



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 9. No. 106.

Registered at the G.P.O. as a Newspaper.

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning
SUNDAY, October 4th.

MAIN STATIONS.

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

HIGH-POWER STATION.

(Deventry.)

RELAY STATIONS.

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

SPECIAL CONTENTS.

ARE YOU A RADIO DANCER?

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A RUN ROUND THE STATIONS.

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OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 11s. 6d.

The Coming of the Tango.

By **GEORGE GROSSMITH.**

IN 1912, the world gave birth to the dance craze. A couple had been engaged to dance at the Café de Paris in Paris. This was a novelty. Hitherto, dancing could be seen only at "places where they dance"; that is to say, in public and private ball-rooms, and upon the stage. A couple gyrating amongst the tables at restaurants during dinner and supper was something entirely new, and its introduction was greeted with enthusiasm. New York followed suit immediately, and England—as it always does—a year later.

Maurice and Florence Walton were probably the pioneers. After they had been dancing a few weeks, one or two venturesome couples among the diners, inspired by the exhibition, "took the floor" themselves, and this induced the restaurateurs to clear a space for their clients and make dancing a feature at the evening meals. The dancers chiefly indulged in were the "Boston," "Hesitation," "One-step," "Two-step" and "Teddy-bear."

At Deauville, in 1913, I was dancing with a partner at the Theatre du Casino, Vernon and Irene Castle in the Casino Restaurant, and Maurice and Florence Walton at Ciro's. Later in the year, the Castles were earning £1,000 a week in New York. Then came the War, and poor Castle, best of brave and good-hearted fellows, took a trap-drum into the trenches and gave his brother officers dancing lessons behind the lines.

Then came the "Tango." In a beautiful house in the Rue de la Faisanderie, an old lady gave me my first lesson in this beautiful Argentine dance. She was the French wife of a Polish nobleman who had once been the greatest operatic tenor in the world. Her salon was the rendezvous for distinguished people of all nationalities, and to her I give the real credit of introducing the dance craze.

The ladies of a generation ago were at home on the "first and third Tuesdays" or the "second Thursdays," where a man usually found himself in a minority of one. My friend of the Rue de la Faisanderie replaced this dreary function with the *Thé Dansant*; to these she attracted the husbands, sons and daughters, as well as her women friends themselves.

There was an Argentine at the piano and one or two on the floor. The innovation spread like wildfire to all the French Plages, to all the big Paris and country houses, and throughout Europe and America. Statesmen and generals stood unnoticed in the corners of the great drawing-rooms, while their daughters were being piloted round the centre of the room by gentlemen from Buenos Aires and Rio.

(Continued overleaf in column 3.)



Mr. GEORGE GROSSMITH.

A Veteran Composer's Triumph.

The Story of Verdi's "Aida."

VERDI, unlike other composers, steadily advanced in power with age, and his third period was marked by several operas of greater value than those which had previously come from his pen. Of the products of his fully-ripe genius, *Aida*, which is in his loftier and more dramatic style, is the most popular.

It was first represented at Cairo, and was the outcome of a proposal made by Ismail Pasha, Khedive of Egypt, who commissioned Verdi to write an opera for his new opera house. A "skeleton" of the libretto, the subject of which was certain phases of life at Memphis and Thebes in the time of the Pharaohs, was drawn up by Mariette Bey, the great French Egyptologist. This was handed to M. du Locle, who, with the aid of Verdi, wrote the text in French prose, which was subsequently translated into Italian verse.

A Horror of the Sea.

After Verdi had composed the music, he was offered money, honours, and decorations if he would go to Egypt and conduct it in person. But he refused. Like Rossini, he had a horror of the sea, and had suffered so much by trusting himself to it once, when he had visited London, that he had vowed never to venture on it again.

The opera was staged in December, 1871, and was a great success. At the general rehearsal, which lasted from seven o'clock at night till three in the morning, there was a large and distinguished audience, and such glowing accounts of the work were circulated that the demand for seats for the first performance was enormous. They had been bought up by speculators, who, at the last moment, it is said, "sold boxes and stalls for their weight in gold."

Soon afterwards *Aida* was represented at Milan, where also it was enthusiastically received. Verdi was called before the curtain thirty-two times, and after the second act he was presented, on behalf of the leading inhabitants of the town, with a sceptre of ivory adorned with a diamond star, similar to that carried by the King of Egypt in the opera.

Cool Check!

Equally warm was the reception given to the work in other Italian towns, though one man who heard it was by no means smitten with it. An inhabitant of a village, he went to hear the new opera, his night out, including railway fare and a "delectable" supper, costing him a little more than 31 lire. After reaching home, he asked himself whether the pleasure he had derived was worth the money he had spent, and, coming to the conclusion that it was not, he wrote to Verdi, stating that *Aida* was a failure, and requesting that he be reimbursed the 31 lire he had wasted in going to hear it!

A Remarkable Challenge.

The composer rose to the occasion admirably. He promptly authorized his publisher to send the malcontent 27 lire 80 centimes, the amount asked, less the cost of the supper, for which he thought he could not reasonably be expected to pay.

"It is understood," added Verdi, "that he will give you an acknowledgment, and, further, a short letter in reply, undertaking to hear my new operas no more, exposing himself no more to the menace of spectators, and sparing me further travelling expenses."

And this the aggrieved man did—quite seriously, too!

Later, also, a mediocre composer—one Vincenzo Sassaroli—issued a remarkable challenge to Verdi. After the production of the master's *Requiem*, this musician, thinking that the work of *Aida* could be better set off than it

had been, offered "to compose music to the same libretto, without adding anything, without the smallest abridgment, without the slightest change whatever," on condition that he should be paid 20,000 francs if a jury should judge his work favourably and, if otherwise, that he should be compensated for the loss of his time. Obviously, here was a case of "Heads I win, tails you lose," and for this and other reasons Verdi ridiculed the proposal.

In the end, the musician published an account of the incident, with the not too "snappy" title, "Considerations on the Actual State of Musical Art in Italy, and on the Artistic Importance of the opera *Aida* and of the *Messa* of Verdi, by the Maestro Sassaroli, with two challenges sent by him to the Publisher Tito Ricordi and the Maestro Giuseppe Verdi and refused by them."

A Poor Joke.

Having made a triumphal tour of Italy and of other countries, *Aida* reached Paris in 1878, where it was first produced at the Théâtre Italien. Several years earlier, Verdi had been asked to allow it to be represented at the Opera, with which he had had some differences. One day he called the famous orchestra for rehearsal. The time of one piece was taken more quickly than he liked, and on his speaking to Dietrich, the conductor, the band began it again, this

"THE STREAM OF LIFE."

The first of Professor Julian S. Huxley's important series of Talks will be published in the next issue of "The Radio Times."

In these Talks theories will be advanced which probably will have the effect of influencing the whole trend of contemporary scientific thought.

time dragging it in a ridiculous manner, with the object of annoying the composer.

"It's a poor joke!" exclaimed Verdi, stamping his foot.

"The fact is, maestro," said Dietrich, "these gentlemen think that they have no need to rehearse."

With a cutting rejoinder Verdi left, and never again did he appear at the Opera.

At the outset, therefore, he would not consent to the representation of *Aida* on the chief lyric stage of France; but ultimately he gave way, with results which were no less gratifying to him than to the management of the house.

The first performance of the opera in London was as successful as that in Paris. It was remarkable chiefly for the appearance of Madame Patti as *Aida*, in which part she scored a great triumph.

And ever since, this most of the great trilogy—*Aida*, *Othello*, and *Falstaff*—has had a sure place in the affections of lovers of lyric drama in this country. T. W. WILKINSON.

[Act II of "Aida," played by the British National Opera Company, will be relayed from the Theatre Royal, Glasgow, to various stations, on Saturday, October 16th.]

THE B.B.C. is supporting the British National Opera Company in its great campaign to consolidate and develop the basis of British Opera for the whole British people. The campaign will open at the Central Hall, Westminster, on Friday, October 16th, when representative leaders of all political parties, music, and the Press will speak. Lord Londonderry will preside. The speeches between 8.35 and 9.30 will be broadcast through all stations of the B.B.C.

The Coming of the Tango.

(Continued from the previous page.)

The dance craze became so powerful that even the tragic years 1914-18 failed to kill it. In Paris the Tango was almost exclusively danced, and a very beautiful dance it was. But there the dancers contented themselves by sticking almost exclusively to the "Corte." When the Tango was first introduced to the English public, it was shown as an exotic dance, bristling with 358 variations. Tango melodies flooded the music shops, the back covers containing rebus-like diagrams and descriptions of the various movements quite impossible of understanding.

Expositions were given at nearly every music-hall, with the result that a few self-styled experts were rushing up and down drawing-rooms, executing vigorous "half-moons" and "scissors," throwing their partners into the air and introducing matteliche steps into their gyrations, with the result that the dance was immediately voted "taboo."

There never was the slightest necessity for the Tango to be either immodest or ungraceful. But the English papers widely heralded it as such, "barbarian antics" and "negroid wriggings" being common terms in their descriptions. Wherever the fault may have lain, there is no doubt whatever that the Tango, as introduced to the English public a few years preceding the War, was far too complicated and, at its best, it became purely an exhibition dance. The Fox-trot absorbed whatever remained or could be grasped of the "Tango Corte" and the "Boston." I have always regretted this, as the beautiful metre and music of the Tango was lost to our ballrooms. Until lately, indeed, the Valse was also omitted, or nearly omitted, from dance programmes, entire evenings being given over to Fox-trots and an occasional One-step. It was a great pity, as we lost this contrasting rhythm as well as the beautiful melodies of the Tango.

But now we are to have it again, in the simple form of the French Tango, consisting practically of four steps. As it is being done now throughout France, it must be admitted to be the easiest of all dances. No one can cavil at its grace or suitability to a ballroom. I feel certain it will become popular in England, and dance teachers, welcoming it with open arms, are circularizing their clients to that effect.

The B.B.C., intending to be first in the field, have engaged Santos Casani to give a series of these lessons to listeners throughout the country. In addition to this Varaldi's Savoy Tango Band began its broadcasting this month. Casani is not only a brilliant teacher, but a teacher of teachers.

Listeners will have appreciated from his first lesson the simplicity of his methods. On a suggestion made by myself, he is instructing before the microphone a pair of pupils totally uninitiated in the Tango; instructions as to the placing of the hands, the movements of the feet, the poise of the body, etc., are given slowly in order that listeners may grasp them, and actually receive their lessons from the loud-speaker. A loud-speaker will be necessary; I cannot conceive a couple dancing with headphones on.

By carefully absorbing the three lessons, and a little practice in between, I know of no reason why listeners of all ages should not become sufficiently proficient in this alluring dance to appreciate and enjoy the Varaldi Savoy Tango Band.

Weather Listeners Like.

Why Your Reception Varies.

BECAUSE the broadcast programmes are not consistently of the same strength in your headphones, you need not always conclude that your receiving set is at fault. Nearly every listener has his pet theory that reception is better during certain weather conditions, but many agree that music is clearest and loudest on a wet, windy night. This is all the better, because you usually make up your mind to stop indoors and listen when the weather is bad.

Rain is Good for Radio.

It was definitely proved, many years ago, that a heavy rainfall increases the range of wireless communication. Rain forms a film of moisture over the ground which probably prevents the dissipation of wireless waves into the earth. It is a well-known fact that radio signals travel better over water than over land, and communication is established regularly at sea over distances which make the landman gasp. On a very wet night, radio conditions ashore resemble those at sea.

If you have a crystal set, an important consideration influencing the strength of your reception is the earth system. A good shower of rain usually improves the earth connection, especially if it is not normally very efficient. So, on a rainy night, you may find that signals are stronger.

Mystery of "Fading."

But rain often has a bad effect on reception, particularly if the aerial lead-in is arranged so that the rain drops on to the insulator. When this happens, the aerial is really connected by a thin layer or stream of water to the damp walls of the house, which brings about a great reduction in signal strength.

Snow on the lead-in insulator may also "short" the aerial.

Have you ever noticed a thin layer of ice on your aerial system after a sharp frost? Moisture on the wires and insulators freezes, and sometimes causes considerable leakage of energy.

One of the most mysterious things connected with broadcast reception is that effect known as "fading." Signals which are coming in quite clearly seem to fade away suddenly, although no adjustment or alteration to the set has been made. Conditions in which this annoyance takes place are being studied very closely, and although no complete explanation of "fading" has yet been propounded, American investigators have demonstrated conclusively that it is often due to the presence of fog. A cloud of fog can have the same effect as a mountain which, as is well known, can shield a radio instrument from signals in certain directions. Weak signals suffer most from "fading."

Atmospherics and the Wind.

What are those funny, crackling noises you sometimes hear in your headphones? I do not mean those "frying" sounds often due to faulty batteries, but mysterious noises which you may hear even with a crystal set. They are known as atmospherics, and are said to be due to electrical discharges in the atmosphere. In America they call them "static." This nuisance is more prevalent there, and in all tropical countries. Apparently, there is a close connection between atmospherics and the wind, and your enjoyment is likely to be interfered with chiefly when the wind is dry and warm. But on wet, windy nights, you can be fairly sure that atmospherics will not worry you.

K. P. HUNT.

Kicks and Ha'pence.

By A. Corbett-Smith.

(The following article represents an independent expression of opinion on a highly controversial subject.)

WHEN you are a servant of the King, which means the State, it is a rule of the Game that you shall be given many kicks, but few ha'pence. Do your work well, and ten to one someone else will get the credit; fail, whatever the cause may be, and you will have to bear the blame.

Now that is good law, and it has served the British well. It has made men to deal faithfully by the State at home and abroad. It has encouraged responsibility in lonely places. It has created a system, essentially British, wherein there is mutual reliance and mutual respect between the individual and the State, which is the people.

Working Uphill.

But when there are neither kicks nor ha'pence, it means that there is indifference. And indifference is good for neither man nor beast. Besides, it is a breaking of the rules. And the British folk pride themselves upon holding the rules and keeping the ring.

And that little company of public servants which we know as the British Broadcasting Company is getting neither kicks nor ha'pence. It is working uphill against indifference. And that, as I say, is good neither for them nor for the public whom they serve. Most certainly it is not good for the Game.

Now I hold no brief for the Company. I am, in fact, probably their sternest critic, and I do not hesitate at times to hit pretty hard. But being, as I hope, a sportsman, I am keen on the Game and I want to see it played out, thoroughly and well. "For the Game is more than the player of the game, and the ship is more than the crew"—as Kipling sings.

The Vital Needs.

To get down to brass tacks. The two vital needs in broadcasting to-day are, on the one side, leadership, and, on the other, an enlightened public opinion. With the first, I am not for the moment concerned, except to remark in passing that a wise and discriminating guidance and inspiration in all things that make for happy and honest citizenship is surely the primary function of British radio.

Public opinion to-day towards broadcasting is neither positive nor negative. It is largely neutral. And it is neutral because at present it lacks knowledge. It fails to bring the much-needed critical pressure to bear upon the service because it does not know exactly what is wrong with the service, nor how to criticize it. There is a vague feeling that something is wrong and, every now and again, there is an outburst of vague complaint, encouraged as a "stunt" by some journal or other. But it ends precisely as it began because there has been nothing definite nor constructive about it.

A Curious Phenomenon.

An enlightened public opinion can only be secured by continuity of reasoned, critical, and constructive comment upon the part of the Press. And of this to-day there is hardly the least sign. Indeed, this indifference of the Press towards matter in which virtually every family in the land is interested is, of its kind, the most curious phenomenon which I have encountered in some twenty-five years of public enlightenment work. Nor do I pretend to account for it.

It is not a question of the radio service giving "what the public wants," but of giving the worthiest in every department and in the most effective manner. This, indeed, is "what the

public wants," and to this the public will immediately and whole-heartedly respond.

An excellent example may be cited in the case of chamber music. Here is the highest and most abstract form of the art, demanding the closest concentration by the listener. A year ago it made but very small appeal. The London Station, to its credit, set out to perform this music regularly and well. To-day the public demand for more is so strong that additional sessions have had to be arranged.

Here was a definite case of good leadership, and its happy result. It started with plenty of kicks. Now, to the astonishment of most folk, there is a harvest of ha'pence. That is honest encouragement.

Merely Boring.

Now, why should we not see the same happy results all through? We shall, if we kick hard enough. But we have got to find the right spot to kick. It is no good launching out into thin air, or we get the same feeling that Dan Leno experienced when he went upstairs. He put his foot on the top stair, and it wasn't. And this is where an impartial, straight-kicking Press comes in, on behalf of the public.

May I give just one very little kick, say, upon the shin, by way of suggestion? We have all noticed, I expect, that the London Station announcers are very fond of reciting off dates of musical compositions. "This sonata was composed in 1770," and so forth.

Now what is the use of that? What does it convey to anyone? It is something dug out of an encyclopaedia and it is merely boring. The only date in history that anyone ever connects with anything is "William the Conqueror, 1066." So folk write in to say, "Cut out that preliminary talk." But, they haven't kicked the right spot.

A Human Peg.

If the announcer were to add, "That was the very year that Nelson first went to sea as a midshipman," we should at once have a little human peg. We all know Nelson and what he looked like and how he dressed, and so we've got a general idea of the period. Our interest is aroused. If we are told that the population of China is 400,000,000, it means absolutely nothing to us. But tell us that if the entire population of the world were marching past us in fours, there would be a Chinese in every four, and we get the hang of it at once.

That is the kind of practical criticism that is wanted. We want to know what is wrong and why, and then we can kick. Then we shall, I think, be only too ready with the ha'pence. But neither kicks nor ha'pence, let me repeat, is not playing the Game.

AN EXTENDED SERVICE.

As part of its development scheme for the coming season, the B.B.C. will expand the Daventry service for a trial period of a month by transmitting through "5XX," from 11 a.m. to 3 p.m., every day, except Saturday and Sunday, during October. The new transmissions will be of a light musical character and will include interesting "outside broadcasts" taken from London restaurants and places of entertainment.

It is believed that this extension of the broadcast service will be acceptable, particularly to listeners at home and to hospital patients. A good deal of expenditure is involved in the provision of programmes, in organization, and in the technical arrangements, and the trial period will prove whether this expenditure is justified by results.

Official News and Views. GOSSIP ABOUT BROADCASTING

Dance Music Every Night.

STARTING on November 2nd, broadcast dance music will be available from Daventry every day, except Sunday, from the conclusion of the ordinary programme until midnight. "Outside broadcasts" will contribute to this late dance music. It is proposed also to send out studio dance music between 8.0 and 7.0 on weekdays.

Famous Bands.

The Savoy Bands have found that the pressure of their existing broadcasting commitments is so severe that they will be unable to continue on the same scale as hitherto. But we are glad to be able to tell listeners that they will not be deprived of the services of the Savoy Bands and, moreover, that these Bands will contribute more novelties in future. For instance, on Wednesday, November 4th, the Savoy Bands will give a special syncopated concert in the London Studio, which will be broadcast through all stations from 9.0 to 10.0 on that night.

Other famous bands, including Jack Hilton's Band, at the Piccadilly Hotel, and the Kit Cat Club Band, will be heard at regular intervals during the coming season.

"The Lure of the Dance."

On the evening of Saturday, October 17th, Manchester Station will provide the programme relayed through Daventry. The title of this programme is "The Lure of the Dance," and an endeavour will be made in the first hour to take listeners, metaphorically speaking, across Europe, to hear dances characteristic of Russia, Italy and France. In the second hour, a return will be made to the British Isles to hear characteristic Scottish, Welsh, Irish and English dances. The artists will be Miss Lilian Stiles Allen, Mr. Edward Dykes, Mr. Edward Isaacs (at the piano), and the "ZZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

A Studio Tattoo.

The R.B.C. will reproduce a Studio Military Tattoo which will be simultaneously broadcast on Tuesday, November 3rd. In view of recent experiments in acoustic effects, it is thought that an adequate radio representation of the Wembley Tattoo can be achieved. It is hoped to introduce such novelties as the Old Army Quadrille.

A Guy Fawkes "Thriller."

On the night of Thursday, November 5th, the feature of the simultaneous broadcast programme will be a surprise "thriller" marking the anniversary of Guy Fawkes Day. All the resources of radio drama will be brought to bear in making this surprise as thrilling and realistic as possible.

"Miss 2025."

