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NATION SHALL SPEAK PEACE UNTO NATION

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'Wireless Reminiscences' by Dr. J. A. Fleming, F.R.S.

The Miracle of Sixty Years' Achievement.

The fascinating story of the rapid development of Radio told by Dr. Fleming, inventor of the Thermionic Valve, without which Broadcasting as we know it today would have been impossible. The author, who studied at Cambridge under Clerk Maxwell, writes here of personal experience with two generations of wireless pioneers.

AN old man who inflicts too much on a younger generation—a recital of past events—is sometimes said to have entered his 'anecdotal age.'

The Editor of *The Radio Times* has however invited me, though nearly an octogenarian, but one having been in contact with 'wireless' from its earliest

days, to be 'reminiscent' for the benefit of his readers.

I take it that means not merely a dry-as-dust list of dates and inventions, but something with a personal touch in it as to the development of wireless and broadcasting.

We have to go back even as far as 1865 for its beginnings, when one of the acutest thinkers of the Victorian age, James Clerk Maxwell, had a paper published by the Royal Society of London, in which he outlined his great theory of the production of electro-magnetic waves. It was not until twelve years later that at Cambridge I sat at the benches of his lecture-room and enjoyed for two short years before his death, in 1879, his personal instruction—which was not merely teaching, it was inspiration. He was, however, difficult to understand from his paradoxical mode of speaking. Maxwell was occupied during the last ten years of his life in writing his great work on 'Electricity,' and editing the unpublished papers of Henry Cavendish, and he never, as far as I know, endeavoured to find an experimental method of creating his own electro-magnetic waves. That was not done until 1887—by another short-lived genius, H. Hertz—even in spite of a suggestion by G. F. FitzGerald. I remember meeting Hertz in London at a reception given by the late Professor Ayrton in his honour, about 1889, after he had startled the scientific world by his chief discoveries on the practical production of Maxwell's waves. Like all really great men he was modest and accessible. All over

the world, in every laboratory, physicists were then engaged in repeating and extending Hertz's experiments, creating Maxwell's waves and proving that they had all the properties of a sort of invisible light and could be reflected, refracted, polarized, diffracted, dispersed and, above all, exhibit the phenomena of interference which proved their wave nature. At one stroke optics and electricity had been wedded into a single science, instead of living apart.

So it went on until 1894, when Hertz died. An old Greek proverb says: 'Whom the gods love die young.' Maxwell, Hertz, Fresnel, Clifford, FitzGerald and Moseley are all instances of those who in short lives have done things which will live long. In June, 1894, Sir Oliver Lodge gave a Royal Institution discourse on 'The Work of Hertz,' which attracted a distinguished audience and marked an epoch. Two years before that, the French physicist, M. E. Branly, had noticed that metallic filings acquired a better electric conductivity when an electric spark was made near them. He clearly did not then understand the reason. Twelve years before that date another man of genius, David Hughes, had noted the same thing and came marvellously near, in 1878, to anticipating inventions which made electric-wave telegraphy possible in 1895, had he not been discouraged by official opinions about his results. Lodge had, however, clearly recognized the importance of the coherer principle (in fact he suggested the word 'coherer'), and in his Hertz lecture he showed brilliant experiments with it.

These he repeated again a few months later at Oxford, and scientists then saw that Maxwell's electric waves, as made by Hertz, could go through brick walls and

(Continued overleaf.)



Dr. Fleming, the author of this article, beside his wireless set at University College, London.

wood doors over quite a considerable range. Hertz's oscillator, or generator, consisted of two metal rods, in line with spark balls in proximity at the inner ends, and plates or disks at the outer ends to give capacity. When these rods were attached to the terminals of an induction coil, oscillatory sparks passed, and some of the energy stored up in the rods before each discharge was thrown off as an electric wave. Lodge's lecture undoubtedly stimulated in many minds the idea that Maxwell's waves might be used to convey telegraphic signals. Mr. Campbell Swinton, Dr. Muirhead, and many others, began to experiment. Admiral Sir Henry Jackson was understood to have made confidential reports to Naval authorities. Sir William Crookes had made a remarkable forecast, in a magazine article in 1892, on the possibility of such telegraphic use based on Hughes' experiments in 1878. Great inventions do not spring into existence suddenly. The law of evolution governs it all. Nevertheless, each step forward is the product of the intellect of genius.

Meanwhile, the elements of the first practical electric-wave telegraphic apparatus were being brought into existence. Popoff, a Russian physicist, in January, 1896, described experiments in which a coherer and automatic tapper was attached to a lightning conductor and used for the purposes of detecting what we now call 'atmospherics,' or 'statics,' due to distant storms. Then we began to hear news of a young Italian inventor, afterwards to become world famous, who had perfected and put together these already known elements into a means by which telegraphic Morse signals could be transmitted. He was the first to construct a very large Hertzian oscillator and bury one half of it in the earth. He came over to England and was introduced to Sir William Preece, and gave demonstrations at the General Post Office and afterwards on Salisbury Plain; then, in May, 1897, on the Bristol Channel, and in 1898 between the Isle of Wight and Bournemouth. In April, 1898, I was spending a holiday at Bournemouth, and saw in the garden of a house near the pier a tall mast with a wire running up it and wire network cylinder at the top. I knew this meant experiments on wireless telegraphy and took the liberty of writing to Mr. Marconi, who then resided there, asking if I might be permitted to see

his wireless telegraphy. He very kindly invited me to do so and that was the beginning of an acquaintance which has lasted to the present day. Here, for the first time, I saw a Morse inker operated by a relay, and this, in turn, by a Marconi improved coherer and automatic tapper connected to the Marconi aerial in the garden. Judge of my surprise when the tape began to run through the inker and I read, in dots and dashes, the words, 'Compliments to Professor Fleming,' signalled from someone twelve miles away in the Isle of Wight. Wireless telegraphy was no longer a dream but, in a quite practical form, had arrived.

The late Lord Kelvin, who also saw it about the same time in the Isle of Wight, sent a message to his friend, Sir George Stokes, at Cambridge, and insisted on paying for it at post-office rates as a proof he thought it practical telegraphy.

Senatore Marconi has a very unique genius in pressing on to a definite practical achievement scientific knowledge or experiments. Many other people have valuable ideas or new results but, either from want of time, means, ability, or perseverance, they leave them in an imperfect state and do not reach definitely useful results—Marconi does not. He always has a clear idea of the end to be obtained and he goes on until he reaches it. The next year, in April, 1899, he established stations at Wimereux, near Boulogne, and the South Foreland, and signalled across the English Channel and from the lightship on the Goodwin Sands.

The daily press then woke up to the fact that something very new and useful had been done to establish overseas communications. Numerous people came down to see it, and many were interviewed about it. Some of them decried or depreciated it, and some anticipated that submarine cables would soon become useless junk. I wrote a letter to *The Times* to correct these extreme views and pointed out that wireless telegraphy had a new and special field of utility of its own. The same year Marconi went to the United States and his new telegraphy was used at International yacht races, and on British Naval manoeuvres and firmly established its value. When he came back to England in the autumn of 1899, he had resolved to try to fling an electric wave across the Atlantic Ocean. As a preliminary stage,

(Continued on page 541.)

J. C. Squire Reviews

The B.B.C. Handbook

which is on sale today, Friday, September 21, at all bookstalls and libraries, price 2/- (Publishers: Geo. Newnes).



THOSE who bought last year's B.B.C. Handbook will find that this year's follows the same model, though I think it is rather more freely illustrated.

First, it is a record of the year's achievements. Listeners who have consistently followed the year's programmes will find here reminders of many things that they have enjoyed—or,

perhaps, not enjoyed.

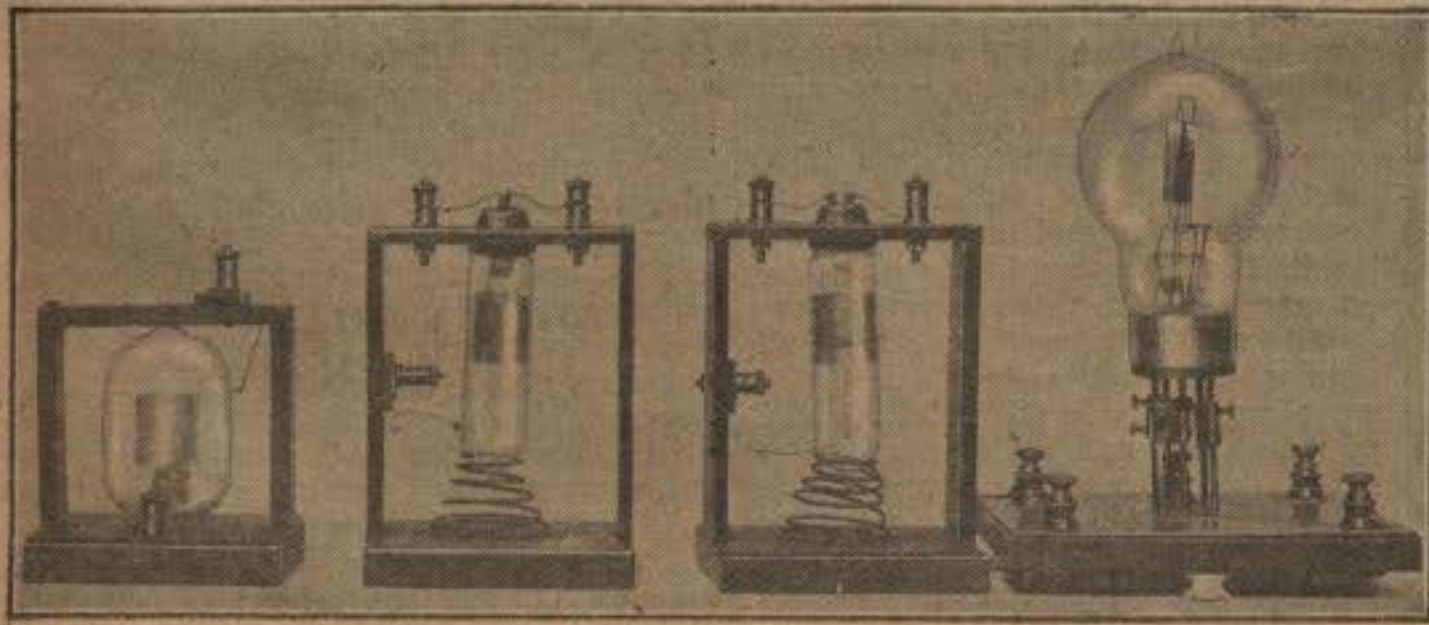
Secondly, it contains a number of articles, very useful to listeners, on the technique of listening.

Thirdly, there is a large section devoted to the mechanical side of wireless.

And fourthly, there are certain preliminary articles of what one may call an 'editorial' character—articles in which the B.B.C. gives an account of its stewardship and explains its intentions.

This, to me, is the most important section of the annual. It is also the most encouraging. We have been very fortunate with our wireless services in this country: they might have gone wrong in so many different directions. In the early years there was criticism from every angle. The B.B.C. has always listened courteously to criticism, and sometimes deferred to it. But it has taken long views, never attempting to rush a thing prematurely, never losing sight of the fact that, given time, it could develop services which would be of immense value to civilization. The dominant aim from the start was to educate. The sentence needs explaining. There is the education (which is preliminary, but inferior) which assists a man to maintain himself and his family by increasing his information and sharpening his wits. There is, beyond that, the education which fosters his capacities for enjoyment, for making the most of life, for getting the maximum of response from the world of spirit and sense in which, for a brief few years, we find ourselves placed. Deliberately, but always progressively, the B.B.C. has applied itself to the double task of disseminating information and of widening the scope of admiration and enjoyment.

The 'editorial' pages here reveal a resolution to make further advances along the old lines. There is to be a 'twin-wave' station in London which will further develop that alternative principle, the application of which will, in the end, result in anybody but an oddity being able to get something that he wants on his loud-speaker at any reasonable hour of day and night. Particulars are given of the 'regional' development which has for some time been foreshadowed; and there are some interesting pages on adult education by wireless. There is also an extremely acute and statesmanlike paper on 'Empire Broadcasting.' That is not so easy as it sounds. I remember that when I first got Schenectady on the loud-speaker (at 2 a.m.), I was delighted to hear American voices, even in a feeble one-act play. The second time I got it I heard a not very good transmission of the 'Volga Boat Song,' and it occurred to me that I could hear better any night (even several times a night!) from Europe. That consideration is important when we think of Empire Broadcasting. The Australians may be thrilled to hear anything from London the first time. After that it is programmes that matter. Can we invent special Empire programmes which will justify a special transmission, not to the long-distance logger but to the ordinary listener.



The original Thermionic Valves, invented nineteen years ago by Dr. Fleming, which are now preserved in the National Science Museum, South Kensington.

All Roads Lead to Olympia This Week.

During the coming week the attention of the wireless world will be concentrated upon the National Radio Exhibition which opens at Olympia, London, tomorrow, Saturday, September 22. The accompanying article reveals to listeners who are contemplating a visit to the exhibition the scope and novelty of the many inventions and improvements which will be on show there.

MANY years have passed since London was startled by the huge displays of posters announcing that all roads led to Olympia.

The march of time has demanded the revision of this slogan. Today, all thoughts turn to Olympia, for it is only necessary to whisper 'Radio Exhibition' and the whole wireless world is agog with excitement. For this great exhibition, organized by the Radio Manufacturers' Association, is now recognized as the centre of Radio activity, the Rialto of the Industry, the Mecca of the great army of listeners.

If that country is happy which boasts of no history, felicity indeed is the state of those who are making their first adventure into the realm of radio. To them, difficult experiments, expense, disappointments which were encountered by enthusiasts and pioneers, are unknown. Science and inventive genius have now made the hitherto impossible practicable, in the shape of receiving sets of standard design, surprising in their simplicity of manipulation, astonishing in their selectivity and purity, and yet obtainable at prices within the reach of all.

This fact is one of the cardinal features of the show which opens its portals on September 22, and which promises to be unique as showing a marked advance in the direction of the stabilization of this great new Industry.

Reversing the order of business before pleasure, attention should be first drawn to the able manner in which the organizers have catered for those seeking the pleasure side of the exhibition. In addition to securing the services of the R.A.F. String Band, which is making its first public appearance since its return from a very successful tour in Canada, the famous B.B.C. Dance Orchestra, under the directorship of Mr. Jack Payne, will also be in attendance from 3 to 5, and from 8 to 10 p.m. daily, to enable those visitors who wish to dance to avail themselves of the opportunity.

The colour scheme of the previous radio exhibitions has always excited admiration, and the lighting has always been a great feature. This year the show will be more vivid than ever—the lighting in conjunction with the characteristic blue and gold colour scheme will render the scene positively



THE MECCA OF THE RADIO ENTHUSIAST.

The great hall of Olympia as it appears during the annual Radio Exhibition.

brilliant, by reason of the extra facilities given the exhibitors to instal special lighting on their stands.

It is obvious that demonstration in the hall is an impossibility. This difficulty is now largely overcome by many of the manufacturers, who have taken premises adjacent to the show, in which free demonstrations will be arranged.

It is difficult to single out the leading attraction of the show. There is such a wealth of value and improvements in every direction that one hesitates to specialise on one single feature. Take, for instance, the extraordinary progress in battery eliminators. Last year the idea of taking the current direct from the mains was looked upon as rather a risky experiment, and it is marvellous to note the strides which have been made, whereby receiving sets can be operated with the same simplicity as switching on the electric light.

Those not blessed with electric light mains will find that batteries and accumulators are not only better but cheaper than hitherto, and the modern tendency towards great high tension voltage would incur but very little additional outlay. Motorists will be fascinated by the many devices permitting the charging of L.T. accumulators from the lighting sets of their cars.

Keen interest will be evinced by lovers of the gramophone, many of whom are still loyal to the older form of music, by the fine display of receiving sets which are adaptable for gramophone reproduction with the elec-

trical pick-up. A number of firms are displaying these pick-up devices, which can be used in ordinary receiving sets in conjunction with any gramophone, and the new devices on view will show improvements which have been made to obviate undue wear of the record.

The progress made in short-wave receiving sets is particularly noteworthy, and many incorporate an H.F. stage—considered impossible a year ago. This was made practicable by the screened grid valve, and it has been proved beyond doubt that there is a great improvement in the performance of these sets by its incorporation. With a short-wave receiver it is possible to receive signals from the uttermost parts of the world, in fact, reception from the Antipodes is quite a regular occurrence. The intro-

duction of the 24-metre station 5SW at Chelmsford has made it possible for our Colonies and Dependencies to receive and enjoy reception from the Mother Country, and only those in far-off lands can realize what this signifies to the lonely Britisher. Several manufacturers are exhibiting receivers which are not only efficient on the ultra-short wavelengths, but also give excellent result on the broadcast and long-wavelength band.

In dealing with valves, one is bewildered at the extraordinary inventive genius which has produced such miracles. Even the usual type of valve shows such marked increase of efficiency that it is positively startling; and it is now possible to obtain valves operated by electric light mains for every position in a modern receiver.

Obviously the chief feature of attraction in valves is the new pentode or five-electrode valve. The Pentode is a power valve giving a very large output for a comparatively small input, one pentode stage being nearly equal to two amplifying stages incorporating the usual type of valves.

With regard to components, the general tendency is towards improved quality and performance combined with lower prices. There is evidence that variable condensers appear to be reaching finality in design, and the chief modifications to be seen are in the method of operation. In the matter of other vital components the tendency is again towards quality in every form—frankly, there is no excuse whatsoever for poor quality of

(Continued on page 573.)

The 'First Night' of the Opera Season—see pp. 553, 564, 565



BOTH SIDES OF THE MICROPHONE



Not 'Uncle Albert.'

ON Tuesday, October 9, at 9.40 p.m., we have the first of the new weekly revues to be produced and presented by Albert de Courville, 'whose name,' to quote an inspired statement issued by his Press representative, 'is legion in the world of the theatre.' His 'hours' are to be known as *Air Raids*. In these he will endeavour to present as much new and out-of-the-



'Air Raids!'

way material as possible, drawn not only from England, but from France, Germany, and America, all of which countries he has visited recently. His first programme will be eagerly awaited, for he has a big reputation for originality among theatre-goers.

Charlot's Post.

SINCE his final broadcast 'Uncle' André Charlot has received more than 20,000 letters and postcards, thanking him, wishing him luck and asking for his return. To reply to these separately is a task beyond his powers (his flat in the Tower of the Prince of Wales Theatre is packed full of letters). He has therefore asked me to thank his correspondents and to say that one day he hopes to be back in the Studio. He is very busy just now with his new revue.

Memories of 'The Follies.'

TO remember 'The Follies' is to date oneself as distinctly 'pre-war.' The name of Harry Pellissier's famous troupe is doubtless so much Greek to a generation which knoweth only 'The Co-Optimists.' The programmes of 'The Follies' are to be recalled by an entertainment devised by Dan Everard (himself one of the original Follies), which will be presented from 5GB on October 12 and other Stations on October 13. This show will consist entirely of songs and material made famous by Pellissier, songs such as *The Sun's still shining in the Sky* and *Moon, Moon, serenely shining*; and, among the sketches, the celebrated 'Beverage Quartets,' and *The Baked Potato Man*. The life-story of 'The Follies' covers fifteen years of theatrical history. Pellissier had 'toured' his troupe for many years before he made enough money to attempt to conquer London. Then came the great days of 1907-11 when the Follies were almost always at the Apollo presenting their show, which (like the Co-optimists) they played in pierrot costume with the addition of a few pertinent 'props.' Some of their cleverest items were the burlesques of contemporary plays—among which I recall particularly *The Whip*, the Drury Lane racing melodrama. One year they were commanded to Sandringham for Queen Alexandra's birthday. Only four members of the troupe will be able here to take part in the broadcast—Dan Everard, Dollis Brooke, Doris Vane, and Lewis Sydney. The great Pellissier himself died in 1913.

'The Betrothal.'

WHEN Maurice Maeterlinck, in 1887, came to Paris and began his association with the Symbolist poets, Octave Mirabeau referred to him as 'the Belgian Shakespeare.' Such excessive enthusiasm was pardonable perhaps in view of the novelty of Maeterlinck's dramatic work, and its effect upon the little group, but it cannot, I think, stand up against more considered criticism. Beautiful, tender, and mystical though his writing may be Maeterlinck is no Shakespeare; the scope of his genius is too limited, its outline too vague. Whereas the genius of Shakespeare is undoubted, that of the Belgian does not go unchallenged in many quarters. Few would question the greatness of *King Lear*; many may be left dissatisfied by *The Betrothal*, which is to be broadcast on October 8 and 10 as the second of the Great Plays of the World. Yet it is a play to be heard and fairly judged. An excellent introduction to it and its author is that which Herbert Farjeon has specially written for *The Radio Times*; it will be found in our issue of October 5. Many listeners will be familiar with *The Blue Bird*, to which play *The Betrothal* is a sequel. Maeterlinck is Belgium's greatest dramatist, and *The Betrothal* one of his greatest plays. The series would not have been representative without them.

THE B.B.C. AT OLYMPIA.

The attention of listeners is called to the B.B.C.'s exhibit at the National Radio Exhibition, which opens at Olympia tomorrow. This falls into two parts—the first, a series of models depicting the growth of musical entertainment from the days of primitive man up to our own times, when the song of the birds and the rustle of the stream have been replaced by broadcasting and the loud-speaker; the second, a further series of models dealing with various aspects of broadcasting—a model studio showing the conditions under which the radio artist performs, a model of the London control room, etc., etc. Much interesting historical apparatus will also be on view.

New Works.

I AM glad to see that there will be another concert of new works in the near future—from 5GB on Thursday, October 4. These concerts provide an occasional welcome change for many of us from works already established in the orchestral repertory. On October 4 the programme includes a Norfolk Ballad by Hubert Hales, *Kentish Downs*, by Susan Spain-Dunk, one of the most interesting and musicianly of contemporary British composers, and works by J. D. Davis, Tom Sutton, and John Ansell, who will conduct.

The Last Night of the 'Proms.'

ALL Stations (except 5GB) will be hearing on Saturday, October 6, the last concert of the Promenade season. The programme will be a popular one, including the Prelude to Act III of *The Mastersingers*, Rimsky-Korsakov's *Schéherazade*, Elgar's *Pomp and Circumstance March No. 1 in D*, the Mendelssohn Violin Concerto in E Minor, and so on. Quite apart from the music, the occasion will be well worth hearing, for 'Prom' audiences this year have been superlatively enthusiastic, and on the 'last night' their applause should positively justify the lady novelists' cliché of 'thunderous.'

And from 5GB.

DURING the last week of the season, 5GB will be taking two 'Proms' from the Queen's Hall. The first, on Wednesday, October 3, will be a Bach programme—*Suite No. 2 in B Minor for Flute and Strings* (soloist, Robert Murchie), *D Minor Concerto for 2 Violins and Strings* (soloists, Adila Fachiri and Jelly d'Aranyi), and *Suite No. 6 for Full Orchestra*. In case you do not know it, let me say that Adila Fachiri and Jelly d'Aranyi are sisters and Hungarians. The former is the more celebrated; she is one of the finest of living violinists. She was the only private pupil of her great-uncle, Joachim, who, when he died left her one of his 'Strads.' On Friday, October 5, the concert is devoted to Beethoven, the main items in the programme being *The Symphony No. 5 in C Minor* and the *Pianoforte Concerto No. 4 in G*, played by Angus Morrison. The writing of the Fifth Symphony reminds one of Wagner, who considered it one of the greatest of works. Of the pauses in the first movement he says: 'Suppose we could hear Beethoven calling from his grave to the conductor, would he not say: My pauses must be long and serious ones. Do you think I made them in sport, or because I did not know what to say next? The lifeblood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself.'

While you are at Olympia.

OUR enterprising contemporary, *The Wireless World*, is offering prizes to the value of £100 to the winners of a competition for the selection of the most outstanding single exhibits at the National Radio Exhibition. If you are interested in 'spotting the winner,' you will find particulars of the competition in *The Wireless World* for September 19 and 26, and October 3.

Week-Ends in Paris.

A WEEK-END in Paris is no impossible feat, supposing that you can leave Town at 8.20 on Friday evening. It is quite simple to have two full days in Paris and still be back in the office at 9 o'clock on Monday morning.



A week-end in the Gay City!

though you must be reconciled to losing the greater part of two nights' sleep in the process. At 7 p.m. on Tuesday, October 2, Major L. A. M. Jones, who knows his Paris better than most Englishmen, will tell us how to spend a week-end in what, greatly daring, I will call the Gay City. This talk should interest a large number of listeners. It is one thing to have your two days in Paris and another to know what to do with them!

BOTH SIDES OF THE MICROPHONE



The Birtle Centenary Celebrations.

WHERE is Birtle-in-the-Briar? The only atlas which includes the name of this village in its index gives me a reference by following which on the map I land up in the middle of the English Channel. So where is Birtle-in-the-Briar? It *must* exist, for I see that there is to be an Outside Broadcast from there at 9.50 on October 2 of the Annual Centenary Cele-



'I asked my great-uncle'

brations 'in honour of the gentleman who by virtue of having invented the Nursery Rhyme has brought such fame to the place of his nativity.' I asked my great-uncle if he had ever heard of it. 'Birtle-in-the-Briar?' he said: 'Why, of course, damme, of course. It's—it's—I remember when I was in Bunchuddar with the Ninetieth Ghurkas in '72 there was a fellah there who came from Birtle-in-the-Briar. Quite mad, he was. We had him retired from the Regiment. Used to—er—keep going to the—er—cupboard to give his poor dog a bone!' So that is as far as I have got in my search. I do hope that this is not a leg-pull.

Vaudeville.

A SPECIALLY good Vaudeville show is down for Monday, October 8. This will be heard from London, while 5GB takes *The Betrothal*. The pre-eminent star is Gracie Fields, who goes from strength to strength and scored a big hit in the opening bill at the Palladium (which has returned to Vaudeville and in a manner which, I am sure, will please Mare Langley, whose article you will find on page 539). Gracie's brother takes part in the same show as a partner in the firm of Fields and Rossini (who play upon a diversity of instruments). There will also be George Carney, Harry Hemsley, the Balalaika Seven (which, I gather, resemble the Balalaichina), and Elsie Carlisle. Later in the week, on Friday evening, October 12, there is a shorter programme, including Norah Delany, Philip Middlemiss and a sketch entitled *Selling a Ukulele* in which Tommy Handley may be taking part.

Your Library List.

IN her talk on September 6, Mrs. M. A. Hamilton reviewed the following novels:—'Red Rust,' by Cornelia Cannon (Hodder); 'Charlotte Lowensskold,' by Selma Lagerlof (Werner Laurie); 'The Deuce,' by Alfred Neumann (Knopf); 'Way of Sacrifice,' by Fritz Von Unruh (Knopf); 'The Man from the Midlands,' by Bruce Reddow; 'Mr. Bletsworthy on Rampole Island,' by H. G. Wells (Benn).

John Ireland in a Chamber Recital.

ON Sunday evening, September 30, London and Daventry will broadcast a Recital of Chamber Music. Antoni Sala will play John Ireland's 'Cello Sonata, with the composer at the piano. Ireland will also play his own Sonatina for piano. At this recital the English Singers will sing Madrigals and Part Songs.

'Jix' Comes to the Microphone

WE shall hear the Home Secretary from Savoy Hill on Sunday evening, September 30. He comes, however, on no dark political mission, but to appeal on behalf of the Stepney Infant Welfare Centre, which does noble work in one of the poorest quarters of London. The Centre consists of a Nursing Home of nine beds for babies (the only one in Stepney). The scope of its work has recently been extended by the provision of a Dental Clinic for Mothers and Ultra-Violet Ray Treatment for children. During the past twelve months it has dealt with 4,500 cases. But only half of its expenses are met by the Ministry of Health, and it depends for the rest on voluntary contributions. Sir William is a persuasive speaker and the cause he is supporting an urgent one. I hope that the response to his appeal will be generous.

Schubert's Duets.

NEXT week's Foundations of Music series will consist of Schubert's Pianoforte Duets played by Isabel Gray and Claude Pollard. If you do not know these duets, you should not miss the chance of hearing them—they will be at 6.45 p.m., remember, in accordance with the new timing, which comes into operation on September 24. Schubert shows a complete grasp of the technique of writing for four hands on the piano. Other programmes of the week are: Monday, October 1, a popular orchestral concert; Tuesday, the Wireless Military Band; Friday, at midday, a sonata recital by Vyvyan Lewis (cello) and Clifton Helliweli (piano).

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great War,' etc.)

Aug. 20.—Walking with my wife to Friday Street and here to sit awhile by the lake, now mighty low, watching the fishes jump. Set me wondering with how light a heart the silly fishes will jump at any fly, not waiting to see whether it be a right fly or a wrong fly, the same as see many of us men do, in jumping at our brides. Remarking hereon to my wife, she says she pities the flies more than she do the fishes, being that only some flies are wrong flies to fishes, but all fishes wrong fishes to flies almost. Whereby was nettled into asking of her sternly whether this was ayimed at me, and she to make answer that if I will acknowledge her the right fly, she will (for once in a way) acknowledge me the right fish. So, for peace's sake, I did acknowledge and she acknowledged back, and kist upon it—albeit in full sight of the Stephen Langton's windows—to my very good content.

Forward to Abinger Common and through a kissing-gate; whereby were led into kissing agayn, the first time I have kist my wife twice in one to minutes almost since I can remember. Thence take the path over a fayr expanse of heather and woodland, where was a plenty of hurtleberry bushes with the berries ripe upon them. Here to linger awhile plucking and eating of them, thereby purpling ourselves all over almost, in particular our mouths and chinns, yet (God save us!) rather to joy of our purple chinns, like 2 children, with much merrie sport in thrusting out our purple tongues to each other and all manner of mad antics, most frivolling yet pleasurable beyond everything.

Presently came to a steap place, like the side of a house almost, adown the which we slithered together, holding hands; my wife rending the ayr with her merrie screams as she slithers, I essaying to hold her upp the while, and she me, but ends in her going flopp and pulling me with her. So to finish our descent sitting, with great payn to our latter ends by objecting tree roots and loose stones. Whereby, when we are come to the bottom and I start dusting my wife, she cries aloud at the impact and prays me, as I love her, to dust her tenderly. Which I do, and afterwards she me, and, discovering a rent in my plus-fours at the back, whippis needel and thread from her

vanity-bagg and sews it upp; I all the while on edge lest she sew through my plus-fours into me, which, in my present soreness, is more, I believe, than I could have born. But by God's mercy was spared it.

So come to Holmbury St. Mary (that was aforetime named Felday, with funny little Felday Chapel still standing here to witness it) and take up awhile at the Royall Oke, with playn but good refreshment (3^o). At the table with us 2 young lovers. But Lord! Pretty to observe him using onelie his right hand in eating and her onelie her left, by having theyr other hands locked together under the table and cannot let goe even for feeding themselves. Which is very like lovers before they marry and get wisdom.

Anon to climb Holmbury Hill, my wife and I, and, coming to the crown of it, here did sit above ½ an h^r, with the pinks of the heather all about us and most fayr prospects over the Sussex Weald below. Whereby and by finding ourselves all alone in this sweat place were moved, both of us, into discoursing most lovingly, as we used to do in our courting days. What pleased me in particular was, when I do playfully twitt my wife with Jimble, her saying with the greatest possible vehemence, 'Damn Jimble!' The first time I have ever let my wife say 'Damn' without checking her; being a word that sits ill on any woman's lipps, yet (God knows) do sit prettily enough on my wife's lipps in her damning of Jimble. Home and, having dined, to sit listening to some very good musique on the wireless, which be a true God-send in this wild place of an evening.

Aug. 22.—Come William (Doris's boy) from London for a se'nnight by my wife's leave and have found him sleeping-room at a cottage hard-by.

Aug. 24.—Trouble this day by Cook's pocheing William and Doris discovers it by seeing Cook kick him under the table at breakfast, and he, it seems, kicked her back. In consequence whereof my wife has to goe without her early tee, and—what is worse—I have noe hott-water to my shaving. The kitchen a pandemonium. Cook brazen; William looks a silly sheep; Doris in hystericks. She is full of wild talk about doing somebody in, but whether it be Cook, or William, or herself, or all 3 of them, I cannot be sure.



Research By Microphone.

Broadcasts in which Listeners might assist Science.

FROM time to time suggestions have been made for the broadcasting of items hitherto unheard on the wireless. In framing these suggestions the authors have usually had in mind the entertainment or instruction of the listening public, regarding the B.B.C. somewhat in the light of a forwarding agent.

There is, however, a certain type of item which, if it were occasionally incorporated in the programmes, might give listeners a chance to reciprocate the good work which the B.B.C., with its co-operating artists and scientists, is doing for them.

It is a kind of item which contains, intrinsically, little either to amuse or directly instruct the ordinary listener. It would call for patience on his part, and the worth-while results of assisting at its broadcasting would not be immediately apparent. But none the less it would be of considerable value to those who are busy providing the radio service, and should therefore merit a little effort on the part of listeners.

One of the first items of this type was the experiment in telepathy conducted by Sir Oliver Lodge a year or more ago, which is now, I learn, to be extended. There were, as listeners may recall, comments from Sir Oliver, followed by some minutes of silence during which 'mass thought-transference' was attempted. Although these silent periods were not successful in establishing a case for wireless telepathy, they were moments providing valuable data for scientists. They depended for their value on the loyal co-operation of listeners—a co-operation which was the listeners' 'Thank you!' for the many things which Sir Oliver and others had done for them.

This idea of enlisting radio-users to help in furthering man's knowledge could well be extended. Very much in line with thought-transference, an experiment could be carried out in the infectious properties of laughter. We have all, at some time or other, laughed for no other reason than that someone else was laughing. The joke, the cause of it all, has been hidden from us, yet we have laughed just the same. Is this laughter caused by seeing or by hearing the other person? Could a whole public of listeners be made to laugh without knowing why? Must it be a special kind of laugh to infect others? Must it emanate from a special type of joke?

If the B.B.C. were to broadcast pure laughter, keeping its audience in ignorance of the cause, it would be performing an experiment of some value. The listener's part would be to admit whether he could help laughing or not, and his answer would form a useful contribution to psychological knowledge.

A subject for another short broadcast of this helping-the-expert type could be found in the radiation of traffic noises. The conglomeration of noise in our industrial centres has passed the stage of annoyance and is entering that of menace. It is the root of much material damage and nervous strain, though city dwellers, in part inured to it, may tend to underestimate its dangers. A five-minutes' broadcast from some busy traffic centre, however, would isolate the sounds and enable people to hear them 'in their true colours.' This fuller realization might have its effect in providing more assistance to those who are dealing with the hydra-tongued monster.

It is a far cry from traffic noise to music, and it may be urged that there is little in music which has not yet been given its chance to reach the ears of listeners. It is possible, however, that if an item consisting of the sound of a single note, played simultaneously and consecutively on various instruments, were broadcast, and preceded by a request for listeners to record their feelings and responses to particular notes, masters of music would gain thereby. There is nothing of a 'freak' nature in

listening to single notes well-toned and pure. I suggested some time ago in a previous article that they might be of little value save to experts. This is perhaps an overstatement. It is true that with the elaborate symphonies of today we may have lost sight of the beauty of elemental notes, but this does not imply that the beauty is not there and worthy of an attempt to locate it once more.

The listening public is the ally of broadcasting progress, and should be willing to co-operate in anything which will advance knowledge either of wireless or of art and science in general. Thus, while commercial advertising is excluded from 'the ether,' there is really no reason why learning should not occasionally make a direct appeal for support and patronage. Talks, plays, debates, and musical items are continually holding indirect briefs for culture. Direct advertising for things valuable to the future of learning might yield good results.

Are there, for instance, any folios of Shakespeare not yet brought to light? It is, of course, unlikely. None the less, wireless travels into places remote from civilization, places where all kinds of things beyond commercial price may be 'wasting their sweetness on the desert air.' Could not the microphone send out descriptions of such things from time to time, in the hope that our national museums, universities, and galleries might benefit?

Again, wireless may play a noble part in rescuing the folk songs and sayings of remote parts. Before the advance-guard of outward-creeping towns and motor traffic, these relics of the past are gradually being swept out of mind and time. Such enthusiasts as the late Cecil Sharp and Sir Richard Terry have collected and rendered safe a great many of them for all time. But there may be a few which have eluded their vigilance. Some granny by the fire-side in, say, the Outer Hebrides, may be crooning old-world folklore learnt at her granny's knee. But now that the voice of the announcer is heard in the land, she might, on hearing an appeal for such lore, be able to get a crofter to write down her song and send it to far-away London. More than one lover of such things would be grateful—and without doubt would show it in a practical way.

Such are a few suggestions for the use of the wireless in returning the compliment to those who work for the commonwealth of listeners. To carry out such suggestions might be a casting of bread upon the waters. For there is little doubt that data gathered for the studies of science and art returns with interest, to the kitchens and rest-rooms of everyday life.

ALFRED DUNNING.

'Come, Now, Sir Henry!'

A Reply to the Attack on Jazz.

SIR HENRY COWARD'S recent virulent onslaught upon jazz demands a reply. It demands a reply because it has so signally defeated its own ends. Violence has spoiled a good case.

There is nowadays a tendency, almost invariably unfortunate, to apply standards of moral 'uplift' and of a certain vague humanitarianism to every subject, without reasonable consideration as to whether such standards in certain cases are applicable at all. Now the subject of jazz is one of these certain cases. To attack jazz by denying it 'a future on a problematical higher plane' is not particularly unwarrantable, but it is entirely unreasonable. There is no connection between the subject of the attack and this reason for which it is apparently attacked. No one is seeking to deny that, according to absolute canons of musical taste, jazz comes behind Beethoven, or even 'good light music,' though I would venture to assert that good jazz may well be included in the category of 'good light music.' But any comparison between Beethoven and jazz is fallacious. As well compare Beethoven with a racing motor-car, or any other kind of noisy amusement. This axiom that perfection in art implies 'moral elevation' is quite mistaken. The moral uplift or depression consequent upon hearing or seeing any artistic thing, whether it be a Rubens or a Wagner opera, is quite incidental. Aesthetic appreciation is not the same thing as moral elevation. Art and morals have little in common. Jazz has nothing essential in common with either.

Jazz, as it is enjoyed by thousands of people today, is simply a very rhythmic form of popular music. Morally it is on much the same level as the sentimental Victorian ballad which made parties hideous not so very long ago. But, speaking absolutely, jazz is entertainment and not art, though the fact of its being entertainment by no means deprives it of great technical accomplishment, nor of considerable sentimental and emotional power.

Further, Sir Henry insists that the basis on which jazz is built is 'sandy' and cannot endure. He apparently considers that the average of mankind preserve *ad infinitum* the desire to be morally uplifted, whilst what 'ministers to sensory pleasure' is transient and fleeting. That such might be desirable is another thing. That it is so is sheer nonsense. The desire for moral progress lasts through the generations side by side with the desire for sensory pleasure. Both desires are fundamental in the normal man. The one is no more 'a sandy basis' than the other. Entertainment has always existed side by side with Art. And good entertainment can be a very good thing indeed. The man with his eyes eternally on the stars is as liable to come to grief as the man who is always looking in the gutter. Sir Henry's extreme is as foolish as the extreme of the jazz-maniacs he attacks.

To exalt jazz to one of the peaks of Olympus is childish. But to consign it to the depths of Hades is equally so. Jazz has its own niche where it may well be left to rest in peace. As for its lasting qualities, they may well be left to the test of time, which alone can show if they contain permanent beauty or value, or not. But moderate people who like to hear dance music, and share an intelligent interest in such musical experiments as the Rhapsody—not 'Symphony,' Sir Henry—in Blue, or 'Pas D'Acier,' are surely entitled to continue to listen to jazz, without being stigmatized as sordid and materialistically-minded. Such moderate people will look elsewhere for things 'big enough to satisfy the soul.' Sir Henry Coward denies the future of jazz by attacking its present. By doing so he evades the point at issue.

N. R.

IN THIS WEEK'S PROGRAMMES.

