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EVERY FRIDAY.

Two Pence.

OFFICIAL  
PROGRAMMES  
OF  
THE BRITISH  
BROADCASTING  
COMPANY.

For the Week Commencing  
SUNDAY, FEBRUARY 3rd.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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WHAT'S IN THE AIR?

Ancient Wit and Wireless Wisdom

By J. C. W. REITH, Managing Director of the B.B.C.

"EACH man for himself, and the devil take the hindmost." The more one helps oneself to plum pudding, the less there is left for the rest of the family. It is the same with almost all the "good things" of this earth. Money, land, houses, even food and clothes; these are limited in quantity, and when the first comers, or the best fighters, or the hardest workers, or the cleverest have helped themselves, those who come after are apt to go short or do without.

Wireless is an amazing exception to the above. One may have an insatiable appetite for wireless. One may fill oneself with concerts, lectures, news, children's hours, and so on. But no one can corner them. One may sit every evening in the vicinity of the loud speaker, or glued to the headphones, scowling at anyone who speaks above a whisper, smiling expansively every now and again at the carpet; one may induce similar employment in others, even scatter the infection broadcast till all the neighbours and acquaintances do likewise. But—

(Those asterisks were necessary there.) But such gluttony for wireless will not make any difference in the amount of audible treasure still available for others; no, not if a hundred million be listening.

I think this point is interesting. It is an apparent reversal of the universal law: "The more I take, the less is left for you"—the legacy of the hindmost to the devil.

Is there something more in it still? The influence of wireless generally is being much talked of nowadays. Can it also be the exponent to millions of people of new views of life, new possibilities in human relationships? Is it

destined to be an effective teacher to the human race of the revolutionary truth that in the sphere of the things which are best—and music is among these—there is no shortage, nor ever can be? That no matter how much any individual takes there is no diminution of the total?

In these highest spheres there would appear to be an astounding abundance. In our daily round we are always coming against shortages. Shortage of work, of houses, of food, of money. Elsewhere infinity of light and of all things which are lovely and satisfying to eye and ear, to mind and heart.

Which thing may be a sort of parable. Quite a lot of the bother we endure may be caused by adherence to the maxim with which I began. May not wireless with its wonders and its prodigality of supply lead to the consideration of another sort of spirit for all our affairs, something in the line of:—

"A man there was, though some did count him mad,  
The more he gave away, the more he had"?

I believe it does. Anyhow, there is an opening for somebody to pursue a course of philosophic inquiry in the matter. Here we deal with it as plain men, who, however, cannot help being immensely impressed with the possibilities of wireless as an exponent and illustrator of those great and broad truths on which are based the hopes for the welfare and progress of humanity.

It seems at least to show this: that mankind is a unity, and that the mighty heritage, material, moral, and spiritual, if meant for the good of any, is meant for the good of all. I

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# The Weaver Poet of Paisley.

## The Story of "Jessie, the Flow'r o' Dunblane." By A. B. Cooper.

SHELLEY tells us that "our sweetest songs are those that tell of saddest thoughts," and it is certainly true that many of our sweetest songs are associated with sad circumstances. Perhaps in this see-saw of life it is inevitable that it should be so, yet it remains remarkable that so many women immortalized in song should have seemed to care much less for the singer than the world cares for the song itself, and very often bestowed their love elsewhere. It was not otherwise with Robert Tannahill and his "Jessie."

Paisley is proud of Tannahill. The town celebrated the centenary of his birth exactly fifty years ago with great distinction, and probably the majority of its natives consider the best sight in the place to be the gentle poet's statue. Tannahill died on May 17th, 1810, and in this year of 1924 his fame rests on three or four songs, of which "Jessie, the Flow'r o' Dunblane," is perhaps the best.

### "JESSIE, THE FLOW'R O' DUNBLANE."

The sun has gaen down o'er the lofty Ben Lomond,  
And left the red clouds to preside o'er the scene,  
While lonely I stray in the calm summer gloaming,  
To muse on sweet Jessie, the flow'r o' Dunblane.

How sweet is the brier, wi' its soft faulding blossom!  
And sweet is the birk wi' its mantle o' green;  
Yet sweeter and fairer, and dear to this bosom,  
Is lovely young Jessie, the flow'r o' Dunblane.

How lost were my days till I met wi' my Jessie;  
The sports o' the city seem'd foolish and vain;  
I ne'er saw a nymph I would ca' my dear lassie,  
Till charmed wi' sweet Jessie, the flow'r o' Dunblane.

Though mine were the station o' loftiest grandeur,  
Amidst its profusion I'd languish in pain,  
And reckon as naething the height o' its splendour  
If wanting sweet Jessie, the flow'r o' Dunblane.

As Burns was a ploughman and small farmer, Tannahill was a weaver, and almost all his verses were composed to the click-clack of the shuttle. He had a deal board fixed to his loom-post, and on this lay paper and quill, together with a well-secured ink-bottle, that the poet-weaver might make permanent the stanzas he composed and memorized as he worked.

On the same board often lay a flute, and in the intervals of work he amused himself by hunting up old melodies to which to wed new words, and playing them, for his flute was his great hobby and amusement. For a time he and his brother migrated to Lancashire, the latter settling in Preston and the former in Bolton; but both returned eventually to Paisley. Tannahill seems to have had but one love affair, the object of which his chief biographer, David Semple, names as Janet Tennant,

a native of Dunblane, Perthshire, most of whose life seems to have been spent in Paisley.

Janet Tennant was a little older than her lover, and, perhaps finding him too well content with courtship and little inclined to speak of marriage, she showed favour for another suitor. She would have returned to Tannahill at a word, probably, but the proud and sensitive poet would not speak it, and bade her farewell in indignant rhymes. She died in 1833.

### The Final Tragedy.

In 1807 Tannahill published by subscription his "Songs and Poems," and though thereby he gained great popularity and a fame which extended even to London, yet the monetary return for his literary labours was very small, and the gentle, diffident, despondent man seems to have felt a sense of disappointment and neglect.

His letters and his conversation became more and more charged with melancholy. He speaks, for instance, of "the insupportable misery of life." During a short visit to Glasgow he showed unmistakable signs of mental derangement. A friend saw him back to Paisley and apprised his married brothers of his state. Three of them stayed with him until he seemed asleep and settled for the night, and then went to their respective homes.

That was about ten o'clock. About midnight one of them was passing the house, saw the door open, went in to investigate, found the poet's bed empty, and gave the alarm. A little later poor Tannahill's coat was found on the canal bridge. He had gone the way of the lad who "perished in his prime," Chatterton, and died by his own hand.

# A Provençal Bull-Fight.

## A Talk from Newcastle, by E. Akhurst.

SOME eighty miles north-west of Marseilles lies the little town of Nimes, famous in Roman times as one of the Baths of the Empire; but now visited by the tourist for a few hours only. The Arena dominates the town, all roads lead to it, as they did in Roman days.

Unlike the Coliseum, the Arena at Nimes is still used for its original purpose. There, seated on the same stone benches which their Roman ancestors once used, the Nimois go to see a cinema production, to hear a band, to see a theatrical troupe, or a Provençal bullfight.

### Man Against Beast.

It is no blood-curdling spectacle, but yet is a thrilling contest of man against beast, with the odds slightly in favour of the latter. The bull, whose horns are padded, wears attached to a string tied between them and hanging down his forehead, a cockade of tri-colour ribbon; and when he is turned loose in the Arena, the men strive to grab this cockade; the winner receiving a money prize varying in value with the experience of the bull.

The spectacle of a Provençal bull-fight once seen is never forgotten. The ancient Arena, ruined in parts seems to swallow the entire population of the city.

In a special box opposite the entrance through which the bull appears sits the president of the games with his heralds and trumpeters, and above him and on either hand are the masses of the spectators.

## What's in the Air?

(Continued from the previous page.)

say that broadcasting illustrates this, but more than most other great modern scientific inventions, it goes a powerful long way towards getting the truth realized.

\* \* \* \* \*

Not only does it send "broadcast" into the air which is universal the things which can edify, enlighten, and entertain, so that all and any may receive without stint and without let or hindrance whatever; it does, or can do, more. Wireless can cast a girdle round the earth; it can bind nations together with bands which are all the stronger because they are invisible.

\* \* \* \* \*

And as it sends out the things which tend to our personal peace, so it may also come to the aid of the peace which is sought internationally.

\* \* \* \* \*

But not even personal peace can be found if people oscillate. From such, and from all spark stations, harmonics, and heterodynes—may the Post Office, the Radio Societies, and the Chief Engineer deliver us!

\* \* \* \* \*

The functions of the recently constituted Broadcasting Advisory Board are not yet defined, but the Board is to act in any advisory capacity to the Postmaster-General. It consists of representatives from the Post Office, the Press, the Radio Society of Great Britain, Wireless Manufacturers, the Entertainment Industries, and the B.B.C. Sir Frederick Sykes is Chairman, and there are two other members. The Board will presumably deal specially with questions affecting fresh developments.

Around the Arena is a solid wooden fence some five feet high with a step on the inside, to enable the hard-pressed bull-fighter to leap it easily. Behind this fence or walking about in the Arena are the men who are competing for the prizes.

### Snatching the Ribbon.

A loud blast from the trumpeter, and the doors opposite the president open and the bull trots out. He stands for a moment, seeming to bow to the applause, then the moving figure of one of his enemies catches his eye, and, head down, tail up, he races across the sand. But his victim is too quick; he has reached the barrier and leaped it, and the disappointed bull shakes his head and turns to look for a fresh enemy. He has not far to seek, they are all round him, each man striving to get into such a favourable position that, when the bull charges, he can side-step and, as the animal flashes past, can, with a swift movement of his left hand, snatch the coveted trophy.

Now the Arena is clear, for the bull has chased all his assailants to the barrier; now he stands for a moment pawing the sand while his enemies advance from all quarters. He charges again, but this time he has met his match; his victim stands and waits, then, just as it seems as if the bull and man must meet, the man jumps aside, his left hand comes up clear between the horns and, as he gets away, he waves the red, white, and blue ribbon triumphantly.

## Man Who Made Morse.

**\*Inventor of a Famous Signalling System.**

ALL listeners are familiar with the scratch-scratch of the Morse code, but how many of them know anything of its inventor?

The man who made Morse was an American, Samuel Morse, who was born in the year 1791. He began his career as an artist, and having finished his education at Yale University, he came to England to study painting. He won, among other distinctions, a gold medal for his first effort in sculpture. Later, he returned to America and became Professor of Arts at New York University.

### A Struggle with Poverty.

But apart from art, he was keenly interested in chemistry, particularly electrical chemistry, in which he made many experiments. While on a voyage across the Atlantic, he was attracted by the clumsy methods of signalling in use at that time, and this turned his thoughts in the direction in which he afterwards found fame. He invented a system of magnetic telegraphy in which the message was spelt out in the well-known dots and dashes of the modern Morse Code.

He exhibited this invention to the American Congress and tried in vain to patent his invention in England. Success did not come to him, and for a long time he struggled against poverty. When he had lost all hope, the tide turned in his favour with startling suddenness. At midnight, in the last seconds of the session, Congress voted 30,000 dollars for an experimental telegraph line between Baltimore and Washington.

After this, life became one long triumph for Samuel Morse. His system was adopted in practically every civilized country in the world. Honours, both at home and abroad, were showered upon him. The French Emperor was instrumental in arranging an international present of 400,000 francs, and a bronze statue was erected to him in New York.

### BROADCAST EXPERIMENTS AT HIGH ALTITUDES.

MR. WILLIAM LE QUEUX has, with Mr. Max Amstutz, a Swiss wireless expert, been making a series of interesting experiments in receiving British broadcasting at high altitudes in the Alps during the past month. He set up a station at Mürren, at a height of 5,800 feet, in the Bernese Oberland, and upon a seventy-foot twin aerial thirty-five feet above the ground met with a lot of interesting phenomena—especially atmospheric! The set used was a three-valve Telefunken one, the "earth" being to rock. The results showed that in hours of daylight, or even twilight, British stations could not be received clearly by any device or amplification available. But in complete darkness, and more especially in the hour before "closing down," reception was quite as clear as though the set had been within five miles of London.

### From the Savoy to the Alps.

Of all the British broadcasting stations, that of Bournemouth gave best results. Next to it came Aberdeen, London third, Newcastle fourth, and Cardiff fifth. Special tests were made with Bournemouth, and one night the Savoy Orchestra relayed to that station could be heard in the dead silence of the Alpine night almost all over the winter sports village of Mürren.

## Laughter in Parliament.

A Talk from London, by R. D. S. McMillan.

[Mr. McMillan is the Assistant Editor of "Tit-Bits."]

WE often hear Parliament referred to as the comedy at Westminster. There is a certain amount of truth in this, for though Macaulay once declared it to be "the most difficult audience in the world," it is also at times the most foolish. Take an M.P. aside and try to make him laugh. It might be a very hard task indeed. But put 400 M.P.'s together in the Commons, and it is apparently the easiest thing imaginable to tickle their risible faculties.

Let me give you instances. If an M.P. knocks his hat off accidentally, the House will go into convulsions of laughter. When members are amused at such an incident you may imagine what happens when some luckless colleague sits down on his hat.

### The Sleeper Awakened.

But the real treat for our politicians is when some fiery orator, gesturing wildly, brings his fist sweeping down upon the head of some unsuspecting—perhaps slumbering—colleague on the bench below. You can imagine the feelings of the slumberer, awakened by a rousing thump on the head.

Practical jokes are not unknown at St. Stephen's. It is recorded that a certain M.P. fell asleep in his seat, a not uncommon happening, as you may guess. While he slumbered, some practical joker tied his bootlaces together, and when the member awoke and attempted to walk away, he tripped and fell, and lay prostrate.

### M.P.'s Vanished Boots.

A somewhat similar trick was once played upon another sleeper in the Commons. He had retired for a rest, having dined and wine rather well. To add to his comfort, he took off his boots. While he slept, some wag removed his

footwear. The sleeper eventually awoke considerably refreshed, but judge of his surprise when he discovered that his boots were not in the place in which he had put them. Not only that: they were not to be found.

He began to search, and the other M.P.'s, most of whom had by this time been informed of the joke, were treated to the spectacle of the luckless member seeking in every nook and cranny for his missing boots. At last the searcher gave up the quest. He returned to the place where he had slept, and was there astonished to find his boots in the exact position in which he had left them.

It is said that one of the funniest remarks ever made in Parliament was that of an Irish member who was promoting a measure called the Removal of Offensive Matters Bill. Another politician opposed the Bill, and getting to his feet, declared: "I object to the measure, this Removal of Offensive Matters Bill." The Irish member drew himself to his full height, and then calmly replied: "Excuse me, but I assure you that nothing personal is intended."

### It Wasn't Lloyd George.

Mr. Lloyd George is credited with having told an excellent story in the Commons once, concerning a period when he was exceedingly unpopular. A man was being presented with a testimonial for having saved someone from drowning. The hero declared: "Really, I have done very little to deserve this reward. I saw the man struggling in the water. So I jumped in, swam out to him, and turning him over to make sure it wasn't Mr. Lloyd George, I pulled him ashore."

The following story, by the way, is told about Mr. Lloyd George, but I honestly believe it is a libel upon everyone concerned, particularly Mrs. Lloyd George. A clergyman called at Chequers while the ex-Premier was still in office, and talked to Mrs. Lloyd George, while waiting for the Premier, who was still upstairs. It was during the Irish troubles, and the clergyman lamented the terrible state of affairs in the distressed country, but added consolingly: "Still, there is One above us who will set all right." "Yes, that is so," Mrs. Lloyd George replied. "He will be down in a minute."

### A Match for the Bishop.

You will usually hear the best Parliamentary stories in the lobbies of the House of Commons, and it was there that I heard one of the best anecdotes about the ex-Premier. It was at an election in Wales, and Mr. Lloyd George was introduced thus: "I have to introduce to you to-night the Member for Carnarvon Boroughs. He has come here to reply to what the Bishop said the other night. In my opinion, gentlemen, the Bishop is one of the biggest liars in creation, but, we have a match for him to-night!"

Irish "bulls" are the most common cause of laughter in Parliament. One day an Irish member said: "Mr. Speaker, sir, an hon. gentleman who sits behind me is laughing in my face."

In conclusion, I think the most appropriate story to tell is that concerning a speech made in the Commons by an M.P. for Bath. He had spoken at considerable length, and at last remarked: "Well, like Lady Godiva approaching the end of her journey, I am nearing my close."



"An' I sez to 'er, I sez, 'Mrs. Brown, all this wireless business ain't doin' yer son any good. 'E's turnin' into a proper wireless insect.'"

# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## Thought They Were Catching.



MISS SYBIL GORDON.

POPULAR with Manchester listeners, Miss Sybil Gordon is known as a mezzo-soprano, although she can sing all soprano airs with ease.

In proof of the ignorance about wireless that prevails, Miss Gordon tells a good story. A mother returned home and found her eldest boy, Tommy, aged nine, in tears.

"What's the matter?" she asked the nurse. "Well, mum," was the reply, "he was asked out to Mrs. So-and-so's wireless party; but I would not let him go because I heard they have atmospherics there, and I wasn't certain whether Master Tommy had had them before or not."

## Obedying Instructions.

ANOTHER of Miss Gordon's stories is about two young girls who were novices in the art of driving. They hired a pony and trap, and were told by the owner that, although the pony was perfectly quiet, they must be careful to keep the rein off his tail.

"We won't forget," they said. When they got back after their drive, the owner asked them how they had got on. "Splendidly!" they cried, "We had a sharp shower, but we took it in turn to hold the umbrella over the pony's tail, and kept the rain off all the time!"

## The "Tommies" Lullaby.

WITH Russian music so much to the fore at present, it is interesting to note that Mr. R. S. Mouat, the leader of the Bournemouth Wireless Orchestra, once had an interesting experience.

During the war, he served in the North Russian Relief Force, and he tells me that he was billeted with a Russian family where the woman of the house sang her baby to sleep with a Russian Folk Song which the famous composer Rimski-Korsakov used as one of the themes in his *Scheherazade*.

The mother had for accompaniment a chorus of lusty British "Tommies," and although they made enough noise to wake the dead, the baby went to sleep!

## Then Auntie Left the Theatre.



MR. RUTLAND OSBORNE.

ONE of the best anecdotes that Mr. Rutland Osborne, who is amusing listeners at Bournemouth by his songs and stories at the piano, tells is the following: "Once at a pantomime I found myself sitting next to a middle-aged spinster of the severest type. She was accompanied by two little girls, aged about five and six respectively. During the performance, a

danceuse occupied the stage with a remarkable exhibition of high kicking. The little girls gazed spell-bound, while the spinster's expression became grimmer and grimmer.

"Suddenly, after a more than usually high kick, a shrill voice asked: 'Auntie, could you do that?'"

## The Concert that Didn't Come Off.

AN authority on literature and elocution is Mr. Augustus Beddie, who gave readings at Glasgow Station on "Burns Night." He is a well-known lecturer in Scotland and is a past President of the Ninety Burns Club.

"I remember on one occasion," relates Mr. Beddie, "being asked to recite at a boy's choir treat at one of the big Edinburgh cathedrals.

"We were all prepared to give of our best—but alas! 'there is many a slip.'"

"The first item was a selection on the organ, which was driven by hydraulic power, and the organist, on turning on the water, had screwed the top right off the valve, which was 1½ in. off the main; so, instead of organ-playing, we had fountain-playing with a vengeance.

"Several of the bolder spirits made a rush forward and attempted to screw the top on again, only to be driven back, drenched and defeated.

"Before long, the floor was ankle deep in water, and the company waded out with damp feet and damper spirits, and so ended the hope of budding artistes for that night."

## He Wanted His Money's Worth.



MR. JOHN COLLETT.

A TENOR who is well known at London Station, Mr. John Collett, has sung at the Queen's Hall Promenade concerts, the Crystal Palace, the Hallé concerts in Manchester, and for nearly all the principal choral societies in England.

Mr. Collett once appeared at a concert given to the employees of a Lancashire man in honour of the coming of age of his son. The giver of the concert was wealthy but uneducated—especially where music was concerned. He had engaged a first-class orchestra, whose playing he listened to intently. Noticing that the cornet had been silent during the greater part of one of the selections, and thinking that he was not getting his money's worth, he indignantly approached the player of that instrument and demanded to know the reason of his silence.

The musician pointed out to him that he had forty bars "tacet," and that, therefore, he was not supposed to play during the time he had been idle.

"'Tacet' be hanged!" cried the irate profiteer. "I pay thee for blowing, not for 'tacet'ing'!"

## Not in the Programme.

IT is not often, when anything goes wrong at an entertainment, that an artiste is helped by a member of the audience, but such was once the experience of Miss Rita Sharpe, the cellist, who broadcasts from London.

"I was in the most solemn part of a piece of music, when laughter would have been fatal," she relates. "Along the front of the platform were several large ferns, and, unfortunately, my bow touched one of these and distracted me very much.

"Noticing my annoyance, an old woman in the front row of the audience rose from her seat, fetched a chair, stood on it, and calmly lifted the big fern down on to the floor!

"Although this was a great help, I proceeded with my solo with an effort."

## A Test that Failed.



MR. JAMES WORSLEY.

