

THE MYSTERY STATION DISCLOSED.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, November 1st.

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IMPORTANT TO READERS.

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Fewer Stations—More Power.

By P. P. ECKERSLEY.

WE, which means all countries, have now reached a stage in broadcasting when its future, from the engineering point of view, may have to be re-considered in the light of all that experience has taught us. Great services have been built up in many countries; the value of wireless for entertainment and educational purposes is acclaimed on all sides; listeners everywhere are numbered by their millions; but, even so, the technical organization of these services has always been mainly experimental. And if we are to profit by what are now known to be certain unalterable truths, we must review our position and discover how far we are on the right lines.

During the past few months Europe has done a lot of stock-taking of its broadcast situation. From this, certain facts emerge which cannot be ignored if broadcasting is to develop as it should do. I will go farther. The very existence of broadcasting, in my opinion, depends on the ability of everyone concerned to tackle any situation which hinders progress as and when it arises.

Two fundamentals must always govern any policy of broadcasting; one is to give everybody in every country an adequate service on the cheapest and most easily controlled receiving apparatus, and the other is that no service must ever be allowed to interfere with another. There is no other way of using wireless to its fullest extent for the masses.

Hitherto, each country has, quite rightly, undertaken to fulfil the needs of its own inhabitants. It could not have been other-

wise, and on these lines some very efficient systems have been brought into existence. But we have now come to the time when, so far as Europe is concerned, it seems that the systems of each country must be remodelled on the lines of one super-scheme for the whole Continent. You all know what I am going to tell you:—that there is not, and never will be sufficient room in the ether for all the broadcast stations we have got in Europe to-day, without going into the question of finding places for many more which we should all like to erect.

I have previously told you that the future of broadcasting may have to be considered in terms of fewer and more powerful stations and the purpose of this article is to outline how this might be carried out. Its basis must, of course, be one of permanency and, because of this, it must be largely governed by international considerations. For this reason, I think it is more than likely that the first real move will be made in America—that is at the World's Wireless Convention which will probably take place at Washington in the late spring of next year.

A good deal of "feeling the way," as it were, will be done in Europe between now

(Continued overleaf in column 3.)



Captain ECKERSLEY.

Building Radio Programmes.

A Peep Behind the Scenes.

THIS and every other issue of *The Radio Times* contains eighty-four broadcast programmes.

Have you, as a listener, ever considered how all these programmes are built up, and the vast amount of work entailed to let you know in advance every item from every station as they are given for several hours each day for a whole week?

Programme building on such a colossal scale is a highly specialized job, calling for a great deal of skill and training. By no means is it the mere mechanical registration of names of the artists and items.

Striking A Fair Balance.

First of all, there is not yet an established criterion or a common standard whereby the artists can be readily judged as suitable for wireless broadcasting.

Every detail in every programme has to be considered on its individual merits, as well as its bearing on every other item.

Altogether they must constitute such a form of entertainment as will be acceptable to every section of listeners. At the same time, they must strike a fair balance between the "high-brow" and "low-brow" elements without prejudicing the fundamental ethical and educational ideals which form the essential criterion of our programme building.

Two factors—transmission and publication—govern the preparation of our broadcast programmes. Each is as important as the other.

Let us take you through the various stages as they occur. The task is by no means easy.

Where Plans Are Mapped Out.

The genesis of all programmes is the Programme Board, which meets every Tuesday at the Head Office. Here plans are mapped out and suggestions discussed for the week's programmes which will be broadcast six weeks later. Representatives of all departments are present. Programmes, to some extent or other, are the concern of everybody.

A certain proportion of each week's programmes is broadcast simultaneously from all stations. These items may originate from any station, and it rests primarily with the Programme Board to decide, on the grounds of technique and general interest, those items which are to be treated in this way.

But there are also other details to consider. The availability of the necessary land lines is one. Even for very important occasions we are not able to get land lines whenever we want them.

The ideas of the Programme Board are reduced to the form of skeleton programmes, and these are sent to all stations on the following day.

They constitute a basis on which station directors and their staffs build up their own programmes for the week in question. Roughly, ten days is allowed in which to finish this work.

Many Cocks, But Good Broth.

Then one morning we find the results of the concentrated efforts of the Station Directors dumped on Headquarters again. Now the real work begins.

For the next five days these first-draft programmes are carefully scrutinized; first by the Organizer of Programmes, then by the Director of Music, the Director of Education, the Dramatic Producer, the Presentation Department, and others, as it specially concerns them. Lastly the Secretarial Department, anxious that no questions of copyright shall be overlooked, may have something to say.

The comments and suggestions of all concerned are sent back to the Station Directors, who make the necessary alterations. This procedure provides a check both on the ethical and educational standard and on the average artistic excellence of the programme submitted.

Finally, after more specialized work in preparing the programmes for publication, such as the selec-

tion of titles and sub-titles, and special type-faces for important items, as well as editing them to fit available space, you get the final result as embodied in the well-balanced, co-ordinated, and trustworthy form given in *The Radio Times*.

This is a broad outline of what takes place in programme building.

But there is more to tell about the preliminary stages which is interesting. Let us, then, go back again to what happens during the ten days when each Station Director is working on the skeleton programme sent by Headquarters for him to fill in.

He starts with little to guide him. Ordinary comparisons with theatre, music-hall, and concert programmes are practically useless. The whole facilities of the entertainment industry are not at his disposal. The number and types of artist he can select from are limited.

Constant Experiments.

Many artists of distinguished reputation on the stage or the concert platform are unsuitable for broadcasting. Peculiarities of voice and communication disqualify some; psychological grounds bar others.

It happens not infrequently that artists and actors, eminent on the stage, are so disconcerted by the novel absence of a visible audience that their performances before the microphone are defective. Here is an early problem calling for highly specialized skill.

Of the items themselves—musical, literary, and educational—there is much which requires keen discrimination in the light of the special considerations governing broadcasting. Revisions and adaptations of musical scores and talks have regularly to be undertaken.

We are building up a distinctive school of radio dramatists and composers who can consistently supply us with material which can almost entirely be conveyed through the ear without requiring any visual effects. At present, a considerable responsibility in altering and editing material devolves on the Station Programme staffs.

In addition to all this, there is the necessity for constant experiments being made in the form of tests and rehearsals to find out the suitability of new suggestions and ideas.

Only the closest liaison between every department enables all these things to be successfully accomplished.

P. W. D.

"The Prince of Wales' College at Achimota on the Gold Coast," will be the subject of a special talk to be given from London Station on Sunday afternoon, November 1st, by Dr. J. E. K. Aggrey, who is the chief of staff at the college. This college is a great educational experiment made by the Government in West Africa for the higher education of the Negro race in their own country. Dr. Aggrey, who has been described as the greatest living African, is a pure-blooded Fanti, his ancestors for generations having been spokesmen or chancellors to a line of kings. Trained in America, where he obtained his Ph.D. at Columbia University, and receiving teaching experience both there and in Africa, he is a keen psychologist whose motto is "Co-operation of the black and white races for the good of both."

It is interesting to remember that when the Prince of Wales laid the foundation stone of this, his own college, at Achimota, he had an hour's talk with Dr. Aggrey.

EXPERIMENTERS in poetry reading have been so successful hitherto that the B.B.C. has decided to continue them. By way of variety, these poetry readings in future will be undertaken by more than one interpreter.

Fewer Stations—More Power.

(Continued from the previous page.)

and then, but the whole question to my mind is so important that the opinion of every nation must be taken in order to arrive at a condition of things which should be satisfactory and lasting.

The first thing to decide is exactly how many stations there is room for in Europe, and then apportion to each country a number which can meet the requirements of all its inhabitants. I have indicated that most countries should, on a theoretical basis, have fewer stations than they have at present; but this does not mean that ten of every twelve existing stations will be closed down.

Take the case of Great Britain. We have now twenty-one stations, including the high-power station at Daventry. Suppose, under a properly considered international scheme, we were asked to accept sixteen. How could this number be made to fulfil the requirements of our ten million listeners, and at the same time enable us to continue building and developing our service according to the ideals we have set ourselves?

Again, in my opinion, there is only one way. That is to divide up the country into regions and to erect stations which would adequately cater for the demands of all listeners within each area. There would possibly be ten main regional stations, including Daventry, to serve England, Scotland, and Wales. The power of most of these would have to be in the neighbourhood of 20 kilowatts, except, perhaps, one station for the West of England where it would be neither necessary nor desirable to discriminate electrical energy in such quantities that most of it would be wasted over the English and Bristol Channels.

The sites for these stations would be outside, and not inside cities, like they are at present. Thus "reachers out" would not be overwhelmed. This might give each an effective crystal range of between seventy and eighty miles. On a one-valve set their range would probably be 150 miles, so that practically every listener would get the choice of at least one, and perhaps three or four, alternative programmes.

Five of the remaining stations would still be of the low-power type; their function would be to meet special requirements, or cater for some awkwardly situated little bit of territory that might otherwise have cause for complaint because its listeners were outside the equivalent range of regional stations.

The remaining station would also have special functions. We cannot under any scheme neglect to provide facilities for linking up the Dominions and other countries with our own services, and this would, doubtless, be its principal use.

It is quite possible under a scheme such as I have outlined that some stations which we now call relays will take over the duties of a whole region; but there are all considerations for the future. The main essential of our scheme is that every listener shall be better, rather than worse off, as regards the strength of signal he may receive.

And there is another important point which must never be lost sight of—that local interest in a broadcast system is one of the greatest assets to the success of the service as a whole. This interest must be extended in every possible way.

Briefly, that is the basis of a scheme discussed for the moment purely academically. Its advantages would be considerable. To begin with, there would be no jamming between one station and another, and reception generally, both as regards range and quality would be greatly improved. New crystal areas would be added, and the programmes, item for item, would tend to improve, because there would be greater competition between all sources of supply. Other essential wireless services would benefit for the reason that not only would there be fewer broadcast stations in Great Britain, but also throughout Europe generally.

Official News and Radio Gossip.

A Radio Festival.

THE week beginning Sunday, November 8th, will be the first radio festival week of British broadcasting. This synchronizes with the third birthday of the B.B.C., which falls on November 14th. During the week the maximum endeavours of the B.B.C. will be put forward to produce programmes of distinction, variety, and artistic unity. The prospective arrangements are indicated in our Stop Press News on pages 259 and 260.

Armistice Celebrations.

On November 11th, many special services are being broadcast from the stations to celebrate the anniversary of the signing of the Armistice. At Edinburgh, the speeches at a great Remembrance Day Meeting in the Usher Hall, given by Earl Haig, Earl Jellicoe, and Lord Sands will be broadcast during the evening. The Lord Provost of Edinburgh will be in the chair.

Dr. W. B. Ross, Mus. Doc. (Oxon), F.R.C.O., is the organist on this occasion, and the bands of the 1st K.O.S.B. and 13-18th Hussars will also take part, together with the choir, under the direction of Mr. James Moodie.

Bishop's Address.

A special Armistice service will be broadcast from the Plymouth Studio after the Time Signal has been given and followed by the two minutes' Silence. The Bishop of Plymouth will give a short address, which will be followed by the sounding of the "Last Post." The proceedings will be appropriately concluded by choral items from a ladies' choir and "Réveillé."

The special service on November 11th in the Victoria Hall, Hanley, will be relayed by Stoke-on-Trent Station, while the Dunder Station will relay the sixth anniversary service from St. Mary's Parish Church, from 11-2 to about 11-30 a.m.

At Leeds, the chimes from the Town Hall clock will be relayed at 11.0 a.m., and after the two minutes' Silence, the "Last Post" will be relayed and followed by the National Anthem rendered by the Leeds City Police Band.

"Mercurial Mary."

It is probable that on Friday, November 27th, at about 9.15, an excerpt from *Mercurial Mary*, now running at the London Hippodrome, will be broadcast simultaneously through all stations.

A Coates Symphony Programme.

On Tuesday, November 24th, a special symphony concert of Wagnerian music will be conducted by Mr. Albert Coates, whose experience in connection with Wagner productions is well-known. The following items will be included: Overture, *Tannhäuser*; Duet from Act II, *Tristan and Isolde*; Prelude to *Parsifal*; Siegfried's Journey to the Rhine, and the Love Duet and Finale from *Siegfried*.

New College Chapel.

On Sunday, November 29th, between 8.30 and 9, it is proposed to broadcast simultaneously through all stations the unaccompanied singing at New College Chapel, Oxford. This singing at New College has enjoyed an international reputation for many generations.

News For Dance Lovers.

It will be good news to those listeners who have for some time past been pining for more dance music by radio to hear that Daventry will broadcast dance music every Monday, Wednesday, and Friday, beginning on November 2nd.

A Special Savoy Concert.

A special concert for broadcasting will be provided from the London Studio by the Savoy Orpheans' Augmented Symphonic Orchestra on Wednesday, November 4th, from 9 to 10.

The Mystery Station.

It might be well, before rumour has time to organize a whole system of phantom broadcast stations, that we should at this stage give a few details of what has been referred to as the Mystery Station.

During the last two or three weeks, many people have heard speech and music sent out by a powerful transmitter, giving its call sign as "5GB," though no official notification of who might be conducting these operations had been made. Naturally, listeners are a little puzzled about it, and particularly that signals of such strength should be associated with a call sign which, according to the appropriate books of reference, consists of the identification numerals allotted to a wireless amateur in Liverpool.

In a recent issue *The Radio Times* mentioned that a series of experimental tests had been arranged by engineers of the Post Office and the B.B.C. in the use of ten kilowatts for transmitting purposes. The signals referred to from station "5GB" are a development of that idea.

"5GB" and Chelmsford.

Presumably, the Liverpool amateur who previously used this call sign has given up his licence, or has now another wireless identity. The Post Office has allocated "5GB" to the B.B.C. engineers for an experimental set which has been installed at Chelmsford. Tests have been made from there for a few hours on specified days.

It is, of course, essential in broadcasting that the engineers should have some idea as to the possible performance of different types of transmitters working on the shorter waves, and considerable experience has already been gained with sets using power between one-quarter and three kilowatts. A good deal of information has also been discovered on the subject of shielding by steel frame buildings of long distance reception, night distortion and so on, but it was also necessary to explore still further afield.

Possible Jamming.

One of the principal objects of the present tests is to find out what might be the expected daylight range of a ten kilowatt station to crystal and single valve set owners. A study of harmonics has also been made to see whether such a station might interfere with existing services, while possible jamming on the fundamental wave-length has also been investigated.

It is too early yet to talk about results, but those who have heard "5GB" and wondered what and where it is will be glad that the mystery is now solved.

A Radio Circle Concert.

A short concert, to be given entirely by members of the Radio Circle, will be broadcast from Stoke-on-Trent Station on Tuesday, November 19th, from 6 to 7 p.m. It will include violin and vocal items, and several choral songs. For some weeks past the Radio Circle Choir have been practising on Saturday afternoons under the direction of Mrs. Thomson, the lady organizer, and this will be their first broadcast performance. It is hoped that several more concerts of this nature may be arranged, but this depends on how much talent is forthcoming. Any Radio Circle member who is anxious to broadcast, should pay a visit to the studio on Saturday afternoon.

St. Cecilia's Day.

Blind artists will provide the entire programme from the London Studio on the afternoon of Sunday, November 22nd, which is the Festival Day of St. Cecilia, Patron Saint of the blind, as well as of music, though her connection with the blind is not clearly traced, except that according to the old chronicles, she was herself sightless. Captain Ian Fraser, M.P., Chairman of St. Dunstan's, will act as announcer, and the artists, who

have not yet been definitely selected, will consist of singers, a pianist, a violinist, and the organist and chorus of St. Dunstan's Singers, who will take the place of an orchestra.

Arrangements are also being made to broadcast portions of a concert to be given on behalf of the funds of St. Dunstan's Hostel for Blind Ex-Servicemen, on December 17th, from an outside hall.

Some Important Forthcoming Talks.

Listeners can look forward to some specially attractive talks during the week beginning Sunday, November 15th. The Air Minister, Lieut.-Col. The Rt. Hon. Sir Samuel Hoare, C.M.G., M.P., will give a talk on "Aviation" on November 17th. The sixth Assembly of the League of Nations will be described on November 17th by Mrs. Hugh Spender, who has recently returned from Geneva, and Mr. F. C. Linfield, formerly M.P. for Mid-Bedfordshire, who was one of the members of the Government commission who visited East Africa last year, will give an account of his impression of the country and its people on November 18th. On Saturday, November 21st, Mr. Cherry Kearton, whose photographs and lectures on birds and Natural History in general are so popular, will talk on "Some of My Pets."

League of Nations Meeting at Bournemouth.

On Friday, November 20th, at 8.15 p.m., the speech of Admiral Mack Kerr, C.B., C.V.O., will be broadcast from the Town Hall, Bournemouth, on the occasion of the Armistice Week Meeting of the Bournemouth Branch of the League of Nations Union. The Mayor of Bournemouth will be in the chair.

The Power of Colour.

In view of the prominence at present being given to the effects of colours and their healing properties, the talk on "Destructive Colour in Nature," which the Rev. J. C. C. Cumming, M.A., will give from the Hall Studio on Friday, November 13th, should be of particular interest.

Play Your Cards Better.

By way of experiment, the B.B.C. has arranged with a leading authority and writer on auction bridge to give a series of talks about the game. "King of Spades" is a title which hides the identity of this expert, whose aim it is to treat the subject in such a manner that the talks will interest both the beginner and the more advanced player.

For the present, it is proposed to limit these to a series of four, given at monthly intervals on the following Tuesdays at 4 p.m.: November 10th, December 8th, January 5th, and February 2nd. If this series should prove acceptable to a sufficient number of listeners, it will be extended and the talks will be given at shorter intervals.

A Novel School Transmission.

For Friday, November 13th, the Cardiff Station has arranged a novel educational transmission from one school to many. Mr. Warwick Braithwaite, with the Station Orchestra, and Mr. Henry St. John, are visiting the Boys' Secondary School at Canton, Cardiff. The programme will consist of a number of orchestral items with movements from Haydn's popular "Surprise" Symphony, and Schubert's famous "Unfinished" Symphony. A descriptive talk on the various instruments and instrumental families of the orchestra will be given by Mr. Braithwaite, and also illustrations of the notes and combinations produced by the different units in orchestral work. In addition to the musical lesson, Mr. Henry St. John will give a short dramatic recital. There can be no doubt that delivering the lesson before a class of actual scholars will be a real help, both to the lecturers and to the scholars listening by wireless in the distant schools.

Our Point of View.

The European Family—Touring With Your Set.

PEACE AND RADIO.

THE following is an extract from a message broadcast from London on Sunday evening, October 18th: Before we close down I should like to remind you that in the foreign news of yesterday and to-day there is matter for renewed hope and confidence that will affect not only nations, but homes, not only the politicians, but the people.