A novel talk will be broadcast at 4.45 p.m. from Birmingham, on October 17th, by Miss Dora G. Mercer, whose subject is "The Young Woman of 2025." Miss Mercer has obtained the opinions of several well-known men and women on what the English girl will be like 100 years hence. Listeners will be told the opinions of Mr. George Bernard Shaw, Mr. John Russell, Miss Sheila Kaye-Smith, Dr. Walter Hadwen, and Mr. T. P. O'Connor.

Bells.

During Plymouth Station's Novelty Night on Friday, October 16th, part of the programme will be entitled "Bells," and will include the Kitto Hand-and-Sleigh-bell Ringers. At the conclusion of the programme of "Bells," the Welsh air, "The Ash Grove," will be played by the Kitto Quartet, in conjunction with the Hand and Sleigh bells. Then there will be an interlude for a talk on "Bells," followed by a section entitled "Entertainment," when Mr. George Parsons,

the blind harpist, will contribute popular vocal numbers. The band of the 2nd Battalion of the South Staffordshire Regiment will also play, and included among their items will be a Brass Quartet number, "Spring," by Round.

Men of the Mendips.

Under this alliterative title, Cardiff's programme for Friday, October 16th, will be of special interest to Somerset listeners. The occasion will be a broadcast performance by the Wookey Hole Male Voice Choir, which has a great reputation in the West of England.

Dog Talks.

The late Secretary of the Suffolk Kennel Clubs, Mr. Sydney R. Askew, will shortly give a brief series of talks to dog lovers from Birmingham Station during the Afternoon Topics. On October 16th he will give a lesson in dog-management, with hints on health, exercise, and feeding, to be followed, on October 30th, by a description of what the "ringsider" does not see at a dog show, and concluding, on November 13th, with some First Aid Hints in Sickness.

Beethoven's Sonatas.

Earlier this year, Glasgow Station aroused considerable interest by broadcasting the nine Beethoven Symphonies on successive Wednesday, and now another interesting series is to be provided by the same Station, when Mr. Herbert A. Carruthers, Musical Director at Glasgow, will play the thirty-two Piano-forte Sonatas. It has been arranged that the Beethoven Sonatas will be played each Monday at 8 p.m. (subject to such unexpected events as may render this impossible) and the first of the series, No. 1 in F Minor (Op. 2, No. 1), will be broadcast on Monday, October 12th.

A Purcell Programme.

At Bournemouth Station, Friday evening, October 16th, will be devoted to the works of Purcell, the English composer who lived from 1658-1695. The programme will open with *Anphitryon*, or *The Two Sonias*, a comedy written by Dryden, to which Purcell wrote the music and songs. This will be followed by *Randall*, or *The British Heroine* (an anonymous alteration of a tragedy by Beaumont and Fletcher). The artists will be Miss Dorothy Bennett (soprano), Miss Gladys Palmer (contralto), Mr. Sydney Coltham (tenor), Mr. Harold Williams (bass), and the Bournemouth Wireless Augmented Orchestra, conducted by Captain W. A. Featherstone.

Masters of Music.

Music by most of the great masters, from Purcell to Elgar, will be played at Belfast on Thursday, October 15th. The programme is arranged in chronological sequence and listeners will have the opportunity of trying to trace the evolution from Purcell to Handel, from Bach to Beethoven; the eighteenth century to the romantic style of Mendelssohn; Mendelssohn to Wagner, and Wagner to Elgar. For those who find this too exacting, the Belfast Radio Players will produce another of the series of "Double-sided Records," and the Station Orchestra will play a programme of very light music.

A Visit From Birmingham.

The chief event of next week at Nottingham Station is a visit which Mr. Percy Edgar and a party from Birmingham are paying the Studio on October 16th. This will be the first time that a party from another station will make such a visit to Nottingham.

Aberdeen's School Fare.

Aberdeen Station's School transmissions begin on October 11th. Each transmission consists of two talks, separated by a quarter of an hour's

orchestral music. The first talk period will be devoted to Mr. William Swainson's addresses on Folk Songs, Orchestras and Famous Composers, illustrated by examples. The other period will be filled by Miss Coult's geological talks on "The Work of the Wave," "The Work of Ice," and the "History of Rocks."

Women Only.

The programme from Leeds-Bradford Station will be given entirely by women on Friday, October 16th. Miss Helena Millais, whom listeners have so often heard from London, will pay her first visit to this station, and will entertain in her own inimitable way. She will be supported by Miss Kathleen Fries Smith, who will give a pianoforte recital.

A Varied Programme.

The local programme from the Edinburgh Studio on Friday, October 16th, will be given by Miss Christine Crowe in character studies, story, and song; Miss Gertrude Edgard, the well-known mezzo-soprano, and Mrs. Kennedy-Fraser, who will give a talk on Music.

"The Constant Lover."

At the Hull Studio on Friday, October 16th, Miss Colette O'Neil and Mr. Arthur Whatmore will present the amusing on-act comedy, *The Constant Lover*, by St. John Hankin. Later in the evening there are also two interesting talks—at 6.40 p.m., the Weekly Football Talk, and at 7.10 p.m., Mr. Stanley Duncan, Secretary of the Wild Fowls' Association of Great Britain and Ireland, on "Wild Fowling Afloat."

On Saturday, October 17th, there will be an outside broadcast of Mr. Wilfred L. Stephenson's Popular Celebrity Concert from the Queen's Hall, Hull, when Walter Rummel will be the leading artist.

"Peer Gynt."

A notable production to be broadcast from Glasgow Station on Friday, October 9th, is that of scenes from Ibsen's *Peer Gynt*, translated and produced by Miss Isabelle M. Pagan, who will describe and introduce them. The music, by Grieg, will be provided by the Station Augmented Orchestra, under Mr. Herbert A. Carruthers, and consists mainly of those little-known and seldom-played compositions which Grieg wrote specially for the play. *Peer Gynt* is of great length, and will last, with liberal cutting, as much as four hours, so, on this occasion, whole scenes will be omitted. These, Miss Pagan will summarize as briefly as possible.

How a City is Run.

The Town Clerk of Nottingham is giving a talk at Nottingham Station on "Municipal Administration" on Wednesday, October 7th. It is hoped to continue with talks from the Director of Education and the Chief Constable on the work of their respective departments.

Offenbach Follies.

A diversion in one act, entitled "The Offenbach Follies," which has been arranged by Mr. George Crossmith, with lyrics by Mr. Adrian Roca, should prove a welcome "diversion" in the London Station programme at 9 p.m. on October 7th. Mr. John Ansell, the composer and conductor, has specially arranged the music from popular operas by Offenbach, such as *Tales of Hoffmann*. A strong cast has been engaged and Mr. Ansell will conduct the production.

The week's feature at 10.30 p.m. will be provided, as already announced, by Mr. Jack Buchanan in some of his recent revue hits.

Earlier Sunday News.

The News Bulletin will be read at London Station on Sunday evenings, after October 11th, at 9 o'clock, instead of 10 o'clock.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss NORA DELMAR (Soprano) will broadcast from Newcastle and Glasgow on October 8th and 9th.



Mr. JACK BUCHANAN, the Revue Star, will be the Week's Feature at London on October 7th. S.B. to all Stations.



Miss HELEN HENSCHER, who is singing to her own accompaniment from various Stations this week.



Miss UNA TRUMAN will give a Pianoforte Recital at Sheffield on October 8th.



Miss GWEN FARRAR and Miss NORAH SLANEY are to give their entertainment from London, S.B. to all Stations except Belfast, on October 8th.



Miss SYBIL GORDON (Mezzo-Soprano) will be heard from Manchester on October 8th.



Mr. ANTHONY BERNARD is to conduct the London Chamber Orchestra to be broadcast from London and other Stations on October 8th.



Mr. EVELYN HOWARD-JONES (Pianist) is playing at London on October 8th.



Capt. C. P. DICK, Bandmaster of Liverpool City Police, participating in the Liverpool Civic Week celebrations.



Alderman THOMAS DOWD, Lord Mayor of Liverpool, will broadcast a Talk from Liverpool on October 8th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

ACT II. OF PUCCINI'S "TOSCA."

(LONDON AND OTHER STATIONS, THURSDAY.)
PUCCINI'S *Tosca*, produced in 1900 (after *La Bohème* and before *Madam Butterfly*), is founded upon Sardou's tragedy, *La Tosca*.

Below are given, first a brief sketch of the whole plot, then a guide to the Second Act, which may be followed step by step as the Opera proceeds.

The setting is Rome of 1800. Mario Cavaradossi, an artist, shelters an escaped political prisoner. He is suspected by Baron Scarpia, Chief of Police, arrested and put to torture.

The case against Cavaradossi is proved, and Scarpia tells *Tosca* (for "*La Tosca*," a singer, and Cavaradossi's true-love) that Cavaradossi will be put to death, unless he (Scarpia) is bribed. The bribe is to be *Tosca* herself.

In desperation, *Tosca* professes to acquiesce, and when she has gained possession of a passport for herself and Cavaradossi, she kills Scarpia.

Scarpia's orders are to be carried out, and they are that a mock execution shall take place, Cavaradossi dissembling death. But instead of blank cartridges, actual bullets are fired, and Cavaradossi falls dead.

The murder of Scarpia has by now been discovered, but as the guards rush in to arrest *Tosca*, she throws herself over the battlements.

ACT II.

SCARPIA (*Baritone*) is seated at supper, musing in his apartments at the Farnese Palace. SCIARRONE (*Bass*), a Gendarme, enters, and is given his orders to bring *La Tosca*, who is singing before the Queen. He withdraws, but soon returns to announce SPOLETTA (*Tenor*), a Police Agent, who brings news that he has not found Angelotti, the fugitive, but has arrested Cavaradossi.

Cavaradossi (*Tenor*) is now brought in, and scornfully, and stubbornly, repudiates the charge of sheltering Angelotti.

Presently *TOSCA* (*Soprano*) rushes in, and Scarpia orders Sciarrone to take Cavaradossi away—to the torture chamber, though *Tosca* does not yet know this.

Tosca is now left with Scarpia, who tries in vain to gain information from her. Then he tells her that Cavaradossi is being tortured, and groans are just then heard. The conditions are intensified, until the doors are thrown open, and *Tosca* sees Cavaradossi. When he utters an excessive, prolonged cry of pain, she yields, and tells Scarpia where Angelotti will be found.

Cavaradossi, swooning, is now brought in and laid on a couch, where *Tosca* embraces him, though he reproaches her when he finds she has given away the secret of the prisoner.

Sciarrone enters with bad news of the fighting, at which Cavaradossi exults. He is told he will be hanged, and is dragged away.

Tosca and Scarpia are again left alone, and Scarpia, calmly resuming his supper, gradually discloses to her that Cavaradossi can be saved if she will give herself to him, Scarpia.

Tosca is at first seized with utter revulsion; but her plight is extreme. Presently she sings her poignant song *Vissi d'arte* (*Love and music, these have I lived for.*)

At length Spolettia brings word that Angelotti swallowed poison when he was arrested, and that Cavaradossi's fate awaits Scarpia's word.

Scarpia appeals to *Tosca*, who at last yields; and he sends Spolettia away with secret orders for a mock execution—"Simulated. . . . As we did in the case of Palmieri!"

Tosca now demands safe conduct for herself and Cavaradossi. While Scarpia writes out a passport, she goes to the table, intending to

drink a glass of wine. She catches sight of a knife, picks it up, and, when Scarpia comes forward to embrace her, stabs him.

Scarpia falls to the ground and dies. *Tosca* washes the stains from her fingers, takes the passport from Scarpia's clutched fist, places candles at his head and a crucifix on his breast, and goes from the room.

CHACONNE FROM "THE GORDIAN KNOT UNTIED" (PURCELL).

(LONDON, SUNDAY.)

The play called *The Gordian Knot Untied*, for which Purcell wrote incidental music, seems to have disappeared, leaving no tracks.

A Gentleman's Journal in 1691-92 speaks of the author as a "Gentleman who writ lately a most ingenious Dialogue concerning Women."

Purcell's music consists of eight numbers, of which the Chaconne is the sixth. The Chaconne was a stately dance, in a slow three-in-a-bar time. The general style of the music is that of a "ground bass," i.e., a piece in which the same phrase is repeated over-and-over again in the bass, the upper parts always changing. This rule, however, is not rigidly enforced.

Purcell wrote many Chaconnes, and they are among his finest music, for his wonderful genius excelled in writing amazing variations in which every stroke of ingenuity only heightened the musical effect.

DE FALLA'S "NIGHTS IN THE GARDENS OF SPAIN."

(LONDON, SUNDAY.)

Everyone knows the mood evoked by a fine, warm summer's day. It is that dreamy, passive, romantic mood that this music calls for, rather than a plain, matter-of-fact mood in which one asks of music straightforward, "ratchety" tunes.

Not that there are no good tunes in this piece—there are plenty of them; but they are not very definite—generally heard, as it were, through a haze. From this point of view, the general background of the music may, perhaps, conjure up beautiful Spanish scenes, full of colour, but mostly subdued colours.

De Falla's *Nights in the Gardens of Spain* consists of three "Symphonic Impressions" for Solo Piano and Orchestra. The First Movement comes to a definite close, but the Second runs straight into the Third.

THE FIRST MOVEMENT. In the *Generalife* (a famous garden near Granada) suggests an improvisation. The gently-swaying Chief Tune is heard at the opening in the Orchestra.

THE SECOND MOVEMENT is a *Distant Dance*—mostly a lively, rhythmic piece. This runs straight into—

THE THIRD MOVEMENT. In the *Gardens of the Sierra* (or ridge) of *Corofea*. This is a brilliant piece, with a very florid Chief Tune.

[N.B.—For some other music of the week see issues of *The Radio Times* as follows: Liszt's First Piano Concerto (Newcastle, Monday), issue of August 28th; Rimsky-Korsakov's *Flight of the Bumble Bee* (Birmingham, Wednesday), issue of July 31st.]



Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Responses to queries which require interest with brevity. The Editorial address is 2-11, Southampton Street, Strand, London, W.C.2.]

For Future Ages.

DEAR SIR,—We think that it may possibly be of interest to you to know that in the cabinet built in the foundation stone in the New Bournemouth Pavilion, a current copy of *The Radio Times* was included with other documents and records placed therein on September 23rd, 1925.

No one can foresee the developments which will take place in wireless, and a copy of your journal will supply for any future generation who may uncover it, a definite record of the state of broadcasting at the present time.

Yours, etc.,

HOME AND KNIGHT, A.A.R.I.B.A.

37, Russell Square, W.C.

A Question of Language.

DEAR SIR,—One of your correspondents asks why the opera *I Pagliacci* was broadcast in Italian. This opera was written by an Italian, and it is only natural to perform an opera in its original language.

It is a great mistake to perform an opera in any other language than that in which it was originally written; the text never fits the score. If people would only acquaint themselves with a synopsis of the text before listening to an opera, they would be surprised how easily they could follow it. The correct way, of course, is to arm oneself with a score and follow the music line for line.

Yours, etc.,

CHARLTON, S.E. MELLICENT BAYLEY.

"Within Sound of Bow Bells."

DEAR SIR,—I would like to draw attention to a common error made by announcers and artists.

They apparently do not know that a "Cockney" does not speak like a "coastermonger."

The confusion of these two words makes it very annoying to one who was "born within the sound of Bow Bells."

Yours, etc.,

LONDON, E.C. J. E. NUTTALL.

Learning English by Radio.

DEAR SIR,—With keenest interest I listened to a B.B.C. "talk about talks" the other day.

I have always been regretting that up to now in the programmes of the B.B.C. "talk" occupied a very moderate share of the day's activities—but, of course, it was not for me as a foreigner to utter this opinion. The more thankful I am now that in future I shall have some more opportunities of hearing good English spoken and of acquiring a true and correct English pronunciation.

As there is no English person living here at my place, the B.B.C. talks are for me the only means of getting on with my self-taught English.

Yours, etc.,

OTTO MÜLLER.

Geesthacht, near Hamburg.

"Parted."

DEAR SIR,—I am writing this in sorrow, to think that very soon the B.B.C. and myself shall be parted, and "Uncle's" voice will be still.

It is one of the most gruesome cuts in the tragedy of unemployment. In fact, apart from being unemployed, it is the most unkind cut of all.

Unemployment means the cutting down of a lot of life's little amenities. Tobacco, newspapers and other little oddments will have to go. Putting away my little wireless set will be like burying an old and tried friend.

Yours, etc.,

HULL. W. E. K.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Beyond Criticism.

(From Professor A. M. Low.)

DEAR SIR,—I feel that many people are willing to write to the R.B.C. when they have any complaints to make, but a far lesser number are willing to express their appreciation of broadcasting generally. During the past week, the programmes have been, in my opinion, beyond criticism, and I am certain that a repetition of the Eastbourne concert and the Wireless Revue could not fail to give satisfaction to the many millions of listeners both within and without the British Isles.

Yours, etc.,

A. M. LOW.

—? Calling?

DEAR SIR,—I frequently fail to catch the name of the Station calling because the first word is the name of the Station, which comes sometimes unexpectedly.

I suggest that the name of the Station be preceded by a word or two, e.g.—“You are now listening to —,” which would give one a little more time to listen intently.

Yours, etc.,

ERNEST COOK.

The “Dickie Sam.”

DEAR SIR,—In a recent issue of *The Radio Times*, when mentioning the “G.L.V.” Dickie Sam,” it was stated that a “Dickie Sam” is an inhabitant of Mersey-side. This is not strictly accurate. A person known as a “Dickie Sam” is one born within the Old Boundary of Liverpool, and such a person automatically becomes a “Born Freeman” of the city.

Yours, etc.,

W. J. HAYES.

That Name for a Receiving Set.

DEAR SIR,—As many of your readers are asking for an appropriate and distinctive name for receiving sets, may I suggest “Autophone”? Yours, etc.,

Yours, etc.,

A. W. CIPRIAN.

By Way of Daventry.

DEAR SIR,—In many letters from listeners one reads that there are several English stations from which one may select programmes, and Mr. Lee, of St. Annes-on-Sea, repeats this fallacy. In this district Morse signals are so loud and continuous that they absolutely drown the programmes broadcast on the short wave-lengths. Therefore, we are limited to the Daventry programme, and that only; so if Mr. Lee is able to select his entertainment from eight other stations, he is extremely fortunate.

For the above reason I trust that we may not be unduly deprived of our English programmes, via Daventry.

Yours, etc.,

JAMES L. REBIL.

Wanted: More Humour.

DEAR SIR,—A glance through *The Radio Times* shows that, as usual, in the London programmes, humorists are in a very small minority, in fact only one individual humorous entertainer is shown for “2LO” for the whole week.

I am all for helping to educate the masses in music, if it can be done, and the B.B.C. programmes are probably doing good work in this respect, yet I fear there will always be a large proportion of listeners who prefer at any rate some humour during the evening, and it seems strange that their wants should be met to so little a degree week by week.

Is it because of a dearth of suitable humorists, or is it that the B.B.C. authorities really do not favour humour themselves?

Yours, etc.,

H. C. B.

Seven Kings.

Have You Been Poisoned?

By Philemon.*

IN her story entitled “Poison,” Katherine Mansfield offers an explanation of the notorious fact that a criminal court is always crowded to suffocation by the public when some particularly unpleasant trial is afoot. Why are they there? Why would thousands more be there, if they could get in?

“Guilt!” says the woman in the story. “Guilt! Didn’t you realize that? They’re fascinated like sick people are fascinated by anything—any scrap of news about their case. The man in the dock may be innocent enough, but the people in court are nearly all poisoners. Haven’t you ever thought of the amount of poisoning that goes on? It’s the exception to find married people who don’t poison each other—married people and lovers. Oh, the number of cups of tea, glasses of wine, cups of coffee that are just tainted!”

“Both my husbands poisoned me. My first husband gave me a huge dose almost immediately, but my second was really an artist in his way. Just a tiny pinch, now and again, cleverly disguised—oh, so cleverly!—until one morning I woke up and in every single particle of me, to the ends of my fingers and toes, there was a tiny grain. . . .”

Overlooked By The Law.

I am afraid that it is true. It is not well to keep harping on the fact (for the simple reason that that will not do any good), but the fact should be seen and placed fairly prominently in the background of any mind which would clearly observe and correctly estimate the world—the fact, namely, that the things which really hurt and hinder life are not such as the law takes cognizance of at all.

The real damage, the damage that counts, is not done by criminals.