A FAVOURITE with listeners in the North is Mr. James Worsley, the entertainer in Lancashire dialect. He is an enthusiastic listener himself, and he never tires of trying to interest other people in the wonders of broadcasting. Apropos of this, he tells me that there was one occasion when he failed in his attempt.

"An old friend of mine who lives among the hills," he says, "had never listened and always showed contempt for the marvels of wireless.

"Determined to convince him, I invited him to my house to hear a concert broadcast from Manchester. When he arrived, I sat down before my new crystal set and said: 'We shan't be long now before I make you believe in wireless.'"

"I looked as proud as a small boy with his first set, but no sound came! My friend kept adding to my consternation, by saying: 'Didn't I tell you there was nothing in it?'"

"After waiting in vain for another hour for something to happen, he jumped up and exclaimed: 'You mustn't think that you can fool me. Good-night!'"

"After he had gone," concludes Mr. Worsley, "I found, to my disgust, that I had failed to adjust the 'phones to the terminals."

## A Slight Misunderstanding.

AMONG the best of musical quartettes is that of Miss Wilton Ainsley, which broadcasts from Bournemouth. Miss Ainsley comes of a musical family, her father being a Professor of Music in London.

"It is always my desire to please my hearers," says Miss Ainsley; "but on one occasion I was much misunderstood. So a member of one of my audiences I put the question: 'Would you like some Scotch or Irish?'—meaning, of course, musical items.

"'Thank you!' she snapped. 'I take neither!'"

## What Puzzled Her.



MISS GWLADYS NAIISH.

LIKE so many other vocalists, Miss Gwladys Naish, who sings at London Station, is a native of Wales. One of her favourite songs is the famous "Queen of the Night" song, from *The Magic Flute* which reaches to F in alt. Miss Naish tells an amusing story of a child's idea of wireless.

"One day," she says, "I remarked to a little girl that she would soon hear her mother singing through the ear 'phones.

"She looked puzzled, but said nothing until some time later when, looking at the receiving-set, she exclaimed: 'But how will mummy get out of the box again?'"

THE party were listening on a special programme night:

"It seems faint" suggested father, jabbing the crystal.

"But think of the extra people who must be listening to-night," commented a visitor.

# Our Transmitter—Your Receiver.

By P. P. Eckersley, Chief Engineer of the B.B.C.

If you will read, mark, learn and inwardly digest the following, you will be doing the art of broadcast some considerable good.

Broadcasting relies on two main functions: one is transmitting, the other receiving, and it probably is more blessed to send than to receive.

To tell you that your receiver is lamentably behind the transmitter is difficult, considering my position; but truth compels me to utter what at first sight may savour of vainglory.

Let me, in as simple language as I can, tell you the basic facts of broadcasting.

## Your Voice Pulsations.

You speak—what happens?

In brief, you make little compressions and rarefactions in the air around you. If you are young, fair and feminine, your shrill pipe may make some thousands of these pulsations in a second; if you are gruff, masculine and bearded, your usual bath-time notes may be in the hundreds. The human ear has the amazing faculty of being able to hear from thirty pulsations a second up to above ten thousand, this range varying with different human beings.

What of the sensitivity of the ear? Suppose you do an experiment and find out how sensitive the ear is to various notes, you will find that it is much more sensitive to the middle notes of a piano, and much less to either end.

## Notes That Can't be Heard.

As the note goes down and up from some thousands a second, your ear sensitivity decreases. A note of ten a second is inaudible, and even the most bat-eared of us cannot hear 20,000 a second. Animals probably hear up to higher frequencies, and whistles can be made which agitate all the dogs in the street without an errand-boy turning his head.

Now, a sound is made in the studio at 2, Savoy Hill, and a microphone is left about somewhere near. The little pulses of compressed air, which are the sound, hit the microphone coil or diaphragm and make it wobble. By certain devices the wobble of the diaphragm creates electric currents which are proportional to the intensity of the impulses (at any rate, that is the ideal).

## Microphone v. Human Ear.

But now suppose we make the microphone exactly like the human ear to be much more sensitive to the lower notes and the higher notes—it would seem a reasonable suggestion. Unfortunately, we cannot do this—I will not confuse the issue by explaining why—and so we send out the broadcast on an arbitrary basis, giving for equal pressure of sound impulse equal intensity of electric impulse, *not* increasing the sensitivity at either end of the scale. (The reason for this is that if we were to create the ear curve at this stage, we should have to weaken the broadcast by 1/100th or more, and although it would be perfect quality, it would be so weak as to be interfered with by all spurious electrical noises. If you live ten miles away, the effect would be to remove you to hundreds of miles; your crystal would be useless, and multi-valves would merely amplify the jamming.) Thus we are sending out for equal intensities of sound, impinging on the microphone at *any* frequency equal amplitude of electrical energy.

We can say, I think, that we are doing this practically distortionlessly. Now what do you do with the received broadcast?

We will assume, first, that your high frequency system is distortionless, as it probably is, and secondly that your low frequency magnification is distortionless, as it probably isn't.

Now for the loud speaker or the head 'phones, where all the distortion (if there is any) must lie.

Head 'phones were first designed in order to get the maximum possible efficiency for Morse signals round about notes of 1,000 to 2,000 a second. And now you are asking these same telephones to reproduce speech with frequencies from 200 to 5,000 a second, or music from 30 to 15,000 a second. What a hope! The telephones to be *efficient* must be resonant around these very frequencies to which the ear is most sensitive. Instead of having 'phones or loud speaker to give you the greatest sensitivity around the deep bass and the high treble, there they are giving just the wrong frequencies predominance.

## Our Waggon to a Star.

Now you may lay this article down in disgust, and say that fellow Eckersley is a blithering idiot—you get *perfect* quality. Think again. What about the bass of the organ, the pedal notes; hasn't the violin lost something of its passion; isn't it a little fluty sometimes?

I don't say that you aren't getting some of the finest possible quality by mechanical means. You are. You are beating everything else of its sort. There is real beauty in the reception. Do not let it be said for a moment that every word isn't understandable; that you can't tell a good singer from a bad one. Of course, you can. But you and I, we have hitched our waggon to a star, and we are not going to be beaten; we are going to get perfection.

The reason for all your trouble is simply your 'phones and your loud speaker.

## A Trade Secret.

Don't blame the manufacturer; he had to do it because you *would* cry for sensitivity, and this perfect quality business means a bit more expense, more complication, and a complete lack of efficiency.

It is possible to correct your 'phones, but you will learn how later; it is a trade secret now.

If you want to correct a loud speaker, I'm afraid you will be disappointed, because most of the better makes have been corrected partially, and it is difficult to apply further corrections. The manufacturers will in time produce something which will give the same difference in quality between the ordinary carbon microphone of a year ago and the present-day device as between the loud speaker of to-day and the instrument of to-morrow.

## The Perfect Circuit.

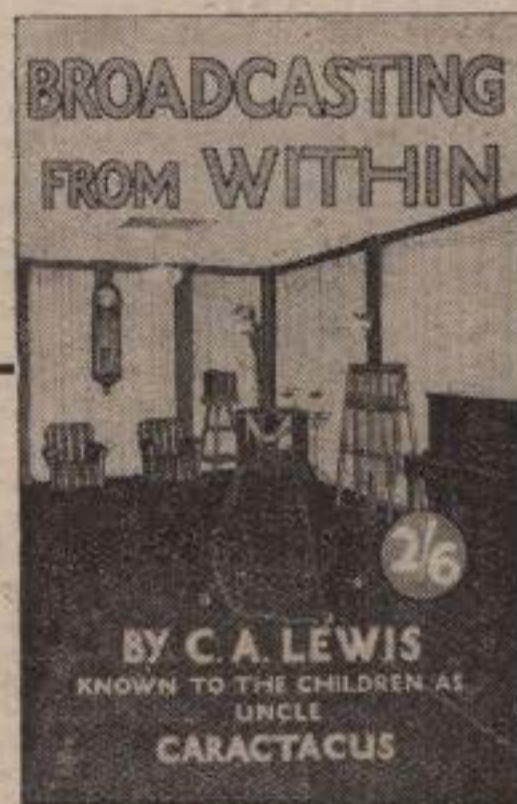
One last point, you must have distortionless circuits before you can do any good, so use low frequency valves with open mesh grids, plenty of negative on the grid, and as good (I don't mean efficient—I mean distortionless) transformers as you can obtain. Personally, I always use resistance capacity magnification.

If at last every listener gets the perfect circuit, we shall be able to make big advances.

Do you know why we pad our studios to get over room effects?—just because of your resonant 'phones; room effect disappears with proper correction. Do you know why we can't put our microphone where it can get a real focus on the Opera so that balance is always perfect?—(the present position is in the centre of the footlights; it ought to be halfway down the stalls)—because the echo unduly accentuated by your resonant 'phones would kill the effect. Do you know what is holding up the future? Reader, it is your receiver.

Mark you, I blame no one. We must advance step by step, and this could not be foreseen. Your receiver will cost you more, but it will be so easy for us to give you of the very best.

# YOU MUST HAVE



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# HOW DO YOU LOOK AT LIFE?

By **LEONARD CROCOMBE**

(Editor of "Tit-Bits.")



**LEONARD CROCOMBE.**  
(Photo by courtesy of L. G. Sloan, Ltd.)

Do you know the story of the three stone-cutters? They were working on a stone. A stranger asked the first what he was doing.

"Working for ten bob a day," he replied.

"And you?" the stranger asked the second.

"Cutting this stone," he growled.

When the same question was put to the third stone-cutter, he answered: "I'm building a cathedral!"

How do you visualize your job? How do you look at life? Are you enjoying it in full, or are you living with the blinds half-down? The happiest people are those who are working and living at their fullest capacity; who find the days too short for all the many things they have to do. They work and play with equal zest, and so gain happiness, health, and success.

"Yes, that sounds all very fine," someone may say, "but if you had my job you'd sing a different tune. I'm not one of your lucky ones."

## The Victor's Attitude.

Lucky?—or should it not be Plucky? Pull up that blind! Have a look round, and don't assume the loser's attitude towards life. Try "Pelmanism" as a pick-me-up.

What is "Pelmanism"? The dictionary has a fearsome description:—

**PELMANISM**, *n.* a psycho-synthetic system of mental development embracing every function of the mind.

It makes you think of ipecacuanha wine, quinine, or something equally horrible, to be taken after each meal. "Pelmanism" isn't a bit like that. It is not a nasty medicine for the mind; it is a mental "bracer." When you have digested the contents of the first "Little Grey Book," your appetite is keen for the other eleven.

I wish that Mr. Ennever had founded the Pelman Institute when I, in blind cubhood, was floundering about keen enough to "get on"—Heaven knows!—but dizzy through countless jerks and jumps in the wrong directions. A study of "Pelmanism" would have steadied me mentally, taught me to conserve my mental energy, saved me much fruitless mind wandering.

## Self-Reliance and Mental Stability.

Mental Stability—a mind well-poised—is an invaluable possession. "Pelmanism" shows you how to gain the right mental attitude. It proves to you, moreover, that the conviction that *you can* do a thing will furnish the power to do it. The "Little Grey Books" help you to have confident, cheerful, creative thoughts. The correct study of "Pelmanism" will, I am convinced, give self-reliance, make one capable of thinking confidently and profitably.

A man for whom I have profound admiration is fond of expatiating upon the "Perceptive Eye." He has it most acutely developed, as have all who live every waking minute with zest, who are fully alive to the countless wonders around us. The Perceptive Eye is the eye that misses nothing; consequently, its owner gets much more fun out of life than does the average person. In the "Little Grey Books" of "Pelmanism" there are many most interesting hints on the cultivation of the Perceptive Eye. The Psychologists who are the authors of "Pelmanism" realize that from the ability to observe small, everyday things grow many of the qualities that form the mental make-up of those who are at the top of the Ladder of Success.

## A Key to the Best.

I do not wish to give the impression that "Pelmanism" is solely a stepping-stone to Success. It is that, most certainly; but it is also a whole flight of stepping-stones to bigger things than material prosperity. I could fill a book with reasons why every man, woman and child should become acquainted with "Pelmanism," for it provides, when rightly used, keys to all that is best in life, spiritually as well as materially.

Why, then, hold a third-class season for life's journey when you can travel by—Pelman?

The New Pelman Course is quite simple and easy to follow, and the instruction is personal to each individual. It takes up only a few minutes daily, and the "Little Grey Books" are printed in a handy "pocket-size," so that you can study them in bus or train or in odd moments during the day.

Some of the results of Pelmanism of which Mr. Crocombe speaks are printed in another column. Further examples will be found in an illustrated book entitled "The Efficient Mind," published by the Pelman Institute. A copy of this book can be obtained gratis and post free by everyone who uses the coupon printed on this page. With this book you will receive full details of the Pelman Course and particulars enabling you to enrol on the most convenient terms. Fill up this coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

## REMARKABLE REPORTS.

### Results of Pelmanism Which Speak for Themselves.

"Pelmanism," says Mr. Leonard Crocombe, "is a stepping-stone to Success," and is also "a whole flight of stepping-stones to bigger things than material prosperity." Many instances of this are given in a book entitled "The Efficient Mind," which contains contributions from some of the most celebrated men and women of the day. Here are a few examples taken at random from the enormous correspondence received by the Pelman Institute from all parts of the world and from men and women of every stamp, age, and position:—

**A Doctor** writes: "I am extremely pleased with the Course. As a result my Memory is much more accurate than formerly; my Powers of Concentration are much better; Self-Confidence and Will-Power have been much increased. I seem to have acquired greater Originality of outlook. I consider the Course is an excellent training for any medical man."

**A Cashier** writes: "I took the Pelman Course a year ago and might say that it has been of the greatest value. I can directly ascribe to its influence the fact that my salary is now 300 per cent. greater and my position one of responsibility and trust as against one of subserviency. Pelmanism is of inestimable value."

**A Clergyman** writes: "It is now twelve months ago since I used a note of any description in public speaking. I hardly dared to believe that I should so completely abandon them. I thought that for special occasions, etc., I should fall back on them, but that is not so. I have recently attended special gatherings of various descriptions, but have done without the notes. This is a great satisfaction to me."

**A Telegraphist** writes: "I have been able to procure this appointment 'simply and solely' through your books. Your books will be absolutely invaluable to me."

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

**A Typist** writes: "I have been promoted twice in six months. If it had not been for Pelmanism I should never have got on so well."

Letters such as these could be quoted by the thousand. Many more will be found in the book "The Efficient Mind," which you can now obtain free of cost.

Here is the coupon. Fill it up or use a post-card and post to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Full particulars of the Course and a copy of "The Efficient Mind" will reach you by return, gratis and post free.

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Bloomsbury Street, LONDON, W.C.1.

Please send me, gratis and post free, (1) a copy of "The Efficient Mind," containing particulars of the Pelman Course; (2) particulars enabling me to enrol for the complete Pelman Course on special terms.

NAME.....

ADDRESS.....

All Correspondence is Confidential.

# WIRELESS PROGRAMME—SUNDAY (Feb. 3rd.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT. *S.B. from Bournemouth.*  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*  
 8.30. THE WIRELESS ORCHESTRA.  
 Priest March from "The Magic Flute" Mozart  
 Andante Religioso ..... Thome  
 8.45.—Anthem, "My God, I Love Thee"  
*George J. Bennett*  
 8.55.—Hymn, Soldiers of Christ, Arise"  
 9.0.—THE REV. IVOR J. ROBERTSON, D.D.,  
 of Regent's Square Presbyterian Church.  
 Religious address.  
 9.10.—Hymn, "Glory to Thee, My God, This  
 Night" ..... (A. and M. 23)  
 9.15.—Suite from "Carmen" ..... Bizet  
 1. Prelude; 2. Aragonaise; 3. Intermezzo;  
 4. Les Dragons d'Alcala; 5. Les Toreadors.  
 FREDERIC LAKE (Tenor).  
 "I Think" ..... *Guy d'Hardelet*  
 "Ailsa Mine" ..... *Newton*  
 Orchestra.  
 "Invitation to the Valse" ..... *Weber*  
 THE CHURCH QUARTETTE.  
 "Come, All Ye Lads and Lasses" *Lane Wilson*  
 "On the Banks of Allan Water"  
 "The Country Dance" ..... *Lane Wilson*  
 10.0.—TIME SIGNAL AND GENERAL  
 NEWS BULLETIN.—*S.B. to all Stations*  
*except Cardiff.*  
 Local News and Weather Forecast.  
 10.15.—Allegretto Grazioso from Symphony  
 No. 4 in G Major ..... *Devoak*  
 Frederic Lake.  
 "When Shadows Gather" ..... *Marshall*  
 "The Last Watch" ..... *Pinsuti*  
 Overture, "Maritana" ..... *Wallace*  
 10.30.—Close down.  
 Announcer: C. A. Lewis.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT.  
*S.B. from Bournemouth.*  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*  
*Newcastle.*  
 8.30.—Hymn, "Earth Has Many a Noble City"  
 THE REV. A. E. FORREST, All Souls'  
 Church, Normadie, Handsworth.  
 Religious Address.  
 Anthem, "If We Believe that Jesus Died"  
*Goss*  
 JAMES HOWELL (Bass).  
 "O God, Have Mercy" ("St. Paul")  
*Mendelssohn*  
 "Rocked in the Cradle of the Deep" .. *Knight*  
 9.5. ORCHESTRA.  
 Overture, "Masaniello" ..... *Auber*  
 Suite, "At the Play" ..... *Bowen*  
 (a) Overture; (b) Entr'acte; (c) Finale.  
 AMY CARTER (Contralto).  
 "O, Divine Redeemer" ..... *Gounod*  
 GEORGE DILLON and HARVEY  
 SMALLWOOD.  
 Duet for Flute and Cor Anglais, "Romance"  
*Klose*  
 Selection, "Reminiscences of Gounod"  
*arr. Godfrey*  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 10.15.—Close down.  
 Announcer: Percy Edgar.

## BOURNEMOUTH.

(Call sign, 6BM. Wave-Length, 385 Metres.)

Light Symphony Concert.

*S.B. to all Stations.*

- 3.0. THE WIRELESS AUGMENTED  
 ORCHESTRA.  
 Conducted by CAPT. W. A. FEATHER-  
 STONE.

- Overture, "Ruy Blas" ..... *Mendelssohn*  
 3.15. GERTRUDE NEWSOM (Soprano)  
 "One Fine Day" ("Madame Butterfly")  
*Puccini*  
 (With Orchestral Accompaniment.)  
 3.20. TRIO.  
 FREDERICK W. EGERTON Cor Anglais  
 JAMES GENNIN ..... Flute  
 TERRIE GENNIN ..... Flute  
 1st Movement from Trio for two Flutes and  
 Cor Anglais Op. 87 ..... *Beethoven*  
 3.40. HERBERT SMITH (Baritone).  
 "She Alone Charmeth My Sadness" (Recit.  
 and Air from "La Reine de Saba") *Gounod*  
 (With Orchestral Accompaniment.)  
 3.45.—Suite, "Sigurd Jorsalfar" ..... *Grieg*  
 1. Introduction; 2. Intermezzo; 3. Tri-  
 umphal March.  
 4.0. Gertrude Newsom.  
 "Down in the Forest" ..... *Landon Ronald*  
 "The Pipes of Pan" ..... *Monckton*  
 (With Orchestral Accompaniment.)  
 4.10. Trio.  
 2nd and 3rd Movements from Trio for two  
 Flutes and Cor Anglais, Op. 87. *Beethoven*  
 4.25. Herbert Smith.  
 "Invictus" ..... *Hahn*  
 "Vale" ..... *Kennedy Russell*  
 (With Orchestral Accompaniment.)  
 4.35. Gertrude Newsom.  
 "The Two Angels" ..... *Mackenzie*  
 (With Orchestral Accompaniment.)  
 4.40.—Two Movements from Symphonie No. 5  
 in E Minor ..... *Tchaikovsky*  
 2nd Movement Andante Cantabile and  
 Finale Andante Maestoso.  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*  
*Newcastle.*  
 8.30. THE "6BM" TRIO.  
 REGINALD S. MOUAT, Violinist  
 ARTHUR MARSTON, A.R.C.O., Pianist  
 THOMAS E. ILLINGWORTH ..... Cellist  
 "Ave Maria" ..... *Schubert*  
 8.35. THE WINTON PRIMITIVE  
 METHODIST CHURCH CHOIR.  
 Under the Direction of C. E. BEST.  
 Chorus, "O Taste and See" ..... *Bottomley*  
 "Crossing the Bar" ..... *Maker*  
 8.45.—THE REV. G. PREECE, of Wimborne  
 Road Primitive Methodist Church. Religious  
 Address.  
 9.0. Choir.  
 Hymn, "Jesus, Lover of My Soul"  
 9.5. Reginald S. Mouat.  
 "Legende" ..... *Wieniawski*  
 9.15. Trio.  
 Selection, "Samson and Delilah" *Saint-Saens*  
 9.25. Choir.  
 Anthem, "Send out Thy Light" .... *Gounod*  
 9.30. Thomas E. Illingworth.  
 "Grand Duo" ..... *Goltmann*  
 9.40. Arthur Marston, A.R.C.O.  
 "Sunday Morning at Gilon" ..... *Bendel*  
 9.50. Trio.  
 Slow Movement and Finale from Trio .. *Gade*  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 10.15.—Close down.  
 Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT.  
*S.B. from Bournemouth.*

The B.B.C. wishes to announce  
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- 5.0-5.30.—CHILDREN'S HOUR. *S.B. from*  
*Newcastle.*

- 8.10. CHOIR OF ST. MARTIN'S CHURCH.  
 Hymn, "Praise to the Holiest in the High."  
 Benedictus from Gounod's Solenne.  
 Agnus Dei from Schubert's Mass in G  
 (English words).  
 THE REV. DR. HOPKIN JAMES, M.A.,  
 Vicar of St. Martin's Church. Religious  
 Address.  
 Hymn, "Holy Father, Cheer Our Way"  
 (A. and M. 22).