Since 1914, the European family has been divided, its members fighting one another, hating one another, lying about one another. Seven years ago there was an armistice and a kind of peace that brought no satisfaction to the victors and infinite bitterness to the defeated. Seven more years of hatred have passed like a nightmare. And now it seems as if the evil years are going to pass away. One who has spoken with many of the wisest publicists of the day believes that those five Pacts of Locarno contain the germ of reconciliation for Europe.

We must not be too sanguine. We do not suppose that 500 pacts would exorcise at once the contentious spirit from the hearts of mankind. But if, as it seems, that endless quarrel has at last been settled, if Germany has decided to re-enter the family of Europe and take her place in the League of Nations, if arbitration is now established under guarantee for adjusting future disputes, then it would seem that we and our children may look forward to at least a generation of peace.

The post-war map of Europe has now received sanction under guarantees. Germany has now made her own peace with her neighbour, and has set her hand to these pacts under the Presidency of Hindenburg. A cynic might say that it was only severe financial pressure and not any change of heart which has led the Governments of Europe to this happy conclusion. Peace is blessed under whatever guise she comes. At any rate, the Wireless Voices which have now attained no small influence will always be on the side of reconciliation and international understanding.

Wireless has no frontiers and no traditions of hatred or mistrust.

ORDER IN THE ETHER.

WE did not promise that the first "Round the Continent" programme would be an artistic success. As the event turned out, however, several of the foreign stations came through reasonably well, and, as a technical experiment, this "rebroadcast" was eminently successful. Given a clear ether, and an observed distribution of wave-lengths, there is now no technical obstacle in the way of the satisfactory exchange of programmes between even distant countries. A difficulty at the moment is the delay in the application of the new wave-length scheme for Europe outlined at the recent technical conference at Geneva. We hope that the application of this, or some equally efficient scheme, will not be deferred indefinitely.

The next step forward with international broadcasting is to produce an artistic success, but before this can be done, there must be order and discipline in the ether.

WIRELESS WAYFARERS.

IF Mark Twain could revise his "Innocents Abroad," he might be disposed to equip them with a portable wireless receiver. Wireless research and manufacture have now provided us with several efficient types of portable receivers at moderate prices. During the past holiday season there was evidence for the first time that portable receivers were not uncommon among holiday-makers. In previous years only a few amateurs and enthusiastic experimenters took portable receivers with them on holiday, but this year the practice has spread considerably.

Judging from numerous interesting articles appearing in the columns of our contemporaries, the wireless wayfarer is now taking his place in journalism. We have seen accounts of wireless tours in Germany, Italy, Spain, France, Brazil, the Argentine, and, of course, the United States and Canada. It is encouraging to us to note that almost invariably it is one or other of the British stations that has given the most pleasure and the most consistent results to peripatetic wireless wayfarers on the Continent.

While we agree that those whose business is connected with wireless and broadcasting might not be disposed to regard this as an ideal holiday pastime, we believe that, for the vast majority of holiday-makers who have very little opportunity to experiment with wireless or study broadcasting throughout most of the year, the idea of taking inexpensive portable receivers on holiday should be most acceptable. Incidentally for those who go to the Continent it will provide an opportunity to test the comparative merits of the various programmes.

A NIGHTMARE.

THE factor of obsolescence is a nightmare to progressive broadcasters. On the technical side it is literally true that transmitting apparatus regarded as up-to-date six months ago is now woefully behind the times. On the programme side, likewise, efforts of the early summer already seem to belong to a remote and somewhat distant past. Replacement, development, improvement—the breaking of new ground both technically and artistically—this process requires a great deal of money and a great deal of restless energy, and still we are only beginning.

There is a much heavier price to pay both in money and in effort before the British broadcasting service attains the goal at which we aim. We must continue the development of the new art; even at the risk of scrapping the whole of our present system, we shall make at least two programmes available on the cheapest and simplest apparatus to practically the whole of the population of England, Scotland, Wales, and Northern Ireland. We must try to make the Dominion and foreign programmes available to all listeners. And it is significant of the boundless possibilities of the art that as each objective is reached, others challenge even more urgent attention.

Wireless Wisdom.

Points From Talks.

Tempting the Unknown.

A FAMOUS American writer has crystallized the secret of the fascination of angling in the following words: "There is nothing that attracts human nature more powerfully than the sport of tempting the unknown with a fishing line," and we anglers, and some others, who are toying with the idea of becoming anglers, realize that this is entirely true, but when you add to this fundamental fascination the little gamble of the draw for pitch or place—which is the characteristic feature of the "pegged-down" match, and of course the definite time limit, you have developed a sport, which appeals to the natural sporting instincts of the Britisher, for in the element of luck, there is that true essential of real sport which equalizes chances and which gives to the duffer or the beginner a possibility of winning.—F. H. Heard on "The All-England Angling Championship."

In modern warfare, the battle is one of wits and he who first contrives to outwit the other is the one who takes the odd trick.—H. W. Shepherd-Walwyn.

Nothing New.

THE farther you go into primitive life, the more you see that the business of home making has really very few variations. You may make your bed in a hole in the ground or in a magnificent palace—but you or somebody else has to see that that bed is there night after night. And though you may cook your husband a stew in an electric oven—it is still the same sort of stew that savage women have been preparing all day long for their men folk when they come back from the forest.—Jane Barrington on "Home Making in North Europe."

MANHUND abhors discrepancy as Nature abhors a vacuum.—James Agate.

Where Babies Suffer.

THE Bushmen have what we would call peculiar ideas. If there is not enough food for themselves and the other children, then the newly born baby is simply buried alive. If, on the other hand, there is plenty of food, then the name giving feast is celebrated.

Like others, the Bushmen have to die in their turn. The body is placed in the grave in a sitting position with the knees drawn up, the arms crossed and the hands on the shoulders. All his worldly possessions are placed in the grave, also food offerings are included.—Mr. Charlotte Mansfield on "The Bushmen of the Kalahari."

A POET need not tell a story like Eschylus' Andes, nor rouse our patriotism, our anger or pity. It can do more than that, for it can show us the way into the world of fancy that lies beyond experience.—Guy M. Pocock on "Modern Poetry."

Buried For Twelve Centuries.

IN Tripolitania, on the African shore of the Mediterranean, the sand that for twelve centuries has buried the ruins of a city which was old when Caesar landed in Britain, a city in which was born a Roman emperor who died in England, is being cleared away to-day, revealing its streets, its houses, its public buildings and its art treasures.—Lieut.-Col. Gordon Cameron, F.R.G.S., on "The Buried City of Leptis Magna."

Aircraft Reports.

EVERY aircraft leaving either a British or Foreign aerodrome is immediately reported to Croydon, and its final destination. These messages are sent by W.T. on 1,400 metres wave-length via the Air Ministry. The average time taken for a message to be delivered at Croydon, say from Paris, is twelve minutes.—Lieut.-Commander S. E. Doreau, R.N. (Retd.), on "Civil Aviation."

PEOPLE YOU WILL HEAR THIS WEEK.



[Frances Beck & Morgan]
Miss RUBY HELDER (the Lady Tesser), whose singing will be S.B. to London, Coventry, and other Stations on November 4th.



[Dunphy]
Miss EDA KERSEY (Violinist) will be heard from Southampton on November 6th.



[Hillier]
Miss VALERIE d'ESTRAZDES is broadcasting the 8th of a series of poetry talks at Birmingham on November 7th.



[Langdon & Freeman]
Mr. C. AUBREY SMITH, the celebrated actor, whose reading of "The Country Doctor" will be heard by Coventry and other listeners on November 1st.



[Lewin]
Miss ROBITA FORBES (Mrs. McElraith), the explorer, whose talk "From Red Sea to Blue Nile" will be S.B. to all Stations on November 3rd.



[Funday]
Sir JOSEPH COOK, High Commissioner for Australia, will broadcast a talk on November 2nd S.B. to all Stations.



[Waters]
Miss OLGA HALEK (Soprano) is singing at Birmingham on November 4th.



[Knox]
SANDLER will be relayed from Eastbourne with his Orchestra on November 5th.



[Dunphy]
Mr. GEORGE BAKER (Baritone) is singing at London on November 6th.

The Value of Criticism.

By Sydney A. Moseley.

CRITICS, as a body, have had such a bad time in history that I wonder the species survives. Burns, Browning, and Byron, to mention only three, shot their poisoned, if poetical, barbs at them with equal impartiality.

Fear not to lie, I will seem a lucky hit;
Shrink not from blasphemy, I will pass for wit;
Care not for feeling—pass your proper jest
And stand a critic, hated yet caressed.

Thus Byron. And yet a critic worth his salt should be neither hated nor caressed. Besides being *sans peur et sans reproche*, he should be helpful and, in order to be helpful, he must be able. The "cut-throat bandits in the path of fame," as Burns termed them, cannot be rightly described as critics at all, any more than they can reasonably be called guides, philosophers, and friends.

"Asking For It."

A critic should not merely be able to say he likes or dislikes, but he should be able to say *why* he likes or dislikes. If he be extremely critical, he should be able to suggest improvement, giving his due reasons. Such criticism is valuable not only to the criticized, but to those readers with whom the critic shares his confidences.

The B.B.C. is persistent in its invitations to all and sundry to write in and "say what they think" of the programmes. This is either angelic innocence, or just an incredibly anxious desire to please everybody. Which is not only incredible, but impossible.

In the first place, the most perfect programme ever devised would never be free from its detractors. The troubles, the instinctive grouches, the man whose set is giving him trouble and the woman whose man is giving her trouble—all would combine to destroy the illusion of harmony and perfection. Every time I hear the wistful voice at the microphone pleading for guidance on certain radio items, I smile to myself and think: "Well, now they're asking for it!"

King Charles's Head.

The effect of such an invitation is to arouse critical energy in those whose critical faculty has not been developed. I don't know whether there is an epitaph to meet the case, but what I mean is: He who asks for criticism—gets it! If by these laudable invitations the B.B.C. seeks a plebeian, then this must fail, for two reasons.

Firstly, as we all know, there is an inherent disinclination in us all to trouble about recording votes, and secondly, it must fail because those who do take the trouble may not in the least represent the bulk of listeners.

It is quite the same with newspapers. I have edited journals, many readers of which never forgot to bombard me with letters. Now, the suggestions in these letters either encased themselves or they came from people with grievances to air or axes to grind. Everybody has a King Charles's head tucked away somewhere!

Waves of Opinion.

No editor would think of conforming his policy to the views of the few, if furious section, of his readers. I maintain that those at the head of any public organization, whether it be a newspaper, a theatre, a business house, or a broadcasting company, accomplish all that can be expected of them if they but set out with a high standard and broad principles. These they should seek to maintain against the fluctuating waves of outside opinion—much of which must be inspired by personal idiosyncrasies, petty prejudices, or commercial considerations.

It, however, there is neither spirit nor ideals to inspire those who serve the public, and if the idea merely is to make "a good thing out of it" financially, by pandering to the worst possible taste—then, of course, hooray! for "the cut-throat

bandits"! I believe that even the most severe critics of the B.B.C. could scarcely fail to grant it the title of being possessed of spirit, ideals, and inspiration. Therefore, it could only be attacked on the grounds of incapacity. Here, then, is room for the constructive critic.

Personally, I would hesitate to apply any harsh term to the effects of the rapidly growing B.B.C. On the contrary, I unblushingly admit myself a warm admirer, while reserving myself the right to the inevitable occasional "grouse."

The Eternal "Grouse."

A number of these "grouches" I should like to leave for another occasion; in the meantime, however, I think we might make a clear distinction between the dignified term of "criticism" and the impulsive habit of "grousing." Some people grouse at anything and everything. Like the mythical Irishman, they are always up and something or somebody. You hear them at breakfast and you hear them in the train. Bile rather than brain is often at the root of it. That type is never popular and yet, strangely enough, he is not uncommon. His morbid or antagonistic instinct leads him immediately to the bad side of things. He never offers reasons, only views. If he flatters himself that he is a critic, we can only reply that he is a one-sided critic and therefore unbalanced and unreliable.

The man who has got out the wrong side of his bed is very often the most vociferous of "critics," and succeeds far too often in making himself heard.

Troubled to the Cook.

Your true critic should be able to take a detached view of things. He must eliminate to the uttermost personal feelings. Criticism should not depend upon the liver—as it so often does. Many hastily written objections to newspapers and to the B.B.C. can be traced to the kitchen and the cook. A bad set at home or a bad seat at the theatre is also responsible for criticism with more heat than light.

I remember years ago at one of the plays I was sent to criticize I found myself wretchedly placed. I could hardly see the stage. Having rushed away from a hurried dinner, my irritation was intensified. I knew then that I could never write a balanced criticism, and so I left the theatre. The editor upbraided me, but I was satisfied that I had done the right thing.

As a bright illustration of how complaints cancel each other, we might well take the instance of the tuning-in signal. We first of all had what I term the "siren call." Then some bright person suggested that scales on the piano would be less ear-drum destroying. In my heart I thanked him for the suggestion, and the B.B.C. for its approval. Bless my heart if the inevitable opposition did not get the order rescinded on the grounds that the low and high notes on the piano gave out notes of unequal volume! I hadn't noticed it, and I was quite content to listen to the musical piano scales. Alas! once again we have to listen to the long, piercing siren, and I certainly think that the—

Unjust and Hasty.

But what is the B.B.C. to do, I ask you?

The other night I tried to listen to Stephen Phillips' *Heral* while playing a duty game of bridge. I knew then how easily and how hastily one might criticise unjustly. How many of us do really endeavour to combine the joys of listening with other joys? Yet not one of us would have the effrontery to criticize plays or music at the theatre if we deconcentrated in this fashion. It would not be fair to ourselves, and certainly it would be unfair to the play or music. The rational criticism is the helpful criticism, and this we should endeavour to offer so long as the B.B.C., like Barbauld, "is willing."

Word Wizards.

Speaking in Seventy Languages.

IT is probably only the "language barrier" which is responsible for the fact that no greater efforts have been made to popularize foreign programmes.

It was, therefore, all the more pleasing to watch the efforts of the B.B.C. in its endeavour to find a man with "a good and pleasant voice and—a knowledge of French, German, Spanish, Swedish and Dutch, with as native an accent as possible in all these languages," who would act as announcer in the experiment to broadcast a special programme to listeners on the Continent.

There was no lack of applicants, for, unfortunately, in business to-day linguistic ability is not at such a great premium as many of the great schools would have us believe. There are many men in the City to-day who have learned half a dozen languages while they were at school, and who now find them utterly useless.

Scott's Amazing Friend.

Also, among our biggest shipping and export firms there are many linguists. Indeed, the B.B.C.'s announcement almost immediately followed the recent boast of a well-known export merchant in the City that, in his office, he had the finest linguistic clerks in London. One clerk could speak ten languages and another could correspond in twelve foreign tongues.

In the past, there have been amazingly better records. A Scotsman, Dr. John Leyden, a friend of Sir Walter Scott, "professed to know but seventy languages"; and a more modest young man (who, unfortunately, died at the age of twenty-two) once challenged the University of Paris to disputations in twelve languages.

There is one thing, however, which it is to be hoped the authorities have in mind. We should be over-whelmed if other countries were to start upon "repitals" in this matter of languages. In Germany, for instance, they could employ as an announcer an extraordinary self-educated linguist named Nicholas Schmid, who found it easy to translate the Lord's Prayer into fifty-one languages!

"A Walking Polyglot."

An Italian Duke of Mirandola knew twenty-two languages; Eusebius Renaudot, the French historian, was master of seventeen languages, and M. Fugence Fresnel knew twenty. But the "star" man among linguists was Cardinal Giuseppe Mazzuchelli, whom Byron described as "a walking polyglot." He could converse in almost any language, from native Esao to Chinese.

Going farther afield, we find that the Eastern scholars are, and always have been, wonderful linguists. Genus Bey had a perfect knowledge of sixteen languages, and Jonadab, a Jew of Morocco, wrote and spoke in twenty-eight tongues.

Cleopatra was a great mistress of speech. Plutarch says she "spoke most languages, and when foreign ambassadors came to see her, she always spoke to them in their own tongue."

If Eastern tradition can be trusted, Buddha, at the age of ten, was able to teach his own school-master fifty foreign languages, with their respective characters and symbols, and Mordecai, one of the great heroes of Talmudic legend, was acquainted with seventy languages.

L. T.

Throughout the coming winter it has now been arranged to broadcast the band of the Edinburgh Palace de Danse at regular intervals for the benefit of Edinburgh listeners. This dance orchestra, which is known as Miranda's, is well-known also in London and is one of the best combinations of its kind in the country.

Miss ASTRA DESMOND, contralto, whose voice is so familiar to listeners, is giving a recital at the Wigmore Hall, London, on the evening of November 4th. Her programme will include a large group of "Songs of the Hebrides."

Readers' Stories.

Merry Mishaps Told by Listeners.

[In answer to the Editor's request for amusing stories in connection with radio, many thousands of listeners have sent in their experiences. We print below the best submitted this week.]

He Was Going to See.

A FARM labourer, aged seventy-three, was invited to listen to a wireless concert. It was explained to him that the singing came from the aerial wire fixed to an old barn. Suddenly the old man removed the head-phones and made for the door. Asked where he was going, he replied: "To the ole barn. I've known it for many a year and if there's anything there, I'll find it, or eat my 'at!"—D. B. Davies, Yew Tree Farm, Hermonden, Kent.

Winding Up!

DURING a recent visit to a patient at the Royal Berkshire Hospital, Reading, where wireless is installed, I overheard another visitor remark to one of the patients that the wireless concerts must be very enjoyable.

"Oh! yes," was the reply, "simply grand. If you listen, you can hear them winding it up and getting it ready now."—Mrs. Woodward, 13, Kensington Road, Reading, Berks.

A Strange Coincidence.

THE first thing I heard when listening some time ago to a performance of Handel's *Messiah* were the words, "For unto us a Child is born, unto us a Son is given."

Shortly afterwards, I learned that my second son had been born in a nursing home.—Leonard M. Glover, 67, Casewick Road, West Norwood.

The Spoilt Dinner.

ON a recent Sunday morning, I fixed an aerial pole to a party chimney stack and was merrily driving wedges into the brickwork when frantic calls from earth caused me to descend. An unfortunate calamity had occurred in the next house. In driving the wedges, a brick had become dislodged inside the chimney and, falling, had brought down an avalanche of soot, completely obliterating the family joint which was roasting at the fire.

I hurried out, leaving the maid still groping for the Sunday dinner.—Harold B. Burrie, "Clean," Grange Avenue, Cheshire Hulme, Cheshire.

His "Excellent Earth."

