

FULL PROGRAMMES FROM ALL STATIONS.



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EVERY FRIDAY.

Two Pence.

The Mind of the Ape.

By Professor J. ARTHUR THOMSON.

THE highest animals—highest because nearest ourselves—are the large apes—the chimpanzee, the gorilla, and the orang. Recent studies, on chimpanzees in particular, have proved that the apes are much cleverer than was thought. Not clever as an ant or a bee is clever, for that is instinctive cleverness; but clever as a man is clever—in other words, intelligent.

By intelligent behaviour, we mean behaviour that cannot be described without giving the animal or the man credit for some judgment, some understanding of the situation, some power of making what is called a perceptual inference.

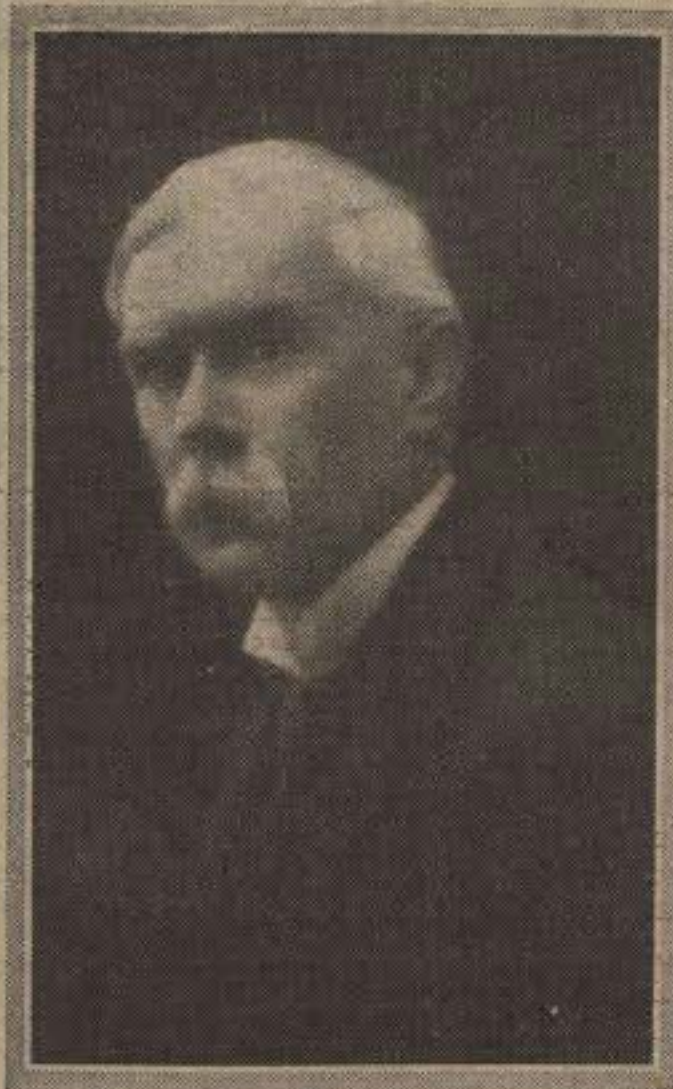
A banana was hung from the roof of the chimpanzees' cage, and they tried to reach it by climbing and swinging, but all in vain. One climbed on to the shoulders of another, but the fruit was still out of reach. Suddenly it occurred to one of them to pile one box on the top of another, and when he erected a four-storey structure, there were bananas to be had that day.

That was an intelligent invention; it meant very literally putting two and two together.

But it is an interesting fact that the individual chimpanzees varied notably in the degree of their understanding. For after one of them had successfully built up a pile of three boxes, she put the fourth one on the top with the open end up. Thus, she was not much nearer than if there had been only three boxes, but she did not understand enough to see what was wrong, so she got inside the topmost box and fell asleep!

Professor Köhler studied his chimpanzees at Teneriffe, where the climate suited them, and he made a point of keeping several together, for, as he says, a solitary chimpanzee is not a chimpanzee at all. They rewarded him by being apt pupils, and they

illustrated the soundness of the well-known heuristic method, which encourages learners to discover things for themselves.



Professor J. ARTHUR THOMSON,
who is giving from Aberdeen a striking series of
Talks on 'The Mind of Animals,' of which the
first is published on this page.

An instructive experiment was to place the fruit on the ground outside the cage and beyond an arm's length. Then the apes were

supplied with lengths of bamboo rod, but none long enough to reach the fruit. The chimpanzees tried these rods, and one of them got the length of pushing a short rod along the ground at the far end of a long rod, so that the fruit was touched. But as the short rod was not continuous with the long one, the fruit could not be retrieved. In the course of a forenoon's trying, however, one clever chimpanzee discovered how to fix a short length into the hollow end of a longer rod, thus making two sticks into one; and with this it was possible to retrieve the fruit.

An interesting elaboration of this achievement was seen when one of the merry crew whittled with his teeth at the end of a short piece of wood so as to make it small enough to fit into the hollow end of a longer piece. There is no word for this but sheer intelligence—an adaptation of old means to an entirely new end. There was an appreciation of the situation.

Very suggestive in trying to estimate the mental life of apes is their approach to what we venture to call an argument from analogy. Thus Mr. Hornaday, of the Bronx Park Zoological Gardens in New York, tells how an orang discovered the use of a lever—not the principle of the lever, but the use of a lever, with which, indeed, he did much damage. But the point is that the orang proceeded to make more levers of other dimensions, his crowning achievement being the use of his trapeze bar as a lever to force apart the iron bars of his cage, so that he could put his head out and look round the corner to see what his neighbour was doing.

Or, again, when Miss Cunningham's young gorilla was refused a seat on her lap because he was dusty and she had a light gown on, he went and fetched a newspaper which he

(Continued overleaf.)

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The Mind of the Ape.

(Continued from the previous page.)

spread over her skirt, probably extending to this situation the previously observed use of a newspaper in lining a drawer.

Similarly interesting was the way in which Professor Köhler's chimpanzees, having enjoyed the fun of looking into a hand-mirror, proceeded to discover other mirrors of their own, such as brightly polished pieces of metal. Although they could not rid themselves of the fallacy that there was another ape on the other side of the looking-glass whom they continually tried to catch, there was something striking in their discovery of the analogues of a hand-mirror. Eventually, they found out that they could see an ape in a puddle of water, and at this they would sit gazing for a long time—perhaps, not far from the dawn of a clear self-consciousness.

Whenever we study the minds of animals and are filled with admiration at their achievements, we should correct this by noting that they are in many ways narrowly limited. Even the clever chimpanzees are balked by a practical problem that a young child could quickly solve. Why is this? Their brains are not so finely-fashioned, that is the general reason. But we should also notice that they are handicapped by not having true language, though they have many sounds. They seem also to have a very poor equipment of mental images; they cannot experiment with pictures in their head; they can rarely solve a problem unless the materials for the solution are within their present visual range.

To sum up: the higher apes stand apart from most mammals in their restless inquisitiveness and delight in experimenting. This is true of monkeys in general. Professor Thorndike tells of one that happened to strike a projecting wire so that it vibrated, and went on repeating the performance hundreds of times during the next few days. Of course, he got nothing out of it save fun; but he liked being a cause. 'He likes to be active for the sake of activity. The fact of mental life is to monkeys its own reward.'

In the second place, besides forming associations and learning dexterities, the higher apes illustrate a sort of argument by analogy. 'If this, then that,' they seem to say to themselves, as is illustrated by passing from the use of a small lever to the use of a large one.

In the third place, when we think of chimpanzees making two sticks into one to retrieve the fruit, or piling box upon box to reach the roof, we cannot but credit them with perceptual inference or genuine intelligence. And apart from the mental background of their clever doings, we must keep



THE MONKEY THINKS IT OUT.

By cleverly piling three boxes on top of each other, the ape succeeds in reaching the bananas hung from the roof. This is one of the striking illustrations from Dr. Köhler's fascinating book, 'The Mentality of Apes,' to which Professor Thomson refers in his article, and it is here reproduced by courtesy of the publishers, Messrs. Kegan Paul.

in mind their life of feeling, which includes not only affection and anger, but such subtle emotions as jealousy and kin-sympathy.

The Savoyards Oblige.

By Fred M. White.

IT would be interesting to know how many thousands—perhaps millions—of radio enthusiasts listened on the night of Monday, September 20, for exactly one hour and a quarter to the first night of the revival, at the Prince's Theatre, London, of Gilbert and Sullivan's masterpiece, *The Mikado*.

It was a rich treat that the B.B.C. afforded us on the Monday night in question, although we one and all hungered for more. No doubt, we shall get it in time. Let us hope that before long we shall sit in our homes entranced through the whole of one of these incomparable Savoy operas—and still cry for more. For the charm of Sullivan and the humour of Gilbert never fail to appeal to the best that is in us. These things belong to us as a national right—they are, by now, almost part of the British Constitution. Above all, they are essentially British. Whatever our musical back-slidings may be, in light opera at least we lead the world. No other nation has produced the peer of Arthur Sullivan, and W. S. Gilbert stands alone as a librettist in inconsequent and whimsical humour.

The announcement of the forthcoming broadcast of a Savoy opera created something of a sensation, not only amongst wireless enthusiasts, but generally throughout the country. And it is only fair to say that the generous action of those who hold the rights in these operas, in allowing *The Mikado* to be broadcast, afforded unmeasurable pleasure and delight to millions scattered all over the country who know these wonderful operas only by hearsay or, at the best, in excerpts or fragments on the concert platform. It was an act of generosity that cheered thousands of lonely and remote homes where Gilbert and Sullivan are honoured names, but nothing more.

In its way, that broadcast on the third Monday in September made history. It meant, we may hope, and I write only as a listener in a far-away corner of these British Isles, the breaking down of a wall, a new era, perhaps, in broadcasting.

Some day, when broadcasting takes television by the hand, it will be possible properly to follow and enjoy a stage play without mental confusion and the fogginess which goes with such enterprise to-day. Until that era arrives, the musical side of the drama must take pride of place.

Be that as it may, let me here and now, and on behalf of countless thousands of listeners scattered up and down the country, record the fact that the B.B.C. fairly surpassed all previous efforts on the historic night in question. Never, within my experience, has reception been so clear and strong, even down to the smallest whisper. It came to us in the remote West Country as if it had emanated from the broadcasting studio itself, pure and clear as a crystal bell struck with a wand of silver.

It was merely necessary to close one's eyes and visualize Miss Bertha Lewis, for instance, as actually singing there within the four walls of the room in which one listened. The light and shade in her voice were perfect. And in mentioning Miss Lewis, I am drawing no invidious distinction, but merely speaking of her by way of an example.

And the orchestra was a sheer delight. It is not for us out in the backlands to wonder what the powers-that-be at Savoy Hill thought of it all. Doubtless, they are proud of their work that night, as they have every right to be. Their task, if I may say so, is to go along the same path that they have followed so successfully these four crowded years of their life until every prejudice is removed and every obstacle to progress is swept away. They may be encouraged by the fact that nothing can stand in the way of progress for long. With the almost absolute perfection of wireless production, there can be no excuse for the most fastidious artist or conductor withholding his support. We shall hear all the world's great orchestras on the wireless yet. It is only a question of time.

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N.R.—Wavelengths are subject to temporary adjustments.

London and Daventry News and Notes.

THE special Trafalgar Day programme on Thursday, October 21, parts of which, as mentioned in the last issue of *The Radio Times*, will be relayed from the deck of H.M.S. *Victory*, by kind permission of the Commander-in-Chief, Portsmouth, will take the form of a series of radio views, arranged by Corbett-Smith, depicting the life of Nelson. These scenes will deal with the life of the great sailor from his boyhood days, through his career to the eve of the battle when he lost his life. Two characters will open the scenes—a naval captain, who lost his sight in the Battle of Jutland, and his small son, to whom he tells the story of Nelson's life. A number of the scenes will be portrayed by artists in the London Studio, and those dealing with Nelson's life at sea will be acted on the deck of the *Victory*, the final one depicting what took place on the quarter-deck on the eve of Trafalgar when the vessel was lying off Cadiz.

On the same evening at 10.15, Admiral Sir Mark Kerr, C.B., M.V.O., will give a talk on the Battle of Trafalgar. Among other activities, Admiral Kerr is the Chairman of the Veterans' Club. He was Commander-in-Chief of the Adriatic Squadron, 1916-17, and Deputy Chief of the Air Staff and Major-General, R.A.F., 1918. In 1919 he attempted the Atlantic flight and made the second and third longest flights ever made across country and sea. He has also published numerous essays, notably 'The Spirit of Nelson' and 'How Nelson's Memorandum was carried out at Trafalgar.'

It is now possible to give a tentative outline of the programmes which are being arranged to celebrate the fourth birthday of the B.B.C., during the week beginning November 7. As stated in the last issue of *The Radio Times*, these programmes will be S.B. to all stations.

Sunday, November 7 (afternoon)—Oratorio, *The Messiah*; (evening)—Star Ballad Concert.

Monday, November 8 (evening)—Massed Bands Concert, Play and Star Variety Turns.

Tuesday, November 9 (evening)—Variety; National Concert relayed from the Albert Hall, conducted by Dr. Richard Strauss.

Wednesday, November 10 (evening)—Musical Comedy and Programme by a Famous Quartet and English singer.

Thursday, November 11—Special Armistice Day Programme, morning, afternoon and evening.

Friday, November 12—Piano Concerto, Long Play and Opera.

Saturday, November 13—A New Revue, followed by Special Birthday Programme.

The Hound of Heaven, Francis Thompson's greatest poem, spoken by Mr. Raymond Trafford, with special music composed by Mr. Stanford Robinson, will be included in the afternoon programme on Sunday, October 24. Listeners will remember that this work was broadcast in

the early part of the year, and it is in response to many requests that it is to be repeated.

The second of the National Concerts at the Albert Hall takes place on Thursday, October 21, when the conductor will be Mr. Albert Coates, whose magnificent conducting of *Kitesh* at Covent Garden last March will be still fresh in the minds of listeners. Mr. Coates will open his programme with Wagner's *Tannhäuser* Overture, which, with such a large orchestra (there will be one hundred and fifty performers) should prove most impressive. He will also include Elgar's *Enigma Variations*, and the most popular of Beethoven's piano concertos, *The Emperor*, in which the soloist will be Mr.

the preacher being its venerable founder, Prebendary W. Carlile.

The second of the series of International Chamber Concerts being given by the B.B.C. in the Grotrian Hall, London, which is to take place on Tuesday, November 2, will be devoted to contemporary Italian music. The two outstanding composers of Italy to-day are Respighi and Malipiero. The former's Doric Quartet, heard for the first time in London last season, will be given again, this time by the Venetian Quartet. The first performance in England will be given of new songs by Malipiero entitled *The Seasons*. The singer will be Miss Kathleen Lalla.

Two other quartets, both of which will be heard for the first time in this country, are by Labroca, a young Italian composer, who is pupil of both Respighi and Malipiero, and by Francesco de Guarnieri, violinist and composer, brother of the conductor, Antonio de Guarnieri.

A light symphony concert is to be broadcast on Sunday afternoon, October 24, conducted by Mr. Howard Carr, who is known to most listeners as the composer of the 'Three Heroes' (O'Leary, V.C., Captain Oates, V.C., and Lieut. Warneford, V.C.), all of which will be included in his programme. His programme will be a varied and interesting one, opening with the sprightly short overture, *The Cockyally Bird*, by Martin Shaw, and closing with Schumann's fine *Second Symphony in C*. It is some time since Schumann's symphony has been broadcast, although much of his chamber music and many songs and piano pieces by him appear in the programmes. Miss Olga Haley, who is to take part in the same programme, will sing an aria and a group of English songs.

Sir Landon Ronald's charming songs are known all over the world. On Friday, October 22, Sir Landon will himself accompany half an hour of them, the vocalists being Miss May Huxley and Mr. John Turrer.

So many requests have been made by listeners for organ music by Mr. Reginald Foort, F.R.C.O., from the New Gallery Kinema, Regent Street, to be included in the evening programme, that it has been decided to do so for

half an hour at 9 p.m. on Tuesday, October 26. Mr. Foort's playing has been a feature on Wednesday afternoons each week for some time past.

A talk on Dover's Hill, the wonderful Cotswold height which the National Trust Society have recently been arranging to purchase for the nation, will be given on Tuesday, October 19, by Mr. E. A. B. Barnard, F.S.A., F.R.Hist.S. Mr. Barnard is President of the Worcestershire Archaeological Society, and will tell listeners an interesting story in connection with this famous height and the Old English Games which are held near by.



The Rev. H. R. L. SHEPPARD,

who, after twelve years' notable work as Vicar of St. Martin-in-the-Fields, has been forced by ill-health to announce his forthcoming resignation. A tribute to his work there appears on page 111.

Frederic Lamond, known the world over as one of the finest interpreters of Beethoven. The programme will conclude with the stirring *Poem of Ecstasy*, by Scriabin.

The first of what it is hoped will be a series of children's services, relayed from Westminster Abbey, will take place at 5.30 p.m. on Sunday, October 17. The service has been arranged by Canon Woodward, and will be on similar lines to those conducted by him at St. Peter's, Cranley Gardens. They will, therefore, be especially suitable for younger children. The Studio Service on the same evening is being arranged by the Church Army,

News From the Provinces.

MANCHESTER.

THE Manchester Station staff are continually in search of talent from the north-western area. Every type of artist is needed, from potential Chaliapines and Melbas to Corney Grains. On an average thirty auditions are given every week and 10 per cent. of those heard are given engagements, first at afternoon transmissions, a fact which is of interest to listeners from whom constructive criticism on these broadcasts is invited. Manchester wants a local A. J. Alan or a Davy Burnaby as well as operatic stars. It is hoped this winter will see a large increase in our audition lists with an added percentage of successes.

The Free Trade Hall on Wednesday, October 27, will see a cheerful band of wireless artists giving a programme for the benefit of their blind sisters and brothers. The concert will be an outstanding event of the winter season, and the proceeds will go to the fund of the Station's Committee for providing sets for sightless people. The artists will be Mr. Ronald Gourley, well known for his inimitable pianoforte improvisations, Mr. Ernest Whitfield, violinist, and Miss Margaret Marden, a Lancashire contralto, all of whom, though blind, will show how lightly they carry their affliction. The Augmented Station Orchestra will also contribute various items, and the whole concert will, of course, be broadcast.

So that the link between the Manchester Station and its vast audience may be welded still closer, an invitation will shortly be given to listeners in the many works, factories, and mills throughout Lancashire and the border counties, to form among themselves small committees to help to choose two popular programmes. Although every kind of programme is radiated, the object is to ascertain the type of transmission that is most appreciated, and to secure the valuable advice of wireless enthusiasts.

A special orchestral concert, conducted by Mr. Percy Pitt, Musical Director of the B.B.C., will be broadcast on Monday, October 25. Mr. William Primrose will be heard in a violin concerto during the same programme.

STOKE-ON-TRENT.

THE second birthday of the Stoke-on-Trent Station will be celebrated on Wednesday, October 20, and the programme on that evening will be an informal one of unannounced items which will include orchestral and vocal pieces by well-known local artists, and a one-act play performed by members of the staff.

A dug-out canoe recently discovered at Oakley is to provide the subject of a talk by Mr. T. Pape, at 7.40 p.m., on Thursday, October 21. This talk will undoubtedly arouse considerable local interest, because, although the existence of the canoe has been known for some years, it was only recently, following excavations and inspections by Mr. Pape, that the canoe was definitely proved to be of great antiquity.

'Handel in London' is the title of a music talk during the Transmission to Schools on Friday, October 22. This talk will be given by Mr. R. Nettell.

LIVERPOOL.

IVOR BROWN'S play, *Smithfield Preserved; or, The Devil a Vegetarian*, a very broad burlesque of an old kind of violence which has become a new kind of vogue, will be broadcast for the first time on Wednesday, November 3. The piece is peculiarly suited for radio.

BIRMINGHAM.

DIAGRAMS suitable for enlargement on the blackboard are available for teachers in schools in connection with a talk describing the life and habits of the Wasp, which, in continuation of his series of Natural History Chats, is to be given by Mr. H. W. Ballance, on Tuesday, October 19. The Schools Talk on Friday, October 22, will be given by Mr. W. W. Enoch, who is to discuss 'Britain's Commercial Development' in one of his series of talks on 'Britain's Trade and Commerce.'

The Station Repertory Chorus and Orchestra, conducted by Mr. Joseph Lewis, will give a programme under the title of 'Popular Music of the Four Races,' on Wednesday, October 20. The composers from whose works the various items will be selected are Sir Henry R. Bishop, representing English music, Sir A. C. Mackenzie, representing beyond the Border, and Sir C. V. Stanford and Edward German, respectively representing typical Irish and Welsh compositions. It is interesting to record that Sir A. C. Mackenzie played in the orchestra at several of the Birmingham Festivals from 1864 onwards.

In a talk by Mr. Thomas C. Lawton on Tuesday, October 19, listeners will be taken back in imagination to the Salzburg of two centuries ago. Mozart was born there, and Mr. Lawton will tell us how this wonderful child prodigy, already the gossip of his neighbourhood, was soon to achieve fame that reached the ears of the Empress in Vienna. The talk will be given with musical illustrations.

HULL.

LIGHT music and entertainment will constitute the 'Local Night' Programme on Wednesday, October 20. Imitations of the piccolo and organ will be given in concertina selections by Miss Eva Taylor, and humorous items will be provided by Jupiter Mars. There will also be items by Mr. Reginald Whitehead and Miss Miriam Benham.

The Rev. G. J. Jordan will give the address during a broadcast service from Holy Trinity Church on Sunday, October 17.

The fifth of the series of talks on Hull's Industries will be given during the Schools Transmission on Friday afternoon, October 22, by Mr. Sheppard.

PLYMOUTH.

MME. ALICE LAKIN, whose previous Song Recitals have been so much appreciated by West Country listeners, will again contribute half an hour's recital, supported by the Station Orchestra, on Wednesday, October 20.

An interesting series of Poetry Readings is to be given by Miss Margaret Kennedy. The first on 'Ballads, Old and New,' will take place on Monday, October 18, at 4 p.m.

Mr. Zachary Tan, the well-known entertainer, and Mr. Billy Barnes, who sings original songs at the piano, will be supported by the Station Vario Dance Band, during a programme on Wednesday, October 20.

Monsieur A. Briaux will describe 'The Gardens and the Palace of the Tuileries' in a talk on Thursday, October 21, at 7.40 p.m. The talk itself will be in French, but there will be a synopsis in English.

The Station Orchestra (conducted by Miss Winifred Grant) and Miss Evelyn Dane (soprano) will take listeners from East to West and thence to Aready in a musical comedy programme on Wednesday, October 20.

CARDIFF.

MYSTERY and the romantic fragrance of the East will be represented in a 'popular' programme on Wednesday, October 20. Apart from items from popular song-cycles like Liza Lehmann's *Persian Garden* and Amy Woodforde-Finden's *Indian Love Lyrics*, there will be included in its entirety *On Jhelum River*, by the last-mentioned composer. The parts will be taken by Miss Margaret Wilkinson and Mr. Glyn Eastman.

One of George Paston's comedies, a number of which have already been broadcast from Cardiff, will be included in the programme on Friday, October 22. It is *The Kiss*, which was first produced at the Shakespeare Memorial Matinée at the Haymarket in November, 1910, and subsequently played at the Criterion Theatre, London. The parts will be taken by members of the Station Players and Miss Mary O'Farrell, who came to Cardiff for a performance of *The Ideal Husband* some time ago.

Listeners will look forward to a performance by the Royal Welsh Gleemen on Sunday afternoon, October 17. A short time ago it was announced that this famous choir would probably broadcast from Cardiff immediately on its return from an American tour, but, unfortunately, arrangements could not be completed in time for the particular programme planned. The Royal Welsh Gleemen are shortly returning to the United States for further extended tours of about three years' duration, so that their broadcast performance will be the only opportunity of hearing them for a long time.

During an orchestral concert on Thursday afternoon, October 21, listeners will also hear items by Miss Eluned Leyshon, who won the open Violin Solo at the recent Welsh National Eisteddfod. Several Wagner excerpts are included and the Symphony will be Haydn's *No. 9 in B Flat*.

The Bubbles Concert Party will contribute the main portion of the evening programme on Tuesday, October 19.

BOURNEMOUTH.

IN a British programme arranged for Tuesday, October 19, Miss Esther Coleman and Mr. Sydney Coltham will contribute excerpts from Liza Lehmann's *The Golden Threshold* and Elgar's *Sea Pictures*. Among the orchestral items will be a selection from *The Beggar's Opera*.

A special Trafalgar Day Programme is being arranged for the afternoon of Thursday, October 21.

Another violin recital, this time with piano, will be given on Friday, October 22, by Miss Margaret Holloway. The pianist will be Miss Vera Wise, and the principal piece will be the celebrated *Kreutzer Sonata for Piano and Violin* by Beethoven.

'Wisby, the Romantic' is the title of the second of Mrs. E. Gee Nash's series of talks on the Hansa Towns, which will be heard on Tuesday, October 19.

LEEDS-BRADFORD.

MR. STANLEY DUNCAN, secretary of the Wildfowling Association of Great Britain and Ireland, is to give a talk at 7.40 p.m. on Tuesday, October 19.

A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's Open-air talks have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.)

'DON'T laugh at this. My education is not of the best.'

It is the tailpiece to a letter from a labouring man in Northamptonshire. At least, I say a labouring man; but he is out of work, more's the pity, and sick at that, or he would not be lying close beside the wood on an autumn morning. But as for education, I know a good many learned folk whom I would trust to miss half the sights and sounds of which his letter tells. Here are some snatches from it:—

10 a.m.—A warm day, and here I lie close beside the wood, with Nature all around me. In the field near by, wagons are being loaded with corn. On the still air comes the hum of a tractor, ploughing a few fields away; then, from the distance, the baying of hounds, which reminds me that cub hunting has begun.

Someone else has heard the sound, too. He looks right and left, his red-brown coat shining in the sun. Louder comes the music of hounds, and off he goes at a trot to a near-by culvert until the danger is passed.

I am roused from my reverie by a shrill shriek within the wood. A long, sinuous body darts through the grass, and a little further on I find the warm body of a rabbit. Poor cotton-tail! But a dinner for the morrow for me!

2 p.m.—Here I am again. A robin is singing from a tree close handy—not his spring song, but the one that tells autumn is near.

I am attracted by the antics of a large number of crows, swooping and cawing loudly. I get up to see the cause of the commotion. It is a young fox they are buffeting. An old basket-making tramp who just then passes by says he has seen the same thing a number of times. The crows have not forgiven the foxes since a fox deceived the crow in the fable.

I wish I had room for all the letter—the pick of my postbag that day.

Starlings' Spinney.

TIME and again, as you walk through the country, keepers will complain of the way in which starlings take for their own an entire spinney—and the damage they do there.

It has its picturesque side, though: witness this glimpse of them from a Wiltshire listener, watching her menfolk gathering in a field of wheat in the glow of the setting sun.

I hear a sound like a rushing wind—quite startling in the still evening. It is a dense flock of starlings passing over. They whirl and turn in amazing order, and then settle in the clms. Now their wings are silent, but their myriad voices are like rushing water—a lovely sound.

Thus they chatter and await new arrivals from north, south, east and west. As each fresh flock appears, the entire gathering rises, wheels and performs its aerobatics, then settles again, till, with the last late comers—flown in just as the sunlight vanishes from the tree tops—the whole company arises, and I look and listen entranced till the rushing wind dies into silence and the last thin black line of them is lost in the distance.

I know well the spinney where they lodge. They have taken it over completely as their own, defying the keepers, who vainly try to get rid of them. I have been on the sheltered side of the hill and watched them come in till the hazel boughs and young fir trees were black with them, and they looked like some strange fruit growing there.

[Each week, A. Bonnet Laird offers one of his broadcast books to the writer of the most interesting out of doors letter, and this week he is sending a copy of 'My Part of the Country' to Mrs. K. Hussey, of Baydon House, Baydon, Wilts.]

Is the Lion the King of Beasts?

By Major John E. Hodgson,* F.R.G.S.

EVER since the days of Herodotus, the lion has been called 'The King of Beasts.' There are many people, myself among them, who have studied and hunted the lion, and who think that his claim to the title is not altogether a clear one.

It is true that, from a spectacular point of view, he looks regal enough, and it is also true that he possesses enormous strength, but as regards courage and character, he does not equal the big black African buffalo. I am not speaking of the North American bison, or of the South African wildebeeste, which, formidable as they are, are comparatively small animals, but of the *Bos Kaffre*, which is his Latin name, who weighs up to two tons and who charges on sight.

I discussed this subject with the late President Roosevelt when we met in East Africa some years ago. Theodore Roosevelt had hunted grizzly bear in the Rockies for many years, and as a practical naturalist was, perhaps, without a rival. He told me that he considered the buffalo to be the real King of Beasts because of his immense strength and his unimpeachable courage. The lion, he thought, had a distinct yellow streak, and the title of kingship would not have been conferred upon him if the buffalo had not been a vegetarian and of the cow tribe.

Throughout the night I have lain awake at the Dak Bungalow at Makindu, on the Uganda Railway, and have listened to the roaring of the lions as they ranged the bush and veldt in search of game for food. The story of the chase can be read in these awful sounds. The lions usually hunt in couples, male and female, and carry out night operations in a very scientific manner. Starting from two points about two miles apart, they move forward slowly, gradually drawing in towards a central meeting place. As they advance, they roar to each other alternately, this having the effect, eventually of driving whatever animals may be between them into the clutches of one of the big beasts. Like all members of the cat tribe, the lion is master of the art of stalking his prey.

A Nerve-Wracking Encounter.

One of his tricks was brought home to me very vividly in 1912, when I was trekking across the great Athi Plains, near Nairobi. These plains are intersected by the shallow channels, which are, during the rainy season, cut into the soil by rain water. The grass is rather long, and one has to be careful to avoid stumbling into these little ditches. Now, a lion will flatten himself, as can the domestic cat, into an incredibly shallow space, and will lie there till the innocent herds of buck are well-nigh on top of him.

On the day of which I am speaking, I actually walked on to a lion which lay hidden in a gutter. I don't know which of the two of us was the more frightened. He bolted—but I was far too paralysed with surprise even to take a shot at him.

The lion is not possessed of a great amount of stamina, and he is fast only for a few hundred yards. Given a stretch of fairly open ground, a man on a decent pony should easily be able to gallop down a lion within a mile. The zebra, which the lion kills and eats, is another animal with a burst of high speed and little staying power.

In the Ngong Valley, in Kenya, I once saw a thing which rather surprised me. A lion startled a herd of zebra, which galloped off at top speed. About a quarter of a mile on they were picked up by another lion, which had evidently been lying in wait for them. He was quite fresh and the zebras were tiring, and one of their number was sacrificed to the hunger of his majesty. The way in which the second lion joined in the gallop reminded me of a relay race—although, of course, the poor zebras had no fresh runners to carry in the 'baton.'

* In a Talk from Bournemouth.

The type of lion which inspires most dread, and even respect, in the minds of those who read, but do not hunt, is the man-eater. He is often regarded as an animal of such ferocity and arrogance that he has passed the stage of being content with preying upon the animal world and is determined to subjugate the human race as well. This is not quite the case. With very few exceptions, he has been proved to be an old beast whose speed has diminished with the years and whose fangs are rotting. He no longer finds himself capable of outpacing the buck, and he finds that the easiest, though meanest, way of obtaining a living in his old age is to lurk in the vicinity of camps and villages in the hope of being able to grab a sleeping human.

Few "Man-Eaters."

It is a curious fact that the lion does not, in ordinary circumstances, show any preference for human flesh, but rather the reverse. Dozens of men are alive to-day who have actually been in the grip of a lion at some time or other. Once he has struck down his victim, he displays none of the ferocity of the tiger, but is often content to take a chew at the human being's shoulder or arm and then to abandon him. It would often be a merciful thing on the part of the lion to finish his victim—for the prospect of being left maimed and helpless in the middle of the tropical bush is not pleasant.

When Rudyard Kipling said that 'the female of the species is more deadly than the male,' he must have had the lion in his mind. Whereas, the male buffalo charges immediately on sight and smelt in defence of the females of his herd, and knows not the meaning of the word fear, the lion, as a rule, is not as keen and prompt in defence of his lady as she is in his behalf.

This fact was brought home to me with disconcerting vividness some years ago when I was after a lion near Nakuru, in East Africa. One evening, just before sunset, I came across a full-grown black-maned lion and his mate. They were about one hundred yards away on a little bit of rising ground. Now a lioness is practically of no value at all, but a big black-maned lion represents a fine trophy. Not having had a lot of experience, I shot the lion first. The lioness immediately charged me. I remembered having been taught that a lion, who charges at lightning speed, always slows up when within about ten or fifteen yards of its object—presumably in order to focus its victim and to balance itself for the final spring. I held my fire, and at the right moment gave her one in the chest and through the heart. She was killed practically instantly, but so great was her vitality and momentum that she finished her spring on top of me. I have never been much nearer death than on that occasion.

In most parts of Africa the lion is regarded as vermin. No game licence is required by the hunter who kills him. The men who farm the land across which he ranges do their best to exterminate him. He is the enemy of the cattle-breeders, and were it not for the wonderful facilities he offers for sport, his name would be 'mud.'

Because he is a hunter and a meat-eater, is possessed of enormous strength and presents a majestic silhouette, he will, I think, continue for ever to be regarded as 'The King of Beasts.'

IMPORTANT TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

The Children's Corner.

That Radio Circle Badge.

NOW and again, somebody writes to ask 'What is the good of a Radio Circle?' or 'What do I get if I belong to a Radio Circle?' And, just as often, we write back to explain that membership of a Radio Circle means belonging to a very large and important body—which we can quite well speak of as the Wireless Family of Great Britain. There are certain privileges and certain duties which go with membership, but there is not time or space to deal with more than one of them here.

One of the great objects of a Radio Circle is to give the members a chance to know one another, and to understand better what those who arrange and broadcast 'Children's Hour' programmes are trying to do. That some people value the badge, and that it does 'work,' is shown by a letter that recently came to Savoy Hill. The writer is a young lady who teaches children and who is very much interested in the Children's Hour, both on her own account and on behalf of the children in the school where she works. Regularly she takes the trouble to find out what the children in her classes think about the programmes, and about once a month she writes to the B.B.C. about it.

We value those letters very much—as we do all letters of the same kind—because they tell us very helpfully the opinions of a whole bunch of children, and information of that sort is very useful in planning programmes.

But the lady in question has not stopped there. Just what she has done can best be told by quoting bits from her actual letter. Here they are:—

'It may interest you to know that during my holidays, touring in Cornwall, I came across seventeen different members of London's Radio Circle. In Newquay alone I found nine members. Fortunately in every case I had my badge, and so had an excuse for speaking.

'I found, without exception, that all were ardent listeners who thoroughly appreciated the Children's Hour programmes.

'Apart from these members, I met some forty or so children who were regular listeners to either the London or Daventry programmes, and, without exception, they were all loud in their praises of the 5.15 programmes. . . .

'I find my Radio Circle badge invaluable for making friends with other members.'

People who belong to the same school or college or sports club often wear blazers, ties, or badges which only they and other members of the same group have the right to wear, and as a rule they value the privilege very highly. Those who drive motor-cars often carry a badge on the front to show that they are members of one of the great bodies into which motorists are joined, and they find both membership itself and the sign of it very useful in various ways. To belong to the big Wireless Family can (and in many cases does) mean a lot. It can be made to mean a lot more if you—in the language that was spoken ten years ago—will only 'do your bit.'

London and Daventry Notes.

On Tuesday of next week we are to have the London Radio Dance Band all to ourselves, so to speak. We hope that the programmes which they play will include certain old favourites, as well as newer pieces. On the same day, the Wicked Uncle will 'announce his forthcoming book.' We

didn't know he was producing one, but, on inquiry, we learn that he intends to publish a thrilling record of scientific discovery and wonderful adventure. The Children's Hour is to get the first news of it, as well as extracts from it.

On Wednesday, Mr. C. J. Allen will take Auntie Geraldine to a steel works to see how railway lines—or, at least, the rails for them—are made.

On Thursday, the Children's Hour will have to be shortened to make way for a special 'Trafalgar Day' item later on in the evening programme. It will run from 5.15 to 5.50 on that day. During that period, Mr. Gordon Bryan will play specially-chosen piano solos, and Uncle Leslie—returning



AT THE BRAEMAR GATHERING.

A photograph showing officials of the Aberdeen Station and the Post Office Engineer broadcasting the proceedings of the historic Highland event.

from his holiday—will talk to the 'Zoo Class' about 'The Zoo's Worst Characters.'

On Friday (in addition to songs), there will be a short Radio Circle Talk and another 'William' story.

On Saturday, there will be another simple musical play similar to *The Village Green* and *A Life on the Ocean Wave*. This time, it is *A Bit of Old London*. The Wireless Chorus and the Radio Quartet will provide the music, under the direction of Mr. Stanford Robinson.

It is still possible to obtain copies of the book of 'SHAKESPEARE'S HEROINES' (price 2/4 post free) from the B.B.C., Savoy Hill, London, W.C.2.

Liverpool Station's Civic Week Programmes.

BY far the most important series of transmissions ever given from the Liverpool Station will be those arranged in connection with the celebration of the city's forthcoming Civic Week. We are glad to give advance details of the programmes as they have been arranged for each day.

Saturday, October 16.—A talk by the Lord Mayor, who will give an account of the various activities of the week. This will be followed by examples of light music by two Liverpool composers, Frederick Nicholls and Frederic Humphries, and will be the first broadcast of compositions by local composers in the lighter vein.

Monday, October 18.—Dedication Ceremony of the Liverpool Cathedral Organ, which will, perhaps, constitute the most memorable broadcast of the week. The organist of the Cathedral, Mr. H. Goss Custard, who is to play the instrument, has held that position since the first part of the magnificent instrument was completed. The ceremony, which begins at 3 p.m., will also be broadcast from the London and Daventry stations.

The same evening the Bishop of Liverpool will speak on 'Good Citizenship.' Later a radio revue, entitled 'Liverpool Calling,' which has been specially written for the occasion by the Dramatic Producer, Mr. Edward P. Genn, will be presented. The revue, which introduces several new ideas, will be given by a strong cast, including Mr. Tommy Handley, who will be supported by a beauty chorus and the Station Revue Orchestra.

Tuesday, October 19.—A further talk dealing with important aspects of the life of the city will be given at 7.40 p.m. by Sir Arnold Rushton, who will speak on 'Our Shipping Industry.'

Wednesday, October 20.—Afternoon listeners will hear a matinee concert relayed from the Crane Hall, when items will be given by a few favourite Liverpool artists.

The outstanding musical event of the week will be an Orchestral Concert the same evening. This will be relayed from the Philharmonic Hall, and will also be broadcast through the Daventry Station. The Station Symphony Orchestra will be conducted by Mr. Joseph Lewis, who has paid a number of visits to Liverpool recently and has gained great popularity as a conductor in the town. The solo artists are Miss Kate Winter (soprano) and

Mr. Walter Widdop (tenor). Miss Winter is, of course, well known to listeners, but this will be her first public performance in Liverpool.

Thursday, October 21.—A talk by Sir Archibald Salvidge on 'The Future Development and Possibilities of Liverpool.'

Friday, October 22.—Mr. A. Alan Paton will speak on the Cotton Industry.

On the same day listeners will also hear an organ recital relayed from the Cathedral, given by Dr. Cunningham. There will also be a play, entitled *The Red Hen*, by Charles McEvoy, and items by Mr. Eddie Reed.

Saturday, October 23.—Mr. H. Goss Custard will give another organ recital from the Cathedral between 3 and 4 p.m., and during the evening Mr. F. J. Marquis will broadcast a talk in which he will review the Civic Week.

'Dick' Sheppard.

A Tribute.

IT was with something much more than ordinary regret that listeners everywhere throughout the country, from Land's End to John o' Gaats, and even beyond these British Isles, have learnt of the resignation of the Rev. H. R. L. Sheppard, of St. Martin-in-the-Fields, the historic church that stands at the north-east corner of Trafalgar Square.

