

NATIONAL RADIO EXHIBITION NUMBER.

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NATION SHALL SPEAK PEACE UNTO NATION

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

The Miracle of Sixty Years' Achievement.

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

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

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

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

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

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Maxwell was occupied during the last ten years of his life in writing his great work on 'Electricity,' and editing the unpublished papers of Henry Cavendish, and he never, as far as I know, endeavoured to find an experimental method of creating his own electro-magnetic waves.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

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

So it went on until 1894, when Hertz died. An old Greek proverb says: 'Whom the gods love die young.' Maxwell, Hertz, Fresnel, Clifford, FitzGerald and Moseley are all instances of those who in short lives have done things which will live long. In June, 1894, Sir Oliver Lodge gave a Royal Institution discourse on 'The Work of Hertz,' which attracted a distinguished audience and marked an epoch. Two years before that, the French physicist, M. E. Branly, had noticed that metallic filings acquired a better electric conductivity when an electric spark was made near them. He clearly did not then understand the reason. Twelve years before that date another man of genius, David Hughes, had noted the same thing and came marvellously near, in 1875, to anticipating inventions which made electric-wave telegraphy possible in 1895. Had he not been discouraged by official opinions about his results, Lodge had, however, clearly recognized the importance of the coherer principle (in fact he suggested the word 'coherer'), and in his Hertz lecture he showed brilliant experiments with it.

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

(Continued overleaf.)



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

wood doors over quite a considerable range. Hertz's oscillator, or generator, consisted of two metal rods, in line with spark balls in proximity at the inner ends, and plates or disks at the outer ends to give capacity. When these rods were attached to the terminals of an induction coil, oscillatory sparks passed, and some of the energy stored up in the rods before each discharge was thrown off as an electric wave. Lodge's lecture undoubtedly stimulated in many minds the idea that Maxwell's waves might be used to convey telegraphic signals. Mr. Campbell Swinton, Dr. Muirhead, and many others, began to experiment. Admiral Sir Henry Jackson was understood to have made confidential reports to Naval authorities. Sir William Crookes had made a remarkable forecast, in a magazine article in 1891, on the possibility of such telegraphic use based on Hughes' experiments in 1878. Great inventions do not spring into existence suddenly. The law of evolution governs it all. Nevertheless, each step forward is the product of the intellect of genius.

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

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

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

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

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

(Continued on page 341.)

J. C. Squire Reviews

The B.B.C. Handbook

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



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

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

perhaps, not enjoyed.

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

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

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

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

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



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

All Roads Lead to Olympia This Week.

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

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

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

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

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

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

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



THE MECCA OF THE RADIO ENTHUSIAST.

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 573.)

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



Not 'Uncle Albert.

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



'Air Raids'

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

Charlot's Post

SINCE his final broadcast 'Uncle' Andre Charlot has received more than 25,000 letters and postcards, thanking him, wishing him luck and asking for his return. To reply to these separately is a task beyond his powers (his flat in the Tower of the Prince of Wales Theatre is packed full of letters). He has therefore asked me to thank his correspondents and to say that one day he hopes to be back in the Studio. He is very busy just now with his new revue.

Memories of 'The Follies.'

TO remember 'The Follies' is to date oneself as distinctly 'pre-war.' The name of Harry Peltissier's famous troupe is doubtless so much Greek to a generation which knoweth only 'The Co-Optimists.' The programmes of 'The Follies' are to be recalled by an entertainment devised by Dan Everard (himself one of the original Follies), which will be presented from 5GB on October 12 and other Stations on October 13. This show will consist entirely of songs and material made famous by Peltissier, songs such as *The Sun's still shining in the Sky* and *Moan, Moan, sorely aching*, and, among the sketches, the celebrated 'Beverage Quartet,' and *The Naked Potato Man*. The life story of 'The Follies' covers fifteen years of theatrical history. Peltissier had 'toured' his troupe for many years before he made enough money to attempt to conquer London. Then came the great days of 1937-11 when the Follies were almost always at the Apollo presenting their show, which (like the Co-Optimists) they played in pierrot costume with the addition of a few pertinent 'props.' Some of their cleverest items were the burlesques of contemporary plays—among which I recall particularly *The Whip*, the Drury Lane racing melodrama. One year they were commended to Sandringham for Queen Alexandra's birthday. Only four members of the troupe will be able here to take part in the broadcast—Dan Everard, Doris Brooke, Doris Vane, and Lewis Sydney. The great Peltissier himself died in 1913.

BOTH SIDES OF THE MICROPHONE



'The Betrothal.'

WHEN Maurice Maeterlinck, in 1887, came to Paris and began his association with the Symbolist poets, Octave Mirbeau referred to him as 'the Belgian Shakespeare.' Such excessive enthusiasm was pardonable perhaps in view of the novelty of Maeterlinck's dramatic work, and its effect upon the little group, but it cannot, I think, stand up against more considered criticism. Beautiful, tender, and mystical though his writing may be Maeterlinck is no Shakespeare; the scope of his genius is too limited, its outline too vague. Whereas the genius of Shakespeare is undoubted, that of the Belgian does not go unchallenged in many quarters. Few would question the greatness of *King Lear*; many may be left dissatisfied by *The Betrothal*, which is to be broadcast on October 8 and 10 as the second of the Great Plays of the World. Yet it is a play to be heard and fairly judged. An excellent introduction to it and its author is that which Herbert Farjeon has specially written for *The Radio Times*; it will be found in our issue of October 3. Many listeners will be familiar with *The Blue Bird*, to which play *The Betrothal* is a sequel. Maeterlinck is Belgium's greatest dramatist, and *The Betrothal* one of his greatest plays. The series would not have been representative without them.

THE B.B.C. AT OLYMPIA.

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

New Works.

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

The Last Night of the 'Proms.'

ALL Stations (except 5GB) will be hearing on Saturday, October 8, the last concert of the Promenade season. The programme will be a popular one, including the Prelude to Act III of *The Mating Game*, Rimsky-Korsakov's *Scheherazade*, Elgar's *Pomp and Circumstances* March No. 1 in D, the Mendelssohn Violin Concerto in E Minor, and so on. Quite apart from the music, the occasion will be well worth hearing, for 'Prom' audiences this year have been superlatively enthusiastic, and on the 'last night' their applause should positively justify the lady novelists' cliché of 'thunderous.'

And from 5GB.

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

While you are at Olympia.

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

Week-ends in Paris.

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



A week-end in the Gay City!

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



BOTH SIDES OF THE MICROPHONE



The Birle Centenary Celebrations.

WHERE is Birle-in-the-Briar? The only atlas which includes the name of this village in its index gives me a reference by following which on the map I land up in the middle of the English Channel. No where is Birle-in-the-Briar? It must exist, for I see that there is to be an Outside Broadcast from there at 9.50 on October 2 of the Annual Centenary Cele-



"I asked my great-uncle"

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

Vaudeville.

ASPECIALLY good Vaudeville show is down for Monday, October 8. This will be heard from London, while 5GB takes *The Betrothal*. The pre-eminent star is Gracie Fields, who goes from strength to strength and scored a big hit in the opening bill at the Palladium (which has returned to Vaudeville and in a manner which, I am sure, will please Mrs Langley, whose article you will find on page 639). Gracie's brother takes part in the same show as a partner in the firm of Fields and Rosini (who play upon a diversity of instruments). There will also be George Carney, Harry Hemsley, the Balalaika Seven (which, I gather, resemble the Balalaika schina), and Elsie Carlisle. Later in the week, on Friday evening, October 12, there is a shorter programme, including Norah Delany, Philip Middleton and a sketch entitled *Selling a Ukulele* in which Tommy Handley may be taking part.

Your Library List.

IN her talk on September 8, Mrs. M. A. Hamilton reviewed the following novels:—*'Red Rust,'* by Cornelia Cannon (Hodder); *'Charlotte Lowen-schild,'* by Selma Lagerlof (Werner Laurie); *'The Deacon,'* by Alfred Neumann (Knopf); *'Way of Sacrifice,'* by Fritz Von Unruh (Knopf); *'The Man from the Midlands,'* by Bruce Beddow; *'Mr. Blotworthy on Rampole Island,'* by H. G. Wells (Dent).

John Ireland in a Chamber Recital.

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

'Jix' Comes to the Microphone

WE shall hear the Home Secretary from Savoy Hill on Sunday evening, September 20. He comes, however, on no dark political mission, but to appeal on behalf of the Stepney Infant Welfare Centre, which does noble work in one of the poorest quarters of London. The Centre consists of a Nursing Home of nine beds for babies (the only one in Stepney). The scope of its work has recently been extended by the provision of a Dental Clinic for Mothers and Ultra-Violet Ray Treatment for children. During the past twelve months it has dealt with 4,500 cases. But only half of its expenses are met by the Ministry of Health, and it depends for the rest on voluntary contributions. Sir William is a persuasive speaker and the cause he is supporting an urgent one. I hope that the response to his appeal will be generous.

Schubert's Duets.

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

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

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

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

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

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

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

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

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

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

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



Research By Microphone.

Broadcasts in which Listeners might assist Science.

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

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

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

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

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

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

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

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

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

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

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

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

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

ALFRED DUNNING.

'Come, Now, Sir Henry!'

A Reply to the Attack on Jazz.

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

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

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

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

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

N. R.

IN THIS WEEK'S PROGRAMMES.

Monday:

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

Wednesday:

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

Thursday:

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

Friday:

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

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

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



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

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

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

of its artists deserted it in favour of the studio.

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

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

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

Then (1908).

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

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

Now (1928).

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

(Continued on page 557.)



MURRAY HAMMOND

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

The New Cossor Melody Maker

LONGER
RANGE

ENORMOUS
VOLUME

KNIFE EDGE
SELECTIVITY

BETTER
TONE

The Greatest Step Forward in the History of Radio

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

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

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

SIMPLE
AS
MECCANO

LOWEST
PRICE

Fill in this coupon Now!



Built in 90 minutes

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

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

(Continued from page 594, column 2.)

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

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

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

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

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

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

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

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

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

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

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

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

The materials were then all collected for conducting wireless telephony on a large scale even over long distances. In 1910 American radio-engineers transmitted speech and music from Arlington, U.S.A., to Paris, and in 1920 Captain Round, using only 2.5 kw., sent good speech during daylight from Ireland to Cape Breton Island, Canada.

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

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

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

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

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



HOME, HEALTH AND GARDEN.

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



Something to Carry to School.

Home-made Potted Meat.

1 lb. best steak (or to save expense use stewing steak, but this will take longer to cook).

- 1 clove.
- 1 tomato or half an apple.
- 1 pint water.
- 2 oz. of butter.
- 2 or 3 rashers of fried bacon.
- Anchovy essence to flavour.

Seasoning.

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

Haddock Paste for Sandwiches.

- 4 oz. cooked flannel haddock.
- 1 oz. melted butter.
- 1 oz. breadcrumbs.

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

Sausage Rolls.

- 1 lb. minced steak.
- 2 oz. lard or one sausage.
- 1 oz. breadcrumbs.
- One teaspoonful chopped parsley.
- One teaspoonful chopped onion.
- Egg or stock to bind.

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

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

Cheese and Potato Blocks.

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

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

Date and Walnut Slab.

- 1 lb. dates.
- 1 lb. shelled walnuts.
- Rice paper.

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

This will keep for any length of time. During school age, prunes are usually treated with scorn. But they can be hidden in a similar slab. But use 1 lb. of glass cherries to 1 lb. prunes. Soak the prunes just so that they may be easily stoned. Do not cook them.—From a Talk by Miss Helen Truss on September 10.

Odd Jobs About the House.

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

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

The Care of Cats.

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

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

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

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

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

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

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

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

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

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

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

Listeners' Talks.

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

Recipes.

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

Hints.

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

The second talk in this series is on Monday, October 29. The closing date for contribution is Monday, October 5. Names of accepted contributors will be found in *The Radio Times* for October 26.

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

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

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

This Week in the Garden.

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

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

Broadcasting and the Future I

Broadcasting, says Edwin Evans in this article, is

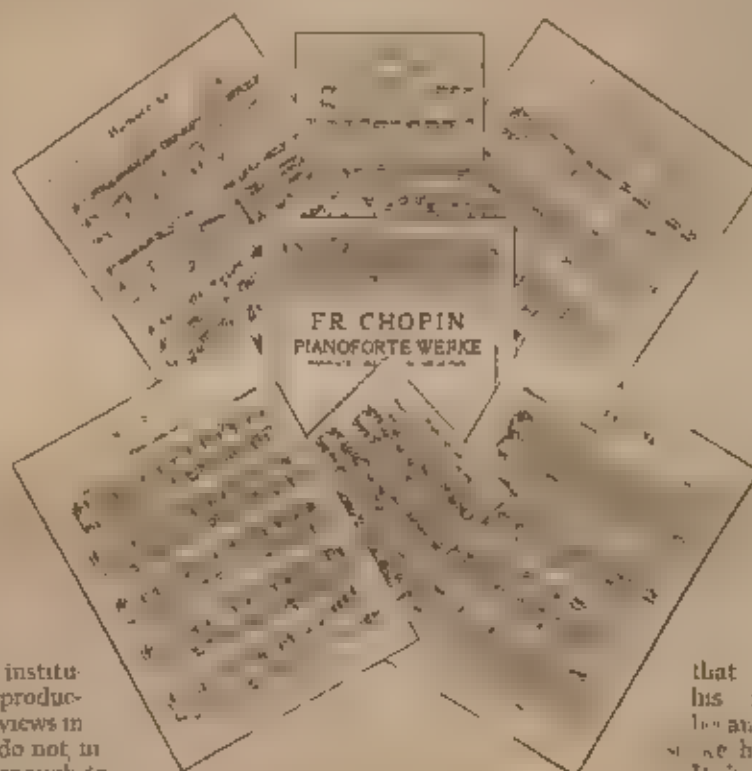
Bridging the Gaps in Our Musical Experience.

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

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

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

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



THE SKELETON OF A MUSICAL EXPERIENCE

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

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

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

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

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

(Continued on page 584)

Great Pharaoh spares the life of Aida

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

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

There are 10,000 radio dealers who sell it. Buy one before September 24th when "Aida" is broadcast, and ask for it in a way that ~~shows you~~ will take no other.

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The Strange Rescue.

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

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

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

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

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

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

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

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

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

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

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

Even in that moment, hurt, with the wind knocked out of him, frightened and in despair, Tom Carlew took comfort from the woman's words or rather from the way in which they were uttered. Her fury was evident but something in her tone, in her

the lamplight threw

They were beaten and they knew it. They

might murder them, but Hamadon was

broken.

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

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



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

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

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

pure acting on Harvester's part, how much simple impudence. The effect at the moment was portentous. Abrupt silence fell upon the knot of people in the little quadrangle, broken at last by the man called Sam.

'Carlew,' he exclaimed. 'Carlew But -

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

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

Harvester was speaking again

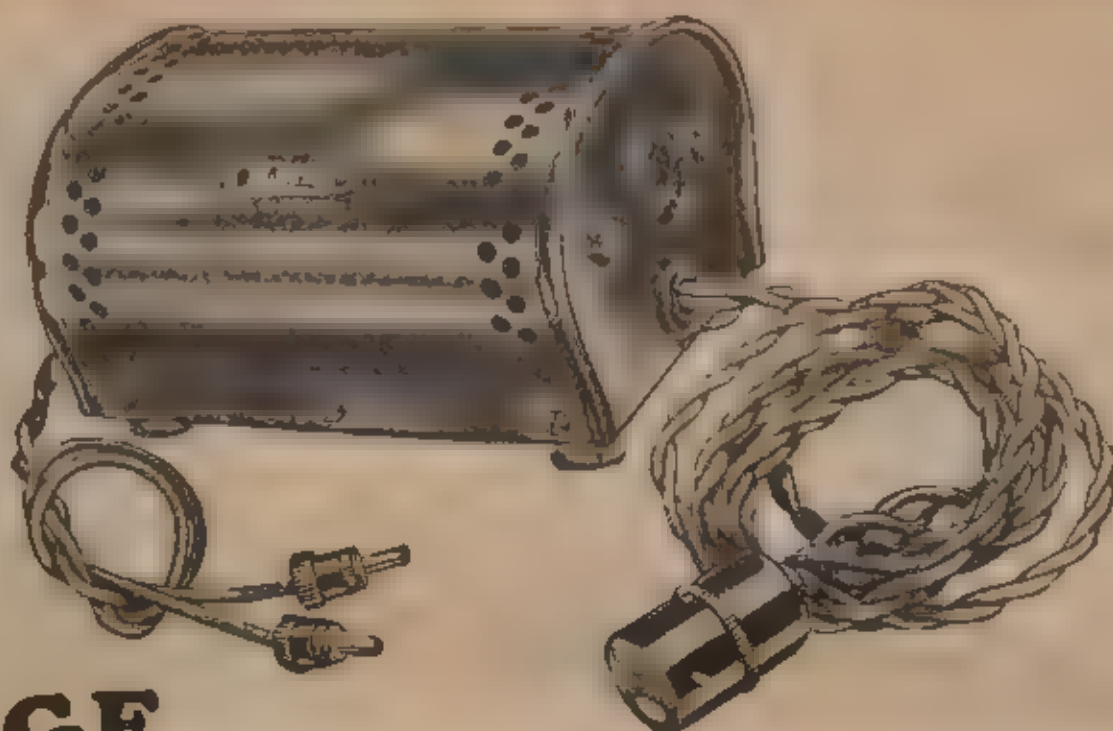
'Someone had better go up to that room. That old fesser's pretty bad, and someone send down my note-book.'

