



THE OFFICIAL ORGAN OF THE B. B. C

Vol. 6. No. 72.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, February 8th.

MAIN STATIONS.

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

HIGH-POWER STATION.
(Chelmsford.)

RELAY STATIONS.

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

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AN OFFICIAL ANNOUNCEMENT.

COUNSELS of caution are rarely lacking when a public organization adopts a definite constructive policy on matters commonly associated with controversy. We decided at the beginning to give religion a permanent place in our programmes. There were those who resented this attitude on the ground that our legitimate function was entertainment and that religious teaching was certainly not a form of entertainment. There were those who foretold serious trouble in striking an even balance between the various accepted forms of religion. There were others again who saw in our decision the death-blow to the already declining habit of church attendance.

Two years of experience would seem to prove that our policy is right, and that the fears of early critics were unfounded. There was an advantage perhaps in the fact that our conception of the religion of broadcasting was more the product of the lay mind than that of the ecclesiastic or theologian. We began from the simple premise that to the average man and woman religion satisfies an important need. We were not content with ethics or universalism. To influence conduct, and raise the standard of citizenship, the religion of broadcasting had to be definite and concrete. It had to embody a robust and generous faith. Our aim was to communicate "a thorough-going, optimistic, and manly religion. . . . It does not present the Almighty in the guise of what has been described as a lawyer's God policing His universe, but as a companion-

able and sympathetic spirit. It is not presented as an added accomplishment, but as an integral part of life, born of need."

Given these basic ideas, we are not concerned with doctrine. Normally there are no transmissions during church hours. This rule is rarely broken, and then only when a complete religious service is being broadcast. There are two hours of specially chosen music on Sunday afternoons. Then in the evening at 8 or 8.30 a short religious service is sent out from all studios. Familiar hymns or metrical psalms are sung. Usually there is an anthem, and a fifteen minutes' address.

Each station has the benefit of the advice of a Committee of clergymen representative of all the larger denominations. It is worthy of note that the Roman Catholics are represented on most of these Committees. About once a month a complete church service is taken instead of the ordinary studio service. To convey atmosphere, nothing is missed, from the ringing of the bells to the Benediction. The monthly broadcast services are usually held after the ordinary evening service, and are specially framed in consultation with us.

Our correspondence leaves no room for doubt that the distinctive character of Sunday programmes is widely appreciated and welcomed. The exclusion of doctrinal controversy has silenced theological criticism. There are still some who think we

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Which is the Most Popular Song?

A Problem for Music Lovers. By A. B. Cooper.

TO the question "Which is the most popular song?" there would be many different replies, and perhaps most people would declare it was impossible to say: yet that very difficulty makes the discussion of this question all the more interesting. Of all the songs that the people sing, which is best beloved, oftenest heard, most widely known?

We must confine ourselves, naturally, to songs sung by the English-speaking peoples, written, as to their words, in the English tongue, and this restriction just as naturally brings to the fore the various national anthems and patriotic songs which are, undoubtedly, very widely sung, and, in some cases, fervently loved.

More Honoured Than Loved.

I suppose "God Save the King" is as well known as to its first verse and its tune as anything of its kind in existence, and is played and sung as often as any other piece of music in existence. For that very reason one does not exactly love it, even if one can be said rather to respect and honour it. Its universal use does not mean an equal popularity and affection for the song itself, apart from its official associations.

As for the Scot, although his patriotism is not to be doubted for a moment, no one supposes that he would rather sing either "God Save the King" or "Rule, Britannia!" than "The Campbells Are Coming," or "Scots Wha Hae," or "Bonnie Dundee," or "The Cock o' the North." Even if he wished to express his highest patriotic fervour, however, he might not choose any of these, but would more probably turn his thoughts and his voice to "The Blue Bells of Scotland" or "The Land o' the Leal."

Reaching the Nation's Heart.

And why? Because it may be confidently laid down that no song which simply and solely voices the spirit of patriotism, of pride of race, or appeals only to the fighting instinct, will ever take first place among a country's song treasures. It is the song which reaches the heart, the song of sentiment, which gets the suffrages of the people. And by this I do not mean a sentimental song—a song which rhymes "kisses" and "blisses," and "love" and "dove."

Why are "Killarney," "The Harp That Once," and "Kathleen Mavourneen" more truly national songs than "The Wearing o' the Green" or "God Save Ireland"? The answer is obvious. These songs belong to the race-genius of a great people, and touch a much deeper well of sentiment. In other words, they reach the nation's heart.

Filling a Temporary Niche.

Of late years, many songs have been written which have filled a niche in the national life, and especially during the war, have made a place for themselves in our national annals, yet they have not really survived. Such a song is "Tipperary." I doubt very much if this song will be found a hundred years hence side by side, say, with "Tom Bowling," or "The British Grenadiers," or "John Peel." Other similar songs were "Smile!" and "Home Fires," and "The Long Trail." These will always remind us of the war; but it seems even now impossible that they can take their assured place among the great songs of our land.

Such a song as "Land of Hope and Glory" is, naturally, in quite a different category. It has come to stay. As long as Britons sing,

they will sing "Land of Hope and Glory." But it will never be sung very familiarly. It has all the elements of immortality, but not of wide popularity.

It would appear to require a special brand and blend of qualities to constitute a song which has in it immortality and popularity combined. There are songs which are immortal which have never been widely popular, such as "Drink to Me Only with Thine Eyes" and "Go Where Glory Waits Thee," and many of the great songs of Shakespeare, but there are others, which inherently have not half their worth, which will not only live for ever, but be loved always.

A Touch of Tragedy.

But there are songs which both as literature and in their musical setting seem to achieve a double claim to immortality and popularity. In Scotland Burns achieved this double victory with "Ye Banks and Braes"; "Monk" Lewis achieved the feat with "On the Banks of Allan Water," and it will be noted instantly that these two songs, one by the greatest of Scotsmen, the other by a rather commonplace Englishman, achieve their end by very similar means. There is in both songs a touch of tragedy, a wistfulness of sentiment, a reminder of the ever-recurring sadnesses of life. That is why Shelley said a profound and deeply authentic thing when he told us that "our sweetest songs are those that tell of saddest thought."

Akin to Tears.

Take "Home, Sweet Home," for instance. Who will deny that it is a sad song? Although it sets out to be cheerful, it ends with a sob, and it is always akin to tears. Even "Annie Laurie" seems to have in it "tears from the depth of some divine despair." It seems to contain the seeds of parting even in meeting.

The same can be said of "Auld Lang Syne." It is a song of memories. The misty years have rolled on and around those "dear dead days," and we look back upon them with a poignancy of recollection which, although it has much in it of joy, has a large element of pain.

A Choice of Three.

And those considerations seem to me to bring our argument to a point. I am strongly of opinion that the choice of the most popular, in the sense of the best loved, the most widely used, the most generally appreciated, the most deeply touching of all British songs, must be made from three: "Home, Sweet Home," the song of love and longing; "Annie Laurie," the song of love and sacrifice; and "Auld Lang Syne," the song of love and friendship, of memory and comradeship.

Personally, I vote for the last named. It is the song which looks into the eyes of the present and sees the reflection of the past. It is a song which is cheery and yet is regretful. It is a song which is hopeful and yet wistful. It is, moreover, a song in the singing of which the whole Empire, aye, and the great English-speaking nation which was once an English colony, a nation which is proud to know that its laws are laid on the firm foundation of English precedent, join hands in spirit, and plight a troth of eternal comradeship.

[We shall be glad to hear from readers which song they consider to be the most popular. Their opinions should prove both interesting and illuminating.—Ed.]

The Religion That is Broadcast.

(Continued from the previous page.)

keep people away from church. But what evidence there is points to an opposite conclusion. There is also good reason to believe that our services stimulate religious thought.

When the Rev. H. R. L. Sheppard, of St. Martin-in-the-Fields, asked listeners to meet him in the Albert Hall on a certain date, that great building was filled to overflowing. Moreover, broadcasting has brought the message of religion to many thousands of men and women who, otherwise, might never have felt its enriching and purifying influence.

Most of the various church authorities have been quick to realize the value of the new medium. Bishops of the Church of England, Roman Catholics, Nonconformists, and the Chief Rabbi have all spoken from the London Studio during the past year. The broadcasting of such great religious meetings as those of Gipsy Smith at the Albert Hall has increased the audience from thousands to millions, and has not diminished the number of those attending the services. For the bed-ridden—the aged and the sick—the broadcast services have been an inestimable boon.

Nearly all the religious journals are enthusiastic supporters of our Sunday programmes. *The Church of England Newspaper* devotes the front page of a recent issue to an appreciative review of Mr. Reith's book. After declaring that "the Churches possess a priceless asset in the goodwill and co-operation of the B.B.C.," the Editor remarks that "it is absurd to suggest that churchgoers will surrender their habits of attendance for what is obviously a poor substitute." But he wants more. He suggests the formation of a society, and the establishment of a special fund to improve our Sunday programmes, particularly on the musical side. While we are unable to adopt the suggestion of a society and a fund, we are none the less grateful for such splendid encouragement.

Unfortunately, there are still some church organizations that will have nothing to do with broadcasting. St. Paul's Cathedral is the outstanding case. Although some months ago we suffered a summary rebuff from St. Paul's we did not allow this to stand in the way of our helping the campaign for funds to save the Dome. We are glad to hear from *The Times* that the wireless appeal for St. Paul's has proved remarkably fruitful. Many listeners quite naturally expected that we would at least broadcast the bells of St. Paul's in connection with the campaign. Millions would have been glad to hear some of the special music of the Cathedral Service on St. Paul's Day.

Proposals of this kind, sponsored by *The Times*, which has made the St. Paul's Fund its special charge, were met by the same unyielding opposition. However much we deplore such an attitude, we have not allowed feelings of pique or resentment to interfere with the progress of our effort to help in the saving of a great national heritage. But it is well that listeners should know that we are not responsible for the absence from the programmes of anything from St. Paul's Cathedral.

FOLLOWING the publication of the new "Dictionary of Modern Music and Musicians," Messrs. Dent will publish a new series of books dealing with International Music, under the editorship of Dr. A. Eaglefield-Hull. It is hoped to have four books ready this spring: "Robert Schumann," by Professor Niecks; "Monteverdi," by Dr. Henry Prunières; "Arnold Schonberg," by Egon Wellesz; and "Problems of Modern Music," by Professor Adolf Weissmann.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Lord Birkenhead to Broadcast.

BIRMINGHAM listeners will be interested to hear that a speech by the Earl of Birkenhead is to be broadcast on February 20th. Lord Birkenhead will be the chief guest at a banquet of the Birmingham Chamber of Commerce at the Grand Hotel, Birmingham. The gathering is of a non-political character and Lord Birkenhead will respond to the toast of His Majesty's Ministers.

An Edward German Programme.

The Cardiff Station has been fortunate in securing the co-operation of Mr. Edward German for a programme devoted to this popular composer's works on Wednesday, February 18th. Edward German's music is as popular with the public as it is with singers and musicians; his ideas are original, light and graceful, and his skill in orchestration is remarkable. The entire programme has been arranged for broadcasting by the composer himself, and with the inclusion of two popular vocalists, Mr. Herbert Heyner and Miss Nora Delmarr, an interesting evening is assured.

Pantomime By Radio.

The Manchester Station is producing a pantomime, *Cinderella*, on Saturday, February 21st, under the auspices of Mr. Victor Smythe, assisted by members of the "2ZY" Dramatic Company, and others.

"Old Joe and Company."

"Stump" speeches and plantation melodies to the strumming of the banjo irresistibly bring to mind the old days of the "nigger" minstrels. This is the object of a novel interlude in the Cardiff Station programme for Friday, February 20th, when "Old Joe and Company" (including the Darktown Coon Band), will revive the atmosphere of the Swanee River and the old minstrels.

On the same evening the Cardiff programme, aptly entitled "The Charm of Variety," will include a repeat performance of *A Nasty Night in Nubia*, the play which formed a part of "5WA'S" "Nubian Programme" on New Year's Eve.

A Famous String Quartet.

The Chamber Music programme arranged at the London Station for Thursday, February 19th, is of more than usual interest. It includes the Kutcher String Quartet, which made such a brilliant entrée into broadcasting programmes some months ago. Miss Ethel Bartlett, a pianist familiar in wireless programmes, will assist them, and the vocalist, Mr. Brabazon Lowther, is an artist of individuality who has done much recital work in England and on the Continent.

A pianoforte Quintet in B Minor by Robert Chignell, who is known as a composer as well as a fine singer, will be performed. This is the second public performance of the work, which was written before the War. It is a short work in one movement, full of beautiful melody, and to music-lovers it will come as a welcome indication of the conservatism and love of beautiful sounds which exist still in some young composers' minds. Mr. Brabazon Lowther's songs will be in English, French and Italian, while two favourite arias from operas by Handel will form a second group.

Success in Important Works.

The Kutcher Quartet was formed in 1923, and after a year's work in private, gave a recital at the Æolian Hall, which met with great success. Critics were unanimous in their praise of their playing of such big works as the Delius Quartet. Mr. Samuel Kutcher, the leader, was a pupil of Albert Sammons.

Broadcasting by Concert-Goers.

The Manchester Station is organizing a concert in aid of the Lord Mayor of Manchester's Unemployment Fund. This will be relayed from the Free Trade Hall on Friday, February 20th. The programme has been arranged to suit all tastes. Those who enjoy singing will have the opportunity of hearing Miss Mavis Bennett. Those who like to sing themselves can take part in "John Brown's Body," and other popular songs of the kind. Mr. Albert Sammons will also be there, and humorous interludes will be provided by John Henry. These artists will be supported by the "2ZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

Lessons on Morse Signalling.

Mr. Harvey, Engineer-in-Charge of the Leeds—Bradford Relay Station, will give lessons on Morse signalling on Mondays, Wednesdays and Fridays, beginning on February 16th, immediately after the Children's Hour at 6.15.

Later Broadcasting.

During the period covered by this issue the following Stations will be broadcasting until 11 p.m.:

Glasgow, February 6th; Aberdeen, February 9th; Birmingham, February 13th.

A Treat for Organ Lovers.

The Liverpool Station will broadcast one of the most notable and popular features of Liverpool musical life on Saturday, February 14th, when the famous Saturday afternoon Organ Recital, given by the City Organist, Mr. Herbert F. Ellingford, at St. George's Hall, will be relayed. The St. George's Hall Saturday Organ Recitals celebrate their seventieth anniversary this year, and the broadcasting of the Recitals by the Liverpool City Organist is an event which will be eagerly awaited by Liverpool listeners.

The St. George's Hall organ, built by Henry Willis, to a large extent under the guidance of S. S. Wesley, the legendary doyen of organists, is considered one of the finest in the world.

An Old-Time Evening Party.

The Belfast Radio Players will present *An Hour in a Mid-Victorian Drawing-Room* on Monday, February 16th. Listeners will overhear, as it were, an evening party of fifty years ago; the conversation of those present, a song or two of the period, a recitation, and, in the manner of the day, a piano duet.

In contrast to this hour in the 'Eighties, the Belfast Station Orchestra will conclude the evening with a programme of English Orchestral works by such modern composers as Quilter, Butterworth and Hamilton Harty.

Welsh Programmes.

The new series of Welsh programmes at the Cardiff Station has aroused much enthusiasm amongst the Welsh-speaking people in the Principality and, accordingly, arrangements have been made to continue the series indefinitely. To-night, Friday, February 6th, Miss Dilys Jones-Thomas will sing Welsh folk songs, and Mr. Tom E. Ellis will sing songs by modern Welsh composers. Mr. J. Lloyd Morgan and Mr. W. J. Gruffydd, both of the University College, Cardiff, will deal with Welsh musicians of the nineteenth century and Welsh literature respectively, and Welsh recitations will be contributed by Mr. Dan Matthews, of Pontardulais.

Plays from Plymouth.

The Plymouth Station will present a programme of short plays produced by Mr. William Macready, the Dramatic Producer of the Bir-

mingham Station, on Friday, February 20th. The programme will include a comedy, *Delicate Ground*, a dramatic episode, *A Daughter's Choice*, and a farce in one act, *The Irish Doctor*.

"Britain's Task in India."

Listeners to the Nottingham Station will have the opportunity of hearing a famous British explorer talk on Friday, February 20th, when Sir Francis Younghusband will explain some of the problems of Britain's Task in India.

Purcell's "King Arthur."

Mr. A. Collingwood, F.R.C.O., will conduct the "2BD" Operatic Choir when it performs Purcell's *King Arthur* at the Aberdeen Station to-night, February 6th.

Fishing Village Romance.

Something of the romance of the fishing village will be broadcast from the Leeds—Bradford Station, on February 20th, in *The Maid of the Inn*. This is a comedy with music, written and arranged by Mr. Cecil Moon, the pianist and director of the Harrogate Royal Baths Quartet.

"High and Low-Brow."

Belfast Station will broadcast a programme comprehensively entitled "High and Low-Brow," on Thursday, February 19th. For the "high-brows" there will be John Ireland's Sonata in D Minor for violin and piano, played by Miss Winifred Small and Mr. Maurice Cole; for the "low-brows" the Station Orchestra will play musical comedy selections, and the Burgerweisen Waltz, of Strauss.

Spanish Scenes from Glasgow.

A programme of "Spanish Scenes," introduced by Mr. José Claraso in a talk on "Old Spain," will be broadcast from Glasgow Station on Thursday, February 19th. The music, which includes cello solos by Miss Beatrice Evelyn, and songs by Mr. Roy Henderson (baritone), is almost entirely by Spanish composers. The remainder is based on Spanish themes and folk songs.

Russian Music at Bournemouth.

A Russian Symphony concert will be given from the Bournemouth Studio on Sunday, February 15th, at 3 o'clock. The Augmented Wireless Orchestra will be heard in Tchaikovsky's Fifth Symphony and the Overture "1812." Miss Winifred Small will play the Tchaikovsky Violin Concerto with Orchestra, and a short recital of Russian works.

The vocalist will be Mr. Adolf Rabin, the Russian tenor.

A Dickens Recital.

A Dickens Recital from "Oliver Twist" will be given from the Plymouth Station to-night, February 6th, followed later by a specially written one-act farce entitled *A Strange Proposal*. Popular vocal and instrumental music will be included in the programme, and a talk on "Through Jungle and Forest to the Heart of Africa," by Mr. J. H. Thomas, M.C., Ex-Administrator to the French Government in the Congo.

Talks on Engineering.

Mr. A. S. Ackermann, B.Sc. (Engineering), is giving a series of S.B. talks on "Popular Fallacies in Engineering." He is a Consulting Engineer and author of "Popular Fallacies." Though most of those to be dealt with in this series of talks are connected with engineering, Mr. Ackermann hopes to deal with them in a manner which will be of interest to those who are not engineers. These talks are S.B. to all stations.

Wireless and Wild Weather.

Why Broadcasting Cannot be Blamed.

"WE cannot hope for any decent weather so long as this wireless goes on." This remark uttered, as a rule, with a sad little shake of the head, is one that is frequently heard nowadays from people of all kinds. There is, in fact, a firm conviction in the minds of thousands that wireless is responsible directly for all the vagaries of our climate.

If you press for further information on the point, asking *how* wireless can do these things, you are generally told that, up to a couple of years ago, things were quite normal, whilst now they are "all anyhow." Your informant goes on to explain that both the atmosphere and the ether receive such a shaking up every night whilst broadcasting is in progress that practically anything may be expected to happen.

A Drop in the Ocean.

Now, let us see whether there can be any truth at all in the belief that wireless is to be blamed for the curious ups and downs that we experience. To the man in the street, wireless and broadcasting are synonymous terms; one to him means precisely the same thing as the other. For this reason he regards wireless as having started on a large scale when the B.B.C. stations were erected. Actually, of course, broadcasting is a mere drop in the ocean when compared with commercial wireless, and many of the world's most powerful stations were in active and constant operation many years before broadcasting in this or in any other country was ever thought of.

And, further than this, long-distance stations had to use very great power in the early days of wireless, since neither the transmitter nor the receiver had reached its present state of perfection.

Very Little Change.

If wireless really was to blame, not only our weather, but the whole world's weather, would have been badly upset for many years prior to the advent of broadcasting. On looking at records, do we find that this is so? The answer is that we do not. The temperatures in all four seasons have been just about what they always are, taking them as a whole; the rainfall has not been excessive, nor have we been unduly visited by droughts.

And now about these broadcasting stations. The nine main stations in this country, which operate on the shorter wave-lengths, are each rated at $1\frac{1}{2}$ kilowatts. The nine of them together thus have a power of $13\frac{1}{2}$ kilowatts, which is equivalent to 18 horse-power. If we add Chelmsford's 16 kilowatts and the output of the combined relay stations, we get a total for broadcasting in this country of a little over 40 horse-power, which, when you come to think of it, is not a very large amount. It represents, roughly, the same amount of energy as is required to propel a dozen small motor bicycles or one large car. It hardly seems that this trifling power can have much to do with weather conditions!

Wireless Always Existed.

But actually wireless did not begin two years ago, nor yet ten nor twenty years ago; it has been going on incessantly since the beginning of the world, though until recently we have known nothing of it because we had no apparatus to detect its presence. You cannot make an electric spark, however small, without sending wireless waves out into the ether. Nature is constantly making sparks of a size which dwarf all our human efforts. These sparks occur during thunderstorms, when lightning flashes from cloud to cloud, from cloud to earth, or from earth to cloud.