To the thousands of listeners who for now more than two and a half years have eagerly looked forward to the second Sunday evening in each month, the announcement must have seemed like the breaking of a personal link. They may never have seen his face, but the tones of his voice have become as familiar as if they had been sitting in the church or in his vicarage study, and never has he spoken but they have felt that he has had a message direct to themselves, the right thing said that needed saying, and said in the right way. His Monday's letter-bag has been sufficient testimony to the help and strength and comfort he has given to multitudes not only in this country, but far beyond our shores.

We have known, of course, that for months past 'Dick' Sheppard has been fighting against ill-health, and no one has felt more keenly than himself his inability to do all that he would do. The Church authorities and his congregation would have given him unlimited leave of absence if his official connection with St. Martin's might have been kept, but his high sense of duty, his sensitive conscience, has prevented him, as he says in the letter announcing his resignation which appears in this month's issue of 'St. Martin's Review,' from holding on to a job which he feels he has not the strength to do as he conceives it ought to be done. This is all part and parcel of his character, and while we hoped this break might not be, while we keenly feel the loss it means to us—and it means much more to him—we could not expect him to act otherwise.

Is it possible to discover the secret of his influence? I think it lies in the fact that he is always his own natural self. There is never any posing, never any seeking to produce an 'effect.'

Those of us who know him best know his humility, his real shrinking from publicity, his awareness of the dangers of popularity. But he has never shrunk from doing or saying the unpopular thing, and his words have never been resented because men and women have felt that, although they may not have agreed with him, he has spoken and acted with the utmost sincerity and in that spirit of Christlike sympathy and love which they have not often found elsewhere.

This period of complete rest will, we believe, lead to his complete recovery; for a time, but only for a time, his voice will be silent. For us it will be a time to put into practice what we have learnt from him, and we confidently hope that long before we have finished that task, he will be among us once more with new messages of an applied and practical Christianity.

Meanwhile, he will not forget us, and we shall not forget him. Our thoughts on Sunday will be often with him; we shall often say a prayer for his speedy and complete recovery of health, and perhaps our best prayer will be that which he has many a time said to us, 'God bless you.'

H. W. Fox.

'The Radio Times'—New Style.

A Summary of our Readers' Opinions.

EVER since the appearance of *The Radio Times* in its new style with annotated programmes and in two editions—one for the North and one for the South—we have been overwhelmed with letters of praise and blame from our readers all over the country. We are, of course, glad to note that the vote has gone overwhelmingly in favour of the new form—the plan of annotating the programmes has been singled out for special appreciation.

Roughly speaking, the points upon which most of our critics attack the new style are six in number, and it will not, perhaps, be out of place if we endeavour to deal here and now with these six points, as it is possible that other readers, who

Newcastle Station programmes for detailed treatment in the Southern edition. Many other readers in the North of England write in the same strain.

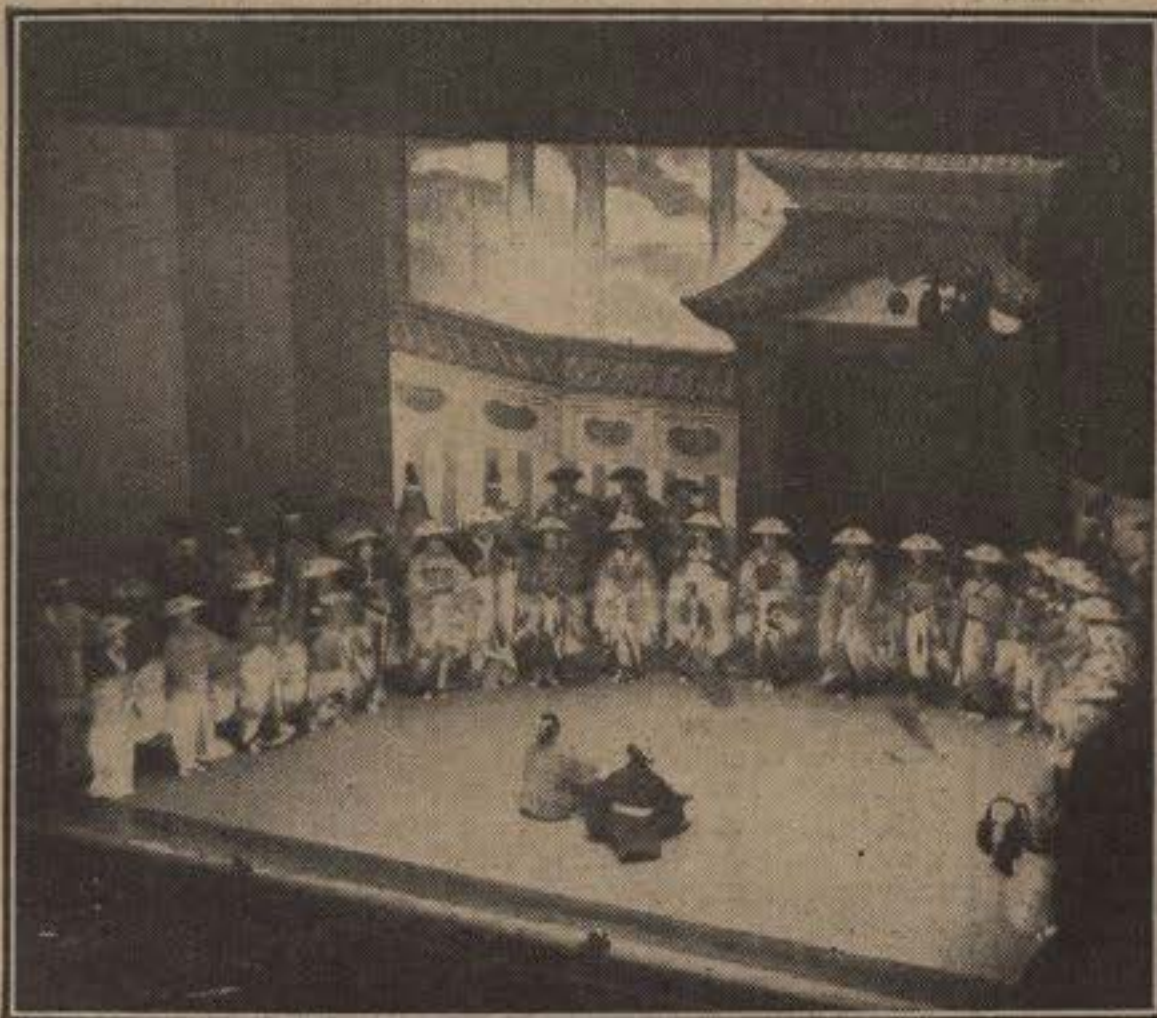
There is, of course, a real difficulty here, and it is one which is inherent in the plan of publishing *The Radio Times* in two editions. It was, of course, foreseen when the plan was first considered, and to meet the needs of readers in the Southern area who desire to listen to Northern stations, and vice versa, it was decided to give space in each edition for the programmes of both areas, but in each edition one set of programmes is to be set in the smaller type. It will be realized of course, that extra space is required for our new features.

This can best be provided in the present circumstances by using small type for those programmes that are less likely to be of special interest to the majority of readers of either edition. It is our intention, however, that the programmes printed in this way shall be complete in every particular.

The other points of criticism are far less urgent, and generally they may be briefly summarized as: (1) objections to annotations; (2) criticisms of the type in which the programmes are printed, and of the 'lay-out'; (3) objections to photographs of artists in the programme pages; and (4) a preference for the arrangement of the programmes by stations instead of by days.

We feel, however, that the critics who express these views are in such a small minority that their objections are overborne by the flood of appreciation that has come in upon us from other readers upon these very same points.

To all our correspondents alike—to those who send us bouquets and to those who throw us brickbats—we desire to express our best thanks for the trouble they have taken in writing to give us their views. Their letters of criticism—whether destructive or constructive—have been as welcome as they are informative and helpful.



THE FIRST BROADCAST OF 'THE MIKADO.'

An interesting photograph taken during the actual performance of the first night of 'The Mikado' in the new Gilbert and Sullivan season at the Princes Theatre, London, parts of which were broadcast from all stations. The photograph shows the two microphones, just above the footlights, and also the new setting and costumes, designed by Mr. Charles Ricketts.

have not written to us, may share the views of these critics; and so, in dealing with these points we may be able to meet the unspoken criticism in other quarters.

First of all, by far the largest number of letters we have received complain of the omission of the Daventry programmes on September 28 and October 1. This omission was due to a most unfortunate error in making up the programme pages for those days. These programmes appeared in full in our Northern edition, and we can only express to all Daventry listeners who received our Southern edition our sincere apology for the mistake, which they may be very sure will never occur again.

Another popular ground of complaint was that the programmes of all stations do not appear in both editions in full and in the larger type. This seems to be a very real grievance with our readers who live on the frontier between the North Country and the South. Thus, a Birkenhead listener whose favourite station is Belfast protests against the condensation in small type of the Belfast programmes in the Southern edition, and another reader in York similarly urges the claims of the

POINTS FROM LETTERS—A MIXED BAG.

LET me offer my heartiest congratulations on the new and improved *Radio Times*, an amazing twopennyworth.—WILFRED USHER, Solihull.

As a lover of music I offer sincere thanks for your greatly improved *Radio Times*. I am sure it will encourage listening and will make for greater appreciation of the music in the programmes. I think your paper is a great asset to the musical world.—GEORGE A. RAWLINGS, Bournemouth.

YOU invite criticism on the new form of *The Radio Times*. Here is mine. It is horrible. One cannot find the programme for verbiage.—THOS. ASPLING, Wallington, Surrey.

OWING to the hideous pictures in this week's issue it is impossible to concentrate on reading the programmes. These pictures are found on every page, and distract one's attention.—H. R. COOMAS, London, S.W.16.

I CONGRATULATE you on the improvement effected in the make-up of your paper this week. I feel sure the new style will appeal to all listeners once they grasp its conveniences. The annotations will be very useful to listeners, and will add greatly to the value of the programmes.—E. FROOM (Lt.-Col.), Fleet, Hants.

THE NEW PSYCHOLOGY.

System of Mind-Training Which Puts Fight in Your Thought.

By ANTHONY SOMERS.

Is man a thinking animal? He is supposed to be. His Latin name is *Homo sapiens*. Yet when one observes the senseless way in which so many people behave, one sometimes doubts. It has been said that wars and other evils are due to the "tiger" in Human Nature. But, as Bishop Creighton once observed, you may get rid of the "tiger," but there will still remain the "donkey," a much more intractable animal. On the whole, perhaps he was too Pessimistic. The real trouble is that although Man has been endowed with the power of Thought, he does not use that power sufficiently. And when a thing is insufficiently used it becomes weak instead of strong. Scientists tell us that the average person only uses about 50 per cent. of his brain. What is worse, he doesn't use even that 50 per cent. vigorously enough. *There is no vigour in his thinking; there is no fight in his thought.* He takes too many of his opinions ready-made, and falls far too easily into the rut of routine.

Don't Be "Just Ordinary."

Pelmanism cures this bad habit. It jerks your mind out of the rut; it levers your thoughts out of their groove. It arouses your brain. It shocks you out of the shadowland of mediocrity, and stimulates you to aspire to a higher level of achievement. It develops that questing, eager, original spirit which will make you "different" from the multitude. If you are just "ordinary" you will never get more than an "ordinary" income, and will live out your life in "ordinary" obscurity. But, as in everyone, there is something better than that in you. There is something new, something original in your brain, if only you will develop it. That is what Professor Spearman meant when he said that everyone was a genius at something. Your mind differs from that of another just as one leaf on a tree differs from another leaf. No two leaves are the same, and no two Personalities are the same.

Personality Developed.

Pelmanism helps you to develop that particular "something," which is your special contribution to the world and to Life. Pelmanism makes you a Person. It develops your Personality. It enables you to stand out from the ruck, to attract interest and attention, to make your mark on your surroundings. That is why you should get a free copy of "The Efficient Mind" to-day and read what the New Psychology can do for you.

A Business Man writes: "I have greatly improved my mind and memory. I have no fears now; they have all disappeared. My rather timid disposition has become a resolved determined disposition. My capacity for work is far greater than that of a year ago." (G. 31329.)

A Clerk writes: "I have found the Course full of interest and enjoyment. I regard it as the foundation of a new temple I dream of building, better than anything that has gone before." (H. 30664.)

A Medical Student writes: "Although I am only half way through the Course, I have benefited to this extent: in September I sat for my examination and passed with distinction; before, I have tried four times to pass in this subject but could not get through." (S. 39572.)

A Cashier writes: "I have certainly gained through taking this Course. I have now the position of Wages Clerk and Cashier and I would not have believed I could have attained this position twelve months ago." (B. 27736.)

A Manager writes: "I take this opportunity of telling you how much I have benefited in such a short space of time. I have a broader mind, keener observation, and am always thinking new ideas. You will congratulate me when I tell you that my Directors have granted me permission for two new Departments at my Store. Apart from this my returns are increasing in volume." (J. 30240.)

Banishing Boredom.

"The Efficient Mind" contains particulars of numerous cases of men and women who have doubled their Efficiency, increased their Earning Power, and developed their Personalities as a result of practising Pelmanism. It also shows how Pelmanism is a sure means of banishing—

Depression	Shyness
Moodiness	Timidity
Melancholy	Irritability
Forgetfulness	Fears
Indecision	Lost Nerve
Boredom	Weakness of Will

and of developing in place of these worries and weaknesses such fine and positive qualities as—

—Concentration	—Organising Power
—Observation	—Self-Confidence
—Initiative	—Will-Power
—Judgment	—Resourcefulness
—Business Acumen	—Originality
—Driving Power	—Self-Control
—A Reliable Memory	—Creative Force

which will be of the utmost value to you in all the affairs of the world, and will enable you to take up a confident, brave, and happy outlook on life.

Master Your Environment.

It is only by intelligently controlling the power of your Thought that you can shape your own career instead of having it shaped for you by your environment. Pelmanism enables you to control and develop and direct this Power, so that instead of being pushed out of your course by circumstances you can make direct for the goal of your desire. The system is fully explained in a book entitled "The Efficient Mind," and you can have a copy of this book sent to you free of cost on writing for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

MENTAL GARDENS.

How to Grow the Flowers—Not the Weeds—of the Mind.

Everyone possesses a garden in his mind. Therefore everyone ought to be a gardener. For, as Voltaire remarked, we must cultivate our gardens. Otherwise they will grow weeds instead of flowers and fruit.

Bad habits, Harmful tendencies, Forgetfulness, Slackness, Procrastination, Irritability, Depression, Timidity, Nervousness, Fear, Boredom, Lassitude, all these are nothing but mental weeds. Unless you cultivate your mind they are certain to spring up just as weeds always flourish in a neglected garden.

On the other hand, when you cultivate your mind these weaknesses and bad tendencies will disappear. And Pelmanism enables you to cultivate your mind. It makes you an expert mental gardener. It eradicates these mental weeds. It does more. It helps you to care for and to cultivate your good qualities. In a garden you must tend, cultivate and care for your plants if you want them to grow strongly, to blossom into flowers, or to burgeon into fruit. So it is with your mental garden. Initiative, Concentration, Will-Power, Observation, Memory, Self-Confidence, all these grow in strength and perfection under the scientific persuasion and cultivation of Pelmanism. The seeds are there already. Nature has planted them in your mind. But you have got to look after them. If you neglect them they will never come to anything. Cultivate them and they will grow up, becoming strong and sturdy growths and be your Power and your Pride.

Get a free copy of "The Efficient Mind" and see how easily you can do this. It is a manual of mental cultivation no thinking man or woman should be without.

A Clerk writes: "I am pleased to inform you that I have received a rise in wages, which I put down to an increase in efficiency due to Pelmanism." (J. 30214.)

A Cable Operator writes: "Pelmanism has gone a long way towards curing me of one of my greatest difficulties, viz., lack of Self-Confidence. It has considerably strengthened my powers of Concentration. It has shown me the inestimable advantages of Interest in whatsoever I do. It has taught me how I may know myself so that, armed with this knowledge, I should also know where best to turn to attain success." (S. 32201.)



So write to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, to-day for a free copy of "The Efficient Mind," and see how you can enrol right away for a course of Pelmanism on the most convenient terms.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars showing how I can enrol for a course of Pelmanism on the most convenient terms.

Name

Address

All correspondence is confidential.

If this Coupon is sent in an OPEN envelope it can be posted for 1d.

PROGRAMMES FOR SUNDAY (October 10)

2LO LONDON. 365 M.

3.30 LIGHT ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA: Conducted by JOHN ANSELL

Overture, 'A Midsummer Night's Dream' *Mendelssohn*
Nocturne, 'At the Summit of St. Bernard' *Latter*

MENDELSSOHN wrote his Overture to *A Midsummer Night's Dream* when he was only seventeen. It gives us the atmosphere of Shakespeare's fairy play to perfection. First there is a call to the fairies, who immediately come tripping in. Later we hear the donkey's bray of Bottom the Weaver, on whose shoulders the tricky Puck clapped an ass's head.

WYNNE AJELLO (Soprano)
Musetta's Waltz Song (La Bohème) .. *Puccini*

3.55 ORCHESTRA
Symphony in G Minor .. *Mozart*

TEN days could hardly be called an unduly long time to take over writing a Symphony. Yet Mozart took no longer over this fortieth Symphony, which is one of the most popular, and is generally considered one of the finest and most original of all his orchestral works. One must remember, of course, that in those days (nearly a hundred and fifty years ago) the Symphony was hardly out of its cradle, and had certainly not assumed the colossal proportions of later days. Also the style of music just at that time was almost as simple and straightforward as it ever has been. Still, it is not everyone who could in ten days compose an orchestral masterpiece consisting (as this does) of four separate Movements, each of a fair length.

Of these four Movements, or separate pieces, the First is quick and bustling and full of restless energy. But one thing noticeable, all through this Symphony, is that Mozart has used in it no Drums, nor any of the heavier Brass. The Second Movement comes as a beautiful, restful relief after the agitation of the First. The Third Movement is a cheerful, rather ceremonious Minuet. The Fourth Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

4.20 WINIFRED BAUER (Solo Pianoforte)
Soaring }
Why? } *Schumann*
Whims }
Fantaisie in F Minor *Chopin*

4.40 ORCHESTRA
Siegfried Idyll *Wagner*
Spanish Intermezzo *Vivien Lambelot*
English Dances *Cowen*

IN the spring of 1869, on the shores of Lake Lucerne, was born Wagner's son, Siegfried, named after the great symbolic hero of the *Ring* dramas. Shortly after, Siegfried's mother was greeted, on her birthday morning, with the *Siegfried Idyll*. A small orchestra had been secretly collected and rehearsed by Richter (then living with, and helping Wagner), who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted. In pure beauty and tenderness, neither Wagner, nor indeed any other composer, has ever surpassed this piece. All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs* will recognize many tunes from various parts of the work, mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the Idyll (it persists in the Strings in the first section) is the chief melody in the great love-duet.

The only tune used which does not occur in the *Ring* Trilogy is an old German Cradle Song.

WYNNE AJELLO
The Drowsy Road *Balfour White*
April Is a Lady *Montague Phillips*

ORCHESTRA
Ballet Suite, 'Victoria and Morrie England' *Sullivan*

5.30-6.0 SIR JOHN MARTIN HARVEY and NINA DE SILVA

Three Scenes from their Repertoire.

1. A Scene between Vjera and Count Skariatine from Charles Hannan's Dramatization of Marion Crawford's Novel, 'A Cigarette Maker's Romance'

Vjera NINA DE SILVA
Count Skariatine JOHN MARTIN HARVEY

2. The Story of 'Rat Reresby' as told by him in Act II. of 'The Breed of the Treshams,' by Evelyn Greenleaf Sutherland and Beulah Marie Dix

Lieut. Reresby JOHN MARTIN HARVEY
Francis Tresham LEONARD DANIELS

3. The Scene between Lady Anne and Richard III. from Shakespeare's Tragedy, 'Richard III.'

King Richard III JOHN MARTIN HARVEY
Lady Anne NINA DE SILVA
A Gentleman LEONARD DANIELS



Elliot & Fry

Professor L. P. JACKS,
who gives the address in the Studio Service
from London to-day at 8.15.

SIR JOHN MARTIN HARVEY, the famous actor-manager, has had as distinguished a career as any figure of the contemporary stage. He was with Irving's company for fourteen years, and since then has appeared in London and the provinces, Canada, and the United States, in a great variety of leading parts. Some of his most famous productions have been *The Only Way*, *The Burgomaster of Stilemonde*, and *The Corsican Brothers*. He was knighted in 1921. Miss N. de Silva (Lady Harvey) was herself formerly in the Lyceum company under Sir Henry Irving, and since her marriage has played many leading rôles in her husband's company, including Ophelia to his Hamlet, and Mimi in *The Only Way*. Of the pieces which have been drawn upon for this programme, *A Cigarette-Maker's Romance* was produced by Sir John Martin Harvey at the Court Theatre in 1901, and he gave a command performance before King Edward at Sandringham in 1902. *The Breed of the Treshams* he first produced in 1903, and it soon became one of the most popular items in his repertory. *King Richard III.*, which was published anonymously in 1597, is a magnificent melodrama providing a really 'fat' part in that of the King. Sir John Martin Harvey first played this part at the Lyceum in 1910, a performance that he has repeated many times since.

8.0 ST. MARTIN-IN-THE-FIELDS
THE BELLS

8.15 RELIGIOUS SERVICE

Address by Prof. L. P. JACKS, Principal of Manchester College, Oxford

PROFESSOR L. P. JACKS is Principal and Professor of Philosophy at Manchester College, Oxford, and Editor of the *Hibbert Journal*. In addition to having a distinguished record as a philosopher and as a preacher, he is the author of some remarkable books in which metaphysics and fiction have been combined in a manner that makes them both exciting and stimulating. They include 'Mad Shepherds,' 'Among the Idolmakers,' 'All Men Are Ghosts,' 'The Legends of Smokeover,' and its sequel, 'Heroes of Smokeover.' His son, Mr. M. L. Jacks, has been Headmaster of Mill Hill School since 1922.

8.55 The Week's Good Cause: The Winter Distress League. Appeal by Mrs. ETHEL M. WOOD, Chairman of the Finance Committee of the League.

THE aim of the Winter Distress League is to create employment, to substitute work for doles, and to restore the nation's greatest asset—*independence*—by giving men a chance to earn. It does this in several different ways: by the Hospital Employment Scheme, by which the labour of unemployed men is used for urgent work that could not otherwise be carried out for lack of funds—in which cases Trade Union rates are paid to the men employed; by care of the children of the unemployed, by a mending service for women, and by the provision of clothing to those who are in danger of being prevented by their ragged appearance from even applying for work with any hope of success. In all these ways it is helping the deserving unemployed—amongst whom ex-service men and their families are always given preference—not merely to keep going, but to get on their feet again, and in many cases it is able to install them in permanent jobs. Contributions may be sent to the Winter Distress League, 23, Bedford Row, W.C.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

9.15 ALBERT SANDLER and the GRAND HOTEL, EASTBOURNE, ORCHESTRA, relayed from the Grand Hotel, Eastbourne

Selection of Famous Songs by Landon Ronald
Serenata, No. 2 *Toselli*

CARMEN HILL (Soprano)

Knowest Thou the Land? (Mignon) .. *Thomas*

ALBERT SANDLER (Solo Violin)

Hejre Kati *Hubay*

CARMEN HILL

Chanson Hindoue *Rimsky-Korsakov*

Wait *Guy d'Hardelot*

ORCHESTRA

Grande Fantaisie, 'Cavalleria Rusticana' *Mascagni*

CARMEN HILL and ORCHESTRA

Abide With Me *Lidell*

10.30-10.35 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30 LIGHT ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA; WYNNE AJELLO; WINIFRED BAUER

5.30 SIR JOHN MARTIN HARVEY and NINA DE SILVA. *S.B. from London*

8.0 *S.B. from London*

10.10 Shipping Forecast.

10.12 *S.B. from London.*

10.35-11.5 THE SILENT FELLOWSHIP. *S.B. from Cardiff*

PROGRAMMES FOR SUNDAY (October 10)

5IT BIRMINGHAM. 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

Overture, 'The Force of Destiny' Verdi

THIS, one of the most sanguinary of Operas (for all the chief characters are killed off), was commissioned for the Imperial Theatre at St. Petersburg, and produced in 1862.

MARGARET ABLETHORPE (Solo Pianoforte) and ORCHESTRA

Second Concerto in G Minor, Op. 22 *Saint-Saëns*

SAINT-SAËNS died four years ago, at the age of eighty-seven. He first appeared in public at the age of five (as Pianist in a Beethoven Violin and Piano Sonata), so he had been active as a performer for about eighty-two years—probably a record.

At ten he gave a recital of his own, including compositions of Bach, Handel, Mozart, and Beethoven. Somebody present reproached his mother: 'If he plays Beethoven at his early age, what music will he play when he is twenty?' 'His own,' was the reply.

As a matter of fact, his age was still three years short of twenty when he won his first real success as a Composer. His First Symphony was performed at one of the concerts of the St. Cecilia Society, and the Conductor, Leghers, fearing that the Composer's youth would prejudice the committee against him, had to pretend that the score was one that had been sent to him anonymously from Germany.

For nearly twenty years (1858-1877) Saint-Saëns was Organist of the Madeleine in Paris, and he wrote some very good musical criticism; but his fame is that of a very productive composer. Such works as the Opera *Samson and Delilah* and the Piano Concerto now played have made him very popular.

Concerning this Concerto it is said that Rubinstein the great Pianist, suggested that Saint-Saëns and he should together appear in a concert as Soloist and Conductor respectively. There were three weeks before the event was due, and the Composer promised to write a new Concerto for the occasion. He did it easily, with several days to spare, and, as ever, played his work brilliantly.

This Concerto is in three distinct Movements. The FIRST MOVEMENT, beginning with a slowish Introduction, goes on to the discussion of themes in turn impassioned and calm.

The SECOND MOVEMENT, *Quick and playful*, is a dainty piece of work. The opening (plucked Strings, to an undercurrent of drum rhythm) is a charming way of launching a Movement. In a moment the Piano sets its capricious dance going, and we know we are in for a jolly time.

The THIRD MOVEMENT (the *Finale*) is also a very lively piece, in the style of the excitable Tarantella dance.

OWEN BRYNGWYN (Baritone)

Song of the Stone Thornley

Song of Innocence Walford Davies

When Children Play Bridge

Love Went A-riding Bridge

ORCHESTRA

Symphony, No. 35, in D (The Haffner).....Mozart

OWEN BRYNGWYN

Faith, Hope and Charity Brahms

Lead, Kindly Light Evans

Alleluia O'Connor Morris

ORCHESTRA

Suite, 'Four Irish Sketches' G. O'Connor Morris

Introduction and Song to the Irish Hills; The

Dance of Eily; Lament on the Death of an Irish

Chieftain; Reel.

(Conducted by the Composer)

MR. O'CONNOR MORRIS, born in Switzer-

land, in 1886, of Irish parents, is a musician

who is well known in more than one capacity.

He has made a name for himself as Solo Pianist,

Accompanist, Conductor to the Carl Rosa

Company, and Composer.

He has written several works having an Irish background, one of the most recent being this set of *Four Sketches*, the titles of which are: *Introduction and Song to the Irish Hills, The Dance of Eily, Lament on the Death of an Irish Chieftain, and Reel.*

5.30-6.0 S.B. from London.

8.0 RELIGIOUS SERVICE

Conducted by the Rev. J. ANDERTON (of West Bromwich Primitive Methodist Church). Relayed from the Ebenezer Church

8.55 The Week's Good Cause: The Winter Distress League. S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.35 S.B. from London



'STARVING.'

This pathetic group by the French sculptor, Roger Bluche, stands in the Luxembourg, Paris. It vividly expresses the misery that the Winter Distress League tries to ameliorate. [The Week's Good Cause, 8.55.]

6BM BOURNEMOUTH. 386 M.

3.30 SYMPHONY CONCERT.

THE STATION SYMPHONY ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

Overture, 'Athalia' Mendelssohn

THE *Athalia* in question is the tragedy of Racine. Mendelssohn wrote music for a performance of it in Berlin over eighty years ago. One piece from it, *The War March of the Priests*, is well known.

3.40 ERIC GREENE (Tenor), with ORCHESTRA

Summer, I Depart (Swan and Skylark)

Recit. 'Lo, Here My Love' } Goring Thomas

Air, 'Love in Her Eyes' } Händel

3.50 MAVIS BENNETT (Soprano), with ORCHESTRA

Variations on 'The Carnival of Venice' Benedict

The Willow Song Coleridge-Taylor

4.0 MARY LEWIS (Harp)

Ballade Huschnians

4.10 ERIC GREENE and MAVIS BENNETT

Duets:

A Night in Venice Lavantini

Finale, Act I, 'La Bohème' (with Orchestra) Puccini

4.20 ORCHESTRA

Symphony in D Major Mozart

WHEN Mozart was in the service of the ill-natured Archbishop of Salzburg, he found a good deal of pleasure in the friendship of the Haffner family.

For the wedding of one daughter of Herr Haffner he composed (when he was only eighteen) some short pieces which form the *Serenade* known, by his friend's name. Eight years later, for the marriage of another daughter of the same family, he wrote the *Haffner* Symphony. The title affords a useful means of distinguishing this Symphony from the baker's dozen of his other Symphonies in the same key of D.

The *Haffner* has the usual four Movements.

I. *Quick, Spirited.* The First Main Tune strikes off immediately with bold octave jumps. It is soon followed by a Second Tune, but side by side with this appears the First Tune again. The Second Tune is really only a running accompaniment, on Bass Strings and Bassoon, to the First; that opening motive, indeed, dominates the Movement, being rarely absent for long.

In the last few bars there is a dash down the scale from one note to the octave below; that Mozart used as a leading theme in the last of his Symphonies, the *Jupiter*.

II. Here is the greatest contrast to the bustling ardour of the First Movement.

This slow Movement is all gentle grace and charm. Only Oboes, Bassoons, and Horns, with Strings are used.

First Violins have the First Main Tune.

The Second Main Tune daintily trips from Second Violins and Violas (while the First Violin repeats one note, aloft).

This matter is 'recapitulated' after a very short interlude.

III. For the Minuet the Trumpets and Drums are added to the instruments that played the Second Movement.

All the instruments play in the first part. In the middle portion (or Trio) the Oboes and Bassoons have the melody, in duet—a delightful change of colour and weight of tone.

The first part repeated ends the Movement.

IV. This is a sprightly affair, a Rondo that runs on velvet. Three Chief Tunes appear.

The First Main Tune is heard, softly, from the Strings. So is the Second Tune (Bassoon strengthening the Bass this time).

The Third Tune is in a minor key. Its distinguishing mark is the group of three rising notes in the bass, with one scale-note omitted between each.

On these blended ideas the Movement is constructed.

4.50 MAVIS BENNETT, with Violin Obligato and Orchestra

I Will Love Him (The Shepherd King) Mozart

Nymphs and Fauns (with Piano) Beethoven

THE *Shepherd King* (*Il Re Pastore*) is a short 'Music Drama' (Mozart's own title) in Two Acts. It is an early work, written, when Mozart was Director of Music to the Archbishop of Salzburg, for the celebrations which were arranged when the Archduke Maximilian (the younger brother of Marie Antoinette) paid the Archbishop a visit.

This Air is one of the few extracts from the Opera that we hear nowadays. The words run thus:—

'I will love her, constant ever,
As a husband, as a lover,
For her beats my heart alone.
In so dear, so sweet a treasure
Joy I'll find, joy without measure,
Peace shall claim me for her own.'

The music is quiet and expressive, and the orchestration is very interesting, Mozart having used, among other instruments, two Cors Anglais and a Solo Violin.

5.0 MARY LEWIS and ORCHESTRA

Concertstück for Harp and Orchestra, Op. 39

..... Gabriel Piarri

5.15 ERIC GREENE

O Lot No Star Compare With Thee

The Sea Gipsy Michael

A Blackbird Singing Head

A Summer Idyll

PROGRAMMES FOR SUNDAY (October 10)

5.25 ORCHESTRA
 Marche Militaire, Op. 51.....Schubert
5.30-6.0 S.B. from London
8.0-10.35 S.B. from London

5WA CARDIFF. 353 M.

3.30 RELIGIOUS SERVICE
 RELAYED FROM BRISTOL CATHEDRAL: Special Service for the Bristol Federation of Old Boys' Societies
 Address by the Very Rev. The Dean of Bristol (Dr. H. L. V. DE CANDOLE)
 Music, Magnificat and Nunc Dimittis, Stanford in C
 Anthem, 'Hail, Gladdening Light'
T. W. Walmisley

4.45-6.0 S.B. from London
8.0 BELLS OF ST. MARTIN-IN-THE-FIELDS. S.B. from London

8.15 RELIGIOUS SERVICE
8.45 VIOLONCELLO RECITAL by FRANK WHITNALL
 Berceuse Järnefelt
 Réverie du Soir R. Reiman
 Berceuse Bridge

9.0 WEATHER FORECAST, NEWS; Local News
9.15 S.B. from London
10.35-11.5 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 378 M.

3.30 STUDIO CONCERT
 THE HEBDEN BRIDGE BAND: Conductor, SAM TOWNSEND
 March, 'Mephistopheles' Douglas
 Overture, 'A Midsummer Night's Dream' Keightley
 KLINTON SHEPHERD (Baritone)
 'O God, Have Mercy' Stradella
 Alleluia O'Connor Morris
 BAND
 Cornet Solo, 'Brooklet' White (Soloist, A. L. THOMAS)
 Selection, 'Maritana' Wallace

SHEEP-FARMING in the Australian bush, playing the Violin to the Governor-General, cruising on a whaler, mutiny, capture by ferocious rebel Maoris—all these are among the lively experiences of the Irish composer of *Maritana*. He is not to be confused, by the way, with the William Wallace of our own times, composer of the *Freebooter Songs*, etc. This William Wallace was born in 1814 and died just over sixty years ago. He wrote, among other things, half-a-dozen Operas; but *Maritana* was the only really successful one, and it has, indeed, easily made up for the rest as far as popularity goes. His countrymen put up a monument to him at his native Waterford a few years ago—one of the few statues of musicians to be found in the British Isles.

THE GIFT
 A Symbolic Play by Maria A. Foley, presented by the Station Dramatic Company
 Characters:
 Joel (a Little Lame Boy)—Master KENNETH BURCHILL
 Huldah (the Woman of the House)—LUCIA ROGERS
 Malachi (Her Father)—D. E. ORMEROD
 A Stranger (a Blind Man)—W. E. DICKMAN
 Gabriel (Neighbours) (HYLDA METCALF
 Martha) Children) (ENID TORDOFF

THE action takes place in the modest room of a little house near Judaea during the lifetime of our Lord. From the window, a

narrow winding road may be seen, and in the distance, rising majestically, a mountain, at the foot of which a great crowd is gathering. This is the picture that presents itself to little Joel as he gazes wistfully towards the mountain. He has just finished preparing a wreath of white roses, which he holds in his hands.

BAND
 Trombone Solo, 'Drinking' Bilton (Soloist, J. FITTON)
 KLINTON SHEPHERD
 The Old Clock F. Drummond
 Soul of Mine Ethel Barnes
 How Lovely are Thy Dwellings Liddle
BAND
 Selection, 'Songs of England' Roupel
 Sketch, 'Piper's Wedding' Rimmer

5.30-6.0 S.B. from London



Naxos, Ltd.

Mr. ALBERT SANDLER,

whose orchestra, relayed from the Grand Hotel, Eastbourne, is undoubtedly one of the most popular of outside broadcasts. [London 9.15]

8.0 ST. MARTIN-IN-THE-FIELDS. S.B. from London
8.55 The Week's Good Cause
9.0 WEATHER FORECAST, NEWS; Local News
9.15-10.35 S.B. from London

6KH HULL. 335 M.

3.30-6.0 } S.B. from London
8.0-10.35 }

2LS LEEDS-BRADFORD. 321 M. & 310 M.

3.30-6.0 S.B. from London
8.15 RELIGIOUS SERVICE
 Relayed from BRADFORD CATHEDRAL: Address by Rev. Dr. NORWOOD
8.55-10.35 S.B. from London

6LV LIVERPOOL. 331 M.

3.30-6.0 } S.B. from London
8.0-10.35 }

5NG NOTTINGHAM. 326 M.

3.30-6.0 } S.B. from London
8.0-10.35 }

5PY PLYMOUTH. 338 M.

3.30-6.0 } S.B. from London
8.0-10.35 }

6FL SHEFFIELD. 306 M.

3.30-6.0 } S.B. from London
8.0 }

8.15 RELIGIOUS SERVICE

Relayed from Nether Chapel
8.55-10.35 S.B. from London

6ST STOKE. 301 M.

3.30-6.0 } S.B. from London
8.0-10.35 }

5SX SWANSEA. 482 M.

3.30-6.0 S.B. from London

8.0 RELIGIOUS SERVICE

Relayed from ST. MARY'S PARISH CHURCH: Address by the Rt. Rev. MARTIN LINTON SMITH, D.D., Bishop of Hereford

8.55 S.B. from London

10.35-11.5 THE SILENT FELLOWSHIP. S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 404 M.

3.30—Band of the 6th Bn. Durham Light Infantry (T.A.); Alice Vaughan (Contralto); Roy Henderson (Baritone).
5.30-6.0—S.B. from London. **8.0**—Station Orchestra; Station Choral Society Octet; Address by the Very Rev. Dunston Sargent. **8.55**—S.B. from London. **9.10**—Local News. **9.15-10.35**—S.B. from London.

5SC GLASGOW. 422 M.

3.30—Station Symphony Orchestra; Margaret Anderson (Contralto); Paul Della Torre (Pianoforte); Archibald Armstrong (Baritone). **5.30-6.0**—S.B. from London. **8.15**—Studio Service: Address by Canon E. J. Petrie. **8.50**—The Week's Good Cause. **9.0**—S.B. from London. **9.10**—Local News. **9.15-10.35**—S.B. from London.

2BD ABERDEEN. 495 M.

3.30—Special Birthday Programme: Crue Davidson (Contralto); Dennis Noble (Baritone); City of Aberdeen Military Band. **5.30-6.0**—S.B. from London. **8.0**—Church Service from West U.F. Church: Preacher—Rev. Prof. George D. Henderson, B.D. **8.50**—S.B. from Glasgow. **9.0**—S.B. from London. **9.10-10.30**—Symphony Concert from Cowdray Hall: Mary Crawford (Soprano); David MacCullum (Violin); Augmented Station Orchestra.

2BE BELFAST. 440 M.

3.30—Harvest Festival from Belfast Cathedral. **4.45-6.0**—S.B. from London. **8.30**—Studio Service: Address by Rev. Frederick Hatch, B.D., LL.D. **9.0**—S.B. from London. **9.10**—Local News. **9.15-10.35**—S.B. from London.

2DE DUNDEE. 315 M.

3.30—S.B. from Aberdeen. **5.30-6.0**—S.B. from London. **6.30-7.45**—Church Service from the Parish Church (St. Mary's): Women's Guild Conference: Rev. A. W. Ferguson; Rev. John MacGlechrist. **8.15**—Studio Service: Address by Rev. James Lamont. **8.50**—S.B. from Glasgow. **9.0-10.35**—S.B. from London.

2EH EDINBURGH. 328 M.

3.30-6.0—S.B. from London. **6.30-8.0**—Evening Service from St. Cuthbert's Parish Church: Preacher—Rev. J. Harry Miller, D.D. **8.50**—S.B. from Glasgow. **9.0-10.35**—S.B. from London.

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PROGRAMMES FOR MONDAY (October 11)

ZLO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH. LUNCH-TIME MUSIC from the Holborn Restaurant

3.0 Mr. E. KAY ROBINSON: 'Fishes—Perils of Fish Life'

MR. E. KAY ROBINSON is President of the British Naturalists' Association, and editor of the monthly *Countryside*. He has written many books on natural history subjects, one of which, 'At Home With Nature,' includes many of his broadcast talks delivered last year.