Monday:

- (5XX) George Graves in Vaudeville
- (5GB) Wallace's Opera 'Maritana'

Wednesday:

- (5XX) 'Maritana' and Tommy Handley
- (5GB) A Promenade Concert

Thursday:

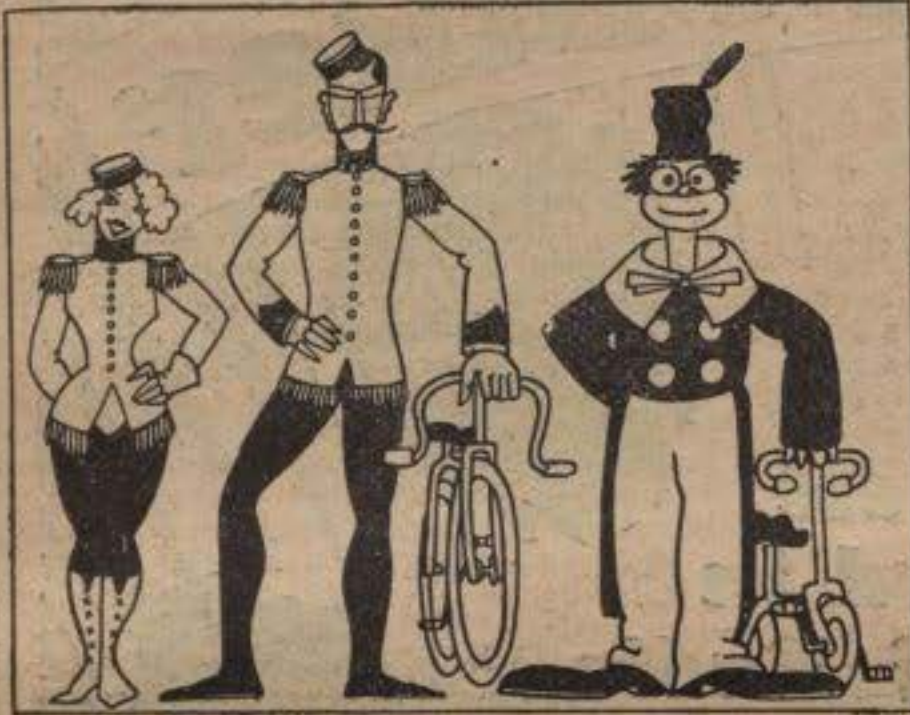
- (5XX) A. J. Alan and Variety
- (5GB) A Promenade Concert

Friday:

- (5XX) A Promenade Concert
- (5GB) Act I of 'Aida'

In the opinion of the author of this amusing article Broadcasting is Saving the Music-hall from Itself.

He dismisses the suggestion that there can be any rivalry between these two great sources of Entertainment. His argument is coloured by a personal preference for the Music-hall as it was twenty years ago.



I remember it when it was the music-hall . . . The Gazeeker Brothers and Ethel—Eccentric Cyclists.

THEY used once to picture the B.B.C. as the dastardly rival of all other forms of entertainment. Persons of theatrical appearance, complete with cigars, roamed the West-end like Jeremiahs prognosticating the downfall of the theatre, the music-hall, and the moving pictures. Actresses who, in all innocence, had succumbed to the horrid wiles of the B.B.C. were threatened with the direst dooms if they ever again committed the sin of broadcasting. If an official from the B.B.C. had strayed by chance into the Green Room Club he would have been lynched. This so-called rivalry has come to nothing. Though there are roughly twelve million radio listeners, and the licence-figures are increasing by leaps and bounds, there is as yet no slackening in the size of the queues outside theatres and cinemas—and, though there may of late have been rather more theatrical 'failures' than is customary, this has more connection with the fact that there have been more bad plays than with the existence of Savoy Hill. Broadcasting, though regularly patronized by the nation, does not seem to have stood in the way of greyhound racing, or the dirt track, either. The fact is that, to a point, the public thirst for entertainment is insatiable. The more mechanical his working life becomes, the more eagerly does the average man seek a respite from its dullness.

I seem to remember that the bitterest competition was said to exist between broadcasting and the music-halls. The B.B.C. was reported to be spoiling 'business' by purveying vaudeville to listeners in their own homes, and it stole the artists. Yes, it did. It bribed them away from the boards to the ether. This, I should say, was a fairly hefty untruth. However, it might be a very good thing indeed for the music-hall if the majority

of its artists deserted it in favour of the studio.

I write as one who loves the music-hall and who remembers it when it was the music-hall and not the home of the drawing-room-cum-ballroom-cum-cinema entertainment which constitutes the vaudeville programme of today. The music-hall used once to be a phenomenon. The term 'music-hall' implied an entertainment quite different from that you might enjoy in a theatre or at a musicale. People came from all over the world to see a show at the Tiv., and the Pav. If you wanted to see a real rich, fruity vaudeville programme, you visited a music-hall. Those were the days before vaudeville 'acts' had strayed

into the cinema and cinema films into the music-hall—and American dance bands into both.

In order to emphasize the point which I am making, let me contrast two imaginary programmes, representative of Then and Now.

Then (1908).

1. Charlie Chisholm
—'Just one o' the boys.'
(Charlie had a red nose and a damaged hat. He appeared before a 'front cloth' of Westminster Bridge at midnight, which swayed and billowed every time anyone opened the stage-door and admitted a draught. He sang two songs while the audience unwrapped its chocolates.)
2. The Gazeeker Brothers and Ethel
—Eccentric Cyclists.
3. The Nine Musical Mackintoshes.
(Jewish family in Scottish kilts, sitting in a luxurious drawing-room playing every known instrument with considerable virtuosity.)
4. Bert O'Malley
—A Drop of Old Irish.
(More audible and better nourished than Charlie Chisholm. 'Front cloth' of Warwick Castle at dawn.)
5. The O'Matus
—Japanese Jugglers.
6. Ed. Piller's Lancashire Ballet.
(Eight well-drilled Amazons in spangles with arms like hams—minus, of course, the frill and breadcrumbs.)
7. Interval.
(Not, I am happy to say, 'Intermission'.)
8. Reginald Montgomery
—The Whistling Dude.
(He could whistle, by Jove!—and the girls loved his eye-glass.)
9. Pedro and his Pups.
(Argentine gent., with anything up to fifty well-nourished and blasé dogs.)

10. Ernest and Eddie
—'Fancy Meeting You!'
(Near-vulgar cross-talk accompanied by considerable but laughable physical violence.)
11. Minnie Morrel
—A Slip of a Girl.
(Neither a 'slip' nor a girl. Long white gloves and songs in which 'moonbeams' rhymed with 'sweet dreams'.)
12. O'Gorman's Gladiators
—'The Beauty of Strength.'
(Eight village blacksmiths with arms like iron bands. Roman costumes and marcel-waves.)
13. The Bassanios.
(Three pathetic and shabby Italians doing nothing in particular but mildly puzzle the outgoing audience.)

And then:—

Now (1928).

1. Charlie Chisholm
—'Just one of the boys.'
(Charlie survives from 1908. Fatter and better paid, though no funnier.)
2. The Budge Sisters.
(mother and daughter.)
3. Billy Swank and his Melody.
(Dance Band.)
4. The Drudge Twins.
(Aunt and niece.)
5. Tommy Crank and his Harmony.
(Another Dance Band.)
6. The Sludge Sisters.
(Just two friends.)

(Continued on page 557.)



AUBREY HAMMOND

Minnie Morrel—'Just a slip of a girl.'

The New Cossor Melody Maker

BETTER TONE

LONGER RANGE

ENORMOUS VOLUME

KNIFE EDGE SELECTIVITY

The Greatest Step Forward in the History of Radio

Now! A wonderful new Cossor Melody Maker—more powerful, more handsome, more selective and costing even less than its famous predecessor.

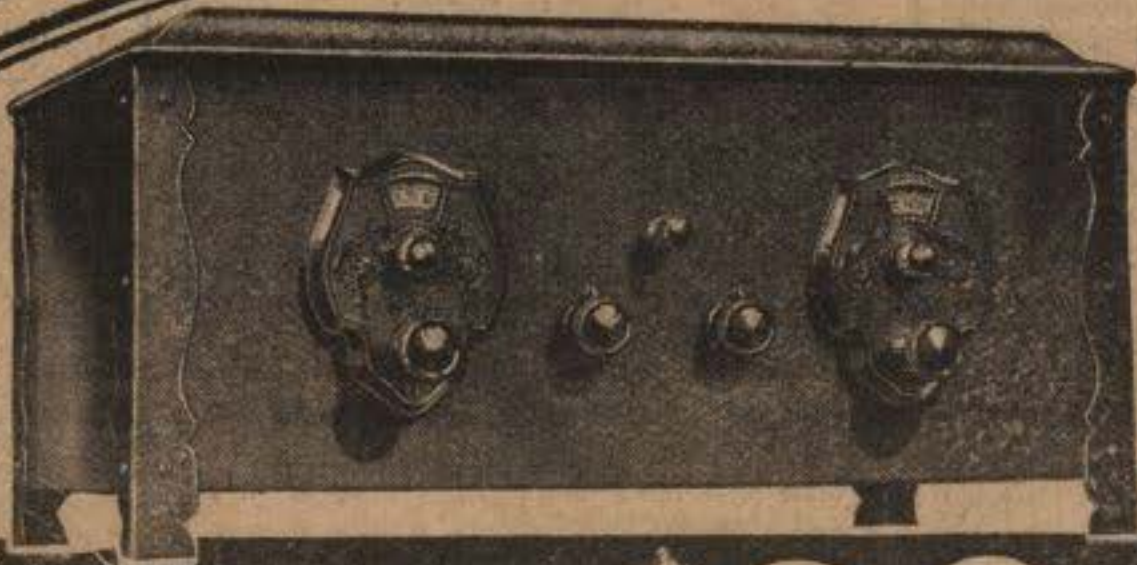
Send at once for the FREE Constructor Envelope (containing a 32-page book and a large 8 page chart) which tells you all about it—how it will cut out your local station—how it works on a small frame aerial—how it will bring you programmes from at least 23 stations—everything there is to know about the most sensational Receiver ever offered to the public.

Even if you know nothing about Radio you can build the new Melody Maker in 90 minutes. It's as simple as Meccano—no drilling—no soldering—no blue print. Nothing like it has ever been known in the history of Radio. Post the coupon to-day.

SIMPLE AS MECCANO

LOWEST PRICE

Fill in this coupon Now!



Built in 90 minutes

Please send me one of your Constructor Envelopes which gives full details of the New Cossor "Melody Maker."
Name.....
Address.....

Dr. J. A. Fleming's Personal Story of the Rapid Development of Wireless, for which, as Inventor of the Thermionic Valve, he has done so much.

(Continued from page 534, column 2.)

he established communication by his wireless telegraphy between the Isle of Wight and the Lizard in Cornwall, two hundred miles, and a site at Poldhu was secured for the first long-distance radio station in the world. Up to that date, only physical apparatus—induction coils, Leyden jars, Leclanché cells—had been employed in the transmitters. It had now to be replaced by engineering plant of suitable power.

The early work in this direction was entrusted to me by Marconi's Wireless Telegraph Company, and the plans for the first high-power radio station in the world were drawn on my lecture table at University College, London, in 1900. I bought for the company a 25-h.p. oil engine, a Mather and Platt alternator, and specified for two 20,000 volt transformers. I designed a form of condenser, consisting of glass plates with tinfoil coatings placed in boxes of oil, and also I had made a large ball discharger and choking coils for a special method of signalling. This plant was erected by Mr. R. N. Vyvyan, as engineer-in-charge. Meanwhile, a ring of masts was erected by Mr. Kemp, under Mr. Marconi's direction, to support the aerial, and the latter designed special forms of transmitting jigger. In the autumn of 1901 this plant was ready, but a great September storm blew down nearly all the masts and caused delay. On November 27, 1901, Mr. Marconi was able to set sail for Newfoundland with his assistants and kites, balloons and detectors, and on December 14, 1901, was able to cable that signals from Poldhu were being received. The Atlantic had been crossed by electric waves. This achievement was, however, due to unsuspected causes. We knew then nothing about the Heaviside layer or ionic refraction. I had always thought the great obstacle would be the rotundity of the earth, and had urged Mr. Marconi to use as long a wave as possible to increase the diffraction. The difference between day and night propagation of radio waves was not discovered until a year and a half later, by Mr. Marconi. It was a happy accident the first attempts took place in the winter. Nevertheless, even though a stroke of luck got the Morse letter S (— — —) across, it was sufficient to justify the erection of trans-Atlantic spark stations at Glace Bay, Nova Scotia, and Cape Cod, U.S.A., and later on at Clifden, Ireland.

Although important personages were able to transmit messages across in 1902, it was not until a few years later that regular commercial radio intercourse took place in both directions across the Atlantic. One of the earliest of these messages lies before me at the present moment (October 17, 1907).

We must next cast a glance at the development of continuous wave wireless. Mr. Duddell had discovered, in 1900, the power of the carbon electric-arc to generate electric oscillations, but could not make them of sufficiently high frequency for radio work. In 1903 V. Poulsen found that in an atmosphere of hydrocarbon vapour, and with a

transverse magnetic field applied, the oscillations became frequent enough for wireless telegraphy and telephony. From and after that date the Poulsen arc was used to create continuous oscillations, and attempts were soon made to conduct wireless telephony by modulating the amplitude of these continuous waves by a microphone. But the difficulty of maintaining a steady, pure wave prevented anything but occasional feats by very skilled operators.

Then came the period of the high-frequency alternator. Fessenden, Goldschmidt, Alexander, Latour, and Marconi all invented high-frequency alternators for producing continuous or undamped waves. Many long-wave radio stations were equipped with them, but spark, arc, and alternator transmitters have all now been dethroned by the thermionic valve.

THE beginnings of this last-named invention must be traced back to the days when I was appointed, in 1882, the scientific adviser of the original Edison Electric Light Company of London. I soon began a scientific investigation of Edison's carbon-filament glow lamp, and found that particles charged with negative electricity were being thrown off from the glowing filament. We knew nothing about electrons in those days, and I assumed they were atoms of electrified carbon. In 1899 Sir J. J. Thomson proved they were particles of disembodied electricity far smaller than atoms. A few years passed and I began to consider new and more sensitive electric wave detectors, and I bethought me of these former experiments. I wanted to convert the high-frequency oscillations in a wireless aerial into direct currents so as to detect them by an ordinary mirror galvanometer. It occurred to me that if a metal cylinder were put round the filament of a carbon-filament glow lamp the electrons would convey one-half of the alternating current across—but not the other, and hence 'rectify' the oscillations.

The experiment was tried with complete success, and the two-electrode thermionic valve came into being. It is used today in every broadcasting station exactly in the form I invented it in 1904. It proved to be a very practical and simple detector of electric waves, and began at once to be used by Marconi's Company in 1905. Unfortunately, my time and thought were taken up about other matters, and I did not sufficiently follow up the first invention and insert a grid to control the electron flow and make the valve an amplifier. That was done in a rudimentary form by de Forest in U.S.A., who had been following my experiments carefully. But several great decisions in courts of law established my priority, and that the two-electrode valve was a fundamental invention and the grid simply an improvement in it.

It was not until 1913 that another important fact was discovered—viz., that the three-electrode valve could create powerful undamped electric oscillations by coupling the grid and plate circuits in a particular

way. My two-electrode valve can also generate oscillations, but not so well. This at once rendered wireless telephony possible, because it was found that the amplitude of these oscillations could be controlled by a microphone in many different ways.

The oscillations produced by the thermionic valve are steady and pure in form and easily modulated.

The outbreak of the war, in 1914, made a call for millions of valves, and even before then improvements in vacuum pumps and other methods had rendered the 'hard' valve possible.

The materials were then all collected for conducting wireless telephony on a large scale even over long distances. In 1919 American radio-engineers transmitted speech and music from Arlington, U.S.A., to Paris, and in 1920 Captain Round, using only 2.5 kw., sent good speech during daylight from Ireland to Cape Breton Island, Canada.

About that time (1919-20), both in U.S.A. and England, the idea sprang up of 'broadcasting' from valve transmitter stations equipped with studios from which speech and music could be picked up within range anywhere by persons having their own receivers. A new art, a novel business, and a tremendous industry was thus created. An immense number of talented men, physicists, radio-engineers, organizers, administrators, and musicians, have co-operated in producing the machinery for broadcasting and in operating it. The public have no idea whatever of the great ability involved in creating this new public service in such a short time.

Several other great inventions have contributed to its perfection. There was first the discovery that a certain alloy, viz., Invar, could be sealed to glass so as to make a non-cracking joint. This produced the water or oil-cooled metal glass valve to be made with external anode. It enabled very high power, even many kilowatts, to be put into the aerials.

Then there was the improved microphone or magnetophone, in the perfection of which Captain Round, I believe, had a large share. Also the production of his shielded four-electrode valve has been a great step forward. The moving coil loud-speaker is another very important addition.

It is indeed a marvellous thing that hundreds of miles away from a broadcasting station we should be able to hear the finest music, the best oratory, cathedral services, and many other things far more perfectly than if we were at the locality of production. It has completely transformed country life by annihilating space and putting us, no matter where we are, as it were, in the middle of things.

Space does not permit even the briefest reference to the wonderful Beam short-wave system worked out by Senatore Marconi and Mr. C. S. Franklin. But this essentially depends on the thermionic valve as one important element in it, and promises to us world-wide wireless telephony on the largest scale.



HOME, HEALTH AND GARDEN.

A weekly page of special interest to the housewife and the home gardener.



Something to Carry to School.

Home-made Potted Meat.

1 lb. best steak (or to save expense use stewing steak, but this will take longer to cook).
1 clove.
1 tomato or half an apple.
 $\frac{1}{2}$ pint water.
2 ozs. of butter.
2 or 3 rashers of fried bacon.
Anchovy essence to flavour.
Seasoning.

Remove any skin and fat from meat. Cut into 2-inch squares. Place meat in a stone jam-jar. Add tomato, water and clove. Cover with saucer. Cook in a moderate oven till tender. When cold, add ham, pass twice through the mincing machine. Add melted butter, essence and seasoning. Mix well. Store in jars. Seal with clarified butter.

Haddock Paste for Sandwiches.

4 ozs. cooked flunian haddock.
1 oz. melted butter.
 $\frac{1}{2}$ oz. breadcrumbs.

Remove skin and bone from haddock. Chop finely. Add breadcrumbs, seasoning and melted butter. Rub through a coarse wire sieve. The paste is then ready for use.

Sausage Rolls.

$\frac{1}{2}$ lb. minced steak.
2 ozs. ham or one sausage.
1 oz. breadcrumbs.
One teaspoonful chopped parsley.
One teaspoonful chopped onion.
Egg or stock to bind.

Mix ingredients well together. Bind with stock or egg. Form into little rolls. Drop into jam jars. Cover with greased paper. Steam two to three hours. Turn out. Coat with crumbs. These can be quite easily eaten with the fingers if they are made long and narrow.

Sometimes bread can be left out altogether. Substitute a little potato instead. Protein can then be provided by cheese.

Cheese and Potato Blocks.

Cut two or three blocks of Cheddar cheese about 1 inch square. Spread with a little mustard. Sieve two cold potatoes. Bind this with a little egg, and melted margarine. Season. Surround each block of cheese with this potato mixture. Coat with egg and crumbs. Fry and drain well.

These form a complete change from the bread menu. But they should be fried on the morning they are to be eaten.

Date and Walnut Slab.

1 lb. dates.
 $\frac{1}{2}$ lb. shelled walnuts.
Rice paper.

Wash and stone the dates: Put through a mincing machine. Then mince the walnuts. Mix well. Form into a flat slab. Put a sheet of rice paper on either side. Press between weights for ten to fifteen minutes. Cut into bars.

This will keep for any length of time.

During school age, prunes are usually treated with scorn. But they can be hidden in a similar slab. But use $\frac{1}{2}$ lb. of glace cherries to $\frac{1}{2}$ lb. prunes. Soak the prunes just so that they may be easily stoned. Do not cook them.—From a Talk by Miss Helen Tress on September 10.

Odd Jobs About the House.

On Thursday, September 27, at 3.45, we are beginning a series of six talks by Mr. Arthur J. Bendy, dealing with various things which from time to time crop up in a household. The first two talks

will be on choosing a good mattress, and how to get the best service from it by keeping it in good repair, and finally how to re-make a mattress so as to renew its life. After this Mr. Bendy will advise listeners on the best way to stain floors. The fourth talk will give directions for simple upholstery repairs, such as re-seating a chair with webbing, while the fifth will provide hints on simple French polishing which can be done at home. The sixth and last talk, on November 1, will tell listeners how to make the popular floor cushions and humpties.

The Care of Cats.

FEEDING is a matter very often neglected because owners imagine that a cat can feed itself on mice. Such an idea is quite wrong; a well-fed cat will always kill more mice than a hungry one.

Cats should receive two meals a day—a light one in the morning, say milk or porridge—and a large one at night. Meat is a cat's natural food, and the evening meal should therefore consist of meat or fish—cooked, not raw—with a little vegetable. The evening meal should always be given at the same time, if possible, in order that the cats will come in and escape the risk of being shut out all night.

One quite important point, when giving a cat fish, is to remove, as far as possible, the bones, and the same point applies to chicken or other forms of meat. The presence of bones may cause injury to the cat's mouth in the process of mastication, and even if the bone is swallowed successfully, injury may still result through penetration of some internal organ.

Milk, of course, is the favourite drink of a cat—but remember that water is the cat's natural drink, and see that some of it is always available.

For a cat's bed choose a box rather than a basket, especially if she has kittens. A basket, however comfortable, is draughty, while a box is not, and cats are susceptible to cold, especially in their eyes.

For bedding, I think you cannot beat old newspapers. The bed should be kept scrupulously clean and left in the same place.

Grooming is a point attended to by about one cat owner in 500. A good brushing once a day with a stiff brush (and in the case of long-haired cats a careful combing as well), is all that is needed. This prevents the cat swallowing an undue quantity of hair—which may ultimately kill it—and keeps its fur fresh and clean.

Never wash a cat with soap and water, for cats hate both. Further, owing to the taste of the soap left on the fur, the cat will probably cease washing itself altogether.

Exercise is almost as necessary for a cat as for a dog, and do not forget that a cat is a climbing animal and likes wandering about trees and bushes.

Don't forget your cat when you go for your holiday. Hundreds of people, I am afraid, go away happily and have a merry time and never bother a scrap about the cat at home.

There are homes where cats can be boarded and many places where unwanted cats can be painlessly put to sleep, without any charge whatever to their owners. The Cats Protection League, 104, Baron's Court Road, Kensington, W.14, will be glad to give you all necessary information.

Listeners' Talks.

Over 1,300 recipes and hints were received from listeners in response to our invitation, so that it has not been an easy matter to select ten for broadcasting on September 24. Large numbers of recipes were received for the same dish; for instance, over twenty recipes for gingerbread and sandwich cakes, and the same number for marrow preserves, each of which only varied in minor details. In making a selection, therefore, we have taken the more unusual and therefore lesser-known recipes. Even then the choice was difficult, and it is hoped that later on it may be possible to make use of more of the many excellent contributions received. The contributors to the talk on September 24 will be:—

Recipes.

Mrs. C. T. Ward, 58, Gordon Street, Kettering.
Miss E. Walker, 'The Moorings,' Harpenden.
Miss Phoebe Glover, 290, Camberwell New Road, S.E.5
Mrs. A. W. Couch, 'Hillrise,' Clennon Park, Paignton, Devon.
Miss Metcalfe, 'Yoredale,' Finchley Avenue, Chelmsford.

Hints.

Mrs. Wynne Williams, 42, Gunnersbury Lane, Acton Hill, W.3.
Miss Mary Brehner, 16, Chapel Park Road, St. Leonards-on-Sea.
Miss S. H. Patterson, 87, Linskill Terrace, North Shields.
Mrs. Travis, 'Nesseliffe,' Little Neston, Cheshire.
Miss G. Franks, 19, Stapleton Road, Upper Tooting, S.W.17.

The second talk in this series is on Monday, October 29. The closing date for contribution is Monday, October 8. Names of accepted contributors will be found in *The Radio Times* for October 26.

All recipes and hints should be personally tested by senders, and should be as unusual as possible. Recipes must not be more than 150, and preferably only 100 words. Hints must not be more than 50 words. Contributions should be written on one side of the paper only. No contributor may send more than one recipe and one hint. No contributions will be returned.

A fee of 10s. 6d. for each recipe and 5s. for each hint accepted will be paid, and this will cover publication in either *The Radio Times* or any future Household Booklet if the B.B.C. wish to use them for this purpose.

Letters should be addressed to Household, B.B.C., Savoy Hill, and marked 'Recipe' in the left-hand corner.

This Week in the Garden.

THE cultivation of bulbs in bowls for indoor decoration is a very popular phase of gardening, and would be adopted even more widely if everyone realized how extremely easy it is to grow bulbs in this fashion. No greenhouse is needed. All that one wants is some bulbs, fibre and bowls, and a dark place in which to stand the bowls while the bulbs are making root. Hyacinths, tulips, daffodils, and crocuses are all well adapted for flowering in bowls without heat, while scillas, chionodoxas, grape hyacinths, winter aconites, and snowdrops can also be grown successfully in this fashion. A leaflet on the subject will be sent to all who care to send threepence in stamps to the Royal Horticultural Society, Vincent Square, Westminster, S.W.1.

When new herbaceous borders are to be made, now is the time to trench the land so that it may be ready for planting in October or early November.

Broadcasting and the Future—V.

Broadcasting, says Edwin Evans in this article, is

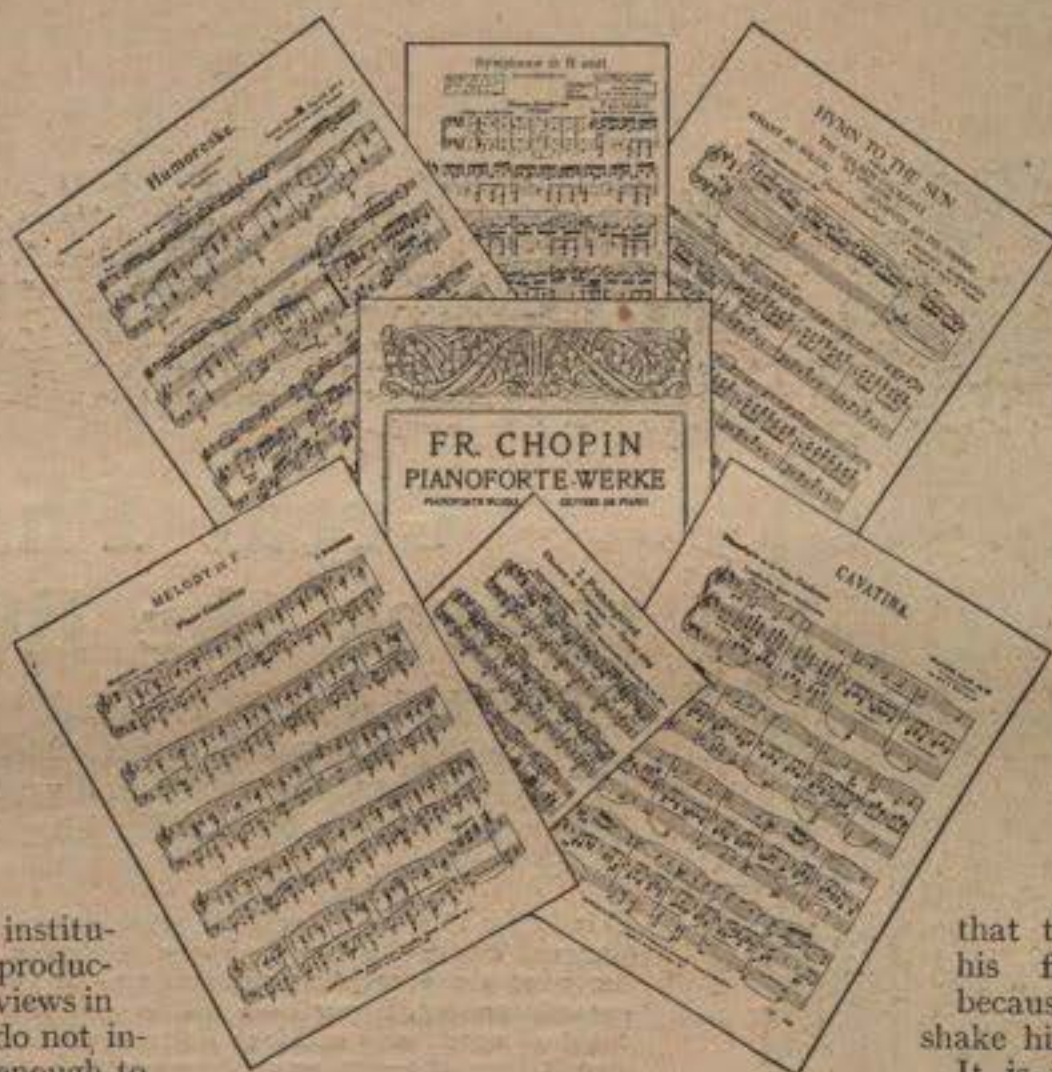
Bridging the Gaps in Our Musical Experience.

Mr. Evans, who is one of our most distinguished musical critics, believes that the greatest influence of Broadcasting upon the future of Music will be in the direction of widening and filling-up the repertory of the ordinary music-lover.

WHAT broadcasting can do for music is a question that can be answered only with personal opinions. To deal with it in a broad, impersonal generalization would demand an authority such as nobody at present possesses. One would have to combine a wide perception of the present influence of broadcasting upon millions of individuals with an accurate knowledge of, at least, the immediate future. It has created a new situation the repercussions of which are not yet capable of systematic investigation. There are some who say that the knell has been sounded of music as we have known it—that the public and private performance of music must gradually decline and ultimately vanish, giving way to an era in which the provision of music will be definitely left to two institutions: wireless, and mechanical reproduction. Those who put forward such views in the form of categorical assertions do not inspire confidence. Nobody knows enough to warrant the making of definite statements. Therefore I plead for the use of the personal pronoun, so that I may not even appear to say what broadcasting can or cannot do, but confine myself to a question of much less importance, but the only one on which I speak with authority: what I think about it.

In the first place, whilst I have every respect for the educationists, I must confess to a suspicion that, compared with their expectations, the educational results of broadcasting are not extensive so far as music is concerned. The reasons lie deep in the national character, and would furnish material for a separate examination, the outcome of which need not in the least take the form of that self-depreciation to which we are so much addicted. Every national trait, like a medal, has two sides. It merely happens that the obverse side of some of ours is turned towards these matters. The converts broadcasting has made to the cause of serious music are, I fear, offset by the number of those whose previous apathy has been turned into definite hostility. That, at least, is the impression one derives from published correspondence. On balance, I find it difficult to believe that the musical mission of broadcasting is to the heathen.

I prefer to regard it as addressing itself to those whose need is not musical salvation, but the co-ordination of their sporadic musical experiences. In short, broadcasting



THE SKELETON OF A MUSICAL EXPERIENCE.

is destined to be the great bridge-builder, spanning the gaps which riddle the musical inventory of most of us, whatever our previous opportunities may have been. It is a harder task than in most musical countries, because the initial material is so fortuitous. The most casual Italian has in his inventory a stock of operas, from Rossini to Puccini, which furnish a skeleton schedule, capable of indefinite expansion. Almost every German is familiar with perhaps as many as a hundred famous *Lieder* and a few orchestral masterpieces: again the foundation of a repertoire. But the average Englishman of the corresponding class will recite to you the strangest catalogue. Of symphonies, the 'Unfinished' and the 'Pathetic'; of Overtures, perhaps 'Zampa,' 'Tannhäuser' and the '1812'; then a miscellaneous bag containing the 'Prelude,' the 'Humoresque,' the 'Spring Song,' Raff's 'Cavatina,' Gounod's 'Ave Maria,' Rubinstein's 'Melody in F,' the 'Hindu Song' (unless it be the 'Hymn to the Sun'), Schubert's 'Serenade,' some Grieg, and some pieces by a composer whom he will probably call 'Show-pang.' Musically there is not much wrong with this, but as a starting point for a systematic musical campaign it would reduce the world's best organizer to despair. It states the problem in its most baffling

form. Yet, if you turn to that section of the public which appears more definitely musical, its musical inventory still presents important gaps. It could hardly be otherwise. Consider for a moment the haphazard constitution of the concert world, at the mercy of every private consideration, rarely influenced by purely musical motives. Attendance at occasional concerts may produce familiarity with more 'household words' than are enumerated above, but music that cannot be so described will necessarily be represented by a fortuitous selection differing in degree, but not in kind, from that quaint list. It is in consequence of these gaps that one meets with such strange musical appreciations. To each individual listener what he happens to have heard is the whole extent of music. Tell him

that there are other masterpieces and his first impulse is to disbelieve, because to accept your statement would shake his musical world to its foundations.

It is in bridging these gaps, great and small, in the experience of every one of us that lies the great and beneficent sphere of broadcasting, and its 365 annual programmes are none too many for the task. Not the unwilling heathen, but the initiates of all degrees are its true flock.

Simply to enumerate the major gaps would fill more than one article. Perhaps the greatest of them all, one whose continued existence is a veritable crime against the soul of music, is that created at the end of the eighteenth century, and ever since progressively widened, between the music of poetic expression and that of entertainment. Mozart wrote both, and his audience applauded both. His successors of today would consider themselves demeaned, and their audiences would be scandalized, if they accepted tasks which Mozart regarded as all in the day's work of a master musician. Their place has been filled to a large extent by illiterates who have debased the art of music, but it should never be forgotten that better-class musicians left the void for them to fill. A recent example of what I mean is furnished by the cinema. Eminent musicians frequently deplore the low musical standard which, they allege, prevails there. But what were they doing when the cinema was in its tutelage? They held aloof, and now appoint themselves its critics. The same thing has been happening for more than a century in every form of popular music,

(Continued on page 586.)



Great Pharaoh spares the life of Aida

THE fanfare of brass comes echoing through the vaulted court as enters Rameses, the King. The wail of Ethiopian prisoners, the chant of Egypt's priests, comes faintly to the ear; Radames awaits his king to sue for the life of Aida, whom he loves.

This is the first of a series of great operas to be broadcast by the British National Opera Company. There is drama, there is pathos, there is music, for your radio set that will truly paint for you the picturesqueness of the operatic setting, if you have within your set a Lissen Battery. For a whole night of opera only a Lissen Battery will satisfactorily suffice—its large cells give it long life—its secret process and new chemical combination maintain a flow of pure D.C. current which will be steady and sustained throughout the longest programme. Hear the wonderful "Hymn of Death" with the wailing of priests in the background, and be sure you have a Lissen Battery in your set in time.

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Chapter Eighteen of 'Old Magic' by Bohun Lynch.*

The Strange Rescue.

The men of Hamadon discover their mistake—and the mystery of the pocket-book and Kakoglou's death is in part explained.

SHAKEN but unhurt, Tom Carlew scrambled down the tree to the little paved quadrangle below the tower. Looking up, he saw that Harvester had safely reached the lower roof and was indeed crouching, so that the light from the window fell upon one leg. Anyone above or below could see him. He looked up to the dark window from which someone had tried to throw him down. Nothing was to be seen.

'Hst!' he whispered as loudly as he dared. 'Get out of the light.' But Harvester did not hear him and remained in the same position.

Carlew looked about him. Facing him in the lower part of the house were a door and windows, all dark. Then, to his surprise, he made out behind the tree the outline of another big door or closed gateway in the wall. But if there was a door here there must be some pathway at least outside the wall upon the top of the cliff. Or was it that once there had been a road there, which had been cut away? He went towards it, fumbling about its heavy timbers, trying to find a latch, or key, or bolt. He got his hand upon a horizontal beam and pulled. A hinge creaked loudly, and one side of the door, though it caught somewhere, began to give. It was not locked. Perhaps if he pulled both halves together they would open. He tugged again, at the same time glancing up at the roof where Harvester was. If only the little man would be quiet in the darkness, he would be safe. Carlew called to him again, and the door suddenly gave, with screaming hinges and a loose bolt that, though not dropped, came in contact with the paving-stones, and rattled on them. Perhaps there might be some means by which Harvester could descend. There was no harm in looking.

And then, just as he was stepping through the open half of the door, there was a scurry of feet and an arm shot out and seized him. Carlew broke away, but in doing so flung himself against the door, pushing it to again. Two dim forms were upon him. He stepped aside and struck out left and right. The left landed hard upon someone's face, the right was caught in a vicious grip. He hit out again, trying to break away. But this time the blow landed harmlessly upon the fellow's shoulder. Then arms were around him and he felt his balance going. He hit out wildly, kicked, and tore at the fellow who gradually lifted him off his feet. The man he had struck, squeezed round between him and the door and he felt hard hands upon his face and neck. By a great effort he got one foot down upon the ground again and, freeing his arm, he drove his elbow backwards with all his strength. There was an

answering grunt, but the man in front tightened his grip about him and with his head under Carlew's chin forced him back and back. Carlew hung limp for a moment, hoping to deceive the man into relaxing his hold, but he was lifted clean off the ground and flung down, with the two men on top of him.

Half dazed, he was aware now of a bright light in the enclosed space: other figures had come upon the scene and, as he looked up over the shoulder of the man who knelt upon his chest, he had a clear vision, for the first time, of the wall above which Harvester was crouching. For a moment, as in a dream, there seemed to him nothing remarkable in what he saw. Full realization came a moment later. For there, roughly carved upon the stones, worn and battered, but in the strong lamplight thrown from below, unmistakable, was a huge presentment of the image—the doll of Holland Town, of the Hamdenite chapel, of the pocket-book.

There was much excited talk, above which the hard and menacing tones of the woman, who had opened the door on their arrival, were distinct.

'The other's up on the roof,' Carlew heard her say. 'Bring him down, Simon, and send them both over together. Accidents will happen to people who go prying into what doesn't concern them. That's the best way—over the cliff. Who's to say?'

She came forward to where the two men still held Carlew down.

'As if we didn't know!' and her harsh voice was deep with intense rage. 'You have ruined Hamadon to buy the land at your own price. But that you never will: neither you nor your cursed companies.'

Even in that moment, hurt, with the wind knocked out of him, frightened and in despair, Tom Carlew took comfort from the woman's words or rather from the way in which they were uttered. Her fury was evident, but something in her tone, in her glance, perhaps, as the lamplight threw shadows upwards upon her scowling face, told him that it was the fury of impotence. They were beaten and they knew it. They might murder them, but Hamadon was broken.

There came a singular interruption. From where he lay Carlew had gazed, now at the image on the wall, now at the woman's face bending to his. Momentarily—in his own extremity—he had forgotten Harvester. Now he saw that the little man had crept to the very edge of the lower roof and was in the full light of the window opposite.

Acute danger has unexpected effects. Harvester shouted down in a voice of masterful anger, quite unpretended, without



Carlew found himself leaning against the great door, while his late antagonist muttered uncouth apologies.

the smallest sense of his own predicament or Carlew's.

'Stop that talk, you damned thieves! Hi—Carlew! There's an old corpse in his night attire in this room who's just thrown a fit, and he's got my pocket-book. Do you hear?—my old morocco pocket-book with the funny pictures. He's stolen it or one of these johnnies here. If I could only get across! Carlew! Send someone up with a ladder.'

Tom Carlew never learned how much of this was pure acting on Harvester's part, how much simple impudence. The effect at the moment was portentous. Abrupt silence fell upon the knot of people in the little quadrangle, broken at last by the man called Simon.

'Carlew,' he exclaimed, 'Carlew! But—what—'

He snatched the lamp from the woman's hand and looked down into Carlew's face. Then he gave a violent kick to the fellow who leant upon his chest.

'You fool, Dick! You got the wrong men. And then gagged them so that they couldn't say who they were. What's that?'

Harvester was speaking again.