“Crime” is a legal term; and crimes are defined by reference to some law which has been broken. Therefore, since laws exist to preserve public decency and order, in all highly-civilized communities, crimes are comparatively rare, and the number of criminals (in proportion to the total population) almost negligible.

We congratulate ourselves upon this—too easily, perhaps. The ordinary man is apt to lay great stress upon public decency and order, which he can see and appreciate and reckon upon; and when he finds the decency preserved and the order kept, he becomes proud of the society in which he lives and is at his ease in it and concerning it.

Moreover, and for the same reason, he is inclined to exaggerate the importance of the detection and arrest of crime, and troubles himself but little concerning those things which, although no law has been formulated against them, do assuredly offend and profoundly injure life.

Something Queer.

For one man who administers arsenic to somebody who stands in his way (which, after all, is a fairly solid and practical reason), there are hundreds who, for no reason whatever, but simply through spite, cruelty, or sheer mischief, poison those near to them by more subtle and deadly toxins.

Civilization stands in far less danger of those who kill the body than of those who are able to destroy the soul.

It depresses me sometimes—the number of people one meets who, as soon as one gets close to them, have something—something queer about them; a vision slightly blurred; a distorted outlook; an odd kind of irritableness;

*In a Talk from London.

a prejudice in favour of despair. Poisoned undoubtedly; some, aware of the fact, others quite unaware. And by whom? Certainly not by criminals; not necessarily by brutal persons, even.

Robbery Without Risk.

There is the man who meanly betrays your confidence; the man who treats you with neglect and indifference; who makes you feel that you are under suspicion; who mocks you with a gesture, an innuendo. The family of the Borgias was as nothing to these.

And, when once you have been poisoned, it is so terribly easy for you to become, in your turn, a poisoner.

There are a few burglars here and there who, at considerable risk, attempt a redistribution of property in their own favour, and have an eye upon your jewellery or your spoons.

On the other hand, there is the man who, at no personal risk whatever, robs you of your self-confidence, or of your gay spirit, or your faith in humanity.

Behind The Facer.

Mr. Lonsdale, in his play, *Spring Cleaning*, showed us a group of tolerably respectable people—sufficiently respectable, at any rate, not to need to worry at the sight of a policeman—violently protesting against even momentary association with a woman who, on her part, cannot altogether ignore the attention of the policeman, but who simply does openly and in a professional way that which they themselves are doing with furtive intrigue “under the rose.”

A bishop, the other day, was speaking alarmingly of the underworld of night clubs and that sort of thing. If I were a bishop, I do not think that that would alarm me so very much. What would alarm me, perhaps, would be the underworld which I could not see behind the faces of my immense and highly respectable congregation!

THE CHEIROPHONE.

WE have received, through Sir Richard Paget, the following interesting report from Mr. W. J. Matthews, M.I.Mech.E., at Gibraltar:

“You will no doubt be interested to know that we heard your lecture on ‘Handmade Speech,’ illustrated by the Cheirophone, via ‘5XX.’ Using three valves on a home-built straight set receiver with head-phones, every syllable and sound came through perfectly—in fact, just as clearly as it would have done if you had been in the room. Fortunately, we were not interrupted for the whole period of your lecture, which was remarkable, because we get so much Morse from spark stations in the vicinity that we can never depend on a clear ten minutes of broadcasting.”

NEWCASTLE STATION offers two dramatic features on the evening of Wednesday, October 7th. The “GNO” Repertory Company will give three episodes, first of all from *Under Two Flags*, by “Goids,” specially arranged for broadcasting by Mr. S. G. Jones.

Later during the same evening, listeners will hear *El Amor He Jo-Lava the Sorcerer*, or *Wedded by Witchcraft*, a gipsy one-act play, by G. Martinez-Sierra. Miss Klay Treweek (mezzo-soprano), Miss Grace Angus (soprano), Mr. John Collinson (tenor), and the Station Orchestra will supply the musical side of the programme.

PROGRAMMES FOR SUNDAY (Oct. 4th.)

The reproduction of these Copyright Programmes is strictly reserved.

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

The High-Power (Daventry) Programme will be found on page 69.

2LO LONDON. 365 M.

Organ Recital.

Relayed from

The Bishopsgate Institute.

S.B. to other Stations.

REGINALD GOSS-CUSTARD

(Solo Organ).

BETTY CHESTER (Contralto).

ARCHIBALD WINTER (Tenor).

ZACHARIEWITSCH (Solo Violin).

CHARLES LEGGETT (Solo Cornet).

3.30. REGINALD GOSS-CUSTARD.

Fantasia on the Tune, "Manover" Lemare

BETTY CHESTER.

"Three Ravens" John Ireland

"Sea Fever" (Accompanied by the Composer.)

ZACHARIEWITSCH.

"Serenade" Bach

"Rondo" Mozart

4.0. ARCHIBALD WINTER.

"Be Thou Faithful Unto Death" ("St. Paul") Mendelssohn

"I Attempt From Love's Sickness to Fly" Purcell

"Serenade" Schubert

REGINALD GOSS-CUSTARD.

Sarum Corda Elgar

Cantabile in B Minor Welling

CHARLES LEGGETT.

Cornet Airman ("Statut Mater") Rossini

ARCHIBALD WINTER.

"Somewhere In This Summer Night"

Molly Carrer

"Oh, That It Were So" Frank Bridge

4.30 (approx.). "A WINTER'S TALE,"

(William Shakespeare.)

Act IV., Scene 3.

Before a Shepherd's Cottage.

Flouriel FRANCIS LISTER

Procula FABIA DRAKE

A Shepherd LEONARD CALVERT

Polixenes VICTOR LEWISCHN

Camillo JAMES HUGHES

Shepherds and Shepherdesses.

Autolycus Song at the end of the Scene

will be sung by

ARCHIBALD WINTER.

4.45. REGINALD GOSS-CUSTARD.

Fantasia and Fugue, "The Great G Minor" Bach

Lobusomus Bonnet

BETTY CHESTER.

"The Vagabond" John Ireland

"The Ball of San Maria" (Accompanied by the Composer.)

5.0 (approx.). ZACHARIEWITSCH.

"Larghetto" R. Bartok 1700

"La Capricieuse" Elgar

CHARLES LEGGETT.

"Ave Maria" Schubert

REGINALD GOSS-CUSTARD.

Allegro Cantabile and Toccat in F (5th

Symphony) Widor

(By Request.)

5.30-5.45.—The Rev. H. MARTYN ROGERS:

"One Thousand Miles from Civilization—

The Island of Tristan da Cunha." S.B. to

all Stations.

5.50.—Hymn, "Guide Me, O Thou Great Re-

deemer" (A. and M., No. 196).

Bible Reading.

Address by the Rev. INNES LOGAN,

M.A., St. Columba's Church, Cambridge.

Hymn, "O Jesu I Have Promised" (A.

and M., No. 271).

S.B. to other Stations.

THE LONDON CHAMBER

ORCHESTRA:

(Leader, SAMUEL KITCHER.)

Conducted by ANTHONY BERNARD.

MARCELLE MEYER (Solo Pianoforte).

9.0. THE ORCHESTRA.

Old English Music.

Pavane Westka

Lachrymæ Pavane Dowland

Act Tunes from "Cupid and Death"

Chaconne from "The Gordian Knot Un-

tied" Purcell

9.20 Brandenburg Concerto, No. 1, in F, Bach

"Night in the Garden of Spain" (Piano

and Orchestra) Di Folla

(Solo Pianoforte, MARCELLE MEYER)

Menuetto for Four Horns and Strings

Mozart

9.40.—Suite from "Puccinella"

Sinfonia; Serenata; Scherzino—Allegro

Andantino; Tarantella; Toccatina;

Clavella con 2 Variazioni; Vivu;

Menuetto; Finale

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to all

Stations. Local News.

10.15. THE ORCHESTRA.

"Pavane for a Dead Infanta" Dard

MARCELLE MEYER.

Prelude in G Minor Bach

"Cligue" Gerd

"La Volta" Scriabin

Fugue in G Minor THE ORCHESTRA.

Old Italian Airs and Dances Respighi

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.30. Classical Items.

EDWARD ISAACS (Solo Pianoforte).

HELEN HENSCHER (Songs at the Piano).

EDWARD ISAACS.

Sonata Pathétique Beethoven

Grave; molto allegro con moto; Adagio

cantabile; Rondo (Allegro)

HELEN HENSCHER.

"Who Is Sylvia?" Schubert

"The Trout" Schubert

"The Almond Tree" Schumann

"Dedication" Schumann

4.0. Evensong.

Relayed from

The Cathedral, Worcester.

S.B. to other Stations.

Sung by

THE CATHEDRAL CHORIST

Organist, Sir IVOR ATKINS.

Opening Voluntary—Choral Prelude, "Come

Now, Saviour" Bach

Responses Tullis

Psalm, 100, 101, 102

Chants Afternoon Prayer—Stones

Antiphon (unaccompanied), "There is an Old

Belief" Hubert Parry

Closing Voluntary—Overture, "Arminius"

Bantel

5.0. HELEN HENSCHER.

"Turn Ye to Me" Scottish Air

"The Lamb" Henckel

"De Mount Rock Oh

God"

"Peter, Go Ring-a-Dem

Bells" Negro Spirituals

"Joshua Fit De Battle Oh

Jericho"

CHAPPELL

and

WEBER

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

EDWARD ISAACS.

"Aufschwung" ("Boaring") Schumann

Caprice in E Minor Mendelssohn

Waltz in A Minor Chopin

Waltz in E Minor Chopin

5.30-5.45.—The Rev. H. MARTYN ROGERS.

S.B. from London.

8.30.—Service and Address by the Rev. INNES

LOGAN, M.A. S.B. from London.

9.0. Favourites from Oratorio.

THE STATION REPERTORY CHORUS;

THE STATION AUGMENTED

ORCHESTRA

Conducted by JOSEPH LEWIS.

JOAN MAXWELL (Soprano).

NORAH TARRANT (Contralto).

THE ORCHESTRA.

Overture, "St. Paul" Mendelssohn

CHORUS and ORCHESTRA.

Chorus, "He That Shall Endure"

("Elijah") Mendelssohn

THE ORCHESTRA.

Minuet from "Samson" Handel

JOAN MAXWELL, NORAH TARRANT,

CHORUS and ORCHESTRA.

Duet and Chorus, "I Waited for the

Lord" ("Hymn of Praise") Mendelssohn

THE ORCHESTRA.

"Judea" ("Mors et Vita") Gounod

JOAN MAXWELL.

Aria, "Jerusalem" ("St. Paul")

Mendelssohn

NORAH TARRANT.

Aria, "But the Lord is Mindful" ("St.

Paul") Mendelssohn

THE ORCHESTRA.

March from "Judas Maccabæus" Handel

JOAN MAXWELL and

NORAH TARRANT.

Duet, "O Lovely Peace" ("Judas Mac-

cabæus") Handel

CHORUS and ORCHESTRA.

Chorus, "The Heavens are Telling" ("The

Creation") Haydn

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. THE ORCHESTRA.

Pastoral Symphony, "The Messiah"

Handel

10.30.—Close down.

6BM BOURNEMOUTH. 386 M.

Symphony Concert.

OLIVE CABLE (Contralto).

REGINALD PORTER (Bass-Baritone).

REGINALD S. MOUAT (Violin).

THE WIRELESS AUGMENTED

ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

3.30. Suite, "Vasnetsova" Halvorsen

3.45. REGINALD PORTER and

ORCHESTRA.

"She Alone Charmeth My Sadness"

Gounod

"Sombre Woods" Lully

3.55. OLIVE CABLE and ORCHESTRA.

"Love the Vagrant" ("Carmen") Bizet

"Après un Rêve" Gabriel Faure

4.5. THE ORCHESTRA.

Symphony No. 4 in D Minor Schumann

4.50. OLIVE CABLE.

"At the Well" Haydn

"The Little Green Balcony" E. Coates

5.0. REGINALD PORTER.

"The Lone Player" Alford

"The Vagabond" F. Williams

5.10. REGINALD S. MOUAT and

ORCHESTRA.

Romance and Finale, Concerto in D Minor

Wieniawski

5.30-5.45.—The Rev. H. MARTYN ROGERS.

S.B. from London.

8.30.—Service and Address by the Rev. INNES

LOGAN, M.A. S.B. from London.

PROGRAMMES FOR SUNDAY (Oct. 4th.)

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

Chamber Music and Art Songs.

ADRIANA WOLTERS (Contralto).

COLIN ADAMS (Tenor).

THE WIRELESS STRING

ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

9.0. Serenade for Strings, Op. 48 ... *Tchaikovsky*

9.15. ADRIANA WOLTERS.
"Phidyle" ... *Henri Duparc*

9.20. COLIN ADAMS.
"La Vie Antérieure" ... *Henri Duparc*

9.25. "Julia's Hair" (from Song Cycle, *Roger*
"To Dances" ... *To Julia*) ... *Qualitee*

9.30. THE ORCHESTRA.
Serenade for String Orchestra, "In the Far
West" ... *Francis Bantock*

9.40. ADRIANA WOLTERS.
"Aria of Susanna" (from The Marriage of Figaro) ... *Mozart*

9.45. COLIN ADAMS.
"I'll Sing These Songs of Araby" ... *Clay*

9.50. THE ORCHESTRA.
Serenade, Op. 68, No. 3 ... *Robert Volkmann*

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

10.15. ADRIANA WOLTERS.
"Pauls Angelens" ... *Georg Franck*

10.20. THE ORCHESTRA.
"Cradle Song" (Op. 17, No. 6) ... *Polmgren*

10.25. COLIN ADAMS.
"Deeper and Deeper" ... *Handel*

10.30. "Wait Her, Angels" ... *Handel*

10.35. Close down.

5WA CARDIFF. 353 M.

3.30-5.45.—Programme S.B. from London.

8.0.—A Service for the Sick.

8.30. The Choir of
Frederick Street Presbyterian Church.

Hymn, "Come, Thou Fount of Every Blessing" ... *Morish*

Hymn, "I've Found a Friend, Oh Such a Friend" ("Constance") ... *A. S. Sullivan*

Religious Address by the Rev. D. J. HENRY, B.A.

Hymn, "O Love That Will Not Let Me Go" ("St. Margaret") ... *A. L. Praeger*

Hymn, "For the Beauty of the Earth" ("Gloria Agnus") ... *J. Stainer*

9.0. "The Incalculable Beauty."
BEN DAVIES (Tenor).

THE STATION ORCHESTRA:
Conductor, WARWICK BRATHWAITE.

THE ORCHESTRA.
Symphonic Poem, "Vilava" ... *Smetana*

BEN DAVIES.
Recit. and Aria, "Deeper and Deeper Still" ... *Handel*

"Wait Her, Angels" ... *Handel*

THE ORCHESTRA.
Symphonic Poem, "Phaeton" ... *Saint-Saëns*

BEN DAVIES.
"How Lovely Are Thy Dwellings" ... *Liszt*

"Berenice" ... *Schubert*

"Tu Mary" ... *M. V. White*

THE ORCHESTRA.
Overture in D Minor ... *Handel/Elgar*

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

10.15. THE ORCHESTRA.
"Prelude and Angels' Farewell" ... *Elgar*

10.30. "The Silent Fellowship."

10.35. Close down.

2ZY MANCHESTER. 378 M.

3.30. Music Sacred and Secular.
THE "2ZY" PIANOFORTE TRIO:
ERIC FORD (Pianoforte);
DON HYDEN (Violin);

SIDNEY WRIGHT (Cello);

THE APOLLO GLEE CLUB.

THE GLEE CLUB.

"O Father, Whose Almighty Power" ... *Handel*

"Glorious Apollo" ... *Webbe*

THE TRIO.
Trio in C Minor, Op. 1, No. 3 ... *Beethoven*

Allegro con brio; Andante Cantabile con
Variation; Minuetto; Finale—Prestissimo.

THE GLEE CLUB.
"Hymn Before Action" ... *Walford Davies*

"Border Ballad" ... *Mendelssohn*

"Invictus" ... *Protheroe*

THE TRIO.
Suite for Violin, Cello and Piano ... *Eric Fogg*

THE GLEE CLUB.
"Full Fathom Five" ... *Danhill*

"Crossing the Plains" ... *Praeger*

THE TRIO.
Trio in F, Op. 80 ... *Schumann*

THE GLEE CLUB.
"Spartan Heroes" ... *Protheroe*

"Jesus, Lover Of My Soul" ("Aberystwyth") ... *Perry*

5.30. The Rev. H. MARTYN ROGERS, S.B.
from London.

5.45-6.0.—Music for the Children.

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

8.30. Studio Service.
The Choir of the
Church of the Holy Name (Oxford Road).

Hymn, "Hark! Hark! My Soul."

Religious Address by the Rev. Father FRANCIS IRWIN, S.J.

Hymn, "Sweet Saviour, Bless Us."

9.0.—Programme S.B. from London.

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

10.15.—Programme S.B. from London.

10.45.—Close down.

5NO NEWCASTLE. 404 M.

3.30-5.45.—Programme S.B. from London.

6.30-7.45.—Service relayed from St. James' Congregational Church.

8.30.—Service and Address by the Rev. INNES LOGAN, M.A. S.B. from London.

LAMBERT HARVEY (Tenor).

THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.

9.0. THE ORCHESTRA.
"The River Moldava" (from the Cycle of
Symphonic Poems, "My Country") ... *Smetana*

9.15. LAMBERT HARVEY.
"A Child's Song" ... *G. Marshall*

"She Is Far From the Land" ... *Frank Lambert*

9.25. THE ORCHESTRA.
Two Movements from the "New World"
Symphony ... *Debussy*

Largo; Molto Vivace.

9.40. LAMBERT HARVEY.
"Where'er You Walk" ("Samuel") ... *Handel*

"Deeper and Deeper" ... *Handel*

"Still" ... *Handel*

"Wait Her, Angels" ... *Handel*

9.50. THE ORCHESTRA.
"Prelude" ... *Falck*

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

10.15. LAMBERT HARVEY.
"And God Created Man" ... *Handel*

"In Native Worth" ... *Handel*

10.25.—Close down.

2BD ABERDEEN. 495 M.

MAUD PENNINGTON (Soprano).

JULIEN ROSETT'S TRIO.

THE WIRELESS ORCHESTRA.

THE ORCHESTRA.
Overture, "Mirella" ... *Gounod*

"The Offenbach Polka" ... *arr. George Grossmith*

MAUD PENNINGTON.
"Angels Ever Bright and Fair" ... *Handel*

"Ave Maria" ... *Schubert*

"My Heart Ever Faithful" ... *Bach*

THE TRIO.
Trio in C Minor, Op. 1, No. 3 ... *Beethoven*

Allegro con brio; Andante con variazioni;
Menuetto; Finale—Prestissimo.

MAUD PENNINGTON.
"Elizabeth's Prayer" ("Tannhäuser") ... *Wagner*

"She Wandered Down the Mountain Side" ... *Clay*

THE TRIO.
Trio in F Major, Op. 80 ... *Schumann*

Vivace; Molto espressivo; Con moto;
Non troppo presto.

THE ORCHESTRA.
Extr'acts, "Chant aux Paroles" ... *Tchaikovsky*

"Mélodie Pastorale" ... *Fauré*

(Continued on page 60.)

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PROGRAMMES FOR MONDAY (Oct. 5th.)

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 page 69.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Plants Which Move."
 4.0.—Time Signal from Greenwich, "Vogues and Varieties," by Carmen of Cockaigne.
 4.15.—Programme of Music by the Band of Black Dyke Mills (Yorkshire), relayed from the Lake Bandstand, Wembley.
 5.15.—CHILDREN'S CORNER: Piano Solos by Austin Sophie, "Tom Brown's Schooldays" (Story 3), told by Uncle Rex, "Photography for Young Photographers," by Pollard Crowther.
 6.0.—Light Music, *S.B. to other Stations.*
 6.40.—An Appeal for the Winter Distress Fund, by the Rev. J. B. L. Sheppard.
 7.0.—TIME SIGNAL FROM BIG BEN.
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 French Recital by M. STEPHAN, Mlle. NYS, and Members of L'Institut Français, "Le Cid," Act II, Scene 8; Act III, Scene 4. *S.B. to all Stations.*
 7.25.—Light Music, *S.B. to all Stations.*
 7.40.—Capt. H. G. MANSFIELD: "Iceland: The Land of Surprises." *S.B. to other Stations.*

9.0.—Act II. of the Opera, "Carmen" (Bizet).
 Performed by the
BRITISH NATIONAL OPERA COMPANY.
 Relayed from the
 Theatre Royal, Glasgow.