## Richard Wagner.

Development of Overture Form.

STATION SYMPHONY ORCHESTRA.  
 Conductor: OLIVER RAYMOND.

- "MR. EVERYMAN" in a critical commentary  
 upon the music.

- 8.40.  
 I. Overture ..... "Rienzi"  
 II. Overture ..... "The Flying Dutchman"  
 III. Overture ..... "Tannhäuser"  
 IV. Prelude ..... "Lohengrin"  
 V. Prelude ..... "The Rhinegold"  
 VI. Prelude to Act III. .... "Lohengrin"  
 NEWS BULLETIN.  
 Announcer: A. Corbett-Smith.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT.  
*S.B. from Bournemouth.*

- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*  
*Newcastle.*

- 8.0.—SIDNEY G. HONEY: Talk to Young  
 People.  
 8.30.—THE REV. CLIFFORD HARLEY, of  
 the South Manchester Society of the New  
 Church. Religious Address.  
 8.50.

The famous  
 "BESSES O' TH' BARN."  
 Conductor: HARRY BARLOW.

March, "Tannhäuser" ..... *Wagner*  
 Cornet Solo, "Arbucklenian" .... *Hartmann*  
 Soloist, W. Rushworth.

TOM KINNIBURGH (Bass).  
 "Hear Me! Ye Winds and Waves" *Handel*  
 "The Lute Player" ..... *Allisen*  
 Band.

Intermezzo, "Mélodie d'Amour" .. *Engleman*  
 Trombone Solo, "Hide, Thou, Thy Hated  
 Beams" ..... *Handel*

"Waft Her Angels" ..... *Handel*  
 Prelude in C Minor ..... *Rachmaninoff*  
 Experts from "William Tell" .... *Rossini*

- 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.

- 10.10. Tom Kinniburgh.  
 "The Arrow and the Song" ..... *Balfe*  
 "The Wayfarer's Night Song"  
*Easthope Martin*

- 10.25.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT.  
*S.B. from Bournemouth.*

- 5.0-5.30.—CHILDREN'S CORNER. *S.B.*  
*to all Stations.*

- 8.30. THE WIRELESS BIJOU ORCHESTRA  
 "War March of the Priests" .. *Mendelssohn*

8.40. NEWCASTLE CATHEDRAL QUAR-  
 TETTE.  
 Hymn, "Abide With Me."

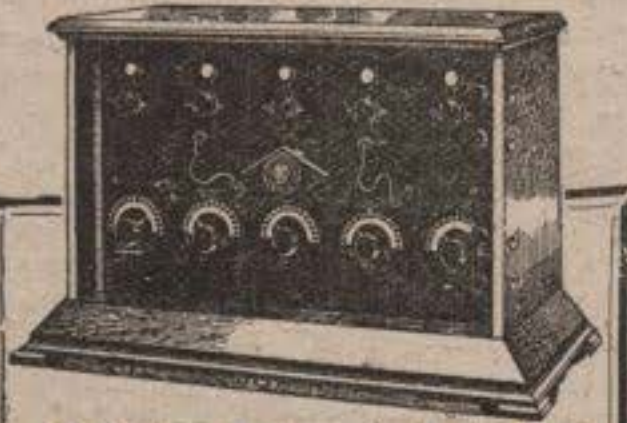
- 8.45.—THE REV. A. E. CORNIBEEB, Vicar  
 of St. John's. Religious Address.

- 9.0.—Hymn, "The King of Love My Shepherd  
 Is."

- 9.5.—Largo ..... *Handel*  
 9.15.—ALFRED SEABRIDGE (Solo Violin)  
 Legende ..... *Wieniawski*

(Continued in col. 1, page 227.)

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## MORE & MORISON

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GERRARD 7527.

# Monday's Symphony Concert.

The Music Described by Percy A. Scholes.

### BEETHOVEN—FIFTH SYMPHONY.

THOUSANDS of symphonies have been written, but this one, published 115 years ago, remains, throughout the world, the most popular of them all.

A brief "listener's" Guide to the four pieces, or "Movements," which together constitute the Symphony, follows.

**I. QUICK AND LIVELY.**—This opens with a little Tune of four notes. Beethoven himself once called it "Fate knocking at the door." (Say pretty quickly, "Rap-a-tap-Tap," and say it in the spirit of a stern police-sergeant come to make an arrest, and you will know the theme every time you hear it in the Movement, which it pervades almost from beginning to end.)

Note, however, that this Fate theme is not always so imperative in its summons as at the opening; sometimes it is a mere gentle reminder, quite in the background of the music, and this is the case, in a minute or two when (just after two loud chords followed by the "Fate" motif in the horn alone) a *Contrasting Tune* creeps in, as feminine and graceful as the other was masculine and forceful.

Words that would fit to this, and that may make it easier to identify, are "Oh, how lovely is this creature," said evenly and not very quickly.

Out of these two musical themes (representing two emotions) the Movement is made, and this is all the assistance I can give you in the short space at my command, but it is really enough!

**II. RATHER SLOWLY, BUT STEADILY MOVING.**—This is made out of two beautiful Tunes, each lasting about half a minute.

The *First Tune* is, at its opening, given to the lower Stringed Instruments; it is rather plaintively happy in feeling.

The *Second Tune* is, at its opening, given to Wood Wind Instruments; it is bolder in style.

These two Tunes having been given out, we have them repeated in alternation, but with *Variations*.

The contrasts in the use of the different instruments of the Orchestra are, in this Movement, one of its chief beauties.

**III. QUICK.**—This is what we call a "Scherzo," the word being the Italian for "joke," and Beethoven, as a very jocular man, being very fond of such pieces.

The joke is, perhaps, not immediately apparent, for the movement opens very mysteriously with a Tune in 'Cellos and Double-basses. Soon comes a loud Call on the Horns, reminiscent of the "Fate" motif of the previous Movement, and these two scraps of tune suffice to keep the composer busy for some time.

Then he ends this section softly and begins another of a different character. Again he opens with a tune on the 'Cellos and Double-basses alone, but note how, this time, he hurries them along. (The great composer Berlioz found a good description for this tune: he said it reminded him of "the gambols of an elephant.")

Then part of the *First section* returns, and is very beautifully and interestingly treated, and at last we reach one of the most mystical passages in all music.

Beethoven means to pass straight from the Third Movement to the Fourth, from the Scherzo to the Finale. A passage is wanted so that the one may merge effectively into the other. Beethoven makes what would, with many composers, have been a mere link, into one of the most poetic moments of the whole

work. Whilst the Strings play very softly indeed, the Kettledrum's tap is heard, first in broken rhythms, with a suggestion of the "Fate" motif, and then continuously. Above it, there soon creeps a soft Violin melody; the music gets louder and louder, and we dash into the opening of the Finale.

**IV. QUICK BUT MAJESTIC.**—This is a Movement of rejoicing. It has also, in places, a little of the character of a quick military march.

The course of the movement is interrupted by another soft and mysterious passage (based upon the rhythm of the "Fate" motif), and then the military march bursts out again, and the Symphony proceeds vigorously to its end.

### HUMPERDINCK—OVERTURE TO "HÄNSEL AND GRETEL."

This Overture is made out of musical themes from the opera—the Children's Prayer, at the opening (Horns); the Witch's Magic (Trumpets); The Song of the Sandman—and so forth.

### LIADOF—HUMORESQUE, "BABA-YAGA."

Baba-Yaga is a dreadful witch, well known in Russia, which is all the listener needs to know. Liadof died in 1914.

### MOZART—"LES PETITS RIENS."

This is the Ballet Music from a Pantomime (in the sense of a play in dumb show). The music in full consists of a great many little pieces for various instruments, but at one point in it occur several pieces for Strings alone—all very charming.

From the information supplied to me, I take it that the one to be played is the very daintily delicate little No. 10, but it may be that the "Passepied" (a very short dance in three-in-a-bar time) and the Gavotte (a rather longer one, four-in-a-bar) which follows, will also be given. You will have to find out on the night!

### WOLF-FERRARI—INTERMEZZO.

Wolf-Ferrari was born in Venice, forty-seven years ago. This Intermezzo comes from his Opera, *The Jewels of the Madonna*, an opera of Neapolitan life with a good deal of Neapolitan folk-song in its music. There are two Intermezzi between the Acts of the Opera, and this is the second, a pretty quick piece in Valse style. Just after the opening, a Flute gives out a pleasant Tune; then the Strings sing one. There are other attractive Tunes, one of them an Oboe Solo.

### HARRISON—WORCESTERSHIRE SUITE.

The Conductor of the evening is also to be welcomed as one of its composers. The Suite comprises four movements:—

#### I. THE SPRAWLEY ROUND.

**II. REDSTONE ROCK.**—The score says: "Redstone (Old English Radestone) Rock, once the home of Lyamon, the British historian, about A.D. 1200, now the summer home of thousands of sandmartins."

#### III. PERSHORE PLUMS.

**IV. THE LEDBURY PARSON.**—"To the memory of those two inimitable artists, Bob and Abel Spragg, who could be heard interpreting this disreputable Worcestershire Song over many glasses of beer, any Saturday evening in the 'nineties, at the Bridge Inn, Stourport."

### LISZT—SECOND RHAPSODY.

One of the twenty Rhapsodies Liszt wrote, based upon the Folk-tunes of his native Hungary, and an attempt to express the gloom, vigour, and excitability of the national character.

[The above mentioned pieces of music will be broadcast from London on Monday, February 4th.]



# WIRELESS PROGRAMME—MONDAY (Feb. 4th.)

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

## LONDON.

(Call Sign, 2LO. Wave Length, 365 Metres.)

- 3.30-4.30.—Concert: The Wireless Trio and Rowland Ede (Baritone).  
 5.0.—WOMEN'S HOUR: The Wireless Trio. "No More Dowdy Women," by Marjorie Bowen. "The Educational Value of Dancing," by Margaret Morris.  
 5.30.—CHILDREN'S STORIES: Song, "Fairy Shopping," by Betty Hymans. "Sabo in the Moonlight," by E. W. Lewis. Story, "A Christmas Dream," by Betty Hymans.  
 6.15.—Boys' Brigade News.  
 6.25-7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 JOHN STRACHEY (the B.B.C. Dramatic Critic): "Weekly Book Talk." *S.B. to all Stations.*  
 Talk by the Radio Association. *S.B. to all Stations.*  
 Local News and Weather Forecast.

### Symphony Concert.

*S.B. to all Stations except Cardiff and Bournemouth.*

THE AUGMENTED ORCHESTRA.  
 Conducted by JULIUS HARRISON.

- 7.40.—Overture, "Hänsel and Gretel" *Humperdinck*  
 MAY BLYTH (Soprano).  
 Aria, "Ocean, Thou Mighty Monster" *Weber*  
 Orchestra.  
 Humoresque, "Baba Yaga" *Lindoff*  
 Symphony in C Minor (No. 5) *Beethoven*  
 Pantomime for Strings from the Ballet "Les Petits Riens" *Mozart*  
 Intermezzo No. 2, "Jewels of the Madonna" *Wolf-Ferrari*

Worcestershire Suite *Julius Harrison*  
 (a) "The Shrawley Round"; (b) "Redstone Rock"; (c) "Pershore Plums"; (d) "The Ledbury Parson."

(A description of the items in this Symphony Concert Programme will be found on the facing page.)

- 9.0.—JACK RICHARDS and VIOLET STEPHENS: "The Scandalmongers."  
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.45.—MR. S. M. GLUCKSTEIN: "Medical Science in Business."  
 10.0.—Orchestra.  
 Suite No. 1 "Carmen" *Bizet*  
 Rhapsody No. 2 in G Major *Liszt*  
 10.30.—Close down.

Announcer: R. F. Palmer.

## BIRMINGHAM.

(Call Sign, 5IT. Wave Length, 475 Metres.)

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.  
 5.0.—WOMEN'S CORNER.  
 SIDNEY ROGERS, F.R.H.S., on "Topical Horticultural Hints" (M.S.).  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Radio Association Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.40-10.30.—The entire Programme *S.B. from London.*

AH

## BOURNEMOUTH.

(Call Sign, 6BM. Wave Length, 385 Metres.)

- 3.45.—Reginald S. Mount (Solo Violin). The "6BM" Trio, Thomas E. Illingworth (Solo Cello), Arthur Marston, A.R.C.O. (Solo Piano).

- 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.0.—Boys' Brigade News.  
 6.15.—Scholars' Half-Hour: Miss E. M. Rodda, "The Days of Chivalry."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Radio Association Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.40-8.0.—Interval.

### Welsh Night.

- 8.0.—THE BOURNEMOUTH WELSH MALE VOICE PARTY.  
 Under the direction of DAVID DAVIES.  
 "Aberystwith" *Parry*  
 "Cwm Rhondda" *James*  
 8.10.—THE WIRELESS ORCHESTRA.  
 "Reminiscences of Wales" *arr. Fred Godfrey*  
 8.25.—RITA JELLY (Soprano).  
 "The Missing Boat" *Brimley Richard*  
 8.30.—ANTONIO MEO (Solo Harp).  
 Selection, "Welsh Airs" *arr. MEO (unpub.)*  
 8.40.—Orchestra.  
 "Welsh Rhapsody" *German*  
 9.0.—Rita Jelly.  
 "Thou Gentle Dove" *Brimley Richard*  
 "The Bells of Aberdovey" *Brimley Richard*  
 9.10.—Orchestra.  
 "March of the Men of Harlech" *arr. Featherstone*  
 9.15.—Welsh Male Voice Party.  
 "Sailors' Chorus" *Parry*  
 "The Land of My Fathers" *James*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—EDWARD HILL (Baritone).  
 "Men of Harlech" (Welsh National Song).  
 "Mifanwy" *Dorothy Forster*  
 9.55.—Orchestra.  
 "Fantasia on Welsh Airs" *Myddleton*  
 10.15.—Close down.  
 Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS."  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."  
 6.45.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*

Radio Association Talk. *S.B. from London.*  
 Local News.

GUEST, KEEN AND NETTLEFOLD'S (DOWLAIS) SILVER BAND.  
 Conductor: T. G. MOORE.  
 Vocalist: JACK WILLIAMS.

- 7.40.—Band: March, "Florentiner" *Fucik*  
 Overture, "Egmont" *Beethoven*  
 7.45.—Songs: "Land of Mine" *Godfrey Notting*

"At Grendon Fair" *Paul Marie*  
 7.55.—Band: Morceaux, "Barcarolle" ("Tales of Hoffman") *Openbach*  
 "March of the Mannekins" *Fletcher*

Symphony, from "The New World" (2nd Movement) *Dvorak*

- 8.15.—Songs: "Just Because" *Burleigh*  
 "The Drum Major" *Nornton*  
 8.25.—Band: March, "The Call of the East" *T. Owen*

Humoresque, "A Welsh Switch" *T. G. Moore*

- 8.45.—PROFESSOR E. L. COLLIS, M.A., M.D., on "Health and Occupation."  
 8.55.—Songs: "Will o' the Wisp" *Leroy*  
 "Yeoman's Wedding Song" *Poniatowsky*

9.5.—Band: "The Tyrol" *Ambrose Thomas*  
 (Arranged for Band by T. G. Moore, with kind permission of the Publishers.)  
 Selection, Squire's Songs *Ord Hume*

- 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.40.—Dance Music.  
 10.15.—Close down.

Announcer: W. N. Settle.

## MANCHESTER.

(Call Sign, 2ZY. Wave Length, 375 Metres.)

- 3.30-4.30.—Concert by the "2ZY" Trio.  
 5.0.—WOMEN'S HOUR.  
 5.20.—Farmers' Weather Forecast.  
 5.25.—CHILDREN'S HOUR.  
 6.35.—Boys' Brigade News.  
 6.40.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Radio Association Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.40-10.30.—The entire Programme *S.B. from London.*

Announcer: Sidney G. Honey.

(Continued in col. 1, page 227.)

## EVENTS OF THE WEEK.

SUNDAY, FEBRUARY 3rd.

BOURNEMOUTH, 3.0-5.0.—Light Symphony Concert. *S.B. to all stations.*

CARDIFF, 8.40.—Wagner Concert.

MANCHESTER, 8.50.—The Besses o' th' Barn Band.

MONDAY, FEBRUARY 4th.

LONDON, 7.40.—Symphony Concert, conducted by Julius Harrison. *S.B. to all Stations except Cardiff and Bournemouth.*

BOURNEMOUTH, 8.0.—Welsh Night.

TUESDAY, FEBRUARY 5th.

LONDON, 8.0.—Band of H.M. Royal Air Force. *S.B. to Bournemouth.*

CARDIFF, 7.30.—"King John" (Shakespeare).

WEDNESDAY, FEBRUARY 6th.

BIRMINGHAM, 7.30.—Light Symphony Concert.

CARDIFF, 7.30.—Welsh Night.

GLASGOW, 7.30.—Special Play Night. *S.B. to Newcastle.*

ABERDEEN, 7.30.—Modern Scottish Composers' Night.

THURSDAY, FEBRUARY 7th.

LONDON, 9.40.—"The Magic Flute," Acts II and III. (Mozart), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*

FRIDAY, FEBRUARY 8th.

BOURNEMOUTH, 7.45.—Italian Composers' Night.

ABERDEEN, 7.30.—Shakespearian Night.

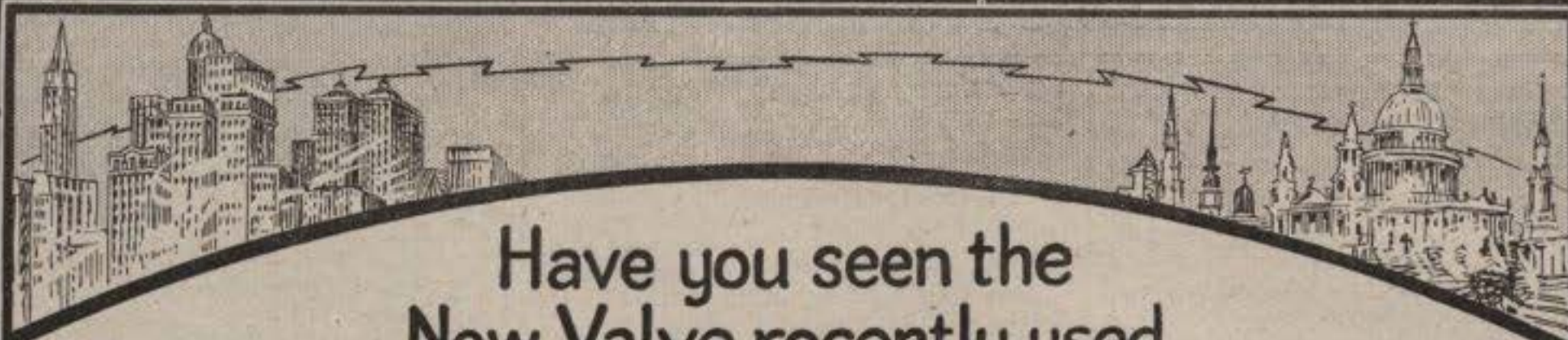
SATURDAY, FEBRUARY 9th.

LONDON, 8.30.—"Samson and Delilah," Acts I and II., relayed from The Royal Opera House, Covent Garden. *S.B. to other Stations.*

BIRMINGHAM, 7.15.—"Trilby" (George Du Maurier).


BOURNEMOUTH, 7.45.—Request Night.

ABERDEEN, 7.30.—"The Passing of the Third Floor Back" (Jerome).



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# WIRELESS PROGRAMME—TUESDAY (Feb. 5th.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.30-4.30.—Concert: The Wireless Trio and M. Ridgwell (Mezzo-Soprano).  
 5.0.—WOMEN'S HOUR: Another Tabloid Talk, by "Phyllida." Douglas Sharpington (Baritone). "An Hour in a Children's Court," by E. Thornton Cook.  
 5.30.—CHILDREN'S STORIES: Aunt Priscilla in a new play, "The Lion's Revenge." Douglas Sharpington (Baritone). "Man Friday's Folk," by Erithlitkysmeschama.  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 7.15.—MR. C. W. J. UNWIN on "Sweet Peas."  
 7.30. A Cheerful Half-Hour with "THE CHANSONNETTES" CONCERT PARTY.  
 Presented by DENIS HORTON. *S.B. to Bournemouth.*

- 8.0. An Hour with Many Nations. *S.B. to Bournemouth.*  
 THE BAND OF H.M. ROYAL AIR FORCE. By Permission of the Air Council. Conducted by FLIGHT-LIEUT. J. AMERS. Britain: March, "The Spirit of Pageantry" Fletcher  
 France: Selection, "Samson and Delilah" Saint-Seens

- Russia: }  
 Spain: } "In Foreign Parts" Moszkowski  
 Poland: }  
 Hungary: }  
 Bohemia: "Two Slavonic Dances" Dvorak  
 Italy: Short Selection, "I Pagliacci" Leoncavallo  
 Norway: Norwegian Dances Nos. 2 and 3 Grieg

- 9.0.—"The Chansonnettes" Concert Party. *S.B. to Bournemouth.*  
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 9.45.—MR. H. A. KENNEDY, Deputy Keeper of the Department of Circulation, Victoria and Albert Museum, on "The System of Circulation of Works of Art from the Museum." *S.B. to Cardiff and Bournemouth.*  
 FARTHER AFIELD WITH THE R.A.F. BAND.