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

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

(Continued on page 547.)

"I find Allyre to be a purely reasonable admirer of the Future
" of a rich material life - not a - - - - - thousands for any point
" with



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Your H.T. Accumulator AT HOME

ONCE again Oldham scores. This time with the wonderful new H.T. Charger shown above—the last word in radio equipment.

Every owner of an H.T. Accumulator needs this Oldham Charger, for although it attaches neatly to the side of the Oldham Accumulator it can be used with any other make of H.T. Accumulator.

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One
two
-three



—that's all there
is to do.



(Continued from page 50.)

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

Here's Rooke with that cheek saved us, and that fellow... Thank you.

...and pulled the three men, Carlew, Rooke, and Harvester, sat in the big ancient kitchen of Hamadon which opened on to the courtyard opposite the tower.

A small wood fire burned on the open hearth, and they had just finished a simple meal. Rooke raised his glass of cider.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

'I must see what it is,' he said. 'Oh Harvester, you may as well have this for the

moment. There's a tradition that the book contains some buried secret, but some sheets have been torn out and lost, and it is evidently useless.

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

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

Carlew paid him no attention.

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

Harvester got out his letter-case.

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

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

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

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

MUSIC OF THE WEEK.

London and Daventry	Daventry Experimental	Other Stations
Sunday, Sept. 23.		
3.30. Band and two singers.	1.30. An Orchestral Concert.	9.5. Cardiff National Orchestra of Wales.
5.45. Bach Church Cantata, Liebest GOTT, WBSR. 'werd'ich sterben?'	9.0. Orchestral Concert	
9.5. Wireless String Orchestra.		
Monday, Sept. 24.		
6.45. Kreisler's Violin Music, played by Wm. Primrose. And at one time throughout week.	6.30. Light Orchestral Concert.	3.30. Glasgow. Light Orchestral Concert.
	7.30 and 9.0. 'Maritana.'	7.45. Belfast. Sullivan Prog.
Tuesday, Sept. 25.		
7.45. Military Band Concert.	8.0. Madrigals and Harp-chord.	7.45. Manchester. Leeds Civic Week Concert.
9.50. Harold Williams and Maurice Cole vocal and piano recital.	9.0. Orchestral Concert.	
Wednesday, Sept. 26.		
8.0 and 9.50. 'Maritana.'	3.0. City of Birmingham Police Band.	4.0. Manchester, Irwell Springs Band.
	8.0. Promenade Concert (Symphony No. 4. Brahms).	
Thursday, Sept. 27.		
7.45. Leon Lehmann Programme 'The Golden Threshold.'	3.0. Orchestral Symphony Concert.	4.0. Cardiff National Orchestra of Wales.
	8.0. Promenade Concert.	7.45. Glasgow. The March of the Seasons (Orchestral Programme).
Friday, Sept. 28.		
8.0. Promenade Concert (Symphony No. 6. Beethoven).	3.0. Organ Recital.	3.5. Glasgow Music Set to Shakespeare's Plays.
	7.30 and 8.0. 'Aida.'	
Saturday, Sept. 29.		
7.45. Popular Concert—Band of H.M. Life Guards by permission of Lt. Col. the Hon. G. V. A. Monckton-Arundel, D.S.O., O.B.E.	4.30. Orchestral Concert.	3.45. Manchester. Old Masters (Orchestral Programme).
	9.0. Military Band Concert.	

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

A Concert by the Military Band

10.30 a.m. (Daventry only) T.M. SIGNAL, GREEN
W.C.1. W.P. CHURCH, H.E. 1ST

3.30 A MILITARY BAND CONCERT

KATHLYN BRILLARD (Soprano)

HARRY BRINDLE Bass

THE WIRELESS MILITARY BAND

Conducted by H. WALTON O'DONNELL

Overture to "Tannhauser" Rosen

KATHLYN BRILLARD

Rose softly blooming Spohr

Non sa più (I know no more, from "Figaro")

W. A. M.

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

HAND

Dramatic Scene from "The Huguenots"

"The Benediction of the Dancers". Meyerbeer

HARRY BRINDLE

Deep River arr. Burlingame

Sombre Woods Lully, arr. A. J.

LULLY (1633-1697) was a poor Italian

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

Sombre woods (Ballet Opera) comes from the tragedy *Amadis*, one of Lully's later works.

BAND

Soiree, Toyland Theodore Hoffman

(a) Toyland; (b) Starland; (c) On Tip-toe;

(d) Kinas Jey

KATHLYN BRILLARD

Butterfly Wings Montague Phillips

A Prayer to our Lady Donald Ford

Awake, beloved Clark Edwards

BAND

Selection from "Fidelio" Wagner

HARRY BRINDLE

Garment antique and rusty! ("La Bohème")

Puccini

Penitence Beethoven

IN the last Act of Puccini's Opera, Mimì has

lived in the garret where lives the Bohemian. She needs food and medicine, and Colline, one of her band, determines to sell his overcoat to get the money. Thus air he bids the old garment

to go!

THE Song of Penitence is a heartfelt cry for

penalty upon the sinner who has offended against God's law. Then comes a mood of calm

for the sinner, as he reflects on God's promises of mercy to the penitent, and believes

he has been forgiven his sins, and with again

God's law.

BAND

Intermezzo "Portia" and Doge's March from

The Merchant of Venice Rosen

6.15 The Chief Rabbi, The Very Rev. Dr. J. H. Hertz, "The Day of Atonement—Its Meaning and Message"

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

SUNDAY, SEPTEMBER 23

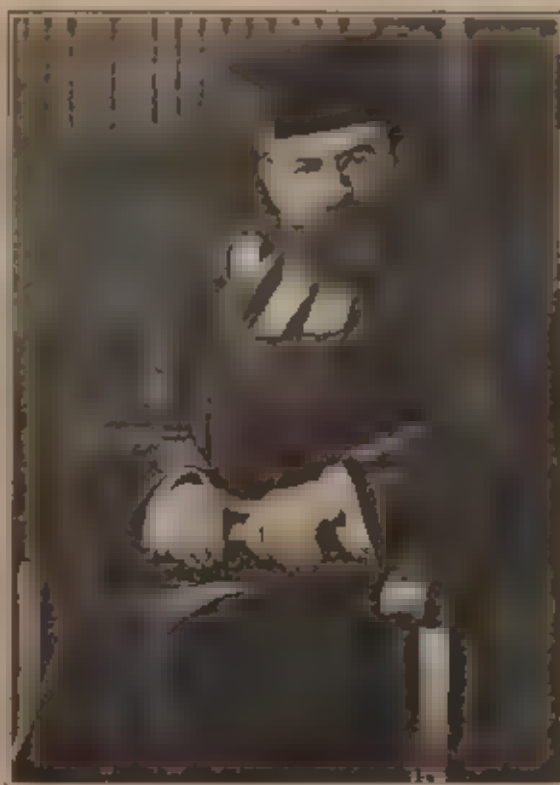
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(361.4 M. 830 KC.)

(1.680 M. 187 KC.)

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

David Hertz, who broadcasts on this occasion, is one of the best known Jews in the world of that cosmopolitan race. Born in Czechoslovakia, he went as a boy to New York, worked in South Africa from 1898 to 1911, returned to New York



THE CHIEF RABBI, DR. HERTZ,

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

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

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

5.45 Bach Church Cantata No. 81
Relayed from St. Ann's Church, Manchester
S.B. from Manchester

When will God recall my spirit?

CLAYTON SWANSON (Soprano)

CONSTANCE FELST (Contralto)

WILFRED H. GOSN (Tenor)

REGINALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR

THE ASSOCIATED NORTHERN WIRELESS

Conducted by T. H. MORRISON

GEORGE PRYTHARD at the Organ

For the words of the Cantata see page 530

Next week's Cantata in No. 114, "Ach lieben Christen, seid getrost" ("Ye Christian people, keep no more")

Evening Service from Bradford Cathedral

8.0 A Religious Service From Bradford Cathedral

S.B. from Leeds

Hymn "Saviour again to Thy dear name"

C.H. No. 23, A. and M., No. 31,

Confession

Prayer

Psalm

Lesson

At home, O for a closer walk with God

Prayer

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

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

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

Prayer

STANDING on the site of an old Saxon

church, the new Cathedral is itself a

monument to the past, and a reminder

of the long history of the city of Bradford.

The Cathedral is a masterpiece of

architecture, and a source of pride to the

city of Bradford.

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city of Bradford.

Epilogue

The long lost Low Note



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



ROILS-CAYDON
5-VALVE POPULAR
Foreign action guaranteed

REAL
HIDE
CASE
22
GNS

This model is fitted with a
CELESTION LOUD SPEAKER
and each set is guaranteed for two years!

ROILS- CAYDON

OTHER ROILS-CAYDON MODELS

PHANTOM 'S' (long range despatch case) 35 GNS.
Miniature Despatch Case 30 GNS. & 33 GNS.
SCREENED GRID 'S' (non transportable) 50 GNS.

ROILS-CAYDON SALES CO., 77, ROCHESTER
ROW, S.W. (VICTORIA 6896).

**RADIO EXHIBITION,
STAND Nos. 164 and 39**

Sunday's Programmes continued (September 23)

CARDIFF. 353 M. 850 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

Religious Service

Relayed from the Central London Primary organ

Order of Service for Harvest Festival

Introit, Church Hymn No. 713 Elvey
Benediction, followed by Lord's Prayer
Hymn No. 31, 'Praise, my soul'

Road song
Hymn No. 619, 'Come, ye thankful people, come'
Prayer

A. Chera, 'Rejoice in the Lord' Purcell
Hymn No. 818, 'We plough the fields'
Benediction, The Rev. W. D. DAVIES, M.A., B.D.

Hymn No. 24, 'Now thank we all our God'
Benediction
Vesper No. 727 J. M. Lloyd

8.0 S.B. from Leeds (See London)

8.45 THE WEEK'S GOOD CATS

Appeal on behalf of the British Army Trust
Hospital for Wounded Men going Abroad

8.50 WEATHER FORECAST, NEWS, Local Announcements

9.5 Harvest Time

NATIONAL ORCHESTRA, WALSLEY

1.40 P.M. to 2.40 P.M.

Conducted by WARWICK BRAITHWAITE

Overture, 'Nature' Dvorak

DVORAK once wrote three Movements which he designed for a Symphony. Later he issued them as three Overtures, entitled respectively *Nature*, *Carival* and *Odello*.

Nature opens with an introduction, and then the first main theme is heard on the Clarinets, beginning with a repeated motif of two notes. This subject is found again prominently in the *Odello* and *Carival*, and also in *Odello*.

Two or three of these notes nearly always appear in a fresh way in the *Odello*, which is a more serious study, played by Violins and Viola, accompanied by Trombones.

The first theme is heard in the *Odello*, and a good deal of the *Odello* is in the *Odello*. It is a good deal of the *Odello* that trips high.

At the main theme are the *Odello* and the *Odello* of the Overture, and just when we are about to a peaceful ending there is a very loud outburst. The quiet mood is quickly resumed, and the work goes away with a *Odello* of its first melody.

CONSTANCE WILLIS (Contralto) and Overture to Farewell Forest ('Joan of Arc') Tchaikovsky

OLD ORCHESTRA

Suite, 'Harvest Time' Eric Chales

Harvest House (from 'The Months') Cowen

Harvest Dance G. M. Lloyd

CONSTANCE WILLIS

Green Cornfield Head

I will go with my Father a ploughing G. M. Lloyd

OLD ORCHESTRA

Suite, 'Woodland Pictures' Fletcher

Autumn Reveries Rebikov

CONSTANCE WILLIS

Autumn G. M. Lloyd

Crown of the Year Easthope Martin

OLD ORCHESTRA

Overture, 'In Autumn' Grieg

GRIEG'S Overture *In Autumn*, we may take

it, as an impression of scenes and moods at the fall of the year in Norway, Grieg's native country. The music is richly coloured, and its rhythms are often exhilarating.

There is a *Odello* in which the *Odello* and the *Odello* of the *Odello* are heard. The *Odello* is a *Odello* of the *Odello* and the *Odello* of the *Odello* is a *Odello* of the *Odello*. The *Odello* is a *Odello* of the *Odello* and the *Odello* of the *Odello* is a *Odello* of the *Odello*.

A quiet but lively in the second main theme which Clarinets and Horns share. This is a *Odello* of the *Odello* and the *Odello* of the *Odello* is a *Odello* of the *Odello*. The *Odello* is a *Odello* of the *Odello* and the *Odello* of the *Odello* is a *Odello* of the *Odello*.

On this material, with many dainty little episodes, the work is built up.

10.30-10.50 The Silent Fellowship

SSX SWANSEA. 354.1 M. 1,020 KC.

3.30 S.B. from London

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

8.0 S.B. from Leeds (See London)

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

9.5-10.50 S.B. from Cardiff

6BM 326.1 M. 920 KC.

10.30-10.50 The Silent Fellowship

3.30 S.B. from London

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

8.0 S.B. from Leeds (See London)

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

10.30 Epilogue



A HISTORIC YORKSHIRE CHURCH.

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

Sunday's Programmes continued (September 23)

SPY PLYMOUTH 400 M. 750 KC.

2.30 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 6.0 S.B. from Leeds (See London)
 8.45 THE WEEK'S GOOD LAMBS
 A A Whistle of the Plymouth and
 of the National Society for
 Cruelty to Children, by the
 MAYOR of PLYMOUTH (Mrs. W. H. J. Priest)
 FOR thirty-eight years Plymouth has
 a branch of the National
 the Prevention of Cruelty to Children
 for every child
 life, an endurable
 451 children were protected
 district, and in the Devon
 of this cause is to be extended locally, the
 support of a wider circle is necessary.

8.50 S.B. from London (9.0 Local Announce-
 ment)

10.00 Epilogue

5NG NOTTINGHAM. 275.1 M. 1,090 KC.

2.30 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 6.0 S.B. from Leeds (See London)
 8.45 S.B. from London (9.0 Local Announce-
 ment)
 10.00 Epilogue

2ZY MANCHESTER. 284.5 M. 780 KC.

3.30 S.B. from Daventry Experimental
 5.0 PIANOFORTE RECITAL
 BY R. J. FORD
 5.15 S.B. from London
 5.45 Bock Church Cantata
 Performed from St. Ann's Church
 Related to London and Daventry
 Let us not want word which merited
 "We and God together" (Soprano)
 LOIS SWANNEY (Soprano)
 CONSTANCE FELLES (Contralto)
 WILFRID HURSON (Tenor)
 THE ST. ANN'S CHURCH CHORUS
 THE ST. ANN'S CHURCH ORGANS
 Conducted by T. H. MORRISON
 GEORGE PRITCHARD at the Organ
 (For the words of the Cantata see page 549.)

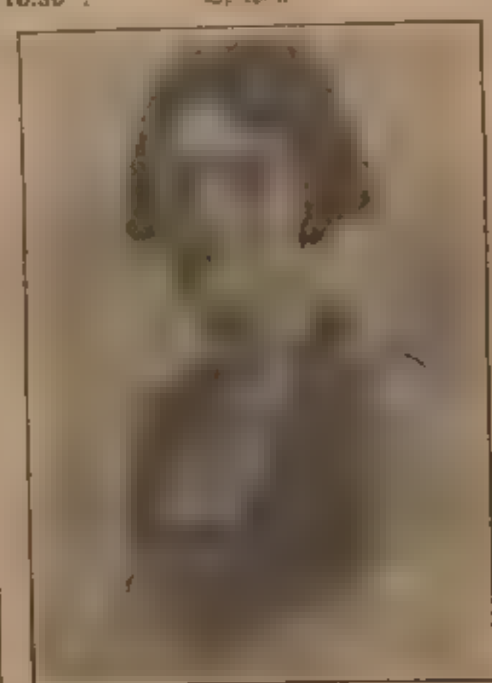
8.0 S.B. from Leeds (See London)
 8.45 THE WEEK'S GOOD CAUSE:
 An Appeal on behalf of the Manchester Ear
 Hospital by Sir CAESARFORD NICHOLAS, President
 of the Hospital
 (Donations should be sent to the Honorary
 Treasurer, Manchester Ear Hospital, Grosvenor
 Square, Oxford Road, Manchester)

8.50 WEATHER FORECAST, NEWS, Local An-
 nouncement

9.5 Famous Hymns
 St. GEORGE'S (BOLTON) CHURCH CHORUS
 Directed by THOMAS BOOTH
 Accompanied by the COLONEL'S MILITARY BAND
 Conducted by SETH SHAW
 Praise to the Holiest in the Height (A. and M.,
 No. 172)
 Just as I am (A. and M., No. 255)
 We plough the fields and scatter (A. and M., No.
 256)

BAND
 Overture to "Marco Spada" (A. and M., No. 256)
 1. "Handy Light" (A. and M., No. 256)
 2. "Hymn to the" (A. and M., No. 256)
 3. "The name of Jesus" (A. and M., No. 256)

10.30 Epilogue
 Morning, Death of Ase, Antrim Dante,
 In the Hall of the Mountain King
 11.00 S.B. from London (9.0 Local Announce-
 ment)
 11.15 S.B. from Manchester (See London)
 11.30 S.B. from Leeds (See London)
 11.45 S.B. from London (9.0 Local Announce-
 ment)
 12.00 Epilogue



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

Other Stations.