8.50.—TONI FARRELL,
 the Composer-Pianist,
 in
 An Interlude of Novelties.

9.0.—"CARMEN,"
 Act III.

9.40.—Melody and Humour.
S.B. to other Stations.
CHRISTINE HAWKES
 (English Concertina Solo).
 Romance Strindberg
WILL WILKIN
 (Entertainer at the Piano),
 in

"The Greedy Policeman"
 and
 "The Butcher's Lament,"
CHRISTINE HAWKES.
 "Salut d'Amour" Elgar
 Bolero Chel. Bohm
 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: Inheritance," *S.B. to all Stations.* Local News.

10.30.—A Farewell
Violin Recital
 by
DAISY KENNEDY
 before she leaves this country on her American Tour.
S.B. to all Stations.
 Prelude and Allegro Paganini Kreisler
 March in A Weber-Burmeister
 "The Bee" Schubert
 Turkish March Beethoven Jaz
 "Miserere" Debussy
 "Tambourin Chinois" Kreisler
 "Legende" Wieniawski
 "Spanish Dance" Sarasate
 11.0.—Close down.

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

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet.
 4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints"—The Treatment of Autumn-Sown Crops; Winifred Payne (Contralto).
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lazells Picture House Orchestra: Conductor—Paul Kinner, May Barnett (Contralto).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. H. G. MANSFIELD. *S.B. from London.*

New Songs.

- 8.0.—HERBERT SIMMONDS (Baritone).
 "Cavalier" Hickory
 "Pour Toi" Gordon
 "Song of the Homeward-Bound" Cottingham Clarke

Opera.

- 8.0 (approx.)—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.

Popular Songs.

- 9.40 (approx.) HERBERT SIMMONDS.
 "The Ballad Monger" Easthope Martin
 "Red Rose" ("Monsieur Beaucaire") Messenger
 "Friend" Novello Davies
 "Hedgequin" Sanderson
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.
 10.30.—DAISY KENNEDY (Violin Recital). *S.B. from London.*
 11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Travel Talk by Major Cooper-Hunt (Camb. Univ. and Hants County). Orchestra, relayed from the Banglows Café, Southampton. Musical Director, Arthur Pickett.
 5.15.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Works of William Makepeace Thackeray," by Miss A. G. Spry, L.L.A.
 6.30.—Bulletin of the Radio Societies of Bournemouth and Districts.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newnes 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.

- 7.40.—Capt. B. G. MANSFIELD. *S.B. from London.*
 8.0.—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.
 8.40.—THE "6BM" TRIO.
 REGINALD S. MOUNT (Violin);
 THOMAS E. ILLINGWORTH (Cello);
 ARTHUR MAHSTON (Piano).
 Trio in C Minor Frank Bridge
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.
 10.30.—DAISY KENNEDY (Violin Recital). *S.B. from London.*
 11.0.—Close down.

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch-time Music from the Carlton Restaurant.
 3.0-4.30.—THEKLA JONES (Solo Pianoforte).
 THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.
 THE ORCHESTRA
 Overture, "Maritana" Wallace
 THEKLA JONES.
 Rondo Capriccioso Mendelssohn
 Waltz in G Flat Chopin
 THE ORCHESTRA.
 Selection, "Gianni Schicchi" (Puccini-Turner)
 THEKLA JONES.
 1st Movement, Fantasia in F Sharp Minor
 Mendelssohn
 Liebeslied Schumann-Liszt
 THE ORCHESTRA.
 Suite, "The Merchant of Venice" Sullivan
 THEKLA JONES.
 Nocturne in B Flat Paderewski
 "Island Spell" J. Ireland
 Cracovienne Fantastique Paderewski
 THE ORCHESTRA.
 "Merry Andrew" Ireland
 "Rosemary" Elgar
 March, "Blaze Away" Holstmann
 5.0.—"SWAN" "FIVE O'CLOCK."
 5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."
 6.15.—"Teens' Corner: "Romance of Famous Lives: (1) Joan of Arc," by "Seavator."
 6.30.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. RICHARD TRESEDER, F.R.H.S., "Gardening."

"Carmen" and A Concert.

- EDWARD ISAACS (Solo Pianoforte).
 HELEN HENSCHER (Songs at the Piano).
 EDWARD ISAACS.
 Allegro in F Paradies
 "Warum" (From "Fantasies for the Piano")
 "Aufschwung" Schumann
 ("Scherzo")
 8.0.—"CARMEN" (Bizet), Acts II. and III. Relayed from the Theatre Royal, Glasgow.
 9.40.—HELEN HENSCHER.
 "Come, Let's Be Merry" (Old English) arr. Lane Wilson
 "The Sprig of Thyme" (Old English) arr. Cecil Sharp
 "Paris est au Roi" (French Folk Song)
 EDWARD ISAACS.
 9.50.—Caprice in E Minor Mendelssohn
 Nocturne in F Minor Chopin
 Waltz in E Minor
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. JULIAN S. HUXLEY. *S.B. from London.* Local News.
 10.30.—DAISY KENNEDY (Violin Recital). *S.B. from London.*
 11.0.—Close down.

Sunday's Programme.

(Continued from page 37)

5.30-5.45. The Rev H MARTYN ROBERTS
S.B. from London

8.30. Service under the auspices of the
National Bible Society of Scotland
Address by the Rev NORMAN MA
LEAN, D.D. S.B. from Edinburgh

Recital of Harvest Festival Music.

THE "240" CHOIR

THE WIRELESS ORCHESTRA

ARTHUR COLLINGSWOOD

9.0 —Chorale, "For the Beauty of the Earth"

Jesus Answered and Said
"I am the Bread of Life"

W. F. GARDNER

Harvest Cantata for Solo, Chorus and

Orchestra. "The Harvest is the Lord's"

CONSTANCE BOUTAR

(Tenor ALEX. WATSON)

Solo, "Now Heavens in Praise"

Chorus

With Verse "Christ"

MAIDENHINGTON

In N. W.

FRANK S.

The Heavens Are

The Word

Heaven, Earth and

10.0-10.45. —Programme S.B. from London.

55C GLASGOW. 422 M.

Vocal and Instrumental Concert.

ELLA GARDNER (Sop.)

ALEX. MACGREGOR (Baritone)

ANDREW TEMPLETON (Cello)

E. B. APPLEBYARD (Pianoforte)

E. B. APPLEBYARD

A Flat

Melody à la Mazurka

ELLA GARDNER

Gay die Song ("Mignon")

Haida Song ("Sadko")

ELLA GARDNER

ANDREW TEMPLETON and

ANDREW BRYSON

Sonata in D Major for Cello and Piano

Op. 102, No. 2

ALEX. MACGREGOR

A Song of London

The Cloths of Heaven

The Cad

E. B. APPLEBYARD

Tempo di Minuetto

La Pécresse

An Bord d'ane Sionne

ELLA GARDNER

Dawn Vagabond Way

The Songster's Awakening

O Lovely Night

Wake Up

ANDREW TEMPLETON

Wanderers

Pastorale

Canon Louis KILL and Payson

ALEX. MACGREGOR

Minuet

I Love Thee

Mendels' Roadway

5.30-5.45. The Rev H MARTYN ROBERTS
S.B. from London

6.30-7.45 Church Services relayed from St
Kath's U.P. Church

8.30. Service under the auspices of the
National Bible Society of Scotland

Address by the Rev. NORMAN
MALEAN, D.D. S.B. from Edinburgh

9.0-10.45. —Programme S.B. from London.

EVENTS OF THE WEEK.

SUNDAY, October 4th.

LONDON, 9.0. The London Chamber

Orchestra.

BIRMINGHAM, 4.0. Evensong, relayed

from Worcester Cathedral

BOURNEMOUTH, 3.30. Symphony Con-

cert

MONDAY, October 5th.

ALL STATIONS, except Newcastle and

Glasgow, 8.0. Carmen, Act II

and III. Performed by the British

National Opera Company. Relayed from

the Theatre Royal, Glasgow

LONDON, 10.30. A Farewell Violin Re-

cital by Daisy Kennedy

NEWCASTLE, 8.0. Last Programme

GLASGOW, 8.0. Empire Photo-Flight,

No. 5, New Zealand

TUESDAY, October 6th.

"SXX," 9.30. Music to "Don Quix-

ote" Part II, relayed from Covent

Garden.

LONDON, 9.0. Reminiscences of the Old

Music Hall

BELFAST, 8.30. A Recital of Shake-

speare's Songs

ALL STATIONS, 10.10. —A Discussion on

"The Things That Matter" between

Dame HENRIETTA BARNETT and

Sir OLIVER LODGE

WEDNESDAY, October 7th.

ALL STATIONS, 10.30. JACK BUCH-

ANAN in Recent Revue Successes.

LONDON, 8.0. Ballet Music Programme,

followed by the Offenbach Follies.

BIRMINGHAM, 8.0. An Hour of Russian

Music and an Hour with British Com-

posers.

CARDIFF, 8.0. —"To Music in All Her

Moods.

MANCHESTER, 8.0. A Scottish Night.

BELFAST, 7.30. Light Symphony Con-

cert

LIVERPOOL, 8.0. —Conard Company's
Concert, relayed from St. Francis.

THURSDAY, October 8th

LONDON, 8.30. Tosca, Act II Per-

formed by the British National Opera

Company. Relayed from the Theatre

Royal, Glasgow S.B. to other Stations

ABERDEEN, 8.0. Pianoforte Recital by

Leif Poulshoff

LIVERPOOL, 7.45. Community Singing

Concert, relayed from St. George's Hall.

FRIDAY, October 9th.

"SXX," 8.15. Music to "The Fairy

Doll," relayed from Covent Garden.

LONDON, 10.30. ARTHUR WIMPERIS

in Sheer Nonsense.

BIRMINGHAM, 8.0. Light Classical Pro-

gramme.

BOURNEMOUTH, 8.0. "Leaves from

Ossian."

CARDIFF, 9.15. "Radio Radiance"

Revue

MANCHESTER, 8.0. Symphony Concert.

GLASGOW, 8.0. —Scenes from "Peer

Gynt," a Fantasy by Ibsen. Music

by Greg.

BELFAST, 7.30. "Shamrock" An

Irish Evening

LIVERPOOL and "SXX," 9.30. "The

Revenge." (Stanford.)

SATURDAY, October 10th

LONDON, 8.15. —"Radio Radiance"

Revue (7th Edition).

BIRMINGHAM, 8.0. —Three Scenes from

Famous Comedies.

CARDIFF and "SXX," 7.30. Popular

Concert, relayed from the Town Hall,

Pontypriid: The Band of H.M. Royal

Air Force

MANCHESTER, 9.30. Pianoforte Recital

by Marcello Meyer

ABERDEEN, 8.0. 2nd Birthday Pro-

gramme.



THERE are hundreds of Face Creams, but
there's only one Pomeroy Skin Food.
For twenty-five years it has been beautifying
complexions, clearing the skin of impurities and
keeping wrinkles and blemishes away.

Your skin needs food, otherwise it becomes
wrinkled and sallow. Pomeroy Skin Food is the
food it needs. A little rubbed into the skin at
night works wonders.

Try it on your own face to-night. It is a perfectly
safe cream to use. It is made of the purest
ingredients and it cannot—positively cannot—
encourage the growth of Superfluous Hair.

POMEROY SKIN FOOD

2/3 a jar at Chemists, Stores, etc.

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29, OLD BOND STREET, LONDON.



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SAFETY 7 CUSHIONS
and the
SELF CLEANING BRUSH

Servant Shortage means nothing to
the owner of a Ewbank. Its
instant readiness and easy action
dispose of housework in half the
time, yet more efficiently than by
the older method.

A Ewbank justifies leisure

You can buy a Ewbank
wherever you see the
Show Card.

(Oct. 6th)

S B. from London.

(Continued on page 58.)

(Continued on page 58.)

(Oct. 7th.)

[Faint, illegible text at the bottom of the page]

PROGRAMMES FOR THURSDAY (Oct. 8th.)

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

THE ORCHESTRA

12.00—Clock is Playing "....." Tuncill
At the Piano—
VERA McCOMB THOMAS.

THE CHORUS

from the Green Heart of the Waters
Caledonia Tuncill

1.00—LIONEL BUSEFIELD (2nd Violon)
EVAN WALTERS (Viola).

Strong Trio, "Terzetto"
Scherzo and Terna con Variazioni.

DOROTHY GRONOW and
MAUD EVANS.

Duet, "Miserere" ("Il Trovatore") Verdi
LEONARD BUSEFIELD.

"London Jerry Air"
"Lutescent"
THE CHORUS

11.30—S.B. from London
10.00 WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

2ZY MANCHESTER. 378 M.

11.30-12.30.—Concert by the "2ZY" Quartet
4.30-4.45 Gramophone Records and Grams

5.0-5.15 Jones (Baritone).
4.45-5.0. Afternoon Talk.

5.15—CHILDREN'S CORNER
S.B. from London.

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

Station Topics.
7.25.—Programme S.B. from London.

8.0.—The "Brighter Spot" Cabaret.
For your delight this Station's found
A "Brighter Spot" beneath the ground.
You'll never hear a better show.

So take this tip from those who know
Just listen!

GASTON LE GRAND (The Popular
Baritone).

MIRIAM GRANTHAM (Well known
Vocalist).

HAY VALLON, (Renowned Comedian).
CYRIL FARNWORTH (Light Comedian).

10.15—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

Maitre du Cabaret. Monsieur PERRINI
You will hear some of the above in their
own words.

Songs and Solo Solos.
ELSY LEWIS (Maezy Soprano).

11.00—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

10.0.—WEATHER FORECAST and NEWS

S.B. from London
The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

5NO NEWCASTLE. 401 M.

11.30-12.30.—Dorothy Forster (Soprano).
1.00—LIONEL BUSEFIELD (2nd Violon)
EVAN WALTERS (Viola).

Strong Trio, "Terzetto"
Scherzo and Terna con Variazioni.

DOROTHY GRONOW and
MAUD EVANS.

Duet, "Miserere" ("Il Trovatore") Verdi
LEONARD BUSEFIELD.

"London Jerry Air"
"Lutescent"
THE CHORUS

11.30—S.B. from London
10.00 WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

2ZY MANCHESTER. 378 M.

11.30-12.30.—Concert by the "2ZY" Quartet
4.30-4.45 Gramophone Records and Grams

5.0-5.15 Jones (Baritone).
4.45-5.0. Afternoon Talk.

5.15—CHILDREN'S CORNER
S.B. from London.

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

Station Topics.
7.25.—Programme S.B. from London.

8.0.—The "Brighter Spot" Cabaret.
For your delight this Station's found
A "Brighter Spot" beneath the ground.
You'll never hear a better show.

So take this tip from those who know
Just listen!

GASTON LE GRAND (The Popular
Baritone).

MIRIAM GRANTHAM (Well known
Vocalist).

HAY VALLON, (Renowned Comedian).
CYRIL FARNWORTH (Light Comedian).

10.15—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

Maitre du Cabaret. Monsieur PERRINI
You will hear some of the above in their
own words.

Songs and Solo Solos.
ELSY LEWIS (Maezy Soprano).

11.00—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

10.10. THE ORCHESTRA

1.00—LIONEL BUSEFIELD (2nd Violon)
EVAN WALTERS (Viola).

Strong Trio, "Terzetto"
Scherzo and Terna con Variazioni.

DOROTHY GRONOW and
MAUD EVANS.

Duet, "Miserere" ("Il Trovatore") Verdi
LEONARD BUSEFIELD.

"London Jerry Air"
"Lutescent"
THE CHORUS

11.30—S.B. from London
10.00 WEATHER FORECAST and NEWS
S.B. from London

The Rt. Rev. The Lord Bishop of DURHAM
S.B. from Newcastle Local News

10.30.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.

5SC GLASGOW. 422 M.

11.30-12.30.—Concert by the "5SC" Quartet
4.30-4.45 Gramophone Records and Grams

5.0-5.15 Jones (Baritone).
4.45-5.0. Afternoon Talk.

5.15—CHILDREN'S CORNER
S.B. from London.

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

Station Topics.
7.25.—Programme S.B. from London.

8.0.—The "Brighter Spot" Cabaret.
For your delight this Station's found
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10.15—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

Maitre du Cabaret. Monsieur PERRINI
You will hear some of the above in their
own words.

Songs and Solo Solos.
ELSY LEWIS (Maezy Soprano).

11.00—A PANTON (Of Highbottle Place).
THE "BRIGHTER SPOT" BEAUTY
CHORUS.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

11.30.—Close down.

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11.30.—Close down.

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11.30.—Close down.

11.30.—Close down.

PROGRAMMES FOR FRIDAY (Oct. 9th.)

The letters "B.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the Italian studios.

The High-Power (Daventry) Programme will be found on page 68.

2LO LONDON. 365 M.

12.00 **Third Children's Concert.**
People's Own Society
Music at the Home of the
People's Own Society

12.15 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

12.30 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

12.45 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

1.00 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

1.15 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

1.30 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

1.45 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

2.00 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

2.15 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

2.30 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

2.45 **THE LANCET MUSIC COMPANY**
PAUL TAYLOR
Violoncello
Music at the Home of the
People's Own Society

10.00 THE ORCHESTRA
Music at the Home of the
People's Own Society

10.15 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

10.30 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

10.45 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

11.00 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

11.15 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

11.30 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

11.45 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

12.00 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

12.15 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

12.30 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

12.45 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

1.00 **THE ORCHESTRA**
Music at the Home of the
People's Own Society

10.00 **WEATHER FORECAST**
News at the Home of the
People's Own Society

10.15 **WEATHER FORECAST**
News at the Home of the
People's Own Society

10.30 **WEATHER FORECAST**
News at the Home of the
People's Own Society

10.45 **WEATHER FORECAST**
News at the Home of the
People's Own Society

11.00 **WEATHER FORECAST**
News at the Home of the
People's Own Society

11.15 **WEATHER FORECAST**
News at the Home of the
People's Own Society

11.30 **WEATHER FORECAST**
News at the Home of the
People's Own Society

11.45 **WEATHER FORECAST**
News at the Home of the
People's Own Society

12.00 **WEATHER FORECAST**
News at the Home of the
People's Own Society

12.15 **WEATHER FORECAST**
News at the Home of the
People's Own Society

12.30 **WEATHER FORECAST**
News at the Home of the
People's Own Society

12.45 **WEATHER FORECAST**
News at the Home of the
People's Own Society

1.00 **WEATHER FORECAST**
News at the Home of the
People's Own Society

(Oct. 9th.)

PROGRAMMES FOR SATURDAY (Oct. 10th.)

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

The High-Power (Daventry) Programme will be found on page 69.

2LO LONDON. 365 M.

