



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning
SUNDAY, September 20th.

MAIN STATIONS.
LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION.
(Daventry.)

RELAY STATIONS.
SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

LOST MUSIC THAT LIVES.

An Interview with Mr. Arnold Dolmetsch.

DO YOU SAY "COMMENCE" ?

By Leonard Crocombe.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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Radio and the Master-Secret.

By **ALFRED NOYES.**

Wireless has become so popular that the wonder of it is apt to be overlooked. In the following article the distinguished poet vividly draws attention to this fact.

MY own first experience of the practical uses of wireless was full of "romance," in the best and most significant sense of the word. It was on a great Atlantic liner, driving through a rough sea, hundreds of miles from land, on its way home to England. A wireless message reached us from another liner, far beyond the horizon, on its way to America, asking whether we had a surgeon on board. We happened to have on our ship one of the greatest of American surgeons, who was going to Cambridge to receive an honorary degree. A wireless consultation immediately took place between him and the doctor on the other ship, with regard to a passenger on the latter who had fallen dangerously ill. Our surgeon advised an immediate operation. He was kept in constant communication with the other ship while the operation was performed; and he was consulted at intervals, for the next two or three days, across hundreds of miles of stormy sea.

If that scene be pictured—the two great liners speeding on their way in opposite directions across the Atlantic; the tense human interest of the group around the operating table; the two quiet men, each in his own wireless room, receiving and transmitting messages through a medium as untroubled by the gale as though they came and went through an underlying spiritual realm, the imagination sees in it a subject worthy of the greatest art.

My next experience was at the Greenwich Observatory where, in the wireless room, for the first time, I had a most extraordinary experience—as unforgettable as the first glimpse of a new world—of hearing the distant cities calling and signalling like a chorus of great ships at sea. That deep note, like a siren, was New York calling; that other, talking of the exchanges in Morse, was Berlin. It was the annihilation of space; and a glimpse of the recording angel's office, in a world of four—or five—or even six—dimensions.

A man must be unimaginative indeed who can remain a sceptic with regard to the real spiritual world underlying and sustaining this world of appearances and mere sense-impressions, when once he has heard that new world opening within the world he knows. It is true that he apprehends this, too, through his senses; but, in its annihilation of space, and in its revelation of a medium which the senses cannot apprehend (a medium whose complete mystery we cloak with the name of ether) it comes nearer, perhaps, than any other physical means, to demonstration, by analogy, of the world in which the



MR. ALFRED NOYES.

(Continued overleaf in column 3.)

Songs That Moved a Nation.

National Anthems of "Uncle Sam."

THE story of "The Star-Spangled Banner," which is one of the national songs of America, and the unofficial National Anthem, much as "Rule, Britannia!" is in Britain, is a good deal like the story of "The Marseillaise." It was a product of the last war with England—and may it prove the last "over"—in 1812. It was practically an impromptu, written by Francis Scott Key, when his patriotic zeal was aroused by seeing the "Stars and Stripes" floating over Fort Mifflin.

"Boys, I've Got It!"

An American writer says that when he had written it, he went to the soldiers in the fort—he himself was an officer—and "read it aloud, once, twice, three times, until the entire division seemed electrified by its pathetic eloquence. An idea seized Ferdinand Durang. Hunting up a volume of old flute music which was in his tent, he impatiently whistled snatches of tune after tune as they caught his eye.

"One, called 'Anacrusis in Heaven,' struck his fancy, and riveted his attention. Note after note fell from his puckered lips until, with a leap and a shout, he exclaimed: 'Boys, I've got it!' and, fitting the tune to the words, there rang out for the first time the song of 'The Star-Spangled Banner.' How the men shouted and clapped, for never was there poetry set to music made in such inspiring influences! It was caught up in the camps, sung around the bivouac fires, and whistled in the street, and, when peace was declared and the soldiers were scattered to their homes, it was carried to thousands of firebrands as the most precious relic of 1812." Ever since that year, its popularity in the U.S.A. has grown.

Then there is that strangely-named song "Yankee Doodle," which is the marching song—or one of them—of the American soldiers, and one of the most characteristic of American airs. How did this song come into being? It was the Revolutionary War in America which gave the United States "Yankee Doodle" and, oddly enough, they borrowed their tune from the Old Country.

"Yankee Doodle" was originally "Nankee Doodle," one of the many nicknames bestowed upon Oliver Cromwell by the Cavaliers or Royalists. It is recorded that Oliver went to Oxford "with a single feather fastened in a macaroni knot." Hence the rhyme:—

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that the Supreme Power was in communication with every part of the universe (they called it omnipresence and omniscience) may be found too long to be supported in their spiritual belief by these analogous facts, the hard demonstrable facts of the physical world.

For we are only at the elementary beginnings of this discovery, as of many others; but we know enough already to see that its scope is infinitely significant. It is by waves, the same mysterious medium—we call it the ether—that light reaches us from stars so inconceivably remote that—even at the speed of those waves—their bright transmitters appear to us as they were a hundred thousand years ago. But what does it mean—this flashing of inter-communications at this inconceivable speed through the length and breadth of the universe? What does this vast, underlying organization mean? And what, more particularly, does the gradual discovery and mastery of its laws by man, with the consequent unification of his own world, portend? No answer may be possible at present; but the very question brings us near

"Nankee Doodle came to town, upon his little pony,

Stuck a feather in his hat and called it macaroni."

This was sung in Cromwellian days to the tune to which the Americans now sing their "Yankee Doodle." The English Brigade, under Lord Percy, is said to have marched out of Boston playing this air by way of contempt, but they were told by the colonist citizens that they should dance it soon in another spirit.

The threat and the prophecy came true. The tune of "Nankee Doodle," set to new words, became the song of the Revolution, and has remained ever since one, at least, of America's National Anthems.

But perhaps no song has ever bred a more glorious zeal or attained a more beneficent triumph for humanity than "John Brown's Body." It was a song of the Civil War immortally associated with the name and fame of Abraham Lincoln.

It was in 1855, when John Brown with his four sons migrated to Kansas, that he emerged as a prominent anti-slavery man. Those were the days of border fighting, and Brown and his sons saw a lot of it. It was probably this practice in warfare which suggested to John Brown the idea of effecting slave emancipation by arming the slaves themselves and inciting them to rise in revolt against their oppressors.

The Rising That Failed.

This warlike idea culminated in the seizure of the Arsenal at Harper's Ferry, where an immense stock of munitions was kept. On the night of October 16th, 1859, John Brown led a handful of well-armed and resolute comrades to the arsenal, overpowered the small guard, and gained possession of the place. But the slaves themselves did not respond. The rising failed.

Brown was tried for treason and murder, found "guilty," and was hanged on December 2nd, 1859. But though dead, he yet "spoke." His name became a symbol for the cause of freedom, and those weird and highly thrilling lines:—

John Brown's body lies mouldering in the grave,
But his soul goes marching on,
had an indescribable effect on the Federal Armies, firing them to such a pitch of enthusiasm that they well-nigh accomplished miracles.

A. B. COOPER.

Radio and the Master-Secret.

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mind and the spirit of man have their real kingdom.

One can say, therefore, that the discovery of wireless, with all that it implies, opens the most romantic chapter in the history of science. The peculiar quality of "romance" has nearly always involved that "strangeness" which (as the scientific Francis Bacon affirmed long before the aesthetic Walter Pater) characterises all beauty; and it is for this reason, I think, that "romance" is so often concerned with what is distant in Time and Space, or the annihilation of these distances.

When Wordsworth wished to suggest the romantic beauty of the voice of the Highland Reaper, he compared it with the voice of a bird in spring time:—

"Breaking the silence of the seas,
Among the farthest Hebrides."

Those lines are among the most beautiful, the most essentially poetical in English. There is a deep—I had almost said a metaphysical—reason, for this use of distance by the great poet. For the moment, however, I will only point out that its use in "romance," even though the infinite horizon be unexplored, is almost universal. The ship, the golden and encircled galleon of youth's delight, went out to seek for buried treasure in a far distant island.

To the old explorers the name of "Cathay" breathed the very music of romance; and it was distance that lent the enchantment to its tones. The Elizabethan poets were haunted by that perennial idea of the fairy tales, the Wishing-Cap that could transport them to the ends of the earth in a moment, or enable them to ride like conquerors through Persopolis, the city of the enchanted distance. They had these powers only in their imagination; but they brooded over them, and realised what the wonder of them would be if only they possessed them. To-day we possess some of these powers, and our danger is that, in possessing them, we may fail to realize their wonder. The modern world is so rich that it is in terrible danger of being unable to utilize its wealth in the right way; and of something like spiritual death. The churches are beginning to preach from their pulpits that the age of miracles is over, and that all miracles are myths, at the very moment when science itself has revealed the whole universe to be one everlasting miracle.

There are superior persons who talk as if wireless were but one more symptom of the subjection of the modern world to mechanism. It can only mean this to the unimaginative and to those who have succumbed to the danger described above. To those who have any mental or spiritual vision, wireless is, perhaps, the most startlingly vivid scientific vindication of the belief that this universe is essentially miraculous, essentially a unity, and referable in the last analysis only to the supreme miracle of that single Reality, wherein we live and move and have our being.

When one realises all that is implied in the fact that those mysterious waves, unaffected by the storms of the stone walls through which they pass, can carry the human voice, in a fraction of a second, to a listener hundreds of miles away; when one considers that in the fourteenth part of a second, while a sound in the air is travelling twenty yards, a wave in this other mysterious medium (which pervades all space and the whole material universe) will travel from London to Australia, it begins to be clear that the old thinkers who believed

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to the supreme miracle of creation, and the master-secret of the universe.

The wretched ship at sea, sending out its S.O.S. while all the other voices are hushed to make way for its urgency; the millions of little lighted rooms all over the civilized world, in cities, in lonely country places, on the thousand-mile plains of the Middle West in America; or in that deeper loneliness of the blind, to whom wireless opens up the possibility of something like a new sense, a new means of perception; all these distinct individual cities are brought into a mysterious unity with the rest of the world. They hear replies of encouragement to their appeals; and, in their quiet hours when some strain of great music or poetry has reached them they may feel

Of something far more deeply interlarded
Whose dwelling is the light of setting suns
And the round ocean and the living air,
And in the mind of man
A motion and a spirit that impels
All thinking things, all objects of all thought
And rolls through all things.

Relays From London.

By Rex F. Palmer.

A LETTER published in a recent issue of *The Radio Times* in favour of relaying programmes almost entirely from London gives expression to a problem which has constantly been under survey. In adapting the broadcast service to constantly changing conditions, a policy of *festina lente* is obviously better than anything in the nature of drastic action. A review of developments during the past year or so makes it clear that the points raised by this correspondent have been recognized to exist.

What Listeners Don't Realise.

It is extraordinary how few listeners realise how broadcasting is carried out. Only a few days ago came a letter saying: "We heard you announcing the Daventry programme about 9 o'clock, but at 10.0 you were reading the news in London. How did you do it? Have you a special service of aeroplanes?"

In another case, two of the artists taking part in one of the "XXX" programmes went gaily off to Chelmsford (this was in pre-Daventry days), only to find nothing but the transmitting plant and engineers-in-charge. Needless to say, they caught the next train back, but were very late for their appearance in that programme.

In actual fact, of course, nearly all the programmes radiated from Daventry take place in one of the London studios and this system is, by degrees, being extended. Pictures of a studio at Daventry have certainly appeared; but it should be explained that this is merely an experimental room for use when required.

Anything to Anywhere.

We can, practically speaking, relay anything to anywhere, and even apart from outside broadcasts, our studios themselves are anything from a mile to seventy miles away from their respective aeriads, to which they are connected by special land lines. In other words, every station is a relay station. The programmes you receive from its aerial are being given sometimes in London, sometimes in the local studio, sometimes in a distant place temporarily connected up for the purpose of broadcasting some interesting feature.

The main thing to keep in mind is that you hear only the station to whose wave-length your set is tuned. The crystal set owner in Plymouth hears "London calling" six nights a week, but he hears it from the Plymouth aerial, to which it is relayed, and not from the London aerial direct.

Importance of Land Lines.

In the future one may, perhaps, see on occasion three first-class programmes of different types taking place each evening, and being distributed to stations according to their selection. It is impossible here to go into the question of alternatives, but it is interesting to note that there does not yet exist a real alternative for the majority of listeners.

Apart from the host of new listeners, those who, in the early days, were satisfied with the faint strains of music from their nearest station, have now become converts to Daventry, which enables them to hear every breath the announcer takes, and they would not now consider their previous results worth listening to.

Another practice which may be indicated is that of producing a play or feature in London for the primary purpose of relaying it to a special station as a part of its evening programme. This is, of course, carried out by land lines, or, as we say, "sent down the pipe."

In a word, the change which our correspondent suggests is rather a process of evolution which began some time ago and is going steadily forward, as circumstances direct.

Do You Say "Commence"?

The Poet Laureate on Radio. By Leonard Crocombe.

RADIO is making most of us take more interest in our language. Many a small schoolboy now tries to speak like an "Uncle"—when no other small boy is within hearing. On the shoulders of the B.B.C. announcers rests a big responsibility.

Should we say Daintree instead of Daventry? Only because of radio was that question widely debated the other day. It is sometimes said that elementary education, by teaching everyone to spell, has almost destroyed our traditional pronunciation of English place-names; that was an argument used by those who wanted the B.B.C. to pronounce Daventry as Shakespeare would have done.

Slipshod Pronunciations.

Most of us have read or heard, too, that broadcasting will probably destroy our dialects and standardize our accents. It would be a pity; but the sacrifice, when it is made, will, let us hope, be on the altar of progress.

In the latest pamphlet of the Society for Pure English, "The Society's Work," by Dr. Robert Bridges (The Clarendon Press, 2s.), the Poet Laureate writes:—

"We cannot tell exactly how broadcasting will affect speech, but some results seem inevitable. It must, we think, encourage a stricter standardization than otherwise would have been possible or might have seemed desirable; also a clearer and more distinct articulation of syllables than is generally practised: and this points to its making a differentiation of dialects on the scientific basis of their acoustical merits, which implies the utilitarian recognition of an æsthetic standard which has hitherto been counted as a vain fancy of educated taste. The slipshod pronunciations fashionable in Southern English, against which we have sometimes protested, will have their actual defects exposed: indeed, we hear that this has already been recognized."

Perhaps, with a Scot at the head of our

broadcasting service, we "slipshod" Southerners will, with the rest of England, Wales, and Ireland, be educated into speaking with the pleasant rasp of Caledonia. We might do worse. I am not ashamed to admit (and this, I suppose, is where the storm breaks in the West Country), that I prefer the English of many a Scot I know to that of my native county. (I must be excused from stating whether it is Devon or Somerset.) Imagine the day when Londoners will be unable to distinguish the Scots in their midst except by the fact that they hold the best jobs. But perhaps (Heaven save us!) it will be Oxford English that we shall learn through our headphones and loud speakers.

The Best Grammar.

Most of us take our language for granted. This is not surprising. We are unaware of the process by which we learn to speak. We "catch" speech as we catch the measles. But can the imagination conceive any moment in the history of mankind more dramatic than that when the first articulate word was spoken? (And if some of the speakers I can think of were allowed their way before the microphone, there would be many another dramatic moment!)

Dr. Johnson emphasised the importance of the spoken word. In the introduction to his "English Grammar," he writes: "Grammar is the art of true and well speaking a language, the writing is but an accident."

The best grammar to study is the grammar of living speech. Here the B.B.C. can do fine work.

Discussing the reforms advocated by the S.P.E., Dr. Bridges writes:—

"The fact that language develops in the common talk of the people is as true as ever, but it is a truth that is nowadays much qualified by the fact that every one now reads; indeed most people read more than they speak, and this, especially in the growth of journalism, has created a new factor; for our speech is now actually more subjected to our eyes than to our ears. Well-wishers, who were yet sceptical as to the sanity of our project, would often say: 'But what will you do with the newspapers?' thinking that they had propounded the insurmountable obstacle. Our reply was: 'What could we do without the newspapers?' We look to the newspapers with confidence as our most strenuous and effective helpmates. There is no line to be drawn between authors and journalists—many of our best authors began as journalists—and there are very few of our best writers who do not write in the newspapers."

More Than a Dream.

The B.B.C., in addition to proving the advantages of distinct speech, must join forces with the best newspapers in maintaining the prestige of many a good old word. May our radio receivers never vibrate to the sound of "commence" in place of "begin," of "select" instead of "choose," to give instances that occur at once. The first words in the Bible are: "In the beginning." Will anyone say that "In the commencement" would be an improvement?

The Society for Pure English must look to the newspapers for help in getting their spelling reforms accepted; but it is to the broadcasting service that they must turn for aid in correcting what is defective and slipshod in speech. If Dr. Bridges can get Mr. Keith as his ally, then victory will be his and pure English will become much more than an academic dream.

SONGS YOU OUGHT TO KNOW.

"For Ever and For Ever."

THIS beautiful song, the words by Violet Pace, and the music by Tosti, will be broadcast from Sheffield on Friday, September 25th. We publish the words by permission of the publishers, Messrs. G. Ricordi and Co.

I think of all thou art to me,
I dream of what thou canst not be;
My life is curst with thoughts of thee,
For ever and for ever!

My heart is full of grief and woe,
I see thy face where'er I go;
I would, alas! it were not so,
For ever and for ever!

Perchance, if we had never met,
I had been spared this mad regret,
This endless striving to forget,
For ever and for ever!

Perchance, if thou wert far away,
Did I not see thee day by day,
I might again be blithe and gay,
For ever and for ever!

Ah, no! I could not bear the pain
Of never seeing thee again!
I cling to thee with might and main,
For ever and for ever!

Ah, leave me not! I love but thee!
Blessing or curse, which e'er thou be,
Oh! as thou hast been to me,
For ever and for ever!

Official News and Views. GOSSIP ABOUT BROADCASTING

More Radio Dance Bands.

ARRANGEMENTS have been made to introduce a greater variety in the Dance Music broadcast after November 1st. According to existing plans, the Savoy Bands will be heard regularly on Tuesday and Saturday. The remaining dance periods in the programmes will be available for other bands, and it is probable that listeners will be given the opportunity of hearing, amongst others, Jack Hilton's Band at the Piccadilly, and the band of the Kit-Kit Club.

A Special Broadcast for the Continent.

In connection with the development of international broadcasting, the B.B.C. has decided to introduce, in October, a series of weekly features prepared especially for reception on the Continent. At the beginning, these features will be broadcast from Daventry, from 6.30 to 7.0 p.m. on Fridays. They will include a brief summary of prospective British programmes, as well as some practical hints for those engaged in acquiring a knowledge of the English language. The latter part of the features will be arranged by Mr. A. Lloyd James, Lecturer on Phonetics at the London University.

Broadcasting "Physical Jerks."

The broadcasting of Physical Exercises early in the morning has now become an established feature in Germany and in other parts of the world. The B.B.C. is considering, with the Ministry of Health, the desirability of introducing a similar feature into British transmissions. Some of those who advocate the broadcasting of "physical jerks" adopt the ingenious argument that there is something to be said for the psychological effect of the reception of the orders involved, even if the listener remains in bed during the process. It would be of interest to have the views of listeners on this point.

New Simultaneous Arrangements.

Extensive alterations are now being carried out in the technical arrangements of the simultaneous broadcasting system. Up to the present, there has been a "central exchange" in the London control room from which all the trunk lines radiated to the various provincial stations. In order, however, to secure better quality than has hitherto been possible, this exchange is being sub-divided, and part of it will now be located in Leeds to feed the northern stations. Further sub-divisions may follow later to feed the West country.

The new system will be put into operation in London on October 1st, and the Leeds alterations will be completed by November 1st, and there is every reason to hope that the quality of the simultaneous broadcast transmissions will be considerably improved thereby.

A Clear Ether During Sunday Services.

Frequent requests are received by the B.B.C. for special transmissions on Sunday during the times occupied normally by church services. The policy of the B.B.C. is definitely to respect the normal periods of church services, and only on very rare occasions, such as the York Minster transmission, is any exception made to the general rule.

A Radio Aviary.

There are countless charming airs which may be classed as music of the birds, such as "Lo, Here the Gentle Lark" and "The Little Brown Owl," and a group of them offers a popular programme on novel lines. Miss Mavis Bennett and the Station Orchestra will present such a programme at Cardiff on Monday, September 28th. The latter portion of the evening, designed to please lovers of melody, harmony and burlesque, will be provided by the Crackers Concert Party.

B.N.O.C. Transmissions.

The following are further details of the B.N.O.C. broadcasts:—

Date	Opera	Stations
Monday, Sept. 24	Art II. <i>Bohème</i>	London, Daventry, Manchester, and all Relay Stations.
Tuesday, Sept. 25	Art II. <i>Yvonne</i>	Daventry.
Tuesday, Oct. 1	Art II. & III. <i>Chalko</i>	Daventry, Birmingham, and Newcastle.
Wednesday, Oct. 2	Art II. & III. <i>La Bohème</i>	All stations except Daventry and Belfast.
Thursday, Oct. 3	Art II. & III. <i>Yvonne</i>	All stations except Newcastle.
Friday, Oct. 4	Art II. <i>Bohème</i>	Daventry.
Friday, Oct. 5	The Golden Overture.	London, Daventry, Belfast, Aberdeen, Newcastle and all Relays.
Thursday, Oct. 6	Art II. <i>La Traviata</i>	London, Cardiff, Birmingham, and all Relays.
Friday, Oct. 7	Art II. <i>Bohème</i>	
Saturday, Oct. 13	Art II. <i>Bohème</i>	

Regimental Reminiscences.

There will be an hour's special programme of a military nature, presented from London, on Friday, October 2nd. Taking some of the notable incidents in the history of famous regiments, the Dramatic Department of the B.B.C. has prepared a series of episodes wherein these will be made to live again for listeners.

The incidents selected are: "The Invasion of England by the Royal Warwickshires (1066)"; "The Cavalry Service of the Somerset Light Infantry (1704)"; "How the Cheshires Got Their Badge (1743)"; "Why the Cornwalls Wore a Red Feather (1777)"; "Why the South Wales Borderers have a Silver Wreath on Their Colours (1870)"; and "How the Dorsets Got Their Regimental Motto (1757)."

The incidents will be treated musically as well as dramatically, and the whole should form an interesting series of reminiscences.

Bells of St. Martin's.

On September 27th, between 7.45 and 8.0 p.m., all England will have the opportunity of hearing the famous peal of bells of St. Martin's Church, Birmingham, S.B. to all stations. These bells, which are well known in bellringing circles, are a full peal of twelve bells and hang in a massive tower with a spire 300ft. high. The tower has contained bells from early in the seventeenth century. In the middle of the eighteenth century a new peal was installed, and the present total of twelve bells was arrived at some years later. Among the inscriptions on their surfaces, the seventh bell bears the following:—

"Ye ringers all that prize your health and happiness.
Be sober, merry, wise, and you'll the same possess."