A CERTAIN well-known tradesman in Stoke-on-Trent started a wireless department in his shop on the opening of the local station, but was quite ignorant of the working of a receiving set. One evening, he tried some of the sets, but failed to get a sound from any of them. The next day he went to the Borough Electrician's department for advice, and, on being questioned about his aerial and earth system, said they were excellent. Further questions, however, showed that his "excellent earth" had been made by placing a bucket of earth in the middle of the cellar floor, to which a connection had been made by fixing a piece of insulated wire wrapped round the outside of the bucket.—L. J. R. Taylor, "Elm Tree House," Penkhull, Stoke-on-Trent.

Why Tommy Couldn't Hear.

THE entire family assembled to see Tommy listen for the first time. Everything was in order, the set had been tested, but when the head-phones were put over Tommy's head, he could hear nothing. Father, mother, brothers and sisters all tried in turn, and heard distinctly, but still Tommy declared he could not hear. At last, his mother discovered that Tommy's abnormally large ears had been turned over by the head-phones being put on over the back of his head, so that he was quite deaf to the wireless music.—Mrs. Gladys Strickland, 39, Kenbourne Road, Sheffield.

(Further stories from readers will be published next week.)

A Land of Hidden Treasure.

By the Rev. H. Martyn Cheselden Rogers.*

WOULD you like to know about a real Treasure Island where a real pirate's board lies buried? How much money and plate and jewels he hidden it is impossible to say, but it is well known that at Tristan da Cunha Island there is a buried treasure. No one has ever taken it away, because no one who has searched hit upon the exact right spot.

I can tell you about it because I lived there for three years. It is lying somewhere under the black volcanic sand of the cliffs by the seashore, hidden away in a great copper cooking-pot, just as old Jonathan Lambert, the pirate, and his boat's crew of bold sea-rovers stowed it, one hundred and twenty years ago. It is the last of many a wild encounter on the Spanish main.

"Britain's Loneliest Island."

Did anyone besides the pirates ever see a portion of the treasure? In 1818, there was a garrison of British soldiers on the island and only one of the pirate crew was yet alive, an Italian named Thomas Corra. He used to boast of his wealth and ever and anon would disappear into the bush which then covered the island, and return with handfuls of gold. He died suddenly without more than hinting at a clue, and the soldiers searched in vain. But this much he told them: "The treasure lies hidden somewhere on the right-hand side of the last house down in the direction of Little Beach, between the two water-falls."

Tristan da Cunha is in the South Atlantic, midway between South Africa and South America. St. Helena is the nearest land as the crow flies, 1,320 miles to the North. Roughly speaking, Tristan is 2,000 miles from everywhere. It is called "Britain's Loneliest Island" because very often the people of the island only get a mail once in two or three years. No line of steamers, passenger or cargo boats, calls at the island.

Doing Without Money.

There are about 140 people living there. They speak English with a queer accent, and are rather dark in complexion, as they are partly of native St. Helena descent. The centre of the island is a huge extinct volcano nearly 8,000 feet high with a great freshwater lake in its crater.

Tristan da Cunha is the most curious place in the Empire, because no one has any money and money is not used. All trade on the island is by barter. They have no law but the Ten Commandments. There is no head man, no policeman or prison, and no postage stamps, and, best of all, there is no crime!

A good many of the people, however, can neither read nor write. They can grow no corn and no crops, but potatoes. The men are the finest boatmen in the world, and in their tiny canvas boats dare face big seas and rough winds, when no others would venture out. But it is a hard place to live in, for like Hamelin town in Brunswick, there is a plague of rats, which came off a shipwrecked vessel, the *Henry R. Paul*. The rats are so big and fierce that the island cats cannot cope with them.

A Terrible Experience.

In the old days of the sailing ships, all vessels to India and Australia passed near Tristan. It is a dangerous coast, so that many were the shipwrecks, but the hardy boatmen of Tristan have saved hundreds of lives at the risk of their own, and we ought not to forget it to-day.

In the year, 1883, the sailing ship *Allen Shaw* was wrecked at Tristan. The islanders, though always very short of necessities themselves, hospitably supported the shipwrecked crew for ninety-two days, feeding, housing and clothing them for nothing. The last recorded wreck was that of the *Glen Henty*, in 1898, and in this case, too, the islanders kindly undertook the maintenance and support of the unfortunate castaways.

*In a talk from London.

The islanders

feel for the misfortunes of others because they themselves have passed through one of the most terrible experiences in living memory. In the year 1885, an island whaleboat containing fifteen men put off in rough weather



from Big Beach in the hope of obtaining stores of provisions from a large passing sailing ship. Suddenly the whaleboat vanished, to re-appear no more. Nothing was ever found to indicate the nature of the disaster. The lost boat contained all the then adult able-bodied male population of the island, and Peter Green, then headman, lost three sons, three grandsons, three brothers-in-law and one son-in-law.

Woman Who Saw Napoleon.

Tristan was turned in an instant into an island of widows and children. They were in danger of starvation and overwhelmed with despair. There was no chance of communicating with the outside world for many months; but, at length, a passing vessel noticed their signal fires and reported to the British Government. A man-of-war with relief stores and a missionary, the Rev. Edwin Dodgson (brother of the Rev. C. Dodgson, well known as "Lewis Carroll," author of "Alice in Wonderland") proceeded to the island, and the lives of the famishing population were saved.

When Shackleton's ship, the *Quest*, was on her expedition voyage among the world's unknown islands, she called at Tristan, and the Royal Research Expedition ship, *Discovery*, is now taking the first mail for two and a half years.

When I was on the island, there was an old woman living there named Betty Cotton. She was aged 94 and her mother had seen Napoleon land at St. Helena. Napoleon was wearing a pair of tight white duck trousers, a green coat and a black waistcoat. His cocked hat was decorated with a big feather, and as he sauntered along the street, he was surrounded by a guard of soldiers. His favourite breakfast was a bullock's heart, and he was very angry if he could not get it.

Building Under Difficulties.

The settlement consists of thirty small cottages scattered over the one big flat place on the island. The houses are one storey high, with thatched roofs and few windows. They are built of rock with very thick walls in case the great wind storms should blow them away.

It was in 1922 that my wife and I went out as missionaries to look after these lonely people. Our work was to teach the forty small Tristan boys and girls in the day school, and doctor the sick, and conduct church services.

There was no church building, so the island men and myself set to work to build one under great difficulties; for, at first, we had neither materials nor tools to work with. We could only build up bare walls, for there were neither wood, nails, nor window glass, nor roofing materials. But at length H.M.S. *Dublin* came along and brought us some stores and the church was finished off, and there it stands to-day, a church that took the islanders fifty years to get the materials for its completion.

Tristan da Cunha people say that they only want two things to make them quite contented with their lonely lot, and these are a mail once a year and a resident missionary to teach the children.

News from the Aunts and Uncles.

The Children's Corner.

Birmingham's Children's Concerts.

SEVERAL members of the Birmingham Radio Circle have written to ask when the Children's concerts begin again, and that they look forward to their beginning again.

Well, the first concert of this season took place on Saturday, October 3rd—the first Saturday in the month—so if any of the little members want to listen to their friends, let them make a note of the "first Saturday." The next concert takes place on November 7th.

"The Sun and His Family."

The Kiddies in the Bournmouth district are going to have a treat. Uncle Maurice is coming to the studio every Monday to give an astronomical talk entitled "The Sun and His Family."

There are also other good things in store for the Kiddies very soon, but that's all a secret just at present.

A Naughty Little Boy.

The Nottingham Radio Circle continues to grow steadily, and it is hoped to reach the 2,000 mark by the end of the year.

Much trouble is caused in the Children's Hour by the frequent visits of a "Naughty little boy" who upsets the Aunts and Uncles a great deal. Bribes have failed to quieten him, and his threats to the Aunts and Uncles are of a really terrible nature. The children who listen ask for his frequent visits, and those who have to suffer from his presence are hearing up as well as can be expected and hoping for the best.

A Musical Treat.

A good programme is promised for the Sheffield Second Anniversary Night on Friday, November 13th. Uncle Herbert has promised to sing as in the days of yore, and Auntie Win and the Dream Lady, not forgetting Uncles Socrates and Wally, will add to a musical treat. So listen, Kiddies!

"Kiddiewinkish" Tunes.

Cushiff Kiddiewinks will be hearing a lot of new music during the Children's Corner very shortly. Not just ordinary music, but really enchanting "Kiddiewinkish" tunes with all sorts of quaint titles. So do not fail to keep an eye, or rather an ear, on the Children's Corner.

Singing Uncles.

Auntie Kate has received many letters of appreciation of the Stoke-on-Trent Children's Hour. The Uncles' singing is improving! Auntie taught them a "round" the other afternoon, but omitted to tell Uncle Joe (who was "number one") the number of times to sing the round through. Uncle Joe got thoroughly wound up, and the round might have gone on indefinitely had Auntie not signalled "Stop!"

Aberdeen's Birthday.

The birthday of the Aberdeen Children's Corner is now past and all the nice messages from children, grown-ups, and other stations are finished for this year. The celebration in the Children's Corner was very curious, as, owing to the cups and saucers that were broken last year, Auntie Win refused to have anything to eat, and as Uncle Jack remarked very plaintively, "even an iced turnip is better than nothing at all!" However, there were two huge boxes of crackers, which provided great fun—the first box contained musical instruments, so we had a toy symphony. This would have been very successful if Uncle Alex had not tried to swallow his whistle in the middle of the performance. As it was, he had to be clapped on the back so hard that the blows drowned the rest of the music.

The next box contained "wireless" fireworks—all the Uncles and Aunties burned their fingers, but they discovered some wonderful things! A balloon that rose in the air and shot out stars, a fern growing out of brown paper, and best of all, a long, wriggly serpent which grew out of a tiny egg.

THE DISCONTENTED CRYSTAL.

CUTHBERT was a crystal in a wireless set, and very sorry for himself he was, too.

"It is a shame," he complained to the surrounding screws and wires as he looked severely at Herbert, the cat's whisker, who was fixed so very near him. "I have been sensitive and ticklish all my life and just because I happened to mention the fact to some Human Creatures, they must shut me up here to be tickled all day by you."

"And I might have been a polished jewel hung round the Fairy Queen's neck by a cobweb thread," he continued, "if only I had been content. I declare I won't make music any more for those Human Creatures," and Cuthbert began to sink as only a crystal can.

Tickle, tickle, scratch went the cat's whisker when he was moved by Someone; but never a sound made Cuthbert, though he knew it was the time for the Children's Corner and that the little lame Human Creature in the bed was waiting and waiting to hear it.

So when he was taken out from his little glass-case, he thought, "Now my chance has come," and just as Someone was saying: "I don't know what is the matter. It is usually quite a good crystal," he rolled himself over, and fell with a plop on the floor, where it was quite easy to hide under a chair.



Searching and searching for him.

And while Someone went searching and searching for him, Cuthbert lay and chuckled merrily, till at last when it was too late to hear any wireless Uncles or

Aunties talking, the little lame Human Creature went sadly to sleep and the search was given up.

Now was Cuthbert's time! Out of the house he hurried, and away into Fairyland.

But just then he met Miss Rosemary Crystal. "Why, dear Mr. Cuthbert," she said, "I thought you were doing such splendid wireless work! We have all been so proud of you and every young crystal in Fairyland is envious of you!"

But Cuthbert only went on.

It was the same everywhere. Everyone he met said how splendid it must be to make music for a little lame Human Creature. If Cuthbert hadn't been sure that the Fairy Queen at least would be pleased to see him, he would have begun to feel very much ashamed of himself.

The Fairy Queen was reading a proclamation to an excited crowd of fairy courtiers.

"Be it known," read the Queen, gravely, "that a crystal known as Cuthbert has escaped from a wireless set, belonging to a little lame Human Creature. We must do all we can for lame Human Creatures, so I ask for volunteers to take Cuthbert's place. Don't, I beg of you," added the Queen, with a smile, "all speak at once!"

But her request was in vain, for everyone did speak at once. There was such a to-do that no one saw a little downcast crystal race away into the woods and on and on to the little lame Human Creature's house. Cuthbert was thoroughly ashamed of himself at last, and when he breathlessly laid himself on the floor where no one could help seeing him, he sighed contentedly.

"They can go and be polished jewels," said Cuthbert, "I shall stay and make music for the little lame Human Creature!" E. N. MURRAY.

SONGS WORTH KNOWING.

Onaway, Awake, Beloved!

THIS beautiful song from Longfellow's "Hiawatha" has been set to inspiring music by S. Coleridge-Taylor (published by Novello and Co., Ltd.), and by Sir Frederic H. Cowen (published by Metzler and Co., Ltd.).

ONAWAY, awake, beloved!
Thou the wild flower of the forest!
Thou the wild bird of the prairie!
Thou with eyes so soft and fawn-like!
If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie
When they feel the dew upon them!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, Onaway, awake, beloved!
When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens,
When the clouds drop shadows on it!
When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers
Smiles the earth and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, Onaway!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, awake, awake!

A Radio Tattoo.

LONDON'S programme on November 10th will contain a daring development, namely, a Radio Military Tattoo, in which the displays by hundreds of troops will be suggested entirely by sound effects.

The listener is asked to imagine that he is seated somewhere opposite the centre of the arena where, besides witnessing the show, he will overheard the small talk of a couple seated in front. The dialogue of these two has been so framed as to give the listener the necessary cues as to what is happening.

The Tattoo begins with the retreat by bugles and drums, led, in turn, by a full military band, a drum and fife band, and pipers. Evolution and figure marches are performed, the sound variation effects being arranged to create the impression of the passing and re-passing of the sections and detachments and also their final departure. You will hear military songs and choruses, the light jingling of horses at the walk, suggesting the arrival of mounted trumpeters, who will give a fanfare, and also a musical drive by a battery of Artillery. This begins at the trot, the battery circles the arena, then changes to a canter to perform various movements of figures of eight, sections, circles, etc.

Guns pass the centre about six times, in some cases singly, in others in pairs. A halt; trumpeters sound the gallop, and the three guns from either end drive between each other at the gallop and re-unite at one end. Another halt, and finally all march past at the walk and so, out of the arena.

The next item, announced as "Mars Mechanized," comprises the entry and manoeuvring of tanks, followed by anti-aircraft guns on lorries. After manoeuvring, these are halted. The hum of an aeroplane is heard, followed by a brief effect of bombing, and the opening of fire by the defending guns. Finally, six aeroplanes are heard to leave the ground and take the air in search of the enemy.

The display closes with a general march past of all detachments.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

ACT III. OF WAGNER'S "TANNHAUSER."

(DAVENTRY AND OTHER STATIONS, WEDNESDAY.)

THIS Opera is founded on an old German legend. TANNHAUSER is a thirteenth-century minstrel — a MINNESINGER or "Knight of Song." He spends some time in dissipation at the Court of Venus, but presently grows tired of her enchantments. He returns to his fellow men, and learns that his old love, ELISABETH, niece of the Landgrave (or Prince), continues to mourn his absence.

He takes part in a great Singing Contest. When WOLFRAM, his friend and one of his fellow Knights, sings of noble and spiritual love, Tannhäuser loses control of himself, and sings a wild song in praise of Venus. The infuriated Knights would slay him, but Elisabeth intervenes. He is compelled to go on pilgrimage to Rome, to gain the Pope's forgiveness.

ACT III.

It is an autumn evening in the valley of the Wartburg. ELISABETH (Soprano) is praying before the Virgin's shrine. Tannhäuser's friend, WOLFRAM (Baritone), approaches, and observes Elisabeth. He loves Elisabeth, but has effaced himself, seeing how much she and Tannhäuser love one another.

Presently, THE ELDER PILGRIMS (Tenors and Basses) approach, singing a hymn of praise. But they pass away down the valley, and Tannhäuser has not returned with them. Elisabeth again prays to the Virgin and passes up the hillside.

As night descends, Wolfram plays his lute and sings of Elisabeth (his well-known song, "O Star of Eve").

In the darkness, a haggard, tattered figure appears. It is TANNHAUSER (Tenor). He tells Wolfram of his long and terrible pilgrimage, and how the Pope has refused him absolution, saying that he can no more hope for forgiveness than for the blossoming of his barren staff.

At the end of his story, Tannhäuser cries, more and more vehemently, upon Venus to receive him and comfort him once again. With increasing clearness the seductive music of Venusberg is heard, and VENUS (Soprano) appears with her maidens, and responds to Tannhäuser. But Wolfram is struggling desperately to hold him back. At last, Wolfram cries out that Elisabeth pleads for Tannhäuser in heaven. She has died, broken-hearted, and as the KNIGHTS AND PILGRIMS (Tenors and Basses) are heard singing "Receive this soul, oh, gracious Lord," the vision of Venusberg fades into darkness.

The funeral procession of Elisabeth now descends into the Valley. Tannhäuser kneels by her side, and dies, saying, "Holy Saint Elisabeth, pray thou for me!"

A Chorus of YOUNG PILGRIMS (Sopranos and Altos) now approaches, bearing a staff covered with green leaves. The miracle has been wrought; the barren staff has blossomed, and Tannhäuser is forgiven.

ACT I. OF PUCCINI'S "LA TOSCA."

(LONDON AND OTHER STATIONS, SATURDAY.)

Below are given, first a brief sketch of the whole plot of this Opera, then a guide to the First Act which may be followed step by step; but Act I. is full of dramatic incident, and unless this short account is read through a few times beforehand, it is hardly possible to gain a clear impression.

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.

(Continued overleaf in column 3.)

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which touch on points of interest. The Editorial address is 6-11, Southampton Street, Strand, London, W.C.2.)

Wireless for Hospitals.

It is nearly a year now since I was privileged to make my appeal to all stations in the British Isles for equipping hospitals throughout the country with wireless. The response was great and immediate, and I was kept very busy despatching circulars and other matter to explain just how we had set about fitting up our own hospital, the Royal Sussex County.

You were good enough to print my talk from "2LO" under the title, "Just an Idea." I am now going to ask you to spare me space for this letter, because I feel there are still many happy reports to come in, and I should like to include them in a general survey of the scheme which I hope to publish, and if possible broadcast, at the conclusion of the first year's campaign.

This address will find me, but I cannot undertake to send a personal reply to each correspondent, or to mention each hospital specifically in my survey of the whole.

It is nice to hear from time to time by wireless that the B.B.C. is taking a most sympathetic interest in this endeavour.—KEITH HOWARD, 2, Brunswick Place, Hove.

A Word to the Grumblers.

THE programme grumblers (on account of the fact that the wireless entertainments are received in their own homes) are unconsciously obsessed with the notion that the broadcasting is for them personally and only.

When they visit a theatre, there are, doubtless, parts of the show which do not appeal to them; but they do not get up and go out; they see it through, realising, by the hundreds of people by whom they are surrounded, that others may be interested.