10. Time Signal from Greenwich
10.10.—Time Signal from Greenwich
10.15.—The Voice of the Master
10.20.—The Voice of the Master

10.25.—The Voice of the Master
10.30.—The Voice of the Master
10.35.—The Voice of the Master

10.40.—The Voice of the Master
10.45.—The Voice of the Master
10.50.—The Voice of the Master

10.55.—The Voice of the Master
11.00.—The Voice of the Master
11.05.—The Voice of the Master

11.10.—The Voice of the Master
11.15.—The Voice of the Master
11.20.—The Voice of the Master

11.25.—The Voice of the Master
11.30.—The Voice of the Master
11.35.—The Voice of the Master

11.40.—The Voice of the Master
11.45.—The Voice of the Master
11.50.—The Voice of the Master

11.55.—The Voice of the Master
12.00.—The Voice of the Master
12.05.—The Voice of the Master

12.10.—The Voice of the Master
12.15.—The Voice of the Master
12.20.—The Voice of the Master

12.25.—The Voice of the Master
12.30.—The Voice of the Master
12.35.—The Voice of the Master

12.40.—The Voice of the Master
12.45.—The Voice of the Master
12.50.—The Voice of the Master

12.55.—The Voice of the Master
13.00.—The Voice of the Master
13.05.—The Voice of the Master

13.10.—The Voice of the Master
13.15.—The Voice of the Master
13.20.—The Voice of the Master

13.25.—The Voice of the Master
13.30.—The Voice of the Master
13.35.—The Voice of the Master

13.40.—The Voice of the Master
13.45.—The Voice of the Master
13.50.—The Voice of the Master

13.55.—The Voice of the Master
14.00.—The Voice of the Master
14.05.—The Voice of the Master

14.10.—The Voice of the Master
14.15.—The Voice of the Master
14.20.—The Voice of the Master

14.25.—The Voice of the Master
14.30.—The Voice of the Master
14.35.—The Voice of the Master

14.40.—The Voice of the Master
14.45.—The Voice of the Master
14.50.—The Voice of the Master

14.55.—The Voice of the Master
15.00.—The Voice of the Master
15.05.—The Voice of the Master

15.10.—The Voice of the Master
15.15.—The Voice of the Master
15.20.—The Voice of the Master

15.25.—The Voice of the Master
15.30.—The Voice of the Master
15.35.—The Voice of the Master

15.40.—The Voice of the Master
15.45.—The Voice of the Master
15.50.—The Voice of the Master

15.55.—The Voice of the Master
16.00.—The Voice of the Master
16.05.—The Voice of the Master

16.10.—The Voice of the Master
16.15.—The Voice of the Master
16.20.—The Voice of the Master

16.25.—The Voice of the Master
16.30.—The Voice of the Master
16.35.—The Voice of the Master

16.40.—The Voice of the Master
16.45.—The Voice of the Master
16.50.—The Voice of the Master

16.55.—The Voice of the Master
17.00.—The Voice of the Master
17.05.—The Voice of the Master

10. Comedy Skit, "The Doctor Party"
JAMES WHIGHAM, EDDIE MORRIS, JEAN ALLISTONE, IRIS WHITE

11. Trio, "Hax Hax Hax, Farmer Gray"
EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM

12. Number, "Just Been Wandering"
JEAN ALLISTONE

13. Comedy Skit, "Look Into My Eye"
EDDIE MORRIS, JAMES WHIGHAM, TOMMY HANDLEY, JEAN ALLISTONE, MAUDE DUNHAM, IRIS WHITE

14. Number, "In Grandma's Day"
MAUDE DUNHAM and DANCING RADIOS

15. Comedy Skit, "Look Into My Eye"
LLOYD (TOMMY HANDLEY)

16. Number, "Beautful Girl"
LLOYD (TOMMY HANDLEY)

17. Number, "The Melody"
JAMES WHIGHAM and COMPANY

18. Time Signal from Greenwich
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN

19. Sports Talk
Local News

20. THE SAVOY ORCHESTRA
THE SAVOY HAVANA BAND

21. THE VARAIDI TANGO BAND
Relayed from the Savoy Hotel, London

22. Case down

SIT BIRMINGHAM. 479 M.
23. The Decameron Dance Orchestra (Leader Unit Carrol), relayed from the Palace Theatre

24. Afternoon Tones, Margaret Ankles
What is an Evening?

25. CHILDREN'S CORNER
Children's Letters

26. LOVELL'S PICTURE HOUSE
Orchestra
Director, PAUL RIMMER

27. Music from the "The Voice of the Master"
The Voice of the Master

28. WEATHER FORECAST and NEWS
S.B. from London

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

30. Musical Interlude, S.B. from London

31. Mrs. VALERIE STRATFORD, S.B. from London

32. twentieth Century Parts, (1) Kents

33. (approx.) Opera

34. The British National Opera Company

35. Song and Comedy

36. TOMMY HANDLEY, IRIS WHITE, JAMES WHIGHAM, MAUDE DUNHAM

37. "Stal is the Night"
"Sing, Nightingale"
"Two Roses"
"The Flakes"
"The Music"

38. Three Scenes from Famous Comedies
"THE SCHOOL FOR SCANDAL"

39. Peter Trudge, WILLIAM MACREADY, Lany Teale, EDNA GODFREY TURNER

40. Father

WILLIAM MACREADY

EDNA GODFREY TURNER

CLAY TREWICK

Wanda Post

Wanda Post

Wanda Post

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Are You a Radio Dancer?

By LYDIA KYASHT.

[In the following article, Mme. Lydia Kyasht, who is now touring some of the leading theatres, gives her own views of radio's effect on modern dancing, and gives some useful hints to those who dance to the loud speaker.]

DANCE music forms a part of nearly every radio programme. I think it is safe to prophesy that dancing to those symphonic strains, which come so mysteriously over the air every night, will be more popular during the present season than ever before.

To listen to a loud speaker delivering the perfect dance music broadcast, for example, by the Savoy Orpheans Band, is a delight to one with the heart of a real dancer. It brings the exhilarating atmosphere of the ballroom into your home. The transmissions of this band have now been perfected to such an extent that, when you dance to their music, you forget that you are listening to a loud speaker. You are transported by the magic of radio, which actually listening at close quarters to the band. This is the highest compliment that can be paid to the engineers of the British Broadcasting Company.

Out-of-Date Knowledge.

As they return home from a modern ballroom, the sad truth is forced upon many people that their knowledge of dancing is distinctly "out-of-date." You can see wanderers in the labyrinth of new dances who confuse waltz steps and fox-trots, or who abandon the pure altogether and just trundle along. After the crushing failure of the Blues, and the persistent blows delivered by public and teachers alike against novelty dances, it was thought that the dance innovators would have lost enthusiasm. And nominally, they have done so. The fox-trot is still a favourite. It seems to suit the British temperament.

You have been disappointed if you anticipated that dancing style would revert to old-fashioned models, something painfully sober and staid. For if the names of the dances have remained unchanged, the same cannot be said of the dances themselves. Continually fresh interpretation, in fact, renders it more and more difficult for a dancer of ordinary ability to recognize the dances of a year or two ago that carried the same name.

Dancing is evolving.

The fifth dramatic performance broadcast from Manchester Station will be celebrated to-night, Friday, October 2nd, when, in answer to many requests, the "3ZY" Dramatic Company will present for the second time *The Witness for the Defence*, a play in four acts, by A. E. W. Mason. The first two-hour play ever broadcast from the station, it was received with great enthusiasm by listeners. On this occasion it is proposed to issue a synopsis in booklet form for the benefit of those listeners who will not be able to listen to the play from start to finish.

As a matter of curiosity, the number of licence holders in Hull was ascertained for announcement in the Hull Birthday Programme. In Hull itself the actual number of holders at the present time is 23,782—of which the total number of new licences issued since Hull Station opened is 23,068. The figures do not include outside areas, such as Grimsby and Beverley, the figures for which are 3,200 and 1,300.

Understanding of the perpetually changing form of modern dances is only obtained by minute consideration of the feelings to which the movements correspond. The conventional and standard steps of new dances must be learned, but the most accomplished dancers of to-day are those who have caught the spirit of the dance. They are able, by a kind of apparent intuition, to improvise little variations consistent with the underlying theme.

Seizing upon and analysing this inner fire or personality of a dance is not easy. But even if you have not given provisionally the matter, you will soon be convinced. Dances are by no means devoid of meaning, that detracts from their beauty.



Mme. Lydia Kyasht.

At one time, the only way of enjoying dances other than in the ballroom, was by means of a gramophone. But dancing to a gramophone had severe drawbacks. The music was seldom loud enough, and very often ununiformed folk set the machine working too fast or too slow, which interfered with the correct timing of the dance.

Again, few people, except the very wealthy, had a collection of records which was really up-to-date. By dancing to radio music, you hear the very latest fox-trots and waltzes played by the very best orchestras. There is something very satisfying, too, about dancing at home or in

woodland surroundings to radio music. A quality of inspiration is present which is often absent amidst the artificiality of the ballroom.

Some few years ago, the crash-bang of jazz was in full vogue. Decried on all sides, it never, unless conveyed, or insulated, a feeling of irresponsible jollity. And although somewhat mechanical, the musicians who utilized for their peculiar effects the tin cans and motor-horn undoubtedly possessed a distinct individuality. A discerning eye regarded that extraordinary phase of dancing as a mirror held up to the passing mood, which at that time was one of exuberant delight at freedom from the trammels of a terrible conflict.

Following the return to steadier and more normal methods of life and thought, dancing steps have also changed, but are still a vivid index to the mental outlook of the average citizen.

Dancing has become more stately, dreamier, but in some quarters it is tending to become rather shyish. The ballroom reflects the national mood, and true artists endeavour to detect and interpret the latest mood that is finding expression in the steps.

A Reminder to Parents.

Advent of the dancing season may remind many parents of the rather staid dancing parades for children that were customary some years ago. In contrast, the dancing classes for tiny feet nowadays seem an irresponsible romp, which deters many mothers from allowing their children to attend. I fancy that objectionable features of jazz and other modern dances are associated, by many parents, with dancing in general. But radio is altering their view. A reason that teaches coordination of mind and muscle must be valuable, and radio dancing is now a reasonable outlet for those emotional changes felt by every child, and for which means of expression ought to be found.

There is a definite physical gain in child dancing. An upright gait is cultivated and round shoulders avoided. Circulation of the blood is improved to a remarkable extent, and it is not without reason that young radio dancers do not suffer much from cold feet and hands or catarrhs.

Dancing is the natural way that normal human beings express joy. Radio makes this happiness possible in ever widening surroundings.

REGIMENTAL REMINISCENCES.

FOR those who like to tread the (by paths of history, there are few subjects more attractive than the annals of our Army. With the heroic deeds recorded in general literature, such as the Charge of the Light Brigade or the advance of the Seventy-Eighth Highlanders at Lucknow, most of us are familiar. Apart from such as these, however, regimental records teem with interesting incidents which are not so well known. Deeds of gallantry are innumerable; but there are also many quaint occurrences which possess great interest and some of them are commemorated in various ways to this day.

With the idea of portraying some of these incidents, the Dramatic department of the B.B.C. has prepared a series of Radioviews which will be broadcast to-night, Friday, October 2nd. The incidents will be enacted by specially selected artists, who will be assisted by the Band of the Royal Air Force and a detachment of cadets from the 19th London Cadet Battalion.

Dundee listeners have always been fond of Band Programmes, and the local stations providing another of these on Friday, October 9th, when it presents the Dundee Cadet Prize Band, conducted by Mr. R. Rimmer. On this, their first appearance at the Dundee Studio, the Band will render for the first hour a programme of music with reference to the sea, and, for the second hour, music reminiscent of the open country.

On this occasion, two well-known artists—Miss Greta Den (soprano), and Mr. George J. Jeffcock (baritone), will make a very welcome re-appearance at this station.

LIGHTHOUSE equipped with wireless are to be constructed along the French coast if Preliminary votes the credits for a programme approved by the Under Secretary for Mercantile Marine.

It will interest many listeners to know that of seventeen S.O.S. broadcasts from London during July, nine were successful, two were unsuccessful and in the case of the remaining six the result was unknown.

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

A Punch and Judy Show

MANCHESTER kiddies should listen hard about the middle of October, when a Punch and Judy Show will be broadcast from the Children's Corner. The Uncles and Aunts are going to have difficulty in preventing the Wicked Uncle from stealing Toby; but Auntie Vi and Uncle Victor think they have hit on a plan to stop him.

Birmingham's Children's Concert

Rehearsals are now taking place for the monthly Children's Concert from the Birmingham Station.

Every Saturday sees a small army of aspirants wading their weary way up the seventy-six stairs. At the summit, those who can stand appear enter the Studio for a preliminary canter under the watchful eye of one of the Aunts.

Of course, not all, even of those who have survived the stairs, can expect to be chosen; but only the very best, and so the success of the more fortunate children is all the greater.

Competitions in Dugout.

The "Mystery" Competitions from the Wireless Station are now in full swing. They are held every Wednesday evening in the Children's Corner and the results are announced the next week. To an ordinary listener they sound like a problem in arithmetic that has been badly mixed up, but to those who know they are quite simple and very fascinating to work out.

All Radio Circle members have been provided with a "Magic Key" to unlock the puzzle and two prizes are offered every week for the correct results first opened. The competition is already extremely popular and the Uncles and Aunts expect that they will be asked to continue it right through the winter.

Excitement at Dundee.

Aunt Betty and Auntie Jean are now ready for their Winter Season at Dundee. What the first of the Fairy Frolics in sight, excitement is becoming feverish.

Aunt Betty's Singing Choir has been tuned up to concert pitch, while the Verse Speaking Choir of Auntie Jean is also anxious to show what it is worth.

Talks and Nursery Rhymes.

Autumn arrangements are taking shape for the Belfast Children's Hour. In addition to

the usual programme of Folk-Songs, rhymes, and stories, there will, on three days a week, be held on a number of subjects for older children—books, for instance, and ships, and hobbies of various kinds.

Then, on Wednesdays and Saturdays, the first twenty minutes of the programme will be devoted to Nursery Rhymes, and stories and poems for listeners under seven years of age.

Up the Chimney.

Uncle Leslie, of Edinburgh, is at present on holiday and his absence caused a most unfortunate happening in the Studio one day. Uncle Dick and Auntie Molly wanted to pay a visit to some foreign land, but realized at the last moment that Uncle Leslie had not left the Magic Words necessary to transport them to other countries. They decided however to try something, but unfortunately, the words they used had a terrible consequence and they found themselves up the chimney.

After an argument with the Keeper of the Chimney, they reversed the order of the words and returned to the Studio; but when they looked at each other, they collapsed with laughter because each face was decorated with soot, and ever since Auntie Molly has had a bad cold.

Cinderella at Edinburgh.

Auntie Molly of the Edinburgh Studio has adopted a novel method of telling fairy stories to the children. Instead of being merely spoken they are now musically illustrated, and "Cinderella," which was given recently, proved a great success in its new form. During the description of the ball scene, the children were delighted to hear the music to which Cinderella was dancing.

Another illustration was the "Wedding March" to the strains of which the Prince and Cinderella drove off after the wedding. Needless to say the music did not proceed from such a matter-of-fact instrument as a piano, but from the Bells of Fairyland.

The Children's Finale.

The latest addition to the Radio Circle Hour at Plymouth. The Children's Finale, is creating a stir among the more ardent listeners of the great West.

Now that this announcement is in the hands of the Press, the members of this peerless

"gang," namely the Aunts and Uncles, are to tremble slightly at the thought of the reputation they must needs maintain. But no doubt they will forget to tremble when these marvellous sounds next break forth upon the air just before they collect round the microphone to say good night.

Look out for Auntie Winnie and Gwen, the popular piano duettists, and look out for Uncle Jim with his Chinese drum.

A Little Girl's Thanks

Some touching letters have been arriving at Glasgow during the past few weeks. As most of the little listeners round about Glasgow know, the money raised at the Radio Circle Bazaar was sufficient to instal three sets, complete with loud speakers, in three different children's hospitals. The children in Robroyston Sanatorium are now listening daily and have become enthusiastic members of the Circle.

Here is a letter which has come from one of these little invalids—

"Dear Aunts and Uncles,

It is a short note on behalf of Ward 3, to thank all in the Radio Circle for restoring our three sets so that the hospital in Glasgow may have wireless sets. We all listen to the 'Children's Corner' and enjoy it very much. Please don't let the head of the 'Children's Corner' for sending a set to Ward 3 of Robroyston. The doctor is working splendidly and we all enjoy a special listening. Before, we had just to amuse ourselves as best we could.

"Your loving Niece

PERCY A. A. A.

The "2LS" Radio Circle.

After the glorious weather that the Fair G. recently kindly arranged for the Leeds-Bradford Picnic in July, it is only natural that she should, afterwards visit the Clerk of the Weather to thank him for his kindly interest in the "2LS Radio Circle."

As it is rather a long journey and he is a very busy man, it will naturally follow that she had to be away for some time. We hope, however, that by the time these lines appear in print she will be coming back to us and will once more grace the studio with her presence on Thursdays, and introduce us to still more of the wonders of her realm.

HOW TO LISTEN TO MUSIC.

A TALK TO SCHOOLS. By Sir WALFORD DAVIES.

[Sir Walford Davies broadcast the first of his special series of talks on music to school-children on Tuesday afternoon, September 2nd. In view of the suspension of transmissions from Coventry on that afternoon because of the Army and Air Force manoeuvres many school-children taking Sir Walford Davies's course did not hear his introductory talk. For the special benefit of these pupils we now publish a short summary specially prepared by Sir Walford Davies himself.]

[HOPE all schools and all the grown-up scholars will listen to the Tuesday music lessons and the Friday school concerts for the rest of the term. Let me give you a few homely hints on the best way to listen to a broadcast concert. Remember, you can only watch these concerts with your ears.]

Coming up in the train to-day I sat opposite a fat, intellectual-looking business man. I couldn't hear his thoughts, although he was talking. I got nothing through my ears but I listened with my eyes to his face and movements. It was fun! I could read his thoughts

when he smiled and when he looked cross, and when he yawned and when he lay back, but none of all through his face.

We must learn to hear both the thoughts and the character of the music sent to us by wireless.

The first thing I saw in that business man's face was bright hopefulness, high spirits. This is the first thing you will see in Mozart's Symphony or in a Beethoven's Sonata. The first thing to look for in music is a good mood. We are told that the whole Universe is God's own harmony. His mighty music.

In a moment I will give you about a dozen words to write on your blackboard or in your special pocket book, and the first thing we must put down and always remember is that Music Records Ring.

If you bang your hands cheerily several times on the keyboard of your piano you can record energy but it will not be music! Do it for fun, and you will see that it sounds like cats running over the keys or a housemaid dusting them. Something more is needed.

Musical art he orders it must show Mental Mastery. Here again if you were to play the same chord very loudly one hundred times in succession, it might be full of life and order, yet it

be musical. This makes it clear that we must write a third thing on the board. What is it? It is hard to find a good name for it. We call it imagination, inspiration, genius—we give it all sorts of grand names. Its chief characteristic is that it is free. It is full of fancy and the liberty to go anywhere and do anything. Let us call it by a lovely old Elizabethan name, Free Fantasy.

Now we have nearly got it. When music is full of life, order, and freedom it is sure to please somebody. There is one more thing needed if it is to please all who listen—it must fit our minds. It must all be human like ourselves. I can imagine a Russian loving some gloomy music with which I should be "fed up" in a moment. That does not mean that it is either good or bad; it only means that it fits or it does not fit. This, I think, is why broadcast music must be the most human of all, fit for the ears of everybody within earshot—a very large order!

Now do not forget to listen to the school music-lessons and concerts on Tuesdays and Fridays this term.

[Our short story for children will be published as usual next week.]

PROGRAMMES FOR BELFAST

(Oct. 4th to Oct. 10th.)

The following are printed in copies of these programmes together with a simultaneous broadcast from the station mentioned.

2BE 440 M. SUNDAY.

- 3.30.—Programme S.B. from London.
 4.15.—The Rev. H. MARTYN ROBERTS S.B. from London.
 5.0.—THE STATION CHOIR.
 Hymn, "The Year is Swiftly Wearing."
 Scripture Reading.
 Anthem, "Lord, For Thy Tender Mercies."
 The Rev. D. B. FRASER HIGGINS M.A., of Elmwood Presbyterian Church.
 Hymn, "Hail, Glorious Light."
 Closing Prayer and Benediction.
 6.40.—Programme S.B. from London.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 10.15.—Programme S.B. from London.
 11.45.—Close down.

MONDAY.

- 5.0.—Miss Florence Irwin, Domestic.
 5.15.—The Station Orchestra. Kathleen Dunt.
 5.30.—CHILDREN'S CORNER.
 6.10-6.15.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 7.30.—Musical Interlude. S.B. from London.
 7.40.—Capt. H. O. MANSFIELD. S.B. from London.
 8.1.—"ARMED" (Baker), Arts II and III.
 8.40.—Programme S.B. from London.
 10.0.—WEATHER FORECAST and NEWS S.B. from London.
 10.15.—Prof. JILLIAN S. HUXLEY. S.B. from London.
 11.30.—DAISY KENNEDY (Violin Recital). S.B. from London.
 11.45.—Close down.

TUESDAY.