4.0 TIME SIGNAL, GREENWICH. ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.

4.15 Mr. A. W. P. GAYFORD: 'Makers of Modern Europe—Metternich'

5.30 ROYAL AUTOMOBILE CLUB DANCE BAND



Mr. A. W. KETELBEY,

the popular composer, an hour of whose music is being given from London to-night.

5.15 THE CHILDREN'S HOUR

'Stories of King Arthur (No. 7): How Sir Gareth bore himself bravely in Great Peril.' (C. E. Hoelges); 'Jerry, the Boat and the Popinjay'; Songs and Piano Solos

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FISHMAN.

6.40 Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletins

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr. DESMOND MACCARTHY: Literary Criticism

MR. DESMOND MACCARTHY, whose fortnightly talks are so popular with listeners, is one of our leading literary critics. He is Literary Editor of the *New Statesman*, and his books include 'The Memories of Lady John Russell,' 'The Death of a Nobody,' which was a translation of the novel by Jules Romains, and 'Remnants.'

7.28 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 ALBERT KETELBEY—AN HOUR OF HIS MUSIC

HAROLD WILLIAMS (Baritone)

THE WIRELESS ORCHESTRA: Conducted by the Composer.

ORCHESTRA

Gypsy Overture, 'Chal Romano'
Oriental Fantasy, 'In a Chinese Temple Garden'
HAROLD WILLIAMS

My Love's a Saint (Words by J. W. Netter)
Young and Old (Words by Charles Kingsley)
White Shell (Words by Florence Hoare)
(From Twelve Lyrics)

ORCHESTRA

Cockney Suite, 'Cameos of London Life'
A State Procession (Buckingham Palace); The Cockney Lover (Lambeth Walk); At the Palais de Danse (Anywhere); Bank Holiday ('Appy Ampstead')

HAROLD WILLIAMS

Will You Forgive? (Words by Andrew Soutar)
Blow, Blow Thou Winter Wind (Words by Shakespeare)

ORCHESTRA

Meditation, 'Sanctuary of the Heart'
Intermezzo Scene, 'In a Persian Market'

9.0 VARIETY

TEDDY BROWN (Xylophone and Saxophone)
GROSE and LARKE (Character Comedy and Burlesque)
THE STERLING BROS. (Versatile Entertainers)

9.30 Topical Talk

9.45 BEETHOVEN—Pianoforte Sonatas interpreted by MAURICE COLE

Sonata in E Flat Major, Op. 31, No. 3 (Concluded)

THE First Movement of this Sonata was annotated in last week's issue (Saturday). Beethoven took over from Haydn and Mozart the graceful Minuet, the sole survivor of the dances in the Suite (which developed into the Sonata). Very soon he made of this simple piece a playful, often whimsical, Movement, with far more liveliness and interest in it than the Minuet had.

In this Sonata he includes both Scherzo and Minuet, but no Slow Movement.

II. The SCHERZO is, unusually for the composer, in two-time, and is of the same general build as the First Movement, with Two Main Tunes as the material for treatment. The First Tune is given out twice and the jovial Second Tune follows.

III. The MINUET is less a dance than a gracious, lyrical song-piece. The first part of it, in two portions, marked to be repeated, is succeeded by the middle portion, called a 'Trio' (because originally in concerted music that section was played by three instruments). Some of those who had listened regularly to the recent evening Pianoforte Recitals will probably say 'Where have I heard that Trio tune before?' It is that which Saint-Saens took as the subject of his Variations for two Pianos (played on September 28). After the Trio the Minuet is repeated and the Movement dies away.

IV. LAST MOVEMENT. 'Very quick, spirited,' is the direction to the player. The piece, in the style of an Italian Tarantella, dances and sparkles in the gayest fashion through its three-hundred odd bars. Those pauses near the end make us wonder what the composer has up his sleeve; but it is a false alarm—he is just preparing for a final scamper home.

10.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local Announcements

10.15-11.0 SYMPHONY OR FOX-TROT?

Another point of view in the vexed question of 'Classical' versus 'Jazz'

Presented by SEBASTIAN BROWN. With Illustrations by THE WIRELESS ORCHESTRA and THE LONDON RADIO DANCE BAND

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 RADIO QUARTET and NANCY ROYLE (Soprano), RONALD TURNER (Bass), DOROTHY DUBLEY (Pianist)

1.0-2.0-3.0-8.0 S.B. from London

8.0 LUTON RED CROSS SILVER PRIZE BAND: Conductor, Mr. F. Mortimer.

Selection, 'Lohengrin' Wagner

REGINALD WHITEHEAD (Baritone)

Recit. and Air, 'I Rage' (Acis and Galatea)

I Melt, I Burn and 'O' Händel

Ruddier Than the Cherry' Mozart

Aria, 'Isis and Osiris' (The Magic Flute) Mozart

BAND

Waltz, 'Speak' Nicholls

Fox-trot, 'Tin Can Fusiliers' Nicholls



Norman J. Moss

Mr. HAROLD WILLIAMS,

the Australian-born baritone, is singing in the Ketelbey programme from London to-night, and also in 'Faust' on Friday.

ARTHUR THOMPSON (Violin)

Allegro Brillante De Beriot

BAND

Selection, 'Rose Marie' Frint and Stohart

LINDA SEYMOUR (Contralto)

Sing, Break Into Song Mollinson

O Peaceful England (Merrie England) .. German

Harvesters' Night Song Baynton Power

ARTHUR THOMPSON

Ungarische Tänze Brahms-Joachim

Danso Orientale (Scheherazade) Rimsky-Korsakov-Kreisler

BAND

Romance, 'Pierrot and Pierrette' Rimmer

JUPITER MARS (Entertainer)

In Selections from his Repertoire

BAND

Selection, 'No, No, Nanette' Youmans

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC—JACK HOWARD AND HIS BAND from the Royal Opera House, Covent Garden.

PROGRAMMES FOR MONDAY (October 11)

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Wind Quintet
- 4.45 AFTERNOON TOPICS: SIDNEY ROGERS, F.R.H.S., Topical Horticultural Hints—'Bulb Growing in the Open.' Doris Cleaver (Contralto)
- 5.15 FOR THE CHILDREN
- 6.0 THE WIRELESS EXHIBITION ORCHESTRA relayed from the Drill Hall, Thorpe Street
- 6.40 Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade—Rev. T. J. Bevan (Chaplain, 25th Birmingham Company, B.L.B.)
- 7.0 S.B. from London

8.0 CHAMBER MUSIC

THE BIRMINGHAM PIANOFORTE QUARTET: THOMAS JONES (Violin); ARTHUR KENNEDY (Viola); LEONARD DENNIS (Violoncello); MICHAEL MULLINAB (Pianoforte)
First Pianoforte Quartet in G Minor .. Mozart
Allegro; Andante; Rondo

MOZART'S First Quartet for Piano, Violin, Viola and Cello is in the key of G Minor. It consists of three separate Movements, as follows:—

I. *Quick.* This is a closely-woven, yet light, airy piece.

The First Main Tune is heard at once. A very large part of the Movement is made out of the rather downright opening phrase for all the instruments. Here it is balanced by a florid little phrase on the Piano; then both phrases are repeated. Great play is made with this opening phrase, especially with its first two long notes.

Several little tunes crop up, and Mozart early begins to make use of his opening idea. The Piano starts the Second Main Tune—a graceful, quiet one in thirds. A sort of answer to it is played by the Strings, as their contribution to the second idea. The Piano repeats this String bit, the Violin imitating.

Space prohibits a detailed description of the rest of this Movement, most of which explains itself.

II. *At a steady pace.* This Movement consists partly of expressive, rather serious melodies, and partly of rapid, decorative scale-passages.

The Piano, at the opening, has the First Main Tune.

The Second Tune is soon heard, after a short Piano shake. The Violin begins it, the other Strings harmonising, and the Piano adds an answering strain.

III. *Quick.* The Finale is a gay Rondo, in which the chief Tune comes round several times. The Main Tune of this Rondo is a long one, but quite clear. First of all the Piano alone plays a sentence. This is repeated by Piano and Strings. Next comes another sentence for Piano alone, and this is repeated by Strings alone. The Piano comes in again at the end, and all the instruments round the whole Tune off. Several other equally care-free melodies are utilised. Our enjoyment of the Movement largely lies in the fact that while all are different and distinctive, they are unified and well blended. In other words, we have here one of the fundamentals of all good art—Variety in Unity.

DALE SMITH (Baritone)
Songs from 'The Fair Maid of the Mill' Schubert
A-Roaming; Whither; The Question; Sérénade; Impatience

SCHUBERT'S wonderful gift of melody found its most natural expression in his songs, of which he wrote over six hundred. He seemed to lay hold, with clear purpose, of the various types of emotion and thought in the poems he set, and to choose for each the perfectly appropriate musical expression.

The Fair Maid of the Mill is a set of twenty-five poems by Wm. Müller, of which Schubert set a score.

In A-Roaming we have the care-free song of the miller's man, who wants to go off and see the world. The mill-wheels don't stand still, says

he, and the water always wanders on and on. So will he; heigh-ho for the road!

Whither? is the question he puts to the brooklet beside which he takes his way. 'You will find your mill to turn, some day, and I'll find my work waiting for me too—somewhere, some day.'

The Question, of course, is one of the oldest questions—that of the youth who seeks to know if a maiden loves him. The stars and flowers can't tell him. Maybe the brook can. No? 'O tell me, she does love me?' But the brook is tantalizingly silent, for once.

In the Sérénade the youth, beneath the beloved's window, sings a morning greeting, chapsodizing about her after the fashion of lovers the world over.

Impatience. All Nature must bear the message to the beloved—'Thine is my heart, and shall be thine for ever.' But impatient love need wait for no messages; her eyes will know the



Mr. REGINALD WHITEHEAD.

photographed whilst singing to the microphone. He appears in the Daventry programme at 8 o'clock this evening.

unspoken thought, her heart will feel a heart's devotion.

QUARTET
First Two Movements from Pianoforte Quartet in C Minor, No. 1 Paure
Allegro Molto Moderato; Scherzo

DALE SMITH
Autumn Muriel Herbert
The City Child Becket Williams
Minnie and Winnie (First Performance)
My Little Pretty One Ian Montrose
A Lawsuit D. M. Stewart
Yarmouth Fair arr. Peter Warlock

QUARTET
Last Two Movements from Pianoforte Quartet in C Minor, No. 1 Paure

9.30-11.0 S.B. from London

6BM BOURNEMOUTH. 386 M.

3.45 MARIAN MACKAY SHARPE, M.A., 'By the Wayside in Tuscany'

4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Sons' Restaurant, The Square
March, 'Martial Moments' arr. Winter

Waltz, 'Ask Her While the Band is Playing' Joyce

Selection, 'Chu Chin Chow' Norton
Entr'acte, 'Rose Minuet' Messenger
Fox-trot, 'Call Me Early in the Morning' Rule
Song, 'Life's Roadway' Adams
Fox-trot, 'Five Past Four' Platen
Suite, 'In a Lover's Garden' Kotelbeg

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.40 Boys' Brigade Bulletin—Alderman H. Robson

7.0 S.B. from London

8.0 MILITARY BAND NIGHT

CALLENDER'S BAND: Conductor, TOM MORGAN
March, 'Juarez' Schettino
Selection, 'Lilac Time' Schubert-Clutnam
Chant Sans Paroles Tchaikovsky

8.20 EDWARD DYKES (Bass-Baritone)

Son of Mine } (Freebooter Songs) W. Wallace
The Rebel }
A Tavern Song H. Fisher

8.30 BAND

Cornet Solo, 'My Pretty Jane' Hartmann
(Soloist, R. W. Hardy)
Intermezzo, 'The Kiltie's Courtship' Mackenzie
Trombone Solo, 'For You Alone' Geehl
(Soloist, S. Rudkin)

8.45 EDWARD DYKES

The Stockrider's Song (Australian Bush Songs)
James

8.50 BAND

An Epic Symphony Fletcher
(Specially composed for the Crystal Palace Contest, 1926)

Euphonium Solo, 'Le Reve d'Amour' .. Millars

PERCY FLETCHER, well-known for many years as Conductor at His Majesty's Theatre, is largely a self-taught musician. He is best known, perhaps, for his incidental music to spectacular plays, such as *Cairo*, produced at His Majesty's.

He has written four Orchestral Suites and a good many popular Choral pieces, besides some Pianoforte and Chamber Music.

He is one of the few composers of to-day who have written large-scale works for the Brass Band. This *Epic Symphony* was composed as the test-piece for the chief competition at the annual Brass Band Festival at the Crystal Palace, held a few weeks ago.

9.10 EDWARD DYKES

Beware of the Maiden M. Craske-Day

9.15 BAND

Selection, 'Recollections of Scotland' arr. Rimmer
Intermezzo, 'The Wedding of the Rose' .. Jessel

9.30-11.0 S.B. from London

5WA CARDIFF 353M.

12.30-1.30 LUNCH-TIME MUSIC from the Carlton Restaurant

3.15 BROADCAST TO SCHOOLS: Dr. CYRIL FOX (Director of the National Museum of Wales), 'The Romans in Britain'

3.40 AFTERNOON CONCERT.

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
Overture, 'The Merry-makers' Contes

BEATRICE REES (Vocalist)
Love's a Merchant Molly Carew
Needles and Pins Frederick Lohr
The Little Waves of Breffny Graham Peel

ORCHESTRA
Selection, 'La Juive' Halevy-Genin

PROGRAMMES FOR MONDAY (October 11)

BEATRICE REES
 Island of Dreams *Stephen Adams*
 Love the Pedlar *German*
 Just One More Song *Richard Elton*

ORCHESTRA
 Siegfried Idyll *Wagner*
 Three Dances from 'The Bartered Bride' *Smetana*

4.45 'Tales of Old Dartmoor,' by Mr. F. J. Harries

5.0 Pianoforte Recital

5.15 FOR THE CHILDREN

6.0 Miss Kathleen Freeman, 'Writers of Greece—(2) Pindar'

6.15 S.B. from London

8.0 **COCK O' THE NORTH**
 THE BAND OF THE 2ND BATT. THE GORDON HIGHLANDERS (The 92nd)
 (By kind permission of Colonel Sir JAMES BURNETT, of Leys, Bart., C.M.G., D.S.O.)
 Conducted by Bandmaster WILLIAM BARTLETT
 March Militaire *Gounod*
 Petite Suite de Concert *Coleridge-Taylor*

8.20 **ELSIE COCHRANE** (Soprano)
 Robin Adair *Traditional*
 Wi' a Hundred Pipers *arr. D. Stephan and M. Burnett*
 My Heart is Sair *J. M. Burnett*

8.28 **JOCK WALKER** (Entertainer)
 Some Scotch

8.35 THE BAND
 Excerpts, 'Aida' *Verdi*

8.50 **ELSIE COCHRANE**
 Annie Laurie *arr. Liza Lehmann*
 Within a Mile o' Edinburgh Toon .. *James Hook*

8.58 THE BAND
 Selection, 'Mercenary Mary' *Friml*

9.8 **JOCK WALKER**
 'More Scotch'

9.16 THE BAND
 Potpourri, 'Tangled Tunes' *Ketelbey*

9.30-11.0 S.B. from London

2ZY **MANCHESTER.** 378 M.

3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Rev. H. Allen Job, 'Victoria—Sunshine and Wattle Gold'

3.45 **ISOBEL TOBAY** (Contralto)

4.0 Orchestral Music from the Piccadilly Picture Theatre

5.0 **WILLIAM JACKSON**, 'How Charlie Chaplin Began His Career'

5.15 FOR THE CHILDREN

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Musical Director, GERALD W. BRIGHT. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea

7.0 S.B. from London

8.0 **THE ART OF THE DUET.**
 THE VAN DYKS (Two Pianos)
 Andante and Variations, Op. 46 *Schumann*
HAROLD BROWN (Baritone) and **THOMAS BORTHWICK** (Tenor)
 I Wish to Tune My Quiv'ring Lyre *Michael Watson*
 The Little Old Garden *Hewitt*
CHARLES BIRTLES (Cornet) and **JAMES REDFERN** (Trombone)
 Excelsior *Balfie*
 Sweet and Low *Bornby*
 THE VAN DYKS
 Invitation to the Valse *Weber-Van Dyk*
 (Arranged for Two Pianos by H. Van Dyk for the Weber Centenary this year.)
HAROLD BROWN and **THOMAS BORTHWICK**
 Poet and Peasant *Bonheur*
 Passing By *Purcell*

CHARLES BIRTLES and **JAMES REDFERN**
 Duet, 'O Night of Hymen' (Romeo and Juliet) *Gounod*
 When the Wind Blows In From the Sea *Smart*
HAROLD BROWN and **THOMAS BORTHWICK**
 The Coming of a Dream *Knight*
 Island of the Purple Sea *Geehl*
 Arise! O Sun *Maude Craske Day*
CHARLES BIRTLES and **JAMES REDFERN**
 The Moon Hath Raised Her Lamp (Lily of Killarney) *Benedict*
 Softly Awakes My Heart (Samson and Delilah) *Saint-Saens*
 The Anchor's Weighed *Braham*
THE VAN DYKS
 Sérénade *Tchaikovsky*
 Valse Caprice *H. Van Dyk*

9.30-11.0 S.B. from London

6KH **HULL.** 335 M.

3.15 LIGHT MUSIC

4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON, Domestic Science Talks, 'The Invalid's Food' (2)

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by EDWARD STUBBS

6.30-11.0 Programme S.B. from London

2LS **LEEDS-BRADFORD.** 321 M. & 310 M.

4.0 SCALA STRING QUINTET, directed by ALFRED INMAN

5.0 AFTERNOON TOPICS: Books, M. K. DODGSON, 'A Literary Pilgrim's Progress'

5.15 FOR THE CHILDREN

6.0 Light Music

6.30-11.0 S.B. from London

6LV **LIVERPOOL.** 331 M.

11.30-12.30 GRAMOPHONE LECTURE RECITAL by MOSES BARITZ

4.0 PATRIZOV and HIS ORCHESTRA from the Futurist Cinema

5.0 AFTERNOON TOPICS: MANNIN CRAINE—Another McGinty Talk—'A Message from the South Seas'

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC.

6.30 THE HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA. S.B. from Manchester

7.0 S.B. from London

7.40 Mr. ERNEST EDWARDS ('Bee'): Weekly Sports Talk

8.0-11.0 S.B. from London

5NG **NOTTINGHAM.** 326 M.

3.20 BROADCAST TO SCHOOLS: Mr. E. L. GULFORD, 'The Story of Our Town'

3.45 MIKADO CAFE ORCHESTRA: Conductor, FREDERICK BOTTOMLEY

4.45 MUSIC and AFTERNOON TOPICS: Mrs. W. WOODWARD, 'Public Speaking'

5.15 FOR THE CHILDREN

6.0 ROBINS

6.15 Musical Interlude: MABEL HODGKINSON

6.30-11.0 S.B. from London

5PY **PLYMOUTH.** 338 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.30 ORCHESTRA relayed from POPHAM'S RESTAURANT

4.0 AFTERNOON TOPICS: Miss PHYLIS VIVIAN, 'The Fascination of Spain'

4.15 TEA-TIME MUSIC from the ROYAL HOTEL. Musical Director, ALBERT FULLBROOK

5.15 FOR THE CHILDREN

6.0 PATRICK BYRNE (Baritone) in a Song Recital

6.30-11.0 S.B. from London

6FL **SHEFFIELD.** 306 M.

11.30-12.30 GRAMOPHONE RECORDS

3.25 BROADCAST TO SCHOOLS: Mr. J. M. BROWN, 'Nature's Preparation for the Winter' (2)

4.0 AFTERNOON TOPICS

4.15 ORCHESTRA relayed from the GRAND HOTEL

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30-11.0 S.B. from London

6ST **STOKE.** 301 M.

4.0 CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 AFTERNOON TOPICS: JANET STEPHENS, 'Features of the 8th Assembly at Geneva'

5.15 FOR THE CHILDREN

6.0 Light Music

6.30-11.0 S.B. from London

5SX **SWANSEA.** 482 M.

4.0 CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema

5.0 AFTERNOON TOPICS: 'Ann Spice,' 'Books to Read'

5.15 FOR THE CHILDREN

6.0 Mr. W. EWART THOMAS (Baritone)

6.30-11.0 S.B. from London

Northern Programmes.

5NO **NEWCASTLE** 404 M.

3.0-3.30—Transmission to Schools: Mr. Edgar L. Bainton, 'Tunes and Their Makers—(4) Tunes of Handel.' **4.0**—Afternoon Topics. **4.15**—Music from Fenwick's Terrace Tea Rooms. **5.15**—For the Children. **6.0**—Dance Music. **6.40**—Boys' Brigade, Boy's Life Brigade and Church Lads' Brigade Bulletin. **7.0**—S.B. from London. **8.0**—'The Crier by Night'—A Music Drama; poem by Gordon Bottomley; music by Edgar L. Bainton; Dorothy Silk; May Blyth; William Michael; Norman Allin; The Station Symphony Orchestra. **9.30**—S.B. from London. **10.10**—Local News. **10.15-11.0**—Station Symphony Orchestra; Dorothy Silk; May Blyth; William Michael; Norman Allin.

5SC **GLASGOW.** 422 M.

4.0—Wireless Quartet and Nessie R. Jeffrey (Mezzo-Soprano). **5.0**—Afternoon Topics: C. A. Malcolm, 'Marken—In the Zulder Zee.' **5.15**—For the Children. **6.0-6.2**—Weather Forecast for Farmers. **6.15**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0**—The Village Concert Party; J. W. Taylor (Comedy Sketches); Station Orchestra. **9.30**—S.B. from London. **10.10**—Local News. **10.15-11.0**—S.B. from London.

2BD **ABERDEEN.** 495 M.

11.0-12.0—Gramophone Music. **3.45**—Dance Music. **4.15**—Afternoon Topics. **4.30**—Dance Music. **5.15**—For the Children. **6.0**—Boy Scouts' News Bulletin. **6.15**—Girl Guides' News Bulletin. **6.30**—Steadman's Symphony Orchestra. **7.0**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0**—S.B. from London. **10.10**—Local News. **10.15-11.0**—S.B. from London.

2BE **BELFAST.** 440 M.

3.0—London School Transmission, relayed through Daventry. **4.0**—Mrs. Liebert, 'Shell Flowers.' **4.15**—Station Orchestra and Annie Kinnis (Contralto). **5.15**—For the Children. **6.0**—S.B. from London. **8.0**—Folk Music: Winifred Fisher (Mezzo-Soprano); Station Orchestra. **9.0**—Station Brass Quartet and Xylophone Solos. **9.30**—S.B. from London. **10.10**—Local News. **10.15-11.0**—S.B. from London.

2DE **DUNDEE.** 315 M.

4.0—Restaurant Music from Draffen's. **5.0**—Rev. R. F. V. Scott, 'Singers and Their Songs.' **5.15**—For the Children. **6.0**—Musical Interlude. **6.30**—S.B. from London. **7.40**—S.B. from Edinburgh. **8.0-11.0**—S.B. from London.

2EH **EDINBURGH.** 328 M.

11.30-12.30—Gramophone Records. **3.0**—Station Pianoforte Quartet. **4.0**—Afternoon Talk. **4.15**—Patrick Thomson's Orchestra. **5.15**—For the Children. **6.0**—Musical Interlude. **6.30**—S.B. from London. **6.40**—The Hon. Lord Sands, LL.D., 'The Boys' Brigade.' **7.0**—S.B. from London. **7.40**—Rev. George Carstairs, B.D., 'Romantic India—(4) An Aboriginal Tribe—The Bills.' **8.0-11.0**—S.B. from London.

PROGRAMMES FOR TUESDAY (October 12)

2LO LONDON. 365 M.

- 1.0-2.0** TIME SIGNAL, GREENWICH
 Organ Recital by STANLEY BLIZARD, F.R.C.O., relayed from St. Lawrence Jewry
 Fantasia and Fugue in C Minor *Bach*
 Monologue in G *Rheinberger*
 Psalm Prelude No. 3 *Horcella*
 Chorale-Prelude, 'Old 101th' *Parry*
 Short address by the Rev. W. P. Besly, M.V.O., M.A.
 Hymn
 Adagio from 3rd Symphony *Verne*
 Minuet from 'Samson' *Handel*
- 3.0** Sir H. WALFORD DAVIES, Mus.Doc., 'Elementary Music and Musical Appreciation'
- 4.0** TIME SIGNAL, GREENWICH; Topical Talk
- 4.15** WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion
- 5.15** THE CHILDREN'S HOUR
 'Cello Solos by Beatrice Evelyn
 'The Nursery Work Basket' (from 'The Merry-Go-Round')
 'The Vengeance of Barnaby Tew: The Birth of "The Vengeance,"' by E. Le Breton Martin
- 6.0** THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 7.0** TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10** M. STÉPHAN: French Reading—'Lettres de Mon Moulin'
- 7.28** Musical Interlude
- 7.41** The Hon. Mrs. FRANKLIN, 'The National Council of Women'
- 8.0** 'MY PROGRAMME,' by 'A Man in the Street'

SO many people write to the B.B.C. suggesting programmes much better (they claim) than anything that has ever been broadcast that the London Station has decided to give some outsiders the opportunity of constructing their own programmes and having them performed—an experiment that will certainly be interesting and may even be helpful. The idea is to invite several people of quite different types, but always those in whose opinions listeners may be expected to be interested. On this, the first occasion, the programme has been chosen by 'A Man in the Street'—a listener selected as being typical of those who write the letters criticizing programmes that the London Station transmits.

ALTHOUGH Beethoven seems to have always done his level best to offend his aristocratic friends, and though no more independent man ever existed than he, yet he owed a good deal to the nobility; and some of them showed their good qualities and good judgment in refusing to be perturbed by his rudeness. One of his earliest friends and supporters was one Count Waldstein, who, being born in 1762, was just eight years Beethoven's senior. Count Waldstein and Beethoven first met when Beethoven was still a lad, working hard at Bonn, and living in the poor house of his drunken father. Waldstein (who would be about twenty-five) helped young Beethoven in various ways, getting him a piano, and letting him have money under the guise of allowances from the Elector, in whose service Beethoven and his father both worked.

A year later Beethoven wrote twelve variations for the Piano Duet on an air by Waldstein, and then, when he was thirty-five and writing his most virile music, dedicated to him the fine Sonata in C, No. 21, always known as *The Waldstein Sonata*.

- 10.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 RALPH VAUGHAN WILLIAMS (Born October 12, 1872.)

Favourites from his Songs sung by CUTHBERT SMITH

Silent Noon

Songs of Travel (First Set) (Words by R. L. Stevenson); The Vagabond; Bright is the Ring of Words; The Roadside Fire; Lindee Lea



Herbert Thomas, with

Dr. VAUGHAN WILLIAMS,

the eminent composer, whose birthday is being celebrated by a programme of his songs to-night. [London 10.15].

DR. VAUGHAN WILLIAMS occupies one of the highest places in British Music of these days. In two recent years three of his works were awarded special European honours. His *Pastoral Symphony*, *On Wenlock Edge*, and *Merciless Beauty* were chosen by the International Society for Contemporary Music for performance at its summer Festivals at Salzburg and Venice. He is regarded at home almost unanimously, abroad increasingly, as one of the living composers who have fully earned the most serious consideration. He was born at Down Ampney, in Gloucestershire. He studied music very thoroughly in England, but not content with that, continued his studies in Germany and France. Yet all his cosmopolitan training counts for little in comparison with his deep devotion for English folk-song, plain-song and medieval art music, which he believes we should use as the natural foundations of our own musical language.

- 10.30-12.0** DANCE MUSIC—JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

5XX DAVENTRY. 1,600 M.

- 10.30 a.m.** TIME SIGNAL; WEATHER FORECAST
11.0-1.0 LONDON RADIO DANCE BAND and ERIC CROSS (Tenor); DOROTHY ROSSITER (Entertainer); DOROTHY BLIZARD (Siffleuse)

- 1.0-2.0** } S.B. from London
3.0-10.0 }
10.0 WEATHER FORECAST, NEWS, Shipping Forecast
10.15-12.0 S.B. from London

5IT BIRMINGHAM 479 M.

- 3.45** BROADCAST TO SCHOOLS: Lecture 5, Mr. H. W. BALLANCE, 'Insect Life—Bees'
- 4.15** THE WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hall, Thorpe Street Barracks
- 4.45** AFTERNOON TOPICS: JESSIE BAYLISS ELLIOTT, D.Sc. (of the Birmingham Natural History and Philosophical Society), Travel Talk, 'The Hague,' GLADYS STRATHAM (Mezzo-Soprano).
- 5.15** FOR THE CHILDREN
- 6.0** HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30** WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hall, Thorpe Street
- 7.0** S.B. from London
- 7.40** Mr. F. W. KUPHAL: 'Town Planning—(4) Better Houses'

8.0 MUSICAL FAVOURITES.

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

A Favourite Overture, 'Rosamunde'... *Schubert*

THIS Overture was actually written for a 'melodrama' called *The Magic Harp*, not for the play of *Rosamunde*.

It starts with an Introduction in a bold style, after which comes the First Main Tune, in the Violins, very softly. Its springing theme is full of fresh-air gaiety. The Theme is a little enlarged upon, and the Second Main Tune comes as the most perfect contrast. It is given out by Clarinet and Bassoon, an octave apart, while the Bass Strings sustain a low note, which is called a 'pedal.'

- Favourite Operatic Arias
 HERBERT THORPE (Tenor)
 Heavenly Aida (Aida) *Verdi*
 DORIS VANE (Soprano)
 Ere Since the Day (Louise)..... *Charpentier*
 ORCHESTRA

A Favourite Suite, 'Ballet Egyptian'... *Luigini*

LUIGINI was a French composer who at one time conducted the Opéra Comique. He wrote some operas himself, but is remembered only for his Ballet Music.

He seems to have special interest in national characteristics as displayed in dance music, for he wrote a *Russian Ballet* and a *Turkish Carnival*, besides this *Egyptian Ballet*, which is the most popular of his works.

- DORIS VANE
 Favourite Soprano Ballads
 She Wandered Down the Mountain Side... *Clay*
 La Villanelle..... *Dell'Acqua*
 RICHARD MERRIMAN (Solo Cornet)

- Favourite Cornet Solos
 A Perfect Day *Jacobs Bond*
 Killarney *Balfe*

- HERBERT THORPE
 Favourite Tenor Ballads
 I Know of Two Bright Eyes *Chatsam*
 Come Into the Garden, Maud *Balfe*
 ORCHESTRA
 A Favourite Selection, 'Cavalleria Rusticana'
Mascagni

- 9.30-12.0** S.B. from London

PROGRAMMES FOR TUESDAY (October 12)

6BM BOURNEMOUTH. 386 M.

11.15-12.15 MIDDAY MUSIC FROM BEALE'S RESTAURANT, Old Christchurch Road. Directed by GILBERT STACEY

Intermezzo, 'Campano à Scra' *Billi*
International Suite *Tchaikovsky*
Songs (An Eriskay Love Lilt *Kennedy-Fraser*
Sérénade *Schubert*
Sérénade *Schubert*
Fox-trot, 'I'm a Little Bit Fonder of You' *Cesar*
Handkerchief Dance *Grainger*
Violin Solo, Minuet *Haydn*
Selection, 'Katinka' *Friml*
Waltz, 'Bygone Melody' *Evans*
Fox-trot, 'Because You Had Me Once' *Bernard*

3.45 An Afternoon Paper

4.0 ORCHESTRAL MUSIC FROM THE GRAND SUPER CINEMA, Westbourne. Directed by Isidore Gcdowsky

5.15 FOR THE CHILDREN

6.0 THE WIRELESS TRIO: REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH (Cello), ARTHUR MARSTON (Piano)

First and Second Movements from Trio in D Minor *Bach*
Two Pieces (The Bartered Bride) *Smetana*
Air; Lullaby
Selection, 'L'Enfant Prodigue' *Wormser*
Valse, 'Un Soir' *Crémieux*
Gipsy Rondo *Haydn*
Suite, 'Nuit Napolitaine' *Martí*

ANDRE WORMSER, a French composer, born in 1851, made a great success with his musical play in dumb-show, *The Prodigal Son*. It is a modern, fanciful setting of the old story.

Pierrot, for love of Phrynette, robs his parents and flees with her. Disaster follows. Pierrot comes down in the world, steals money for his Phrynette, and comes home to find she has gone off with a richer lover. Finally he returns to his poor old broken-hearted parents and enlists as a soldier, to redeem his good name.

7.0—S.B. from London

7.40 Mr. RUPERT CROFT-COOKE, 'The Coast Towns of Spain'

8.0 ORCHESTRAL CONCERT

MARGARET HOLLOWAY (Violin)
ANNETTE BLACKWELL (Soprano)
THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE and T. CONWAY BROWN ORCHESTRA

Entry of the Boyards *Halvorsen*
Norwegian Rhapsody, No. 1 *Secndsen*

8.20 ANNETTE BLACKWELL (with Orchestra)
O Come, Do Not Delay (Deh, vien), and I Know Not More What I Am, or What I Do (Non so più) from 'The Marriage of Figaro'

THE first song does not depend on its context for its effect. It is simply a beautiful love-song, with a very delightful light instrumental accompaniment.

The other song is sung by Cherubino, the love-sick page, who, though he is in love with the Countess, is flirting with her maid. He steals from her a ribbon that belongs to the Countess, and placates the maid by giving her a song he has written about her mistress.

8.30 MARGARET HOLLOWAY (with Orchestra)
Romance and Finale from the Violin Concerto in D Minor *Wieniawski*

THE Polish Violinist-Composer, Wieniawski, is universally known for his smaller Violin pieces. He did, however, write two Concertos for his instrument, beside some other large-scale works.

The Romance from his D Minor Concerto is aptly described by its title.

The Finale has melodies in the style of gypsy music. The First is vivacious, the Second

passionate, and the Third dance-like, with skips in it.

8.50 ANNETTE BLACKWELL (with Piano)
A Lullaby *Hamilton Harty*
When We Were Little Childer }
Bird or Beast }
Bab-Loek-Hythe } *Martin Shaw*

9.0 ORCHESTRA
Suite, 'The Wandering Minstrels' *T. Conway Brown*
(Conducted by the Composer)

9.15 MARGARET HOLLOWAY
Caprice Viennois *Kreisler*
Rondino *Beethoven-Kreisler*
Pcme *Fibich-Kubelik*
Spanish Dance *Sarasate*

9.30-12.0 S.B. from London

5WA CARDIFF. 353 M.

3.0 BROADCAST TO SCHOOLS: SIR H. WALFORD DAVIES, 'Elementary Music and Musical Appreciation.' London Programme relayed through Daventry

3.30 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Piano)

Four American-Indian Songs *Codman*
Selection, 'Gipsy Love' *Lehar*
'Lament' from Kettie Suite *Fould*
A la Bien Aimée *Schott*
El Saludo *Ancliffe*

4.15 Tea-Time Music from the Carlton Restaurant

4.45 MISS ELSPETH SCOTT, 'Compensations'

5.0 TEA-TIME MUSIC FROM THE CARLTON RESTAURANT

5.15 FOR THE CHILDREN

6.0 Mr. J. F. WILKINSON, 'A Rapid Mental Calendar for the Nineteenth and Twentieth Centuries'

6.15 S.B. from London

7.40 Prof. W. J. GRUFFYDD, 'Dafydd ab Gwilum—A Welsh Troubadour'

8.0 ROMANTIC LOVERS

Excerpts from Famous Operatic Love Scenes
THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

Prelude, 'Tristan and Isolde' *Wagner*

THE origins of the tale of Tristan and Isolde (Isent) are lost in legendry. Apparently it is an old Celtic romance. It was on the thirteenth-century version that Wagner based his great love-drama, a work which, in its kind, has never been surpassed.

The wonderful Prelude epitomises the transcendent, passionate love of Tristan and Isolde.

ROY HENDERSON (Baritone)
Gazing Around (Tannhäuser) *Wagner*
The Tempest of the Heart (from Il Trovatore) *Verdi*

AT the Court of the Landgrave of Thuringia a tournament of song is being held. The prize is the hand of his niece, Elizabeth. It falls to the lot of the minstrel Knight Wolfram to be the first singer. He celebrates in his song the virtues of those he sees around him, and tells the wonder of a pure and holy love. *The Tempest of the Heart* is sung by the wicked Count di Luna, who serenades the heroine by night, his intention being to abduct her.

ORCHESTRA
Selection, 'Othello' *Verdi-Tavan*
'ROMEO AND JULIET' *Herbert Bedford*
The First Love Scene, Act II, Scene 2
Juliet *ESTHER COLEMAN*
Romeo *ROY HENDERSON*

ORCHESTRA
In the Castle Garden } (Boris Godounov)
Love Duet } *Moussorgsky*

ESTHER COLEMAN (Contralto)
Fair Spring is Returning } (Samson and Delilah)
Softly Awakes My Heart } *Saint-Saens*

ORCHESTRA
Hymn to the Sun, from 'The Golden Cockerel' *Rimsky-Korsakoff*
Ride of the Valkyries, from 'The Valkyries' *Wagner*

KING DODON went out to fight the Queen of Shemakha, who was coming to invade his kingdom, but instead was conquered by her charms.

The first piece is an Orchestral arrangement of the song in which, under the guise of a Hymn to the Sun, she made love to the old King. The Valkyries are war-maidens who bring to Valhalla the bodies of warriors from the battlefield, who shall serve to guard that home of the gods.

In this Prelude to the Third Act of the Opera we have a wonderfully vivid depiction of the galloping of the horses. There are few finer suggestions of elemental force in all music.

9.30-12.0 S.B. from London

2ZY MANCHESTER. 378 M.

1.15 TUESDAY MIDDAY SOCIETY'S CONCERT

PIANO RECITAL BY REGINALD PAUL. Relayed from the Houldsworth Hall

3.25 BROADCAST TO SCHOOLS: 'Landscapes Painting—Mr. LAWRENCE HAWARD, M.A., 'Classical and Romantic Types'
Note.—The following Post-card Illustrations may be obtained from the National Gallery: Titian's 'Bacchus and Ariadne,' Wilson's 'Landscape with Butlers,' Turner's 'Ulysses Deriding Polyphemus.'

3.45 Tea-Time Music: Auto-Piano Recital by J. Meadows

4.0 CHARLES TALBOT (Bass Baritone)

4.15 Music by the Station Quartet

5.0 'Scarlet Dragon'—Short Story written and told by Alan Griff

5.15 FOR THE CHILDREN

6.0 THE 'MAJESTIC' CELEBRITY ORCHESTRA: Directed by GERALD W. BRIGHT. Relayed from the HOTEL MAJESTIC, St. Anne's-on-the-Sea

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from London

7.40 Mr. W. F. BLETCHER: Spanish Talk

8.0 THE MELODY MINSTRELS

In Plantation Songs, Humorous Part Songs, Glee, Nursery Rhymes. Presented by BERT GALE

9.30-12.0 S.B. from London

6KH HULL. 335 M.

4.0 AFTERNOON TOPICS: Mrs. P. DERMOND, 'Stencilling' (2)

4.15 FIELD'S OCTAGON QUARTET: Directed by J. H. RODGERS

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIQUO ORCHESTRA: Directed by EDWARD STUBBS

6.30-12.0 S.B. from London

PROGRAMMES FOR TUESDAY (October 12)

2LS LEEDS-BRADFORD 321 M. & 310 M.

- 4.0 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 5.0 AFTERNOON TOPICS: EVA HOPE WALLACE, 'Quaint Methods in Old Schoolrooms'
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION TRIO
- 7.0 S.B. from London
- 7.40 'Poetry and Music,' by 'PETRONIUS'
- 8.0-12.0 S.B. from London

6LV LIVERPOOL. 331 M.

- 4.0 AFTERNOON TOPICS: CYRIL DAMS, Readings from Thomas Hood



Miss ANNETTE BLACKWELL,

soprano, is singing some of Mozart's lovely songs in the Orchestral Concert which is being given at the Bournemouth Station to-night at eight o'clock.