A Nobel Laureate.

An interesting group of talks from Edinburgh Station will begin on Monday, October 2nd, when Professor C. G. Barkla, D.Sc., F.R.S., Nobel Laureate in Physics, will give the first of a series on "Heat." Professor Barkla holds the Chair of Natural Philosophy at the University of Edinburgh, and is widely known as an authority on the subject. The title of his first talk will be, "What is Heat?" and the series will be anticipated by many listeners with interest.

Famous Preacher to Broadcast.

Dr. E. W. Norwood, of the City Temple, will give the address at the monthly service, S.B. from London to many other Stations, on September 27th.

A Flute Band.

A novelty, as far as Glasgow Station is concerned, is the broadcasting on Monday, September 28th, of the Motherwell Conservative Flute Band (Scottish champions). In the same programme, Mr. Robert Watson will sing the "Maid" Cycle, by Arthur Somervell, and six songs by modern British composers.

Another Seaside Revue.

The enthusiastic reception given by listeners to the seaside revue at Liverpool, has prompted the presentation of a second edition on Friday, October 9th, when several entirely new scenes and a sprightly dancing chorus will be introduced. As before, the revue will be preceded by an hour of light music by modern composers.

"Artists of the West."

Under the heading "Artists of the West," the programme to be given from Plymouth Station on Friday, October 2nd, will be a representative gathering of artists from Exeter, Torquay, Camberme, Gunwattlee, Polperro, and other towns in Devon and Cornwall. Vocal, instrumental, humorous, and dialect recitals will be included in the "West Country" programme, which will conclude with half-an-hour's pianoforte recital by Mr. Morris Gilbert, including a Sonata, by Gerald Phillips, and "Seascaper," by Morris Gilbert, both West Country artists.

Classical Dance Music.

The Manchester Station will relay from the Roadsworth Hall the Third Annual Demonstration of Dancing, Singing, and Elocution by the Sell Löbel School, on Wednesday, September 30th. Though the dances cannot, of course, be broadcast, the accompaniments by the "22Y" Orchestra will provide listeners with a novel programme, which will include a Ballet by two Roumanian composers—Dinu Morceanu and Grigori Ventura. This Ballet has never yet been performed in England. Recitals of poetry, and a play specially written for the occasion, and performed by the senior students of the School, should also prove interesting features.

Literature at Bournemouth.

On Tuesdays, at 3.10 p.m., from September 25th until December 16th, inclusive, a series of Educational Talks will be given at Bournemouth Station by Mr. E. Graham, M.A., J.P., late Senior Assistant Master at Harrow School. The talks will be divided as follows, fifteen minutes for junior of elementary school standard and twenty minutes for seniors of secondary school standard. The subject is "English Literature of the Eighteenth Century," and choice will be made from standard works of which the plot is written round a particular period of that century.

Opening of Leeds Little Theatre.

The occasion of the formal opening ceremony, on Monday, September 28th, of the Leeds Little Theatre, at 7.30 p.m., followed by the first act of Edward German's opera, *The Rival Poets*, will be broadcast to Leeds and Bradford listeners. This is an event of considerable interest to all playgoers and music lovers in the district. The inaugural address will be delivered by Sir Barry V. Jackson at 7.30 p.m.

A Trip to Douglas.

The Belfast Radio Players will revive their successful production of "A Trip to Douglas," by H. Richard Hayward, on Monday, September 28th. This entertainment, which is described as a "Saga in Two Parts," represents the adventures of a Belfast family on an excursion to the Isle of Man. Listeners overhear the agonies of departure from home, the agonies of a stormy channel crossing, and the thrills of junketting amid pierrot troupes, merry go-rounds, and Great Wheels.

More Eisteddfod Victors.

An echo of the Welsh National Eisteddfod will be found in the Cardiff programme for Wednesday, September 30th, when a number of the winners of the principal 1933 events will give a performance.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss JOAN KEDDIE (Soprano) will sing at Edinburgh on September 25th.



Miss EDNA WILLOUGHBY (Pianist), who will play at Birmingham on September 26th.



Miss ANNETTE BLACKWELL (Soprano) is broadcasting from Manchester, Birmingham and Cardiff this week.



Miss VIOLET ROBERTS (Contralto) will broadcast from Hed on September 26th.



LORD GAINSFORD (Chairman of the L.B.C.) will talk on "The Railway Centenary," on September 26th. S.B. to all Stations.



Miss WINIFRED DAVIS will be in the cast of "Winners," to be broadcast from London on September 25th.



Mr. NORMAN WILLIAMS (Baritone) is to be heard at Birmingham, Belfast, Manchester and Cardiff this week.



KEKUKU, with his Hawaiian guitar, will be heard by London listeners on September 21st.



Mr. JAMES ABATE (Dramatic Critic), whose Talk will be S.B. to all Stations on September 22nd.

Listeners' Letters.

(Continued from the facing page.)

Broadcasting Church Services.

DEAR SIR.—As a priest in the isolation of "the back of beyond"—preaching three sermons each Sunday, I look to the wireless service for help. Tired out and needing consolation, I come home from church and take up the 'phone, but presently lay them down and, on the majority of Sunday evenings, think: "If this is the best we preachers can give—heaven help our congregations!"

We don't want a "Christianity" without a Christ, or a "Gospel" with the Good News left out.

Some months ago, late in the evening, I unexpectedly tuned in to someone who spoke to the sick and sleepless. I would like to thank this unknown preacher for the help he gave. Will he not address us again?

I sympathize with your correspondent, Mr. Keiller Greig, but may I remind him that the chief reason for going to church is—to worship—the lesser reason is—to be instructed. But the power of the sermon does not excuse the cessation of worship.

Yours, etc.,

Africk.

A LONELY PRIEST.

No Complaints!

DEAR SIR.—I should like you to know how greatly the wireless programmes of the B.B.C. are appreciated and enjoyed in Arcachon.

With my set—a four-valve—selection is rendered a matter of some difficulty when all our stations are broadcasting.

In thanking the B.B.C. for their excellent programmes—an excellence wonderfully maintained from day to day—I can think of no "improvement" or "suggestion" to make!

With one accord all my friends in Arcachon who have wireless sets, as well as the principal electrician (I should, perhaps, say the "one and only"!), inform me that reception from Daventry is louder, clearer, and better in every way than was formerly the case from Chelmsford.

And how splendid it is for English people living abroad to be able to keep in touch with their country—and the (English) affairs of the day.

Yours, etc.,

Arcachon.

JOHN DINWOODIE.

Good For Their Geography.

DEAR SIR.—Might I suggest for other listeners an excellent educational game which is carried out by my children?

Obtain a large sheet of paper for each child and a packet of pins, and draw an outline map of England with all the shires outlined only.

As the Uncles or Aunts call out the towns where the Birthday greetings are broadcast to, so a pin is stuck in the map.

It is surprising how soon the different positions of the towns are learnt.

Of course, this applies to Daventry only, whose greetings cover the British Isles.

Yours, etc.,

Rainsey, Isle of Man.

W. H. BOWLING.

Value of Insurance.

DEAR SIR.—No doubt, many of your readers are unaware that they can cover the majority of their accidents and troubles of wireless by insurance.

I had a wireless policy with a well-known firm, and on Saturday, August 22nd, the servant dropped the accumulator, breaking it, and burning a mat, etc.

I posted my claim on August 27th, and received my cheque in settlement the next day.

Surely one could not wish for quicker attention to a claim?

Yours, etc.,

London, S.W.

A. BLOOM.

From Band-Boy to Band-Master.

By Lieut. H. E. Adkins, Mus.Bac., A.R.C.M., L.R.A.M.

[In this concluding article Mr. Adkins gives interesting particulars of the life and training of the members of famous military bands who have broadcast.]

IF you visit the beautiful grounds of Kneller Hall, Twickenham, on a Wednesday in the summer season, you can hear a military band of 175 instrumentalists. At the risk of it being thought that I am blowing my own trumpet, I say that it would be difficult to find another band of this size in the world which is trained to such a standard of perfection. This place is the centre of the military musical world.

Beginning under the modest title of the "Military Music Class," the School was made available to "such sons of soldiers and sailors as are selected by their Commanding Officers, and also to those who are enlisted for either Service and have shown musical aptitude." Originally there were four professors, including the Director of Music.

The Last Foreign Bandmaster.

The establishment of the School relieved the various regiments of the great expense of employing professional civilian bandmasters, and regiments were asked to subscribe a sum of £5, which was afterwards increased to an annual subscription of £10.

Bandmasters, however, were not officially recognized with the rank of warrant officers, which they now enjoy, for many years. Many of the German and Italian bandmasters were great favourites with their regiments in the old days, and many years elapsed before the Royal Military School of Music succeeded in supplying a sufficient number of English bandmasters and ousting the foreigners. As far as I know, Cavaliere Zavattal, who was bandmaster of the R.A. band at Woolwich in 1881, was the last foreign bandmaster to serve in the Army. He ultimately received the rank of warrant officer and, I believe, became a naturalized British subject.

"Breaking In."

The annual payments from regiments for the upkeep of the Royal Military School of Music ceased in 1870, for the institute was then subsidized by the Government. Now it consists of ten professors for wind instruments, three for string instruments, one for piano, and two theory professors, making a total of sixteen, with myself as the Director of Music.

Band-boys, who must be over fifteen years of age and possess certain educational qualifications, are drawn from various military schools, training ships, charitable institutes and the like. They need not possess musical knowledge, although this is highly desirable. Boys who are absolutely beginners are handed over to the band sergeant to be broken in, and to learn a little of the elements of music and harmony. But, at the same time, they do recruits' drill on the barracks square, and must obtain certain certificates of education laid down.

Fighters as Well as Performers.

A beginner becomes a "man" at the age of eighteen, and goes through the full training as a fighting soldier. He plays with the band when his services can be spared, and then only when a vacancy occurs amongst the bandmen, whose number is limited to twenty-one. If he happens to be a good performer on his instrument, he may come to Kneller Hall to be transformed into an expert soloist.

The conditions for entry upon a student's course at Kneller Hall are rather severe. From these students, bandmasters are made, and they must first be N.C. officers, hold first-class certi-

icates of education, and be first-rate soloists on their instruments.

Training a bandmaster is a very important matter, and all military bandmasters have to be drawn from Kneller Hall graduates. This is a King's Regulation, and thereby it is no longer possible for a civilian musician to be a military bandmaster, as was the case in the past. By this regulation, it is ensured that every bandmaster has climbed the ladder from the bottom rung and knows his work thoroughly.

Playas as Composers.

The examinations in theoretical subjects, which are held two years after a man enters the School, are conducted by the Royal Academy of Music, the Royal College of Music, and the War Office. If he shows sufficient knowledge of advanced harmony, free counterpoint, military band instrumentation, and the many things included under the description of aural training, he goes on to the study of conducting. His attention is also turned to orchestral concert work, Church services, and the training of a male voice choir.

The training also includes composition, and each student is obliged to compose a quick march for military band and Church voluntary for orchestra, and another choral work for male voices. These items are all given a performance. He studies elocution as well, and throughout the whole time studies the technique of every instrument in the military band in turn, each one under its separate professor.

Cultivating Good Taste.

It is one of my duties to see that each man is properly acquainted with each instrument before he passes on to the next. The principal thing I look for is a full realization of each instrument's tonal qualities and a realization of their possibilities in practice. The official staff of the R.M.S.M. consists of the Commandant, who is the "head" of the School (the present Commandant being Sir Francis N. Elphinstone-Dalrymple, Bart., C.B.E., D.S.O.), the Adjutant and Director of Music. At present, there are twelve Directors of Music in the Army, and three in the Marines, all of whom are commissioned officers.

There are many wireless listeners, I am sure, who do not consider military bandmen in the same category as civilian musicians of the best orchestras. If what I have written should dispel this notion, and convince radio admirers that the training of the military bands they love is a highly efficient and elaborate process, I shall be gratified.

One of our principal concerns at the Military School of Music is to instil and cultivate in all students a refined taste.

Besides perfection of technique, it is the almost unconscious expression of this refined taste of each member of a band which makes their work so charming to the ear and dear to the hearts of all patriots.

THE RT. HON. NEVILLE CHAMBERLAIN, P.C., M.P., Minister of Health, will broadcast a talk from Birmingham Station, on September 22nd, on "The New Pensions Bill."

A SYMPHONY Concert will be given at Manchester Station on Thursday, September 24th, by the "ZZY" Augmented Orchestra (conducted by Mr. T. H. Morrison), and by Miss Annette Blackwell (soprano) and Mr. William Heschman (tenor).

In answer to many and repeated requests, Bach's "Brandenburg Concerto in G" has been included in the programme.

PROGRAMMES FOR SUNDAY (Sept. 20th.)

The reproduction of these Copyright Programmes is strictly reserved.

The letters "S.B." prefix to names in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programmes will be found on page 559.

2LO LONDON. 365 M.

Star Ballad Concert.

3.30-5.30.

S.B. to many Stations.

MAVIS BENNETT (Soprano).

JOHN COATES (Tenor).

CEDRIC SHARPE (Solo Violoncello).

LAFFITTE (Solo Pianoforte).

THE "2LO" QUARTET.

3.30. THE QUARTET.

"Adagio Pathétique" Godard

MAVIS BENNETT.

"My Heart Ever Faithful" Bach

(With Cello Obligato by

CEDRIC SHARPE.)

LAFFITTE.

Legende in A Flat, Op. 16 Paderewski

JOHN COATES.

"Hark the Echoing Air a Tri-

umph Song" Purcell

"I Attempt From Love's Sick-

ness to Fly" Purcell

"The Kestling Song" Purcell

"I'll Sail Upon the Dog Star" Purcell

4.0. THE QUARTET.

"Ave Maria" Bach-Gounod

MAVIS BENNETT.

"Lo, Here the Gentle Lark" Bishop

(Flute Obligato by FRANK ALMOND.)

LAFFITTE.

"Night In May" Palmgren

"Jardins sous la Pluie" Debussy

THE QUARTET.

Two Melodies.

"The Indian Love Call" ("Rose Marie")

Primi

"Sail My Ships" ("The Rebel Maid")

Philips

4.30 (approx.). "RALEIGH"

A Dramatic Poem by Alfred Noyes.

Given by

DOROTHY GREEN.

4.40. THE QUARTET.

Two Lakeside Sketches (First Performance)

E. A. Wright

Lily-Bent: Water-Sports.

CEDRIC SHARPE.

"Poem" Eric Fagg

"When I Was One and

Twenty" Armstrong Gibbs

"Arrogant Poppies" Armstrong Gibbs

LAFFITTE.

Prelude in G Minor, Op. 22 Bachmann

Concert Study in F Minor, Op. 23 Dohnanyi

5.0. JOHN COATES.

"Der Nenglerige" Schubert

"Hark, Hark the Lark" Schubert

"The Almighty" Schubert

CEDRIC SHARPE.

"Golden Simsbury Kiss

Your Eyes" arr. Cedric Sharpe

Musical on a Welsh Air

THE QUARTET.

"Valse Bohémienne" Coleridge-Taylor

5.30.—Hymn, "The Bower Went South Sow-

ing" (A. and M., No. 386).

Bible Reading.

Anthem, "Great is the Lord" Marchant

Address by the Rev. R. F. SIMPSON,

Rector of Stepney.

Hymn, "Blessed are the Pure in Heart"

(A. and M., No. 26).

THE BAND OF H.M. GRENADIER

GUARDS.

(By permission of

Col. E. N. Sargison Brooks, C.M.G., D.S.O.)

Director of Music, Lieut. H. MILLER.

NORMAN WILLIAMS (Baritone).

S.B. to other Stations.

THE BAND.

9.0. "March of the Knights of the Holy Grail"

("Parsifal") Wagner

Overture, "The Pearl of Brazil" David

9.15. NORMAN WILLIAMS.

"Morning Hymn" Henckell

"The Lime Tree" Schubert

"The Two Grenadiers" Schumann

THE BAND.

Excerpts from "La Tosca" Puccini

NORMAN WILLIAMS.

"Eldorado" Walthers

"The Pretty Creature" arr. Lams Wilson

THE BAND.

9.40. Four Dances in the Olden Style Cowen

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to

all Stations. Local News.

10.15. THE BAND.

"Moroccan Elegance" for Flute and Clarinet

Horrell

(Clarinet, Sergt. D. MATTHEWS.)

(Flute, Musician E. HOWEN.)

Nocturne from "A Midsummer Night's

Dream" Mendelssohn

Cornet Solo, "The Children's Home"

Cowen

(Soloist, Corp. W. WEST.)

10.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. Classical Favourites.

THE STATION AUGMENTED

ORCHESTRA:

Conductor, JOSEPH LEWIS.

GEOFFREY DAMS (Tenor).

JAMES HOWELL (Bass).

THE ORCHESTRA.

Overture, "Post and Peasant" Suppé

"Praeludium" Jernstiel

JAMES HOWELL.

Aria, "Honour and Arms" ("Samson")

Händel

THE ORCHESTRA.

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

finished") Schubert

GEOFFREY DAMS.

Aria, "Sound an Alarm" ("Judas Mac-

chabes") Händel

THE ORCHESTRA.

"Irish Tune from County

Berry" Percy Grainger

"Shepherd's Hey" Percy Grainger

JAMES HOWELL.

"Morning Hymn" Henckell

"Young Dietrich" Henckell

THE ORCHESTRA.

Symphonic Suite, "Lovers" Chopin

GEOFFREY DAMS.

"Onward, Awake, Beloved" ("Hia-

waitha") Coleridge-Taylor

"Faery Song" ("The Immortal Hour")

Ratland Boughton

THE ORCHESTRA.

Ballet Music from "Rosamunda" Schubert

9.30. Studio Service.

Hymn, "Rejoice, the Lord is King"

Reading.

Anthem, "I Will Lift Up Mine Eyes"

Clark-Whitfield

Address by the Rev. R. M. GIBSON, St.

Germain's Church, Edgbaston.

Hymn, "Songs of Praise the Angels Sang."

9.0. Chamber Music.

THE EDNA WILLOUGHBY PIANO-

FORTE TRIO:

GWENDA EATON (Violin);

AUDREY EVANS (Violoncello);

EDNA WILLOUGHBY (Pianoforte).

THE TRIO.

Phantasy Trio in C Minor Frank Bridge

Trio in G Major Bartók

Allegro Moderato; Andante; Scherzo-

Molto vivace; Finale—Allegro comodo.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. THE TRIO.

Finale from Trio in D Minor Schumann

10.30.—Close down.

6BM BOURNEMOUTH. 386 M.

ALICE MOXON (Soprano).

HERBERT THORPE (Tenor).

THE ROYAL TANK CORPS BAND.

(By permission of Col. Commandant T. C.

Madie, D.S.O.)

Conductor, W. J. GIBSON.

3.30. THE BAND.

"Military Overture" Mendelssohn

Three Dances from "Henry VIII."

Ed. German

"Morris Dance"; "Shepherd's Dance";

"Torch Dance."

Presto (from the Norwegian Rhapsody)

Lalo

4.0. HERBERT THORPE.

"Adelaide" Bacharach

"The Flower of Fine" Hughes

"Fair House of Joy" Quilter

4.10. THE BAND.

Ballet Music from "Faust" Gounod

"Benedictus" (from Op. 37, No. 3)

Intermezzo, "Dolls Across the Meadows"

Katellry

4.40. ALICE MOXON.

"My Heart Ever Faithful" Bach

"Oh, Yes, Just So" ("Pharos")

and "Pan" Back

4.50. THE BAND.

Suite from the Ballet Music, "Hiawatha"

Coleridge-Taylor

The Wedding; The Marriage Feast; The

Bird Scene; Conjuror's Dance; The

Departure; The Reunion

5.10. HERBERT THORPE.

"O Mistress Mine" Purcell

"The Sea Gipsy" M. Hay

5.15. ALICE MOXON.

"Young Love Lies Sleeping" Sameroff

"At the Well" Heymann

5.20-5.30. THE BAND.

Suite, "From Foreign Parts" Mendelssohn

Italy; Poland; Hungary.

8.30. THE "6BM" CHOIR.

Hymn, "All People That on Earth Do

Devot" (A. and M., No. 166)

Bible Reading.

The Rev. The Hon. R. E. ADDERLEY,

M.A. Religious Address.

Hymn, "Disposse Supreme" (A. and M.,

No. 431).

From the Oratorios.

EDYTHE KINCH (Soprano).

GLADYS JAMES (Contralto).

HAROLD STROUD (Tenor).

ROBERT STOKES (Baritone).

THE "6BM" CHOIR.

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

9.0. THE CHOIR AND ORCHESTRA

"The Heavens Are Telling" ("The Crea-

tion") Haydn

ROBERT STOKES.

Recit., "I Feel

the Deity" ("Judas

Macchabees") Händel

Air, "Arm, Arm,

To Brave" Händel

GLADYS JAMES.

"He Shall Feed His Flock" ("The

Messiah") Händel

"But the Lord is Mindful of His Own

("St. Paul") Mendelssohn

THE CHOIR AND ORCHESTRA.

"He Watching Over Israel" ("Elijah")

Mendelssohn

EDYTHE KINCH.

"I Know That My Redeemer Liveth"

("The Messiah") Händel

PROGRAMMES FOR SUNDAY (Sept. 20th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

"Jerusalem, Jerusalem" ("St. Paul")
Mendelssohn
HAROLD STROUD
"If With All Your Hearts" ("Elijah")
Mendelssohn
THE CHOIR
"O Glorious Light" ("The Golden Legend")
Satteren
QUARTETS
"Cast Thy Burden Upon the Lord"
"O Come Every One That Thirsteth"
("Elijah")
Mendelssohn
10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. **THE ORCHESTRA.**
Overture and Pastoral Symphony from "The Messiah"
Handel
THE CHOIR AND ORCHESTRA.
"The Hallelujah Chorus" ("The Messiah")
Handel
10.30.—Close down.
SWA CARDIFF. 353 M.
3.30-5.30.—Programme S.B. from London.
6.30-8.0. Religious Service,
Relayed from the
Welsh Tabernacle Church.
Preacher, The Rev. CHARLES DAVIES.
9.0.—Programme S.B. from London.
10.30.—"The Silent Fellowship."
11.0.—Close down.