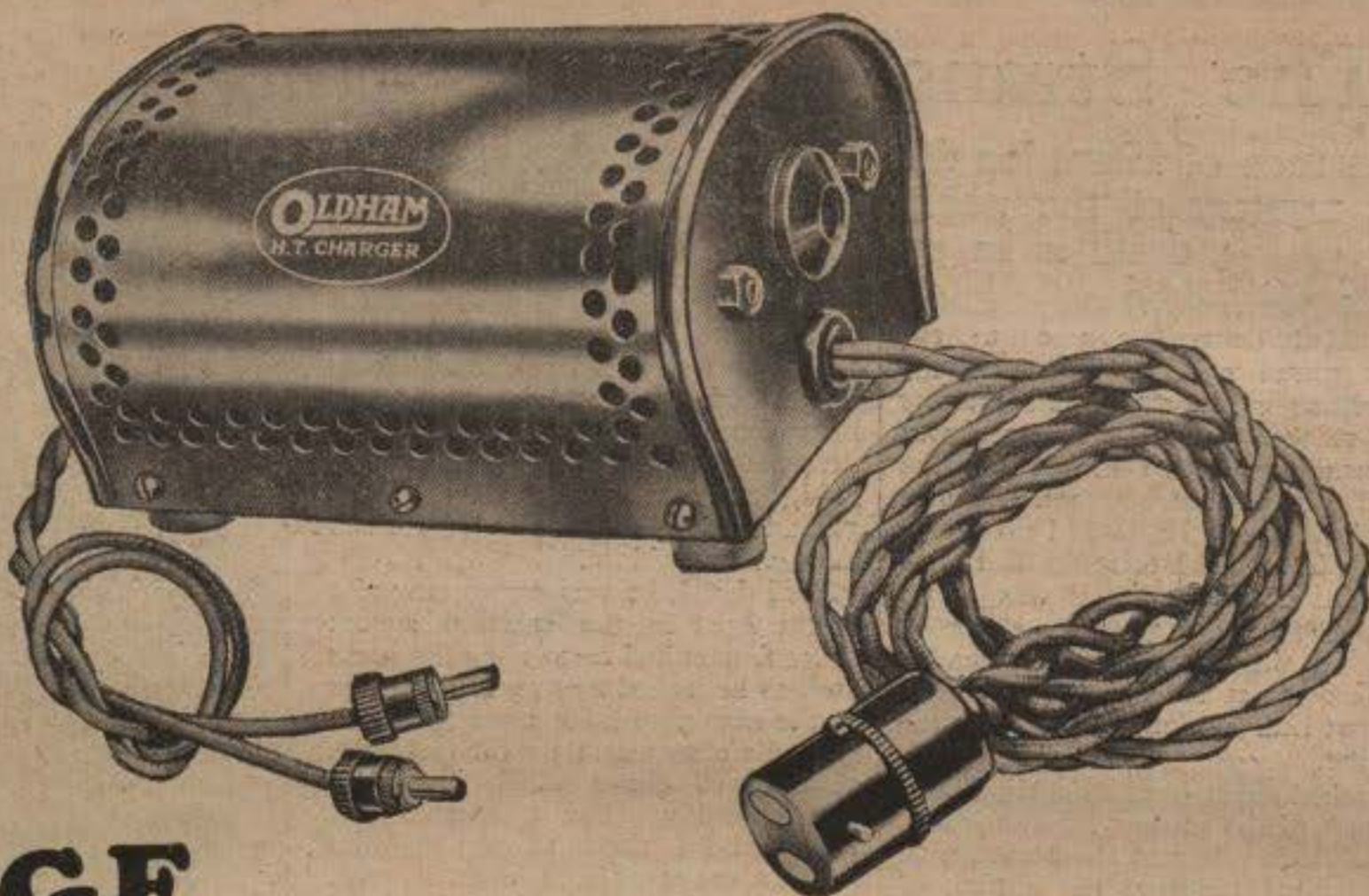
'Someone had better go up to that room. That old josser's pretty bad, and someone send down my note-book.'

'Mabel was with him,' said the woman. 'Come, Simon, will that doctor never get here?'

Carlew found himself leaning against the great door, while his late antagonist propped him up, muttering uncouth apologies. Another man had already brought a ladder and set it against the lower part of the house, from which Harvester was slowly descending. Then a motor-horn sounded from the open yard.

(Continued on page 547.)

* Old Magic is a purely romantic adventure of the Future, and is not intended to be taken as propaganda for any point of view.



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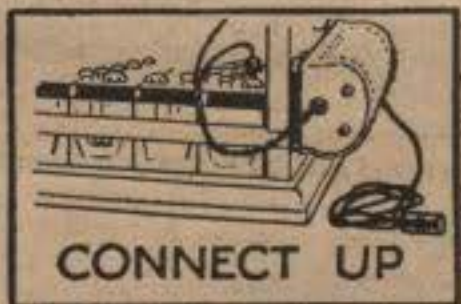
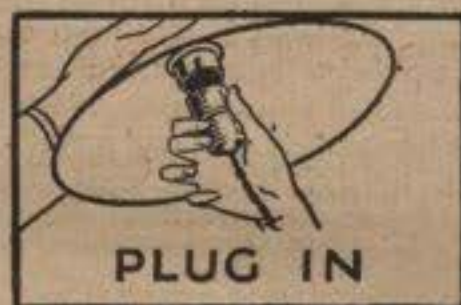
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GA 5688

(Continued from page 545.)

Carlew staggered to the foot of the ladder as Harvester reached the ground.

'Here's Rooke with that doctor,' he said, 'but he'd have been too late. It was just your infernal cheek saved us, and that fellow hearing my name. Thank you.'

'Not at all,' said Harvester, and pulled his tie straight.

The three men, Carlew, Rooke, and Harvester, sat in the big ancient kitchen of Hamadon, which opened on to the courtyard opposite the tower. A small wood fire burned on the open hearth, and they had just finished a simple meal.

Rooke raised his glass of cider.

'Here's health to old Hamadon,' he said, 'though it's not much good, for he can't live—but, just to show there's no ill-feeling!'

The other two responded. Much had been explained during the hour or two that had elapsed since Rooke returned with the doctor from Barnstaple.

'But how did you come to get here from the inn?' Carlew asked, not for the first time, for Rooke had ignored the question.

Now he looked at his friend, fixed his eyeglass, and drummed his fingers on the table.

'I'll tell you all about it later,' he said, slowly. 'Not now. I got talking to the man Simon, and we came on here. I saw Hamadon, who as you know, is a very old man, and I went off to fetch Warde. They've never had a doctor in the place these hundred years, if ever. And I thought it better to go myself so as to make the situation quite clear. I knew Warde before: he set a broken arm for me once. He's a good man, but Hamadon's past him, I'm afraid.'

'Of course, you know,' put in Harvester, 'I sympathize to some extent—fine old fellow, head of the oldest family in England, and all that, and I hate to think of all the anxiety and trouble he's had because of the syndicate, and I'm horribly ashamed of having been Kakoglou's secretary, and so forth, but—'

'He didn't kill Kakoglou, if that's what you mean. At least—'

'I was thinking of my pocket-book,' said Harvester.

'The pocket-book used to belong to the Hamadons. It got stolen or lost long ago,

and they only got to hear of it again through Torch, who belongs to this place in a way, and whose wife told him about seeing it on the screen. There's been a systematic but very secret search for that book going on for a generation or more. It's a wonder it didn't come to light before. Yes, Harvester, I know you bought it for Kakoglou and it was stolen from Carlew more or less by violence. But there was some excuse.'

'You said just now,' Carlew remarked, 'that he didn't murder Kakoglou, and then you began to qualify that.'

'I told you long ago, my dear Tom, at the beginning of this business that I was sure there was a story, and that in it fear played a large part. I won't go into it at length

'It's modern, scientific magic that has destroyed Hamadon,' said Harvester. 'I know that Bruntwith and Pembton won't be put aside from their project. And they say that all the sloping fields to the south and west of this have been washed clean of everything. It's utter ruin. Hullo—what now?'

Voices came to them from the courtyard, and looking out they saw that a rough-looking fellow, whose clothes showed that he had been caught in the storm, had just come in and was speaking to Simon and the woman. Instinct told Carlew and Harvester it was the man who had been with the half-wit lad. Rooke got up.

'I must see what it is,' he said. 'Oh, Harvester, you may as well have this for the moment. There's a tradition that the book contains some buried secret, but some sheets have been torn out and lost, and it is evidently useless.'

And he took the old note-book from his pocket.

Harvester sat for a moment, perfectly still, turning the old note-book over and over in his hands.

Carlew paid him no attention.

'That's just like Rooke and his old magic,' he said. 'Buried secret, indeed! But there is something we don't understand. Rooke seems extraordinarily at home here, fetching doctors, and ordering these men about just as though the place belonged to him. He's got something up his sleeve.'

Harvester got out his letter-case.

'I've had these in my pocket all the time and this is the first chance I've had of showing them to you,' and he took out the

loose sheets that he had found in the other volume. 'Here,' he said, 'is a long list of names with dates which mean nothing to me, and here—this is rather odd,' and he handed over the half-sheet, covered with drawings, and having empty spaces where other drawings had been cut out. They put the old note-book on the table between them. Presently they came to a piece of loose binding string which sagged out between the pages.

'That's where this list of names goes,' said Carlew, 'and—look—they're numbered.'

'And here,' said Harvester, 'is where the half-sheet went. Do you see, it was pasted on at one time and there's the corresponding mark at the bottom of the page.'

For Chapter Nineteen see next week's issue, in which the mystery of the note-book is explained.

MUSIC OF THE WEEK.

| London and Daventry | Daventry Experimental | Other Stations. |
|--|---|---|
| Sunday, Sept. 23. | | |
| 3.30. Band and two singers. 5.45. Bach Church Cantata, 'Liebster Gott, wann werd'ich sterben?' 9.5. Wireless String Orchestra. | 3.30. An Orchestral Concert. 9.0. Ballad Concert. | 9.5. Cardiff. National Orchestra of Wales. |
| Monday, Sept. 24. | | |
| 6.45. Kreisler's Violin Music, played by Wm. Primrose. (And at same time throughout week.) | 6.30. Light Orchestral Concert. 7.30 and 9.0. 'Maritana.' | 3.30. Glasgow. Light Orchestral Concert. 7.45. Belfast. Sullivan Prog. |
| Tuesday, Sept. 25. | | |
| 7.45. Military Band Concert. 9.50 Harold Williams and Maurice Cole: vocal and piano recital. | 8.0. Madrigals and Harpsichord. 9.0. Orchestral Concert. | 7.45. Manchester. Leeds Civic Week Concert. |
| Wednesday, Sept. 26. | | |
| 8.0 and 9.50. 'Maritana.' | 3.0. City of Birmingham Police Band. 8.0. Promenade Concert (Symphony No. 4: Brahms) | 4.0. Manchester. Irwell Springs Band. |
| Thursday, Sept. 27. | | |
| 7.45. Liza Lehmann Programme: 'The Golden Threshold.' | 3.0. Summer Symphony Concert. 8.0. Promenade Concert. | 4.0. Cardiff. National Orchestra of Wales. 7.45. Glasgow. 'The March of the Seasons' (Orchestral Programme.) |
| Friday, Sept. 28. | | |
| 8.0. Promenade Concert (Symphony No. 6: Beethoven) | 3.0. Organ Recital. 7.30 and 8.27. 'Aida.' | 3.5. Glasgow. Music Set to Shakespeare's Plays. |
| Saturday, Sept. 29. | | |
| 7.45. Popular Concert—Band of H.M. Life Guards by permission of Lt.-Col. the Hon. G. V. A. Monckton-Arundel, D.S.O., O.B.E. | 4.30. Orchestral Concert. 9.0. Military Band Concert. | 3.45. Manchester. Old Masters (Orchestral Programme). |

now, but, take it from me, that the old magic—the strange powers that a few possessed in ancient times when the world was younger—the long-lost miracles, these were the real wonders, for they have never been explained. You may talk of personality, or just of plain character, but it doesn't tell you a great deal, whereas the daily increasing marvels of electricity, of radio-activity, are exact and defined. Well, Kakoglou, under all his bounce and greed, was a coward, and his conscience—such as it was—pleaded guilty. And when he went to the quarry that evening he saw someone—it wasn't the old man—probably the lad, who put utter terror into him, so that he ran wildly away, not looking where he went, and fell over the quarry. Old magic you see.'

SUNDAY, SEPTEMBER 23

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3.30 A Concert by the Military Band

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 A MILITARY BAND CONCERT

KATHLYN HILLIARD (Soprano)

HARRY BRINDLE (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to 'Tancred' Rossini

KATHLYN HILLIARD

Rose softly blooming Spohr

Non so piu (I know no more, from 'Figaro')
Mozart

MOZART'S air is sung by the page Cherubino, 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.

BAND

Dramatic Scene from 'The Huguenots' 'The Benediction of the Daggers'... Meyerbeer

HARRY BRINDLE

Deep River arr. Burleigh
Sombre Woods Lully, arr. A. L.

LULLY (1633-1687) was a poor Italian youth who was taken to France when quite young. He began his working life as a kitchen scullion, and was lucky enough to gain the favour of the young King, Louis XIV, who made him leader of his band. Being as clever a courtier as he became a composer, he found out that the French liked Ballets and graceful Operas, and pleased them by writing plenty of these, himself acting and dancing in some of them.

Sombre woods (Bois Epais) comes from the tragedy Amadis, one of Lully's late works.

BAND

Suite, 'Toyland' Theodore Holland
(a) Toyland; (b) Starland; (c) On Tip-toe; (d) Xmas Joy

KATHLYN HILLIARD

Butterfly Wings Montague Phillips

A Prayer to our Lady Donald Ford

Awake, beloved Clark Edwards

BAND

Selection from 'Faust' Gounod

HARRY BRINDLE

Garment antique and rusty! ('La Bohème')
Puccini

Penitence Beethoven

IN the last Act of Puccini's Opera, Mimi lies dying in the garret where live the Bohemians. She needs food and medicine, and Collino, one of the band, determines to sell his overcoat to get them. In this air he bids the old garment a sad farewell.

THE Song of Penitence is a heartfelt cry for pity upon the sinner who has offended against God's law. Then comes a mood of comfort, as the penitent, remembering God's promises of mercy, feels his heart lighten, and believes that he may yet redeem himself and win again God's favour.

BAND

Intermezzo 'Portia' and Doge's March from 'The Merchant of Venice' Rosse

5.15 The Chief Rabbi, The Very Rev. Dr. J. H. HERTZ: 'The Day of Atonement—Its Meaning and Message'

THE Day of Atonement, which falls tomorrow, is the most solemn day in the Jewish Calendar. On this day the Jew withdraws from the moil and toil of daily life and, freed from the stress of worldly cares, devotes himself to a retrospect of his life in the past year, to self-

examination which leads him not only to an acknowledgment of his wrongdoing, but to repentance and to a desire to return to the path of righteousness. The Day is spent in fasting and prayer; fasting, which brings home to the Jews the weakness of the flesh, and with it a contrition of spirit and a realization of man's dependence on Divine help, and prayer, for forgiveness of past sins, and for the strength and Divine help to return to a nobler life, and to an 'at-one-ment' with God and with one's fellow-man.

Rabbi Hertz, who broadcasts on this occasion, is one of the best-known Jews in the whole of that cosmopolitan race. Born in Czecho-Slovakia, he went as a child to New York, worked in South Africa from 1898 to 1911, returned to New York



THE CHIEF RABBI—DR. HERTZ,

who will this afternoon explain the meaning of the Day of Atonement, tomorrow's solemn day of prayer and fasting for the Jewish Church.

in 1912, and succeeded Dr. Adler as Chief Rabbi of the United Hebrew Congregations of the British Empire in 1913.

5.35 SONGS OF THE BIBLE—XI
A Song of Doom for Tyrants
Isaiah xiv, vv. 3-20, 24-27

5.45 Bach Church Cantata (No. 8)
Relayed from St. Ann's Church, Manchester
S.B. from Manchester

'LIEBSTER GOTT, WANN WERD'ICH STERBEN?'
(When will God recall my spirit?)

GLADYS SWEENEY (Soprano)

CONSTANCE FELPES (Contralto)

WILFRID HUDSON (Tenor)

REGINALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR

THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

GEORGE PRITCHARD at the Organ

(For the words of the Cantata see page 549)

Next week's Cantata is No. 114: 'Ach lieben Christen, seid getrost' ('Ye Christian people, weep no more')

8.0 Evening Service from Bradford Cathedral

8.0 A Religious Service

From Bradford Cathedral

S.B. from Leeds

Hymn, 'Saviour, again to Thy dear name'
(C.H., No. 23, A. and M., No. 31)

Confession

Absolution

Lord's Prayer

Psalms 23

Lesson

Anthem, 'O for a closer walk with God'

Prayers

Hymn, 'Jesu, Lover of my soul' (C.H., No. 440, A. and M., No. 193).

Address by the Rev. Canon CECIL W. WILSON, M.A.

Hymn, 'The Radiant Morn hath passed away' (C.H., No. 31, A. and M., No. 19)

Blessing

STANDING on the site of an old Saxon church, Bradford Cathedral is itself one of the most historical ecclesiastical buildings in the North. It dates from 1458 (although the tower was not added until half a century later), and, as the Parish Church, went through many vicissitudes, including a temporary transition to a fortress during the Civil War. It became a Cathedral when the diocese of Bradford was formed in 1919.

Canon Wilson will be remembered by many listeners as the Vicar of Swansea, where he arranged many broadcast services. He is now Archdeacon and Vicar of Bradford.

8.45 THE WEEK'S GOOD CAUSE:

An Appeal on behalf of Charing Cross Hospital, by Mr. GEORGE VERITY, J.P., Chairman of the Hospital.

SITUATED in the heart of the West-end, Charing Cross Hospital has become the accident hospital of London, and thousands of people who have been injured in the streets are brought to it every year, whilst there are 300 beds for In-Patients. The Hospital is at present trying to raise money to buy an adjoining Hospital to provide space for expansion and so extend its work, and towards the £100,000 required, £84,000 has already been received.

Contributions should be sent to the Superintendent, Mr. Philip Inman, Charing Cross Hospital, W.C.2.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.5 A CONCERT

KEITH FALKNER (Baritone)

THE WIRELESS STRING ORCHESTRA

Conducted by STANFORD ROBINSON

ORCHESTRA

Concerto Grosso No. 20, in F Handel

Largo; allegro; larghetto; allegro; menuet; gigue

Elegy (Op. 58) Elgar

Serenade No. 6 in D Mozart

1. Marcia; 2. Menuetto; 3. Rondo

KEITH FALKNER with Orchestra

Verdi Prati (Green Fields) Handel

The Playbox Gerard Williams

ORCHESTRA

Ase's Death Peer Gynt

Anitra's Dance Grieg

The First Meeting Op. 53

Norwegian Melody Grieg

KEITH FALKNER with Pianoforte

Blow, blow, thou Winter Wind Searjeant

And yet I love her till I die Parry

Old Clothes and fine Clothes Martin Shaw

ORCHESTRA

An English Suite Parry

10.30

Epilogue

SUNDAY, SEPTEMBER 23

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

5.0
Recital
by
Mannheimer

This Week's Bach Cantata.

Church Cantata No. 8.

'Liebster Gott, wann werd' ich sterben?'
(When will God recall my spirit?)

DURING the great Bach revival in which Mendelssohn was so largely instrumental in the first half of last century, a worthy share in the good work was enthusiastically carried out by Schellble, founder and first conductor of the Cäcilienverein of Frankfurt. He performed the *Matthew Passion*, parts of the *B minor Mass*, and many of the smaller choral works, including this cantata.

It begins with an orchestral introduction in which two of Bach's favourite orchestral motifs are used together. One, chiefly in the lower parts, suggests the pealing of funeral bells: the thought of death, in the text, was often enough to set Bach off on this form of descriptive music. But something of gladness, of freshness and youth, can be heard too, along with the solemn tones. The chorus is practically a motet in form. The vocal melody is a 12-8 version of the same hymn tune which is the chorale at the end of the cantata.

The text is reprinted from the Novello Edition by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus.

When will God recall my spirit?
Lives of men run swiftly by:
All who Adam's frame inherit,
One among his heirs am I.

Know that this befalls the race,
They for but a little space,
Dwell on earth in want and mourning,
Soon to earth themselves returning.

II.—Aria (Tenor)

And why art thou, my soul, so fearful,
Expecting life's last hour to sound?
My frame is daily earthward making
Repose which thousands more have found.

III.—Recitative (Alto)

Within my heart I bear
Fear, sorrow, care,
Where will my body rest be finding?
And who will from my soul
The weight of life's transgressions roll,
Their grievous yoke unbinding?
Possessions have I none,
And for those whom I love, I ponder,
And ask, when I am gone,
Where they shall wander.

IV.—Aria (Bass)

Yet silence, for thoughtless and vain is my
sorrow,
He calls me, my Saviour, and who would not go?

Nought would I receive,
Which this world can give.

Appear, then, O blessed and life-giving morrow,
In glory unclouded my Lord I would know.

V.—Recitative (Soprano)

Whate'er I have, O world then take thou!
My very flesh and bones thine own now make
thou;
Take poverty among the rest
Enough that out of God's unbounded store
The highest good on me will pour:
Enough that I with heavenly wealth am blest.
Of mine what gift is there to cherish,
Except the truth that God is true?
But that is ev'ry morning true,
And cannot perish.

VI.—Chorale.

Thou that life and death ordainest,
Make it mine in peace to die:
Let me yield the soul Thou trainest
With a courage calm and high.

Grant that I an honoured grave,
With the holy dead may have,
Earthly grief and to forsaking,
Nevermore to shame awaking.

3.30 AN ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture in D Minor *Handel, arr. Elgar*

THERESE AMBROSE (Soprano) and Orchestra

Air, 'Il est doux, il est bon' (He is kind, he is good, from 'Herodias') *Massenet*

ORCHESTRA

Shepherd Fennel's Dance *Balfour Gardiner*

BALFOUR GARDINER'S piece (dedicated to Sir Henry Wood) was suggested by a scene in Thomas Hardy's *Wessex Tales*, which is thus described:—

'The shrill tweedle-dee of the boy fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent . . . the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde, from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.'

NORRIS STANLEY (Violin)

Ave Maria

Schubert, arr. Wilhelmj

Gipsy Dance, No. 1 . . . *Nachez*

4.5 ORCHESTRA

Symphony, No. 5, in B Flat *Schubert*

Allegro; Andante con moto; Menuetto; Allegro vivace

THE fact that before Schubert was twenty he had written five Symphonies is only one of the many astonishing things about the Composer and his work. Another is that when his Fifth Symphony was performed at one of the Crystal Palace Saturday Concerts in 1873, the careful historian, Sir George Grove, who annotated it, could say, 'It has probably never been played in public till this day'—fifty-seven years after it was composed! It is one of the happiest of all its Composer's works, and probably many of those who enjoy this richly beautiful extract from it today will be glad to play it in piano duet form, for it goes exceedingly well in that arrangement.

THERESE AMBROSE

The White Rose *Percy Pitt*

A Request *Woodforde-Finden*

Life and Death *Coleridge-Taylor*

NORRIS STANLEY

Chaconne in G Minor *Vitali*

4.47 ORCHESTRA

Suite of Three Dances from 'The Tempest' Music *Sullivan*

THOUGH the music for Shakespeare's *Tempest* was written in Sullivan's student days, it was only in 1903, after his death, that it was heard in connection with performances of the play, at the Court Theatre.

These charming dances show Sullivan in his happiest vein. A dainty pastoral like the *Dance of Reapers*, for instance, is the kind of light music that sounds so easy to make, but that very few British Composers in Sullivan's day could produce.

5.0 A PIANOFORTE RECITAL

by

FRANK MANNHEIMER

Two Sonatas, C Major and C Minor *Scarlatti*

Two Album Blätter—F Sharp Minor } *Schumann*

and B Minor }

Intermezzo, B Minor *Debussy*

Homage to Rameau *de Couperin*

Rigaudon *Ravel*

Forlane *Ravel*

Toccata *Ravel*

5.35-5.45 SONGS OF THE BIBLE

(See London)

8.0 A Religious Service

(See London)

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham):

An Appeal on behalf of the Y.W.C.A. Hostel, Snow Hill, Birmingham, by Mrs. WILLIAM CADBURY

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Ballad Concert

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

The sea hath its pearls *Pinsuti*

David of the White Rock *Welsh Air, arr. Evans*

Laugh at loving if you will *Percy Pitt*

RISPAH GOODACRE (Contralto)

A Night Idyll *Loughborough*

Go not, happy day *Frank Bridge*

Sorrow no more *Craighton*

I know where I'm goin' *arr. Hughes*

Ecstasy *Rummel*

FREEMAN WEBSTER (Pianoforte)

Ballad in G Minor *Chopin*

9.32 WALTER GLYNNE (Tenor)

The Trumpeter *Dix*

Were you there? . . . *Negro Spiritual, arr. Bursleigh*

The Holy Child *Easthope Martin*

CHORUS

In Silent Night *Brahms*

O hush thee, my baby *Sullivan*

Ye Banks and Braes . . . *Scotts Air, arr. McNaught*

RISPAH GOODACRE

The Silent Night *Rachmaninov*

Soft-footed Snow *Sigurd Lie*

Pan and the Fairies *Newton*

Morning Hymn *Henschel*

10.5 FREEMAN WEBSTER

Presto from the Italian Concerto

Bach, arr. Balow

Song of Love (Chant d'Amour) Op. 26, No. 3 *Stojowski*

If I were a bird *Henselt*

WALTER GLYNNE

I hear a thrush at eve *Cadman*

Jane *Barker*

Columbine's Garden *Bestly*

10.50 Epilogue

(Sunday's Programmes continued on page 550.)



RISPAH GOODACRE,

who sings in the Ballad Concert that will be broadcast from Birmingham tonight.

The long lost Low Note



That lowest note was lost with the wireless set you had before. And several notes above it, too! They simply didn't arrive! Now, with the Rolls-Caydon 5-Valve Popular Portable, you can hear them full-throated and true. The voice of the double-bass as clearly as the violin's.



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**RADIO EXHIBITION,
STAND Nos. 104 and 39**

Sunday's Programmes continued (September 23)

5WA CARDIFF. 353 M. 850 KC.

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester*
- 6.30 **A Religious Service**
Relayed from Cathedral Road Presbyterian Church
Order of Service for Harvest Festival
Introit, Church Hymnary No. 713 *Elvey*
Invocation, followed by Lord's Prayer
Hymn No. 21, 'Praise, my soul'
Reading
Hymn No. 619, 'Come, ye thankful people, come'
Prayer
Anthem, 'Rejoice in the Lord' *Purcell*
Hymn No. 618, 'We plough the fields'
Sermon: The Rev. W. D. DAVIES, M.A., B.D. (Oxon)
Hymn No. 29, 'Now thank we all our God'
Benediction
Vesper No. 727 *J. M. Lloyd*
- 8.0 *S.B. from Leeds (See London)*
- 8.45 **THE WEEK'S GOOD CAUSE:**
Appeal on behalf of the Church Army Training Hostel for Welsh Girls going Abroad
- 8.50 **WEATHER FORECAST, NEWS; Local Announcements**

9.5 **Harvest Time**
NATIONAL ORCHESTRA OF WALES
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
Overture, 'Nature' *Deorak*
D VORAK once wrote three Movements which he designed for a Symphony. Later, he issued them as theme Overtures, entitled respectively *Nature, Carnival* and *Othello*.
Nature opens with an introduction, and then the first main theme is heard on the Clarinets, beginning with a repeated motif of two notes. This subject is found again prominently in the *Othello* Overture, and momentarily in *Carnival*.
Two or three other tunes appear, nearly all in the original key, before the dance-like second main tune appears in a fresh key on the Strings, with a continuation, more serious in style, played by Violins in octaves, accompanied by Trombone chords.

The last piece of material is one that the composer uses a good deal during the piece—a Woodwind phrase that trips lightly down the scale. All the main ideas are worked up in the course of the Overture, and just when we are coming to a peaceful ending, there is a very loud outburst. The quiet mood is quickly resumed, and the work dies away with a reminiscence of its first melody.
CONSTANCE WILLIS (Contralto) and Orchestra
Farewell forest ('Joan of Aro') *Tchaikovsky*
ORCHESTRA
Suite, 'Harvest Time' *Eric Coates*
Harvest Home (from 'The Months')... *Cowen*
Harvest Dance *German*
CONSTANCE WILLIS
Green Cornfield *Head*
I will go with my Father a ploughing *Gurney*
ORCHESTRA
Suite, 'Woodland Pictures' *Fletcher*
Autumn Reveries *Rebikov*
CONSTANCE WILLIS
Autumn *Crompton*
Crown of the Year *Easthope Martin*
ORCHESTRA
Overture, 'In Autumn' *Grieg*

GRIEG'S Overture *In Autumn*, we may take it, is an impression of scenes and moods at the fall of the year in Norway, Grieg's native country. The music is richly coloured, and its rhythms are often exhilarating.
There is an Introduction (*slowish*) in which Strings and Wind call to each other, the melody having a characteristically Griegian shape. This leads into a *quick and agitated portion*, Strings and Wind having a dozen bars of urgent minor music, that brings us to a still more furious pace and to the first main tune, with its insistent prancing rhythm.
A quiet bit leads to the second main tune, which Clarinets and Horns share. This is a graceful rising theme, with a cheery lilt at the end of it. A naive, folk-song-like tune in the Strings, that soon follows, is a sort of subsidiary theme.
On this material, with many dainty little episodes, the work is built up.

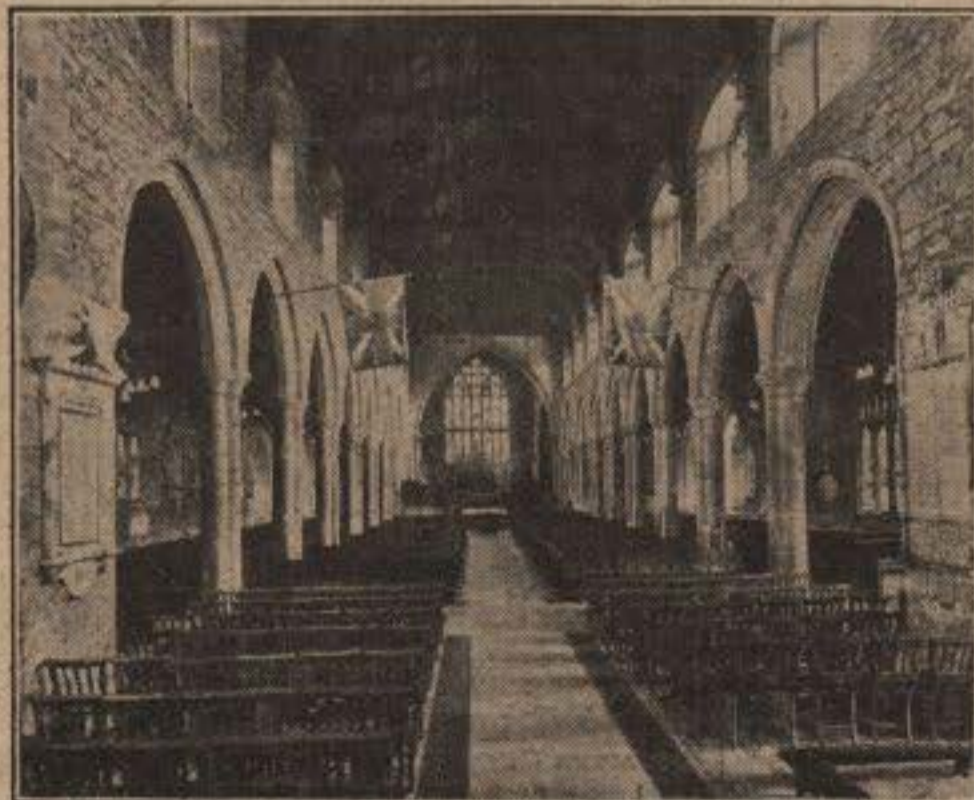
10.30-10.50 The Silent Fellowship

6SX SWANSEA. 294.1 M. 1,020 KC.

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester (See London)*
- 8.0 *S.B. from Leeds (See London)*
- 8.45 *S.B. from London (9.0 Local Announcements)*
- 9.5-10.50 *S.B. from Cardiff*

6BM 326.1 M. 920 KC. BOURNEMOUTH.

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester (See London)*
- 8.0 *S.B. from Leeds (See London)*
- 8.45 *S.B. from London (9.0 Local Announcements)*
- 10.30 **Epilogue**



Walter Scott

A HISTORIC YORKSHIRE CHURCH.

Bradford Cathedral, which, as Bradford Parish Church, is famous in Yorkshire history, will be the scene of a broadcast service which will be relayed to London and Daventry tonight.

Sunday's Programmes continued (September 23)

SPY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 8.0 S.B. from Leeds (See London)

8.45 **THE WEEK'S GOOD CAUSE.**
 An Appeal on behalf of the Plymouth and Devonport branches of the National Society for the Prevention of Cruelty to Children, by the MAYORESS OF PLYMOUTH (Mrs. W. H. J. PRIEST)
 FOR thirty-eight years Plymouth has had a branch of the National Society for the Prevention of Cruelty to Children, and Devonport since 1907. These branches are kept alive through voluntary efforts of men and women. The object is to ensure for every child, irrespective of station in life, an enduring existence.

Last year 451 children were protected in the Plymouth district, and in the Devonport area 457—victims of neglect, ill-treatment and other wrongs. These figures can be left to speak for themselves, and if the usefulness of this cause is to be extended locally, the support of a wider circle is necessary.

8.50 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 8.0 S.B. from Leeds (See London)
 8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 S.B. from Daventry Experimental
 5.0 **PIANOFORTE RECITAL**
 BY R. J. FORBES

5.15 S.B. from London
 5.45 **Bach Church Cantata**
 Relayed from St. Ann's Church
 Relayed to London and Daventry
 'Liebster Gott, wann werd' ich sterben?'
 (When will God recall my spirit?)
 GLADYS SWEENEY (Soprano)
 CONSTANCE FELPS (Contralto)
 WILFRID HUDSON (Tenor)
 REGINALD WHITEHEAD (Bass)
 THE ST. ANN'S CHURCH CHOIR
 THE AUGMENTED NORTHERN WIRELESS ORCHESTRA:
 Conducted by T. H. MORRISON
 GEORGE PRITCHARD at the Organ
 (For the words of the Cantata see page 549.)

8.0 S.B. from Leeds (See London)

8.45 **THE WEEK'S GOOD CAUSE:**
 An Appeal on behalf of the Manchester Ear Hospital by Sir CHRISTOPHER NEEDHAM, President of the Hospital
 (Donations should be sent to the Honorary Treasurer, Manchester Ear Hospital, Grosvenor Square, Oxford Road, Manchester)

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 **Famous Hymns**
 ST. GEORGE'S (BOLTON) CHURCH CHOIR
 Directed by THOMAS BOOTH
 Accompanied by the CULCHETH MILITARY BAND
 Conducted by SETH SHAW
 Praise to the Holiest in the Height (A. and M., No. 172)
 Just as I am (A. and M., No. 255)
 We plough the fields and scatter (A. and M., No. 383)

BAND
 Overture to 'Marco Spada'.....Auber
 Humoresque.....Dvorak

CHOIR and BAND
 Lead, kindly Light (A. and M., No. 266)
 Anthem (Unaccompanied), 'Hymn to the Trinity'.....Tchaikovsky
 At the name of Jesus (A. and M., No. 306)

BAND
 Idyll, 'Blumengefluster' (Whisperings of the Flowers).....Blon
 Czardas, 'Zsambeki'.....Gungl
 First 'Peer Gynt' Suite.....Grieg
 Morning; Death of Ase; Anitra's Dance; In the Hall of the Mountain King.

CHOIR and BAND
 Oh, Love, that wilt not let me go (New Congregational Hymn Book)
 Fierce raged the tempest (A. and M., No. 285)
 Abide with me (A. and M., No. 27)

10.30 Epilogue



THE MAYORESS OF PLYMOUTH,
 Mrs. W. H. J. Priest, will make the appeal for the local branch of the N.S.P.C.C., from Plymouth this afternoon.

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.
 3.30:—S.B. from London. 5.45:—S.B. from Manchester (See London). 8.0:—S.B. from Leeds (See London). 8.45:—The Week's Good Cause: Appeal on behalf of the North Riding Infirmary, Middlesbrough, by Miss N. Stringer, Matron. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.
 3.30:—S.B. from London. 5.45:—S.B. from Manchester (See London). 8.0:—S.B. from Leeds (See London). 8.45:—S.B. from Aberdeen. 8.50:—Weather Forecast, News. 9.5:—An Orchestral Concert. The Station Orchestra: Overture, 'Prometheus' (Beethoven). May Mukle (Violoncello) and Orchestra: Concerto in D (Haydn). Dorothy D'Oesay (Contralto) and Orchestra: Three Sea Pictures (Elgar). Orchestra: Suite de Ballet (Gluck-Mottl). May Mukle: Arioso (Bach-Franco); Swedish Folk Tune (arr. Grainger); Guitarre (Moszkowski). Dorothy D'Oesay: There's a bower of Roses (Stanford); Sea Wrack (Barty); Faithful Johnnie (arr. Taylor-Harris); Love's a Babe (Parry). Orchestra: Ballet, 'Coppelia' (Delibes). 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.
 3.30:—S.B. from London. 5.45:—S.B. from Manchester (See London). 8.0:—S.B. from Leeds (See London). 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.
 3.30:—S.B. from London. 5.45:—S.B. from Manchester (See London). 8.0:—S.B. from Leeds (See London). 8.45:—S.B. from London. 10.30:—Epilogue.

The **Daily Menu**

is the housewife's Daily Problem. The arranging of each day's meals—with due consideration for the likes and dislikes of each member of the family—is no easy task, unless, of course, she has experienced the variety and freshness that can be brought to every meal by using one or other of

Chivers' Pure Foods

For Breakfast Everybody Will Enjoy

Chivers' Olde English Marmalade



"The Aristocrat of the Breakfast Table"

It is used every morning in thousands of homes throughout the world. Made from selected Seville oranges and refined sugar only, but so skilfully blended as to preserve the tonic properties of the fruit.

For Lunch Tea or Supper



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7.45
Star Vaudeville
compèred
by George Graves

- 10.15 a.m.** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0** (*Daventry only*) Gramophone Records
Piano Sonata in A *Schumann*
- 12.0** A BALLAD CONCERT
TOM J. PHILLIPS (Baritone)
ANNA MABSH (Pianoforte)
- 12.30** JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 1.0** AN ORGAN RECITAL
by EDGAR T. COOK
From Southwark Cathedral
Fantasia and Toccata *Stanford*
VYVYAN LEWIS
Sonata for Violoncello in G
Sammartini
EDGAR T. COOK
Sonata No. 5, in C.....*Bach*
Minuet ('Samson').....*Händel*
VYVYAN LEWIS
Largo*Handel*
Spanish Dance*Granados*
EDGAR T. COOK
Symphonie de l'Agneau Mystique
(Symphony of the Mystic Lamb)
Maleingreau
Movements II and III
- 2.0** Readings in Foreign Languages
- 2.20** Musical Interlude
- 2.30** Miss RHODA POWER: 'What the Onlooker Saw'
- 3.0** Musical Interlude
- 3.5** Miss RHODA POWER: Stories from Mythology and Folk-lore
- 3.15** A Studio Concert
MARION ST CLAIR GREEN
(Mezzo-Soprano)
CONSTANCE and MARGARET IZARD
(Violin and Violoncello)
- 4.15** ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15** THE CHILDREN'S HOUR:
'Poupée Valsante' (Dancing Doll) (*Poldini*), and other Piano Solos by CECIL DIXON
'How they took the Pearls at Margarita' (from 'Westward Ho!') (*Charles Kingsley*)
'Stonecracker John' and other Songs, sung by REX PALMER
'Grumble-Groan helps Winkie Wee,' a Whimsical Story, by Christine Chaundler
- 6.0** A Listener's Household Talk
(For contributors see page 542)
- THIS is the first of the new series of talks compiled from recipes and hints sent in by listeners themselves. One of these talks will be broadcast every month, and listeners are invited to send in contributions. Full details of this will be found on page 542 of this issue.
- 6.15** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** For Girls' and Boys' Clubs
- 6.45** THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC by KREISLER
Played by WILLIAM PRIMROSE (Violin)

MONDAY, SEPTEMBER 24
2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

FRITZ KREISLER (born 1875) is best known to musicians as a fine interpreter of great music. This son of a leading Viennese doctor began studying under Hellmesberger and Auer at the Conservatorium at seven (he was about half the age of any other pupil there). Later, in Paris, he worked at theory under Delibes, and at twelve carried off one of the Conservatoire's biggest prizes, against competitors of twenty.

