voltages with power valves the Edison Bell Note Magnifier can be used in place of power amplifiers.

PRICE - - £2 : 10s. READILY ADAPTABLE to any CRYSTAL SET.

Edison Bell Radio
 DISTINCT AND DIFFERENT
Just what wireless Ought to be!

EDISON BELL

Winner
Records



A FEW RECENT NUMBERS.

4065	Why does a Chicken cross the road? (Duet)	The Vernons.
	Comin' thro' the Rye (Duet)	
	What'll I do? (Song Waltz)	
4066	Where the lazy Daisies grow (Song Fox Trot)	Stanley Kirkby.
	She's got to come from Devon (Duet)	
4067	Eeh, but they do (Duet)	Kirkby & Hudson.
	Dear love, my love (Song)	
4068	Memory Lane (Song)	Hugh Ormond.
	In between the Showers (Fox Trot Song)	
4069	You're in Kentucky SURE AS YOU'RE BORN (Fox Trot Song)	Frederick Granger.
	Mandy's Wedding (Xylophone Solo)	
4070	Kick-a-boo (Xylophone Solo)	J. Hanrahan.

Manufacturers and Patentees :

J. E. HOUGH, Ltd., EDISON BELL Works, Glengall Road, S.E. 15, & at Huntingdon.

embrace ALL the Biggest and Best Song Hits, Dances, and Instrumental Numbers, whether Broadcast or Otherwise. That Delightful Selection you heard on Wireless the other Evening is on Winners. ASK your Dealer for Catalogue of 2,000 Titles.

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where Full Stocks of Gramophones, Records and Wireless Products are on Sale.

Pleased to see you at WEMBLEY—our STAND
 No. is V927—Music Section.

2/6

Double-Sided.

3 Additional Models to the AMPLION⁶⁶ Dragon⁹⁹ range.

REPRESENTING a most important advance in the production of small and medium size Loud Speakers, the three new AMPLION models illustrated and briefly described will be found of exceptional interest to the Technician, the Wireless Enthusiast and to the Listener-in desirous of "Better Radio Reproduction."

Although all the advantageous constructional features distinguishing Standard AMPLION models are provided in these designs, the prices are not merely moderate but extraordinarily low, and possible only by manufacture at the hands of specialists upon the most approved lines experience can suggest.

The 'NEW' Dragonfly (An Amplion Baby)

A perfect replica on a reduced scale of the famous "Standard" Dragon model. For a miniature Loud Speaker the "Dragonfly" is outstanding in its efficiency—affording considerable volume, coupled with extreme clarity and "full" tone. The electromagnetic unit incorporating the new "floating" diaphragm, and the non-resonating sound conduit, are exclusive Amplion features.

The 'NEW' JUNIOR

In performance the "New" Junior is actually a "Senior" Loud Speaker, and compares favourably with instruments listed at twice and thrice the figure. All the latest improvements are embodied in the assembly, which reveals an efficiency not previously considered possible in a model so reasonably priced.

The 'NEW' JUNIOR De Luxe

A Loud Speaker of high degree, the "New" Junior-de-Luxe can best be described as an autocrat of Loud Speakers sold at a decidedly democratic price. Corresponding in proportions to the "New" Junior type, the de luxe edition is provided with a wood trumpet of unique design. In this horn the oak or mahogany panels, as the case may be, are united by a series of metal ribs, affording an assembly of particularly attractive appearance.

The World's Standard **AMPLION** Wireless Loud Speaker

ALFRED GRAHAM & COMPANY,
(E. A. GRAHAM)

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Telegrams:
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The AMPLION
"DRAGONFLY."
AR. 101 - 120 ohms.
AR. 102 - 2000 ohms.
Diam. of Trumpet 5½-in.
Over-all Height - 9-in.
Price - 25/-




The "NEW"
AMPLION JUNIOR.
AR. 110 - 120 ohms.
AR. 111 - 2000 ohms.
Diam. of Trumpet 10-in.
Over-all Height 15½-in.
Price - 50/-



The "NEW"
AMPLION
Junior-de-Luxe.
AR. 113 - 120 ohms
AR. 114 - 2000 ohms
Diam. of Trumpet 10-in.
Over-all Height 15½-in.
Price - 65/-
Mahogany Horn,
3/6 extra.





The Wireless Constructor
 6^d MONTHLY
 EDITED BY PERCY W. HARRIS
No. 1 Out Oct. 15th!
 No. 1 OF GREAT NEW MONTHLY

Home Constructors!