- 10.0. R.A.F. Band.  
 March, "The Old Flag" Safroni  
 Africa: "African Dance" Coleridge-Taylor  
 Persia: "In a Persian Market" Ketelbey  
 GEORGE PIZZEY (Baritone).  
 India: "Will the Red Sun Never Set?" ("On Jhelum River") A. Woodford-Finden  
 Australia: "The Stockrider's Song" ("Australian Bush Songs") William James  
 R.A.F. Band.  
 Japan: Selection, "The Geisha" Jones  
 China: "In a Chinese Temple Garden" Ketelbey  
 America: Plantation Melodies arr. Chambers  
 "Rule, Britannia!"  
 "God Save the King."  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30.—Station String Quartette.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.

## Concert Party Programme.

- THE GREYS CONCERT PARTY.  
 Opening Chorus: "We are the Greys."  
 Edith James and Percy Owens: Duet, "We'd Better Put the Banns Up" Rose  
 Ernest Jones: Banjoist, "The Dancer's Dream" Cammeyer  
 "A Ragtime Episode" Earle  
 Leonard Brown: Songs, "God Keep My Thoughts" Finden  
 "Because" D'Hardelot  
 Percy Owens: Humorous Items.  
 Chrissie Stoddard: Songs, "Ah! Tho' the Silver Moon were Mine" Lohr  
 "I Shall Meet You" Sanderson  
 Messrs. Brown, Jones, Owens, and Bartlett: Quartette: "The Ringers."

- 8.15-8.45.—Interval.  
 8.45. The Greys Concert Party. Concerted: "Old King Cole" Nickson  
 Ernest Jones: Banjo Solo, "La Vivandiere" Kirby  
 Edith James and Percy Owens: Dialogue, "Counter Attractions" West  
 Leonard Brown: Songs, "When My Ships Come Sailing Home" Sanderson  
 "Allah Be With Us" Finden  
 Edith James: A Piano, and some Songs.  
 The Greys: Burlesque, "Parliamentarians."  
 9.30. NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.40.—COLIN GARDNER, Organising Secretary of the Radio Association, on "Hints to Wireless Beginners."  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London.  
 11.0.—Close down.  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45.—The Crystals Concert Party: Lucy Riddle (at the Piano), Dorothy Randall (Contralto), Gerald Kaye (Tenor).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour: Romney Green, M.A., on "Craftsmanship."  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.10.—J. C. B. CARTER, B.A., on "The Story of Association Football."  
 7.30-10.0.—Programme. *S.B. from London.*  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London.  
 11.0.—Close down.  
 Announcer: Bertram Fryer.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra, relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS."  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."

## THOSE "HOWLERS."

Oscillation seems to be increasing in all districts. The B.B.C. wish to appeal to the sporting spirit of all who are thus interfering so seriously with the pleasures of many thousands of fellow-listeners not to continue this annoyance. Captain Eckersley, the Chief Engineer, will be pleased to supply free printed information regarding the best methods of avoiding oscillation to all who apply to him at 2, Savoy Hill, London, W.C.2.

- 7.0.—NEWS. *S.B. from London.* Local News.  
 7.15.—MR. RICHARD TRESEDER, F.R.H.S., on "Gardening."

## Shakespeare Night IX.

- 7.30. "THE MERRY WIVES OF WINDSOR."  
 Performed by THE STATION REPERTORY COMPANY. Produced and Directed by A. CORBETT-SMITH. Incidental Music by THE STATION ORCHESTRA.

- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45.—MR. H. A. KENNEDY. *S.B. from London.*  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London.  
 11.0.—Close down.  
 Announcer: A. H. Goddard.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30.—Concert: H. Hoyle (Soprano), Annis Thornley (Contralto), William Baker (Entertainer), J. H. Bullock (Baritone).  
 5.0.—WOMEN'S HOUR.  
 5.20.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S CORNER.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.15-7.45.—Interval.  
 THE "2ZY" ORCHESTRA.  
 March, "The Middy" Alford  
 Overture, "La Gazza Ladra" Rossini  
 EVELYN BELLEISIE (Soprano).  
 "The Bell Song" ("Lakme") Delibes  
 Orchestra.  
 Ballet Music, "The Sicilian Vespers" Verdi  
 RACHEL HUNT (Contralto).  
 "My Heart is Weary" Goring Thomas  
 Orchestra.  
 Selection, "Sunshine of the World" Cavillier  
 8.45.—Persiflage by PERCY PHLAGE.  
 9.0. Evelyn Belleisie.  
 Mad Scene from "Lucia di Lammermoor" Donizetti  
 Orchestra.  
 Two Humoresques Harold F. Grundy  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45. Rachel Hunt.  
 Two "Sunshine and Shadow Songs" Coleridge Taylor  
 Orchestra.  
 10.0. Selection, "The Passing Show" Finch  
 10.15.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. Relayed from The Savoy Hotel, London.  
 11.0.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: William A. Crosse (Solo Clarinet), Jack Cairns (Baritone).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: The Rev. A. H. Robins on "Sir Thomas More."  
 6.45.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.20.—Manuscript Talk on "The Infant Orphan Asylum, Wanstead," by the Rev. Bertram Pratt.  
 7.35. THE WIRELESS ORCHESTRA. Selection, "Amasis" Faraday  
 7.45. LILLIAN ROWELL (Contralto).  
 "Absence" Martin  
 "Lullaby" Scott

(Continued in col. 1, page 227.)



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# WIRELESS PROGRAMME—WEDNESDAY (Feb. 6th.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.30-4.30.—Concert: The Wireless Trio and Bernard Hayes (Bass-Baritone).
- 5.0.—WOMEN'S HOUR: "Establishing a Tea Room," by Constance E. Miller. Music by the Orchestra.
- 5.30.—CHILDREN'S STORIES: Uncle Jeff's Illustrated Talk on the Orchestra.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.*  
Local News and Weather Forecast.
- 7.30.—THE "ROOSTERS" CONCERT PARTY.  
1. The "Roosters" break their shell.  
2. A Trip to Fairyland.  
3. Concerted, "Whenever the Moon is Up" (Braham) ..... The "Roosters"  
4. Selected Baritone Solo ..... Septimus Hunt  
5. Musical Monologues, "The Three Ages of Man" ..... Percy Merriman  
"The Blackest Man I Know" (Grey) ..... Percy Merriman  
6. Concerted, "A Fine Old English Gentleman" (Newman) ..... The "Roosters"
- 8.15.—SIR WILLIAM BULL: "A Ghost Story."
- 9.0.—The "Roosters" Concert Party.  
1. Comedy Duet, "Just Keep on Dancing" (Mayerl and Paul)  
Arthur Mackness and George Western  
2. Humorous Song, "Scenes" (Grey) ..... William Mack.  
3. Tenor Solo, Selected ..... Arthur Mackness  
4. A Vegetarian Rhapsody (Grey) ..... George Western  
5. Vocal Duet, "Tenor and Baritone" (Lane Wilson) ..... Arthur Mackness and Septimus Hunt  
6. Concerted, "New Songs for Old" (Henry) ..... The "Roosters"
- 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Local News and Weather Forecast.
- 9.45.—CAPT. H. RIALI SANKEY, C.B., C.B.E., "How To Become a Mechanical Engineer." *S.B. to other Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from The Savoy Hotel, London. *S.B. to other Stations.*
- 11.0.—Close down.  
Announcer: J. S. Dodgson.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Loxells Picture House.
- 4.30.—The Rev. A. E. Forrest on "Interesting Books to Read."
- 5.0.—WOMEN'S CORNER.  
GODWIN B. JACKSON on "Ancient and Modern Drama."
- 5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.
- Light Symphony Concert.**  
7.0. THE STATION ORCHESTRA.  
Overture, "Oberon" ..... Weber  
Morceau, "Humoresque" ..... Dvorak  
March, "Hongroise" ..... Berlioz  
Ballet Music from "Faust" ..... Gounod
- 8.0. EMILY BROUGHTON (Soprano).  
"Softly Sighs" ..... Weber

- 8.15-8.45.—Interval.
- 8.45.  
EMILY BROUGHTON ..... (Soprano)  
ALICE VAUGHAN ..... (Contralto)  
BERT ASHMORE ..... (Tenor)  
JAMES HOWELL ..... (Baritone)  
Song Scene, "The Daisy Chain" ..... Lehmann  
9.15. Orchestra.  
Movement, "Largo" ..... Handel  
Gavotte from "Mignon" ..... Thomas
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Suite, "Carmen," No. 2 ..... Bizet  
Waltzes, "Magic" ..... Strauss  
"Blue Danube" ..... Strauss  
Dances, "Hungarian" ..... Brahms
- 10.20.—"Beer Vic" will give Morse practice.
- 10.30.—Close down.  
Announcer: Percy Edgar.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45.—The "6BM" Trio, Phyllis Knibbs (Soprano), Reginald S. Mout (Solo Violin), Thomas E. Illingworth (Solo Cello).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: R. M. Clarke, B.Sc., on "Petrol and Gas Engines."
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0. THE WIRELESS ORCHESTRA.  
Conductor: CAPT. W. A. FEATHERSTONE.  
Excerpts from "The Cingalee" ..... Monckton  
Excerpts from "The Pink Lady" ..... Caryl
- 8.20.—DOROTHY HORWOOD and CHARLSTON RAYNOR in a humorous sketch:—"DICK'S SISTER" (McKinnell).
- 8.40. SENIOR'S DANCE BAND.  
Fox-trot, "The Wireless Trot"; Waltz, "The Merry Widow"; Fox-trot, "Straight-Laced Jane"; One-step, "The Oompah Trot."
- 8.55. NADIA POLTAVA (Soprano).  
"Come, for 'Tis June" ..... Dorothy Foster  
"Moon Song" ..... May Windsor
- 9.5. Orchestra.  
Dance Suite from "Decameron Nights" ..... Finck
- 9.15. Dance Band.  
Fox-trot, "Last Night on the Back Porch"; Blues, "The Cat's Whiskers"; Fox-trot, "When Hearts Are Young"; One-step, "Well, I am Surprised."
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—CAPT. H. RIALI SANKEY. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 10.30.—Close down.  
Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women; Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News.
- Welsh Night.**  
7.30.—SYDNEY CHARLES will give a Short Recital of Welsh Folk Songs, with Harp and String Accompaniments, arranged and conducted by VAUGHAN THOMAS, Mus.Doc.  
ETHEL FAIRBURN will sing:—  
"Y Gardotes Fach" ..... Joseph Parry  
"Y Gwow Fach" ..... arr. Robert Bryan  
"Nant Y Mydd" ..... Wm. Davies

- "Y Fam A'i Baben" ..... John Thomas
- "Yr Hen Gerddor" ..... Pugh Evans
- "Myfi Sy Magu'r Baban" ..... Owain Alaw  
Ethel Fairburn and Sydney Charles.  
Duet, "Hywel and Blodwen" ..... Parry
- "THE VILLAGE WIZARD"  
(Nanton Davies).  
A Comedy in One Act.  
Cast:  
MADAME TALBOT THOMAS,  
HUW J. HUWS,  
TALBOT THOMAS,  
EVAN JONES.  
NANCY DAVIES (Solo Harp).  
"Autumn" ..... } Thomas  
"Spinning Wheel" ..... }  
"Bugeilor Gwenth Gwyn" ..... }  
"Men of Harlech" ..... arr. Thomas
- THE STATION ORCHESTRA.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—Dance Music
- 10.15.—Close down.  
Announcer: W. N. Settle.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.45.—Concert: Irene Morton (Soprano), Edith Beeves (Contralto), Frank Kay (Entertainer), L. W. Wildgoose (Tenor).
- 5.0.—MAINLY FEMININE.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.
- 8.0. THE GARNER SCHOFIELD DANCE BAND.  
Waltz, "Romany Rose"; Fox-trot, "Sweetie Went Away"; Fox-trot, "Carolina in the Morning"; One-step, "Annie"; Waltz, "Angelus"; Fox-trot, "Minnetonka"; Fox-trot, "I Ain't Nobody's Darling"; One-step, "Over There"; Waltz, "Three o'clock in the Morning"; Fox-trot, "I Love Me."
- 8.45.—PROFESSOR F. E. WEISS, D.Sc., F.R.S., on "Trees."
- 9.0. Dance Band.  
Lancers, "The Merry Widow"; Waltz, "Alice Blue Gown"; Blues, "Blue Danube Blues"; Fox-trot, "The Parade of the Tin Soldiers"; Tango, "Romero."
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Dance Band.  
Waltz, "Mon Reve"; Fox-trot, "Louisville Lou"; One-step, "He Used to Sing in His Sleep"; Fox-trot, "Last Night on the Back Porch"; Waltz, "That Naughty Waltz."
- 10.15.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: Isabel Forsyth's Students' Orchestra.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. William Carr, B.Sc., "Topical Science Talks."
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30-9.30.—SPECIAL PLAY NIGHT. *S.B. from Glasgow.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—CAPT. H. RIALI SANKEY. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 10.30.—Close down.  
Announcer: E. L. Odhams.

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# WIRELESS PROGRAMME—THURSDAY (Feb. 7th.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.30-4.30.—Concert: The Wireless Trio  
 5.0.—WOMEN'S HOUR: "Training the Young Idea," by the "Spinster," Singer. "Where the Duster is Never Needed," by Helen Grieg Souter.  
 5.30.—CHILDREN'S STORIES: Uncle Leslie will join Uncle Humpty Dumpty and Auntie Hilda in "Pip at the Zoo."  
 6.15.—Boy Scouts' and Girl Guides' News.  
 6.25-6.45.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 PERCY A. SCHOLES (the B.B.C. Dramatic Critic): "The Week's Music." *S.B. to all Stations.*  
 Radio Society Talk. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
*Programme S.B. to Cardiff, Newcastle and Bournemouth:—*  
 7.35.  
 THE LONDON VOCAL QUARTETTE.  
 Nursery Rhymes ..... Walford Davies  
 7.45. ELIE SPIVAK (Solo Violin).  
 Sonata in E Major ..... Handel  
 Adagio, Allegro, Largo, Allegro.  
 8.0.—The Poems of JOHN KEATS (1796-1821) by C. A. Lewis.  
 8.15. Quartette.  
 "As Torrents in Summer" ..... Elgar  
 "The Heartrending Story" Easthope-Martin  
 "Over the Wooded Upland Hills" Chignall  
 "The Minstrel Boy" ..... arr. Dunhill  
 8.30.—"From My Window," by Philemon.  
 8.35. Elie Spivak.  
 Slavonic Dance ..... Dvorak-Kreiser  
 Air on the G String ..... Bach  
 Tambourin Chinois ..... Kreiser  
 8.45. Quartette.  
 Gypsy Songs ..... Brahms  
 9.0. Anniversary of the Birth of CHARLES DICKENS.  
 Tributes to the Immortal Memory relayed from the Dickens Fellowship Commemoration Dinner at the Connaught Rooms.  
 Speakers: SIR WALTER LAWRENCE, BT., G.C.I.E., G.C.V.O., C.B., and others.  
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.40.—"THE MAGIC FLUTE," Act II. (Mozart), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*  
 10.30.—MR. ALLEN S. WALKER, the well-known historical lecturer, on "St. Albans Abbey." *S.B. to all Stations.*  
 10.45.—"THE MAGIC FLUTE," Act III. (Mozart), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*  
 11.20.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30.—The Station String Quartette.  
 5.0.—WOMEN'S CORNER: Dorothy Barcroft on "Some Experiences in Africa."  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 6.30.—Boy Scouts' and Girl Guides' News.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
**Popular Classic Programme.**  
 7.35. THE STATION ORCHESTRA.  
 Overture from "The Bohemian Girl". Balfe  
 Intermezzo ..... Coleridge-Taylor

## HILDA KIRBY.

- Recitals. "Billy" ..... Kemp  
 "A Simple Little String" ..... Monckton  
 "Only Seven" ..... Grey  
 Orchestra.  
 Selection from "Jig-Saw" ..... Jones  
 Suite, "The Shoe" ..... Ansell  
 (a) "The Sabot"; (b) "The Ballet Shoe";  
 (c) "The Court Shoe"; (d) "The Sandal";  
 (e) "The Brogue."  
 Patrol, "The Night Patrol" ..... Martell  
 AMY CARTER (Contralto) with Orchestra.  
 "O Love, From Thy Power" ("Samson and Delilah") ..... Saint-Saens  
 INGRAM BENNING (Tenor).  
 "O Vision Entrancing" ..... Thomas  
 9.15.—MAJOR VERNON BROOK, M.I.A.E.,  
 Bi-weekly Talk: "Motors and Motoring Hints."  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.40.—"THE MAGIC FLUTE," Act II. *S.B. from London.*  
 10.30.—MR. ALLEN S. WALKER. *S.B. from London.*  
 10.45.—"THE MAGIC FLUTE," Act III. *S.B. from London.*  
 11.20.—Close down.  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45.—Gladys Ives' Concert Party: Evelyn Durrant (Soprano), Gladys V. Ives (Contralto), Joy Blakeley (Elocutionist), Reginald Noel (Tenor), Norman Grundy (Baritone), Gay Hartley (at the Piano).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.0.—Boy Scouts' and Girl Guides' News.  
 6.15.—Scholars' Half-Hour: Monsieur Peppin, B.A. (Paris), "Language Talk" (French).  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35-11.20.—The entire Programme *S.B. from London.*  
 Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Arts at the National Museum of South Wales. Instrumental Artistes. The Station Orchestra. Weather Forecast.  
 5.40.—Boy Scouts' and Girl Guides' News.  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."

- 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News.  
 7.35-11.20.—The entire Programme *S.B. from London.*

Announcer: A. Corbett-Smith.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 11.30-12.30.—Concert by the "2ZY" Trio.  
 5.0.—WOMEN'S HOUR.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 6.15.—Boy Scouts' and Girl Guides' News.  
 6.25.—FRANCIS J. STAFFORD, M.A., M. Ed. French Talk.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35.—W. H. CRADOCK'S GLEE AND MADRIGAL PRIZE CHOIR.  
 Songs of the Fleet ..... Stanford  
 (Baritone Solo and Choir.)  
 (a) "Sailing at Dawn"; (b) "The Song of the Sou' Wester"; (c) "The Little Admiral"; (d) "Farewell."  
 Part Song "The Dance" (from the Bavarian Highlands) ..... Elgar  
 T. H. MORRISON (Solo Violin).  
 "Chant sans Paroles" ..... Tchaikovsky  
 Serenade ..... Pierye  
 JEAN GORDON (Entertainer) in Selections from her Repertoire.  
 W. H. Cradock's Choir.  
 "Song of the Vikings" ..... Fanning  
 8.15.—MISS GORDON B. JACKSON on "Ben Jonson."  
 8.30. W. H. Cradock's Choir.  
 Part Songs, "In Autumn"  
 "In Silent Night"  
 "Love, Fare Thee Well" ..... Brahms  
 "The Falcon"  
 8.45.—Jean Gordon (Entertainer) in Selections from her Repertoire.  
 9.0. T. H. Morrison.  
 "All' Ungarische" ..... Wilhelmj  
 9.15. W. H. Cradock's Choir.  
 North Country Folk Songs:  
 "Come, Dorothy, Come" ..... Traditional  
 "Bobby Shaftoe" ..... Traditional  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.40.—"THE MAGIC FLUTE," Act II. *S.B. from London.*  
 10.30.—MR. ALLEN S. WALKER. *S.B. from London.*  
 10.45.—"THE MAGIC FLUTE," Act III. *S.B. from London.*  
 11.20.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: Ella Dent (Soprano), Dan Jacobs (Solo Saxophone).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 5.50.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., Talk on "Poets and Poetry," Part 3.  
 6.30.—Boy Scouts' and Girl Guides' News.  
 6.40.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35-11.20.—The entire Programme *S.B. from London.*  
 Announcer: R. C. Pratt.

## ALTERATIONS TO PROGRAMMES, Etc.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

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# WIRELESS PROGRAMME—FRIDAY (Feb. 8th.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.30-4.30.—Concert: The Wireless Trio and Gale Gardner (Tenor).  
 5.0.—WOMEN'S HOUR: "Wives Who Never Go Out," by Olga Somech. (The Wireless Trio. "Pearls and Pearl Fishing," by Aubrey Jones.  
 5.30.—CHILDREN'S STORIES: "The Magic of the Snowdrops," by Marion Heureson. Songs by Uncle Rex. Uncle Jack Frost's Wireless Yarn.  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.