If they would make use of the unique power they possess at home of being able to cut off unwanted "turns," they would have time to realise that radio audiences are a thousand times as great as that in a theatre.—A. GRAYTON, 81, Eastwood Road, Birmingham.

"Reaching Out."

I WONDER if you would use your powerful influence to assist us of the "reaching out" brigade. My reference is to the matter of announcing. Our English stations leave little to be desired in this respect, but the Continent is quite another matter. One may spend twenty minutes listening to an item, in the hope of discovering the station at the end, only to find a fresh item started with no clue having been furnished.

Toulouse is a splendid station; its "Hullo! Ici est la Radio Toulouse" is always most welcome, and one can use it as a key station when experimenting with strange calls. The German stations are the worst offenders; somehow, I never seem to catch their calls! Spanish are good, with their "Attention!" Possibly other readers would state their experiences.—LIEUT.-COL. C. LARO, Church Crookham, Hants.

"To-day's Anniversary."

Your correspondent, Mr. Oxtoby, writes: "I don't think anyone carries two straws for 'To-day's Anniversary.'" He will have to think again. I have often wanted to congratulate the author who compiles these misadventured biographies. It is wonderful how much interesting matter he compacts into so tiny a space. I like to be reminded of those who have made their contribution to the history of man and have passed on.—H. J. F. TESSONHAM, Long Cross Vicarage, Chertsey, Surrey.

Giving Others a Treat.

I HAVE a loud-speaker on my set, and one night I was alone and listening from Daventry. The music was so beautiful that I thought I must let others hear it; so I put my loud-speaker at the open front door, and not many minutes had passed

before two neighbouring doors slowly opened, and several passers-by stopped to share my pleasure.

In fact, two men stood for over an hour, and when I finally closed the door at 0.40 p.m., one said: "Now, ain't that been grand!" My joy was complete!—(Miss) LILLIAN F. WRIGHT, Helly Bank, Clay Cross, Nr. Chesterfield.

Croyland Abbey.

I REFER in your account of Croyland Abbey the following: "Fire at the hands of the Danes and others, and a serious earthquake in 1118, have left very little to enable a visitor to visualize what the building looked like. What remains is mainly of the Perpendicular period. . . ."

Now, the Perpendicular period in architecture occupied, roughly, the years 1400-1500. The true facts of the case are, of course, that the fire and earthquake referred to demolished a great part of the earlier and simpler work, and made it necessary for later Abbots to rebuild in the more elaborate and decorative Decorated and Perpendicular styles.

The Abbey was standing complete and in its finished beauty in 1535; but, on its surrender to Henry VIII., the choir and transcripts were pulled down, leaving the nave for the village worshippers. During the Civil War part of this was fortified by the Royalists and, subsequently, all but the north aisle was badly damaged by Cromwell's artillery. The parishioners then retired to the undamaged portion, leaving the rest to fall by wind and weather to its present general outline. For some sixty or seventy years, however, the shell has been carefully preserved and valued by successive rectors.—W. PORTER, 3, Glenloch Road, N.W. 3.

Exchanging Wave-lengths.

THERE is much to be said for the suggestion that Daventry should provide its own programme, and all other stations should relay London. Every one would then have an alternative programme, which is far from being the case now. Daventry and Cardiff have so frequently had the same programme lately that, here in the despised West, we have had only "Hobson's choice."

Why cannot London and Aberdeen exchange wave-lengths, and so lift London out of the southern land? It seems stupid to give adjacent stations, geographically, adjoining wave-lengths.

Were it a question of new wave-lengths, one could see a difficulty. It is not so apparent why existing wave-lengths should not be exchanged.—P. MASTER, 20, Kingsley Road, Greenbank, Bristol.

"A Great Improvement."

THE changes in *The Radio Times* will be very much appreciated. The new arrangement of the programmes is of itself a great improvement. The printed articles one can now more easily cut off for keeping, and if one wishes to keep the special programme for the week as well, it only means one extra sheet.—H. A. MARTIN, Silverhurst, 50, Churchfield Avenue, North Finchley.

Next, Please!

I HAD been explaining a few things about wireless to my wife and she asked: "Does heterodyning mean having your meals in a restaurant?"—J. H. BURK-MURDOCH, Gt. Shelford, Cambs.

Have You Noticed It?

HAVE any listeners noticed the quality of the transmissions from the Spanish station at Bar Sebastian, especially the piano items which, I have found, are nearer the real thing than anything I have ever heard from any other station?

I wonder if it is the result of improved transmitting apparatus, or the acoustic properties of the studio. Probably the experimental station at Hayes could throw some light on the matter.—THOS. ELLIOTT, 2, Park Road, Dungannon, Co. Tyrone.

The Broadcast Pulpit.

Points From Radio Preachers.

The Grandeur of Home Life.

THE Scandinavians have a very impressive allegory of human life. They represent it as a tree, the "Yggdrasil," or tree of existence, whose roots grow deeper down in the soil of mystery; the trunk reaches above the clouds; its branches spread out over the globe. At the foot of it are the Past, the Present, and the Future, watering the roots; its boughs spread out through all lands and all times; every leaf of the tree is a biography, every fibre a word, a thought or a deed; its boughs are the histories of nations, the rustle of it is the noise of human existence onward from of old; it grows amid the howling of the hurricane, it is the great tree of humanity.

Now in that conception of the half savage Norseman, we learn how they estimated the grandeur of human life. It is a transcendent, momentous thing, this living, bare living, thinking, feeling, deciding. It comes from God: He is its Author; it should rise towards God, its Giver Who alone is worthy of being served, that with God it may live for ever.

In the next place, human life is tremendously precious from the services it may render to God in the advancement of His glory. Man was not created as a piece of guess work, flung into existence as a wail. There is a purpose in the creation of every human being. God did not breathe the breath of life into you or me that we might be senseless or splendid animals. Our souls were given us as a purpose worthy of ourselves, still more worthy of the Creator. What is the purpose of life? Is it advancement? Is it promotion? Is it merely the pursuit of happiness? Man was created to be happy, but to be more—to be holy. "Man's chief end is to glorify God and enjoy Him for ever." That is the double aim of life: duty first, then happiness as the consequence to bring in revenues of honour to God, to build up His kingdom, spread His Truth, to bring this whole world of His, and lay it subject at the feet of the Son of God.

That is the highest end and aim of existence; and every one of us that has risen up to that purpose of life, *lives*. He does not merely vegetate; he does not exist as a higher type of animal, he lives a man's life on earth, and when he dies, he takes a man's life up to mingle with the loftier life of Paradise.—*The Rev. J. G. Handet, Stoke-on-Trent.*

Trying to Worship.

MAN has been called a praying animal. I doubt whether a single tribe, however low down in the scale of civilization, has ever been discovered that did not make some effort to reach out to God, no matter how crude its idea of God might be. Three years ago I was walking along a lane not far from Mandalay. There came down the lane some men making a hideous noise. On inquiring from my companion the meaning of this peculiar din, I was told that they were frightening away the spirits in the tree-tops who would otherwise molest them.

My mind conjures up in imagination the scene on the bank of the Ganges at Benares in the early hours of a sunny morning. Some men were groaning a chant round the image of their god, some prostrating themselves on the bank, some flinging themselves into the water, all engaged in what they believed was effective worship.

Nor do I forget the scene on the steamer between Madras and Rangoon, when each afternoon as the clock struck five the Mohammedan sailors would hup up on their prayer carpet near the stern, and for twenty minutes would set an example of discipline and devotion to Christians. In every country, therefore, each in his own way, perhaps more in the East than in the West, men are trying to worship.—*The Bishop of Winchester.*

Quality, Not Quantity.

IT is the quality of our goodness that matters. We are not asked to be as good as God is, but to be good in the way that God is good. It is the kind of attitude we take to men and things that determines whether or not at any given moment we are living the perfect life. It is a new kind of living, something very different from what we are accustomed to in the life of to-day. It is a new way of thinking, of speaking, of judging, of acting—in a word, taking up an entirely new attitude to the problem of living together, as that problem meets us in our many relationships to men and things.—*The Rev. E. Osborne Samuel, Widdington, Manchester.*

Doing What You Can't.

WHAT the distracted world wants is a fresh interpretation of God, a clearer sense of His character, and of His presence in the world.

A gravestone in a little churchyard in New England bears this epitaph to a woman who during her long life had faithfully served God and her generation: "She hath done what she couldn't!" As He went about doing good, Jesus Christ was constantly giving people the power to do what, of themselves, they couldn't.

Christianity believes its name if it is not practical, and we may rest assured that there is no darkness on earth so great that God and man working together cannot turn into light.—*Mrs. Bullo, Belfast.*

The Greatest Thing.

THE greatest thing in the world, like everything that is really great, is simple. This greatest thing is Love. Christ is given to the world because of love, and the coming of God to us is the coming of love, because "God is love."

When, therefore, Christ gives a new direction to our lives and desires, it is love that is changing us; we are changing from the material, with all its bitterness, its hatreds, its jealousies, into love, into the spiritual world with its wider scope, and we are realizing that even on earth "our citizenship is in heaven."—*The Rev. E. Segno, St. Scott, Manchester.*

Dreams and Decisions.

WHY is human life so often held in the grip of weakness and failure? Why is it that a clear advance is so rare and stagnancy is so common? Is it not because of the unwillingness of human nature? Men vaguely long for a higher kind of life and a new world to live in; they dream about these things and sentimentalize about them, but they do not want them strongly enough to secure them.

Everyone seems to be waiting for events. Our talk of the new world is of the kind you would expect in such a case, a dream so real to our imaginations that it seems as though to-morrow must prove it true. But to-morrow comes, day follows day, and still the world is the same and the note of disappointment creeps in at a dream so rudely shattered.

The world is swaying between dreams and disappointments, and both are dependent upon the movement of events. Dreams must be turned into decisions; one man who acts is worth a thousand who wait. In this respect, the task begins with ourselves. How much more might life mean for us if we only had the desire strong enough to resolve. So often we are left bemoaning the old failures, idly discontented with the familiar limitations, but making no real effort to overcome them. The very movement of resolve brings with it the power to achieve; it brings faith down from the clouds to the earth.—*The Rev. D. M. Begbie, Leith.*

Programme Pieces.

(Continued from the previous page.)

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

When Tosca, in desperation, acquiesces, Scarpia orders a mock execution: but instead of blank cartridges, actual bullets are fired, and Cavaradosi falls dead.

Tosca has, in the meantime, secretly murdered Scarpia. This is now discovered, but as the guards rush in to arrest Tosca, she throws herself over the battlements.

ACT I.

ANGELOTTI (*Bass*) rushes into the Church of Saint' Andrea alla Valle. He is breathless and dishevelled, for, as one of the Attavanti who took part in a recent revolt, he has been imprisoned, and only this moment has escaped.

His sister has hidden in a shrine the key of the Attavanti Chapel, for which he now searches; finding it, he hides in the Chapel.

The SACRISTAN (*Baritone*) now enters. He has been washing brushes for the painter, Cavaradosi, who is at this time working in the Church on a painting of the Madonna, and whose easel stands in the foreground.

Soon the ANGELS ring. CAVARADOSI (*Tenor*) comes in to find the Sacristan kneeling in prayer. The painter uncovers the picture, which the Sacristan is scandalized to see in the portrait of a fair lady who frequents the Church.

Cavaradosi begins to paint, and compares the fair model with his dark-eyed Tosca. Soon he is left alone; then Angelotti appears. Cavaradosi welcomes him, but hides him again, giving him a basket of food, as he hears Tosca's voice calling him—*Mario!*

He then unlocks the Church door for Tosca, the singer (*Soprano*). She is suspicious of the locked door and the whispering voices she has heard, but he reassures her. Then follows a long scene between these two. When Tosca recognizes in the painting the features of the Marchioness Attavanti, she becomes violently jealous. But Cavaradosi soon soothes her, and she leaves him now to his work.

When Tosca has gone, Cavaradosi brings Angelotti out of the Chapel. Soon a cannon-shot from the Castle is heard, signal of Angelotti's escape. Cavaradosi takes it upon himself to escort the fugitive to refuge at his own villa.

They have just disappeared when the Sacristan enters excitedly, followed by acolytes, chorists and others (*Chorus*). He has good news; Bonaparte has been defeated, and there will be general rejoicings.

Sudden silence falls on the noisy crowd when THE BARON SI ARRIA (*Baritone*) appears in the doorway, with SPOLLETTA (*Tenor*) and other police agents. He dismisses all except his agents and the Sacristan. He suspects that Angelotti is concealed in the Church, and causes it to be searched. Various clues are found, and Scarpia is convinced that Cavaradosi is smuggling Angelotti.

Presently Tosca enters the Church. While other people are assembling for the "Te Deum," which is to be sung as thanksgiving for the defeat of Bonaparte, Scarpia arouses Tosca's violent jealousy by showing her the Marchioness Attavanti's face, which (he lies to her) was found on Cavaradosi's easel.

He leads her to the door, and she leaves the Church. He despatches Spolletta to shadow her. The Church is gradually filling. The organ is heard, and shots still resound from the Castle. The Cardinal enters, and, with his procession, advances to the high altar.

The Act ends with Scarpia in the foreground, outwardly feigning religious fervour, and to himself, saying—

"Tosca! for thee I could renounce my hopes of heaven!"

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
November 1st.

4.15. — from "The Child at Home," by Lady Cynthia Asquith.

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6.0. — from "The Child at Home," by Lady Cynthia Asquith.

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7.40. — Major MITFORD BRICE
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7.40. — Major MITFORD BRICE
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6.45. — Musical Interlude.

7.0. TIME SIGNAL FROM BIK
BEN WEATHER FORE
CAST and NEWS. S.B. to all

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CAST and NEWS. S.B. to all

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CAST and NEWS. S.B. to all

Henry Purcell (1658-1695).
PART I

1. Introduction

2. Suite of Dances from "The
Queen of Sheba's Song"

3. Suite of Dances from "The
Queen of Sheba's Song"

4. Suite of Dances from "The
Queen of Sheba's Song"

5. Suite of Dances from "The
Queen of Sheba's Song"

6. Suite of Dances from "The
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27. Suite of Dances from "The
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28. Suite of Dances from "The
Queen of Sheba's Song"

WEDNESDAY, Nov. 4th.

1.10. — from "The Child at Home," by Lady Cynthia Asquith.

5.15. — Transmission to Schools. Prof.
L. W. Lyde, F.R.S., "Applied Geography—Economic."

6.0. — Time Signal "My Part of the
Story" by A. H. Jones, Laird

11.15. — Music relayed from the Capital
Theatre, Haymarket.

11.15. — CHILDREN'S CORNER

6.0. Musical Interlude.

7.0. TIME SIGNAL FROM BIK
BEN WEATHER FORE
CAST and NEWS. S.B. to all

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BEN WEATHER FORE
CAST and NEWS. S.B. to all

7.0. TIME SIGNAL FROM BIK
BEN WEATHER FORE
CAST and NEWS. S.B. to all

THURSDAY, Nov. 5th.

1.0-2.0. — Time Signal. New Gramo-
phone Records.

3.15. — Transmission to Schools. Mr. J.
C. Stewart and Miss Mary
Somerville "Modern Poetry—
Belief and Change on

4.0. — from "The Child at Home," by Lady Cynthia Asquith.

4.15. — from "The Child at Home," by Lady Cynthia Asquith.

4.15. — from "The Child at Home," by Lady Cynthia Asquith.

4.15. — from "The Child at Home," by Lady Cynthia Asquith.

FRIDAY, Nov. 6th.

1.0. — from "The Child at Home," by Lady Cynthia Asquith.

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(Cont. used in col. 3 page 254)

BOURNEMOUTH PROGRAMMES.

(Continued from the previous page.)

FRIDAY, Nov. 6th.

1.30-2.0. Orchestral programme from the Bungalow Café, Southampton. Musical Director, Arthur Pickell.

3.45-Talk on "Early English Plays," by Angela Cave. Orchestra from the Bungalow Café. Musical Director, Arthur Pickell.

5.15-CHILDREN'S CORNER.

6.0-Children's Letters.

6.0 Musical Interlude.

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

7.15-Programme S.B. from London.

7.30-Papers for the Week. S.B. from London.

7.45-Vice-Admiral W. H. DOYLE.

8.0-Programme S.B. from London.

8.15-Musical Interlude. S.B. from London.

8.30-M. G. A. ATKINSON "Seen the Screen." S.B. from London.

8.45-Programme S.B. from London.

9.0-Programme S.B. from London.

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SATURDAY, Nov. 7th.

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10.0-Programme S.B. from London.

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

DAVENTRY.

5XX. 1,600 M.

SUNDAY, November 1st.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

3.30-5.30 Programmes S.B. from London.

8.0-10.0 Programmes S.B. from London.

11.0-12.0 Programmes S.B. from London.

1.0-2.0 Programmes S.B. from London.

2.15-3.0 Programmes S.B. from London.

3.15-4.0 Programmes S.B. from London.

4.15-5.0 Programmes S.B. from London.

5.15-6.0 Programmes S.B. from London.

6.15-7.0 Programmes S.B. from London.

7.15-8.0 Programmes S.B. from London.

8.15-9.0 Programmes S.B. from London.

9.15-10.0 Programmes S.B. from London.

10.15-11.0 Programmes S.B. from London.

11.15-12.0 Programmes S.B. from London.

12.15-1.0 Programmes S.B. from London.

1.15-2.0 Programmes S.B. from London.

2.15-3.0 Programmes S.B. from London.

3.15-4.0 Programmes S.B. from London.

4.15-5.0 Programmes S.B. from London.

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8.15-9.0 Programmes S.B. from London.

9.15-10.0 Programmes S.B. from London.

THE SAVOY ORCHESTRA.

and SAVOY HAVANA JAZZ.

Relayed from the Savoy Hotel.

1.0-2.0 Programmes S.B. from London.

2.15-3.0 Programmes S.B. from London.

3.15-4.0 Programmes S.B. from London.

4.15-5.0 Programmes S.B. from London.

5.15-6.0 Programmes S.B. from London.

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4.15-5.0 Programmes S.B. from London.

5.15-6.0 Programmes S.B. from London.

6.15-7.

5WA
353 M.

CARDIFF PROGRAMMES.

Week Beginning
November 1st.

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the British Broadcasting Corporation.

The High-Power (Daventry) Programme will be found on page 256.

SUNDAY, Nov. 1st.

12.00 SERVICE FOR THE
12.30 Programme S.B. from London.
1.00 WEATHER FORECAST and
1.15 NEWS S.B. from London.
1.30 Symphony Concert.
PARRY JONES (Tenor).
THE STATION SYMPHONY
ORCHESTRA.
Conductor: W. H. WATKINS.
1.45 WARWICK R. THWAITE.
1.55 SYMPHONY POEM, "Le Ruyter"
2.00 "Compagnie" - Saint-Saëns.
2.15 CHRYSTIE.
2.30 NEWS.
2.45 WEATHER FORECAST and
2.55 NEWS S.B. from London.
3.00 Close down.