At last, here is the magazine you have been waiting for. Packed from cover to cover with designs and working instructions for building really good Receiving Sets. A Radio Press production and edited by Percy W. Harris. Wonderful value for money. Order your copy to-day—the edition will soon be exhausted. You'll be sorry if you miss No. 1.

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THE WOOTOPHONE THREE VALVE SET.

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

PRICE complete with all accessories **£23**

A highly efficient receiver for all wave lengths.

Send P.O. for fully illustrated catalogue.

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YOURS FOR 20/-

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

'Tonyphone' Super Two-Valves

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

Send to-day and enjoy broadcasting NOW.

BRITISH ENGINEERING PRODUCTS CO.
 (Appliances Dept.), Windsor House, Victoria Street, London, S.W.1.



A model of value and efficiency

The ACME 1-Valve receiver is the embodiment of compactness and simplicity of control and is complete in the one case, no accumulator being necessary. It is an ideal receiver for those requiring a head telephone equipment, having long-distance reception with minimum up-keep. It will also give Loud Speaker results at 10 to 15 miles on standard aerial.

Price with Valve, Batteries and Phones, £8.8.0.

Write for the Acme Catalogue, which describes in detail this and other types of Acme Receivers.

The Acme Production Co., Ltd.,
 Smethwick, Birmingham.
 London Office and Showrooms: 102, Great Russell St., W.C.1.



The ACME 1-valve Set
 £8.8.0
 With all accessories.

VALVE RENEWALS

The ECLAT ELECTRIC MANUFACTURING Co., Ltd., repair, by their patent process (for which they have National Physical Laboratory's Report of Efficiency)

ALL STANDARD TYPES OF VALVES AT

CARRIAGE 6/6 PAID

AND

GUARANTEE { at least equal efficiency to new valves ;
 to return in three days ; or
 return your money without quibble.

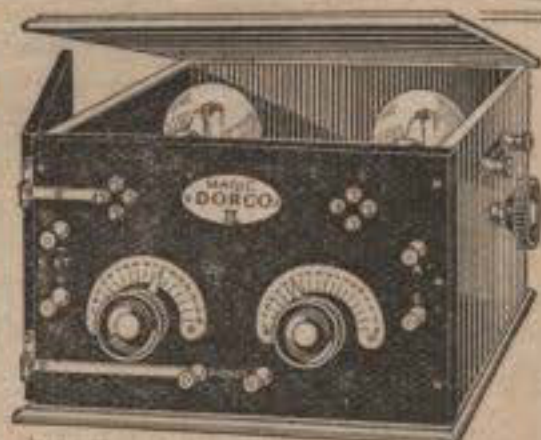
The ECLAT ELECTRIC MANUFACTURING Co., Ltd.,
 SPENCER HILL ROAD, WIMBLEDON.

DORCO MAGIC II.

CASH PRICE as illustrated £2/19/6
 (not including Valves)

Plus 2/- Marconi Royalty.
 Package and Postage 2/6.

The DORCO II. Two-Valve Set of British Manufacture is constructed for the reception of long distance telephony with variometer tuning which has a wave-length band covering all B.B.C. Stations. It employs one High-Frequency and one Detector Valve with Tuned Anode Reaction and operates a Loud Speaker within reasonable distance of any B.B.C. Station.



Read this Testimonial — Cobb, Quaxton, Devon.
 "Your two-valve set has given great satisfaction, Cardiff, London or Bournemouth easily heard on a 60 ft. aerial."

WELLER & GIBSON, LTD.,
 Members of the British Broadcasting Co.
 31, King St., Tower Hill, London, E.1.
 (Foot of Minories, 3 minutes' from Mark Lane Station.)
 Telephone: Avenue 3500. Trade Enquiries Invited.

BEGINNER'S GUIDE TO WIRELESS

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

HOW TO ERECT, CONNECT AND MAKE

all kinds of wireless apparatus, including crystal and dual amplification sets, one and two-valve amplifiers, also the latest two, three and four-valve tuned anode receivers. 160 pages including 28 diagrams.

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

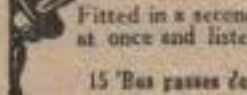
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 POST FREE.

Fit a 'Malone' TO YOUR 'PHONE

and you get results rivaling a 50/- LOUD SPEAKER

FOR ONLY 7/6 Postage 1/-

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



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15 'Bus passes' door. London Agents, 237, Westbourne Grove, London, W.11.

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THE LONG-LIFE BATTERY



—Some Types & Prices

“Exide” Batteries enable you to get the very best results from your set, because they maintain uniform current over a long period of discharge.

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C Z TYPE. 4-Volt Sets.