Strangely, after a while he left music, studying medicine and art; then he did some army service.

When he came out again as a violinist, he soon

7.45

Vaudeville

(See centre of page)

GEORGE GRAVES (Compère)
GRACIE FIELDS (Comedienne)
WISH WYNNE (in Character Studies)
BOBBY BLYTHE and DOROTHY MONKMAN
(in Comedy)

'THE HOLE IN THE ROAD'

A Sketch by 'SEAMARK'

The Navy SEAMARK
The Dudo MYLES CLIFTON
FLORENCE OLDHAM (Light Songs at the Piano)
KATHLEEN HAMILTON (My Impressions of People I have never seen and People I have never heard)
VICTOR STERLING
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

9.15 Mr. COMPTON MACKENZIE: 'Siamese Cats—and Some Islands'

MR. COMPTON MACKENZIE, the novelist, for some time lived and wrote on that beautiful island Capri, in the Bay of Naples. Since then he has bought Jethou, in the Channel Islands, for his own, so it is easy to understand why he should talk about islands this evening.

In addition to islands, Mr. Mackenzie is to talk on an even more fascinating subject. Even amongst cats, the Siamese cat is in a class by himself. With his particular beauty of fawn fur, with neck, paws, and tail tip of chocolate, and his china blue eyes, he combines the wildest independence with the greatest devotion to single favoured individuals.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (*Daventry only*) Shipping Forecast

9.50 'The Sea Woman's Cloak'

A Play by

AMELIE RIVES (Princess Troubetskoy)

The Persons:

Colum Dara, a fisherman
Michael Dara, his younger brother
Ganoré, a sea-woman
Widow Dara, mother of Michael and Colum
Sara Darcy, a young vixenish woman
A Priest

Neighbours; Voices of the sea-women, Ganoré's Sisters

The Scenes:

- I. A cave opening in a great arch on the sea, with rocks at its mouth, and the sea gushing among them. The tide is at the flow and the moon shining.
- II. The kitchen in Kathleen Dara's cottage.
- III. The same, but twenty years later.

Faith in the old gods dies hard; and perhaps it is this that keeps them still immortal.

To this day the Irish fisherfolk of the West believe that, if due rites be observed on the sea's edge, a sea-woman, a daughter of the gods, will cast ashore her crimson cloak. And if a man take it up, her love goes with it; and she will follow after him to be his mate and comrade, come what may of it.

11.15-12.0 (*Daventry only*) DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

7.45 | STAR VAUDEVILLE | 7.45

GEORGE GRAVES

WHO WILL COMPÈRE THE SHOW

GRACIE FIELDS

KATHLEEN HAMILTON

WISH WYNNE

DOROTHY MONKMAN

And

BOBBY BLYTHE

FLORENCE OLDHAM

THE HOLE IN THE ROAD

A Sketch by SEAMARK

PLAYED BY SEAMARK and MYLES CLIFTON

began to make the reputation that for nearly thirty years has steadily grown. For some years he lived in America. He put in good service during the war, in which he was early wounded.

His connection with this country has been close and cordial. He holds the gold medal of the Royal Philharmonic Society (1904).

His name is constantly in our programmes, both as a composer (a work which shows a very characteristic and individual quality is his String Quartet in A Minor), and, even more notably, as an arranger of other people's pieces.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk

THIS evening M. Stephan begins his new series of readings from 'Denis' and 'Le Gueux,' taken from the 'Contes pour la Jeunesse' of that great French writer, Guy de Maupassant.

MONDAY, SEPTEMBER 24

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Overture to 'Coriolanus'
Beethoven

DENHAM CHARLES (Bass)
Beating up the Channon
Sanderson

Why shouldn't I?
Kennedy Russell

FRANK NEWMAN (Organ)
Waltz, 'Bal Masqué'
Fletcher

Entr'acte, 'Waiting'
Ancliffe

ORCHESTRA
Waltz from the Fifth
Symphony *Tchaikovsky*
Suite of Ballet Music
from 'Faust', *Gounod*

4.0 JACK PAYNE and THE
B.B.C. DANCE
ORCHESTRA

YVETTE DARNAC (in
Light Ballads)

5.0 A BALLAD-CONCERT
MABEL COMAN (Contralto)
BRUCE FLEGG (Tenor)

5.30 THE CHILDREN'S
HOUR:
(From Birmingham)

'Magicians of Words,' by
Dallas Kenmare and Ida Gilbert

Songs by PHYLIS LONES (Mezzo-Soprano)
WINIFRED COCKERILL (Harp)

6.15 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL

A Children's Overture *Quiller*
Selection from 'Chi-Chin-Chow' *Norton*



Waltz, Paris

TO SING 'MARITANA'

The first of the new season's operas will be broadcast from 5GB this evening and from London on Wednesday night. Here is Ina Souez, the young operatic soprano from America, who will sing the title rôle.

The Alcade SAMUEL DYSON

Act I

Interlude

8.45

'MARITANA'

Act II

10.10 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.25 DANCE MUSIC: ARTHUR ROSEBERRY
and his BAND from the Café de Paris

11.0-11.15 GEORGE FISHER'S KIT-CAT BAND from
the Kit-Cat Restaurant

(Monday's Programmes continued on page 554)

7.30
Maritana.
See also
page 564

6.55 CHARLES WOODFORD
(Violoncello)
Rogery *Dunkler*
Oriental Dance
W. H. Squire

7.23 ORCHESTRA
First Suite from 'Child-
ren's Corner'
Debussy
Serenade for the Doll;
the Little Shepherd;
Gollwog's Cake Walk
Incidental Music to 'The
Merchant of Venice'
Sullivan

7.30 'MARITANA'
An Opera by WALLACE

Cast:

Maritana INA SOUEZ
Lazarillo and the Mar-
chioness

GLADYS PALMER
Don Cesar de Bazan

PARRY JONES
The King

FRANK PHILLIPS
Don José

HAROLD WILLIAMS
Marquis and Captain of
Guard

FRANKLYN KELSEY

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal.



Sir JOHN FOSTER FRASER.

Sir John Foster Fraser, F.R.G.S., the well-known author and special correspondent, is a great believer in Pelmanism as a means of increasing mental efficiency and developing Personality.

"Pelmanism," he says, "is genuinely scientific. It brings swiftness to the young, and brightens and sharpens the man who thinks decay is laying hold of him. It will not make

the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning-Power, but it enables you to cultivate an appreciation of the finer things of existence.

This is borne out by letters received from those who have taken the Course, some extracts from which are given here:—

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression."

A Nurse writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercise I feel quite cheerful and ready for anything."

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

An Accountant writes that Pelmanism has shown him "how to overcome that paralyzing feeling of inferiority."

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

A Clergyman says that his preaching has improved. A Gardener states that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

A Shop Assistant states that he has secured a better position, and attributes this to Pelmanism.

An Insurance Agent writes that Pelmanism has improved his powers of Observation, has increased his Confidence and improved his Memory.

In fact, thousands of men and women in every walk of life have testified to the Power that Pelmanism gives. Their letters show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their personalities—how it has enabled them to hold their own (and more than hold their own) in the fierce competition of Business and the Professions—how it has increased their Earning Powers (even doubled and trebled them)—how it has increased their capacity for enjoyment and for artistic appreciation—how it has enabled them to realise their aims, dreams and ambitions.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," which contains full particulars of the revised Pelman Course and shows you how to enrol on specially convenient terms. Call or write for this free book to-day.

Readers who 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.

From Daventry Experimental.

Notes on Forthcoming Programmes.

LISTENERS to 5GB are offered an interesting kind of programme on Sunday, September 30, at 9 p.m., which we usually get from Birmingham on a Sunday evening, when a Light Orchestral Concert will be provided by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis. A feature of the programme will be the Pianoforte Concerto No. 1 in C Major by Beethoven, played by Dorothy Daniels, a promising local pianist who is now studying under Pouishnoff, accompanied by the Orchestra.

On Monday afternoon, October 1, Lewis Knight will be the vocalist at Lozells Picture House, while at 8.30 p.m. a Variety entertainment is the fare, with Ida Gilbert in recitals, the Clef Trio (in vocal selections), Louis Preskai (solo violin), and Jack Colley (entertainer).

Instrumental solos of an interesting type will follow at 9.30 p.m., when James Donovan, the popular leader of Philip Brown's Dominoes Dance Band, will play some saxophone solos, while Mildred Dilling will be heard in harp solos. Richard Merriman will include in his cornet solos the well-known *Lost Chord*, by Sullivan.

At 4.0 p.m. on Tuesday, October 2, a Light Orchestral programme will be heard from the

Birmingham Studio. Mary Freeman (contralto) will sing from her repertoire, and Leonard Needham (pianoforte) will render that fine Rhapsody in F Sharp Minor, Opus 11, No. 2, by Dolmanyi.

At 10.15 p.m. on the same night, a French Composer's Hour will delight listeners to 5GB, comprising a D'Erlanger Concerto played by that talented violinist Kutcher.

An interesting event takes place at 7.30 p.m. on Thursday, October 4, when the City of Birmingham Orchestra, conducted by Adrian C. Boult, will be relayed from the Town Hall, Birmingham. That well-known violinist Dushkin, accompanied by the Orchestra, will play the Violin Concerto, Opus 61 in three movements, by Beethoven.

At 9.35 p.m. on the same evening, 'Columbine,' a fantasy by Reginald Arkell, will be given from the Birmingham Studio. Incidental music will be played by the Midland Pianoforte Trio.

Saturday, October 6, opens at 3.30 p.m. with a well-chosen Variety entertainment including Christine Silver (in character sketches) and Edith James (songs at the piano). This will be followed at 4.30 p.m. by a Thé Dansant at the West-end Dance Hall, Birmingham, when Billie Francis and his Band will play popular Dante Music interspersed with Light Songs from Cyril Lidington.

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Monday's Programmes cont'd (September 24)

5WA

CARDIFF.

353 M.
850 KC.

1.15-2.0 A Light Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture to 'A Midsummer Night's Dream'

Mendelssohn

Suite, 'Children's Corner'

Debussy

Prelude to Act III, 'The Mastersingers' Wagner

Slavonic March

Tchaikovsky

THE complete *Children's Corner* Suite, which Debussy dedicated 'To my dear little Chouchou, with her father's tender excuses for what follows,' contains six pieces: (1) *Doctor Gradus ad Parnassus*; (2) *Jimbo's Lullaby*; (3) *Serenade for the Doll*; (4) *The Snow is dancing*; (5) *The Little Shepherd*; (6) *Golliwog's Cakewalk*.



A FINE EXAMPLE OF FILM TECHNIQUE

In the fourth of his talks from Cardiff, Mr. F. O. Miles will discuss the 'art' film. Here is an unusual shot from that very unusual film, 'Secrets of the Soul,' made in the Ufa studios at Berlin, which was based on the theory of psycho-analysis, and contained much remarkable photography. This still shows the tragic termination of a Freudian dream.

THE MASTERSINGERS, Wagner's one comedy, is for many people the best work he ever wrote.

The Prelude to Act III belongs to the tenderer moods of the work. It introduces the scene in which the poet-philosopher-cobbler, Hans Sachs, sits at his window, reading and meditating in the glow of the sun of midsummer morning, upon the life and the strife of men.

DURING the war between Turkey and Serbia in 1876, the great Russian pianist, Nicholas Rubinstein, brother of the still more famous Anton Rubinstein, organized a charity concert for the relief of the wounded, and for the occasion Tchaikovsky, who was enthusiastic for the Slavonic cause, wrote this *Slavonic March*, which, in fact, he sometimes called a 'Russo-Serbian' March.

The opening of the March is very sombre, 'in the manner of a funeral march.' Later, the Russian National Hymn is heard, and the whole ends brilliantly and joyously.

2.30 BROADCAST TO SCHOOLS:

F. W. HARVEY: 'Folk Tales of the West Country'; 'What are Folk Tales'?

3.0 London Programme relayed from Daventry

4.45 F. O. MILES: 'The Film—IV, The Art Film'

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Instrumental Programme

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture, 'The Merrymakers' .. Eric Coate

Love in Cloverland

My Lady Lavender

Meditation from 'Thais'

(Solo Violin, ALBERT VOORSANGER)

Selection from 'Tom Jones'

German

Fletcher

8.30-11.0 S.B. from London
(9.45 Local Announcements)

5SX

294.1 M.
1,020 KC.

SWANSEA.

12.0-1.0 London Programme
relayed from Daventry2.0 London Programme
relayed from Daventry

2.30 S.B. from Cardiff

3.0 London Programme
relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme
relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

8.30-11.0 S.B. from London (9.45 Local Announcements)

6BM

BOURNEMOUTH.

326.1 M.
920 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

4.15 TEA-TIME MUSIC from BOBBY'S RESTAURANT
Directed by J. P. COLE

Fox-trot, 'Just like a Melody' Donaldson

Operatic Selection from 'Cavalleria Rusticana'

Mascagni

Valse, 'Little Mother'

Bapee

Entr'acte, 'Still as the Night'

Bohm

Selection from 'Merrie England'

German

Novelty Fox-trot, 'Rag Doll'

Brown

Slavonic Dance, No. 10

Dvorak

Valse, 'Japansy'

Klenner

Indian Love Lyrics

Woodforde-Finden

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.45 Local Announcements)

Programmes for Monday.

5PY PLYMOUTH. 400 M. 750 kC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 THE ROYAL HOTEL ORCHESTRA
Directed by ALBERT FULLBROOK
Relayed from the Royal Hotel
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Folk Lore
Folk Songs of the West Country
A Congo Folk Story by J. S. Bowskill—'The Luké Luké Bird'
'Blue-eyed Stranger' and 'Shepherd's Hey'—
Folk Dances arranged by Cecil Sharp
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 kC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 kC.

- 12.0-1.0 Gramophone Records
- 2.0 London Programme relayed from Daventry
- 3.15 THE NORTHERN WIRELESS ORCHESTRA
VIOLETTE CAMPBELL (Handbell Soloist)
LILIAN WHITESIDE (Contralto)
BERT BERRY and PARTNER (Entertainers)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 Vaudeville
DEREK OLDHAM and WINNIE MELVILLE
(The Popular Musical Comedy Artists)
MABEL CONSTANDUROS (of 'Buggins' fame)
BERT COPLEY (Comedian)
MORLAND HAY (Entertainer at the Piano)
Supported by
THE NORTHERN WIRELESS ORCHESTRA
- 8.30 Light Orchestral Music
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Echoes of Ossian' *Gadé*
WILLIAM J. MANSEY (Bass-Baritone)
The Song of the Flea *Moussorgsky*
Stoncracker John *Eric Coates*
ORCHESTRA
Suite, 'Bergamesque' *Debussy*
WILLIAM J. MANSEY
Devonshire Cream and Cider *Sanderson*
O I love someone in Zammerset *Sterndale Bennett*
ORCHESTRA
Polonaise from 'Eugene Onegin' .. *Tchaikovsky*
- 9.15-11.15 S.B. from London (9.45 Local Announcements)

(Monday's Programmes continued on page 557.)



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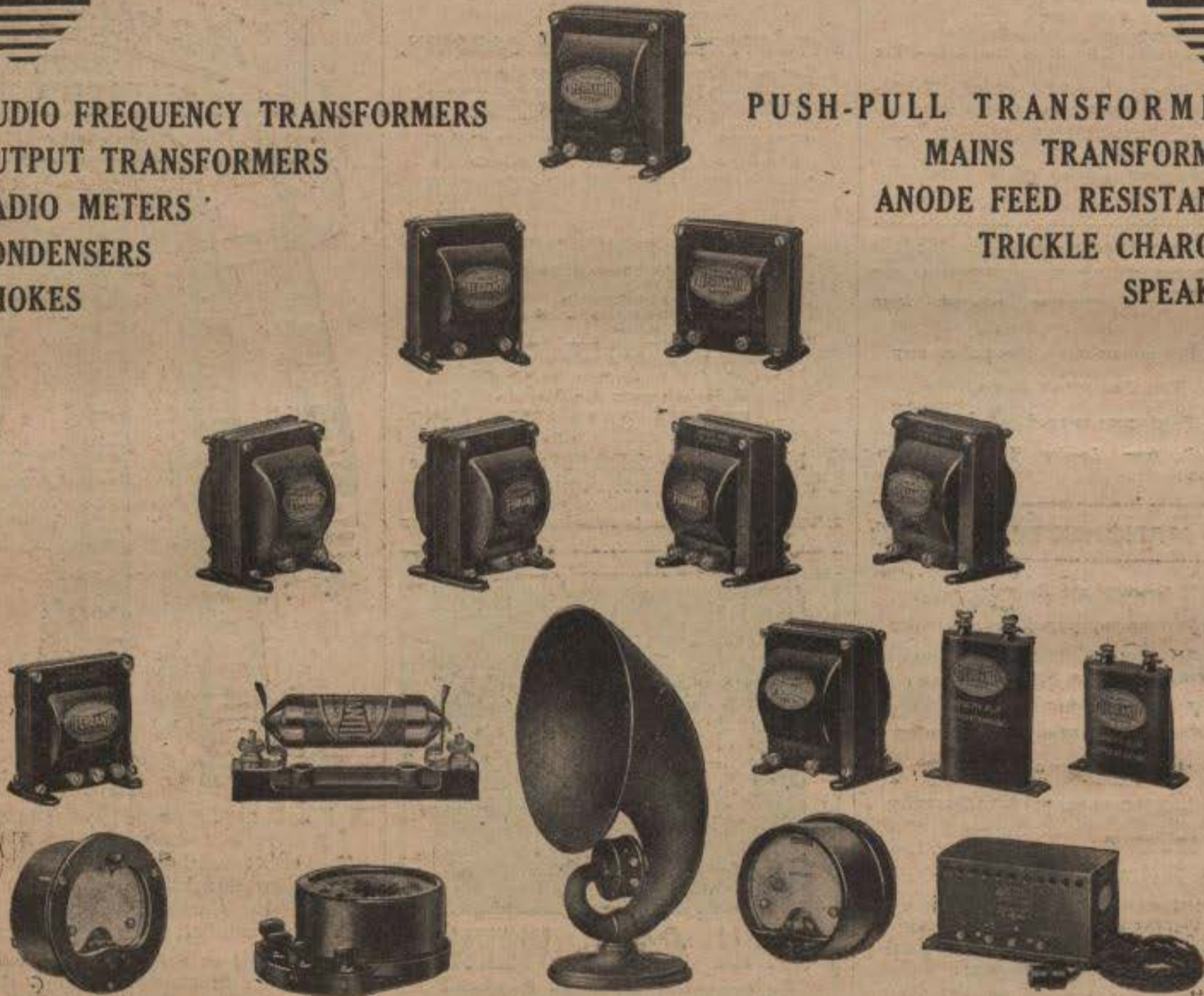
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Programmes for Monday.

(Continued from page 555.)

Other Stations.

- 5NO NEWCASTLE.** 512.5 M. 960 KC.
 12.0-2.30:—London Programme relayed from Daventry
 3.0:—London Programme relayed from Daventry. 5.15:—
 The Children's Hour. 6.0:—London Programme relayed from
 Daventry. 6.15-11.0:—S.B. from London.
- 5SC GLASGOW.** 405.4 M. 740 KC.
 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to
 Schools. Schools' Bulletin. 3.15:—Prof. J. Arthur Thomson:
 'Natural History round the Year—I. Showers of Gossamer.'
 3.30:—Light Orchestral Concert. The Station Orchestra:
 Overture, 'Coriolanus' (Beethoven); Spring Song and Boating
 Song (Mendelssohn); Agnes Ramage (Contralto); A Summer
 Night (Goring Thomas); I love thee (Grieg); Night (Blinkov);
 Korsakov. Orchestra: Suite, 'The Two Pigeons' (Messager);
 Agnes Ramage; The Banks of Allan Water (arr. Martin); The
 Peat Fire Flame (Kennedy-Fraser); John Anderson, my Jo
 (Traditional); Bonnie George Campbell (arr. Keel). Orchestra:
 Ballet Suite, 'The Rake' (Quilter). 4.45:—Organ recital relayed
 from the New Savoy Picture House. Organist, S. W. Leitch
 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers.
 6.0:—London Programme relayed from Daventry. 6.15:—
 S.B. from London. 6.30:—Juvenile Organizations' Bulletin.
 6.45:—S.B. from London. 7.45:—Organ Recital relayed from
 the Alexander Elder Memorial Chapel of the Glasgow Western
 Infirmary. Mr. Herbert Walton Organist: March Tormafun
 häuser (Wagner); Madrigal (Lemare); The Elves (Bonnet);
 Minuet in A (Bocherini); Fantasia, 'The King of Love'
 (Wood); Gavotte, 'Maytime' (Hollins); Stairway of the Kings
 (from 'Scenes from the Hebrides') (Nesbitt). 8.15:—Variety
 Station Orchestra: March, 'The Washington Post' (Souza).
 Beatrice Miranda (Soprano) and Orchestra: Operatic Arias.
 Orchestra: Fox-trot, 'Sunny Skies' (Gilbert). Ernest Elliott
 (Comedian) in an Original Entertainment at the Piano. Or-
 chestra: March of the Dwarfs (Moszkowski). Alan Richardson
 (Pianoforte): Les Préludes (Rachmaninov); Two Finnish
 Rhythms (Palmgren); Elegiac Blues (Lambert); Spoon River
 (Granger); 'Rosamunde' Ballet Music (Schubert, arr. Richard-
 son). Orchestra: Waltz, 'The Whirl of the Waltz' (Lincke).
 9.15-11.0:—S.B. from London.
- 2BD ABERDEEN.** 500 M. 600 KC.
 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to
 Schools. S.B. from Glasgow. 3.30:—Afternoon Studio Concert.
 Station Octet: The Magic Flute (Mozart); Serenade, 'La
 Paloma' (The Dove) (Yradier). 3.45:—Alice Horne (Mexzo-
 Soprano): A Summer Night (Goring Thomas); The Quest
 (Montague Phillips); Echo (Henry Somerzet); Thoughts (Howard
 Fisher). 3.55:—Octet: Selection, 'Madam Butterfly' (Puccini).
 4.5:—John S. Davidson (Violin): Cradle Song (Albert Sammons);
 Country Dance (Frank Bridge); Berceuse (Jarnetoff). 4.15:—
 Octet: Suite, 'Africana' (Thibaud); Funeral March of a
 Marionette (Gounod). 4.30:—Alice Horne: O Day Divine
 (Herbert Oliver); Coming Home (Charles Willaby); Desirée
 (Kitty Parker). 4.40:—Octet: Bohemian Suite (Ord Home).
 4.50:—John S. Davidson: The Scottish Bluebell (Alfred
 Moffatt); Auld Robin Gray (Traditional, arr. Mackenzie Mur-
 doch). 5.0:—Octet: Selection, 'The Gipsy Princess' (Kalmán).
 March, 'Lorraine' (Ganne). 5.15:—Children's Hour. 6.0:—
 London Programme relayed from Daventry. 6.15:—
 S.B. from London. 6.30:—Juvenile Organizations' Bulletin.
 6.45:—London. 7.45:—Glasgow. 9.15-11.0:—London.
- 2BE BELFAST.** 506.1 M. 580 KC.
 12.0-1.0:—Concert. The Radio Quartet: Overture, 'The
 Crown of Gold' (Herman); Chanson (In Love) (Prinl); Four
 Characteristic Waltzes (Coleridge-Taylor); Ruth George (Mexzo-
 Soprano); The Pedlar (Stanford); The Bonny Cur (M. V.
 White); The Baclray Man (H. Hart); The Kerry Dance
 (Molloy). Quartet: Miniature Suite (Eric Coates); Selection,
 'On with the Dance' (Coward); March, 'The Happy Warrior'
 (Kuhl). 2.0-3.15:—London Programme relayed from Daventry.
 4.0:—Haydn. Orchestra: Overture in D; 'Ox' Minuet;
 Symphony, No. 2 in D (The London). William J.
 MacDowell (Baritone): In Haven and Where corals lie
 (Elgar); Droup not, young lover (Handel); An Old
 English Love Song (Allibson). 4.50:—Organ Recital by Arthur
 Raymond, relayed from the Classic Cinema. 5.15:—Children's
 Hour. 6.0:—London Programme relayed from Daventry.
 6.15:—S.B. from London. 6.30:—Pianoforte Jazz by Fred
 Rogers. 6.45:—S.B. from London. 7.45:—A Sullivan Pro-
 gramme. Orchestra: Overture, 'Di Ballo'. Graceful Dance
 from Incidental Music to 'Henry VIII'. 8.3:—Janie Martin
 (Soprano): The Willow Song; Birds in the Night; Orpheus
 with his lute. 8.15:—Orchestra: Selection, 'The Sorcerer'
 (arr. Ulrich). 8.30:—In a Country Lane. Orchestra: Overture,
 'Nature' (Dvorak). 8.40:—Ella Gardner (Soprano): The
 Milkmaid's Song (A. C. Mackenzie); Hedge Roses (Schubert);
 The Bee's Song (F. Keel). 8.50:—Orchestra: Serenade from
 'Rustic Wedding' Symphony, Op. 29 (Goldmark). 9.57:—
 Ella Gardner: Lo, here the gentle Lark (with Flute Obligato
 (Bishop); Butterfly Wings (M. Phillips); The Sunset Glow
 (Schubert). 9.7:—Orchestra: Allegretto (The Shepherd's Song,
 from Symphony No. 6 in F, 'The Pastoral' (Beethoven).
 9.15:—S.B. from London. 9.50 app. —Variety. Tom Farrell
 (Syncopated Pianists). Billie Hill (Siffouse and Light Ballads).
 Patricia Rossborough and Partner. The Variety Band, conducted
 by Harold Lowe. 10.30-11.0:—Dance Music: Larry Brennan
 and his Band, relayed from the Plaza.

SAVING THE MUSIC-HALL.

(Continued from page 539.)

7. Intermission.
8. Ernie Blink and his Cacophony.
(A third Dance Band.)
9. The Nudge Sisters.
(Really sisters, perhaps.)
10. 'Dining Room Aspidistra.'
A Ballet by Serge Popoff.
11. Jimmy Junk and his Discords.
(A Ball-room Combination Orchestra.)
12. Personal Appearance of Mrs. Smith who has
either
(a) Swum the Channel with one hand only;
(b) Been acquitted of forgery;
(c) Suffered hell on Devil's Island.
(Mrs. Smith is bewildered by the lights but
'so happy to be here tonight.')
13. One Reel of Butchered Cinema News.
(Intended, like the Bassanios, to puzzle the
outgoing audience. But it is dark and they
stay.)

You see the difference?

Now let us consider whether, short of television, it would in 1908 have been possible to broadcast vaudeville at all. Charlie Chisholm was nothing without his brilliant nose and top-hat (and precious little with them). The Gazeekas spoke no word, except an occasional 'Oi! Oop!' The Nine Musical Mackintoshes might have sounded all right, but a great deal of their charm lay in the elegant way in which, though laden with trombones, concertinas, etc., they lounged in that pink-panelled drawing-room. Bert O'Malley had to be seen to be believed. The O'Matas and the Piller Girls made no sound but heavy breathing in the one case and rhythmic stamping in the other. Reginald Montgomery might have got a broadcasting engagement, so might Ernest and Eddie, and Minnie Morrel. The 'Gladiators' could never have 'come over' unless George F. Allison gave a running commentary on their muscular frolics. As for the Bassanios, they would never have done. The radio audience does not file slowly out. It switches rapidly off. You will appreciate that in 1908 the most cunning of B.B.C. officials would have hesitated to rob the music-hall of its 'stars.' The B.B.C. and the music-hall would have run side by side, each specializing in its particular form of entertainment.

But today the music-hall has fallen from its high estate. Its programmes consist of just those sort of turns which are most effective when broadcast in a drawing-room—Sludge Sisters with 'whispering' voices and dance bands which tempt the listener to turn up the carpet. Excellent broadcast fare but poor stuff to trouble the ghosts of Marie Lloyd, Chirgwin and Dan Leno. If the B.B.C. were to steal from the stage those sisters and those 'ballroom combination orchestras' which are such insufficient food for the eye, however much they may delight the ear, it would, I contend, be doing the music-hall a service. It would save the music-hall from itself. Give us back the Gazeeka Brothers and Ethel! Oh, for a sight of the Mackintosh of Mackintoshes, with his tremendous nose and gleaming hair, smiling brilliantly over the piano-keys while his children make hay with the concertina, the ocarina, and the bassoon!

MARC LANGLEY.

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8.0
S. K. Ratcliffe
on
America Today

TUESDAY, SEPTEMBER 25
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

7.45
Walton O'Donnell
and the
Military Band

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) Gramophone Records
Octet in F Schubert

12.0 A CONCERT
DOROTHY KING (Soprano)
JOHN PENNE WILLIAMS (Baritone)
ALICE SIMS (Pianoforte)

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.30 SIR WALFORD DAVIES: 'Music for Beginners'

3.0 SIR WALFORD DAVIES: 'A Miniature Concert'

3.15 SIR WALFORD DAVIES: 'Advanced Music'

3.30 Musical Interlude

3.35 Monsieur E. M. SÉPHAN: 'Elementary French'

4.0 LOUIS LEVY and his ORCHESTRA
From the Shepherd's Bush Pavilion

4.15 Mr. DESMOND MACCARTHY: 'Modern Men of Letters—I, George Meredith'

THIS is the first of Mr. MacCarthy's new fortnightly series of special talks on modern literary classics. George Meredith is, by general acknowledgment, one of the greatest of modern English writers. Unfortunately, he is also by general acknowledgment one of the most difficult to read, unless the reader comes to his books with a certain knowledge of what to expect, and a sufficiently stimulated interest to aid him in getting used to a style admittedly involved and even mannered. This knowledge and interest readers who are familiar with Mr. MacCarthy's weekly literary notes will be quite confident of achieving.

4.30 LOUIS LEVY and his ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR: THE STORY OF HANSEL AND GRETEL with selections from the Opera, played by THE OLOF SEXTET; and Songs, sung by KATE WINTER and HELEN ALSTON

6.0 SIR WILLIAM BEACH THOMAS: 'The Best of Autumn'—I

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC BY KREISLER
Played by WILLIAM PRIMROSE (Violin)

7.0 A Discussion between Mr. R. F. CHOLMELEY and Miss L. M. FAITHFUL on 'Should Boys and Girls have the same Education?'

7.15 Musical Interlude

7.25 Prof. B. IFOR EVANS: 'Nineteenth-century Novelists'

7.45 A MILITARY BAND CONCERT

PEGGY COCHRANE (Violin)
ALICE VAUGHAN (Contralto)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
BAND
March, Op. 76, No. 3 Schumann, arr. D. J. Camp
Overture, 'The Merry-makers' Eric Coates
ALICE VAUGHAN
Kishmul's Galley Hebridean Songs,
Bens of Jura arr. M. Kennedy
Hebridean Mother's Song.. Fraser

8.50 ALICE VAUGHAN

The Sea Bird
Moonlight } 'Sea Songs,' Quilter
By the Sea

BAND

A Musical Box Liadov
Danse Baroque Herbert

8.0-8.30 (Daventry only)

Mr. S. K. RATCLIFFE: 'America Today'

WHATEVER the normal inhabitant of these islands thinks of the United States—whether he admires them as a Paradise of material prosperity and original ideas, or hates them as a nation of Robots, Babbits, and Elmer Gantrys—he is undoubtedly vividly interested in them. In this series of talks Mr. S. K. Ratcliffe, who has lectured with success all over America during the last few years, will try to interpret that vast and enigmatic country. Tonight he will outline the geographical divisions into which it falls—East, Middle West, Far West, and so on—the history of the American nation, and a typical city. His future talks will deal with industry and labour, the great American city, the American at home, some great American problems (including those of the Negro, the immigrant, and prohibition), and the Presidency—with particular reference to the present candidacies of Herbert Hoover and Al Smith.

9.10 SIR WALFORD DAVIES, 'Music and the Ordinary Listener'

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 A Recital
by

HAROLD WILLIAMS (Baritone)
MAURICE COLE (Pianoforte)

HAROLD WILLIAMS
A Voice by the Cedar
Trees
She came to the village
church
Birds in the high Hall
garden
Come into the garden,
Maud } Somervell

MAURICE COLE
Prelude in D Felix Swinstead
Idyll Medtner
Study in E, Op. 8, No. 5 Scriabine
Selections from 'Die Fledermaus' (The Bat)
Johann Strauss, arr. Godowsky

10.0 HAROLD WILLIAMS
My love's an arbutus Stanford
The Cornish Emigrant Dear
As ever I saw Warlock
I love the jocund dance Walford Davies
A Chinese Night A. Orlando Morgan

10.30 DANCE MUSIC: DEBROY SOMERS' CIRO'S CLUB BAND; directed by RAMON NEWTON, from CIRO'S CLUB

11.0-12.0 JAY WHIDDEN'S BAND from the Carlton Hotel



MASTERS OF THE MICROPHONE: Sir WALFORD DAVIES

Nobody has ever mastered the technique of exposition over the microphone more completely than Sir Walford Davies, who resumes his broadcasts for the autumn season today. Himself a musician of the highest eminence, he is unrivalled in the art of developing musical appreciation in music-lovers of all ages and all degrees.

BAND

Suite, 'William Byrd' (1543-1623)
Selected and arr. Gordon Jacob
(1) The Earle of Oxford's Marche; (2) Pavana;
(3) Jhon, come kisse me now; (4) The Mayden's
Song; (5) Wolsey's Wilde; (6) The Bells

8.22 PEGGY COCHRANE

Melody and Negro Dance Cyril Scott
Waltz in A Brahms, arr. David Hochstein
Gondoliera Frank Bridge
Gavotte in E Bach, arr. Kreisler

BAND

Hungarian Rhapsody Reindel

TUESDAY, SEPTEMBER 25

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 A Light Orchestral Concert]
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'Stradella'..... Flotow
EVELYN STANLEY (Soprano) and Orchestra
Villanelle Dell'Acqua
ORCHESTRA
Polonaise, Arietta and Passacaglia
Handel, arr. Harty

J. WILLIAM DUNN (Piano-forte)
Polonaise in A, Op. 40, No. 1
Prelude, Op. 28, No. 17 Chopin
Prelude, Op. 28, No. 21

ORCHESTRA
Selection from 'Cavalleria Rusticana'.... Mascagni
EVELYN STANLEY
Little Brown Cottage
Dickson
A Blackbird's Song
Sanderson
If I were the Man in the Moon Howard Fisher

J. WILLIAM DUNN
Pierrot Cyril Scott
Zapatendo Turina
ORCHESTRA
Suite from 'Children's Games' Bizet

5.30 THE CHILDREN'S HOUR :
(From Birmingham)
Songs by GERTRUDE DAVIS (Soprano)
THOMAS FREEMAN (Violoncello)
'Progress'—a Play depicting a chapter in the Life of a Horse, by L. B. Powell

6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MIRA B. JOHNSON (Artiste-Entertainer)
PETE MANDELL (Banjoist)

8.0 Madrigals and Harpsichord
NELLIE CHAPLIN (Harpsichord)
THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON
Madrigal, 'On a fair morning'
Canzonet, 'O grief! even on the bud'... } Morley
Ballet, 'Sing we and chant it'

MORLEY, that contemporary and possibly friend of Shakespeare, set to music some of the poet's songs. Here we have examples of three kinds of music by this leading composer of his day.

The first describes a meeting with 'a merry maid, in the merry month of May.'

The gay ending runs:—

'Thy wife will be thy master, I trow,
Sing care away, let the world go,
Hey lustily all in a row.'

The next song, one of Morley's 'Canzonets or Little Short Aers to five and six Voices' (1597) is thus strikingly phrased:—

'O Grief! even on the bud that fairly flowered
The sun hath lowered.
And at the breast which Love durst never venture,
Bold Death did enter.

Pity, O heavens, that have my love in keeping,
My sighs and weeping.'



NELLIE CHAPLIN,

who has often broadcast with the Chaplin Trio, will play the harpsichord in the programme of old music to be broadcast at 8.0 tonight.

The last song is a jolly Ballet—a characteristic of which was the 'fa-la-la' refrain. 'Sing and be merry, for youth won't last,' is its care-free injunction.

NELLIE CHAPLIN
The Harmonious Blacksmith Handel
WIRELESS SINGERS
Susanna Fair (from 'Songs of Sad-
Lullaby, my sweet little-ness and Pity,' 1588)
baby..... Byrd
NELLIE CHAPLIN
Minuet Dr. Philip Hayes
Arietta Leonardo Leo

WIRELESS SINGERS
Madrigals:
'Cupid in a Bed of Roses' Bateson
'A little Pretty Bonny Lass' Farmer

8.30 'Followers'

A Play by HAROLD BRIGHOUSE
(From Birmingham)

LUCINDA BAINES
A. CHAMBERLAIN
HELEN MASTERS MOLLY HALL
SUSAN CROWTHERS
GLADYS JOINER
Colonel Redfern JOHN MOSS
The Parlour of Miss
Lucinda Baines at Cranford in June, 1859. It is a room of an old maid of the period, overcrowded with fragile furniture, antimacassars and china. Through the window streams the brightness of

a summer's morning as the maid, Susan Crowthers, shows in Helen Masters, a young lady of twenty-two.

Incidental Music by the MIDLAND PIANOFORTE TRIO

9.0 An Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Private Ortheris' Ansell
OLIVE HEMINGWAY (Soprano) and Orchestra
Air, 'Twas night, and all around was still' (from 'Il Trovatore') Verdi
LEONORA, the heroine, who is loved by two men, tells her companion how she has come to love one of them, the troubadour who serenades her every night.

ORCHESTRA
Selection from 'Patience' Sullivan

9.32 OLIVE HEMINGWAY
The Almond Tree Schumann
Whither? Schubert
Ave Maria

ORCHESTRA
Second Suite from 'The Maid of Arles'... Bizet

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: DEBROY SOMERS' CIRO'S CLUB BAND, directed by RAMON NEWTON, from Ciro's Club

11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton Hotel.

(Tuesday's Programmes continued on page 560.)

8.30
'Cranford'
in
a Play

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The amazing new Kriss Cross Stropper is almost human in its action. By simply turning the handle it strops your Safety Razor Blades on both edges with equal efficiency, lifting the blade up, turning it over, and rotating the leather stropper within the machine. And the blades are so sharp, so evenly stropped that a comfortable shave is a certainty every morning.

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Tuesday's Programmes continued (September 25)

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5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.0 A Light Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'William Tell' *Rossini*
Ballet Suite from 'Kassya' *Delibes*
Symphony in D ('Haffner') *Mozart*

DELIBES, who had such success with his charming Ballets, was anxious to produce something more ambitious, on a grander scale, and wrote several works for the Opera-Comique, the last of these being the five-act Opera, *Kassya*, which he did not live to complete. It was finished by Massenet, and produced in 1891, two years after Delibes' death.

WHEN Mozart was twenty-six, he was a frequent visitor at the house of a wealthy and hospitable merchant of Salzburg—one Haffner. He wrote this Symphony for the marriage of one of Haffner's daughters, and so it



THE PLAIN BELOW THE MENDIPS.

'A Somerset Landscape' is the title of Mr. Richmond Hellyar's talk from Cardiff this afternoon.

gets its name. The title affords a useful means of distinguishing this work from the baker's dozen of the composer's other Symphonies in the same key of D. In the most authoritative list of his works this Symphony is known as 'K.385.'

The *Haffner* has the usual four Movements. The **FIRST MOVEMENT** is a very spirited piece, with a bold, uncompromising air.