MONDAY, Nov. 2nd.

11.30 12.30 The Pump Room Quartet, relayed from the Pump Room.
1.00 1.30 Orchestra, relayed from Pump Room Orchestra.
1.35 2.00 CHILDREN'S CORNER.
2.05 The Letter Box.
2.15 Romance of Futurity.
2.30 Robert Louis Stevenson.
2.45 Mr. J. L. Jones.
3.00 WEATHER FORECAST and
3.15 NEWS S.B. from London.
3.30 Mr. J. H. Jones.
3.45 AM. NEWS.
4.00 WEATHER FORECAST and
4.15 NEWS S.B. from London.
4.30 Close down.

Music Gentle and Gay.
DOROTHY BENNETT
JANET LAFELLES
LEONIE LAFELLES.
(Entertainers).

THE OLOF SOLOIST SEXTET

VICTOR OLOF (Violin);
JOHN FRY (Viola);
ANNA

GRANVILLE BRITTON

VICTOR WATSON
(Double Bass)
SIDNEY CHAPMAN
(anacorde).

THE SEXTET.

1. Norwegian Dance.
2. Pavane pour une Infante Defunte.
3. La Fringante.
4. Old.
5. In the Hay.
6. French R. de.
7. Song.
8. Skylark.
9. Pretty Rover.
10. Song on A. from the Overture to Alcina.
11. An Old Italian Love Song.
12. The Letter Box.
13. Lessons from the Woods.
14. The Rev. David Richards.
15. The Rev. David Richards.
16. The Rev. David Richards.
17. The Rev. David Richards.
18. The Rev. David Richards.
19. The Rev. David Richards.
20. The Rev. David Richards.

1.00 WEATHER FORECAST and
1.15 NEWS S.B. from London.
1.30 DANCE BANDS S.B. from London.
1.45 Close down.

1.00 WEATHER FORECAST and
1.15 NEWS S.B. from London.
1.30 DANCE BANDS S.B. from London.
1.45 Close down.

1.00 WEATHER FORECAST and
1.15 NEWS S.B. from London.
1.30 DANCE BANDS S.B. from London.
1.45 Close down.

1.00 WEATHER FORECAST and
1.15 NEWS S.B. from London.
1.30 DANCE BANDS S.B. from London.
1.45 Close down.

TUESDAY, Nov. 3rd.

11.30 12.30 The Pump Room Quartet, relayed from the Pump Room.
1.00 1.30 Orchestra, relayed from Pump Room Orchestra.
1.35 2.00 CHILDREN'S CORNER.
2.05 The Letter Box.
2.15 Romance of Futurity.
2.30 Robert Louis Stevenson.
2.45 Mr. J. L. Jones.
3.00 WEATHER FORECAST and
3.15 NEWS S.B. from London.
3.30 Mr. J. H. Jones.
3.45 AM. NEWS.
4.00 WEATHER FORECAST and
4.15 NEWS S.B. from London.
4.30 Close down.

6.30 Mr. F. J. Harrison, Mrs. Harrison and Wives.
6.45 Lig. Music S.B. from London.
7.00 WEATHER FORECAST and

Mr. JAMES AGATE, Dramatist
Orchestra. S.B. from London.
7.25 Musical Interlude. S.B. from London.

7.30 8.00 THE STATION SYMPHONY ORCHESTRA.
8.05 8.30 THE STATION SYMPHONY ORCHESTRA.

8.35 9.00 THE STATION SYMPHONY ORCHESTRA.
9.05 9.30 THE STATION SYMPHONY ORCHESTRA.

9.35 10.00 THE STATION SYMPHONY ORCHESTRA.
10.05 10.30 THE STATION SYMPHONY ORCHESTRA.

10.35 11.00 THE STATION SYMPHONY ORCHESTRA.
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5.35 6.00 THE STATION SYMPHONY ORCHESTRA.
6.05 6.30 THE STATION SYMPHONY ORCHESTRA.

JOHN MORGAN and SIDNEY EVANS.

"The Land of What's Its Name"
"The Land of What's Its Name"
"The Land of What's Its Name"

THE COMPANY

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2ZY
378 M.

MANCHESTER PROGRAMMES.

Week Beginning
November 1st.

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

The High-Power (Davenport) Programme will be found on page 255.

SUNDAY, Nov. 1st.

A Well-Known Wind Quintet THE MANCHESTER WIND

JOS. PH. LAIRD (Flute)
STEVEN WHITTAKER

HARRY MORTIMER

ARCHIE CAMDEN (Bassoon),
OTTO PARKER (Horn),
ISABEL IANSON (Soprano),
KLINTON SHEPHERD

3.30. THE QUINTETS
Quintet in D. Onslow
ISABEL IANSON

The Quintet
The Quintet Onslow
The Quintet Onslow

THE QUINTETS
Miniature Characteristic Suite
K. IANSON

My Father Debussy
The Quintet Debussy

Suite in B Flat Liszt
ISABEL IANSON

The Shepherd's Song Gounod
You Don't Remove Your Eyes Gounod

THE QUINTETS
The Quintet Liszt
The Quintet Liszt

KLINTON SHEPHERD
Dying Embers O. Menck

THE QUINTETS
The Quintet Liszt
The Quintet Liszt

Mr. S. G. HONEY: Talk to
The Quintet Liszt

Studio Service.
Hymn, "I Love Thy Kingdom."
Lord (Congregational)

Hymnary, No. 458.
Anthem.
Address by the Rev. FRANK

gregor, Central Mission.
The Quintet Liszt

THE QUINTETS
The Quintet Liszt
The Quintet Liszt

A Famous String Quartet
The Quintet Liszt

REGINALD WHITEHEAD
The Quintet Liszt

THE QUINTETS
Waltz, "Rosenkavalier" Strauss
The Quintet Liszt

REGINALD WHITEHEAD
The Quintet Liszt

THE QUINTETS
The Quintet Liszt

REGINALD WHITEHEAD
The Quintet Liszt

REGINALD WHITEHEAD
The Quintet Liszt

THE OCTET
"March of the Dwarfs"
Dances Debussy

"Serenade Joyeuse"
REGINALD WHITEHEAD

"Thun Sa th"
The Quintet Liszt

"But Who? Messiah"
The Quintet Liszt

THE OCTET
The Quintet Liszt

"Widmung" Schumann

MONDAY, Nov. 2nd.

5.25. School Transmission: Mr. H. Cadogan, "Nature's Suggestions in Design" (1).

3.45. The Sunshine Trio.
The Quintet Liszt

4.15. Tea-time Concert. The Station Quartet and Ronald Hayle

5.15. CHILDREN'S CORNER.
The Quintet Liszt

6.45. Music by the Manchester Orchestra (Musical Director, Gerald W. Bright), relayed from the Hotel Majestic, St. Anne's-on-the-Sea.

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

SIR JOSEPH COOK: "Opportunities Overseas: A General Talk on Australia." S.B. from London.

7.25. Musical Interlude. S.B. from London.

7.40. Mr. CECIL ROBERTS: "The Sea to Blue Sea." S.B. from London.

8.0. THE MANCHESTER STATION OF WATTS COMPANY

"A Fool's Paradise."
An Original Play in Three Acts by Sidney Grundy.

(The Quintet Liszt)

The Hon. Tom Verrier
The Quintet Liszt

THE QUINTETS
The Quintet Liszt

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The Quintet Liszt

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

PROF. JULIAN S. HUXLEY
The Quintet Liszt

10.30. Programme S.B. from London.

11.0. Close down.

TUESDAY, Nov. 3rd.

1.15-2.0. Music relayed from the State Opera.

3.25. School Transmission: Mr. H. Cadogan, "Nature's Suggestions in Design" (1).

3.45. Auto-Piano Recital by J. Mousdown.

4.0. Mrs. Lillian Furness: "The Quintet Liszt"

4.15. CHILDREN'S CORNER.
The Quintet Liszt

4.45. Music by the Manchester Orchestra (Musical Director, Gerald W. Bright), relayed from the Hotel Majestic, St. Anne's-on-the-Sea.

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

Mr. JAMES ACATE: "Opportunities Overseas: A General Talk on Australia." S.B. from London.

7.25. Musical Interlude. S.B. from London.

7.40. Round the Table.
The Quintet Liszt

7.55. Musical Comedy MEMORIES. S.B. from London.

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

ROSITA FORBES: "The Quintet Liszt"

10.30. DANCE ROUNDS. S.B. from London.

11.0. Close down.

WEDNESDAY, Nov. 4th.

3.25. School Transmission: Mr. J. H. B.

Victorian Novels, (1) "My Quintet Liszt"

3.45. The Quintet Liszt

4.0. The Quintet Liszt

4.15. Tea-time Concert.
The Quintet Liszt

4.45. CHILDREN'S CORNER.
The Quintet Liszt

5.0. Pat Ryan's Orchestra, relayed from the Manchester Evening Chronicle Wireless Exhibition at the City Hall.

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

Mr. J. REID MOIR: "The Quintet Liszt"

7.25. Mr. W. F. BLETHEN, Spanish Talk.

8.0. Special Concert.
The Quintet Liszt

MANCHESTER EVENING CHRONICLE
The Quintet Liszt

WILLIAM HINDLE (Soprano)
The Quintet Liszt

ENGLISH CONCERTINA PRIZE BAND
The Quintet Liszt

THE BAND
The Quintet Liszt

March, "Wellington" Zehn
Overture, "Zampa" Herold

LILLY ALLEN
The Quintet Liszt

"Villanelle" E. dell'Acqua
"O Tell Me, Nightingale" L. G. . . .

Selection, "Rigoletto" Verdi
The Quintet Liszt

"Eleanora" L. G. . . .
"Nanette" L. G. . . .

LILLY ALLEN
The Quintet Liszt

March Medley, "Martial Moments"
Selection, "No No Nanette" L. G. . . .

THE BAND
The Quintet Liszt

Faust, "Memories of Britain" L. G. . . .

WILLIAM HINDLE
The Quintet Liszt

"Come into the Garden"
The Quintet Liszt

"When Other Light"
The Quintet Liszt

(Continued on the next page.)

STOP PRESS.

To celebrate the completion of three years' work the R.B.C. are arranging a Festival Week, finishing on Saturday, November 14th, which is the third birthday of the Company.

On each evening between November 1st and 14th, the programmes will be transmitted simultaneously to all stations throughout the country.

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**Week Beginning
November 1st**

TABLE 1

ARTH. R. WILKES

Thou Hast B.
watched Me } S. Coleridge.
Thou Art Risen, } Taylor
My Be loved

A Bright Half-Hour.
RONALD (ALL KLFY
(Enterhauser at the Piano).
—WEATHER FORECAST and
NEWS S.B. from London.
Tou out To K S.B. from London,
and N.W.
B. Station Tugue.
—THE SAVOY BANDS S.B.
from London.
—Close down.

To-Go Obligato
 STONEY WRIGHT
 STRING ORAL STRA
 "Lain du Bol" Chili
 GORDON BRYAN
 Tango at 11
 Oriental March 1st 11
 Etude in E, Op. 10, No. 3
 Etude in C, Op. No. 7 Chopin
 JOHN HENRY and
 BLOSSOM
 "The Story of Lady Genta
R. Gray Koots
 THE ORCHE STRA,
 Two Hungarian Dances Brahms
 0.-WEATHER FORECAST and
 NEWS. N.B. from London
 Ministry of Health TALK, Dr S H
 DAUKES. "Danger Signals on
 the Health Lane," S.B. from
 L.C. 7.
 Local News
 30. Programme S.H. from London
 (Close draw)

THE Manchester Wind Quintet, who are playing at the Manchester Studio on the afternoon of Sunday, September 1st, have done much to alter the odious of wind-instrument music. Their art and ensemble playing has made their performances a highlight throughout the North of England. Each of these five talented artists is a principal in the famous Halle Orchestra.

On Monday, November 2nd, an interesting visitor to the studio will be Mr. Cecil Roberts, who will broadcast a short story of his own composition entitled "The Silver Pool." Mr. Roberts, the author of "Summer" and "Summer Sunset" is a novelist still in the very first stages, and has attracted a considerable amount of attention by his brilliant writing. * Mr Roberts is a traveller of wide experience and has just returned from a tour of North Africa.

Mr. Albert Hardie, who is to play pianoforte solos in the evening programme on November 5th, is an O'ham artist and a winner of the Chappell Gold Medal at the Royal Manchester College of Music. In the same programme, listeners will have the opportunity of hearing Mr. Arthur Walker, the principal tenor of the Manchester Cathedral, and already an established favourite on the wireless.

FRIDAY, Nov. 6th.

11.30 Concert by the Station
Quartet
4.40 Miss B. Handshaw, "The Ro-
mantic Part of Manchester
4.45 The "Over" in Panto
performed by J. Meadows, Ed-
ward Masterson (Harrison
5. CHILDREN'S COLORED
Pat Baines Orchestra, relayed
from the Manchester Evening
of Wireless Exhibition
at the City Hall
6.30.—Mr N. D. Power: Boy Scouts'
Bulletin. S.B. from London
6.45 The "Over" in Panto
7. WEATHER FORECAST and
NEWS. S.B. from London
Market Prices for Farmers S.B.
from London.
7.1 Mr S. HANSON COOK. A.A.
7.30 THE HALL OF FAME
SHE HAMILTON HARTY
Free Trade Hall
S.B. to all Stations
HALL OF FAME S.B. to all
Stations N. 35.1 M. 40

FRIDAY, Nov. 6th.

1.15-2.0.—Music relayed from the State Club

2.25.—School Transmission: The Rev. J. Shepherd, M.A. Travel Talk (S). "Luxor"—The Temples of the Tomb of the Kings

3.45.—The Sunlight Trio

4.0.—Mr Alan Giff "The Novels of Frank Swettenham

4.15. Tea-time Concert: The Station Quartet and William James (Tenor).

5.15.—CHILDREN'S CORNER.

6.0.—Music by the Majestic Celebrity Orchestra (Musical Director, Gerald W. Bright), relayed from the Hotel Majestic, St Anne's on the Sea

7.0.—WEATHER FORECAST and NEWS. S.B. from London
A SUMMARY of the Weather Forecast for the Week. A.H.F. on London.

7.15. Mr J. A. RAN "Anecdotes from the History of the World."

7.30. Mr. S. M. L. "The New York Times."

Musical Interlude S.B. from London.

7.40. Mr G. A. ATKINSON "Seen on the Stage" S.B. from London.

SATURDAY, Nov. 7th.

30 Lecture by Mr. Moses Baritz on
Tone Poems, with Gram-
mar of English and
345. Auto-Piano Recital by J.
Meadows.
40. Miss Joan Whithorn, "All Ha-
lowe'en."
415 The Dancers.
MANN'S JAZZ BAND
DANCE BAND.
Vocal Interludes by
CLARE ALEXANDER
515 CITIZENS' TURNER
60 The Royal Orchestra of
the Metropolitan Opera
House, with Miss Fox on
at the piano.
700-WEATHER FORECAST
NEWS. N.B. from London
Radio Society Talk S.B. on
4.40
715 Music in Literature
740. Mr. F. STACEY LUTT
WATER TALK on
80 Special Concert.

STOP PRESS

TUESDAY, November 10th.

It is hoped to give the famous trial scene from "David Copperfield" on this evening from the Studio, with famous literary, dramatic and legal luminaries. Mr. Philip Snowden will broadcast later in the evening. The Mary Tattoo performance in the London Studio, originally fixed for November 10, has now been transferred to the 11th.

WEDNESDAY, November 11th.

Armistice Day. An address by the Archbishop of Canterbury will be relayed from Canterbury Cathedral during the evening. The programme will include Sir Edward Elgar's "For the Fallen," conducted by the composer in the Studio.

THURSDAY, November 12th

The National Institute of Industrial Psychology will be holding a (festival) dinner at the Trocadero this evening, and for speeches of the Prince of Wales and Mr. H. Thomas, M. P., will be broadcast.

FRIDAY, November 13th.

The programme this day will run 3 days in all, at the engineers' apartment, to pick up and relay to listeners from the Boston Reception Station. Not only will they "dodge about the Continent of Europe, but they will possibly attempt to receive some AMERICAN STATIONS.

On this night, too, it is hoped (but we must only whisper it) to broadcast one of the most famous revue stars for the first time.

SATURDAY, November 14th

The B.B.C's birthday, and as it should be celebrated, the Staff will provide a concert.

Monday Experimental Transmissions for apartment wireless and bees will be discontinued for the present.

Song, 'Cello and Piano.
ETTRUDE JOHNSON
(Harp)
ARTHUR WILKIE (Tenor).
JOAN WILLIS (Solo 'Cello).
ALBERT HARDIE
(Solo Transferte)
ALFRED HARDIE
Prelude and Fugue in C Sharp
Back
"Spinning Song" Mendelssohn
"Hark! Hark! the Lark" Schuetz
GENTRIDE JOHNSON
"The Rose Embraves
the Nightingale"
Hymn to the Sun
The Golden Lock
and
The Golden Harp
"O S. W. Men
JOAN WILLIS
Prelude Back
Preludes After a Harp Solo Back
Cello
ARTHUR WILKIE
Lament Tchaikovsky
On Wings of Song Aeolian
"The Dream" Rubinstein
ALBERT HARDIE
Five Studies from Op. 25 Chopin
Bird Song Handel
The Lark" Dukak Quinkert
Valse in E Minor Chopin
GENTRIDE JOHNSON
"Aurora" Lalo
"Chanson Legere" D. B. Langer
"Chanson" Brubury
JOAN WILLIS
"Oriental Dance" Markham
"Tarantula" Paganini

Special Concert.
Provided by the Station
in aid of
THE NU HOLLER HOSPITAL
BOYS HOLIDAY FUND
Relayed from the Houldsworth
Hall.
ENID CRICKSHANK
(Contralto).
GORDON BRYAN
(Solo Pianoforte).
JOHN HENRY and
ALFRED
THE STATION AUGMENTED
ORCHESTRA
Conductor, T. H. MORRISON
THE ORCHESTRA
Overture, "Ray Blau"
Mendelssohn
ENID CRICKSHANK
(Arie Lila - a Patient Pro-
logue) 1st song
GORDON BRYAN
Two Movements from Suite, En
Id Crickshank 2nd song
JOHN HENRY
The Lament of the Clans
The Lament of the Clans
The Clans of the Clans.
JOHN HENRY
Well Probably Sing
ENID CRICKSHANK
"Indulgence" Anthony Collins
"Dawn Song" Eric Fogg
"A Summer Night" George Thomas

WIRELESS EXHIBITION
at the City Hall
Including
HARRY HUFFELL
(Baritone)
EMILY HILTON (Soprano)
ARTHUR KNOWLES
With the Musical Saw.
S. E. TODD
The New Exhibition
SYBIL GORDON (Soubrette)
in their popular successes
and
Ballets by the
STATION DRAMATIC
COMPANY
Supported by the
REVUE CHORUS
and
LATHYAN'S CELEBRATED
ORCHESTRA
Presented by
VICTOR SMYTHE
10.0—WEATHER FORECAST and
NEWS &c. from London
Mr F. MITCHELL'S
Music About British Har-
bours. &c. &c. from London.
Local News
10.30. THE SAVOY BANDS &c.
from London
11.0. Close down.