2ZY MANCHESTER. 378 M.
3.30. **Light Classical Programme.**
BEATRICE COLEMAN (Contralto).
GUNELLE HAMLYN (Baritone).
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor, F. H. MORRISON.
THE ORCHESTRA.
Overture, "A Midsummer Night's Dream"
Mendelssohn
GUNELLE HAMLYN.
"Resurrection"
Tchaikovsky
"The Slighted Swain"
Laurie Wilson
"I Fear No Evil"
Piniuti
THE ORCHESTRA.
"Four Slavonic Dances"
Dvorak
BEATRICE COLEMAN.
"My Dwelling Place"
Schubert
"The Trout"
Schubert
"The Young Nao"
Schubert
THE ORCHESTRA.
"Poupée Valse"
Poldini
Introduction to Act III, "Jewels of the Madonna"
Wolff-Ferrari
GUNELLE HAMLYN.
"Life"
Blumenthal
"Who Is Sylvia?"
Schubert
"Drops of Rain, Young Lover"
Handel
THE ORCHESTRA.
Suite de Ballet, "La Source"
Delibes
BEATRICE COLEMAN.
"Dumpty Boy"
arr. Weatherly
"Before the Dawn"
A. M. Lang
"Salome"
Eustache Martin
THE ORCHESTRA.
Tone Poem, "Finlandia"
Sibelius
5.30-5.45.—Music for the Children.
8.0.—S. G. HONEY: Talk to Young People.
8.20.—Hymn, "Rock of Ages."
Address by the Rev. COLIN EDWARDS.
Anthem, Bible Reading, Hymn, "The Day Thou Gavest, Lord, Is Ended."

6.50. **Vocal and Instrumental.**
BERYL DE WILLACY (Soprano)
PAUL MORTIMER (Baritone)
C. J. KIERMAN (Solo Violin)
SIDNEY WRIGHT (Solo Cello).
SIDNEY WRIGHT.
"Romance"
Saint-Saëns
"Adagio Händel"
Bach

BERYL DE WILLACY.
"Vissi d'Arte" ("Tosca")
"They Call Me Mimi" ("La Bohème")
Puccini
PAUL MORTIMER.
"A Viocheira"
Foschi
"Si mes vœux avaient des ailes"
Hahn
C. J. KIERMAN.
"Havanna"
Saint-Saëns
BERYL DE WILLACY and PAUL MORTIMER.
"Si, il Patto Montenegro" ("La Gioconda")
Puccini
SIDNEY WRIGHT.
"Kai Nidrei"
Max Bruch
BERYL DE WILLACY.
"Hindoo Song" ("Despair")
H. Benberg
PAUL MORTIMER.
"Sea Fever"
Ireland
"At Dawning"
Cadman
10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. C. J. KIERMAN.
"Romance"
A. Simonetti
"The Spinning Wheel"
A. Simonetti
"Madrigal"
A. Simonetti
BERYL DE WILLACY and PAUL MORTIMER.
"Night Hymn at Sea"
Goring Thomas
10.30.—Close down.

SNO NEWCASTLE. 403 M.
3.30-5.30.—Programme S.B. from London.
6.30. **THE "SNO" CHORAL SOCIETY OCTET.**
Hymn, A. and M., No. 301.
Bible Reading.
Anthem, "Blessed Are the Merciful"
Henry Hiles
Address by the Rev. RHYS LEWIS.
Hymn, A. and M., No. 290.
Prayer. Vesper.
ROSA BURN (Contralto).
THE STATION MILITARY BAND.
Conductor, EDWARD CLARK.
THE BAND.
9.0. Overture to "Tannhäuser"
Wagner
9.15. **ROSA BURN.**
"To the Forest"
Tchaikovsky
"I Will Sing New Songs of Gladness"
Dvorak
9.25. **THE BAND.**
"The Ride of the Valkyries"
Wagner
9.35. **ROSA BURN.**
Selected.
9.45. **THE BAND.**
"The Entry of the Gods into Valhalla"
Wagner
10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. **ROSA BURN.**
"Looking Backward"
Perry
"Alleluia"
H. Connor Martin
10.25.—Close down.

2BD ABERDEEN. 495 M.
Instrumental Afternoon.
3.30-5.30.
THE CITY OF ABERDEEN MILITARY BAND.
Bandmaster, HAYDN P. HALSTEAD.
THEODORE CROZIER (Violin).
J. H. SHAW (Cello).
THE BAND.
3.30. March, "Aberdeen Heroes"
Halstead
Air de Ballet ("Lancelotti")
Leon Adam
J. H. SHAW and NAN DAVIDSON.
Sonata for Cello and Piano Handel-Jensen
THE BAND.
Selection from Songs Without Words
Mendelssohn
THEODORE CROZIER.
Nocturne
Chopin-Wilham
Caprice Chinois
Kreisler
Scherzo-Tarantelle
Wienawski
4.30. **THE BAND.**
Suite, "From Foreign Parts"
Mendelssohn
THEODORE CROZIER and J. H. SHAW.
Duet for Violin and Violoncello
Beethoven-Hermann

THE BAND.
Grand Selection, "A Day With Robbie Burns"
arr. Hume
8.30. Studio Service.
POWIS PARISH CHURCH CHOIR.
Hymn No. 384 (Church Hymnary).
Hymn No. 425 (Church Hymnary).
The Rev. ALEXANDER MOIR, M.A.,
Powis Parish Church: Religious Address.
THE CHOIR.
Metrical Psalm 90, V. 14-17.
Vesper

9.0. **Choral Evening**
THE I.O.A. SHEPHERD'S CHOIR:
Conductor, GEORGE A. INNES.
Part Songs
"The Bells of Shandon"
arr. John Cullen
"The Londonderry Air"
arr. John
Madrigal, "To Take the Air"
arr. John Farmer-1600
Part Song, "Turn Ye to Me" (Gaelic Melody)
arr. T. H. Collinson
Trio, "Ye Shepherds Tell Me" (Massingill)
"All Is the April Evening"
arr. H. S. Robertson
"Bridal Chorus" ("The Rose Maiden")
Contra
Part Songs
"The Shower"
arr. Elgar
"An Eskay Love Lilt"
(Gaelic Melody)
arr. H. S. Robertson
Trio, "The Lamb"
Walford Davies
Solo, "Love's Old Sweet Song"
J. L. Molloy
"Angels That Around Us Hover"
Vincent Wallace
Part Songs
"Come, Pretty Wag, and Sing"
C. H. Parry
"Powera Colossal"
arr. W. Meston
Anthem, "Evening and Morning"
H. Oakley
Choral Song, "Jerusalem"
C. H. Parry
10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. **THE CHOIR.**
Hymn, "My God and Father While I Stray"
A. H. Trogyn
Hymn, "Through the Night Of Doubt and Sorrow"
J. B. Dyker
Psalm No. 23 ("Orlington")
Campbell
Hymn, "Abide With Me"
W. H. Monk
10.30.—Close down.

SSC GLASGOW. 422 M.
3.30-5.30.—Programme S.B. from London.
6.30. Studio Service.
Hymn, No. 189 (Church Hymnary).
Scripture Reading.
The Rev. ROBERT H. ANDREWS, St. Gabriel's Episcopal Church: Address.
Hymn, No. 389. Prayer. Hymn, No. 353.

8.0. "Rhapsody"
(Rhapsody).
PHYLLIS GRAVES (Soprano).
ROBERT BURNETT (Baritone).
THE STATION CHOIR AND ORCHESTRA:
Conducted by H. A. CARRUTHERS.
S.B. to Edinburgh and Dundee.
10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
10.15. **PHYLLIS GRAVES.**
Recit. and Aria from "The Creation"
"And God Said": "With Verdure Glad."
Haydn
10.25. **ROBERT BURNETT.**
"Yes, Was Me" ("Parsifal")
Wagner
THE ORCHESTRA.
"Good Friday Music" ("Parsifal")
Wagner
10.45.—Close down.

PROGRAMMES FOR MONDAY (Sept. 21st.)

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

The High-Power (Daventry) Programme will be found on the facing page.

2LO LONDON. 365 M.

- 3.15.—Transmission to Schools: Mr. E. Kay Robinson on "British Plants."
4.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockayne.
4.15.—Programme of Music by the Band of the Royal Engineers (Chatham), relayed from the Lake Bandstand, Wembley.
5.15.—**CHILDREN'S CORNER:** Piano Solo by Annie Sophie. Songs by Uncle Rex. An Incident from "Tom Brown's School-days," told by Uncle Rex. A Star Talk by Capt. Ainslie.

- 6.0.—Light Music. *S.B. to other Stations.*
6.40.—An Appeal on behalf of the Crusaders of St. George, by the Founder, Mr. MacDonald.
7.0.—**TIME SIGNAL FROM BIG BEN.** WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

- M. STEPHAN, under the auspices of L'Institut Français: "Phonotiques et Lectures." *S.B. to all Stations.*
7.25.—Light Music. *S.B. to all Stations.*
7.40.—Mr. ALLEN WALKER: "St. Saviour's Cathedral, Southwark." *S.B. to other Stations.*

"Faust."
(Continued.)

Acts II. and III.

Performed by the
BRITISH NATIONAL OPERA COMPANY.

Relayed from the
Theatre Royal, Leeds.
S.B. to all Stations except Bournemouth and Leeds Bradford.

- 8.0.—"FAUST," Act II.
9.0 (approx.).—Mr. RICHARD NORTHCOTT, Archivist, Royal Opera House, Covent Garden: "Faust" Anecdotes and Reminiscences.
9.10.—"FAUST," Act III.

- 9.45.—An Interlude of
SYNCOPE AND MELODY
by
KEL and ALVIN KEECH,
Assisted by
KEKUKU,
with his Hawaiian Guitar.

- 10.0.—**TIME SIGNAL FROM GREENWICH.** WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

- Prof. JULIAN S. HUXLEY: "The Stream of Life." *S.B. to all Stations.* Local News.

- 10.30.—**THE SALISBURY SINGERS**
in some of their most
Requested Quartets.

"Feasting I Watch" Elgar
"Sleep, Gentle Lady" Bishop

"In this Hour of Solenned Splendour"
..... Pausani

"Drink to Me Only With Thine Eyes"
..... Mollath

"Linden Lea" Vaughan Williams
"The Long Day Closes" Sullivan

- 11.0.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet.
4.45.—Afternoon Topics: Eleanor Rathbone, O.C., J.P. (of the National Council of Women): "Family Allowances for Wives and Children in France and Belgium."

- 5.15.—**CHILDREN'S CORNER.**

- 5.55.—Children's Letters.

- 6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA.**
Conductor: PAUL RIMMER.

THE EXPERIMENTAL TRANSMISSION
for Amateur Wireless Engineers
Will be carried out by
THE PLYMOUTH RELAY STATION,
11.9-11.30.

March, "Florentiner" Fack
Suite, "Casse Noisette" Tchaikovsky
Overture, "Idomeneus" Mozart
Excerpt, "Siegfried's Oath by Fire"
..... Wagner

MALVAEN EDWARDS (Contralto).

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

M. STEPHAN, *S.B. from London.*

- 7.25.—Light Music. *S.B. from London.*

- 7.40.—Mr. ALLEN WALKER. *S.B. from London.*

- 8.0-9.45.—Acts II. and III. of the Opera
"FAUST" Relayed from Leeds.

- 9.45 (approx.) NORMAN WILLIAMS (Baritone).

"If There Were Dreams to Sell" John

"Sea Fever" Ireland

"The Merry Monk" Beran

"The Arrow and the Song" Balfo

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

- Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.

- 10.30.—**THE STATION COMPANY OF PLAYERS.**

Directed by WILLIAM MACREADY,
Present

"MY LITTLE GIRL"

A Short Play by Dion Boucicault.

Geoffrey Linford WILLIAM MACREADY,

Gladye EDNA LESTER

Algernon Barford DONALD EDWARDS

Mr. Jones FRANK V. FENN

Aunt Janet EDNA GODFREY-TURNER

Scene: A Country House in Autumn.

- 10.50.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Talk: "Wimbledon Internationalists,"
by Major Cooper-Hunt (Camb. Univ.
and Hants County). Orchestra,
relayed from the Bungalow Café, South-
ampton. Musical Director, Arthur
Pickett.

- 5.15.—**CHILDREN'S CORNER:** Songs and
Stories, etc.

- 5.50.—Children's Letters.

- 6.0.—Scholars' Half-Hour: "The World as the
Home of Man," by Mr. J. Scattergood,
F.R.G.S.

- 6.50.—Musical Interlude.

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

M. STEPHAN, *S.B. from London.*

- 7.25.—Musical Interlude. *S.B. from London.*

- 7.40.—Mr. ALLEN WALKER. *S.B. from London.*

- 8.0-8.15.—Interval.

Winter Gardens Night.

DOREEN KENDALL (Soprano).

WALTER SCOTT (Solo Violin).

THE MUNICIPAL ORCHESTRA.

Conductor, Sir DAN GODFREY.

- 8.15.—**THE ORCHESTRA.**

Overture, "The Land of the Mountain and
the Flood" MacQueen

Aria, "Herodiade" ("Air de Salome")
..... Messager

THE ORCHESTRA.

Symphony in D Minor Cesar Franck

Lento; Allegro non troppo; Allegretto;

Allegro non troppo.

WALTER SCOTT.

"Schum. Rosmarin" Kreidler

Rondino on a Theme by Beethoven Kreisler

Musical Porpora

Interval.

THE ORCHESTRA.

"Eugene" Variations Elgar

DOREEN KENDALL.

"Droop o' Day Jil" ("Merric England")
..... German

THE ORCHESTRA.

Ballet Music, "Le Cid" Messager

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

Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.

- 10.50.—Programme *S.B. from London.*

- 11.0.—Close down.

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch Time Music from the Carlton
Restaurant.

- 2.0-4.30. RONALD CHIVERS (Baritone).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

THE ORCHESTRA.

Overture, "Ruy Blas" Mendelssohn

Selection, "Tom Jones" German

RONALD CHIVERS.

"Like to the Damask Rose" Elgar

"Onaway, Awake, Beloved" Coleridge-Taylor

"Maire, My Girl" George Aitken

THE ORCHESTRA.

Suite, "Yonkiana" Thurman

March: Serenade, Sketch.

RONALD CHIVERS.

"A Flooding" Tchaikovsky

"The Longing Heart" Handel

"Droop Not, Young Lover" Handel

THE ORCHESTRA.

Selection, "Faust" Thomas-Town

RONALD CHIVERS.

"The Sea Road" Haydn Wood

"When All the World is Young"
..... A. Herbert Brewer

"The Sun God" W. G. James

THE ORCHESTRA.

"Les Preludes" Liszt

March, "Liberty Bell" Sousa

- 6.0.—"SWA'S" "FIVE O'CLOCK."

- 6.30.—**CHILDREN'S CORNER.**

- 6.5.—"The Letter Box."

- 8.15.—Light Music. *S.B. from London.*

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

- M. STEPHAN. *S.B. from London.*

- 7.25.—Light Music. *S.B. from London.*

- 7.40.—Mr. RICHARD TRESEDER, F.R.H.S.,
"Gardening."

Opera—With Interludes.

BEATRICE EVELINE

(Solo Violoncello).

RICHARD BARRON (Recital).

BEATRICE EVELINE.

- 8.0.—"Cradle Song" Frank Bridge

- "Chanson Grecque" Salgmann

- 8.0.—Act II. of the Opera, "FAUST."

- 8.55.—RICHARD BARRON

- Recital of Autumn Poems and Others.

- 9.10.—Act III. of the Opera, "FAUST."
Relayed from Leeds.

- 9.45.—BEATRICE EVELINE.

- Sonata Kodak, arr. Salmon

- Allegro Spirituoso, Nennille, arr. Salmon

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

- Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.

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

- 11.0.—Close down.

2ZY MANCHESTER. 378 M.

- 3.30.—The "2ZY" Quartet.

- 4.0.—Afternoon Talk.

- 4.15.—The "2ZY" Quartet and P. Grinling
(Solo Pianoforte).

- 5.15.—**CHILDREN'S CORNER.**

- 6.0.—Light Music. *S.B. from London.*

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

- M. STEPHAN, *S.B. from London.*

- 7.25.—Musical Interlude. *S.B. from London.*

- 7.40.—Mr. J. A. BAIN, "A Day With the
Walrus."

- 8.0-9.45.—Acts II. and III. of the Opera
"FAUST," relayed from Leeds.

- 9.45-11.0.—Programme *S.B. from London.*

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

Parents and Presents.

IN what wonderful places are these wireless presents found (at least, we hope they are found)? What hours of hard thinking are devoted in the choice of a birthday present by those most persevering parents. With what relief must they decide on the chosen spot and then sink back in their chairs, released from their anxious search, and await the Uncle's rupee which thereby sets the presents upon his rounds.

But nothing can daunt these searchers after hidden treasure. Not even the fact that a piano happens to be in front of it, or that it may be hidden in an apple tree. One young searcher at Birmingham has been known to be successful "in the nasturtiums," and yet another "in the dog kennel." A third has run his present to earth in a "coal cellar," while a fourth found his in that most precious receptacle of modern valuables, "the Coal Cabinet."

Mad Hatter and White Knight.

The White Knight has paid two more visits to the Liverpool Studio, and last time he actually brought the Mad Hatter with him. They arrived with a terrible crash through the window, and the White Knight explained that they had come in backwards because they thought the Uncle and Auntie wouldn't see them. However, he decided to purchase a pair of eyes for himself and his horse "Impromptu," to wear at the back of his head.

The Mad Hatter was in a bad mood, and kept on asking riddles to which he did not know the answers. The best way out of that was to try and guess them.

The White Knight described the terrible occasion when the Red Knight talked the blind

leg off the Queen's donkey, and was ordered to be executed. He also seemed extremely disappointed that the Uncle and Auntie hadn't any game-manise in the studio for him, he had lost the piece he usually kept on his watch-chain!

The only pity was that they had to depart very hurriedly, owing to the Mad Hatter's state of panic when he remembered he'd left the kettle on at home. Everyone thoroughly enjoyed the visit, and the Auntie, Uncle, and Auntie hope they will pay yet another visit.

A Word-Making Competition.

The Edinburgh Children's Corner had a competition recently which was a very easy one. The children were asked to make as many words as possible out of "Auntie Mollie," and some found it an education as well as a pleasure. According to their letters, they found a great many words in the dictionary that they had never heard of before. One member sent in a list of 400 words.

Looping the Loop.

The children of Plymouth seem to be in that state of excitement which children love so well. There is always a feeling of anticipation in the surprise and novelty of the Children's Hour.

At the moment there is the suspense as to whether the last Uncle to go away on holiday will return safely, and the anxiety attached to his return journey from across the Channel passes from up to lip. A sense of wonderment grips the young listeners when they hear that Uncle Clarence might be brought back by Uncle Jim in the station aeroplane.

The thrill of looping the loop with the station Aunties en route causes everyone to grip their earphones tightly. Through it all, the absent

Uncle is lost in oblivion, looking in the sun on some far-away lonely beach, conjuring visions of what he shall say when he meets Mr. Mollie back in Plymouth. He has taken at least one young member of the Radio Circle with him (his little daughter Joan), and her mamma, too, so that the beach will not be so lonely, after all. What a story he will have to tell, and how young Plymouth will wait and wonder.

A Talk on Street Names.

We need to wonder don't we, why we are called Walker, or Baxter, or MacPherson, or whatever our name is? But Aberdeen children don't wonder about that any longer, since Mr. G. M. Fraser explained to them in two interesting talks when and where we got our names.

Now for those who wonder why we live in High Street or Fountainhead Road, Mr. Fraser has given two more talks on "Street Names" and "Names of Sea Land," so that there will be no need to bother father on Sunday afternoon!

At Leeds Bradford.

Starting on Monday, September 28th, the Children's Corner at Leeds Bradford will be from 5.15 to 6 p.m. The "Teens Corner," as such, will cease to exist, but little talks of a similar nature will often be given during the Children's Corner.

Changes at Belfast.

From September 22nd the Children's Corner at Belfast will run for three-quarters of an hour 5.30-6.15, instead of half an hour. On Wednesdays and Saturdays, part of the programme will be specially arranged for very little children, and three times a week, in addition to the usual stories, there will be talks on various subjects for the older children.

WHAT HAPPENED TO "GREEDY."

By CLARENCE WINCHESTER.



"Don't know how you can do such tricks," said Greedy.

Of course, you have all heard of the little pig that went to market, of whether he stayed at home, or a third who ate roast beef on a Wednesday. But the fourth who had a very bad fall on Wednesday, he had a dozen lessons into this story because once a pig goes to market, he never comes back again. Instead, he is made into bacon and served up for breakfast, and there's not the slightest doubt that this must annoy him very much.

Let me tell you about the three other pigs. The one who stayed at home was called Curly Pig because of his tail. The one who ate roast beef was called Greedy Pig because he always seemed to be hungry, and the little one who had none was called Joy Pig, because he never grumbled, though he often went without any supper.

They were talking about the little pig that went to market.

"Suppose our brother has changed his name to Mr. Bacon," said Greedy Pig, very rudely talking with his mouth full. "What a silly he was to go to market. I spout it'll be your turn next, Curly."

Curly looked very thoughtful.

"Anyway, you needn't remind me what a in store for us," he said.

"For us?" exclaimed Greedy. "They won't touch me. I'm far too tough. Ha, ha! No, it'll be your turn, Curly!"

"Never mind," said Joy Pig cheerfully. "Let's enjoy ourselves while we may." With that he turned a somersault and rolled over on the grass. Perhaps you've never seen a pig do that. It's a very funny sight indeed, I can tell you.

"Don't know how you can do such tricks," said Greedy, watching Joy Pig's antics.

"Because I'm not so fat or greedy as you are," replied Joy Pig. "It's only the thin ones who can caper and dance."

Bad Manners.

"Whoever heard of a thin pig," said Greedy, "though I'll admit you're not on the fat side. Permit me to go on with my supper and see that you don't fall into it. It's bad manners to fall into other people's suppers."

"And it's bad manners to eat other people's suppers, teas and dinners, too," remarked Curly, angrily. "See, you've just eaten Joy Pig's mash—and half my own. Come away now! Come away!"

But Greedy was not going to be stopped by Curly or Joy Pig, though they tried hard to push him from the food. All he did was to laugh, and if you've seen a pig laugh, you will know how comical he looked. So fat and strong was he that the others could not budge him an inch.

When Greedy had finished, he said—

"Now, when does the next course arrive? I'm still hungry and far from full up."

"Well," said Joy Pig, with a laugh, "you certainly must have a lot of space inside, seeing how big round you are. I'm glad I've not so much to fill."

"It's lucky, too," smiled Curly, with that big Greedy about. Why, he's eating Pigland out of house and home.