It has been calculated recently that the energy

of a single big lightning flash, if it could be collected and harnessed, would be sufficient to supply all the electricity required by London and the Home Counties for eight minutes, and that the energy flung out during a thunderstorm lasting for two hours would be sufficient to provide the whole of the lighting and power required by the British Isles for ten days.

Test This Yourself.

It is safe to say that at any moment there is a thunderstorm raging in some part of the globe, any single flash of which causes more disturbance of the ether than the united efforts of all the wireless stations, broadcasting, commercial, naval, military, and private, in the entire world.

Wireless really plays a very small part in the electrical disturbances of the ether and of the atmosphere that are continually going on; and if wireless is a mere trifle by the side of lightning, the energy put out by broadcasting stations is as nothing by the side of that dissipated by other wireless stations. You can easily verify this with the help of your own receiving set. If it is a sensitive one, you may be able to tune in ten or a dozen British and Continental broadcasting stations. Leave the broadcast band for a moment and tune to 600 metres. There you will hear not one or two transmissions, but a perfect babel of sound from the ships and the shore stations with which they are communicating.

If you can get up to the high wave-lengths, you will find a still more striking illustration of the immense volume of commercial traffic. On 12,000 metres and upwards, even a small set will bring in scores upon scores of transmissions; in fact, unless your receiver is very selective, you will find that you are compelled to listen to half a dozen or so at once. And remember that, whereas broadcasting stations work for just a few hours out of the twenty-four, the big commercial stations are in operation almost without ceasing day in and day out.

Trees as Aerials.

A point made to me by a friend a day or two ago, whilst this question of wireless and the weather was under discussion, was that I was not quite fair in maintaining that there was really very little more wireless now than there was three or four years ago. He said: "There may not have been much more power sent out, but it was being received at only a few points. To-day, there is hardly a garden in which you do not see an aerial mast, and this, somehow, seems as if it ought to make a difference."

This is a new way of looking at the matter, but there have been aerials all over the country for a good deal more than half a century, picking up wireless transmissions when there was any wireless, and atmospherics long before that. What aerials? you ask. Why, the telegraph and telephone wires which run everywhere over the land. The same thing is true of trees, especially in the summer, when they are filled with sap and covered with juicy leaves.

19,000 Miles of Wire.

Really, our aerials do not amount to anything very much in comparison with the telegraph wires alone. If we take it that there are a million aerials in use in this country, and that each of them is of the full regulation length—actually, of course, this is not so—we find that the total amount of wire used in them is between 18,000 and 19,000 miles, which is simply nothing compared with that suspended between the insulators of our telegraph-posts. No, I do not think that we can justly blame wireless when weather conditions are not quite to our liking.

E. DE POYNTON.

Do You Broadcast?

Rules for the Amateur Transmitter.

IN most of the districts served by the British Broadcasting Company's stations one or more experimental transmitting stations are to be found, and it is to this source that many complaints of interference have been attributed. Unfortunately, the average opinion of the broadcast listener (or the B.C.L., as he is termed in amateur circles) is that the experimenter has little respect or sympathy for the crystal receiver in the next house.

Forbidden Hours.

The amateur transmitting station is usually licensed to employ a power of 10 watts (this amount of current is about equivalent to power consumed by a pair of motor-car side lamps) and is licensed to use a fixed wave length of 440 metres and a range of wave lengths below 200 metres. Under the conditions laid down in the permit issued by the Postmaster-General (after an examination of the qualifications of the experimenter), the successful applicant may conduct his experiments in radio telegraphy or telephony—subject to the following restrictions:

The fixed wave length of 440 metres may not be used during the hours in which programmes from B.B.C. stations are taking place.

The experimenter is fully entitled to use this wave length after the B.B.C. programmes have concluded, irrespective of any Continental broadcasting which may be in progress.

More Freedom.

In the lower band of wave-lengths, the experimenter has more freedom, for he may employ either telegraphy or telephony at any time during the day or night, providing that he has first ascertained whether his transmission is likely to cause interference to other stations, and that his transmitter is accurately tuned.

Should he receive information from a Government or commercial station that his transmission is causing interference to their particular service, he must cease transmission until again notified that he may carry on.

This, however, does not apply to broadcast receiving stations which cannot compel an amateur to cease working should they suspect the amateur of causing interference.

Very few experimenters now use the 440 metre wave length, as the only free period is during the few hours on Sundays before the broadcasting stations come into operation.

The amateur transmitter is not permitted to use "spark" and many complaints have been made of morse interference from a powerful amateur station using "spark." In most cases the cause has been traced to shipping and coastal stations.

In Congested Areas.

The B.B.C. wave band at present does not extend below 300 metres and, therefore, a clear 100 metres separates the amateur from the B.C.L. (only one foreign broadcasting station uses 265), and it would appear that no possible interference could occur. In congested areas where several aerials almost touch, and in many cases run parallel, shock excitation is, unfortunately, noticed when the transmitting station is using telephony.

Very few amateurs use telephony (even on shorter wave lengths than 100 metres) during broadcasting, but to avoid any possible chance of overhearing such transmissions, the broadcast receiver should endeavour to protect himself to the full extent by using a loose coupled aerial circuit—the cost of such an arrangement is not excessive and the advantages are many.

J. A. P.

Listeners' Letters.

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

From a Youthful Listener.

DEAR SIR, — We have heard that some people do not approve of the wireless lessons for schools, but I should think the people who say these things do not listen to the talks, or else they would change their opinion. Our school just loves the wireless and we think it a great treat to be able to listen. Last year, our teacher had only the headphones and only five could listen at once, so the girls went in for your course in poetry, and the boys to the talks on "Wild Birds." But this term our teacher has got a loud-speaker and fifteen of us can listen at once.

We were very sorry and disappointed that we could not go in for the exam.; but owing to the illness of our teacher we were unable to listen to all the lessons. We hope that the B.B.C. will not take any notice of those letters which the people wrote and keep up heart, for we love the talks and think they are grand.

Yours, etc.,

Braybrooke. (Miss) C. C. (age 14).

"Asking for More."

DEAR SIR, — After 40 years as a Public School Science Master, I have settled in a wee cot by the side of a whispering wood and a babbling burn, so far remote from men that the only visitor from week to week is the post-girl, yet for the last year and a half, or more, the B.B.C. has made it almost the centre of the universe, certainly of the world.

I write to plead for a certain continuity, if such be possible, in a certain section of your activities. Would it not be possible, when you "S.B." us the first of a series of talks to arrange that we shall get the rest of that series? Recently, we received Oliver Lodge and a British Drama League Recital, and we should dearly like to have the sequels to these; but we know from experience (e.g., the Bragg series) that our local station will soon chip in and say, in effect: "All this is too high-brow for dwellers in tents: we will send you our Mr. Davy McJones 'On the rise of the Mercantile Marine,' or put up a callow youth who has got a copy of the 'Encyclopaedia Britannica,' has read up an article, and is burning to let you know of his discovery." And then they switch off Bragg and we suffer gladly (?).

It is exasperating when we are given a taste of good things and then are left gaping for more; still more so when our *Radio Times* writes our epitaph with "S.B. to all Stations except —" and up comes Davy McJones to fill the gap. This is not a "grouse"—just Oliver asking for more "Oliver" and other things after the first taste of them.

Yours, etc.,

Sterlingshire. A. S. R., M.A., F.G.S.

"At the Piano."

DEAR SIR, — Your contributor "R. P." in his article, "At the Piano," writes: "How often does a listener listen to the accompanist when a vocalist is singing?" I, for one, listen more to the accompanist than to the singer. However good the vocalist is, if the pianist is feeble and weak, I immediately shut off till the item is finished.

One artist was the best pianist I had ever heard, because he accompanied, I believe, his own songs, and the piano on that occasion was predominant.

Yours, etc.,

Ipswich. A. F. C.

(Continued in column 1, page 295.)

"Round the World in Music."

The Romance of National Folk Songs.

A PARTICULARLY interesting programme will be broadcast from London and Chelmsford on Monday, February 9th. With the attractive title of "Round the World in Music," it will contain examples of the music of many countries, including folk songs from Holland, Sweden, Denmark, Italy, China, Malaya, etc.

There are, probably, no songs in the world that are so interesting as folk songs. Composed, as they were, by the people and for the people, and handed down orally through numerous generations, they show, perhaps, more than any history book the tastes, ideas and emotions of the various nations.

Scottish Bards of Old.

As to the authors of these songs, no one can name them and they will probably remain for ever anonymous. There is no doubt that originally most folk songs were intended to be accompanied by a dance, for dancing is one of the earliest known forms of expressing human emotions, indeed, the very word "ballad" which so aptly describes this type of song is derived from the French *baller*, meaning to dance.

The folk songs of England make a wonderful collection, and there are, no doubt, still many that have escaped the attention of the folklorist and the collector.

It is, perhaps, only natural that the plots and ideas of many of these songs should have been taken from Celtic and Saxon sources, and some may even owe their origin to the Greek and Slavonic peoples.

Favourite Plots.

Scotland, too, is rich in folk songs. The courts of the old Scottish Kings had their bards whose duty it was to compose ballads, and the strolling minstrel was a regular feature of old Scottish life.

There are few races, however savage, without their folk songs, and it is a remarkable fact that many of these songs tell the same stories, even though thousands of miles separated their authors.

Thus, in many folk songs we find the story of the girl who pretends to be dead in order that she may be carried into the presence of her lover. This incident is sung in countries as far apart as Scotland, Germany and Provence. A variant of it is about the beautiful young bride who shams death to escape being married to a man she does not love.

Another favourite theme is that of the cruel stepmother. Ill-treating the helpless children of her husband, she is one day confronted with the ghost of their mother, which so frightens her that from that time onwards she amends her evil ways.

Haunting and Plaintive.

Many of the folk songs, too, are in praise of gold, silver and various precious stones. Such songs are to be found in France, Finland, Turkey and other countries, and are supposed in some cases to have had their origin in the East, where the love of jewels and gold and silver finery is proverbial. It seems more likely, however, that the poverty of their authors induced them to sing about wealth beyond their wildest dreams.

It is a noteworthy fact that animals endowed with human speech and attributes are to be found in all kinds of ancient literatures, and another popular folk song theme is the bird that talks. This phenomenon occurs in the songs of many countries, including France, Serbia, and Africa.

The music of the less-cultured nations sounds horrible to most Western ears; but there is something haunting and plaintive about many

of the folk songs of these nations, and the words often show a wonderful depth of feeling. For instance, the Malays have a great knack of extemporizing plaintive songs about events in their daily lives. Many of these are soon forgotten, but others are carefully remembered, and are sung on important occasions, such as weddings and national festivals.

Judged by our ideals, the Chinese cannot be called a musical nation. Indeed, Berlioz, the famous composer, went so far as to say that they "sing like dogs howling, like a cat screeching when it has swallowed a toad." Nevertheless, China is rich in folk songs which largely deal with love. Others are about domestic life, and there are many funeral odes, while one which is extremely popular is called "The Haunts of Pleasure."

Among the Eskimos.

Somehow or other, one would not expect to find a liking for music among the Eskimos; but Nansen, the explorer, describes them as "astonishingly musical people." This, however, has been disputed by some authorities who say that most of their music has been borrowed, and that their melodies are taken from Europeans who have visited them. However this may be, that they have their own folk songs is undoubted.

A particular favourite of theirs is called "Amnnaya," but it is certainly not notable either for its music or for its words.

Even in Tibet folk songs are to be found; but so little is known about this land of mystery that it will probably be many years before an adequate collection can be made of them.

"Homely" Peasants.

Among European nations folk songs abound everywhere, those of Germany and Russia being especially interesting. This is not to be wondered at when one considers the intensely imaginative and "homely" natures of the German and Russian peasants. Folk songs, at their best, are the songs of home life, embellished with the imagination of their authors, and as the home, fairies, birds and animals and the fear of ghosts and "Nature spirits" played so large a part in the lives of country folk the world over, it was but natural that they should have sung of these in the songs that they handed down to their children's children.

"Counting-out" Rhymes.

Of great interest to the folklorist are those numerous songs sung by children at their games, many of which have come to us from time immemorial and whose origins are lost in the mists of antiquity.

"Counting-out" rhymes, which are used by children of most nationalities, are probably among the oldest of these, and in 1888 a Mr. Bolton collected no fewer than eight hundred specimens of these curious survivals from an unknown past. C. T.

AN enterprising young girl student of one of London's commercial colleges has found a new use for the wireless set lately installed at her home.

Anxious to improve her shorthand speed, and unable to get anyone to read or dictate to her, whenever the broadcasting programme includes the "S.B." of any notable speeches, she makes a point of being ready with note-book and pencil in hand and 'phones on head to endeavour to take down the speaker's remarks. These are afterwards transcribed and a comparison is subsequently made with the printed reports in the daily newspaper.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

EIFFEL TOWER (PI)—Paris, 2,000 m.
Daily: 6.40 a.m., Weather (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig., Weather; 2.45, 3.35, 4.50 * p.m., Stock Exch. (exc. Sun. and Mon.); 6 p.m., Con., News; 6.45 p.m., Paris Fashions, (in English)—temp.—(Wed. and Sat.)—7 p.m., 10.10, Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.; 8.30 p.m., Con. relayed from PTT (Fri.).

RADIO-PARIS (SFR)—Paris, 1,780 m.
Sundays: 12.45 p.m., Orch.; 1.45, News; 4.45, Con.; 8.30 p.m., News; 9 p.m., Dance.

Weekdays: 12.30 p.m., News, Stock Exch., Orch.; 4.30, Markets, Con.; 5.45, Stock Exch., News, Women's Hour; 8.30, Lec., News, Con.; 9 p.m., Dance (Thu.). *Le Matin*, Paris, provides a special Con. every 2nd and 4th Sat. in each month, at 9 or 10 p.m.

ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m.
2 p.m., Lec. relayed from Sorbonne University (Thu.); 3 p.m., Outside relay (Sat. Irreg.); 3.45 and 5 p.m., Sorbonne Lec. relayed (Wed.); 4 p.m., Outside relay (Irreg.); 8 p.m., English Talk (Tue.); 8.30, Lec. or Con. (almost daily), Con. relayed by PI on 2,600 m. (Fri.); 8.45 p.m., Lec. (Sun.); Organ Recital on 3rd Sun. each month; 9.30 p.m., Con. (Sun.).

"PETIT PARISIEN"—Paris, 345 m.
9.30 p.m., Con. (Tue., Thu., Sun.), Dance (Sat.).

RADIO-LYON—297 m.
12.0, 5.15 p.m., 8.30 p.m., News, Con. (Irreg.)

TOULOUSE AERODROME (MKD)—1,525 m.
9.42 a.m. and 7.42 p.m., Weather (daily).

STATION DU PIC-DU-MIDI—350 m.
Testing.

LYON-LA DOUA—350 m.
10.30 a.m., Gramophone Con., News, Stock Exch. (Irreg.)

GERMANY.

DRESDEN (Relay Station)—280 m. From Leipzig.
CASSEL (Relay Station)—292 m. From Frankfurt.
HANOVER (Relay Station)—296 m. From Hamburg.
BREMEN (Relay Station)—330 m. From Hamburg.
NUREMBERG (Relay Station)—340 m. From Munich.
HAMBURG—395 m.
Sundays: 7.55 a.m., Time Sig., Weather, News, Lec.; 10.0, Sacred Con., Chess; 12.0, Con., Lec.; 4 p.m., Children; 5 p.m., Con.; 6 p.m., English; 7 p.m., Con. or Opera, Sport, Weather, News; 9 p.m. onwards, as Weekdays.

Weekdays: 6.25 a.m., Time Sig., News, Weather; 7.30, Theatre News; 11.55, Time Sig.; 12.10, English, (Wed.); 2 p.m., Political News, Markets; 3 p.m., Women; 3.30, Lec., Esperanto; 4.5, Lec., Markets; 5 p.m., Con., Lec.; 6.25 p.m., Lec., English (Tue. and Fri.); Spanish, (Mon. and Thu.); 7 p.m., Weather, Con. or Opera; 9.0 p.m., Weather, Markets, Sport; 9.50 p.m., News (in English), Dance (daily, exc. Sun.).

MUNSTER—410 m.
11 a.m., Sacred Con. (Sun.), News; 11.30 (weekdays); 11.55, Time Sig.; 2.30 p.m., Markets; 3.30 p.m., Children (Sun.); Lec. (weekdays); 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con. or Opera; Dance (Sat.); 9 p.m., English, Esperanto or Spanish News; Dance (Sat.).

BRESLAU—418 m.
10.15 a.m., Stock Exch., Weather; 11.0, Factory Con. (weekdays); Sacred Con. (Sun.); 11.55, Time Sig. (Sun.); Weather, Stock Exch.; 2 p.m., News (weekdays); 3 p.m., Children (Sun.); 4 p.m., Lec., Orch. Children (Fri.); 4.45, con. (Sun.); 5 p.m., Shorthand (Sat.); Mah-Jongg (Wed.); 6 p.m., Esperanto (Mon.), English (Thu.), Shorthand (Wed.); Lec. (other days); 7.30 p.m., Con., Weather, Time Sig.; 8.30 p.m., Dance (Sun.), 9.15 p.m. (Mon.).

BERLIN (LI)—503 m.
8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Factory Con. and Tests; 10.30, Educat. Hour (Sun.); 11.15, Stock Exch.; 12.0, Time Sig., News, Weather; 1.15 p.m., Stock Exch.; 2 p.m., Educ. Lec. (Sun.); Markets (weekdays); 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch., French (Tue.); 5.30, Lec.; Women; 6 p.m., French Lesson (Mon.), Lec. (Tue.); 6.30, Lec.; English (Thu.); 7.0, Theatrical News (Tue.); 7.30, If Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance until 11 p.m. (Thu., Sat., Sun.).

STUTTGART—443 m.
6.30 p.m., Time Sig., Weather (weekdays); 10.30, Con. (Sun.); 3 p.m., Time Sig., Con., News (Sun.); Children (Sat.); 4.45 p.m., Children (Wed.); 6.30 p.m., Lec. (Weekdays); 7 p.m., Con. (daily); 8.15 p.m., Time Sig.; 10 p.m., Weather, News, Dance (Sun.).

LEIPZIG—454 m.
7.30 a.m. Sacred Con.; 10 a.m., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch., Children (Wed.); 4.30, Lec. (Tue.); 5.30, Lec. (Tue.); Experimenters (Wed., Sat.); 6 p.m., Lec.; 7.15 p.m., Con., Weather, News; 9 p.m., Con. (not daily).

KOENIGSBERG—463 m.
8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.55, Time Sig., Weather; 1.15 and 3 p.m., Markets; 3.30, Children (Tue., Wed., Sat.), Orch.; 6.30 p.m., Lec., Esperanto (Thu., Sat.); 7 p.m., Con. or Opera; 8 p.m., Orch. or Lec., News, Dance (Thu., Sun.).

FRANKFORT-ON-MAIN—470 m.
7.30 a.m., Sacred Con. (Sun.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Children (Sun.); Markets (weekdays); 3.30, Con., Women; 4 p.m., Con. (Sun.); 5 p.m., Markets, Lec., Children (Wed.); 6 p.m., Lec. (daily), Shorthand (Wed.), Esperanto (Fri.); 6.30, Educat. Hour; 7 p.m., Lec., English (Mon.); 7.30, Con. (daily), Jazz Band (Fri.);

8.30 p.m., Time Sig., Weather, News, Con., Dance or late Con. (not daily).

MUNICH—485 m.
10.30 a.m., Lec. (Sun.), Con.; 1 p.m., News, Weather, Time Sig., Snow Forecast; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30, Orch. (weekdays); 4 p.m., Orch. (Sun.), Children (Wed.); 5 p.m., Agricultural Talks (Mon.); 5.30, Con.; 6 p.m., Lec., English Lesson (Mon. and Fri.), Italian (Tue.), Esperanto (Thu.), Russian (Sat.); 7.30, Con. (daily); 8.30, News, Weather, Time Sig.; 9 p.m., late Con. (Sun.), Lec. (Tue.), Dance (Sat.).

KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
2.450 m. 6.30 a.m. to 7.40 p.m., Wolf's Press News.
2.800 m. 10.30 a.m., Con. (Sun.), Esperanto Lec.
4.000 m. 6 a.m. to 8 p.m., News Service.
Eberswalde (Berlin) 280 m. 9.15 p.m., Con. (Mon.).
3.150 m. 6.45 a.m. to 6.45 p.m., News.

NORDDEICH (KAV)—1,600 m.
10.25 a.m. and 9.45 p.m., Weather Forecast.

AUSTRIA.

VIENNA (RADIO WIEN)—530 m.
Daily: 8 a.m., Markets; 10, Con.; 12.5 p.m., Time Sig.; 12.20, Weather; 2.30, Stock Exch.; 3 p.m., News, Con.; 3.10, Children (Wed.); 5.10 p.m., Lec. (Thu., Fri., Sat.); Children (Tue.); 5.30, Lec. (Wed.); 6.30, News, Weather, Snow Forecast (Fri., Sat.); 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Wed., Sat.).

GRAZ (Relay Station)—700 m. From Vienna. Testing.

BELGIUM.

BRUSSELS (SBR)—265 m.
Daily: 5 p.m., Orch. Children (Wed. and Thu.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., News.

HAEREN (BAV)—1,100 m.
Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.

CZECHO-SLOVAKIA.

KBELY (OKP)—1,160 m.
Weekdays: 10.30 a.m., 12, 12.45 p.m., Stock Exch.; 4 p.m., Con. (Wed., Sat.); 6.30 p.m., Lec., News, Weather, Con. (Time Sig., 7 p.m.) daily; 10 a.m., Con. (Sun.).