In complete contrast with this is the gentle **SECOND MOVEMENT**. Now, all is dainty grace and charm. All the generally aggressive instruments of the orchestra are kept silent throughout.

The **THIRD MOVEMENT** is a cheerful Minuet and Trio.

Finally, there is a speedy, light-footed **FINALE**.

5.0 RICHMOND HELLYAR: 'A Somerset Landscape'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

A Talk on 'Alun' by J. EDDIE PARRY

7.15 S.B. from London

7.45 A PICCOLO RECITAL
by HILARY EVANS

7.55 Giants of Yesterday

THE GREAT VANCE, GEORGE LEYBOURNE and VESTA TILLEY

THE STATION ORCHESTRA

Selection from 'The Bohemian Girl' *Balfe*

JOHN RORKE (Baritone)

Two Songs of the Great Vance:

Juliana and her Grand Piano *Whymark*

Slap bang, here we are again! .. *Harry Copeland*

ORCHESTRA

Lancers, 'The Original' *Hawkes*

GRACE DANIELS (Soprano)

Two Songs of Vesta Tilley:

The King of the House is Baby

Angels without Wings

ORCHESTRA

Schottische, 'Blue Bonnets' *Balfour*

JOHN RORKE

Two Songs of George Leybourne:

Sparkling Moselle

Champagne Charlie

ORCHESTRA

Piccadilly Quadrille *Kays*

GRACE DANIELS

Two more Songs of Vesta

Tilley:

Alright Mary Anne

Algy, the Piccadilly

Johnny

ORCHESTRA

Selection from 'Paul

Jones' *Planquette*

9.10 S.B. from London
(9.45 Local Announcements)

9.50 THE STATION TRIO

Violin, FRANK THOMAS

Violoncello,

RONALD HARDING

Pianoforte,

HUBERT PENGELLY

Canzonetta *Godard*

Humoresque, *Tchaikovsky*

'THE BLACK SHEEP'

A One Act Comedy,

by F. MORTON HOWARD

Characters:

Laura Tagg DAISY CULL

Joshua Tagg, her Husband

T. HANNAN CLARKE

Reginald de Vere DONALD DAVIES

Scene: The Taggs' Cottage Kitchen

Music by THE STATION TRIO

Although it is the fifteenth anniversary of their wedding day, Laura Tagg and Joshua, her husband, are quarrelling. The quarrel begins, of course, because Joshua has forgotten what day it is, but mutual recriminations follow. When Laura tries to score by bragging about her uncle Henry, Joshua determines to take her down a peg.

THE TRIO

Second Movement, Suite, 'Joyous Youth'

Coates

Valse Bluette *Drigo*

10.30-12.0 S.B. from London

5SX SWANSEA. 234.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

(Swansea Programme continued on page 562.)

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Tuesday's Programmes continued (September 25)

(Swansea Programme continued from page 560.)

- 7.0 A WELSH INTERLUDE
S.B. from Cardiff
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.10 S.B. from London (9.45 Local An-
nouncements)
- 9.50 S.B. from Cardiff
- 10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 THE ROYAL BATH HOTEL DANCE BAND,
directed by REG ELGAR, relayed from the King's
Hall Rooms
- 4.15 London Programme relayed from Daventry
- 4.30 THE ROYAL BATH HOTEL DANCE BAND
(Continued)
- 5.15 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Surgeon-Captain L. F. COPE, R.N. (Retd.),
'The Care and Management of Dogs'
- 7.15 S.B. from London (9.45 Local Announce-
ments)
- 10.30 DANCE MUSIC: BILL BROWNE'S
DANCE BAND relayed from the Westover
- 11.0-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Fifteen Mystery Minutes followed by
BETWEEN THE SOUP AND THE SAVOURY
A Comedy in One Act by GERTRUDE JENNINGS
Presented by THE MICROGNOMES
Maria (the cook) PAULINE CARR
Ada (the parlour-maid) MOLLY SEYMOUR
Emily (the kitchen-maid) ELSIE PEARCE
Drama seldom accompanies the serving of a
quiet little dinner; but below-stairs, in the
bright and cheerful kitchen, the love affairs
of the cook, the parlour-maid, and even Emily,
the pathetic little kitchen-maid, present
materials for an interesting little scene.
- 6.15 S.B. from London
- 7.0 Mr. CHARLES HENDERSON: 'Oxford in the
Middle Ages—The Life of a Medieval Under-
graduate'
- 7.15 S.B. from London
- 7.45 A Recital of Folk Songs and Duets
of Devonshire and Cornwall
by
OLIVE JENKIN (Soprano)
and
JOURNET LYONS (Tenor)

- 8.15 VARIETY
OLLY OAKLEY (Banjo)
(In Selections from his Repertoire)
COLLEEN CLIFFORD
(Entertainer at the Piano)
ALEC CHENTRENS
(Anglo-French Entertainer)

9.10-12.0 S.B. from London (9.45 Local An-
nouncements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 The Rev. RONALD REES: 'The University
Students' Campaign in Nottingham'

7.15 S.B. from London

7.45 A Studio Concert

A PROGRAMME OF VARIETY

TOPLISS GREEN (Baritone)

LAWRENCE BASKCOMB (Entertainer)

NOTTINGHAM CITY POLICE BAND

(by kind permission of Lieut.-Col. F. BROOK
D.S.O.)

NOTTINGHAM CITY POLICE BAND

Overture, 'Hungarian' Keler Bela

Ein Albumblatt Wagner

TOPLISS GREEN

Phyllis has such charming

graces Old English

False Phyllis Melodies.

When dull care arr. Lane Wilson

LAWRENCE BASKCOMB in original Songs at the Piano

'WITCH-WIFE'

A Drama by MICHAEL HOGAN and MABEL
CONSTANDUROS

Seth Herdstone (age 50) FRANK LEAVER

Grannie Mallom MARGARET GUILFORD

The Stranger W. H. JAMIESON

Margaret Mallom (aged 14) MARJORIE EDGAR

The Scene is the kitchen of Stonecroft
Farm, in Devonshire, in the year 1697, twelve
years after the Monmouth Rebellion. Grannie
Mallom is pottering about preparing the
supper in the dimly-lighted kitchen—sun-
light is slanting in from a small window, and
a log fire is burning. Grannie pokes the fire
and mutters to herself.

TOPLISS GREEN

My Love's an Arbutus Stanford

House of mine D. M. Stewart

Sigh no more Aikin

LAWRENCE BASKCOMB

NOTTINGHAM CITY POLICE BAND

Descriptive Picco, 'A Southern Wedding'

Adolph Lotter

Descriptive Fantasia, 'A Hunting Scene'

Bucalossi

9.10-12.0 S.B. from London (9.45 Local An-
nouncements)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

4.0 WINIFRED MARJORIE WOOD, Recitations:

Lady Clare Tennyson

An Irishman's love for his children .. } Anon.

A Little Bit of String }

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

A Cycle of Songs, 'The Kiddies' Hour' (H. C. G.
Stevens), sung by BETTY WHEATLEY

Music by THE SUNSHINE TRO

A Talk on the Gales of Autumn, by ROBERT
ROBERTS

A Story, 'The Upside-down Adventure' (Con-
stance Howard)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 WRITERS OF THE NORTH—VIII

STORM JAMESON, reading from her novel,
'Farewell to Youth'

7.15 S.B. from London

Programmes for Tuesday

7.45 Leeds Civic Week Concert

Relayed from the Town Hall, Leeds
S.B. from Leeds

THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Overture, 'Carnival' Dvorak

ALICE MOXON (Soprano)

Waltz Song ('Romeo and Juliet') Gounod

ANDERSON TYLER (Pianoforte) and Orchestra
Concerto in B Flat Minor Tchaikovsky

ORCHESTRA

Ballet Suite from 'The Cid' Massenet

9.10-12.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.

2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mary Pettie and Laidman Browne: 'Some Pages from an Eighteenth-century Prompt Book—IV, "The Jealous Wife."' 7.15:—S.B. from London. 10.30:—Dance Music, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

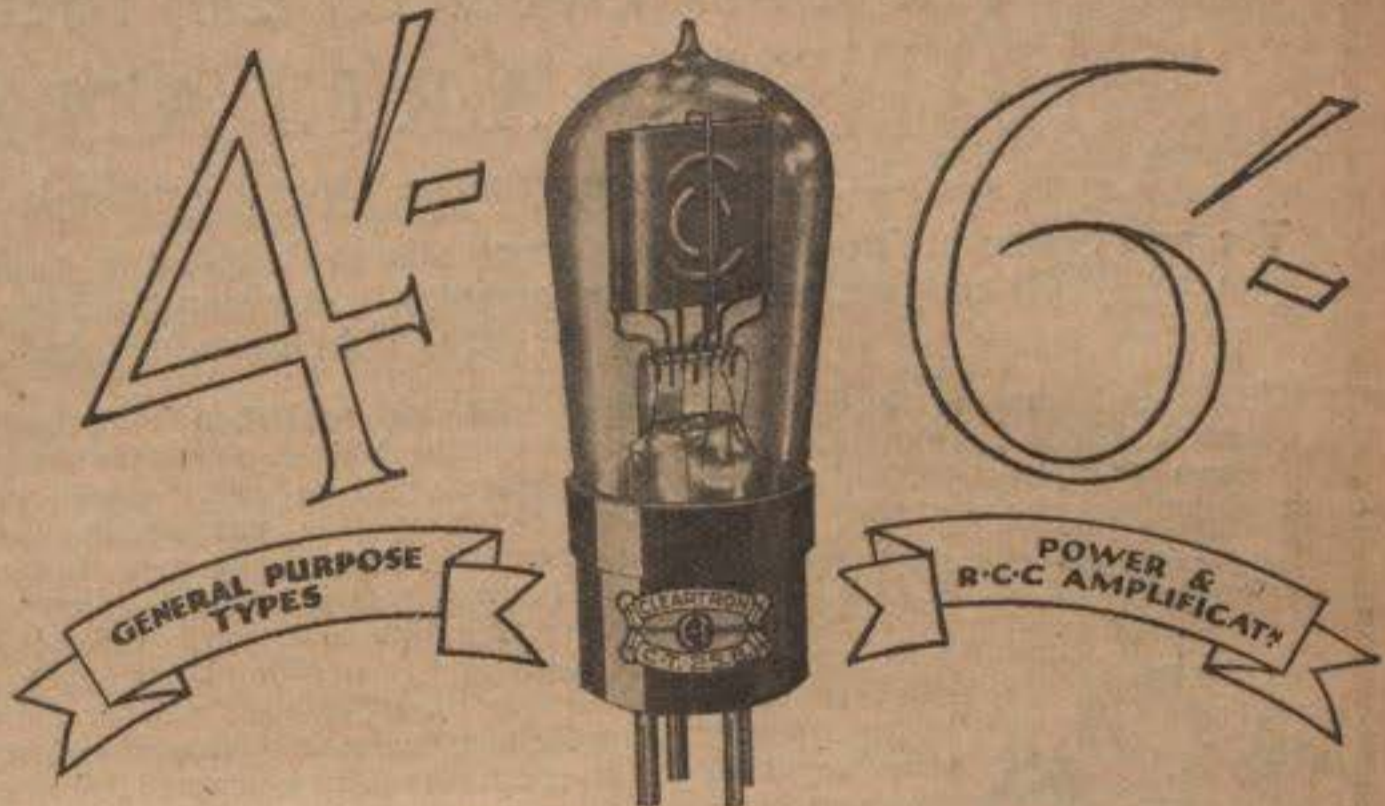
3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—Jean Jacques Oberlin: 'Elementary French.' 3.40:—Dance Music relayed from the Locarno Dance Salon. 4.15:—Light Orchestral Concert. The Station Orchestra: Overture, 'Marco Spada' (Anber). Violet Pirrett (Violin): Adagio (Hilse); Etude in G Minor (David). Orchestra: Suite, 'The Village Green' (April). Violet Pirrett: Romance in E Flat (Rubenstein); Gavotte from Suite in D (Bach); Cradle Song (Schubert, arr. Elman). Orchestra: Intermezzo, 'Valley of Roses' (Anshiff); Waltz, 'Sombre las Olas' (Rosas); March, 'The Happy Warrior' (Kahl). 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Nora K. Mitchell will read 'At the Plough Inn,' by Dot Allan. 6.15:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.45:—S.B. from Aberdeen. 9.10-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.40:—Dance Music relayed from the New Palais de Danse. 4.15:—A Concert. The Station Octet: A Cockney Suite (Ketelbey). 4.30:—James Kilish (Baritone): Maiden of Morven (Lawson); Oh, could I but express in song (Malashkin); Third Mate (Hickey). 4.40:—Octet: Suite, 'At Gretan Green' (Fletcher). 4.50:—James Kilish: The Floral Dance (Katie Moss); The Lute Player (Alfisen); Mairi, my girl (Aitken). 5.0:—Octet: Fantasia, 'Mirella' (Gounod). 5.15:—The Children's Hour: Scottish Programme. Scots Songs by Jean Mackie. Airs played on the Violoncello by J. H. Shaw. Scottish Suite, 'The Heir of Lynne,' by Flora Cameron. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Dundee. 7.15:—S.B. from London. 7.45:—Inverness Gaelic Mod. Prize-winners' Concert (Junior Section). Relayed from the Wesleyan Central Hall, Inverness. 9.10-12.0:—S.B. from London.

2BE BELFAST. 395.1 M. 980 kc.

2.30:—London Programme relayed from Daventry. 4.30:—A Concert. Orchestra: Overture, 'Land of the Mountain and the Flood' (H. MacCunn); Tone Poem, 'Finlandia' (Sibelius); Hungarian Rhapsody, No. 1 in F (Liszt); Capriccio Italien (Tchaikovsky); Dance of the Tumblers (Rimsky-Korsakov). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. Leonard T. Scott: 'Across Africa—III, Timbuctu, a Soudanese Queen.' 6.45:—S.B. from London. 7.0:—Station Director's Talk. 7.15:—S.B. from London. 7.45:—A Romantic Programme. Orchestra: Overture, 'Oberon' (Weber); Three Romantic Waltzes (Chabrier, orchestrated F. Mottl). 8.5:—Alexander McCredie (Tenor): Serenade (Schubert); Songs my Mother Taught Me (Dvorak); Secrets (Schubert). 8.15:—J. W. Sowerby (Violoncello): Berceuse de Jocelyn (Godard); Samson and Delilah (Saint-Saëns). Orchestra: Suite Romantique (M. Besly); Invitation to the Waltz (Weber, arr. Hivère); Intermezzo, 'Pierrette' (Chaminade). Alexander McCredie: Minded (Brahms); Impudence (Schubert); I love thee (Grieg); Elégie (Massenet). Orchestra: Intermezzo: 'Ballet des Sylphes' (Berlioz) and 'Pavane des Fées' (Messager); Minuet in G (Paderewski). 9.10:—S.B. from London. 9.50:—Some Old-Fashioned Dances. Orchestra: Two-Step, 'Waldmere' (Lassy); Waltz, 'Phryne' (Zulueta); Barn Dance, 'Dancing with us Baby' (Anthony); Polka, 'The Jolly Blacksmiths' (Suckley); S. Weir McCormick (Baritone): The Dance Invites us (Gounod); Rondel (19th Century French Song) (Nicole); The Floral Dance (K. Moss); An Irish Reel (J. L. Molloy); The Curfew (Gould). Orchestra: Polka, 'See me dance the Polka' (Soloman); Valse, 'Gold and Silver' (Lehar); Galop 'The Mail Cart' (Clement); Mazurka, 'The Gipsy' (Ganne). 10.30-12.0:—S.B. from London.



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The First Opera of the 1928-29 Season, 'MARITANA'

An Introduction to the Opera by Hugh Arthur Scott.

The new Season of Broadcast Opera opens this week with two performances of Wallace's *Maritana*, on Monday (5GB) and Wednesday (other Stations). A synopsis of the story of *Maritana* will be found at the foot of the opposite page.

THE Opera *Maritana*, by William Vincent Wallace, which has been chosen to open the B.B.C.'s new Season, is not one of the world's greatest



Don Caesar de Bazan.

lyric dramas. But it has one advantage at least over a multitude of works written by vastly more important composers in the little fact that, though composed as long ago as 1845, it still holds the stage. In other words, whatever its limitations may be, it fulfils the primary function of every work of art, and in particular of every piece of music, from 'Ol' Man River' up to the *B Minor Mass*—it pleases.

Learned folk may smile and superior persons may sniff, but the fact none the less remains that it has succeeded and stood the test of time, while thousands of more ambitious productions have gone the way of all things. Year in and year out it still affords pleasure to unsophisticated but genuine music-lovers, who delight in its spirited story and melodious strains; and a work of which so much may be said needs no further defence.

And herein, too, is abundant justification, if such be needed, for its choice in the present connection. Finer operas there are in plenty, but few probably assured of a more cordial welcome from the public at large or better calculated therefore to make for the greatest happiness of the greatest number.



Lazarillo.

No musician ever had a more extraordinary career probably than the composer of *Maritana*. Of Scotch descent, William Vincent Wallace was born in Ireland, at Waterford, on July 1, 1814, and inherited his musical talents from his father, a bassoon player in the Theatre Royal, Dublin. As a boy he played the violin, clarinet, guitar, piano, and organ, and deputized while still in knickerbockers as conductor of his father's orchestra. But the fiddle was his chosen instrument,

and a visit paid to Dublin by Paganini spurred him to frenzied efforts to develop his technique—and to good purpose, too, since he became an uncommonly good violinist. He composed also from the first, and at twenty had immense success in Dublin as soloist in a violin concerto of his own.

Then he married, unfortunately, not happily, and migrated to Australia, where he lived in the bush for a time and had many adventures. But he did not neglect his violin, and a concert which he gave at Sydney brought him great renown—and the gift of a hundred sheep from the Governor, Sir John Burke. Going on to New Zealand, he fell among savages, and narrowly escaped being killed, but was rescued in romantic fashion by the daughter of one of the chiefs. Next he joined a whaling expedition, but misadventures still attended him, for the crew mutinied, the vessel was wrecked, and he was one of the few lucky survivors.

After this he wandered to India, where, with his engaging manners and clever fiddling, he made a conquest of the Queen of Oude, who loaded him with presents. Later he extended his travels to Nepal and Cashmere, where he had many triumphs also. Next he is heard of at Valparaiso, having many further adventures and making a perilous crossing of the Andes. Arrived at Buenos Ayres, he made his way thence to Santiago, where, as elsewhere throughout his travels, his violin served him well and kept him handsomely in funds. Indeed, at Lima he made, he declared, no less than £1,000 by a single concert. He also found time to keep up his composing, and produced in Mexico a Mass which he had written, afterwards going on to New Orleans, where he gave another highly profitable concert.

RETURNING at length to Europe, in 1845, he turned up at the opera, in London, in the picturesque but unusual costume of a West Indian planter, consisting of a complete suit of yellow nankeen, surmounted by an immense white hat. Here he met an old Dublin friend, Hayward St. Leger, who asked him if he could write an opera. 'Yes, twenty, if you like,' was his cheery reply. An introduction to Fitzball followed, and *Maritana* was the result.

It was given for the first time at Drury Lane on November 15, 1845, with the composer conducting, and was a success from the first. Miss Romer, it is recorded, achieved the biggest hit of the evening by her singing of 'Scenes that are brightest,' while 'Let me like a soldier fall' was also warmly acclaimed.

Later Wallace went to Germany, where he remained a number of years, giving concerts, teaching, performing and composing many works for the piano, which found great favour for their melodiousness—they were likened even to Chopin in this respect!—and charm. He also wrote several other operas, two of which, it may surprise a good many to learn, are, like *Maritana*, still performed. One of these was *Lurline*, on the Rhenish legend of the Lorely, which holds its own to this day



The Marchioness.

as a standard work in critical Germany; and another was *The Amber Witch*, which he considered his best work, and which is also still given from time to time both in Germany and in the provinces in England.

Wallace died in the Pyrenees, whither he had been driven by failing health, on October 12, 1865, but his body was brought back to England and he was buried at Kensal Green.

As to the music of *Maritana*, its general character is probably well known to most. It is simple, tuneful and straightforward as the most unsophisticated hearer could desire, and therein, in conjunction with its sincerity and spontaneity, lies the secret of its appeal. Others of its more famous numbers, besides the two above mentioned, include *Maritana's Romanza*, 'Tis the harp in the Air,' Lazarillo's air, 'Alas! Those Chimes,' and the trio 'Turn on, old Time,' all of which, and others, too, will doubtless be eagerly looked out for by thousands of old admirers of the work who will be hearing it again, but now for the first time through the medium of the wireless, on September 26.

Such old hands will not need to be told what *Maritana* is about, but the story of the opera is given elsewhere.



Don José.

7.45
Tommy Handley
on
His Own

WEDNESDAY, SEPT. 26
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

8.0
The First Opera
of the
Libretto Season

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH: WEATHER FORECAST**
- 11.0 (*Daventry only*) **Gramophone Records**
Light Music
- 12.0 **A BALLAD CONCERT**
BELLA REDFORD (Contralto)
GORDON HARBORD (Tenor)
- 12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by **GEORGES HAECK**
From the Restaurant Frascati
- 2.30 **Miss C. VON WYSS: 'Nature Study for Town and Country Schools'**
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Foundations of English Poetry'**
- 3.30 **Mrs. H. A. L. FISHER: 'What we pay Rates for'**
EVERYONE has to think about rates at least twice a year, when he has to pay them. But recently the almost universal rise in rates has induced people to think of them less charitably and considerably more often than before. It is obviously important that people should know what rates are, who pays them, who spends them, on what, and why. In her series of talks, arranged in conjunction with the National Federation of Women's Institutes, Mrs. Fisher will explain these different points, and in particular this afternoon she will point out what rates are, and how they differ from their almost equally unpleasing business partners, taxes.
- 3.45 **A Light Classical Concert**
DOROTHY ORD BELL (Soprano)
THE LENA MASON STRING QUARTET
- 4.45 **AN ORGAN RECITAL by EDWARD O'HENRY**
From Madame Tussaud's Cinema

- 5.15 **THE CHILDREN'S HOUR: MIND THE PAINT!**
Dear Everybody,
Yes, of course I shall be glad to see you at Little Rhubarb Green on September 26, but you must excuse me if I am very busy when you arrive. I have already made arrangements for the redecoration of Folly Manor on new and startling lines, and the work is to begin on the 24th. Perhaps you may even be able to give me a hand. In any case, I hope you will *mind the paint*.
Sincerely yours,
WICKED UNCLE.
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden, by the Royal Horticultural Society**

- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
VIOLIN MUSIC BY KREISLER
Played by **WILLIAM PRIMROSE (Violin)**
- 7.0 **Sir FRANCIS ACLAND: 'Forestry'**
FORESTRY is a science that long suffered neglect in England, where deforestation was the rule. But its importance is now again fully recognized, and in this talk Sir Francis Acland (who, besides being a former Secretary to the Board of Agriculture, is a Forestry Commissioner) will describe what is being done to preserve Britain's wealth in wood and to restore something of what she has lost.
- 7.15 **Musical Interlude**
- 7.25 **Dr. ALEX. WOOD: 'Mechanics in Daily Life—II, Machines and what they do'**
- 7.45 **TOMMY HANDLEY**
- 8.0 **'MARITANA'**
An Opera by **WALLACE**
Cast:
Maritana **INA SOUZZ**
Lazarillo and the Marchioness **GLADYS PALMER**
Don Cesar de Bazan **PARRY JONES**
The King **FRANK PHILLIPS**
Don José **HAROLD WILLIAMS**
Marquis and Captain of Guard
FRANKLYN KELSEY
The Alcade **SAMUEL DYSON**
Act I
- 8.15 **Mr. ALEXANDER PATERSON, M.C., 'Borstal'**
- 9.30 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast**
- 9.50 **'MARITANA'**
Act II
- 11.0-12.0 (*Daventry only*) **DANCE MUSIC: ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant (Wednesday's Programmes continued on page 566.)**



ACT I.
Scene—A Square in Madrid.
KING CHARLES II of Spain (*Bass*), going about in disguise, falls in love with Maritana, the gipsy girl (*Soprano*).
His Minister, **Don José** (*Baritone*), loves the Queen, and sees in the King's infatuation a chance of getting a hold over him, and thus of pursuing in comfort his meetings with the Queen.
When Maritana and Don José are alone, she tells him of her dreams of splendour. She fancies herself in a gilded coach, glittering with jewels. The two join in a duet, Maritana singing of what she would do if she had a fairy wand, and the Don insisting that 'those sparkling eyes are brighter prize than gems that glow on kingly crown.'
Don Cesar de Bazan (*Tenor*), a lively blade, now appears; he interferes to protect a lad, **Lazarillo** (*Mezzo-Soprano*), from punishment by his master, fights the man and is cast into prison, to be hanged, for that is the ignominious penalty for duelling in Holy Week.
Don José promises Maritana 'rank, a carriage, a splendid equipage'; she is delighted, and puts



The Story of Maritana.

no bounds to her hopes of 'a princely heart, a palace home, the mirror'd hall, the glittering dome.'
ACT II.
Scene 1—Interior of a Fortress.
DON CESAR, in prison, is visited by Don José, who has a plan. If Don Cesar cares to go through the marriage ceremony with a certain lady, who is to be veiled and nameless, he shall be honourably shot, instead of dishonourably hanged. (The lady is Maritana, who, as the widow of a nobleman, will be received at Court; so the King will be the more easily compromised.) Don Cesar, having sung 'Yes, let me like a soldier fall,' agrees. Lazarillo now brings Don José a pardon for Don Cesar. The wicked plotter, of course, does not give it to the condemned man. Here Don José, recalling his first meeting with the Queen whom he is scheming to win, sings 'In happy moments day by day.'
Don Cesar agrees to the strange wedding, and when the scene has been properly concluded by a Quartet and Chorus, we change to—
Scene 2—A saloon in the Marquis Montefiori's Palace, illuminated for a Gala.
AFTER the opening chorus, seven o'clock strikes—the hour of Don Cesar's death. A volley is heard; but we who are in the secret know that he is not dead, for the grateful Lazarillo has substituted blank cartridges for ball.
Don José, who has a hold over the Marchioness Montefiori (*Mezzo-Soprano*), compels her to receive Maritana into society as her niece.

The King (*Bass*), left alone with Maritana, pleads his love.
Don Cesar appears, disguised as a monk. He is looking for his bride, who has gone away after the ceremony. 'Such,' he muses, 'is the promised but fading happiness of the profligate when nothing remains to him but the sad memory of the past.' Then he puts these sentiments into the song, 'There is a flower that bloometh.'
The astute Don José presents to him as his bride the elderly Marchioness. Poor Don Cesar is rueful, but what can be done? Maritana comes in, but Don José prevents them from speaking to each other, and hurries them away, Don Cesar under arrest, and Maritana to the King's presence.

ACT III.
THE action goes with cinematic swiftness now. Don Cesar rescues Maritana from the King's hands, kills Don José in a duel, and having found out the truth about his mysterious marriage, reveals to the King Don José's perfidy.
Charles repents and seeks forgiveness from the Queen. Don Cesar and Maritana are united, and all ends gaily.





The set shown here is the new Rees-Mace Baby Grand described below.

A CONCERT IN A TAXI . .

THE REES-MACE was the first portable wireless set manufactured and marketed in Great Britain and it is the recognised leader to-day for quality of reproduction.

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WEDNESDAY, SEPT. 26

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
Brahms
from the
Queen's Hall

3.0 A MILITARY BAND PROGRAMME (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

Fugue in C Minor Bach, arr. Wassell
Overture, 'Patrie' (The Homeland) Bizet

WINIFRED PAYNE (Contralto)

O love, from thy power (from 'Samson and
Softly awakes my heart') Delilah') Saint-Saëns

BAND

Selection from 'Merrie England'
German, arr. Godfrey

3.37 LENA WOOD (Violin)

Second Suite Ries
Prelude; Scherzo; Romance; Burlesque

BAND

Coronet Solo, 'Absence'
Berlioz, arr. Wassell

Folk Song Suite
Vaughan Williams

March—Seventeen come
Sunday; Intermezzo—My
Bonny Boy; March—
Folk Songs from Somerset

WINIFRED PAYNE

In Haven . . . (from 'Sea
Where corals Pictures')
lie Elgar

LENA WOOD

Hungarian Rhapsody
Hauser

BAND

Selection from 'The Rhine-
gold' Wagner

4.30 JACK PAYNE and THE B.B.C. DANCE

ORCHESTRA
WILLIE ROUSE (Wireless Willie)
YVETTE DARNAC (Light Ballads)

5.30 THE CHILDREN'S HOUR: (From Birmingham)

'The Magic Cave,' by Margaret Madeley
Scots Songs, by JANET MACFARLANE (Soprano)
TONY will Entertain
'The St. Lawrence,' by William Hughes

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE- CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
A Comedy Overture Partridge
Selection from 'Dinorah'
Meyerbeer, arr. Godfrey

CHATTERLEY INGRAM (Contralto)

The Songs my Mother sang Grinshaw
Trees Rasbach
Music, when soft voices die Bestly
A Fairy Story by the Fire Merikanto

7.5 ORCHESTRA

Matin Virginal Marie
Suite of Three English Dances Quilter

CHATTERLEY INGRAM

Tired Hands Sanderson
Harbour Night Song }
O lovely night } Landon Ronald

ORCHESTRA

Ave Maria Arcadelt
Second Suite of Ballet Music from 'La Source'
(The Fountain) Delibes, arr. Jungnickel
Selection from 'Iolanthe' Sullivan

8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall

SIR HENRY WOOD

and his SYMPHONY ORCHESTRA

ANNE THURSFIELD (Soprano)

BORIS PECKER (Violin)

HERBERT WITHERS (Violoncello)

Variations upon a Theme of Haydn Brahms

BORIS PECKER, HERBERT WITHERS, and Orchestra

Concerto in A Brahms

THERE are three Movements in this work—

the Quick Movement, with its development

of two main tunes; the Slow Movement, in three

parts, the first and last of which use the same

material, and the finely-spirited Last Movement,

in Rondo style.

ANNE THURSFIELD

Wie Melodien zieht

es mir (Like melo-

dies it draws me

on)

Der Jäger (The

Huntsman)

Immer leiser wird

mein Schlummer

(Everlighter grows

my slumber)

Vergebliches Ständ-

chen (Vain Seren-

ade)

ORCHESTRA

Symphony No. 4, in E Minor

Brahms

BRAHMS' fourth Sym-

phony is in the usual

four Movements.

FIRST MOVEMENT.—The

wide-stepping first main

tune, heard at the com-

mencement, is a good deal

elaborated, and the music

soon becomes more animated.

A subsidiary theme for Woodwind and Horns has that arpeggio progress that was one of Brahms's distinguishing marks in tune-making.

From this and the first main tune a great deal of the Movement is built up.

SECOND MOVEMENT.—This is a tender, lyrical Movement in reflective, almost elegiac mood.

THIRD MOVEMENT.—Here is an atmosphere of rather boisterous jollity, which the percussion instruments notably help to create.

The Movement is a Rondo, the main theme coming round several times.

After the opening, on the Full Orchestra, comes a graceful contrasting tune.

Transformations of these melodies (portions of which appear in different rhythms and in various parts of the Orchestra) keep the Movement bowling along. A long passage for the Drums brings in the Coda, in which we hear fragments of the opening melody.

FOURTH MOVEMENT.—This takes a form rare in symphonies—that of the Passacaglia, which was originally a dance with a fixed, recurring melody.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA

Roumanian Rhapsody No. 1, in A Enesco

ANNE THURSFIELD

Songs

ORCHESTRA

Overture to Macbeth' Sullivan

10.30 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

11.0-11.15 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

Wednesday's Programmes cont'd (September 26)

5WA CARDIFF. 353 M' 850 KC'

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Don Juan' Mozart
Concerto Grosso No. 1, in B Flat, Op. 3, for Flutes,
Oboes, Bassoons, Strings, and Pianoforte

Handel
Symphony in G (The 'Surprise') Haydn

HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel generally used an Orchestra of Stringed instruments and one or two Harpsichords, and divided it into groups of players. One group consisted of two Violins and a Violoncello, and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak; and sometimes they are combined.

This Concerto is in three Movements: (1) Moderately quick; (2) Slow; (3) Quick.

THE 'surprise' in the Haydn Symphony may perhaps have lost its vividness nowadays, for the work is so often played that listeners are becoming very familiar with it. That one loud chord, early in the Second Movement, which gave the Symphony its name, was never a very startling surprise, it must be admitted, though Haydn said it was 'sure to make the ladies jump.'

There are four Movements: (1) Slow Introduction, followed by a lively Movement; (2) a gentle, but steadily moving Air with Variations, with the 'Surprise' in the sixteenth bar; (3) a bold and happy Minuet, alternated with a quieter and more flowing one; (4) a quick, jolly Movement. Note the many instances of Haydn's playful use of alternating Wind and Strings.

2.30 BROADCAST TO SCHOOLS:
ISAAC J. WILLIAMS, 'Crafts by Craftsmen—I, The Craft of Woodwork'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Trio, Op. 63 Schumann
First Movement and Scherzo

WHEN Schumann took a special interest in some form of composition, he sometimes concentrated on it for a year or so, to the exclusion of almost all other kinds of music. The year of his marriage, for instance, inspired him to write some of his finest songs. Two years after that he had a spell of chamber music composition. Then, a few years later, he had another chamber music period, in which he wrote some Trios for Pianoforte, Violin, and Violoncello, along with several other works for strings.

We are to hear the first of these Trios. It is in four Movements. The First is energetic and fervent. The Second is a brisk Scherzo with a quieter middle part.

CLARICE DAVIS (Contralto)
The Spirit Song Haydn
Good Morning, Brother Sunshine ... Lehmann
The Curtain Falls D'Hardelot

TRIO
Trio, Op. 63 Schumann
Third and Fourth Movements

THE Third Movement is slow; Schumann himself describes it by asking that it shall be played 'with intimate feeling.' The Last Movement, he directs, is to be performed 'with fire.'

CLARICE DAVIS and T. R. LLEWELLYN
Nights of Music Cowen
A Summer Night Goring Thomas

T. R. LLEWELLYN (Baritone)
Recit., 'Rise, I Say' Verdi
Air, 'It is Thou' Verdi
When the Sergeant-Major's on Parade
Longstaffe

TRIO
Trio, No. 3 Haydn



THE NATIONAL ORCHESTRA OF WALES,
playing in the National Museum, from which its music will be relayed
by Cardiff Station at lunch-time to-day.

IN this there are three Movements:
The First Movement is one of those brisk, comfortable pieces that perhaps show, on the surface, more of sound and musicianly, if rather routine, construction, than of ingenuity or subtlety. These latter qualities, however, almost always come out somewhere in a Haydn work, and we find them here in the early part of his 'development' of the two main tunes.

Then follows a sweetly song-like Second Movement.

In the last Movement abounding gaiety is the chief characteristic. Those opening leaps of the melody are like the prancing of a child, delighted to be off for some 'treat.' But to this innocent grace and joy Haydn adds elegance and artifice, making an extremely trim and taut Movement that is as enjoyable for its workmanship as for its melodic charm and exuberance.

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.45 DEREK OLDHAM and WINNIE MELVILLE
(The Popular Musical Comedy Artists)
8.0-11.0 S.B. from London (9.45 Local Announcements)

(Wednesday's Programmes continued on page 569.)

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

Wednesday's Programmes cont'd (September 26)

(Continued from page 567.)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 S.B. from Cardiff
- 2.55 London Programme relayed from Daventry
- 3.45 **A Concert**
KATHLEEN LEWIS (Mezzo-Soprano)
J. LEONARD MORRIS (Pianoforte)
THE STATION TRIO:
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin),
GWILYM THOMAS (Violoncello)
- 5.15 **THE CHILDREN'S HOUR:**
Music by THE STATION TRIO
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 BILL BROWNE'S DANCE BAND
Relayed from the Westover
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
Legends gathered from everywhere, including the Persian Legend, 'The King and the Widow,' from the *Boys' Own Paper*
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Mid-week Sports Bulletin, Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 New Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.0 R. E. SOPWITH: 'Books Worth Reading— I, Two Poems by Walter de la Mare: "Nod" and "Silver." S.B. from Sheffield
- 2.20 THE NORTHERN WIRELESS ORCHESTRA
Overture to 'The Siege of Corinth' ... *Rossini*

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA
Selection from 'The Cid' ... *Massenet, arr. Tavan*

4.0 **Famous Northern Resorts Southport**
A Municipal Band Concert
Relayed from the Bandstand
THE IRWELL SPRINGS BAND
Conducted by HARRY BARLOWE
Extracts from the Ballet 'Coppélia' ... *Delibes*
Selection from 'The Sunshine Girl' ... *Monckton*
Idyll, 'My Syrian Maid' ... *Rimmer*
Three Movements from 'Russian Ballet' *Luigini*
Czardas; Waltz; March
Waltz, 'Casino Tanze' ... *Gungl*
Selection from 'Patience' ... *Sullivan*

5.0 THE NORTHERN WIRELESS ORCHESTRA
Waltzes:
Nights of Gladness ... *Ancliffe*
The Grenadiers ... *Waldteufel*

5.15 **THE CHILDREN'S HOUR:**
In the Emerald Isle
Selection, 'The Shamrock' ... *arr. Myddleton*
Three Irish Pictures ... *Ansell*
Played by the NORTHERN WIRELESS ORCHESTRA
Irish Songs sung by HARRY HOPEWELL:
The Meetings of the Waters ... } *arr. Hadow*
The Last Rose of Summer ... }
The Harp that once ... }
Irish Fairy Tales, told by MOIRA CONNOLLY

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.45-11.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 980 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Vincent Caygill (Pianoforte): Polonaise in E Flat, Op. 22, Study in A Minor, Op. 25, No. 11, Study in G Flat, Op. 25, No. 9, and Study in D Flat, Op. 25, No. 8 (Chopin). 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools: George Burnett, 'Minstrel and Makar—I, We meet the Minstrels.' 3.20:—Musical Interlude. 3.30:—Mrs. Douglas of Auchlochlan: 'Old Arts in Modern Villages—I, Arts and Festivals.' 3.45:—Dance Music relayed from the Locarno Dance Salon. 4.45:—Song Recital. William Cook (Baritone): 'The Skipper of the Mary Jane' (Richards); Drake's Drum (Stanford); The Trumpeter (Dix); Pleading (Edgar); Sigh no more (Alken); O lay thy loof in mine, lass (Diack); Maiden of Morven (Lawson); Sea Fever (Ireland). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Dudley V. Howells: Horticulture. 6.45:—S.B. from London. 7.25:—Dr. R. H. Thouless: 'Straight and Crooked Thinking.' 7.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—An Interlude by Frank M. Auld in Popular Chorus Songs. Mary Brown, and Just like Darby and Joan (Gilbert); Every time my sweetie passes by (Carlton); There are eyes (Keyes); Hippopotamus (Carlton). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' Musical Interlude. 6.45:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—A Dvorak Programme. Orchestra: Fest March; Rhapsodie, No. 3, Op. 45; Two Waltzes, Nos. 1 and 4, Op. 54; Scherzo and Finale from Symphony No. 5 in E Minor, Op. 95 (The New World). 4.30:—Dance Music. Larry Brennan and his Band, relayed from the Plaza. 5.0:—Miss Kitty Murphy: 'Irish Novelists of the Past,' II. 5.15:—The Children's Hour. 6.0:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—The Royal Horticultural Society's Weekly Bulletin. 6.35-11.0:—S.B. from London.