Greedy Pig grunted, and then ate the roast beef which made his name known in the nursery rhymes. He soon gobbled it up and was asking for more.

From Greedy, Curly whispered to Joy Pig. "I believe one day Greedy will explode like a bomb—then we shall get a look in at dinner time."

At that moment there was a terrific "bang!" And, really, they expected to see Greedy blown to bits; but I was on a motor tyre which had burst in the village High Street! How they all laughed!

Further chatter was stopped by the arrival of Farmer Bung with a friend.

"We want a fine fat pig to sell in market," the farmer said. "What do you say?"

"I do," replied the other.

"Very well, then," said the farmer, pointing to Greedy, "there's a fat, healthy chap for you! You can have him! See what a fine fellow he is. Always eatin' and growin' fat!"

Squealing, Greedy was packed into a crate, and by this time I expect he's been turned into rashers. It shows you how stupid it is to be greedy, doesn't it?

THE Wireless for the War's Fund, organised by The Daily News, is making steady progress. More than £20,000 has now been collected. Several hospitals are already equipped. Next Wednesday, September 23rd, at 4 p.m., the London Station will broadcast the proceedings at the inauguration of the use of wireless for the patients at the London Ophthalmic Hospital. The Lord Mayor will be among the speakers.

PROGRAMMES FOR TUESDAY (Sept. 22nd.)

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

The High-Power (Davenport) Programme will be found on page 559.

2LO LONDON. 365 M.

10-10.30.—*Time Signal* from Greenwich. Lancelotti Music at the Henson Rooms.

3.15.—*Fantasy* for Schools. Sir H. Wallis. *40 DAVIES, Miss.*

4.0.—*Home Making* for the World Over.—The *Little Prince*, by Jean MacIntyre.

4.1.—*Orchestra and Orchestral Music*, relayed from *Simultaneous Broadcast* from London.

4.15.—*THE LITTLE PRINCE*. *Comet* from *Charles Leggett*. "The Tale of the Little Prince" by *Elizabeth Clark*.

6.0.—*Light Music*. *S.B. to other Stations.*

7.0.—*TIME SIGNAL* FROM BIG BEN. *11.15.—FORECAST and 181* *LOCAL NEWS BULLETIN.* *S.B. to all Stations.*

Mr. RICHARD LINTON "Brothers A.—A Handing Hand for the Young" *S.B. to other Stations.*

7.25.—*Light Music*. *S.B. to all Stations.*

7.40.—*Mr. JAMES A. ATE* *Dramatic Criticism.* *S.B. to all Stations.*

8.0.—*Light Music.*

Symphony Concert.
THE WILHELM SYMPHONY ORCHESTRA

Conducted by Sir HAMILTON HARTY.
The Water Music, by *Handel*. *Handel's* *Symphony in E Flat*, by *Haydn*.

8.35 (approx.).—"From My Window," by *HILTON*.

Concerto for Piano and Orchestra in B Major, by *Haydn*. *Hamilton Harty*.

9.0.—*Light Music.*

9.15.—*Light Music.*

9.30.—*Light Music.*

9.45.—*Light Music.*

10.0.—*Light Music.*

10.15.—*Light Music.*

10.30.—*Light Music.*

10.45.—*Light Music.*

11.0.—*Light Music.*

11.15.—*Light Music.*

11.30.—*Light Music.*

11.45.—*Light Music.*

12.0.—*Light Music.*

12.15.—*Light Music.*

12.30.—*Light Music.*

12.45.—*Light Music.*

1.0.—*Light Music.*

1.15.—*Light Music.*

1.30.—*Light Music.*

1.45.—*Light Music.*

2.0.—*Light Music.*

2.15.—*Light Music.*

2.30.—*Light Music.*

2.45.—*Light Music.*

3.0.—*Light Music.*

3.15.—*Light Music.*

3.30.—*Light Music.*

68M BOURNEMOUTH. 386 M.

11.30-12.0.—The "68M" Trio. *Monat* (Violin), *Thomas E. Hingworth* (Cello), *Arthur Marston* (Piano).

3.45.—*Talk*: London Papers, read by *Anne Parrott Watson*. *Orchestra* relayed from the *Electric Theatre*.

5.0.—*Music*. *Interlude*.

5.15.—*CHILDREN'S CORNER*: Songs and Stories by *Uncles Pango and Franklin*.

5.30.—*Light Music*.

5.45.—*Light Music*.

6.0.—*Light Music*.

6.15.—*Light Music*.

6.30.—*Light Music*.

6.45.—*Light Music*.

7.0.—*Light Music*.

7.15.—*Light Music*.

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7.45.—*Light Music*.

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3.15.—*Light Music*.

3.30.—*Light Music*.

THE BAND

Concert Waltz, "Sounds of Joy" *Old Hums*.

3.45.—*Songs from the Chorus*.

5.0.—*The Latest of the*.

5.15.—*Light Music*.

5.30.—*Light Music*.

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3.15.—*Light Music*.

3.30.—*Light Music*.

CHAPPELL

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

(Continued on page 570.)

PROGRAMMES FOR THURSDAY (Sept. 24th.)

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

The High-Power (Caventry) Programme will be found on page 559.

2LO LONDON. 365 M.

10.20.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

11.15.—Transmission to Schools. Mr. J. C. Smart and Miss May Smart to "Modern Poetry."

12.0.—"Books to Read," by Ann Syme. Transmitted from the "Time Mirror."

12.15.—CHILDREN'S CORNER. Humorous Songs by James Cantling. "The Sand-hopper's Party," Told by Uncle Peter. "Some Zoo Fights," described by E. O. M. of the Daily Mail.

6.0.—Light Music. S.B. to other Stations.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

14.0.—F. MACDONALD, C.B. and Development of "The Why and When Cows Were First Made." S.B. from Edinburgh.

7.25.—Light Music. S.B. to all Stations.

7.40.—Talk by the Radio Association. S.B. to all Stations.

8.0.—Round the Stations.

Dips into Other People's Gramophones. S.B. to other Stations.

Chamber Music.

S.B. to other Stations.

ESTHER COLEMAN (Contralto).

JOHN FIELD (Violoncello).

RANK ALMILLER (Piano).

STANFORD ROBINSON (Pianoforte).

THE KUTCHER STRING QUARTET.

SAM. EL KUTCHER (1st Violin).

ROSE WHITTAKER (2nd Violin).

HAROLD BURLY (Viola).

AMBERSE GAUNTLETT (Violoncello).

THE QUARTET.

1st Movement from Rasumoffsky Quartet, Op. 59, No. 3. Beethoven.

Introduction; Andante con moto; Allegro vivace.

ESTHER COLEMAN.

Assisted by Frank Almigil, John Field and Stanford Robinson.

Night Piece, No. 1, "The Shepherd," for Voice, accompanied by Pianoforte and Woodwinds. Herbert Bedford.

12.0.—Poetry Reading.

By J. C. STOBART.

from Austin Dolson and Others.

9.35.—ESTHER COLEMAN with the QUARTET.

Night Piece, No. 2, "The Dancer," for Voice, with Strings and Bass Triangle. Herbert Bedford.

9.50.—THE QUARTET.

Serenade. Hugo Wolf.

Molly on the Shore. F. Grainger.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Topical Talk. S.B. to all Stations.

Local News.

10.30.—THE SAVOY ORPHEANS.

and THE SELMA BAND.

Relayed from the Savoy Hotel, London.

S.B. to all Stations.

11.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Pianoforte Quintet: Leader, Frank Canell.

4.45.—Afternoon Topics. Prof. Winifred Childs, O.B.E., D.Sc. (of the National Council of Women), "University Women Many Countries." Mr. S. B. Askew, late Secretary, Suffolk Kennel Association, "Pedigree Show Dogs—a Fascinating and Profitable Hobby."

1 CHILDREN'S CORNER

5.55.—Children's Letters.

6.0.—LOZELLS PICTURE HOUSE ORCHESTRA.

Conductor, PAUL RIMMER.

March "Paris" (Mazurka).

Selection, "Baby's Opera" (Hugues).

Value, "Southern Love" (Beyler).

1. RICHY LYCETT (Contralto).

7.0.—WEATHER FORECAST and NEWS.

11.0.—GEORGE MACDONALD. S.B. from London.

7.25.—Light Music. S.B. from London.

7.40.—Radio Association Talk. S.B. from London.

THE STATION AUGMENTED.

by JOSEPH LEWIS.

FAMILY BRIGHTON (Soprano).

ALICE VAUGHAN (Contralto).

8.0.—British Composers.

THE ORCHESTRA.

Overture "Duetty's Ball" (Cowan).

FAMILY BRIGHTON.

"The Song of the Panquian Beavers" (Larkin).

"Lo, Here the Gentle Lark" (Rush).

(Flute Oboe, WALTER BEARD, THE ORCHESTRA).

Six "Three Bavarian Dances" (Eggar).

ALICE VAUGHAN.

Song of the Rose (from "Song of the Sea and Shade" (Nicholls).

Leading "The Lament of Isis" (Dunlop).

THE ORCHESTRA.

Selection "A Little's Remembrance" (Tatnot).

8.0.—Foreign Composers.

THE ORCHESTRA.

Overture, "The Flying Dutchman" (Wagner).

FAMILY BRIGHTON.

"The Violet" (Mozart).

"The Tryst" (Sibelius).

My Mother Bids Me Bend My Knee" (Hugues).

THE ORCHESTRA.

A Little's Remembrance (The Spanish) (Lafu).

ALICE VAUGHAN.

"L'Addio" (Fontana).

"Comme Ragazzo di S."

THE ORCHESTRA.

Minuet (Mozart).

Excerpts from "L'Addio" (Sibelius).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. S.B. from London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

6BM BOURNEMOUTH. 386 M.

11.30-12.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano).

3.45.—Talk. London Papers read by Arnold Watson. Orchestral relay from the Bungalow Café, Southampton. Musical Director, Arthur Fickett.

5.15.—CHILDREN'S CORNER: Songs and Stories, etc.

5.50.—Children's Letters.

6.0.—Scholar's Half Hour: "The World as the Home of Man," by J. Scattergood, F.D.S.

6.30.—Musical Interlude.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr. GEORGE MACDONALD. S.B. from London.

7.25.—Light Music. S.B. from London.

7.40.—Radio Association Talk. S.B. from London.

8.0.—Programme S.B. from London.

8.55.—"Gianli Schicchi" (Lucia).

First Performance by the BRITISH NATIONAL OPERA COMPANY.

Relayed from the Theatre Royal, Leeds.

9.50.—THE "6BM" TRIO.

IF INALD & MONTAGUE (Violin).

THOMAS E. ILLINGWORTH (Cello).

ARTHUR MARSTON (Piano).

Selection, "Mason" (Mozart).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. S.B. from London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5WA CARDIFF. 353 M.

12.10-1.30.—Lunch-time Music from the Capital Cinema.

1.40.—Falkman and his Orchestra from the Capital Cinema.

2.0.—WAS "FIVE O'CLOCK" Music.

Flourish Vachell, F.L.S., Member of the Botanical Exchange Club of the District.

2.45.—CHILDREN'S CORNER.

3.0.—The Letter Box.

3.15.—Teens' Corner: "Sports and Recreation."

6.30.—Light Music. S.B. from London.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

The Rev. DAVID RICHARDS, M.A. The Possibilities of Wireless Education.

7.25.—Light Music. S.B. from London.

7.40.—Radio Association Talk. S.B. from London.

The Glory of Brahms.

SYBIL MADEN (Contralto).

VERA MCCOMB THOMAS (Soprano).

THE "5WA" CHOIR.

THE STATION SYMPHONY ORCHESTRA.

(Leader, LEONARD BISHFIELD, Conductor, WARWICK BRAITHWAITE).

8.0.—THE "5WA" CHOIR.

Overture, "A Midsummer Night's Dream" (Sibelius).

"The May Night" (Sibelius).

"The May Night" (Sibelius).

"Serenade" (Sibelius).

VERA MCCOMB THOMAS.

Intermezzo in E Minor, Op. 119.

Rhapsody in G Minor.

THE ORCHESTRA.

Three Hungarian Dances in G Major, D Minor and F.

SYBIL MADEN, CHOIR and ORCHESTRA.

Rhapsody for Voice and Male Chorus.

THE ORCHESTRA.

Two Muzas (Serenade No. 1 in D).

VERA MCCOMB THOMAS and ORCHESTRA.

Concerto in D Minor for Piano and Orchestra.

THE CHOIR and ORCHESTRA.

Song of Triumph for Eight Part Chorus and Orchestra.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. S.B. from London.

Local News.

PROGRAMMES FOR THURSDAY (Sept 24th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

10.0 THE SAVOY BANDS S.B. from London

11.0

22Y MANCHESTER. 378 M.

1.0-12.30 The 22Y Quartet

4.0 Music Talk M.M. "Housing, Ancient and Modern"

4.35 Gramophone Records. K. Taper

6.1 CHILDREN'S CORNER

6.0 Light Music S.B. from London

7.1 WEATHER FORECAST and NEWS.

8.0

7.25 Light Music S.B. from London

7.40 R. A. M. Talk S.B. from London

8.0

Symphony Concert.

ANNETTE BLACKWELL (Soprano).

WILLIAM HESLITINE (Tenor).

THE 22Y AUGMENTED

ORCHESTRA

Conductor: T. H. BATES

1.0-12.30 The 22Y Quartet

4.0 Music Talk M.M. "Housing, Ancient and Modern"

4.35 Gramophone Records. K. Taper

6.1 CHILDREN'S CORNER

6.0 Light Music S.B. from London

7.1 WEATHER FORECAST and NEWS.

8.0

7.25 Light Music S.B. from London

7.40 R. A. M. Talk S.B. from London

8.0

Symphony Concert.

ANNETTE BLACKWELL (Soprano).

WILLIAM HESLITINE (Tenor).

THE 22Y AUGMENTED

ORCHESTRA

Conductor: T. H. BATES

1.0-12.30 The 22Y Quartet

4.0 Music Talk M.M. "Housing, Ancient and Modern"

4.35 Gramophone Records. K. Taper

6.1 CHILDREN'S CORNER

6.0 Light Music S.B. from London

7.1 WEATHER FORECAST and NEWS.

8.0

7.25 Light Music S.B. from London

7.40 R. A. M. Talk S.B. from London

8.0

Symphony Concert.

ANNETTE BLACKWELL (Soprano).

WILLIAM HESLITINE (Tenor).

THE 22Y AUGMENTED

ORCHESTRA

Conductor: T. H. BATES

1.0-12.30 The 22Y Quartet

4.0 Music Talk M.M. "Housing, Ancient and Modern"

4.35 Gramophone Records. K. Taper

6.1 CHILDREN'S CORNER

6.0 Light Music S.B. from London

7.1 WEATHER FORECAST and NEWS.

8.0

7.25 Light Music S.B. from London

7.40 R. A. M. Talk S.B. from London

8.0

Symphony Concert.

ANNETTE BLACKWELL (Soprano).

WILLIAM HESLITINE (Tenor).

THE 22Y AUGMENTED

ORCHESTRA

Conductor: T. H. BATES

1.0-12.30 The 22Y Quartet

4.0 Music Talk M.M. "Housing, Ancient and Modern"

4.35 Gramophone Records. K. Taper

6.1 CHILDREN'S CORNER

6.0 Light Music S.B. from London

7.1 WEATHER FORECAST and NEWS.

8.0

7.25 Light Music S.B. from London

7.40 R. A. M. Talk S.B. from London

8.0

Symphony Concert.

ANNETTE BLACKWELL (Soprano).

WILLIAM HESLITINE (Tenor).

THE 22Y AUGMENTED

ORCHESTRA

2BD ABERDEEN. 495 M.

3.45. Afternoon Topics. David's Dance Orchestra. The Wireless Orchestra

6.15 CHILDREN'S CORNER. S.B. from Glasgow

6.0 Mr. George Jura. The Possibilities of

6.15

6.30. DAVID H. DAVID (Violon)

FRANKIE POLLOCK (Piano)

Waltz, "Les Patineurs" Waudtschel

Violon Solo "Plant H..."

Piano Solo "Plant H..."

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Piano Solo "Plant H..."

5SC GLASGOW. 422 M

3.30

THE WIRELESS QUARTET

GEORGE SIMPSON (Soprano).

THE QUARTET

Overture, "Orpheus aux Enfers"

Selection, "The Quaker Girl" Monckton

Suite, "Crown of India" Elgar

Medley, "In Opeland" arr. St. Quentin

G.K. RILEY SIM. SON

"Garden of Sleep" Dr. Lorn

"M. Lany" D. Foster

"Roses of Forgiveness" Guy d'Harvelot

"Little Coo's Prayer" B. Hope

5.0. Afternoon Topics

5.15. CHILDREN'S CORNER S.B. to Aber-

deen and Belfast Dale Smith (Barnone)

Songs from "When We Were Very

Young" (Fraser-Simson). Words by A.

A. M. M. Uncle Phil Stamp Talk

6.0-6.2. Weather Forecast for Farmers

7.0. WEATHER FORECAST and NEWS.

S.B. from London

Mr. LUDOVIC McLELLAN MANN,

F.S.A., "Prehistoric Civilization in

Scotland." S.B. to Dundee.

7.25. Local News.

7.30. Light Music. S.B. from London.

7.40. Radio Association Talk. S.B. from Lon-

don.

Popular

S.B. to Dundee

CARL FUCHS (Violoncello).

DALE SMITH (Baritone)

THE STATION ORCHESTRA.

Conducted by

LEPHEM A. CARRUTHERS.

6.0. CARL FUCHS

Sonata in A Major. Dupon.

Sarabande and Bourée from Suite in C

(Unaccompanied. Bach

"Hamaadi" (Hebrew Melody)

Granville Bantock

Prelude (Unaccompanied, Popper

Tarad Gaxotte. Popper

DALE SMITH

OLD ENGLISH SONGS

The Jolly Cocker. arr. Lane Wilson

"The Singled Swan" arr. Lane Wilson

"Woe and Joy" arr. Lane Wilson

"R. Liveridge, arr. Lane Wilson

"Since First I Saw Your Face

Thomas Ford, arr. Moffat

"Now Phoebe Smiled in the West"

Arac, arr. Moffat

45. THE ORCHESTRA

Overture, "Fra Diavolo" Anst

Selection, "The Cabaret Girl" arr. Anst

Minature Suite

Canonetta for Strings. Mendelssohn

DALE SMITH

Jolly Folk Songs

"Loxle Laidy" arr. Lane Wilson

"Woe and Joy" arr. Lane Wilson

"The Only One For Me" arr. Lane Wilson

"The Jug of Punch" arr. Lane Wilson

"I'm Seventeen Come Sunday" arr. Lane Wilson

"Dashing Away with the Smoothing Iron" arr. Lane Wilson

THE ORCHESTRA

Overture, "The Island of Melancones"

Suite, "Les Ermyes" arr. Lane Wilson

Waltz, "The Chocolate Soldier" arr. Lane Wilson

March, "The Middy" arr. Lane Wilson

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. S.B. from London

10.30. THE SAVOY BANDS. S.B. from

London

11.30. "Joke down."

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have pre-

pared a handsome case in red cloth with

gold lettering for "The Radio Times"

complete with cord down the back to hold

a copy of this publication. A pencil is in-

dispensable to the listener during the course

of the programmes, and this is included

conveniently in a slot at the side. Listeners

should order this to-day from any News-

agent. It is published at 2s. 6d. or send

4d. extra to cover postage for a case from

the Publisher, "The Radio Times," 8-11

Southampton Street, Strand, London,

W.C.2

WILLIAM HESLTING TO
THE STATION & ROSEBAY
LONDON
MARSHALL, BRISTOL & CO.

PROGRAMMES FOR SATURDAY (Sept 26th.)

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

The High-Power (Darent) Programme will be found on page 559.

2LO LONDON. 365 M.

4.0.—Time Signal from Greenwich. French Drama: "Do Not Toss With Love," by Mme. Je Wagonet.

4.15.—Concert: The "2LO" Octet. May Johnson (Contralto), Marie Brett Davies (Entertainer at the Piano).

5.15.—CHILDREN'S CORNER. Music by the Octet. "Are You Hopping Along Like a Frog?" A Competition for Children.

6.0.—Light Music, including Part Songs by the "2LO" Octet. S.B. to all Stations.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. H. C. LUKE. "Dancing Dervishes." S.B. to all Stations.

7.25.—Light Music. S.B. to all Stations except Belfast.

7.40.—Mr. D. GALTON-FENZIES: "The Mornst in East Africa." S.B. to other Stations.

8.0.—S.B.

THE 2LO MUZZY HAND
in a Programme of

8.45.—The Opera, "I Pagliacci" (Puccini). Performed by the BRITISH NATIONAL OPERA COMPANY. Relayed from the Theatre Royal, Leeds.

S.B. to all Stations except "5XX," Bourne, and "5XX," London.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

The Rt. Hon. Lord GAINFORD, P.C. "The Railway Centenary." S.B. to all Stations.

Local News.

10.35.—THE SAVOY ORPHEANS

and THE SELMA BAND. Relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

2LO BIRMINGHAM. 479 M.

3.15.—The D'Oyly Carte Opera Company. Director, Dan Carroll. Relayed from the Palace de Danse.

4.15.—Afternoon Topics. Lect. A. F. Spry (Secretary of the British and Foreign Sadness Society): "Sentiments of the Deep." Jessie Russon (Solo Pianoforte).

5.15.—CHILDREN'S CORNER.

6.0.—LOVELL'S PICTURE HOUSE.

Conductor, PAUL KIMMER.

March, "The Barber of Seville" (Rossini).

Overture, "The World of the West" (Lange).

Value, "Liebestraum" (Lange).

ALICE (Lange). Solo Pianoforte.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. H. C. LUKE. S.B. from London.

7.25.—Light Music. S.B. from London.

7.40.—Mr. D. GALTON-FENZIES: "Modern Day Dances."

8.0.—Radio Fantasy, No. 3.

"CARNIVAL OF EGYPT."

Written by W. LESLIE CARTER.

Music specially arranged by JOSEPH LEWIS.

I. Landing at Alexandria.

Joseph K. Stein (an American Tourist).

PERCY EDGAR.

Sadie Stein. Her Wife.

PHYLLIS RICHARDSON.

The Dragonman. W. LESLIE CARTER.

II. In the Divan of a Senussi Sheikh.

Shrik Sayd-ben-Muruk. JOSEPH LEWIS.

Norred Ben. Her Eldest Son.

A Circassian Slave. HAROLD CASEY.

Noe Taylor. PERCY EDGAR.

Phy's Standard. PHYLLIS RICHARDSON.

Fred Stanford. Her Brother.