- 4.15 FRED HICKS (Bass)
- 4.30 THE STATION PIANOFORTE QUARTET
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION PIANOFORTE QUARTET
- 6.30 THE HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA. S.B. from Manchester
- 7.0-12.0 S.B. from London

5NG NOTTINGHAM. 326 M.

- 11.30-12.30. Morning Concert, relayed from Daventry
- 3.45 LYONS' CAFE ORCHESTRA: Conductor, BRASSEY EXTON
- 4.45 MUSIC AND AFTERNOON TOPICS: Mrs. WALTER LEWENS, 'Physical Training as a Career for Women'
- 5.15 FOR THE CHILDREN
- 6.0 Robins
- 6.15 Musical Interlude: MABEL HODGKINSON,

6.30 S.B. from London

7.40 Prof. R. M. HEWITT: 'The Lighter Music—(2) Melodies'

8.0-12.0 S.B. from London

5PY PLYMOUTH. 338 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 Orchestra, relayed from Popham's Restaurant
- 4.0 AFTERNOON TOPICS: Miss MARGARET E. RILEY, 'Cornwall and Brittany—(2) The Fal and the Rance'
- 4.15 TEA-TIME MUSIC from the ROYAL HOTEL. Directed by ALBERT FULLBROOK
- 5.15 FOR THE CHILDREN
- 6.0 Boy Scouts' Bulletin
- 6.15 Light Music
- 6.30 S.B. from London
- 7.40 Miss LILIAN BRENTON: 'Holidays Abroad—Lucerne'
- 8.0-12.0 S.B. from London

6FL SHEFFIELD. 306 M.

- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: BERNARD HARRISON'S ORCHESTRA from Walsh's Restaurant
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.40 BARBARA JAY: 'Irving, Actor and Idealist'
- 8.0-12.0 S.B. from London

6ST STOKE. 301 M.

- 12.0-1.0 Gramophone Lecture Recital by Moses Baritz
- 4.0 CAPITOL THEATRE ORCHESTRA. Directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: A. E. GRAY, 'Modern Pottery'
- 5.15 FOR THE CHILDREN: 'William's Evening Out' from 'William the Fourth,' by Richmal Crompton. In Play Form by B. Pages.
- 6.0 Light Music.
- 6.30 S.B. from London
- 7.40 Mr. E. CAREY-RIGGALL: Motor Cycle Talk, 'Side-car Passengers'
- 8.0-12.0 S.B. from London

5SX SWANSEA. 482 M.

- 11.30-12.30 Gramophone Records
- 4.0 CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 4.30 THE STATION TRIO: T. D. JONES (Piano), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
- 5.15 FOR THE CHILDREN
- 6.0 Musical Interlude

6.30 S.B. from London

7.40 S.B. from Cardiff

9.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE 404 M.

11.30-12.30:—Greta Fottrell (Soprano); William and Sydney Starkov (Banjo Duets); Gramophone Records. 4.0:—Mrs. Ann Holm: 'Effect of Cooking on Food.' 4.15:—Music from Tilley's Restaurant, Blackett Street. 5.15:—For the Children. 6.0:—K.R.A.P.T. Octet; Harry Hunter (Pianoforte). 7.0:—S.B. from London. 7.40:—Mr. T. Russell Goddard: 'The Housing Problem in Nature.' 8.0:—S.B. from London. 10.10:—Local News. 10.15-12.0:—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30:—Midday Transmission. 3.20:—Transmission to Schools: Mr. J. Michael Diack: 'Music—Adventures in Melody-Making.' 3.45:—Musical Items to Schools. 3.55:—The Plaza Band from the Plaza. 5.0:—The Hon. Lady Barlow: 'This



Mr. ROY HENDERSON,

whose popular baritone voice will be heard in some excerpts from famous operatic love scenes at eight o'clock this evening from Cardiff.

'Summer in Germany.' 5.15:—For the Children. 6.0-6.2:—Weather Forecast for Farmers. 6.15:—S.B. from London. 7.40:—Mr. T. C. F. Broche: Municipal Talk. 8.0:—S.B. from London. 10.10:—Local News. 10.15:—Phillip Malcolm (Baritone). 10.40:—The Plaza Band from the Plaza. 11.15-12.0:—S.B. from London.

2BD ABERDEEN. 495 M.

3.45:—Mrs. Dorothy Meid: 'Notable Women of the Eighteenth Century—(1) Fanny Burney.' 4.0:—The Station Orchestra, Bolla Benton (Mezzo-Soprano). 5.15:—For the Children. 6.0:—S.B. from London. 6.30:—Steadman's Symphony Orchestra from the Electric Theatre. 7.0:—S.B. from London. 8.0:—Will Seymour's 'Bubbles' Concert Party. Station Orchestra. 9.30:—S.B. from London. 10.10:—Local News. 10.15-12.0:—S.B. from London.

2BE BELFAST. 440 M.

3.0:—London School Transmission relayed through Daventry. 4.0:—Phyllis Woodside (Poetry Recital). 4.15:—Station Orchestra. Dorothy Camlin (Soprano). 5.15:—For the Children. 6.0:—S.B. from London. 8.0:—Royal Ulster Constabulary Band; Gladys Ross (Philosophy at the Piano); F. Elliot Dobbie (Bass-Baritone). 9.30:—S.B. from London. 10.10:—Local News. 10.15-12.0:—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30:—New Gramophone Records. 3.0:—London Transmission to Schools relayed through Daventry. 3.30:—La Scala Orchestra. 4.30:—James Battle (Bass). 5.0:—Edith Stewart Fraser: 'Perfumes: Their Use and Abuse.' 5.15:—For the Children. 6.0:—Musical Interlude. 6.15:—Boys' Brigade Bulletin. 6.30-12.0:—S.B. from London.

2EH EDINBURGH. 328 M.

3.0:—Station Pianoforte Quartet. 4.0:—Afternoon Talk. 4.15:—Dance Music. 5.15:—For the Children. 6.0:—Musical Interlude. 6.30-12.0:—S.B. from London.

A WIRELESS NEWSPAPER FOR ALL!

The oldest-established radio journal, in greatly improved form, to be reduced in price.

WE have taken this page in "The Radio Times" because there are some things we would like to bring to the notice of all wireless amateurs concerning our journal, "The Wireless World," its policy and its future plans.

Because we state our purpose frankly in the first paragraph, please do not dismiss the page as "just another advertisement."

It is far more than that! It is a genuine endeavour to show how we are helping the amateur to get better results, and, consequently, greater pleasure from his set; and it is written after nearly two years of careful investigation and hard work on the part of a capable and experienced staff.

Until about two years ago, when "The Wireless World" came under the present control, the journal dealt almost entirely with the technical aspects of wireless communication, and, it may be mentioned, enjoyed a very high reputation for its sound views and dependable articles.

The Need for an All-round Paper.

It was then apparent, however, that the advent of broadcasting had entirely changed the position,



Easy tuning is a feature of the "Two-Range Everyman's Four"—two controls only

and what was required by amateurs was an all-round newspaper, dealing with all the varied aspects of wireless, and giving news and comment on current radio affairs, as well as practical guidance on the technical and constructional sides of the subject.

When it is considered that readers may vary in interests between the beginner with a crystal set and the "long distance" listener with very elaborate equipment, it will be apparent that the production of the ideal paper, that would appeal equally to all, was no easy task.

There is little doubt, however, that in "The Wireless World," as it appears to-day, the problem has been brought as near to solution as is humanly possible. In each weekly issue there is "something for everybody," and, if the journal is read regularly, each individual wireless user, whatever his set, or whatever his experience, will find that his interests are fully covered.

Weekly Features.

The regular features embrace an interesting and "newsy" survey of current wireless affairs,

simplified descriptions of new apparatus, instructional articles and practical hints and tips, broadcast brevities, transmitting notes and queries, call signs and club news.

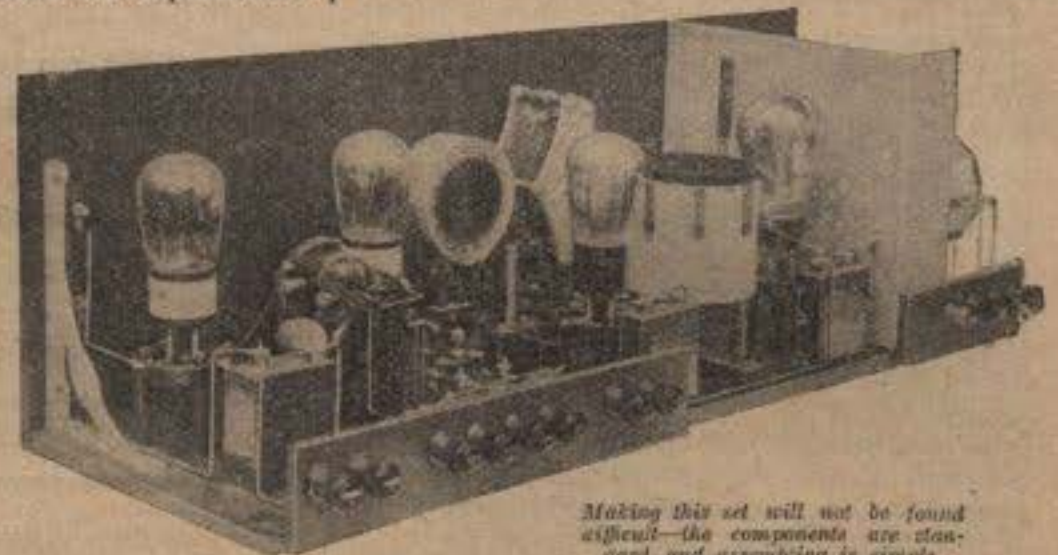
On the constructional side, "The Wireless World" has won the gratitude and praise of thousands who build their own sets, because its designs are always thoroughly tested and can be relied upon to give satisfactory results.

A strong organisation has been steadily built up, and every facility provided for experimental and constructional work, to ensure the best service to readers.

A Typical "Wireless World" Set.

On this page are two illustrations of the "Two-Range Everyman's Four" Receiver, which is to be described in a constructional article in the issue of October 13th.

This Long Range Loud-speaker Set is designed essentially to give the best possible quality of reproduction with easy manipulation. It makes use of four valves and embodies the new form of high-frequency coupling developed in "The Wireless World" Laboratory. Unlike many stabilised sets using H.F. amplification, provision has been made to tune to the wavelength of Daventry, Such stations as Rome, Frankfurt, Barcelona, Dublin, Madrid and Brussels, can be tuned in on the loud-speaker, while the American stations at East Pittsburgh (KDKA), Springfield, Mass. (WBZ) and Detroit (WWJ), have been received.



Making this set will not be found difficult—the components are standard and assembling is simple.

activity that has been organised to cope with present-day wireless conditions. This department conducts a free service of replies to readers' queries, and is always at the service of those who want information or help that may not be obtained from the paper itself at the time it is needed.

A Reduction in Price.

And now for something in the nature of a surprise. Although the improvements that have already been made, and the extension of the different departments of "The Wireless World" have involved large expenditure, it has now been decided to make a reduction in the price of the paper. Commencing this week (Oct. 6th issue) the price of "The Wireless World" will be reduced to Threepence.

While bringing down the price of the journal, it is our firm intention to maintain the high quality which is now so widely appreciated, and also to introduce still further improvements as opportunity offers.

There is, we know, a widespread demand for a dependable and all-embracing wireless newspaper, and, at the reduced price of 3d., "The Wireless World" will bring the ideal paper within reach of all.

Remember, the journal is published in the interests of all wireless users. The organisation is at your service. Suggestions are welcomed, for the closer the link between readers and paper, the more accurately can the needs of amateur constructors and listeners be gauged and satisfied.

The first 3d. issue of "The Wireless World" is now on sale—Hiffe & Sons Ltd., Proprietors of "The Wireless World," Dorset House, Tudor St., London E.C.4.

IMPORTANT ANNOUNCEMENT.

Commencing with the issue dated **OCTOBER 6th**, the price of

The Wireless World
AND RADIO REVIEW
is reduced to 3d.

The present high quality of the journal will be fully maintained.

Reduced Subscription Rates for Gt. Britain:
Twelve Months, 17/4; Six Months, 8/8;
and Three Months, 4/4, post free.

"The Wireless World" is obtainable of all newsagents and booksellers, or direct from the publishers: HIFFE & SONS LTD., Dorset House, Tudor Street, London, E.C.4.

PROGRAMMES FOR WEDNESDAY (October 13)

2LO LONDON. 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH.
CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati
- 3.0 Broadcast to Schools: Mr. GERALD GOULD and Miss MARY SOMERVILLE: 'English Composition and Reading'
- 4.0 TIME SIGNAL, GREENWICH
ETHEL M. HEWITT; 'Women Doctors Through the Centuries'
- 4.15 ORGAN RECITAL by REGINALD FOOTE, relayed from the New Gallery Kinema
- 5.15 THE CHILDREN'S HOUR
'The Aunts' and Uncles' Corner'
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.50 The Week's Work in the Garden by the Royal Horticultural Society

7.0 TIME SIGNAL, BIG BEN: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Dr. G. C. SIMPSON, C.B.: 'Thunderstorms' (under the auspices of the Royal Meteorological Society)

DR. SIMPSON has been Director of the Meteorological Office since 1920. He has been on the staff of the Indian Meteorological Department, and investigated the electrical conditions of the atmosphere in Lapland, and he was Physicist to the British Antarctic Expedition of 1910-12. Readers will remember his article in *The Radio Times* of September 10, in which he explained the real meaning of the more cryptic phrases in the Weather Reports.

- 7.28 Musical Interlude
- 7.40 Topical Talk or Musical Interlude
- 8.0 'THE PASSING OF THE THIRD FLOOR BACK'
An Idle Fancy, by JEROME K. JEROME
Arranged for Broadcasting and Presented by R. E. JEFFREY
Characters:
Mrs. Sharpe (the Landlady) .. BUENA BENT Stasia (the Slavey) LILIAN HARRISON
Miss Kite (Unattached) EBENE ROOKE
Mrs. Tompkins CONSTANCE POLLARD
Mrs. Percival de Hooley ANNIE ESMOND
Major Tompkins ASBTON PEASE
Vernon (His Daughter) .. AMY BRANDON-THOMAS
Joey Wright (a Retired Bookmaker)
EDMUND KENNEDY
Christopher Penny (a Painter) MICHAEL HOGAN
Jape Samuels (of the City) .. GORDON MCLEOD
Harry Larkcom (his Jackal) PHILIP WADE
The Third-Floor-Back ION SWINLEY

Scene: The first floor front of 13, Bloomsbury Place, London, W.C.
It is Friday afternoon in November.

9.30 Sir OLIVER LODGE, F.R.S., D.Sc.: 'Atoms and Worlds—The Atom of Electricity'

9.45 BEETHOVEN interpreted by MAURICE COLE
Sonata, Op. 53 (the 'Waldstein') Second and Third Movements

THE Second Movement (or Introduction to the Finale) is one of Beethoven's most romantic, mysterious pieces, largely consisting of shifting harmonies.

After pausing on the last dying sounds we break into a joyous, though grandiose Rondo, a kind of sublimated Dance, in which one triumphant melody recurs time after time. In the middle there comes a feeling of greater pomp and solemnity. The end is almost vertiginous.

10.0 TIME SIGNAL, GREENWICH; WEATHER

his songs, of which he wrote very many. His First Quartet for Piano, Violin, Viola, and Cello is in the customary four distinct Movements, the first two of which are played to-night.

NARRATIVE POETRY by Bret Harle, read by RICHARD CLOUDESLEY SAVAGE

DOROTHY NEVILLE-WHITE
Widmung (Devotion) } Schumann
Thou Art Like a Lovely Flower }

QUARTET
Andante from Quartet in E Flat, Op. 60

Finale from Quartet in G Minor, Op. 25 *Brahms*

COMPOSERS do not very often rearrange their own works for different instruments than those for which the music was conceived. Yet the Quartet of Beethoven that we are going to hear was originally written for Oboe, Clarinet, Bassoon, Horn and Piano. Probably Beethoven

thought it would be likely to be frequently performed if he arranged it for the more common instruments, Violin, Viola, Cello, and Piano. On those instruments we are to hear it to-night.

BRAHMS concludes his first Piano Quartet (which he wrote when he was thirty, just after he had gone to live in Vienna) with a Movement which he describes as 'alla Zingarese'—that is, in the style of the gypsy music that was commonly to be heard in Hungary at that time. His interest in this variety of folk-music had been aroused ten years before. Engagements were not very numerous then, and the young composer was glad to go on a concert tour with the violinist, Remenyi, playing his accompaniments. Remenyi was partly of the Hungarian extraction, and included some of that country's folk-tunes in

his programmes. Brahms was much attracted by these airs, and made arrangements of some of them. Later, he more than once used the rhythms and melodic peculiarities of the Hungarian folk-songs and dances in his orchestral works; for instance, in the last Movement of his Violin Concerto, and in the Quartet Movement now played.

11.0 Close down

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast
- 11.0-1.0 RADIO QUARTET and MARGARET FARRILL (Contralto); OSMOND DAVIS (Tubor); WINIFRED BROWNE (Pianoforte)
- 1.0-2.0 —S.B. from London
- 3.0-10.0 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Shipping Forecast
- 10.15 S.B. from London
- 11.0-12.0 DANCE MUSIC—TED BROWN'S CAFE DE PARIS DANCE BAND, from the Café de Paris



THE PASSING OF THE STORM.

This remarkable picture of thunder and hail passing over flat country illustrates Dr. G. C. Simpson's Talk on thunderstorms, and is published here by courtesy of the Meteorological Office.

FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 POPULAR CHAMBER MUSIC.

THE PHILHARMONIC PIANO QUARTET:
CHARLES KELLY (Pianoforte); PAUL BEARD (Violin); FRANK VENTON (Viola); JOHAN C. HOCK (Violoncello)

DOROTHY NEVILLE-WHITE (Mezzo-Soprano)

PAUL BEARD, JOHAN C. HOCK and CHARLES KELLY
First Movement of Trio, No. 2 in E Flat, Op. 100

DOROTHY NEVILLE-WHITE
Rosebud }
Whither? } Schubert

QUARTET
Movement from Quartet in C Minor, Op. 15

FAURÉ

GABRIEL FAURÉ was an eminent French composer and teacher who died a couple of years ago, at the age of seventy-nine. Among his best work (certainly his most distinctive, characteristically French, music) may be included

PROGRAMMES FOR WEDNESDAY (October 13)

5IT BIRMINGHAM. 479 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL, relayed from the *Birmingham Weekly Post* Wireless Exhibition
- 4.45 AFTERNOON TOPICS: Mr. J. ERNEST JONES, 'Dr. Johnson and the Ladies—(1) Mrs. Johnson and some "Might Have Beens".'
- 5.15 FOR THE CHILDREN
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
Fox-trot, 'My Girl's Got Long Hair' *Rule*
Valse, 'Smiling Eyes' *Heale*
Selection, 'The Blue Kitten' *Friald*
Suite, 'The Pagoda of Flowers' *Woodforde-Finden*
- 6.50 S.B. from London

10.15-11.0 VARIETY

- JANET JOYE
in 'Snaps and Snatches'—with BLANDFORD COLLIER at the Piano
Something American *Anon.*
Viewing the Baby *Weston and Leo*
ROBERT PITT and LANGTON MARKS (Entertainers)
in selections from Their Repertoire, including 'Duets of 1926' *Original*
JANET JOYE
Nobody Knows What I Know .. *Rex Burchell*
Baby *G. Newman*
PITT and MARKS
in Further Selections, including Telephone Stories and Rhymes of 1926 *Original*

GBM BOURNEMOUTH. 386 M.

- 3.45 Miss WIDLAK, 'The Beginning of Personal Surnames'
- 4.0 POPULAR STRING PROGRAMME
THE WIRELESS STRING ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Soloist: BEN BRAMMALL (Baritone)
- 5.15 FOR THE CHILDREN
- 6.0 THE BIJOU BAND: Conducted by REGINALD S. MOUAT
March, 'Gaily Through the World' .. *Macheth*
Romantic Suite *Stanley*
Courtship; The Wedding Morn; The Festivities
- 6.15 EVELYN FRYER (Contralto)
My Ain Folk *Laura Lemon*
The Gentle Maiden *arr. A. Somercell*
- 6.20 THE BAND
Selection, 'The Street Singer' .. *Frascr-Simson*
- 6.35 EVELYN FRYER
O Lovely Night *Landon Ronald*
Wind of the Western Sea *Graham Peel*
- 6.40 BAND
Valse, 'The Whirl of the Waltz' *Lincke*
- 6.50 S.B. from London
- 10.15 A CHEERY FORTY-FIVE MINUTES
BILLY BARNES (Entertainer)
Who Will Carry On?} *Barnes*
My Family }
A.B.C. *Frankau*
- 10.25 WINIFRED CECI and WILLIAM FISHER—
and a Piano—In Items Grave and Gay
Duet, 'What About You?' *Layton*
Monologue, 'Baby' *Prevost*
Song, 'Hoein' *Richards*
Duet, 'Mad Midsummer Days' *Reid*

- 10.40 BILLY BARNES
My Wedding Day *Barnes*
Mixed Melodies }
To-day } *arr. Barnes*

- 10.50-11.0 WINIFRED CECI and WILLIAM FISHER
Song, 'Don't I Wish I Were a Man?' *Bertram*
Duet, 'Lullaby Baby' *Mayerl and Paul*
Song, 'Keep on Loving' *William Fisher*

5WA CARDIFF. 353 M.

- 3.15 BROADCAST TO SCHOOLS: 'The Arts and Crafts' by Mr. ISAAC J. WILLIAMS, Keeper of Art in the National Museum of Wales
- 3.40 THE STATION TRIO: FRANK THOMAS (Violin); FRANK WHITNALL (Violoncello); VERA McCOMB THOMAS (Pianoforte)
- 4.45 Mr. J. KYBLE FLETCHER, 'The Land of Arthur Machen'
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 Mr. E. K. TRATMAN, 'Man and His Past—(2) The Old Stone Age'
- 6.15 S.B. from London

8.0 VIVE LA FRANCE!

- THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE
Marche Héroïque *Saint-Saëns*
Overture, 'Raymond' *Thomas*
- 8.15 KATE WINTER (Soprano)
Les Roses d'Ispahan *Fauré*
Si Mes Vars Avaient des Ailes .. *Reynaldo Hahn*
Mandoline *Debussy*

8.25 'FOR FRANCE'

- An episode of the Franco-Prussian War by JOHN OSWALD FRANCIS
Character:
Henri Loujanne (an Old Frenchman)
JOHN T. VAUGHAN
Marie (His Wife) KATE SAWLE
Louis (Loujanne's Nephew) .. SIDNEY EVANS
Hélène (Louis' Sweetheart) .. LILLIAN MILLS
Bepler (A Prussian Sergeant) DONALD DAVIES

A ROOM in a cottage in rural France on a cold winter's night, after a heavy fall of snow. Loujanne was, in his youth, a soldier in the army of Napoleon the First, and has lived on to the time of the Franco-Prussian War of 1870, in which our story is placed. Pictore Loujanne, when he speaks, as an aged man, white haired and shrunken, who comes in from out of doors, wearing a long cloak with a shawl wrapped about his head to protect him from the cold. On the right-hand side of the poorly furnished room there is a bright blaze of burning logs in a fireplace, beyond which a door leads to an inner kitchen, opening upon the garden. In the back wall is the main door flanked by the still uncurtained window, through which snow may be seen, bright under the moonlight, with a Prussian guard house not far away.

Louis is a young French soldier in the French uniform of the period, with a full-skirted coat and service cap. Sergeant Bepler is a heavy crop-headed Prussian, with a rather good-humoured face. As the play begins Marie, an old woman in peasant costume, speaks to her daughter Hélène.

- 8.50 ORCHESTRA
Selection, 'Coppélia' *Délibes-Walton*
- 9.0 KATE WINTER
D'une Prison *Hahn*
Nuit d'Etoiles *Debussy*
Chère Nuit *Bachelet*
(With Violin Obligato)
- 9.10 ORCHESTRA
Danse Macabre *Saint-Saëns*
Violin Solo with Orchestra, 'Meditation' *Massenet*

- (Soloist, LEONARD BUSFIELD)
La Marseillaise *Rouget de Lisle*

9.30 S.B. from London

10.15 MY FAVOURITE SONGS (5)

- A Recital by WALTER GLYNNE (Tenor)
PART I.
Aus Meinen Thranen Spriessen } *Schumann*
In the Beautiful Month of May }
Spring Night }
Die Nainacht *Brahms*
Sérénade }
Who is Sylvia? } *Schubert*

10.30 THE STATION ORCHESTRA

- Gevotte (Mignon) *Thomas*
Suite, 'Wedding Scenes' *Smetana*
Procession; The Betrothal; The Wedding Day
PART II.

10.45-11.0 WALTER GLYNNE

- O Lovely Night *Landon Ronald*
Drink to Me Only With Thine Eyes *arr. Clutsam*
Passing By *Purcell*
I Know of Two Bright Eyes *Clutsam*
Just Because the Violets *Kennedy Russell*

2ZY MANCHESTER. 378 M.

- 3.25 BROADCAST TO SCHOOLS—Miss ELLERICA VIVONT: 'The Story of English Music—The Muse Devout in Tudor Days'
- 3.45 ERNEST ALLEN (Tenor)
- 4.0 Orchestral Music relayed from the Piccadilly Picture Theatre
- 5.0 Mr. L. B. BENNY, Request Talk on Astronomy, 'The Planets'
- 5.15 FOR THE CHILDREN
- 6.0 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0 S.B. from London

8.0 CHORAL AND ORCHESTRAL CONCERT.

- THE STATION ORCHESTRA: Conductor, T. H. MORRISON
Overture, 'Ruy Blas' *Mendelssohn*
W. H. CRADOCK'S GLEE AND MADRIGAL PRIZE CLOIR
Part Song, 'O Peaceful Night' *German*
A Musical Jest, 'Italian Salad' *Genes*
(In the form of a Finale to an Italian Opera)
Country } (Come, Dorothy, Come (Swabian
Folk Songs } (Volkshied)
{ Bobby Shaftoo *arr. Novello*
- STRING ORCHESTRA
Au Bord de la Mer *Dunkler*
DORIS VANE (Soprano)
Fairy Lures *Stanford*
The Devon Maid *Eric Fogg*
Damon *Max Stange*
- CLOIR
Part Songs { (In Silent Night }
{ Love, Fare Thee Well } *Brahms*
{ The Falcon }
{ Hymn to Music *Dudley Buck*
- ORCHESTRA
Selection, 'Pontius Pilate' (Morena)
DORIS VANE
Britany *A. Baynon*
A Folk Song *Clutman*
Daffodils a-Blowing *German*
- CLOIR
Part Songs { (Spanish Serenade }
{ As Torrents in Summer .. } *Elgar*
{ The Dance }
- ORCHESTRA
Chopiniana *Fisch*

PROGRAMMES FOR WEDNESDAY (October 13)

9.30 S.B. from London

10.15-11.0 FARCE AND DRAMA.

'GEORGE PROPOSES'

A Comedy by James Hodson.

Characters:

George Broad (a Bachelor)..... W. E. DICKMAN
Julia Broad (a Spinster)..... LUCIA ROGERS
Barbara Wilkinson (another Spinster)

HYLDA METCALF

MIND Picture: The action takes place in the dining-room of the Broads' villa at about half-past four on a beautiful afternoon in May. A pretty view of the lawn and garden is obtained through the open French windows. George and Barbara are seated on the couch, his arm around her waist.

Musical Interlude

'THE S.O.S.'

A Dramatic Sketch in One Act by Adam Gowans Whyte.

Characters:

Ralph Suthery (an Adventurer) M. H. BENOLIEL
Joseph Moxon (his Friend and Partner)

W. E. DICKMAN

Harry Blake (A Young Ex-Officer used by Suthery in his Latest Scheme)

CHARLES NESBITT

MIND Picture: The action takes place in the sitting-room of a top-floor flat in Hampstead. A casual visitor would be impressed by the exquisite decoration, and in particular the beauty of the large tapestries which adorn the walls, but more impressive is the uncanny stillness which pervades the room. Ralph Suthery is engrossed in some experiment with a magnificent wireless set which stands on a table close to the window and Moxon sits watching him.

The Plays Presented by VICTOR SMYTHE

6KH HULL. 335 M.

9.30 a.m.-10.15 a.m.

CEREMONY OF WELCOME TO H.R.H. THE PRINCE OF WALES.

On the Occasion of his visit to the CITY OF KINGSTON-UPON-HULL

3.15 Light Music

4.0 Afternoon Topics

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by EDWARD STUBBS

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 S.B. from London

8.0 A SHAKESPEARE EVENING

THE STATION ORCHESTRA: Directed by EDWARD STUBBS

Suite, 'Orhello'..... Coleridge-Taylor

8.10 THE MERCHANT OF VENICE, ACT III. SCENE 1

Shylock—WILLIAM MACREADY

Tubal—EDNA GODFREY-TURNER

Scene: A Street in Venice

8.20 ORCHESTRA

Suite, 'A Midsummer Night's Dream'

Mendelssohn-Finck

8.30 DOROTHY LEE (Mezzo-Contralto) in a Short Recital of Old English Songs

I Saw That You Were Grown So High (1658)..... Parcell

Ah! How Pleasant 'Tis to Love (1695)..... Parcell

Come Again (1597)..... John Doctland

Deare, If You Change (1597)..... John Doctland

Fine Knacks for Ladies (1690)..... John Doctland

8.45 ORCHESTRA

Suite, 'The Taming of the Shrew' Noel Johnson

8.55 MACBETH, ACT II., SCENE 2

Macbeth—WILLIAM MACREADY

Lady Macbeth—EDNA GODFREY-TURNER

Scene: Inverness. The Court of Macbeth's Castle

HAMLET, ACT III., SCENE 4

Hamlet—WILLIAM MACREADY

The Queen—EDNA GODFREY-TURNER

Scene: The Queen's Apartment

9.15 ORCHESTRA

Suite, 'The Merchant of Venice'..... Ross

9.30-11.0 S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Cafe, Leeds

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS—Miss DORIS NICHOLS: 'Some Popular Songs from Old Musical Comedies'

5.15 FOR THE CHILDREN

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 S.B. from London

8.0 CONCERT AND SONG-CYCLE

THE HARROGATE ROYAL BATHS QUARTET

Ballet Music (Fruet)..... Gounod

8.12 GEORGE OULD (Baritone)

In Summertime on Breton..... Peel

Vulcan's Song..... Gounod

8.20 FLORRIE HARRISON (Soprano)

Dear Heart..... Mattei

A Brown Bird Singing..... Wood

8.28 THE QUARTET

Suite de Concert..... Luzzatto

Moderato; Andante (Strings); Tempo di Valse;

Allegro Con Brio

8.38 WILFRID HUDSON (Tenor)

Eleanore..... Coleridge-Taylor

My Dreams..... Tosti

8.45 RISPAN GOODACRE (Contralto)

Big Lady Moon..... Coleridge-Taylor

I Know Where I'm Going..... Hughes

A Birthday Song..... MacFadyen

8.52 GEORGE OULD and WILFRID HUDSON

I Wish to Tune My Quiv'ring Lyre..... Watson

8.55 'THE PHILOSOPHER AND THE LADY'

A Song-Cycle by HELEN TAYLOR and EASTHOPE MARTIN

Quartet, 'To Love or Not to Love'

(Tenor) All in a Lily-white Gown

(Contralto) The Hidden Song

(Soprano and Tenor) A Song to You

(Baritone) The Philosopher's Song

(Tenor) Your Eyes the Stars

(Contralto and Baritone) The Legend of the Ring

(Soprano) Starlight and Lovelight

Finale, 'Love Triumphant'

THE 'Philosopher,' you will discover, typifies

a rather cynical bachelor, who, however,

possesses the redeeming grace of hearkening to

second thoughts. The 'Lady' stands for tender,

sympathetic experience; while the 'Lovers' pursue

their own blissful way, happy and self-

sufficient, contemptuous of all else than their

mutual adoration.

9.30-11.0 S.B. from London

6LV LIVERPOOL. 331 M.

3.0 Crane's Matinee Concert relayed from Crane Hall.

WALTER WRIGHT (Accompanist)
GLADYS SCOLICK (Pianoforte)
BEATRICE COLEMAN (Contralto)
CONSTANCE LE MESURIER (Violin)

4.0 AFTERNOON TOPICS—Mrs. C. BROPHY: 'Street Characters in Egypt'

4.15 DANCE MUSIC: BOURLET AND MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe Ballroom

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC: BOURLET AND MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Cafe Ballroom

6.20 Boys' Brigade Monthly Bulletin

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin. S.B. from Manchester

7.0-11.0 S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from Daven-

try

3.45 MIKADO CAFE ORCHESTRA: Conductor, FREDERICK BOTTOMLEY

4.45 MUSIC AND AFTERNOON TOPICS: Mr. R. MACPHERSON

5.15 FOR THE CHILDREN

6.0 Robins

6.15 'A Reader': 'New Books'

6.30 S.B. from London

8.0 THIRD CONCERT OF THE COMMUNITY SINGING SOCIETY

Relayed from the Albert Hall. (7.15 Doors open. 7.45 Opening Speeches and explanatory remarks by the Station Director and Mr. W. Turner. (This part of the programme will not be broadcast.)

ARTISTS:

RITA SHARPE (Cello)

HAROLD WILLIAMS (Baritone)

JOHN HENRY (Entertainer)

THE NOTTINGHAM PHILHARMONIC SOCIETY: Con-

ductor, WILLIAM TURNER. Accompanists: MABEL

HODGKINSON and ALFRED E. JAGO

CHOIR and COMMUNITY SINGING SOCIETY

British Grenadiers..... Old English Song

Oh, No, John..... Somerset Folk Song

HAROLD WILLIAMS

Yeomen of England..... E. German

The Lowland Sea..... Branscombe

The Stockrider's Song (Australian Bush Song)

W. G. James

HAROLD WILLIAMS with CHOIR and COMMUNITY SINGING SOCIETY

The Ash Grove (Welsh Folk-Song)

CHOIR and COMMUNITY SINGING SOCIETY

The Ferry (Three-Part Round)

RITA SHARPE

Kol Nidrei..... Max Bruch

JOHN HENRY will Entertain

PHILHARMONIC SOCIETY

The Voyagers..... Facer

Moonlight..... Eaton Faving

HAROLD WILLIAMS

Roll the Wood Pile Down..... (S. a Shanties)

A Long Time Ago..... arr.

Hullabaloo Balay..... S. Taylor Harris

Stormalong..... S. Taylor Harris

CHOIR and COMMUNITY SINGING SOCIETY

Chairs to Mend (Three-Part Round)

Reuben and Rachel

JOHN HENRY will Entertain

(The Remainder of the Concert will not be broadcast.)

9.30-11.0 S.B. from London

PROGRAMMES FOR WEDNESDAY (October 13)

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant

3.30 Orchestra relayed from Popham's Restaurant

4.0 Afternoon Topics: Mr. Colin Stratton-Hallett, 'Old Furniture'

4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, ALBERT FULLBROOK

5.15 FOR THE CHILDREN

6.0 ARTHUR CANNIFORD (Operatic Tenor)

6.30 S.B. from London

8.0 ANGLO-FRENCH NIGHT BRITISH COMPOSERS

THE STATION ORCHESTRA: Directed by WINIFRED GRANT

Marche Imperial Elgar

GLADYS LACK (Soprano)

The Lament of Isis Granville Bantock

Blackbird's Song Cyril Scott

Pleading Elgar

8.15 MAUDE GOLD (Solo Violin)

Sonata Eccles

Grave; Courante; Adagio; Vivace

GLADYS LACK

Drink To Me Only With Thine Eyes

arr. Roger Quilter

Moonlight Through the Trees.... Robert Eden

Song of the Rose Nicholls

ORCHESTRA

Gipsy Suite Ed. German

8.35 Interlude of Character Impressions and Impersonations by MINA TAYLOR

8.50 FRENCH COMPOSERS

ORCHESTRA

Ballet Music, 'Sylvia' Delibes

MAUDE GOLD

Havanaisa Saint-Saëns

GLADYS LACK

L'Été..... Chaminade

Recit. and Air de Lia (L'Enfant Prodigue)

Debussy

9.15 MAUDE GOLD

Bérécuse..... Faure

Sérénade Gounod

ORCHESTRA

L'Après Midi d'un Faune Debussy

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 MUSICAL COMEDY

HAROLD KIMBERLEY (Lyric Baritone) and

THE STATION ORCHESTRA, conducted by

WINIFRED GRANT.

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Lecture by Moses Baritz

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: Orchestra from the Café of Messrs. T. and J. Roberts

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 S.B. from London

8.0 DRAMATIC NIGHT

THE ALL STAR DANCE QUARTET: Directed by DAVID MILNER

Fox-trot, 'I'm Knee-Deep in Daisies'

Paul Ash and Larry Shay

Fox-trot, 'Rose Marie' Rudolf Friml

Waltz, 'Always' Irving Berlin

8.10 'MARRIED LIFE'

A Comedy in One Act by Donald Edwards

Helen..... EDNA GODFREY-TURNER

Archie WILLIAM MACREADY

Scene: A Morning Room

8.40 QUARTET

Fox-trot, 'Indian Love Call' Rudolf Friml

JACK ARCHER (Pianoforte)

Virginia Creeper..... Billy Mayerl

QUARTET

Waltz, 'I'm So Terribly In Love With You'

Mark Strong

8.50 'TRILBY'—ACT. II.

Adapted by William Macready from the Story

by George Du Maurier

Svengali—WILLIAM MACREADY

Trilby—EDNA GODFREY-TURNER

Scene—A Studio in the 'Quartier Latin,' Paris

9.0 QUARTET

9.5 'CASTE'—ACT III.

A Comedy by T. W. Robertson

Old Eccles—WILLIAM MACREADY

Esther Eccles—EDNA GODFREY-TURNER

Scene—A little house in the East-end of London

9.20 QUARTET

9.30-11.0 S.B. from London

6ST STOKE. 301 M.

4.0 CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 Light Music.

6.30 S.B. from London

8.0 SCOTCH NIGHT

Directed by E. SIMS-HILDITCH at the Piano

QUARTET

MARJORIE FARNHAM (Soprano); KATIE PETERS

(Contralto); TOM J. PHILLIPS (Tenor); GLYN

TAYLOR (Baritone)

The Banks o' Doon arr. Hugh Robertson

MARJORIE FARNHAM

Robin Adair..... Traditional

Within a Mile of Edinburgh Town... Old Scottish

GLYN TAYLOR

Road to the Isles (Hebridean Songs)

Peat Fire Flame} arr. Kennedy-Fraser

HARRY DOBSON (Solo Fute)

Fantasia on Scotch Airs..... arr. E. de Jong

KATIE PETERS

As Fond Kiss (Old Highland Melody)} arr.

Annie Laurie Lehmann

TOM J. PHILLIPS

The March of the Cameron Men Campbell

Bonny Mary of Argyll Nelson

MARJORIE FARNHAM and KATIE PETERS

My Love is Like a Red, Red Rose

arr. Alfred Moffat

GLYN TAYLOR

Scots Whae Hae

Hebridean Sea Reivers Song arr. Kennedy-Fraser

MIRIAM WRIGHT (Pianoforte) and E. SIMS-

HILDITCH (Pianoforte)

Scotch Symphony in A Minor..... Mendelssohn

Allegro Vivacissimo; Allegro Maestoso Assai

QUARTET

The Blue Bells of Scotland... arr. Hugh Robertson

MARJORIE FARNHAM

An Eriskay Love Lilt arr. Kennedy-Fraser

Comin' Thro' the Rye (Old Scottish Melody)

TOM J. PHILLIPS

Afton Water (Old Scottish Melody)

Heart o' Fire Love arr. Kennedy-Fraser

HARRY DOBSON

There's Nae Luck (with Variations)... Richardson

QUARTET

John Grumbie (Traditional Air) Robertson

KATIE PETERS

Loch Lomond (Old Scottish)

Ossian's Day Dream arr. Kennedy-Fraser

Caller Heirin' (Old Scottish)

GLYN TAYLOR

Joek of Hazeldean

MARJORIE FARNHAM

Will Ye No Come Back Again? (Old Scottish Air)

QUARTET

Auld Lang Syne arr. Sir Herbert Oakley

9.30-11.0 S.B. from London

5SX SWANSEA. 482 M.