### Musical Comedy Memories.

- 7.30. THE WIRELESS ORCHESTRA.  
 March from "The Merry Widow" . . . . . Lehar  
 Overture, "The Arcadians" . . . . . Monckton  
 Melody, "Sail My Ships" ("The Rebel Maid") . . . . . Phillips  
 HAYDEN COFFIN (Baritone).  
 "The Dover Patrol" . . . . . Carrington  
 "Jack's the Boy" ("The Geisha") . . . . . Jones  
 Selection, "Sun Toy" . . . . . Jones  
 Valse on Melodies from "The Kiss Call" . . . . . Caryl  
 FRED GIBSON (Humorist) will be interrupted by NANCE HAINES.  
 Three Dances from "Hullo America" . . . . . Finck  
 Hayden Coffin.  
 "Queen of My Heart" ("Dorothy") . . . . . Cellier  
 "Tommy Atkins" ("The Gaiety Girl") . . . . . Potter  
 Melodies from "Veronique" . . . . . Messenger  
 Fox-trot, "Non-stop Dancing" ("The Beauty Prize") . . . . . Kern  
 9.15.—MR. CECIL J. ALLEN, A.M. Inst. T., "Safety in Railway Travel."  
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 9.45.—Symphonic Poem, "Les Préludes" . . . . . Liszt  
 Nance Haines (Comedienne) will be interrupted by Fred Gibson.  
 Ballet Music, "Faust" . . . . . Gounod  
 10.30.—Close down.

Announcer: R. F. Palmer.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.  
 7.30. THE STATION ORCHESTRA.  
 Special Request Items.  
 7.45.—THE SIRFESSOR causes some "Laughter."  
 7.55. Special Request Items.  
 8.15-8.45.—Interval.  
 8.45. Special Request Items.  
 9.0.—The Sirfessor gives some "Epigrams and Epigrams" (an Epigrin being an Epigram garnished with a grin).  
 9.10. Special Request Items.  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.40.—ARTHUR R. PAGE, M. Int. Met. Further Talk on "Aluminium and its Uses" (M.S.).

- 9.55. JOSEPH C. WELCH (Solo Banjo).  
 "Mister Jollyboy" . . . . .  
 "The Kilties" . . . . . Grimshaw  
 "Out West" . . . . .  
 "The Lyric Walk" . . . . . Blanche  
 10.10. Special Request Items.  
 10.30.—Close down.  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45.—The "6BM" Trio, Allan Franklin (Solo Piano), Reginald S. Mounat (Solo Violin).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15. Scholars' Half-Hour: W. J. Woodhouse, A.C.P., "Among the Stars."  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.  
 7.30-7.45.—Interval.

### Italian Composers' Night.

- 7.45.—CAPT. W. A. FEATHERSTONE on "Italian Opera."  
 8.0. THE WIRELESS AUGMENTED ORCHESTRA.  
 Conductor: CAPT. W. A. FEATHERSTONE.  
 Overture, "Squiritamide" . . . . . Rossini  
 8.15. BERT KELLAWAY (Tenor).  
 "Ecco Ridente in Cielo" ("Il Barbiere di Siviglia") . . . . . Rossini  
 8.25.—Selection, "Pagliacci" . . . . . Leoncavallo  
 8.40. DOROTHY STREET (Soprano).  
 "Vissi D'Arte" ("La Tosca") . . . . . Puccini  
 "Saper Vorreste" ("Un Ballo in Maschera") . . . . . Verdi  
 8.50.—"Dance of the Hours" ("La Gioconda") . . . . . Ponchielli  
 9.5. Bert Kellaway.  
 "Tombe Degli avi Miei" . . . . . Donizetti  
 "Fra Poco a me Rieovero" ("Lucia di Lammermoor") . . . . . Donizetti  
 9.15.—Ballet Music, "Sicilian Vespers" . . . . . Verdi  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45. Dorothy Street.  
 "Una voce poco fa" ("Il Barbiere di Siviglia") . . . . . Rossini  
 "One Fine Day" ("Madame Butterfly") . . . . . Puccini  
 9.55. Bert Kellaway.  
 "E Lucevan le Stelle" ("La Tosca") . . . . . Puccini  
 "Vesta la Giubba" ("Pagliacci") . . . . . Leoncavallo  
 10.5. Excerpts from "Madame Butterfly" . . . . . Puccini  
 10.15.—Close down.  
 Announcer: Bertram Fryer.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS."  
 5.45.—THE HOUR OF THE "KIDDIE WINKS."  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.* Local News.  
 LOTTIE WAKELYN'S QUARTETTE.  
 MARION KEMPTON, Soprano.  
 LOTTIE WAKELYN, Contralto.  
 DAVID THOMAS, Tenor.  
 TALBOT THOMAS, Baritone.  
 THE STATION ORCHESTRA.  
 7.30.—March, "Le Prophète" . . . . . Meyerbeer  
 Entr'acte, "Andantino" . . . . . Lemarc  
 Quartette.  
 Song Cycle of Early English Melodies.  
 "Flora's Holiday" . . . . . arr. Lane Wilson  
 8.0.—Suite, "In Dowland" . . . . . Hewitt  
 8.15. David Thomas.  
 "Passing By" . . . . . Purcell  
 "Tell Me, Mary" . . . . . Hodgson

- 8.25.—Selection, "Falstaff" . . . . . Verdi  
 8.40. Quartette.  
 Two Pastorales with Violin Obligato . . . . . Walford Davies  
 (a) "Morning Song with Hymn to Pan" (Words by Fletcher, 1576-1625).  
 (b) "Sweet Content" (Words by B. Decker, 1575-1637).  
 8.50.—MR. BEN WILLIAMS, of the Juvenile Employment (Education) Office, Cardiff, on "Choice of Employment for Boys and Girls."  
 David Thomas.  
 "English Rose" . . . . . German  
 "Song of All the Ages" . . . . . Squire  
 9.10.—Concert Valse, "Madeline" . . . . . Waldteufel  
 9.20. Quartette.  
 "The Goslings" . . . . . Budge  
 "Robin Hood's Wedding" . . . . . ("Merrie England")  
 "In England, Merrie England" . . . . . German  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45.—Dance Music.  
 10.30.—Close down.

Announcer: A. H. Goddard.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30.—Concert: Marian Lambert (Soubrette), Ada Bowker (Contralto), Albert Evans (Tenor), C. N. Coop (Bass).  
 5.0.—WOMEN'S HOUR.  
 5.20.—Farmers' Weather Forecast.  
 5.25.—CHILDREN'S HOUR.  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.  
 8.0. THE "2ZY" ORCHESTRA.  
 March, "On the Quarter Deck" . . . . . Alford  
 Overture, "Opéra Bouffe" . . . . . Finck  
 DORIS BARROW (Soprano).  
 "Smile of Spring" . . . . . Fletcher  
 "One Morning Very Early" . . . . . Sanderson  
 MR. CARLTON on "British Film Week."  
 KLINTON SHEPHERD (Bass).  
 "The Watchman" . . . . . Squire  
 "Tommy Lad" . . . . . Margetson  
 Suite, "Yankiana" . . . . . Thurban  
 8.45.—T. A. COWARD, M.Sc., on "Early Flowers and Bird Songs."  
 Doris Barrow.  
 9.0. "Villanelle" . . . . . del Acqua  
 "Thoughts Have Wings" . . . . . Liza Lehmann  
 Selection, "Carmen" . . . . . Bizet  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45. Klinton Shepherd.  
 "The Lute Player" . . . . . Allitsen  
 "The Gay Highway" . . . . . Drummond  
 Selection, "A Musical Switch" . . . . . Alford  
 10.10.—W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institutes): Spanish Talk.  
 10.30.—Close down.  
 Announcer: Dan Godfrey, Junr.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: Gladys Edmundson, A.R.C.M., L.R.A.M. (Solo Piano), William R. Yates (Baritone), Ralph Jacobson (Solo Cello).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: Mr. W. F. C. Campaign, Talk on "Refrigeration."  
 6.35.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.  
 7.35. THE WIRELESS ORCHESTRA.  
 March, "Old Comrades" . . . . . Teike  
 Entr'acte, "Silver Fingers" . . . . . Mallory

(Continued in col. 2, page 227.)

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# WIRELESS PROGRAMME—SATURDAY (Feb. 9th.)

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

## LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 3.0. Programme of Sacred Music by the LONDON SYMPHONY ORCHESTRA and Choir, relayed from Southwark Cathedral.  
 "Song of Destiny" ..... *Brahms*  
 "Pastoral Symphony" ..... *Vaughan Williams*  
 Two Psalms ..... *Holst*  
 "Hymn of Jesus" ..... *Holst*
- 5.0.—WOMEN'S HOUR: "Behind the Scenes," by Johanna. Wilfred Lynn—Tenor. "Gardening Chat," by Marion Cran, F.R.H.S.
- 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Richard Kearton's Wild Bird Adventures, read by J. Riddell Young. Children's News. Wilfred Lynn—Tenor.
- 5.45-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—MR. ALLEN BADDELEY on "Association Football."
- 7.30. THE WIRELESS TRIO.  
 Love Dance from "Madam Cherry" *Hoschna*  
 THEODORE CORDES (Baritone)  
 "The Mercantile Marine" ..... *Gordon*  
 "The Storm Fiend" ..... *Roeckel*  
 JANET JOYE (Entertainer at the Piano).  
 Group of Child Studies:  
 1. Only Seven. 2. Flapper Songs.  
 The Wireless Trio.  
 Melodies from the "Merry Widow" ..... *Lehar*  
 Theodore Cordes.  
 "The Song of the Volga Boatmen"  
*arr. Chaliapin and Koenemann*  
 "The Wolf" ..... *Shields*  
 Janet Joye.  
 Impersonations:  
 "Heaps o' Lickin's"; "Jest Her Way."
- 8.30.—"SAMSON AND DELILAH," Act I. (*Saint-Saens*), relayed from the Royal Opera House, Covent Garden. *S.B. to other Stations.*
- 9.20.—NORMAN LONG (Entertainer) in Items from his Repertoire. *S.B. to other Stations.*
- 9.45.—"SAMSON AND DELILAH," Act II. (*Saint-Saens*), relayed from the Royal Opera House, Covent Garden. *S.B. to other Stations.*
- 10.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 10.45.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 3.30-4.30.—Kiddies' Concert.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER: Further Adventures of "Snooky" (*M.S.*).
- 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 7.15. "TRILBY."  
*(Geo. du Maurier.)*  
 Produced by SYDNEY RUSSELL.  
*Cast:*  
 Trilby O'Farrell ..... MARY BROTHERTON  
 Madame Vinard ..... MARY CORBETT WALLINGS  
 Madame Bagot ..... EDITH CLEGG  
 Taffy ..... E. STUART VINDEN  
 The Laird ..... FRANK PETTINGILL  
 Little Billee ..... VINCENT CURRAN  
 Zoooo ..... EDWARD THORPE  
 Colonel Kaw ..... DONALD BACON  
 Gecko ..... FRANK PETTINGILL  
 The Rev. M. Bagot ..... PERCY EDGAR  
 Svengali ..... SYDNEY RUSSELL
- 8.15-8.45.—Interval.

- 8.45.—"TRILBY" (Contd.).
- 10.0. ERIC SIDNEY (Siffleur).  
 "The Jewel Song" ("Faust") ..... *Gounod*  
 "Drink to Me Only" ..... *Old English*
- 10.15. SIDNEY LEIGHTON (Entertainer).  
 "A London Melodrama." "Child Impersonations." "Humorous Recitals."
- 10.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Football Review.
- 10.45.—Close down.  
 Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 3.45.—Concert: Vera Norton (Mezzo-Soprano), Gladys Holland (Soprano), Allan Franklin (Solo Pianoforte).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Mesopotamia."
- 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 7.15.—EDWARD C. LUIN, M.R.S.L., "More Humours of Commercial Travelling."
- 7.30-7.45.—Interval.

### Request Night.

- 7.45.—CAPT. W. A. FEATHERSTONE, on the Evening's Programme.  
 THE WIRELESS AUGMENTED ORCHESTRA.  
 Conductor: CAPT. W. A. FEATHERSTONE.
- 8.0.—Overture, "1812" ..... *Tchaikovsky*
- 8.10.—Selection, "Madame Butterfly" *Puccini*
- 8.20.—Selection, "Carmen" ..... *Bizet*
- 8.30.—Largo and Finale, "New World Symphony" ..... *Dvorak*
- 8.45.—Selection, "Lily of Killarney" *Benedict*
- 8.55.—Intermezzo, "Cavalleria Rusticana" ..... *Mascagni*  
 "Moonlight Sonata" ..... *Beethoven*
- 9.5.—Selection, "Il Trovatore" ..... *Verdi*
- 9.15.—Overture, "Tannhäuser" ..... *Wagner*
- 9.45.—"SAMSON AND DELILAH," Act II. *S.B. from London.*
- 10.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 10.45.—Close down.  
 Announcer: W. R. Keene.

## CARDIFF.

(Call Sign, 5WA. Wave-Length, 350 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
- 7.15.—MR. WILLIE C. CLISSITT on "Sport of the Week."
- 7.25.—Local News.

### Popular Night.

- MADAME GUNTER WILLIAMS. Soprano  
 CICELY FARRAR ..... Contralto  
 JOHN COLLINSON ..... Tenor  
 GLANVILLE DAVIES ..... Baritone
- 7.30.—Orchestra: March, "Gallant Serbia" (*Lotter*); Entr'acte, "April Night" (*Clutsum*).
- 7.40.—Song Cycle for Four Voices: "The Daisy Chain" (*Lehmann*).
- 8.10.—Orchestra: Overture, "Maritana" (*Wallace*).
- 8.20.—Glanville Davies: "Interlude" (*Easthope Martin*); "Hatfield Bells" (*Easthope Martin*); "Song of the Clock" (*Burchell*).
- 8.30.—JOHN HOWELL, Boys' Department of the Y.M.C.A.; Chat on "The Colliery Boy and His Hours of Leisure."
- 8.40.—Orchestra: Selection, "Maid of the Mountains" (*Simson*).
- 8.55.—Madame Gunter Williams: "Blackbird Song" (*Jones*); "Wise Folly" (*Landon*

- Ronald); "I Love the Jocund Dance" (*Walford Davies*).
- 9.5.—Orchestra: Selection, "La Bohème" (*Puccini*).
- 9.15.—John Collinson: "Jean" (*Marjory Meade*); "The Robin" (*Maud Wingate*); "Just for This Hour" (*P. D. Williams*).
- 9.25.—Orchestra: Concert Valse, "Valse de Triomphe" (*Francaix*).
- 9.30.—Dance Music.
- 10.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 10.45.—Close down.  
 Announcer: W. N. Settle.

## MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30.—Concert by "The Merry Monarchs" Concert Party.
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 6.30.—Organ Recital by Mr. J. Armitage, F.R.C.O., relayed from the Piccadilly Picture House.
- 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 7.15-7.45.—Interval.

### Popular Night.

- 7.45. THE "2ZY" ORCHESTRA.  
 March, "A Frangese" ..... *Costa*  
 Overture, "Zampa" ..... *Herald*  
 Selection, "To-night's the Night" ..... *Rubens*  
 SYBIL GORDON (Soprano).  
 Musetta's Song (La Bohème) ..... *Puccini*  
 Orchestra.  
 Comical Sketch, "The Village Circus"  
 (By special request.) *Myddleton*
- THE SIRFESSION has a Sirfession to make.  
 Orchestra.  
 "In a Persian Market" ..... *Katelbey*  
 Patrol, "The Wee Macgregor" ..... *Amers*  
 Sketch, "A Southern Wedding" ..... *Lotter*  
 VICTOR SMYTHE and Algy.  
 Sybil Gordon.  
 "The Cuckoo" ..... *Walford Davies*  
 "The Bough of May" ..... *Walford Davies*
- 9.30.—The Sirfessor will discourse.
- 9.45.—"SAMSON AND DELILAH," Act II. *S.B. from London.*
- 10.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 10.45.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 3.45.—Concert: The Clay Page Trio.
- 4.45.—WOMEN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. T. R. Williams, Talk on "Wales and Its People," Part 2.
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.
- 7.20.—MR. R. E. RICHARDSON on "Gardening."
- 7.35. WILLIAM A. CROSSE'S MILITARY BAND.  
 Selection, "Sally" ..... *Hirsch*
- 7.45. GEORGE HARRIS (Tenor).  
 "Jean" ..... *Meade*  
 "The Little Irish Girl" ..... *Lohr*
- 7.55. ARTHUR ROBINS (Solo Cornet).  
 "I'll Sing Thee Songs of Araby" ..... *Clay*  
 Military Band.  
 "Parade of Tin Soldiers" ..... *Jessel*  
 "The Grasshopper Dance" ..... *Bucalossi*
- 8.15. NORAH STUDLEY (Mezzo-Soprano).  
 "A Summer Night" ..... *Thomas*  
 "Kashmiri Song" ..... *Finden*  
 George Harris.  
 "Life and Death" ..... *Taylor*  
 "Coming Home" ..... *Willeby*
- 8.30-10.45.—The entire Programme *S.B. from London.*  
 Announcer: R. C. Pratt.

## Behind the Scenes of the B.B.C.

### A Book About a Great Undertaking.



CAPTAIN C. A. LEWIS.

FEW listeners have more than a vague idea of the extraordinary activities of the B.B.C. Few realize, too, that the present state of excellence in broadcasting has been reached in little over a year. In "Broadcasting from Within" (George Newnes, Ltd., 2s. 6d.) Captain C. A. Lewis, Organiser of Programmes to the B.B.C., tells the story of the Company's history.

It was in 1922 that the B.B.C. came into active being, and the handful of enthusiastic pioneers were faced with difficulties innumerable. "There we were," says Captain Lewis, "a round half-dozen people, with the whole Company's organization to set in motion, confronted with new and difficult problems on every side, with no precedents of past experience to go upon—and even without an office to work in."

#### Order Out of Chaos.

Eventually a large room was found in Kingsway, adjoining which was a small cubicle for the use of the General Manager.

"Pandemonium reigned! The telephone never stopped ringing, the typewriters never stopped clicking, the duplicating machine duplicated for dear life, the office was bombarded from morning to night by the Press, the public, the wireless manufacturer, people of every kind and class who, for some reason or other, were

interested in broadcasting—and in the midst of all this strenuous activity, the policy and direction of the Company were maintained."

The first big experiment was the broadcasting of opera from Covent Garden—barely three months after the B.B.C.'s inception. An excited band of seven assembled in a little room on the top floor at Marconi House, where a loud speaker stood on the table.

#### Arranging the Programmes.

"Suddenly, with a loud click, it was thrown into circuit, and a confused babel of noises was let loose. At first indistinguishable, it soon became apparent that we were hearing the talk and rustling of programmes in the auditorium. Finally, there was a burst of clapping, which died down to dead silence, and was followed by two sharp raps; a second later the huge orchestra had leapt into its stride, swelled up to a great crash of brass and cymbals, which could be heard all down the corridor at Marconi House. Our excitement was immense. . . ."

Perhaps the most interesting portions of the book, from the listener's point of view, are those which describe the arranging and building up of the programmes. The tremendous amount of labour that these entail cannot, indeed, be realized unless you read Captain Lewis's description of the duties of the various people concerned.

It is safe to assert that no one who has read Captain Lewis's volume will put on the ear 'phones again without marvelling at the remarkable organization that is ministering to his, or her, entertainment and instruction. C.T.

## The London Station Director.

### By One Who Knows Him.

THERE is a personality at the Headquarters of the B.B.C. who has not yet been described in these pages, but about whom listeners are curious. He does a great deal of announcing, takes his due part in "Uncle-ing," and sometimes, too, contributes to the programme by singing, though these, of course, are side issues where he is concerned. He is the London Station Director, Mr. R. F. Palmer.



MR. R. F. PALMER.

He combines these various incidentals with the more arduous task of collating the 2LO programmes, and, like many other B.B.C. officials, often begins his day at 9.30 and ends it somewhere between 10 and 11 at night.

#### "Ragged" by the Uncles.

Mr. Palmer is not too short and not too tall—that "in-between" size, you know—and he is rather good-looking. (That is mentioned for the benefit of his many wireless admirers, who have often declared that they are sure he, like his voice, must be "awfully nice.") He is remarkably free from the little tricks of manner which characterize most men, though when he is nervous, as, for instance, when he is singing into the microphone, he has a habit of pulling at the flaps of his pockets, and patting himself here and there as though to reassure himself of his own existence. Probably, he is merely concentrating on the song, or whatever matter is in hand, but that's what it looks like.

He is an old friend of the children as Uncle Rex, and his quiet manner is an excellent foil to the chaffing of the other Uncles, whose "ragging" he accepts with the best of good humour.

#### In Two Places at Once.

Always he is pleasant to have dealings with, and he is one of those people who are not only ready to do their own job, but are quite ready also to help someone else out, without that grudging sort of assistance which is sometimes given.

Visitors to the Studio during the progress of an evening concert are generally impressed by Mr. Palmer's readiness to explain the various intricacies of detail, and his apparent ability to be in two places at one time, as evidenced by his quick self-transportation from one room to another in time to announce the next item. If he seems a little breathless sometimes at the microphone, listeners may be sure that he has switched himself at no inconsiderable velocity from, say, the Control Room to the Studio, and has not been dancing in the Studio to the strains of the Wireless Orchestra.

#### Strenuous Times.

Mr. Palmer has been associated with the London Station since the earliest days of its inception, so he is naturally very keen on its development. He has watched it grow, and prefers the steadier development of the latter months to the first wild growth, which, in fits and starts, tried to burst its bounds.