W. LESLIE CARTER.

III.—El Aswad (The Scorpion).

The Emir El Aswad. W. LESLIE CARTER.

Achmet-ben-Mohammed (His Lieutenant).

PERCY EDGAR.

A Muzzein (A Mohammedan Priest).

JOSEPH LEWIS.

IV.—A Street of Old Cairo.

Ayesha. JOAN MAXWELL.

Ahmed. STANLEY PINCHETT.

Ayesha's Father. JOSEPH LEWIS.

Joseph K. Stein. PERCY EDGAR.

Sadie Stein. PHYLLIS RICHARDSON.

The Dragonman. W. LESLIE CARTER.

V.—Ancient Egypt in 1800 B.C.

Isis (The Mother Goddess of Egypt).

STANLEY PINCHETT.

Amerosep (a Priest of Isis).

PERCY EDGAR.

8.45 (approx.)—The Opera, "I Pagliacci," relayed from Leeds.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Lord GAINFORD. S.B. from London.

Local News and Football Notes.

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

12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Gardening Talk by George Dances, F.R.S. Alex. Wainwright's Royal Bath Hotel Dance Band, relayed from King's Hall Rooms, Marguerite Bessent (Solo).

5.5.—CHILDREN'S CORNER. Songs and Stories.

5.50.—Children's Letters.

6.4.—Scholar's Half Hour: "The World as the Home of Man," by J. Scattergood, F.R.G.S.

6.45.—Music by the "6BM" Band.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. H. C. LUKE. S.B. from London.

7.25.—Light Music. S.B. from London.

7.40.—Mr. D. GALTON-FENZIES. S.B. from London.

Feature Programme.

Relayed to "5XX."

Pictures,

and

A Visit to an Old-Time Fayre.

Produced by G. H. B. S. S. S. S.

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA

8.0.—Selection of Italian Folk Songs. Lange.

8.45.—VENETIAN PICTURE.

Musique sur l'eau le soir.

In the evening, the "6BM" Band will play a selection of the most popular music of the day.

At 10.0, the "6BM" Band will play a selection of the most popular music of the day.

At 10.35, the "6BM" Band will play a selection of the most popular music of the day.

At 11.0, the "6BM" Band will play a selection of the most popular music of the day.

At 11.35, the "6BM" Band will play a selection of the most popular music of the day.

At 12.0, the "6BM" Band will play a selection of the most popular music of the day.

The enjoyment of these pictures, of course, very largely upon the familiarity with the painting in question and his or her power of imagination, and this is to assist the artist that we are lowering of the lights in your room when these pictures are presented.

8.25.—THE ORCHESTRA.

"In the Steppes of Central Asia." S.B. from London.

8.35.—RUSSIAN PICTURE.

"Across Country in Winter." S.B. from London.

8.45.—THE ORCHESTRA.

"The Swan Song." S.B. from London.

"All the Fun of the Fair." S.B. from London.

8.55.—Come to the Fayre.

The old-time Fayre, with its noise, bustle, and fun, was always an event welcomed by young and old, and we invite listeners to spend a jolly hour watching the adventures with us.

In the words of the showman, "Yer pays yer money, and yer takes yer choice."

9.0.—THE ORCHESTRA.

Three Dances from "The Swan Song." S.B. from London.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Lord GAINFORD. S.B. from London.

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

12.0.—Close down.

5WA CARDIFF. 353 M.

12.30-1.30.—Lunchtime Music, relayed from the Carlton Restaurant.

3.0-3.30.—Organ Recital relayed from the Park Hall.

3.30-4.30.—Garforth Mortimer and his Orchestra, relayed from the Park Hall.

5.0.—"SWAN" "FIVE O'CLOCK."

10. CHILDREN'S CORNER.

4.5.—"The Letter Box."

5.5.—Light Music. S.B. from London.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. H. C. LUKE. S.B. from London.

7.25.—Light Music. S.B. from London.

7.40.—Mr. D. GALTON-FENZIES. S.B. from London.

8.0.—Music: Humour Romance.

ANNETTE BLACKWELL.

8.0.—ANNETTE BLACKWELL.

The Lass With the Delicate Air.

8.0.—ANNETTE BLACKWELL.

The Song of the Blackbird. S.B. from London.

8.0.—ANNETTE BLACKWELL.

"Plays Golf." S.B. from London.

8.0.—ANNETTE BLACKWELL.

"Lowland Sea." S.B. from London.

8.0.—ANNETTE BLACKWELL.

The Skipper of the Mary Jane.

8.0.—ANNETTE BLACKWELL.

ANNETTE BLACKWELL.

"Cello." S.B. from London.

8.0.—ANNETTE BLACKWELL.

"Dreams." S.B. from London.

8.0.—ANNETTE BLACKWELL.

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PROGRAMMES FOR TUESDAY (Sept 22nd)

(Continued from page 561)

2BD ABERDEEN. 495 M.

- 6.15.—*When Daisies Pined and Violets* (Soprano), by kind permission of the Beach Pavilion.
- 7.15.—*CHILDREN'S CORNER*. The *London* Orchestra. *When Daisies Pined and Violets* (Soprano), by kind permission of the Beach Pavilion.
- 8.0.—Gramophone Music (Continued).
- 8.30.—*Headman's Symphony Orchestra* (Continued) from the Electric Theatre.
- 9.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- Mr. PATRICK K. McKEE: A Talk to Apprentices, Employers, and Parents.
- 7.25.—*Musical Interlude*. S.B. from London.
- 7.40.—*Mr. JAMES AGATE*. S.B. from London.

Music of the Elizabethan Period.

- KATHLEEN GILLESPIE (Soprano).
T. F. WRIGHT (Pianoforte).
THE WIRELESS ORCHESTRA.
- 8.0.—*THE WIRELESS ORCHESTRA*.
THEODORE THOMAS (1st Violin);
JAMES HEGGIE (2nd Violin);
J. KNOX (Viola);
J. H. SHAW (Cello).
- Fantasia for String Quartet* Orlando Gibbons.
- 8.4.—*KATHLEEN GILLESPIE*.
Flow Not So Fast (Soprano).
When Laura Smiles (Soprano).
Come Again (Soprano).
The Wagoner (Soprano).
- 8.15.—*T. F. WRIGHT*.
Giles Farnaby's Dream (Pianoforte).
The Rest (Pianoforte).
- 8.30.—*THE SCOTTISH ASSOCIATION FOR THE SPEAKING OF VERSE*.
ELSPETH W. McKEE (Recital).

- Childhood* (Soprano).
The Wagoner (Soprano).
The Prisoner (Soprano).
How Violets and Lilies (Soprano).
To Violets (Soprano).
How Pansies of Hearts (Soprano).
The Fairies (Soprano).
"Pictor Ignotus" (Soprano).
There is a Stream (Soprano).
There is a Then (Soprano).
Theodora (Soprano).
The Hill (Soprano).

- 9.0.—*STRING ORCHESTRA*.
Suite in G Major, No. 8 Purcell—1658 1665.
Prelude, Almand, Courante, Saraband; (Continued).

- 9.10.—*KATHLEEN GILLESPIE*.
Sorrow, Sorrow, Stay (Soprano).
Why Dost Thou Turn Away (Soprano).
Fair Maid (Soprano).
What Thing is Love? (Soprano).
It Was a Lover and His Love (Soprano).

- 9.20.—*T. F. WRIGHT*.
"Six Pieces" (Soprano).
Suite in G, No. 111 (Soprano).
Toccata (Soprano).
Air with Variations on a Ground Bass (Soprano).

- 9.30.—*KATHLEEN GILLESPIE*.
Nymphs and Shepherds (Soprano).
"I Attempt from Love's Sickness" (Soprano).
To Fly (Soprano).

- 10.0.—*THE ORCHESTRA*.
Movements from "King Arthur" (Soprano).
Purcell.
- 10.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- The Rt Hon NEVILLE CHAMBERLAIN, P.C. M.P. (S.B. from London).
- 10.30.—*THE SAVOY BANDS*. S.B. from London.
- 11.30.—Close down.

SSC GLASGOW. 422 M.

- 3.30.—Broadcast to Schools.
- 4.0.—Dance Music by the Plaza Band, under the Direction of Chalmers Wood. Relayed from the Plaza Palais de Danse.
- 4.0.—Afternoon Topics. Mr. Ralph Burkeridge on Glasgow Gayed—Fashion, Importance, and Industries.
- 5.15.—*CHILDREN'S CORNER*.
- 6.0-6.2.—Weather Forecast for Farmers.
- 7.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- 7.25.—Local News.
- 7.30.—Light Music. S.B. from London.
- 7.40.—*Mr. JAMES AGATE*. S.B. from London.
- 8.0.—*ALEXANDER HOPE* (Barrister).
S.B. to Dundee.
- "These Pastoral Songs," with Violin, Cello, and Piano Accompaniment. Finger Quilter.
"I Will Go With My Father A Ploughing"; "In Cherry Valley"; "I Wish and I Wish";
"Fair House of Joy";
"The Jealous Lover"; Roger Quilter.

- 8.15.—*"Trilby"*.
De Maurier.
(A Play in Four Acts).
With Scenes in the Latin Quarter of Paris.
S.B. to Dundee.

- People in the Play*.
Synopsis. RONALD SCOTT.
Told by W. J. K. OWEN.
Mr. Allister, known as "The Laurel".
W. Bagot known as "Little Lilies".
Jack Harris.
The Rev. Mr. Bagot HALBERT, ATLOCK.
Dorothy LESTER WARWICK.
Zouzo W. G. STEPHENSON.
Anthony J. GIBSON.
Lorraine T. THOMAS.
Manager Kew J. H. N. OWEN.
Mrs. Bagot S. S. MANUEL.
Madame Lorraine J. G. Y. M. OWEN.
Honourable S. S. MANUEL.
Angus D. S. MANUEL.
Trilby O'Ferrall S. S. MANUEL.
Presented by GEORGE ROSS.

- 8.30.—*SSC DRAMATIC COMPANY*.
Stage Play. S. S. MANUEL.
F. L. C. OWEN.
F. L. C. OWEN.
F. L. C. OWEN.

- 9.45.—*ALEXANDER HOPE*.
Rachmaninov.
"A Ballad of Cape St. Vincent" (H. Lohr).
Irish "To My First Love" (H. Lohr).
Songs "Would Rather Ask Me" (H. Lohr).

- 10.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- The Rt Hon NEVILLE CHAMBERLAIN, P.C. M.P. (S.B. from London).
- 10.30.—*DANCE MUSIC*, relayed from Glencairn Hotel. S.B. to Edinburgh.
- 11.30.—Close down.

Wednesday's Programme.

(Continued from page 563.)

- 5.0.—*Y. C. C. Topical Mass Kantata*, West. Agricultural College, Dundee. Keeping for Amateurs—Rewards of...
- 6.0.—*CHILDREN'S CORNER*.
- 6.0-6.2.—Weather Forecast for Farmers.
- 7.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- Mr. J. R. D. MOIR. S.B. from London.
- 7.2.—Local News.
- 7.3.—*Local Music*. S.B. from London.
- 7.4.—*Mr. HARRY TOWNEND*. S.B. from London.
- Operatic and Ballet Music.
S.B. to Aberdeen and Dundee.
CECILIA FARRAR (Soprano).
ROBERT NAYLOR (Tenor).
THE STATION ORCHESTRA.
Conducted by H. A. CARRUTHERS.
- 8.0.—*THE ORCHESTRA*.
Overture, "Beethoven's Cello" (Soprano).
CECILIA FARRAR.
- 8.12.—*One from Day* ("Madame Butterfly").
Waltz Song ("Roman and Juliet").
Muriel's Song, "They Call Me Muriel" ("La Bohème").
- 8.27.—*THE ORCHESTRA*.
Scenes de Ballet (Soprano).
ROBERT NAYLOR.
- 8.30.—*THE ORCHESTRA*.
Poet's Song, "Your Tiny Hand is Frozen" ("La Bohème").
"E. Lucevan to Stello" ("La Bohème").
- 8.35.—*THE ORCHESTRA*.
Introduction and Wedding March ("La Bohème").
Rimsky-Korsakov.
- 9.35.—*Cardia Forest and Rose*.
"Lovely Maid in the Moon" ("La Bohème").
"Dear Love of Mine" ("La Bohème").
"Prison Scene" ("La Bohème").
- 9.50.—*THE ORCHESTRA*.
The Witch's Ride ("Hänsel and Gretel").
Humperdink.
Introduction to Act III ("La Bohème").
- 10.0-11.0.—Programme S.B. from London.

Friday's Programme.

(Continued from page 567.)

- 5.0.—*SSC DRAMATIC COMPANY*.
Stage Play. S. S. MANUEL.
F. L. C. OWEN.
F. L. C. OWEN.
F. L. C. OWEN.
- 5.15.—*CHILDREN'S CORNER*.
- 6.0-6.2.—Weather Forecast for Farmers.
- 7.0.—*WEATHER FORECAST and NEWS*. S.B. from London.
- Mr. T. THORNTON McKEITH. Natural History—Birds.
- 7.25.—Local News and Programme Topics.
- 7.30.—Light Music. S.B. from London.
- 7.40.—*Mr. Q. A. ATKINSON*. S.B. from London.
- 8.0.—*Annual Gaelic Concert*.
Relayed from Town Hall, Greenock.
Including Address by the Chairman.
THE EARL OF CAESILLIS.
S.B. to Aberdeen, Edinburgh and Dundee.
- 8.25.—*Act II, of the Opera*.
"Hugh the Drover."
K. L. O'Connell (Soprano).
K. L. O'Connell (Soprano).
- BRITISH NATIONAL OPERA CO.
Relayed from Theatre Royal, Leeds.
- 10.20.—*WEATHER FORECAST and NEWS*. S.B. from London.
- 10.30.—Programme S.B. from London.
- 11.0.—Close down.

PROGRAMMES FOR BELFAST (Sept. 20th to Sept. 26th.)

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

2BE 439 M.

3.30-5.30.—Programmes S.B. from London.

9.0. The Station Ch.
Hymn, "Behold Us, Lord."
Scripture Reading
Anthem, "O Love the Lord" (Sol. van).
The Ven. S. HIMPPELL, D.D., Litt.D.,
Archdeacon of Down: Address
Hymn, "Our Day of Prayer is Done."
Closing Prayer and Benediction.

1.30-10.30. Programmes S.B. from London.

MONDAY.

4.0.—Miss Florence Irwin (Laird Warden of Stranmillis Training College), "Domestic Economy Talk."
4.1.—The Station Orchestra Ethel Taylor
5.30. CHILDREN'S CORN.
5.50-6.0. Children's Letters
7.30-8.0. Programme S.B. from London
8.0-9.45. Acts II and III of the Opera, "Parsifal" relayed from Leeds
9.45-10.30. Programme S.B. from London.

TUESDAY.

11.30-1.30. Closing Records
4.0.—"The Evening (Poetry Recital)"
4.1.—The "2BE" Quartet
5.30-6.0. CHILDREN'S CORN.
5.50-6.0. Children's Letters
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. RICHARD LINTON S.B. from London

7.30-8.0. News S.B. from London
8.0-8.15. M. S. AGATE S.B. from London.
Vocal and Instrumental.
THE STATION ORCHESTRA
H. E. M. MILLAN (Baritone)
THE OLD PARK MALE VOKE
QUARTET

9.0. THE ORCHESTRA
"March of the Warriors" .. Moszkowski
Suite, "Scenes Pittoresques" .. Massenet
8.15. R. E. M. MILLAN
W. I. S. .. Schubert
"Ave Maria" .. Arken
"The Swan Song" .. Pathé-Mag.

8.30. THE ORCHESTRA
Suite, "Les Deux Pigeons" .. Messager
"Pavane" ("Le Roi d'Amour") .. Debussy
9.50. THE QUARTET
"The Comrades' Song of Hope" .. Adam
"Ole Uncle Mose" .. C. F. Scott
"Mrs. Cussey's Boarding House" .. Mary

9.5. THE ORCHESTRA
Three Dream Dances .. Coleridge-Taylor
Tarentella .. Corelli
9.30. R. I. V. L. L.
"I Know of Two Bright Eyes" .. Clouston
"Fidlar of Dooney" .. Dunhill
"Ave Maria" .. Paganini

9.4. THE QUARTET
"Stars of the Summer Night" .. Woodbury
"Down Ye Cry, Ma Honey" .. Noh
"The Old Camp Fire" .. Lawrence Smith, Jr.
"March Away" (Gaelic Air) .. W. H. Ad.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

The R. H. M. NEW THEATRE, BELFAST
P. C. M. P. S.B. from Birmingham
10.30. THE SAVOY BANDS. S.B. from London
11.30. Close down.

WEDNESDAY.

4.0. Afternoon Talk
4.5. "The Evening" ..
5.30. CHILDREN'S CORN.
5.50-6.0. Children's Letters
7.0. WEATHER FORECAST and NEWS.
S.B. from London
M. J. REID MAIR S.B. from London
Local News

Symphony Concert. THE ALHAMBRA STATION ORCHESTRA

Conducted by JULIUS HARRISON
NORMAN WILLIAMS (Baritone).

7.30. THE ORCHESTRA
Overture, "Oberon" .. Weber
7.40. NORMAN WILLIAMS
Aria with Orchestra, "Reverend Turco-
lus Cries" .. Handel
7.45. THE ORCHESTRA
"Suite de Ballet" .. Gluck/Matth.
8.5. NORMAN WILLIAMS
"The Vagabond"
"Roadside Fire" .. T. Williams
"Linden Lea" ..

8.15. THE ORCHESTRA
"Extricate in B Flat" .. Liszt
"Pavane" ("Les Petites Roses") .. Schubert
"Flight of the Dumbie Bee" .. Mozart
Rimsky-Korsakov

NORMAN WILLIAMS
"Sea Fever" .. John
"If There Were Dreams To Sell" .. Ireland
"I Have Twelve Oxen" ..

8.15. THE ORCHESTRA
Symphony in A (Italian, .. Verdi
Capriccio Espagnol .. Rimsky-Korsakov
"Siegfried Idyll" .. Wagner
Overture, "The Mastersingers" .. Wagner

10.0.—WEATHER FORECAST and NEWS.
S.B. from London
Mr. C. E. M. JOAD and Mr. J. STRACHF.
S.B. from London
10.30. THE WEEK'S FEATURE. S.B. from London
11.0. Close down.

THURSDAY

4.0. The "2BE" Quartet. Norman Williams
5.15-6.0.—CHILDREN'S CORNER. S.B. from London
7.0.—WEATHER FORECAST and NEWS.
S.B. from London
Dr. M. DONALD. S.B. from Edinburgh.
7.30. Local News
8.0. Light Music S.B. from London.
7.40. Radio Association Talk S.B. from London

Humour and Entertainment.
THE STATION ORCHESTRA
MIDDLETON WOODS (Entertainer).
GERALD MACNAMARA (Humorous
Lecturer)

8.0. THE ORCHESTRA
Mr. J. V. ..
"The Merry Wives of Windsor" ..

8.15. MIDDLETON WOODS
The Autobiography of a Joke
"There's No Fool Like An Old Fool" ..
"From Rime" ..
"A Cook's Idea of 'The Merchant of Venice'" ..

8.30. THE ORCHESTRA
Suite, "Pavane" ..
8.45. MIDDLETON WOODS
"Ald a Cigar" ..
"Redeeming Features" ..
"The Head Legs of a Cow" ..
9.0. THE ORCHESTRA
Waltz, "Merry Moments" ..
H. ..
Suite, "Joyous" ..
Waltz, "Begonia, D. H. Care" ..

9.30. GERALD MACNAMARA
"Dr. David's University Examination" ..
"The Evolution of .."
9.45. THE ORCHESTRA
The Ragtime Band Player ..
"Cobler's Dances" ("Die Wichtelmauer") ..
Felsenberg

10.0. WEATHER FORECAST and NEWS.
S.B. from London
Special Talk. S.B. from London
11.30.—THE SAVOY BANDS. S.B. from London
11.30. Close down.

FRIDAY

11.30-12.30.—Gramophone Records.
4.0. Mr. S. Turner, Jun., Travel Talk, "Two Wanderers in Europe."
4.15-5.15. The "2BE" Quartet.
5.30. CHILDREN'S CORNER.
5.50-6.0. Children's Letters
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Mr. GABRIANO. S.B. from London
7.30. Local News.

Fantasy.

THE STATION ORCHESTRA
JAMES BRIGGS (Tenor).
THE BELFAST RADIO PLAYERS
THE ORCHESTRA
7.30. "N. .." ..
JAMES BRIGGS
"Songs My Mother Taught Me" ..
"Arista" ..
"The Second Dance" ..
THE ORCHESTRA
"Cantata" ..
"Carmina" ..
Spanish Dance, "Jota de Bar Petrina" ..

8.0. JAMES BRIGGS
"I Look Into Your Garden" ..
"Sing! Break Into Song" ..
"An Irish Love Song" ..
THE ORCHESTRA
"Dance of the Marionettes" ..
"Columbus Song" ..

9.0. The Players
Present:
"COLUMBINE"
A Fantasy by Reginald Arkell.
With Vocal Solo by L. Stanton
J. Stanton
Conductor

Nathaniel } Two }
Daniel } Countrymen }
Columbine } .. NORAH CAMIBAL
"The .." .. TYRONE POWER
"I .." .. ARTHUR MAISON
May Produced by TYRONE POWER

9.40. THE ORCHESTRA
"Valse Tiro" ..
"Columbus Song" ..
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Air Ministry Talk. S.B. from London.
10.30.—Programme S.B. from London.
11.0.—Close down.

SATURDAY

4.0. Afternoon Talk
4.15-5.15. The "2BE" Quartet
5.30. CHILDREN'S CORNER
5.50-6.0. Children's Letters
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Mr. H. C. LUKE S.B. from London.
7.30. Local News.

North of the Tweed.
THE STATION ORCHESTRA
WILLIAM STEWART (Soloist).
THE ORCHESTRA
7.30. Highland Ballad ..
7.45. WILLIAM STEWART
Selection of Scottish and Reel
7.50. THE ORCHESTRA
"Katie's Song" ..
"Rothsday Valse" ..
8.15. WILLIAM STEWART
March, "MacDonald of Glenelg" ..
Strathpey, "Lady Macbeth" ..
THE ORCHESTRA
Folks, "The Wee MacGregor" ..
Reels and Strathspeys ..
8.45.—The Opera "I Pagliacci" S.B. from London

9.0-12.0. Programme S.B. from London.

When Nature Makes Pretence.