- 1.30-1.40.—Gramophone Records.
 2.45.—School Transmission. Sir H. W. Ford Davies, Mus. Sec., "Music." Relayed from London.
 4.0.—The Johnston Family.
 5.30.—CHILDREN'S CORNER.
 6.10-6.15.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 7.30.—The National Feeding of Dogs. S.B. from London.
 8.0.—An Hour of Zoological Music.
 7.30.—THE STATION ORCHESTRA.
 The Tame Bear and "The Wild Bear" from "Land of Youth" Suite.
 J. M. KAY.
 Xylophone Solo, "Two Little Fishes."
 THE ORCHESTRA.
 The Bees' Wedding.
 June (Birds) from Suite "The Meadows."
 Grand Zoological Fantasy, "The Carnival of Animals."
 Introduction and March of the Lions—Hens and Cocks—Wild Asses—Tortois—Elephant—Kangaroo—Aquarium—Long Eared Characters—The

- Shakespeare's Bangs.
 RICHMOND NOBLE and JOHN VINE.
 The Marriage of Victor.
 I Am Gone, Sur and Ar.
 When Thou I Was and a Little Tiny.
 Dance Music.
 9.30.—THE STATION ORCHESTRA.
 Fox trot, "He's the King of the Dance."
 Fox trot, "Charleston" (Johnnie).
 Fox trot, "The Old Time" (Johnnie).
 Fox trot, "I Don't Want to Go" (Dinah).
 Fox trot, "On the Old Back Seat" (Johnnie).
 10.0.—WEATHER FORECAST and NEWS S.B. from London.
 10.15.—Dance Music.
 10.30.—JACK HYLTON'S FLORIDA ORCHESTRA.
 Under the Direction of R. R. ZIEGLER.
 11.30.—Close down.

WEDNESDAY.

- 4.0.—Afternoon Talk.
 4.15.—The "2BE" Trio.
 4.30.—Recital by H. N. Davis and Tyrone Power.
 4.45-5.0.—The "2BE" Trio.
 5.30.—CHILDREN'S CORNER.
 6.10-6.15.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 7.30.—Mr. J. H. D. MOH. S.B. from London.
 7.45.—Close down.

Light Symphony Concert.

- THE AUGMENTED STATION ORCHESTRA.
 Conducted by F. GODFREY BROWN.
 30.—DOROTHY RODGERS (Soprano).
 31.—ARNOLD TROWELL.
 32.—"Marche Héroïque," Op. 34.
 33.—"Overture de Fête," Op. 133.
 34.—Hymn to Victor Hugo, Op. 69.
 35.—ARNOLD TROWELL.
 36.—Concerto for Violoncello and Orchestra in B flat Major.
 37.—DOROTHY RODGERS.
 38.—"O Love From Thy Power" (Samson and Delilah).
 39.—"Knowest Thou the Land?"
 40.—THE ORCHESTRA.
 41.—"Summer Sports" (Nos. 4 and 5).
 42.—ARNOLD TROWELL.
 43.—"Minuetto."
 44.—"Chorale."
 45.—"Papillon."
 46.—THE ORCHESTRA.
 47.—Symphony in F Minor ("The Irish").
 48.—DOROTHY RODGERS.
 49.—"Benediction from the Clearing."
 50.—"Pay, Though My Heart Should Break."
 51.—"Diapherida."
 52.—THE ORCHESTRA.
 53.—Overture, "The Merry Wives of Windsor."
 54.—WEATHER FORECAST and NEWS S.B. from London.

- Mr. C. E. M. JOAD and Mr. J. STRAHEY.
 10.30.—JACK BUCHANAN. S.B. from London.
 11.0.—Close down.
 THURSDAY.
 2.15.—School Transmission. Mr. J. C. Richard and Miss Mary Somerville.
 4.0.—Afternoon Talk.
 4.15.—The "2BE" Quartet.
 4.30.—CHILDREN'S CORNER.
 4.45-5.0.—Children's Letters.
 5.30.—WEATHER FORECAST and NEWS S.B. from London.
 5.40.—Mr. PHILIP COOT. S.B. from London.
 5.50.—Local News.
 6.0.—THE STATION ORCHESTRA.
 MAY SHEPHERD.
 6.15.—MABEL FITZGERALD (Entertainer).

- Half an Hour with Haydn.
 7.30.—THE ORCHESTRA.
 Overture to "The Oxford."
 8.0.—MABEL FITZGERALD.
 8.15.—"Alfred's Mother."
 8.30.—"La Sirene."
 8.45.—Act II of the Opera "Tosca."
 9.0.—Performed by the BRITISH NATIONAL OPERA COMPANY.
 9.15.—Relayed from the Theatre Royal, Glasgow.
 9.30.—MAY SHEPHERD.
 9.45.—"Dusky Maid."
 10.0.—MAY SHEPHERD.
 10.15.—"The Savoy Hands."
 10.30.—THE SAVOY HANDS.
 11.30.—Close down.

FRIDAY.

- 11.30-12.30.—Gramophone Records.
 3.0-3.15.—School Transmission. Mr. T. O. Corrin, "Appreciation of Music."
 4.0.—Mr. S. Turner, Jr., Travel Talk: "Two Wanderers in Europe."
 4.15-5.1.—The "2BE" Quartet. Mabel Fitzgerald (Entertainer).
 5.30.—CHILDREN'S CORNER.
 6.10-6.15.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 7.30.—Driver GEORGE STEPHENSON. S.B. from London.
 7.45.—Local News.
 8.0.—"Shamrock."
 8.15.—THE STATION ORCHESTRA.
 8.30.—PEARL MACONKEY (Soprano).
 8.45.—"The Emerald Isle."
 9.0.—THE ORCHESTRA.
 9.15.—Overture, "An Irish Comedy."
 9.30.—"Londonerry Air" for Strings and Harp.
 (Continued on page 76.)

A wonderful new Brown Loud Speaker



WE have good reason to be proud of the new BROWN H 4. To produce a complete Loud Speaker—a miniature in every respect of the larger BROWN models—at the price of a pair of good headphones is a wonderful manufacturing feat. You must remember that this new H.4. is a real BROWN—it is fitted with a similar tuned reed movement to that found in BROWN Loud Speakers costing four times as much. The BROWN H 4 is the only low-priced sensitive loud speaker on the market.

Owing to its extreme sensitiveness it requires considerably less power to operate it. Comparative tests have proved that the BROWN H.4 will give loud and clear results from two valves when other low-priced Loud Speakers require at least three valves to produce the same volume. There's a simple explanation for this. The BROWN uses a cone-shaped aluminium diaphragm of extreme

thinness actuated by a vibrating reed. The slightest movement of the reed is transmitted to the diaphragm and converted into audible sounds. The ordinary small Loud Speaker, however, uses a flat diaphragm of iron. The diaphragm must be made substantial in order to give it the necessary springiness to vibrate. The smaller the diaphragm the less resilient it will become—and the more power it will require to actuate it.

Don't judge the BROWN H 4 on its price—the only fair test is its actual performance. Because only the BROWN can use the tuned reed principles of reproduction only the BROWN can obtain such sensitiveness and volume from a Loud Speaker standing but ten inches high. If your Dealer has not one in stock yet place your order right away. Our works are making every effort to cope with the huge orders we have already received for this amazing little H.4.

A real Brown at the cost of a pair of good Headphones.

S. G. Brown, Ltd.,
Head Office and Works
Victorian Road, N. Acton, W.3.

Retail Showrooms 15, Mortimer Street, W.1. 15, Moorfields, Liverpool. 47 High Street, Southampton.
Depots (Wholesale only) 13, Bushy Park, Bristol; Cross House, Westgate Road, Newcastle.

Belfast Programme.

(Continued from page 75)

- 8.0. PEARL MACONKEY
"Sea Wreck" H. Bury
"Arlecchino Hunt Song" Larcher
"The City Clocks"
"I Know Where I'm Goin'" H. Hughes
"Boys' and Girls'
8.15. J. B. GRAY
8.25. THE ORCHESTRA
"Over the Hills and Far Away" Stanford
8.30. PEARL MACONKEY
"The City Clocks"
"Arlecchino Hunt Song"
"The Bold, Unshakable Chud"
8.42. THE ORCHESTRA
"Three Irish Dances" Ansell
8.45. J. B. GRAY
8.50. THE ORCHESTRA
"Over the Hills and Far Away" Stanford
8.52. FANNIE BARKER
8.55. THE ORCHESTRA
Fantasia, "Gems of Ireland" Shold
Patrol, "The Boys of Tipperary" Ansell
10.0. WEATHER FORECAST and NEWS.
S. H. from London
8.1. ARTHUR SALTER, S.B. from London
10.30. JACK HYLTON'S FLORIDA ORCHESTRA
Under the Direction of HERTZ FUMER
Relayed from the Carlton Club
11.0. Close down

SATURDAY.

- 4.0. Afternoon Talk
4.15-5.15.—The "2BE" Trio, E. J. Harris
(Solo Clarinet)
6.30.—CHILDREN'S CORNER
6.0-6.4. Children's Letters
7.0. WEATHER FORECAST and NEWS.
S. H. from London
Dr. GEORGE MACDONALD, S.B. from Edinburgh. Local News
THE STATION ORCHESTRA
ST ANNE'S MIXED VOICE QUARTET
JOSEPH BULL (Solo Banjo)
W. S. BATES (Solo Bassoon)
Howard Carr
7.30. THE ORCHESTRA
March "Nadine"
Prelude "The Sun in the Wood"
Morris Dance
Contrasts.
JOSEPH BULL
8.0. "The Meeting of the Waters"
"The Keel Row"
"To Daffodils"
8.17. JOSEPH BULL
Salut d'Amour
Selection from "Tannhäuser"
Liebestraume
8.35. W. S. BATES
Bassoon Solo with Orchestra, "Capriccio"
8.50. THE QUARTET
Jack Frost
"O Who Will O or the Down"
Orchestral Favourites.
THE ORCHESTRA
9.0. "The Meeting of the Waters"
"The Keel Row"
"To Daffodils"
9.17. JOSEPH BULL
Salut d'Amour
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Liebestraume
9.35. W. S. BATES
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Selection from "Tannhäuser"
Liebestraume
10.35. W. S. BATES
Bassoon Solo with Orchestra, "Capriccio"
10.50. THE QUARTET
Jack Frost
"O Who Will O or the Down"
Orchestral Favourites.
THE ORCHESTRA
11.0. Close down

Dundee Programme.**2DE 331 M.****Week Beginning Sunday, October 4th.****SUNDAY, October 4th.**

3.30-4.15.—Programme S.B. from London
 5.30.—Services and Address by the Rev. NORMAN MACLEAN D.D. S.B. from London.
 10.10-10.45.—Programme S.B. from London.

MONDAY, October 5th.

4.0.—Draffen's Tea Room Orchestra.
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Prof. C. G. BARKLA, S.B. from London.
 8.0-11.0.—Programme S.B. from London

TUESDAY, October 6th.

1.30-1.30.—Recital of New Gramophone Records.
 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.0.—J. Smith (Pianoforte)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Prof. J. E. A. STELL GALL, M.A., "The Romance of Science," S.B. to Glasgow and Edinburgh
 8.0-11.0.—Programme S.B. from London

WEDNESDAY, October 7th.

4.0.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.30.—J. Smith (Pianoforte)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—Mr. HARRY TOWNEND, S.B. from London
 8.0-11.0.—Programme S.B. from London

THURSDAY, October 8th.

11.30-12.30.—Recital of New Gramophone Records.
 1.0.—Draffen's Tea Room Orchestra
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—WEATHER FORECAST and NEWS, S.B. from London
 Mr. LUDOVIC MOLELLAN MANN, S.B. from Glasgow
 8.0-11.0.—Programme S.B. from London.

FRIDAY, October 9th.

3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director
 4.0.—Eric Scott (Entertainer)
 5.0.—Afternoon Topics
 5.15.—CHILDREN'S CORNER
 5.50.—Children's Letters
 6.0.—Musical Interlude
 6.15.—Programme S.B. from London
 7.40.—CHILDREN'S CORNER
 7.50.—Programme S.B. from London

GRETTE DON (Soprano)**GEORGE J. JEFFCOCK (Baritone)****T.H. DUNNICKER COLLIERY PRIZE****THE BAND****Conducted by R. RIMMER****"An Hour of the Sea."**

8.0.—THE BAND
 March, "Death and Victory" Hull
 "The Admiral's Daughter" Frick, Roman
 "A Chip of the Old Block" W. H. Square
 Overture, "Rule, Britannia!" Rimmer
 Trombone Solo, "The Boy in England & Glory" Rimmer
 (Soloist: H. F. CAMPBELL)

*(Continued in the next column.)**(Continued from the previous column.)*

8.15.—THE BAND
 Selection, "Summer Songs" Rimmer
 "Seagull of the Land" M. Kennedy-Fraser
 "Kishinou's Valley" M. Kennedy-Fraser

8.45.—THE BAND
 Selection, "Summer Songs" Rimmer
 "The Skipper of the Mary Jane" Rimmer
 "Captain Mac" Wilfred Saunders

9.0.—THE BAND
 Fantasia, "Traveller" M. Her
 "An Hour of the Open Country."

9.0.—THE BAND
 Overture, "Village Fête" Rimmer
 Fantasia, "Carnival of Flowers" Le Duc

9.4.—GRETTE DON
 "The Nightingale" Clive Carey
 "The Nightingale" Clive Carey

9.4.—THE BAND
 Fantasia, "A Day With the Huns" M. Her

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Edinburgh Programme.**2EH 328 M.****Week Beginning Sunday, October 4th.****SUNDAY, October 4th.**

3.30-4.15.—Programme S.B. from London
 5.30.—Services under the auspices of the National Bible Society. Address by Rev. NORMAN MACLEAN D.D. S.B. to Glasgow, Aberdeen, and Dundee.
 10.10-10.45.—Programme S.B. from London

MONDAY, October 5th.

3.0.—The Station Pianoforte Trio.
 4.0-4.15.—Afternoon Talk
 4.15.—CHILDREN'S CORNER
 4.50.—Children's Letters
 5.0.—Gramophone Records
 5.15.—Programme S.B. from London
 7.40.—Prof. C. G. BARKLA, D.Sc., F.R.S., Nobel Laureate in Physics, "Heat" (1) What is Heat? S.B. to Scottish Students

8.0-11.0.—Programme S.B. from London
 TUESDAY, October 6th.

11.30-12.30.—Gramophone Records.
 1.0.—The Station Pianoforte Trio
 1.4-1.15.—Afternoon Talk
 1.15.—CHILDREN'S CORNER
 1.50.—Children's Letters
 2.0.—Gramophone Records
 2.15.—Programme S.B. from London
 4.0.—Talk on "Widows, Orphans & Contributory Pensions Act," under the auspices of the Scottish Board of Health

7.40.—WEATHER FORECAST and NEWS, S.B. from London.
 8.0.—Prof. J. E. A. STELL GALL, S.B. from London.

8.0.—Programme S.B. from London.
 WEDNESDAY, October 7th.

3.0.—The Station Pianoforte Trio
 4.0.—Afternoon Topics
 4.15.—CHILDREN'S CORNER
 4.50.—Children's Letters
 5.0.—Gramophone Records
 5.15.—Programme S.B. from London
 7.40.—Mr. J. S. CHISHOLM, Horticultural
 8.0.—Mr. HARRY TOWNEND, S.B. from London

8.0.—Programme S.B. from Glasgow
 11.0.—Programme S.B. from London
 11.0-12.0.—"THE ROMANY REVELLERS," from the Duncan Palace de Dance

THURSDAY, October 8th.
 1.0-12.30.—Gramophone Records.

1.0.—The Station Pianoforte Trio
 1.4.—Afternoon Topics
 1.4-1.45.—GEORGE JEFFCOCK (Baritone).
 The Rhine Ploughman's Courting by the Broken Brook

1.4-1.45.—"A Hinder Courtship" Eric Conner
 "Corporal John Bartholemey" Ernest Newton
 "Devonshire Cream and Cider" Sanderson

1.15.—CHILDREN'S CORNER
 1.50.—Children's Letters
 2.0.—Gramophone Records

2.15.—Programme S.B. from London
 7.10.—N. L. M. MOLELLAN MANN, S.B. from Glasgow

7.25.—Programme S.B. from London.
 FRIDAY, October 9th.

3.0.—The Station Pianoforte Trio.
 4.0.—Afternoon Topics

4.0-4.15.—CHILDREN'S CORNER
 4.50.—Children's Letters
 5.0.—Gramophone Records

5.15.—Programme S.B. from London
 7.40.—Mr. H. MORTIMER BATTEN, F.Z.S., "The Wild Rabbit at Home and Abroad"

7.50.—Programme S.B. from London.
 A Dramatic Evening.

ELLA GARDNER (Soprano)
 ALFREDUS BRADLEY (Tenor)
 "One Fine Day" (Mousetrap Butterfly)
 (Continued in the previous column.)

Liverpool Programme.

GLV 315 M.

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

- 3.0. **Civic Service.**
Delayed from St. George's Hall.
1.30-5.45 Programme S.B. from London
1.30. Religious Service from Studio
Address by Father J. L. MORGAN
9.0-10.45.—Programme S.B. from London.
- MONDAY, October 5th.**
11.30-12.30.—Gramophone Lecture Recital by
M. J. J. J.
1.0. Harold Geo and his Orchestra, from the
Trocadero Cinema
1.0.—Major Hughes (Soprano) and an Un-
known Soloist
1.15. **CHILDREN'S CORNER**
1.15. Patrizio and his Orchestra, from the
Futurist Cinema
7.0.—Programme S.B. from London
7.30.—The LORD MAYOR OF LIVERPOOL
(Alderman THOMAS DOWD), speaking at
the Liverpool Civic Week.

Military Band Night

LEWYS JAMES (Baritone)
HILDA CRAGG JAMES (Soprano)
THE BAND OF THE LIVERPOOL CITY
MILITARY BAND
By kind permission of the Watch Com-
missioner and the Chief Constable, Mr.
J. J. J. J.
Conductor—Chief Inspector CHARLES P.
BICKS.

- 8.0. **THE BAND**
Civic Pageant March
Overture, "The Village Song" (Ker)
8.20. **HILDA CRAGG JAMES**
Soprano Solo
Lieke Force
Cradle Song
8.40. **THE BAND**
La Boutique Fantasque
8.44. **LEWYS JAMES**
Prologue ("I Paglacci")
"When the King Went Forth to War"
8.55. **THE BAND**
Suite "Scenes Neapolitaines"
9.17. **HILDA CRAGG JAMES**
Violoncelle "In the Wood"
"A Song from the Crimson Petal"
Little House of Blessing
9.25. **THE BAND**
"Berceuse de Jocelyn"
Dance-Laprice, "Fleur-de-lis"
9.35. **LEWYS JAMES**
"Irish Love Song"
"Song of the Flea"
"Foreword Song" ("Carmen")
9.45. **THE BAND**
Selection, "On With the Dance"
March of the King's Liverpool Regiment
10.0-11.0.—Programme S.B. from London.

TUESDAY, October 6th

- 4.0.—Mr. J. Raymond Tolson: "Music—(1. The
Barrel Organ Man
4.15.—The Station Pianoforte Quartet and
Sylvia Pickham (Contralto)
5.15.—**CHILDREN'S CORNER**
5.40.—Gallard and his Orchestra, from the
Scala Cinema
7.0-11.30.—Programme S.B. from London

WEDNESDAY, October 7th.

- 11.0-12.0.—Midday Concert
4.0. Afternoon Tunes
4.15.—Patrizio and his Orchestra, from the
Futurist Cinema
5.15. **CHILDREN'S CORNER**
5.40.—Gallard and his Orchestra from the
Scala Cinema
7.0.—Programme S.B. from London

The Cunard Company's Concert.

- at "Franconia."
WILLIAM EYLES (Baritone).
F. A. WILLIAMS (Entertainer)
SYKES FRANK B. Rascontour
WALTER WRIGHT (Solo Pianoforte).
THE ORCHESTRA
8.0. The LORD MAYOR OF LIVERPOOL
8.20. March, "The M..."
Overture, "The M..."
8.35. W. J. J. J. J.
Holl Jolly Jenkin
Old Party
"Old Clothes and Faux 'Lotters"
8.40. WALTER WRIGHT
"The Wind"
8.44. THE ORCHESTRA
A Voyage on a Troubadour
8.50. "Everybody Loves My Baby."
8.55. SYKES FRANK B.
"Tucker Stories"
9.0. THE ORCHESTRA
Piano Solo "M..."
9.10. Some Real Sea Songs
9.15. THE ORCHESTRA
Selection of Stephen Adams' Songs
arr. Henley
10.0-11.0.—Programme S.B. from London.

THURSDAY, October 8th.