KOMAROV (OKB)—1,600 m.
1 p.m., Stock Exch., Weather, News (weekdays); 5.30, Con. (Thu.); 9 a.m., Con. (Sun.).

DENMARK.

COPENHAGEN (Kjobenhavns Radiofonstation)—470 m.
7 p.m., Con. (Sun., Wed., Thu.). Also tests on 750-800 m., 8 p.m., daily. Wave length not fixed def.

LYNGBY (OXE)—2,400 m.
Weekdays: 6.20 p.m., 8 and 9 p.m., News, Weather, Time.

RYYANG—1,025 m.
6.50 p.m., Eng. Lesson (Wed.); 7 p.m., Con. (Tue., Fri.).

HOLLAND.

AMSTERDAM (PCFF)—2,000 m.
Daily: 7.55 * a.m. to 1.10 p.m., News, Stock Exch., Time Sig. (9.55 a.m. and 4.10 p.m.).

AMSTERDAM (PX9)—1,050 m.
8.40 p.m., Organ Recital (Mon.).

HILVERSUM (HDO)—1,950 m.
6.55 p.m., Children (Mon.); 7.40 p.m., Relay of Amsterdam Orchestra (Thu.); 8.40 p.m., Lec. and Con. (Fri.); 7.40 p.m., Con., (Sun.).

VOSSEGAT (Be)—1,050 m.
12.30 and 7.40, Weather.

SOESTERBERG—1,050 m.
7.25 p.m., Weather.
* Except Mon. and Sat. (10.10-11.10 a.m.).

BLOEMENDAAL—Alt. 340 m.
10.4 a.m. and 4.40 p.m., Sacred Service (Sun.).

HUNGARY.

BUDA-PESTH (MTI)—950 m.
Half hourly from 6.45 a.m., News, Stock Exch.; 10 a.m., Con. (daily); 11.30, News.

ITALY.

ROME (IRO)—425 m.
7.30 and 8.20 a.m., News; 4 p.m., Orch.; 7.35 p.m., News, Con.; 8.15 p.m., Lec., Con.; 9 p.m., Dance (not daily).

ROME (Radioaraldo)—624 m.
10.30 a.m., News; 11.0, Time Sig., Con.; 2.20 p.m., Stock Exch.; 7 p.m., Con.

CENTOCELLE (ICD)—1,800 m.
3 and 7.30 p.m., News.

JUGO-SLAVIA.

BELGRADE—1,650 m.
5.30 p.m., Con., News, Weather (Tue., Thu., Sat.)
Weather, News only (Mon., Wed., Fri.).

NORWAY.

CHRISTIANIA (OSLO)—440-500 m. (wave length not definitely fixed).
About 7.30 p.m., almost daily Tests.

SWITZERLAND.

ZURICH (Höngg)—650 m. Wave length not definitely fixed. Occasionally on 515 m.
Weekdays: 11 a.m., Weather; 11.55, Time Sig., Weather, News, Stock Exch.; 3 p.m., Con.; 5.15 p.m., Children (Mon., Wed., Fri.); 6 p.m., Weather, News; 7.15 p.m., Lec., Con., Dance (Fri.); 9 p.m., News.

Sundays: 3 and 7.15 p.m., Con., News, Weather.

GENEVA (HB1)—1,100 m.
Daily: 12.15, Lec. (exc. Sun.).

LAUSANNE (HB2)—850 m.
Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.55, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily), Dance (Thu. and Sat.).

B.B.C. French Talk.

The following talk will be given from London by M. E. M. Stephan on Thursday, February 12th. It is printed here to enable listeners to follow the speaker word for word.

DE LA PRONONCIATION FRANÇAISE : DES CONSONNES.

La fermeture partielle ou totale des voies respiratoires (glotte, bouche, nez) produit une certaine modification du courant d'air exhalé par les poumons. Cette modification nous l'appelons *consonne*. Soit toute une consonne est due à un obstacle.

Remarquons dès le début que (p-b) (t-d) (k-g) (s-z) (f-v) etc. . . forment des paires de sons dont chacune est articulée à la même place et d'une façon identique. Toutefois il y a une différence entre les consonnes constituant chacune de ces paires. Pour 'p' 't' 'k' 's' et 'f' le courant expiratoire passe à travers le larynx sans y produire autre chose qu'un bruit très léger appelé *souffle*; l'articulation de ces consonnes n'est pas accompagnée d'une vibration des cordes vocales (voix), aussi sont-elles appelées *consonnes soufflées ou sourdes*. Pour 'b' 'd' 'g' 'z' et 'v' au contraire, les cordes vocales sont tendues, et suffisamment rapprochées pour que l'air en passant au travers, les fasse vibrer. Dans ce cas le courant expiratoire est donc accompagné d'une vibration des cordes vocales; le son ainsi produit dans le larynx s'appelle *voix*, aussi ces consonnes ont-elle reçu le nom de *vocaliques ou sonores*. Il est important de s'exercer à distinguer les consonnes vocaliques des consonnes soufflées. Les deux petites expériences suivantes apprendront à l'étudiant à faire cette distinction: 1. Les consonnes vocaliques peuvent se chanter tout comme les voyelles; les consonnes soufflées ne peuvent pas se chanter. 2. Si on prononce successivement (f-v), (s-z) etc. . . en se bouchant les oreilles, on n'entendra qu'un bruit très faible pour (f) et (s); mais un bourdonnement bien marqué se fera entendre pour 'v' et 'z'.

Les mots suivants se terminent par des consonnes vocaliques: *chose, veuve, rouge, tombe, bande, vague, ville, père*.

Les mots suivants se terminent par des consonnes soufflées: *masse, œuf, bouche, pompe, tante, brique, peuple, quatre*.

Examinons le son représenté par la lettre 'p'. Nous remarquons immédiatement que l'air se trouve arrêté pendant un certain temps et que ce sont les deux lèvres qui produisent la fermeture complète du passage buccal. Nous remarquons de plus que ce son est sourd (non vocalique). Le mode d'articulation, le point d'articulation et l'action des cordes vocales étant connus, la consonne est complètement définie. Le 'p' est donc une consonne bilabiale fermée, et non vocalique (soufflée). Le 'b' est une bilabiale fermée vocalique, articulée de la même façon et au même point que le 'p'. La seule différence qu'il y ait entre ces deux sons résulte donc de l'action des cordes vocales.

Le son représenté par la lettre 'm' est articulé au même point que les deux consonnes précédentes: 'm' est donc bilabiale; mais d'un autre côté le mode d'articulation n'est pas le même. Le courant expiratoire est bien arrêté dans la bouche par la fermeture des lèvres; mais comme le voile du palais s'abaisse pour cette articulation, l'air s'échappe librement par le nez; on a donné le nom de *nasales* aux consonnes qui présentent ce mode d'articulation. Le 'm' est donc une consonne bilabiale nasale vocalique.

Il serait facile de passer en revue d'autres consonnes, mais ces quelques remarques préliminaires suffiront à faire comprendre la méthode généralement employée pour classer les consonnes.

D'après le mode d'articulation nous avons donc:

1. Des consonnes fermées ou explosives (le courant expiratoire se trouve complètement arrêté à un moment donné, puis l'obstacle vient à disparaître). Ex: 'p' 'b' 't' 'd' 'k' 'g'.
2. Des consonnes nasales (le courant expiratoire complètement arrêté dans la bouche s'écoule par les fosses nasales). Ex: 'm' 'n' 'gn' 'ng'.
3. Des consonnes frotitives (le courant expiratoire forcé de s'échapper par un conduit fort étroit, produit un bruit de frottement). Ex: 's' 'z' 'x' 'f' 'v'.
4. Des consonnes vibrantes ou roulées (le mouvement vibratoire rapide d'un organe élastique produit une série de fermetures et d'explosions que l'oreille perçoit comme un son continu). Ex: 'r'.
5. Des consonnes latérales (le conduit buccal intercepté au milieu reste ouvert sur les bords de sorte que l'air s'échappe par les côtés). Ex: 'l'.

Maintenant après avoir examiné comment se forment les obstacles, examinons où ils se forment. Nous obtenons ainsi un nouveau classement d'après le point d'articulation. Les consonnes peuvent donc être:

1. Bilabiales (l'obstacle est formé entre les deux lèvres). Ex: 'm' 'p' 'b'.
2. Labio-dentales (l'obstacle est formé entre la lèvre inférieure et les dents supérieures). Ex: 'f' 'v'.
3. Dentales (l'obstacle est formé entre la pointe de la langue et les dents supérieures). Ex: 't' 'd' 'n'.
4. Gencivales ou prépalatales (l'obstacle est formé entre la pointe ou la partie antérieure de la langue et les gencives ou la partie antérieure du palais dur). Ex: 'r' 's' 'z' 'sh' et le 'j' français.
5. Palatales (l'obstacle est formé entre le dos de la langue et le palais dur). Ex: le 'gn' français.
6. Velaires et uvulaires (l'obstacle est formé entre le dos de la langue et le palais mou ou bien la luette). Ex: 'k' 'g' et le 'r' uvulaire français.
7. Glottales (l'obstacle est formé entre les cordes vocales). Ex: 'h'.

After the above French Talk, M. Stephan will recite the following fables by La Fontaine: "Le Loup et l'Agnou"; "Le Héron"; "La Laitière et le Pot au Lait"; et "Les Animaux Malades de La Peste."

In a recent issue appeared a photograph of De Groot's Orchestra showing Mr. Serge Krish at the piano. We are now informed that Mr. Krish is no longer with De Groot's Orchestra, and that he now has an orchestra of his own.

Listeners' Letters.

(Continued from page 293.)

Listening at Ninety-One.

DEAR SIR,—I should like to add my testimony to that of others, and to say what joy and brightness the wireless can bring to those who have "dropped out of the running," and who are cut off by age and infirmity from the joys of life.

I am 91, and totally blind, but well able to enjoy the music and speeches brought to me by wireless, and if the speaker is not too fast, I can hear and enjoy it all.

Minehead. Yours, etc., "91."

The Broadcasting of Spoken Words.

DEAR SIR,—I notice in *The Radio Times* that a listener asked for more "Spoken Words" to be broadcast, as these "come over" best of all. I quite agree with him, but might suggest that a little more care should be taken over the speakers and their subjects?

Recently, I was very disappointed; for the "Topical Talk" was so badly delivered. Surely, there are many people who could get their words over, even if the subject were not interesting to all listeners.

Worcester Park. Yours, etc., R. H. G.

Wireless for the Blind.

DEAR SIR,—Perhaps it will interest your readers to learn what this Mission is doing in the way of wireless for the blind.

Some time ago my Directors agreed to instal fifty crystal sets in the homes of blind persons who are confined to bed or to the house. They allocated for this purpose £100, being at the rate of £2 per set, including licence. Thirty such sets are already installed, and the installation of the remaining sets is rapidly proceeding.

A gift such as this brings a new world within the reach of the blind, and those who have already been the recipient of sets are loud in their praise of the programmes; they especially enjoy the Church services. We find that they keep their headphones on for hours at a time, as they wish to hear all they can.

The public have generously subscribed a handsome sum which will mean the installation of additional sets, and if any other of your readers care to come to our help, their support will be warmly welcomed.

Glasgow. Yours, etc., WM. W. NESS.
(Superintendent, Mission to the Outdoor Blind for Glasgow and the West of Scotland.)

Britain's Vocal Standard.

DEAR SIR,—I quite agree with Dr. Yorke Trotter that the standard of singing in this country is not so low that we have need to be ashamed of it. But there are one or two points in his article that are, in my opinion, liable to cause confusion in the minds of vocal students. The term "*bel canto*" simply means beautiful singing, and this includes both the declamatory and "*cantabile*" styles. The declamatory singing demanded in Wagner's operas is not at all different from that of the old Italian singers when singing dramatic *recitatives*. It is true that *cantabile* singing is not demanded so often for the rendering of modern compositions. But if declamation is not built upon the sustained breathing required for *cantabile* singing, it ceases to be singing and becomes injurious to the performer's vocal organs. The omission is explosive and the tone harsh. The required effect should be obtained by a vigorous accentuation of the consonants, but at the same time keeping the breath under perfect control.

The *bel canto*, which Dr. Yorke Trotter seems to think old-fashioned, is even more necessary for the modern singer to enable him to combat the difficulties set him by the modern composer.

Yours, etc.,
Golder's Green, N.W.11. D. F.

PEOPLE IN THE PROGRAMMES.

The Little Minister.



Colonel AMERY.

THERE can be no doubt that Lord Kitchener knew a good man when he saw one. He had an eagle eye for what may be called the "likelies." He once said: "I should like to start an Imperial Secret Service and put that clever little fellow Amery at the head of it."

That "clever little fellow Amery"—or, to give him his full name, Colonel Leopold Charles Maurice Stennett Amery—is now Colonial Secretary and, incidentally, the smallest man in the Cabinet. A journalist by profession, he served ten years on the staff of *The Times*. He also served on the staff of the Army in London, Flanders and Salonika, and is a glutton for work.

When, some years ago, he married a sister of Sir Hamar Greenwood, his honeymoon was postponed in order that he might fight an election.

"Honeymoons," he said, "will keep. Elections won't."

A Party Story.

ALTHOUGH Colonel Amery will, no doubt, be in a serious mood when, on February 10th, he talks of "The Economic Development of the Empire," humour is one of his strong points. Among his best stories is one of an electoral candidate who asked a stalwart, forbidding-looking woman what party her husband belonged to.

"Take a look at me," she said. "I'm the party he belongs to."

Another Great Conductor.

BRUNO WALTER, who has been chosen as conductor for the third B.B.C. International Symphony Concert on February 12th, is an international musician of the first order.

All his early work was done in Germany and Austria. At the age of seventeen he was appointed *répétiteur* at the Cologne Opera House. After that he took up important posts in Hamburg, Vienna, Berlin and Munich.

Lately he has been winning laurels in Vienna, Amsterdam and New York. In England he is recognized as one of the greatest masters of the *tâton*.

The Carrodus Breed.

MISS CARRODUS TAYLOR, comes of musical stock. She is related to the violinist Carrodus, who was famous in his day as leader of the London Philharmonic Orchestra. She was a favourite pupil of Carl Fuchs, playing second 'cello in his quintet.

In Northern Ireland she has now established for herself an important position both as teacher and performer. She will broadcast 'cello solos from the Belfast Studio on February 9th.

A Highland Fling.

THERE will be great doings on the MacRae Clan Night in Glasgow on February 13th. For one thing, Kenneth MacRae will sing—and to hear his rendering of "Glencoe" is to conjure up a vivid picture of the dark spot which stained so unhappily a page in the history of the Highland Clans.

For another thing, there will be the speech of Lieut.-Col. John MacRae-Gilstrap, President of the Clan MacRae Society, who will give a short sketch of its history, and who, ten years ago, acquired the island and castle of Eilean Donan in Kintail, round which has centred the Clan history for five centuries.

An Early Starter.

MISS MURIEL CHILDE, who will be heard at the Belfast Symphony Concert on February 11th, began her career at the mature age of two when, in imitation of her mother, she gave a rousing performance of one of Tom Moore's Irish melodies. Since that day she has never looked back!



Miss MURIEL CHILDE.

Miss Childe has often appeared at the Belfast Studio and sang at the official opening ceremony. Her charming children's songs and stories are one of the most popular features of the Children's Corner.

A Man of Glee.

LEONARD SALISBURY also began young. When still in knickerbockers he heard the Meister Glee Singers and was so impressed that he resolved straightway on his career. Later on, he formed the Gresham Glee Singers.

While leading this famous quartet in *The Bing Boys* and *The Bing Girls*, Mr. Salisbury also acted as Lay Clerk at Southwark Cathedral and Lay Vicar at Westminster Abbey. He has now founded the Salisbury Singers, who made their bow to an unseen audience from London in October last.

He will broadcast again from the High-Power Station on February 10th.

"Becoming" Performances.

THE child imitations of Mona Grey are unique. Everybody who heard her first broadcasting performance agrees on that, and looks forward to her reappearance at the London Studio on February 11th.

Her child voice is perfect. It is not a falsetto, but a properly produced high soprano; and her performance is not so much imitating as becoming, for she declares that she has to feel like a child before she attempts to sound like one.

Nothing annoys her more than to be asked: "Doesn't that child-voice strain your voice dreadfully?" It doesn't. Readers are therefore warned not to write in with that query or to accuse the B.B.C. of having inveigled into the studio a toddler who ought to be in bed!



Miss MONA GREY.

A Threesome.

BRET HAYDEN, broadcasting from London on February 10th, was the first entertainer for Lena Ashwell in her Concerts at the Front. Has performed in France, Germany, South Africa, India, Egypt and Palestine.

Nollie Norway, collaborating in her hand-bell entertainment with Mollie Seymour, the violinist, on February 14th. Has performed before Princess Beatrice, Princess Marie Louise, Princess Victoria, and the late Prince Christian.

Dr. Kendrick Pyne, organ recital, February 14th. Organist to All Saints' Church, Bath, at the age of eleven. Now President of the London Guild of Organists. "OYEZ!"



Mr. BRET HAYDEN.

WIRELESS PROGRAMME—SUNDAY (Feb. 8th.)

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

2LO LONDON. 365 M.

THE GLANHOWY CONCERT PARTY

and
FLORENCE HOLDING (Soprano).
HARRY TUCKER (Bass),
EDITH HILTON-FAGGE
(Solo Pianoforte),
JOSEPH SLATER (Solo Flute),
CHARLES LEGGETT (Solo Cornet).
S.B. to other Stations.

3.0. Concert Party.

"Invictus" *Protheroe* (2)

"Down Among the Dead Men"
arr. Vaughan Williams

"The Hunter's Farewell" *Mendelssohn* (2)

Joseph Slater.

English Airs *R. Carte*

Moment Musical *Schubert, arr. Slater*

Edith Hilton-Fagge.

Gavotte in G Major (From French Suite)

Bach

Songs { No. 1 in E Major } *Mendelssohn*

Without { No. 14 in C Minor }

Words { No. 34 ("The Bees" } *Mendelssohn*

Wedding")
Florence Holding.

3.35. "Nymphs and Shepherds" *Purcell* (11)

"Deh vieni, non tardar" *Mozart* (11)

"Lullaby" *F. Keel* (14)

Charles Leggett.

"Ave Maria" (By Request) *Schubert*

Concert Party.

"Italian Salad" *Genée* (2)

"John Peel" *J. E. West* (11)

"The Wanderer" *Elgar* (11)

4.0. Joseph Slater.

"Bourrée and Menuet" *Handel*

"Spring Song" *Mendelssohn*

"Jig" *Handel*

Harry Tucker.

"Hiawatha's Vision" *Coleridge-Taylor* (11)

Charles Leggett.

"Romanza" *Mattei*

Florence Holding.

"The Lass With the Delicate Air"
Arne, arr. A. L.

"At the Well" *Hageman*

"Spring" *Henschel* (1)

4.35. Edith Hilton-Fagge.

"Granada Serenata" } *Albeniz*

Castilien Seguidillas }

Valse in D Flat Major *Chopin*

Concert Party.

"The Anvil" *Adam* (2)

"Night" *Schubert*

"Y Delyn Aur" (Sung in Welsh)
Pughe Evans

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

Bournemouth.

8.0.—The Bells of St. Martin.

8.15. A Simple Service

in which all people can join.

With an Address by

The Rev. JOHN KELMAN, D.D.

Relayed from St. Martin-in-the-Fields.

Popular Orchestral Programme.

S.B. to Glasgow.

NORMAN ALLIN (Bass).

BEATRICE HARRISON (Solo Violoncello).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

9.0. The Orchestra.

Grand March, "Cleopatra" ... *Mancinelli*

Norman Allin (with Orchestra).

"Il Lacerato Spirito" ("Simon Boccanegra")
..... *Verdi*

The Orchestra.

"Serenade for Strings" *Toselli*

"Dancing Doll" *Poldini*

9.30. (approx.) Beatrice Harrison.

"Orientale" *César Cui*

"Prize Song"
Wagner-Wilhemj, arr. Beatrice Harrison

The Orchestra.

Intermezzo, "El Salado" *Ancliffe*

Norman Allin.

"See the Way, You

Rogues" ("Soraglio") *Mozart*

"When a Maiden"

The Orchestra.

"Gopak" *Moussorgsky*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. *S.B. to all*

Stations. Local News.

10.15. Beatrice Harrison (with Orchestra).

Concerto for Violoncello and Orchestra in D

Haydn

The Orchestra.

"Hymne à St. Cecile" *Gounod*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION ORCHESTRA.

Conducted by JOSEPH LEWIS.

ISABEL TEBBS (Soprano).

FRANK CANTELL (Solo Violin).

WILLIAM CLARKE (Solo Bassoon).

The Orchestra.

Overture, "A Midsummer Night's Dream,"

Op. 21 *Mendelssohn*

Isabel Tebbs.

"My Heart Ever Faithful" *Bach*

Frank Cantell and Orchestra.

Concerto in E Flat Major (for Violin and

Orchestra) *Mozart*

Isabel Tebbs.

"I Will Go With My Father A-Ploughing"
R. Quilter (4)

The Orchestra.

"Sursum Corda" *Elgar*

William Clarke.

Humoresques *Guy Jones*

Isabel Tebbs.

"Over the Land is April" *R. Quilter* (4)

The Orchestra.

March, "Funeral March of a Marionette"
Gounod

William Clarke and Orchestra.