By E. Kay Robinson.*

MORE than sixty years ago, a very small boy was standing under a birch tree in the Montpellier Gardens at Cheltenham. Around his feet were many bits of broken twigs which had fallen from the tree overhead. Among them was one which seemed to have fallen from some oak tree near by. It was much thicker than the birch twigs, and smooth, silvery-grey all round, as the bark of an oak twig always is, and the two ends were a pale yellowish colour, with a thin brown line round the yellow, such as a broken bit of a dead oak branch has.

Two Surprises.

It was quite straight and only an inch and a half long—in fact, quite a nice little bit of wood to play with. So the small boy stooped down and picked it up, and, as he did so, it fluttered between his fingers. It was really a large moth, which we call a buff tip moth, and when it is at rest with its wings closed round its body, it is coloured and shaped exactly like some of those broken bits of dead oakwood that one sees under oak trees.

I was that little boy, and I remember all the details of this incident of more than sixty years ago so plainly because, when the moth fluttered between my fingers, I was so surprised and almost frightened that I could never forget it. And that was not all that happened. I determined to carry the moth home and show it to the family, but it was running so restlessly over my fingers that I wanted a twig for it to alight upon. I looked around for a suitable twig, and the only one I could see was scarcely two inches long, sticking straight out from the trunk of the hawthorn tree. It was rather thin and nibbly, but it looked quite strong, so I proceeded to pick it.

"Sticks" That Are Tricks.

Imagine my real horror then time when it was that I had picked up a stick. It was one of the large "stick" caterpillars, probably of a swallowtail moth, or a peppered moth, but I was not able in those days to recognise the different kinds of stick caterpillars.

They are able to look like twigs, because they are all very long and thin in shape, and they have no legs, except three very small pairs close to their heads and two pairs of clasping legs at the ends of the tails. So, when they want to rest, they usually let go of whatever they have been holding with the three pairs of little legs close to their heads and fold them up so closely that they only look like wrinkles at the end of the sham twig. At the same time, they stiffen out their long, thin bodies like little twigs, and then their clasping legs at the other end only look like the natural swelling where a twig joins a branch.

Elaborate Imitation.

The disguise is completed by their colour being almost always plain unvarnished, or greenish, just like stalks and twigs, while their heads have rounded points at the ends, just like the buds which you see at the end of bare twigs. Indeed, one of our large and common stick caterpillars, that of the peppered moth, goes one further in this, because its head is deeply notched in the middle, so that the two halves stand up apart and make its head look like one of the twin-buds that you see on trees and bushes which produce their flower-heads or leaves in pairs, like the aunts.

It is impossible to believe that all this elaborate imitation of twigs by caterpillars which are in danger of being found and eaten by birds can be accidental, especially as you see so many other examples of the same sort of thing if you look round upon wild life anywhere.

* In a Talk from London.

Among the other examples of insect camouflage which I discovered at that time was a small beetle which we call a tortoise beetle. There is nothing peculiar in its appearance, except that it is rather rounded in shape and has very small legs and antennae, or feelers, but, when it is frightened, it tucks all these away out of sight and then fits so closely into the grooves on the underside of its body that, if you turn it over, you cannot see that it has any legs at all.

Sleeping Under Difficulties.

What do the creatures themselves do, in order to make their disguise successful? Well, the buff tip moth would not look nearly so like a dead oak twig if, when at rest, it did not curve its folded wings round its body more closely than other moths do. The stick caterpillar would not look nearly so like a twig if, when at rest, it did not hold its long, thin body quite stiff and straight. One cannot help wondering how the creature manages it, when it is holding on with only two pairs of clasping legs at the very end of its body. Yet it will sleep for hours together like this, sticking straight out from the twig it is holding on to.

The tortoise beetle, again, would not look nearly so like a little stone if it did not hold its legs and antennae so tightly folded against its body and refuse to stir.

The Mystery of Instinct.

I was greatly interested in these camouflage tricks of insects, and wondered how they learned to be so clever in playing them; and then it occurred to me that they never had any chance of learning at all. The most important time when the buff tip moth pretends to be a bit of dead wood is when it is just born out of the pupa-case. Owing to the position of its eyes in front of its thick body, it cannot see itself so it cannot have any idea what it is like. It has never seen a bit of dead oak wood, so it cannot know what that looks like. Now then, can it possibly try to make itself look like a bit of dead oak wood? Yet, as soon as it is born, it does it very cleverly.

Now, it is incidents like this make a very great impression on the mind of a child, and I could not help puzzling over the question how these new born creatures could know the right thing to do, until I came to the right conclusion that they were born with the knowledge ready made, and that it was in their blood, so to speak, inherited from their parents and other ancestors. In other words, I discovered what is meant by the word "instinct."

A Walk With Charles Darwin.

During the next few years I noticed many little things which convinced me that insects and other creatures never know the reasons why they do most of the clever things which they do do, and about this time Charles Darwin published his books on "The Origin of Species" and "The Descent of Man." I read these books eagerly, and they explained so many things which I had not been able to understand, that I became an enthusiastic Darwinist, and when they gave me an essay to write at school on some Nature subject, I put my views into it.

My essay seemed to the form-master so peculiar that he passed it on to the science master for opinion, and the science master happened to be a personal friend of Mr. Darwin. So the result was that I was invited to go for a country walk with him and Mr. Darwin.

I remember that afterwards everybody was eager to know what the famous man had told me. I remember, too, that my answer was:

"He didn't tell me anything; he only asked questions." No doubt, that was how Darwin had come to know so much!

The Broadcast University.

Learning for the Million.

BEGINNING on September 21st, the following course will be given, for the most part at fortnightly intervals, 8.30 to 9.15 Stations.

From London, "The Stream of Life," a series of eight talks on "Heredity," "Evolution," and similar topics, by Professor Julian Huxley, and "The Humour of the Great Books," by Professor George Gordon.

On Wednesday, After-Dinner Philosophy by Mr. C. J. M. and Mr. J. H. Huxley — a series of brilliant talks on such problems as "The Meaning of Progress," the argument that men are no better than monkeys.

Alternating with this is another course, entitled "The Engineer in Adventure," by Mr. Edward Cressy, to be given from Manchester. Among the attractive titles in this series are "Adventures in the Severn Tunnel," "The Romance of the Suez Canal," "The Road to Klondyke."

These courses will be given at 10.10 p.m.

At 7.10 p.m., at weekly intervals from September 23rd to November 11th, the following topics will be broadcast to all stations: French talks and recitals by the Institut Français, a course entitled "Opportunity Overseas," dealing with successful careers in various Dominions; and "Man Before History," by Mr. J. Reid Moor.

These will be followed by a course by Professor R. B. Barton, D.Sc., from Nottingham, on "Musical Sounds," with illustrations.

Dr. George Mandonaki, O.B.E., Permanent Secretary to the Scottish Education Department, will give, from Edinburgh, a series of three talks on "The Origin of Coinage."

A MYSTERY BROADCAST.

A COSMOPOLITAN evening at the Central Station on Friday, September 25th, will include songs and music of a variety of nations by Mr. William Heseltine (tenor) and the Station Orchestra. Among the contributions from France will be a three-act comedy, *L'Aron Patelin*, adapted from a famous farce of the fifteenth century, presented in English by the "5WA" Radio Players. At 10.30 p.m., on the same evening, a "mystery item" will open a series of transmissions with the general title "Our Listeners at Home." It will be an "outside broadcast" from the home of one of Cardiff's latenesses; but the details of the transmission are being kept a close secret.

In connection with the special Railway Centenary celebration being organized by employees of all British Railways, at Belle Vue, Manchester, in the last week of September, Lord Gainsford will broadcast an historical account of railway development on September 26th. On the following day, Sunday, at 5.30 p.m., a prominent Labour leader, probably Mr. J. H. Thomas, M.P., will broadcast a special message of peace and goodwill, through Daventry, to all the other railwaymen of the world.

A varied programme from Aberdeen Station will be given on Monday night, September 28th, when Miss Helen Hemmell, daughter of the famous "lieder" singer, is to pay another visit to the station and entertain latenesses with her "Songs at the Piano." Two short piano recitals will also be given by Mr. Edward Isaacs, who will play the Brahms "Rhapsody," one or two of the Chopin waltzes, and the "Sonata Pathétique," by Beethoven.

Lost Music That Lives.

A Special Interview with Mr. Arnold Dolmetsch.

Mr. Arnold Dolmetsch is one of the most remarkable figures in the musical world of today. For years he has striven to make popular old time instruments and old time music, and he and all his family are expert players on the instruments of long ago. Recently, listeners had an opportunity of gaining an insight into Mr. Dolmetsch's work, when the Haslemere Festival was broadcast.

WHEN the music of the old masters travels through the ether to your headphones or loud speaker, you doubtless consider that you are enjoying the finest possible rendering of their creations. According to modern standards you are right, but have you ever reflected upon the fact that much of the music you hear is played upon instruments which the composers never knew? You hear beautiful music transmitted to you, for instance, as a pianoforte solo. Actually, the composer never saw a baby grand in his life.

Vanished Romance and Beauty.

These were my thoughts as I entered a little villa a mile from the village of Haslemere. Quantities of instruments in large wooden cases rubbed shoulders in every corner. It was here that I met Mr. Arnold Dolmetsch.

The only way to enjoy and appreciate the wonderful works of bygone days," he said, "is to hear them on instruments for which they were designed. Unfortunately many of the old instruments have been superseded and have dropped out of our musical life. And with them went much of the romance and beauty which old music possesses conveyed in their music. For thirty-five years I have endeavoured to re-instate these ancient instruments in the honourable position they should occupy."

Shaw's Prophecy

While discussing Mr. Dolmetsch's work about twenty-five years ago, Mr. Bernard Shaw remarked him that "Someday the famous explorer once told him that the natives of Central Africa took five years to understand a new idea," Shaw added, in that whimsical way of his, that it would take him twenty-five years to induce British music-lovers to listen to old music. Shaw's prophecy has come true, for the recent Haslemere Festival aroused great interest which Mr. Dolmetsch believes, is only the prelude to greater things.

I am not praising our old music simply because it is British," he continued, "but because in later Germany, France and Italy can produce chamber music of such inherent merit and charm as can this country. It has always been a mystery to me why British music-lovers are oblivious to the extraordinarily high quality of the music written in the sixteenth and seventeenth centuries.

A National Treasure.

"We have galleries in which pictures painted during the same period are stored and looked upon with reverence. Foreigners come and try to buy them. At our public auctions literary treasures belonging to the same time are sold with something akin to awe, and fabulous bids are made to secure them. Why is it that our people do not take a similar pride in the old music which is also a national treasure?"

Mr. Dolmetsch's early training as a violinist was received from Vieuxtemps and at the Brussels Conservatoire.

"But that was a long time ago," he added, "for I am now sixty-seven years of age. Seven years I spent with an American manufacturer of musical instruments, as well as a short time at the Paris house of Gaveau, trying to teach them the wonder of the old music and how to make the instruments. I was not successful."

"My grandfather was a famous organ maker, and every one of his great grandchildren work at music in one way or another. My brother accompanies Paderewski on his travels, for he is the only man who can tune a piano to the great master's satisfaction."

One of the most interesting old instruments is the clavichord. Its tone is very soft, even when it is played with some vigour. But its powers of expression are really extraordinary.

Bach on the Clavichord.

The preludes and fugues of Bach are familiar to every listener. Doubtless, many have played them. But on the clavichord—what a difference—you would hardly recognise them! It is possible, for example, to imitate very successfully, the sound of the trumpet, the horn, the bassoon, or even the human voice. You can



A MUSICAL WORKSHOP.

Mr. Dolmetsch and some of his family engaged in making old-time instruments.

individualize the parts of a piece of music very effectively on this instrument.

This remarkably wide range of expression is due to the little metal tangents that touch the strings. They permit a certain amount of vibration whilst they are in contact. The sound of the human voice is conveyed by a vibratory pressure of the finger on the keys. "The close and intimate contact between string and finger in the clavichord," I was told, "enables a degree of expression to be obtained which exceeds that of any other keyboard instrument."

"It is generally admitted that a perfectly true impression of staccato cannot be obtained on the pianoforte, owing to the fact that the vibration of the strings is not entirely discontinued or quenched as soon as the key is released. This disadvantage is absent in the harpsichord."

"There are six of us in our family, my wife, self, and four children," continued Mr. Dolmetsch.

Between us, we play the whole concert of viols or 'chest, as it once was called because of the

box in which the instruments were kept. There are two trebles, two tenors, and two basses. During the Haslemere Festival, I played upon eight instruments, but, given an hour's notice, I could play any old instrument. These include the various members of the chest of viols, the viola d'amore, with its sympathetic strings and its fourteen tuning pegs, the clavichord, the harpsichord, the lute, and an old form of flute called the recorder.

Mr. Dolmetsch considers that it is splendid training to play in concerts. None is the better performer. The individuality of each player is sunk in the common ambition.

"I have studied the old notation carefully," he went on, "for it must not be imagined that music was always written in the way so well known to everyone now. It is often impossible to transcribe the old notation into the modern."

Making the Viol Popular.

Mrs. Dolmetsch took down an old leather-bound book from a cupboard as he spoke. Its pages were yellow with age and contained the music of an old Spanish dance. She pointed out that instead of the usual minims and crotchets, "a's" and "b's" showed the position of the fingers on the instrument.

Three years ago, a musical festival was held in Liverpool, as a result of which, a number of people took up the playing of viola. "It proved to me," Mr. Dolmetsch said, "that old English music is popular whenever it is heard, and the still more recent festival at Haslemere has aroused great interest. People who heard the music of three hundred years ago played upon the original instruments told me that they were astounded and immensely pleased to find that their lost music still lived."

Radio and Personality.

"Wonderful as our modern broadcasting is, it can never give us quite the same delightful feeling of contact with an artist which you feel in the concert-room; and the artists, too, must suffer because their audience is invisible and unheard."

Radio, in Mr. Dolmetsch's judgment, is not a substitute for personal performances, but it should give people a much wider insight and interest in them.

"If my recent broadcast," he concluded, "awakened a love in the hearts of any listeners for our old English music and the appropriate instruments, I shall feel very happy. As soon as you delve into the beauties of our ancient national music, you will find priceless treasures that have no modern counterpart."

K. P. H.

THE Swansea Welsh Drama Society will present a short, one-act Welsh play, *Y Dreithyn* ("The Stranger"), at Swansea Station, on Friday, October 2nd. It is from the pen of Mr. E. D. Davies, a leading Welsh dramatic author. It is the most striking short play in the Welsh language. While the setting and the characters are essentially Welsh, the theme and its treatment make the play universal in its appeal. It tells of the undying love of a shepherd lad for his murdered sweetheart, and how, after fifty years of inward struggle, he is able to forgive the murderer, who is led to the lonely farm, the scene of the crime, after losing his way in the mist on the mountains.



NARMAT WIRELESS EXHIBITION

Latest Radio Developments

What has been described as the most picturesque and interesting of the many Exhibitions held in London every year is the All-British Wireless Exhibition, housed within that historic monument — The Royal Albert Hall.

The Exhibition, which is being held under the auspices of the National Association of Radio Manufacturers and Traders, is representative of the rapid progress and solid excellence of Radio Broadcast Reception in the Home. There, Makers and Traders will display the best that Britain produces in an alluring array calculated to please the eye and tempt the acquisitive faculties, the gallery this year being used in addition to the ground floor. Entertainment with Education for every home and to suit every pocket, is the keynote of this unique show.

Everyone knows the Royal Albert Hall. You can get there from any Underground Station. Buses pass the door. Be sure to go early, for there you will find the means by which to make delightful our long winter evenings.

ROYAL ALBERT HALL

Special Salons are set apart for Loud Speaker demonstrations. Organ Recitals will be given daily during the morning, and in the afternoons and evenings there will be performances by THE BAND OF H.M. ROYAL AIR FORCE

BUY BRITISH GOODS



*Sat. Sept. 12th
to
Wed. Sept. 23rd*

*Daily
10.30am to
10pm.
Admission 1/6*

Leeds-Bradford Programme.

215 346 M. 310 M

Week Beginning Sunday, September 20th.

SUNDAY, September 20th.

30. Programme S.B. from London

40. Programme S.B. from London

MONDAY, September 21st

- 1.45 The Station Trio
- 5.45 CHILDREN'S CORNER - Uncle Bob's Evening of Song and Story
- 6.20 Children's Letters
- 6.25. - "Teens' Corner: "Drama and Its Exponents," by Uncle Theophrastus
- 7.40 Programme S.B. from London
- 7.10. - An Appeal on behalf of the National Children's Home and Orphanage

FEANOR RAWLING (Soprano).
MARION WALKER (Contralto).
ROWLAND CLEGG (Baritone).
SYDNEY FRANKTON (Violin).
JAMES P. BEAHAN (Entertainer).

8.0. SYDNEY FRANKTON
Air on Ground Bass Farjeon
Cantata Alford

8.10. ROWLAND CLEGG
"Droop Not, Young Lover" Handel
"My Heart's Place" Schubert
"Venus Song" Gounod

8.20. ELEANOR RAWLING
Scene, "Softly Sighs" Weber

8.30. JAMES P. BEAHAN
Speeches I Have Never Heard
At a Wedding Albert and Gladys
Mr. Tugger Makes a Presentation Squires

8.40. MARION WALKER
The Lament of Iphigeneia Hindemith
When the Swallows Homeward Fly H. V. White

8.50. SYDNEY FRANKTON
To a Wild Rose MacDowell
Lark Song Kreisler

8.55. ELEANOR RAWLING
MARION WALKER
Constance Schumann
Duet, "Farewell in Summer" Noel Johnson

9.0. JAMES P. BEAHAN
Selected Items from his Repertoire

9.14. ELEANOR RAWLING
Revista, "No Tricordi d'Alessandro" Hann
Aria, "L'inghino Pio Caro" del

9.20. MARION WALKER
The Love Wandering "The Road to the Isles" Kennedy-Foster
Beloved Michael Head

9.30. ROWLAND CLEGG
Young Dietrich Henckel
The Happy Lover arr. W. Leon
Favara Song Hausman'scher

9.40. ELEANOR RAWLING and
MARION WALKER
"Bonnie Earl o' Moray" Alfred Moffat

Duet, "An I Wan" May Bruke

9.45-11.0. - Programme S.B. from London

TUESDAY, September 22nd.

11.30-12.30. Music
3.45-5.15. - "The Station Trio"
Hand, relayed from the Majestic Res-
taurant Leeds.

5.45. CHILDREN'S CORNER: A Musical
and Dramatic Evening by Uncle Max
Children's Letters

6.40-11.30. - Programme S.B. from London

WEDNESDAY, September 23rd.

11.30-12.30. Music
4.0. - Orchestra from the Scala Theatre, Leeds.
5.45. - CHILDREN'S CORNER: An Excer-
pion with Auntie Nora

11.47. - Children's Letters
"Teens' Corner: "Maze and Books," by
Uncle Max
6.40. - Programme S.B. from London
6.55. - "Teens' Corner: "Maze and Books," by
Uncle Max
7.40. - "On My Own" by (the St. Joseph's)
8.0-11.0. - Programme S.B. from London

THURSDAY, September 24th

1.30-1.45. Music
4.3-5.0. - Orchestra from the Scala Theatre,
Leeds

5.15. - "Teens' Corner: "Maze and Books," by
Uncle Max
5.30-5.45. - "Teens' Corner: "Maze and Books," by
Uncle Max

6.20. - Children's Letters
6.25. - "Teens' Corner: "Tales of the Open
Country" by Nor and
6.40. - Programme S.B. from London

7.10. - "Teens' Corner: "Tales of the Open
Country" by Nor and
7.25. - Programme S.B. from London

An Hour of Song and Story.

EVLYN HOLLAS (Soprano).
JESSIE DEMAIN (Contralto).
ALBERT HULL (Tenor).
HERBERT BUTLERWORTH (Bass).
J. H. HOLDSWORTH (Entertainer).
ARTHUR SWAIN (Entertainer).

At the Piano,
(Under the Direction of HERBERT
BUTLERWORTH)

8.50 (approx.) - "The Love Wandering"
Cantata by (the St. Joseph's)

8.55. EVLYN HOLLAS
"Tiptoe" Molly Carey

9.0. ALBERT HULL
"Under Thy Window" Goring Thomas

9.5. EVLYN HOLLAS
"Nightingales of June" Alfred Henderson

9.10. ALBERT HULL
"Nirvana" Stephen Adams

9.15. J. H. HOLDSWORTH
Yorkshire Dialect Recital, "Sammy Grimes"
New Situation John Hartley

9.25. JESSIE DEMAIN
"Aria, O Sun" Maude C. Day

9.30. HERBERT BUTLERWORTH
Song, "The Love Wandering" Walter A. Phillips

9.35. JESSIE DEMAIN
"The Love Wandering" Barbara M. Hope

9.40. HERBERT BUTLERWORTH
The Banquet Leslie Stuart

9.45. QUARTET
A Perfect Day Currie Jacobs Band

9.50-11.30. - Programme S.B. from London.

FRIDAY, September 25th.

11.30-12.30. Music
3.3-4.4. - Talk to Local Schools: Mr. H
Bardgett, "Musical Appreciation."

4.15-5.15. - "The Station Trio"
Hand, relayed from the Majestic Res-
taurant Leeds.

5.45. CHILDREN'S CORNER: Auntie Doll's
Evening for Tiny Tots.

6.20. Children's Letters

6.25. "Teens' Corner: "The Fairyland of
Sweets" by Uncle Leo

6.40. Programme S.B. from London

7.10. Mr. H. CROWTHER F.R.M.S. P.Z.S.,
Wild Nature in Yorkshire - (31) The
Leeds

7.25. Programme S.B. from London

The Second "All Huddersfield" Concert.