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
November 1st.

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 256

SUNDAY, Nov. 1st.

The Instruments of the Orchestra.
1. The Clarinet.

Presented in a Recital by
LLOYD P. THORPE
A. J. M. VALL (Soprano)
J. S. FARRINGHAM
EDGAR L. BAINTON

2. THE STATION ORCHESTRA

3. THE ORCHESTRA

Overture, "The Lark" (Clarinet)

A. J. M. VALL (Soprano)

Clarinet with a Violin

4. HAYDN P. DRAPER and DOUGLAS

5. ALFRED M. VALL and

"The Lark" (Clarinet)

6. HAYDN P. DRAPER.

7. EDGAR L. BAINTON.

8. HAYDN P. DRAPER and

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NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

- 9.0 HUGHES HOLLING
Armstrong Gibba
The W. O. L. and W. O. L.
through the N.
"Peggie" ... Peter Warlock
"Lullaby" ... F. Keel
"The Duet" ...
Gerard Williams
- 9.10 THE QUARTET
Major ... B. F. B.
Major ... H. B. B.
- 9.30 JEAN PAUL and
IL NIE LAS FIES
Introduce a Piano-
and Themselves.
- 10.0 Programme S.B. from
London.

FRIDAY, Nov. 6th.

- 3.30 Transmission to Schools Mr.
Moses Barits, "Shakespeare in
Music."
- 4.0 Talk by the A.A.
- 4.15 Music from the Majestic Picture
House
- 5.15 WILLIAM BELL (Trumpet)
THE STATION BROADCAST
- 6.0 Music of Trumpet Solo and
Trio
- 6.40 Talk by the A.A.
- 6.50 Music from the Majestic Picture
House
- 7.0 WEATHER FORECAST AND
NEWS S.B. from London.
- 7.10 Music from the Majestic Picture
House
- 7.30 Music from the Majestic Picture
House
- 7.40 Mr. G. A. ATKINSON
Solo on the Organ S.B.
from London
- 9.0-9.10 In the Evening by
the NOVA CONCERT
PARTY.
- 9.10-10.0 THE STATION
WIND QUINCY
E. J. BELL (Flute);
ALFRED SMITH (Oboe);
ROBERT BAULES (Clarinet);
WILLIAM BOYCE (Horn);
STANLEY STYLES (Bassoon);
OLIVE TOMLINSON (Piano).
EVA BECKES (Soprano)
- 9.0 THE QUINCY
"Klebs Kammermusik" No. 2
for Flute, Oboe, Clarinet, Horn
and Bassoon. Paul Hindemith
- 9.10 EVA BECKES
"Far Across the Desert Sands"
of
"How Many A Damascus"
Lonely Caravan"
Alah Be With Woodford-
Lia"
My Heart is With You"
- 9.30 Sextet for Wind, Clarinet and
Piano Ludwig Thuille
- 10.0 WEATHER FORECAST AND
NEWS S.B. from London.
- 10.10 Ministry of Health Talk, Dr. B.
H. DAWKINS, Surge-General
on the Health Line S.B.
from London. Local News.

- 10.30 Six Dances from
10.45 ANOTHER STATION.
11.0—Close down.

SATURDAY, Nov. 7th.

- 11.30-12.30—Alice Robison (Violin).
Beatrice Parmor (Soprano).
Gramophone Records.
- 4.0—Norah Balla, "The Call of the
Open Sea"
- 4.15—Music from Coxon's New
Gaiety Restaurant.
- 5.15 CHILDREN'S CORNER
- 6.45—Mr. JOHN KENNIR: "Asso-
ciation Football."
- 7.0 WEATHER FORECAST AND
NEWS S.B. from London.
- 7.30 Music from the Manchester Opera House.
S.B. from London.
- 8.15 CONCERT BAND
Conductor, JAMES GREENE.
March, "London Pride"
- Overture "The Iliad"
- 9.15 TILLY'S TAN BAND
Rehearsal from the
Grand Assembly Rooms,
Barnes
- 10.0-12.0 Programme S.B. from
London

NEWCASTLE NEWS.

NEWCASTLE Station is proud
to bring you the first of many
in every month a special Scout feature.
This feature is the result of a
collaboration between the Station
and Scouts, Cubs, and Rovers on their
work. November 6th is the day for
this special Scout feature.

Following Mr. John Kennir's talk
on Association Football on Saturday,
Northern listeners will be given a
talk by Mr. John Kennir on
"The Scout Movement."

Concertina Band, which is conducted
by Mr. James Tweedy.

The Novas are a new combination
of artists, formed in connection with
the Newcastle Station, who will from
time to time give programmes of a
"concert party" nature. The mem-
bers of this merry party are all well-
known to listeners in the North, and
to mark their first appearance on
November 6th the Newcastle Station
will give a special programme of
concert party.

The listener who gives a concert
party who the artists are. The artists
are being given a new name, so that the
listener will have a new name
be the actual voices of the artists.

Newcastle Station, the new name of the
artists is being guarded very closely
until after their first performance.

The listener who gives a concert
party on the morning of Saturday, Novem-
ber 14th, will receive the prize.

6KH

Hull Programmes.

335 M.

Week Beginning Sunday November 1st

SUNDAY, November 1st.

- 7.0-10.30. J. ...
8.0-10.30. J. ...
MONDAY, November 2nd
11.30-12.30. J. ...
the Direction of R. W. Dove.
4.0—Afternoon Topics.
4.15—Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
5.15—Children's Letters.
5.25—CHILDREN'S CORNER
6.0—Powell's Restaurant Bijou
Orchestra, under the Direction
of E. A. ...
7.0-11.0. J. ... S.B. from
London.

TUESDAY, November 2nd.

- 11.30-12.30. J. ...
3.0—Music from the Majestic Picture
House
4.0—Afternoon Topics.
4.15—Field's Octagon Quartet
5.15—Children's Letters.
5.25—CHILDREN'S CORNER
6.0—Powell's Restaurant Bijou
Orchestra.
6.40—Powell's Restaurant Bijou
Orchestra.
7.0-12.0 Programme S.B. from Lon-
don.

WEDNESDAY, November 4th.

- 11.30-12.30. J. ...
3.15—Music from the Majestic Picture
House
4.0—Afternoon Topics.
4.15—Field's Octagon Quartet
5.15—Children's Letters.
5.25—CHILDREN'S CORNER
6.0—Powell's Restaurant Bijou
Orchestra.
7.0—Programme S.B. from London.
7.40-11.0. Programme S.B. from
London.

THURSDAY, November 5th.

- 11.30-12.30. J. ...
3.15—Music from the Majestic Picture
House
4.0—Afternoon Topics.
4.15—Field's Octagon Quartet
5.15—Children's Letters.
5.25—CHILDREN'S CORNER.
6.0—Powell's Restaurant Bijou
Orchestra.
6.30-12.0. Programme S.B. from
London.

FRIDAY, November 6th.

- 11.30-12.30. J. ...
3.15—Music from the Majestic Picture
House
4.0—Afternoon Topics.
4.15—Field's Octagon Quartet
5.15—Children's Letters.
5.25—CHILDREN'S CORNER.
6.0—Powell's Restaurant Bijou
Orchestra.
6.40—Weekly Football Talk.
6.50—Powell's Restaurant Bijou
Orchestra.
7.0—WEATHER FORECAST AND
NEWS S.B. from London.
A Summary of the Wireless
Pages of the Week S.B.
from London.
7.15—The Rev. J. JORDAN D.D.,
Litt.D., Talks on Psychology—
(3) "Psychology and Health."
7.30—Music from the Majestic Picture
House.
7.40—Mr. G. A. ATKINSON. S.B.
from London.

Music and Sketches.

- 11.30-12.30. J. ...
8.0—ENNA ROBERTS (Contralto)
GUNNELL HANLYN
KATHLEEN E. WHARRAM
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 8.0. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 8.10. ENNA ROBERTS
"Not a Sign of the (Gonotti)"
"At Dawn" ...
"The Silver Ring" ...
"What's in the Air To-day?"
- 8.20. GUNNELL HANLYN
Prologue ("I Pagliacci")
"When a Woman Talks" ...
MIRA JOHNSON and
FERGUSON RAWLINS
Present a Repeat Performance
of the One Act ...
The ...
- 8.40. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.0. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.10. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.15. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.20. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.25. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.30. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.35. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.40. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.45. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 9.50. KATHLEEN E. WHARRAM
GUNNELL HANLYN
MIRA JOHNSON and
FERGUSON RAWLINS
(Humorous and Dramatic)
- 10.0-11.0. Programme S.B. from
London.
- SATURDAY, November 7th.
- 11.30-12.30—Gramophone Records
- 3.0—Music from the Majestic Picture
House
- 4.0—Afternoon Topics.
4.15—Field's Octagon Quartet
5.15—Children's Letters.
5.25—CHILDREN'S CORNER
6.0—Powell's Restaurant Bijou
Orchestra.
6.40—Weekly Football Talk.
6.50—Powell's Restaurant Bijou
Orchestra.
7.0—WEATHER FORECAST AND
NEWS S.B. from London.
- 7.0—Programme S.B. from London
- 8.15. WILLIAM HESELTINE
POPULAR CELEBRITY
CONCERT
WILLIAM HESELTINE
Relayed from the Queen's Hall,
London.
- 10.0-12.0.—Programme S.B. from
London.

Week Beginning
November 1st

ABERDEEN PROGRAMMES.

(Continued from the previous page.)

7.15.—Football Topics by Mr. PETER G. GUNY.

7.30.—Musical Interludes. S.B. from London.

7.40.—Mr. G. A. ATKINSON "Song on the Screen" S.B. from London.

Dance Tunes of Many Lands. Bold Old and New.

THE WIRELESS ORCHESTRA.

DANCE ORCHESTRA.

Conductor,

A. COLLINGWOOD.

8.0.—ARTHUR COLLINGWOOD, "Dance Tunes, Old and New ORCHESTRA.

Polonaises in A Major Chopin.

Poland { Mazur from Opera, "Halka" Moniusko.

Germany { "Mazur" (Jupiter Symphony) Mozart.

Norway { "Bourrée" and "Hornpipe" Handel.

Hungary { "Sarabande" (Holberg Suite) Grieg.

Spain { "Two Hungarian Dances" Brahms.

Austria { "Fandango" Arriaga.

Germany { Suite "Ronald Birt." "Blue Danube" Wlita.

Germany { "Minuet in G" Beethoven.

Characteristic Dances Selection from "Queen's Notebooks" Tchaikovsky.

"Bourrée" from 3rd Suite "Cello" Bach.

Germany { "Minuet in G" Beethoven.

"Shepherd's Hey (Country Dance)." "Molly On the Shore" (Irish Reel).

"Scottish Reel and Strathspey" arr. Kerr.

"Kitten On the Keys" (Jazz) Confrey.

Fox-trot, "Yearning" ... Davies.

9.30.—Recital.

under the auspices of the Scottish Association For the Speaking of Verse.

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

Ministry of Health Talk. Dr. S. H. DAUKES, "Danger Signals On the Health." S.B. from London. Local News.

10.30.—Violin Recital.

KIM MURRAY.

"Five Negro Spirituals" Lawrence Brown.

"Tartan Ribbon" ...

"Obertass" ... Wainwright.

"Hoye Kati" ... Hubay.

11.0.—Close down.

SATURDAY, Nov. 7th.

8.45.—Rosemary Lamond, "Birthdays of the Happiest Age." The Wireless Orchestra. Margaret M. Pegler (Contralto).

8.15.—CHILDREN'S CORNER.

8.0.—Gramophone Music.

8.10.—Interesting Anniversaries (prepared by John Sparks Kirk

land). "Guy Fawkes and the Gunpowder Plot"—Belarajava and the Charge of the Light Brigade.

6.30.—Steedman's Symphony Orchestra, relayed from the Electric Theatre.

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

Radio Society Talk. S.B. from London.

7.30.—"TOSCA" (Act I). Relayed from Manchester Opera House. S.B. from London.

Quartet and Entertainers.

THE MUSIC STRING.

QUARTET.

ANDRE MANGEOT (1st Violin) ALFRED J. BIRLEY (2nd Violin).

BORIS PECKER (Viola). JOHN BARRIROLI (Cello).

JEAN PAUL and LEONIE LASCELLES Entertainers.

8.15.—THE QUARTET.

Two Fancies for Four Strings. Purcell, 1680.

Variations On a Folk Tune. Wood, 1915.

8.30.—JEAN PAUL and LEONIE LASCELLES.

Introduce a Piano and Them selves.

8.55.—THE QUARTET.

String Quartet in E Flat Major. Haydn.

9.15.—JEAN PAUL and LEONIE LASCELLES.

"When You and I Were Seven Years Old" ... Horoff.

"If You Hadn't Gone Away" ... Bruen.

"Wonderful Men" ... Paul and Lascelles.

"Tell All the World" ... Thayer and Parsons.

JEAN PAUL and LEONIE LASCELLES.

9.35.—THE QUARTET.

Three Pieces for String Quartet. Mozart.

"March of the Little Soldiers" ... Red Murdock.

"Sir Roger de Coverley" ... Irving.

"By the Tarn" ... Davies.

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

ABERDEEN NEWS.

ON Sunday, November 1st, Mr. Robert Watson is to make another trip from Glasgow to Aberdeen, and will take part in the latter station's programme in the afternoon. Mr. Watson, who is one of the foremost baritone in Scotland, is a popular singer with Aberdeen listeners. Equally popular is the pianist of that afternoon, Mr. James Rosetti. He has been a good friend to this station when the land lines between Glasgow and Aberdeen have taken it into their heads to break down!

Mr. Walter Swenson the conductor at the evening concert (which is to be S.B. to Edinburgh and Dundee from the Music Hall, Aberdeen), is one of the leading figures amongst musical people in the City. Since coming to Aberdeen some years ago, his activities have increased, and he is now attached in an official capacity to the University, and has had to give up the conductorship of Choral Societies in at least one neighbouring town.

2EH Edinburgh Programmes. 328 M.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.

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

5.30.—Religious Service.

Conducted by Mr. H. F. LECHMERE TAYLOR, M.D., of the Edinburgh Musical Society.

Assisted by Mr. CAIRNS CHILDREN'S CORNER.

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

9.15-10.15.—Programme S.B. from Aberdeen.

MONDAY, November 2nd.

7.30.—Patrick Thomson's Orchestra.

4.0.—Afternoon Talk.

4.15.—Patrick Thomson's Orchestra.

4.45.—CHILDREN'S CORNER.

4.50.—Light Music.

6.15.—Programme S.B. from London.

7.40.—P. G. BAKKALA, F.R.S., F.R.S. Nobel Laureate, "Heart and Soul" S.B. to Scottish Stations.

8.0-11.0.—Programme S.B. from London.

TUESDAY, November 3rd.

11.30-12.30.—Gramophone Records.

1.0.—The Station Pianoforte Trio.

4.0.—Afternoon Talk.

4.15.—The Band of the Edinburgh Palace de Danse.

5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.15-12.0.—Programme S.B. from London.

WEDNESDAY, November 4th.

7.30.—The Station Pianoforte Trio.

3.30.—Talk to Schools. Sir Leslie.

4.0.—Afternoon Talk.

4.15.—The Band of the Edinburgh Palace de Danse.

5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.15-12.0.—Programme S.B. from London.

7.35.—Mr. S. H. SHUM, J.P., Cultural Talk.

7.40.—Mr. HARRY TOWNEND.

8.0.—Programme S.B. from Glasgow.

9.30.—"Tannhäuser" Act. III (Fragments) Performed by the B.N.O.C. Relayed from the Opera House.

10.30.—WEATHER FORECAST and NEWS. Relayed from London.

11.0.—THE BAND of the DUNE.

11.10.—THE BAND of the DUNE.

THURSDAY, November 5th.

11.30-12.30.—Gramophone Records.

1.0.—The Station Pianoforte Trio.

4.0.—Afternoon Talk.

4.15.—Patrick Thomson's Orchestra.

5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.15.—Programme S.B. from London.

6.40.—Mr. Ludovic McLellan Mann, F.R.S. S.B. from Glasgow.

7.0-12.0.—Programme S.B. from London.

FRIDAY, November 6th.

2.0 noon.—Rectorial Address to the Students of Edinburgh University by the Rt. Hon. STANLEY J. TWIN.

3.30.—The Station Pianoforte Trio.

4.0.—Afternoon Talk.

4.15.—Patrick Thomson's Orchestra.

5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.0.—Light Music.

6.15.—Programme S.B. from London.

7.15.—The Rev. G. G. S. M.A., B.D., "Charles Lamb, the Beloved, and His Successors."

7.30.—Programme S.B. from London.

A Chamber Music Evening

With Songs.

MOLLY RICHARDSON.

ELDER CUNNINGHAM.

THE STATION STRING.

WALDO JANNON (1st Violin).

HERBERT MOR (2nd Violin).

RAHARD MUIR (Viola).

CHESTER HENDERSON (Violoncello).

THE QUARTET.

Quartet in A Major, Op. 41, No. 1.

MOLLY RICHARDSON.

"On Wings of Song" Mendelssohn.

"Orpheus and His Lute" Strauss.

"Heracles" ... Cory.

THE QUARTET.

Quartet in A Major (Continuation).

MOLLY RICHARDSON.

"Oh, Yes, Just So" (Phaethon and Pan) ... Bach.

"Jock the Fish" ... Easthope.

"Orpheus and His Lute" Strauss.

ELDER CUNNINGHAM.

"Oh, That It Were So" ... F. H. Squire.

"On Wings of Song" Mendelssohn.

MOLLY RICHARDSON.

"My Treasure" ... Treva.

"The Bluebird" ... Dark.

ELDER CUNNINGHAM.

"Copacabana" ... F. H. Squire.

"Dream Canoe" ... F. H. Squire.

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

Local News.

10.35.—THE QUARTET.

Quartet in C Major, Op. 33, No. 3.

Haydn.

11.0-11.10.—Interval.