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bert) }

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7.45
Liza Lehmann's
Indian
Song Cycle

THURSDAY, SEPT. 27
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.50
A. J. Alan
in
Variety

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Sonata in A Schubert
- 12.0 A STUDIO CONCERT
DOROTHY GLOVER (Soprano)
SAMUEL SAUL (Baritone)
JOHN ATKINSON (Violin)
- 1.0-2.0 The Week's Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE
- 2.30 Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 Musical Interlude
- 3.0 Evensong
From Westminster Abbey
- 3.45 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—I, The Secret of Good Beds'
- 4.0 A Studio Concert
ELSIE CHAMBERS (Contralto)
WILLIAM HESKELTINE (Tenor)
ANDREW BROWN'S QUINTET
- 5.15 THE CHILDREN'S HOUR:
'Canzonetta' (D'Ambrosio) and other Violin Solos, played by DAVID WISE
'The Trumpet Call'—the Story of a Goose (Mortimer Batten)
'My Tiger'—an Adventure in India, written and told by JEAN GRANT
- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.45 THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC BY KREISLER
Played by WILLIAM PRINROSE (Violin)
- 7.0 Topical Talk
- 7.15 Musical Interlude
- 7.25 Major GORDON HOME: 'Life in Roman Britain'

THIS is the first of a series of six talks by Major Gordon Home, who has specialized in Roman archaeology for some years, and himself began the excavations of the Roman fort of Reculver last year. He has written books on Roman York, Roman London, and Roman Britain, the last of which was published in 1927. The Roman occupation, which really began with the conquest of the Emperor Claudius, marks the beginning of a real social life for the country. Major Home in his first talk covers the two raids—they were no more—by Julius Caesar, the gradual advance of the legions to the north and west, the first colonization of such towns as Camulodunum (Colchester), and the growth of peaceful conditions behind the military shield of the Northern walls. He deals with the exploitation and taxation of the wealthier Britons, and the consequent desperate revolt and its failure, and a century of increasing trade and wealth for Southern Britain. Finally, he describes the disaster of 367 A.D., and the decline of Roman control owing to the gradual withdrawing of the garrisons to guard the more vital centres of the crumbling empire.

7.45 A Liza Lehmann Programme

'THE GOLDEN THRESHOLD'
Indian Song Cycle for Solo Voices, Chorus, and Orchestra
KATE WINTER (Soprano)
ESTHER COLEMAN (Contralto)
ERIC GREEKNE (Tenor)
FRANK PHILLIPS (Baritone)
THE WIRELESS CHORUS and Orchestra
Conducted by JOSEPH LEWIS

LIZA LEHMANN (1862-1918) was one of the comparatively few British women who were known as composers in the 'eighties and 'nineties. Her first lessons were given by her mother, who was herself a composer and arranger well known under the initials 'A. L.' Randegger continued



DEREK OLDHAM AND WINNIE MELVILLE.

who will take part in the Variety programme from London tonight, and will also broadcast from several other stations during the week. They are here seen as Francois Villon and his lady in that recent musical success, *The Vagabond King*.

her education as a singer, and she also studied composition—abroad, in Italy and Germany, and under Hamish MacCunn in England. For about ten years she appeared on the concert platform as a singer, retiring from this branch of music on her marriage to the painter and composer Herbert Bedford, and devoting herself to teaching and composition. She was the first woman to be commissioned to write a Musical Comedy—*Sergeant Brus* (1904)—which many listeners will remember.

The Golden Threshold, described as *An Indian Song Garland*, is a setting of poems by Soragini Naidu.

There are sixteen items—songs, duets, and choruses. These are taken from five sections of the poem, respectively entitled *Songs of the Lover and of the Beloved*, *Songs of the One Alone*, *Song of a Youth*, *Song of the Little Sister*, and *Songs of the Crown*.

The concert work makes up the following programme:—

1. *Harvest Hymn* (Chorus). Praise is offered to the gods of Harvest.
2. *Song of a Dream* (Baritone). A vision of the birds as spirits of Truth, of the stars as spirits of Love, and the streams as spirits of Peace.
3. *Henna*. (Soprano and Contralto Duet, with Chorus). An injunction to hasten and gather the leaves of the henna-tree, whose dye shall bedeck lovely maids.
4. *Palanquin-Bearers* (Tenor and Bass Duet). The men's song as they lightly bear a dainty lady.
5. *The serpents are asleep* (Contralto).
6. *The Snake Charmer* (Soprano). A song of a youth calling to the snake as the 'subtle bride of my mellifluous wooing,' the 'silver-breasted moonbeam of desire.'
7. *The Royal Tombs of Golconda* (Baritone solo and Chorus). A musing, amidst the ruins, on the memories of ancient grandeur and of the beauty that 'wakens with the Spring to kindle these pomegranate groves.'
8. *Love Song* (Tenor).
9. *Like a serpent* (Contralto and Tenor Duet).
10. *Nightfall in Hyderabad* (Chorus). Impressions of the sights and sounds of the great city, as night comes to her, 'borne like a queen to a sumptuous festival.'
11. *Cradle Song* (Soprano). A Song of the Little Sister, who sings to the baby of the 'little lovely dream' she has brought for him.
12. *To a Buddha seated on a Lotus* (Baritone Solo and Quartet). 'What mystic rapture dost thou own, immutable and ultimate? . . . The ead, elusive and unknown, still lures us. . . . How shall we reach the great unknown Nirvana of thy Lotus-throne?'
13. *Indian Dancers* (Chorus).
14. *New leaves grow green* (Soprano, Contralto, and Tenor). An idyll of Spring.
15. *Alabaster* (Contralto). 'Like this alabaster box . . . is my heart. . . . Therein I treasure the spice and scent of rich and passionate memories.'
16. *At the Threshold* (Tenor Solo, Quartet, and Chorus). The child, pleading in youthful pride to 'drink each joy and pain,' is answered. The omnipotent one decrees that he shall know all rapture and despair. After knowledge he shall seek peace. The end of the whole matter is:
Life is a prism of my Light,
And death the shadow of my Face.

8.45 'THE HOUSE AGENT'

An Episode in One Act by GERALD GRACE
Characters:
Jack Weston, of Messrs. Weston, Weston and Weston REGINALD TATE
Tom Weston, Jack's cousin, a medical student
GERALD GRACE
Mrs. Woodhouse, a lady client. GLADYS YOUNG
Scene: The Offices of Messrs. Weston, Weston and Weston

Tonight is not the first production of this ever-green little farce; but, in the opinion of most ex-house-hunters, at any rate, a joke against a house agent will bear repetition.

9.15 'The Way of the World.' Relayed from Geneva

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

9.50 VARIETY
A. J. ALAN

DEREK OLDHAM and WINNIE MELVILLE
(The Popular Musical Comedy Artists)
THE GERSHOM PARRINGTON QUINTET

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel

THURSDAY, SEPT. 27

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by MONTAGUE BIRCH
DOROTHY CALLENDER (Pianoforte)

ORCHESTRA

Overture to 'The Bartered Bride'.... Smetana
Symphony No. 7, in A..... Beethoven
Poco sostenuto, vivace; Allegretto; Presto,
assai ma non presto; Finale—Allegro con brio

DOROTHY CALLENDER, and Orchestra

Concerto in G Minor.....Saint-Saens
Andante sostenuto; Allegro scherzando;
Presto

ORCHESTRA

Ballade in A Minor..... Coleridge-Taylor

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN

Overture, 'The Mandarin's
Son'..... Cia
Salut d'Amour..... Elgar

EVELYN ASTLE (Soprano)

Daffodils at Kew..... Popple
June..... Quilter

FRANK NEWMAN

Selection from 'Faust'

Gounod

Liebesleid (Love's Sorrow)

Kreisler

Pierrette..... Chaminade

Canzonetta..... D'Ambrosio

Suite from 'A Lover in
Damascus'

Woodforde-Finden

EVELYN ASTLE

A May Morning..... Denza

Serenade..... Toselli

FRANK NEWMAN

Waltz, 'I Love the Moon'..... Rubens

Selection from 'Véronique'..... Messenger

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Jolly Harvesters,' a Play by Mabel France
Songs by MARJORIE PALMER (Soprano)
Duets by EDGAR LANE and HAROLD CASEY

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

PETE MANDELL (Banjoist)

MIRA B. JOHNSON (Artist-Entertainer)

8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall, London
SIR HENRY WOOD
and

his SYMPHONY ORCHESTRA

ODETTE DE FORAS (Soprano)

LOUIS DE LA CRUZ (Baritone)

MAY MUKLE (Violoncello)

Overture to 'The Bartered Bride'.... Smetana

Symphony No. 4, in D Minor..... Schumann

ODETTE DE FORAS, and Orchestra

Air, 'Ave Maria'..... Max Bruch

ORCHESTRA

Suite, 'Mother Goose'..... Ravel

HERE are five delightful little pieces founded
on French fairy-tales.

The FIRST is *The Pavane of the Sleeping Beauty*,
a slow, graceful dance.

The SECOND is called *Hop o' my Thumb*.

At the head of the music the following quota-
tion is printed: 'He thought he could easily find

his way by means of the crumbs that he had
scattered as he passed along. But he had a rude
surprise, for he couldn't find one single crumb.
The birds had come and eaten them all up!'

You can almost see the forlorn little fellow
wandering about.

The THIRD is called *Lailoronette, Empress of
the Pagodas*. It pictures little China figures
singing and playing miniature instruments.

The FOURTH is a *Conversation between Beauty
and the Beast*, ending in the creature's trans-
formation into the Prince.

The FIFTH piece is *The Fairy Garden*. Here
Prince Charming finds the Sleeping Beauty. As
he kisses her, the Princess open her eyes. Then
the Courtiers enter, wedding bells are heard
merrily ringing, and the 'happy ever after'
begins as auspiciously as any orchestra can
possibly suggest.

MAY MUKLE and Orchestra
Concert Piece.... Dohnányi

LOUIS DE LA CRUZ
Air, 'O Star of Eve' ('Tann-
häuser')..... Wagner

ORCHESTRA
Shepherd's Hey.... Grainger

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA

Suite from the Ballet 'The
Fire Bird' (L'Oiseau de
Feu)..... Stravinsky

THE scenes are thus enti-
tled: (1) *Introduction*.
*The Enchanted Garden of
Kaschei*; (2) *The Supplica-
tions of the Bird of Fire*
(when captured by the
Prince); (3) *The Princesses
playing with the Golden Apples*; (4) *The Prin-
cesses Dance a Round*; (5) *Demon Dance of
Kaschei's Subjects*.

ODETTE DE FORAS
Ah, mio cor (Ah, my heart)..... Handel

Se tu mami (If you love me)..... Pergolesi

Chi vuol lo Zingarella? (Who wants the Gypsy?)
Paisiello

LOUIS DE LA CRUZ

La vague et la cloche (The wave and the bell)
Duparc

The Two Grenadiers..... Schumann

With a water-lily..... Grieg

ORCHESTRA

A Somerset Rhapsody..... Holst

HOLST'S *Somerset Rhapsody* (in his earlier
and simpler manner) gives a charming
treatment of some pleasant folk-tune material—
first a sheep-shearing song, then *High Germany*,
then *The True Lover's Farewell* (these two work
together for a little), and *The Cuckoo*. The work
was written about 1908 and first performed in
1910.

10.30-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel

(Thursday's Programmes continued on page 572.)



ODETTE DE FORAS

is one of the soloists in the Promenade
Concert that will be relayed from the
Queen's Hall tonight.

The Organs broadcasting from
210—LONDON—Madame Tussaud's
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
2BE—BELFAST—Classic Cinema
2EH—EDINBURGH—The New Picture House

are WURLITZER ORGANS
also installed at: New Gallery Kinema; Grange Kilburn;
Broadway, Stratford; Plaza; Finsbury Park Cinema;
Maida Vale Picture House.
Offices: 33, King St., Covent Garden, W.C. Gerrard 2231

8.0 Second 'Prom' of the Week

THIS PLAN WILL BRING YOU £250 A YEAR FOR LIFE— FROM AGE 55

Ninety-nine men out of a hundred have to
provide for their own future. They have
no rich relative to take the burden from their
shoulders, and no business pension scheme
to fall back upon. They stand or fall on
their own efforts.

Are you satisfied with the progress you
yourself are making? Have you saved
anything like enough to justify a belief that
at 55 years of age you will be in a position
to take things easier? What about your
family, should you, the breadwinner, be
taken from them? The plan about to be
explained will, if adopted without further
delay, relieve you of all anxiety about the
matter.

It is the best, the easiest, and the surest
way of providing both for your own later
years and for your dependents.

Assuming your age to be 35, and you
would like to provide for a private income
of £250 a year for life, commencing at 55,
this is how the plan works out. You make
yearly or half-yearly deposits to the Sun
Life of Canada (the great Annuity Co.) of an
agreed sum. And this is what you will get
in return.

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start
paying you an income for life of a fixed sum—about
£250 per annum—and you'll receive this income every
year as long as you live. Or, if you prefer it, you can
have a cash sum down of about £3,000. Of course, you
haven't deposited anything like that sum. It's the
profits that make it so large—profits heaped upon
profits, accumulated over the entire period of the
arrangement.

Income Tax Save.

For every deposit you make you receive rebate of
Income Tax—a concession which will save you nearly
£250 during the period, assuming the present rate of
tax to continue. This is additional profit on the
transaction.

£20 a Month if Unable to Work.

If through illness or accident you lose the power to
earn a living, and the disability is permanent, you are
excused from making any further deposits and £20 per
month will be paid to you until the £250 a year for life
becomes due.

£2,000 for Your Family.

Should you not live to the age of 55, £2,000, plus
accumulated profits, will be paid to your family. If
death results from an accident, the sum would be in-
creased to £4,000 plus the profits.

Any Age, Any Amount.

Though 55, and £250 a year for life has been quoted
here, the plan applies at any age, and for any amount.
Whatever your income, if you can spare something out
of it for your and your family's future, this plan is the
best and most profitable method you can adopt.

£82,000,000 Assets.

The Sun Life of Canada has assets of over £82,000,000,
which are under Government supervision. It is in an
impregnable position. Do not, therefore, hesitate to
send for particulars of this plan, which may mean great
things for you and yours.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. Judkin (Manager),
Sun Life Assurance Co., of Canada,
(Division 12),
2, 3 & 4, Cockspur Street,
Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £.....
per..... please send me—without
obligation on my part—full particulars of your
endowment plan showing what income or cash
sum will be available for me.

Name.....
(Mrs., Mr. or Miss).

Address.....

Occupation.....

Exact date of birth.....

R.T. 21/9/28

Thursday's Programmes continued (September 27)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 C. M. HAINES: 'Maria Marten or the Murder in the Red Barn'
- 4.0 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES
Overture to 'The Flying Dutchman'... Wagner
WAGNER, throughout his artistic life, was often concerned with the redemption of man from evil forces by the purifying influence of womankind. The *Flying Dutchman* Overture (an epitome of the Opera it prefaces) illustrates this favourite antithesis of Wagner's.

In it one can easily detect the contrast between the Storm Music that depicts the eternal fate of the condemned sailor-captain and the tender, romantic melody of the woman who is to redeem him.

MADGE THOMAS (Contralto) and Orchestra
Recit. and Air, 'Che Faro' (What can I do? from 'Orpheus and Eurydice').....Gluck

ORCHESTRA
Symphony No. 1, in C, Op. 21.....Beethoven

ALTHOUGH Beethoven was about thirty when he wrote his first Symphony, he had not yet developed into the all-conquering composer whom the world worships. In this Symphony we get the consummate craftsmanship of the coming genius and a delightful expression of gaiety, and light romance and humour. The Movements are four—(1) a slow Introduction, leading to a brisk Movement with many abrupt turns of phrase; (2) a gentle tripping tune, with others like it to follow, all worked up into a smiling orchestral lyric; (3) an energetic Movement, called a Minuet because it is in Minuet rhythm and because in the pre-Beethoven Symphonies this was the proper place for a Minuet, but nothing so un-Minuet-like could be imagined than this jolly scramble; (4) a tripping march-like Movement that seems reluctant to start.

MADGE THOMAS
A Banjo Song.....Homer
The Crown of the Year.....*Easthope Martin*

A Fairy went a-marketing.....*Goodhart*

ORCHESTRA
Scherzo ('A Midsummer Night's Dream').....*Mendelssohn*

'Carmen' Suite, No. 1.....*Bizet*

THE Scherzo is the Prelude to the second Act of *A Midsummer Night's Dream*. It conjures up for us the pranksome Puck and the dainty train of fairies, whom in this Act their Queen sends on their duties.

- 5.15 THE CHILDREN'S HOUR:
'Fat King Melon and Princess Caraway,' by A. P. HERBERT

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Swansea

8.45-12.0 S.B. from London (9.45 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Concert

Contributed to by some of the Successful Competitors at the Royal National Eisteddfod of Wales, Troorchy, 1928

MANSEL THOMAS (Pianoforte)
Ondine.....*Ravel*
Prelude in G Minor.....*Mansel Thomas*
Fugue (from Prelude, Chorale, and Fugue).....*Franck*

JOHN PENNAR WILLIAMS (Bass)
Monologue of Boris ('Boris Goudonov').....*Moussorgsky*
Within these sacred bowers ('The Magic Flute').....*Mozart*

DILYS GREFFITHS (Elocutionist)
Maewy'r Haf.....*Williams-Parry*
Yr Alltud.....*Sarnicol*



THE MURDER IN THE RED BARN.

That famous old thriller, *Maria Marten*, is the play about which Mr. Haines will talk from Cardiff this afternoon. This picture is taken from Tod Slaughter's successful revival at the Elephant Theatre, London, last year.

BEATTIE REES (Soprano)
Come, visit, ye glowing (from the Cantata 'How brightly shines').....*Bach*
Ffrwd y Mynydd (Mountain Streamlet).....*R. S. Hughes*

EMLYN BURNS (Tenor)
The sun returns.....*Tchaikovsky*
Hiraeth am yr Haf (The Longing for Summer).....*D. Vaughan Thomas*

DILLWYN THOMAS (Violin)
Romance.....*Svendson*
Hungarian Dance, No. 2.....*Brahms, arr. Hubay*

8.45-12.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

3.45 Miss MARJORIE SIMMONS: 'Master Builders of the South'

4.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

3.45 Dr. B. WILKINSON, of the University College of the South-West, Exeter: 'Medieval Women'

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
A second helping of 'I'd like to be.....'

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts

Buxton

A CONCERT

By the BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA

Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens

Overture to 'William Tell'...*Rossini*
Ballet Music from 'Alceste'....*Gluck*
Second 'Peer Gynt' Suite....*Grieg*
Slavonic Rhapsody.....*Friedemann*
Grand Fantasia, 'The Glory of Russia'.....*Krein*

5.0 NELLIE WRIGHT (Contralto)

A Woman's Last Word.....*Bantock*
Believe me, if all those endearing young charms.....*Ronald*

Caro mio ben (My Dearest One).....*Giordani*
If any little song of mine.....*Del Riego*
Golden Days.....*Sullivan*

5.15 THE CHILDREN'S HOUR:

We continue our journey across Europe with UNCLE PHILIP, and reach the Rhone Valley

French Nursery Rhymes, sung by BETTY WHEATLEY

Provençal Music, played by the SUNSHINE TRIO

6.0 THE GAY PAIR (MARY DALY and PARTNER)

6.15 S.B. from London

6.35 Market Prices for Local Farmers

6.45 S.B. from London

7.45 THE GAY PAIR (MARY DALY and PARTNER)

8.0 S.B. from Daventry Experimental

10.30 Local Announcements

10.35-12.0 S.B. from London

Programmes for Thursday.

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kc.
 5.15.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Betty Page (Violoncello); Agudio cantabile (Nardini); Variations (Haydn); Gavotte (Méhul); Lullaby (Scott); Arlequin (Popper). 6.15.—S.B. from London. 7.45.—Song Recital by Dorothy Ord-Bell (Soprano): Chant Hindou (Bimsky-Korsakov); Les Papillons (Chausson); Recruits (Debussy); Printemps (Godard); Boat Song (Wienigartner); All night under the moon and Laughing Rose (Bainston). 8.0.—S.B. from Daventry Experimental. 10.35-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.
 2.45.—Mid-Week Service, conducted by the Rev. John Lamb, B.D., of Hyndland Parish Church, assisted by the Station Choir. Choir: Para. No. 48, vv. 1 to 3; Reading, Psalm 78, vv. 35 to 41; Address; Prayer; Benediction. 3.0.—Broadcast to Schools: A Recital by Martha McIntyre (Pianoforte). 3.30.—Musical Interlude. 3.45.—Ethel Harding: 'A Summer Night in Finland.' 4.0.—Light Orchestral Concert. The Station Orchestra: Overture, 'Chal Ronano' (Ketilbey); Jenny Forrester (Soprano); Gathering Daffodils (Somerville); The Lilac Tree (Garlan); A Song of Joy (West); Starlight and Lovelight (Easthope Martin). Orchestra: Suite, 'Ballet Russe' (Luigini)—Allegro marziale; Valse Lente; Scene; Mazurka; Marche Russe. George Douglas (Tenor); Hame (Walford Davies); Once Again (Sullivan); Dreams of Long Ago (Caruso); Trottin' to the Fair (Stanford). Orchestra: Waltz, 'L'Etoile' (Colin); March, 'Viscount Nelson' (Zehle). 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—S.B. from Edinburgh. 6.45.—S.B. from London. 7.45.—The March of the Seasons—J. Spring. The Station Orchestra: Overture, 'A May Day' (Haydn Wood); On Hearing the First Cuckoo in Spring (Delius). Andrew Bryson (Pianoforte): The Rustle of Spring (Frühlingsrauschen), Op. 32, No. 3 (Sinding). II, Summer. Orchestra: Summer Night on the River (Delius), Leonard Gowings (Tenor): In Summer Fields (Brahms); Silent Noon (Vaughan Williams); The Shepherd's Song (Elgar). III, Autumn. Orchestra: Overture, 'In Autumn' (Grieg). Isaac Losowsky (Violin): Chant du Rossignol (Sarasate). IV, Winter. Andrew Bryson: Noel (Balfour Gardiner). Leonard Gowings: When icicles hang by the wall (Arne); The Hurdy-Gurdy Man (Der Leiermann) (Schubert); Blow, blow, thou winter wind (Quilter). Orchestra: Winter, from 'The Seasons' (German). 9.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.
 12.0-1.0.—London Programme relayed from Daventry. 3.0.—Broadcast to Schools: S.B. from Glasgow. 4.0.—Concert by the Station Octet, relayed from the Sculpture Court, the Art Gallery: March, 'Faithful and Bold' (Rust); A Children's Overture (Quilter); A Dream Picture (Ketelbey); Selection, 'Véronique' (Messager); Two Parisian Sketches (Fletcher); Demoiselle Chic; Bal Masqué; Overture, 'Plymouth Hoe' (Ansell). 5.0.—James Mair (Baritone): In days of old (J. L. Hatton); Friend o' Mine (Sanderson); Simon the Cellarer (J. L. Hatton); Pairings and Come to the Fair (Easthope Martin). 5.15.—Children's Hour. 6.0.—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.15.—S.B. from London. 6.30.—S.B. from Edinburgh. 6.45.—S.B. from London. 9.50.—Military Band Concert. Nancy Hepton (Soprano). The Bon-Accord Ex-Service Men's Military Band. Conductor, Alex. Greig. Band: March, 'Old Comrades' (Telke). 9.55.—Nancy Hepton: Waltz Song 'Tom Jones' (German); Can it be love? ('Betty') (Rubens); The Pipes of Pan ('The Arendians') (Monckton). 10.5.—Band: Selection of Leslie Stuart's Popular Songs (arr. Hume). 10.15.—Nancy Hepton: At Dawning (Cudman); Serebata (Toselli); Danny Boy (arr. Weatherly); Go not, happy day (Frank Bridge). 10.25.—Band: Selection, 'The Bohemian Girl' (Balfe). 10.35 spp-12.0.—S.B. from London.

2BE BELFAST. 306.1 M. 980 kc.
 2.30.—London Programme relayed from Daventry. 4.0.—Saint-Saëns. Orchestra: Overture, 'La Princesse Jaune'; Movements from Ballet Music, 'Ascanio', Suite No. 1 (arr. Mouton); Barenolle, 'A Night in Lisbon'; Symphonic Poem, 'Danse Macabre.' 4.30.—A Vocal Interlude. Jessie Coulter (Soprano): The Wood Pigeon, The Starling, The Owl (Lehmann); O pure white soul (K. Rae); Wings (d'Hardelot). Orchestra: Meditation (Glazounov); Reminiscences of Grieg (arr. Godfrey). 5.0.—H. Richard Hayward: 'What do you know about your own County Towns?'—Armagh. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.45.—A Hubert Parry Programme. Orchestra: Music to the Frogs of Aristophanes; Movements from 'Lady Radnor' Suite for String Orchestra—Slow Minuet; Gigue. 8.7.—Keith Falkner (Baritone): Two Odes of Anacreon; Follow a shadow; Sleep; Why so pale and wan? 8.19.—Orchestra: Incidental Music to 'Hypatia'—Overture; Entr'acte; Orestes' March. Doris Bates (Violin): Partita in D Minor—Sarabande; Bourrées Fantastiques; Passepied en Rondo. 8.46.—Keith Falkner: To Althea from Prison; And yet I love her; Through the Ivory Gate; Under the greenwood tree; Dirge in the Woods; Love is a bable. 8.58.—Orchestra: English Suite for String Orchestra—Pastorale; Air; Frolic; Overture to an Unwritten Tragedy. 9.15-12.0.—S.B. from London.

MAINTENANCE OF RECEIVING SETS.

The B.B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.B.C. Bookshop, Savoy Hill, London, or to any provincial stations. This pamphlet is published in conjunction with the Radio Manufacturers' and the British Radio Valve Manufacturers' Associations.

THE NATIONAL RADIO EXHIBITION.

(Continued from page 535.)

reproduction with the modern components available and the ample technical data at one's command.

To the experienced amateur and the scientifically minded the most gratifying feature of the exhibition will be the amount of information available to him. The veil of secrecy which cloaked the exhibits a few years ago has been lifted, and the manufacturers are now readily supplying data hitherto regarded as most confidential, making the novice realize how much is already done for him.

Where coils are interchangeable, their mountings are of such improved design and efficiency that they are practically fool-proof, and there will be no difficulty for even the most inexperienced novice to 'switch over' to another wavelength. Output filter circuits for the loud speaker, to eliminate the chance of damage to this component, are gaining in popularity, and are indispensable where battery eliminators are in use.

The great array of loud speakers demands the serious attention of every owner of a receiving set. It cannot be too persistently urged that an indifferent loud speaker is more largely responsible for poor reception than any other component. To those whose means cannot allow them to invest in a new set, it is strongly urged that they should treat themselves to one of the latest speakers. There would be fewer complaints of the poor quality of the programmes sent out from the

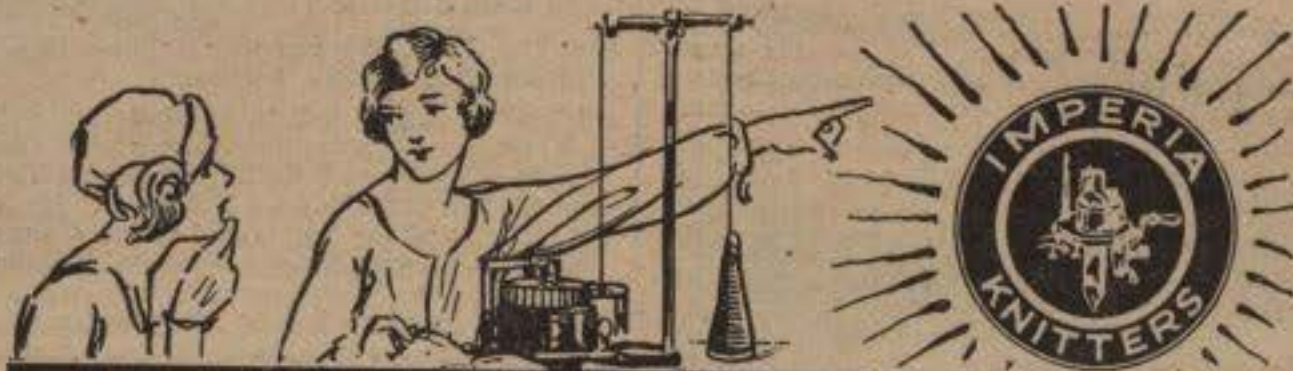
stations, and less dissatisfaction expressed of the manner in which the pianoforte solos come over.

In reviewing these exhibits the great advance made by the coil driven cone will be immediately apparent. Last year the price of this component was beyond the means of most of the visitors to the show. At the forthcoming exhibition the number of these instruments displayed will give evidence of the remarkable headway made in their design, and the prices are now astonishingly low. Contrary to popular supposition, the power required to operate these speakers is not excessive, and excellent results can be obtained from quite a modest receiver embodying a super power valve.

The progress made in portable sets will be immediately apparent. No longer are they considered miniature instruments or toys, and many manufacturers rightly and wisely classify this type as self-contained.

The exhibition closes on September 29, the hours of admission being from 11 a.m. to 10 p.m., except on the last day, on which date it will close at 9 p.m. The price of admission is 1s. 6d., except on Tuesday, September 25, when it will be 2s. 6d. up to 5 p.m. There is every indication that the hall will be filled to capacity, especially in the evenings, and visitors who wish to see the exhibits in comfort are strongly advised to make their visit in the morning.

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FRIDAY, SEPTEMBER 28
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.50
What Will it
be
This Time?

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
'New World' Symphony Dvorak
12.0 A SONATA RECITAL
AUDRIE FORD (Violin)
HAWARD CLARKE (Pianoforte)
Sonata for Violin and Pianoforte, Op. 27
Joseph Jongen
Animé; Tres lent
12.30 AN ORGAN RECITAL
by
The Rev. WILLIAM E. LEES
Minor Canon of St. Paul's Cathedral
Relayed from St. Mary-le-Bow Church
First Movement, Sonata No. 7 Rheinberger
Allegro non troppo
Clair de Lune (Moonlight) Karg-Elert
Dithyramb Basil Harwood
Sketch No. 4, for Pedal Piano Schumann
Heroic March Saint-Saëns
1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLE ORCHESTRA
(Leader, A. MANTOVANI)
From the Hotel Metropole
2.30 Mr. B. A. KEEN: 'The Why and Wherefore of Farming'
2.55 Musical Interlude
3.0 Mr. LESLIE OWER: 'Round the World—II, Collecting Chewing-Gum'
3.20 Musical Interlude
3.25 Miss BERRY: 'Looking at Pictures'

AESTHETIC appreciation is partly natural and partly acquired, and in this course Miss Berry will help to train up natural artistic taste by describing and explaining good pictures



A TEMPLE OF ANCIENT EGYPT—

This evening at 7.25 Dr. Waterhouse gives the first of his talks on the fascinating subject of comparative religion. This picture of an Egyptian Temple at Karnak and the one in column 3 give an interesting comparison between the architectural manifestations of religious systems in widely differing societies.

of things familiar to all children—animals and birds. In the last three talks of the term she will deal with famous paintings of St. George and the Dragon—one of the most generously-painted subjects in classical art.

- 3.40 Musical Interlude**
3.45 A Concert
ARTHUR JAY (Baritone)
MIRIAM ANGLIN (Violoncello)
DOROTHY HOGGEN (Pianoforte)
4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham
5.15 THE CHILDREN'S HOUR:
'ONCE UPON A TIME'
Being an Old-Fashioned Programme, in which we tell again in Story and Music some of the best and most popular Nursery Tales

6.0 Miss STELLA PATRICK CAMPBELL: 'Legends of Precious Stones'
ANIMALS, birds and flowers have all their folk-lore, and so, naturally, have precious stones, which have always in every society attracted the interest and excited the imagination of men. Miss Stella Patrick Campbell will tell of some strange beliefs and customs connected with jewels.

- 6.15 TIME SIGNAL, GREENWICH ; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
6.30 Ministry of Agriculture Fortnightly Bulletin
6.45 THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC BY KREISLER
Played by WILLIAM PRIMROSE (Violin)
7.0 Mr. PERCY SCHOLES, the B.B.C. Music Critic
7.15 Musical Interlude
7.25 Dr. E. S. WATERHOUSE: 'Some Ideas and Ideals of the World's Religions'

THIS evening's talk is the first of a series to be given by Dr. Waterhouse, who is Lecturer in Psychology and the Philosophy of Religion at the Wesleyan College, Richmond. He is also a member of the Senate of London University. Tonight he will discuss the true definition of religion; the inferences that can be drawn from its most primitive forms; the question whether religion was one of the original natural instincts of mankind, and the fascinating differences between early religions and the magic-tradition common among all primitive peoples.

- 7.45 A VIOLONCELLO RECITAL**
by CEDRIC SHARPE
Roverie Tennyson Werge
Minuet Valensin
At the Close of Day Cedric Sharpe
Harlequin and Columbine
Woodworth, arr. Cedric Sharpe

- 8.0 B.B.C. PROMENADE CONCERT**
Relayed from the Queen's Hall
SIR HENRY WOOD
and
his SYMPHONY ORCHESTRA
ELSIE SUDDABY (Soprano)
FRANCIS RUSSELL (Tenor)
JOHANNE STOCKMARR (Pianoforte)

ORCHESTRA
Second Leonora Overture..... Beethoven
FRANCIS RUSSELL and Orchestra
Air, 'Dalla sua pace' ('Don Giovanni')... Mozart
JOHANNE STOCKMARR
Pianoforte Concerto, No. 3, in C Minor... Beethoven
ELSIE SUDDABY, and Orchestra
Recit. and Air, 'Dove sono' (Where are now the happy moments? from 'The Marriage of Figaro') Mozart

- ORCHESTRA**
Symphony No. 6, in F (The 'Pastoral')
Beethoven
9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Road Report

- 9.45 PROMENADE CONCERT**
(Continued)
ORCHESTRA
Overture, 'Cockaigne' Elgar
COCKAIGNE is a picture of London, the town of the Cockneys; a picture of bustling, cheery, noisy existence, with Romance threading its way bravely through the clutter.

The meaning of Elgar's tunes will be apparent to all who hear them. As the pageant passes, we see a number of people in a hurry, a sober citizen or two, a pair of lovers, a cheeky miniature version of the sober citizen, a military band, first in the distance and then close by, the lovers seeking seclusion in a church, and the street again, with its familiar associations.

- ELSIE SUDDABY**
To Daffodils Delius
A fairy Gown Hubert Parry
Morning Hyacinth Henschel
FRANCIS RUSSELL
Fair House of Joy Quilter
Love's Secret Bantock
Blow, blow, thou winter wind Quilter

- ORCHESTRA**
Waltz from 'Eugene Onegin'.... Tchaikovsky
10.30 Local Announcements: (Daventry only)
Shipping Forecast

- 10.35 Topical Talk**
10.50 SURPRISE ITEM

- 11.5-12.0 (Daventry only) DANCE MUSIC:**
AMBROSE'S BAND, from the May Fair Hotel



—AND ONE BUILT BY OUR FOREFATHERS.

A glimpse of the great, mysterious monument of Stonehenge, which, though its history still baffles research, was probably built as a temple of the sun something up to four thousand years ago. In this picture it bears a curious resemblance to the corner of an Egyptian temple, illustrated in column 1

FRIDAY, SEPTEMBER 28

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL
by HAYDN L. SAIL, L.R.A.M.
Organist and Director of the Choir, Bunyan Church, Bedford
Relayed from St. Mary-le-Bow Church
Voluntary in A Minor John Stanley
Serenade Widor
Fugue in G Bach
Andante con moto Henry Smart
Gavotte Nocturne Lemare
Fantasia on an Old Welsh Hymn Tune
Cyril Jenkins
Toccata Heddon Bond
Chorale Prelude, 'Liebster Jesu, wir sind hier'
('Dearest Jesus, we are here') Bach
Heroic March Herbert Brewer

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
WILLIE ROUSE (Wireless Willie)
YVETTE DARNAC (in Light Ballads)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Nabitt and Niblitte,' by Robert Jenkin
THE CLEF TRIO in Vocal Selections
JACKO will Entertain
St. Michael's Mount,
by Gladys Ward

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

ANNETTE BLACKWELL (Soprano)
THE WIRELESS ORCHESTRA
Conducted by S. KNEALE KELLEY
ORCHESTRA
Birthday Overture
Landon Ronald
Sullivan Melodies arr. Godfrey
Solemn Melody Walford Davies

6.50 ANNETTE BLACKWELL
If I be living in Eirinn Norman Peterkin
The Fields are full Armstrong Gibbs
Over the land is April Quilter

6.58 ORCHESTRA
Parade of Tin Soldiers Jessel
The Fairy Tarapatapoum Foulds

7.8 ANNETTE BLACKWELL
The Cuckoo Madrigal (Irish Folk Song)
arr. Charles Wood
Bedlam (Somerset Folk Song)
A Brisk young Widow (Somerset Folk Song) arr. Cecil Sharpe

7.15 ORCHESTRA
Overture, '1812' Tchaikovsky

7.30 AIDA
Acts I and II
by
THE BRITISH NATIONAL OPERA COMPANY
Conducted by JOHN BARBIROLLI
Relayed from Lewisham Hippodrome
Radames WALTER WIDDOP
King of Egypt WILLIAM ANDERSON
Ranphis (High Priest) HORACE STEVENS
Aida MARY BLYTH
Amneris (Princess) CLARA SERENA
Amonasro (King of Ethiopia, Aida's father)
ROBERT PARKER
A Priestess DORIS LEMON

7.30 The B.N.O.C. give 'AIDA'

Act I

RATHER more than half a century ago, Ismail R Pacha, Khedive of Egypt, commissioned from the Italian composer Verdi an Opera, for his recently-opened Opera House in Cairo. Verdi produced *Aida*, a work at least equal to anything he had previously written, and equally successful. It is a highly-coloured Opera, with an Egyptian plot.

Ranphis, High Priest of the Egyptians, tells Radames that it is decreed that he shall lead the army against the Ethiopians. Radames is deeply in love with Aida, daughter of the Ethiopian king, Amonasro, but now captive at the Egyptian Court.

Amneris, the Egyptian Princess, also loves Radames, and finding him cold, watches him and Aida.

The rest of the Act is concerned with the investiture and consecration of Radames as Commander.

8.12 Interlude

8.27 AIDA
Act II

AMNERIS, preparing to receive Radames, who is returning in triumph, tricks Aida into disclosure of her love, by lying to her that Radames has been killed.

The victorious army now returns, and Radames is received with all the magnificence of the Egyptian Court. At his request, the King spares the captives (among whom is Amonasro), and, further, bestows the hand of Amneris upon him, and proclaims him his heir.

9.15 Vaudeville

(From Birmingham)

CECILY JAMES (Comedienne)
SANTA and BARBARA (Spanish Duettists)
GABLE and BANKS (in Mimicry)
PHILIP BROWN'S 'ORLURNATIVES' DANCE BAND
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report
10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STAMPA, from the Ambassador Club
11.0-11.15 AMBROSE'S BAND, from the May Fair Hotel

(Friday's Programmes continued on page 576)



GABLE AND BANKS.

whose Mimicry will be one of the features of the Vaudeville programme from Birmingham tonight.