NEWCASTLE.		3.0 P.M.
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11.00 - S.B. from Leeds	11.15 - S.B. from London	11.30
12.00 - S.B. from Manchester	12.15 - S.B. from Leeds	12.30
1.00 - S.B. from London	1.15 - S.B. from Manchester	1.3

7.45
Star Vaudeville
compèred
by George Graves

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records
Piano Sonata No. 4 Schumann

12.0 A BALLAD CONCERT
TOM J. PHILLIPS (Baritone)
ANNA MARSH (Pianoforte)

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

1.0 AN ORGAN RECITAL
by Edgar T. Cook
From Southwark Cathedral
Fantasia and Toccata Stanford
VIVIAN LEWIS
Sonata for Violoncello in G
Summertime
EDGAR T. COOK
Sonata No. 5, in C
March "Marsden" Bach
VIVIAN LEWIS
Leigo Handel
Symphony in D minor Granados
EDGAR T. COOK
Symphonie de l'Agneau Mystique
(Symphony of the Mystic Lamb)
Malebranche
Movements II and III

2.0 Readings in Foreign Languages

2.20 Musical Interlude

2.30 Miss Rhoda Power: 'What
the Onlooker Saw'

3.0 Musical Interlude

3.5 Miss Rhoda Power: Stories
from Mythology and Folk-lore

3.15 A Studio Concert
MARION BY CLARE GIBSON
Mezzo-Soprano

CONSTANCE and MARGARET IRAN
(Violin and Violoncello)

4.15 ALFRED HENRY CLOS and his
ORCHESTRA
From the Hotel Cecil

6.15 THE CHILDREN'S HOUR:
'Poupée Valente' (Dancing Doll)
(Polka), and other Piano Solos by
CECIL DENON
'How they took the Pearls at
Margarita' (from 'Westward Ho') (Charles
Kingsley)
'Stonesucker John' and other Songs, sung by
REX PALMER
'Grumble-Grown helps Winkie Wee,' a Whimsical
Story, by Christine Chandler

6.0 A Listener's Household Talk
(For contributors see page 542)

THIS is the first of the new series of talks compiled from recipes and hints sent in by listeners themselves. One of these talks will be broadcast every month, and listeners are invited to send in contributions. Full details of this will be found on page 542 of this issue.

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

6.30 For Girls' and Boys' Clubs

6.45 THE FOUNDATIONS OF MUSIC
Violin Music by KREISLER
Played by WILLIAM PRIMERSON (Violin)

MONDAY, SEPTEMBER 24
2LO LONDON & 5XX DAVENTRY

(381.4 MHz 830 KC)

(1,604.3 MHz)

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

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

When he came out again as a violinist, he soon

7.45

The Navy
The Lady

Vaudeville

(See centre of page)

GEORGE GRAVES (Compère)

GRACIE FIELDS (Comedienne)

WISH WYNNE (in Character Studies)

BOBBY BLYTHE and DOROTHY MONKMAN
(in Comedy)

'THE HOLE IN THE ROAD'

A Sketch by 'SEAMARK'

The Navy SEAMARK
The Lady MYLES CLIFTON

FLORENCE OLDHAM (Light Songs at the Piano)

KATHLEEN HAMILTON (My Impressions of People I have never seen and People I have never heard)

VIVIAN LEWIS
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

8.15 MR. COMPTON MACKENZIE:
'Siamese Cats—sun Borneo Islands'

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

In addition to islands, Mr. Mackenzie is to talk on an even more fascinating subject. I have not yet met cats, the Siamese cat is in a class by himself. With his particular beauty of fawn fur, with neck, paws, and tail tip of chocolate, and his china blue eyes, he combines the wildest independence with the greatest devotion to single favoured individuals.

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

9.50 'The Sea Woman's Cloak'

A Play by

AMELIE RIVES (Princess Troubadour)

The Persons:

Colum Dara, a fisherman
Michael Dara, his younger brother
Genora, a sea-woman
Widow Dara, mother of Michael and Colum
Sara Dara, a young vicar's woman
A Priest

Neighbours: Voices of the sea-women, Genora's
daughters

The Scenes

I. A cave opening in a great arch on the sea, with rocks at its mouth, and the sea gushing among them. The tide is at the flow and the moon shining.

II. The kitchen in Kathleen Dara's cottage.

III. The same, but twenty years later.

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

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

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

7.45 | STAR VAUDEVILLE | 7.45

GEORGE GRAVES
WHO WILL COMPÈRE THE SHOW

GRACIE FIELDS
KATHLEEN HAMILTON

WISH WYNNE
DOROTHY MONKMAN

BOBBY BLYTHE
FLORENCE OLDHAM

THE HOLE IN THE ROAD
A Sketch by SEAMARK
PLAYED BY SEAMARK and MYLES CLIFTON

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

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

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

7.0 Mr. DESMOND MACARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk

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

MONDAY, SEPTEMBER 24

5GB DAVENTRY EXPERIMENTAL

(801.8 MC. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO KAYE'S WITH L. H. HEDDERLEY, STAFF

3.0 LOZILLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Overture to "Cor"

Devo
Reaching it
Why shouldn't I?
The Little Sh
Waltz, "The Bluebird"

4.0 J.A.

5.0 MABEL CURAN (Contralto)
BROOK KINGS (Soprano)
5.30 THE CHILDREN'S

From Birmingham,
Magnificent Words, by
Dallas Armstrong and Ida Gilbert
Songs by PHYLLIS LOXES (Mezzo-Soprano)

6.15 Light Music
(From Birmingham)

6.30 Light Music
(From Birmingham)
Conducted by FRANK CASTELL
A Children's Overture
Selection from "Corydon"



TO SING MARITANA

The first of the new season's operas will be broadcast from 5GB this evening. Well-known London on Wednesday night. Here is the house, the young operatic soprano from America, who will sing the title role.

The Attack

8.45

9.0

10.10 WEATHER FORECAST, 10.25 DANCE MUSIC: ARTHUR ROSE and his BAND from the Cafe de Paris

10.25 DANCE MUSIC: ARTHUR ROSE and his BAND from the Cafe de Paris

11.0 11.15 GEORGE FISHER'S KID-CAT BAND from the Kid-Cat Restaurant

Monday's Programmes continued on page 554

7.30
Maritana.
See also
page 564

6.55 CHARLES WOODFORD
(Violoncello)
Rover
Overture to "The"

7.23 Overture
The Little Sh
The Little Sh
The Little Sh
The Little Sh

7.30 "MARITANA"
An Opera by WALLACE
LORD

Maritana... LINA BOWEN
Lina Bowen and the Mar-

CLAUDE PALMER
Dan O'Connell and Hazel
PARRY JONES

FRANK PHILLIPS

FRANK PHILLIPS

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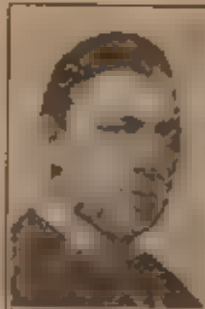
FRANK PHILLIPS

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FRANK PHILLIPS

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal.



SIR JOHN FOSTER FRASER

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

It brings swiftness to the young, and brightens and sharpens the man who thinks deep.

the dunderhead and does provide a plan whereby we can make the best of our qualities.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and

increase your Efficiency and your Power.

a received from those

some extracts from

A Teacher

A Nurse writes

on his mind

and how I

may feel on waking

the exercise I feel

A Clerk writes

breath of evil. I have succeeded in

in force and driving these away. I have

excesses of outlook that reflect itself

in my own work and in my appearance

An Accountant writes that Pelmanism has shown

him "how to overcome that paralyzing feeling of

inertia"

A Manager states that

he has received the following benefits: "Salary

increased from £250 per annum, first to £400, then to

in two years. My age is 33 years."

A Clerk writes that his speech

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From Daventry Experimental.

Notes on Forthcoming Programmes.

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

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

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

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

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

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

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

At 9.35 p.m. on the same evening, "Columbus," a fantasy by Reginald Arkell, will be given from the Birmingham Studio. Incidental music will be played by the Birmingham Piano Trio.

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

In fact, thousands of men and women in every walk of life have testified to the Power that Pelmanism gives. Their letters show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has

enabled them to hold their own (and more than hold their own) in the fierce competition of Business and the Professions—how it has increased their Earning Powers (even doubled and tripled them)—how it has increased their capacity for enjoyment and for artistic appreciation—how it has enabled them to repress their aches, pains and ailments.

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

Write to-day to the Pelman Institute, 25, Pelman House, Bloomsbury Street, London, W.C.1, and return you will receive a free copy of "The Efficient Mind," which contains full particulars of the revised Pelman Course and shows you how to enrol on specially convenient terms. Call or write for this free book to-day.

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

Programmes for Monday.

SPY	PLYMOUTH.	400 M. 750 KC.
12.5-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	THE ROYAL HOTEL ORCHESTRA Directed by ALBERT POULSEN Relayed from the Royal Hotel	
5.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR Folk Songs of the West Coast A Collection of Songs by J. B. Bowskill—The Folk-Like Ballads and 'Shepherd's Boy'— Arranged by Cecil Sharp	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (3.45 Local An- nouncements)	
5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
12.0-1.0	London Programme relayed from Daventry	
2.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (3.45 Local An- nouncements)	
2ZY	MANCHESTER.	254.8 M. 750 KC.
12.0-1.0	Gramophone Records	
2.0	London Programme relayed from Daventry	
3.15	THE NORTHERN WIRELESS ORCHESTRA VIOLETTA CAMPBELL (Handbell Soloist) I AM WRITTEN (Chorus) BART BERRY and PARTNER (Entertainers)	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	Vaudeville DORIS OLDHAM and WILFRED MERVILLE (The Popular Musical Comedy Artists) MABEL CONNOR (of 'Boggy' fame) BERT COLEBY (Comedian) RAY (Entertainer at the Palace) Supported by THE NORTHERN WIRELESS ORCHESTRA	
8.30	Light Orchestral Music THE NORTHERN WIRELESS ORCHESTRA Overture, 'Echoes of Ocean' Glade WILLIAM J. MANSKY (Baritone) The Song of the Flea Minnors Standerker John Eric Cooke PULL THE Buck, 'Bergamotte' Debussy WILLIAM J. MANSKY Devonshire Cream and Cider Sanderson OI love someone in Zumperset Bennett OB. 11111 Polonaise from 'Eugene Onegin' Tchaikovsky	
9.15-11.15	S.B. from London (3.45 Local An- nouncements)	

(Monday's Programmes continued on page 557)



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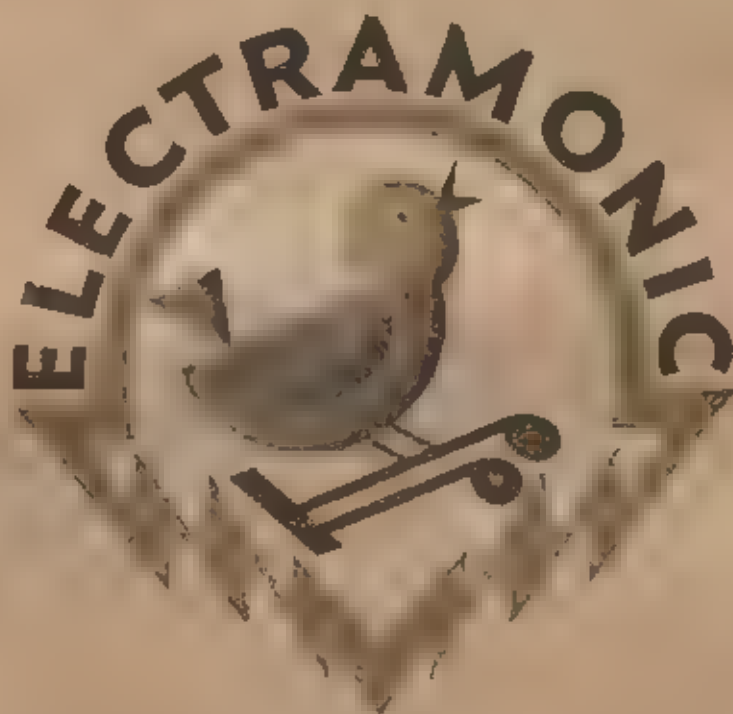
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Programmes for Tuesday

7.45 Leeds Civic Week Concert

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

THE ADVENTURE OF THE WRECK
by T. H. MORRISON

Overture, *General* *Break*

ALICE MOKOR (Soprano)

Waltz Song ('Romance and Juliet')

AN ADVENTURE OF THE WRECK

Concerto in B Flat Major

THE ADVENTURE OF THE WRECK

Ballet Suite from 'The Cid'

9.10-12.0 S.B. from London (9.45) *London*

Other Stations.

SNO	NEWCASTLE	5.00 AM
1.30	1.30	4.30
1.45	1.45	4.45
2.00	2.00	5.00
2.15	2.15	5.15
2.30	2.30	5.30
2.45	2.45	5.45
3.00	3.00	6.00
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The First Opera of the 1928-29 Season, 'MARITANA'

An Introduction to the Opera by Hugh Arthur Scott.

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

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

But it has one advantage at least over a multitude of works written by vastly more important composers in the little fact that, though composed as long ago as 1845, it still holds the stage. In other words, whatever its merits may be, it fulfils the primary function of every work of art, and in particular of every



Don Cesar de Bazan.

piece of music, from 'Ol' Man River' up to the *B Minor Mass*—it pleases.

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

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

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



Lazarillo.

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

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

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

TURNING at length to Europe, in 1844 he turned up at the opera, in London, in the picturesque but unusual costume of a West Indian planter consisting of a complete suit of yellow nankeen, surmounted by an immense white hat. Here he met an old Dublin friend, Hayward St. Leger, who asked him if he could write an opera. 'Yes, twenty, if you like,' was his cheery reply. An introduction to Fitzball followed, and *Maritana* was the result.

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

Later Wallace went to Germany where he remained a number of years giving concerts, teaching, performing and composing many works for the piano, which found great success.

They were reckoned even to Chopin in this respect—and charm. He also wrote several other operas, two of which, it may surprise a good many to learn are, like *Maritana*, still performed. One of these was *Luna* on the Rhemish legend of the Lorelei which holds its own to this day as a standard work in critical Germany; and another was *The Amber Witch*, which he considered his best work, and which is also still given from time to time both in Germany and in the provinces.

Wallace died in the Pyrenees, whither he had been driven by failing health, on October 12, 1894, but his body was brought back to England and he was buried at Kensal Green.

As to the music of *Maritana*, its general character is probably well known to most. It is simple, tuneful and straightforward as the most unsophisticated hearer could desire, and therein, in conjunction with its sincerity and spontaneity, lies the secret of its appeal. Others of its more famous numbers, besides the two above mentioned, include *Maritana's* Romanza, 'Tis the harp in the Air,' Lazarillo's air, 'Alas! Those Chimes,' and the trio 'Turn on, old Time,' all of which, and others, too, will doubtless be eagerly looked out for by thousands of old admirers of the work who will be disappointed if they cannot see it through the medium of the wireless, on September 26.

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



The Marchioness.



Don José.



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

A CONCERT IN A TAXI...

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

The new Five Valve "Baby Grand," a much smaller and lighter model than the famous "Super Four," gets programmes from England, France, Germany and Holland even as you carry it about. It is fitted with the REES-MACE patented Double Cone Loud Speaker—the centre cone designed to produce the delicacy of the high notes; the outer to register the full power of the low notes. A test side by side with any other Speaker will clearly prove the great superiority of the Double Cone principle.

The REES-MACE Five Valve "Grand" is a much larger set, entirely self-contained, and light enough to be carried from room to room. Its volume is sufficient to fill the largest rooms, a ballroom or even a large hall. It is fitted with a socket for gramophone pick-up attachment.

REES-MACE sets are in handsome polished mahogany cases and are sold complete in every respect with Royalties paid. An illustrated brochure will be forwarded on request and a demonstration arranged at your home, in your office or in your car.

THE COMPLETE RANGE OF "REES-MACE" MODELS IS—

Five Valve Set: 15 Guineas Three Valve Set: 20 Guineas
Baby Grand Five: 25 Guineas Grand Five: 35 Guineas
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The REES-MACE
Portable Wireless Set
REES-MACE MANUFACTURING CO., LTD.,
28, WELBECK STREET, LONDON, W.1 (Mayfair 3789), and
REES RADIO, 40, RUE PIERRE CHARRON, PARIS.

WEDNESDAY, SEPT. 26

5GB DAVENTRY EXPERIMENTAL

(801.8 M. 610 MC.)