3.30 CASTLE CINEMA ORCHESTRA and Organ Music relayed from the Castle Cinema

4.15 Gramophone Records

5.0 Mr. OSWALD KORTH: 'Glass in the Olden Days'

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.15 FOR YOUNG ADVENTURERS: 'Once Upon a Time,' by LILIAN MORGAN

6.30 S.B. from London

8.0 MUSIC AND COMEDY

THE STATION OCTET, conducted by T. D. JONES

Suite, 'Othello' Coleridge-Taylor

MARGARET WILKINSON (Soprano)

Shrovetide (High Days and Holidays)

Bridal Dawn Easthope Martin

Twenty-One Martin Shaw

I Know a Bank Graham Peet

Gipsies Graham Peet

OCTET

Selection, 'Samson and Delilah'

Saint-Saëns-Alder

8.40 'THE POACHER'

Protean Interlude by GUNSTONE JONES

A Comedy of Welsh Life in One Act by J. O. Francis

Characters:

Twmas Shon

Marged Shon, His Wife

Dicky Bach Dwl

Dafydd Hughes, the Shop

MIND Picture. The living-room of a cottage

on a Welsh countryside on an evening in

spring. Twmas Shon is seated at the table

finishing his supper. Marged, his wife, is at the

foot of the stairs saying good-night to their

daughter. Marged speaks first.

MARGARET WILKINSON

Sweet Baby Butterfly

Alone With Mother (Fairy Ballads)

Big Lady Moon Coleridge-Taylor

Stars Coleridge-Taylor

Songs My Mother Taught Me Drorak

OCTET

Selection, 'Il Trovatore' Verdi-Tacca

9.30-11.0 S.B. from London

(Northern Programmes for Wednesday will be found on page 133.)

PROGRAMMES FOR THURSDAY (October 14)

2LO LONDON 365 M.

- 1.0-2.0 TIME SIGNAL, GREENWICH
This Week's Concert of new Gramophone Records
- 2.0-3.0 SPEECHES following the Annual Luncheon of the BRITISH PASSENGER AGENTS' ASSOCIATION Relayed from Edward VII, Room, Hotel Victoria Programme:
'THE KING, THE QUEEN, PRINCE OF WALES AND THE ROYAL FAMILY,'
By Mr. JOHN FRAME (President of the Association)
'OUR OVERSEAS DOMINIONS'
Proposer: The Right Hon. VISCOUNT BURNHAM, Companion of Honour of The British Empire
Responders:
Mr. J. BRUCE WALKER, Director of European Emigration for Canada (representing the High Commissioner)
Sir JOSEPH COOK, G.C.M.G., High Commissioner for Australia
- 2.30 Broadcast to Schools:—Mrs. E. FIELDER HODGSON—'Geographical Discoveries: Columbus—Cabot—Vespucci'
- 3.0 EVENSONG relayed from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH. Topical Talk
- 4.15 TROCADERO TEA-TIME MUSIC
- 5.15 THE CHILDREN'S HOUR: Squince and the Wood Cutter ('Olwen Boesen'); 'Animals You Will Never Meet,' by One Who Has (The Wilked Uncle again); Songs
- 6.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.35 Market Prices for Farmers
- 6.40 MINISTRY OF AGRICULTURE'S FORTNIGHTLY BULLETIN
- 7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 7.10 Prof. J. ARTHUR THOMSON, M.A. 'The Mind of Animals—The Mind of Common Mammals'
- 7.28 Musical Interlude
- 7.40 Talk

8.0 MILITARY BAND CONCERT

- THE WIRELESS MILITARY BAND: Conducted by JOHN ANSELL
WINIFRED SMALL (Solo Violin)
BAND
Imperial March Elgar
Tone Poem, 'Finlandia' Sibelius
- A GOOD many of us remember clearly Queen Victoria's Diamond Jubilee in 1897—after all, less than thirty years ago! It was then that Elgar wrote this *Imperial March*, which, with its broad, swinging tune, and brilliant colouring, immediately became popular.
- JEAN SIBELIUS was born in 1865, and is foremost among Scandinavian composers. He is popularly best known in this country by his *Valse Triste*. *Finlandia* expresses the rugged Finnish nature so powerfully that its performance was forbidden in Russia when, some years ago, the two countries were at enmity. It should be noted that the hymn-like tune in *Finlandia* which is often taken for a folk-song, is, in fact, the Composer's own.
- 8.12 WINIFRED SMALL
Grave Bach-Kreisler
Paesacaglia Händel-Hamilton-Harty
- 8.20 BAND
Second Suite (F Major) Holst
March; Song Without Words; Song of the Blacksmith; Fantasia on the 'Dargason'
Walter's Prize Song (The Mastersingers) Wagner
- 8.37 WINIFRED SMALL
Scherzo De Grassi
Zephyr Hubay
Perpetuum Mobile Novacek

BAND
Suite, 'Othello' Coleridge-Taylor
Dance; Children's Intermezzo; Funeral March; Military March

9.0 Mr. PLUNKET GREENE'S LECTURE RECITAL

Interpretation in Song—II. Rhythm and Diction. With Illustrations by Himself. At the Piano—SAMUEL LIDDLE. (N.B.—The records of Mr. Plunket Greene's songs will be found on page 130.)

9.30 Topical Talk

9.45 BEETHOVEN PIANOFORTE SONATAS interpreted by MAURICE COLE
Sonata, Op. 57 ('Apassionata') First and Second Movements)

THE title was given to this Sonata by Franz Beethoven's publisher, without the composer's authority. It was written, along with several other works, while Beethoven was planning his only Opera, *Fidelio*, in 1806. His biographer,



Miss EDITH PENVILLE.

the well-known solo flautist, who gives a recital from the London Station this evening at 10.15.

Schindler, says that he 'composed it straight-away, from beginning to end, during a short period of rest at the house of his friend, Count Brunswick,' to whom it is dedicated. There is in the opening Movement (which doubtless suggested the name), a matured, concentrated power and a sombre tenderness that we find in equal measure in scarcely any of his earlier keyboard works. When Schindler asked the meaning of the work, Beethoven is said to have replied 'Read Shakespeare's *Tempest*.' That does not mean that the composer had the play in mind when he wrote the music, but something of the scope and force of the play's emotional life may be paralleled in the music, if one wishes to make such comparisons.

The FIRST MOVEMENT has a minor-key First Main Tune of nervous energy, dark and mysterious. Note the four-note figure in the bass, in the third phrase. It is very similar to that which plays so important a part in the First Movement of the Fifth Symphony.

The mood is changed for a moment by the opening strain of the Second Main Tune, a happy, singing, major-key melody. We shall find that the Composer makes magnificent use of that when he comes to the working out or 'development' of his ideas. Another part of the Second Main Tune is in agitated mood.

The whole course of the long Movement is dramatic, from its striking first phrase until the same motif dies away in the depths at the end.

In the SECOND MOVEMENT we hear again how finely Beethoven, after a First Movement full of excitement and stress, lets down the tension in the next, without making too violent a contrast. Here we have, as Slow Movement, a set of three Variations on a beautiful subdued melody. Note how its emotional effect is enhanced by its being played in the lower half of the keyboard. The First Variation introduces a syncopated left-hand part, the melody being given out in detached notes. In the Second Variation the tune is in the midst of a gentle ripple of arpeggios. The Last Variation has a rapidly-running accompaniment, and part of the melody is syncopated. Then it returns in simple form, and when we expect a final chord, the composer, with a very different one, twice repeated, sounds a questioning note, before plunging into the Last Movement, for which, however, we shall have to wait until to-morrow evening.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 A FLUTE RECITAL By EDITH PENVILLE
L'Egyptienne .. Rameau, 1683-1764, arr. Revell
Romance George Brun
Finale (from Suite) (Accompanied by the Composer) Roland Revell
Petite Pièce Georges Hue
Rapsodie Italienne Paul Rougnon

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and SAVOY HAVANA BAND from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

11.0 THE RADIO QUARTET and LILIAN BLUNT (Soprano); WILLIAM ALDICH (Baritone)

11.45 Short Violoncello Recital by JOHAN C. HOCK

12.10 Radio Quartet and Artists (Continued)

1.0-2.0 } S.B. from London
3.0-7.40 }

7.45 Mr. ERIC PATTERSON 'Are We Too Old to Learn?' S.B. from Bournemouth

8.0 'WHEN IT'S DANCE TIME IN ITALY ...'

AN ANGLO-ITALIAN DANCE PROGRAMME, relayed from the King's Hall Rooms, Royal Bath Hotel, Bournemouth. S.B. from Bournemouth
NOTE.—A Verse and the Refrain of each of the Italian Dance Items will first be sung and then played for Dancing
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
Fantasia, 'Souvenir de Naples' Louis Corri

8.10 THE ROYAL BATH HOTEL DANCE BAND: Musical Director, ALEN WAINWRIGHT
Honey Bunch Friend
Waters of the Perkiomen Klickman
My Girl's Hair Rule

8.20 SILVIO SIDELI (Baritone), MARGARET COCHRAN (Soprano) and Orchestra
One-step, 'Villa Rosa' Denza
Fox-trot, 'Cosi Piange Pierrot' Bivio
Waltz, 'Aubade d'Amour' Monti
Fox-trot, 'Marechiare' Tosti

8.40 DANCE BAND
Carolina Condor
Moonlight On the Ganges Myers
Pal of My Cradle Days Piantidosi

8.50 SILVIO SIDELI, MARGARET COCHRAN and Orchestra
Tango, 'O Sole Mio' Di Capua
Tango, 'Bionda Dolly' Billi
One-step, 'A Frangesa' Costa

9.0 S.B. from London

10.10 Shipping Forecast

10.12-12.0 S.B. from London

PROGRAMMES FOR THURSDAY (October 14)

5 IT BIRMINGHAM. 479 M.

3.45 THE STATION PIANOFORTE QUINTET (Leader, Frank Cantell). Relayed from the 'Birmingham Weekly Post' Wireless Exhibition

4.45 AFTERNOON TOPICS: Mrs. E. WEBSTER. 'Posters—The Everyday Art Gallery.' Followed by a Short Debate by Members of the Discussion Society of the National Council of Women
MAY SATTERTHWAITE (Soprano)

5.15 FOR THE CHILDREN

6.0 WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hall, Thorpe Street

6.35 S.B. from London

7.40 Mr. W. A. SUMMERS. 'Famous Novels—(2) What Makes them Great?'

8.0 LIFE AND LOVE A PROGRAMME OF MOODS

HAROLD WILLIAMS (Baritone) and Orchestra
'Life—With its Laughter and Sorrow.' Prologue from 'Pagliacci' *Leoncavallo*

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

'The Strength of Life—The Joy of Love.' Orchestral Tone Poem, 'A Phantasy of Life and Love' *Cowen*

GLADYS PALMER (Contralto) and Orchestra
"We are such stuff as dreams are made of—
Our little life is rounded with a sleep"

Poem for Contralto Voice, 'Dreams' .. *Wagner*

THIS is one of a set of five songs which Wagner wrote in 1857. Two of them were later published as 'Studies for *Tristan and Isolde*.' While Wagner was working upon this Music Drama he found a melody from the song *Dreams* constantly recurring to his mind, and used it in the love music of the drama.

HAROLD WILLIAMS
"Dust thou art, to dust returnest,
Was not spoken of the soul"

Song, 'Invictus' *Bruno Huhn*

ORCHESTRA

"I will grasp Fate by the throat—it shall not utterly crush me"

First Movement, Symphony, No. 5, in C Minor
Beethoven

THOUSANDS of Symphonies have been written, but this one, published a hundred and seventeen years ago, remains, throughout the world, the most popular of them all.

The First Movement (*Quick and Lively*) opens with a little tune of four notes. Beethoven himself once called it 'Fate knocking at the door.' (Say pretty quickly, 'Rap-a-tap-Tap,' and you will know the theme every time you hear it in the Movement, which it pervades almost from beginning to end.)

GLADYS PALMER
'Thank God for Life, thank God for Love'
Song, 'A Song of Thanksgiving' *Allitsen*

ORCHESTRA

'On her lover's arm she leant,
And round her waist she felt it fold,
And far across the hills they went,
To that new world which is so old'

Bridal Music from 'Lohengrin' *Wagner*

HAROLD WILLIAMS
'Tis better to have loved and lost
Than never to have loved at all'

Song, 'The Lute Player' *Allitsen*

ORCHESTRA

'What is our life but a series of Preludes to that unknown Song, the first solemn note of which is sounded by Death? The enchanted dawn of every existence is heralded by love'

Tone Poem, 'Preludes' *Liszt*

LISZT had great ideas as to the power of music to interpret a poem or a plot. He felt it necessary, in order to do that, to get away from the more or less conventional plan of a symphony, in separate, contrasted movements. In his 'Symphonic Poems' he uses the large proportions of the symphony, while remaining

free to adapt the form to suit the dramatic or poetic demands of his subject.

The basis of *Preludes*, the third of his series of symphonic poems, is taken from a poem by Lamartine, the French poet and statesman, whose gentle muse is something akin to that of Wordsworth. The words above are from this work, in which the poet goes on to picture love as 'the enchanted dawn of all life,' and to speak of the tempests that shatter love's bliss and dispel its illusions. Then the wounded soul seeks a refuge in a pastoral life; but when the trumpet calls him to arms, he seeks the post of danger, to find in battle full consciousness of himself and his powers.

Liszt follows his 'programme' closely enough, while keeping to the main lines of 'Sonata' form.

He uses the two main themes that we are accustomed to meet in a symphonic movement, but when he has 'exposed' and 'developed' them,



Mr. FRANK JONES,

tenor, sings in the afternoon concert from Cardiff to-day.

he brings in an Episode—a *Slow* section, and then, when the delayed 'Recapitulation' of the original material comes, its themes are still further developed.

9.30-12.0 S.B. from London

6BM BOURNEMOUTH. 386 M.

11.30-12.0 ARTHUR MARSTON (Organ Recital)
Relayed from the Royal Arcade, Boscombe

Festal Commemoration *J. E. West*

Spring Song *Hollins*

Choral Song and Fugue *S. S. Wesley*

Evening Prayer *Smart*

Offertoire in F *Faulkes*

3.0 BROADCAST TO SCHOOLS: Mr. C. H. B. QUENNELL, 'Everyday Life in Wessex in Ancient Times—(4) The Early Iron Age'

3.30 WINTER GARDEN PROGRAMME.

CONCERT NO. 2 of the THIRTY-SECOND WINTER SERIES

THE SYMPHONY ORCHESTRA: Conductor, Sir DAN GODFREY. Relayed from the Winter Gardens.

Part of Symphony No. 2, in B Minor .. *Borodin*
Symphonie Espagnole for Violin and Orchestra
Lalo

(Soloist, ERNEST WHITFIELD)

Tone Poem, 'The Witch of Atlas'.... *Bantock*

IN Bantock's work, inspired by a poem of Shelley, the composer has carefully quoted extracts from the poem and indicated where in his score he suggests the mood of the various quotations.

The opening quiet passage for Solo Violin, answered by Cor Anglais (an Alto Oboe), with a shimmering background of Violin tone, gives the air of mystery set up by the opening lines:—

'A lady-witch there lived on Atlas mountain
Within a cave by a secret fountain.'

For the next section, opening at the words:—

'Tis said, she was first changed into a vapour
And then into a cloud . . .'

the Muted Brass forms a background for a portion of the opening Witch's Theme, played by Solo Viola, accompanied by the Harp.

The third section thus begins:

'And old Silenus . . . and the wood-gods in a crew
Came, blithe . . . drunk with the noontide dew:

Fill in the cave they found the lady lone,
Sitting upon a seat of emerald stone.'

A Solo Violin opens, against Harp arpeggios. Then, after a Woodwind suggestion of Silenus and his train, the Strings have a fuller form of the Lady's Theme, while Woodwind maintains a trembling background.

Next the nymphs and the 'shepherdesses of Ocean's flocks' came to see the Lady, 'much wondering how the enwombed rocks could have brought forth so beautiful a birth.'

The Lady's theme is still prominent, amongst suggestions of the troop of dainty, curious maidens.

The Horn passage that accompanied the section beginning 'For she was beautiful,' returns with fuller orchestration. Then the opening strains of the piece are recalled, and the music fades away into silence.

4.45 Miss M. G. SHIELDS: 'The Trials of a Tourist'

5.0 Musical Interlude

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.15 FOR FARMERS: 'Winter Egg Production,' by Capt. J. H. BLAKSLEY

6.35 S.B. from London

7.40 'Are We Too Old to Learn?' by Mr. ERIC J. PATTERSON, M.A. (Head of Dept. of Adult Education, University College, Exeter)

8.0 'WHEN IT'S DANCE TIME IN ITALY'

AN ANGLO-ITALIAN DANCE PROGRAMME, relayed from the King's Hall Rooms, Royal Bath Hotel. RELAYED TO DAVENTRY (8.0-9.0)

NOTE.—A Verse and the Refrain of each of the Italian Dance Items will first be sung and then played for Dancing.

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE
Fantasia, 'Souvenir de Naples' *Louis Cerri*

8.10 THE ROYAL BATH HOTEL DANCE BAND

Musical Director, ALEX WAINWRIGHT

Honey Bunch *Friend*

Waters of the Perkiomen *Klickman*

My Girl's Hair *Rule*

8.20 SILVIO SIDELLI (Baritone), MARGARET COCHRAN (Soprano) and Orchestra

One-step, 'Villa Rosa' *Denza*

Fox-trot, 'Cosi Piange Pierrot' *Bivio*

Waltz, 'Aubade d'Amour' *Monti*

Fox-trot, 'Marechiaro' *Posti*

8.40 DANCE BAND

Carolina *Condor*

Moonlight on the Ganges *Myers*

Pal of My Cradle Days *Piantadosi*

8.50 SILVIO SIDELLI, MARGARET COCHRAN, and Orchestra

Tango, 'O Sole Mio' *Di Capua*

Tango, 'Bionda Dolly' *Bills*

One-step, 'A Frangesa' *Costa*

9.0 DANCE BAND

Oh, Lady Be Good *Gershwin*

Only for You *Strong*

You and Somebody Else

PROGRAMMES FOR THURSDAY (October 14)

9.10 SILVIO SIDELI, MARGARET COCHRAN, and Orchestra
 Fox-trot, 'A Chiave' *Di Capua*
 Fox-trot, 'Doretta' *Lacchini*
 Waltz, 'Reginella' *Lama*
 Waltz, 'Marie, Marie!' *Di Capua*

9.30 S.B. from London

10.15 DANCE MUSIC—THE ROYAL BATH HOTEL DANCE BAND

11.0-12.0 THE SAVOY BANDS. S.B. from London

5WA CARDIFF. 353 M.

12.30-1.30 LUNCH-TIME MUSIC from the Carlton Restaurant

3.0 AN AFTERNOON CONCERT

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

Descriptive Piece, 'Battle of the Marne' *Borch*
 Suite Japonaise *Koscak Yamada*
 Sarashi (Dance of the Bleaches); O Ede (Travel-
 lers' Chorus); Kappore (Peasant Dance)

FRANK JONES (Tenor)

M'Aparri Tutt' Amor (To Me All My Love Seems
 a Dream) from 'Martha' *Flotow*
 A Sprig of Maronia *Florence Hall*

MARTHA is the story of a love-frolic in Queen Anne's day. One of her Maids of Honour, Lady Harriet Durham, with a friend, goes off on an adventure. At a hiring fair, under the names of Martha and Julia, they contract with two farmers, Lionel and Plunkett, to become servant girls. They soon tire of their game and escape from the farmhouse. Lionel who, of course, has fallen in love with 'Martha,' sings this sad song when he finds the maid has gone.

ORCHESTRA
 Symphony in D (The Clock) *Haydn*

TO begin a Symphony with a Slow Introduction was a habit with Haydn. Like most habits, the procedure sometimes seemed a trifle mechanical.

The Introduction to this work certainly does not lead us to expect the madcap, scampering Movement that follows. We enjoy that rush of the fiddles, now up the stairs, now down, like the scurry of children at play. His Second Tune can easily be detected because it comes quietly, after a general rally, and is very like the first. It begins with a two bar phrase (on the First Violins, the other Strings punctuating with a chord).

When in due course the two Tunes return, the composer quickly puts aside the First, in order to play with his favourite, the Second, a little more. Then he gives us a taste of No. 1 to wind up with.

II.—In the opening of the Slow Movement we hear at once the clue to the title of the Symphony—the jog-trot 'tick-tock' of the wag-by-the-wall clock. Plucked Strings and Bassoons give it out piquantly, while the First Violins sing their dainty tune. The Movement consists of a genial exposition of this, with a minor-key episode, in a heavier style, in the middle.

III.—The Minuet is one of those robust cheery dances that Haydn threw off so neatly.

It consists of first the Minuet proper (in three portions, making a complete miniature piece by itself); then the *Trio*, opening with a distant bagpipe effect on the Strings, and a Flute melody against it; and after that the regular return of the Minuet.

With its effective contrasts of power (the soft answer to the first loud phrase is a charming example), its dainty interplay between Strings and Wood-wind (as in the second section of the Minuet proper), and its general air of content and well-being, it is a capital foil to the last Movement.

IV.—This, though it keeps up the general vivacity of the Symphony, is rather more solid in style. It is a dissertation on the text which is given out in harmony by all the Strings at the start. This crops up, with varied matter intervening, several times, until it is finally used as

the foundation for a fugue (First Violins starting this here, while Seconds dash around and across its track excitedly).

After a short but exceedingly lively chase the tune is given out in grandiose style by the Full Orchestra and a general rampage brings us to the end of the day's sport in great good humour.

FRANK JONES and NORMAN JONES

Mighty Jove *Rossini*
 In the Field of Glory *Donizetti*

ORCHESTRA

Chorus of Flower Maidens (Parsifal) *Wagner*
 Suite Française *Foulds*

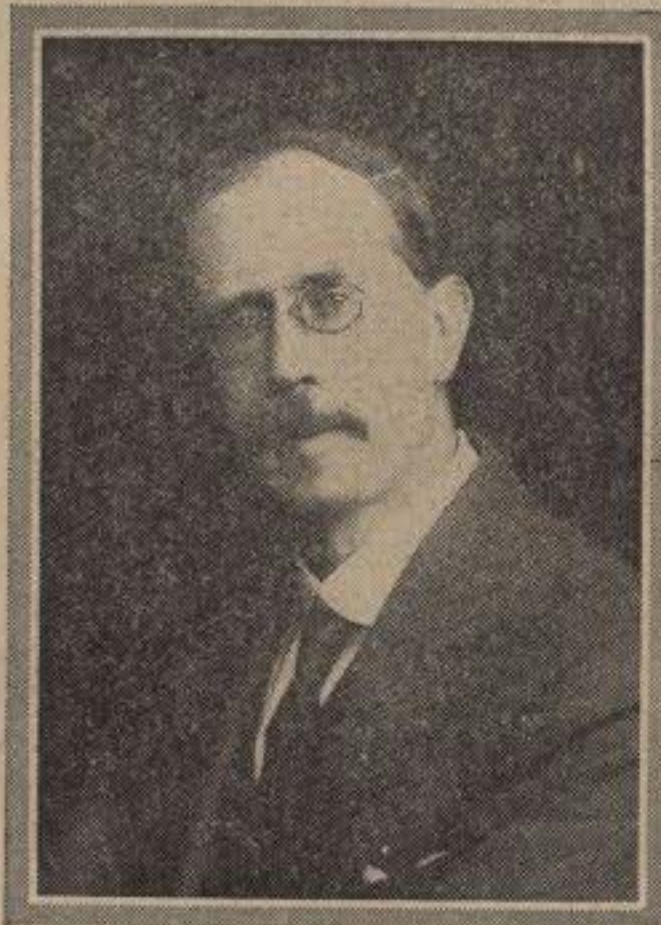
NORMAN JONES

Elegy *Massenet*
 Even Bravest Heart *Gounod*

ORCHESTRA

March, 'Triumph of Right' *Lovell*

4.45 Mr. C. M. HAINES, 'Playwrights Past and Present—(2) The French Classical Writers'



Sir DAN GODFREY

is to conduct the Symphony Orchestra in the Winter Garden Programme from Bournemouth at 3.30 this afternoon.

5.0 Pianoforte Recital

5.15 FOR THE CHILDREN

6.0 'Vulpek—The Crafty One,' a short story by Mr. L. A. KNIGHT

6.15 S.B. from London

7.40 Rev. CHARLES PORTER, Vicar of Congresbury with Wick St. Lawrence, 'How They Look at the World—(6) The Pragmatist.'

8.0 THE VALVE SET CONCERT PARTY

LILIAN LEWIS, GRACE HOWELL, LILIAN MILLS, FRANK FRANCIS, FRANK EVANS, HERBERT SIESE, SIDNEY EVANS

THE COMPANY

Opening Chorus, 'Smile Awhile' *Allegri*

THE COMPANY

Concerted, 'This Year, Next Year' .. *Gallatly*

GRACE HOWELL and LILIAN LEWIS

Duet, 'Speak' *Horatio Nicholls*

SIDNEY EVANS

Song, 'The Pump' .. *Lerner, Fields and Whiting*

LILIAN LEWIS, GRACE HOWELL, FRANK EVANS and FRANK FRANCIS

Quartet, 'Mystery of Night' *L. Denni*

LILIAN MILLS and SIDNEY EVANS

Duet, 'You're the Sort of Girl' *H. B. Hedley*

FRANK FRANCIS

Song, 'The Huntsman' *Marsh Hopewell*

THE COMPANY

Concerted, 'Furnishing a House' .. *C. Newman*

THE COMPANY

Madrigal, 'Just Like Granpa' *C. Newman*

'LETTY LAUGHS LAST,' by DAISY HALLING

Characters:

Rudolph Programa (An Actor)

Letty Cutler (A Typist)

The Landlady.

MIND Picture: Rudolph's lodgings in Manchester, typical 'pro. digs,' the walls and mantelpiece covered with photographs of 'stars' of the past, present and future. The table is laid for breakfast. The time is 11.30 a.m. Rudolph, a tall, dark, handsome but limp creature with a large chin, weak mouth, film-star eyes and artificially curly hair, lounges in an armchair, smoking an expensive cigarette and reading the *Stage*.

Letty is a pretty quick-witted blonde with naturally curly hair, and a clear-cut, determined profile.

The Landlady was once in the 'profession,' and still uses peroxide on her grey untidy hair. For Rudolph's benefit she has donned her smartest attire and an assortment of jewellery. She enters and Rudolph speaks to her.

THE COMPANY

Finale, 'Good Night'

Hohengarten, Roetger and P. Small

2.50 MELODIES NEW AND OLD

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE

Tone Picture, 'Easter Chimes in Little Russia' *Vatchenko*

9.0 DORIS VANE (Soprano)

Sognai (With Orchestral Accompaniment) *Schira*

9.5 ORCHESTRA

Three Characteristic Numbers *Hadley*
 Wood Pixies; October Twilight; In Old Granada
 The Jester's Serenade *Herbert*

9.15 DORIS VANE

The Cloths of Heaven *Dunhill*
 Trees *Rasbach*

9.20 ORCHESTRA

Danse Baroque *Herbert*
 Flute Serenade, 'Sioux Serenade' *Skilton*
 Spanish Dance, 'Cachucka' *Hadley*

9.30-12.0 S.B. from London

2ZY MANCHESTER. 378 M.

11.30-12.30 Music by the Station Quartet

4.30 Mrs. S. CROUCHLEY, 'A Journey Across Canada'

4.45 Auto-Piano Recital by J. Meadows

5.0 EDWARD LOVAK (Bass)

5.15 FOR THE CHILDREN

6.0 S.B. from London

7.40 Mr. F. STACEY LINTOTT, Weekly Talk on Sport

8.0 'A CHESHIRE CHEESE'

THE OLD 3RD CHESHIRE'S MILITARY BAND: Conductor, PAT RYAN

March, 'Father Rhine' *Lincke*

KATIE PETERS (Contralto)

My Resting Place *Schubert*

Sapphic Ode *Brahms*

RALPH COLLIS (Entertainer)

My Novelette *J. Airlie Dix*

Wrong Numbers *Ewart Beech*

BAND

Overture, 'Marinarella' *Fucik*

LEN RATHBURN (Tenor)

Phyllis Has Such Charming Graces *Lane Wilson*

My Love's an Arbutus *arr. Stanford*

KATIE PETERS

Linden Lea *Vaughan Williams*

Glimpses *Wilfred Jones*

BAND

A Day With the Cheshire Hunt .. *arr. Pat Ryan*
 (Morn breaks over the Blue Cap—Saddle Up—

PROGRAMMES FOR THURSDAY (October 14)

Hunting Chorus—The Dogs—On the Scent—
We Are Off—Tally Ho!—The Death—Return
Home—John Peel)

RALPH COLLIS

Homes Weston and Lee
Rough and Ready Clifford Grey

LEN RATHBURN

I Was Dreaming Juncker
Two Eyes of Grey Metgeoch

BAND

Selection, 'A Country Girl' Monckton

9.30-12.0 S.B. from London

6KH HULL 335 M.

11.30-12.30 MOSES BARITZ: Gramophone Lecture
Recital (2)

4.0 AFTERNOON TOPICS: Mr. C. H. PHILLIPS,
'Twelve Vignettes of Great Composers' (4)

4.15 FIELD'S OCTAGON QUARTET, directed by J.
H. Rodgers

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA,
directed by Edward Stubbs

6.15 For Boy Scouts: Major C. D. Alderidge,
D.S.O., 'The First-Class Tastes'

6.25 S.B. from London

7.40 Rev. J. C. G. CUMMING, 'Queer Characters
I Have Met—The Smuggler' (2)

8.0-12.0—S.B. from London.

**2LS LEEDS-BRADFORD. 321 M. &
310 M.**

11.30-12.30 FIELD'S CAFÉ ORCHESTRA relayed
from Field's Café, Leeds

4.0 Gramophone Recital by Moses Baritz

5.0 Afternoon Topics

5.15 FOR THE CHILDREN

6.0 Light Music

6.15 For Scouts: 'The Gas Works and How It
Functions,' by A. J. Crockett

6.35-12.0 S.B. from London

6LV LIVERPOOL. 331 M.

4.0 HAROLD GEE and his ORCHESTRA from the
Troadero Cinema

5.0 Talk to Women by MURIEL LEVY

5.15 FOR THE CHILDREN

6.0 Dramatic Recital by MADGE WHITEMAN

6.20 Liverpool Boys' Association Monthly Talk.
Mr. J. HERON ECCLES, J.P., on 'The Future
Citizen'

6.35 S.B. from London

7.40 Señor A. M. DUARTE, Weekly Spanish Talk

8.0-12.0 S.B. from London

5NG NOTTINGHAM. 326 M.

11.30-12.30 Morning Concert relayed from
Daventry

3.20 BROADCAST TO SCHOOLS: Miss E. ROSE-
BLADE, 'Music'

3.45 LYONS' CAFÉ ORCHESTRA, conducted by
Brassey Eyton

4.45 IDA SARGENT (Songs at the Piano)

5.15 FOR THE CHILDREN

6.0 Robins

6.15 Musical Interlude: MABEL HODGKINSON

6.35 S.B. from London

6.40 Girl Guides' Bulletin

7.0 S.B. from London

7.40 Mr. H. A. WHIPPLE and Mr. H. A. S.
WORTLEY, 'Discussion Talks on Education' (1)

8.0-12.0 S.B. from London

(Continued in column 2, page 133.)

Mr. PLUNKET GREENE'S RECITAL.

[In the London Studio on this Thursday evening, Mr. Plunket Greene is giving the second of three Lecture Recitals, dealing in this instance with rhythm and diction. By way of illustration he is singing the songs printed below, and listeners will perhaps find it helpful to have the words before them while they are being sung.]

TROTTIN' TO THE FAIR.

Arr. by C. V. Stanford.

(Old Air, 'Will you Take a Flutter?')

TROTTIN' to the fair,
Me and Moll Maloney,
Seated, I declare,
On a single pony.
How am I to know that
Molly's safe behind,
With our heads in, oh! that
Awkward way inclined?
By her gentle breathin'
Whispered past my ear,
And her white arms wreathin'
Warm around me here.

Thus on Dobbin's back
I discoursed the darling,
Till upon our track
Leaped a mongrel, snarling.
'Ah!' says Moll, 'I'm frightened
That the pony'll start—'
And her hands she tightened
Round my happy heart;
Till I axed her, 'May I
Steal a kiss or so?'
And my Molly's grey eye
Didn't answer 'No.'

ALFRED PERCEVAL GRAVES.

SNOWDROPS.

Ernest Walker.

HAVE you heard the Snowdrops ringing
Their bells to themselves?
Smaller and whiter than the singing
Of any fairy elves
Who follow Mab their queen
When she is winging
On a moth across the night,
And calls them all
With a far twinkling call
Like the tiniest ray of tiniest starlight
That ever was seen?
Far and near, high and low
Don't you hear the little bells go?
Not in the big winds that blow
The roaring beeches to and fro—
Not in the lower rivers of the breeze
Below the trees,
When the stiff bracken shines,
And the thin bent quivers,
And the limp green waves to and fro,
You shall hear the little bells go—
But in the jets and rivulets
That sputter from the melting snows,
When against the mighty bole of a beech
They dash and swirl and twist and twirl,
The licking leaves throw a thousand airy drops
invisible
Down to where the snowdrops are;
Tiny drops that fall and meet
And swift and sweet
Run dim viewless course of fitful force
Like an airy waterfall—
You shall hear the little bells go,
All the tiny snow-bells swinging
Tiny chauntlets high and low.
Have you heard the snowdrops ringing
Their bells to themselves?

SYDNEY DOBELL.

POOR OLD HORSE.

Arr. by Cecil Sharp.

My clothing was once of a linsey-woolsey fine,
My mane it was long and my body it did shine;
But now I'm getting old and going to decay,
My master frowns upon me, and thus they all do say:
Poor old horse!

My lodging was once in a stable so warm
To keep my tender limbs and my body from all
harm;

But now in open fields I am forced far to go
To face cold windy weather, likewise sharp frost
and snow.

Poor old horse!

My living was once on the best of corn and hay
As ever grew in England, and that they all do say;
But now there's no comfort that I can find at all,
I'm forced to nab the short grass that grows against
the wall.

Poor old horse!

My hide unto the huntsman so freely I would give,
My body to the fox dogs—I'd rather die than live.
Although these gallant limbs they have run so
many miles
O'er hedges, ditches, bramble bed, likewise o'er
gates and stiles.

Poor old horse!

[The above words are published here by
permission of Messrs. Novello & Co., Ltd.]

BOUND FOR THE RIO GRANDE.

Collected and arr. by R. R. Terry.

I'll sing you a song of the fish of the sea,
Oh Rio—

I'll sing you a song of the fish of the sea
And we're bound for the Rio Grande.

Then away, love, away—
Way down Rio,

So fare ye well, my pretty young gal,
For we're bound for the Rio Grande.

Sing Good-bye to Sally, and good-bye to Sue,
And you who are listening, Good-bye to you.

Our ship went sailing out over the Bar
And we pointed her nose for the South-er-en Star.

Farewell and adieu to you, ladies of Spain,
And we're all of us coming to see you again.

The oak and the ash and the bonny birch tree
They're all growing green in the North Country.

[The words of the above song are published here by permission
of Messrs. J. Curwen & Sons, Ltd., 25, Berners St., W. 1.]

ALL THROUGH THE NIGHT.

SLEEP, my love, and peace attend thee,
All through the night;

Guardian angels God will lend thee,
All through the night;

Soft the drowsy hours are creeping,
Hill and dale in slumber steeping,
Love alone his watch is keeping—
All through the night.

Though I roam a minstrel lonely,
All through the night;

My true harp shall praise thee only,
All through the night;

Love's young dream, alas, is over,
Yet my strains of love shall hover
Near the presence of my lover,
All through the night.

Hark! A solemn bell is ringing
Clear through the night;

Thou, my love, art heavenward winging
Home through the night;

Earthly dust from off thee shaken,
Soul immortal thou shalt waken,
With thy last dim journey taken,
Home through the night.

HAROLD BOULTON.

PROGRAMMES FOR FRIDAY (October 15)

2LO LONDON. 365 M.

1.0-2.0 TIME SIGNAL, GREENWICH
LUNCH-TIME MUSIC from the HOTEL METROPOLE

3.20 Broadcast to Schools: M. Stéphan, 'Elementary French'

3.45 CONCERTS FOR SCHOOL CHILDREN
(Relayed from Church Street Baths, Camberwell)
Arranged by the PEOPLE'S CONCERT SOCIETY, in co-operation with the B.B.C. THIRD CONCERT of the FOURTH SERIES

MABEL RITCHIE (Soprano)
HERBERT SIMMONDS (Baritone)
JOSEPH SLATER (Flute)
JESSIE HALL (Pianoforte)

The first part is devoted to music by JOSEPH HAYDN (1732-1809)



'MARGUERITE'

Miss Mignon Nevada as Marguerite, the part that she will sing in the B.B.C. production of 'Faust' to-night.

FINALE (very quick) from Flute Sonata
Song, 'My Mother Bids Me Bind My Hair'
Aria, 'With Joy the Impatient Husbandmen'
(from Spring, the first part of The Seasons)
Pianoforte Sonata, No. 7, in three short movements: Quick and spirited; Slow and sustained; Quick, but not too much so
Duet from The Creation, 'Gentle Consort'

The second part of the programme will include miscellaneous items, the titles of which will be given out by the Announcer.

4.45 Short Recital by ALFRED CAVE (Violin) and FREDDIE HARTLEY (Pianoforte)

5.15 THE CHILDREN'S HOUR
Songs by CHRISTINE BYWATER
A Story told by Harcourt Williams
'The Magic Collar' (H. Mortimer Batten)

6.0 ORCHESTRAL MUSIC—FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Lewisham

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.28 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 'FAUST'

The Opera by Gounod

Cast:
Faust..... PARRY JONES
Mephistopheles..... ROBERT RADFORD
Valentine..... HAROLD WILLIAMS
Wagner..... RAYMOND BAYLIS
Marguerite..... MIGNON NEVADA
Siebel }
Martha }..... GLADYS PALMER

THE WIRELESS CHORUS; Cho. 25 Master, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY PITT

AUTHORS, dramatists, and musicians of many countries have been attracted by the legend of Faust. Our own Madowe dealt with it finely, but the best known treatment of the story is Goethe's work, on which one of the most popular of all Operas, Gounod's, is based. Gounod's Faust is usually given in five Acts, which may be briefly summarized as follows:—

In ACT ONE, the philosopher, Faust, is found alone in his study, in which he has spent his whole life. He invokes the Devil (Mephistopheles), who comes to him, and, showing him a vision of a beautiful young girl, offers him renewal of youth in exchange for his soul. Faust signs the contract. He is given a potion to drink, and is rejuvenated.

ACT TWO has for its setting a Fair, with soldiers, students, and townfolk making merry. A youth, Siebel, promises to protect the girl Marguerite in the absence of her brother, the soldier Valentine. Mephistopheles joins the crowd, and afterwards Faust, who asks Mephistopheles to show him the maiden who appeared in his vision—Marguerite. Faust approaches her, but she gently repels him.

In ACT THREE Siebel leaves a bouquet of flowers as a present for Marguerite in her garden. Mephistopheles, on Faust's behalf, then leaves a casket of jewels for Marguerite. The girl finds both, and with her old companion, Martha, is enraptured by the jewels. The rest of this Act is taken up with Faust's wooing of Marguerite, who eventually yields to him. The mocking laugh of Mephistopheles is heard.

ACT FOUR. Marguerite, spurned in her downfall by her friends, goes to the church, but is mocked by Mephistopheles.