His attitude is perhaps a little cautious, when big innovations are discussed, but he has been through some very strenuous times, and must be glad to see the young broadcasting giant properly yoked and working steadily.

## Tuneless Celebrities.

### Famous People Who Disliked Music.

IN view of the increased appreciation that is being shown nowadays of good music, owing to the fact that broadcasting is bringing first-class musical programmes into the homes of the people, it is interesting to note that many famous men have been practically devoid of any "tone sense" whatever.

Dean Stanley, for instance, the "little Arthur" of "Tom Brown's Schooldays," and in later life, a famous Dean of Westminster and a great favourite of Queen Victoria, was quite tuneless. The charm of the beautifully-toned organ which is one of the Abbey's great attractions, as well as the simplest hymn sung by the famous choir, were quite lost upon him. He had no ear for music, although he was a man of great culture and a lover of poetry and its rhythm.

#### A Dean With Two Tunes.

Strangely enough, another dean, much in the public eye, is tuneless. This is Dean Inge, who has earned, by his somewhat lugubrious view of life and his pessimistic utterances, the nickname of "The Gloomy Dean." Perhaps his deafness to tone, tune, and time is responsible for his pessimism, for a world without music must be rather a dull place.

However, Dean Inge can neither sing nor recognize tunes. The only two tunes he knows, according to his own confession, are "God Save the King" and "D'ye ken John Peel?"

Archbishop Temple used to tell a story against himself, how, at some mission, he was standing beside a big navvy, and they were supposed to be singing "Onward, Christian

Soldiers." The great Archbishop was another cleric who was practically tone-deaf, but, like many other people who cannot sing, he was always willing to "do his best." The navy knew the tune and could sing, and he kept looking sideways at the archbishop until he could stand it no longer. At last, he whispered, fiercely: "Shut up, carn't yo' ? Yo're spolin' th' show !"

#### Couldn't Learn "God Save the King."

Most people know that Charles Lamb was utterly and hopelessly deficient in musical gifts. He had no ear for music at all. He could not have sung the National Anthem if he had been offered a fortune for the performance, and he could not recognize it when sung by another. Yet he has put it on record that he had tried for years to learn "God Save the King" by humming it over in the most solitary places he could find, where no one was likely to overhear.

Robert Southey, who was the Poet Laureate, and a very prolific poet, too, was utterly tuneless and lacking in any appreciation of music, and it is a remarkable fact that many poets have been almost equally deficient in any faculty of musical appreciation. Tennyson gave great offence to a lady composer who had been specially asked to play over and to sing her setting of one of his lyrics, by leaving the room muttering that he could not bear to hear his beautiful verses ruined.

Sir Walter Scott, although his poems gallop along in the most amazing rhythmic beats, had no ear for music. A.B.C.

# My Adventures in the Forbidden City.

A Talk from London, by Dr. William M. McGovern.

[Although he is still under thirty, Dr. McGovern is one of the most remarkable of living explorers. His knowledge of the little-known country of Tibet and its people is unrivalled, and in the following talk he tells how he penetrated, in disguise, into the "Forbidden City" of Lhasa, the home of the mysterious Dalai Lama.]

FOR years out of memory Lhasa has been the mysterious unknown land of Asia, enshrouded in a mist of myth and strange tradition, to which adventurers and scientific explorers have turned their footsteps in a vain effort to pierce the gloom of ages. Many attempts have been made to penetrate through that inhospitable land, which forms the backbone of the world, and to reach sacred Lhasa, the Forbidden City, the seat of the incarnate Buddha in the person of the Dalai Lama, Emperor and God to his people.

### A Secret Adventure.

But few have gone far before being turned back, or even succumbing to the attacks of the merciless, foreigner-hating monks, whose resentment of intruders reveals itself in a violent manner. These red, or fighting, monks crowd together in celibate communities of many thousands, all over the land, sometimes their monastery housing as many as 8,000 turbulent and lawless fanatics. Such is the Drepung Monastery near Lhasa.

When in the East I developed a lively interest in Tibet, the language of which I studied for some while.

Later on, I formulated my plans of proceeding alone and in disguise to Lhasa.

The organization of the secret adventure took some time owing to the need for the utmost care to avoid any inkling of my intentions leaking out. When I had quietly enlisted a special servant, a couple of coolies, and a syce, purchased surreptitiously a couple of ponies and some mules and had laid in some special stores, I was ready to set out on what was ostensibly a tour round Sikkim for scientific purposes.

### Lack of Food and Blinding Snow.

In order to avoid attracting attention, I led the way through Sikkim by deserted byways, avoiding villages as much as possible, up to the Pass Country. The marching was arduous, and in the passes we were met with blinding snowstorms which made progress most difficult. The weather became more and more threatening, and in our struggles forward we were absolutely exhausted, the animals being quite done up. Our food supplies ran out also, and we had to make for the village of Lachen to lay in fresh stocks.

It now became necessary to explain to my servants, who were hitherto in ignorance of my object, that I intended crossing the Koru-la to enter Tibet. Also the time had come for me to assume some sort of disguise. Hitherto I had been satisfied with semi-European

dress; but our direction was now so obvious that I had to avoid too close attention on the part of natives we might encounter.

The next few days were a nightmare on which I do not care to dwell too long.

Under the Chumiomo glacier, where we endeavoured to pitch camp one evening, the ground was frozen so hard that the iron tent-pegs we carried were useless.

With great difficulty we crawled up and up to the 17,000ft. mark, and here realized we had won through, though almost too deadbeat to rejoice in the fact.

### I Become a Humble Coolie.

With many a pause on the way, we reached at sunset an altitude of 18,000ft., and found the descending path, for the tempestuous winds which cut us to the bone had blown the snow into the gullies and ravines, leaving the earth exposed. We camped on the broad summit of the pass, and that night I revealed my whole plans to the servants, instructing each in his new rôle, particularly the dare-devil, "Satan," who was to assume the post of master, a merchant on pilgrimage to Holy Lhasa, while I became a humble coolie, the better to avoid detection.

A little putrid meat, a handful of barley flour, and the eternal tea being the only food, we were perpetually hungry and cold; added to this the fact that by now the Tibetans were aware that I was making for Lhasa and were searching high and low for me.

Fearing that in these circumstances Lhasa might be barred to me, I laid the path to Shigatse, the second city of Tibet, the seat of the Tashi Lama, whom I had the good fortune to see, and who ranks as equal to the Dalai Lama in spiritual matters.

From Shigatse we made for the Brahmaputra, and followed the course of this mighty river to

almost within sight of Lhasa.

When one day we came in sight of the Potala, the great palace of the Dalai Lama, I was so ill that I had to be carried into the city, which was crowded with monks. It was the beginning of the New Year period and the population had swollen from 20,000 to near a hundred thousand persons, the invaders being chiefly the turbulent fighting monks, whose violence and lawlessness render life a misery in Tibet.

### An Amazing New Year.

We had difficulty in finding a place to rest in, but eventually prevailed on an official to house us, and I was dumped down in a bare room overlooking the central market square. Strangely enough, the man to whose house we had come was the official in charge of communications, the very man who had received the information that I was attempting to reach Lhasa and who had sent out the orders to the provincial officials to stop me and turn me out of the country.

The next morning I announced my presence to the city magistrates, who were somewhat upset, and, after deliberation, they advised me to keep closely indoors, because, as is the custom at New Year's period, the city was handed over to the monks of the nearby Drepung Monastery, the abbots taking charge for twenty-one days, while the ordinary authorities are deposed. These monks are the foreigner-hating fighting priests, whose excesses are hard to reconcile with their religious principles.



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Mr. Waggy: "Using dry cells, of course?"

### Disguised Amongst My Enemies.

Somehow or other it leaked out that I was in the city, and the monks aroused the populace to make a demonstration. Crowds collected beneath my window and, urged on by the monks, who formed a great part of the demonstrators, threw stones and cried out for my blood. As entrance to the building was next to impossible, and as the crowd had no firearms, I felt fairly secure, and, donning my disguise, crept out by a back door and, joining the mob, lent my voice to the din, occasionally hurling a stone, though carefully avoiding my own window.

At last the time came to leave, and with an escort of Tibetan soldiers, I made my way back to India.



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**WIRELESS APPARATUS**

# WIRELESS PROGRAMME—ABERDEEN (Feb. 3rd to Feb. 9th.)

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

(Call Sign, 2BD. Wave-Length, 495 metres.)

## SUNDAY.

- 3.0-5.0.—LIGHT SYMPHONY CONCERT. *S.B. from Bournemouth.*  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*  
 8.30. NANCY LEE, L.R.A.M. (Solo Violin).  
*Adagio* ..... *Rica*  
 8.40. MAUD PENNINGTON (Soprano).  
 "Just as I Am" ..... *Huxley*  
 "Thanks be to God" ..... *Dockson*  
 8.50. F. J. BURNETT (Baritone).  
 "There is a Green Hill" ..... *Gounod*  
 "Star of Bethlehem" ..... *Adams*  
 9.0.  
 THE REV. MC INTOSH MOWATT, Ruthrieston Parish Church. Religious Address.  
 9.15. Nancy Lee.  
 "Romance" ..... *Hubay*  
 "Gavotte" ..... *Gossec*  
 9.25. Mary Pennington.  
 "Like as the Heart Desireth" ... *Allitsen*  
 9.35. Nancy Lee.  
*Adagio* from G Minor Concerto ..... *Bruch*  
 9.45. F. J. Burnett.  
 "The Better Land" ..... *Cowen*  
 "The Lord is My Light" ..... *Allitsen*  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 10.15. Maud Pennington.  
 Serenata (with Violin Obligato) ..... *Braga*  
 10.25.—Close down.  
 Announcer: W. D. Simpson.

## MONDAY.

- 3.30-4.30.—The Wireless Quartette and Jeannie Sangster (Soprano): Operatic Afternoon.  
 5.0.—WOMEN'S HALF-HOUR.  
 5.30.—CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.30.—Boy Scouts' News. Grammar School Area, "Camp Fire Sing Song," arranged by District-Scoutmaster A. F. Hyslop.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Radio Association Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.40-10.30.—The entire Programme *S.B. from London.*  
 Announcer: H. J. McKee.

## TUESDAY.

- 3.30-4.30.—The Wireless Quartette and William M. Craigie (Baritone), Irish Afternoon.  
 5.0.—WOMEN'S HALF-HOUR.  
 5.30.—CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.5.—Farmers' Corner: William Craighead, Weekly Agricultural Notes.  
 Andrew Buchan, "Horses and Horse Shoeing."  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.15. THE WIRELESS ORCHESTRA.  
 "Sounds from the Sunny South" *Iscmann*  
 Plantation Songs, Jokes and Melodies by MURRAY'S MISSISSIPPI MINSTRELS.  
 Opening Chorus, "Good Evening, White Folks" ..... *Traditional*  
 (Troupe.)  
 Solo and Chorus, "Golden Dreamboat" ..... *Nicholls*  
 (William Michie.)  
 Musical Oration, "De Lecture" *Scott Gatty*  
 (James Webster.)  
 Plantation Song and Chorus, "Black Slave's Lament" ..... *Traditional*  
 (Lillian Murray.)  
 (This song illustrates the days of slavery before emancipation. An old slave, along with his little boy, makes his escape, but

- unfortunately the boy dies by the wayside as the clock chimes twelve.)  
 Banjo Laughing Song, "Cas I've Always Laughing" ..... *Traditional*  
 (Arch. Murray.)  
 Concerted Chorus, "Come Where My Love Lies Dreaming" ..... *Foster*  
 (Troupe.)  
 Plantation Lullaby, "Shine Lady Moon White" ..... *Scott Gatty*  
 (Rita Howie.)  
 Serenade, "Moonlight Down in Dixie" ..... *Winkel*  
 (Lena McBean and Arch. Murray.)  
 Plantation Song and Chorus, "Old Black Joe" ..... *Scott Gatty*  
 (Alf Kerton and Troupe.)  
 Plantation Song and Chorus, "De Ole Banjo" ..... *Scott Gatty*  
 (Alf Kerton.)  
 Jokes and Witticisms by the Corner Men.  
 9.0.—JOHN KEIR, J.P., F.E.I.S., Aberdeen Asylum for the Blind, on "Helping the Blind."  
 9.15-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Aberdeen Wireless Orchestra.  
 Selection, "Down South" ..... *Myddleton*  
 9.45. Murray's Mississippi Minstrels.  
 Pianoforte Solo, "The Russian Rag" ..... *Cobb*  
 (William Brown.)  
 Song and Chorus, "Dinah Lee" *Traditional*  
 (William Michie.)  
 Banjo Duet, "March des Petits Pierrots" ..... *Hudson*  
 (Arch. Murray and Alf Kerton.)  
 Burlesque Oration, "Women's Rights" ..... *Traditional*  
 (Arch. Murray and Master Jas. Fraser.)  
 Grand Finale, "Good Night" *Scott Gatty*  
 (Arch. Murray and Troupe.)  
 Jokes and Witticisms by the Corner Men.  
 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from The Savoy Hotel, London.  
 11.0.—Close down.  
 Announcer: W. D. Simpson.

## WEDNESDAY.

- 3.30-4.30.—The Wireless Quartette and C. R. Sibley (Elocutionist), Dance Afternoon.  
 5.0.—WOMEN'S HALF-HOUR.  
 5.30.—CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.5.—MADAME LEFEVRE, French Talk No. 6 and Instruction.  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON, *S.B. from London.*  
 Local News and Weather Forecast.  
**Modern Scottish Composers' Night.**  
 7.30. THE WIRELESS ORCHESTRA.  
 Overture, "Tam o' Shanter" ..... *Drysdale*  
 7.45. RUBY MAILER (Soprano).  
 Two Songs by Edgar Barratt.  
 7.55. Orchestra.  
 "Pibroch" ..... *Stephen*  
 8.5. MARIE SUTHERLAND (Solo Pianoforte)  
 "Dalry House" ..... *Macmillan*  
 8.10. CHARLES GILLESPIE (Baritone).  
 Two Songs by Mackenzie.  
 8.20. NANCY LEE, L.R.A.M. (Solo Violin).  
 "Nocturne Ecossaise" ..... *Lancashire*  
 8.25. Ruby Mailer.  
 Two Songs by Mackenzie.  
 8.35. Chas. Gillespie.  
 Two Songs by MacCunn.  
 8.45. Orchestra.  
 Three Scottish Symphonic Dances ... *Wright*  
 9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Marie Sutherland.  
 "The Butterfly" ..... *Gordon*  
 9.50. Nancy Lee.  
 "Duanag Mara" ..... *Guy Magrath*  
 9.55. Ruby Mailer.  
 Two Songs by MacCunn.

- 10.10. Orchestra.  
 Overture, "Land of the Mountain and the Flood" ..... *MacCunn*  
 10.30.—Close down.  
 Announcer: R. E. Jeffrey.

## THURSDAY.

- 3.30-4.30.—Dorothy C. Lawrie (Contralto) and The Wireless Quartette, Popular Afternoon.  
 5.0.—WOMEN'S HALF-HOUR.  
 5.30.—CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.30.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
**Dance Night.**  
 7.35. THE WIRELESS JAZZ ORCHESTRA.  
 Waltz, "Three O'Clock in the Morning"; Fox-trot, "Say It With Music"; Two-step, "The Motor Maid."  
 7.45. BETTY GALL (Contralto).  
 "A Happy Childhood" ..... *Carse*  
 "A Merry Andrew" ..... *Borton*  
 7.55. Jazz Orchestra.  
 Waltz, "When Shall We Meet Again?"; Fox-trot, "Tuck Me to Sleep in My Old Kentucky Home"; One-step, "Give Me a Smile and a Kiss."  
 8.10.—MS. Talk from "My Holidays in Inland Waterways," by P. Bonthron—"The Union Canal, Firth and Clyde Canal, Caledonian Canal."  
 8.25. Jazz Orchestra.  
 Waltz, "Hawaiian Rainbow"; Fox-trot, "Ty-tee"; Waltz, "Tell-Tale Twilight."  
 8.35. Betty Gall.  
 "Qui Sait?" ..... *Lambert*  
 "Five Little Piccaninnies" ..... *Anthony*  
 8.45. Jazz Orchestra.  
 Waltz, "Queen of the North"; Fox-trot, "Maggie, Yes Ma"; Two-step, "Coronation Bells."  
 9.0.—PETER CRAIGMYLE, Scottish League Referee, "Weekly Football Talk."  
 9.15. Betty Gall (Contralto).  
 "The Old Green Isle" ..... *Temple*  
 "Bells of Gold" ..... *Ray*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.40.—THE MAGIC FLUTE, Act II. *S.B. from London.*  
 10.20.—MR. ALLEN S. WALKER. *S.B. from London.*  
 10.45.—THE MAGIC FLUTE, Act III. *S.B. from London.*  
 11.20.—Close down.  
 Announcer: W. D. Simpson.

## FRIDAY.

- 3.30-4.30.—The Wireless Quartette and Alex. Leitch (Tenor), Popular Afternoon.  
 5.0.—WOMEN'S HALF HOUR.  
 5.30.—CHILDREN'S CORNER: G. Beedie Esslemont, "When the Cabin Portholes" ..... *German*  
 6.0.—Weather Forecast for Farmers.  
 6.5.—MRS. DONALD: Shorthand Speed Tests. This Talk will provide five-minute practical tests for Stenographers.  
 6.25.—Answers to Scholars' Queries.  
 7.0.—NEWS. *S.B. from London.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News and Weather Forecast.  
**Shakespearean Night.**  
 The items repeated in this Programme are included at the request of a very large body of Listeners.  
 7.30. THE WIRELESS ORCHESTRA.  
 March from "Cleopatra" ..... *Mancinelli*  
 7.40. "HENRY V.," Act V., Scene 2 (Abridged).  
 Katherine ..... *DAISY MONCUR*  
 Henry V. .... *R. E. JEFFREY*  
 7.55. Orchestra.  
 Intermezzo, "Macbeth" ..... *Johnson*  
 (Continued in col. 2, page 227.)

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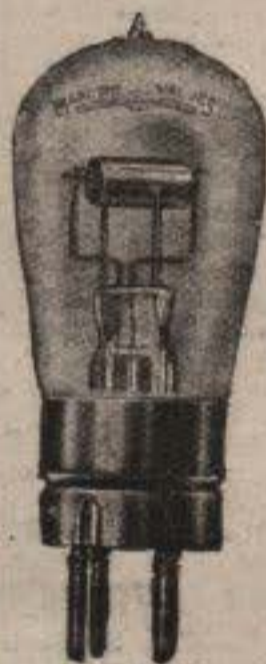
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# WIRELESS PROGRAMME—GLASGOW (Feb. 3rd to Feb. 9th.)

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

## SUNDAY.

(Call Sign, 5SC. Wave-Length, 420 Metres.)

- 3.0-5.0.—LIGHT SYMPHONY CONCERT. *S.B. from Bournemouth.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30. JOHN MACTAGGART (Tenor).  
"Sweet Thoughts that Come at Eventide"  
*Meredyth Lee*  
Psalm No. 106 (Tune, "Dunfermline").
- 8.40.—THE REV. D. FERGUS-FERGUSON,  
of the Parish Church of Erskine. Religious  
Address.
- 8.50. HELEN W. NESBIT (Contralto).  
Psalm No. 121 (Tune, "French").  
"Easter Flowers" ..... *W. Sanderson*
- 9.0. John MacTaggart.  
"The Sweetest Song of All" ..... *M. Wakefield*  
"Yours and Mine" ..... *B. Coates*
- 9.10. DAVID F. MCCALLUM (Solo Violin).  
Praeludium and Gavotte ..... *Bach-Kreiser*
- 9.20. Helen W. Nesbit.  
"Just Because of You" ..... *A. Thompson*  
"A Memory" ..... *G. Thomas*
- 9.30. David F. McCallum.  
Slavonic Dances in E Minor ..... *Dvorak-Kreiser*  
"Plantation Song" ..... *Ultsam*  
Ballet Music from "Rosamunde"  
*Schubert-Kreiser*
- 9.40. John MacTaggart.  
"Sometimes in My Dreams" ..... *Guy d'Hardelot*  
"The Nameless Lassie" ..... *Alex. MacKenzie*
- 9.50. David F. McCallum.  
"Ave Maria" ..... *Schubert-Wilhelmj*  
"Tambourin Chinois" ..... *Kreiser*
- 10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 10.15.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

## MONDAY.

- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Boys' Brigade News.
- 7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Radio Association Talk. *S.B. from London.*  
Local News and Weather Forecast.
- 7.40-10.30.—The entire Programme *S.B. from London.*  
Announcer: A. H. Swinton Paterson.

## TUESDAY.

- 3.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Picture House.
- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 7.15.—JOHN JACK (Director of Housing) on  
"The Housing Question."