TRAVEL, CROSS FROM OF LONDON, SOME, WHEN, WHILE, OTHERWISE, STAYED

3.0 A MILITARY BAND PROGRAMME

From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSALL

FIGURE IN C MINOR (from "The House of the Dead")

WINIFRED PAYNE (Contralto)
O love, from thy power (from "The House of the Dead")
Softly awakes my heart (from "The House of the Dead")

BAND
Selection from "Morris English" (from "The House of the Dead")

3.37 LENA WOOD (Violin)

Solo in "The House of the Dead" (from "The House of the Dead")

LAND
Lament Solo, "Absence" (from "The House of the Dead")

Folk Song Suite
"The House of the Dead" (from "The House of the Dead")
"The House of the Dead" (from "The House of the Dead")
"The House of the Dead" (from "The House of the Dead")

WINIFRED PAYNE
In "The House of the Dead" (from "The House of the Dead")
When "The House of the Dead" (from "The House of the Dead")

LENA WOOD
Hungarian Rhapsody (from "The House of the Dead")

LAND
Selection from "The House of the Dead" (from "The House of the Dead")

4.30 JACK PAYNE and

THE B.B.C. CHORUS

ORCHESTRA

W. L. ROUSE (Wireless Willie)

YVETTE DARNAY (Light Bulbs)

5.30 THE CHILDREN'S HOUR

From Birmingham)

The Magic Cave, by Margaret Mauley

Song Songs, by JANET MACFARLANE (Soprano)

TONY WIL ENTERTAIN

"The St. Lawrence," by William Hughes

6.15 TIME SIGNAL, GERRARD, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CANTILL

A Comedy Overture (from "The House of the Dead")

Selection from "The House of the Dead" (from "The House of the Dead")

CHATTERBOX INGRAM (Contralto)

The House of the Dead (from "The House of the Dead")

Music, when soft voices die (from "The House of the Dead")

A Fairy Story by the Fire (from "The House of the Dead")

7.5 ORCHESTRA

Matin Virginal (from "The House of the Dead")

Suite of Three English Dances (from "The House of the Dead")

CHATTERBOX INGRAM

Tired Hands (from "The House of the Dead")

Harbour Night Song (from "The House of the Dead")

O lovely night (from "The House of the Dead")

ORCHESTRA

Ave Maria (from "The House of the Dead")

Second Suite of Ballet Music from "La Source" (from "The House of the Dead")

(The Fountain) (from "The House of the Dead")

Selection from "The House of the Dead" (from "The House of the Dead")

8.0 B.B.C. PROMENADE CONCERT

At the Queen's Hall

by HENRY WOOD

ANNE INGLEFIELD (Soprano)

BORIS PECKERS (Violoncello)

HERBERT WITHERS (Violoncello)

Variations upon a Theme of Haydn (from "The House of the Dead")

BORIS PECKERS, HERBERT WITHERS, and ORCHESTRA

Concerto in A (from "The House of the Dead")

THE RE are three Movements in this work—

the Quick Movement, with its development

two main tunes; the Slow Movement in three

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Wednesday's Programmes cont'd (September 26)

5WA CARDIFF. 353 M 850 KC

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to "Don Juan" Mozart
Concerto Grosso No. 1, in B Flat, Op. 3, for Flute, Oboe, Bassoon, Strings, and Piano

Symphony in G (The "Surprise") Haydn

HAYDN'S CONCERTOS (Concerti Grossi) are not concertos in the modern meaning of the word (usually one for a solo instrument and generally used as an Overture or Stringed Instruments and one or two Harpsichords, and divided it into groups of players. One group consisted of two Violins and a Violoncello, and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

THE "surprise" in the Haydn Symphony may perhaps have lost its freshness nowadays, for the work is so often played that listeners are becoming very fatigued. That one loud chord, early in the Second Movement, starting of surprise, is most to be admired, though Haydn said it was to make the ladies jump. There are four movements. The first is a lively march, the second a waltz, the third a minuet, and the fourth a quick movement.

playful use of alternating Wind and Strings.

3.30 BROADCAST TO SCHOOLS
ISAAC J. WILLIAMS, "Crafts by Craftsmen—The Craft of Woodwork"

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO
FRANK THOMAS (Violin), RONALD HARRISON (Violoncello), HENRY LLOYD (Piano)
Trio, Op. 83 Schumann
First Movement and Scherzo

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

CLARICE DAVIS (Contralto)
The Spout Song
I Mortal Brother Swains

Two
First and Second Movements

Third and Fourth Movements

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

T. R. LLEWELLYN
Recit., "Rise, I Say" Verdi
Air, "It is Thou" Verdi
When the Surgeon's May be a Paradise Longstaffe

Two
Trio, No. 3 Haydn



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

IN this there are three Movements.
The First Movement is one of those brisk, comfortable pieces that perhaps show, on the surface, more of sound and momentum than of ingenuity or subtlety. These are the kind of pieces that always come out somewhere in a Haydn work, and we find them here in the early part of his development of the two main tones.
Then follows a sweetly song-like Second Movement.
The last Movement abounding gaiety in the opening leaps of the melody are like the prancing of a child, delighted to be off for some time. The music is full of joy and playfulness, and Haydn's sense of fun is making an extremely strong impression that is as enjoyable for its own sake as for its technical excellence.

THE CHILDREN'S HOUR
London Programme relayed from Daventry

6.15 S.B. from London
7.45 DEREK OLDFIELD and W. NITE MELVILLE
(The Popular Musical Comedy Artists)

8.45 S.B. from London (9.45 Local Announcements)
Wednesday's Programmes continued on page 609.

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

Wednesday's Programmes cont'd (September 26)

(Continued from page 587)

5SX SWANSEA. 204.1 M.
1,020 KC

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 **A Concert**

KATHLEEN LEWIS (Mezzo-Soprano)
J. L. ... (Pianoforte)

T. D. JONES ...
GWILYM THOMAS ...

5.15 **THE CHILDREN'S HOUR**
Music by THE STATION TROOP

6.0 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 326. M.
920 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 **Billie Holiday's DANCE BAND**
Relayed from the Westover

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M.
750 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
from the Boys' Own Paper

6.0 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 275.2 M.
1,090 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 304.5 M.
780 KC

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

3.0 R. E. SOWTH: "Books Worth Reading"
1. Two Poems by Walter de la Mare
and ...

2.20 **THE NORTHERN WALKERS ORCHESTRA**
Overture to "The Siege of Corinth" ...

3.30 London Programme relayed from Daventry

3.45 **THE NORTHERN WALKERS ORCHESTRA**
Overture ...

4.0 **Famous Northern Resorts**
Southport

A Municipal ...

Relayed from ...

The ...

Chorus ...

5.0 **THE NORTHERN WALKERS ORCHESTRA**
Waltzes
No. ...
The ...

5.15 **THE CHILDREN'S HOUR**
Music by ...
The ...

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

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

Other Stations.

6NO NEWCASTLE. 500 M.
900 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

5SC GLASGOW. 405.4 M.
740 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

2ED ABERDEEN. 500 M.
600 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

2BE BELFAST. 500.1 M.
900 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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**Liza Lehmann's
Indian
Song Cycle**

**THURSDAY, SEPT. 27
2LO LONDON & 5XX DAVENTRY**

(381.4 M. 830 K.C.)

(1404.3 M. 147 K.C.)

**A. J. Alan
in
Variety**

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEATHER BULLETIN

11.0 (Daventry only) Gramophone Records
Sonata in A Schubert

12.0 A Studio Concert

DOROTHY CLOVER (Soprano)
SAMUEL BAUL (Baritone)
JOHN ATKINSON (Violin)

1.0-2.0 The Week's Recital of Gramophone Records, arranged by Mr CHRISTOPHER STONE

2.30 Mr. A. LLOYD JAMES 'Speech and Language'

2.50 Musical Interlude

3.0 Evensong

From Westminster Abbey

3.45 Mr. ARTHUR J. BEND 'Old India about the House—The Secret of Good Books'

4.0 A Studio Concert

ELLEN CHAMBERS (Contralto)
WILLIAM HESKETH (Tenor)
ANDREW BROWN (Piano)

5.15 THE CHILDREN'S HOUR

'Carnegie's' (D'Ambrosio) a Violin Solo, played by DAVID WISS
'The Trumpet Call' the Story of a Goose (Mortimer Butler)
'My Tiger' an Adventure in India, written and told by JEAN GRANT

6.0 Musical Interlude

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

6.30 Market Prices for Farmers

6.45 THE FOUNDATIONS OF MUSIC

Violin Music by KRESLER

Played by WILLIAM PRINROSE (Violin)

7.0 Topical Talk

7.15 Musical Interlude

7.25 Major Gordon HOME: 'Life in Roman Britain'

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

7.45 A Liza Lehmann Programme

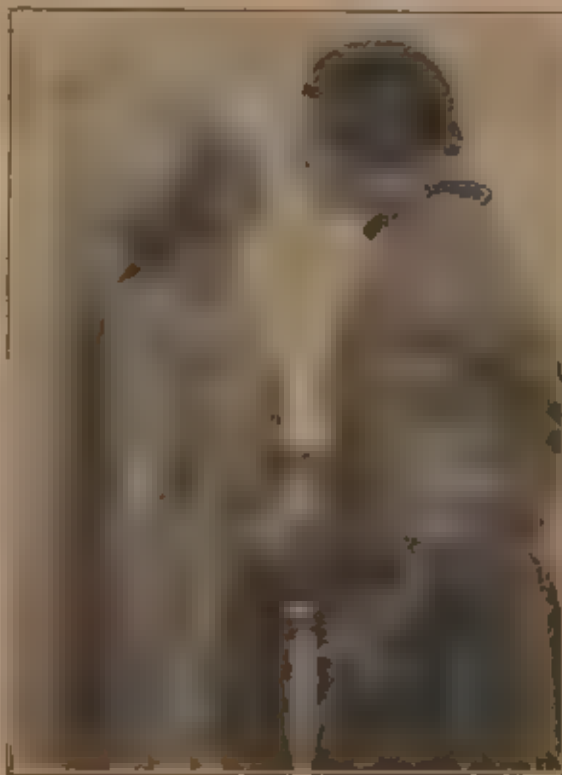
'THE GOLDEN THRESHOLD'

Indian Song Cycle for Solo Voice, Chorus, and Orchestra

KATE WINTER (Soprano)
ESTHER COLEMAN (Contralto)
ERIC GREER (Tenor)
FRANK PHILLIPS (Baritone)

THE WARRIOR CHORUS and Orchestra
Conducted by JOSEPH LEWIS

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



DEREK OLDHAM AND WINNIE MELVILLE

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

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

The Golden Threshold features as a soloist in the Indian Song Cycle for Solo Voice, Chorus, and Orchestra.

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

The concert work makes up the following

1. *Golden Threshold* (Chorus). Praise is offered to the Golden Threshold.
2. *Song of the Weaver* (Baritone). A vision of the Weaver, the Weaver of Truth, of the stars as they weave the golden threads of our lives.
3. *Song of the Weaver* (Soprano). A vision of the Weaver, the Weaver of Truth, of the stars as they weave the golden threads of our lives.
4. *Song of the Weaver* (Soprano). A vision of the Weaver, the Weaver of Truth, of the stars as they weave the golden threads of our lives.
5. *Song of the Weaver* (Soprano). A vision of the Weaver, the Weaver of Truth, of the stars as they weave the golden threads of our lives.
6. *Song of the Weaver* (Soprano). A vision of the Weaver, the Weaver of Truth, of the stars as they weave the golden threads of our lives.
7. *The Royal Tomb of Golconda* (Baritone solo and Chorus). A warning, amidst the ruins, on the memories of ancient grandeur and of the beauty that 'wakens with the Spring to kindle these porphyry graves.
8. *Like a serpent* (Contralto and Tenor Duet).
9. *Nightfall in Hyderabad* (Chorus). Impressions of the sights and sounds of the great city.
10. *Cradle Song* (Soprano). A Song of the Little Sister, who sings to the baby of the little lovely dream she has brought for him.
11. *Two Brothers seated on a Lotus* (Soprano Solo and Quartet). 'What mystic rapture dost thou own, immutable and ultimate? The end, elusive and unknown, still turns as thou art. How shall we reach the great unknown Nirvana of thy Lotus-throw?'
12. *Indian Dancers* (Chorus).
13. *New leaves grow green* (Soprano, Contralto, and Tenor). An idyll of Spring.
14. *Alabaster* (Contralto). 'Like this alabaster box, which is my heart, there is a secret in my heart.'
15. *At the Threshold* (Tenor Solo, Quartet, and Chorus). The child, pleading in youthful joy and pain, is a messenger. The omnipotent one decrees that he shall know all rapture and despair. After knowledge he shall seek peace. The end of the whole matter is: Life is a prism of my Light, And death, the shadow of my Face.

8.45 'THE HOUSE AGENT'

An Episode in One Act by GERALD GRACE

Jack Weston, of Messrs. Weston, Weston and Weston REGINALD TAYLOR
Tom Weston, Jack's cousin, a medical student GERALD GRACE
Mrs. Woodhouse a lady client GLADYS YOUNG
See also 'The Office' of Messrs. Weston, Weston and Weston

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

9.15 The Weather of the Week. Revised from GERALD GRACE

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, 1.0-2.0 GENERAL NEWS BULLETIN, (Daventry only) Shipping Forecast

9.50 VARIETY

A. J. ALAN

DEREK OLDHAM and WINNIE MELVILLE
(The Popular Musical Comedy Artists)
THE GERSON PARKINGTON QUARTET

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

Thursday's Programmes continued (September 27)

SWA CARDIFF. 455 M. 650 KC.

2.30 London Programme relayed from Daventry

2.45 Q. M. HAYES: 'Maria Marten or the Murder in the Red Barn'

4.0 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES

Overture to 'The Flying Dutchman'... Wagner

WAGNER, throughout his artistic life, was often concerned with the redemption of man from evil forces by the purifying influence of womanhood. The *Flying Dutchman* Overture (an overture of the Opera it professes) illustrates this favourite antecedent of Wagner's.

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

MANUEL THOMAS (Conductor and Orchestra)
Rom. and Air, 'Che Furo' (What can I do?) from 'Orpheus and Eurydice'..... Gluck

ORCHESTRA
Symphony No. 1, in C, Op. 31... Beethoven

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

MANUEL THOMAS
A Banjo Song... Homer

The Crown of the Year... Easthope Martin

A Fairy went a-marketing... Goodhart

ORCHESTRA

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

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

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

5.15 THE CHILDREN'S HOUR

'Fat King Nelson and Princess Cartaway,' by A. P. HUBERT

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Swansea

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

SSX SWANSEA. 284.1 M. 4020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Concert

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

MANUEL THOMAS (Pianoforte)

Strophic in G Major..... Manuel Thomas
Fugue from Prelude, Chaconne, and Fugue..... Franck

FERN FENYAR WILLIAMS (Bass)

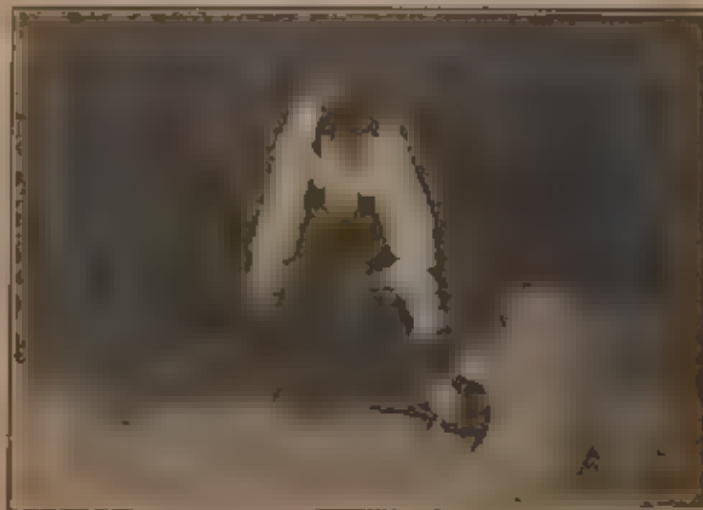
Monologue of Boris ('Boris Godunov')..... Verdi

Within these sacred bowers ('The Magic Flute')..... Mozart

DAVID GIBBY (Soprano)

Morley's Hat..... William I. Lewis

Ye Anted..... Sweeney



THE MURDER IN THE RED BARN.

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

BEATRICE REES (Soprano)

Come, visit, ye glowing (from the Cantata 'How brightly shone')..... Bach

Ffwrdd y Mynydd (Mountain Streamlet)..... R. S. Hughes

EMLYR BURKE (Tenor)

The mid returns..... Tchaikovsky
Lureth am yr Haf (The Longing for Summer)..... D. Vaughan Thomas

DELEWY THOMAS (Violin)

Romance..... Brundsen
Hungarian Dance, No. 1..... Brahms, arr. Hubay

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

6BM BOURNEMOUTH. 276.1 M. 920 KC.

2.30 London Programme relayed from Daventry

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

4.8 London Programme relayed from Daventry

6.15-12.0 S.B. from London (8.45 Local Announcements)

PLYMOUTH. 400 M. 762 KC.

2.30 London Programme relayed from Daventry

Dr B. W. ... of the Medival Wagon

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

A second helping of 'Fat King Nelson'...