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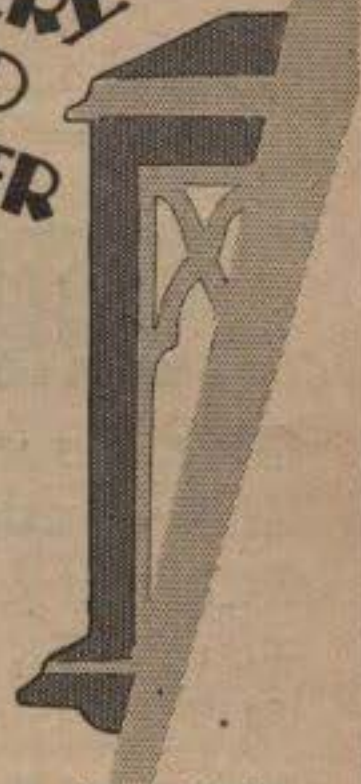
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Friday's Programmes cont'd (September 28)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Why? The plain man asks the expert, 'Something at the Dock'. L. E. WILLIAMS.
- 6.15-11.5 S.B. from London (10.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15-11.5 S.B. from London (10.30 Local Announcements)



FRITZ KREISLER,

the famous violinist, is the composer whose works will be played by William Primrose in the Foundations of Music series this week at 6.45.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15-11.5 S.B. from London (10.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme from relayed Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
'Peach Blossom,' a little play founded on Hans Andersen's story, 'The Nightingale,' written by L. F. Ramsey, with songs by B. Mansell Ramsey

6.0 London Programme relayed from Daventry

6.15-11.5 S.B. from London (10.30 Local Announcements, Forthcoming Events)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Miss BARBARA BRIGGS: 'Pen and Pencil Drawing for Amateurs'

6.15-11.5 S.B. from London (10.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 BROADCAST TO SCHOOLS:
Mr. W. H. BARBER: 'Studies of African Life—II, Nilelands—Fellahin and Dinka'

3.20 London Programme relayed from Daventry

3.40 A SPEECH
by
The Rt. Hon. J. Ramsay MacDonald
At the Opening of an Exhibition of Paintings by Old Dutch Masters
Relayed from the Cartwright Memorial Hall, Bradford
S.B. from Leeds

4.10 CLIFTON HELLIWELL (Pianoforte)
Three Preludes from Op. 28 Chopin
No. 6 in B Minor; No. 17 in A Flat; No. 16 in B Flat Minor
Impromptu in B Flat, Op. 142, No. 3. Schubert
Concert Study in D Flat Liszt

4.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Looking Northwards!
Songs of the Northern Hills (Oliver), sung by BETTY WHEATLEY
A Story of the Norse Invaders, 'The Last Raid of Black Björn'
Songs sung by HARRY HOPEWELL
My Song is of the Sturdy North. German
The Old Man in the North Countree
arr. Kidson and Moffat
Some Norwegian Folk-Songs (Grieg), played by ERIC FOGG

6.0 CHARLES OWEN: 'Lancashire Authors—V, Miscellaneous Verse'

6.15 S.B. from London

7.45 TONI FARRELL (Composer-Entertainer)
Syncopated Piano Solos Farrell
Playful Puss
Lonesome Nigger (Blues)
Jazz Mad
Songs at the Piano
My Toreador Farrell
Syncopated Piano Solos
The Gnomes (Foxtrot) Farrell
Marigold. Mayerl
Heavy Feet Farrell
(Manchester Programmes continued on page 578.)



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Programmes for Friday.

(Manchester Programmes continued from page 576.)

8.0 Liverpool Civic Week Concert

Relayed from St. George's Hall, Liverpool
S.B. from Liverpool

Introductory Remarks by Sir **ARNOLD RUSHTON**
(Chairman of the Civic Week Music Committee)

THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by **T. H. MORRISON**

Overture to 'The Marriage of Figaro'... *Mozart*

MURIEL BRUNSKILL (Contralto), with Orchestra

Recit. and Aria, 'Hence, Iris, hence away' ('Semele')..... *Handel*

ALEC WHITTAKER (Oboe), and Orchestra

Concerto..... *Mozart*

ORCHESTRA

Old Italian Airs and Dances..... *arr. Respighi*

LEONARD GOWINGS (Tenor), with Orchestra

Un aura amorosa (A zephyr of Love, from 'Cosi Fan Tutte')..... *Mozart*

ORCHESTRA

Themes and Six Diversions..... *German*

9.30-11.5 S.B. from London (10.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Irene Odell and Winnie Melville (the Popular Musical Comedy Artists). 8.0-11.5:—S.B. from London.

5SC GLASGOW 405.4 M. 740 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—George Barnett: 'Travellers' Tales of Other Lands—I, The Travels of Sir John Mandeville.' 3.5:—A Concert. Music set to Shakespeare's Plays. The Station Orchestra: Overture, 'The Merry Wives of Windsor' (Nichols). T. W. Torrance (Tenor): 'Hark! Hark! the Lark (Schubert); It was a lover and his lass (Mozart); Who is Sylvia? (Schubert). Orchestra: Two Shakespearean Sketches (Norman O'Neil). T. W. Torrance: O Mistress Mine, and Blow, blow, thou winter wind (Quilter). Orchestra: Suite, 'As You Like It' (Quilter). Shepherd's Holiday; Evening in the Forest; Merry Pranks; Country Dance. Puck's Minuet (Howells). 3.45:—Light Orchestral Concert. The Station Orchestra: Overture: 'Rienzi' (Wagner). T. W. Torrance (Tenor): Eleanore (Coleridge-Taylor); My Dreams (Tosti); What a wonderful world it would be (Libby); Remembrance and Regret (Newton). Orchestra: Punch and Judy Ballet (O'Neil). 4.30:—Organ Recital, relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—Children's Hour. 5.56:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 7.45:—S.B. from Aberdeen. 8.0-11.5:—S.B. from London.

2BD ABERDEEN. 500 M. 800 KC.

11.0-12.0:—Gramophone Records. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 3.45:—A Short Recital by Hilda Reith (Pianoforte): Sonata in D Major, Op. 10, No. 3 (Beethoven). First Movement—Presto. Liebestraum, No. 3 (Liszt); Rondo Capriccioso in E Minor, Op. 14 (Mendelssohn). 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Flora Cameron: 'Some Women Covenanters'—I. 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Relay of National Gaelic Mod. from Wesleyan Central Hall, Inverness. 8.0-11.5:—S.B. from London.

2BE BELFAST. 308.1 M. 980 KC.

12.0-1.0:—Concert. The Radio Quartet: Overture, 'Yelva' (Reisiger); Barcarolle (Tchaikovsky); Selection, 'Madame Butterfly' (Puccini). Hester Bell (Mezzo-Soprano): Three Aspects (C. H. H. Parry); Farewell to my Home (A. Catalini); Caprice (F. White); Winds in the Trees (A. G. Thomas). Quartet: Suite, 'From the Countryside' (E. Coates); Two Irish Dances (Flanagan). 2.30:—London Programme relayed from Daventry. 4.30:—A Pianoforte Recital by Claude de Villie: Evocation and El Puerto (Albeniz); L'Isle Joyeuse (Debussy). 4.45:—An Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.5:—S.B. from London.

Cardiff Notes.

Programme News from the Principality.

Strenuous Opera.

TUDOR DAVIES is the vocalist in a silver band programme at Cardiff on Sunday, September 30. His particular line, as is generally known, is opera, but he advises youthful aspirants to keep clear of opera unless they have constitutions of iron. On one occasion, when he sang in opera for six successive nights, had a concert on the seventh and opera again on the eighth, he began to feel the strain and suffered from temporary loss of memory. He was playing Don Jose in *Carmen*, and after *Carmen* throws her rose at the Don the women are cleared off the stage and Don Jose continues, but as he had not the slightest recollection of what he ought to do he thought the best thing to do was to leave the stage also and in the wings was received by the stage manager, who told him so clearly what he thought of him that his memory returned and he went on the stage again and continued where he had left off. Mr. Davies comes of a musical family, and three of his brothers have been on tour in the United States this summer with the Porth Royal Welsh Gleemen. The silver band which performs in the same programme comes from Tonyrefail. This band is of long standing, but on account of the distress in the mining valleys it was disbanded, but was revived in 1920 under the conductorship of Mr. T. Jenkins and has won under his leadership many prizes. Members of the band are all employed in the local collieries and they give up much of their spare time to practice.

The Women of Glamorgan.

AT the end of September and the beginning of October the Glamorgan Federation of Women's Institutes holds group meetings, and a special programme has been arranged from Cardiff Station in honour of the good work done. Probably there are few counties with such varied interests as Glamorgan, as it is in part agricultural, in part mining and industrial. Perhaps this helps to make the work of the institutes extremely living, for one group can get hints from another of an entirely different type. A very useful form of work which is being revived in many parts of the country is the old craft of quilting. Glamorganshire women have many family treasures of this work, and in the depressed areas many women are reviving this fine work in order to help the family budget. One special request from the institutes for this special programme is that a rendering be given of the song 'Jerusalem.' This is usually sung by members at the opening of meetings.

The Young Idea, a comedy in one act by Herbert Swears, will be given during the evening, and although the characters are both women, a widow and her daughter, the theme does not deal with an Adamless Eden but revolves round the two important problems of clothes and Cupid.

The N.O.W. Season begins.

L AURA LAUGHARNE (soprano) and Frank Powell (baritone) will sing at an afternoon concert on Tuesday, October 2. Miss Laugharne studied under Mrs. Mostyn Bell in London, Milan and Vienna, and Frank Powell, who won a Mostyn Bell scholarship, studied in Vienna. Both these artists are well known in South Wales. On the evening of this day the opening concert of the National Orchestra of Wales will be given from the Assembly Room, City Hall, Cardiff, when the artists will be Dorothy Bennett and Evelyn Howard-Jones. This is one of the series of symphony concerts which are normally held on Thursday evenings, but on this occasion the popular concert will be held on Tuesday owing to a civic function in the City Hall.

Singers from Germany.

ON Wednesday, October 3, the German Singers will visit Cardiff in the itinerary of England and Wales. This interesting group of singers is under the leadership of George Goetsch, and they will give many madrigals, folk-song settings, suites and canons which are seldom heard nowadays.

Forthcoming Talks.

MR. F. W. HARVEY, the Gloucestershire poet, who is giving a series of broadcasts to schools on 'Folk Tales of the West,' will give 'Giants and Dragons' on Monday, October 1, as the second of his series. Dragons, of course, have an equal claim to fame in Wales and the West Country, and rumour has it that they are not yet extinct. In his series on 'Crafts and Craftsmen,' Mr. Isaac J. Williams will deal with the craft of metal work on Wednesday, October 3. He will refer to the antiquity of the art, for the claim to be the earliest instructor of every artificer in brass and iron has been made by Tubal-Cain. Mr. Williams will pass quickly over an immense time, and after touching on the work of the present day, he will deal with practical and decorative processes of production in soft and hard metals and will give a warning on the limitation of tools and materials. On Saturday, October 6, at 7.0 p.m., Mr. Stanley Dark will give a talk under the reminiscent title 'And that reminds me.' Mr. Dark is well known in Cardiff, for he came to the district in 1920 in the interests of the National Institute for the Blind and gave seven years' service for this cause. He is better known, however, for his connection with the theatre as actor, author and producer, having appeared under the management of Sir Charles Wyndham, Arthur Bourchier, and others. He also worked for many years in America, notably with Charles Frohman.

A Manchester Symphony Concert.

MANCHESTER, and Liverpool will be taking the Symphony Concert that is to be broadcast by the Augmented Northern Wireless Orchestra on Sunday afternoon, September 30. The Symphony chosen for this concert is Tchaikovsky's 'Pathetic'—one of the most popular of all symphonies. In somewhat of a contrast to it, in the present programme, stands Rimsky-Korsakov's Concerto for Piano and Orchestra, Opus 30. The vigour and colourful tones of this favourite Russian composer are present throughout this concerto—the interpreter of which, on this occasion, will be Frank Merrick, a pianist who needs no introduction to Northern listeners. The orchestra will open with Sir Hamilton Harty's *A Comedy Overture* and Debussy's *E'Après midi d'un Faune*. The soloist that afternoon will be Parry Jones.

Leaves From Ossian.

THE Gaelic bard Ossian (son of Fingal, King of Morven) flourished in the northern Highlands somewhen during the third century. The poems that he chanted and recited were passed down the centuries from lip to lip until, about the middle of the eighteenth century, an English translation by James Macpherson appeared. It is this translation that the late Liza Lehmann used in her 'Leaves from Ossian,' an extensive work for soprano, contralto, tenor, baritone, chorus, and orchestra. Liza Lehmann was as tuneful a composer as recent years have seen; and in this work, which will be broadcast from Manchester on Monday evening, October 1, she is seen at her popular best. She has taken certain fragments from the Gaelic bard and strung them together in an attractive narrative form. The soloists will be Lily Allen, Sara Buckley, Arthur Wilkes, and Harold Brown; they will be supported by the Station Chorus and the Northern Wireless Orchestra.

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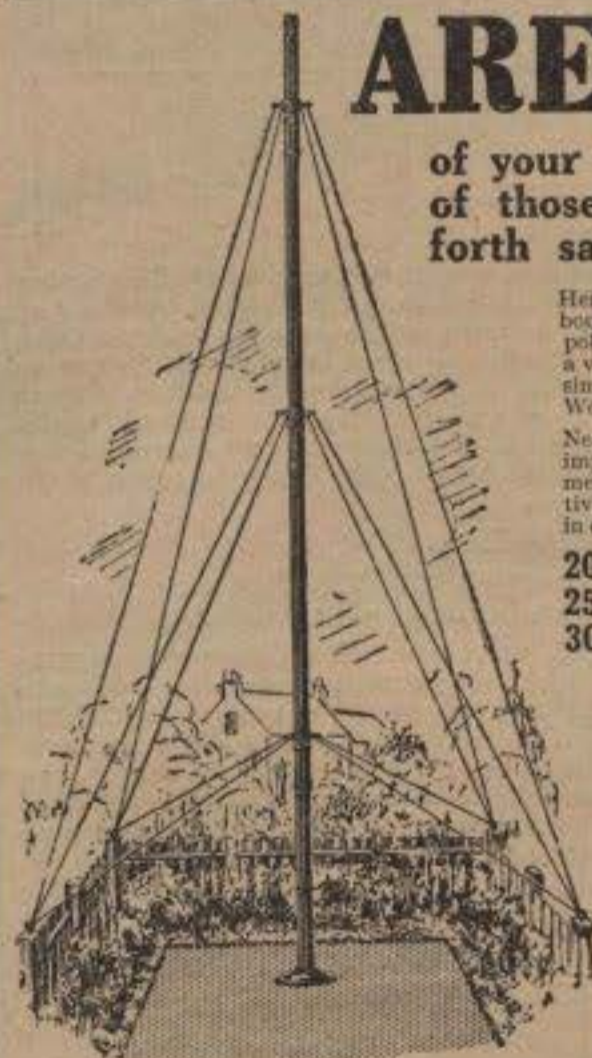
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Band from
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SATURDAY, SEPT. 29
2LO LONDON & 5XX DAVENTRY
 (361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.15
Detective Story
Broadcast in
Serial form

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET
 Directed by RENE TAPFONNIER
 From the Carlton Hotel

3.30 British Legion Military Band
 ROSA ALBA (Soprano)
 FRANKLYN KELSEY (Baritone)
 THE BRITISH LEGION MILITARY BAND
 Conducted by ROBERT EASTLEIGH

5.15 THE CHILDREN'S HOUR:
 MY PROGRAMME
 by
 Lady TREE

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, ANNOUNCEMENTS AND SPORTS BULLETIN

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
 VIOLIN MUSIC BY KREISLER
 Played by WILLIAM PRIMROSE (Violin)

7.0 Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'

THIS evening Mr. Ernest Newman, who is a notable new accession to the number of

BAND
 Selection from 'The Show Boat' Kern
 ROBERT PITT and LANGTON MARKS
 Calling the British Smiles
 ALLAN BROWN (Grand Organ)
 Finale from Organ Symphony No. 1 in D Minor (Op. 42) Guilman
 HELENA MILLAIS (Entertainer)
 BAND and GRAND ORGAN
 March of the Knights of the Grail ('Parsifal') Wagner

IN the Sacred Festival Drama *Parsifal*, Wagner's last work, the composer treats of the legendary relic of the Eucharist, the Holy Grail (the cup which was used at the Last Supper, and in



TONIGHT'S VAUDEVILLE SHOW.

At 9.50 tonight an important Vaudeville programme will be broadcast from London and Daventry. It will include Zaidee Jackson, the new coloured star, in Negro spirituals and folk-songs, and Betty Chester in comedy songs. Here they both are—Zaidee Jackson on the left and Betty Chester on the right. (Picture by Lemarc.)



BAND
 Introduction, Act III and Bridal Chorus from 'Lohengrin' .. Wagner, arr. Winterbottom...
 Selection of Popular Songs by W. H. Squire

3.50 ROSA ALBA
 Una voce poco fa Rossini
 The old knitted shawl W. Squire
 Should he upbraid Bishop

3.58 BAND
 Cornet Solo, 'The Lost Chord' Sullivan
 (Soloist, Mr. J. CAPON)
 Overture, 'Son and Stranger' Mendelssohn
 An Old-time Melody, 'My Lady's Minuet'
 Gladys A. Wood

4.20 FRANKLYN KELSEY
 Olinda Purcell, arr. Somervell
 O my sweeting Harold Samuel
 Poor Old Horse arr. G. Sharpe

4.28 ROSA ALBA
 To Dianème Del Riego
 Hark the Vesper Hymn Russian
 So Sarah Rose Ardit

4.35 BAND
 Waltz, 'The Angelus' Lotter
 Descriptive Intermezzo, 'On a Sunday Morn'
 Horne

4.50 FRANKLYN KELSEY
 Time, you old Gipsy Man Maurice Besty
 Birds Charles Wood
 Diaphenia Harold Samuel

4.57 BAND
 Selection from 'Der Rosenkavalier'
 Richard Strauss
 Dream Picture, 'The Phantom Brigade'
 Myddleton

the B.B.C.'s regular critics, gives his first weekly talk. One of the most forceful and trenchant of writers on music, he has made his weekly articles in *The Sunday Times* as important a feature as any in music criticism; and his books on Wagner created a sensation in the musical world. Listeners will welcome the opportunity of having him as their guide to the broadcast music of the next week.

7.15 Musical Interlude

7.25 Sports Talk: Mr. B. L. BISGOOD: 'Exercise in Winter—Badminton'

THERE was a time when hearty people were inclined to despise Badminton—as once they despised lawn tennis—as a soft and ladylike game. This view has long been abandoned, and Badminton is now justly recognized as a fast and exciting game which provides an ideal means of keeping fit. Mr. Bisgood, who gives this evening's talk, is not only a Badminton enthusiast, but a cricketer who has played for Somerset.

7.45 A Popular Concert

Arranged by ALLAN BROWN, F.R.C.O.
 THE BAND OF THE LIFE GUARDS
 (By permission of Lieut.-Col. The Hon. G. V. A. MONCKTON-ARUNDELL, D.S.O., O.B.E.)
 Conducted by Lieut. W. J. GIBSON
 Relayed from the Kingsway Hall
 BAND and GRAND ORGAN
 Overture to 'Ruy Blas' Mendelssohn
 GARDA HALL (Soprano) and Orchestra
 Charming oiseau (Charming bird, from The 'Pearl of Brazil') F. David
 Solo Flute: Musician G. McBRIDE

which the Saviour's blood was received at the Crucifixion).

In this extract we have the solemn entry of the Knights as they gather to partake of the Love Feast, when the Grail is unveiled.

9.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

9.15 Serial Story: 'The Brentwardine Mystery'—I, by Mr. and Mrs. G. D. H. COLE

THE idea of broadcasting a serial is not a new one, but the present series promises to be particularly notable. Tonight, and on the following three Saturdays at the same time, Mr. and Mrs. Cole will broadcast a new and unpublished detective story, and listeners will have the opportunity of indulging in clue-hunting to their hearts' desire. And it goes without saying that a detective story by the authors of 'The Brooklyn Murders' and 'The Death of a Millionaire' will contain enough thrills to satisfy the most ardent devotee.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 Vaudeville

TED SAWYER (Solos on the Hack-saw)
 BETTY CHESTER (Comedy Songs)
 ZAIDEE JACKSON (in Negro Spirituals and Folk Songs)
 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel
 (Saturday's Programmes continued on page 582.)



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SATURDAY, SEPT. 29

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

3.30

VARIETY

(From Birmingham)

DOROTHY ROBSON (Soprano)

In Spanish Folk Songs

'ST. AELRED'S DAY'

A Comedy by H. E. HOLME

The Rev. Canon Marlowe (Vicar of St. Aelred's)

JOHN MOSS

The Rev. Bernard Tyrrell (Curate of St. Aelred's)

DAVID HAMILTON

Celia Marlowe, the Vicar's Daughter

MARGARET KENNEDY

Mrs. Watson, Tyrrell's Landlady

GLADYS JOINER

CONSTANCE WENTWORTH

(Soprano)

FREDERICK LAKE (Tenor)

In Duets

THORNLEY DODGE

(Entertainer)

4.30 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO

AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH

LEWIS

Overture to 'In Autumn'

Grieg

Suite of Three Dances

from Incidental Music to

'Richard II'... Percy Pitt

4.57 HERBERT HEYNER

(Baritone)

The Gravedigger's Song

Anon., 1557

It was a lover.... Morley

Beauty, retire

Samuel Pepys

Bees of Bedlam.... Purcell

FRANK CANTELL (Violin),

LEONARD DENNIS

(Violoncello) and Orchestra

The Muse and the Poet,

Op. 132... Saint-Saëns

HERBERT HEYNER

I held love's head..... Warlock

Thou gavest me leave..... Harty

The Wake Feast..... Harty

Grace for Light..... Warlock

Good Ale..... Warlock

ORCHESTRA

Military March..... Schubert

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Snooky Gets Caught in a Trap,' by Phyllis

Richardson

EDITH JAMES will Entertain

GABRIEL LAVELLE (Baritone)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. ANNOUNCEMENTS AND SPORTS BULLETIN

6.40 SPORTS BULLETIN (from Birmingham)

6.45 Light Music

GLADYS PARR (Contralto)

DESIREE MACEWAN (Pianoforte)

THE BRITISH MUSIC PLAYERS

BRITISH MUSIC PLAYERS

Overture to 'Il Re Pastore'..... Mozart

Serenade..... Herbert

Canzonetta..... Herbert

6.55 GLADYS PARR

If you wish for true happiness..... Donizetti

I've been roaming..... Horn

Every grey beard ('The Barber of Seville')..... Rossini



BORIS ZACHAREWITSCH

will broadcast half-an-hour's violin recital from 5GB tonight.

7.2 BRITISH MUSIC PLAYERS

Two Eastern Songs..... A. Lang, arr. Howard

Before the Dawn; Salama

Valse Caprice, 'On a Woodland Glade'.... Kay

7.10 DESIREE MACEWAN

Finale from Sonata in G, Op. 2, No. 3 Beethoven

Minuet..... Purcell, arr. Henderson

Waltz in A Flat, Op. 42..... Chopin

Reel, 'The Countess of Sutherland'

J. Hunter Macmillan

7.25 BRITISH MUSIC PLAYERS

African Suite..... Bax

In Safari; Kraal Song; Shamba Song; Kenya

Idyll; A Massed Ngoma

7.38 GLADYS PARR

Voici la saison.... Gounod

The Oak and the Ash

Traditional

Drift down, Drift down

Landon Ronald

7.45 BRITISH MUSIC PLAYERS

'Le Toreador'..... Wachs

Menuet Antique

Elkin, arr. Howard

Rosemary

Elgar, arr. Ketelbey

Two Movements from

'Petite Suite'... Borowski

Valse; Ukrainienne

Schoumka

8.0 Story Reading

By Mr. TREVOR CLARK

8.30 A VIOLIN RECITAL

by

ZACHAREWITSCH

Peggy on the Green

Traditional

Lament..... Purcell

Pavane..... William Byrd

Gavotte..... Gibbons

Lament..... Dr. Arne

Country Dances... Traditional

Drinking Song William Byrd

Jane Seymour..... Gibbons

A Ramble to

Oxford..... Traditional

Jack Tar.....

Rise, Glory Rise..... Dr. Arne

9.0 A MILITARY BAND CONCERT.

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Ballet Music from 'William Tell'..... Rossini

GLYN EASTMAN (Baritone)

Where be you going?..... Quilter

I heard a Piper piping..... Peterkin

Captain Stratton's Fancy..... Paul Corder

MARGARET WILKINSON (Soprano)

When Myra Sings..... A. L.

Shepherd, thy demeanour vary

Britten, arr. Lane Wilson

BAND

Ochs' Waltz from 'The Rose Cavalier' R. Strauss

Gopak..... Moussorgsky

9.38 GLYN EASTMAN

Lone dog..... Erlebach

The Woman and the Horse... }..... Mallinson

Canadian Hunter's Song..... }.....

MARGARET WILKINSON

The Willow Song..... Sullivan

E'en as a lovely flower..... Frank Bridge

9.52 BAND

Saltarello from 'Italian' Symphony Mendelssohn

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Musical Interlude

10.30-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel

(Saturday's Programmes continued on page 583.)

9.0 Military Band Concert



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Saturday's Programmes cont'd (September 29)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'The Marriage of Figaro'... *Mozart*
Suite, 'Rustic Revels'... *Fletcher*
Musical Moment... *Schubert*
Ballet Suite... *Rameau, arr. Mottl*
Selection from 'Merrie England'... *German*

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. P. E. BARNES: 'Walks in the West'—III

7.15 *S.B. from London*

7.25 Mr. L. E. WILLIAMS: 'Clubs, Officials and Players'

7.35 *S.B. from Swansea*

7.45 A Recital by JOHN THORNE (Baritone)
'My Favourite Songs'
Grandeur... } *Stanford*
Boat Song... }
Epitaph... } *Beedy*
The Little Seamstress... } *Herbert Menges*
All thro' the Night... } *arr. Lily Cover*
By the Waters of Babylon (Psalm)
arr. Coleman Young
Treasure Trove... } *Lily Cover*

8.0 **'Hello, Bristol!'**
A Programme by
THE BRISTOL LISTENERS' CLUB
Directed by F. E. ROBINS
Artists:
HILDA EAGER (Soprano)
REGINALD BUSSELL (Bass)
E. U. RIDGWAY and FRANCIS GAYTON (Comedy Duo)
LIONEL SAUNDERS (Entertainer)
THE BRISTOL BANJO QUARTET
and '6QW'

9.15-12.0 *S.B. from London* (9.45 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 *S.B. from London*

7.25 *S.B. from Cardiff*

7.35 Mr. W. ROWE HARDING: 'Rugby Football'

7.45 *S.B. from Cardiff*

9.15-12.0 *S.B. from London* (9.45 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.45 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
Michaelmas Day
Reflections on three quarters of the year—and the best laid plans for the fourth

6.0 London Programme relayed from Daventry



Mr. ROWE HARDING. *Topic*

the Cambridge and Wales three-quarter, who captained the Principality a year or two ago, will broadcast a talk on Rugby football from Swansea this evening at 7.35.

6.15-12.0 *S.B. from London* (9.45 Items of Naval Information; Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
'THE FAIRY TRAIN'
The AUNTS and UNCLÉS again answer the call of 'Timothy Bells.' Play by Winifred A. Ratcliff. Music by ADA RICHARDSON

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.45 Local Announcements; Sports Bulletin)

(Saturday's programmes continued on page 585.)

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Saturday's Programmes cont'd (September 29)

(Continued from page 583.)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.15 A SPEECH
by
The Right Honourable the Earl of Birkenhead
At the Opening of the Liverpool Autumn Exhibition
Relayed from the Walker Art Gallery
S.B. from Liverpool

3.45 Old Masters
THE NORTHERN WIRELESS ORCHESTRA
March from Scipio *Handel*
Overture to 'Don Juan' *Mozart*
ERNEST ALLEN (Tenor) with Orchestra
Adelaide *Beethoven*
ORCHESTRA
Symphony in C (The 'Jupiter') *Mozart*
ERNEST ALLEN
The Garland *Mendelssohn*
Serenade *Schubert*
I attempt from love's sickness to fly .. *Purcell*
ORCHESTRA
Ave Maria *Schubert*
Slumber Song *Schumann*
Overture to 'A Midsummer Night's Dream' *Mendelssohn*

5.15 THE CHILDREN'S HOUR:
'The Raggedy Man'
A Play for Broadcasting by Kathleen M. Simmons
Performed by THE STATION REPERTORY PLAYERS
Music by THE NORTHERN WIRELESS ORCHESTRA
Songs by TREVOR SCHOFIELD
'Home-made Songs'
(De Beck Porter)
Sung by HARRY HOPEWELL
Timmy; Not So Bad; Mrs. Owl

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 THE LORD MAYOR OF LIVERPOOL (Miss MARGARET BRAVAN): 'Citizenship' S.B. from Liverpool

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 Famous Northern Resorts
Blackpool
'FOLLIES OF 1928 REVUE'
Relayed from the Winter Gardens Grand Pavilion
Book by R. P. WESTON and BERT LEE
Music selected and arranged by E. W. EYRE
Produced by JULIAN WYLIE
Scene I
'I JUST ROLL ALONG'
Sung by GWLADYS STANLEY and THE GIRLS, introducing THE BABY BELLES (from the Win-stanley School of Dancing, Manchester)

7.50 Scene II
'Lost'
A Policeman SANDY POWELL
A Child MINNIE ROUNDTWAITE

7.58 Scene III
'MEMORIES OF LESLIE STUART'
A Short Song Scene arranged as a tribute to the memory of the great Lancashire composer, Leslie Stuart, who died recently
Introduction EVE LYNN and EDDIE JAYE
Lily of Laguna GWLADYS STANLEY
Tell me, pretty maiden, ... THE BABY BELLES
Sweetheart May EVE LYNN
Soldiers of the King BERTRAM ROGERS
Assisted by HERMAN DAREWSKI'S BAND

8.8 Scene IV
NAUGHTON AND GOLD
In an amusing 'Cross-talk' Act

8.15 HERMAN DAREWSKI'S AUGMENTED DANCE BAND
Relayed from the Winter Gardens Ballroom, Blackpool
Dance Music

8.30 A Special Performance of the 'Rhapsody in Blue' *Gershwin*

8.45 SPIERO'S ORCHESTRA
Relayed from the Palace Picture Theatre
Spanish Scene, 'Sevillana' *Elgar*
Idyll, 'The Herd Girl's Dream' *Labetzky*
Novelty, 'The Rag Doll' *Brown*
Waltz, 'Poudrée' *Popy*
Selection from 'La Traviata' *Verdi*

9.15-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

3.30—London Programme relayed from Daventry. **4.15**—Music relayed from Tilley's Blackett Street Restaurant. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.0**—Marion Cran, 'Indoor Bulb Cultivation.' **7.15**—Musical Interlude. **7.25**—T. W. Bell, Secretary of the Northumberland Football Association, 'Association Football.' **7.45**—Short Variety Programme. Tom Farrell (Specialty Pianist). Also Chentrens (French Entertainer). **8.15**—A Concert by The Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Melodies from 'The Desert Song' (Romberg); Overture, 'Raymond' (Thomas); Variations (Summerlatt); Andantino (Lemare); Pizzicato for Strings (Gomez); Parade of the Tin Soldiers (Jessel); Violoncello Solo, 'Serenade' (Drigo) (Soloist, May Bartlett); Melodious Memories (arr. Finck). **9.15-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. **3.30**—Dance Music relayed from the Locarno Dance Salon. **4.15**—A Light Orchestral Concert. The Station Orchestra: Overture, 'John and Sam' (Ansell); Intermezzo, 'A Little Peach' (Colin). Alexander Henderson (Bass): A Chip of the Old Block (Squire); In Summer Time on Bredon (Peel); Three Poor Mariners (Quilter); Tomorrow (Keel). Orchestra: Suite, 'English Folk Songs' (Vaughan Williams); Seventeen come Sunday; My Bonny Boy; Folk Songs from Somerset. Alexander Henderson: Vulcan's Song (Gounod); Barbara Allen and The Jolly Miller (Quilter); When dull care (Lane Wilson). Orchestra: Intermezzo, 'A Spring Day' (Haines); Waltz, 'Why did you say?' (Neill); March, 'Gallant Service' (Lotter). **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Musical Interlude. **6.15**—S.B. from London. **6.40**—Calendar of Great Scots.—George Buchanan. **6.42**—Scottish Sports Bulletin. **6.45**—S.B. from London. **7.25**—'Ompax' on Rugby: The Season's Prospects. **7.45**—Scots Variety. The Station Orchestra: Overture, 'Guy Mannerling' (Bishop). Alexander McGregor (Baritone): The Island Shieling Song (Kennedy-Fraser); Willie's game to Melville Castle (Stephen); My Nannie's awa' (Traditional) Maiden of Morven (Lawson). Orchestra: Scottish Serenade (Stephen). Gilbert McAllister in a Humorous Character Sketch. Orchestra: A Celtic Lament (Foulds). Margaret Milne (Soprano): The Rowan Tree (Madie); My Boy Tammy (Sorene); My Laddie o'er the Sea (Lemon); Border Cradle Song (Kemp). Orchestra: March, 'Dumbarton's Drums' (Moonie). **8.45**—'Yellow Fever.' A Play in One Act, by Dot Allan. Incidental Music by the Station Orchestra. **9.15-12.0**—S.B. from London.

2BD ABERDEEN. 500 M. 800 KC.

3.30—Dance Music relayed from the New Palais de Danse. **4.10**—Studio Interlude. Margaret Duncan (Mezzo-Soprano). James Hendry (Tenor). Margaret Duncan; The Portrait (Parkyn); The Haunted Garden (W. H. Squire); Mighty like a Rose (Ethelbert Nevin). **4.19**—James Hendry: I attempt from love's sickness (Purcell); On Wings of Song (Mendelssohn); My Pretty Jane (Bishop). **4.28**—Margaret Duncan: The Rowan Tree and There grows a bonnie brier bush (Traditional). **4.34**—James Hendry: Mary of Argyll (Nelson); Scotland Yet (McLeod). **4.40**—Dance Music (Continued). **5.15**—The Children's Hour. **6.0**—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. **6.15**—S.B. from London. **6.40**—S.B. from Glasgow. **6.45**—S.B. from London. **7.0**—Canon Wilkinson, 'Saturday Night'—II. **7.15**—S.B. from London. **7.25**—S.B. from Glasgow. **7.45**—A Programme by the Old Time Singers. Margaret Stephen. 'Miss Holmes. Gilbert Bailey. Edith Ashby (at the Piano). **7.5**—Agnicourt Song and Corpus Christi Carol (arr. Geoffrey Shaw). Kishmool's Galley (arr. Kennedy Fraser); My Man John (arr. Cecil Sharpe). **8.15**—The Tree in the Wood (Cecil Sharpe); Tom's gone to Hilo (arr. Old Time Singers); The Jolly Tinker (arr. E. Newton); The Sweet Nightingale (arr. Lucy Bradwood). **8.35**—Come, let's be merry (arr. Lane Wilson); The brisk young widow (arr. Cecil Sharpe); The Holly and the Ivy (An Old Time Singer); The Bonny Blue Handkerchief (arr. Dr. Sweeting);

(Aberdeen Programme continued on page 586.)

What the Other Listener Thinks.

Extracts from Letters to the Editor.

As one of the large majority of well-satisfied listeners I would put in a word of praise for the gentlemen responsible for compiling programmes. At home, we listen to an item we like, and usually thoroughly enjoy it; if the next item is concerned with something we are not keen about, then we simply switch off. Simple, isn't it? The B.B.C. would have an impossible job to be continually broadcasting something to please each listener. Talk of alternative and eighteen-hour programmes! Finally, in Pope's words, 'Bold is the task, when subjects, grown too wise, instruct a Monarch where his error lies!' But have they grown too wise?—C. R. N., Clapton, E.5.

AFTER living twenty years in London, Susanna and I settled down, near relatives, in a small northern town with no theatre. In London we had assiduously seen the Lena Ashwell Players week by week, now and then treating ourselves to a production in town. Before leaving London kind friends gave us a good wireless set and a loud speaker. The latter arrived and sat on our mantel-piece in all its mahogany glory, but September and October passed—long, dreary, playless months, before the three-valve set came. It did come at last, and was installed. A charming man fiddled about with the wires, and made awful squeals and howls, and grunts, and our hearts were like lead, when suddenly a clear, resonant voice broke out, as if at our very elbows, 'Lady Teazle, Lady Teazle, I'll not bear it.' We gasped. I clutched Susanna, whose face shone like the sun, and exclaiming *School for Scandal!* we executed a wild dance round the room, regardless of the electrician. 'Plays, plays,' we shrieked, 'plays we can really hear. Hurrah.' And now this morning, a communication comes from the B.B.C. promising Twelve Great Plays this season—Shakespeare, Ibsen, Euripides... —E. W., Bishop Auckland, Co. Durham.

I WOULD like the B.B.C. to know what radio means in some of the isolated farmhouses in this Fen Country. The remote loneliness of some of these homesteads can hardly be imagined by the city dweller. One's nearest neighbour can be seen in the far distance, or, perhaps, even in this flat country, there may be no other dwelling in sight. I spent an evening in such a farmhouse some weeks ago. 'Isn't it quiet?' I found myself whispering, and even the whisper seemed to echo amongst the low oaken beams. 'I used to think I should go mad,' replied my hostess. 'But we are never lonely now,' she added, gaily, as she switched on the loud-speaker and the pleasant, friendly voice of the Announcer promised us music, song, and laughter. What an evening's entertainment! And later we danced to the Savoy Orpheans Band.—J. A., Lincoln.

WE live in the country with no neighbours, and Sundays are awfully dull. The wireless comes as a boon and a blessing to us. My husband, who is partly an invalid, enjoys the services. When we hear the great preachers of the day telling the old sweet story in a new way we feel much happier for listening. Then, again, we can only go to the theatre once a year when on holiday, so the short plays on the wireless are eagerly looked forward to.—'A GRATEFUL LISTENER,' Clacton-on-Sea.

ONE of the most gratifying features of listening, when the music comes from the studios, is the omission of clapping and the terrible demand for encores. Why should people demand encores? It is like asking the shopkeeper for an extra free supply of goods after having supplied what has been bought and paid for. It would improve the concerts if you insisted upon conductors outside the studios disallowing encores entirely. An encore spoils a good turn; a poor turn does not merit one.—H. H. J., Leeds.

Programmes for Saturday

(Aberdeen Programme continued from page 585.)

O No, John (arr. Cecil Sharpe); Shenandoah (arr. Old Time Singers); Old John Brudenium (arr. Johnstone). Interludes by the Station Octet. 9.0.—Derek Oldham and Winnie Melville (the Popular Musical Comedy Artists). 9.15-12.0.—London.

2BE BELFAST 506.1 M. 990 KC.
 4.0.—Dance Music: Larry Brennan and his Band, relayed from the Plaza, Belfast. 5.0.—Albert Fitzgerald (Violin); Coulin (arr. Esposito); Andante and Scherzo Capriccioso (David); Orchestra: Four Dances from 'The Rebel Maid' (Phillips); Two Light Syncopated Pieces (E. Coates); Moon Magic; Rose of Samarkand; Scherzo, 'The Jolly Musicians' (Mussa); Suite, 'The Wand of Harlequin' (Ewing). 5.15.—The Children's Hour. 6.0.—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall; Concert Overture (Purcell-Mansfield); Cantilene (Holloway); Indian Legend (Gandlyn); A Pastoral (Wolstenholme); Humoresque (Frank Ward); Heroic Minuet (H. Stewart). 6.15.—S.B. from London. 6.40.—S.B. from Glasgow. 6.45.—S.B. from London. 7.45.—A Military Band Concert. The Station Military Band, conducted by Harold Lowe. Band: Grand March from 'Tannhäuser' (Wagner); Overture, 'Patrie' (Bizet). 8.3.—Edith Cruickshank (Contralto); Trees (Rachin); Ecstasy (Bumel); A Summer's Night (Goring Thomas); A Night Idyll (Loughborough). 8.15.—Band: Selection, 'I Pagliacci' (Leoncavallo); Mark Hennigway (Cornet); Mairé, my girl (Aitken); A Farewell (Liddle). 8.34.—Band: Suite, 'Three Dale Dances' (A. Wood). 8.44.—Edith Cruickshank: O that it were so, and Love went a riding (Frank Bridge); Indolence, and I will make you brooches (Anthony Collins). 8.56.—Band: Waltz, 'Dream of the Ocean' (Gungl); Selection, 'Lady, be Good' (Gershwin). 9.15.—S.B. from London. 9.50 app.—'Four-in-Hand,' A Revue on the Road. Book and Lyrics by John Watt. Music by Claude de Ville. Colleen Clifford, Cyril Lidington, Peter Wyatt and Harold Clemence (who will probably get out of hand). 10.30 app.—12.0.—S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Broadcasting and the Future of Music.

(Continued from page 543.)

until a gap has been created that looks almost like an impassable chasm.