### Popular Night.

- 7.30. ORCHESTRA.  
Overture, "Marco Spadah" ..... *Auber*
- 7.40. DAVID LAING (Baritone).  
"Phyllis is My Only Joy" ..... *Hobbs*  
"Falmouth is a Fine Town" ..... *Ronald*
- 7.50. Orchestra.  
Selection, "Carmen" ..... *Bizet*

- 8.0. D. MORELAND GRAHAM (Character Actor).  
"The Dodger" ("Oliver Twist")  
"Grandfather" ("The Old Curiosity Shop")  
"Montague Tigg" ("Martin Chuzzlewit")  
*Charles Dickens*
- 8.14. Orchestra.  
Suite, "Lakme Ballet" ..... *Delibes*
- 8.25. David Laing.  
"La Serenata" ..... *Braga*  
(Violin Obligato played by J. F. Fellowes,  
leader of the Wireless Orchestra).  
"The Road to the Isles" ..... *Kennedy Fraser*
- 8.34. Orchestra.  
March, "Nelson's Call" ..... *Vanis*
- 8.40. D. Moreland Graham.  
Character Studies of (a) "Uriah Heep";  
(b) "Wilkins Micawber"; (c) "Auld  
Andra the Gardener" (*D. M. Graham*).
- 8.54. David Laing.  
"Danny Boy" ..... *Weatherly*  
"Ould Plaid Shawl" ..... *Hoyes*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Selection, "La Reine de Saba" ..... *Gounod*
- 10.0.—THE SAVOY ORPHEANS AND  
SAVOY HAVANA BANDS. Relayed from  
the Savoy Hotel, London.
- 11.0.—Special Announcements. Close down.  
Announcer: A. H. Swinton Paterson.

## WEDNESDAY.

- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.
- Special Play Night.**  
*S.B. to Newcastle.*
- 7.30. ORCHESTRA.  
Overture, "Roderick Dhu" ..... *Carl Votti*
- 7.40. "CAMPBELL OF KILMOHR,"  
A One Act Play  
by  
J. A. Ferguson.  
Scene: Interior of a lonely cottage on the road  
from Struan to Rannoch, in North Perth-  
shire.  
Time: After the Rising of '45.  
Characters:  
Mary Stewart,  
Morag Cameron,  
Dugald Stewart,  
Capt. Sandeman,  
Archibald Campbell,  
James MacKenzie.  
Produced by GEORGE ROSS.
- 8.15. Orchestra.  
Selection, "To-night's the Night" ..... *Rubens*  
Selection, "The Merry Widow" ..... *Lehar*  
Suite, "Three Irish Dances" ..... *Ansell*  
Entr'actes, "Two Persian Sketches" ..... *Fletcher*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
- 9.45. REQUEST ITEMS.  
Selection, "Samson and Delilah" ..... *Saint-Saens*  
Waltz, "Blue Danube" ..... *Strauss*  
March, "The Middy" ..... *Atford*
- 10.30.—Special Announcements. Close down.  
Announcer: Mungo M. Dewar.

## THURSDAY.

- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.*  
PERCY SCHOLES. *S.B. from London.*  
Radio Society Talk. *S.B. from London.*  
Local News and Weather Forecast.

- 7.35. ORCHESTRA.  
Overture, "Son and Stranger" ..... *Mendelssohn*
- 7.45.—ROBERT MURRAY (Entertainer at  
the Piano): Original Selections.
- 8.0.—Talk on "World's Sunday School Con-  
vention."
- 8.15.—Miniature Suite ..... *Coates*  
Waltz, "Tales From the Vienna Woods"  
*Strauss*  
Selection, "Aida" ..... *Verdi*  
Fox-trot, "Runnin' Wild" ..... *Gibb*
- 8.45.—Robert Murray: Songs and Stories.
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.40.—THE MAGIC FLUTE, Act II. *S.B.*  
*from London.*
- 10.30.—MR. ALLEN S. WALKER. *S.B. from*  
*London.*
- 10.45.—THE MAGIC FLUTE, Act III. *S.B.*  
*from London.*
- 11.20.—Close down.  
Announcer: Mungo M. Dewar.

## FRIDAY.

- 3.0-3.30.—Norman Austin's "Musical Moments,"  
relayed from La Scala Picture House.
- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News and Weather Forecast.
- Dance Night.**
- 7.30. ORCHESTRA.  
Fox-trot, "Lilliput"; Waltz, "The Blue  
Lagoon."
- 7.42.—ROBERT J. HOWIE on "Art and  
Fashions."
- 7.54.  
One-step, "Keep on Never Minding"; Waltz,  
"Thelma"; Fox-trot, "Down Where the  
Water Lilies Grow"; Highland Schottische,  
"Mountain Dew"; Fox-trot Blues, "It  
Gets You Hot and Bothered"; One-step,  
"Allalal"; Waltz, "Love Bells"; Fox-  
trot, "Seven and Eleven"; Polka,  
"Pizzicato"; Fox-trot, "If We Could  
Live on Love."
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.  
Eightsome Reel, "As Usual"; Waltz, "Red  
Moon"; Fox-trot Blues, "Love Dream  
Blues"; Military Two-step, "Social Life";  
One-step, "Tsing"; Waltz, "Madame  
Pompadour"; Fox-trot, "Idaho."
- 10.30.—Special Announcements. Close down.  
Announcer: Mungo M. Dewar.

## SATURDAY.

- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*  
CHARLES KING, F.S.Sc., on "X-Ray."  
Local News and Weather Forecast.
- Popular Night.**
- 7.30. ORCHESTRA.  
Overture, "Hunyady Lazlo" ..... *Erkel*
- 7.40.—JACK NEIL (Scottish Humorist and  
Song Writer).  
"We a' Went Awa' oor Holidays" ..... *J. Neil*  
"Kinlochleven" ..... *J. Neil*
- 7.50. PIPE BAND OF 5TH BATTALION  
HIGHLAND LIGHT INFANTRY.  
(By kind permission of Lieut.-Col. David E.  
Brand (Officer Commanding).  
Slow March, "Maid of Morven."  
March, "Craig-na-darroch."  
Strathspey, "Shepherd's Cruik."  
Reel, "Pretty Marion."  
March, "Hills of Perth."

(Continued in col. 3, page 227.)



# B.T.H. RADIO VALVES

are made in the same factory as the world-renowned Mazda lamps. They bear the B.T.H. monogram, the sign and symbol of perfect reception.



## B5 TYPE 30/- each

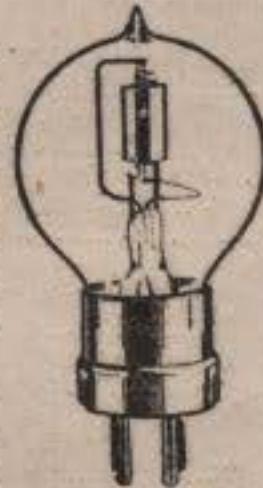
The latest development, the B5 Valve, takes only 0.06 of an ampere, and can be operated from standard dry cells. It is fitted with a standard 4-pin cap, thus obviating the use of a special adaptor.

Filament volts 2.5 to 3 volts  
 Filament current 0.06 amp.  
 Anode voltage 20-80 volts

## R TYPE 12/6 each

There is no better "general purpose" valve than this, the amber tinted B.T.H. "R" valve. It functions equally well as detector or amplifier, and, in fact, gives excellent results on all circuits—reflex and otherwise.

Filament volts - 4 volts  
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## B4 TYPE 35/- each

The B4 Valve gives a considerably greater amplification than the ordinary "R" Valve, consumes little more than half the current required by the latter, and is



free from distortion. It is the ideal valve for loud speaker work.

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## To ensure Safety in Transit

B.T.H. Valves are sent out in specially strong cartons—as shewn in the illustration. When packed for despatch the valve rests snugly in a thick felt jacket. In this way risk of breakage is reduced to a minimum.

## The British Thomson-Houston Co. Ltd

Wholesale only

Works : Rugby

London Office : Crown House, Aldwych, W.C.2

**SUNDAY'S PROGRAMME.**

(Continued from page 207)

**NEWCASTLE.**

- 9.25. Orchestra.  
Entr'acte, "Serenata Célèbre" .... *Tosselli*  
"Little Dream Lady of Mine" ..... *Torrens*
- 9.35. Quartette.  
"Lovely Night" ..... *Chieatal*  
"O Peaceful Night" ..... *German*
- 9.45.—Selection, "Cavalleria Rusticana" ..... *Mascagni*
- 10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 10.15.—Selection, "Faust" ..... *Gounod*
- 10.25.—Close down.  
Announcer: E. L. Odhams.

**MONDAY'S PROGRAMME.**

(Continued from page 209)

**NEWCASTLE.**

- 3.45.—Concert. Rosina Wall's Trio.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. A. W. Dakers, B.A., Talk on "Stories of the Nations—Caesar and Pompey."
- 6.30.—Boys' Brigade News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Radio Association Talk. *S.B. from London.*  
Local News and Weather Forecast.
- 7.40-10.30.—The entire Programme *S.B. from London.*  
Announcer: R. C. Pratt.

**TUESDAY'S PROGRAMME.**

(Continued from page 211.)

**NEWCASTLE.**

- 7.55. MURIEL ROBINS (Solo 'Cello).  
"Chanson-Triste" ..... *Tchaikovsky*  
"Slumber Song" ..... *Squire*
- 8.5. Orchestra.  
Entr'acte, "Gallantry" ..... *Ketelbey*  
"An Evening Song" ..... *Wood*
- 8.15. WILSON BEVERIDGE (Tenor).  
"Asra" ..... *Newton*  
"Sigh No More, Ladies" ..... *Stevens*
- 8.25. Lillian Rowell.  
"Arise, O Sun" ..... *Day*  
"Ferryman Love" ..... *Boradorf*
- 8.35. Orchestra.  
Valse, "Thelma" ..... *Deslys*
- 8.45. Muriel Robins.  
"Le Baiser" ..... *Thomas*  
"Madrigal" ..... *Squire*
- 8.50. Orchestra.  
Fox-trot, "Seven and Eleven" ..... *Donaldson*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Wilson Beveridge.  
"Butterfly Wings" ..... *Phillips*  
"Sally in Our Alley" ..... *Carey*
- 9.50. Orchestra.  
Selection, "A Spring Chicken" ..... *Monckton*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. Relayed from The Savoy Hotel, London.
- 11.0.—Close down.  
Announcer: C. K. Parsons.

**FRIDAY'S PROGRAMME.**

(Continued from page 217)

**NEWCASTLE.**

- 7.45. LILY ADAMS (Contralto).  
"Just a Spray of Rosemary" ..... *Carrington*  
"A Song of Sleep" ..... *Somerset*
- 7.55. WILLIAM LAWS (Solo Violin).  
"Melodie of Love" ..... *Engelmann*  
"Song Without Words" ..... *Mendelssohn*  
"Liebeslied" ..... *Kreisler*
- 8.5. Orchestra.  
Selection, "The Golden Moth" ..... *Finck*
- 8.15. G. J. JEFFCOCK (Baritone).  
Prologue, "Pagliacci" ..... *Leoncavallo*  
"King Charles" ..... *White*
- 8.25. Lily Adams.  
"An Evening Song" ..... *Blumenthal*  
"What Shall I Sing You?" ..... *Barry*
- 8.35. Orchestra.  
Valse, "Corpsball Tanze" ..... *Gung'l*
- 8.45. William Laws.  
"La Précieuse" ..... *Couperin-Kreisler*  
"Simple Aveu" ..... *Thome*  
"Moto Perpetuo" ..... *Bohm*
- 8.55. Orchestra.  
Fox-trot, "Keep On Never Minding" ..... *Ross*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Selection, "The Catch of the Season" ..... *Haines*
- 9.55. G. J. Jeffcock.  
"Vision Fugitive" ..... *Massenet*  
"Cobblin" ..... *Sanderson*
- 10.5. Orchestra.  
Suite, "Spanish Scenes" ..... *Adams*  
"Granada"; "Castille"; "Seville."
- 10.20.—Close down.  
Announcer: C. K. Parsons.

**ABERDEEN PROGRAMME.**

(Continued from page 223)

**FRIDAY.**

- 8.5. "MACBETH," Act III., Scene 4 (Abridged).  
Lady Macbeth JOYCE TREMAYNE  
Macbeth ..... R. E. JEFFREY
- 8.15. Orchestra.  
Shakespeare's Songs ..... *Quilter*
- 8.20. "THE MERCHANT OF VENICE," Act I., Scene 3, and Act IV., Scene 1 (Abridged).  
Duke of Venice ...LAWRENCE WOOD  
Antonio ..... G. R. HARVEY  
Bassanio ..... R. E. JEFFREY  
Gratiano ..... W. D. SIMPSON  
Shylock ..... R. E. JEFFREY  
Portia ..... JOYCE TREMAYNE  
Nerissa ..... DAISY MONCUR
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
"Romeo and Juliet" ..... *Gounod*
- 9.55. "ROMEO AND JULIET," Act II., Scene 2 (Abridged).  
Juliet ..... DAISY MONCUR  
Romeo ..... R. E. JEFFREY
- 10.10. Orchestra.  
Overture, "The Merry Wives of Windsor" ..... *Nicolai*

- 10.20. "THE MERRY WIVES OF WINDSOR," Act III., Scene 3 (Abridged).  
Mrs. Page ..... JOYCE TREMAYNE  
Mrs. Ford ..... DAISY MONCUR  
Falstaff ..... R. E. JEFFREY  
Robin ..... W. D. SIMPSON
- 10.30.—Close down.  
Announcer: H. J. McKee.

**SATURDAY.**

- 3.30-4.30.—The Wireless Quartette, Nancy Lee, L.R.A.M. (Solo Violin), and Andrew Watson (Solo 'Cello).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 7.15. THE WIRELESS ORCHESTRA.  
Incidental Music to "The Passing of the Third Floor Back" (*Quentin M. Maclean*).
- 7.30. "THE PASSING OF THE THIRD FLOOR BACK,"  
A Play in Three Acts by Jerome K. Jerome, under the direction of JOYCE TREMAYNE.  
*The Cast includes:—*  
JOYCE TREMAYNE.  
FLOSSIE TAVANER.  
DAISY MONCUR.  
CHRISTINE CROWE.  
GLADYS COOPER.  
G. R. HARVEY.  
R. E. JEFFREY.  
W. D. SIMPSON.
- 9.0-9.30.—Interval.
- 9.30.—Dance Music.
- 10.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 10.45.—Close down.  
Announcer: W. D. Simpson.

**GLASGOW PROGRAMME.**

(Continued from page 225)

**SATURDAY.**

- 8.2. WILLIAM FLETT (Tenor).  
"Dear Little Rose" ..... *H. Jenner*  
"My Sweetheart When a Boy" ... *W. Morgan*
- 8.12. Orchestra.  
Selection, "Carmen" ..... *Bizet*
- 8.22. Jack Neil.  
"The Schoolboy" (With Patter) ..... *J. Neil*  
"A Wee But and Ben Among the Heather" ..... *J. Neil*
- 8.30-10.45.—The entire Programme *S.B. from London.*  
Announcer: A. H. Swinton Paterson.

**WIRELESS FOR FIRE BRIGADES.**

EXPERIMENTS in the use of wireless telephony have recently been made by some of the large fire brigades, and when they come to use it officially they will use a wave-length of 320 metres, which has been specially allotted to them by the Postmaster-General. Recent experiments have not, so far, been very satisfactory in areas of an industrial character, because tall factory buildings with their machinery and metalwork "screen" the wireless waves and so cut them out. The only way of overcoming this difficulty will be to use much higher power in the transmitters, when the 320-metre wave-length will be found to be very suitable for the purpose.

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## "Typo," The Office Fairy.

HULLO, children!

Here is a funny story from Uncle Mungo about a curious office fairy they have got up in Glasgow called "Typo." Listen to what he has got to say:—

The fairies who are the chiefs of their various callings at Glasgow have petitioned me to write and tell you children about their work. The way in which they caught me was this: Just as I arrived at the door of the studio to be ready for you and Mr. Mike, a crowd of fairies barred my way and greeted me with shouts of: "Uncle Mungo, won't you tell the children about the unseen and silent members of the Station? If you don't, we will take the Chime Fairy away."

Well! what would you have done? I agreed to do so at once, and confess that I am ever so glad to be able to tell you about their interesting and useful work, and give you "a peep behind the scenes" at a Broadcasting Station.

### Like Fairy Pianos.

"Typo," the office fairy, is perched on my shoulder at the moment and whispering into my ear: "Can I write to the children myself and tell them my own story?"

"Certainly, wee man! but I shall have to hold your hand—are you ready? Off we go!"

"I am just a plain little fellow and am known by the name of Typo. The title sounds plain, doesn't it? When I arrived in Fairyland all the Gnomes were busy making these machines, with the letters of the alphabet set out in front of them—CAPITALS and small letters all sadly mixed up—not a bit like the alphabet I was taught under our toadstool schoolroom in the wood. Perhaps you know that they call these strange things like fairy pianos "type-writers"—and naturally enough, seeing that I had to commence work in the office to help Queen Mother and all my younger brothers and sisters, the name given to me was 'Typo.'

### Sorting the Mail.

"Still, I like it, but care for my work very much more. I commence at 9 every morning, and feel so excited when pushing the big glass door open, because just inside hangs the key which opens the door of the letter-box. My heart jumps and thumps as I open it, wondering if there are many letters full of heaps of love and millions of kisses for Auntie and the Uncles. The great big envelopes—almost as big as myself—make me tremble; they always seem to say, 'Yes, I am from Head Office and must be attended to at once.' Gathering the great pile in my arms, I struggle upstairs to the office and there sort the mail.

"Then comes another joy, that of scanning the morning papers to see if there is any special note for my brother fairies to attend to. Would you like to know their names? They are Kisso, Minuetto, Chrono, Resono, Earlo, Questo, Modulo and Sympho, and they will speak to you later on, if Uncle Caractacus has any room to spare.

"These special notes are cut out very carefully and put into a big book for future reference. During the forenoon I give as much help as I can in the office, and run out with letters to that red giant at the corner of the street. There is no appeasing his hunger, because each time

I visit him his mouth is always open asking, as it were, for more and more and more.

"After making my lunch off a blackberry and hazel-nut, I am ready to go round to the newspaper offices with great sheets of paper on which are all sorts of funny markings that only the grown-up people can read.

"On returning, I stamp all the mail, enter it all in my post-book and set off, wondering if this armful will satisfy the red-coated giant. He is such a strange, unfriendly being, too—never a 'Good-morning' nor a 'Good-evening' do I get from him—he just seems to be made for staring. Still, children, he really is a good friend to Auntie and the Uncles at '5SC.' Does he not direct letters to all the dear invalid kiddies, and

never know the day when they too will be chiefs, and perhaps a King or Queen in Fairyland? Aren't we lucky to have such a good King!

"There is such a funny notice on the door of the office where I work. Would you like to know what it says? Well, this is how it reads:—

### "IMPORTANT ANNOUNCEMENT.

"This is a door. With a little gentle persuasion it shuts. The occupants of this room extend their heartiest invitation to all to try this great new novelty—there is absolutely no charge."

"Believe me, through these kindly persuasive words, we are hardly ever bothered now with the older fairies leaving the door open to cause draughts, which bring on terrible-colds.

"Uncle Mungo says that I must stop now, because he has heaps more mail for me to post, so I must hurry away."

Isn't it wonderful? A "Corner" on Sundays from 5 o'clock to 5.30 all to ourselves—the Fairy's Contract will require to have another clause added with regard to this "extra"—but "rumour" says she will be there all right to strike the fairy chimes.

### "Let Glasgow Flourish."

The Competition—when you were asked to send in the names of the stories you liked best at the "Corner"—ended in Jack Hardy topping the list, with Sabo, the Penwiper, a close second. Seeing that you have all commenced so well with these competitions, we want you all to keep trying for each one as they are announced. Uncle Caractacus told me the other day that our amount of letters for a week was far below the other Stations. Well, that will never do for "5SC," will it, Kiddies? "Let Glasgow Flourish!" Next time I write I want to be able to tell you that we are at the top of the list.

Auntie is becoming such an expert at conundrums that she is now being called "The Queen of Conundrumists"

—that last word is almost as difficult for the tongue as Uncle Caractacus' name. Do you know, I often wonder how he manages to get it through the microphone—I feel sure that Mr. Mike always trembles violently when he broadcasts it.

### The Birds' "Good Morning."

Here's something that will give you lots of fun, during the time that you are waiting for 5.30 p.m. Just ask your mother or father to put some crumbs on the sill of your bedroom window, and you will be surprised at the number of feathered friends who will come along and say "good morning" to you. During the winter the birds have a very hard time of it, and all the girls and boys have a splendid opportunity of being of real service to the hungry little creatures.

Now, don't forget, kiddies! Glasgow, your very own Station, must top the list with letters, and you will help me to do it, won't you?

With best love,

Your affectionate

UNCLE MUNGO.

(Continued on the facing page.)



### WHAT IS UNCLE SAYING?

[This photograph, sent by Mrs. M. Archer, 8, Beaulieu Villas, Finsbury Park, N.4, was awarded a consolation Prize in the B.B.C.'s recent Brighter Britain Competition.]

see to it that they receive their Radio Circle Badges? Of course he does! and because of that I love him and forgive his seeming rudeness to me.

"I love my Station very much and with all the other fairies am working hard to make it the first in the country. But, Kiddies, don't forget we need your help. Write as often as you can, and send as many suggestions as come into your heads. All the fairies here hold wee conferences, presided over by the King and Queen of all Fairyland, and we plot and plan, and make suggestions for stories, games, songs, music, all just for your very own selves. You have no idea how proud I am to think that the King and Queen listen to us little ones putting forth our ideas—then when they are all linked up together, we always get something to help along this wonderful science and recreation known to you as broadcasting.