- 4.0. Mr David E. Jenkins on "Being Invited
to Broadcast"
4.15.—Gallard and his Orchestra, from the
Scala Cinema
5.15.—**CHILDREN'S CORNER**
5.40.—Patrizio and his Orchestra from the
Futurist Cinema
7.0.—Programme S.B. from London
- Community Singing Concert.**
Delayed from St. George's Hall
Under the auspices of the
BRITISH BROADCASTING COMPANY
and the
COMMUNITY SINGERS ASSOCIATION
HAROLD WILLIAMS (Baritone).
THE STATION SYMPHONY
ORCHESTRA
Under the Direction of
FREDERICK BROWN
(Community Singing Conducted by
GIBSON YOUNG,
TERCY PIT)
JOSEPH LEWIS
THE ORCHESTRA
7.15. Overture, "The Masterminds"
March, "Pomp and Circumstance," No. 1
8.0. Community Singing
8.30. HAROLD WILLIAMS (with
ORCHESTRA
"The Two Grenadiers"
Yeomen of England
8.40. The LORD MAYOR OF LIVERPOOL.
8.50. THE ORCHESTRA
Solo, "Sigurd Jorsalfar"
9.0. "The Happy Love"
"When Did I See"
"L. L. Boy"
9.15. THE ORCHESTRA
"Overture Solenne"
10.0-11.30.—Programme S.B. from London

FRIDAY, October 9th.

- 4.0. Afternoon Tunes
4.15.—The Station String Quartet and South
Forest Contralto
5.15.—**CHILDREN'S CORNER**
5.40.—Gallard and his Orchestra, from the
Scala Cinema
7.0.—Programme S.B. from London
- Symphony Concert.**
Delayed from St. George's Hall
MAY FOSTER (Soprano)
STATION SYMPHONY
THE STATION CHORAL SOCIETY.
THE STATION SYMPHONY
ORCHESTRA
Under the Direction of
FREDERICK BROWN

- 8.0. THE ORCHESTRA
Overture, "The M..."
8.20. MAY FOSTER
O Love
8.25. THE ORCHESTRA
Suite de Ballet, "The Good-humoured
Ladies"
8.40. MAY FOSTER
"Secrets"
"Farewell"
"Since I Looked
Upon Him"
"I Cannot, Duty
Not, Believe It"
8.55. STEPHEN WEARING
Piano Concerto in G Minor, Rachman
9.30. "THE REVENGE"
A Ballad of the Fleet by Alfred Lord
Tennyson.
Set to Music for Chorus and Orchestra by
C. Villiers Stanford (Op. 24).
10.0.—Programme S.B. from London
10.15. THE ORCHESTRA
Suite, "From Foreign Parts"
11.0.—Close down.

SATURDAY, October 10th.

- 4.0.—Dance Music by the Anglo-American
Dance Orchestra.
5.0.—Mr C. W. Budden, "Storm of Water"
5.15.—**CHILDREN'S CORNER**
5.40.—Patrizio and his Orchestra, from the
Futurist Cinema
7.0.—Programme S.B. from London
7.40. Mr J. COULTON: Technical T...
- Popular Concert.**
Provided by the
MERSEYSIDE RADIO ASSOCIATION
WILLIAM J. TRUST (Baritone).
HARRY ALBON (Tenor)
DORIS SIMMS (Soprano)
MADGE PEACHEY (Contralto)
WILLIAM BIRD (Solo Pianoforte).
ERNEST BUZZARD (Boy Soprano).
KINGSTON CLAIRE (Harmonist)
THE KNOX FLUTE QUARTET
ARTHUR RICHARDS
(Entertainer and Accompanist).
THE ANGLICAN SILVER
PRIZE BAND.
Conductor, H. WEARING
- 8.0. **THE BAND**
March, "Smiling City"
Selection, "The Chorus Chorus"
8.20. MADGE PEACHEY
Arie "Lore"
The Last Chorus
8.25. WILLIAM J. TRUST
The Trompeter
"Walden's Fair"
8.35. **THE QUARTET**
Selection, "Aria"
8.45. DORIS SIMMS
"I Did Not Know"
Love's a Merchant
8.55. WILLIAM BIRD
"Pierrette"
"Aria"
9.0. KINGSTON CLAIRE will Entertain.
9.15. WILLIAM H. HOWITT
"Myself When Young"
"Song of the Clock"
9.25. ARTHUR RICHARDS
Three Blind Mice
9.35. HARRY ALBON
"Silver Threads"
Come Into the Garden
9.45. **THE BAND**
Selection, "The Maid of the Mountains"
10.0. Programme S.B. from London.
10.30. **THE BAND**
"Cornet Solo, "Nightingale."
ERNEST BUZZARD
Opera, "The Barber of Seville"
10.45. ARTHUR
"Robert le Diable"
Selection, "Old Memories"
11.0.—SAVOY BANDS. S.B. from London
12.0.—Close down.



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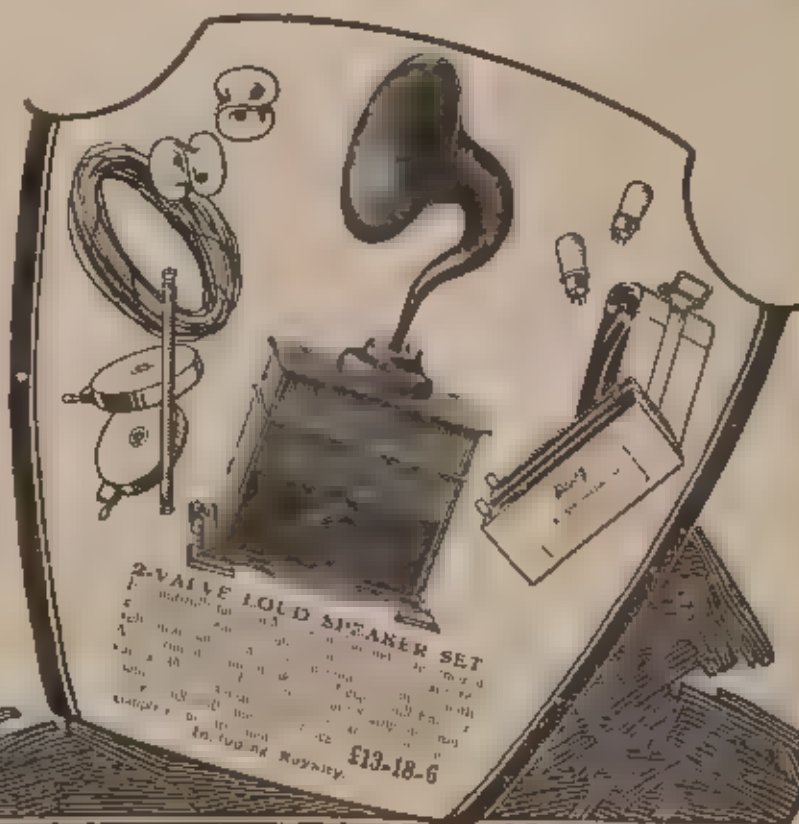
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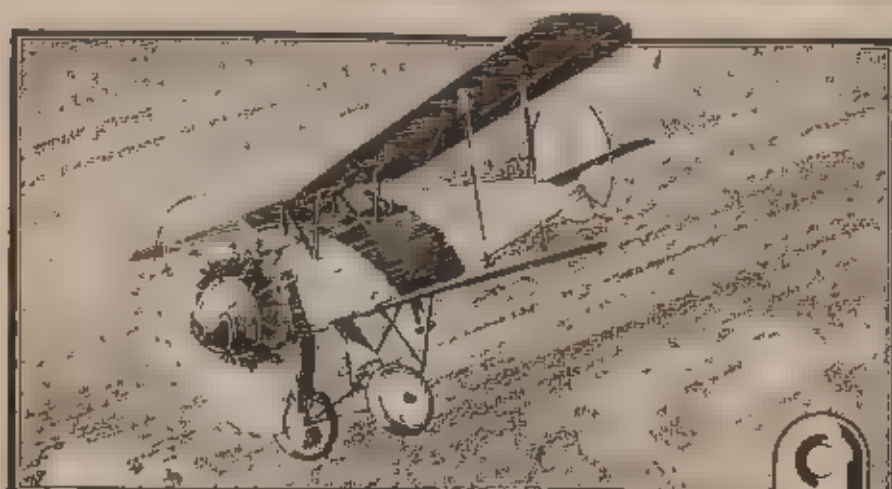
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CLIMAX
RADIO



Sheffield Programme.

6FL 301 M

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

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

MONDAY, October 5th.

- 10.0.—Afternoon Topics: Mr Clifford N Wright
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London
 1.0.—Programme S.B. from London
 2.0.—Programme S.B. from London
 3.0.—Programme S.B. from London
 4.0.—Programme S.B. from London
 5.0.—Programme S.B. from London
 6.0.—Programme S.B. from London
 7.0.—Programme S.B. from London
 8.0.—Programme S.B. from London
 9.0.—Programme S.B. from London
 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London

TUESDAY, October 6th.

- 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London
 1.0.—Programme S.B. from London
 2.0.—Programme S.B. from London
 3.0.—Programme S.B. from London
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 6.0.—Programme S.B. from London
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 8.0.—Programme S.B. from London
 9.0.—Programme S.B. from London
 10.0.—Programme S.B. from London
 11.0.—Programme S.B. from London
 12.0.—Programme S.B. from London

WEDNESDAY, October 7th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Miss Kate Baldwin
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
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 9.0.—Gramophone Records
 10.0.—Gramophone Records
 11.0.—Gramophone Records
 12.0.—Gramophone Records

THURSDAY, October 8th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Miss Kate Baldwin
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
 3.0.—Gramophone Records
 4.0.—Gramophone Records
 5.0.—Gramophone Records
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 8.0.—Gramophone Records
 9.0.—Gramophone Records
 10.0.—Gramophone Records
 11.0.—Gramophone Records
 12.0.—Gramophone Records

FRIDAY, October 9th.

- 10.0.—Gramophone Records
 11.0.—Afternoon Topics: Capt. H. G. Mansfield
 12.0.—Gramophone Records
 1.0.—Gramophone Records
 2.0.—Gramophone Records
 3.0.—Gramophone Records
 4.0.—Gramophone Records
 5.0.—Gramophone Records
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(Continued on page 89.)

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Stoke-on-Trent Programme.

6ST 306 M

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

10.00 *Stoke-on-Trent News*
10.15 *Stoke-on-Trent News*
10.30 *Stoke-on-Trent News*

MONDAY, October 5th.

10.00 *Stoke-on-Trent News*
10.15 *Stoke-on-Trent News*
10.30 *Stoke-on-Trent News*
10.45 *Stoke-on-Trent News*
11.00 *Stoke-on-Trent News*
11.15 *Stoke-on-Trent News*
11.30 *Stoke-on-Trent News*
11.45 *Stoke-on-Trent News*

TUESDAY, October 6th.

10.00 *Stoke-on-Trent News*
10.15 *Stoke-on-Trent News*
10.30 *Stoke-on-Trent News*
10.45 *Stoke-on-Trent News*
11.00 *Stoke-on-Trent News*
11.15 *Stoke-on-Trent News*
11.30 *Stoke-on-Trent News*
11.45 *Stoke-on-Trent News*

WED., Oct 7th THURS., Oct 8th,
SAT Oct 10th.

10.00 *Stoke-on-Trent News*
10.15 *Stoke-on-Trent News*
10.30 *Stoke-on-Trent News*
10.45 *Stoke-on-Trent News*
11.00 *Stoke-on-Trent News*
11.15 *Stoke-on-Trent News*
11.30 *Stoke-on-Trent News*
11.45 *Stoke-on-Trent News*

(Thursday)

5.00 *CHILDREN'S CORNER* (Letters 5.40.)
5.15 *Children's Corner*
5.30 *Children's Corner*
5.45 *Children's Corner*
5.50 *Children's Corner*
5.55 *Children's Corner*
6.00 *Children's Corner*
6.15 *Children's Corner*

FRIDAY, October 9th.

10.00 *Stoke-on-Trent News*
10.15 *Stoke-on-Trent News*
10.30 *Stoke-on-Trent News*
10.45 *Stoke-on-Trent News*
11.00 *Stoke-on-Trent News*
11.15 *Stoke-on-Trent News*
11.30 *Stoke-on-Trent News*
11.45 *Stoke-on-Trent News*

6.15 *Programme S.B. from London*
6.30 *Programme S.B. from London*
6.45 *Programme S.B. from London*
6.50 *Programme S.B. from London*
6.55 *Programme S.B. from London*

5.00 *THE ORCHESTRA*
5.15 *THE ORCHESTRA*
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6.00 *THE ORCHESTRA*
6.15 *THE ORCHESTRA*

5.50 *JAMES FROST*
5.55 *JAMES FROST*
6.00 *JAMES FROST*
6.05 *JAMES FROST*
6.10 *JAMES FROST*
6.15 *JAMES FROST*
6.20 *JAMES FROST*
6.25 *JAMES FROST*

8.00 *THE ORCHESTRA*
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8.00 *MOLLY HACKNEY*
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8.45 *MOLLY HACKNEY*
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10.00 *MOLLY HACKNEY*
10.05 *MOLLY HACKNEY*

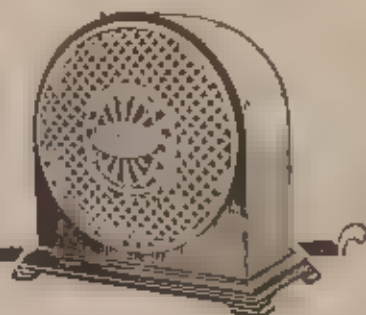
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10.55 *THE ORCHESTRA*
11.00 *THE ORCHESTRA*
11.05 *THE ORCHESTRA*

10.00 *CADDICK ADAMS ('Collo')*
10.15 *CADDICK ADAMS ('Collo')*
10.30 *CADDICK ADAMS ('Collo')*
10.45 *CADDICK ADAMS ('Collo')*
10.50 *CADDICK ADAMS ('Collo')*
10.55 *CADDICK ADAMS ('Collo')*
11.00 *CADDICK ADAMS ('Collo')*
11.05 *CADDICK ADAMS ('Collo')*

10.00 *HENRY PICKIN (Kornet)*
10.15 *HENRY PICKIN (Kornet)*
10.30 *HENRY PICKIN (Kornet)*
10.45 *HENRY PICKIN (Kornet)*
10.50 *HENRY PICKIN (Kornet)*
10.55 *HENRY PICKIN (Kornet)*
11.00 *HENRY PICKIN (Kornet)*
11.05 *HENRY PICKIN (Kornet)*

10.00 *THE ORCHESTRA*
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10.45 *THE ORCHESTRA*
10.50 *THE ORCHESTRA*
10.55 *THE ORCHESTRA*
11.00 *THE ORCHESTRA*
11.05 *THE ORCHESTRA*

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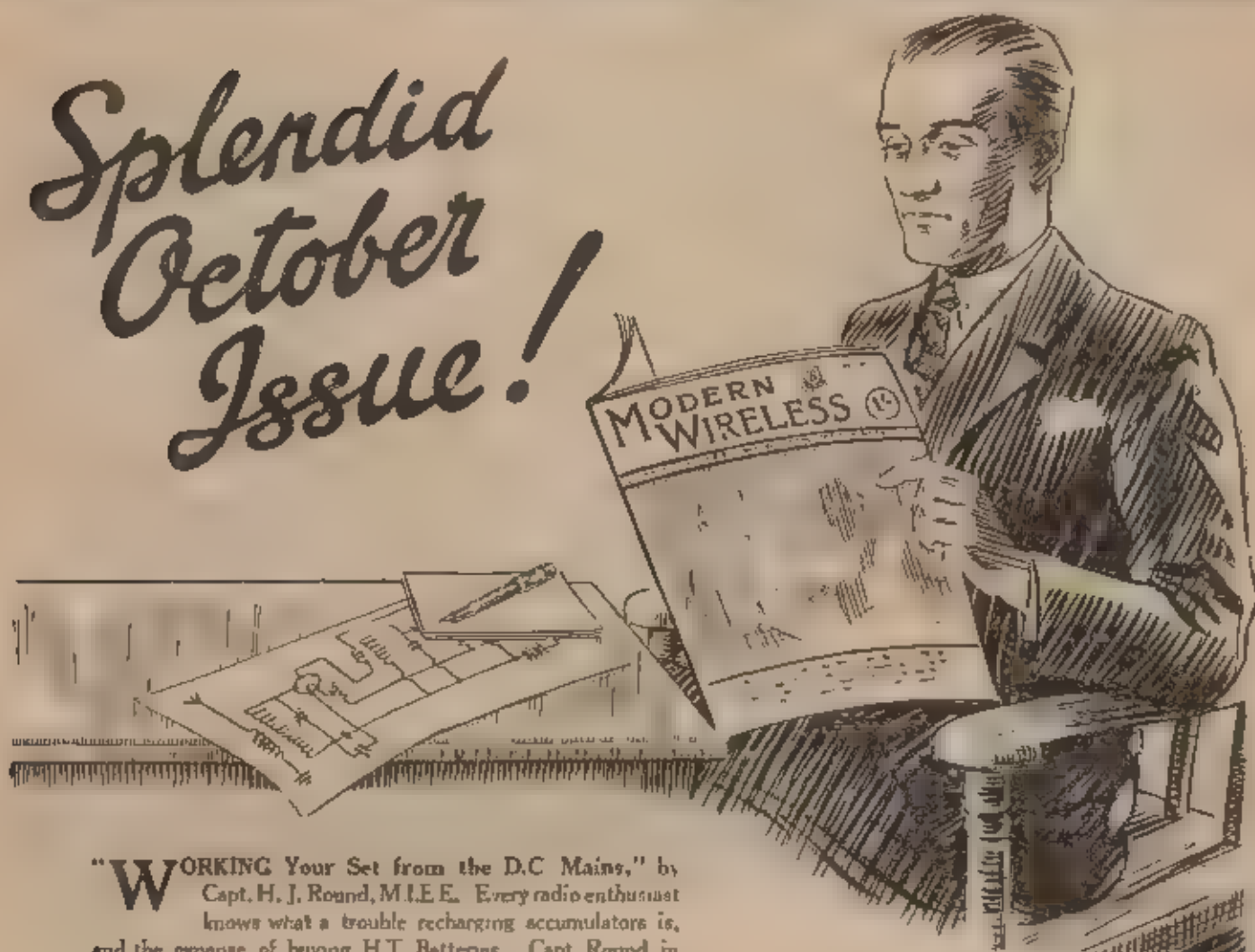
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"WORKING Your Set from the D.C. Mains," by Capt. H. J. Round, M.I.E.E. Every radio enthusiast knows what a trouble recharging accumulators is, and the expense of buying H.T. Batteries. Capt. Round in this number of "Modern Wireless" shows you how you can avoid this bugbear by tapping your D.C. lighting mains. You must read it. It will save you pounds.

Coastal dwellers, and those who live where the hammer of Morse makes the programme almost unbearable, will welcome A. Johnson-Randall's description of "The Coastal Three." This highly selective and efficient 3-valve set is specially designed to reduce the annoyance to which most coastal dwellers are subjected. Full constructional details are given.

The Editor, John Scott-Taggart, F.Inst.P., A.M.I.E.E., writes "The Valve as a Detector." This article will interest those who desire to probe deeper into the secrets of radio.

There are also numerous other constructional articles and tips of incalculable value, making the October "Modern Wireless" a wonderful issue. You cannot afford to miss it. Buy your copy to-day.

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HOW TO BUILD

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- A FOUR VALVE RECEIVER By J. S. Hearn, H.Sc.
- "A TWO VALVE SET" By John H. Baird
- A FIVE VALVE RECEIVER By Stanley G. Rutter, M.I.E.E.
- "A CRYSTAL SET" By F. J. Marshall
- AN ACCEPTOR WAVE TRAP By G. P. Kendall, B.Sc.
- THE VALVE AS A DETECTOR By John Scott-Taggart, F.Inst.P., A.M.I.E.E.
- MICROPHONIC NOISES By Major James Robinson, D.Sc., Ph.D., F.Inst.P.
- WORKING YOUR SET FROM THE D.C. MAINS By Capt. H. J. Round, M.I.E.E.
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Now on sale everywhere

1/-

Modern Wireless

Swansea Programme.

55X 482 M.

Week Beginning Sunday, October 4th.