Adagio and Rondo from Bassoon Concerto

Weber

The Orchestra.

Welsh Rhapsody *German* (11)

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

Bournemouth.

8.30-9.0.—Hymn, "Alleluia, Song of Sweetness"
(A. and M., No. 82).

Religious Address by the Rev. J. GOOD-

YEAR, United Methodist Church, Wash-

wood Heath.

Hymn, "Creator of the World, to Thee"
(A. and M., No. 83).

9.0-10.0. **Chamber Music Programme.**

THE CATTERALL QUARTET:

ARTHUR CATTERALL (1st Violin),

JOHN S. BRIDGE (2nd Violin),

FRANK S. PARK (Viola),

JOHAN C. HOCK (Violoncello).

The Quartet.

Quartet in G Major *Mozart*

Allegro vivace assai; Menuetto, allegretto;

Andante cantabile; Finale, molto allegro.

Quartet in E Flat, "The Harp" *Beethoven*

Introduction, poco adagio leading to Alle-

gro; Adagio; Scherzo; Finale, allegretto

con variazione.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. The Quartet.

Oriental *Glazounov*

Berceuse *D'Osten-Sacken*

Londonderry Air *arr. Frank Bridge*

Canzonetta *Mendelssohn*

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-4.45. BAND OF THE 1ST BN.

THE ARGYLL AND SUTHERLAND

HIGHLANDERS.

ALICE COOMBE.

Relayed from

South Parade Pier, Southsea

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

Stations.

8.30. Boscombe Congregational Church Choir.

Hymn, "Saviour, Blessed Saviour" (Tune:

"Norfolk Park") (No. 153, Congrega-

tional Hymnary).

Anthem No. 957, "I Am Alpha and

Omega."

The Rev. E. F. KNIGHT, B.D., of Bos-

combe Congregational Church: Religious

Address.

Choir, Hymn No. 211, "Lord of Our Life."

8.50. THE "6BM" TRIO:

BEGINALD S. MOUAT (Violin),

THOMAS E. ILLINGWORTH

(Violoncello),

ARTHUR MARSTON (Piano).

First Movement from Trio in C Minor

Mendelssohn

9.0. ETHEL BROWNLOW (Mezzo-Soprano).

"O Divine Redeemer" *Gounod* (12)

9.5. AUSTIN DEWDNEY (Solo Pianoforte).

"Polichinella" *Rachmaninov*

"Cherry Ripe" *Cyril Scott*

"Mero" *Balfour Gardiner* (17)

"Triana" *Albeniz*

9.20. Trio.

2nd and 3rd Movements from Trio in C

Minor *Mendelssohn*

9.40. Ethel Brownlow.

"How Lovely Are Thy Dwellings"
Liddle (1)

9.45. Trio.

Finale from Trio in C Minor *Mendelssohn*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. Berceuse *Chopin*

Austin Dewdney.

10.20.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. THE CORY SILVER BAND:

Conductor, J. G. DOBBING.

MAY BURLEIGH (Soprano).

Band.

Overture, "Rule, Britannia!" *Rimmer*

Selection, "The Poacher" *Lortzing*

May Burleigh.

"Our Little Home" *Eric Coates*

"Thoughts Have Wings" *Liza Lehmann*

"Big Lady Moon" *Coleridge-Taylor* (1)

Band.

Cornet Solo, Air Varié, "Robin Adair"
Hartman

(Soloist, A. TROTSMAN.)

Unfinished Symphony, 1st Movement
Schubert

May Burleigh.

"Sing, Joyous Bird" *Montague Phillips*

"Still as the Night" *Carl Bohm*

"Morning" *Oley Speaks*

Band.

Intermezzo, "The Wedding of the Rose"
Jessel

Euphonium Solo, "O Ruddier Than the
Cherry" *Handel*

(Soloist, T. TROTSMAN.)

May Burleigh.

"A Woman's Last Word"
Granville Bantock

"Thank God For a Garden"
Teresa Del Riego

"Here in the Quiet Hills" *Gerald Carne*

Band.

Selection of Handel's Songs.

"Variation on a Welsh Melody" *Rimmer*

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

Bournemouth.

8.30. THE "5WA" MALE SEXTET.

Hymn, "Eternal Father, Strong to Save"
(A. and M., No. 370) *Dykes*

Anthem, "God is a Spirit"
W. Sterndale Bennett

Mr. GEORGE M. L. DAVIES, Ex-M.P.

for the University of Wales, will talk on

"The Politics of Grace."

Hymn, "The Day is Past and Over"
Rev. J. B. Dykes

Benediction.

9.0. **Czecho-Slovakian Programme.**

INA JANSSEN (Mezzo-Soprano),

THE STATION SYMPHONY

ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 303.

WIRELESS PROGRAMME—SUNDAY (Feb. 8th.)

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

Orchestra.
Overture, "The Bartered Bride" *Smetana*
Ina Janssen.
"If Through all the Wide World"
"Mother Said"
"Darling Nan"
"In St. Nicholas Regiment"
Orchestra.
Overture, "In der Natur" *Dvorak*
Ina Janssen.
Gipsy Songs *Dvorak*
"I Chant My Lay"; "Hark, My Triangle"; "Silent Woods."
Orchestra.
Overture, "Sappho" *Goldmark*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Orchestra.
Symphonic Poem, "From the Fields of Bohemia" *Smetana*
10.30.—"The Silent Fellowship."
10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. Band Programme.
BAND OF THE SALFORD POLICE.
(By kind permission of the Chief Constable.)
Conductor, THOS. WILSON.
JOSEPH MARKHAM (Tenor).
Band.
March, "Heroic" *Saint-Saens*
Selection from Grieg's Works.
"Three Irish Pictures" *Ansell*
Joseph Markham.
"I Know That My Redeemer Liveth" *Bach*
Recit., "Thanks to My Brethren" *Handel*
Air, "How Vain is Man" (11)
"Gentle, Holy Saviour" *Gounod* (12)
Band.
Overture, "Maritana" *Wallace*
Selection of Sanderson's Songs (1)
Romance, "Confession" *Thome*
Idyll, "Whispering of the Flowers" *Blon*
Joseph Markham.
"An Old Carol" *Quilter*
"A Persian Love Song" *Bantock*
"Care Selve" *Handel*
"I'll Sail Upon the Dog-Star" *Purcell*
Band.
Selection, "Madame Pompadour" *L. Fall*
Two Characteristic Waltzes
Coleridge-Taylor (11)
March, "Martinique" *Orbinski*
Hymn, "Abide With Me."

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.0.—S. G. HONEY: Talk to Young People.
8.25.—Hymn, "O na chawn i dwg Nyfryd."
The Rev. J. H. LLOYD-WILLIAMS, of Moss Side Welsh Presbyterian Church; Religious Address.
Hymn, "Wele cawson y Messiah."

Chamber Music.
8.45. THE "2ZY" STRING QUARTET.
Quartet in A Major, Op. 18, No. 5 *Beethoven*
Allegro; Minuet; Andante Cantabile (with Variations); Allegro.
Quartet in A, Op. 111, No. 1 *Reissiger*
Allegro Moderato; Scherzo (Presto); Adagio Espressivo; Finale.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Quartet.
Quartet in D Minor, No. 13 *Mozart*
"Ave Maria" *Schubert*
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
6.30-7.45.—Service relayed from Brunswick Chapel.
Preacher, the Rev. T. H. KIRKMAN.

MARY LOHDEN (Soprano).
HERMANN McLEOD'S STRING QUARTET.

9.0.—Pianoforte Solo, Capriccio in F Sharp Minor *Bridge*
(Soloist, MAY CONN.)
9.5.—Movement from Trio in G Minor *Reissiger*
Mary Lohden.
9.15. "The Lass with the Delicate Air"
"Where the Bee Sucks"
"I'm Owre Young to Marry Yet"
Old English
Old Scot
9.25.—Violoncello Solo, "Harlequin and Butterfly"
Popper
(Soloist, JAMES GRIFFITHS.)
Violin Solo, English Dance *Dale* (17)
(Soloist, HERMANN McLEOD.)
9.35. Mary Lohden.
Rustic Songs XVIII. Century.
9.45.—Quartet, Irish Dance, "Molly on the Shore"
Granger
Quintet, Scottish Dance, "Cuity Sark"
Anon.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Quartet.
Variations on Austrian Hymn *Haydn*
10.25.—Close down.

2BD ABERDEEN. 495 M.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30. Carden Place U.F. Church Choir.
Psalm 93 (Tune, "Stroudwater").
The Rev. THOS. ANDERSON, M.A.,
Carden Place U.F. Church: Religious Address. Hymns 606 and 308.
GEORGE DUNCAN'S CHOIR AND ORCHESTRA.
Orchestra.
9.0. "Rêverie" *Rosellen*
Choir.
Psalm 124 (Second Version) (Tune, "Old 124th").
Hymn 234 (Tune, "St. Petersburg").
Anthem, "O How Amiable Are Thy Dwellings" *Simper* (2)
MARJORIE D. CHALMERS (Soprano).
"Homing" *T. del Riego*
Choir.
Hymn 328.
Orchestra.
"Cathedral Chimes" *Brown*
Choir.
Anthem, "I Will Lift Up Mine Eyes"
Whitfield (2)
JAMES G. FYFE (Tenor).
"Lead, Kindly Light" *Bernard*
Choir.
Hymn 205.
Anthem, "Abide With Me" *Thompson*
Paraphrase 43 (Tune, "Crimond").

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Orchestra.
"The Heavens Are Telling" *Haydn*
Choir.
Hymn 351.
10.25.—Close down.

55C GLASGOW. 420 M.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30. Choir.
Hymn, "Pleasant Are Thy Courts Above."
The Rev. WILLIAM WALLS, of Yoker Parish Church: Religious Address.
Hymn, "O Jesus, I Have Promised."
Prayer.
Hymn, "Christian, Seek Not Yet Repose."
9.0.—POPULAR ORCHESTRAL PROGRAMME. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15-10.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 399.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, February 8th.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.0-10.30.—Programme *S.B. from London.*

MONDAY, Feb. 9th. THURSDAY, Feb. 12th, FRIDAY, Feb. 13th.

5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
6.40 onwards.—Programme *S.B. from London.*

TUESDAY, February 10th.

5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0-7.30.—Programme *S.B. from London.*

"Star" Ballad Concert.

CARMEN HILL (Mezzo-Soprano).
SYDNEY COLTHAM (Tenor).
ANGUS MORRISON (Solo Pianoforte).
JOHN HENRY.
THE SALISBURY SINGERS.
7.30. Salisbury Singers.
"Tune Thy Music to Thy Heart"
Thomas Campion

"O Mistress Mine"
Wm. Byrde, arr. A. C. Dixon
"Drink To Me Only With Thine Eyes"
Mclish, arr. J. W. Ivimey
"By Celia's Arbour" *Horsley*
Carmen Hill.

"To Daisies"
"Love's Philosophy"
"Land of Silence"
"Song of the Blackbird"
Roger Quilter (1)
Angus Morrison.

Prelude in B Flat Major
Study in E Flat Major
Study in F Major
Mazurka in B Flat Major
Chopin
8.0 (approx.). Sydney Coltham.

"Go, Lovely Rose"
"Damask Roses"
"Fair House of Joy"
Roger Quilter (1)
John Henry
on "Things in General."
Carmen Hill.

"Cradle Song"
"I Heard a Piper Piping"
"Oh, Dear, What Can the Matter Be?"
Arnold Bax
arr. Bax

8.30 (approx.). Angus Morrison.
Barcarolle, No. 1 *Gabriel Fauré*
Sydney Coltham.
"My Lady Sleeps"
"A Serenade"
Cyril Scott (4)

8.45.—The Rt. Hon. L. S. M. AMERY, M.P., Secretary of State for the Colonies, on "The Economic Development of the Empire." Relayed from the Royal Colonial Institute.
Angus Morrison.
"Passepied"
"Golliwog's Cake Walk"
Debussy
John Henry
on "General Things."
Salisbury Singers.

"Bold Turpin"
"A Ballad When at Sea"
"The Mulligan Musketeers"
Bridge (11)
A. H. Brewer (11)
Atkinson (2)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. R. S. RAIT. *S.B. from Glasgow.*
10.0. THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

WEDNESDAY, February 11th.

5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
7.30-10.30.—Programme *S.B. from London.*

SATURDAY, February 14th.

5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
6.40-7.30.—Programme *S.B. from London.*
7.30-9.30.—Programme *S.B. from Cardiff.*
9.30-12.0.—Programme *S.B. from London.*

WIRELESS PROGRAMME—MONDAY (Feb. 9th.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOPFREY SHAW on "Music."
4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksaigne. Music performed during Afternoon Tea at the Trocadero. "What a Four-Year-Old Can Do At Home," by Muriel Wrinch.
5.30-6.15.—CHILDREN'S CORNER: "The Beetle that Wanted to be a Star," by Christine Chaandler. A Story by E. Le Breton Martin. Auntie Sophie—Pianoforte Solos.
6.40-6.55.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletins.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. W. D. LANG, D.Sc., Dept. of Geology, Natural History Museum, "The Sea Shore—The Cliffs of the South Coast." *S.B. to all Stations.*
Local News.

7.30. "Round the World in Music."

A Circular Tour with
EMMA DHAI (Scottish Soprano).
KARI FORFANG (Norwegian Soprano).
F. H. ETCHEVERRIA (Baritone).
FLORENCE LOCKWOOD (Solo Violin).
SINCLAIR LOGAN (Solo Pianoforte).
JEROME MURPHY (Irish Entertainer).
C. POLLARD CROWTHER.
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
ENGLAND.
March, "Colonel Bogey" *Alford*
Piano Solo, An English Capriccio
Sinclair Logan
A Folk Song *Wolstenholme*
SCOTLAND.
Overture, "Fingal's Cave" *Mendelssohn*
IRELAND.
"The Lark in the Clear Air"
Traditional, arr. Liza Lehmann
Violin { "The Londonderry Air"
Solos { *O'Connor Morris*
"The Foggy Dew"
Reel *Stanford (1)*
Jerome Murphy, "The Irishman at Home"
Murphy
Patrol, "The Boys of Tipperary" *Ancers*
WALES.
Folk Song, "All Through the Night."
FRANCE.
March, "Lorraine" *Ganne*
Folk Song, "Verduronette"
"Golliwogs' Cake Walk" *Debussy*
BELGIUM.
"The Brabançonne"
HOLLAND.
Folk Songs { "The Giant Song."
"I Saw Two Bears."
DENMARK.
Folk Song, "Liden Karen."
SWEDEN.
Folk Song, "Om dagen ved mit arbete."
NORWAY.
Piano Solo, "Home Sickness" *Grieg*
Folk Song, "Eg serdeg utfor gluggin"
Grieg
FINLAND.
"Flickan kom ifran sin älsklings möte"
(Sung in Swedish.) *Sibelius*
GERMANY.
Song, "Vergobliches Standchen" ("The Vain Suit") *Brahms*
SWITZERLAND.
Folk Song, "The Lovers of Aargau"
German-Swiss
"Boat Song" (Unaccompanied)
Italian-Swiss
ITALY.
Folk Songs { "Love Song" *Abruzzi*
"Holiday Song" *Lombardy*

AUSTRIA.

Violin Solo, "A Viennese Waltz"
arr. Kreisler

SPAIN.

"Agora viniese un viento" *Old Spanish*
(From "Les Luthistes Espagnols du 16e. Siècle.")

"Granadinas"
Recent Spanish, Estaban Anglada

"Two Spanish Dances" *Moszkowski*
PORTUGAL.
"Fardo d'Espinho" *Fausto de Neves*

AFRICA.

"An African Dance" *Coleridge-Taylor*

ARABIA.

Violin Solo, "Arabian Melody" *Glazounov*

INDIA.

"A Hindu Picture" *Hansen*

TIBET.

Native Music by Lamas from Tibet, with Descriptive Chat by Capt. J. NOEL, F.R.G.S.

SIBERIA.

"Gopak" *Moussorgsky*
Here we shall listen to the:

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk.
Local News.

10.0.—Continuing the "Round the World" Tour we now visit:

MALAYA.

Malay Folk Songs, "Plate Dance," "Tug of War."

CHINA.

Violin Solo, "Chinese Folk Song"
arr. Goossens

JAPAN.

An Illustrated Five-Minute Chat on "Japanese Music Making," by C. Pollard Crowther.

CANADA.

"Land of the Maple and Beaver" *O'Neill*
U.S.A.

Jerome Murphy will Discourse on "The Irishman Abroad."
Selection of American National Airs
Tobani

SOUTH AMERICA.

"Dame Mas" *Estaban Anglada*
HOME AGAIN.

The British National Anthem.
Note: The English, Irish, Welsh, Spanish, Portuguese and S. American Songs sung by F. H. Etcheverria; the French, Dutch, Swiss, Italian and Malayan by Emma Dhai; and the Norwegian, Danish, Swedish, Finnish and German by Kari Forfang.

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Elizabeth Henson (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Plants for Small Gardens." Anne Sanders (Contralto).

5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Norman E. L. Guest, B.A., History Talk No. 6, "Towns and Guilds."

6.45-6.55.—For Allotment and Small Holders: Mr. Whythead of the Ministry of Agriculture: "How to Purchase Eggs for Sitting."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. D. LANG. *S.B. from London.*
Local News.

A Triple Bill

by

THE STATION PLAYERS:

Under the Direction of

WILLIAM MACREADY.

UNA TRUMAN (Solo Pianoforte).

Players.

7.30. "CHEATING THE HANGMAN."
A Drama in One Act by Walter V. Garrod.

Harvey Otton (An Estate Agent)

WILLIAM MACREADY

Margaret Otton (His Sister)

EDNA GODFREY-TURNER

Mr. Peckett (A Solicitor)

E. STUART VINDEN

Maid at the Hotel HILDA POWIS

Policeman FRANK V. FENN

Scene.—The private sitting-room in a

County Town Hotel.

8.0. Una Truman,
Rhapsodie, Op. 79, No. 2 } *Brahms*
Valse in A Flat }

"Rare Ben Jonson" *Alec Rowley*

Waltz—Sketch *Harry Hodge (34)*

8.15. Players.

"WHERE THERE'S A WILL."

A Farce in One Act by J. M. Morton.

Mr. Buzzard FRANK V. FENN

Mr. Glimmer E. STUART VINDEN

Mr. Small WILLIAM MACREADY

Miss Buzzard

EDNA GODFREY-TURNER

Sally HILDA POWIS

Scene.—An Apartment at Buzzards',

Una Truman.

9.15. Allegro Moderato } *Moszkowski*
Air }

Polonaise, Op. 26, No. 1 } *Chopin*
Polonaise, Op. 40, No. 1 }

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk. Local News.

10.0. Players.

"A DAUGHTER'S CHOICE."

A Play in One Act by Donald Edwards.

Margaret Hertz

EDNA GODFREY-TURNER

Lilian Hertz EDNA LESTER

Henry Hertz, M.P.

WILLIAM MACREADY

Scene.—A Room in Hertz' House.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women by Mr. R. Hart-Synnot (Bursar of St. John's College, Oxford). H. T. George (Songs at the Piano). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)

5.0-5.55.—CHILDREN'S CORNER.

5.55-6.0.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletins.

6.0-6.30.—Scholars' Half-Hour: "Portsmouth's Place in Our History," by F. W. Lawrence, A.C.P.

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

Mr. W. D. LANG. *S.B. from London.*

Local News.

Comic Opera Night.

7.30. "LES CLOCHES DE CORNEVILLE"

(Robert Planquette) (15).

A Comic Opera in Three Acts.

Characters:

Marguis de Corneville ... ERNEST EADY

Gaspard (The Miser) ... GEORGE STONE

The Bailie KENDRICK DEAN

Gracieux HAROLD STROUD

Gobo (The Bailie's Shadow)

ALFRED WOOD

Serpolette (A Waif) MARJORIE STONE

Germain GRETTA DON

THE WIRELESS ORCHESTRA:

THE "6BM" CHORUS:

Conducted by

Capt. W. A. FEATHERSTONE.

Produced by

GEORGE STONE and W. R. KEENE.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Topical Talk. Local News.

10.0.—"Les Cloches de Corneville" (Continued).

10.30.—Close down.

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WIRELESS PROGRAMME—MONDAY (Feb. 9th.)

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5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc.: "Romances of Natural History."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. D. LANG. *S.B. from London.*
 Local News.

Popular Programme.

MAUDE CAVE (Soprano).
 FRANK TYLEY (Entertainer).
 JOHN HENRY and BLOSSOM.
 THE STATION ORCHESTRA.
 Conductor: WARWICK BRAITHWAITE.