Valentine returns with other soldiers from the war. He finds Mephistopheles singing a mock serenade to his sister, and fights a duel with Faust, in which Valentine falls dead cursing Marguerite.

The scene in ACT FIVE is the prison in which Marguerite is awaiting execution for murdering her child. In semi-delirium she recalls the happy day on which she first met Faust. Her lover enters with Mephistopheles, and begs her to go away with him. She refuses, and takes refuge in prayer. Her soul is borne to Heaven while Faust watches in despair, then falls on his knees in prayer.

9.30 Capt. HARRY GRAHAM: 'The Aunt Question'
CAPTAIN HARRY GRAHAM, the second of the Contemporary Humorists who are giving characteristic examples of their humour in a series arranged this autumn, is the author of many books of humorous verse and prose, of which 'The Motley Muse,' 'The World We Laugh In,' and 'The Last of the Biffins' are among the best known. He is also part-author of some of the most successful musical plays of recent years, including 'Whirled Into Happiness' and 'Toni,' and he contributed the lyrics to several others, such as 'Maid of the Mountains' and 'The Lady of the Rose.'

9.45 BEETHOVEN interpreted by MAURICE COLE
Sonata, Op. 57 (the 'Appassionata') Concluded
Les Adieux, Op. 81a, Movement 1

THE Last Movement of the *Appassionata* maintains the mysterious and sombre tone of the earlier part of the Sonata, but with

an added note of urgency and stress. According to Ries, a pupil of Beethoven, the music was composed during a stormy night. The Sonata next played is one of the few instrumental works to which Beethoven gave titles. It was dedicated to the Composer's close friend, the Archduke Rudolph. In 1809 the French were advancing on Vienna, and the Archduke, with the Imperial family, had to leave the city. When a few days later it was besieged, Beethoven had to seek refuge in a cellar. The First Movement, then, is a tribute of respect and affection on the Archduke's departure (only, as it proved, for some eight months). Over the three chords which open the slow Introduction to the Movement, Beethoven wrote 'Lebewohl' ('Farewell!'), thus making this phrase the 'motto' of the Movement. This motif is woven into the texture of the music in the most beautiful ways. The First Main Tune contains this descending three-note figure:



'MEPHISTOPHELES'

Mr. Robert Radford looking appropriately diabolical. He will sing this part in 'Faust' to-night.

the Second Main Tune begins with it, in longer notes. It permeates and sweetly binds together the whole Movement.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15-11.0 'FAUST' (Continued)

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL; WEATHER FORECAST

11.0 THE RADIO QUARTET and SYBIL ELLIOT (Soprano); WILLIAM RATCLIFFE (Baritone); ANGEL GRANDE (Violin)

12.30 ORGAN RECITAL by LEONARD H. WARNER, Relayed from St. Botolph's Church, Bishopsgate.
Fantasie in F MinorMozart
Prayer and Cradle SongGuilmant
Overture in C MinorHollins

1.0-2.0 } Programmes S.B. from London
3.0-10.0 }

10.0 WEATHER FORECAST, NEWS, Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC—JEAN LENSEN'S CRO'S CLUB DANCE BAND, from Cro's Club.

PROGRAMMES FOR FRIDAY (October 15)

5IT BIRMINGHAM. 479 M.

- 3.45 BROADCAST TO SCHOOLS: Lecture 6, Mr. W. W. ENOCH, 'Britain's Trade and Reform—Great Reform Movements'
- 4.15 THE WIRELESS EXHIBITION ORCHESTRA, relayed from the Drill Hall, Thorpe Street Barracks
- 4.45 AFTERNOON TOPICS: ALAN GRIFF, 'The Cottage'—A Short Story told by the Author
- 5.15 FOR THE CHILDREN
- 6.0-11.0 S.B. from London

6BM BOURNEMOUTH. 386 M.

- 3.45 An Afternoon Paper
- 4.0 TEA-TIME MUSIC from BEALE'S RESTAURANT, Old Christchurch Road
Musical Director, Gilbert Stacey
Fox-trot, 'Mothers of the World' Romberg
Slumber Song Squire
Selection, 'The Merry Widow' Lehar
Valse, 'Magic of Love' Vanis
Songs (Just a Cottage Small Hanley
Cinnamon Lane Brigstock
Fox-trot, 'Pump Song' Lerner
Cello Solo, 'Berceuse de Jocelyn' Godard
Selection, 'Madame Butterfly' Puccini
Song, 'Come Into the Garden, Maud' Balfe
Morris Dance, 'Zennor' Holliday
- 5.15 FOR THE CHILDREN
- 6.0 ORCHESTRAL MUSIC
Relayed from the GRAND SUPER CINEMA, WESTBOURNE. Directed by ISADORE GODOWSKY
- 7.0-11.0 S.B. from London

5WA CARDIFF. 353 M.

- 3.20 BROADCAST TO SCHOOLS: M. STEPHAN, 'Elementary French.'
London Programme relayed through Daventry
- 2.40 THE STATION TRIO: FRANK THOMAS (Violin); FRANK WHITNALL (Violoncello); VERA McCOMB THOMAS (Piano)
Selection, 'The Emerald Isle' Langry



'AUNT FLORA AND AUNT GERALDINE'

The two heroines of Captain Harry Graham's poem on 'Aunts,' which he is reading in the London Studio at 9.30 to-night. From Hendy's illustration to 'Strained Relations,' by courtesy of Messrs. Methuen.

Chanson Napolitaine D'Ambrosio
Scherzo Mendelssohn

- 4.15 Tea-Time Music from the Carlton Restaurant
- 4.45 Afternoon Topics
- 5.0 Pianoforte Recital
- 5.15 FOR THE CHILDREN
- 6.0 For Young Adventurers
- 6.15-11.0 S.B. from London

2ZY MANCHESTER. 378 M.

1.15-2.0 PIANO TRIO, relayed from the PICCADILLY PICTURE THEATRE



Captain HARRY GRAHAM,

the second in the series of Modern Humorists.

- 3.25 BROADCAST TO SCHOOLS: Lancashire's History in Stone and Brick—Miss B. HINDSHAW on 'Norman Civilization'
- 3.45 TEA-TIME CONCERT: GLADYS DUNCAN (Contralto)
- 4.0 Music by the Station Quartet
- 5.0 Mrs. KATE R. LOVELL, 'Hunting—Down the Ages'
- 5.15 FOR THE CHILDREN
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Directed by GERALD W. BRIGHT
Relayed from the Hotel Majestic, St. Anne's-on-the-Sea
- 7.0-11.0 S.B. from London

6KH HULL. 335 M.

- 11.30-12.30 Gramophone Records
- 3.30 BROADCAST to Schools: Mr. T. SHEPPARD, 'Hull Industries—(4) Coal—From Pit to Hearth'
- 4.0 Afternoon Topics
- 4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RODGERS
- 5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BIJOU ORCHESTRA, directed by Edward Stubbs

- 6.20 Mr. J. G. STEPHENS: Weekly Football Talk
- 6.30 Mr. W. ALLEN DALEY, Medical Officer of Health, 'Hull Health Week'
- 6.45-11.0 S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 3.30 BROADCAST TO SCHOOLS: N. KING, 'Off the Beaten Track in Europe—(3) Over the Alpine Passes'
- 4.0 SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds.
- 5.0 AFTERNOON TOPICS: Miss M. M. HUMMERSTON, 'Beautiful Women Throughout the Ages—(2) In Art'
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION TRIO
- 7.0-11.0 S.B. from London

6LV LIVERPOOL. 331 M.

- 3.15-3.45 BROADCAST TO SCHOOLS: 'English Literature' (2), by Prof. E. T. CAMPAGNAC, Professor of Education, Liverpool University
- 4.0 GAILLARD and his ORCHESTRA from the Scala Cinema
- 5.0 AFTERNOON TOPICS: E. H. BOYCE, 'George Selwyn and His Times'
- 5.15 FOR THE CHILDREN
- 6.0 THE STATION PIANOFORTE QUARTET
- 6.30 THE HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA. S.B. from Manchester
- 7.0-11.0 S.B. from London

5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Morning Concert relayed from Daventry
- 3.45 LYONS' CAFE ORCHESTRA: Conductor, Brassey Eyton



'GRANDPAPA'

One of Hendy's delightful illustrations, from Capt. Harry Graham's forthcoming book, 'Strained Relations' (Methuen). Capt. Graham is reading the 'Grandpapa' verses this evening. [London 9.30.]

PROGRAMMES FOR FRIDAY (October 15)

4.45 MUSIC and AFTERNOON TOPICS: ROSE FYLEMAN, 'New Books'
5.15 FOR THE CHILDREN
6.0 Robins
6.15 Musical Interlude: MABEL HODGKINSON
6.30-11.0 S.B. from London

5PY PLYMOUTH. 338 M.

3.30 BROADCAST TO SCHOOLS: Mr. ARTHUR HAWTHORN, 'Things New and Old—Communications'
4.0 Afternoon Topics
4.15 TEA-TIME MUSIC from the ROYAL HOTEL. Musical Director, Albert Fullbrook
5.15 FOR THE CHILDREN
6.0 THE STATION TRIO
6.30-11.0 S.B. from London

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records (Dance Music)
4.0 Afternoon Topics
4.15 ORCHESTRA from the GRAND HOTEL
5.15 FOR THE CHILDREN: The Missing Town Competition. (Now, Radio Members, come along, let this competition be the most successful we have ever had.)
6.0 Musical Interlude
6.30-11.0 S.B. from London

6ST STOKE. 301 M.

3.30 BROADCAST TO SCHOOLS: Rev. GEORGE DEKIN, 'Shakespearean Women—(4) Juliet (Romeo and Juliet)'
4.0 STUDIO CONCERT: E. A. WIDDOP'S TRIO
5.0 Afternoon Topics
5.15 FOR THE CHILDREN
6.0 Light Music
6.30-11.0 S.B. from London

5SX SWANSEA. 482 M.

3.0 BROADCAST TO SCHOOLS: Prof. W. D. THOMAS, 'The Romance of Other Days' (4). Mr. T. KENNETH REES, 'Plants of the Seashore' (4)
3.45 CASTLE CINEMA ORCHESTRA and Organ Music relayed from the Castle Cinema
5.0 Mr. HARRY T. RICHARDS, 'Peeps at Other Lands'
5.15 FOR THE CHILDREN
6.0 Musical Interlude
6.15 For Young Adventurers
6.30-11.0 S.B. from London

NORTHERN PROGRAMMES.

5NO NEWCASTLE 404 M.

3.0-3.30:—Transmission to Schools: Miss Jovitt: 'Famous Pictures' (1). **4.0:**—Afternoon Topics. **4.15:**—Music from Tilley's Restaurant. **5.15:**—For the Children. **6.0:**—Gwladys Nash (Soprano); E. J. Bell (Flute); Madge Raine (Contralto). **7.0-11.0:**—S.B. from London.

5SC GLASGOW. 422 M.

11.30-12.30:—Mid-day Transmission. **3.20:**—Transmission to Schools: Mr. Hugh Brennan, M.A.: 'Russian National Heroes'. **3.32:**—M. Albert le Grip: 'French—Les Bores'. **3.45:**—Musical Item to Schools. **3.55:**—The Wireless Quartet. **4.15:**—Mrs. Nan Stenhouse (Contralto). **5.0:**—Afternoon Topics: Mrs. Murray: 'The Gold Coast'. **5.15:**—For the Children. **6.0-6.2:**—Weather Forecast for Farmers. **6.15:**—S.B. from London. **7.40:**—Prof. W. G. R. Paterson: 'Agriculture'. **8.0-11.0:**—S.B. from London.

2BD ABERDEEN. 495 M.

3.30:—Transmission to Schools: Mr. Willan Swainson: 'Music—(6) How Tunes Were Made.' The Station Orchestra. Mrs. Trill: 'Citizenship' (3). **4.15:**—The Station Orchestra; Ivy Cruickshank (Pianoforte). **5.15:**—For the Children. **6.0:**—The Rev. Charles R. Forster, M.A.: 'Scotland in the Making'. **6.15:**—For Farmers. **6.25:**—Agricultural Notes. **6.30:**—Steadman's Symphony Orchestra. **7.0:**—S.B. from London. **7.40:**—Mr. Peter Craignyle: 'Football Topics'. **8.0-11.0:**—S.B. from London.

2BE BELFAST. 440 M.

3.20:—London School Transmission relayed through Daventry. **3.45:**—London Concert relayed through Daventry. **4.45:**—Gramophone Records. **5.15:**—For the Children. **6.0-11.0:**—S.B. from London.

2DE DUNDEE. 315 M.

3.20:—London Transmission to Schools relayed through Daventry. **3.40:**—La Scala Orchestra. **4.30:**—Phyllis le Maistre (Soprano). **5.0:**—Mr. W. Percival Westell: 'The Birth and the Song of the Burn'. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30-11.0:**—S.B. from London.

2EH EDINBURGH. 328 M.

3.30:—Transmission to Schools: Mrs. John Lang: 'Makers of Scotland—(3) The Early Kings'. **4.0:**—Afternoon Talk. **4.15:**—Station Pianoforte Quartet. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30-11.0:**—S.B. from London.

PROGRAMMES FOR WEDNESDAY, OCTOBER 13.

(Continued from page 126.)

5NO NEWCASTLE. 404 M.

3.0-3.30:—Transmission to Schools: Mr. Eric Barber: 'Works of Dickens—David Copperfield'. **4.0:**—Afternoon Topics. **4.15:**—Music from Fenwick's Terrace Tea Rooms. **5.15:**—For the Children. **6.0:**—Dance Music. **6.35:**—Talk to Farmers: Prof. D. A. Gilchrist: 'Seasonable Notes'. **6.50:**—Royal Horticultural Society's Bulletin. **7.0:**—S.B. from London. **8.0:**—Music and Entertainment: Station Orchestra; Elsie and Tom Gollightly (Vocal Duets); James Hunter (Comedian). **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-11.0:**—Percy Bush's Aeolian Band from the Oxford Galleries.

5SC GLASGOW. 422 M.

3.20:—Transmission to Schools: M. Albert le Grip, French: 'Les Roses'. Prof. H. S. Rait: 'James Wolfe and British Rule in Canada'. Musical Item. **3.55:**—The Wireless Quartet and Andrew Bryson (Pianoforte). **5.0:**—Afternoon Topics: Anatin Belle, 'A Hedgehog Story'. **5.15:**—For the Children. **6.0-6.2:**—Weather Forecast for Farmers. **6.15:**—S.B. from London. **8.0:**—National Broadcasting Conference. **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-11.0:**—The 'Bubbles' Concert Party.

2BD ABERDEEN. 495 M.

3.45:—Steadman's Symphony Orchestra from the Electric Theatre. **4.45:**—Trio from the Electric Theatre. **5.0:**—Afternoon Topics: Mrs. G. Pirie: 'Looking Smart on Little Money' (2). **5.15:**—For the Children. **6.0:**—S.B. from London. **6.30:**—Steadman's Symphony Orchestra from the Electric Theatre. **7.0:**—S.B. from London. **7.40:**—Mr. Norman Morrison: 'Natural History Talks—(1) The Rat Species'. **8.0:**—S.B. from Glasgow. **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-11.0:**—S.B. from London.

2BE BELFAST. 440 M.

3.0:—London Transmission to Schools relayed through Daventry. **4.0:**—J. A. Barlowe, B.A., Hon. Secretary, Ulster Federation of Angling Clubs: 'An Angling Talk'. **4.15:**—Station Orchestra; H. Hooten Mitchell (Baritone). **5.15:**—For the Children. **6.0:**—S.B. from London. **8.0:**—S.B. from Glasgow. **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-11.0:**—S.B. from London.

2DE DUNDEE. 315 M.

3.0:—Transmission to Schools: D. M. Cumming Skinner: 'Dunfermline Through the Ages' (4). **3.30:**—La Scala Orchestra. **4.30:**—Eunice M. Barlow (Soprano). **5.0:**—Mr. James Christison, F.S.A. (Soc.): 'Some Historical Scottish Prophecies' (2). **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **7.40:**—S.B. from Aberdeen. **8.0:**—S.B. from Glasgow. **9.30:**—S.B. from London. **10.15-11.0:**—S.B. from Glasgow.

2EH EDINBURGH. 328 M.

3.30:—Transmission to Schools: Miss Ida Parat, 'French'. **4.0:**—Afternoon Talk. **4.15:**—Patrick Thomson's Orchestra. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **6.50:**—Horticultural Bulletin. **7.0:**—S.B. from London. **7.40:**—S.B. from Aberdeen. **8.0:**—S.B. from Glasgow. **9.30:**—S.B. from London. **10.15-11.0:**—S.B. from Glasgow.

PROGRAMMES FOR THURSDAY, OCTOBER 14.

(Continued from page 130.)

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant
3.30 Orchestra relayed from Popham's Restaurant
4.0 Afternoon Topics
4.15 TEA-TIME MUSIC from the ROYAL HOTEL: Musical Director, Albert Fullbrook
5.15 FOR THE CHILDREN
6.0 ELSIE PEARCE (Soubrette)
6.35 S.B. from London
7.40 Mr. ERIC J. PATTERSON, 'Are We Too Old to Learn?' S.B. from Bournemouth
8.0-12.0 S.B. from London

6FL SHEFFIELD. 306 M.

4.0 Afternoon Topics
4.15 ORCHESTRA relayed from the Albert Hall
5.15 FOR THE CHILDREN
6.0 Musical Interlude
6.35 S.B. from London
7.40 Mr. ERIC N. SIMONS, 'Rambles Round a Library—Myths and Legends of the Middle Ages'
8.0-12.0 S.B. from London

6ST STOKE. 301 M.

12.0-1.0 THE STATION QUARTET
4.0 CAPITOL THEATRE ORCHESTRA directed by 'Rondelle'
5.0 Afternoon Topics: JEAN WHITFORD, 'That Old-Fashioned Pastime—Walking'
5.15 FOR THE CHILDREN
6.0 Light Music
6.35 S.B. from London
7.40 Football Talk by Mr. A. J. BARKER
8.0-12.0 S.B. from London

5SX SWANSEA. 482 M.

11.30-12.30 Gramophone Records
4.0 AFTERNOON CONCERT: FLORENCE MORGAN (Contralto), TOM JENKINS (Tenor), EMLYN SAMUEL (Violoncello)
5.15 FOR THE CHILDREN
6.0 New Dance Records
6.15 For Young Adventurers
6.35 S.B. from London
7.40 S.B. from Cardiff
9.30-12.0 S.B. from London

NORTHERN PROGRAMMES.

5NO NEWCASTLE. 404 M.

4.0:—Rev. W. B. Boulton: 'The Explanation of Dreams'. **4.15:**—Music from Coxon's New Gallery Restaurant. **5.15:**—For the Children. **6.0:**—S.B. from London. **7.40:**—Mr. R. E. Richardson: 'In the Garden'. **8.0:**—Light Instrumental and Vocal Concert: Station Orchestra; Joseph Young (Viola); William Hendry (Baritone). **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-12.0:**—S.B. from London.

5SC GLASGOW. 422 M.

3.20:—Transmission to Schools: A. Parry Gunn and Company in 'Scott Scenes from Hamlet'. Musical Item. **3.55:**—Wireless Quartet: Chris Holyoak (Soprano). **5.0:**—Mrs. Aulay Steel: 'Some Notable Women Explorers'. **5.15:**—For the Children. **6.0-6.2:**—Weather Forecast for Farmers. **6.15:**—S.B. from London. **7.40:**—Mr. H. K. Wood: 'This Evening's Programme'. **8.0:**—American Night: Symphony Concert, Gordon Bryan (Piano); Station Symphony Orchestra. **10.0:**—S.B. from London. **10.10:**—Local News. **10.15:**—Station Orchestra. **10.15-12.0:**—S.B. from London.

2BD ABERDEEN. 495 M.

3.45:—Miss I. Burgess: 'Modern Ideas on Secondary Education'. The Radio Dance Quartet, George R. Esslemont (Baritone). **5.15:**—For the Children. **6.0:**—S.B. from London. **6.15:**—Boys' Brigade News Bulletin. **6.30:**—S.B. from London. **8.0:**—Scottish Programme: Jean Johnston (Piano); Barbara Ramsay (Soprano); J. H. W. Hendry (Tenor); Station Orchestra. **9.15:**—'What is It?' **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-12.0:**—S.B. from London.

2BE BELFAST. 440 M.

2.30:—London School Transmission relayed through Daventry. **4.0:**—Peter Temple: 'Contemporary Composers—(5) Igor Stravinsky'. **4.15:**—The Carlton Orchestra. **5.15:**—For the Children. **6.0:**—S.B. from London. **8.0:**—Concert Hall Favourites, by Esther Coleman (Contralto), and Station Orchestra. **9.30:**—S.B. from London. **10.10:**—Local News. **10.15-12.0:**—S.B. from London.

2DE DUNDEE. 315 M.

11.30-12.30:—Gramophone Records. **4.0:**—Restaurant Music from Draffen's. **5.0:**—Mons. M. Schalit: 'Le Cid—Recit de Rodrigue'. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **8.0:**—Variety Half-Hours: Irish—Station Trio; George Boyd (Bass), Ernest D. G. McPherson (Cello). **8.30:**—Drama: Dundee Radio Players present 'The Idol of Jade', by John Wright. **9.0:**—Musical Comedy: Station Trio; George Boyd (Bass). **9.30-12.0:**—S.B. from London.

2EH EDINBURGH. 328 M.

11.30-12.30:—Gramophone Transmission. **3.0:**—Station Pianoforte Quartet. **4.0:**—Afternoon Talk. **4.15:**—Patrick Thomson's Orchestra. **5.15:**—For the Children. **6.0:**—Musical Interlude. **6.30:**—S.B. from London. **8.0:**—Scottish Programme: Carina Linn (Soprano); Station Orchestra; Mr. W. Forbes Gray: 'The Story of a Romantic Episode in the History of Edinburgh'. **9.30:**—S.B. from London. **10.15:**—S.B. from Glasgow. **10.45-12.0:**—Leon Whiting and his Miami Dance Band.

PROGRAMMES FOR SATURDAY (October 16)

2LO LONDON. 365 M.

1.0 TIME SIGNAL, GREENWICH

3.0 THE VICTOR OLOF SEXTET; EUBYDICE DRACONI (Pianoforte); KATHLEEN MCCORMACK (Mezzo-Soprano); ASHMOOR BURCH (Baritone)

4.30 THE STRING BAND OF H. M. ROYAL AIR FORCE (By permission of the Air Council). Under the direction of FLIGHT-LIEUT. J. AMERS, M.B.E., relayed from The Motor Industries Exhibition, Holland Park Hall.

AN ALL-BRITISH PROGRAMME

March, 'The Jolly Sailor' *Squire*
 Three Dances, 'Henry VIII.' *German*
 Morris Dance
 Shepherd's Dance
 Torch Dance
 Suite, 'The Merchant of Venice' *Rosae*
 Intermezzo, 'Portia'
 The Doge's March
 Selection of English Melodies ..arr. *Myddleton*

5.0 Afternoon Topics: Mme. de Walmont, 'Some English Characters in French Novels'

LAST autumn Mme. de Walmont gave a course of Lectures on French writers, which was much appreciated. This autumn she is giving a series of six Talks on England and the English as seen by French writers, ranging from Taine to André Maurois.



7.40 Topical Talk or Musical Interlude

8.0 'NEVER AGAIN!'

A REVUE OF HOLIDAY HAPPENINGS
 Book and Lyrics by ERNEST LONGSTAFFE

The Cast includes: TOMMY HANDLEY, JEAN ALLISTONE, ROBERT MACLACHAN, ALMA VANE, ALAN HOWLAND, MIRIAM FERRIS

THE RADIO CHORUS and THE RADIO DANCE BAND under the direction of SIDNEY FIRMAN

9.0 AN IMITATION AMERICAN PROGRAMME

9.30 Mr. O. L. OWEN on 'Sport'

9.45 BEETHOVEN interpreted by MAURICE COLE
 Les Adieux, Op. 81a (Concluded). Feuilleton d'Album

IN listening to the very short Second Movement of the Sonata (entitled by Beethoven



10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and SAVOY HAVANA BAND from the Savoy Hotel.

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

1.0 TIME SIGNAL, GREENWICH

3.0 Studio Concert

5.0 Afternoon Topics: Mme. de Walmont, 'Some English Characters in French Novels.'

5.15 THE CHILDREN'S HOUR: Selections by the Radio Quartet. A Competition

6.0 THE STRING BAND OF H. M. ROYAL AIR FORCE. *S.B. from London*

6.30 BASIL MAINE: Talk on Next Week's Music, with Musical Illustrations

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr. C. A. LEWIS, 'Peking' 'The Fun of the Fair'

7.28 Musical Interlude

7.40 Topical Talk or Musical Interlude.



THE STREET LIFE OF PEKING.

Mr. C. A. Lewis is to give this evening another of his series of Cameos of Peking. [London 7.10.] Listeners will be interested in these pictures illustrating the street life with which Mr. Lewis will deal on this occasion. On the left is a typical scene showing the hair-cutter at his work in the street; on the right a Chinese street market (both these photos were taken by Mr. Lewis himself); and in the centre an amusing picture of Mr. Lewis riding on a Chinese donkey.

5.15 THE CHILDREN'S HOUR: Selections by the Radio Quartet. A Competition

6.0 THE STRING BAND OF H. M. ROYAL AIR FORCE.

AN ALL-BRITISH PROGRAMME (Continued)

A Children's Suite *Ansell*
 Punchinello
 Musical Box
 Box of Soldiers
 The Fairy Doll
 Morceau, 'Dreamland Bells' *Hotyill*
 Suite, 'An Evening Ramble' *Matt*
 March
 Castle Ruins by Moonlight
 Woodland Frolics
 Three Dale Dances *Wood*

6.30 BASIL MAINE: Talk on Next Week's Music, with Musical Illustrations

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.10 Mr. C. A. LEWIS, 'Peking' 'The Fun of the Fair'

7.28 Musical Interlude

'Absence') we may think of the feelings of the friend left behind, and of him who goes upon his journey, thinking a little longingly of the familiar sights and sounds of home, not sadly, but with quiet confidence that these pleasures will soon be his again.

This Movement passes without a break in the Finale—'The Return,' in which we picture the delight of both friends at the homecoming. A short Introduction 'at the quickest possible speed' brings in a First Main Tune of subdued excitement, that soon swings into still brisker motion; then, with a jump the Second Main Tune whirrs happily off. So the Movement runs its course in clear-eyed content.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Local Announcements

10.15 LAYTON and JOHNSTONE

LAYTON and Johnstone, the coloured entertainers with the piano, are amongst the most popular singers of syncopated songs that London has seen. They are a constant attraction at the Coliseum and other music-halls, and they also make frequent appearances at the leading supper-shows and cabarets.

8.0 'NEVER AGAIN!'

A REVUE OF HOLIDAY HAPPENINGS

Book and Lyrics by ERNEST LONGSTAFFE.

The Cast includes: TOMMY HANDLEY, JEAN ALLISTONE, ROBERT MACLACHAN, ALMA VANE, ALAN HOWLAND, MIRIAM FERRIS

THE RADIO CHORUS and THE RADIO DANCE BAND under the direction of SIDNEY FIRMAN

9.0 AN IMITATION AMERICAN PROGRAMME

9.30 Mr. O. L. OWEN on 'Sport'

9.45 BEETHOVEN interpreted by MAURICE COLE.
 Les Adieux, Op. 81a (Concluded). Feuilleton d'Album *S.B. from London*

10.0 WEATHER FORECAST, NEWS; Shipping Forecast

10.15 LAYTON and JOHNSTONE

10.30-12.0 DANCE MUSIC—THE SAVOY ORPHEANS and SAVOY HAVANA BAND from the Savoy Hotel.

(Continued on page 136.)

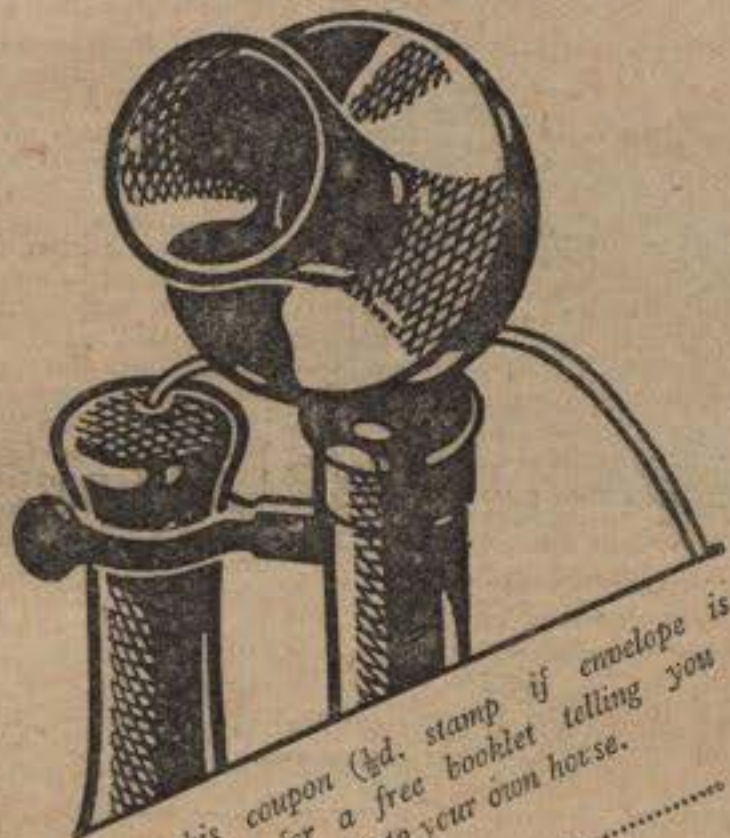
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PROGRAMMES FOR SATURDAY (October 16)

5IT BIRMINGHAM. 479 M.

- 3.45 THE WIRELESS EXHIBITION ORCHESTRA relayed from the Drill Hall, Thorpe Street Barracks
- 4.45 AFTERNOON TOPICS: 'Education and a Career,' told by an INSPECTOR OF SCHOOLS
FRANCES BOND (Mezzo-Soprano)
- 5.15 FOR THE CHILDREN: Auntie Phil tells another 'Snooky' Adventure
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA: Conductor, PAUL RIMMER
March, 'Florentiner' *Fucik*
Intermezzo, 'Somewhere in This World' .. *May*
Fantasia, 'Madame Butterfly' *Puccini*
Fox-trot, 'Nellie Kelly's Cabaret' *Carlton*
- 7.0 S.B. from London

8.0 POPULAR MUSIC AND A PLAY

THE STATION ORCHESTRA: Conductor, JOSEPH LEWIS

Overture, 'L'Impresario' .. *Mozart*

THE *Impresario* is a short work which Mozart modestly called 'a comedy with music.' It is all about the trials and troubles of a theatrical manager who has to put up with the foibles and jealousies of 'star' performers. Mozart must have written it with gusto, for he had a good deal to do with operatic singers, who were thorns in the flesh of composers and managers alike. The Opera in its original form only had occasional performances, owing chiefly to a good deal of foolish dialogue which it contained. Adaptations were tried with but little success, until Mr. Kingsley Lark recently made a new translation and arrangement from the original German, and the work in this improved form was broadcast last year.

It contains some of Mozart's best music. The Overture is (considering the small size of the work as a whole) surprisingly long and complex. It starts showily, and goes on to treat some charmingly vivacious tunes.

NORMAN ARCHER (Tenor)
Mountain Lovers *Squire*

ORCHESTRA

Selection, 'The Dollar Princess' *Fall*
BILLY BARNES in Songs at the Pimbo

8.40 'THE POWDER PUFF'

A Comedy in One Act by Helen White. Played by THE BIRMINGHAM RADIO PLAYERS. Directed by SYDNEY RUSSELL

Cast:

Malcolm Morrison JOSEPH LEWIS
Betty Morrison GLADYS JOINER
Primrose Jones (a very Modern Girl)

GLADYS COLBOURNE

Arthur Gray (A Nervous Young Man)

SYDNEY RUSSELL

Lady Cecilia Carlton .. PHYLLIS RICHARDSON

Colonel Jackson SYDNEY RUSSELL

Muggins—The Man JOSEPH LEWIS

IMAGINE the drawing-room of the Morrises' fashionable flat in South Kensington, where the members of a Dramatic Club formed by Mrs. Morrison are expected to arrive. This little comedy deals with the trials of an amateur producer.

9.10 NORMAN ARCHER

My Dreams *Tosti*

BILLY BARNES

In Further Items from his Repertoire

ORCHESTRA

Valse, 'Philomel' *Message*

9.30-12.0 S.B. from London

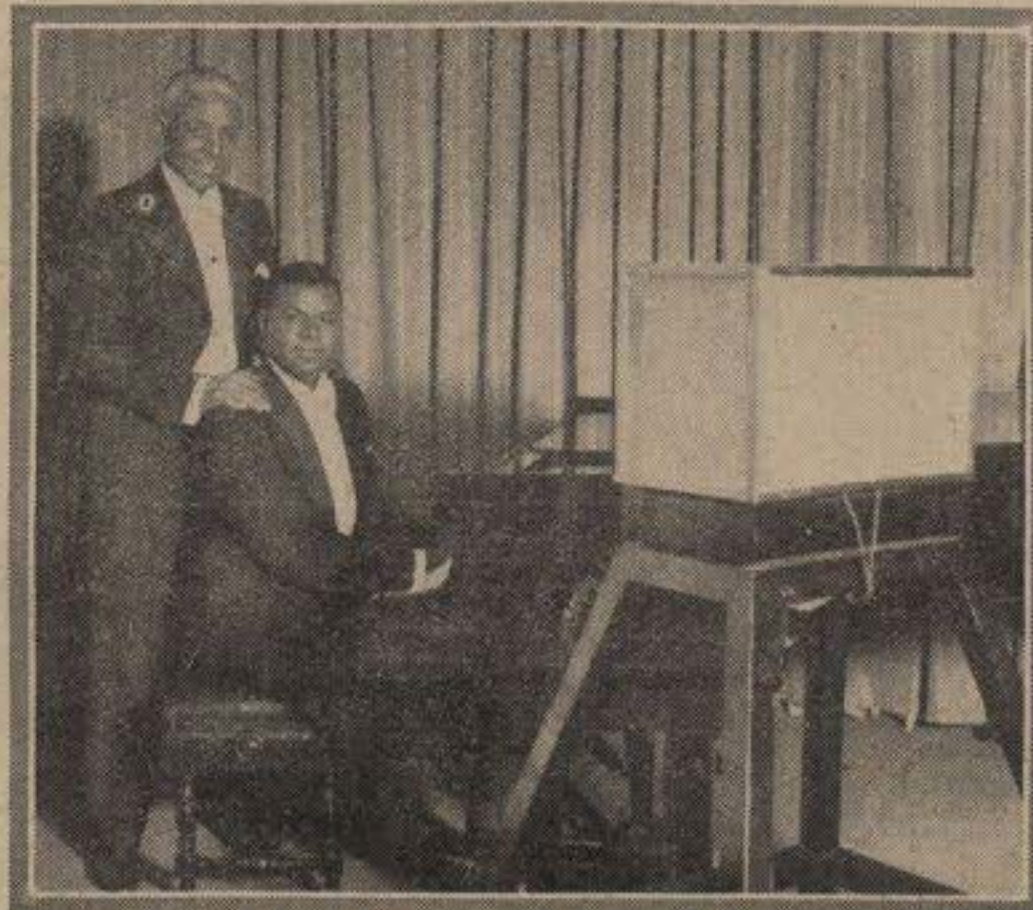
6BM BOURNEMOUTH 386 M.

11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

March, 'The Thin Red Line' *Alford*
Waltz, 'The Student Prince' *Romberg*
Fox-trot, 'Susie Was a Real Wild Child' *Sarony*
Fox-trot, 'Hollywood' *Rust*
Selection, 'Gipsy Princess' *Kalman*
Tango, 'Coro' *Dazar*
Fox-trot, 'There Comes a Sometime' .. *Condor*
Selection, 'Little Nellie Kelly' *Cohan*

3.45 MARY ELPHINSTONE, 'Dickens' Widows'

4.0 DANCE MUSIC. THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms: Musical Director, ALEX WAINWRIGHT



LAYTON AND JOHNSTONE AT THE MICROPHONE,

the celebrated syncopated artists, who are to give a quarter of an hour of their characteristic entertainment from the London Studio to-night.

5.15 FOR THE CHILDREN

6.0 S.B. from London

8.0 A BIRTHDAY PROGRAMME

(The Bournemouth Station was Opened on October 17, 1923)

MUSIC (AND MIRTH) FOR THE ORDINARY LISTENER.

THE Programme, which will be prefaced by a Special Birthday Message from Mr. J. C. W. REITH, Managing Director of the B.B.C., will be representative of the various types of entertainment provided for the enjoyment of listeners throughout the year. The items selected are those which listeners have singled out as their favourites. Contributors to this Programme are:—

KATE WINTER (Soprano)—Folk Songs and Ballads

HARRY BRINDLE (Bass)—Operatic Arias and Ballads

Mephistopheles' Serenade and 'The Calf of Gold' from 'Faust' *Gounod*

THE philosopher Faust has sold his soul to Mephistopheles for the gift of renewed youth. The Devil, having fulfilled his part of the bargain, helps Faust to win a beautiful maiden, Marguerite. When Faust has betrayed Marguerite, Mephistopheles stands outside her window, with a guitar, and sings an impudent Serenade.

The Calf of Gold is a song in which Mephistopheles derides the simple pleasures of the townsfolk at their Easter merrymaking. The only important thing in the whole world is money, he says, and all alike worship at the shrine of the Golden Calf.

WINIFRED ASCOTT (Soprano)

Cries of London *Herbert Oliver*

CENTURIES ago the London street hawkers, calling their wares, put their announcements into a sort of rough-and-ready verse, and sang it—probably because whatever is much repeated tends to take a musical shape. In the eighteenth century and later, scores of street traders had each his or her characteristic call. Dr. Johnson records in one of his essays that 'the attention of a new-comer is generally first struck by the multiplicity of the cries that stun him in the streets.'

The earliest record of the cries is found in the poem entitled *London Lickpenny* (or *Lackpenny*), attributed to John Lydgate, a fourteenth-fifteenth century Benedictine monk. Some of the cries heard by the chief character of this tale, as he fares across London, are mentioned—'Silk and lawn,' 'Paris thread,' 'Hot sheep's feet,' 'Rushes grene,' 'Hot peascods,' 'Spices, pepper and saffron,' and so on.

Many composers have taken the original snatches of tune sung to the old cries and woven them into short musical works. Three eminent composers of Shakespeare's day, Thomas Weelkes, Orlando Gibbons, and Richard Deering, made the cries into 'fancies'—pieces for voices and strings. Altogether they preserved for us thus some hundred and fifty songs of all kinds—tradesmen's cries, watchman's calls, begging songs, the Town Crier's announcement, and so on. The late Sir Frederick Bridge, who brought these works to light again after they had spent many years on dusty shelves, has written an interesting little book about them, reproducing quaint old pictures of the criers, and some of their calls. Mr. Oliver has made out of some of the cries a light and tuneful suite of songs.

PHILIP TAYLOR (Baritone)—Popular Songs

HELENA MILLAIS (Entertainer)—'Our Lizzie'

JOCK WALKER (Entertainer)—The Scotch Comedian

GEORGE STONE (Humorist)—Some 'Darsnet' Stories

THE STATION CHORUS

THE WIRELESS TRIO

THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE

9.30 S.B. from London

10.30 BIRTHDAY PROGRAMME (Continued)

11.30-12.0 S.B. from London

5WA CARDIFF. 353 M.