SUNDAY, October 4th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London

MONDAY, October 5th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London
- 6. Experimental Transmission for Amateurs.

TUESDAY, October 6th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London
- 6. Experimental Transmission for Amateurs.
- 7. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 8. The Post Bag
- 9. Programme S.B. from London
- 10. Mr. F. J. HARRIES S.B. from Cardiff
- 11. Programme S.B. from London

WEDNESDAY, October 7th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London
- 6. Experimental Transmission for Amateurs.
- 7. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 8. The Post Bag
- 9. Programme S.B. from London
- 10. Mr. F. J. HARRIES S.B. from Cardiff
- 11. Programme S.B. from London

THURSDAY, October 8th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London
- 6. Experimental Transmission for Amateurs.
- 7. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 8. The Post Bag
- 9. Programme S.B. from London
- 10. Mr. F. J. HARRIES S.B. from Cardiff
- 11. Programme S.B. from London

FRIDAY, October 9th.

- 1. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
- 2. The Post Bag
- 3. Programme S.B. from London
- 4. Mr. F. J. HARRIES S.B. from Cardiff
- 5. Programme S.B. from London
- 6. Experimental Transmission for Amateurs.
- 7. The Castle Cinema Orchestra, relayed from the Castle Cinema Musical Director Jack Arnold
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- 11. Programme S.B. from London

(Continued on page 59)

Efficiency plus Economy

THE B3 Valve has a very low filament current consumption. Whilst retaining all the excellent qualities of the well-known R Valve, it has in addition, the economies of a dull-emitter. It is a really good all-round valve working exceptionally well in all positions, detector, H.F. or L.F. amplification. Undoubtedly it is the most efficient and most economical valve on the market at the price. Here are its chief electrical characteristics:—

Filament Voltage	-	-	1.8 volts
Filament Current	-	-	0.35 amp.
Anode Voltage	-	-	20 to 80 volts
Anode Resistance	-	-	27,000 ohms

When next you require a valve which will give perfect reproduction combined with good volume, specify B.T.H. and make sure of getting good results.

Price - 14/-

B.T.H. Radio Valves

General Purpose

R Filament Voltage 4 Volts 8/-
Filament Current 0.7 Amp.
Max. Plate Voltage 100 Volts.

B3 Filament Voltage 1.8 Volts 14/-
Filament Current 0.35 Amp.
Max. Plate Voltage 80 Volts.

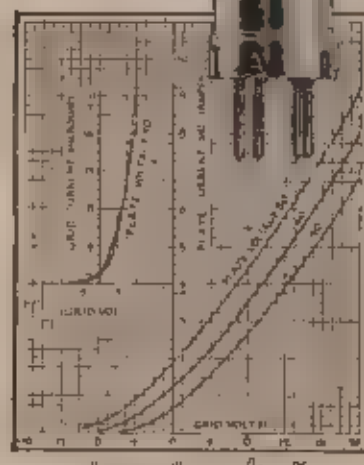
B5 Filament Voltage 2.8 Volts 16/6
Filament Current 0.08 Amp.
Max. Plate Voltage 80 Volts.

Power Amplifying

B4 Filament Voltage 6 Volts 22/6
Filament Current 0.05 Amp.
Max. Plate Voltage 250 Volts.

B6 Filament Voltage 2.8 Volts 22/6
Filament Current 0.08 Amp.
Max. Plate Voltage 150 Volts.

B7 Filament Voltage 6 Volts 24/6
Filament Current 0.05 Amp.
Max. Plate Voltage 150 Volts.



Insist on B.T.H. — the Best of ALL



2343A

Agents: The Radio & Television Society Ltd.

**Make your
crystal or
one-valve set
work a
Loud Speaker**



IF your wireless set gives reception at good headphone strength, then by the addition of an Ethophone-Uniplex one valve amplifier, you will get loud speaker reproduction. If cost is a consideration, the Ethophone-Uniplex and the Ethovox Junior Loud Speaker will particularly appeal.

Owing to its special construction, the Ethophone-Uniplex is a really distortionless amplifier and its reproduction of speech and music is all that could be desired. The instrument is supplied with a Burndept Super Power Valve (Type L.240). Price, complete with valve, £4.4.0; Licence, 12 6.

The Ethovox Junior Loud Speaker gives splendid results with low-powered sets and its rendering of broadcast is clear and very pleasing. It is 16 inches in height and the flair is no less than 11 inches in diameter. The instrument, which is coloured a deep shade of mahogany is supplied with a five-foot lead. The sensitive magnet-system is adjustable. Price, either 120 or 2,000 ohms resistance, £2.2.0.

Further particulars of these new Burndept products are given in Publication No. 275, a copy of which will be sent free on application. The Burndept Range includes everything for radio reception, from components to complete installations; Burndept Super Valves are guaranteed.



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HEAD OFFICE: Aldine House, Bedford Street, Strand, London, W.C.2.
Telephone: Gerard 9072 Telegram: Burndept, Westrand, London.

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A SUPERB CABINET SET

**ONLY SEVEN DAYS
LONGER AT THIS PRICE.**

GRAND THREE. £11:17:6
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Undoubtedly one of the finest sets on the market. Mounted in a beautifully finished cabinet with locking doors it presents a handsome and attractive appearance. In a highly ingenious arrangement the power of a four valve set is obtained though only three valves are actually used. This set should give satisfactory Loud Speaker results in all parts of the country.

Fill in the coupon below and post it to us with your remittance. We will then forward you the set packing free, carriage forward on seven days' approval. Money returned if not satisfied. Every set guaranteed.

Grand Three complete with H.T. Battery, 6-v. Accumulator (25/), 3 Loudspeaker Valves (4/6 each), 1 pair of Headphones (1/6), Aerials and Insulators (3/6), and Marconi Royalty paid. Usual Price £22:15:6. **£14:10:0.**

LITTLE GIANT ALL STATION TWO VALVE SET.

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£5 15 0.

Easy to tune. Simple to operate. One of the most useful sets on the market. Fill in coupon and post it to us with remittance. We will then forward set fully guaranteed, packing free, carriage forward on seven days' approval.

Set complete with H.T. Battery (9/-), 6-v. Accumulator (25/-), Aerial, Wiring, and Insulators (3/6). 2 Loudspeaker Valves (4/6 each) and **FELLOWS JUNIOR LOUD SPEAKER, £6:15:0** (9/6) and inclusive of Marconi Royalty.



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Tottenham Court Road, W.C.1
NOTTINGHAM, 34, Bridleway Gate

NOTE.—These goods can be obtained at these wonderfully low prices direct from us only and from no other source.

SAVE 6/8 IN THE POUND
on your Wireless Goods. Send for Special Catalogue.

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Name

Address

Herewith remittance value

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R.T. 10 5

This coupon is not available after October 9th.

Please write clearly in plain block letters and register each at Treasury note.

B.P.S. 105

Swansea Programme.

(Continued from page 87)

Where I Was Born" ... P. 10.20
Faria" ... 10.40

IRVINE DAVIES

Appl. More" ... 10.40
10.45

THE MELODY MAIDS.

Whiteer Than Snow" ... 10.45
Walden" ... 10.50

The Old Top Hat" ... 10.55
Madam WALLIS-JONES (Solo Pianoforte)

An Appeal on behalf of the N.B.P.C.
LADY HAYES

10.55
11.00

RITA MATTHEI

11.05
11.10

11.15
11.20

G. ADAS HAYES

11.25
11.30

11.35
11.40

Sir ARTHUR SALTER, S.B. from London

11.45
11.50

11.55
12.00

12.05
12.10

SATURDAY, October 10th.

The Castle Cinema Orchestra
12.15

12.20
12.25

12.30
12.35

12.40
12.45

Sheffield Programme.

(Continued from page 83)

A Summer Night" (with Coll. O. 10.20
10.40

STANLEY LEEKE

10.45
10.50

10.55
11.00

GEORGE DALEY and

W. TOMLINSON

11.05
11.10

UNA TRUMAN

11.15
11.20

11.25
11.30

11.35
11.40

11.45
11.50

11.55
12.00

SATURDAY, October 10th.

12.05
12.10

12.15
12.20

12.25
12.30

12.35
12.40

12.45
12.50

12.55
1.00

1.05
1.10

1.15
1.20

1.25
1.30

1.35
1.40



Life is wonderful now

THE hours and money and temper I wasted on wireless would make any man's wife sore with broadcasting. The only piece of humour in the whole affair was the reception I was forced to call "music."

NOW everything has changed!

Our evenings are an endless pleasure.

No matter how excellent your receiver, perfect reception is a question of using the right valves.

There is a real Master Valve, with majestic volume, great range and purity of tone. A valve that spells happiness from the moment you insert it into your set.

If you appreciate real music for your wireless evenings at home you will appreciate



Mullard

THE MASTER VALVE

Leaflet V R 26 gives full information

Ask The Mullard Wireless Service Co., Ltd., Baltham, London, S.W. 12

A New Loud Speaker!

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.

This new production of the Western Electric Company will revolutionise Loud Speaker reproduction.

Price £6:6:0.

The "Kone" Amplifier, another new production of the Western Electric Company, has been evolved to operate the "Kone" Loud Speaker at the maximum efficiency. Write for Booklet No. W 546 where these instruments are more fully dealt with.

Western Electric Company Limited,

**CONNAUGHT HOUSE,
ALDWYCH, W.C.2.**

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Works:

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gate, Bexley Heath, & Hendon.

BRANCHES

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Newcastle, Manchester,

Nottingham, Birmingham,

Cardiff, Southampton,

Liverpool and Dublin.



Music - as you should hear it

WHEN you pay for a loudspeaker you expect a return for your money in good reproduction. As often as not you get a travesty of music. Just blare and rasp.... a mockery of the best efforts of the best broadcasting orchestras.

We bore all these things in mind in producing the Ericsson Junior Loudspeaker. In it we have a worthy Junior to our famous Super Tone—crystal clear in its delivery, innocent of the least trace of distortion or metallic noises.

Specially built for small or medium rooms. Finished in Black Enamel on Metal Base. 15½" Flare 9". Resistance 2,400 ohms. Complete with cord 39/6. Sold by good dealers everywhere.

Write for circulars fully describing our recorders, crystal and valve, Super Tone Loudspeakers, headphones, tested components, etc.

39/6

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Mfg. Co., Ltd.,
67/73, Kingsway, LONDON, W.C.2.



Ericsson

**SUPER-TONE
JUNIOR
LOUD SPEAKER**



As the hound noses out the weakest trail



The Wuncell Dull Emitter

Valve for use in any radio set.
 V. for 250 volts 14
 V. for 250 volts 14
 V. for 250 volts 14
 Val. for 250 volts 14
 Price 18/6

AS the hound noses out the weakest trail, so the Cossor Wuncell seeks out the weakest oscillation, amplifies it and converts it into an audible signal. There is no Dull Emitter so sensitive as the Wuncell because no other can utilise the highly efficient Cossor principles—the arched filament and hood-shaped Grid and Anode. Not since the first Cossor Valve—the famous Pt—appeared on the market 2½ years ago, has any valve aroused such enthusiasm among amateurs. All early Dull Emitters possessed many defects—they were microphonic, considerably less sensitive, weak in volume and no two were alike. Yet for all these disadvantages they had many adherents.

The coming of the Wuncell has set an

entirely new standard for Dull Emitters. For the first time there is available a low consumption valve of great economy which is a perfect match in every respect for any Cossor bright emitter. Its filament—made under a special process known only to Cossor—is built up layer upon layer until it is actually as stout as that used in a bright emitter. And yet at no time is it required to glow at a higher temperature than the embers of a dying match. Obviously such an abnormally low temperature must mean an exceptionally long life.

Before buying any more bright emitters ask your dealer for interesting literature proving its supreme economy—how it will save its cost within four months and go on saving money for you throughout its long life.

Cossor

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COMPANY, LIMITED

BURNE JONES COMPANY, LIMITED

On the 31st July, 1925, an Injunction was granted by Mr. Justice Tomlin in an action brought by Marconi's Wireless Telegraph Co., Ltd., against Burne Jones & Co., Ltd., for the infringement of certain of the Marconi Company's Patents by the sale of receivers or sets of parts for the home construction of receivers, with an invitation to the Purchasers to use the sets of parts in such a way as to infringe the Letters Patent referred to above.

The Marconi Company have agreed to grant Burne Jones & Co., Ltd., a licence.

Proceedings will be forthwith instituted against all infringers, including those who offer sets of parts of receivers infringing the Marconi Company's Patents.

220 miles range!

with a

66 Railway Street, Nelson.
5th January, 1926.
Messrs. Tungstalite Ltd.

Dear Sirs
Most truly amongst other
amateurs, to the success of
Tungstalite. On a crystal set
can be put 25 lbs. and New-
mould 220 miles and New-
castle regular 100. They are
distinct and clear every word
distinguishable.

Wishing you every success,
I am Yours truly

ARTHUR BARRETT
Accountant & Auditor

P.S. The above is an true pair
of phones.

Proof

The letter reproduced here is but one of the many hundreds received by the manufacturer. The same success can be yours. I can use Tungstalite the Perfect Synthetic Crystal. The new Round Finger plate is especially designed in a unique cylindrical structure to fit snugly in a crystal cup without splintering.

All dealers sell
Tungstalite

Try it!

TUNGSTALITE

Blue Label The Perfect Synthetic Crystal GOLD

AND From all dealers or direct from the manufacturer
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1/6 41, Col. Lane, Lamb. Phone Central 2 375 2/-

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Every day more and more
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powerful and reliable
batteries is increasing.
The new GECOPHONE
batteries are the only
ones that can be used
for the purpose of
receiving the most
difficult signals.
These batteries are a
latent power in the
battery and are used
and are the only ones for the
purpose.

LONG LIFE
LARGE CAPACITY
SILENCE IN USE and
MINIMUM INTERNAL
RESISTANCE



GECOPHONE

Super Capacity High tension
RADIO BATTERIES

Sold by Wireless and Electrical Dealers everywhere.

Prices from 7/6 to 27/6.

Manufactured by The General Electric Co. Ltd. 112, Strand, London, W.C.2.

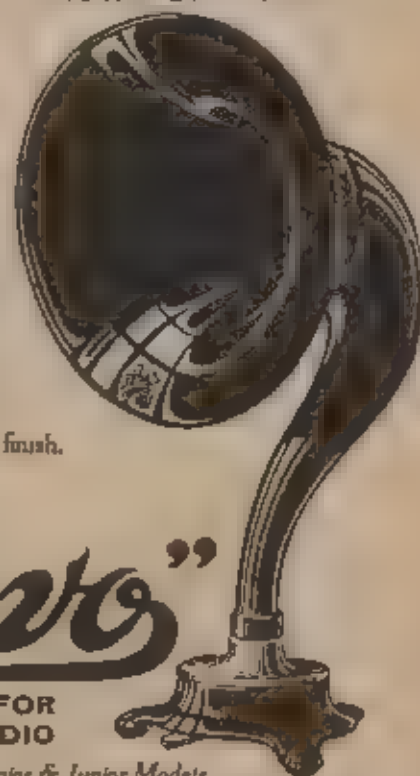
The Baby Loud Speaker

WITH THE "GROWN-UP" VOICE

25/-

GUARANTEED FOR
12 MONTHS.

IN this little fellow
you get mellow, pure,
undistorted reproduction
—no shrillness—no over-
tones—just crystal clear
broadcast. 12 1/2 in. high.
Bell 7 in. Diameter.
Handsome crystalline finish.
Agents everywhere.



"Revo"

THE NAME FOR
PERFECT RADIO

Ask for particulars of Senior & Junior Models.

IF UNOBTAINABLE LOCALLY APPLY DIRECT TO
WIRELESS DEPARTMENT THE CABLE ACCESSORIES CO. LTD. TIPTON STAFFS



**Picture Yourself
receiving this
Cheque for £4500!**

Now make it come true. You can, if you will—and this is the way. First, fill in and post the Enquiry Form below. You will then receive detailed particulars of a Plan of Investment-Insurance which already is helping thousands of young men to fortune.

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2. What sum will be automatically provided for my family in the event of my death.
3. How much Income Tax I shall save each year.
4. In the event of my disability, how much I shall receive monthly.

Exact date of birth _____

Married or about to be married _____

Occupation _____

Name _____

Address _____

Lucas Quality and Finish

Full particulars of
**LUCAS RADIO
BATTERIES,
"MOTORALITIES,"
"MOTOR-CYCLE
ALITIES," and
"CYCLEALITIES"**
Post Free from
Department G

LUCAS "MILAM" RADIO BATTERIES

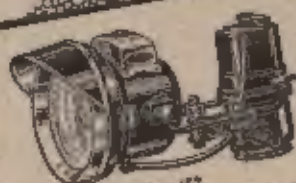
are mounted in our piece, each model being self-contained with "Milam" Cover. They are entirely self-contained, have great mechanical strength and are handsome in appearance. Each battery has corresponding polished shiny, or 6 volts and prices include Cover and strong Leather Carrier.



PRICES
Type RM 81/6 (Actual Capacity 100 amp. hours.)
Type RM 29/6 (Actual Capacity 20 amp. hours.)
Type RM 58/6 (Actual Capacity 50 amp. hours.)
Type RM 27/6 (Actual Capacity 20 amp. hours.)

Discharge Rate 104 amp. hours.
Discharge Rate 20 amp. hours.
Discharge Rate 50 amp. hours.
Discharge Rate 20 amp. hours.

Actual Capacity given are at a 20 hr. rate of discharge.



No. 462 The LUCAS MOTOR-CYCLE PROJECTOR SET No. 462

is a highly efficient set fitted with a special Mangin Lens Mirror which projects a very powerful penetrative light.

Lamp Power: 51 lbs.

Price Complete Set 63/-

The full range of "KING of the ROAD" PROJECTOR SETS includes models with long Gunter Sports Brackets, front hub fitting brackets, etc., so that all sizes and types of machines, touring or sports, can be suited.

Prices 25/6 to 72/6.



No. 60 LUCAS "KING of the ROAD" MOTOR-CYCLE HORNS

give a pleasing note which is unequalled for effectiveness and carrying power.

No. 60 is a "straight" pattern having the "taper" of the tube enclosed in the body of the horn, giving a neat and compact outline which greatly facilitates mounting.

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No. 52 large single-turn pattern 27/6
No. 53 "straight" pattern 10/6



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give a wide undistorted field of vision, are adjustable in any direction, and can be turned inwards when necessary.

No. 11 Price 8/6

No. 12, a model with an ingenious arm-locking device, 10/6.

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Manufacturers of RADIO BATTERIES
& "KING OF THE ROAD" SPECIALITIES
JOSEPH LUCAS LTD., BIRMINGHAM

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If you add depreciation to the expense and inconvenience of having your own accumulators unskilfully recharged—it costs you considerably more than our inclusive Hire Service.

May we send you an explanatory Folder Z3.
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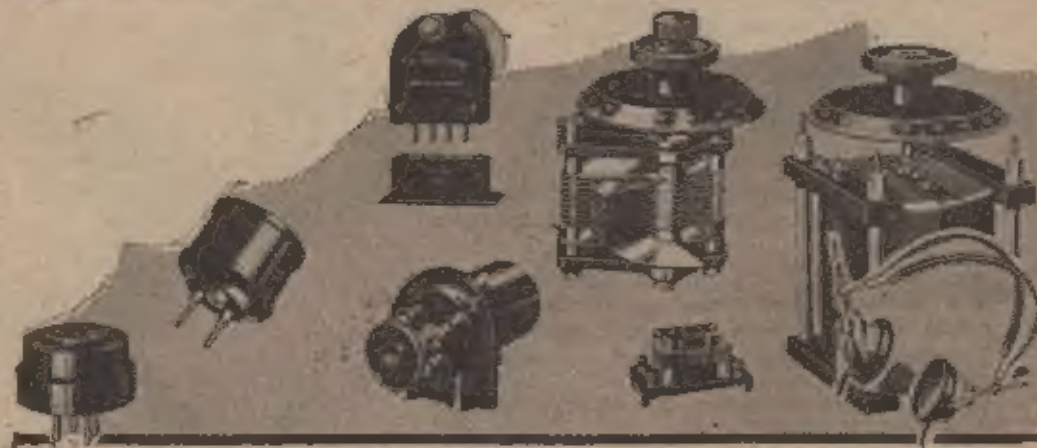
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