7.30. Orchestra.
 Selection, "Chu Chin Chow" . . . Norton (31)
 Selection of Hermann Löhr's Popular Songs.
 Frank Tyley.
 "My Wife's Cake" Frank Wood (7)
 "The Bassoon" Quenton Ashlyn (13)
 "Whoops a Daisy" Lionel Rothery (3)
 Orchestra.
 Suite, "A Lover in Damascus"
 Woodforde-Finden (1)
 Maude Cave.
 "I Love the Moon" Rubens
 "Sea Wrack" Stanford (14)
 "On a Grey Day" Norman O'Neill
 John Henry and Blossom
 Renew Their Acquaintance.
 Orchestra.
 Suite, "The Purple Vine" . . . Ancliffe (1)
 Maude Cave.
 "Coolan Dhu" F. Leoni
 "Down in the Forest" ("A Cycle of Life")
 Landon Ronald (5)
 "Temple Bells" ("Indian Love Lyrics")
 Woodforde-Finden (1)
 Frank Tyley.
 "I'm Ticked to Death I'm Single"
 Melville Gideon (7)
 "Wild, Wild Men of Borneo"
 Melville Gideon (7)
 "The Village Pump" Nash (13)
 Orchestra.
 "Elysian Hours" Fucik
 March, "Romaine" Gounod

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.0. John Henry and Blossom
 Outstay Their Welcome.
 10.15. Orchestra.
 Suite, "Romantique" Ketelbey
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. } Music relayed from the Piccadilly
 4.0-4.30. } Picture Theatre. Conductor:
 Stanley E. Mills.
 3.30-4.0.—Broadcast for Secondary Schools
 (Juniors): Biography.
 4.30-5.0.—WOMEN'S HALF-HOUR: Henry
 Broadbent (Baritone).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. J. F. Russell: Musical Appreciation" (6).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. D. LANG. *S.B. from London.*
 Local News.

"Round the Stations."

7.30.—Excerpts from the programmes of various B.B.C. Main Stations.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.0. FODEN WILLIAMS (Entertainer),
 in Selections from his Repertoire.
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Freda Johnston (Contralto), George Hill (Tenor), Ralph Baulks (Flautist).
 Weekly News Letter. Elsie Robins:
 "Magic Cities."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: P. Bateman,
 B.A.: "The Life and Works of Rupert Brooke."
 6.30-6.35.—Boys' Brigade, Boys' Life Brigade,
 and Church Lads' Brigade Bulletins.
 6.35-6.50.—Farmers' Corner: Mr. R. W.
 Wheldon: "Temporary Leys."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. D. LANG. *S.B. from London.*
 Local News.

"By the Shores of the Mediterranean."

ELSIE TREWEEK (Soprano).
 THE STATION SYMPHONY ORCHESTRA.
 Conductor: EDWARD CLARK.
 Orchestra.
 7.30. Two Intermezzi from "The Jewels of the
 Madonna" Wolf-Ferrari
 7.50. Elsie Trewweek.
 Five Greek Folk Songs Ravel
 "Le Reveil de la Mariée," "La Bas vers
 l'Eglise," "Quel Galant," "Chanson des
 Cueilleuses de Lentisques," "Tout Gai!"
 8.0. Orchestra.
 Suite, "L'Arlésienne" Bizet
 8.20. Elsie Trewweek
 (With Orchestra.)
 "El Amor Brujo" ("Wedded by Witch-
 craft") Manuel de Falla
 Next of this Series: "From the Cotton
 Fields" (Friday, February 20th).
 8.55-9.0.—Interval.
 9.0. THE "5NO" REPERTORY COMPANY.
 "AN OLD-FASHIONED GIRL."
 A Broadcast Play by Arthur Temple.

Cast:
 Frank Selkey . . . FRED PATTERSON
 John Mackert . . . ALAN THOMPSON
 Ambrose Pellam . . . KENDREW MILSON
 Anne Pellam SAL STURGEON
 The Action passes late at night on the open
 road, and then within Pellam's Farm
 House.
 Produced by GORDON LEA.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.0. TILLEY'S DANCE ORCHESTRA,
 Relayed from
 The Grand Assembly Rooms, Barras Bridge.
 10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Dance Or-
 chestra. Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER: Adven-
 tures at the Piano—(1), The Music Story
 written by E. M. G. Reed.
 6.15-6.30.—Girl Guides' News Bulletin: Mar-
 garet Mutch, Talk to the Brownies on
 "The Brown Owl."

CHAPPELL and WEBER

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

6.40-6.55.—Boy Scouts' News Bulletin: Cub-
 master Miss Cooper on "Cub Badges—
 Group 2, Handcraft."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. D. LANG. *S.B. from London.*
 Local News.
 7.30.—A NIGHT WITH CHARLES DICKENS.
S.B. from Glasgow.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. GEORGE MACDONALD. *S.B. from
 Edinburgh.*
 Local News.
 10.0.—A Night with Charles Dickens (Continued).
 10.30. THE WIRELESS ORCHESTRA.
 Selection, "A Musical Switch" . . . Alford
 Selection of Mendelssohn's Songs . . . Baasquit
 "Eightsome Reel" Kerr (36)
 11.0.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Betty Reid
 (Contralto). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Our
 Poets' Corner: "Spenser and the
 Faery Queen" (Continued), by Marion
 Henderson.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Ompax on "Rugby."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. D. LANG. *S.B. from London.*
 Local News.

A Night with Charles Dickens.

S.B. to Aberdeen, Dundee and Edinburgh.
 THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 CRUE DAVIDSON (Contralto).
 DICKENS RECITAL:
 Under the Direction of:
 PERCIVAL STEEDS, B.A.(Oxon).
 Orchestra.
 7.30. "Children's Overture" Roger Quilter
 Crue Davidson.
 7.50. "Barbara Allen" }
 "The Bailiff's Daughter of } Old English
 Islington" }
 "Darby and Joan" Molloy
 8.0.—The following Scenes are presented by the
 "5SC" DRAMATIC COMPANY.
 Scene 1: "Fanny Squeers' Tea Party"
 ("Nicholas Nickleby").
 Characters: Fanny Squeers, Matilda Price,
 John Browdie, Nicholas Nickleby.
 Scene 2: "A Quarrel Between Friends"
 ("Martin Chuzzlewit").
 Characters: Sairey Gamp and Betsey Prig.
 Scene 3: "Miss Trotwood Interviews
 the Murdstones" ("David Copperfield").
 Characters: Miss Trotwood, Mr. Dick,
 David, Mr. Murdstone and Miss Murd-
 stone.
 Incidental Music by the
 "5SC" STRING QUARTET.
 Orchestra.

9.0. Suite, "In Days of Old" Ball
 Crue Davidson.
 9.10. "London Bridge" Molloy
 "Cherry Ripe" Traditional
 "The Arrow and the Song" Balje
 Orchestra.
 9.20. Entr'acte, "Thro' Lovers' Lane" . . . Hear
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. GEORGE MACDONALD. *S.B. from
 Edinburgh.*
 Local News.
 Orchestra.
 10.0. Selection, "Hullo, America" Finck
 Entr'acte, "Laughing Eyes" Finck
 March, "Boys of the Old Brigade"
 Myddleton
 10.30.—Close down.

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THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Sands of the Sea-shore.

HULLO, children!

Here is a talk that you will certainly like. It is by Mr. W. Campbell Smith, of the Natural History Museum.

The sea-shore is full of interest to all lovers of Nature, and of the common objects of the sea-shore, the sand is, surely, the most familiar.

Sand consists of innumerable minute rounded grains of stony substances—minerals—very clean and free from mud, and with nothing to bind the grains together into a solid rock. The grains are very small. In the coarsest sands they may be a twelfth of an inch across, but in the finest sands they measure no more than one two-hundred-and-fiftieth of an inch, and if you were to spread out a single layer of medium-grained sand, you could cover 2,000 grains with a penny stamp!

Many Different Kinds.

If you examine any of the sands from the shores of Great Britain, you will find that about ninety out of every hundred consist of white or pale yellowish grains; some of them are quite colourless and clear. These consist, mostly, of quartz or rock-crystal, but some of them are of another mineral called felspar. Mixed with these pale grains are often a few of darker colours, black grains of magnetite or ilmenite (iron ores), dark red garnets, and a host of other minerals of increasing scarceness. Sands such as these in Great Britain are quartz-sands, but in other parts of the world there are patches of sand of quite different composition.

On the shores of some volcanic islands the sand is black and consists of bits of basalt-lava, and grains of dark-coloured minerals washed out of the volcanic rocks.

If you examine a handful of sand from any beach, you will be struck by the evenness of the grain-size and the cleanness or absence of any fine mud. The sand is one of the products of the wearing down of the land; it is brought down to the sea by the great rivers mixed with

silt and mud, and sometimes gravel, and the sea is always at work grading, washing and re-sorting this mass of sediment.

You can watch this grading process going on on any sandy beach. The sea is always trying to eat its way into the land, so wherever the cliffs are of soft rocks, the sea hollows out bays. Although the sea is constantly eating its way forward, the waves cannot cut away the rock much below water level, and so in most bays you have below the water and sand a long, gently-sloping platform of rock. This is the sea's washing-table.

The Work of the Waves.

You will have noticed how above the high-tide mark the sand gives place to a pebbly beach, and how, as you go further from the sea and up the beach, the pebbles get larger and larger till you come, perhaps, to great boulders at the foot of the cliffs. This grading into sizes is the work of the waves. The wave rushing forward carries in a mixture of mud, sand and pebbles, rolling them forward till its force is spent. As the water runs back, having no longer the force of the wave, it cannot carry the big stones with it; small pebbles slip back a little way, but these too soon drop, and only the fine sand is drawn back into the water itself to settle farther out on the shelving platform of the shore.

The sand does not always remain on the same part of the coast. Many of you will have noticed how, after a strong wind, the beach is piled up on the windward side of the breakwaters. Along the south coast there is a general drift of beach and shore material from west to east. This is due to the fact that the waves strike the shore obliquely, but the back-wash runs back down the steepest slope, making a little angle with the line of its approach. So the sand-grains which go forward with the wave come back a very little way farther along the shore.

One observer found that a sand grain might move sideways about one-third of an inch for

each time a wave carried it up and down the shore, and, to accomplish this sideways shift, it must have travelled between four and five yards up and down. In spite of the very tedious method of progression, some sand-grains are great travellers. On the west coast of Denmark there are sand-grains of flint, which have come from the chalk cliffs of Normandy; this is 600 miles away as the crow flies, but the sand-grains in their curious zig-zag course must have travelled a million miles.

It may seem remarkable that with all this washing to and fro the sand-grains do not get worn away. It is a case of the survival of the fittest, for when grains of a mineral as hard as quartz get as small as the grains of fine sand, they float so easily in moving water that they suffer hardly any abrasion at all. These sand-grains are almost indestructible. Some of them must be as old as the sea itself—hundreds of millions of years old—yet others are being made in the streams to-day. So, as the earth grows older, the amount of sand must steadily increase.

Musical Footsteps.

Under certain conditions, not yet properly understood, the surface layer of some sand-beaches can be heard to emit a low, musical note as people walk over it and at the same time a tingling sensation is usually felt in the foot that starts the noise. In some way, the surface of the sand, when struck, is set in actual vibration and the vibrations must be sufficiently frequent and regular to produce a note. These musical beaches are not uncommon. They may be looked for between tide-levels where the sand is exceptionally clean and where the surface layer loses its interstitial water so that the grains are free to slide easily over each other. Such beaches or patches of musical sand have been recorded in Great Britain at Studland Bay, near Poole, at Shrinkle Haven, near Tenby, near Barmouth, at Lunan, in Forfar, on the Island of Eigg, in the Inner Hebrides, and I have heard a good one at Porth Oer, in Wales.

THE OLD LADY IN THE OAK TREE.

By A. COLEMAN HICKS.



There stood a dear old lady with perfectly white hair.

PHYLLIS was not a cruel little girl, but she was very thoughtless sometimes. For instance, when she nearly choked poor "Spot," her fox-terrier, by buckling his collar so tightly that his eyes bulged, and Jim the gardener had to come to the rescue, she did not realize that she was hurting him. Again, she did

not know how sad poor pussy was, when she took her kittens away and hid them—it amused her to see puss wandering from room to room in search of them, and mewing loudly while she looked up for help.

One lovely afternoon, Phyllis and "Spot" went for a walk in the woods. Her mother had told her to be sure to keep to the path, so that she could not be lost, but "Spot" gave chase to a

rabbit and disappeared into a clump of bracken, so she thought she had better follow him in case he got lost.

On through the bushes and ferns she ran, every now and then catching sight of "Spot" as he dashed along, but getting no nearer to him.

At last, she could go no further and sat down by a huge old oak tree to rest—she was hot and tired. "Spot" was nowhere to be seen, and she had no idea where she was.

"I don't care," she thought, "he is sure to come back soon, and he'll know the way home."

Just then she was startled by a soft voice calling her, and it seemed to come from the oak tree. Looking round, she saw that there was a door in the big trunk, which she hadn't noticed before, and it was open. There stood a dear Old Lady with perfectly white hair. "Come in and rest, my dear," she said; "you're very tired, I know."

So Phyllis went in and the Old Lady shut the door.

Phyllis found herself in a big room lighted from above, and on the wall was written in large letters: "LOVE ONE ANOTHER."

In the room there was the strangest collection of birds and small animals playing about together—ferrets and rabbits, cats and birds, weasels and field-mice, stoats and starlings, and as all these are usually enemies, Phyllis was greatly surprised.

She was still more so, when she saw "Spot,"

who had appeared from nowhere, go and sit in a basket with a large placid-looking cat.

"That's funny," said Phyllis, "he can't bear cats as a rule, especially strange ones."

"Ah, when they come to me they learn to be kind to each other," replied the Old Lady.

A tapping noise was heard outside. "That's Willy the Woodpecker," said the Old Lady; "he always comes at tea-time—let him in, Mabel," and, to Phyllis's surprise, the cat opened the door and in hopped a woodpecker who perched on the Old Lady's shoulder and began to peck crumbs from her hand.

"Now, Horace," she said to a hedgehog who was curled up asleep on the floor, "it's time you called in the mice for their supper—go and make a noise like a cheese."

The hedgehog uncurled himself and scurried to a corner of the room, making a queer little squeaking noise, and a lot of little mice came out and begged on their hind legs in a row, after which, they nibbled their cheese.

"When they have finished," the Old Lady told Phyllis, "they will play 'Puss-in-the-Corner' with Mabel and my other cat, 'Nero,' with whom they are great friends; but it is time you went home now, or your mother will be anxious. Never forget, my dear child, always be kind to animals."

When her mother told her she had been asleep in a hammock, Phyllis thought she knew better.

But although she searched many times she never again saw the dear Old Lady in the Oak Tree.

WIRELESS PROGRAMME—TUESDAY (Feb. 10th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Concert: the "2LO" Trio and Louise Gerard (Mezzo-Soprano).
- 3.15-3.45.—Transmission to Schools: "The Country Side—The Farmer's Year," by Patricia Johnson.
- 4.0-5.0.—Time Signal from Greenwich. "Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "The Missionary Vocation for Women," by Phyllis A. Hocken.
- 5.30-6.15.—CHILDREN'S CORNER: Katie Goldsmith (Solo Violin). "Poor Pop," from "Bo-Peep."
- 6.40-6.55.—Mr. CHARLES BROWN, "Bermain-an-anak negri."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. A. S. E. ACKERMANN, B.Sc., Eng., (Lond.) A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.*

Military Band Programme.

S.B. to all Stations.

PARRY JONES (Baritone).

BRET HAYDEN (Entertainer).

THE "2LO" AUGMENTED MILITARY BAND.

Conducted by DAN GODFREY, Junr. The Band.

- 7.30. "Huldigungs March" Wagner
- Overture, "Academic Festival" Brahms
- Parry Jones.
- "Come Away, Death" ..
- "O Mistress Mine" ..
- "Blow, Blow, Thou Winter Wind" ..
- R. Quilter (1)
- 8.0 (approx.). The Band.
- Suite, "Caucasian Sketches" Ippolitov-Ivanov
- "Invitation to the Waltz" Weber-Weingartner
- Bret Hayden.
- "A Few Remarks."

- 8.30 (approx.). The Band.
- "Mars" .. (From "The Planets")
- "Jupiter" .. Holst (1)
- Parry Jones.
- "Sigh No More, Ladies" Frederic Austin (11)
- "At the Mid-Hour of Night" Cowen
- "In the Dawn" Elgar (1)
- "Silent Noon" Vaughan Williams

- 9.0 (approx.). Bret Hayden.
- "More Remarks" The Band.
- Selection, "Reminiscences of Tchaikovsky" arr. Godfrey

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

Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Twenty-Ninth of May." *S.B. from Glasgow to all Stations.* Local News.

- 10.0. The Band.
- Intermezzo, "Moonlight Dance" .. Finck
- Selection, "Reminiscences of Wales" Godfrey

- "Tarantella of Belphegor" Roch-Albert (1)
- 10.30.—THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 4.0-4.30.—School Transmission: Principal Alfred Hayes (of the Birmingham and Midland Institute), "English Literature."

- 5.0-5.30.—WOMEN'S CORNER: Marian Waterhouse-Gibbins, "Lavender." Stanley Finchett (Tenor).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: J. A. Cooper, B.Sc., Assoc. I.R.E., "Stepping Stones to Radio."
- 7.0-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "London Papers." The Bijou Military Band. Ena Claire (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "How Pictures are Painted," by Walter Hutton.
- 6.30-6.45.—Farmers' Talk: "The Rearing of Chicks," by Mr. A. Turner, County Poultry Instructor, Dorset.
- 7.0-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales, "Famous British Painters."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—The Rev. A. J. Pearce: "Robert Louis Stevenson."
- 7.0-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
- 3.0-3.30. } Concert by the "2ZY" Quartet.
- 4.0-4.30. }
- 3.30-4.0.—Broadcast for Schools: Mr. E. Sims Hilditch, "Musical Appreciation" (6).
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Local Radio Society Talk.
- 7.0-11.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—Betty Guy (Soprano). Tilley's Restaurant Orchestra.

- 3.45-5.15.—Brahms Afternoon: Elsie Pringle (Violin), Olive Tomlinson (Pianoforte), Betty Humble (Soprano). The Rev. Herbert Barnes on "Russell Lowell."
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Sextet. Dorothy Lawrie (Soprano). Feminine Topics. M. G. Cameron, "Hatching Time in the Poultry Yard."
- 5.15-6.0.—CHILDREN'S CORNER: A Darkey Play, "Down Among the Cotton Fields."
- 6.40-6.55.—Mr. Harry Townend, M.A., on "Art."
- 7.0-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. Elizabeth Buchanan (Solo Banjo and Mandoline). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Recital of Music for Young People. An Afternoon with Russian Composers. Singer, Mrs. A. M. Henderson. Lecturer and Pianist, Mr. A. M. Henderson.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-9.0.—*Programme S.B. from London.*
- 9.0-9.30. THE SCOTTISH ORCHESTRA. *S.B. to Edinburgh and Dundee.*
Serenade for Strings, "Eine Kleine Nachtmusik" Mozart
"Deux Gymnopedies" Erik Satie, Orchestrated by Debussy
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Twenty-Ninth of May." *S.B. to all Stations.*
Local News.
- 10.0-11.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

EVENTS OF THE WEEK.

SUNDAY, February 8th.
BIRMINGHAM, 9.0.—Chamber Music Programme.

BOURNEMOUTH, 3.0.—Band of the 1st Batt. The Argyll and Sutherland Highlanders.

CARDIFF, 9.0.—Czecho-Slovakian Programme.

MANCHESTER, 8.45.—Chamber Music Concert.

MONDAY, February 9th.
LONDON and "5XX," 7.30.—"Round the World in Music."

BIRMINGHAM, 7.30.—A Triple Bill by the Station Players.

BOURNEMOUTH, 7.30.—Comic Opera, "Les Cloches de Corneville."

NEWCASTLE, 7.30.—"By the Shores of the Mediterranean."

GLASGOW, 7.30.—A Night With Charles Dickens.

TUESDAY, February 10th.
"5XX," 7.30.—Ballad Concert.

LONDON, 7.30.—Military Band Programme. *S.B. to all Stations.*

GLASGOW, 9.0.—The Scottish Orchestra.

LIVERPOOL, 7.30.—Liverpool Philharmonic Society's Eighth Concert. Conductor: EUGENE GOOSSENS.

WEDNESDAY, February 11th.
LONDON and "5XX," 7.30.—"The Seven Ages of Man." A pageant in Speech and Music.

BIRMINGHAM, 7.30.—English Music, Old and New.

BOURNEMOUTH, 8.0.—Winter Gardens Night.

NEWCASTLE, 7.30.—Music of the Dominions.

ABERDEEN, 7.30.—With the Composers Elgar and Brahms.

BELFAST, 7.30.—Symphony Programme.

THURSDAY, February 12th.
ALLSTATIONS, 8.0.—Third International Symphony Concert, relayed from the Royal Opera House, Covent Garden. Conductor: BRUNO WALTER.

FRIDAY, February 13th.
BOURNEMOUTH, 7.30.—Song Cycles and Light Music.

CARDIFF, 8.0.—"5WA'S" Second Birthday.

ABERDEEN, 7.30.—Music and Drama.

GLASGOW, 7.30.—Scots Night.

SHEFFIELD, 7.30.—Opera Night.

SATURDAY, February 14th.
CARDIFF and "5XX," 7.30.—Light Symphony Concert.
MANCHESTER, 7.30.—Organ Recital by Dr. Kendrick Pyne, relayed from the Town Hall.
BELFAST, 7.30.—"Novelty Night."

WIRELESS PROGRAMME—WEDNESDAY (Feb. 11th.)

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

2LO LONDON. 365 M.