3.0 LONDON STUDIO CONCERT relayed through Daventry

5.0 Pianoforte Recital

5.15 FOR THE CHILDREN

6.0 S.B. from London

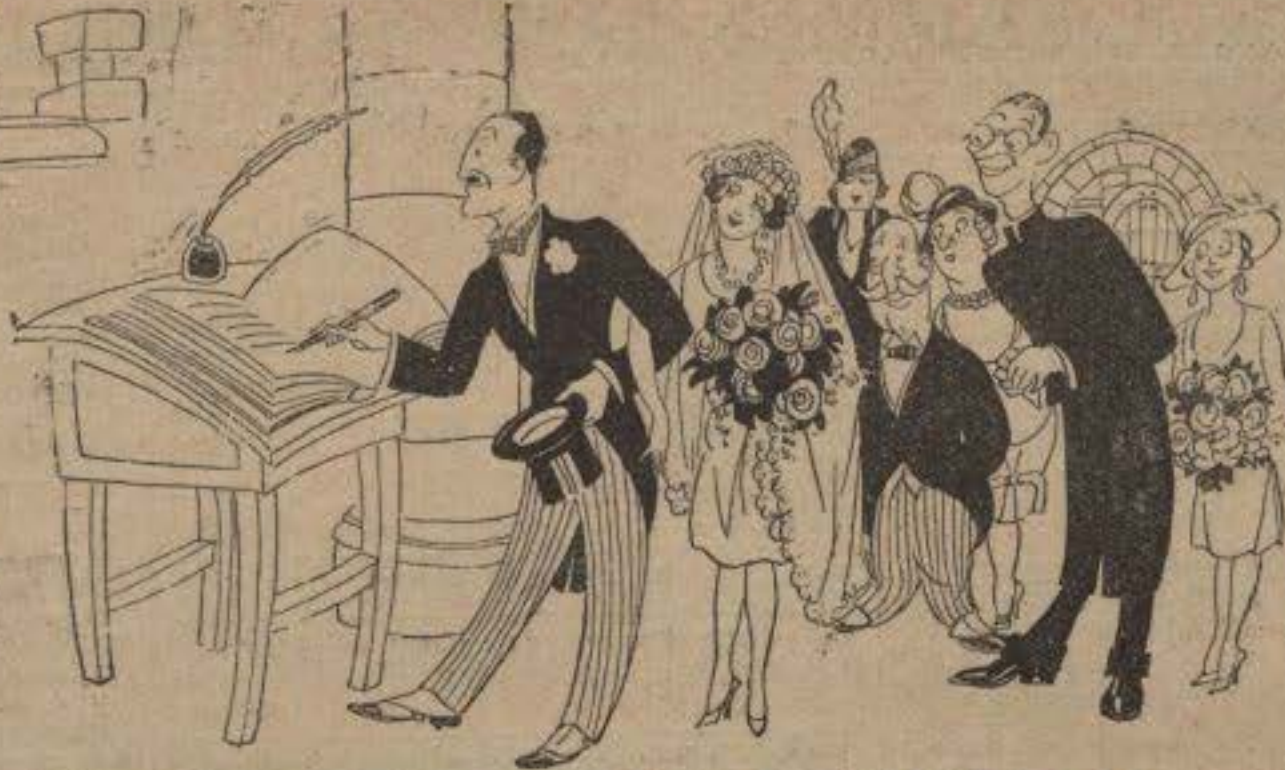
7.40 Capt. A. S. BURGE: Rugby Football Gossip

8.0-12.0 S.B. from London

(Continued on page 138.)



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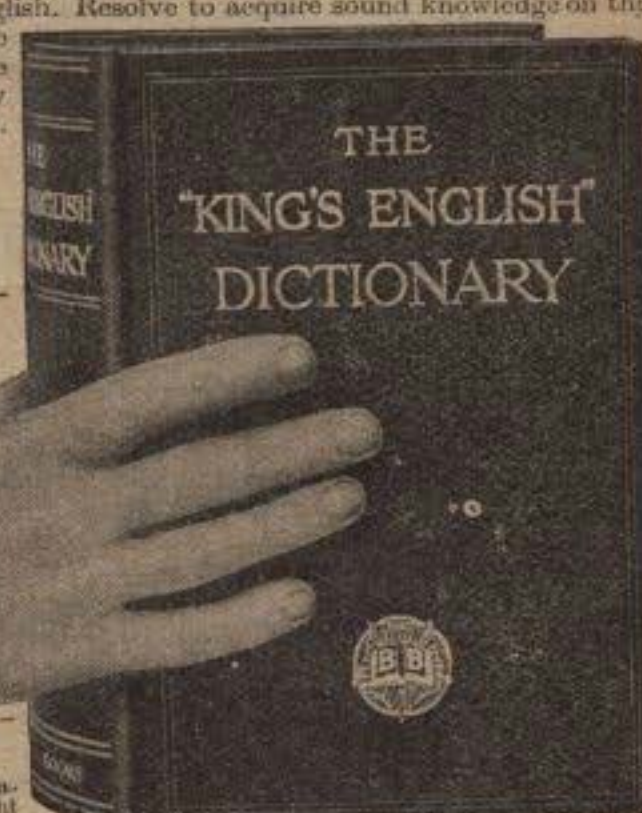
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NAME.....
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PROGRAMMES FOR SATURDAY (October 16)

(Continued from page 136.)

2ZY MANCHESTER. 378 M.

- 3.30 Dance Music relayed from the Piccadilly Picture Theatre
- 4.45 WILLIAM MANGHAM (Baritone)
- 5.0 Mr. F. SLADEN-SMITH: 'Stage Directions'
- 5.15 FOR THE CHILDREN
- 6.0 S.B. from London
- 6.55 Boy Scouts' Local News Bulletin
- 7.0 WEATHER FORECAST, NEWS
- 7.10 S.B. from London
- 9.0 THE VIOLIN IN DANCING MOOD
A Recital by WINIFRED SMALL
The Admiral's Galliard (English 18th Century)
Alfred Moffat
Two Minuets .. *Geminiani, arr. Rowsby Woof*
Gayotte in E..... *Bach-Kreisler*
Polonaise..... *Händel-Hamilton Harty*
German Dance..... *Mozart-Burmester*
Reel..... *Stanford*
Slovakian Dance in E Minor..... *Dvorak-Kreisler*
Polonaise in D..... *Wieniawski*
Zapateado..... *Sarasate*
- 9.30-12.0 S.B. from London

6KH HULL. 335 M.

- 4.0 AFTERNOON TOPICS: Mrs. A. N. OVERHILL, 'Where East and West Meet' (1)
- 4.15 FIELD'S OCTAGON QUARTET directed by J. H. RODGERS
- 5.15 FOR THE CHILDREN
- 6.0 Powolny's Restaurant Bijou Orchestra directed by Edward Stubbs
- 6.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 321 M. & 310 M.

- 11.30-12.30 FIELD'S CAFE ORCHESTRA relayed from Field's Café, Leeds
- 4.0 THE SCALA STRING QUINTET directed by Alfred Inman
- 5.0 Afternoon Topics
- 5.15 FOR THE CHILDREN
- 6.0 Light Music
- 6.30-12.0 S.B. from London

6LV LIVERPOOL. 331 M.

- 4.0 DAVID WRAY, 'Citizenship'
- 4.15 Dance Music: Bourlet and Montague's Symphonics, relayed from the Edinburgh Café Ballroom
- 5.15 FOR THE CHILDREN
- 6.15 DANCE MUSIC: BOURLET and MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from London

7.40 THE LORD MAYOR OF LIVERPOOL (Councillor F. C. BOWRING) 'LIVERPOOL CIVIC WEEK.'

8.0 LIGHT MUSIC BY LIVERPOOL COMPOSERS

THE STATION OCTET: Leader, FREDERICK BROWN
English Idylls (2nd Suite). *Frederick Nicholls*
On the Sea Shore; Valse Interlude; Love Song;
Dance of Pan
Intermezzo, 'In a Hong Kong Street'
Frederick Humphries

HILDA ROBERTS (Soprano)
Ariel's Songs..... *Frederick Nicholls*
Full Fathom Five; Come Unto These Yellow Sands
Love's Hour Glass..... *Frederick Humphries*

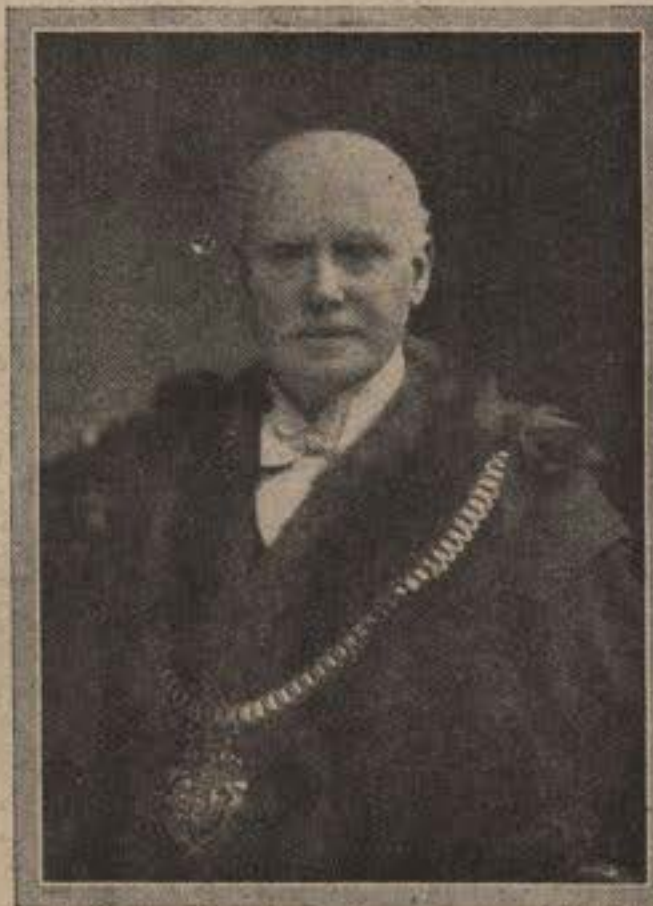
8.30 OCTET
Suite, 'Gossamer Dream Dances'
Frederick Humphries
Valley of Fragrant Spring; Lingerings Shadows;
Drifting Willow Blossoms
Dance, 'Lotus Blossom'..... *Frederick Nicholls*

8.45 SELECTIONS FROM FAVOURITE COMPOSERS

- OCTET
Mosaic on the Works of Mendelssohn
HILDA ROBERTS
The Wild Rose } *Schubert*
To Music }
OCTET
Chopiniana..... *arr. Finck*
HILDA ROBERTS
The Sandman..... *Brahms*
On Wings of Song..... *Mendelssohn*
OCTET
Schubertana..... *arr. Saar*
- 9.30-12.0 S.B. from London

5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Gramophone Records
- 3.45 THE SAVANNAS BAND relayed from the Palais de Danse



James Brown

THE LORD MAYOR OF LIVERPOOL,
Councillor F. C. Bowring, who inaugurates the
Civic Week Celebrations with his broadcast Talk
from the Liverpool Station at 7.40 this evening.

- 5.0 FOR THE CHILDREN
- 6.0 Robins
- 6.15 Musical Interlude: MABEL HODGKINSON
- 6.30-12.0 S.B. from London

5PY PLYMOUTH. 338 M.

11.0-12.0 GEORGE EAST and his QUARTET relayed from Popham's Restaurant

- 3.0 THE STATION QUARTET
- 4.0 AFTERNOON TOPICS: Lieut.-Commander E. E. FROST-SMITH, 'Maritime Reminiscences' (3)
- 4.15 TEA-TIME MUSIC FROM THE ROYAL HOTEL. Musical Director, Albert Fullbrook
- 5.15 FOR THE CHILDREN
- 5.45 FOR THE 'TEENS: 'THE ENVOUS MAN,' an Arabian Nights Fantasy, written and presented by MURIEL LEVY

In the Prologue:
The Mother..... *MARVEL HULME*
The Child..... *DONALD BRADFORD*

In the Story:
A Dervish..... *HUGH H. FRANCIS*
The Young Man..... *PHILIP H. HARPER*
Ali Assad..... *WALTER SHORE*
A Genie..... *EDWARD P. GENN*
Agib, the Grand Vizier..... *PHILIP HERBERT*

- The Sultan..... *J. P. LAMBE*
The Princess Aminia..... *MURIEL LEVY*
Slave Boy to the Princess *BETTY LANGLEY*
Peris, Servants..... *A CROWD OF PEOPLE*
Prologue—'By the Fireside'
Scene 1. 'In the Garden of the Dervish'
Scene 2. 'In the Well'
Scene 3. 'Back in the Garden'
Scene 4. 'In the Sultan's Palace'
Epilogue—'By the Fireside'
6.0 EVELYN MARDON (Soprano) in a Song Recital
6.30-12.0 S.B. from London

6FL SHEFFIELD. 306 M.

- 4.15 Orchestra relayed from the Café of Messrs. T. and J. Roberts
- 5.15 FOR THE CHILDREN: Boys of the Radio Circle, LESLIE SHELDON (Violin), SIDNEY WILLIAMSON (Piano), JOSEPH ANDREWS (Piano), WALTER HARDWICK (Singer)
- 6.0 Musical Interlude
- 6.30-12.0 S.B. from London

6ST STOKE. 301 M.

- 4.0 CAPITOL THEATRE ORCHESTRA directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: DORA G. MERCER, 'Pat and Patience'
- 5.15 FOR THE CHILDREN
- 6.0 Dance Music
- 6.30-12.0 S.B. from London

5SX SWANSEA. 482 M.

- 4.0 THE DANSANT relayed from the Baltic Lounge Café Restaurant
- 5.15 FOR THE CHILDREN
- 6.0 Short Pianoforte Recital by T. D. JONES
- 6.30 S.B. from London
- 7.40 Mr. J. C. GRIFFITH-JONES, 'Association Football in West Wales'
- 8.0-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M.

- 11.30-12.30—Ella Thompson (Contralto); Fred Street (Baritone); Gramophone Records. 4.0—Mr. Arthur B. Alwick, 'Sir Roger de Coverley.' 4.15—Music from Coxon's New Gallery Restaurant. 5.15—For the Children. 6.0—S.B. from London. 7.40—Mr. John Kenmir, 'Association Football.' 8.0—Violoncello Recital by Beatrice Eveline; Hepworth Colliery Prize Silver Band; Will Knowles (Entertainer). 9.30—S.B. from London. 10.10—Local News. 10.15—Dance Music; Tilley's Dance Band. 11.0-12.0—S.B. from London.

5SC GLASGOW. 422 M.

- 4.0—The Wireless Quartet; Norwell McGillivray (Baritone). 5.0—Afternoon Topics. 5.15—For the Children. 6.0-6.2—Weather Forecast for Farmers. 6.15—S.B. from London. 7.40—Mr. Frederick Mort, 'Scottish Loch Series—The Fresh Water Lochs of the Clyde Basin.' 8.0—'Studio Snags'—A Radio Burlesque: John Henry, Elder Cunningham (Baritone), Station Orchestra. 9.30—Sports Talk by an Old Internationalist, 'Hockey—The Season's Prospects.' 9.45-12.0—S.B. from London.

2BD ABERDEEN. 495 M.

- 3.45—Mrs. Lindsay Shepherd, 'About Your Pussy.' 4.0—Station Orchestra; Dorothy Donald (Mezzo-Soprano). 5.15—For the Children. 6.0—S.B. from London. 8.0—Dorothy Forrest (Mezzo-Soprano), Fred B. Cranch (Entertainer), J. Cormack Watt (Cornet), Station Orchestra. 9.30—S.B. from London. 10.10—Local News. 10.15-12.0—S.B. from London.

2BE BELFAST. 440 M.

- 4.0—Mrs. Percy Lewis, Travel Talk, 'Australia.' 4.15—Station Orchestra, Harold Holt (Cor Anglais), E. J. Harris and Arthur Webster (Saxophone Duets). 6.0—S.B. from London. 8.0—Bubbles Concert Party and Station Orchestra. 9.0—S.B. from London. 10.10—Local News. 10.15-12.0—S.B. from London.

2DE DUNDEE. 315 M.

- 4.0—Restaurant Music from Draffen's. 5.0—Afternoon Topics. 5.15—For the Children. 6.0—Musical Interlude. 6.15—Dundee Sports Talk. 6.30-12.0—S.B. from London.

2EH EDINBURGH. 328 M.

- 3.0—Jeffries and his New Rialto Orchestra from Marine Gardens, Portobello. 4.0—Mr. William Gow, 'Some Amazing Hoaxes—The Bottle Hoax.' 4.15—Jeffries and his New Rialto Orchestra. 5.15—For the Children. 6.0—Musical Interlude. 6.30-12.0—S.B. from London.

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THERE is only one system of pianoforte tuition in the world by which you can play tunes—with both hands—after only one short lesson. That System is Nannton's National Music System by which you can learn to play easily and pleasantly in your own home. To be a competent pianist is to be a social success, and will make you independent of the skill of others. We have taught thousands in all parts of the world to become successful pianists, and where they have succeeded you cannot fail—be you old or young or entirely inexperienced. No drudgery, no wearisome scales and exercises to practise; you simply sit down and play actual tunes with delightful ease—familiar songs, hymns, dance music, classics, anything.

FAILURE IS IMPOSSIBLE.

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Fill up the coupon and we will send you by return of post, our Special Instruction Book—containing eight popular tunes which we guarantee you can play, and which shows you how you can easily, quickly and pleasantly become a first-rate pianist. We have received from delighted students

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of which the following is one selected at random—

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**FRENCH GERMAN SPANISH ITALIAN
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will give you the speaking knowledge of languages—the only knowledge of any practical value—knowledge which means understanding. And so easily, quickly, simply. You just "listen-in" to Linguaphone Records on your own gramophone—in your own home—and almost automatically, in three or four months, you learn to speak and understand the spoken language. Then Paris, Berlin, Rome and Madrid and other Programmes are "open books" to you—giving you access to the world's art and music—making you, in every sense, a man of the world. It's easy and natural to learn this LINGUAPHONE way—because you learn by ear.

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"Your language records are admirable. You have made it possible for an attentive student, with a very moderate expenditure of energy and without a teacher, to understand spoken French and to speak it intelligibly."

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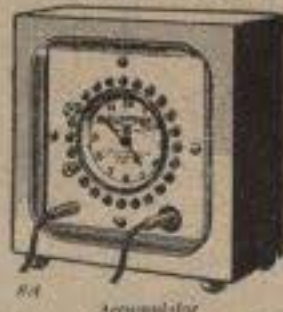
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without touching your set.**

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AUTOMATIC PROGRAMME SELECTOR

Switch just the items you want AUTOMATICALLY.
Price 27/6



The ELECTONE is one of the most important wireless accessories yet devised. It automatically gives you the items you want, cuts out those you don't want, switches off the set when all is over and saves battery and valve consumption while unwanted items are being broadcasted. Simply plug in at the times when the features you want are scheduled. The one setting is sufficient for any length of programme. The ELECTONE is a handsome and reliable time-piece; the ideal gift.

Write for free folder giving name and address of your nearest wireless dealer. Sole Manufacturers: **FREDK. J. GORDON & Co., Ltd., 92, Charlotte St., London, W.C.1.** Phone—Musonia 5129.



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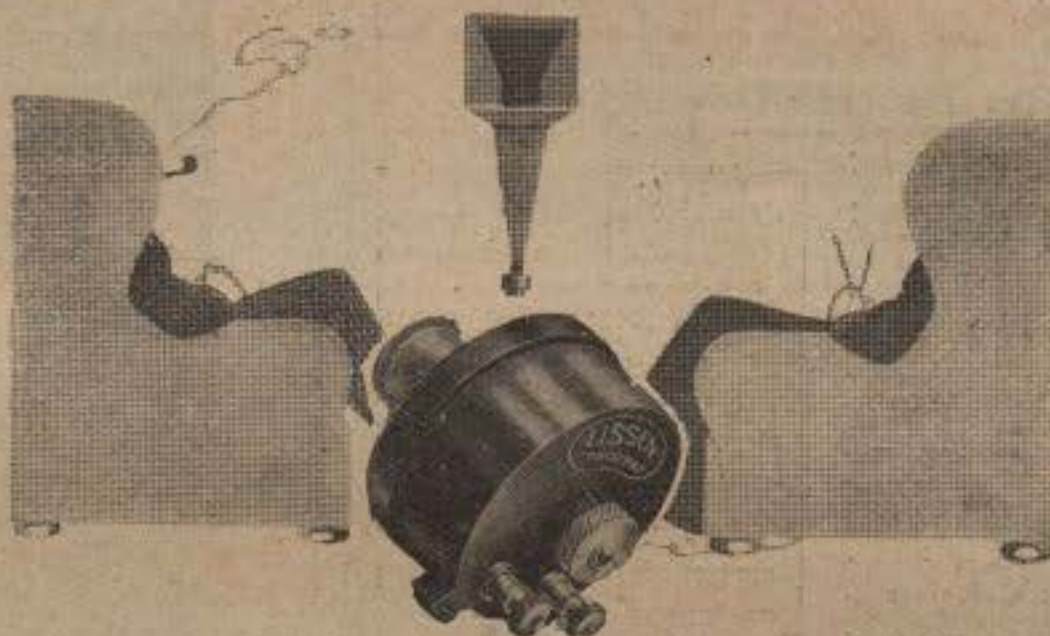
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Hear your LISSENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/-. Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

TO ENTERTAIN THE HOME, TO TAKE AWAY ALL LONELINESS—



BUILD A LOUD SPEAKER AND AN AMPLIFIER TO WORK IT

Do it this week-end—cost no longer confronts you as an obstacle.

Yet the low cost which now enables you to equip yourself with a powerful loud speaker combination is not the real reason you will build—once hear what can be done with the LISSENOLA Loud Speaking Unit and you will want to build exactly like it yourself regardless of any cost.

Standing around our stand at the recent National Radio Exhibition at Olympia, morning, afternoon, and night, were always people who did more than we could ourselves to sell the LISSENOLA unit for us. Enquirers who came to ask about the LISSENOLA were often answered by another visitor standing by who testified in no uncertain way to the satisfaction he had had from the LISSENOLA.

Everybody can build—each LISSENOLA unit contains full size diagrams and clear instructions showing you how to make for yourself for a few pence a big full-powered horn to do justice to the power you can put through the LISSENOLA. That is all you want to add to the LISSENOLA to make it a complete powerful senior model loud speaker. Several home-built horns were exhibited at our stand. We tried every one of them

ourselves and THEY WERE EQUAL TO ANY FACTORY-MADE ARTICLE.

The LISSENOLA unit itself is not surpassed by the most expensive sound reproducer used in the most expensive loud speaker. That is the secret of the remarkable tone quality and volume which users wonder at. You can prove this claim for yourself by the following test:

Go to your dealer—ask him to put on the most expensive loud speaker he has in stock—take the horn off that and then put it on the LISSENOLA—and hear if you can notice any difference.

Is there any other loud speaker which offers you the same advantages at any price—can be used with any horn—turns any gramophone into a radio loud speaker—can be used with the LISSENOLA Reed (price 1/- extra), to attach to any reed or other diaphragm working on the reed principle—all these alternatives of sound reproduction you can try—and in addition we give you the full size diagrams and clear instructions how to make a powerful horn yourself for a few pence—the complete loud speaker then costing you less than 15/-, including the 15/6 you pay for the LISSENOLA unit.



Hear it before you buy at your dealer's—this week-end.

THE LISSENOLA

Managing Director:
T. N. COLE.

LISSEN LTD., 300 - 320, FRIAR'S LANE, RICHMOND, SURREY.

134

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.

A NEW and BETTER TRANSFORMER IS SWEEPING the COUNTRY



THE heart of your amplifier is your transformer. Now LISSEN gives you a transformer which surpasses anything ever before available—users everywhere are learning that it is no longer necessary to pay a high price to get a high grade transformer. This new LISSEN is being tried and tested under all conceivable conditions everywhere—it is being enthusiastically and largely bought by the trade for their own made-up sets.

Throughout the whole range of audible frequencies this new LISSEN transformer amplifies fully every note, every harmonic, every overtone. That means realistic reproduction. In the purity and power of volume the results are remarkable. You will appreciate at once the clearer tones and greater volume.

Expensively made in all its details, traders at the recent Exhibition at Olympia, asked to name the price at which they thought they could sell it, invariably named a price close to a £1. Many said 25/-, and many even more than that.

TESTED BY A TRADE PAPER

A well-known trade paper reviewing its performance says: "It is infinitely better than the average transformer around this price. In strength it was only slightly below our standard, which is 4 to 1." You can rely that this standard was an expensive transformer, and the new LISSEN was said to be nearly as good for volume. Nothing was said about purity, and we know that for PURITY AND POWER the new LISSEN Transformer is equal to the very best transformer made. It is due to our new direct to dealer distribution policy which cuts out all wholesale profits that we are able to sell this splendid new transformer at the unprecedented price of

8/6 GUARANTEED FOR 12 MONTHS
 TURNS RATIO - - - 3 to 1
 RESISTANCE RATIO - 4 to 1

Test it for 7 days—if you are not satisfied take it back to your dealers or send it back to us.

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use.

Compare it against any for tone purity and power. You can get it at your dealer's or send remittance direct to factory if any difficulty. Include no postage if you send direct, but please mention dealer's name and address.

N.B. So good is this new Lissen that we have unhesitatingly withdrawn all our own previous high-priced transformers.

LISSEN LIMITED, Lissenium Works,
 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: T. N. COLE.

L83

THE LISSEN H.T. BATTERY

NEW POWER SMOOTHNESS
 —your loud speaker needs
 this new LISSEN Battery

More energy is put into this LISSEN battery than into any other battery its size. This is done by means of a unique new process making use of a combination of chemicals discovered by us and not hitherto used in battery making. This energy stays there, providing your loud speaker with an abundant supply to work on. Not only that. You get a new power smoothness which improves your loud speaker reproduction, making it clearer and more powerful and over a much longer time than before.

This LISSEN Battery offers a stubborn resistance to volt drop—it is splendidly efficient. Naturally the unique new process is a closely guarded secret and its success is now a definitely established fact.

These LISSEN Batteries have yet another supreme advantage—every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery because dealers are only supplied at regular short intervals—every LISSEN Battery is therefore brimful of new energy when you put it into your set.

The price of this battery would have been 13/- but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which cuts out all wholesale profits.

We are making this new process battery only in the popular block type with socket tappings—an additional advantage are the four 1½ volt tappings provided for grid bias at one end of the battery, while the other usual tappings give any voltage required.

LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED—PLOT ITS CURVE AND RECORD ITS SERVICE.

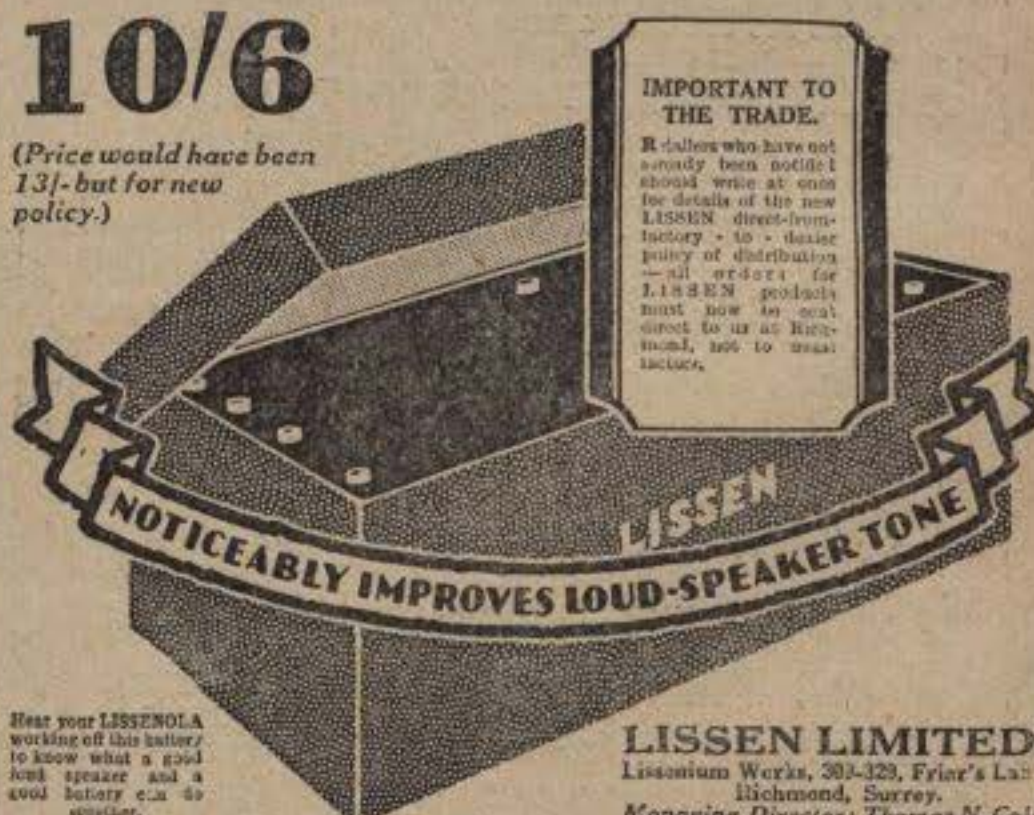
No block type battery of this size and quality could be sold at the above price but for our new policy.

Obtainable from any dealer's—but if any difficulty send direct to factory. Include nothing for postage but please mention dealer's name and address.

LISSEN NEW PROCESS BATTERY is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy.)



Hear your LISSENOLA working off this battery to know what a good loud speaker and a good battery can do together.

LISSEN LIMITED,
 Lissenium Works, 300-320, Friars Lane,
 Richmond, Surrey.
 Managing Director: Thomas N. Cole.
 L. 63

ADD 10% TO THE LIFE OF ANY H.T. BATTERY—

merely by using a Lissen Condenser

You will almost pay for the cost of the LISSEN Condenser by the lengthened life you will get out of your first battery.

Put a 1 mfd. LISSEN (Mansbridge type) condenser across your H.T. Battery. It acts as a reservoir of power, the energy from the battery being stored up within it and being steadily released without the slightest sign of ripple when the battery is in use. The current flow is smooth and unvarying and remains so long after the battery (without the LISSEN condenser) would have been past using.

Do not expect to notice any obvious difference in reception if the battery is new. What the LISSEN CONDENSER will do, however, is to LET YOUR BATTERY GROW OLD WITHOUT YOUR KNOWING IT, and when finally you have to discard your battery it will have parted with most of its energy in useful service.

The batteries of course will require renewing, but the LISSEN CONDENSER is everlasting for all practical purposes.

LISSEN (Mansbridge Type) CONDENSER 1 mfd.
Price 3/10



Made also in other capacities :

.01 to .09...	2/4
.1	2/6
.2	2/8
.25	3/-
.5	3/4
2 mfd. ...	4/8

LISSEN LEADS THE WAY WITH A BETTER MANSBRIDGE TYPE

The new LISSEN (Mansbridge type) is unlike all others. Alone of this type of condenser it has a moulded case which makes it impossible for the condenser to short circuit on to its outer case. All other Mansbridge type condensers have metal cases—usually tinned iron.

The LISSEN (Mansbridge type) CONDENSER is the only condenser that ought to be used in any circuit connected straight on to the electric light mains, as, for instance, in eliminator circuits a condenser with a metal case is capable of short circuiting on to its case, thereby possibly laying the user open to grave danger on main voltages.

THE LISSEN (Mansbridge type) CONDENSER IS THE ONLY ONE WITH A CASE WHICH PROTECTS YOU FROM THIS RISK, and due to our new direct to dealer distribution policy it costs no more than the ordinary condenser in tinned iron cases.

MAKE SURE YOU USE ONLY A LISSEN—if any difficulty send remittance direct.

USE LISSEN MICA FIXED CONDENSERS, ALSO

—they are made with scrupulous care—
accurate to 5%—THEY NEVER LEAK—
THEY NEVER VARY—THEY DELIVER
ALL THEIR STORED-UP ENERGY
ALL THE TIME.



Capacities of Lissen Mica Condensers .0001 to .001 1/- each (much reduced).
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Note: the new case which enables the condenser to be fitted upright or used flat. At present the new case is available only in certain capacities, but will become standard after a time.

LISSEN CONDENSERS DELIVER ALL
THEIR STORED-UP ENERGY.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE.

L.81

LEAVING GRID LEAKS ON OUR FACTORY ROOF TO TEST THEM



A case of LISSEN FIXED GRID LEAKS were left on the roof of the LISSEN factory during the summer of 1925—they were soaked by rain, they were baked by the sun—then they were handed over to the LISSEN research department and carefully tested—in every grid leak the resistance was found unrivalled and true to the marked value.

All capacities, previously 1/8, NOW 1/- each.



DOUBLE PURPOSE VALVE HOLDER

Can also be used for panel mounting by bending the springs straight—low loss, low capacity, meaning better, clearer signals.

LISSEN VALVE HOLDER, previously 1/8, NOW 1/- each.

REAL RADIO SWITCHES



LISSEN
2-Way Switch

There is a LISSEN switch for every radio switching need. Your dealer has them all, or if any difficulty send direct.

LISSEN	Pre-viously	NOW
2-way switch,	2/9	1/6
Series-parallel switch	3/9	2/6
Double Pole Double Throw . . .	4/-	2/6
Key Switch	2/6	1/6



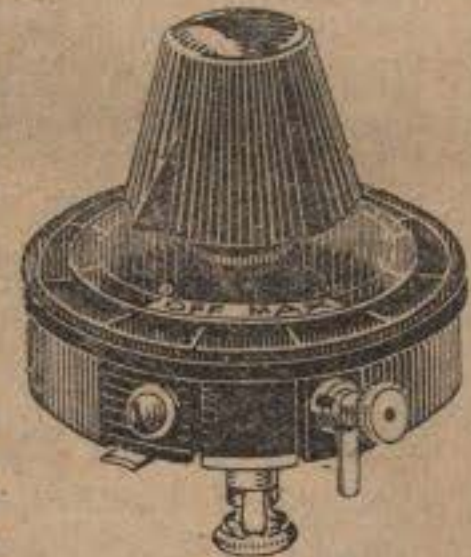
LISSEN
Key Switch

WON'T WARP, TWIST, BEND OR BREAK

No chance of this with a LISSEN wire-wound rheostat or potentiometer—no shorted turns—no development of faults in use—no chance of arcing, noise or flickering. And every contact brush of every LISSEN wire-wound rheostat and potentiometer moves with firm and positive action along the wire, yet never harshly.

PREVIOUSLY HIGH-PRICED, but now largely reduced because of our new direct to dealer policy which cuts out wholesale profits.

LISSEN	Pre-viously	NOW
7 ohms wire rheostat, patented	4/-	2/6
35 ohms wire rheostat, patented	4/-	2/6
Dual wire rheostat, patented	6/-	4/6
POTENTIOMETER, 400 ohms	4/6	2/6



EVERY ONE LISSEN ONE-HOLE FIXING, TOO. Insist on seeing a LISSEN before you buy any other.

PARTS THAT PULL TOGETHER.

When you are equipped with LISSEN parts every part is pulling strongly with each other, and then you have a receiver which is the best you can ever get.

IMPORTANT TO THE TRADE.

Retailers who have not already been notified of our new direct-from-factory-to-dealer distributing policy should in their own interests communicate with us without delay. All orders must now be sent to us at Richmond, and not to usual factor.

See also pages 140 and 141.

LISSEN, LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE.

BUILD—with all Lissen Parts.

L.80

400 P.M. filaments will lift a man!



CONSIDER THE FACTS

The life of a valve is not one minute longer than the life of its filament.

Therefore, for real value, see that your valves have **STRONG FILAMENTS.**

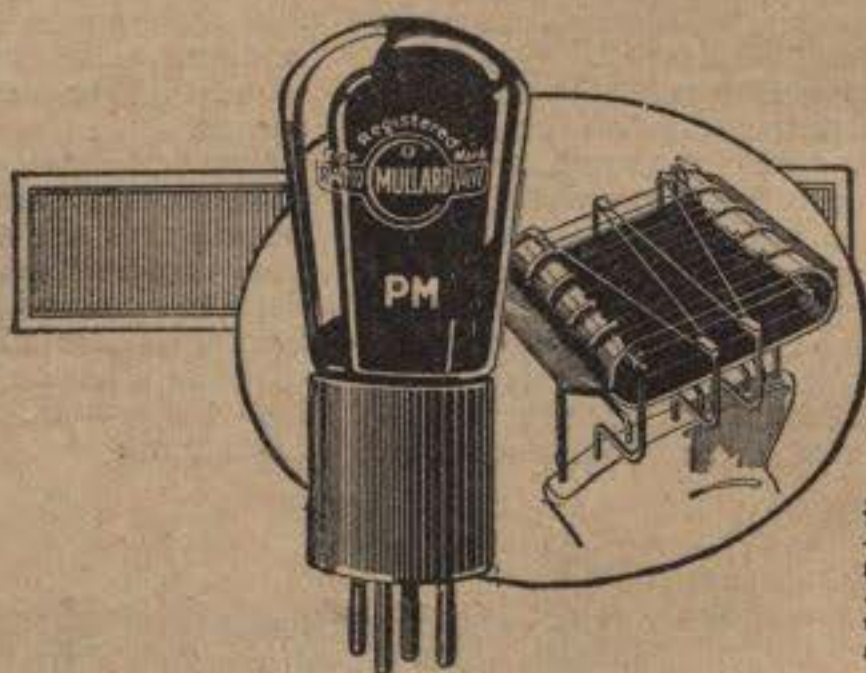
The wonderful P.M. Filament offers you three times more for your money. It is so tough that even after 1,000 hours' life it can be tied in knots and cannot be broken except by the very roughest handling—*result, safety against accidents.*

There is more than strength in the P.M. Filament. It has up to 3 times greater length and up to 5½ times greater emission than an ordinary filament. *This is where the P.M. Filament gives you real value.*

Another big point, the P.M. Filament requires only one-tenth ampere giving 7 times the life to each of your accumulator charges.

For great economy, great life and great results secure the valves with

THE WONDERFUL P.M. FILAMENT



Sectional view of the P.M.5 showing the great length of the P.M. Filament and its resilient hook suspension.

NEW REDUCED PRICES

For 4-volt accumulator or 3 dry cells

THE P.M.3 (General Purpose)

0.1 amp. 14/-

THE P.M.4 (Power) 0.1 amp. 18/6

For 6-volt accumulator or 4 dry cells

THE P.M.5 (General Purpose)

0.1 amp. 18/6

THE P.M.6 (Power) 0.1 amp. 18/6

For 2-volt accumulator

THE P.M.1 H.F. 0.1 amp. 14/-

THE P.M.1 L.F. 0.1 amp. 14/-

THE P.M.2 (Power) 0.15 amp. 18/6

These prices do not apply in Irish Free State.

ASK YOUR DEALER FOR P.M. VALVES

Mullard

THE MASTER VALVE

British Made
in a
British Factory



ART and Science go hand in hand in the **Brown Cabinet Loud Speaker**. Beautifully finished in rich Mahogany or Oak, it will harmonise with the setting of any room, while in purity of tone and adequacy of volume it stands alone among Loud Speakers of this type. In resistances of 2,000 or 4,000 ohms. **£6.6.0**



The brain-made Instrument

A FAMOUS painter, when asked with what he mixed his paints replied, "with brains." Just as the finest quality paints cannot make a masterpiece unless brains and vision control the brush, so are the best materials in the world useless, in the making of Loud Speakers, without wisdom, knowledge and experience to guide the hand which designs and makes them. Telephonic experience gained in the days before Broadcasting began—and after; the brain, imagination

and enthusiasm of the pioneer; the skill of the mechanic allied to discernment in the choice of materials—such is the basis of **Brown** success.

When you choose a **Brown**, you buy—not an instrument hastily assembled to conform more or less to an original "pattern," but a Loud Speaker on which has been bestowed all the individual thought, care and attention of a craftsman loving his work. A brain-made instrument!