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (8.45 Local Announcements)

5.15-12.0 S.B. from London (8.45 Local Announcements)

5NG NOTTINGHAM. 275.1 M. 1090 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (8.45 Local Announcements)

6.15-12.0 S.B. from London (8.45 Local Announcements)

2ZY MANCHESTER. 284.8 M. 780 KC.

12.4-1.0 Gramophone Records

4.0 Famous Northern Resorts

Buxton

A Concert

By the Buxton Pavilion Gardens

At 12.45 and 1.0

Musical Director, HORACE FELLOWES

Relayed from the Pavilion Gardens

Overture to 'William Tell'... Rossini

Ballad Music from 'Alceste'... Gluck

Symphony No. 1 'Peer Gynt' Suite... Grieg

Symphony No. 2 'The Merry Widow'... Strauss

Grande Fantasia, 'The Glory of Russia'... Liszt

5.0 NELLIE WRIGHT (Soprano)

A Woman's Last Word... Bartok

Believe me, if all those endearing young...

Golden Days... Durbin

5.15 THE CHILDREN'S HOUR

W. G. ... our journey across Europe with Uncle Paul, and reach the Rhone Valley

French, Nursery Rhymes, sung by BETTY WRIGHT

Provincial Music, played by the SUNSHINE TRIO

6.0 THE GAY PAIR (MARY DALY and PARTNER)

6.15 S.B. from London

6.35 Market Prices for Local Farmers

6.45 S.B. from London

7.45 THE GAY PAIR (MARY DALY and PARTNER)

8.0 S.B. from Daventry Experimental

10.30 Local Announcements

10.35-12.0 S.B. from London

Programmes for Thursday.

Other Stations.

SNO	NEWCASTLE.	8.5.38
2.0	7.00-7.15	1.15
7.15	7.15-7.30	1.15
7.30	7.30-7.45	1.15
7.45	7.45-8.00	1.15
8.00	8.00-8.15	1.15
8.15	8.15-8.30	1.15
8.30	8.30-8.45	1.15
8.45	8.45-9.00	1.15
9.00	9.00-9.15	1.15
9.15	9.15-9.30	1.15
9.30	9.30-9.45	1.15
9.45	9.45-10.00	1.15
10.00	10.00-10.15	1.15
10.15	10.15-10.30	1.15
10.30	10.30-10.45	1.15
10.45	10.45-11.00	1.15
11.00	11.00-11.15	1.15
11.15	11.15-11.30	1.15
11.30	11.30-11.45	1.15
11.45	11.45-12.00	1.15

SNO	GLASGOW.	8.5.38
2.0	7.00-7.15	1.15
7.15	7.15-7.30	1.15
7.30	7.30-7.45	1.15
7.45	7.45-8.00	1.15
8.00	8.00-8.15	1.15
8.15	8.15-8.30	1.15
8.30	8.30-8.45	1.15
8.45	8.45-9.00	1.15
9.00	9.00-9.15	1.15
9.15	9.15-9.30	1.15
9.30	9.30-9.45	1.15
9.45	9.45-10.00	1.15
10.00	10.00-10.15	1.15
10.15	10.15-10.30	1.15
10.30	10.30-10.45	1.15
10.45	10.45-11.00	1.15
11.00	11.00-11.15	1.15
11.15	11.15-11.30	1.15
11.30	11.30-11.45	1.15
11.45	11.45-12.00	1.15

SNO	ABERDEEN.	8.5.38
2.0	7.00-7.15	1.15
7.15	7.15-7.30	1.15
7.30	7.30-7.45	1.15
7.45	7.45-8.00	1.15
8.00	8.00-8.15	1.15
8.15	8.15-8.30	1.15
8.30	8.30-8.45	1.15
8.45	8.45-9.00	1.15
9.00	9.00-9.15	1.15
9.15	9.15-9.30	1.15
9.30	9.30-9.45	1.15
9.45	9.45-10.00	1.15
10.00	10.00-10.15	1.15
10.15	10.15-10.30	1.15
10.30	10.30-10.45	1.15
10.45	10.45-11.00	1.15
11.00	11.00-11.15	1.15
11.15	11.15-11.30	1.15
11.30	11.30-11.45	1.15
11.45	11.45-12.00	1.15

SNO	BELFAST.	8.5.38
2.0	7.00-7.15	1.15
7.15	7.15-7.30	1.15
7.30	7.30-7.45	1.15
7.45	7.45-8.00	1.15
8.00	8.00-8.15	1.15
8.15	8.15-8.30	1.15
8.30	8.30-8.45	1.15
8.45	8.45-9.00	1.15
9.00	9.00-9.15	1.15
9.15	9.15-9.30	1.15
9.30	9.30-9.45	1.15
9.45	9.45-10.00	1.15
10.00	10.00-10.15	1.15
10.15	10.15-10.30	1.15
10.30	10.30-10.45	1.15
10.45	10.45-11.00	1.15
11.00	11.00-11.15	1.15
11.15	11.15-11.30	1.15
11.30	11.30-11.45	1.15
11.45	11.45-12.00	1.15

MAINTENANCE OF RECEIVING SETS.

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

THE NATIONAL RADIO EXHIBITION.

(Continued from page 535.)

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

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

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

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

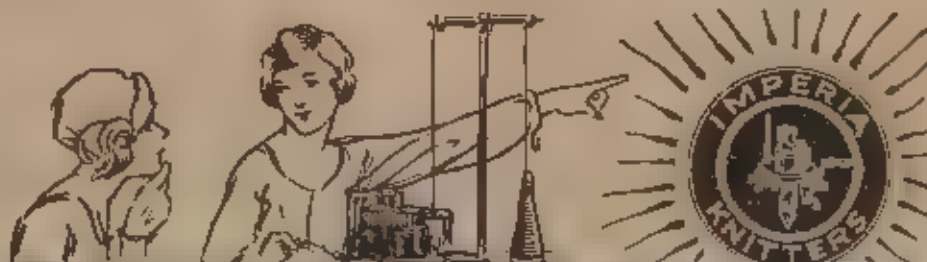
stations, and less dissatisfaction expressed of the manner in which the pianoforte solos are played.

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

The progress made in portable sets will be immediately apparent. No longer are they considered miniature instruments or toys, and many manufacturers are wisely classifying this type as a full size set.

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

CHARLES D. CLAYTON.



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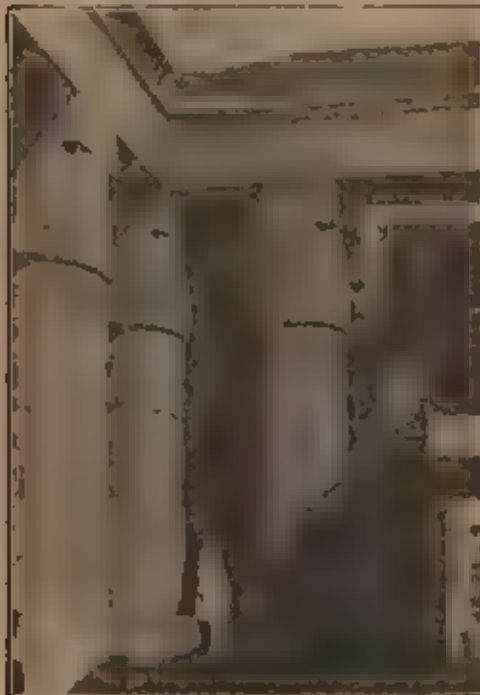
8.0
Stockmarr
at the
Queen's Hall

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

10.50
What Will it
be
This Time?

- 10.15** C.M. Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH
Weather Bulletin
11.0 (Daventry only) Gramophone Records
'New World' Symphony
12.0 A SONATA RECITAL
ALFRED FORD (Violin)
HAWARD CLARKE (Piano)
Sonata for Violin and Piano (1)
Allegro, Tre Ma
12.30 AN ORGAN RECITAL
by
The Rev. W. L. E. F. S.
Music Canon of St. Paul's Cathedral
Received from St. Mary le Bow Church
First Movement, Sonata No. 7, Rheinberger
Allegro non troppo
Chor de Luno (Muonght), Ramee
Sketch No. 4, for Piano, Phano, Sch
Heroic March, Saint-Saens
1.0.20 LUNCH-TIME MUSIC
THE HOTEL METROPOLIS ORCHESTRA
Conductor A. MANSFORD
From the Hotel Metropole
2.30 Mr. B. A. KERN 'The Why and Where
of Famous
2.55 Musical Interlude
3.0 Mr. LESLIE OWEN: Round the World -
II, Collecting Chewing-Gum
3.20 Musical Interlude
3.25 Miss BERRY Looking at Pictures

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



A TEMPLE OF ANCIENT EGYPT -

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

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3.25 Miss BERRY Looking at Pictures

- 3.40** Musical Interlude
3.45 A Concert
ARTHUR TAY (Baritone)
MIRIAM ANGLER (Violoncello)
DOROTHY HODGSON (Pianoforte)
4.30 FRANK WENTWORTH & ORCHESTRA
From the Prince of Wales Music House, Lewisham
5.15 THE CHILDREN'S HOUR
ONCE UPON A TIME
In an Old Fashioned Programme, in which
we shall hear some of the
best and most popular Nursery Tales
5.30 Miss STELLA PATRICK CAMPBELL: 'Legends
of Precious Stones'
JEWELLERY, birds and flowers have all their
folk lore, and so, naturally, have precious
stones. Miss Stella Patrick Campbell will tell
of some strange beliefs and customs connected
with jewels.
6.15 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 Ministry of Agriculture Fortnightly Bulletin
6.45 THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC BY KRISLER
Played by WILLIAM PRIMOSEK (Violin)
7.0 Mr. PRUDY SCHOLES, the B.B.C. Music Centre
7.15 Musical Interlude
7.25 Dr. E. S. WATERHOUSE: Some Ideas and
Ideals of the World's Religions
THIS evening's talk is the first of a series to
be given by Dr. Waterhouse, who is Lecturer
in Psychology and the Philosophy of Religion
at the Weyman College, Richmond. He is also
a member of the Senate of London University.
To-night he will discuss the true definition of
religion, the inferences that can be drawn from
its most primitive forms; the question whether
religion was one of the original natural instincts
of mankind, and the fascinating differences
between early religions and the magic-traditions
common among all primitive peoples.

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- 7.45** A VIOLONCELLO RECITAL
by CELINE SHARPE
Beverly Tennessee Weyne
M.
At the Close of Day Celine Sharpe
Hurlequin and Columbine
Woodworth, arr. Celine Sharpe

- 8.0 B.B.C. PROMENADE CONCERT**
Relayed from the Queen's Hall
Sir HENRY WOOD
THE SYMPHONY ORCHESTRA
ELSIE SUDBURY (Soprano)
FRANCIS RUSSELL (Tenor)
JOHANNES STOCKMARR (Pianoforte)
ORCHESTRA
Second Leonora Overture..... Beethoven
FRANCIS RUSSELL and Orchestra
Air, 'Dalla sua pace' ('Don Giovanni')... Mozart
JOHANNES STOCKMARR
Pianoforte Concerto, No. 3, in C Minor... Beethoven
ELSIE SUDBURY and Orchestra
Recit. and Air, 'Dove sono' (Where are now
the happy moments?) from 'The Marriage of
Figaro'...

10.15 C.M. Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH
Weather Bulletin
11.0 (Daventry only) Gramophone Records
'New World' Symphony
12.0 A SONATA RECITAL
ALFRED FORD (Violin)
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2.55 Musical Interlude
3.0 Mr. LESLIE OWEN: Round the World -
II, Collecting Chewing-Gum
3.20 Musical Interlude
3.25 Miss BERRY Looking at Pictures

9.30 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Road Report

9.45 PROMENADE CONCERT
(Continued)

- ORCHESTRA
Over the Cockayne Beethoven
COCKAYNE is a picture of London, the town
of the Cockneys: a picture of bustling
cheer, noisy existence, with Romanesque throwing
its way bravely through the clutter.
The meaning of Elgar's tunes will be apparent
to all who hear them. As the pageant passes, we
see a number of people in a hurry, a sober citizen
or two, a pair of lovers, a cheery miniature
version of the sober citizen, a military band
first in the distance and then close by, the
lovers seeking seclusion in a church, and the
street again, with its familiar associations
FELIX SUDBURY
To Daffodils Arthur
A Fairy Crown Robert Parry
Morning Hymn Henckell
FELIX SUDBURY
Fairy Hymn
Love's Secret
Blow, blow, thou winter wind Quilley
ORCHESTRA
Waltz from 'Eugene Onegin'.... Tchaikovsky

10.30 Local Announcements: (Daventry only)
Shipping Forecast

10.35 Talk
10.50 SURPRISE ITEM

11.5-12.0 (Daventry only) DANCE MUSIC:
AMOROUS BAND, from the May Fair Hotel



-AND ONE BUILT BY OUR FOREFATHERS.

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

FRIDAY, SEPTEMBER 28

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 510 K.C.)

TRADE MARKS: THE B.B.C. GROUP OF STATIONS

- 3.0 AN ORGAN RECITAL**
by HAYDN L. SAIL, L.R.A.M.
Organist and Director of the Choir, Bedford Church, Bedford
Relayed from St. Mary-le-How Church
Voluntary in A Major John Stedley
Fantasia on an Old Welsh Hymn Tune Cyril Jenkins
Toccata Heddon Bond
Chorus: 'Liebster Jesu, wir sind hier' (Dearest Jesus, we are here) Bach
Horn March Herbert Brewster

- 4.0 JACK PAYS and the B.B.C. Dancers**
ORCHESTRA
WILLIE ROUSE (Wireless Willie)
YVETTE DARRACQ (A Light Baidale)

- 5.30 THE CHILDREN'S HOUR**
(From Birmingham)
'Noddy and Noddy' by Robert Jouhan
The Little Two in Vocal Selections
Jenny and E. from St. Michael's Mount, by the 30 voices

- 6.15 TIME SIGNAL**
FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

- ANNETTE BLANEWELL
THE WIRELESS ORCHESTRA
Conducted by R. KNEALE KELLEY
ORCHESTRA
Barclay Overture
London Round
Serenade in D minor

- 6.50 ANNETTE BLANEWELL**
If I go living in a town Norman Peterkin
The fields are full Armstrong Gibbs
Over the land is April Quater

- 6.58 ORCHESTRA**
Rule of Ten Soldiers Tchaikovsky
The Fairy Tarsapapoum Tchaikovsky

- 7.8 ANNETTE BLANEWELL**
The Cuckoo Madrigal (Irish Folk Song) Charles Wood
Bodiam (Somerset Folk Song) Charles Wood
A Brave young Widow (Somerset Folk Song) Cecil Sharpe

- 7.15 ORCHESTRA**
Overture, '1812' Tchaikovsky

- 7.30 AIDA**
Act I and II
by THE LUTHER NATIONAL OPERA COMPANY
Conducted by JOHN BARNETT
Relayed from Lewisham Hippodrome
Rameses WALTER WIDDOW
King of Egypt WILLIAM ANDERSON
Rameses (High Priest) HORACE STREVE
Aida MARY BEVIE
Amneris (Princess) CLARA SEVINA
Amonasro (King of Ethiopia, Aida's father) JOHN RY PARKER
A Priestess DORIS LEMON

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

Act I

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

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

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

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

8.12

Interlude

8.7

AIDA

Act II

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

The victorious hero now returns, and Rameses is revealed with an old friend, the King of the Egyptian Court. At his request, the King spares the captives (among whom is Amosaro), and, further, bestows the hand of Amneris upon him, and proclaims him King.

9.15 Vaudeville

From Birmingham

- CURTLY JAMES (Comedienne)
SANTA and BARBARA (Spanish Duetists)
CARLE and BAKES (in Mimicry)
FRUIT BROWN'S 'OBSTACLES' DANCE BAND
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report
10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR ORKESTRA, directed by RAY STAMITA, from the Ambassador Club
11.0-11.15 AMBROSIO'S BAND, from the May Fair Hotel

(Friday's Programme continued on page 176)

Home, Health and Garden

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Garden Talks by MARION CRAN.
Health — Dressmaking — Decoration
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that "Celestion" will satisfy you. It is "better than you ever dreamt of."

Models range in oak or mahogany from £5:10:0 to £25. Write for illustrated literature giving full details of all models. Also send for particulars of the Celestion "Woodcroft" gramophone pick-up price £4:4:0. When ordering the pick-up please state type of gramophone.

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EXHIBITION, OLYMPIA

THE CELESTION RADIO CO., LONDON ROAD, KINGSTON-ON-THAMES

[illegible]

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

The little bird Ossian (son of Fingal, King of Morven) flourished in the northern lands of Manaw somewhere during the third century. It seems that he chanted and recited his songs to the people from lip to lip not only for centuries but for centuries to come. The first of the Ossianic songs to appear in print was in 1762, when Thomas MacLennan, a Scotchman, translated the first of the Ossianic songs into English. The first of the Ossianic songs to appear in print was in 1762, when Thomas MacLennan, a Scotchman, translated the first of the Ossianic songs into English. The first of the Ossianic songs to appear in print was in 1762, when Thomas MacLennan, a Scotchman, translated the first of the Ossianic songs into English.

A LAKER STEEL for 10/-

7.45
The Life Guards
Band from
Kingsway Hall.

SATURDAY, SEPT. 29
2LO LONDON & 5XX DAVENTRY
(351.4 M. 830 KC.) (1,804.2 M. 187 KC.)