- 3.15-3.45.—Transmission to Schools: "Theory of Propagation and Reception of Waves," by Mr. H. J. HINKS (Radio Association).
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Princess Kozlovskia (Soprano). "My Part of the Country," by A. Bonnet Laird. "Great-Grandmother as Nurse," by Kathie Herrick.
- 5.30-6.15.—CHILDREN'S CORNER: Uncle Jeff on "How Music is Built." "Children Down the Ages—(1) The Stone Age," by J. St. Clair Henderson. "The Real Robin Hood," by Violet M. Methley.
- 6.40-6.55.—Mr. G. T. BROADBRIDGE: "Some Facts About Tin."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Prof. T. H. PEAR, M.A., B.Sc., "Psychology—How Public Opinion is Formed." *S.B. from Manchester to all Stations. Local News.*
"The Seven Ages of Man."
A Pageant in Speech and Music.
OSMOND DAVIS (Tenor).
KENNETH ELLIS (Bass).
MONA GREY (Child Impersonations).
ERNEST WELBELOVED (Entertainer).
R. E. JEFFREY (Recitals).
THE WIRELESS ORCHESTRA:
Conducted by STANFORD ROBINSON.
- 7.30. Age I.
The Orchestra.
March, "In Toyland" *Finck*
Humoresque, "Baby's Sweetheart" *Corri*
Age II.
Kenneth Ellis (with Orchestra).
"The Admiral's Broom" *Bevan* (5)
"Three for Jack" *Squire*
The Orchestra.
Dances from "The Blue Bird", *O'Neill* (4)
- 8.0 (approx.). Mona Grey.
"Impressions of Extreme Youth."
The Orchestra.
Humoresque, "The Whistler and His Dog"
Pryor
Age III.
The Orchestra.
"Seventeen Come Sunday"
Vaughan Williams
Osmond Davis (with Orchestra).
"I Know of Two Bright Eyes" *Clutsam*
"Maire, My Girl" *Aiken*
- 8.35 (approx.). The Orchestra.
"Chanson" ("In Love") *Friml*
Age IV.
Kenneth Ellis (with Orchestra).
"The Company Sergeant-Major"
Sanderson (1)
"The Corporal's Ditty" *Squire* (1)
Age V.
The Orchestra.
"Solemn Melody" *Walford Davies* (11)
"Homage March" *Wagner*
Age VI.
Osmond Davis (with Orchestra).
"She Wore a Wreath of Roses" *Knight*
"Alice, Where Art Thou?" *Ascher*
- 9.10 (approx.). The Orchestra.
"At an Old Trysting-Place" *MacDonnell*
"Chant d'Automne" *Tchaikovsky*
Age VII.
R. E. Jeffrey.
"The Centenarian" *Chevalier* (13)
Ernest Wellbeloved.
"Reminiscences of an Old Soldier" (13)
The Orchestra.
"Funeral March of a Marionette" *Gounod*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Major FORBES LEITH: "England to India by Car." *S.B. to all Stations except Bournemouth.*
The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations. Local News.*

- 10.5. Popular Programme.
The Orchestra.
Selection, "The Co-Optimists" (7)
Ernest Wellbeloved
Entertaining.
The Orchestra.
Fox-trots, "It Had to be You"; "Take a Step" ("Toni").
- 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Pianoforte Quintet.
5.0-5.30.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: L. J. Wills, M.A., F.G.S. "Cave-man and the Animals He Hunted."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester. Local News.*
English Music, Old and New.
THE STATION ORCHESTRA AND CHORUS:
Conducted by JOSEPH LEWIS.
GERTRUDE DAVIES (Soprano).
GEOFFREY DAMS (Tenor).
- 7.30. The Orchestra.
Suite No. 1 (from "The Gordian Knot Untied") *Purcell* (11)
Chorus and Orchestra.
Choral Fantasia on "The Beggar's Opera"
arr. Maurice Jacobson (2)
- 8.0. Gertrude Davies.
"When I Am Laid in Earth" ("Dido and Aeneas") *Purcell* (11)
The Orchestra.
Variations on "The Vicar of Bray"
arr. Ernest Austin (11)
Old English Suite *Bantock* (11)
- 8.30. Geoffrey Dams.
"Tinker's Song" *Dibden*
"Mary of Allandale" *Hook*
"Not Full Twelve Years"
"There is a Lady Sweet and Kind" *Thomas Ford*
The Orchestra.
Benedictus *Mackenzie* (11)
Marching Song *Gustav Holst* (11)
- 9.0. Gertrude Davies.
Six Old English Melodies
arr. Lane Wilson (1)
The Orchestra.
Incidental Music, "The Merchant of Venice" *Sullivan*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major FORBES LEITH. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London. Local News.*
CONSTANCE WENTWORTH (Soprano).
FREDERIC LAKE (Tenor).
- 10.5. Constance Wentworth.
"Cherry Ripe" *Liza Lehman*
"Believe Me, If All Those Endearing Young Charms" *Clutsam*
"Should He Uphraid?" *Bishop*
Constance Wentworth and Frederic Lake.
"Sweet Nightingale" *arr. Cecil Sharpe* (2)
"O No, John" *arr. Cecil Sharpe* (11)
Frederic Lake.
"Ailsa Mine" *Newton* (1)
"Passing By" *Purcell*
- 10.30.—Close down.
- 6BM BOURNEMOUTH. 385 M.
- 3.45-5.0.—Talk to Women: "Professional Social Service," by Miss Doulton Edwards. The Wireless Concert Party.
- 5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: "The Migration of Birds," by Hubert Hill.

6.30-6.35.—Talk by the Station Director.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester. Local News.*
7.30-8.0.—Interval.

Winter Gardens Night.

- THE MUNICIPAL ORCHESTRA:
Conducted by Sir DAN GODFREY.
ENID CRUICKSHANK (Contralto).
Orchestra.
Grand March, "The Queen of Sheba"
Gounod
Overture, "William Tell" *Rossini*
Concert Waltz *Glazounov*
Enid Cruickshank.
"Knowest Thou That Dear Land?" *Thomas*
Orchestra.
Aria on the G String *J. S. Bach*
Selection, "Pagliacci" *Leoncavallo*
Short Ventriloquial Sketch by BASIL KING.
Orchestra.
"Two Irish Tone Pictures"
Walter O'Donnell
"Hornpipe" *Norman O'Neill*
Enid Cruickshank.
"Sea Wrack" *Hamilton Harty*
Orchestra.
Selection, "The Street Singer"
Fraser-Simson
- 10.0.—WEATHER FORECAST and NEWS. *Local News.*
10.15.—Programme *S.B. from London.*
10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 4.45-5.15.—"5WA'S" "FIVE O' CLOCKS."
- 5.15-6.0.—CHILDREN'S CORNER.
6.45-6.55.—Mr. J. C. Newsham, on "The Management of Temporary and Permanent Pastures."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester. Local News.*
DOROTHY HELMRICH (Contralto).
7.20. KEL and ALVIN KEECH (Songs with Banjolele Banjo).
"Hawaiian Hula Medley"
"One, Two, Three, Four."
"Honolulu Hula Girl."
"Say It With a Ukulele," *arr. Conrad* (6)
Dorothy Helmrich.
"A Little Winding Road"
Landon Ronald (5)
"Cuckoo"
"I Know a Bank"
"Go Not, Happy Day"
Martin Shaw (2)
Kel Keech.
Songs with Piano Accompaniment.
"I'm Goin' South"
A. Silver and H. Woods (6)
"That's My Girl" *J. McKiernan* (31)
"Hey, Eddie, Your Wife's on the 'Phone'" (6)
"That Bran' New Gal" (6)
Dorothy Helmrich.
"Robin Red Breast" *Bantock*
"A Western Wind" *Brahe* (5)
"Lullaby" *Cyril Scott* (4)
"O Dear, What Can the Matter Be?"
Frank Bridge
Kel and Alvin Keech.
Solo, Rubinstein's Melody in F.
"Go 'Long, Mule"
H. Creamer and R. Kings (6)
"I've Got a Song for Sale" (6)
Solo, "Sure As You're Born" (9)
"California" (6)
- 8.30. A Welsh Hour.
Quartet.
"Y Daran" *Welsh Festival Music*
Madame ROWLANDS-JAMES.
"Nant y Mynydd" *Dr. Vaughan Thomas*
"The Scarecrow" *E. T. Davies*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 303.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 11th.)

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

ERNEST HUGHES (University College, Swansea), Talk: "Welsh History." Quartet.

"Fwynaf Wen"

Robert Jones, 1600, Welsh Festival Music ARCHIE GAY.

"Bob Nos Oleu Leuad"D. Protheroe

"Yr Afon"W. Davies

R. G. BERRY (Gwladolgyarth). "The

Welshman's Moods and Tenses." Quartet.

"O Dere Di"

Robert Jones, 1600, Welsh Festival Music

GLADYS WILLIAMS.

"Hwiangerdd Sul y Blodau"

Gwynn Williams

"Ynys y Plant"E. T. Davies

Quartet.

"Codiad yr Eheddydd"

Welsh Festival Music

W. MORGAN EVANS.

"Y Marchog"Parry

"Yr Ornest"W. Davies

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Major FORBES LEITH. S.B. from

London.

Royal Horticultural Society Talk. S.B.

from London. Local News.

10.5. AUSTIN C. MORETON'S DANCE

ORCHESTRA.

11.0.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. { Music relayed from the Oxford

4.0-4.30. { Picture Theatre. (Conductor, S.

Spurgin.)

3.30-4.0.—Broadcast for Primary Schools: Miss

Reynolds, "An Adventure From the

Odyssey."

4.30-5.0.—WOMEN'S HALF-HOUR. Minnie

Haworth (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

6.30.—Mr. W. Browning, "The Fox-trot" (1).

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. T. H. PEAR, M.A., B.Sc., "Psycho-

logy—How Public Opinion is Formed."

S.B. to all Stations. Local News.

Dance Night.

THE PICCADILLY DANCE BAND:

Directed by STANLEY E. MILLS.

Relayed from

The Piccadilly Picture Theatre.

SYBIL GORDON (Mezzo-Soprano).

7.30. Dance Music.

Sybil Gordon.

"The Dance on the Lawn"Montague

"The Fairy Laundry"Phillips

"Fairy Cradles"Molly Carew

"Summer Days and Nights"Eric Cundell

"Come to My Heart"Granville English

Dance Music.

Sybil Gordon.

"Bird of Blue"Ed. German (1)

"The Letter"Gambogi (4)

"Spring Sang a Song"Gerald Carne

"Blackbird's Song"Cyril Scott (4)

"A Birthday"Cowen (15)

Dance Music.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Major FORBES LEITH. S.B. from London.

Royal Horticultural Society Talk.

Local News.

10.5. HUBERT DAVIES (Entertainer).

10.30.—Mr. W. F. BLETCHER, Examiner in

Spanish to the U.L.C.I., Spanish Talk.

11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Lilian Rowell (Contralto). The

Station Septet.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.20.—Scholars' Half-Hour: M. J. Say-

burn, M.Sc., A.L.C., "Flowerless Plants

—The Horsetail and Typical Pine."

6.35-6.50.—Mr. H. C. Pawson, "Beans."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. T. H. PEAR. S.B. from Manchester.

Local News.

Music of the Dominions.

DOROTHY ROBSON (Soprano).

ROBERT CHIGNELL (Baritone).

JOHN VAN ZYL (Bass).

THE STATION ORCHESTRA:

Conductor, EDWARD CLARK.

7.30. Orchestra.

Colonial SongPercy Grainger

7.45. Dorothy Robson.

Popular French-Canadian Songs—

"La Belle Françoise" arr. E. Vuillermes

"Bourrée de Chapdos-Beaufort."

"Caecilia."

7.55. Robert Chignell.

Australian Bush Songs ... William James

Orchestra.

8.5. Two pieces from First Maori String Quartet

Alfred Hill

8.10. John Van Zyl.

Songs from Nyasaland ... Theo. Holland (2)

8.20. Dorothy Robson.

Popular French-Canadian Songs

arr. E. Vuillermes

8.30. Robert Chignell.

From New Zealand.

"Tanti" Alfred Hill

From Australia.

"The Wee Little Hut on the Hill" } Horace

"Gentlemen, The King" } Gleason

8.40. John Van Zyl.

Songs from Nyasaland ... Theo. Holland (2)

African Dutch Song—

"Sleepy Little Klass" Kerribign

Orchestra.

8.50. Two pieces from Second Maori String

Quartet Alfred Hill

9.0. THE GAITY TRIO.

"Dream of Home" Arditi

"Peg Away" Beavan

Duet, "Memory Lane" Larry Spier

"Honey" Alstygne

"Valley of Laughter" Sanderson (1)

"Every Day" Daly

Duet, "A June Night" Baer (7)

"All Alone" Irving Berlin (7)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Major FORBES LEITH. S.B. from

London.

Royal Horticultural Society Talk.

Local News.

10.5.—What other Stations are doing.

10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Sextet. P. Wyness

Chapmann (Baritone). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. T. H. PEAR. S.B. from Manchester.

Local News.

BESSIE JENKINS (Contralto).

SYBIL MADEN (Contralto).

THE ABERDEEN MALE VOICE CHOIR.

THE WIRELESS ORCHESTRA:

Conductor, ARTHUR COLLINGWOOD.

An Hour of ELGAR.

7.30. Orchestra.

"Bavarian Highlands Suite" (15)

7.45. Bessie Jenkins.

"Like to the Damask Rose."

"The Shepherd's Song."

"Sabbath Morning At Sea" (1)

8.0. Orchestra.

"Sevillana."

"Salut d'Amour."

8.15. Bessie Jenkins.

"Where Corals Lie" (1)

"Pleading" (11)

"The Poet's Life."

8.30. Half-an-Hour of BRAHMS.

"Rhapsody" (11)

(Sybil Maden, Choir, and Orchestra.)

9.0. Male Voice Choir.

Miscellaneous Programme.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Major FORBES LEITH. S.B. from London.

Royal Horticultural Society Talk. S.B.

from London. Local News.

10.5.—Scottish Association for the Speaking of

Verse.

Lecture by the Rev. WALTER A.

MURSELL.

"The Old Clock on the Stairs" Longfellow

"Ode On a Grecian Urn" Keats

"Evelyn Hope" Browning

"Othello's Address to the Senate" Shakespeare

"Weep Ye No More, Sad Fountains" Elizabethan

"Letty's Globe" Chas. Tennyson-Turner

"London Town" Muscfield

10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-5.0.—Broadcast to Schools: Miss N. Keir

(Soprano). Quartet. Afternoon Talk.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40.—Mr. J. R. Peddie, M.A., "Literature."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. T. H. PEAR. S.B. from Manchester.

Local News.

"Memory Lane."

S.B. to Edinburgh and Dundee.

GRACE IVELL and VIVIAN WORTH

(Entertainers).

LEWIS COWIE (Baritone).

JOHN BEVERIDGE (Blind Entertainer).

THE STATION ORCHESTRA:

Conducted by H. A. CARRUTHERS.

7.30. Orchestra.

Selection, "Florodora" Stuart

7.45. Lewis Cowie.

"The Raft" Pinsuti (15)

"Mistress Prue" Molloy

"Punchinello" Molloy

7.55. Orchestra.

Selection, "Gipsy Love" Lehar

8.10. Grace Ivell and Vivian Worth.

"Drink To Me" Old English

"The Bells of St. Mary's" E. Adams

"Humming" Breau

"Coal-Black Mammy" Ivy St. Helier (7)

8.25. John Beveridge.

"The Piper" Melville (13)

"Mary Mac."

8.35. Orchestra.

Selection, "The Quaker Girl" Monckton

8.50. Lewis Cowie.

"The Last Watch" Pinsuti (1)

"Nancy Lee" Adams (1)

"I Fear No Foe" Pinsuti

9.0. Orchestra.

Selection, "The Cingalee" Monckton

9.15. John Beveridge.

"The Suet Pudding Mother Used to Make"

Pleon

"The Girl From Clare" French (15)

Some Stories.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Major FORBES LEITH. S.B. from

London.

Royal Horticultural Society Talk. S.B.

from London. Local News.

10.5. Grace Ivell and Vivian Worth.

Barcarolle Offenbach

"Every Little While" J. W. Tate (7)

"The Broken Doll" Friml

"April Showers" Friml

10.15. Orchestra.

Selection, "The Merry Widow" Lehar

10.30.—Close down.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 369.

International Symphony Concert.

The Music Described by Percy A. Scholes.

OVERTURE TO "THE MASTERSINGERS" (Wagner).

THE *Mastersingers* is Wagner's Comedy Opera, and many of us wish that it were not the only one. The tragic feeling of *The Ring*, the passion of *Tristan*, the religious intensity of *Parsifal* are great things in their way, but—there is only one *Mastersingers*.

The Overture is constructed out of passages from the succeeding Opera, and they are as follows:—

i. The noble MASTERSINGERS' theme, weighted with the sense of high tradition and admitted authority (FULL ORCHESTRA, with plenty of Brass).

ii. The tender DAWNING LOVE theme, representing the growing attraction of the hero and heroine for one another. This is a more expressive theme, lasting but a few seconds. (It appears first in FLUTE, then in OBOE, then in Flute again and then in CLARINET.)

Some violin scales, running downwards, then lead into—

iii. The march-like and dignified BANNER OF THE GUILD theme (BRASS).

A fairly lengthy passage, made largely out of previous material, follows, and at last we hear—

iv. The broad emotional LOVE CONFESSED theme, beautifully developed by the VIOLINS. Then comes—

v. The IMPATIENCE OF WALTER theme, which is almost a continuation of the preceding theme, and remains, like it, in the hands of the VIOLINS, and—

vi. The initial MASTERSINGERS' theme, put into quicker notes, and almost parodied. It now represents no longer grey-bearded solemnity, but youthful merriment—that of the *Mastersingers'* Apprentices. It is given to the WOOD-WIND alone.

Shortly we reach—

vii. A wonderful combination of the MASTERSINGERS' theme (in the bass instruments) with the BANNER OF THE GUILD theme (in quicker notes than before, and in Wood-wind, Second Violins, and Violas) and the LOVE CONFESSED theme (in slower notes than before, and in the First Violins and Horns). This is a fine example of effective "Counterpoint." Probably few people whose attention has not been called to this feature of the Overture notice this combination of the three themes, but obviously the Composer intended that they should be noticed.

Thus the piece works on to its stirring close.

ARIA, "THE TERM IS EXPIRED." "THE FLYING DUTCHMAN" (Wagner).

The legend of the Flying Dutchman tells of a captain who, trying to round the Cape of Good Hope in a storm, swore that he would do it if he had to sail on for ever. The Devil overheard, took him at his word, and sent him a-sailing for Eternity or until he should find a woman who would love him to the death—"whichever should be the shorter period," as a legal document would put it.

The chance to find the self-renouncing maiden came once in seven years, when, for the purpose, he was allowed to set foot on shore.

The Aria now to be heard occurs early in the work, when the Dutchman, one of his seven-year voyages ended, despairingly leaves his much-trodden deck for his brief respite.

THE "SIEGFRIED IDYLL" (Wagner).

In the spring of 1869, on the shores of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great symbolical hero. Shortly afterwards, Siegfried's mother was greeted, on her birthday morning, with a specially written and very beautiful piece of music, the *Siegfried Idyll*. A small orchestra had been secretly collected and rehearsed by Richter, who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted.

The musicians arrived at Tribschen early in the morning of the twenty-fifth and were stationed on the staircase leading to the upper storey, so that Cosima might be awakened by strains as enchanting as if they came from the music of

the spheres. Her particular name for this composition was the "Blissful Morning Dream Melody."

It was christened the *Staircase Music* by the children, as the position of the musicians appealed to their imaginations, and this was the title used by all the intimates of the house. To the musical world, it is known under the name of the *Siegfried Idyll*!

From *The Nietzsche-Wagner Correspondence*.

The house, Tribschen, must be known by sight to many. Standing on the quay at Lucerne, and looking down the lake to the right, it is seen near the edge of the water. It was pictured and described in many English papers a few years ago, when Mr. Lloyd George took it for a few weeks' rest after his war and post-war labours.

All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs*, will recognize in the *Idyll* many tunes from various parts of that work, tunes mostly connected with Siegfried and Brünnhilde. The melody, which chiefly dominates the *Idyll* (it persists in the Strings in the first section) is the chief melody in the great love-duet.

The only tune used which does not occur in the *Ring Trilogy* is an old German Cradle Song.

OVERTURE TO "TANNHÄUSER" (Wagner).

The *Pilgrim's Chant*, approaching and withdrawing, the wild *Dance of the Maidens of the Venus Mount*, *Knight Tannhäuser's Love Song to Venus*, the *Rising of Venus*, the *Love Song again*, the *Wild Revels of the Court of Venus*, the *Pilgrim's Chant* once more—these make up the famous and popular Overture to *Tannhäuser*.

Thus is pictured the eternal strife between the carnal and the spiritual, and it will be noted that the spiritual wins.

But when *Tannhäuser* was given in Paris in 1861 (it had waited sixteen years for the honour of acceptance on a French stage) Wagner rewrote the latter part of the Overture, removing the last appearance of the *Pilgrim's Chant*, and extending the *Revels of the Court of Venus*—so producing what is called the "Paris Version" of the Overture, which we are to hear this evening.

The Paris production was undertaken by order of the Emperor himself. It was sumptuous in every way. It cost £8,000. There were 164 rehearsals. And it was a failure.

The members of the French Jockey Club were responsible for that. They were in the habit of arriving at the Opera House in a leisurely way after dinner, in time for the second act of whatever Opera was being performed, and for the ballet. Wagner's extension of the Overture which he had now made to merge direct into the opening of the play, had provided plenty of opportunity for ballet lovers, in its court revels and its quasi-masque. But all this was no good to the late-dining Jockey Club, and it organized a *claque* to create a disturbance.

"Never in my life," said Wagner, "did I hear such a devilish din." And, in another place: "So I left Paris with a load of debt, not knowing which way next to turn."