11.10-12.0.—THE BAND of the

EDINBURGH PALAIS DE DANSE.

SATURDAY, November 7th.

3.30.—Patrick Thomson's Orchestra.

4.0.—Afternoon Talk.

4.15.—The Band of the Dundee Palace de Danse.

5.15.—CHILDREN'S CORNER.

5.50.—Children's Letters.

6.0.—Light Music.

6.15-12.0.—Programme S.B. from London.

Belfast Programmes.

(Continued from the previous page.)

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

11.0.—H. DAUKES, "Danger Signals" (from the Health Lane).
London.10.30.—Programme S.B. from London.
11.0.—Close down.**SATURDAY, Nov. 7th.**

11.0.—"The" Trio, E. J.

11.0.—"The" Trio, E. J.

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Leeds-Bradford Programmes.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.

5.30-5.30.—Programme S.B. from London.

MONDAY, November 2nd.

4.0.—Afternoon Concert.

5.15.—CHILDREN'S CORNER.

5.30.—Light Music.

6.0.—Programme S.B. from London.

6.15.—CHILDREN'S CORNER.

6.30.—Light Music.

6.45.—Programme S.B. from London.

7.0.—CHILDREN'S CORNER.

7.15.—Light Music.

7.30.—Programme S.B. from London.

7.45.—CHILDREN'S CORNER.

8.0.—Light Music.

8.15.—Programme S.B. from London.

8.30.—CHILDREN'S CORNER.

8.45.—Light Music.

9.0.—Programme S.B. from London.

9.15.—CHILDREN'S CORNER.

9.30.—Light Music.

9.45.—Programme S.B. from London.

10.0.—CHILDREN'S CORNER.

10.15.—Light Music.

10.30.—Programme S.B. from London.

10.45.—CHILDREN'S CORNER.

11.0.—Light Music.

11.15.—Programme S.B. from London.

11.30.—CHILDREN'S CORNER.

11.45.—Light Music.

12.0.—Programme S.B. from London.

12.15.—CHILDREN'S CORNER.

12.30.—Light Music.

12.45.—Programme S.B. from London.

1.0.—CHILDREN'S CORNER.

1.15.—Light Music.

1.30.—Programme S.B. from London.

1.45.—CHILDREN'S CORNER.

2.0.—Light Music.

2.15.—Programme S.B. from London.

2.30.—CHILDREN'S CORNER.

2.45.—Light Music.

3.0.—Programme S.B. from London.

3.15.—CHILDREN'S CORNER.

3.30.—Light Music.

3.45.—Programme S.B. from London.

4.0.—CHILDREN'S CORNER.

4.15.—Light Music.

4.30.—Programme S.B. from London.

4.45.—CHILDREN'S CORNER.

5.0.—Light Music.

5.30.—Programme S.B. from London.

5.45.—CHILDREN'S CORNER.

6.0.—Light Music.

6.15.—Programme S.B. from London.

6.30.—CHILDREN'S CORNER.

6.45.—Light Music.

7.0.—Programme S.B. from London.

7.15.—CHILDREN'S CORNER.

7.30.—Light Music.

7.45.—Programme S.B. from London.

8.0.—CHILDREN'S CORNER.

8.15.—Light Music.

8.30.—Programme S.B. from London.

8.45.—CHILDREN'S CORNER.

9.0.—Light Music.

9.15.—Programme S.B. from London.

9.30.—CHILDREN'S CORNER.

9.45.—Light Music.

10.0.—Programme S.B. from London.

10.15.—CHILDREN'S CORNER.

10.30.—Light Music.

10.45.—Programme S.B. from London.

11.0.—CHILDREN'S CORNER.

11.15.—Light Music.

11.30.—Programme S.B. from London.

11.45.—CHILDREN'S CORNER.

12.0.—Light Music.

12.15.—Programme S.B. from London.

12.30.—CHILDREN'S CORNER.

12.45.—Light Music.

1.0.—Programme S.B. from London.

1.15.—CHILDREN'S CORNER.

1.30.—Light Music.

1.45.—Programme S.B. from London.

2.0.—CHILDREN'S CORNER.

2.15.—Light Music.

2.30.—Programme S.B. from London.

2.45.—CHILDREN'S CORNER.

3.0.—Light Music.

3.15.—Programme S.B. from London.

3.30.—CHILDREN'S CORNER.

3.45.—Light Music.

4.0.—Programme S.B. from London.

4.15.—CHILDREN'S CORNER.

4.30.—Light Music.

4.45.—Programme S.B. from London.

5.0.—CHILDREN'S CORNER.

5.15.—Light Music.

5.30.—Programme S.B. from London.

5.45.—CHILDREN'S CORNER.

6.0.—Light Music.

Stoke-on-Trent Programmes.

6ST 306 M.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.

5.30-5.30.—Programme S.B. from London.

5.45.—CHILDREN'S CORNER.

6.0.—Light Music.

6.15.—Programme S.B. from London.

6.30.—CHILDREN'S CORNER.

6.45.—Light Music.

7.0.—Programme S.B. from London.

7.15.—CHILDREN'S CORNER.

7.30.—Light Music.

7.45.—Programme S.B. from London.

8.0.—CHILDREN'S CORNER.

8.15.—Light Music.

8.30.—Programme S.B. from London.

8.45.—CHILDREN'S CORNER.

9.0.—Light Music.

9.15.—Programme S.B. from London.

9.30.—CHILDREN'S CORNER.

9.45.—Light Music.

10.0.—Programme S.B. from London.

10.15.—CHILDREN'S CORNER.

10.30.—Light Music.

10.45.—Programme S.B. from London.

11.0.—CHILDREN'S CORNER.

11.15.—Light Music.

11.30.—Programme S.B. from London.

11.45.—CHILDREN'S CORNER.

12.0.—Light Music.

12.15.—Programme S.B. from London.

12.30.—CHILDREN'S CORNER.

12.45.—Light Music.

1.0.—Programme S.B. from London.

1.15.—CHILDREN'S CORNER.

1.30.—Light Music.

1.45.—Programme S.B. from London.

2.0.—CHILDREN'S CORNER.

2.15.—Light Music.

2.30.—Programme S.B. from London.

2.45.—CHILDREN'S CORNER.

3.0.—Light Music.

3.15.—Programme S.B. from London.

3.30.—CHILDREN'S CORNER.

3.45.—Light Music.

4.0.—Programme S.B. from London.

4.15.—CHILDREN'S CORNER.

4.30.—Light Music.

4.45.—Programme S.B. from London.

5.0.—CHILDREN'S CORNER.

5.15.—Light Music.

5.30.—Programme S.B. from London.

5.45.—CHILDREN'S CORNER.

6.0.—Light Music.



MR HAPPYMAN
EXPLAINS

DO AS I DO



Enjoy Your Evenings

ONE of the great pleasures of life is to spend a happy evening with friends at home. There is a keenness on the part of everybody to make things a success.

With the coming of broadcasting, I foresaw the advantages of radio music for such occasions, but my first attempts were a failure. Somehow my set would not rise to the occasion. Impure reproduction and lack of volume spoil the anticipated enjoyment.

To-day, I can invite my friends with pride to spend a real radio evening at my home. The problem of that little extra power with purity that makes all the difference in the world was solved by a D.F.A. MASTER VALVE.

You, too, can enjoy full pure radio reception if you demand

Mullard

THE MASTER VALVE

Mullard D.F.A. Master
Valves give increased
volume with clarity



Ask any wireless dealer for leaflet V.R.26, for complete Range of Mullard Valves.



Advt. The Mullard Wireless Service Co. Ltd., Balham, London, S.W.12.

"THE EFFICIENT MIND"

Free Book That Everyone Should Read

A BOOK has been published which everyone who wishes to "get on" in life should read. The book is entitled "The Efficient Mind" and contains a full description of the famous Pelman Course of Mental Training, which is enabling so many people at the present time to increase their Earning Power, to rise to Higher Positions in Business and Profession, and to be ready to improve their all-round mental powers.

"I have received a few extra letters from women who have picked up the book."

"My salary has increased over 200 per cent during the last 18 months."
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"I am in a much better financial position, having had several increases in salary. All this I attribute to Pelmanism."
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"An all-round regeneration. Effort is becoming habit, the inward urge is getting a chance, and thriving wonderfully. Lesson 2 did the trick. Concentration is much better and interest sustained. I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain."
DOCTOR (K.30,108).

"Since taking the Course I have more than trebled my income, which is due solely to your teaching."
CLERK (L.18,159).

"Apart from the mental and physical benefits, which are very great, the Course has been a very profitable one, as I have since had two substantial additions to my salary."
CASHIER (B.19,268).

"I have increased my salary 85% since taking the Course and improved myself intellectually and physically. If anyone had told me they would have improved themselves as I have done, I should never have believed it."
INVOICE CLERK (B.W.175).

"Recently I was sent to Newcastle to organise the depot. I am succeeding where two of my predecessors failed. I attribute my success to the Pelman methods."
SALES MANAGER (R.18,128).

"I realise that the Pelman System of Mind and Memory Training is more valuable than gold, and bless the day I commenced the Course."
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Every reader who wishes to make the fullest use of the powers waiting to be developed in his or her mind should get a copy of "The Efficient Mind."

This book shows you how, by devoting a few minutes daily to a simple course of Pelman Mind Training, you can increase your Mental Efficiency, improve your Memory, widen your interests, and develop just those qualities which will enable you to succeed in life.

Just write to-day (using the coupon printed on this page) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and a copy of "The Efficient Mind" will be posted to you by return, free of all cost, with full particulars of the system that has done so much for others and the benefits of which are now obtainable by you.



Well, dear ... were absolutely right ... That course of Pelmanism was the finest thing I ever ...

Why He Was Made Manager

He was young and ambitious. He took his work seriously. On the advice of his wife, he took up Pelmanism, spent an interesting half an hour every evening with the "Little Grey Books," and enjoyed working out the exercises. His efficiency, enthusiasm, and mental alertness attracted attention. He became confidential secretary to the Managing Director. He made several valuable suggestions which were adopted in the business. As a consequence, he was promoted over the heads of several of his seniors to the position of Manager. In the evening he returned home, treading on air to tell his wife what this wonderful Course of mind-training had done for him.

Hundreds of such cases could be quoted from the reports received by the Pelman Institute. Some will be found in the book. You can obtain free of charge to-day.

Practise Pelmanism for half an hour every evening—or on three nights a week—and you will develop just those qualities which will mark you out for speedy promotion.

You will develop Self-Confidence, Initiative, Concentration, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Directive Ability, Personality, and a Reliable Memory. You will harness those faculties which have slipped so many, you will double your Efficiency, and consequently your Earning Power.

"I would like to put it on record," writes a Clerk, "that since taking the Pelman Course I have doubled my salary, which I attribute entirely to Pelmanism."

There is nothing difficult about Pelmanism. Indeed, it is a most fascinating mental recreation—just the thing for the evenings when more arduous studies are apt to be distasteful. The fee is small, can be paid, if desired, in instalments, and will be repaid to you over and over again in your increased Earning Power.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives.

Their letters make wonderful reading. They show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own—and more than hold their own in the fierce competition of Business and the Profession—how it has developed their speaking powers—how it has increased their Earning Power sevenfold and tenfold—how it has enabled them to realise their aims, dreams, and ambitions.

THE WAY TO PROMOTION

Don't stay in the rut! Let Pelmanism show you the way to promotion and successful achievement. Let it increase your efficiency and help you earn a larger income. It has done this for others—let it help you in the same way. Write in the box place for a copy of "The Efficient Mind." It will be sent you free of cost or obligation, and will tell you just what Pelmanism is and what it will do for you. Send for this book to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Use this coupon to-day—or call—and you will receive the book and full particulars by return of post, FREE OF COST.

POST THIS FREE COUPON TO-DAY

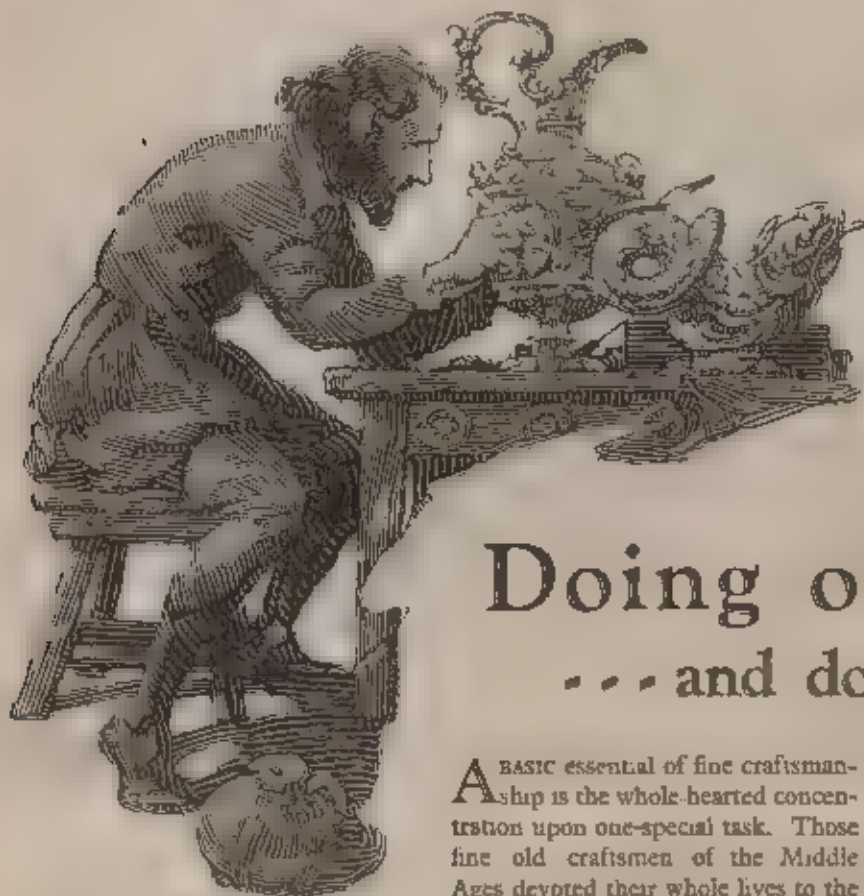
To THE PELMAN INSTITUTE,
95, Pelman House,
Bloomsbury Street,
London, W.C.1.

Sir, Please send me, free of cost, a copy of "The Efficient Mind" with full particulars of the system for a Course of Pelmanism.

Name

Address

If Coupon is sent in an OPEN envelope it only needs a stamp. All correspondence is confidential.



Doing one thing ... and doing it well

A BASIC essential of fine craftsmanship is the whole-hearted concentration upon one special task. Those fine old craftsmen of the Middle Ages devoted their whole lives to the betterment of their craft. They possessed the right spirit.

The same understanding can be observed among the ivory carvers of Japan, the metal workers of India, and the watch-makers of Switzerland. They all carry on the traditions of their fathers for generation after generation. Truly they realise that doing one thing and doing it well inevitably spells success. Among wireless enthusiasts throughout the country the name Cossor has also been associated with the basic idea of doing one job and doing it well.

Cossor Valves are the *only* contribution to the wireless industry by A. C. Cossor, Ltd. And here again specialisation has brought success. For many years Cossor has been making valves—always experimenting, always aiming to effect

improvements. Each year has seen the standard of performance slowly—but surely—raised. Each year finds Cossor more determined to remain true to its self-imposed task.

Three years ago the research work on the Cossor hood-shaped Anode and Grid and the arched filament was completed. Its inventors were fully convinced that for increased sensitiveness, durability and tonal purity these principles possessed immense possibilities. And they resolved to concentrate upon their development.

What has happened has been wireless history. From a new valve with a sale of a few hundreds a week, the wireless industry has watched Cossor sales leap upward until to-day it enjoys the distinction of being by far the most popular British Valve.

Once again it has been proved that the public is always ready to recognise an honestly made article—and, once having recognised it, loyally continues its support.



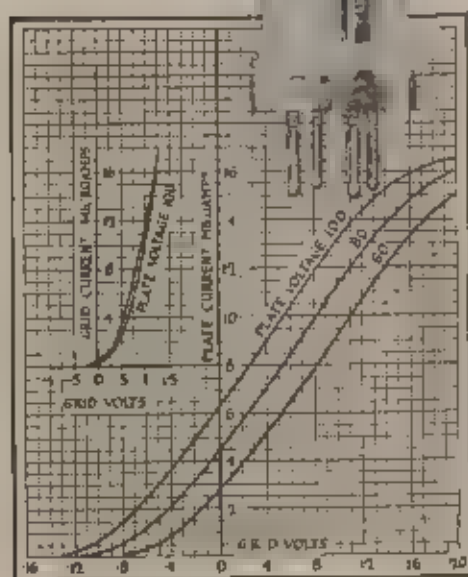
The Wundell Duff Emmitter
Voltage 2.5 volts Consumption 100 m.p.
Wt for Detector and I.F. 14
Wt for H.F. amplification 14

The Cossor Loud Speaker Valve W3
Voltage 2.5 volts Consumption 5 amp.
Power 10/6

Cossor

a 3 Volt Power Valve

PRICE
22/6



THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve.

Filament Voltage	-	-	-	2-8 volts
Filament Current	-	-	-	0.12 amp
Anode Voltage	-	-	-	40 to 120 volts
Anode Resistance	-	-	-	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve, requires no more than 0.24 of an ampere for its operation

B.T.H. Radio Valves

General Purpose		Power Amplifying	
R	Filament Voltage 4 Volts Filament Current 0.1 Amp Max. Plate Voltage 100 Volts	8/	
B3	Filament Voltage 1.5 Volts Filament Current 0.05 Amp Max. Plate Voltage 80 Volts	14/	
B5	Filament Voltage 2.5 Volts Filament Current 0.06 Amp Max. Plate Voltage 80 Volts	16/6	
B4	Filament Voltage 6 Volts Filament Current 0.15 Amp Max. Plate Voltage 110 Volts	22/6	
B6	Filament Voltage 3.5 Volts Filament Current 0.08 Amp Max. Plate Voltage 110 Volts	22/6	
B7	Filament Voltage 6 Volts Filament Current 0.06 Amp Max. Plate Voltage 110 Volts	24/6	

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"The Possibility of
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RADIO



Christopher Columbus found a better earth

It took him an awful long time and cost a fortune. But that was four hundred years ago. To-day Climax offers a Better Earth for 5/-. It can be installed in five minutes and it provides equally wonderful results. Follow Columbus and get yourself a better earth to-day.

THE CLIMAX RADIO EARTH (See Post 7613.)—The low loss earth lead or the Climax Low Loss Insulator. It is a new and improved type of earth lead or insulator. It is made of a special material which is not affected by moisture or salt. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong.