TYPE.	IGNITION CAPACITY Amp.-Hrs.	ACTUAL CAPACITY Amp.-Hrs.	Price Cells Only.	Price in Crate.
2-C Z 3	60	30	1 7 0	1 14 0
2-C Z 4	80	40	1 12 0	1 19 0
2-C Z 5	100	50	1 17 0	2 5 0
2-C Z 6	120	60	2 2 0	2 10 0

C Z TYPE. 6-Volt Sets.

TYPE.	IGNITION CAPACITY Amp.-Hrs.	ACTUAL CAPACITY Amp.-Hrs.	Price Cells Only.	Price in Crate.
3-C Z 3	60	30	2 0 6	2 8 9
3-C Z 4	80	40	2 8 0	2 16 6
3-C Z 5	100	50	2 15 6	3 4 0
3-C Z 6	120	60	3 3 0	3 12 6

C X TYPE. 6-Volt Sets.

TYPE.	IGNITION CAPACITY Amp.-Hrs.	ACTUAL CAPACITY Amp.-Hrs.	Price Cells Only.	Price in Crate.
3-C X 5	150	75	3 18 6	4 7 9
3-C X 6	180	90	4 9 0	4 19 0
3-C X 7	210	105	4 19 0	5 9 3
3-C X 8	240	120	5 9 0	5 19 6

H Z TYPE. 2-Volt Cell.

TYPE.	IGNITION CAPACITY Amp.-Hrs.	ACTUAL CAPACITY Amp.-Hrs.	Price Cells Only.	Price in Crate.
1-H Z 2	80	40	0 17 6	1 3 6
1-H Z 3	120	60	1 1 0	1 8 0
1-H Z 4	160	80	1 4 6	1 12 6

DTG TYPE 2-Volt Cell.

Type.	Capacity.	Price.
DTG	20 amp.-hrs. (Intermittent Discharge Rate.)	5/- per cell.



ISLAND STAND No. 5,
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Dinkie



The little fellow with the loud voice!



STERLING No. 2 CRYSTAL RECEIVING SET. Supplied with a semi-automatic crystal detector, which makes the finding of sensitive spots easy and certain. Fitted into a highly finished walnut case, and complete with aerial and earth leads and one pair of the famous Sterling Headphones. **PRICE £4:10:0**

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STERLING "PRIMAX" Loud Speaker (Lumiere's Patent). "The loud speaker artistic." New in conception, new in design and hornless. It is the greatest achievement yet in Loud Speakers, reproducing with wonderful realism and providing an evenness of sound distribution in a degree hitherto unattained. 2,000 ohms resistance. Complete with 12 feet of flexible cord. **PRICE £7:7:0**



STERLING "ANODION" RECEIVERS

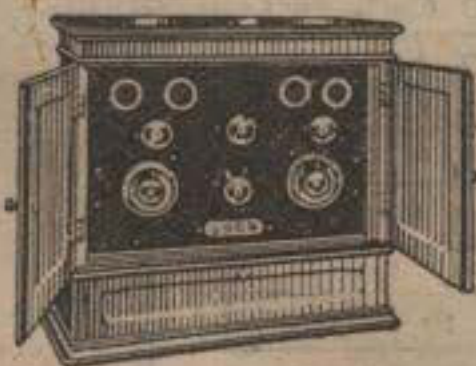
Designed to meet the demand for instruments less expensive than the standard cabinet type.
 "Anodion one" - £7:7:0
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 All accessories extra.



STERLING "Audivox" Loud Speaker
 In various finishes at £5:5:0, £5:7:6, £9:9:0



STERLING "DINKIE" Loud Speaker. "The little fellow with the loud voice." Small in size but big in volume—small in price but big in value. As for its reproducing powers? Well! Whether it is music, song or speech, "Dinkie" will give perfect reproduction, true in tone and ample in volume. In brown tinted finish. Complete with flexible cord. **PRICE 30/-**



STERLING 4-VALVE LONG RANGE RECEIVING SET. The ideal instrument for Loud Speaker operation. Complete with valves, headphones, H.T. and Grid Batteries. **PRICE £40:0:0**

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Clear, light and comfortable; supreme in tone, volume and quality
 120 ohms resistance - £1:2:6
 2000 ohms resistance - £1:4:0
 4000 ohms resistance - £1:5:0



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STERLING "BABY" LOUD SPEAKER. "The most popular entertainer in the world." No entertainer ever had a bigger or more appreciative public than this Loud Speaker. It is flawless in reproduction, natural in tone, and wonderfully loud for its size. In 4 finishes and in 2 resistances (120 or 2,000 ohms.)
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 In Black and Gold Floral design ... £2:17:6
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