WOTAN'S FAREWELL AND FIRE MUSIC, FROM "THE VALKYRIE" (Wagner).

The God Wotan, disobeyed by his daughter, the warrior-maiden, Brünnhilde, sadly removes her divinity with a kiss, lays her to sleep upon a rock on the mountain-top, and, calling upon Loge, the God of Fire, surrounds her with flame, that she may, when the time comes, be won only by a hero. Then the curtain falls and, with the flicker and glow and smoke of the fire-clad mountain summit, that part of the *Ring* story is ended.

OVERTURE TO "BENVENUTO CELLINI" (Berlioz).

In the year that our Queen Victoria came to the throne Berlioz completed his Opera, *Benvenuto Cellini*.

Next year he produced it at the Grand Opéra in Paris, where it was a complete failure. A fortnight later it was given in London, at Covent Garden, and again there sixteen years later, in 1853—when the composer himself conducted it—with no success.

There is a sorry anecdote about this performance, which was so hissed and hooted that no second performance was ventured upon. The following is an extract from the *Life and Letters of Davison*, forty years music critic of the *Times*.

A grand supper had been prepared, to take place after the performance and to celebrate the expected success of *Benvenuto Cellini*. Covers had been laid for a number of guests, including all the principal performers. But after the utter failure of his work, the guests scarcely liked meeting the composer. None of them, therefore, turned up—excepting Davison, with whom, consequently, the host of the supper supped in sentimental tête-à-tête.

There is no need to give here the plot of the Opera. Largely it is founded upon actual incidents in the life of the great goldsmith-sculptor-engraver-author-genius-braggart-assassin, and it culminates with the casting of the famous "Perseus with the head of Medusa," which adorns the Loggia dei Lanzi at Florence, and is familiar to every visitor to that city.

The Overture opens with quick decision and impetus (four-in-a-bar).

Then, after a momentary pause, the speed changes to pretty slow (and the time to three-in-a-bar), and the CELLOS and DOUBLE BASSES give out (plucking their strings) an air from the Opera, *For every sin, indulgence*.

But almost immediately, the WOOD-WIND breaks in with the Harlequin's Air from the Carnival Scene of the Opera, which the Strings then take over.

After a time the quick decision and impetus idea returns.

The WOOD-WIND, by and by, introduces a smoother, more flowing Tune, and then the Strings take this over, too.

Out of this musical material the whole Overture grows.

It is worth mentioning that at that ill-starred Covent Garden performance just mentioned, the Overture of the Opera, at any rate, won applause. Berlioz himself says, "It had a rather extravagant success, whilst everything else during the evening was hissed with a unanimity and an energy that, in themselves were much to be admired."

THE WILL O' THE WISPS' MENUET FROM "FAUST" (Berlioz).

Goethe's *Faust* when, in 1827, it appeared in a French translation, fascinated Berlioz. He says that he read it constantly—"at meals, in the street, in the theatre, everywhere." He set parts of it to music, and then, poor as he was, had this engraved at his own cost. "Poor as he was!"—sometime later he wrote to a colleague: "Here is *Faust*, dear friend. Could you, without stinting yourself, lend me another hundred francs to pay the printer?"

He sent a copy to Goethe, who sent it to a famous theoretician of the day. Here is the exchange of correspondence—Goethe to Zelter:—

A Frenchman has set eight passages of my *Faust* to music, and sends me the score, very beautifully engraved; I should much like to send it on to you for your friendly criticism.

Zelter to Goethe:—

Certainly people can only show their presence of mind, and do their share of the business, by means of loud coughing, snoring, croaking and spitting: Herr Berlioz seems to be one of these. The sulphur-smell of Mephisto attracts him, and so he must needs sneeze and puff, till all the instruments in the Orchestra get the jumps—only not a hair of Faust's head moves. Thank you, however, for sending me the music.

The result was that Goethe never even acknowledged to Berlioz the receipt of the score.

Posterity does not support Zelter. It likes Berlioz' *Huit scènes de Faust* in its later alteration and extension as a full-sized Cantata, *La Damnation de Faust*—which (from motives of respectability, doubtless) never appears on an English concert notice with a full translation of its title. Berlioz' *Faust* is sometimes performed as an Opera, but it was not originally intended for the stage.

The *Menuet of Will o' the Wisps* occurs at that point in the plot where Mephistopheles

(Continued on the facing page.)

THE PROGRAMME—THURSDAY.

(Continued from the previous page).
lulls Faust to sleep with spirit music, and shows him visions—

Around him let your shapes fantastic flit
And in a sea of dreams his senses steep.
The best programme annotator we have ever had, the late Sir George Grove, who used to write the notes for the Crystal Palace Concerts, said—

It begins and ends *moderato*, and contains one change of time, viz., to *presto*; but to describe such a piece would be to break a butterfly on the wheel.

So I will merely call attention to the great extent to which the music depends for its effect upon rapid work amongst the Wood Wind instruments and leave it at that!

THE RAKOCZY MARCH FROM "FAUST" (Berlioz).

There was no Rakoczy March in the first version of *Faust* and the story of its composition is curious.

In 1846 Berlioz was in Vienna. He was to go on to Buda-Pesth. A few days before he left, a friend brought him a volume of Hungarian airs, advising him to work one of them up into an orchestral piece, and so please the Buda-pesthians. He looked through the book; found a Hungarian tune (of disputed origin; it may be a folk-tune, or may be the composition of a certain bandmaster named Scholl), wrote a March upon it the night before he left Vienna, and when he got there announced as one of the pieces for the programme of his first concert—*Rakoczy March—War Song of the Hungarians*.

There was hostility, he tells us. Hungarian national feeling was against a foreign composer tampering with a national air—"People dreaded a profanation."

A newspaper editor even took the trouble to find the address of the copyist who was preparing the band parts for the concert, sought him out, and examined the score. He then visited Berlioz—

Editor: "I've seen your score for the Rakoczy."
Berlioz: "Well, what of it?"
E.: "I'm afraid—"
B.: "Bah!"
E.: "But you've given out the tune *piano* and we are accustomed to hear it *fortissimo*."

ALL STATIONS PROGRAMME. Relayed from The Royal Opera House, Covent Garden.

INTERNATIONAL SYMPHONY CONCERT. Third Concert (Second Series).

WAGNER-BERLIOZ PROGRAMME. Conductor: BRUNO WALTER.

8.0-9.30.

Overture, "The Mastersingers"
Aria from "The Flying Dutchman"
Siegfried Idyll
Overture and Bacchanale, "Tannhäuser"
Wotan's Farewell and Fire Music, "The Valkyrie"
Wagner

9.45-10.15.

Overture, "Benvenuto Cellini"
Dance of the Will o' the Wisp,
"Faust"
Rakoczy March, "Faust"
Carnaval Romain
Berlioz
WILHELM RODE (Baritone).

B.: "Yes, that's how your gipsies play it. Set your mind at rest, you'll get the tune *fortissimo* before you've done with it—and such a *fortissimo* as you've never in your life heard! Evidently you didn't look through that score to the end."

That Editor heard it to the end at the concert—but only at a second attempt, for the joyous excitement of the audience broke all bounds and when Berlioz' *fortissimo* arrived they out-fortissimoed it, so that the performance had to be begun again.

Berlioz looked up at the box the editor was

occupying and saw him pacing up and down unable to contain himself.

I could not help bursting into laughter, and I threw him a glance that meant—"Well, my friend, are your fears at rest? Are you content with your *fortissimo*?"

After that the *Rakoczy March* was in all Berlioz' Buda-Pesth programmes, and to introduce it into his beloved *Damnation* he improved on Goethe—



BRUNO WALTER.

I took the liberty of putting my hero in Hungary, at the beginning of the action, and making him witness the passage of a Hungarian army across the plain, where he is walking, buried in thought.

So that's what you're to imagine—the approach of a Hungarian army.

OVERTURE—"THE ROMAN CARNIVAL" (Berlioz).

Here we meet with some of the *Benvenuto Cellini* tunes. The plot of the Opera is a good deal concerned with the Carnival of 1532. This overture was written ten years later than the Opera itself, and later still, Berlioz gave it as sub-title, *Second Overture to the "Benvenuto Cellini."* It has sometimes been played between the Acts.

At the opening we find ourselves in the midst of Carnival jollity.

In a moment, however, there comes a lovely slow tune, given to *COR ANGLAIS*, with slight accompaniment, mainly by plucked strings.

Then the *VIOLINS* take up the slow tune, *FLUTES* weaving another one in with it. Further treatment of this Tune follows.

All this is introductory—an Overture to an Overture, so to speak. At last comes a quick passage (beginning with *MUTED STRINGS*) and with this (and with a change to six-in-a-bar time) we are plunged into the Overture proper—a lively and brilliant thing, full of the fine and most stirring orchestral effects.

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

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

3.15-3.45.—Transmission to Schools: "Children in Dickens—The Marchioness," Lecture Recital by J. C. STOBART and R. E. JEFFREY.

4.0-5.0.—Time Signal from Greenwich. "More Letters of O Toyo," by C. Romanné James. Music performed during Afternoon Tea at the Trocadero. "The Art of the Biscuit," by Elise I. Sprott.

5.30-6.15.—CHILDREN'S CORNER: A Poetry Talk by Dorothy Pantling. L. G. M. of the *Daily Mail*. Zoo Story, "The Walrus and His Tusks." "Honeysuckle or Robbery," from "Nature Stories," by Joan Kennedy.

6.40-6.55.—Mr. GEORGE A. GREENWOOD, "The Romance of a Bundle of Rags."

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

FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.* Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

"The Humours and Curiosities of Parliament—The Houses of Parliament," by an M.P. Local News.

7.50-8.0.—Interval.

8.0-9.30.—SYMPHONY CONCERT. (For further particulars see centre column.)

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

9.45-10.15 (approx.).—SYMPHONY CONCERT (continued).

10.15 (approx.).—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER: Marjorie Wilks (Solo Pianoforte). E. D. Barcroft, General Interest Talk.

5.30-6.30.—CHILDREN'S CORNER: Mildred Forster, "Things We Don't Learn at School."

6.40-6.45.—"Teens' Corner: Alice Couchman: Talk and Recital on the Works of Handel.

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

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Photography," by Miss Penrice. The Wireless String Orchestra. Conducted by Capt. W. A. Featherstone. Alan Franklin (Solo Pianoforte).

5.0-6.0.—CHILDREN'S CORNER. 6.0-6.30.—Scholars' Half-Hour: "Sports and Health," by E. J. Roberts.

6.30-6.45.—Farmers' Talk: "Common Ailments in Cattle," by E. Whitley Baker, M.R.C.V.S., London.

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

5WA CARDIFF. 351 M.

3.0-4.30. Margaret Francis (Soprano). The Station Orchestra. Conductor: Warwick Braithwaite.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER. 6.40-6.55.—Mr. J. Kyrle Fletcher: "Sir Harry Stradling and the Pirates."

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

2ZY MANCHESTER. 375 M.

11.30-12.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.35.—Boy Scouts' Local News Bulletin.

6.35-6.55.—Mr. Herbert Kendrick: "Careers in Commerce."

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

5NO NEWCASTLE. 400 M.

11.30-12.30.—Ella Tomlinson (Solo Cello). Tilley's Restaurant Orchestra.

3.45-5.15.—Pell's Syncopated Five.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. R. E. Richardson: "Gardening."

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

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Sextet. Hamish Craigie (Tenor). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER.

6.5-6.15.—Girls' Guildry News Bulletin.

6.15-6.30.—Boys' Brigade News Bulletin: James Wilson, Reserve Officer, on "How to Start a B.B. Company."

6.40-6.55.—Mr. Charles Davidson, M.A.: Topical Talk. *S.B. to other Stations.*

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

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Emile Deplanche (Tenor). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Listen for the Stamp Competitions!

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Charles Davidson. *S.B. from Aberdeen.*

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 309.

WIRELESS PROGRAMME—FRIDAY (Feb. 13th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. The "2LO" Trio and Charles Ward (Baritone).
 3.15-3.45.—Transmission to Schools: "Nairobi to Khartoum, by way of the Nile," by R. St. Barbe Baker.
 4.0-4.30.—Scholars' Half-Hour.
 4.30-5.0.—Organ Music relayed from Shepherd's Bush Pavilion.
 5.30-6.15.—CHILDREN'S CORNER: "Blue Roses," by E. K. Woolner, from "The Merry-Go-Round." Uncle Jack Frost's Wireless Yarn. Alfred G. Kemp telling us about "Railway Developments in America."
 6.40-6.55.—Mr. H. C. MINCHIN, "The Origin of the Wellers."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON, "Seen on the Screen." *S.B. to all Stations.* Local News.

Miscellaneous Programme.

- RODERICK ACKROYD (Baritone).
 VYVYAN LEWIS (Solo Violoncello).
 CHILTON GRIFFIN (Solo Pianoforte).
 HELENA MILLAIS (Entertainer).
 THE WIRELESS ORCHESTRA:
 Conducted by DAN GODFREY, Junr.
- 7.30. The Orchestra.
 Miniature Suite *Eric Coates*
 Roderick Ackroyd.
 "Come Not When I Am Dead" *Holbrooke* (5)
 "My Father Has Some Very Fine Sheep" *arr. Hughes* (5)
 "Absent" *Metcalf* (1)
 "Now Sleeps the Crimson Petal" *Quilter* (1)
 Chilton Griffin.
 Impromptu in F Sharp } *Chopin*
 Polonaise in A Flat }
 8.5 (approx.). Helena Millais
 in
 Songs and Fragments.
 Including
 "Are You London?" *Pointer* (5).
 The Orchestra.
 Ballet Music, "Sylvia" *Delibes*
 8.30 (approx.). "NINE O'CLOCK."
 A Play by Cyril L. Ashurst.
 Produced by R. E. JEFFREY.
 Vyvyan Lewis.
 "Symphonic Variations" *Boellmann*
 9.5 (approx.) Roderick Ackroyd.
 "So We'll Go No More A-Roving" *M. V. White*
 "The Sands of Dee" *Clay*
 "The Three Fishers" *Hullah*
 Chilton Griffin.
 "Scherzino" *Paderewski*
 "Bourrée" (for Left Hand Only) *Saint-Saens*
 "La Campanella" ("The Bell") *Paganini-Liszt*
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mrs. NESTA WEBSTER: British Empire Union Talk. *S.B. to all Stations.*
 Local News.
 10.0. Vyvyan Lewis.
 "Keltic Lament" *Faulds*
 "Vito" (Spanish Dance) *Popper*
 Helena Millais
 in New Songs and Fragments,
 Including
 "In the Evening" *Donaldson* (31)
 "Elizabeth's New Young Man" *Florence Kilpatrick*
 The Orchestra.
 Suite, "Ballet Russe" *Luigini*
 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozell's Picture House Orchestra. Madame G. Jarrett-Kerr (Solo Violin). Ethel Williams (Solo Pianoforte).
 5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper, "Something About Precious Stones." Elsie Wilson (Soprano).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: Cyril Midgley, B.Sc., F.G.S., "Travellers' Tales—(10), With Livingstone in Africa."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News.
 7.30.—French Lecture, relayed from the Cosmopolitan Club: Prof. HENRI GUERRA. "Les Vieilles costumes Bretonne."
Our Late Night.
 THE STATION ORCHESTRA.
 RUBY HELDER (The Lady Tenor).
 DOROTHY HELMBICH (Contralto).
 HERBERT ALDRIDGE (Entertainer).
 8.0. The Orchestra.
 Overture, "The Fairy Isle" *Popy*
 Entr'acte, "Mystic Beauty" *Finck*
 Suite Intermezzi *Rosse*
 8.30. Ruby Helder.
 "Hark, Hark, the Lark" *Schubert*
 "None But the Lonely Heart" *Tchaikovsky*
 "Cherry Ripe" *Horn*
 Herbert Aldridge.
 "Reginald the Cheese" *Cuthbert Clarke* (13)
 "He's a Pro" *Mugini* (9)
 Dorothy Helmrich.
 "Meadowsweet" *May Brahe* (5)
 "The Little Princess" *Dorothy Howell*
 "Fiddler Fairies" *Maud Day*
 "Winter Wakeneth All My Care" *Evelyn Sharpe*
 9.5. The Orchestra.
 Selection, "After the Girl" *Rubens*
 Waltz, "Toledo" *Schmelling*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
 10.0. Ruby Helder.
 "Pleading" *Elgar* (11)
 "I've Been Roaming" *Horn*
 "Comrade" *Barnes* (8)
 The Orchestra.
 Selection of Adams' Popular Songs (1)
 Dorothy Helmrich.
 10.25. "The Merry Piper" *Evelyn Sharpe*
 "The Waters of Minnetonka" *Licnanne*
 "Waiaata Poi Song" *Alfred Hill*
 Herbert Aldridge.
 "The Guv'nor Leaves Everything to Me." *The Orchestra.*
 March, "The Parade of the Tin Soldiers" *Jessel*
 Selection, "The Lilac Domino" *Cuvillier* (6)
 11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-3.30.—Educational Talk by Frank Stevens, F.S.A., "Bygone England—(2), Dress and Dandies."
 3.45-5.0.—Fashion Talk to Women by Louis de Mayo. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Foden Williams (Entertainer).
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: "Charles Lamb's Essays," by G. Guest, B.A., J.P.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News.
Song Cycles and Light Music.
 THE WIRELESS ORCHESTRA:
 Conducted by
 Capt. W. A. FEATHERSTONE.
 BERTRAM AYRTON (Baritone).
 CONSTANCE WENTWORTH (Soprano).
 RUBY SHEPHERD (Contralto).
 NORA BRADBURY (Solo Pianoforte).
 FREDERIC LAKE (Tenor).

- 7.30. Orchestra.
 "Petite Suite de Concert" *Cateridge-Taylor*
 Bertram Ayrton.
 7.45. Three Shakespeare Songs *Roger Quilter* (1)
 Orchestra.
 7.55. "Moorish Dance" *Howard Carr* (20)
 "Two Irish Tone Sketches" *O'Donnell*
 Constance Wentworth.
 8.10. Four Old English Songs *Eric Coates* (1)
 Orchestra.
 8.20. "Three Oriental Sketches" *Langey*
 "In a Nutshell" *Grainger*
 Ruby Shepherd.
 8.40. "James Lee's Wife" *A. Somercell* (1)
 Nora Bradbury.
 8.50. "Capriccio" *Mendelssohn*
 "Idyll" *Rubinstein*
 "The Harmonious Blacksmith" *Handel*
 "A Sailor's Piece" *Balfour Gardiner* (24)
 "Valse" *Poldini*
 9.5. Frederic Lake.
 Song Cycle, "On Wenlock Edge" *Vaughan Williams* (1)
 Orchestra.
 9.15. "Where Nile Waters Flow" *Paul Andre* (20)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
 10.0. Nora Bradbury.
 "Prelude" *Prokofeff*
 "Alpenroschen" ("Little Alpine Rose") *Mayer*
 "Musette" *Sibelius*
 "Rondo a Capriccio" *Beethoven*
 10.15.—The Humorous Cantata, "Min-ne" *Florian Pascal* (15)
 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
 3.30-4.0.—The Station Trio.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS." Miss Eleanor Vachell, on "Wild Flowers."
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Richard Treseder, F.R.H.S., on "Gardening."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News.
 7.30. MERCIA STOTESBURY (Solo Violin).
 Melody *Gluck-Kreisler*
 Valse *Brahms-Hochstein*
 Rondo *Mozart-Kreisler*
 ETHEL BARTLETT (Solo Pianoforte).
 Gavotte in G Minor *Bach*
 "Reflections in the Water" *Debussy*
 "Hark, Hark the Lark" *Schubert-Liszt*
 8.0. "5WA'S" Second Birthday.
 Celebrated by its
 UNCLÉS, AUNTS and GUARDIANS.
 Musical Celebrations by
 THE STATION ORCHESTRA.
 8.30.—Message from Mr. J. C. W. REITH, Managing Director of The British Broadcasting Company.
 8.40.—More Celebrations.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
 10.0. Orchestra.
 Birthday Dance Music.
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
 3.0-3.30. Concert by the "2ZY" Quartet.
 4.0-4.30. f
 3.30-4.0.—Broadcast for Secondary Schools (Seniors). Edward Cressy, "A Great Scientific Discovery and Its Consequences."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

WIRELESS PROGRAMME—FRIDAY (Feb. 13th.)

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

4.30-5.0.—WOMEN'S HALF-HOUR.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Farmers' Corner: Mr. W. A. C. Carr, N.D.A., on "Lime."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.

Request Programme.

GRACE IVELL AND VIVIAN WORTH (Entertainers).
THE "ZZY" ORCHESTRA.
7.30. Orchestra.
March, "The Spirit of Pageantry" *Fletcher (1)*
Overture, "The Bohemian Girl" *Balfe*
Suite, "A Day in Naples" *Byng*
Selection, "The Arcadians" *Monckton and Talbot*
8.10. Grace Ivell and Vivian Worth.
"Calling Thro' the Shadows" *C. Farnander*
"The Ogo-Pogo" *Mark Strong (26)*
"Any Way the Wind Blows" *James Hanley (31)*
"Hard-Hearted Hannah" *Yellen, Bigelow, Bates (9)*
8.27. Orchestra.
Selection, "La Traviata" *Verdi, arr. Tavan*
String Piece, "Evening Breeze" *Langey*
Finale from Italian Symphony *Mendelssohn*
"Puck's Minuet" *H. Howells (2)*
Selection, "Rigoletto" *Verdi*
9.10. Grace Ivell and Vivian Worth.
"Friendship" *Marzials*
"Mary Had a Little Lamb" *Maude Craske Day*
"Sure As You're Born" *Little, Gillespie and Day (9)*
"Chill-Bom-Bom" *Donaldson (7)*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
Station Director's Talk.
10.5. Orchestra.
Overture, "Opera Bouffé" *Finck*
Entr'acte, "Tiny Tot" *Fisher and Lotter*
Fox-trots, "It Ain't Goin' to Rain No Mo." (7); "Last Night on the Beck Porch" (31).
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Tilley's Restaurant Orchestra, relayed from Blackett Street. Leonora Howe (Soprano). Dr. Ethel Williams, "My Visit to America."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Scholars' Half-Hour: J. C. Wilson, "Our English Towns—Roman Towns."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.