9.15
Detective Story
Broadcast in
Serial form

10.15 a.m. The Daily Service

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

10-20 THE CARLTON HOTEL ORCHESTRA
Directed by **RYNE TAYLOR**
From the Carlton Hotel

3.30 British Legion Military Band
ROSA ALBA (Soprano)
F. S. N. K. (Soprano)
THE BRITISH LEGION MILITARY BAND
Conducted by **ROBERT EASTLICK**

5.15 THE CHILDREN'S HOUR
MY PROGRAMME

Lord Tuck

6.0 Musical Interlude
6.15 TIME SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN. ANNOUNCEMENTS AND SPORTS BULLETIN.

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
VIOLIN MUSIC BY ROSSINI
Played by **WILLIAM PRINCE** (Violin)

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

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

BAND

Selection from 'The Swan Boat' ... **ALAN BROWN**

ROBERT PITT and L. S. MARRIS

On the British 5

ALAN BROWN

Female from Organ Symphony No. 1 in D Major
Up 5

17.30 M. L. F. T. R. H. T.

BAND and GRAND ORGAN

March of the Knights of the Grail ('Parafal')
Wagner

IN the Sacred Festival Drama Parsifal, Wagner's last work, the composer treats of the legend of the Holy Grail. The story is of a young knight who was sent out on a quest and in



TONIGHT'S VAUDEVILLE SHOW.

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



8.15 Introduction, Act III and Final Chorus from 'Lohengrin' ... Wagner, rev. W. S. G. Square
Selection of Popular Songs by ... W. S. G. Square

9.50 ROSA ALBA
Una voce poco fa ... **W. S. G. Square**
The old knight who should be upbraided ... **L. S. MARRIS**

3.50 BAND
Cornet Solo, 'The Lost Chord' ... **Sullivan**
(Soloist, Mr. J. CARON)
Overture, 'Sor and Stranger' ... **Mendelssohn**
An Old-time Melody, 'My Lady's Minuet' ... **Glenn A. Wood**

4.20 FRANKLIN KELLEY
O my sweeting ... **Parrell** ... **Somerville**
Poor Old Horse ... **Harold Samuel** ... **O. Sharpe**

4.25 ROSA ALBA
To Dancers ... **Del Borgo**
Hark the Vesper Hymn ... **Rossini**
So Sarah Rose ... **Del Borgo**

4.35 BAND
March 'The Angelus' ... **L. S. MARRIS**
Descriptive Interlude, 'On a Sunday Morning' ... **L. S. MARRIS**

4.50 FRANKLIN KELLEY
Time, you old Gipsy Man ... **Maurice Bealy**
It's ... **Charles Wood**
Do, come ... **Harold Samuel**

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

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

7.15 Music. Interlude

7.25 Sports Talk: Mr. B. L. BISHOP: 'Extra in Winter—Baltimore'

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

7.45 A Popular Concert
Arranged by **ALAN BROWN, F.R.O.C.**
THE BAND OF THE LIFE GUARDS
(By permission of Lieut.-Col. The Hon. G. V. A. MONCKTON ARNOLD, D.S.O., O.B.E.)
Conducted by **Lieut. W. J. GIBSON**
Relayed from the Kingsway Hall

BAND and GRAND ORGAN
Overture to 'Ray Blas' ... **Mendelssohn**
GARDA HALL (Soprano) and Orchestra
Charming piece (Charming bird, from The 'Pearl of Brazil') ... **F. David**
Solo Flute: **Musician G. McBRIDE**

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

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

9.0 JACK PATER and the B.B.C. Dance Orchestra

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

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

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

9.50 Vaudeville
TED SAWERS (Solo on the Hack-saw)
BETTY CHESTER (Comedy Songs)
ZANDER JACKSON (in Negro Spirituals and Folk Songs)
JACK PATER and the B.B.C. Dance Orchestra

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



For the best Battery ask
for a Siemens' Standard
Type (Brown Label).

No better Battery can
be made.

*Choose the Battery that
has long life!*

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A USER'S RECOMMENDATION.

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"I should like to express my high appreciation of your Batteries, especially with regard to their long life Your Batteries are so unlike others I have had They are good till they are done and give very little warning. Other makes I have had have crackled for weeks.

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Visit our Stand, No. 164 & 165, at the National Radio Exhibition, Olympia.

SATURDAY, SEPT. 29

5GB DAVENTRY EXPERIMENTAL

(491.8 MC. 610 MC.)

THIS IS THE FIRST OF TWO PARTS OF THE EXPERIMENTAL PROGRAMME

3.30

VARIETY

(From Birmingham)

DOROTHY ROBINSON (Soprano)

In Spanish Folk Songs

"St. Andrew's Day"

A Comedy by H. E. HOLMES

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

JOHN MASS

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

DAVID HAMILTON

Celia Marlowe, the Vicar's Daughter

MARGARET KENNEDY

Mrs. Watson, Tyrrell's Landlady

JOHN JOYNER

CONSTANCE WENTWORTH

(Soprano)

FREDERICK LAKE (Tenor)

In Duos

In Spanish Folk Songs

Equilibrium

4.30 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO

A CHAMBER OF MUSIC

LEONARD DENNIS

Conducted by JOSEPH LEWIS

Overture to "In Autumn"

Suite for Piano and Orchestra

Concerto for Piano and Orchestra

5.57 THE GRAVEDIGGER'S SONG

It was a lover

Beauty, return

It was a lover

Beauty, return

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It was a lover

Beauty, return



EDWARD ZACHAREWITSCH

will broadcast his violin recital from 5GB tonight

7.22 TWO EASTERN MUSIC PLAYERS

Two Eastern Songs

Before the Dawn

On a Woodland Glade

7.10 TWO EASTERN MUSIC PLAYERS

Female Voice Solo in C, Op. 2, No. 3 Beethoven

Waltz in A Flat, Op. 42

The Countess of Sutherland

7.25 TWO EASTERN MUSIC PLAYERS

Female Voice Solo

In Rhapsody

In Rhapsody

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9.0 Military Concert

7.38 GLADYS PARR

Voice in song

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write for this free book "GOOD HEALTH"

With photographic plates (1) Nursery methods for baby's first year (2) First-aid treatment of poisoning

If you are a family man or intend to be one, your doctor will say "Yes you should have 'Harmsworth's Home Doctor' sent home." This is the work which the Free Book describes. Qualified medical men have written its 3,000 pages for your home reading and reference.

What the Work tells you

Subjects like adolescence and puberty: adolescence and their prevention, resorts for convalescents and children, how to stop a cold, bathe a baby and cure a black eye, marriage, sanitation, the use of electricity and of massage, and similar subjects are treated with great fulness because they are within the province of all householders and housewives.

You are told how to recognize serious illnesses (which can be quickly found because the volumes are alphabetically arranged) and you will be prepared for what the doctor will order. Minor ailments and accidents are easily found too, and safe ways to deal with them described.

If you own

Harmsworth's HOME DOCTOR

you will recognize illnesses at sight and know what to do in emergencies, you will turn to it at once in hours of need.

Some time you will have to possess this knowledge. Should you not have it at your elbow now? A fascinating free book has been written about "Harmsworth's Home Doctor" with many of its actual pages and illustrations in colour reproduced full size to help you decide. Post this Coupon for it now.

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Please send me POST FREE, a copy of your FREE

book, "Harmsworth's Home Doctor", the new

edition of the volumes sent carriage paid to my home on

acceptance of my order and a first subscription of 5/- only.

Name

Address

Occupation

Signature

Date

9.0 A MILITARY BAND CONCERT

The W. R. G. S. Military Band

Conducted by B. WALTON O. D. SMITH

March from William Tell

March from William Tell

March from William Tell

March from William Tell

March from William Tell

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March from William Tell

Radio's Rendezvous!

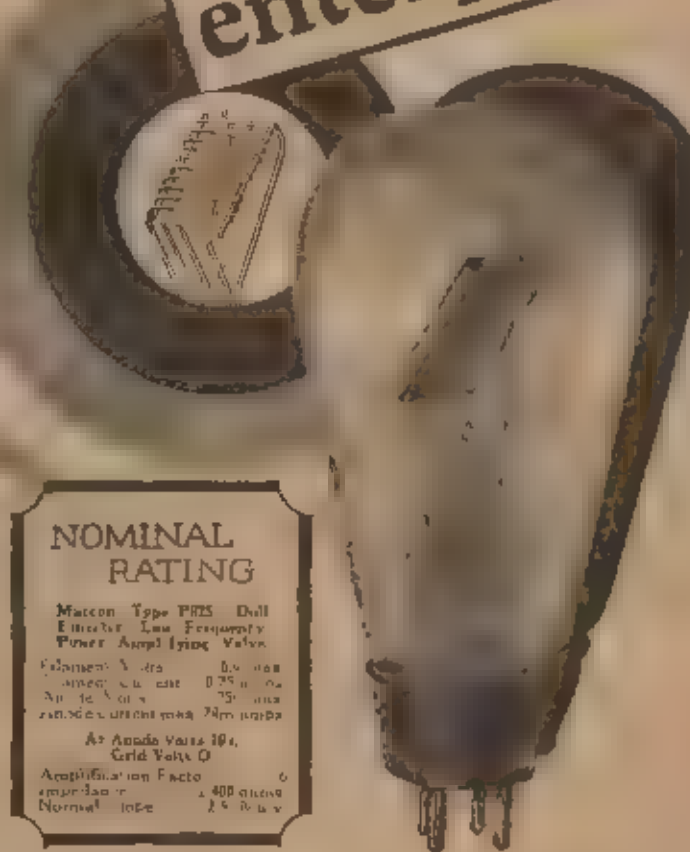


ADMISSION
16 Daily
Tuesday, Sept. 25 (up to 5 p.m.) **2 6**



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MARCONI enterprise



NOMINAL RATING

Marcon Type P625 Diode
Detector, Low Frequency
Power Amplifying Valve
Filament Volts 5.0 max
Anode Current 0.75 amp
Anode Volts 250 max
Anode Current max 750 ma
As Anode Volts 100
Grid Volts 0
Amplification Factor 6
Impedance 1,400 ohms
Normal tone 2.5 H.V.

Price 15/-

Marconi P625 is a new super-power valve which will be welcomed by all moving coil enthusiasts. Its power output at 250 volts H.T. is sufficient to drive such a speaker at full volume. The low impedance matches the average high resistance coil while the high magnification gives increased volume.

Write for particulars of new Marconi Valves,
mentioning "Radio Times," to

THE MARCONIPHONE COMPANY LTD.
210-212, TOTTENHAM COURT ROAD, LONDON, W.1.

MARCONI VALVES

The Valves in the
Purple Box.

Saturday's Programmes cont'd (September 29)

(Continued from page 363)

2ZY MANCHESTER. 554 B.M. 160 KC.

3.15 A SPECIAL
by
The Right Honourable the Earl of Birkenhead
At the Opening of the Liverpool Autumn
Exhibition
Relayed from the Walker Art Gallery
S.B. from Liverpool

3.45 Old Masters
The NORTH-WIRELESS ORCHESTRA
March from *Scipio* *Handel*
Overture to *Don Juan* *Mozart*
ERNEST ALLEN (Tenor) with Orchestra
Adele *Beethoven*
ORCHESTRA
Symphony in C (The 'Jupiter') *Mozart*
THE GARDEN *Mendelssohn*
Serenade *Schubert*
I attempt from love's sickness to fly *Puccini*
ORCHESTRA
Ave Maria *Schubert*
Blunder Song *Schubert*
Overture to 'A Midsummer Night's Dream' *Mendelssohn*

5.15 THE OUTDOOR'S HOUR
The Rangeland Man
A Play for Broadcast by Kathleen M. Simmons
Performed by THE STATION REPRESENTATIVE
PLAYERS
Music by THE NORTHERN WIRELESS ORCHESTRA
Songs by THEOBALD SCHNEIDER
Home-made Naps
(De Beck Porter)
Sung by HARRY ROBERTS
Timmy; Not So Bad; Mrs. Owl

6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.0 THE LORD MAYOR OF LIVERPOOL Miss
MAYOR OF LIVERPOOL S.B.
from Liverpool

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 Famous Northern Resorts
Blackpool
"FOLLIES OF 1928 REVIEW"
Relayed from the Winter Gardens Grand Pavilion
Book by B. P. WESTON and BERT LEE
Music selected and arranged by E. W. EYRE
Produced by JULIAN WYLIE

Scene I
I JUST ROLL ALONG
Sung by GWYNETH STANLEY and THE GUS,
introducing THE BABY BELLES (from the Win-
stanley School of Dancing, Manchester)

7.50 Scene II
Lost
A Policeman *SANDY POWELL*
A Child *MISSED*

Scene III
'MEMORIES OF LESLIE STUART'
A Short Song Series arranged as a tribute to the
memory of the great Lancashire composer, Leslie
Stuart, who died recently
Introduction *EVE LYNN and EDDIE JAYE*
Lily of Laguna *GWYNETH STANLEY*
Tell me, pretty maiden... *THE BABY BELLES*
Sweetheart May *EVE LYNN*
Soldiers of the King *BERTAM ROGERS*
Assisted by HERMAN DANKWERT'S BAND

Scene IV
NAUGHTON AND GARD
In an amusing 'Cross-talk' Act

HERMAN DANKWERT'S AROMATIC DANCE
BAND
Relayed from the Winter Gardens Ballroom
Dance Music

8.30 A Special Performance of the "Rhapsody"
Sung by *London*

8.45 ST. FRANCIS CHURCH
Relayed from the Picture Theatre
Sung by *Eager*
Illegals *Labinsky*
Novelty *London*
Waltz *London*
Selection from *La Traviata* *Verdi*

**9.15-12.0 S.B. from London (9.45 Local An-
nouncements Sports Bulletin)**

Other Stations.

5NO NEWCASTLE. 6.25 W. 900 K.
2.30 London Programme relayed from Daventry
Music relayed from Tilly's Market Street Restaurant
5.15 The Station Orchestra
6.15 The Station Orchestra
7.0 The Station Orchestra
7.15 The Station Orchestra
7.30 The Station Orchestra
7.45 The Station Orchestra
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11.45 The Station Orchestra
12.0 The Station Orchestra

5SC GLASGOW. 4.00 W. 740 K.
11.0-12.0 London Programme relayed from Daventry
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1.30 The Station Orchestra
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2BD ABERDEEN. 5.00 W. 500 K.
1.30 Music relayed from the New Palais de Danse
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(Aberdeen Programme continued on page 366.)

What the Other Listener Thinks.

Extracts from Letters to the Editor.

As one of the large majority of well-satisfied listeners I would put in a word of praise for the gentlemen responsible for compiling programmes. At home, we listen to an item we like, and usually thoroughly enjoy it; if the next item is concerned with something we are not keen about, then we simply switch off. Simple, isn't it? The B.B.C. would have an impossible job to be continuously broadcasting something to please each listener. Talk of alternative and eighteen-hour programmes! Really, in Pope's words, 'Bold is the task, when a poet, grown to manhood, must out a Monarch where his error lies!' But have they grown too wise?—C. E. N., Clapton, E.5.

AFTER living twenty years in London, Suzanne and I settled down, near relatives, in a small northern town with no theatre. In London we had occasionally seen the Lena Ashwell Players week by week, now and then treating ourselves to a production in town. Before leaving London kind friends gave us a good wireless set and a loud speaker. The latter arrived and sat on our mantelpiece in all its mahogany glory, but September and October passed—long, dreary, playless months, before the three-valve set came. It did come at last, and was installed. A charming man fiddled about with the wires, and made awful squeals and howls, and grunts, and our hearts were like lead, when suddenly a clear, resonant voice broke out, as if at our very elbows, 'Lady Trazle, Lady Trazle, I'll not bear it.' We gasped. I clutched Suzanne, whose face shone like the sun, and exclaiming 'School for Scandal!' we executed a wild dance round the room, regardless of the electrician, 'Plays, plays,' we shrieked, 'plays we can really hear. Hurrah.' And now this morning, a communication comes from the B.B.C. promising Twelve Great Plays this season—Shakespeare, Ibsen, Euripides, —E. W., Bishop Auckland, Co. Durham.

I would like the B.B.C. to know what radio means in some of the isolated farmhouses in the Fen Country. The remote loneliness of some of these homesteads can hardly be imagined by the city dweller. One's nearest neighbour can be seen in the far distance, or, perhaps, even in this flat country, there may be no other dwelling in sight. I spent an evening in such a farmhouse some weeks ago. 'Isn't it quiet?' I found myself whispering, and even the whisper seemed to echo amongst the low oaken beams. 'I used to think I should go mad,' replied my hostess, 'But we are never lonely now,' she added, gaily, as she switched on the loud-speaker and the pleasant, friendly voice of the Announcer promised us music, song, and laughter. What an evening's entertainment! And later we danced to the Savoy Orpheans Band.—J. A., Lincoln.

We live in the country with no neighbours, and Sundays are awfully dull. The wireless comes as a boon and a blessing to us. My husband, who is partly an invalid, enjoys the services. When we hear the great preachers of the day telling the old sweet story in a new way we feel much happier for listening. Then, again, we can only go to the theatre once a year when on holiday, so the short plays on the wireless are eagerly looked forward to.—A GRATEFUL LISTENER, Clapton-on-Sea.