### A Funny Notice.

"At these meetings the King and Queen always say: 'Now, you fairies who are chiefs in your own little state must listen to and help the tiny ones, and be ready to take their ideas if they are better than your own, because you

# The Children's Corner. (Continued from the facing page.)

## SABO AND THE SPIDERS.

By E. W. Lewis.

WHEN Isobel gave Sabo his place upon the writing desk in the sitting-room, she told him to keep it clean and tidy; and particularly did she tell him not to allow any spiders to make their webs in the corners.

"I put you in charge," she said.

Sabo felt proud, and promised that he would do his best.

But one morning he found a big web which had been spun in the night, and the two spiders who had spun it. So he chased them off.

"We're not doing any harm," they cried.

"You're making a mess, which is worse," said Sabo.

"But where can we go?" said the spiders.

"Anywhere you like," replied Sabo, "but not here. There's lots of other places."

They dodged him in and out of the pigeon-holes and among the blotting paper; but at last he drove them over the edge of the table.

Sabo, who had a kind heart, was afraid they might have hurt themselves in dropping; but when he went to see, he found, to his surprise, that they were letting themselves down to the floor quite gently by means of a silken rope.

"That's a trick worth knowing," he said to himself, and wished that he had known it that morning when the Bluebottle had persuaded him to walk on the ceiling.

The two spiders hid themselves underneath the desk. One was called Nibbs and the other Nabbs; they were great friends, and had decided to live together, in the same nest, all their lives.

The next night, to Sabo's disgust, they spun another web in the same place; and the night

after that; and still another; but Sabo gave them no rest.

So they put their heads together.

"I know what we will do," said Nibbs, and he whispered.

So the next night, when Sabo was sleeping soundly upon his bed of pink blotting paper, Nibbs and Nabbs crept stealthily out from their hiding-place and made him a prisoner.



Nibbs began at his head and Nabbs at his feet.

Nibbs began at his head and Nabbs at his feet. They fastened one end of a silken rope with a dab of glue to the blotting paper, ran over the sleeping Sabo, carrying the rope with them, and fastened it tightly down to the blotting paper on the other side. They did this many times, running to and fro silently and swiftly.

"This will teach him!" said Nibbs.

"He won't get out of this in a hurry!" said Nabbs.

To and fro they went; and up and down;

now straight, now criss-cross, until from the crown of his head to the soles of his feet Sabo was covered with a thick webbing.

"It's a lovely blanket for him!" said Nibbs.

"Tuck it well in about the neck!" said Nabbs.

What did Sabo look like? He looked like a fat chrysalis inside a cocoon; or like a sleeping Princess beneath a long white veil.

He was so sound asleep that he did not stir.

"I wish he was good to eat," said Nibbs.

"Have a bite!" said Nabbs.

But they did not dare; and, being rather tired, they sat side by side on Sabo's shoulder, and dozed away into the loveliest dreams—dreams that spiders love, dreams of monster flies caught in monster webs.

When the rays of the morning sun, stealing through the curtains, fell upon Sabo, he stirred. Nibbs and Nabbs, at the first sign, scurried away and sat on the edge of one of the pigeon-holes, to watch the fun.

Sabo stirred again. He must have felt a tickling on his mouth, for he blew a great breath. The web heaved like a troubled wave, but did not break. Nibbs and Nabbs nudged each other.

Then Sabo began to wriggle.

"Hi! Let me out! Let me out!" he shouted in alarm.

Nibbs ran up to his ear and shouted "Yah!" Nabbs followed, and shouted "Yoh!"

Sabo was furious. The web strained and stretched. Then he blew such a mighty breath that a big hole appeared, and bits of web flew high in the air. And then, with a great shout, he leapt to his feet, sputtering, dusting himself.

Nibbs and Nabbs were frightened at the sight and sound of such fury; and, dropping to the floor, they escaped.

It was many a long day before they ventured to come back again.

(Another "Sabo" Story Next Week.)

# I must get some Clarnico Lily Brazils

8<sup>d</sup> per ¼ lb

## JUSTICE!

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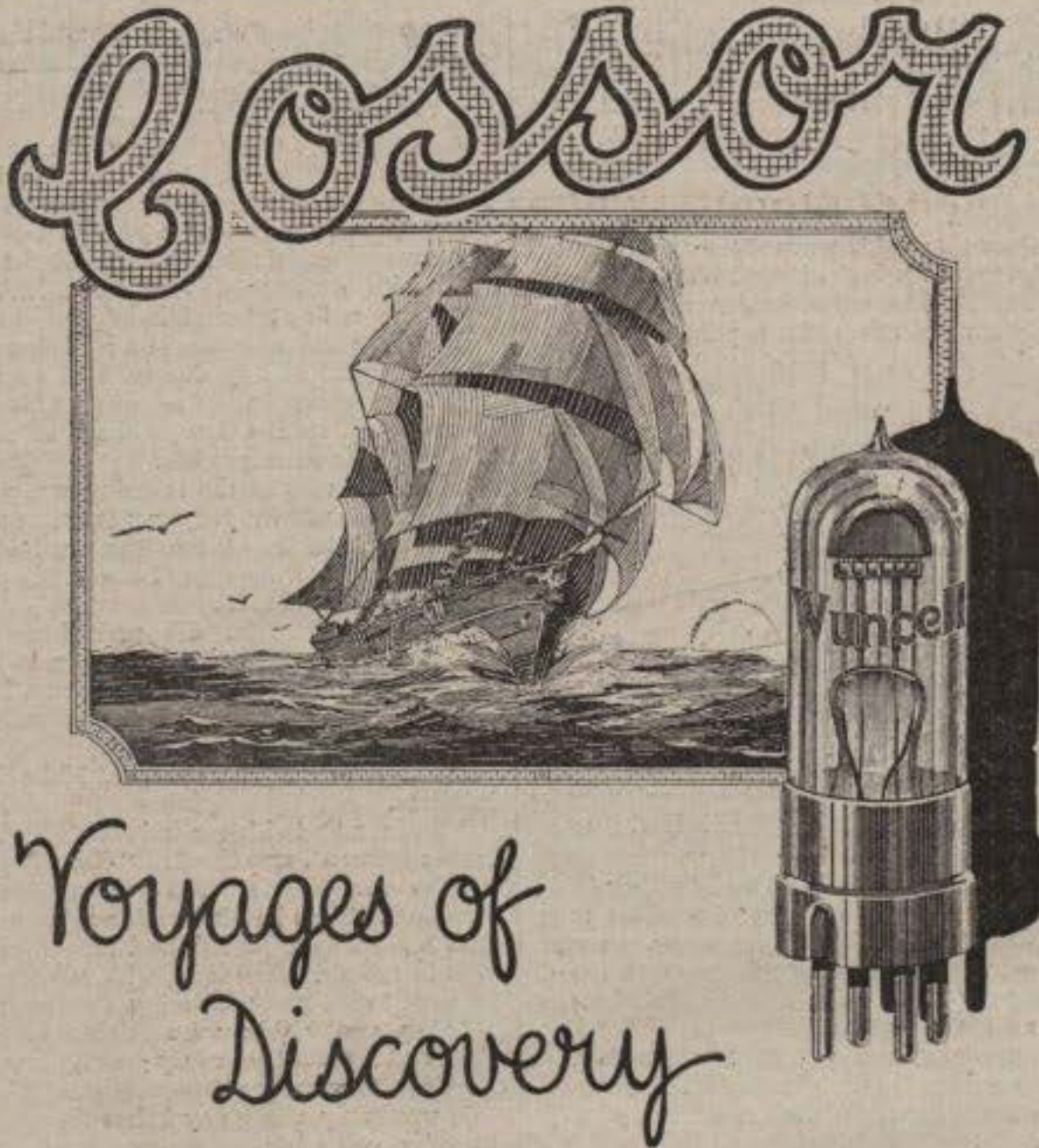
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P 1 and P 2 Valves reduced to 12/6 each.

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**A. C. Cossor, Ltd.,** (Incorporating the business of Cossor Valve Co., Ltd.) **Highbury Grove, N.5.**

Gilbert Ad.



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A splendid constructional Book describing three types of Crystal Sets which really give good results. It is not necessary for you to possess any special degree or skill, nor to require elaborate tools in order to build any of these Sets. If you have never built a Receiving Set, buy a copy of this Book and read how simple and economical it is to build your own. **1/6**

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# Readers' Own Humour.

## Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

We were listening the other afternoon, and, for a joke, placed the headphones over our dog's ears. He listened for a few moments, but as soon as he heard the strains of music, he sprang up and ran out of the house.

Now, by a cruel fate, there happened to be an innocent street musician playing just outside, and the dog flew at him, in a transport of fury. It took strenuous efforts to separate the pair, when we hastened to explain the situation to the musician.

"Wireless?" he grumbled. "So he may be; but he certainly isn't toothless!"—F. R. E. DAWE, Bristol.

### A New Use for Aerials!

Some time ago, I was chatting with a neighbour about wireless. I had not put up my aerial at the time, and I remarked that I should need a fairly strong pole for it.

"Yes," he said, "I suppose you will need a stout pole to support the machine with."

He thought that the wireless set had to be supported on top of the aerial mast!—F. Y. FAED, Jersey.

A little boy who was taken by his mother to a fair, on seeing some acrobats on a trapeze, said: "Mummy, do those people practise on the aerials when they are not performing here?"—MRS. E. WEISER, London, W.

While at a friend's home not long ago, an old woman called and was shown the wireless set. She was very interested, and on being told that it was operated by a crystal, she remarked: "Those crystals are simply wonderful things! A friend of mine once had one in which she could see things that were going to happen."—H. H. GOULDEY, Mitcham.

### Ohms and Homes.

While showing a friend, who is a stranger to wireless, a new pair of headphones, I happened to say that they were a 4,000 ohms pair.

"What!" he exclaimed. "Do you mean to tell me that the people in 4,000 homes can hear the wireless with these things?"—W. HOPLEY, London, S.E.

A little boy of six was listening during the "Woman's Hour." After a few minutes he said he couldn't hear anything, but that he had heard someone saying: "Take two eggs."

I investigated, and found that there was a temporary breakdown and told him so.

"Breakdown!" he echoed. "Then I expect those two eggs are broken!"—MRS. RAYNER, London, N.

While listening recently, we heard someone speaking about the difficulties caused by atmospherics.

My little girl turned to me and said: "That's surely a new Auntie? I've never heard of her before."

On asking her what she meant, she replied: "Didn't you hear him say 'that Miss Ferrick' quite plainly?"—A. D. M. McFINLAY, Glasgow.

## Foreign Stations.

### FRANCE.

Eiffel Tower. FL. Paris. 2,600 metres.

6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to 10.30 p.m.

Compagnie Française de Radiophonie (Emission Radiola). SFR. Paris. 1,780 metres. 12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to 10 p.m. (On Sundays and Thursdays Radio Dancing at 10 p.m. Close down at 10.45.)

L'Ecole Supérieure des Postes et Télégraphes. 450 metres.

Sunday, 9.0 p.m.; Tuesday, 8.15 to 9.25 p.m.; Wednesday, 9.0 p.m.; Thursday, 9.0 p.m.; Friday, 9.0 p.m.; Saturday, 9.0 p.m.

### SWITZERLAND.

Radio Station Marconi. TSF. Geneva. 1,100 metres.

Wireless transmissions daily (Sundays excepted), 1.15 to 1.30 p.m.

Lausanne. HB2. 1,100 metres. 4 p.m. Tuesday, Thursday, Saturday; 7 p.m. Monday, Wednesday, Friday, Saturday.

### GERMANY.

Koenigswusterhausen. LP. Berlin. 4,000 metres.

6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.; 4.0 to 4.30 p.m.

These times of transmission are Greenwich meantime.

### AMERICA.

General Electric Co. WGY. Schenectady, N.Y. 380 metres.

Radio Corporation of America. WJZ. New York, N.Y. 455 metres.

John Wanamaker. WOO. Philadelphia, Pa. 509 metres.

L. Bamburger and Co. WOR. Newark, N.J. 405 metres.

Post Dispatch. KSD. St. Louis, Mo. 546 metres.

Rensselaer Poly. Inst. WHAZ. Troy, N.Y. 380 metres.

### THE PUBLISHER'S ANNOUNCEMENTS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 6d.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

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## Letters From Listeners.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

### A Plea for More Dance Music.

DEAR SIR,—I should like to thank you for the fine programmes you provide, but may I express a wish that there shall be more dance music?

On looking at Saturday's programme in *The Radio Times*, I noticed that the usual dance music would not be played, and as this is about the only evening in the week that dance music is played before 9 p.m., I was, naturally, disappointed.

I hope that future programmes will again contain the enjoyable dance music items.

Yours truly,

London, N.W.

M. P.

[Our correspondent, we are sure, must appreciate that the B.B.C. has to cater for a very large audience, to many of whom dance music is distasteful. During the last few weeks, and particularly during Christmas week, they supplied a very large amount of dance music. They are hoping to transmit this type of music three nights a week in future.]

### Valves v. Crystals.

DEAR SIR,—Your correspondent, "S. B." (Northumberland), states that crystal set owners are indifferently interested people, and that they are outnumbered by the valve-set owners.

I venture to suggest that he either speaks of a particular well-to-do residential district or from a lack of knowledge and observation of the true facts.

I state, without fear of contradiction, that in

all industrial districts it is the simple crystal set that is responsible for the forest of aeriols that anyone can see in all such districts, and to say that their owners are not keenly interested is a misrepresentation. Those who can only invest in a crystal set are quite as enthusiastic as those who are fortunate enough to be able to purchase a valve set.

If a census could be taken of wireless sets in use, I am confident that it would be found that crystal sets would outnumber valve sets by at least 6 to 1.

I should also like to mention that we "indifferently interested" crystal-set users do not spoil the reception of valve-set owners like they do ours by their oscillations, howling, etc.

Yours truly,

Birmingham.

"CRYSTAL SET."

### Need for an Empire Patent.

SIR,—The talk recently broadcast by Sir William Bull gave the British public a timely reminder of the great national importance of keeping up-to-date in applied science—a necessity forced on our attention during the War, but always in danger of being forgotten.

The speaker referred to the project of an Empire Patent, and no one familiar with the facts could deny the stimulating effect which such a scheme would have on industry, when once the objections of vested interests in the Colonies had been overcome. The value of the British Patent could also be improved by extending the area of search. At present, the patentee can feel practically certain that his invention, as accepted, is free from anticipation

by prior British patents; but he has no guarantee with regard to anticipation by foreign patents and by publications other than patent specifications, to which the Patent Office search does not extend.

Yours faithfully,

"DAUCOVORUS."

### THE HUMAN AERIAL.

ACCORDING to Professor A. M. Low, the human body makes a first-class aerial.

"All you have to do," he says, "is to stand on a couple of tumblers and grasp the air terminal of the set with a wet finger and thumb."

"Where one has inside aeriols, trouble from atmospheric will be largely eliminated."

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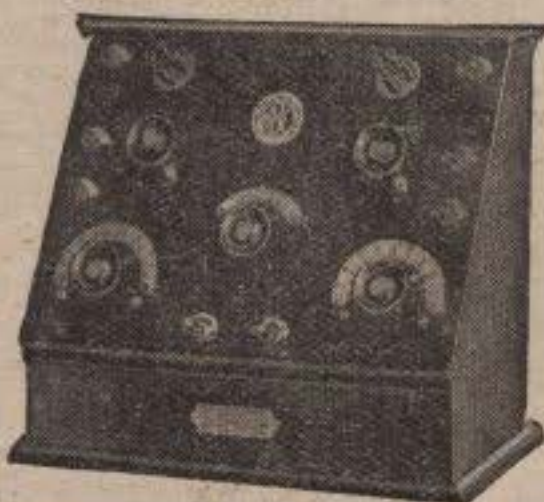
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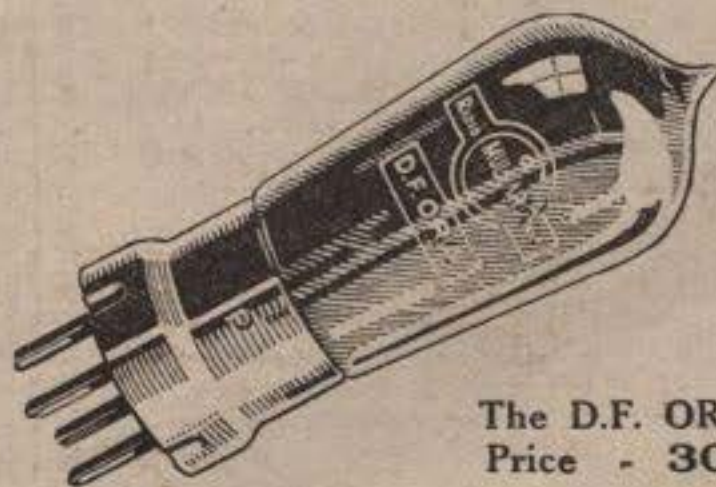
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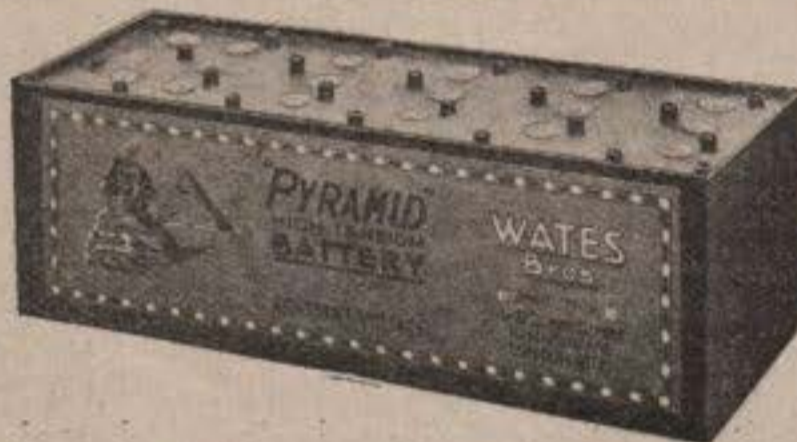
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Gilbert Ad.

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The "Abbiphone"  
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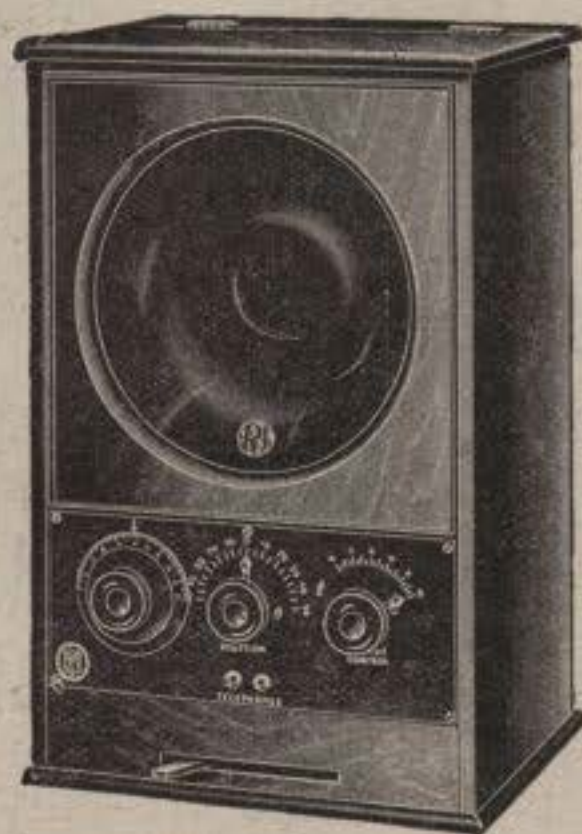
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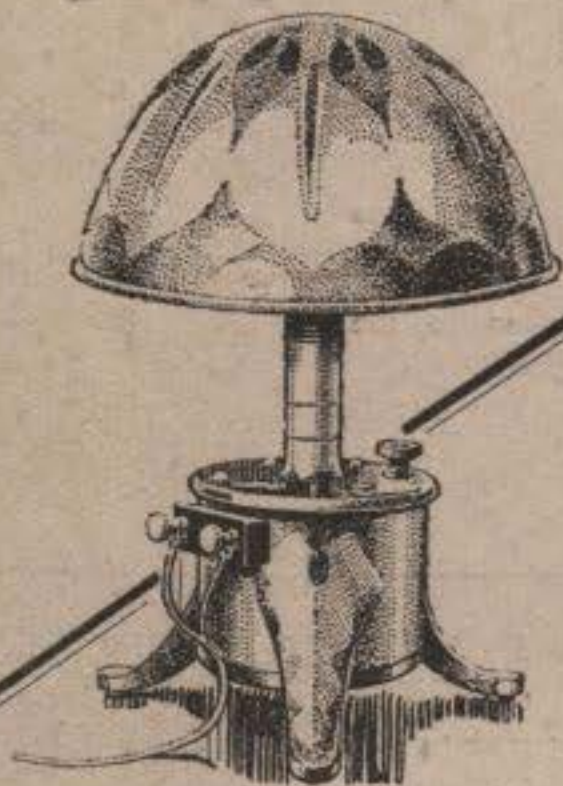
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