The Climax Insulated Shock Absorber Set for aerial insulation de luxe—comprises two Climax Low Loss Insulators linked by a Climax Shock Absorber Spring.

By fitting one pair of Climax Insulators with a Climax Shock Absorber Spring, you will find that your aerial is no longer a nuisance, but a pleasure. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong.

desired when the aerial wire is fixed to a pole or a wall. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong.

PRICE. One Climax Insulated Shock Absorber Set, comprising four Climax Low Loss Insulators and two Climax Shock Absorber Springs, 3/- per box. Climax Low Loss Insulators, sold separately, 1/- per box.



improvement on an ordinary aerial. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong.



THE CLIMAX LIGHTNING ARRESTER
It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong. It is a very good earth lead or insulator. It is a very good conductor of electricity and it is very strong.

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CLIMAX
RADIO

THE FIRST WIRELESS LOUD SPEAKER WAS A BROWN



Greater volume and better tone than many costing twice as much.

TO those who have been accustomed to believing that a miniature Loud Speaker must, of necessity, be productive of little more than a whisper this wonderful new Brown H.4 comes as a revelation.

Its generous volume and its unsurpassed purity of tone are due solely to the application of the famous Brown tuned reed principles of reproduction. Super-sensitive to a degree, it is the only miniature Loud Speaker capable of giving, at a comfortable strength, perfect reproduction at a price within the reach of all. The Brown H.4 will, for example, give a volume of sound adequate for the average small room from any 2-valve Receiver within 15 to 20 miles from a B.B.C. Station.

Although its price is so low, the H.4 is manufactured to conform to typical Brown standards of accuracy. Its handsome symmetrical appearance and its solidity of construction bespeak the quality product. Your Dealer can show you a complete range of the new Brown Loud Speakers at prices to suit all pockets—ask him for a demonstration. Afterwards you'll agree that the superb Brown has no competitor.

The new H.4

A miniature Loud Speaker
with a volume of sound
equivalent to that of a
large speaker of twice the
price.

It is the only miniature
Loud Speaker of its
kind in the world.

30/-

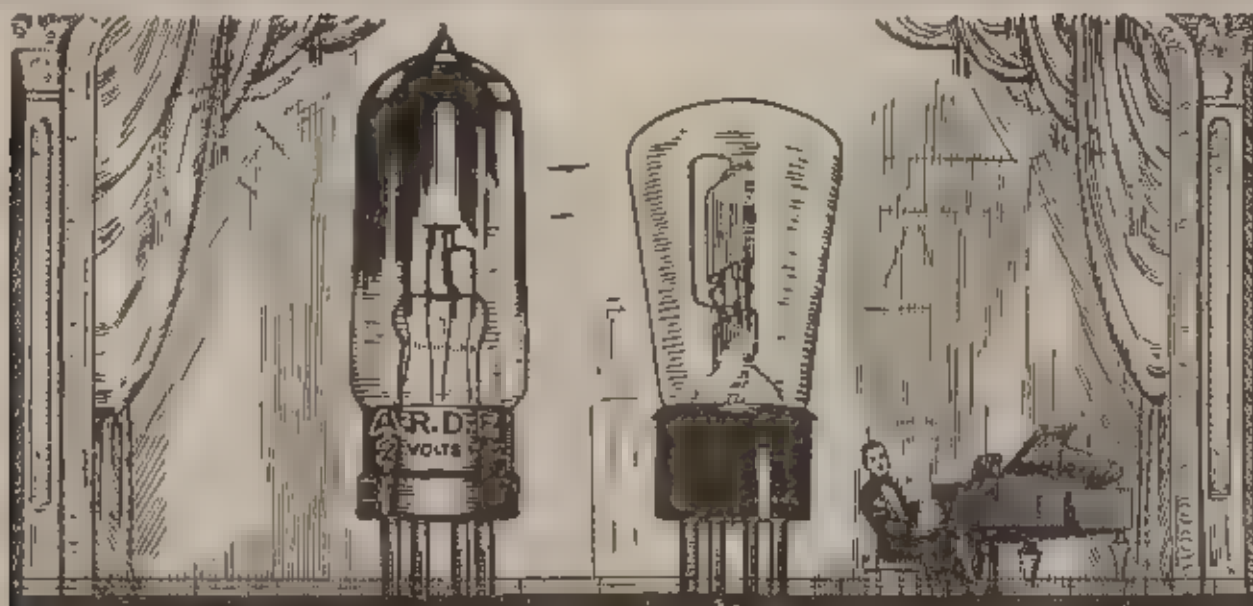
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BRITISH

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Ideal Entertainment by the Ediswan Troupe

P.V. 6: Hallo! Fancy meeting you!
I am surprised!

A.R.D.E.: I'm more surprised at your surprise. You should know better by now. We Ediswans always find each other in the end.

P.V. 6: That's true my dear; but we seem to have found each other remarkably quickly in this case. Mr. Owner has only had this set a fortnight, and already you're here, and Miss "Other Valve" has gone!

A.R.D.E.: Good for you—and for him! Couldn't you get on with the lady?

P.V. 6: I did my best. But she was very trying. However, I'm

always chivalrous—it's in the family. We seem to do more for other valves than for ourselves.

A.R.D.E.: They need it. We—we always work well together.

P.V. 6: Of course, my dear. But then, we know each other so well, and are so sure of each other's abilities that——well, it *can't* work. It's pleasure!

A.R.D.E.: That's true and now, I hear F.L.——the Eiffel Tower. Let's get Mr. Owner some pleasure Ready?

P.V. 6: Ever——till the end of my life——

A.R.D.E.: Which is, naturally, a long way off!

EDISWAN VALVES

ALWAYS GIVE A GOOD PERFORMANCE.

AT ALL WIRELESS DEALERS.

THE EDISON SWAN ELECTRIC COMPANY, LIMITED, 123-125, Queen Victoria Street, London E.C.4.



Will Improve
ANY Set



A two-valve Burndept Loud Speaker Installation £12 complete

THIS equipment gives loud speaker results 20 to 25 miles from a main broadcast station, and about 100 miles from Daventry. The price of £12 0s. 0d. covers the cost of the complete equipment—an Ethophone-Duplex Receiver, with two bright Burndept Super Valves (type H.L. 565) and coils for 300-500 metres, an Ethovox Junior Loud Speaker, a 6-volt 30-amp. hour accumulator, a 60-volt high-tension battery, and complete aërial equipment—and includes a licence fee of 25s.

The whole installation can be fitted up within a few hours of purchase. It is very simple to operate and gives splendid results. The tone is good, and the volume of sound is ample for average requirements. Demonstrations can be arranged. Send the coupon below for further particulars.

The Burndept Range includes everything for radio reception, from components to complete installations.

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Branches and Agents Everywhere.

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To BURNDIPT WIRELESS LTD., Aldine House, Bedford Street, Strand, London, W.C.2.

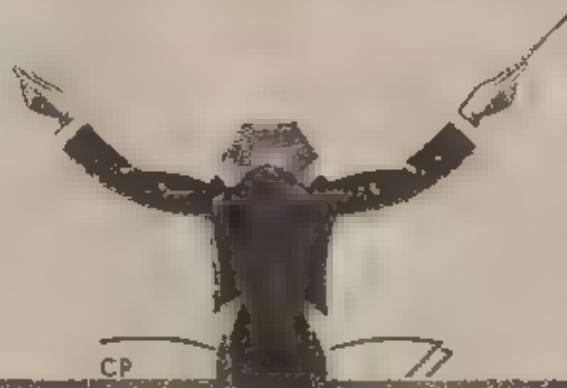
Please send me Publication No. 272, describing your two-valve installation for £12 0s. 0d. complete

NAME

ADDRESS

DATE

*Radio Times, 30.10.25.



The conductor brings all the beauty out of the music. He makes all the details clear. He hushes some instruments so that others may speak out loud. And as the Conductor makes the best of his band, so do the Cosmos Valves make the very best of your set—whichever set it be. Cosmos Valves are a great wireless luxury.



DE 11 (Diode) Radio Valve
12/6

This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 2 volt accumulator or dry batteries.



A.45 (Audiometer) Radio Valve
7/6

This type is an excellent "General Purpose" valve which gives brilliant results. It combines the advantages of other high and low frequency valves in the one valve.

TYPE S.P.18. A real two volt power valve. Price 12/6

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A distinctive of a product in which the public can place the most implicit trust and confidence.

The Specimen of the osram valve is known to all

Volume- without Distortion

You will be amazed at the improvement in your set if you use OSRAM VALVES!

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ANOTHER AUTUMN OFFER.

For 14 days you have the opportunity of striking one of the finest wireless bargains ever offered. The Fellows Super-3 Valve set, one of the most useful and efficient sets on the market, is being offered at the extraordinarily low figure given below. All you have to do is to fill in the coupon at the bottom of the page and forward it in with your remittance. We will then send you the set carriage forward, packing free, on seven days' approval, money returned if not fully satisfied.

Two other splendid bargains are shown on this page, but also available for a fortnight only.

SUPER THREE-VALVE CABINET £7-12-0

Inclusive of H.T. Battery and Marconi Royalty Paid

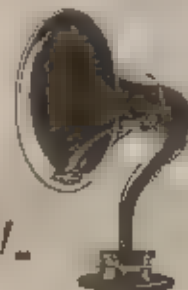
Usual price, £13 4 0



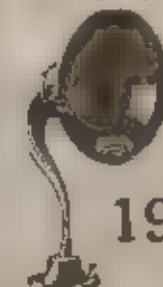
Super 3 mounted in a handsome cabinet. Circuit with three H.F. Valve detector and 1 F. Valve. Loud speaker range 30-40 miles. Price complete with H.T. Battery and 4 A.H. Accumulator (25) 3 Loudspeaker Valves (2 6) and of loudspeakers 60 Aerial and condenser 3 6. **£10 6 0.** Usual Price **£16 16 6**. The set may be ordered with or without any of the accessories mentioned, allowance being made for those not required.

The VOLUTONE.

A first-class full-size Loud Speaker, capable of filling the largest room with clear distortionless speech or music. Handsome appearance, with a perfect finish. Adjustable diaphragm. Fit in the window and post it with remittance. The Volutone will then be forwarded to you carriage forward, packing free, on seven days' approval.



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FELLOWS JUNIOR LOUD SPEAKER.

Except for sheer power is the equal of any big Loud Speaker on the market. It is a small, handsome appearance, with a perfect finish. Adjustable diaphragm. Fit in the window and post it with remittance. The Junior will then be forwarded to you carriage forward, packing free, on seven days' approval.

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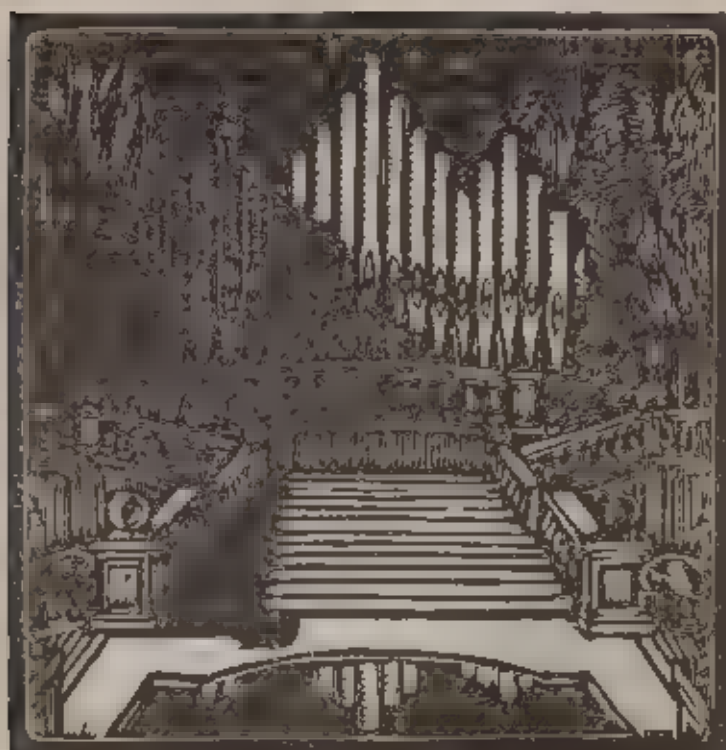
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OH STAR OF EVE!

THERE'S melody in music. You carry the melody away with you and sing it or hum it to yourself when you like. But melody is only the half of music. The other half is harmony. All the parts singing together, just as all the stars join to make the grand composition of the star-lit sky.

The Cosmos Radio Valve set is a great harmonic instrument. It gives full value to each and every part which the composer wrote in to produce the great ensemble at which he was aiming. It is this width and depth and colour of reproduction which gives the musician the delight which he feels and shows under the spell of the Cosmos Radio Valve Set. And though you may not account yourself a skilled musician, its marvellous reproduction will equally delight you.

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3-Valve Set £8.5.0; 5-Valve Set from £22.5.0;

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The reason why the AMPLION is unassumingly the first Radio Loud Speaker, and is known as the World's Standard, is that the AMPLION is not merely produced to meet a need, but is the result of a long and careful study of the Loud Speaker as a construction.

Thirty-eight years ago . . .

In 1887 Mr. Alfred Graham demonstrated the first practical Loud Speaker.

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Onwards Graham Loud Speakers applied to all vessels and land use at sea, on shore and abroad.

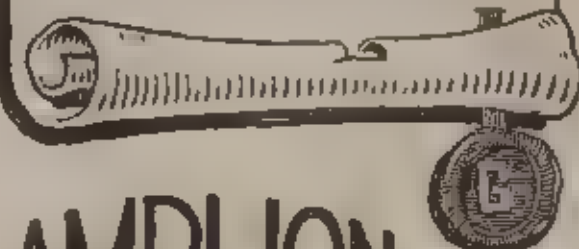
To 1919 No less than 12,000 ship installations carried out.

In 1920 AMPLION Loud Speakers produced for Wireless and AMPLION Trade mark Registered.

In 1922 AMPLION standardized by leading manufacturers of radio apparatus.

In 1924 At Home AMPLION sales exceed those of all other makes put together.

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AMPLION

Standard
Dragon
Model
A.R. 19



THE WORLD'S STANDARD WIRELESS LOUD SPEAKER

Obtainable from AMPLION STOCKISTS and
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A Double Circuit Crystal Set



Designed and described in full by
A. JOHNSON-RANDALL, Staff Editor.

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In this issue of MODERN WIRELESS there are excellent articles on Sets and How to Make Them. You are given a splendid range to choose from. Here they are:

A CRYSTAL RECEIVER. By A. Johnson Randall
A SINGLE-VALVE SHORT WAVE SET: By D. J. S. Hartt, B.Sc.

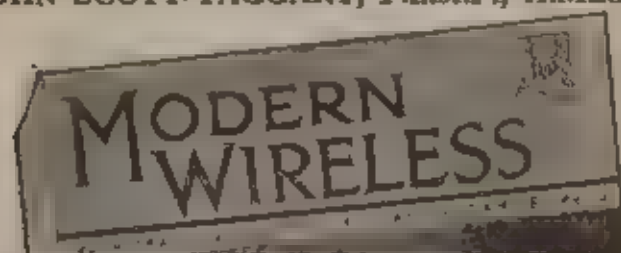
A TWO-VALVE SET. By E. J. Mamott.

A THREE-VALVE REFLEX SET. By J. H. Reyner, B.Sc. (Hons.), A.C.C.I., D.I.C.

A TWO-VALVE POWER AMPLIFIER. By C. P. Atkinson, which will give you splendid loud-speaker results with the set you already possess.

And a particularly fine example of a multi valve receiver, The "SPECIAL FIVE," designed and described in detail by Percy W. Harns, M.I.R.E.

EDITED BY
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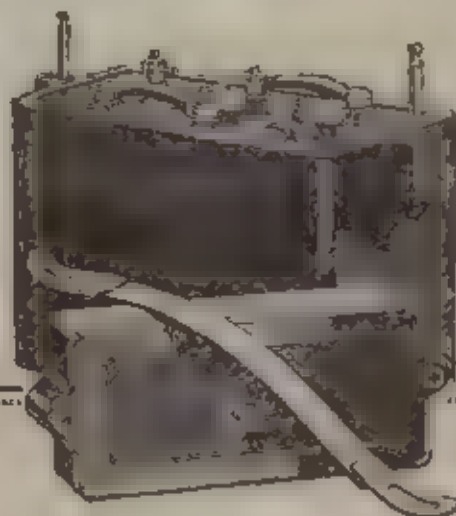
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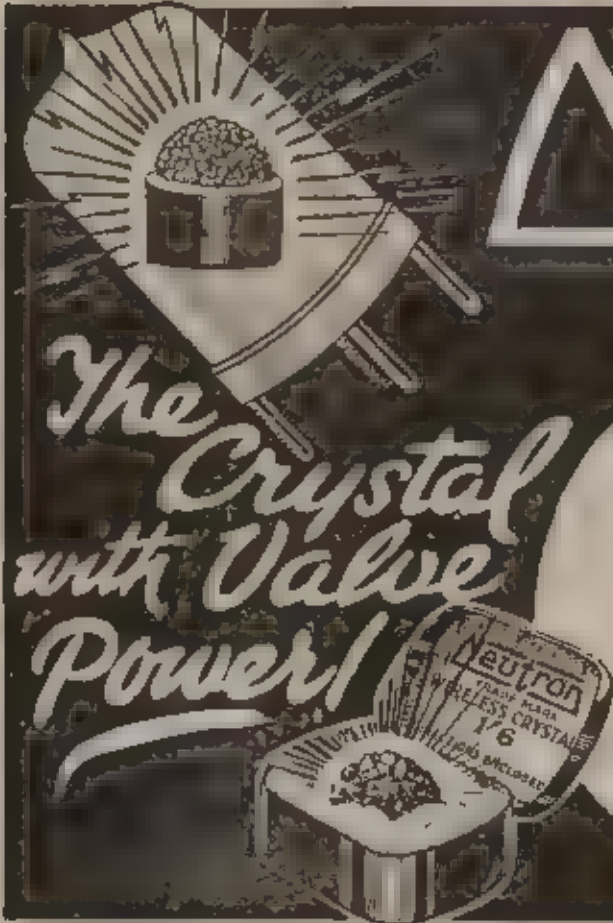
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Nov. 6
Old Temple Bar
(Founded 1878)

Fifty Years Ago

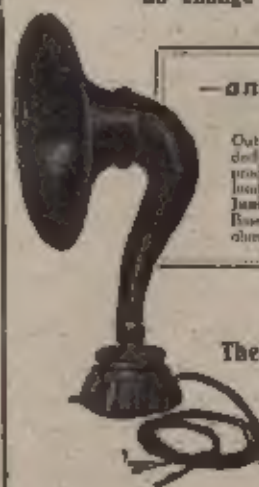
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