One of the most gratifying features of listening, when the music comes from the studios, is the omission of clapping and the terrible demand for encores. Why should people demand encores? It is like asking the shopkeeper for an extra free supply of goods after having supplied what has been bought and paid for. It would improve the concerts if you insisted upon conductors outside the studios disallowing encores entirely. An encore spoils a good turn, a poor turn does not merit one.—H. H. J., Leeds.

Broadcasting and the Future of Music

(Continued from page 543.)

but they salved their artistic consciences, the one with his fine orchestral colour, the other with his polyphonic craftsmanship.

That is one example of a bridge, or, rather, a mighty viaduct, to be built by broadcasting. But the experience of more seriously inclined listeners reveals similar gaps on a smaller scale. For instance, there was an extended period during which English audiences heard very little new music, and that mostly of one brand. Then with mysterious suddenness came a demand for novelties. The result was a widespread anachronism of the musical sense. People rejected the new works because they had not heard the music which led up to them. Then, when this in turn was performed, they were tempted to reject it also, because it was not so novel as what they had just recently spurned. They had been given the cart before the horse, and could not readjust their perspective. I really believe that was when the seeds were sown of the reaction which afterwards set in against all new music. I would suggest the period of 1865-1900 as very fruitful ground for the building of another bridge spanning gaps in the musical experience of all but the most pertinacious music-lovers. But why not? There are countless such white spaces on our musical maps, and a systematic filling of them, with due notice and a settled mode of procedure, represents certainly for the present the best service that broadcasting can render to music.

EDWIN EVANS.

40	—Dance Music	Larry Thompson	Age 19	Unit, 1st	Religion
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100	—Dance Music <td></td> <td></td> <td></td> <td></td>				

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL BROADCASTS

Autumn, 1928.

The undermentioned pamphlets which are being published by correspondence in the afternoon hours are:

১৭। প্রকৃতি নীতিমালা ১৭। প্রকৃতি নীতিমালা

SCHOOL PAMPHLETS (Ready September 1)
SCHOOL SYLLABUS (Ready Now)

Our Miss. Journal A Year's Work
English & French Book Mon E. S. L.
Speech and Language Mr. A. Louis in
The Sea in Italy
Looking at History
Washington W. - 1929

And Barn
about Mary - nice il
Was the October 7th Rhine
The Why and Wherefore of Farming A B C
Around the World Catholic Mission
Ereast Young and other stories
Special Terms to attach on applications

ORDER FORM SCHOOL PAMPHLETS

[illegible]

Name
 Address
 City

All applications must be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2, and marked Publications. Additional stamps and addresses may be written on a separate sheet of paper. Libretti and twelve 'Great Play' booklets can also be obtained from your regular newsagent or bookstall.

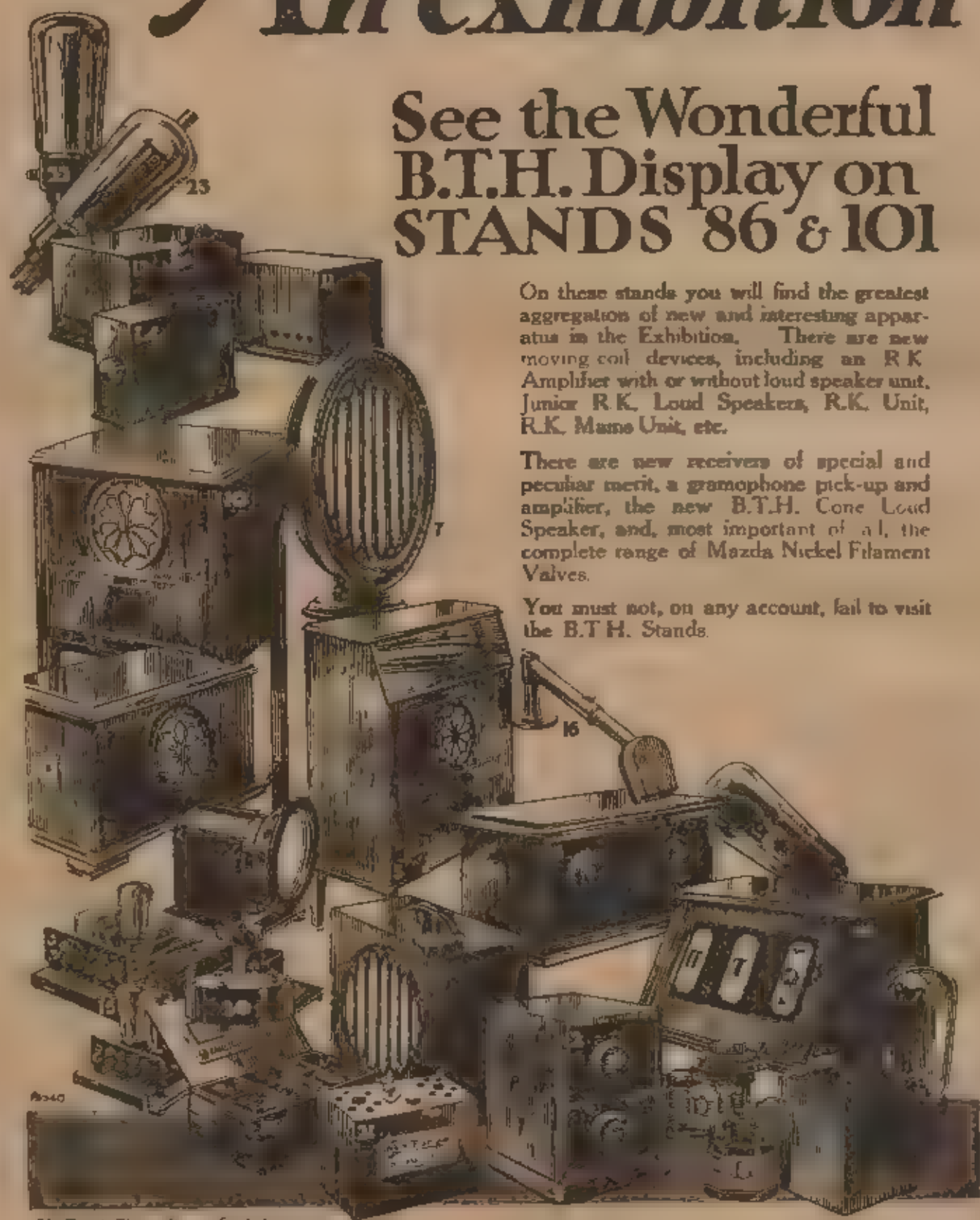
An exhibition

See the Wonderful B.T.H. Display on STANDS 86 & 101

On these stands you will find the greatest aggregation of new and interesting apparatus in the Exhibition. There are new moving coil devices, including an R.K. Amplifier with or without loud speaker unit, Junior R.K. Loud Speakers, R.K. Unit, R.K. Main Unit, etc.

There are new receivers of special and peculiar merit, a gramophone pick-up and amplifier, the new B.T.H. Cone Loud Speaker, and, most important of all, the complete range of Mazda Nickel Filament Valves.

You must not, on any account, fail to visit the B.T.H. Stands.



The B.T.H. Thermionic Holdings Co. Ltd.

in itself! **NEW B.T.H. PRODUCTS**

Below are given the titles of the new apparatus. Make a point of seeing and asking about these wonderful instruments.

1. Bigou Crystal Receiver.
2. Two Stage Receiver.
3. Three Stage Receiver.
4. Four Stage Receiver.
5. Five Stage De Luxe Receiver.
6. Portable Receiver.
7. Cone Loud Speaker.
8. R.K. Moving-coil Loud Speaker Unit.
9. Junior R.K. Loud Speaker (A.C. & D.C. models).
10. Senior R.K. Loud Speaker.
11. 5 m.a. H.T. Battery Eliminator.
12. 10 m.a. H.T. Battery Eliminator.
13. R.K. H.T. Battery Eliminator (A.C. & D.C. models.)
14. Pick-up Amplifier, Scratch Filter and Volume Control.
15. R.K. Amplifier (without R.K. unit.)
16. Pick-up and Tone Arm.
17. Constructor's Kit.
18. Two Stage Unit.
19. Variable Condensers.
20. Flexible Aerial Unit.
21. Trickle Charger.
22. Two Stage Valve.
23. Screen Grid Valve.

The Complete Range of MAZDA NICKEL FILAMENT VALVES

Valve	Heater	Grid	Screen	Plate
TWO VOLTS				
A 100	2	14	14	250
H.F. 100	2	14	14	250
R 100	2	14	14	250
T.P. 100	2	14	14	250
P 100	2	14	14	250
FOUR VOLTS				
C.P. 400	4	14	14	250
T.P. 400	4	14	14	250
R.C. 400	4	14	14	250
L.P. 400	4	14	14	250
P 400	4	14	14	250
SIX VOLTS				
P 600	6	14	14	250
H.F. 600	6	14	14	250
R 600	6	14	14	250
L.P. 600	6	14	14	250
P 600	6	14	14	250
P.N. 600	6	14	14	250

Table gives the heater, grid, screen and plate voltages for the valves. The heater voltage is given in volts and the plate voltage in volts. For example, L.P. 400 means 400 volt plate and 400 volt heater. The heater current is given in amperes.



FELLOWS WIRELESS.

WHENEVER YOU SEE A FELLOWS ADVERTISEMENT; OR A ROOM; WHENEVER YOU CONSIDER BUYING A WIRELESS SET, VALVES, BATTERIES, LOUD SPEAKER, OR ANY OTHER WIRELESS GOODS, REMEMBER THESE 4 FACTS.

- 1 FELLOWS WIRELESS is all British. It is the largest wireless manufacturing firm in the country. Its factories cover more than 10 acres.
 - 2 FELLOWS WIRELESS have been in the wireless industry for many years. Their experience goes back far beyond the days of broadcasting.
 - 3 FELLOWS WIRELESS were the first to attack the high prices that made wireless sets and components a luxury for the wealthy. More than any other firm in the country they have brought down to a fair level the prices of sets, valves, batteries and components.
 - 4 FELLOWS WIRELESS products are all British made of British materials. They are not always the cheapest—but they are always as cheap as a high standard of quality and a guarantee of lasting satisfaction will allow.
- WHEN YOU BUY FELLOWS WIRELESS PRODUCTS YOU BUY BRITISH, YOU BUY THE BEST, AND YOU SAVE MANY POUNDS IN DOING SO.

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poration Street
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ISLE OF WIGHT "Seaside"
dale, The Cliff, Sandown
LEDS 64, Park Lane
LIVERPOOL 37, Montfields
MANCHESTER 33, John Dal-
rymple Street
NEWCASTLE 36, Grey Street
NORWICH 42, Exchange
Street
NOTTINGHAM 30, Bridle-
smith Gate
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The Fellows Manufacturing Co., Ltd., Park Royal, London, N.W. 10

A message

LITTLE GIANTS!



Cabinet Model

SMALL SETS
HAVE BEEN SOLD THAN
ANY OTHER SET IN
THE KINGDOM. LITTLE
GIANTS ARE NOT JUST
CHEAP SETS—THEY ARE
BRITAIN'S FINEST SETS.

RANGE Standard 100-500 meters,
covering all B.B.C. stations, includ-
ing 5C.B.

PURITY The most modern circuit
is employed, using anode bend
rectification, coupled with resistance
capacity low-frequency stages. This
is agreed by all expert opinion to
achieve the purest reproduction

CONTROLS There are only three.
One knob tunes in the station, a
second controls the volume, and the
third switches the set on or off

FINISH Little Giant Cabinet
Models as illustrated, are beautiful
pieces of furniture. Everything is
enclosed in the cabinet, and there
are no batteries, etc., lying about
unsightly outside.

FIXED PRICE Prices include every
accessory, and also free fixing in
your home by our expert.

	Standard	Portable	Table
Little Giant 2 Valve Table Model	£7 2 6	13 6	
3 Valve	£8 12 6	16 3	
4 Valve	£10 2 6	19 -	
2 Valve Cabinet	£8 12 6	16 3	
3 Valve	£10 2 6	19 -	
4 Valve	£11 12 6	22 -	
Portable 5 Valve Model	£19 12 6	36 6	

Order the set you want now by post or from any Fellows Branch

Catalogues. You will find full details of all our products in our two new and fully illustrated catalogues on **Sets and Accessories**. Send for your copies at once. If you are going to the Radio Exhibition, Olympia, visit our Stands Nos. 36, 37, 64, 65.

Our low prices, high quality, and variety of products will astound you.

to the British public!



"REGENERATOR"

**The H.T.
that won't
grow old!**

54 volts	—	—	Price	6/-
60 volts	—	—	Post 9d.	6/3
108 volts	—	—	Post 1/-	11/-
9 volt grid bias	—	—	Post 3d.	1/3

IN THIS H.T. BATTERY IMPROVED NOW BEYOND COMPARISON, INTERNAL RESISTANCE IS REDUCED TO THE ABSOLUTE MINIMUM. AGAIN AND AGAIN AFTER THE MOST EXHAUSTING PERIODS OF WORK IT WILL REGAIN ITS NORMAL STRENGTH.

SPRUNG ON CONNECTOR.—The old plug and socket connector has been superseded by a better method. The plug is now sprung over a metal plate connector. Perfect connection is thus made certain. No more loose plugs. No broken terminals.

NO SHORT CIRCUITING.—A raised top now covers the whole battery. Connections are made by pushing the plug through holes in the top over the plate terminals which are sunk. Thus no short circuiting is possible.

GRID BIAS.—No separate grid bias battery is needed, as this is provided in the existing battery.

PRICE.—The Regenerator is improved but the price remains the same—the lowest in the country for the finest battery.



LOUDEN VALVES

FOR FIVE YEARS LOUDEN VALVES HAVE BEEN FIGHTING HIGH PRICES. WE HAVE STRIVEN STEADILY TO GIVE A BETTER VALVE TO THE PUBLIC AND TO GIVE IT AT A LOW PRICE. HUNDREDS OF THOUSANDS WHO USE LOUDEN VALVES KNOW THAT WE HAVE SUCCEEDED.

HIGH VACUUM. The use of the latest type of hot mercury vapour pumps in the manufacture of Loudens, ensures a high vacuum and makes it impossible to get a soft valve.

GREAT EFFICIENCY. The electrodes are now so close together that a very high factor of efficiency is obtained—far greater than ever before.

TESTING. Every valve is put through searching tests for (1) characteristics, (2) leakage (a very common failing in valves), (3) emission.

BRITISH MANUFACTURE. We guarantee that every part of the Loudon Valve is produced in our own factory at Southall, Middlesex. Do not confuse Loudens with cheap imported valves.

Bright Emitters, 5.5v. — — — — — 3/6

Dull Emitters, 2, 4, 6v. — — — — — 6/6

Dull Emitter Power, 4 and 6v. — — — — — 8/-

Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection, L.F. 1 and 2 power or resistance capacity amplification. Power transformer or resistance capacity amplification. Price and particulars 1/- to 2/- 3/- 4/- 5/- 6/- 7/- 8/- 9/-

LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST AND LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE, SEND FOR FULL PARTICULARS, PRICES AND DESCRIPTIONS.

The Yellow Trickie Charge or A... make...
Price 47/6

The New Cone Loud Speaker combines...
Price 13/6

The Junior Loud Speaker is the popular...
Price 13/6

New mains Unit. This invaluable instrument...
Price 13/6

Besides all these we also supply all the usual wire...
Price 13/6



Mullard

THE MASTER VALVE

I NATIONAL RADIO EXHIBITION, OLYMPIA, SEPT. 22-29 **I**
STANDS 88, 89, 90, 97, 98, 99, 133

ADVT THE MULLARD WIRELESS SERVICE CO. MULLARD HOUSE, DENMARK STREET LONDON W.C.1.

LOOK FOR THESE NEW COMPONENTS AND OTHERS ON STANDS

56 & 73

National Radio Exhibition, Olympia, Sept. 22-29



Anti-mobo Resistance Capacity Coupler.
Type Z, 25/-; Type Y, 25/-;
Type X 25/-.

The R.I. & Varley Stands at the National Radio Exhibition will be the centre of attraction for every real wireless enthusiast. Practically every component you can possibly want whether it be for simple 2 valve sets, for highly selective multi valve sets, for eliminators, or for gramophone amplifiers—will be on show at Stands 56 and 73. We have more than 30 new ones this season, and it will be well worth your while to see them. If you are unable to come to the Exhibition, write for our new 1928 Catalogue, which gives full particulars.



Bi-duplex L.P. Intervalve
Transformer, 25/-



Universal Power Trans-
former for A.C. Valves
and Rectifier Valves
£2/7/6.



THE MARK OF

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The Most Famous Range of Radio Sets in the World . . .

Six Inexpensive, Thoroughly-dependable and Universally-popular BURNDEPT Instruments.

These wonderful Sets, together with the entire BURNDEPT range of instruments and accessories will be on view at the Radio Exhibition, Stand Nos. 112-113. *Come and see them!*



SCREENED FOUR.