WINFRED LIVERSEDE (Soprano).
ELSIE ROBERTSHAW (Contralto).
DAVID R. OXLEY (Tenor).
ARTHUR BROADBENT (Baritone).
RONALD TOWNEND (Solo Celli).
EDWARD FRENCH (Entertainer).
FRANK DOBSON (Accompanist).
THE "REVELERS CLUB" DANCE
ORCHESTRA

Under the Direction of W. L. GIBSON
8.0. W. HOBBS and L. SCOTT

Pianoforte, "I Want To Be"
Happy

Duet, "Two For Two" 1c

8.7. QUARTET
"Love Is Meant To Make Us Glad"

8.10. EDWARD FRENCH
At a Fashionable Wedding

8.17. ARTHUR BROADBENT
Droop Not, Young Lover

8.20. RONALD TOWNEND
Tartanella Popper

8.25. ELSIE ROBERTSHAW
"Humming" Del. Roun

8.28. N. PLACE
Moment Musical Schubert Key

8.34. DAVID R. OXLEY
Phyllis Has Such Charming Gown
arr. Lan

8.38. WINFRED LIVERSEDE
Wax Song Tom Jones

8.42. RONALD TOWNEND
Edna Thorne H. Todd

8.48. MADRIGAL
Patriotic W. Neale

8.51. N. PLACE
Zigzag Saranite

8.58. ELSIE ROBERTSHAW
"Flaming" Elgar

9.0. "I Did Not Know" Woodford Fadden

9.3. "Fitted Philosophy" by the
Alumnus

9.8. WINFRED LIVERSEDE and
ARTHUR BROADBENT

Duet, "Fruit Here, Fruit There"
quo Messenger

9.11. DAVID R. OXLEY
O Visionary J. H. Thomas

9.17. WINFRED LIVERSEDE
Ave Maria J. H. Thomas

9.21. ARTHUR BROADBENT
Brave Eyes Christon

9.24. EDWARD FRENCH
Stones

9.30. QUARTET
"Now the Concert is All Over" Ponant

9.35. DANCE ORCHESTRA
10.20. - WEATHER FORECAST and NEWS.
Local News.

10.30-11.0. - Programme S.B. from London.

SATURDAY, September 26th.

11.30-12.30. Music
2.45-3.4. - The Station Trio

3.45. - CHILDREN'S CORNER: Visitor
Day

6.20. - Children's Letters

6.25. "Teens' Corner: "Shakespeare," by
Augustus Hall

6.40. Programme S.B. from London.

THE BROOM EXCELSIOR
MALE VOICE PRIZE CHOIR

CHARLES H. JACKSON (Baritone).
CLIFFORD BRAMFITT (Entertainer).
ANDREW C. HENDERSON

(Accompanist)

8.4. THE CHOIR
Martyrs of the Arena Dr. Rilla

"True Till Death" Gally

"Bolt Turpin" Bridge

8.9. CHARLES JACKSON
"Drake Goes West" Sumner

Young Fun o' Devon Kennedy Russell

9.5. CLIFFORD BRAMFITT
The Country Concert arr. C. Bramfitt

9.15. THE CHOIR
"Masons in the Cold Cold Ground" arr. C. Bramfitt

"Deep Jordan's Banks" C. Jenkins

9.2. CHARLES H. JACKSON
"A Devonish Wedding" L. Phillips

The Farmer's Pride Kennedy Russell

9.35. CLIFFORD BRAMFITT
"How To Become an Entertainer" arr. C. Bramfitt

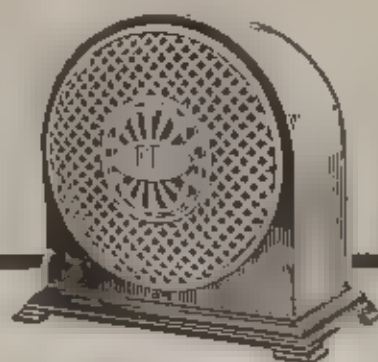
9.4. THE CHOIR
Contraltos in Arris L. Adams

The Breeze is Gently Blowing Huddersfield

The Long Day Closes arr. C. Bramfitt

10.3. Programme S.B. from London

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of hornless Loud Speakers introduces the nearest approach to the ever-present ideal perfect reproduction of Radio Broadcast

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AMPLION

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Royal Albert Hall, Sept. 12th-23rd, AMPLION Stand, No. 40, Main Hall.

Demonstrations will be given continuously during the Exhibition period at the AMPLION Suite
Kensington Palace Mansions, 3 De Vere Gardens (a few hundred yards from Albert Hall)

Liverpool Programme.

6LV 315 M

Week Beginning Sunday, September 20th.

SUNDAY, September 20th.

10.—Programme S.B. from London.

Religious Service from St. ...

Address by ...

Rev. W. O. H. RODWELL

The Choir of ...

MONDAY, September 21st.

11.30-12.30.—Gramophone Lecture ...

4.0.—Music relayed from the Wireless Ex-

hibition at the Philharmonic Hall.

1.0.—CHILDREN'S CORNER

6.0.—Patrizio and his Orchestra, from the

Future Cinema

7.0-11.0.—Programme S.B. from London.

TUESDAY, September 22nd

10.20.—Midday Concert: The Station Piano

Quartet and Dorothy Lewis

4.—Harold Ode and his Orchestra, from the

Future Cinema

5.15.—CHILDREN'S CORNER

6.0.—Harold Ode and his Orchestra, from the Scala

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

WEDNESDAY, September 23rd.

4.0.—Music relayed from the Wireless Ex-

hibition at the Philharmonic Hall

5.0.—Afternoon Topics: James D. Bacon,

Child Photography

7.—CHILDREN'S CORNER

6.30.—Boys' Brigade Bulletin

6.40.—Gaillard and his Orchestra, from the Scala

7.0.—Programme S.B. from London

7.15.—Station Director's Talk and Horticultural

8.0-11.0.—Programme S.B. from London.

THURSDAY, September 24th.

4.0.—Harold Ode and his Orchestra, from the

Future Cinema

6.0.—Afternoon Topics

6.15.—CHILDREN'S CORNER

6.0.—Patrizio and his Orchestra, from the

Future Cinema

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

FRIDAY, September 25th.

10.20.—Midday Concert: The Station Piano-

forte Quartet and Heath Dowling

4.15-4.45.—Transmission to Schools: ...

5.0.—Afternoon Topics: Mary Mayes, "The

Nervous Child

4.15.—Patrizio and his Orchestra, from the

Future Cinema

5.15.—CHILDREN'S CORNER

6.0.—Gaillard and his Orchestra, from the Scala

7.0.—Programme S.B. from London.

An Octet—Some Songs—Some Humour.

THE STATION OCTET

Under the Direction of

FREDERICK BROWN

HILDA ROBERTS (Soprano).

ALBERT E. BATTEN (Tenor)

ALBERT HASSALL (Entertainer)

THE OCTET

"Marche Algérienne" Saint-Saëns

Overture, "Moths" Elgar

8.20.—HILDA ROBERTS.

"Ave Maria" Schubert

"Butterfly Wings" Montague Phillips

"London Bird" Haydn Wood

(Continued in the next column.)

(Continued from the previous column.)

8.10.—THE OCTET

"If Thou Wert Blind" ...

ALBERT E. BATTEN

"The Rose" ...

"The River and the Sea" ...

ALBERT E. BATTEN

ALBERT HASSALL

in Humorous Songs

HILDA ROBERTS

"The Sandman" ...

"By the Water of Manton" ...

ALBERT E. BATTEN

Waltz, "Rhubella" ...

ALBERT E. BATTEN

"O Far, O Sweet and Holy" ...

Two Songs from "Golden Hours"

"I Know of Two Bright" ...

ALBERT E. BATTEN

Four Songs from "The Rebel Maid"

ALBERT E. BATTEN

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

11.30.—A Lovable Song Recital

ALBERT E. BATTEN

Assisted by the 6LV Male Chorus.

11.0.—Close down

SATURDAY, September 26th.

4.0.—Music relayed from the Wireless Ex-

hibition at the Philharmonic Hall

5.15.—CHILDREN'S CORNER

6.0.—Patrizio and his Orchestra, from the

Future Cinema

7.0-12.0.—Programme S.B. from London.

(Continued from column 2.)

"A Workshouse Woe" ...

HAYDN SAIL

Passionelle ...

Rhapsody in C Major ...

Popular Hour.

THE CLIFTON COLLIERY PRIZE

BAND

Conductor: A. WHARMBY.

ERNEST ELLIOTT

(Humour and Music at the Piano).

9.0.—THE BAND

March, "Song of the Wild" ...

Fantasia, "Songs of Old Wales"

ERNEST ELLIOTT

Humorous Medley

"My Second Hand Car" ...

THE BAND

Euphonium Solo, "Jenny Jones"

(Soloist, B. PRICE)

ERNEST ELLIOTT

Character Sketch, "Art and Abart Ages"

THE BAND

Selection, "William Tell" ...

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

A Light Half-Hour.

10.30.—THE BAND

Selection, "The Arcadians"

ERNEST ELLIOTT

A Yodel Song, "In Love wi' Sweeney"

THE BAND

Selection, "The Girl" ...

11.0.—Close down.

SATURDAY, September 26th.

4.45.—The Savanah Band, relayed from the

Palace de Danse.

6.0.—CHILDREN'S CORNER

6.50.—Children's Letters

8.0.—Teens' Corner

9.10-12.0.—Programme S.B. from London

Nottingham Programme.

5NG 326 M

Week Beginning Sunday, September 20th.

SUNDAY, September 20th.

3.15-3.30 } Programme S.B. from London.

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

MONDAY, September 21st.

11.30-12.30.—Midday Transmission.

3.45.—The Scala Picture Theatre Orchestra

Musical Director, Andrew James.

4.45.—Afternoon Topics

5.15.—CHILDREN'S CORNER

6.10.—Programme S.B. from London.

7.40.—Prof. C. H. BULLEID, O.B.E., M.A.

"The Early History of the Locomotive."

8.0-11.0.—Programme S.B. from London.

TUESDAY, September 22nd.

11.30-12.30.—Midday Transmission

3.45.—Lyons' Café Orchestra, Conductor,

Brassey Eytan.

4.45.—Afternoon Topics

5.15.—CHILDREN'S CORNER

6.10.—Programme S.B. from London

7.40.—The Rev. G. H. RODGSON, "A Hol-

ly Communion"

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 23rd.

11.30-12.30.—Midday Transmission.

3.45.—Lyons' Café Orchestra, Conductor,

Brassey Eytan.

4.45.—Afternoon Topics

5.15.—CHILDREN'S CORNER

6.10.—Programme S.B. from London.

7.40.—Mr. NEIL WRIGHT, M.A., B.Ed.:

"Public Opinion" (3).

8.0-11.0.—Programme S.B. from London.

THURSDAY, September 24th.

11.30-12.30.—Midday Transmission.

3.25.—Transmission to Schools: Dr. E. Philips

Barker, M.A., D.Litt.: "Folk Tunes"

(with Tunes Whistled and Northumbrian

Pipes) (1).

3.45.—The Scala Picture Theatre Orchestra

Musical Director, Andrew James.

4.45.—Gramophone Records

5.15.—CHILDREN'S CORNER

6.10.—Programme S.B. from London.

7.40.—Teens' Corner

8.0-11.30.—Programme S.B. from London.

FRIDAY, September 25th.

11.30-12.30.—Midday Transmission.

3.45.—Lyons' Café Orchestra, Conductor,

Brassey Eytan.

4.45.—Afternoon Topics

5.15.—CHILDREN'S CORNER

6.10.—Programme S.B. from London.

7.40.—Teens' Corner

8.0-11.30.—Programme S.B. from London.

Piano and Song.

HORACE LANSBERRY (Baritone)

HAYDN SAIL (Solo Pianoforte).

HAYDN SAIL

Toccata and Fugue in E Minor ...

HORACE LANSBERRY

"The Vagabond" ...

"Passing By" ...

"The Turn of the Year" ...

"The Song of the Wagoner" ...

HAYDN SAIL.

Impromptu in A Flat ...

HORACE LANSBERRY

"Onaway, Awake, Beloved" ...

"Sea Fever" ...

"The Wayfarer's Night Song"

(Continued in the previous column.)



Prof. A. M. LOW,
— on —
"The Possibility of
Television."

W. B. MEDLAM, B.Sc.,
A.M.I.E.E.,
on "Building a Super-
heterodyne."

Articles on "Building a Wireless
Set," "Upkeep of a Crystal
Set," "The Microphonic
Noises," "Dodging the Aerial
and many others."

Full details of all the
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COMPONENTS & SETS.



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The Climax Earth gets right to the root of the matter, does its job thoroughly and cuts out all possibility of any loss, and to-day the best earth on earth is:

THE CLIMAX RADIO EARTH.

THE CLIMAX RADIO EARTH Prov. Pat. 17653 the low-loss direct tubular earth. Far better than the old-fashioned water-pipe or gas-pipe earth. The latest pattern is provided with flanges, which break up and help to fill in the earth around the tube thereby preventing any rocking of the tube in the ground. In addition the projections on the surface of the tube provide water courses which make for perfect electrical contact. Ready for use. Easily fitted. Maximum efficiency.

Length approx. 30 ins.

Climax Insulated Low Loss Earth Lead, 20 ft.

Price 5/-

Price 1/6

THE NEW CLIMAX AERIAL INSULATOR. Registered U.S. Pat. 17654

This will stand four times the flash over voltage of the ordinary cheap insulator. It is made of the best porcelain and is as strong as the 100,000 volt insulator. It will stand a direct lightning stroke. It is available in all sizes.

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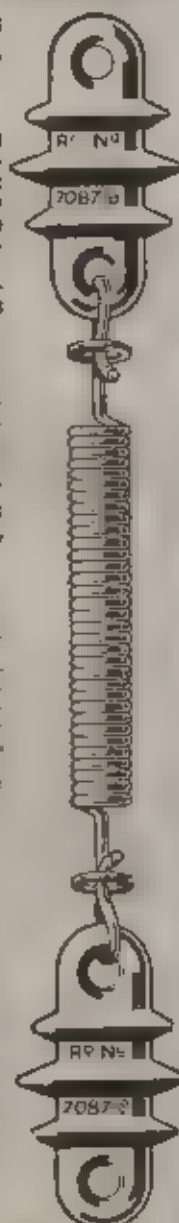
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Telephone Putney 2509. (All communications to Head Office.)

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Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, September 20th.

SUNDAY, September 20th.

1.0-1.15.—Programme S.B. from London.
1.15-1.30.—The Station Piano-forte Trio.
1.30-1.45.—Afternoon Topics.
1.45-2.0.—CHILDREN'S CORNER.
2.0-2.15.—Children's Letters.
2.15-2.30.—Programme S.B. from London.

MONDAY, September 21st.

1.0-1.15.—The Station Piano-forte Trio.
1.15-1.30.—Afternoon Topics.
1.30-1.45.—CHILDREN'S CORNER.
1.45-2.0.—Children's Letters.
2.0-2.15.—Programme S.B. from London.

TUESDAY, September 22nd.

1.0-1.15.—Gramophone Records.
1.15-1.30.—The Station Piano-forte Trio.
1.30-1.45.—Afternoon Topics.
1.45-2.0.—CHILDREN'S CORNER.
2.0-2.15.—Children's Letters.
2.15-2.30.—Programme S.B. from London.
2.30-2.45.—THE GLENFATHLES HOTEL BAND. S.B. from Glasgow.

WEDNESDAY, September 23rd.

1.0-1.15.—The Station Piano-forte Trio.
1.15-1.30.—Afternoon Topics.
1.30-1.45.—CHILDREN'S CORNER.
1.45-2.0.—Children's Letters.
2.0-2.15.—Programme S.B. from London.
2.15-2.30.—Mr. J. B. CHISHOLM—Northcultural Talk.
2.30-2.45.—Mr. HARRY TOWNEND. S.B. from Aberdeen.
2.45-3.0.—Programme S.B. from London.
3.0-3.15.—THE GERMANY STATE ORCHESTRA.
3.15-3.30.—The Station Piano-forte Trio.

THURSDAY, September 24th.

1.0-1.15.—Gramophone Records.
1.15-1.30.—The Station Piano-forte Trio.
1.30-1.45.—Afternoon Topics.
1.45-2.0.—CHILDREN'S CORNER.
2.0-2.15.—Children's Letters.
2.15-2.30.—Programme S.B. from London.
2.30-2.45.—Mr. F. G. MACDONALD (C.B., L.D.S.), "The World as We See It."
2.45-3.0.—When Cows Were First Milked. S.B. to other Stations.
3.0-3.15.—Programme S.B. from London.

FRIDAY, September 25th.

1.0-1.15.—The Station Piano-forte Trio.
1.15-1.30.—Afternoon Topics.
1.30-1.45.—CHILDREN'S CORNER.
1.45-2.0.—Children's Letters.
2.0-2.15.—Programme S.B. from London.
2.15-2.30.—M. H. MORTIMER BATTEN, F.R.S., on "Silver Music."
2.30-2.45.—Programme S.B. from London.
2.45-3.0.—THE GAELIC MOD. S.B. from Glasgow.

Operatic and Instrumental Evening.

JOAN KEDDIE (Soprano).
REGINALD WHITEHEAD (Bass).
CARL FUCHS (Violoncello).
JOAN KEDDIE.
Operatic Arias.
Voi Che Sapete ("Le Nozze di Figaro") Mozart.
Lola's Song ("Cavalleria Rusticana") Mascagni.
Elio's Dream ("Lohengrin") Wagner.
CARL FUCHS.
Schubert.
REGINALD WHITEHEAD.
Operatic Arias.
May Boast ("Les Filles du Roi") Gounod.
The Magic Flute ("The Magic Flute") Mozart.
Vulcan's Song ("Phlebas and Bowers") Gounod.
CARL FUCHS.
Adagio from Arpeggione Sonata Schubert.
JOAN KEDDIE.
Waltz Song ("Tom Jones") German.
(Continued in col. 1, page 585.)

Good!



*The Birthday of remarkable
Bright Filament Valves*

One Year ago—

as the result of extensive experience and research—the Mullard Radio Valve Co., Ltd., placed on the British Radio Market

WONDERFUL SINGLE RING H.F. AND L.F. VALVES.

The striking departure of these remarkable bright filament valves from the usual commonplace design and performance immediately

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In our business we are proud of the valves we make and the unique reputation they have earned. To make one good valve is not difficult—to make a hundred is not difficult, either—but to produce *every working day* thousands of valves of the highest possible quality, all absolutely uniform in characteristics, is a task of the greatest magnitude. Yet it is a task which is being successfully accomplished thanks to the loyal co-operation of the hundreds of workers in the big Cossor factory.

When you bought your first Cossor valve you bought it entirely on faith. You hoped for good service and long life—and because you were not disappointed you continued to buy Cossor valves. The wave of popularity which has swept this country has brought the sales of Cossor valves from a paltry few hundreds per week to many, many thousands. It has made the Cossor the largest-selling British valve.

It is a national characteristic of ours that, if we buy an article and it serves us well, we are glad to tell others about it. In this way goodwill is built. By every post we receive letters from satisfied Cossor users. Some praise its long life, others its greater sensitiveness—while, many referring to the Wuncell, speak highly of its exceptional robustness, so rare with other Dull Emitters. Of the dozens who write, there are hundreds who do not put pen to paper. We know that they are satisfied because Cossor sales mount higher and higher—each month witnessing new records.

But occasionally something goes wrong. One worker—being human—makes a mistake. And a bad valve is the result. Even then we safeguard you. A team of workers, whose sole duty it is to find faults, examine each Cossor valve and put it to a whole series of critical electrical tests. Rarely indeed does a Cossor valve go out that is not up to the accepted Cossor standard of excellence. Should we hear of it, we are always glad to make honourable amends—because every Cossor Bright Emitter or Wuncell Dull Emitter is fully guaranteed to give you perfect satisfaction provided you use the correct voltage for which the valve is designed. It is a matter of honour with us to replace any Cossor valve brought to our notice which has failed to give satisfactory service owing to any defect in manufacture. Such straightforward honest dealing is reflected in the unswerving loyalty of Cossor users throughout the country.

Cossor Valves

"Cost less to run—and last longer"

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, Sept. 20th.

SUNDAY, September 20th.

8.30-9.30.—Programme S.B. from London.

8.15.—Sunday Evening Service.

9.15.—The Royal Hotel Trio.

10.15.—The New Palladium Cinema Orchestra.

8.0-10.30.—Programme S.B. from London.

MONDAY, September 21st.

11.30-12.30.—Gramophone Records.

4.0.—Afternoon Talk.

4.5.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

7.10.—Experimental Transmission for Amateurs.

8.15.—THE LIDO DANCE ORCHESTRA.

TUESDAY, September 22nd.

4.0.—Afternoon Talk.

4.5.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—Boy Scouts' Bulletin.

6.40.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

7.10.—Mr ISAAC FOOT: "Venus As I Saw

8.15.—Programme S.B. from London.

WEDNESDAY, September 23rd.

11.30-12.30.—Gramophone Records.

4.0.—Afternoon Talk.

4.15.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

7.10.—Mr ISAAC FOOT: "Life Saving from Drowning."

8.0-11.0.—Programme S.B. from London.

THURS., Sept. 24th and SAT., Sept. 25th.

4.0.—Afternoon Talk.

4.15.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

FRIDAY, September 25th.

11.30.—Lecture: "The Battle of Hastings."

11.45.—Lecture: "The Battle of Hastings."

12.15.—The Royal Hotel Trio.

1.15.—Children's Letters.

1.20.—CHILDREN'S CORNER.

2.0.—Programme S.B. from London.

2.30.—The New Palladium Cinema Orchestra.

3.0.—Programme S.B. from London.

3.10.—Mr J. A. ALLWOOD: "Modern Edu-

4.0.—Programme S.B. from London.

4.15.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

7.10.—Mr J. A. ALLWOOD: "Modern Edu-

8.0.—Programme S.B. from London.

8.15.—The Royal Hotel Trio.

9.15.—Children's Letters.

9.20.—CHILDREN'S CORNER.

10.0.—Programme S.B. from London.

10.30.—The New Palladium Cinema Orchestra.

11.0.—Programme S.B. from London.

11.10.—Mr J. A. ALLWOOD: "Modern Edu-

12.0.—Programme S.B. from London.

12.15.—The Royal Hotel Trio.

1.15.—Children's Letters.

1.20.—CHILDREN'S CORNER.

2.0.—Programme S.B. from London.

2.30.—The New Palladium Cinema Orchestra.

3.0.—Programme S.B. from London.

3.10.—Mr J. A. ALLWOOD: "Modern Edu-

4.0.—Programme S.B. from London.

4.15.—The Royal Hotel Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0.—Programme S.B. from London.

6.30.—The New Palladium Cinema Orchestra.

7.0.—Programme S.B. from London.

7.10.—Mr J. A. ALLWOOD: "Modern Edu-

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Exhibition
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The
incomparable
Brown in four
superb new Models

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The New HQ

The New H3

The New H4

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WIRELESS 2^d

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FEATURE ARTICLES

"WHEN WE BROADCAST MOVIES BY WIRELESS!"
By P. P. Eckersley, M.I.E.E. Chief Engineer of The British Broadcasting Company

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By Major Robinson, D.Sc., Ph.D., F.Inst.P., Late Head of the Royal Air Force,
Wireless Section

"MY NEW 5T 100 RECEIVER"
By John Scott-Taggart, M.C., F.Inst.P., A.M.I.E.E.

"THE WIRELESS SPY MENACE"
By William Le Queux, the well-known novelist and authority on spy-craft

WHY AMERICAN SETS ARE BETTER THAN OURS
By Percy W. Harris, M.I.E.E., the well-known British designer who is just back
from a special tour in the U.S.A. conducted for the proprietors of "WIRELESS."