Brown

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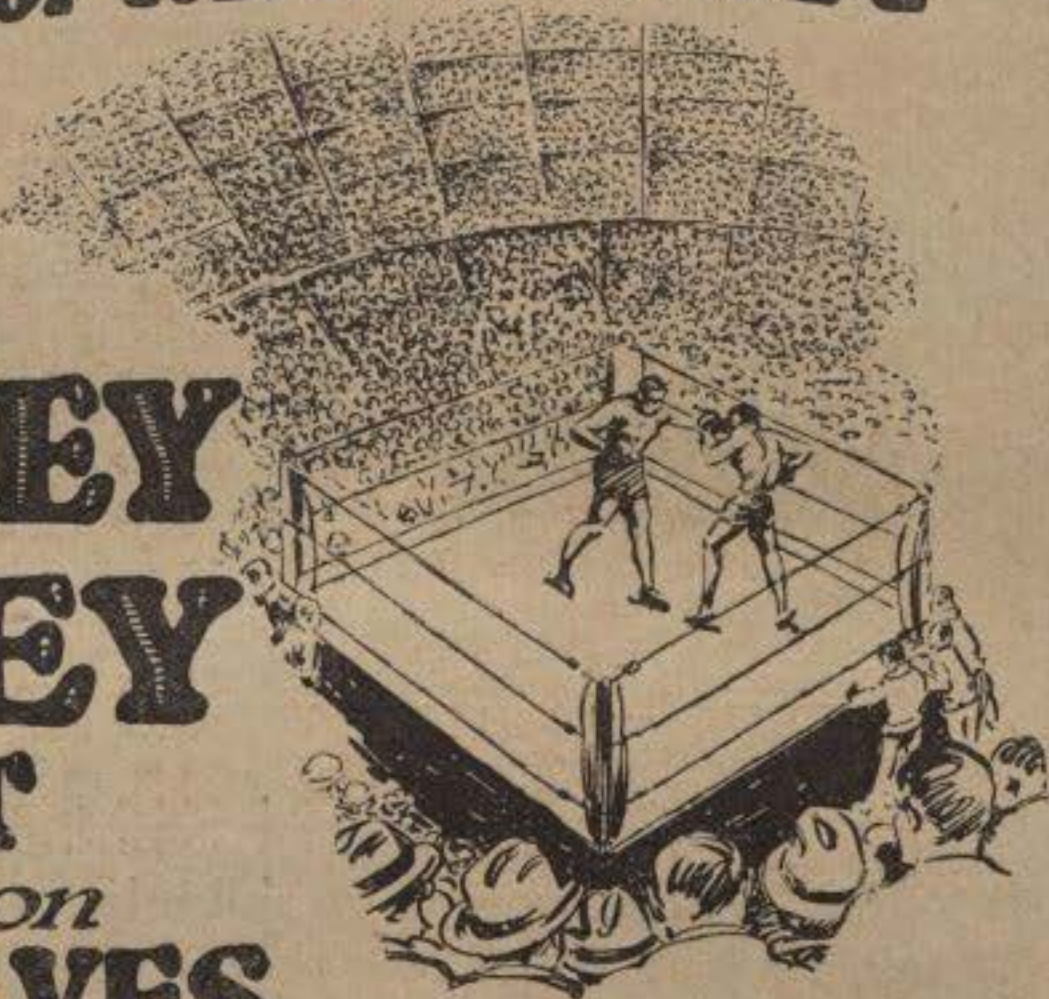
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of the

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"Last Thursday night I received the whole ringside transmission of the DEMPSEY-TUNNEY fight through the American station 2XAF. I was using a short-wave super-heterodyne six-valve set with OSRAM VALVES. The transmission was received remarkably well, and with one amplifier behind the super, was as strong here on a loud speaker as I get 2LO on a three-valve set. I find that OSRAM VALVES make a wonderful improvement over the previous valves I had used in this set."

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Radio Research Station G2LZ.



The G.E.C.
your guarantee

Osram Valves

for Broadcasting

EXPERTS IN RADIO ACOUSTICS SINCE 1908



'I say, Guv'nor! —

'Let's be economically extravagant!

GUVNOR, I propose to be gallantly unselfish! You're always paying for valves, I know — jolly decent of you. But I simply monopolise the telephones and then, we can't all listen at once. But I know the Mater would enjoy sitting back to listen to one of the new Brandes Cones. So would you! And, dear old grown-up sister likes to dance. Yes, I know she takes it out of the carpet but I've spotted you indulging. Fact is, can you spring one or two from the jolly old note-case? *Pro bono* family, you know. It's a luxury but it's cheap at the price. Guv'nor, old man, you're a sport!

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(Regd. Trade Mark.)

The new Brandes Cone. Undoubtedly the best loudspeaker produced, it brings tone of great depth and sweetness. The cone has a large vibrating area and a driving unit of special design. The magnets in the unit are unusually large. There is no diaphragm but a small armature which, actuated on the "push-pull" principle, reacts to the faintest impulse. The specially designed cabinet "reflects" the sound in rich and mellow tones. Height 13½ ins., depth 7½ ins., width 10½ ins.

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A MAN WITH HUGE BICEPS

and a weak chest is not really a healthy man, is he? All-round development is essential to health and strength.

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Ediswan Valves are famous everywhere for their long-life—they last—and last—and last!

Ask your Dealer for the booklet "The Ediswan Range"

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†R.C. 2	1.8-2	14/-	P.V. 6	18/6
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G.P. 2	1.8-2	14/-	P.V. 2	18/6
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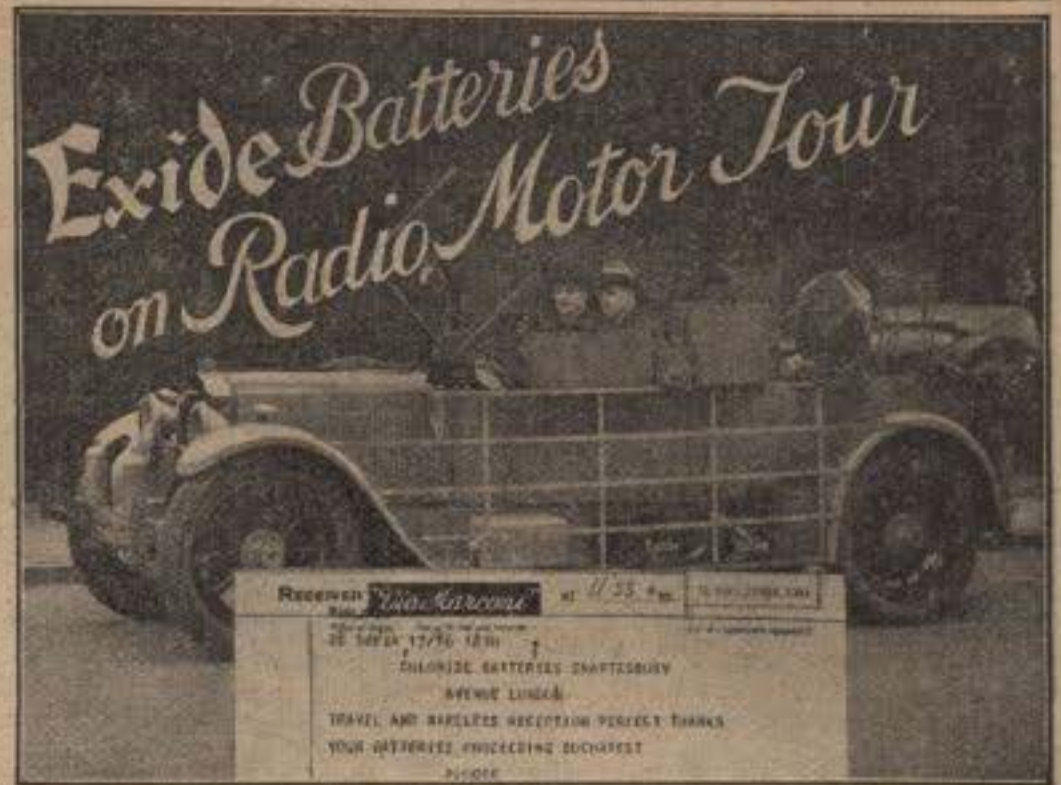
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Whether for volume,
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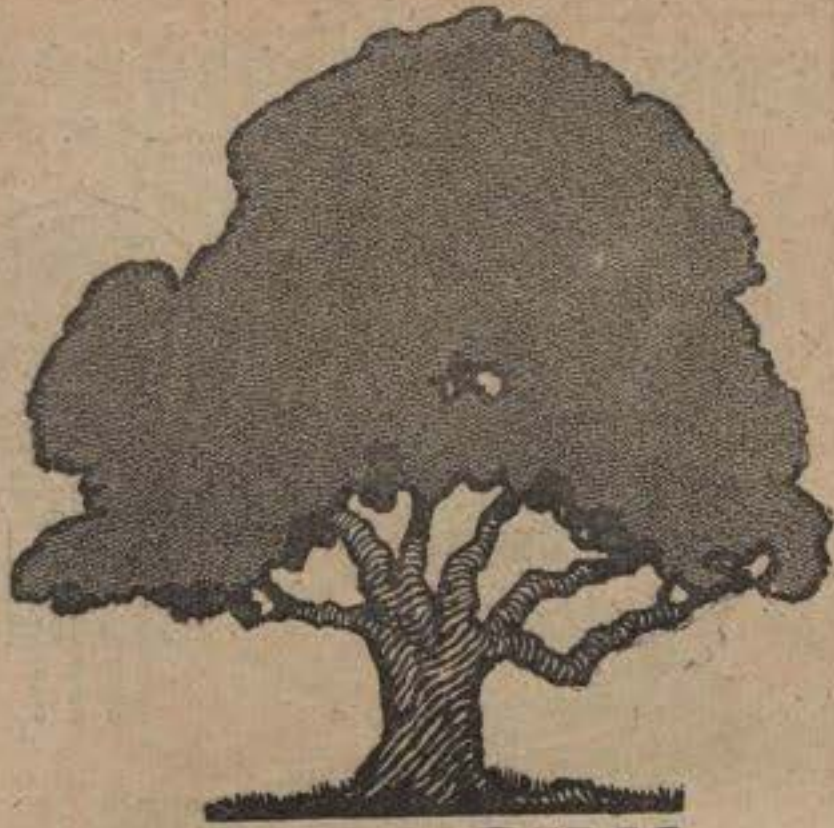


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R.P.S. 264



The New
**SIX-SIXTY
POINT
ONE
VALVES**

Make your
accumulator charges
last a long time



WEARY journeys and tiresome delays caused by run-down accumulators can be almost eliminated by using the new SIX-SIXTY Point One Valves.

To begin with, our complete range possesses the great advantage that such a low current consumption—barely 1 amp.—can be enjoyed by all wireless enthusiasts, whether their L.T. supply be 2, 4 or 6 volts. This, indeed, has been the goal of Six-Sixty design right from the beginning; not merely the production of one specialised type of valve with unique characteristics, but a complete range of valves, combining the highest efficiency with maximum economy designed to meet the varied requirements of the general Radio Public.



Then, again, with the special filament used in the new Six-Sixty Point One Valves, it is unnecessary to heat this element to incandescence to produce the requisite electronic emission for perfect results. It is a well-known fact that alternate rapid heating and cooling, accompanied by the corresponding expansion and contraction, quickly produces brittleness. Now, Six-Sixty introduces valves which work at such a low temperature that there is absolutely no "glow" whatever from the filament when operating at the rated voltage. There are no valves on the market to-day which can boast of a longer life, because there are no valves that operate at a lower temperature.

S.S.7.
D.E. 3.7 volts, 1 amp. Power Amplifier 18/6

S.S.S.
D.E. 3.4 volts, 1 amp. General Purpose 14/-

These prices do not apply in the Irish Free State.

Lastly, every advantage of the special filament is utilised to the highest degree possible by the new Six-Sixty Duo-Triangular system of Suspension to produce the perfect valve.

After exacting and exhaustive tests, Messrs. A. J. Stevens & Co., (1914), Ltd., have decided to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.

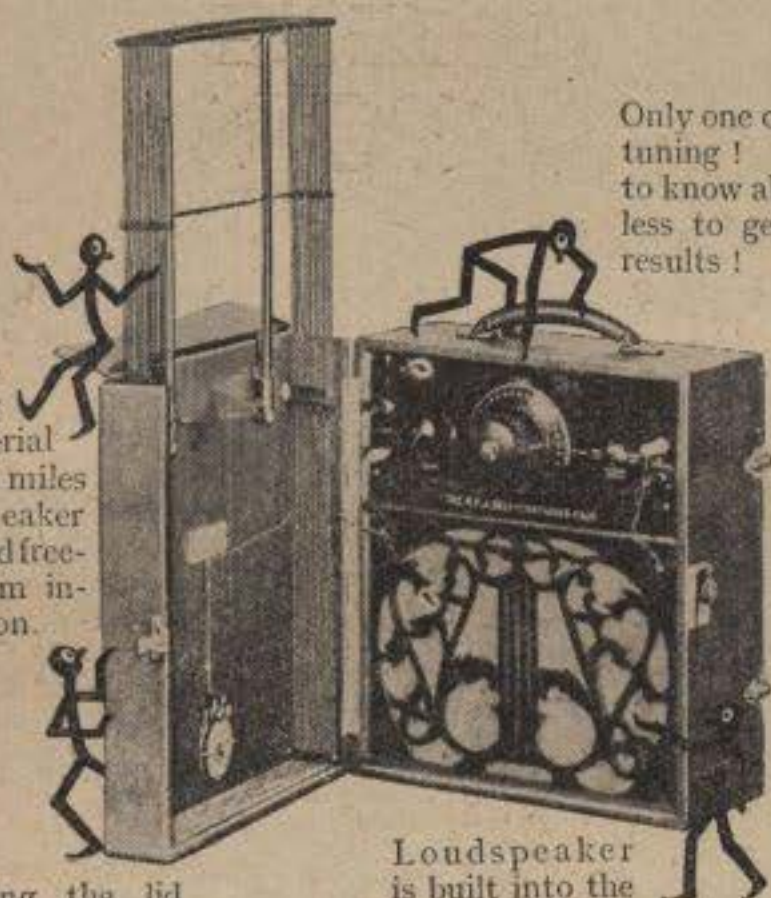
Description leaflet S.S.9-26 giving full particulars of complete range, free on application.

SIX-SIXTY VALVES
Better by Six Times Sixty

The Electron Co., Ltd., Triumph House, 109, Regent St., London, W.1. S.A.

RADIO FOR EVERYONE EVERYWHERE

The extending loop aerial gives 30 miles loudspeaker range and freedom from interruption.



Only one control for tuning! No need to know about wireless to get perfect results!

Closing the lid automatically cuts out all the batteries!

Loudspeaker is built into the set. Nothing whatever to fix. Simply stand down the case, open the lid and tune in.

And it costs only 20 gns. No extras to buy.



FOR fuller details of this and other remarkable sets, priced from ten guineas, write for free illustrated book *'Music from the Air'*

M.P.A PORTABLE SETS

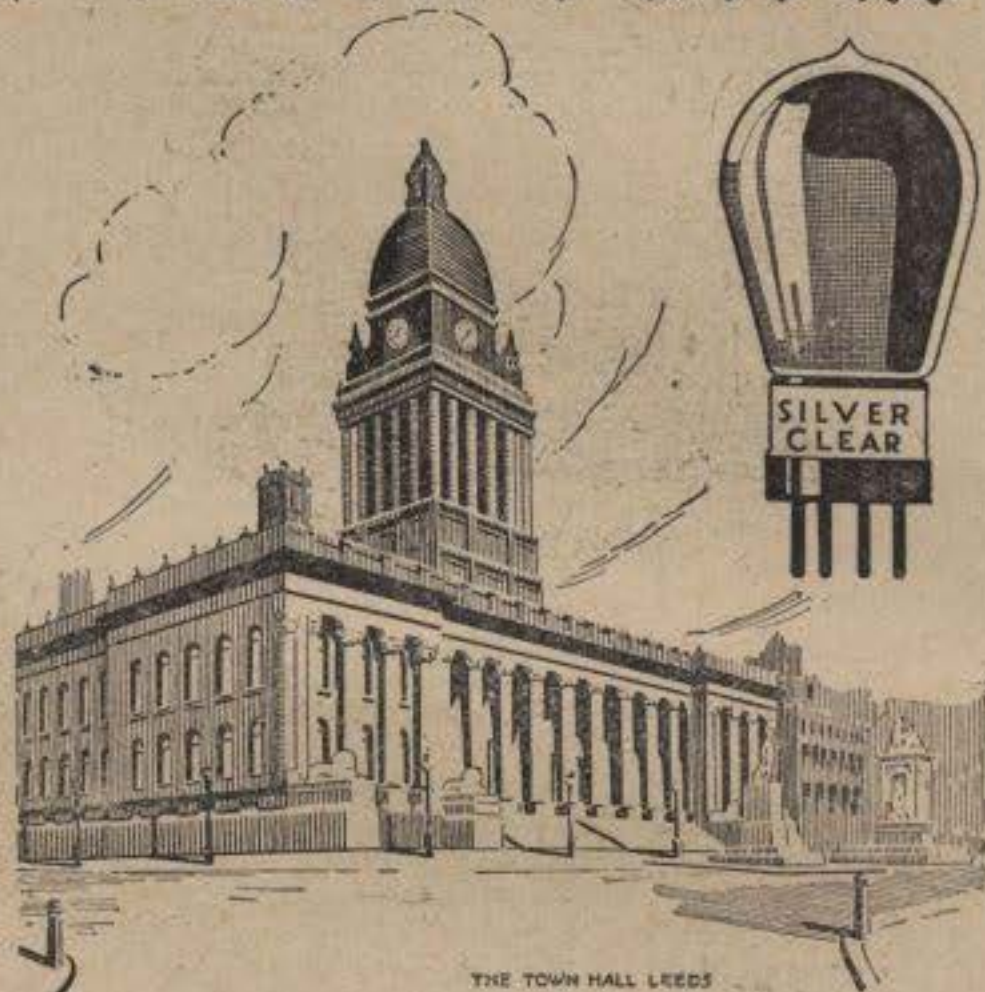


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Louden Valves



THE TOWN HALL LEEDS

"All that one can desire in a valve."

Mr. Tate writes to say that he has found a valve which is the equal in every way of his "famous six volt Loudens"—it is, of course, another Louden. Here is Mr. Tate's letter; the original is open for your inspection at our offices.

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"Bramley, Leeds."

"Gentlemen,
"I have tried my new valves and found it in every way equal to my famous six volt Loudens, and that is all one can desire in a valve.
"I should like to pay a word of tribute to your prompt and honest methods of business.
"No one need ever have the slightest fear of ordering anything from you, and as for the valves, well, I have used mine continuously for nearly twelve months and they are as good to-day as on the day I bought them.
"Please send me an F.E.R.1 (4 volt) for use as L.F. Amplifier, and oblige.
"W. TATE."

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.
Order your Louden Valves from us by post.

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<p>9/- Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3. 6 volts 0.1 amps.</p>	<p>11/- D.E. Power Valves. Transformer Amplifiers P.E.R.1. Resistance Amplifiers P.E.R.2. 4 volts 0.2 amps.</p>	<p>12/- D.E. Power Valves. Transformer Amplifiers P.E.R.1. Resistance Amplifiers P.E.R.2. 6 volts 0.2 amps.</p>

Packing and Postage: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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BECO

Hornless Loud Speakers

are made in models from 52/6 upwards.

Ask your dealer
to demonstrate.

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SYMPHONY

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These Radio Receivers are no longer partly disguised electrical instruments, but the result of the co-ordination of the utmost skill of the radio engineer and the cabinet maker, providing entertainment in the Home, with the minimum of attention and cost.



Top: "Symphony Seven" table model closed. Centre: "Symphony Three" or "Two" containing all batteries. Bottom: "Symphony Seven" Bureau Mod.L.

All prices include Royalties, Valves, Aerial Equipment, Loud Speaker, and all Batteries.

	£	s.	d.
2-Valve, Type Z ..	13	18	6
"Symphony Two" with Self-contained Batteries	17	10	0
"Symphony Three" with Self-contained Batteries	25	0	0
"Symphony Five" Table Model ..	45	0	0
"Symphony Five" Bureau Model in mahogany, identical with the model illustrated on the right, but without Frame ..	52	10	0
"Symphony Seven" Table Model ..	63	0	0
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A.J.S

A. J. Stevens & Co. (1914), Ltd.,
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R.T. 8.10.26.

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that do the
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FELLOWS WIRELESS



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Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including Marconi Royalty and H.T. Battery .. £12 15 0

Complete with H.T. Battery, 3 Loudspeaker Valves, 6-volt Accumulator, 1 pair Fellows Light-weight Headphones, Aerial, Insulators and Instructions (Marconi Royalty included) .. £15 10 0

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

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A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts—and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the S.P. 55/B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.F. Transformers and general purpose valves, with all the recognised advantages of resistance coupling.

Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for each position in your set, the booklet illustrated below has been produced. It gives all the characteristics and features of the entire range of "Cosmos" Valves, and includes an easily understood table showing the best types of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to:—



THREE-CELL ACCUMULATORS

A.45 "COSMOS"

A Bright Filament Valve for general purposes for 4-5 Volts.
Filament Current 0.65 Amp.
Amplification Factor 9.



8/-

DE.55 "COSMOS"

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Amplification Factor 9.



18/6

SP.55/R "COSMOS" SHORTPATH RED SPOT

The Loud Speaker Valve supreme for 6-Volts.
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22/6

SP.55/B "COSMOS" SHORTPATH BLUE SPOT

The 6-Volt Resistance Capacity Valve.
Filament Current 0.09 Amp.
Amplification Factor 35.



18/6

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A COSMOS VALVE FOR EVERY POSITION

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£10-10-0 COMPLETE as below.

"It is indeed a Little Giant, I shall recommend it highly to my friends."
(Mr. Jerrall of Oxford.)

For Volume, for Range, and for Clarity, the Little Giant Sets have no equal.

**4 MODELS.
ALL DULL EMITTER VALVES.**

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty)	£2:2:6	£3:17:0	£4:12:6	£6:5:6
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Fellows 4V. Accumulator ..	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:6
Aerial, Insulators, Wiring, Instructions	3:6	3:6	3:6	3:6
Headphones (H) or Junior Loud Speaker (LS)	(H) 11:6	(LS) 19:6	(LS) 19:6	(LS) 19:6
Total Cash Price	£4:4:6	£6:15:0	£8:5:0	£10:10:0
Deferred Payments. With Order	24:6	38:4	46:6	59:0
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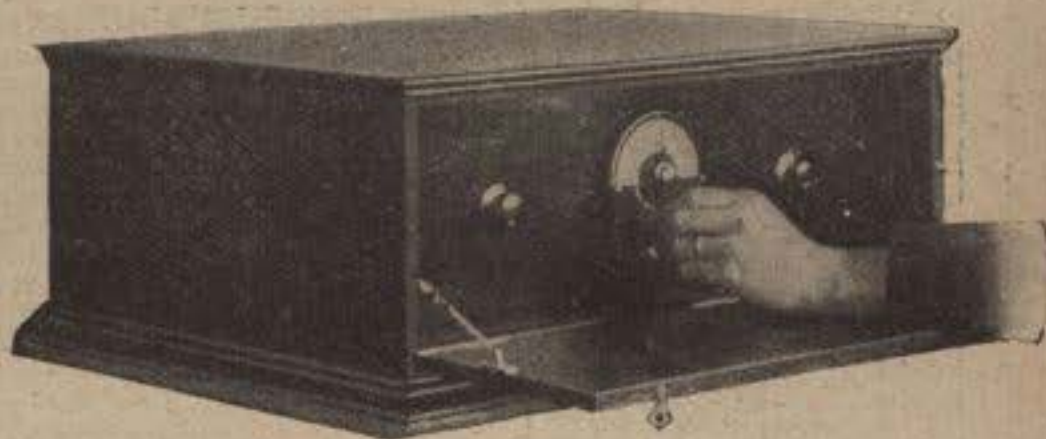
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YOU MAY WIN THIS WONDERFUL FIRST PRIZE

A COMPLETE ELSTREE SOLODYNE



SECOND PRIZE: A Complete 'Elstreflex' Receiver
THIRD PRIZE: A Complete 'Razor-Sharp' Wavemeter
CONSOLATION PRIZES: 100 Valves

EVERYONE has the wonderful opportunity of winning this equally wonderful receiver—The Elstree "Solodyne," illustrated above. So great was the enthusiasm shown for this receiver at the recent Exhibition held at Olympia that we anticipate a record number of entries in the WIRELESS POPULARITY COMPETITION.

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Buy your copy of WIRELESS now and enter this interesting competition to-day.

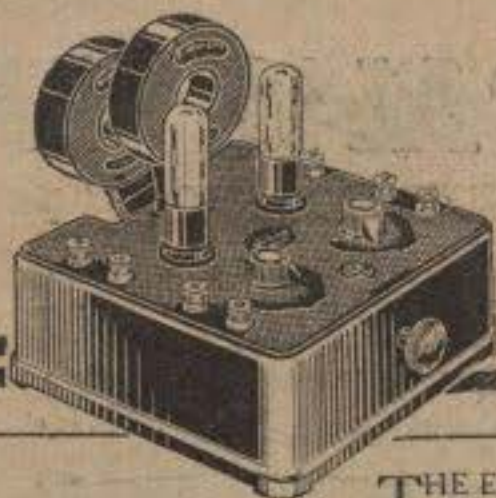
WIRELESS 2^D

THE ONE-WORD WEEKLY

The contents of this Competition Number, now on sale, include:

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Ethophone = Duplex

—a wonderfully efficient low-price Receiver which will operate a Loud Speaker

5-VOLT VALVES.
 H.512. High Frequency.
 H.L.512. General Purpose.
 L.525. Power Valve (L.F.).
 LL.525. Super Power Valve (L.F.).
 These valves, designed to work off 6-volt accumulators, are made with stouter filament than those for 2-volt and 4-volt accumulators. This is only possible because a higher voltage is used to heat the filament to working temperature. With 2-volt and 4-volt valves the filament must necessarily be very fine and consequently fragile. The 5 valve have many advantages over others. They are practically non-microphonic. It is almost impossible to burn out the filament or destroy the emission. They give longer life.

THE ETHOPHONE-DUPLEX has been specially designed to cater for those who are tired of wearing the unsociable head telephones unavoidable with crystal sets, and desire loud speaker reception at medium strength of their nearest broadcast station. It is designed to operate a 2,000-ohm, or Type 750, loud speaker at ordinary room strength without requiring additional amplifying apparatus, and is quite simple to operate. Good results are obtained within twenty miles or so of a normal power broadcast station and within 80 to 100 miles of Daventry; these ranges are quite conservative, and on head telephones considerably greater distances may be attained. Wave-length range is from 250 to 5,000 metres, depending upon size of Burndept Coil in use; coils covering the normal broadcast waves of 300 to 500 metres are included free. Although the cost is so low, it must not be thought that the usual Burndept high standard has been sacrificed. The instrument is fully up to our usual quality in appearance, workmanship and distortionless results, and carries the same guarantee of service, performance and replacement as is given with the most expensive types of Ethophones. We can confidently recommend the Ethophone-Duplex to those who want something better than the ordinary crystal set. It will give infinite satisfaction, and no longer will the Silence Rule have to be enforced in the "Wireless Room."

No. 1551. ETHOPHONE-DUPLEX (for 6-volt accumulator), complete with two bright BURNDEPT Valves "H.L.565." and coils (for 300-500) metres. Price **£5.5.0**

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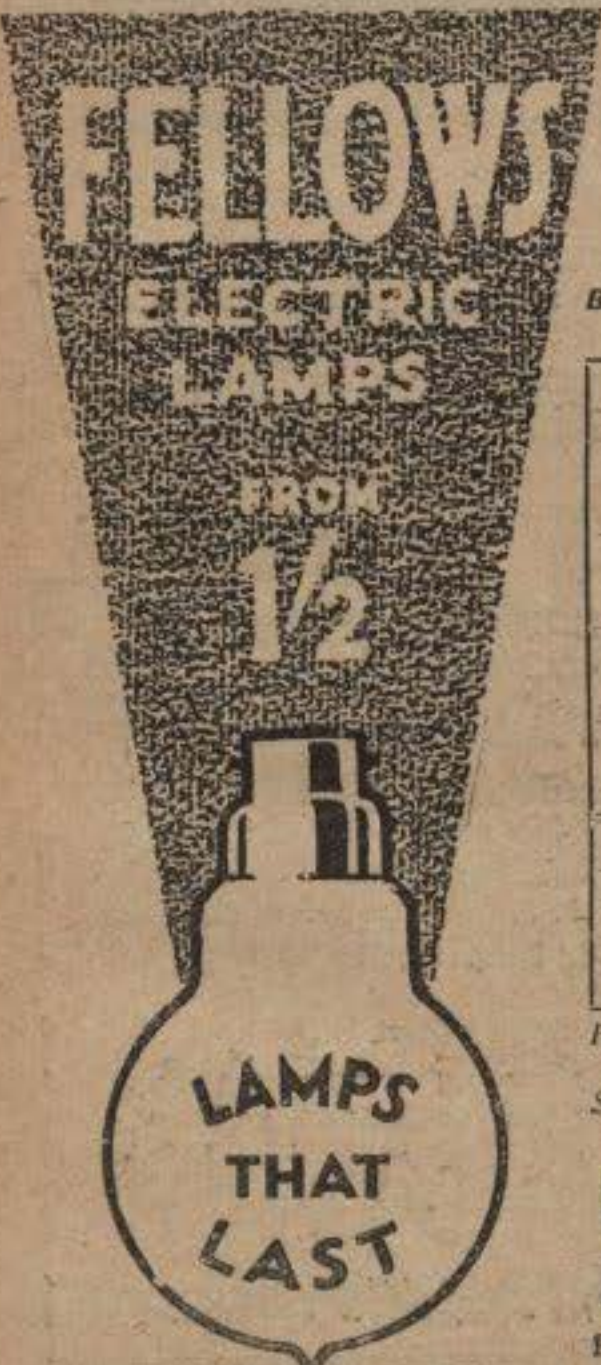
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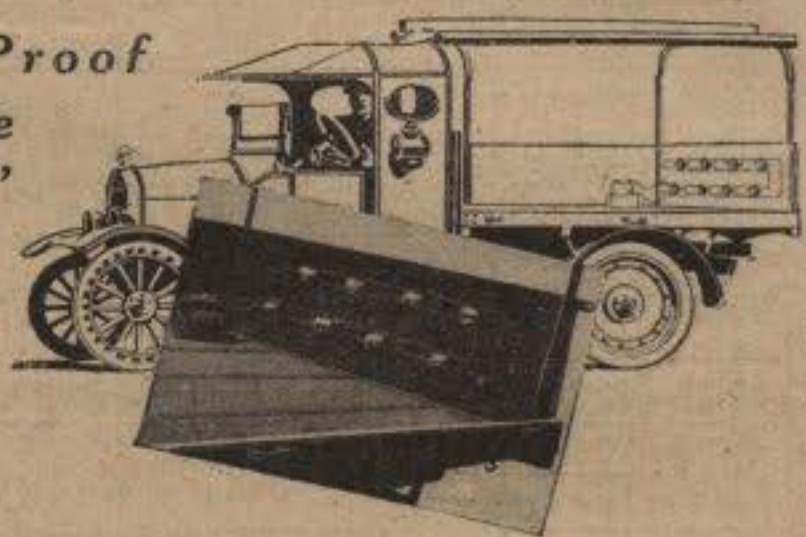
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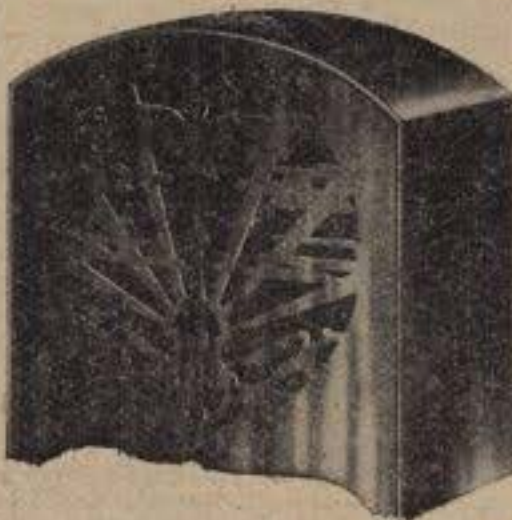
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5. Solutions will be retained for seven days after result is published. Any request for re-entrance must be accompanied by re-entrance fee of P.O. copy of solution, together with 5/-, which will be refunded to the competitor only if his claim proves to be valid.

6. Entries must reach this office not later than midnight Oct. 15, or alternatively must bear postmark of date not later than Oct. 16.

7. Solutions and entry forms should be written in block capitals.
8. Results will appear in most of the Sunday newspapers Oct. 24.

CLUES ACROSS.

- 1 To be harsh or abrupt.
- 4 Anxiety or regard.
- 8 WE (Actual).
- 9 A gentle current of air.
- 10 Separate units (abbr.).
- 11 To minister.
- 13 Units of length.
- 15 A fish.
- 17 Part of a wireless set.
- 18 Proposition denoting presence of negation.
- 21 To inhale air through the nose.
- 22 A cavity or hollow place.
- 24 REMIDE (Actual).
- 29 London County School (abbr.).
- 31 Proposition meaning "upon."
- 32 A person who smokes.
- 35 Centre parts of wheels.
- 34 A Russian weight.
- 35 Staff of authority.
- 37 Same as No. 31 Across.
- 38 To enclose or contain.
- 40 A beverage made from dried leaves.
- 41 A division of a book.
- 43 Adverb expressing affirmation or consent.
- 44 A pig.

CLUES DOWN.

- 1 A map for cleaning floors.
- 2 RED (Actual).
- 3 Petty.
- 4 The net of healing.
- 5 Anteroom (abbr.).
- 6 Male sheep.
- 7 To become muddy.
- 8 To infuse air.
- 10 Thin stone used for roofing.
- 11 Promissory Note (abbr.).
- 12 Soon thereafter.
- 14 A European Country.
- 15 Proposition meaning "hence."
- 16 The gum in musical plant.
- 20 A salute given with the lips.
- 21 A hat, dry African wind.
- 23 To entangle.
- 25 A country under the sway of an Emperor.
- 26 IKOM (Actual).
- 27 To draw from.
- 28 Edward Rex (abbr.).
- 29 A meadow.
- 30 Female.
- 31 A medical instrument.
- 35 Edible flesh.
- 36 Animals.
- 39 Royal Horse (abbr.).
- 40 Prefix meaning three.
- 42 Hverfud's Paper (abbr.).

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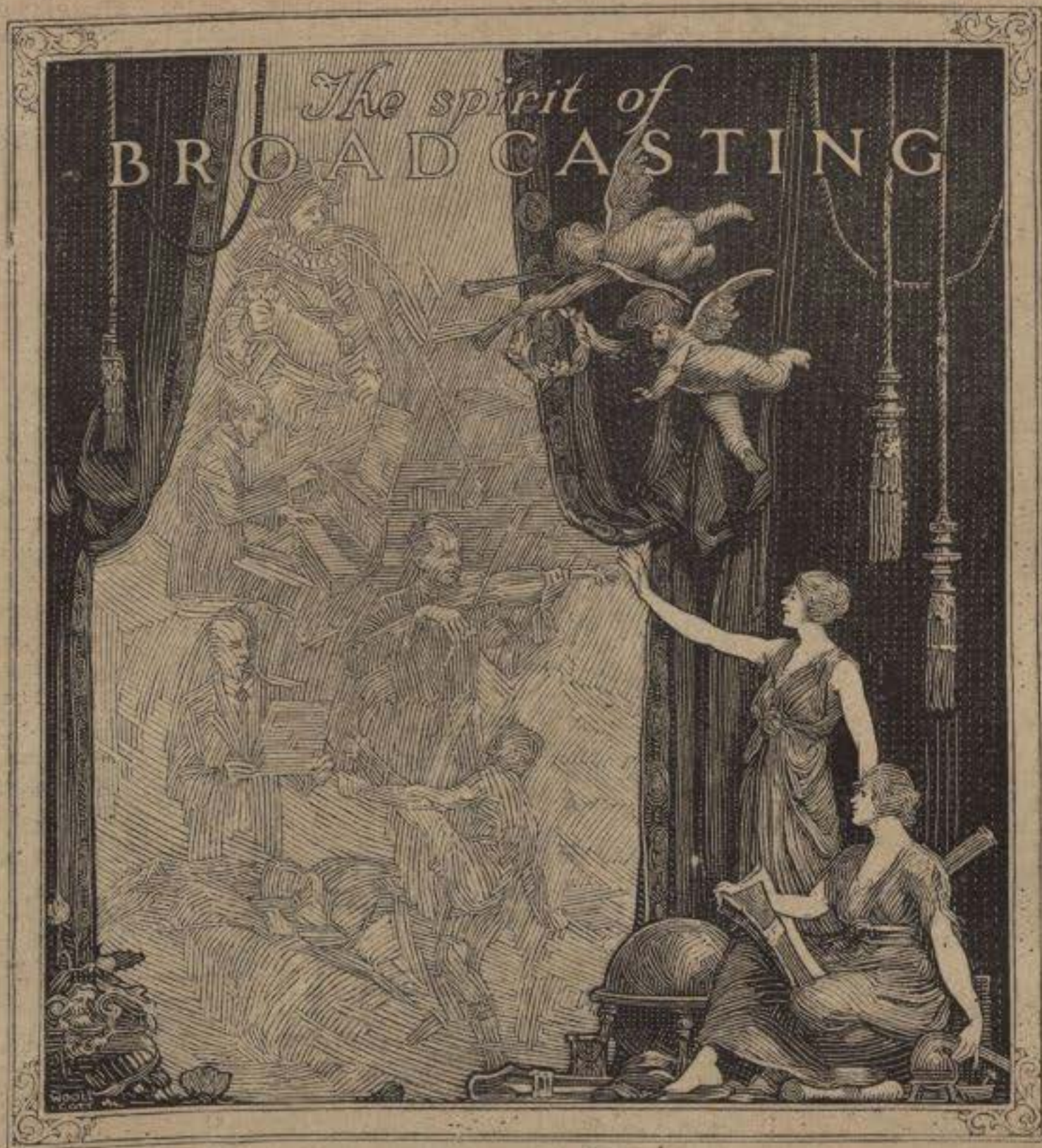
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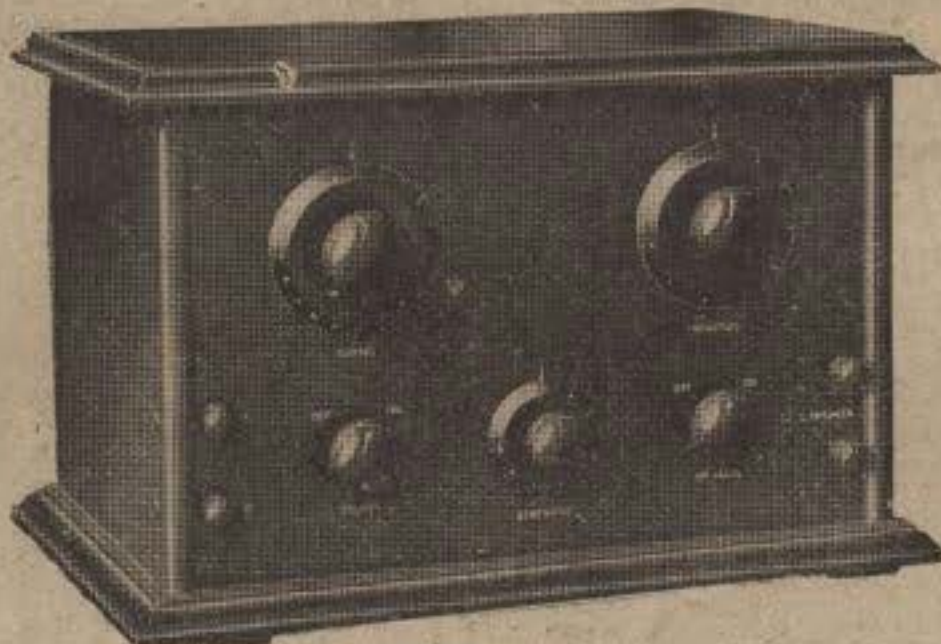
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