1 The first ever built to make the finest possible use of the modern triode valve, the set which is completely re-entrant and re-entrant. With the instrument you can get 20 to 40 stations on the long waves and 70 to 100 on the short waves. It has a range of 20 to 20,000 metres and no need to change. Great selectivity. Very easy to use. Only two tuning dials. PRICE, including valves and Royalty. £29. 16. 0.



SCREENED ETHOPHONE.

2 A new BURNDEPT instrument of advanced design and thorough construction. It is a four-valve set, a three-valve set, comprising of a tuned circuit, a detector and transformer-coupled I.F. stage, using the "Periode" valve. Range 20 to 20,000 metres, covering 70 to 100 stations. Perfect sound reproduction. Clear and crisp, amplified at both high and low frequencies. Loudest with great selectivity. The loud speaker reproduction of any type of speaker may be used. All this can be done. PRICE, including valves and Royalty. £12. 7. 0.



SCREENED PORTABLE.

3 Will give excellent reproduction of radio programmes anywhere—indoors or out. The BURNDEPT Screened Portable is the latest advance yet made in portable radio sets. Range 20 to 20,000 metres, covering 70 to 100 stations. New and improved speaker gives clear tone and amplifies the work of the super power valve. Two dials and in wave lengths. Range 250-550 and 1,000-2,200 metres, covering 20 to 20,000 metres. Easy to operate. Easy to carry. Weighs 20 lbs. PRICE, complete in its leather or mahogany case, and including Royalty. £25. 15. 0.



SHORT WAVE RECEIVER.

4 For all short-wave broadcasting enthusiasts, this BURNDEPT instrument is the set. It is a four-valve set, at full and speaker's length and with unexcelled power of tone. It is the most powerful and best of the short wave lengths from American, Canadian and Australian stations. In England it has received without any difficulty 2FC Sydney and 3LO Melbourne—11,000 miles range! The quality of the reception is beyond criticism. PRICE, including valves, coils for 12-00 metres, and Royalty. £31. 13. 6.



EMPIRE SCREENED FOUR.

5 A BURNDEPT Super-Form. It is a four-valve set, at full and speaker's length and with unexcelled power of tone. It is the most powerful and best of the short wave lengths from American, Canadian and Australian stations. In England it has received without any difficulty 2FC Sydney and 3LO Melbourne—11,000 miles range! The quality of the reception is beyond criticism. PRICE, including valves, coils for 12-00 metres, and Royalty. £29. 16. 0.



ETHODYNE.

6 A new and improved set, the Ethodyne, is the best of the short wave lengths from American, Canadian and Australian stations. In England it has received without any difficulty 2FC Sydney and 3LO Melbourne—11,000 miles range! The quality of the reception is beyond criticism. PRICE, including valves, coils for 12-00 metres, and Royalty. £31. 13. 6.



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EVERYTHING

The
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ELECTRICAL

Olympia to see "TENACIOUS COATING."

Osram Valves Stand will reveal this latest Scientific Discovery.

Better Radio for All!

All eyes and ears will be focussed on the Osram Stand at this year's Wireless Exhibition. For in spite of the fact that only one announcement of the improved 1925 Osram Valves with the "TENACIOUS COATING" has appeared, "TENACIOUS COATING" is already the talk of the wireless world.

This new scientific process of coating the filament definitely solves the long outstanding problem of volume deterioration, and it is the latest improved Osram Valves with the "TENACIOUS COATING" will be on view to the public.

Better Radio for all is now assured by this great Osram discovery because "TENACIOUS COATING" guarantees unbroken high quality of reproduction not only at the start but throughout the exceptionally long life of Osram valves. Wireless enthusiasts should on no account miss the Osram Valve Stand at Olympia. Those who doubt a lamp should lose no time in enquiring about the new Osram Valves with the "TENACIOUS COATING" by writing for Osram Wireless Guide (see below).



BADLY COATED FILAMENT

Reproduction from an unretouched photograph of part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap in the coating starts the valve at its full power, but the filament is so weak that it soon gives out, and the valve is almost certain to be found to be defective, either by peeling or by the valve then being shorted.

CHANGE

to the latest improved

Osram Valves

and

CHANGE for the Better!

See all the
latest in
the world
by all means
Do so



**OSRAM FILAMENT with
"TENACIOUS COATING"**

This unretouched reproduction shows the typical type of an OSRAM VALVE. Note the absolute evenness of the coating. There are no gaps, no coating flaking, so that the filament of the coating is maintained. This is the starting new discovery of the scientific process of "TENACIOUS COATING."

WRITE to the OSRAM VALVE STAND, 25, 29, 46, 47, & 225, OLYMPIA, LONDON, W.C.2. For a full and complete information, send a postcard to the OSRAM VALVE STAND, 25, 29, 46, 47, & 225, OLYMPIA, LONDON, W.C.2. For a full and complete information, send a postcard to the OSRAM VALVE STAND, 25, 29, 46, 47, & 225, OLYMPIA, LONDON, W.C.2.

Come and learn more about "TENACIOUS COATING" at Osram Stand Nos. 25, 29, 46, 47, & 225, OLYMPIA

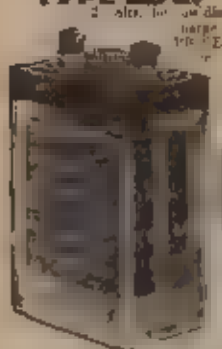
Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.



BRED LIKE A SPARTAN TO ENDURE

Weaklings were killed in childhood, among the Spartans of ancient Greece. Here was a nation bred to grim prowess . . . stark endurance. No Spartan ever flinched. How like these Sparta accumulators—designed to meet even harsh misuse with a smooth surge of unflinching power. Steadfast! Invincible! Unique in their perfect chemical balance. Whatever type you need, get an enduring Sparta. They last twice as long—yet cost the same. The Government uses them . . .

TYPE LDG.



THE NEW MHG.

10-11 1000 milliamph hrs
This splendid pair of workman ship, just introduced, will be a great boon to listeners. PRN 6.5.



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RADIO
OLYMPIA
STAND 158

SPARTA

the battery that never flinches

BEAUTIFUL TONE

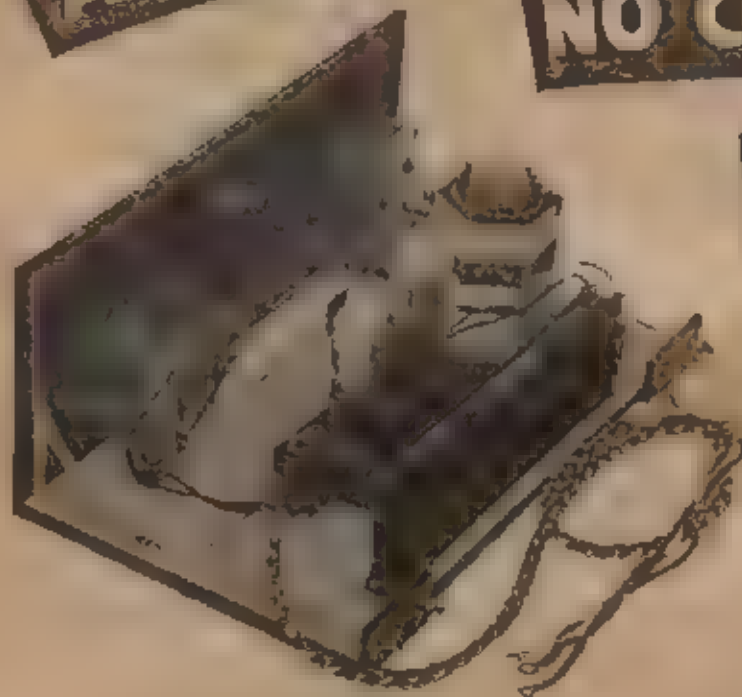
ALTERNATIVE PROGRAMMES

NO COIL CHANGING

EASILY MADE

LOW COST

**FULL
SIZE
PAPER
MODEL**



TWO CIRCUITS

Nothing like the 1929 R.C. Threesome Circuits have ever been produced before—two 3-Valve Wireless Receiving Sets as good as the most expensive!

You, who want PURITY OF TONE first and foremost—of course with several foreign Stations now and then—build the Edison Resistance Capacity Coupled Circuit No. R.3.

INSTANT STATIONS and VOLUME are more important to you than Purity of Tone then build the Edison Circuit No. R.3T incorporating Transformer Coupling in the last stage.

Send the Coupon below for Free Instruction Book and Full-size Paper Model showing the exact wiring to be made, and the positions of the various components.

With these you cannot go wrong, and the set can be so easily and quickly made that the whole of your wireless installation can be fixed in one evening. No soldering.

COUPON

To The EDISON SWAN ELECTRIC Co., Ltd.,
(Publicity Dept.), 123/5, Queen Victoria Street,
London, E.C.4.

Please send FREE Paper Model and Instruction Book as selected.

Name

Address

R 3	
R 3T	

Please cross in one of the boxes.

These circuits are specially designed for the famous Edison valves HF2,0, 1 F 210, RC2 and PL 215.

EDISON SWAN

R.C. THREESOME 1929 CIRCUITS.

Make a point of inspecting the R.C. Threesome and the range of new Edison Low Temperature Valves at Olmstead 43, Mark Hall.

AS GOOD AS AN ORCHESTRA FOR DANCING AND PARTIES

HEAR THEM AT THE
RADIO EXHIBITION
STANDS 21 & 22

THE NEW M.P.A. RECEIVERS
WITH UNPARALLELED
PURITY OF TONE AND
FULLNESS OF VOLUME

M.P.A.

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THE "ETHRATROPE" ALL ELECTRIC RADIO - GRAMOPHONE

At the touch of a switch, either a first-class
quality radio receiver, or alternatively a
vibrant and electrical gramophone
giving you a choice of either as good as an
orchestra. For immense volume with purity,
and as an addition equal. On the other hand,
the music can be regulated down to less than
audible gramophone volume. It is ideal for
public and private occasions and for Hotel,
Cinema and Theatre use.

Standard Model, complete in-
cluding all Royalties and ready
to operate - 135 guineas

Super Power Model, fitted with
world's most powerful gramophone
turntable - from 200 guineas



THE "OCTRODA" 3-ELECTRODE SELF CONTAINED SET

This remarkable new receiver will give 3 stations
anywhere at full loud speaker
strength. The instruments are of the highest
quality and the very latest in design. A
disappearing handle at the top of the set
allows it to be transported anywhere.

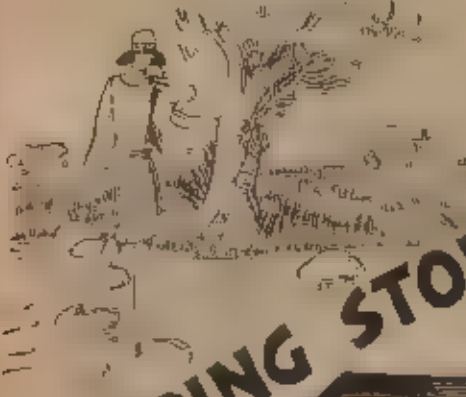
Price in Oak - 12 guineas
Price in Mahogany de Luxe
Model fitted with auto energising
moving coil - 15 guineas

If fitted with double capacity
100 volt 1.7 Bar dry 9 volt
grid bias Battery and Long Life
A. cumulator

2 guineas extra in each case
Marcus Royalties additional in each case.



STEPPING STONES TO SILENT SATISFACTION



MODEL D.C. 16
For Direct Current
Price £1 15 0



MODEL A.C. 36
Incor. Westinghouse
Atlas Receiver For
Alternating Current
Price £8 15 0
including Royalty.



MODEL D.C. 18
For Direct Current
Price £1 17 6



Silence is Golden but
current is cheap. "Atlas"
Models use so little that
the Meter scarcely moves.

Hi!

No. 161

This is the first Stand to visit
at Radio Exhibition, Olympia,
September 22 to 29



"ATLAS" MAINS UNITS

Spool up more money on dry Batteries. We offer you an Atlas "E" unit
inverter for D.C. or A.C. Current. British made down to the last screw.
1/- per year for Electricity. No Valves or Replacements of any kind.
Constant current by a touch of the switch. A B.T. trouble abolished
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Install an "Atlas" and forget it.

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THE MOST SIMPLE & ECONOMICAL WIRELESS SET YET DESIGNED



No fixing—no wires—no aerial—no earth—everything is inside the new Lotus Set, even the loud speaker. It is the latest triumph for efficiency and simplicity. The merest novice can understand it.

The new Lotus Set uses the new Mullard Pentone and Screened Valves, each of which gives results equal to two ordinary valves. You get more stations than with any ordinary 5-valve set, and at 3-valve consumption. Batteries last considerably longer.

And no matter how near you are to your local station, the Lotus Set cuts it out when you wish. There is no set more selective.

Prices:

Lotus Transportable Model in oak, or Portable Model in real hide case, 30 gns. cash, or £4 down and 11 monthly payments of £2 12s. 6d.

Transportable Model in walnut or mahogany, 31 gns. cash, or £4 down and 11 monthly payments of £2 14s. 6d.

For the Home

Choose a beautiful Lotus Transportable Model in oak walnut, or mahogany, to match your furniture.

For Outdoors

Choose the same wonderful set, ready to take where you will in real hide case. Just open the lid turn the dials and you can enjoy to the full equal to any portable gramophone.

The Lotus Booklet

gives full descriptions of appearance, size and capabilities of set. It comes FREE by return on receipt of this coupon.

Send for
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LOTUS PORTABLE SETS

Made by the makers of Lotus Components.

To Garnett, Whiteley & Co., Ltd., Lotus Works, Broadgreen Road, Liverpool.

I should like a copy of the new Lotus Booklet which tells me all about the LOTUS PORTABLE SETS

Name

Address

R T 1, 21/9

A Loud Speaker for 16/-

built by
yourself



The Brown C.T.S. Unit makes a Loud Speaker easy to build and easy to buy. Though the price is only sixteen shillings there is a complete set of parts for either a horn or cone type model. You can build it yourself—the instructions given and the quality of the Brown Unit supplied ensure your success.

Supplied by all first-class
radio stores.

The
Brown

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Adm. of The General Electric Co. Ltd. Magnet House, Kingsway, London W.C.2

THE NEW

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MOVING COIL SPEAKERS AND UNITS

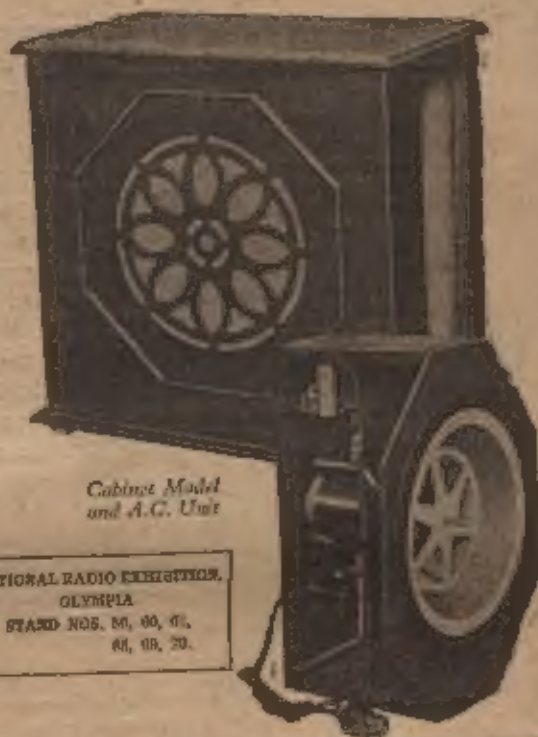
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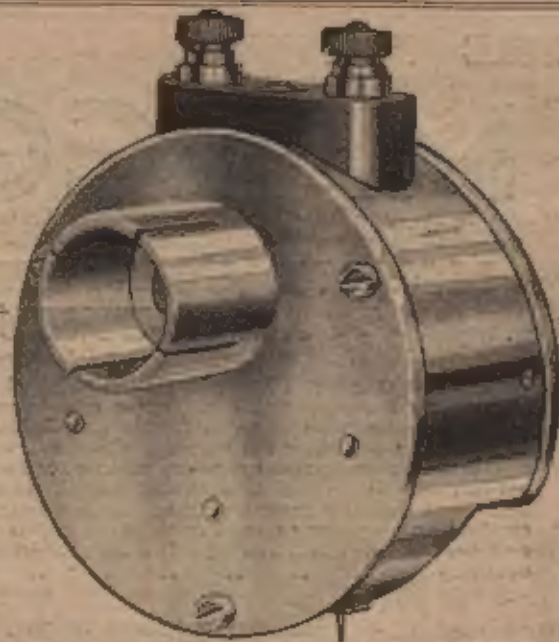
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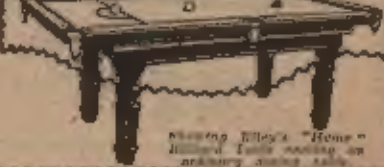
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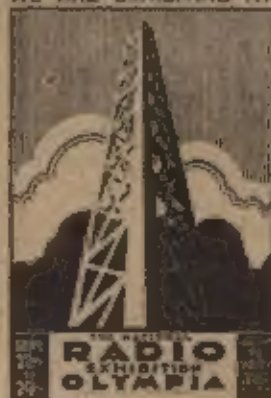
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