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By Earl Russell. A masterly review of the whole position by Lord Russell.

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No. 1 JUST OUT!

For the most critical listener

Burndept Ethovox Loud Speakers A Reduction in Price.

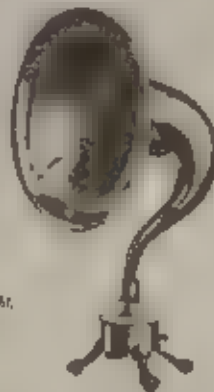
The enormous demand for our popular Ethovox Standard Loud Speaker (with Metal Horn) has made possible a price reduction of 10 shillings. This popular model gives very fine results and reproduces speech and music with a full, melious tone that is very pleasing. Great volume is given with freedom from distortion. The deep mahogany colouring of the gracefully-shaped neck and flared base gives the instrument a distinctive and handsome appearance. The magnet-system is adjustable.

No. 961 120 ohms resistance.
No. 962 250 ohms resistance.

£4 10s. Od.

Ethovox
Standard
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Speaker.

Actual height,
26 inches.



The New Model.

The new Ethovox Standard model fitted with a magnificent polished brass horn (which appeal to those who prefer the full, round tone of a wooden horn). In every other respect this model is the same as the old model type and gives similar results, with, of course, a difference in tone quality. The feet of both models are provided with rubber studs which prevent the loud speakers damaging any delicate surfaces on which they may be placed.

No. 964 120 ohms resistance.
No. 965 2000 ohms resistance.

£5 5s. Od.

Ethovox
Loud
Speaker
New Model.

Actual height,
26 inches.



The Ethovox Junior.

The new Ethovox Junior Loud Speaker is sweet and clear in tone and is free from distortion. It gives very good results with low-power receivers, such as the Ethophone Duplex. The sound emanates into an exceptionally large flared 17 inches in diameter. The instrument is coloured a mahogany shade. The design is adjustable. A five-foot flexible lead is provided.

No. 967 120 ohms resistance.
No. 968 2000 ohms resistance.

£2 2s. Od.

Ethovox
Junior
Loud
Speaker.

Actual
height,
16 1/2
inches.



Burndept Dealers are not merely saying that Ethovox Loud Speakers are better—they are proving it every day. Demonstrations free.

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Royal Albert Hall, Sept. 12th to 23rd.

BURNDEPT

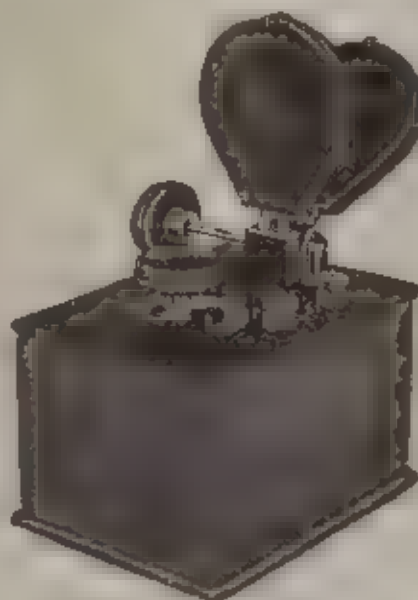
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stations on the high
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Ericsson

WAVE TRAP

Any British Goods Only

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, Sept. 20th.

SUNDAY, September 20th

- 3.30-5.30.—Programme S.B. from London
- 8.15.—Service relayed from St. Paul's Church
Preacher: The Ven. ARTHUR LACON
DARBYSHIRE, M.A., Vicar of Sheffield.
- 9.0-10.30.—Programme S.B. from London.

MONDAY, September 21st

- 1.3-2.0.—Programme S.B. from London.
- 4.0.—Afternoon Topics
- 4.15.—Orchestra relayed from the Grand Hotel.
- 5.15.—CHILDREN'S CORNER
- 5.50.—Children's Letters.
- 6.0-11.0.—Programme S.B. from London.

TUESDAY, September 22nd

- 11.30-12.30.—Gramophone Records.
- 4.0.—Afternoon Topics
- 4.15.—Orchestra under the Direction of John Waddy, relayed from the Cafe of Messrs. T. and J. Roberts, Ltd.
- 5.15.—CHILDREN'S CORNER
- 5.50.—Children's Letters
- 6.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 23rd.

- 1.3-2.0.—Gramophone Records.
- 4.0.—Afternoon Topics
- 4.15.—Gramophone Lecture by Moses Baritz.
- 5.15.—CHILDREN'S CORNER
- 5.50.—Children's Letters.
- 6.0.—Programme S.B. from London.

HERMAN DAREWSKI'S BAND,
relayed from the Spa,
Br. dington.

- 10.0-11.0.—Programme S.B. from London.

THURSDAY, September 24th.

- 11.30-12.30.—Gramophone Records.
- 4.0.—Afternoon Topics
- 4.15.—Orchestra relayed from the Albert Hall.
- 5.15.—CHILDREN'S CORNER
- 5.50.—Children's Letters.
- 6.0-11.30.—Programme S.B. from London.

FRIDAY, September 25th

- 11.30-12.30.—Gramophone Records
- 4.0.—Afternoon Topics
- 4.15.—Orchestra relayed from the Grand Hotel
- 5.15.—CHILDREN'S CORNER
- 5.50.—Children's Letters.
- 6.0.—Programme S.B. from London
- 7.15.—Mr. ALFRED SCHOFIELD on "The National Children's Home and Orphanage"

- 7.30.—Programme S.B. from London.

OSWALD'S MOUNT BAND,
"THE SHEFFIELD TRIO"
Conductor: MICHAEL CHAIKE
FULL ORCHESTRA'S LATTERS

PANSY MOORE (Soprano),
ETHEL PRESCOTT (Contralto),
REVEL SLATER (Recitations)

- 8.0.—TUE BAND
- March, "The Lancet's Call" Edenberg
- PANSY MOORE
- "What's in the Air To-day?" Eden
- "The Spring is at the Door" Quilter
- "Happy Song" Del Ringo
- THE BAND
- Overture, "Pique Dame" Ruyter
- "The Warbler's Serenade" J. Perry
- ETHEL PRESCOTT
- "Oh, What Comes Over the Sea?" Coleridge
- "When I Am Dead, My Dearest" Taylor
- "Noble Signers" ("The Huguenots") Meyerbeer

R. SLATER

- "Lutes" P. Dunne
- "The Shooting of Dan McGrew" J. Dunne
- THE BAND

Four Indian Love Lyrics Woodville Fenden
Piccolo Solo, "Chant du Rossignol"
Edipovsky

(Continued on page 581.)

Unequalled for Power Amplification

THIS wonderful valve has achieved a remarkable reputation. It is undoubtedly the finest power-amplifying valve on the market. The B4 Valve is intended primarily for use in the last stage of low frequency amplification. It is, however, often used for all stages of amplification, also as a detector with extraordinarily good results. Here are the chief characteristics of the B4 Valve:—

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B3 Filament Voltage 2.5 Volts
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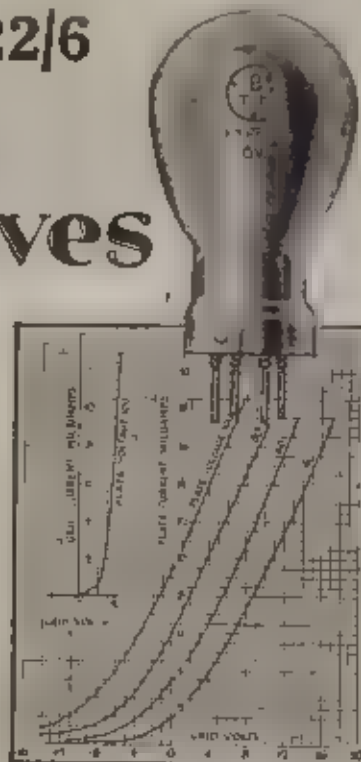
B5 Filament Voltage 2.5 Volts
Filament Current 0.25 Amp.
Max. Plate Voltage 80 Volts. 16/6

Power Amplifying

B4 Filament Voltage 6 Volts
Filament Current 0.25 Amp.
Max. Plate Voltage 120 Volts. 22/6

B6 Filament Voltage 2.5 Volts
Filament Current 0.4 Amp.
Max. Plate Voltage 110 Volts. 22/6

B7 Filament Voltage 6 Volts
Filament Current 0.06 Amp.
Max. Plate Voltage 110 Volts. 24/6



Characteristic Curve of the B4 valve

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THE first Loud Speaker that is a musical instrument, this is the "Kone" Loud Speaker, the step forward beyond the ordinary horn type of instrument.

Free from the imperfections of the earlier type of instruments, the "Kone" Loud Speaker reproduces the whole range of speech and music frequencies with perfect accuracy.

The findings of scientific research can be proved by you by asking your local dealer for a test.

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QUALITY RADIO
MANUFACTURERS

THE TRIUMPH OF TUNGSTALITE SYNTHETIC CRYSTAL

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It fits instantly and snugly into all ordinary crystal cups without fracturing or splintering.

It is sensitive at every point of its cut and rounded surface.

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THE GUARANTEED CRYSTAL

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, Sept. 20th.

SUNDAY, September 20th.

3.30 5.30. Programme S.B. from London.

8.0. Studio Service - The Rev. A. M. COXON
M. L., Vicar of Christ Church, Tunstall.

9.0-10.20. Programme S.B. from London.

MONDAY, September 21st.

4.0. The Capital Cinema Orchestra.

5.0. CHILDREN'S CORNER

5.10. Children's Letters.

5.45. Teens Corner

6.0. Gramophone Lecture Recital by Moses
Bartiz.

7.0-11.0. Programme S.B. from London.

TUESDAY, September 22nd.

12.30 1.30. Midday Concert

3.0. Afternoon Topics

4.0. The Capital Cinema Orchestra.

5.0. CHILDREN'S CORNER

5.10. Children's Letters

5.45. Teens Corner

6.0-11.30. Programme S.B. from London.

WEDNESDAY, September 23rd.

4.0. The Capital Cinema Orchestra

5.0. CHILDREN'S CORNER

5.10. Children's Letters

5.45. Teens Corner

6.0-11.30. Programme S.B. from London.

THURSDAY, September 24th.

3.30. Afternoon Topics

4.0. Gramophone Records of the Week.

5.0. CHILDREN'S CORNER

5.10. Children's Letters

5.45. Teens Corner

6.0-11.30. Programme S.B. from London.

FRIDAY, September 25th.

12.30 1.30. Midday Concert

3.30. Transmission to Schools. Mr F. Lambert.

The Book of the Week.

4.0. The Capital Cinema Orchestra.

5.0. CHILDREN'S CORNER

5.10. Children's Letters

5.45. Teens Corner

6.0. Programme S.B. from London.

7.0. Station Topics.

7.25. Programme S.B. from London.

GERTRUDE EDGARD (Mezzo-Soprano)

JOSEPH HILLIER (Contralto)

THE LONDON LAM STATION

PIANOFORTE QUINTET

FRANK GANLEY (1st Violin),

FRANK GANLEY (2nd Violin),

ALFRED KENNEDY (Viola);

LEONARD DENNIS (Cello);

NIGEL GALLOWAY (Piano).

8.0. An Hour with the Classics.

STRING QUARTET

Op. 18, No. 4 in C Minor Beethoven

Megro ma non tanto, Scherzo (Andante

Allegretto); Finale (Allegro,

FRANK HILLIER

"Creation Hymn" Beethoven

"The Sandman" Brahms

FRANK GANLEY

"Chant Hymn" Beethoven

"Bourée" (Unaccompanied) Bach

THE QUINTET

Capotta Bach, arr. Woodhouse

9.0. An Hour of Light Melody.

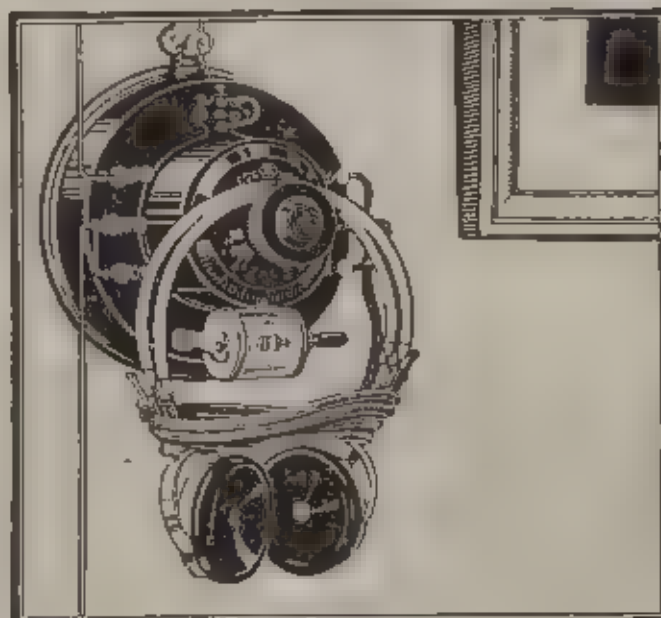
THE QUINTET

Selection, "A Day in Paris"

Christine, arr. Finck

(Continued on page 591)

Hung Like a Picture



Above your armchair, over your bed, in fact anywhere within arm's length. Instead of reaching to the bookshelf above your head you reach for the headphones. In place of the book—music, laughter, song.

Reproduction has never been so perfect as this new Cosmos Crystal Set reproduction. Music has never come through so sweetly, song has never rung with as bell-like a tone. Very selective, very sensitive as well. Several new features which this Cosmos Set embodies will give you good results within a seventy-five mile radius of a high power station. Within twenty miles of a main B.B.C. station. And with all this, a delightful compactness. You hang your headphones as you would a telephone receiver. You hang your Cosmos Crystal Set as you would a picture.

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Complete with all accessories and extras. Fellows Junior Loud Speaker and Marconi Royalty paid. Usual price £10:2:0.



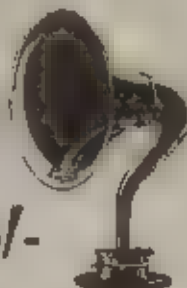
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19/6

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The new GECOPHONE Super Capacity High-Tension Radio Batteries have made an instantaneous appeal—wireless users have found them to be just the thing they have long been wanting.

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LONG LIFE—4 to 5 times as long as other types.
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are the outcome of such research and expert work and make for an increase in enjoyment in reception.

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The Brownie Wireless Model No. 2 contains all the latest of the latest Wireless. Reception is capable of receiving extremely fine signals. The set is built on a sturdy chassis and is completely insulated within a protective metal casing. The set is a complete unit and is ready to use.



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THE FIRST STEP.

The "Brownie" Wireless forms an ideal jumping-off place for the radio beginner. Fundamentally a simple, trouble-free instrument, it delights thousands of users by its outstanding reliability. If you are looking for your first receiver—may "Brownie"—and bring the joys of broadcasting to your home at a moderate cost.

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A natural crystal rectifying circuit which adds volume and clarity to any crystal receiver. The set is built on a sturdy chassis and is completely insulated within a protective metal casing. The set is a complete unit and is ready to use.

2/-

1/-

Sheffield Programme.

(Continued from page 587.)

THE CHOIR

- "Come, Lassies and Lads" *John Fletcher*
 "Auld Lang Syne" *John Fletcher*
 "Viking Song" *Coleridge*
 "Fall On Me Like A Silent Dew" *Taylor*
 "Wind Flowers" *Ernest Austin*

THE BAND

- Selection, "The Arras" *Wickton and Talbot*
 Fox-trot, "Tea For Two" *Wickton*
 PANSY MOOD
 "Sea Echoes" *Montague Phillips*
 "Nightingale at Sea" *H. W. Sailed*
 "Away" *Waves*
 R. SLATER.

- "Hail" *Best Lee*
 "I Forget" *Best Lee*

THE BAND

- Cornet Solo, "Kilbrannet" *Balfie*
 Selection, "Coppelia" *Hallist Music Delibes*
 THE CHOIR
 "Orpheus With His Lute" *German*
 "Jenny Vale" (Londonderry Air) *German*
 "Night of Stars" *Offenbach*
 "Old King Cole" *Cecil Forsyth*
 "Annie Laurie" *Chas. Macpherson*

10.0.—Programme S.B. from London.

10.30. THE BAND

- Highland Patrol, "The Wee Macgregor" *H. B. Ann*

THEL PRESOTT

- "A Dream Love" *M. Montague Phillips*
 "Gentle Flowers in the Dew" *Chas. Macpherson*
 "For Ever and for Ever" *Chas. Macpherson*

10.45. Close down.

SATURDAY, September 26th.

4.0. At 4.00 p.m.

4.15. Concert.

5.0. CHILDREN'S CORNER.

5.40.—Children's Letters.

6.0.—Programme S.B. from London.

Stoke-on-Trent Programme.

(Continued from page 589.)

REBE HILLIER

- "The Sweetest Flower That Blooms" *Hawley*

- "I Love the Moon" *Hawley*

LEONARD DENNIS

- "Tarnishella" *Synce*

THE QUINTET

- "A Musical Switch" *Alford*
 Fifteen Minutes' Dance Music

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

10.30. GUTHRIE EDWARDS

- "The Spirit Song" *Hawley*
 "The Wanderer" *Schubert*

- "The Song" *Musset*

- "The Song" *Leadi*

- "The Song" *H. H. Beck*

- "The Song" *H. H. Beck*

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- "The Song" *H. H. Beck*

- "The Song" *H. H. Beck*

- "The Song" *H. H. Beck*

SATURDAY, September 26th

2.30.—Afternoon Topics.

4.0.—The Capital Cinema Orchestra.

6.0.—CHILDREN'S CORNER

5.40. Children's Letters.

5.1. Children's Corner

6.0-12.0. Programme S.B. from London.



The Newest and Best Wireless Journal
Of real interest to all Radio Users

THE AMPLION Magazine, while catering for those interested in the ethics and the theories of wireless, addresses itself more especially to "the every-day user of the ordinary domestic radio set."

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 Amplion Magazine competition and novel broadcasting chart

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Week Beginning Sunday, Sept. 20th.

SUNDAY, September 20th.

5.30-5.35.—Programme S.B. from Cardiff.
6.30-8.0.—Service relayed from Walter Road Congregational Church.

9.0-11.0.—Programme S.B. from Cardiff.

MONDAY, September 21st.

6.0.—The Castle Cinema Orchestra. Musical Director, Jack Arnold.
6.0.—Afternoon Topics and Music.
6.30.—CHILDREN'S CORNER. (Letters 6.5.)
6.15.—Programme S.B. from London.
7.40.—Programme S.B. from Cardiff.
8.0-11.0.—Programme S.B. from London.

TUESDAY, September 22nd.

6.0.—Gramophone Concert.
6.0.—The Station Tins.
6.30.—CHILDREN'S CORNER. (Letters 6.5.)
6.15.—Programme S.B. from London.
7.10.—Programme S.B. from Cardiff.
7.25-11.30.—Programme S.B. from London.

WEDNESDAY, September 23rd.

6.0.—The Castle Cinema Orchestra.
6.0.—Afternoon Topics and Music.
6.30.—CHILDREN'S CORNER. (Letters 6.5.)
6.15-6.30.—Teens' Corner. S.B. from Cardiff.
6.30.—Programme S.B. from London.
7.40.—Programme S.B. from Cardiff.
10.0-11.0.—Programme S.B. from London.

THURSDAY, September 24th.

6.0.—Afternoon Concert.
6.15.—Dance Music.
6.30.—CHILDREN'S CORNER. (Letters 6.5.)
6.15-6.30.—Teens' Corner. S.B. from Cardiff.
6.30.—Programme S.B. from London.
7.10.—Programme S.B. from Cardiff.
7.25.—Programme S.B. from London.
8.55.—The Opera "Gianni Schicchi" Relayed from Leeds.
9.50-11.30.—Programme S.B. from London.

FRIDAY, September 25th.

5.0.—Transmission to Schools: Dr. Florence Metheridge—Prof. William Thomas.
6.0.—The Castle Cinema Orchestra.
6.0.—Afternoon Topics and Music.
6.30.—CHILDREN'S CORNER.
6.15-6.30.—Mr. W. T. M. Hughes: "Hobbies."
6.30.—Programme S.B. from London.
7.10.—Mr. W. H. Jones: "The History of Swansea" (II).
7.25.—Programme S.B. from London.

THE VAUGHAN THOMAS QUARTET:

MORGAN LLOYD (Violin),
DOROTHY W. DAVIES (Viola),
EDGAR WILLIAMS (Cello),
D. VAUGHAN THOMAS (Piano),
GWADYS PARTRIDGE (Soprano),
D. LLOYD THOMAS (Baritone).

6.0. THE QUARTET.

Piano Quartet in A Major..... Brahms

6.40.—A Short Talk on "Beethoven," by Dr. D. VAUGHAN THOMAS.

6.0. GWADYS PARTRIDGE.

A Group of Songs.

6.10. D. LLOYD THOMAS.

"The Celestial Weaver"..... Bax

"The Ghost Road"..... Bax

6.25. D. VAUGHAN THOMAS and

MORGAN LLOYD

Pianoforte and Violin Sonata in A Major

Beethoven

9.45. D. VAUGHAN THOMAS, MORGAN

LLOYD, and DOROTHY W. DAVIES.

Trio for Piano, Violin, and Viola, Op. 32

Chopin

10.0.—Programme S.B. from London.

10.30. GWADYS PARTRIDGE.

A Group of Songs.

10.40. D. LLOYD THOMAS.

"Eleanor"..... Alfred Mulliken

"O Thank Me Not"..... Alfred Mulliken

10.50. EDGAR WILLIAMS.

Variations in B Minor... Coleridge-Taylor

11.0.—Close down.

SATURDAY, September 26th.

6.0.—The Castle Cinema Orchestra.
6.15.—New Gramophone Records.
6.30.—CHILDREN'S CORNER. (Letters 6.5.)
6.15.—Programme S.B. from London.
7.40.—Programme S.B. from Cardiff.
10.0-11.0.—Programme S.B. from London.

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It is better than the common aerial

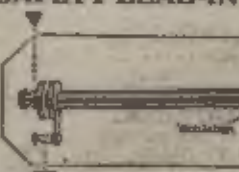
and earth terminals at your feet, or to adopt any device that does not connect aerial to earth outside the house. Lightning will not follow angles; it takes a straight line.

The PRESSLAND SAFETY LEAD-IN

Each taking outside a Free Inner wire. Safety device, low in design, in properly insulating "hard" pipe—sticks.

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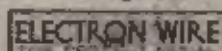
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