Can it be bridged? It is doubtful. But there is no doubt whatever that the one institution that can make the attempt with some prospect of success is broadcasting. There exists a particularly ugly American expression which we will borrow for a moment with the grim determination of returning it immediately after use. It is 'mezzo-brow.' With music to which that unmelodious tag applies the gap can be bridged—music, that is to say, which is written to entertain—the tired business man, if you like—but with the same degree of skill, and even sometimes of imagination, as that other music of the elect. A work such as, for instance, Gounod's 'Little Symphony for Wind Instruments,' with its consummate mastery of instrumental colour and its lighthearted charm, is a veritable Locarno at which highbrows and lowbrows can meet and find themselves, to their mutual surprise, in full agreement. The annals of the ballet—not the Diaghileff Ballet of today so much as that of the latter half of the nineteenth century—supply vast quantities of such music. Its material had to be slight and easily digested, because its audience was as mixed as that of broadcasting itself, but it attracted to its banner many of the foremost composers. In Russia, for instance, Tchaikovsky and Glazounov wrote ballets, the actual melodic material of which was often of the kind at which the devout musician puritanically raises his eyebrows,

but they saved their artistic consciences, the one with his fine orchestral colour, the other with his polyphonic craftsmanship.

That is one example of a bridge, or, rather, a mighty viaduct, to be built by broadcasting. But the experience of more seriously inclined listeners reveals similar gaps on a smaller scale. For instance, there was an extended period during which English audiences heard very little new music, and that mostly of one brand. Then, with mysterious suddenness, the fashion changed to a demand for novelties. The result was a widespread anachronism of the musical sense. People rejected the new works because they had not heard the music which led up to them. Then, when this in turn was performed, they were tempted to reject it also, because it was not so novel as what they had just recently spurned. They had been given the cart before the horse, and could not readjust their perspective. I really believe that was when the seeds were sown of the reaction which afterwards set in against all new music. I would suggest the period of 1865-1900 as very fruitful ground for the building of another bridge spanning gaps in the musical experience of all but the most pertinacious music-lovers. But why continue? There are countless such white spaces on our musical maps, and a systematic filling of them, with due notice and a settled mode of procedure, represents certainly for the present the best service that broadcasting can render to music. EDWIN EVANS.

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

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|--|---|---|---|
| The New Season opens on September 26 with 'Maritana.' Listeners who wish to subscribe for the libretti of the New Season are advised to do so early. For a subscription of 2/- the B.B.C. will forward, in the first week of each month, a copy of each libretto, or of any number, pro rata. | 'The Betrothal' to be broadcast on Oct. 8 and 10 is the second of a series of twelve great plays which are to be given monthly. A booklet will be published in connection with each play and will contain a long article by a well-known critic or actor, illustrations, a list of characters and a full synopsis. The series can be obtained for an inclusive charge of 2/- for the twelve. | In connection with the new Session of Talks and Lectures the under-mentioned pamphlets are being published and can be obtained either separately at 2d. each post free, or can be subscribed for at the rate of 4/- to cover 3 sessions' supply of about 24 pamphlets. | The under-mentioned pamphlets, which are being published in connection with the afternoon broadcasts to schools, will be found of great assistance to listeners generally, and can be obtained either separately at 2d. each post free or can be subscribed for at the rate of 4/- to cover 3 sessions' supply of about 24 pamphlets. |
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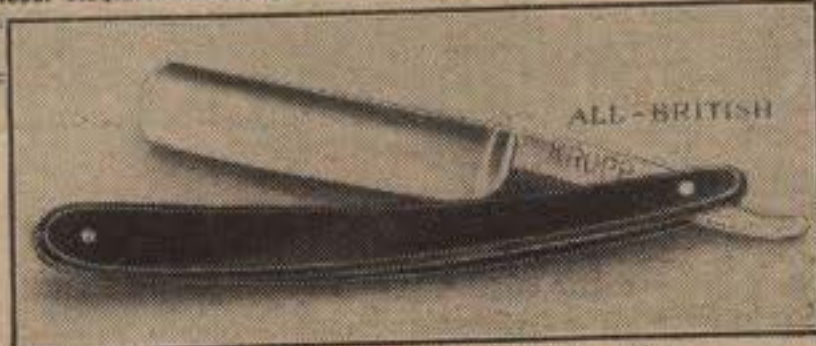
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Make your loud speaker live!

FIX A "TONER"



across the terminals and your loud speaker will reveal a clarity of reproduction equalled only in the broadcasting studio itself. The "TONER" is a wonderful device that removes all distortion and undesirable noises from any loud speaker or 'phones. Brings out those LOW NOTES and restores the high-

ON SHOW AT NUMEROUS STANDS AT THE WIRELESS EXHIBITION, OLYMPIA, SEPT. 22-29

The result of a long scientific research.

The "Toner" minimises the danger of your loud speaker windings burning out.

Sold by all the leading Wireless Stores. If unable to obtain, send remittance 2s. 6d. (post free direct to—)

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2/6

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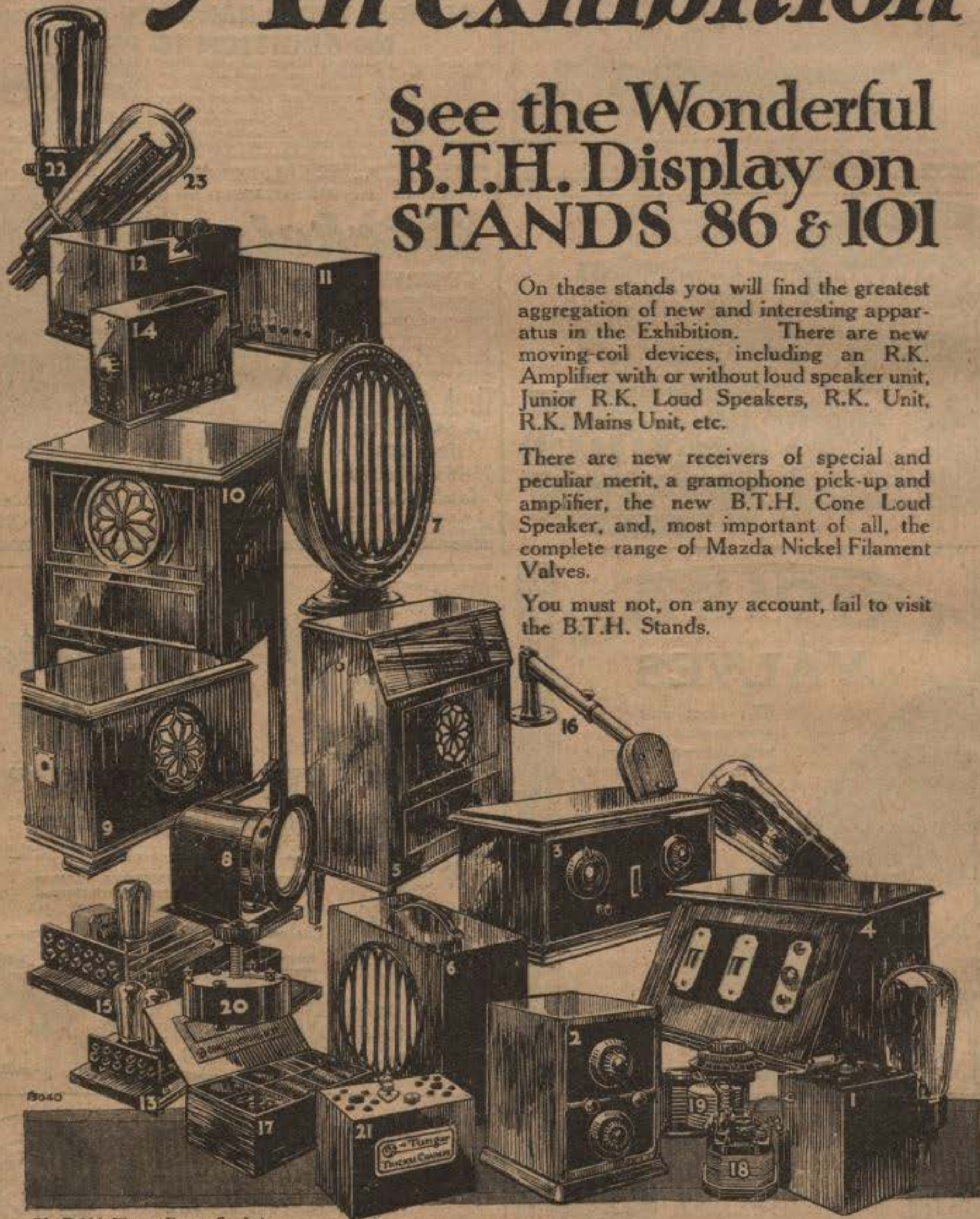
An exhibition

See the Wonderful B.T.H. Display on STANDS 86 & 101

On these stands you will find the greatest aggregation of new and interesting apparatus in the Exhibition. There are new moving-coil devices, including an R.K. Amplifier with or without loud speaker unit, Junior R.K. Loud Speakers, R.K. Unit, R.K. Mains Unit, etc.

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Below are given the titles of the new apparatus. Make a point of seeing and asking about these wonderful instruments.

1. Bijou Crystal Receiver.
2. Two Stage Receiver.
3. Three Stage Receiver.
4. Four Stage Receiver.
5. Five Stage De Luxe Receiver.
6. Portable Receiver.
7. Cone Loud Speaker.
8. R.K. Moving-coil Loud Speaker Unit.
9. Junior R.K. Loud Speaker (A.C. & D.C. models)
10. Senior R.K. Loud Speaker.
11. 5 m.a. H.T. Battery Eliminator.
12. 10 m.a. H.T. Battery Eliminator.
13. R.K. H.T. Battery Eliminator (A.C. & D.C. models.)
14. Pick-up Amplifier, Scratch Filter and Volume Control
15. R.K. Amplifier (without R.K. unit.)
16. Pick-up and Tone Arm.
17. Constructor's Kit.
18. Two Stage Unit.
19. Variable Condensers.
20. Flexible Aerial Unit.
21. Trickle Charger.
22. Two Stage Valve.
23. Screen Grid Valve.

The Complete Range of MAZDA NICKEL FILAMENT VALVES

| Type | Max. H.T. volts | Ampl. Factor | Imp. (ohms) | Slope |
|-------------------|-----------------|--------------|-------------|-------|
| TWO VOLTS | | | | |
| G.P. 210 | 120 | 13 | 14,000 | 0.90 |
| H.F. 210 | 150 | 20 | 28,000 | 0.70 |
| R.C. 210 | 150 | 40 | 86,000 | 0.47 |
| L.F. 215 | 120 | 7 | 7,000 | 1.00 |
| P. 227 | 120 | 4 | 2,900 | 1.40 |
| FOUR VOLTS | | | | |
| G.P. 407 | 120 | 14 | 14,000 | 1.00 |
| H.F. 407 | 150 | 18 | 21,000 | 0.85 |
| R.C. 407 | 150 | 40 | 100,000 | 0.40 |
| L.F. 407 | 120 | 8 | 5,700 | 1.40 |
| P. 415 | 120 | 5.5 | 2,900 | 1.90 |
| SIX VOLTS | | | | |
| G.P. 607 | 120 | 14 | 12,500 | 1.10 |
| H.F. 607 | 150 | 20 | 20,000 | 1.00 |
| R.C. 607 | 150 | 40 | 90,000 | 0.45 |
| L.F. 607 | 120 | 9 | 5,300 | 1.70 |
| P. 615 | 120 | 6 | 2,600 | 2.30 |
| P.X. 650 | 200 | 3.5 | 1,750 | 2.00 |

The prefix letters indicate the purpose of a valve, and the figures which follow, the filament volts and amperes. For example—L.F. 215 represents a 2-watt low frequency amplifying valve taking 0.15 amperes.



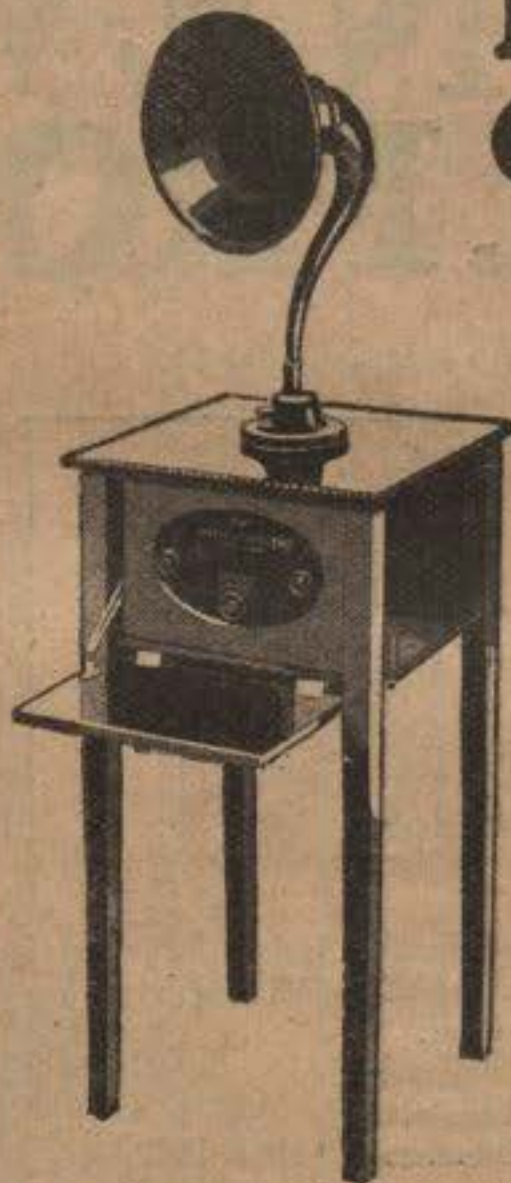
FELLOWS WIRELESS.

A message

LITTLE GIANTS!

WHENEVER YOU SEE A FELLOWS ADVERTISEMENT; OR A FELLOWS BRANCH OR SHOW-ROOM; WHENEVER YOU CONSIDER BUYING A WIRELESS SET, VALVES, BATTERIES, LOUD SPEAKER, OR ANY OTHER WIRELESS GOODS, REMEMBER THESE 4 FACTS.

- 1** FELLOWS WIRELESS is all British. It is the largest wireless manufacturing firm in the country. Its factories cover more than 10 acres.
- 2** FELLOWS WIRELESS have been in the wireless industry for many years. Their experience goes back far beyond the days of broadcasting.
- 3** FELLOWS WIRELESS were the first to attack the high prices that made wireless sets and components a luxury for the wealthy. More than any other firm in the country they have brought down to a fair level the prices of sets, valves, batteries and components.
- 4** FELLOWS WIRELESS products are all British made of British materials. They are not always the cheapest—but they are always as cheap as a high standard of quality and a guarantee of lasting satisfaction will allow. **WHEN YOU BUY FELLOWS WIRELESS PRODUCTS YOU BUY BRITISH, YOU BUY THE BEST, AND YOU SAVE MANY POUNDS IN DOING SO.**



Cabinet Model.

MORE LITTLE GIANT SETS HAVE BEEN SOLD THAN ANY OTHER SET IN THE KINGDOM. LITTLE GIANTS ARE NOT JUST CHEAP SETS—THEY ARE BRITAIN'S FINEST SETS.

RANGE—Standard 200-500 meters, covering all B.B.C. stations, including 5GB.

PURITY—The most modern circuit is employed, using anode bend rectification, coupled with resistance capacity low-frequency stages. This is agreed by all expert opinion to achieve the purest reproduction.

CONTROLS—There are only three. One knob tunes in the station a second controls the volume, and the third switches the set on or off.

FINISH—Little Giant Cabinet Models, as illustrated, are beautiful pieces of furniture. Everything is enclosed in the cabinet, and there are no batteries, etc., lying about untidily outside.

FIXED FREE—Prices include every accessory, and also free fixing in your home by our expert.

| | Cash price. | 12 monthly payments of |
|----------------------------------|-------------|------------------------|
| Little Giant 2 Valve Table Model | £7 2 6 | 13/6 |
| " " 3 Valve " " | £8 12 6 | 16/3 |
| " " 4 Valve " " | £10 2 6 | 19/- |
| " " 2 Valve Cabinet " | £8 12 6 | 16/3 |
| " " 3 Valve " " | £10 2 6 | 19/- |
| " " 4 Valve " " | £11 12 6 | 22/- |
| Portable 5 Valve Model | £19 12 6 | 36/6 |

Order the set you want now by post or from any Fellows Branch.

Catalogues. You will find full details of all our products in our two new and fully illustrated catalogues on **Sets** and **Accessories**. Send for your copies at once. If you are going to the Radio Exhibition, Olympia, visit our Stands **Nos. 36, 37, 64, 65.**

Our low prices, high quality, and variety of products will astound you.

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ISLE OF WIGHT: "Sunningdale," The Cliff, Sandown.
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to the British public!



"REGENERATOR"

**The H.T.
that won't
grow old!**

- 54 volts — — (Post 6d.) 6/-
- 60 volts — — (Post 9d.) 6/3
- 108 volts — — (Post 1/-) 11/-
- 9 volt grid bias — — (Post 3d) 1/3

IN THIS H.T. BATTERY IMPROVED NOW BEYOND COMPARISON, INTERNAL RESISTANCE IS REDUCED TO THE ABSOLUTE MINIMUM. AGAIN AND AGAIN AFTER THE MOST EXACTING PERIODS OF WORK IT WILL REGAIN ITS NORMAL STRENGTH.

SPRUNG ON CONNECTOR.—The old plug and socket connector has been superseded by a better method. The plug is now sprung over a metal plate connector. Perfect connection is thus made certain. No more loose plugs. No broken terminals.

NO SHORT CIRCUITING.—A raised top now covers the whole battery. Connections are made by pushing the plug through holes in the top over the plate terminals which are sunk. Thus no short circuiting is possible.

GRID BIAS.—No separate grid bias battery is needed, as this is provided in the existing battery.

PRICE.—The Regenerator is improved but the price remains the same—the lowest in the country for the finest battery.

The Fellows Trickle Charge for A.C. mains makes the charging of your own accumulators an absurdly simple matter. No noise, no moving parts, no liquids, nothing whatever to get out of order.

Price 47/6

The New Cone Loud Speaker embodies all the most up-to-date improvements in loud speaker design, and will give you a clarity, power and beauty of reception as fine as that of any other make. Send for full particulars.

The Junior Loud Speaker is the popular model supplied with our famous Little Giant Sets. It far surpasses other makes at anything like the price, which is only 13/6

New mains Unit. This invaluable instrument dispenses with the ordinary dry cell type of H.T. Battery, as it works direct from your house main. Specially suitable for the very heaviest current consumption.

Besides all these we also supply all the usual wireless accessories such as accumulators, aerial equipment, phones, etc., and also gramophone attachments.

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FOR FIVE YEARS LOUDEN VALVES HAVE BEEN FIGHTING HIGH PRICES. WE HAVE STRIVEN STEADILY TO GIVE A BETTER VALVE TO THE PUBLIC AND TO GIVE IT AT A LOW PRICE. HUNDREDS OF THOUSANDS WHO USE LOUDEN VALVES KNOW THAT WE HAVE SUCCEEDED.

HIGH VACUUM. The use of the latest type of hot mercury vapour pumps in the manufacture of Loudens, ensures a high vacuum and makes it impossible to get a soft valve.

GREAT EFFICIENCY. The electrodes are now so close together that a very high factor of efficiency is obtained—far greater than ever before.

TESTING. Every valve is put through searching tests for (1) characteristics, (2) leakage (a very common failing in valves), (3) emission.

BRITISH MANUFACTURE. We guarantee that every part of the Louden Valve is produced in our own factory at Southall, Middlesex. Do not confuse Loudens with cheap imported valves.

- Bright Emitters, 5.5v. - - - - - 3/6
- Dull Emitters, 2, 4, 6v. - - - - - 6/6
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Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection, L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification. Postage and packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5 or 6 valves 9d.

LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST AND LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE, SEND FOR FULL PARTICULARS, PRICES AND DESCRIPTIONS.



Mullard

THE · MASTER · VALVE

|| NATIONAL RADIO EXHIBITION, OLYMPIA, SEPT. 22-29 ||
|| STANDS 88, 89, 90, 97, 98, 99, 133 ||

ADVT. THE MULLARD WIRELESS SERVICE CO., MULLARD HOUSE, DENMARK STREET, LONDON, W.C.2.

LOOK FOR THESE NEW COMPONENTS AND OTHERS ON STANDS 56 & 73

National Radio Exhibition, Olympia, Sept. 22-29.



Anti-mobo Resistance Capacity Coupler.
Type Z, 25/-; Type Y, 25/-;
Type X 25/-.

The R.I. & Varley Stands at the National Radio Exhibition will be the centre of attraction for every real wireless enthusiast. Practically every component you can possibly want—whether it be for simple 2-valve sets, for highly selective multi-valve sets, for eliminators, or for gramophone amplifiers—will be on show at Stands 56 and 73. We have more than 30 new lines this season, and it will be well worth your while to see them. If you are unable to come to the Exhibition, write for our new 1928 Catalogue, which gives full particulars



Bi-duplex L.F. Intervalve Transformer, 25/-



Universal Power Transformer for A.C. Valves and Rectifier Valves
£2/7/6.



THE MARK OF

Varley LTD

BETTER RADIO

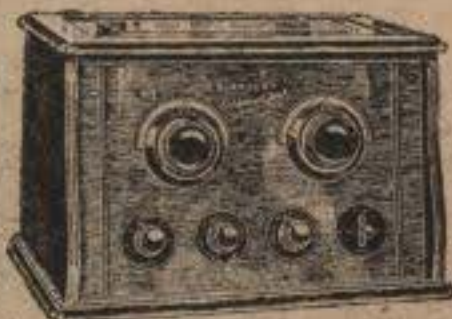
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The Most Famous Range of Radio Sets in the World . . .

Six Inexpensive, Thoroughly-dependable and Universally-popular BURNDEPT Instruments.

These wonderful Sets, together with the entire BURNDEPT range of instruments and accessories will be on view at the Radio Exhibition, Stand Nos. 112-113. *Come and see them!*



SCREENED FOUR.

1 The first set ever built to make the fullest possible use of the screened grid valve—the set which “completely revolutionised radio reception.” With this instrument you can get 20-30-40 stations on the loud speaker at full volume. It has a range of 220-560 and 750-2,000 metres, and no coils to change. Great selectivity. Very easy to operate: only two tuning dials. PRICE, including valves and Royalty, **£29.16.0.**



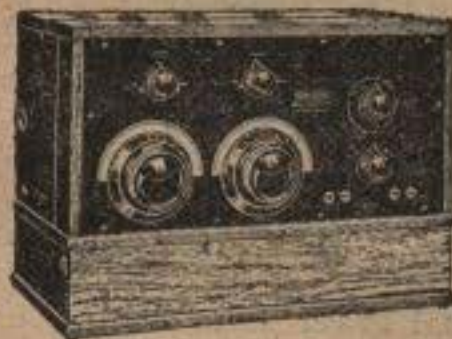
SCREENED ETHOPHONE.

2 A new BURNDEPT instrument of advanced design and thoroughly satisfactory performance. It is a three-valve set—consisting of screened grid valve, detector and transformer-coupled L.F. stage, using the “Pentode” valve. Range: 210-550 and 650-2,100 metres—covering 20-30 or more stations. Perfectly simple operation. Gives enormous amplification at both high and low frequencies together with great selectivity. The loud speaker reproduction—any type of speaker may be used—is all that can be desired. PRICE, including valves and Royalty, **£12.7.0.**



SCREENED PORTABLE.

3 Will give excellent reproduction of radio programmes anywhere—indoors or out. The BURNDEPT Screened Portable is the greatest advance yet made in portable wireless sets. Range: 25-30 stations at adequate loud speaker strength. New cone loud speaker gives pure, clear tone and ample volume, working from super power valve. Two dials calibrated in wave-lengths. Range 250-550 and 1,000-2,200 metres, with no coils to change. Easy to operate. Easy to carry. Weight: 29 lbs. PRICE, complete in leatherette or mahogany case, and including Royalty, **£25.15.0.**



SHORT WAVE RECEIVER.

4 For all short-wave broadcasting enthusiasts, this BURNDEPT instrument is the set! It receives, at full loud-speaker strength and with unexcelled purity of tone, the splendid programmes sent out on short wave-lengths from American, Canadian and Australian stations. In England it has received without any difficulty 2FC Sydney and 3LO Melbourne—11,000 miles range! The quality of the reception is beyond criticism. PRICE, including valves, coils for 12-100 metres, and Royalty, **£31.13.6.**



EMPIRE SCREENED FOUR.

5 A BURNDEPT Super-triumph! This amazing set represents the attainment of the hitherto-considered impracticable—for it combines a first-class receiver of normal broadcasting and of short-wave transmissions as well! So that in the one instrument you can tune in easily to stations on 220-560 metres—and then, instantaneously change over to short-wave programmes. The tonal quality and volume of the loud speaker reproduction is perfect. Two speed tuning dials—printed wave-length scale. Throughout, the reaction remains constant and completely under control. PRICE, including valves and Royalty, **£29.16.0.**



ETHODYNE.

6 A powerful seven-valve “super-hit” receiver. With this high-power set you can get practically any British or European station you want. The two tuning dials are very easy to manipulate, whilst the great selectivity of the set ensures complete absence of “interference,” and gives full loudspeaker reproduction of perfect quality. The “Ethodyne” has received over 70 stations in one night at full volume on the loud speaker! PRICES: **Standard Model, £52.5.6. De Luxe Model, £57.13.0.** Complete with valves, two frame aerials, and including Royalty.



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Offices - - Blackheath, London, S.E.3.

London Showrooms - 15, Bedford St., Strand, W.C.2.

EVERYTHING



ELECTRICAL

Olympia to see "TENACIOUS COATING."

Osram Valves Stand will reveal this latest Scientific Discovery.

Better Radio for All!

All eyes and ears will be focussed on the Osram Stand at this year's Wireless Exhibition. For in spite of the fact that only one announcement of the improved 1928 Osram Valves, with the "TENACIOUS COATING" has appeared—"TENACIOUS COATING" is already the talk of the wireless world.

This new scientific process of coating the filament definitely solves the long-outstanding problem of volume deterioration, and at Olympia the latest improved Osram Valves with the "TENACIOUS COATING" will be on view to the public.

Better Radio for all is now assured by this great Osram discovery, because "TENACIOUS COATING" guarantees consistent high quality of reproduction, not only at the start, but throughout the exceptionally long life of Osram Valves. Wireless enthusiasts should on no account miss the Osram Valve Stand at Olympia. Those who cannot attend should lose no time in learning about the new Osram Valves with the "TENACIOUS COATING," by writing for "Osram Wireless Guide" (see below).



BADLY COATED FILAMENT

Reproduction from an untouched Microphotograph of part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance, and may bring about a further portion of the coating falling away or peeling off. The valve then prematurely fails.

CHANGE to the latest improved

Osram Valves

and CHANGE for the Better!

Scientifically made by Experts in England. Sold by all Wireless Dealers.



OSRAM FILAMENT with "TENACIOUS COATING"

This untouched reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling new discovery of the scientific process of "TENACIOUS COATING."

WRITE for Booklet "OSRAM WIRELESS GUIDE," giving full particulars of "TENACIOUS COATING" and full range of OSRAM VALVES for 2v., 4v. and 6v. users, and users with A.C. Electricity Supply. Also helpful wireless information of importance to every listener. Sent POST FREE on request to the GENERAL ELECTRIC CO., LTD., Publicity Organisation, Magnet House, Kingsway, London, W.C.2.

Come and learn more about "TENACIOUS COATING" at Osram Stand Nos. 28, 29, 46, 47, & 225, OLYMPIA

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BRED LIKE A SPARTAN TO ENDURE

Weaklings were killed in childhood, among the Spartans of ancient Greece. Here was a nation bred to grim prowess . . . stark endurance. No Spartan ever flinched. How like these Sparta accumulators—designed to meet even harsh misuse with a smooth surge of unflinching power. Steadfast! Invincible! Unique in their perfect chemical balance. Whatever type you need, get an enduring Sparta. They last twice as long—yet cost the same. The Government uses them . . .

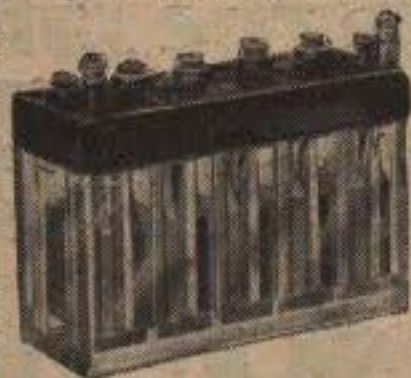
TYPE LDG.

2 volts, for low discharge.
PRICE 9/6



THE NEW MHG.

10-v. 3000 milliamp. hrs.
This splendid piece of workmanship, just introduced, will be a great boon to listeners. PRICE 5/-



WE ARE EXHIBITING AT



STAND 158

SPARTA

the battery that never flinches

FULLER ACCUMULATOR CO. (1926) LTD.

BEAUTIFUL TONE

ALTERNATIVE PROGRAMMES

NO COIL CHANGING

EASILY MADE

LOW COST

**FULL
SIZE
PAPER
MODEL**



TWO CIRCUITS

Nothing like the 1929 R.C. Threesome Circuits have ever been produced before — two 3-Valve Wireless Receiving Sets as good as the most expensive!

You, who want PURITY OF TONE first and foremost—of course with several Foreign Stations now and then—build the Ediswan Resistance Capacity Coupled Circuit No. R/3.

If DISTANT STATIONS and VOLUME are more important to you than Purity of Tone then build the Ediswan Circuit No. R/3T incorporating Transformer Coupling in the last stage.

Send the Coupon below for Free Instruction Book and Full-size Paper Models showing the exact wiring to be made, and the positions of the various components.

With these you cannot go wrong, and the set can be so easily and quickly made that the whole of your wireless installation can be fixed in one evening. No soldering.

These circuits are specially designed for the famous Ediswan Valves, H.F.210, L.F.210, R.C.2 and P.V.215.

COUPON R.T. 21.9.28

To The EDISON SWAN ELECTRIC Co., Ltd.,
(Publicity Dept.), 123/5, Queen Victoria Street,
London, E.C.4.

Please send FREE Paper Model and Instruction Book as selected.

Name

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Address

C.S./T.3 Please cross against model required.

EDISWAN
R.C. THREESOME 1929 CIRCUITS.

Make a point of inspecting the R.C. Threesome and the range of new Ediswan Low Temperature Valves at Olympia, Stand 43, Main Hall.

AS GOOD AS AN ORCHESTRA FOR DANCING AND PARTIES

HEAR THEM AT THE
RADIO EXHIBITION
STANDS 21 & 22

THE NEW M.P.A. RECEIVERS
WITH UNPARALLELED
PURITY OF TONE AND
FULLNESS OF VOLUME

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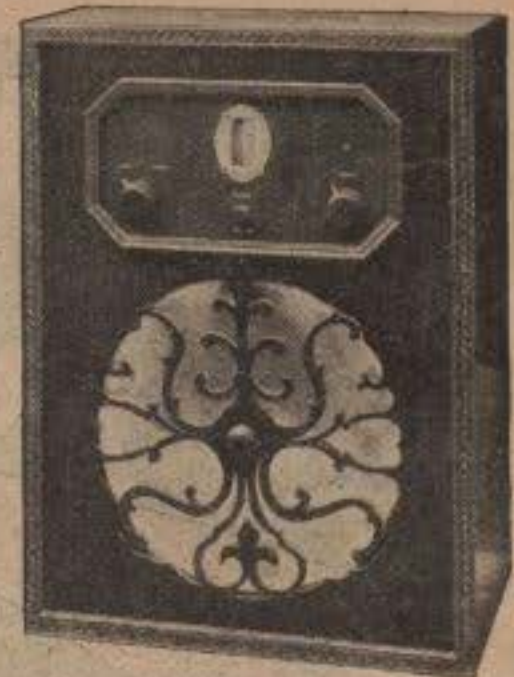


THE "ETHRATROPE" ALL ELECTRIC RADIO - GRAMOPHONE

At the touch of a switch, either a first-class 5-valve radio receiver, or, alternatively, a valve amplified electrically driven gramophone giving results which are positively as good as an orchestra. For intense volume with purity, this set is without equal. On the other hand, the music can be regulated down to less than ordinary gramophone strength. It is ideal for public and private occasions and for Hotel, Cinema and Theatre use.

Standard Model, complete including all Royalties and ready to operate - 135 guineas

Super Power Models, fitted with two electrically driven gramophone turntables - from 200 guineas



THE "OCTRODA" 8-ELECTRODE SELF CONTAINED SET

This remarkable new receiver will give 3 stations any time, anywhere at full loud-speaker strength. The components are of the highest quality and the very latest in design. A disappearing handle at the top of the set allows it to be transported anywhere.

Price in Oak - 12 guineas
Price in Mahogany, de Luxe Model, fitted with self-energising moving coil - 17 guineas

If fitted with double capacity 100 volt H.T. Battery, 9 volt grid bias Battery and Long Life Accumulator

2 guineas extra in each case
Marconi Royalties additional in each case.



STEPPING STONES TO SILENT SATISFACTION



MODEL D.C. 10,
For Direct Current,
Price £3.15.0



MODEL A.C. 56,
Incor. Westinghouse
Metal Rectifier. For
Alternating Current,
Price £8.15.0
including Royalty.



MODEL D.C. 18,
For Direct Current,
Price £1.17.6



Silence is Golden—but current is cheap. "Atlas" Models use so little that the Meter scarcely moves.



CLARKE'S "ATLAS" MAINS UNITS

Spend no more money on dry Batteries. We offer you an "Atlas" Eliminator for D.C. or A.C. Current. British made down to the last screw. 1/- per year for Electricity. No Valves or Replacements of any kind. Constant current by a touch of the switch. All H.T. trouble abolished and a Model for every pocket. Can you beat it? Install an "Atlas" and forget it.

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Atlas Works, Old Trafford, MANCHESTER.

Telephone Nos.:
683 & 793 Trafford Park.

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THE MOST SIMPLE & ECONOMICAL WIRELESS SET YET DESIGNED



No fixing—no wires—no aerial—no earth—everything is inside the new Lotus Set, even the loud speaker. It is the latest triumph for efficiency and simplicity. The merest novice can understand it.

The new Lotus Set uses the new Mullard Pentone and Screened Valves, each of which gives results equal to two ordinary valves. You get more stations than with any ordinary 5-valve set, and at 3-valve consumption. Batteries last considerably longer.

And no matter how near you are to your local station, the Lotus Set cuts it out when you wish. There is no set more selective.

Prices :

Lotus Transportable Model in oak, or Portable Model in real hide case, 30 gns. cash, or £4 down and 11 monthly payments of £2 12s. 6d.

Transportable Model in walnut or mahogany, 31 gns. cash, or £4 down and 11 monthly payments of £2 14s. 6d.

For the Home.

Choose a beautiful Lotus Transportable Model in oak, walnut, or mahogany, to match your furniture.

For Outdoors.

Choose the same wonderful set, ready to take where you will, in real hide case. Just open the lid, turn the dials and you can enjoy volume equal to any portable gramophone.

The Lotus Booklet

gives full descriptions of appearance, size and capabilities of set. It comes FREE by return on receipt of this coupon.

Send for Booklet



Send for it TO-DAY.

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Made by the makers of Lotus Components.

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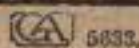
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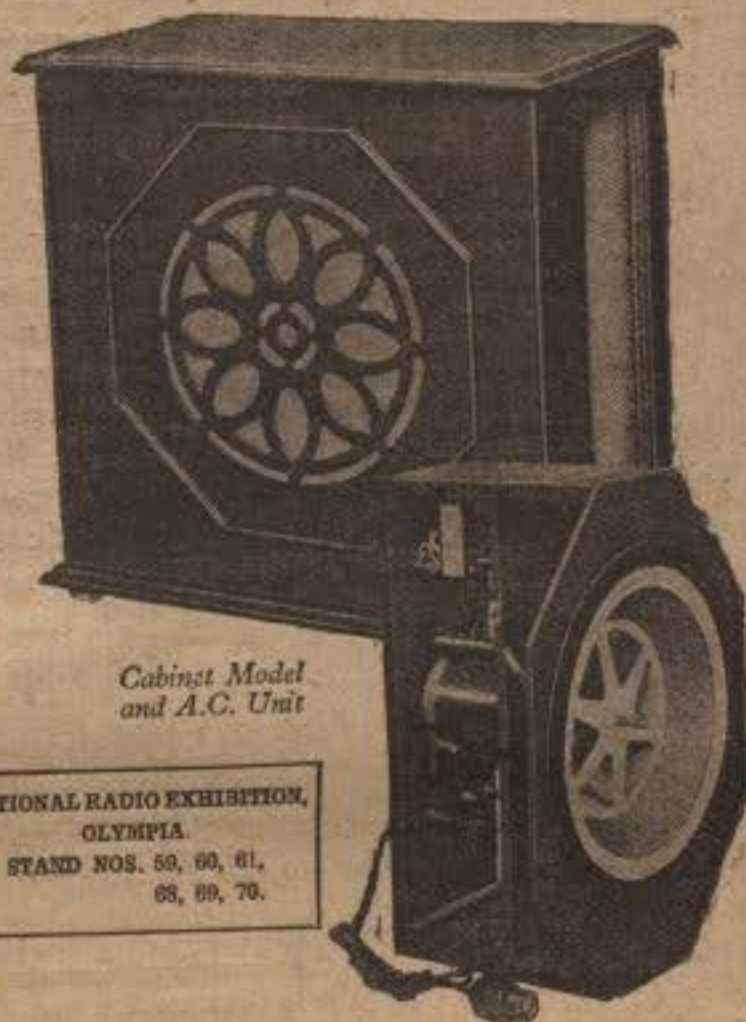
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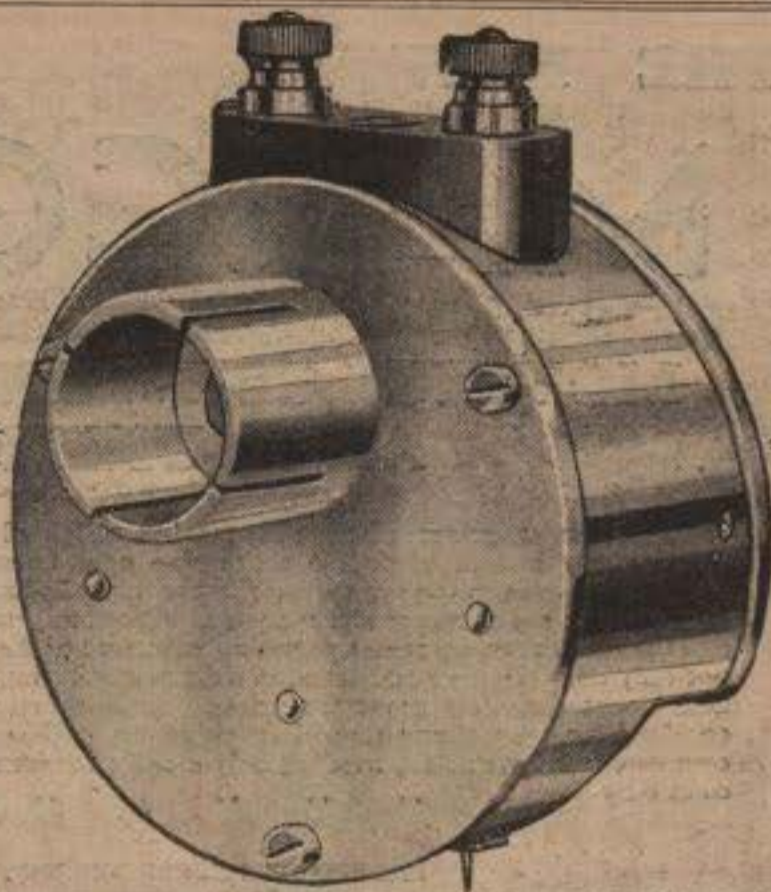
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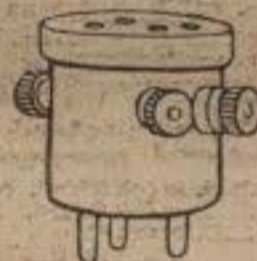


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