Variety Concert.

DORIS MILLER (Soprano).
HARRY BRINDLE (Bass-Baritone).
GEORGE HODGSON (Tenor).
J. PICKERSGILL (Euphonium).
ROBERT BAULKS (Clarinet).
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.
7.30. Orchestra.
"Marche Slave" *Tchaikovsky*
Valse, "Gold and Silver" *Lehar*
7.50. Harry Brindle.
"The Song of the Volga Boatmen" *Koenemann-Ukhalapine*
"Devonshire Cream and Cider" *Sanderson (1)*
"Coaling" *William Helmore (7)*
8.0. Doris Miller (with Orchestra).
"Rock-a-bye Baby Blues" *Silver*
"Down Moonlight Lane" *Squires*
"Eliza" *Florito*
8.10. Orchestra.
Selection, "Theodore and Co." *Novello and Kern*

8.20. Harry Brindle.
"The Donovans" *A. A. Needham (1)*
"Old Clothes and Fine Clothes" *Martin Shaw*
Tavern Song *Howard Fisher (1)*
8.30. Doris Miller (with Orchestra).
"Sally Lou" *Frey*
"All Alone" *Irving Berlin*
"Follow the Swallows" *Henderson*
8.45. Orchestra.
Waltz, "The Sleeping Beauty" *Tchaikovsky*
9.0. J. Pickersgill.
"The Capulets" *Barlow*
9.10. George Hodgson.
"Dream Once Again" *Squire (1)*
"O Ship of My Delight" *Montague Phillips*
9.20. Robert Baulks.
Sonata in D Major for Clarinet and Piano-forte, Op. 26 *Ebenezer Prout*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
10.0. Robert Baulks.
Sonata in D Major for Clarinet and Piano-forte, Op. 26 *Ebenezer Prout*
10.10. George Hodgson.
"Ships of Yule" *Martin Shaw*
"In Love" *Hermann Löhr*
10.20. J. Pickersgill.
"La Belle Americaine" *Hartmann*
10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-4.15.—School Transmission: Dr. W. Douglas Simpson, F.S.A. (Scot.) on "What Mean These Stones?"; Mr. Willan Swainson on "Melody"; Prof. John Harrower, M.A., LL.D., Prof. of Greek, Aberdeen University, Talk.
4.15-5.0.—The Wireless Orchestra. Feminine Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Football Corner, conducted by Peter Craigmyle.
6.20-6.30.—Farmers' Advisory Corner, conducted by Don G. Munro, B.Sc.
6.30-6.40.—Agricultural Notes.
6.40-6.55.—The Rev. J. G. Drummond, M.A., on "The Power of Analysis."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.

Music—Drama.

DOROTHY ROBSON (Soprano).
JOHN VAN ZYL (Baritone).
THE "2BD" REPERTORY PLAYERS.
THE WIRELESS ORCHESTRA.

IMPORTANT TO READERS.

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., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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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.

7.30. Orchestra.
Overture, "Dramatic Italian" *Keler Bela*
7.40. "THAT BRUTE SIMMONS."
A One Act Play by Arthur Morrison and Herbert C. Sargeant.
Arranged for Broadcast and Produced by GEORGE ROSS.
8.5. Dorothy Robson.
"The First Primrose" } *Grieg*
"I Love Thee" }
"Hope" }
8.15. John Van Zyl.
"When the King Went Forth to War" *Koenemann*
"The Song of the Flea" *Moussorgsky*
"The Blind Ploughman" *Clarke*
"Two Frogs" *Howell (1)*
8.25. "THE MAKER OF DREAMS."
A Fantasy in One Act, by Oliphant Dunn.
Arranged for Broadcast and Produced by GEORGE ROSS.
8.50. Dorothy Robson.
"Hist! Hist!" ("Maid of the Hill") *Arnold-Lebell (14)*
"Non so piu" ("Figaro") *Mozart (11)*
9.0. John Van Zyl.
"Rolling Stone" *Hamblen (1)*
"Chip of the Old Block" *Squire*
"Onaway, Awake" *Cowen*
9.10. Orchestra.
"Eightsome Reel" *Kerr*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. NESTA WEBSTER. *S.B. from London.* Local News.
10.0. Dorothy Robson.
"The Clock" *Sachnowsky*
"Rann of Wandering" *Harty (11)*
"Madrigal" } *Chaminade (5)*
"In Happy Mood" }
10.10. John Van Zyl.
"Vulcan's Song" *Gounod (1)*
"Old Bill, the Seaman" ("Salt-Water Ballads") *Keel (1)*
"Myself When Young" *Lehmann*
10.20. Orchestra.
Suite, "Yankiana" *Thurban (1)*
10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.
4.0-5.10.—The Wireless Quartet. Phoebe Davis (Soprano). Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Miss Kinross, "Poultry Farming."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.

Scots and Miscellaneous Programme.

THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.
CLAN MACRAE SOCIETY PIPE BAND:
Pipe-Major, WILLIAM FERGUSON.
PHEMIE MARQUIS (Soprano).
KENNETH MACRAE (Baritone).
SYBIL MADEN (Contralto).
7.30. Pipe Band.
Slow March, "Loch Duich"; March, "Clan MacRae Society"; Strathspey, "Cabar Feidh"; Reels, "Donald's Wedding"; "Winnie MacRae."
7.42.—Lieut. Colonel MACRAE-GILSTRAP on "The Origin of the Clan MacRae."
7.54. Kenneth MacRae.
"Ceithir Iainian Na Alba" *K. MacRae*
"Scotland Yet" *MacLeod (25)*
"Loezie Lindsay" *Traditional*
8.5. Pheemie Marquis.
"Turn Ye to Me" *Lawson*
"Buain A Choire" ("A Reaper's Song") *Kennedy-Fraser (1)*
"The Widowed Mother's Lament" *Traditional*

(Continued on page 331, column 1.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 309.

WIRELESS PROGRAMME—SATURDAY (Feb. 14th.)

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

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert: The "2LO" Octet and Merlin Vaughan (Baritone). Harry Joyce and Anne Desmond (Entertainers). "Modern French Writers—(4) Paul Bourget," by Madame de Walmont. "Women's Part in Local Government" (1), by a Non-Party Women.

5.30-6.15.—CHILDREN'S CORNER: A Jungle Story by Colonel Gordon Casserly. Music by the Octet. Children's News.

6.40-6.55.—"Diogenes"—"Saint Valentine's Day."

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

Mr. C. WHITAKER-WILSON, "How Our Calendar Was Formed." *S.B. to Aberdeen.*

Popular Orchestral Programme.

BRYN GWYN (Baritone).

FODEN WILLIAMS (Entertainer).

MOLLIE SEYMOUR and NELLIE NORWAY (Musical Entertainment).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.

March, "Washington Grays".....*Grafala*
Overture, "Marinerella".....*Finck*
Bryn Gwyn.

"The Hills of Donegal".....*Sanderson* (1)

"Hurrah for the Rolling Sea".....*Finck*
Foden Williams.

Items from his Repertoire.

8.5 (approx.). The Orchestra.

"March of the Little Wooden Soldiers"

Selection, "Puppets".....*Novelle*

Nellie Norway.

Silver Hand Bell Solo, "The Lost Chord"

.....*Sullivan* (1)

Mollie Seymour (with Violin).

"The Lilac Tree".....*Garlan*

"Welcome, Honey, to Your Old Plantation

Home".....*Lumble* (9)

Nellie Norway and Mollie Seymour.

Barcarolle ("The Tales of Hoffmann")

.....*Offenbach*

"Three O'Clock in the Morning"

.....*Robledo* (23)

8.30 (approx.). The Orchestra.

Folk Tunes and Fairy Tale.....*Komzak*

Selection, "The First Kiss".....*Luna*

Intermezzo, "In a Clock Store".....*Orth*
Bryn Gwyn.

"Bells of the Sea".....*Solman* (31)

"The Fishermen of England".....*German*

9.5 (approx.). Foden Williams.

More Items from his Repertoire.

The Orchestra.

Selection, "Looking Backward".....*Finck*

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B.*

to all Stations.

Mr. E. A. C. THOMSON, "International

Hockey." *S.B. to all Stations.*

Local News.

10.0.—THE SAVOY OPRHEANS, THE

SAVOY HAVANA BAND, and THE

SELMA FOUR, relayed from the Savoy

Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: Carol Ring,

"The Charm of Personality." Winifred

Morris (Contralto).

5.30-6.30.—CHILDREN'S CORNER. Auntie

Phil and a further Snooky Adventure.

6.30-6.45.—Teens' Corner: Norman Tiptaft,

"On Applying for a Position."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Lieut. A. E. SPRY (Secretary of the British and Foreign Sailors' Society), "Training Boys for the Sea."

Local News.

Instrumental Programme.

THE STATION ORCHESTRA.

MERCIA STOTESBURY (Solo Violin).
ETHEL BARTLEET (Solo Pianoforte).

7.30. The Orchestra.
March, "London Scottish".....*Haines*

Selection, "Sylvia".....*Delibes-Tacan*

Waltz, "Rouge et Noir".....*Lotter*

8.0. Mercia Stotesbury and Ethel Bartleet.
Sonata in G Major.....*Brahms*

Vivace ma non troppo; Adagio; Allegro

molto moderato.

8.30. The Orchestra.
Selection, "The Mousmé"

.....*Monckton and Talbot*

8.45. Mercia Stotesbury.
Variations on a Theme.....*Tartini-Kreisler*

Hungarian Poem.....*Lederer* (5)

9.0. Ethel Bartleet.
Bourrée in G Minor.....*Boch*

Capriccio in B Minor.....*Brahms*

Waltz in A Flat Major.....*Chopin*

9.15. The Orchestra.
Selection, "The Joy Ride Lady".....*Gilbert*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. E. A. C. THOMSON. *S.B. from London.*

Local News and Football Review.

10.0.—THE SAVOY BANDS. *S.B. from*

London.

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women by George Dance.

The "6BM" Trio: Reginald S. Mouat

(Violin), Thomas E. Illingworth (Cello),

Arthur Marston (Piano), Percy Edgar

(Entertainer).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Switzerland,"

by W. H. Bayley.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Admiral W. H. D'OYLY on (1) "The

Function of Cruisers during the War, and

Commerce Protection."

Local News.

A Night With Entertainers.

THE WIRELESS ORCHESTRA:

Conductor:

Capt. W. A. FEATHERSTONE.

PERCY EDGAR (Entertainer).

AMY COCKBURN (Mezzo-Soprano).

FLORENCE REED (Songs at the Piano).

NORMAN WRIGHT (Entertainer).

7.30. The Orchestra.
March, "A Bunch of Roses".....*Chapt*

March, "El Abanico".....*Javaloyes* (1)

7.40. Percy Edgar in Impressions.

7.50. The Orchestra.
Selection, "The Lady of the Rose".....*Gilbert*

Suite, "A Coon's Day Out".....*Baynes* (1)

8.0. Amy Cockburn.
"Good Day! Said the Blackbird"

.....*H. Geeki*

"Perfume of the Golden Lilies"

.....*Francis E. Dawson* (23)

"You'll Git Heaps o' Lickin's"

.....*R. C. Clarke*

8.10. Florence Reed.
8.20. The Orchestra.
"The Gipsy Princess".....*Kalman*

8.30. Norman Wright.
A Jumble of Jollity.....*Jackson* (7)

8.35. Percy Edgar.
Further Impressions.
8.45. The Orchestra.
Valse, "Nights of Gladness".....*Ancliffe*

"Gopak".....*Moussorgsky*

8.55. Amy Cockburn.
"The Reason".....*Teresa del Riego*

"Li'l Cannibal Coon".....*S. Bennett*

"The Bud from Fairyland"

.....*Lewis Barnes* (8)

9.5. Florence Reed.
9.15. Norman Wright.

"A Mixture of Merriment"

Orchestra.

9.20. Three Dances ("Henry VIII.")

.....*German* (11)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. E. A. C. THOMSON. *S.B. from*

London.

Local News.

10.0.—THE SAVOY BANDS. *S.B. from*

London.

12.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed

from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Sports Talk.

Local News.

Light Symphony Concert.

Relayed to "5XX."

ASTRA DESMOND (Contralto).

WILLIAM HESELTINE (Tenor).

THE STATION SYMPHONY

ORCHESTRA:

Conductor: WARWICK BRAITHWAITE.

7.30. The Orchestra.

Overture, "The Merry-makers".....*Coates*

William Heseltine.

"My Treasure" ("Don Giovanni")

.....*Mozart* (11)

(With Orchestral Accompaniment.)

Orchestra.

Symphony, No. 6 ("The Pastoral") in

F, Op. 68.....*Beethoven*

Allegro ma non troppo; Andante molto

molto; Allegro; Allegro-Allegretto.

Astra Desmond.

"My Sweet Sweeting" ("Miller's

Green").....*Herbert Brewer* (15)

"The Plague of Love".....*Arne*

"Sea Fever".....*J. Ireland*

"The Wind on the Wold".....*Lidgley*

Orchestra.

Suite, "The Crown of India".....*Elgar*

Dance of the Nautch Girls; Minuet:

Warriors' Dance; Interlude; March

of the Mogul Emperors.

William Heseltine

"My Lovely Celia".....*arr. Lane Wilson*

"Mary of Allendale".....*Purcell*

"Passing By".....*Purcell*

"I Love Thee".....*Grieg*

Orchestra.

"Mock Morris".....*Grainger*

Two Entr'actes from "Carmen".....*Bizet*

No. 2 in E Flat; No. 3 in D Minor.

Astra Desmond.

"Or la sull'onda".....*Mercadante*

(With Orchestral Accompaniment.)

Orchestra.

Overture, "The Merry Wives of Windsor"

.....*Nicolai*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. E. A. C. THOMSON. *S.B. from*

London.

Local News.

10.0.—THE SAVOY BANDS. *S.B. from*

London.

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Concert of Gramophone Records.

4.30-5.0.—WOMEN'S HALF-HOUR. Harry

Laraway (Tenor).

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. F. STACEY LINTOTT, Weekly Talk

on Sport.

Local News.

WIRELESS PROGRAMME—SATURDAY (Feb. 14th.)

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

7.30. Organ Recital by Dr. KENDRICK PYNE. Relayed from the Town Hall.
Prelude and Fugue in A Minor Bach
Organ Symphony in F Widor
Moderato Vivace; Allegretto; Andantino; Adagio; Toccata.
Meditation Elegiac Pyne
Choral Song and Fantasia Wesley

9.0. Vocal Recital by DOROTHY HELMRICH (Contralto).
"What, Then, is Love But Mourning?"
Rosseter (5)
"Amarilli" Caccini
"Early One Morning" Traditional
"When I Am Laid in Earth" Purcell (11)
"The Wondrous Garden" Borodin
"By the Don" Moussorgsky
"The Cradles" Fauré
"The Dreary Steppe" Gretchaninov
"Silent Noon" Vaughan Williams
"New Year Song" Mallinson
"Easter Hymn" arr. F. Bridge
"Oh, Dear, What Can the Matter Be?"
arr. Arnold Bax

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. A. C. THOMSON. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Tom Danskin (Tenor). The Station Septet. A. Frances Hepple, "The Humour of Children."

5.15-6.0.—CHILDREN'S CORNER.

6.50-6.55.—Poultry Notes.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
JOHN KENMIR on "Football."
Local News.
SYBIL MADEN (Contralto).
THE DURHAM CITY WEST END MALE VOICE CHOIR.
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.

7.30. Orchestra.
Suite, "The Crown of India" Elgar
Dance of the Nautch Girls; Minuet; Warriors' Dance; Interlude; March of the Mogul Emperors.

7.45. Sybil Maden.
"Autumn"
"Cruel Maid"
"The Road"
"The Star"
} Frances Morgan-Brown

8.0. Choir.
"Sweet and Low" Barnby (11)
"By Celia's Arbour" Horsley (11)
"Mulligan Musketeers" Atkinson (2)

8.15. Orchestra.
Selection, "Mignon" Thomas

8.25. Choir.
"Strike the Lyre" Cooke (11)

8.35. Sybil Maden.
"Know'st Thou the Land?" ("Mignon")
Thomas
"Les Larmes" Massenet
"Resignation" Tchaikovsky
"The Silver Ring" Chaminade (5)
"Drink to Me Only" R. Quilter

8.50. Orchestra.
"Valse Septembre" Godin
"The Kilties' Courtship" Mackenzie (1)

9.0. Choir.
"My Dear Mistress" Spofforth (11)
"Comrades in Arms" Adam
"Evening" H. Leslie (11)

9.15. Orchestra.
Overture, "William Tell" Rossini

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. A. C. THOMSON. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Sextet. Mary Topp (Soprano). Feminine Topics.

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.40.—This Week's Interesting Anniversary, prepared by John Sparko Kirkland:
"The Massacre of Glencoe, February 13th, 1692."

6.40-6.55.—Mr. B. Hilton Barret, M.A., B.Sc., on "The Geology of Aberdeen and District."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. C. WHITAKER-WILSON. *S.B. from London.*
Local News.

Popular Evening.
HARRY BRINDLE (Bass-Baritone).
ARTHUR W. HAYES (Reciter).
THE WIRELESS ORCHESTRA.

7.30. The Orchestra.
Selection, "Tails Up" Braham

7.45. Harry Brindle.
"Vulcan's Song" ("Philemon and Baucis")
Gounod (1)
"Kashmiri Song" Woodforde-Finden (1)
"Ho, Jolly Jenkin" ("Ivanhoe") Sullivan

8.0. The Orchestra.
"Eightsome Reel" Kerr (36)

8.15. Arthur W. Hayes.
"Justice Stairsteigh and Sergt. Buzfuz"
("Pickwick Papers").

8.30. Harry Brindle.
"Youth" Allitsen (1)
"O Falmouth is a Fine Town" Ronald (4)
"The Mistress and the Master" Phillips
"Why Shouldn't I?" Russell (1)

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8.45. Orchestra.
Overture, "Humours of Donnybrook"
Velli (36)
March, "Gladiator's Farewell" Blankenburg

9.0. Arthur W. Hayes.
"How Bill Adams Won the Battle of Waterloo" Szarell

9.15. Orchestra.
Concert Valse, "Madame Pompadour" Fall
March, "Liberty Bell" Sousa
"Melodio" Paderewski

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. A. C. THOMSON. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Ian Macpherson (Baritone). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Glasgow Radio Society Talk.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. KEITH MACDONALD, "Stamp Collecting."
Local News.

Dance Night.

S.B. to Dundee.
DOROTHY ROBSON (Soprano),
JOHN VAN ZYL (Baritone),
DANIEL SEYMOUR (Tenor),
will sing the Choruses and Vocal Numbers.
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.

7.30. Orchestra.
Fox-trot, "Love is Just a Gamble" (9);
Fox-trot, "Since Felix Has Been Shingled" (28);
One-step, "Savoy Welsh Medley" (9);
Waltz, "When You Are In My Arms";
Fox-trot, "It Had to Be You" (7);
Waltz, "Ask Her While the Band is Playing";
Fox-trot, "Hard Hearted Hannah" (By Request) (9).

8.0. Dorothy Robson.
"The Road to the Isles"
Kennedy-Fraser (1)
"Banks of Allan Water" Martin Shaw
"Over the Mountains" R. Quilter
"O Western Wind" M. Brahe (5)
"Bonne Humeur" Chaminade (5)

8.15. Orchestra.
Fox-trot, "The Sultan's Slave" (28);
Fox-trot, "Hum a Little Tune" (7);
Waltz, "Steal a Little Kiss" (9);
One-step, "One Little, One More" (16);
Fox-trot, "Go 'long Mule" (6);
Fox-trot, "Jealous" (6).

8.45. John Van Zyl.
"A Woman" Sinding
"Volga Boat Song" Koeneemann
"The Bold, Unbiddable Child"
Stanford (14)
"Droop Not, Young Lover" Handel

9.0.—Our Weekly Cartoon by "Blob."

9.5. Orchestra.
Request Items received during Transmission.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. E. A. C. THOMSON. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

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WIRELESS PROGRAMME—BELFAST (Feb. 8th to Feb. 14th.)

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

2BE 435 M.

SUNDAY.

THE "2BE" CHAMBER QUARTET.
 ERNEST A. A. STONELEY (1st Violin),
 ALBERT FITZGERALD (2nd Violin),
 HARRY LOWE (Viola),
 REGINALD DOBSON (Violoncello).
 THE STATION CHOIR.

- 8.45. Quartet, No. 1 in A Minor, Op. 29... *Schubert*
 Choir.
 9.0. Hymn, Praise to the Holiest in the Height."
 Tenor Recitatives { "And God Said" ("The
 "In Splendour Bright" ("The
 Creation")
 Chorus, "The Heavens are Telling" *Haydn* (1)
 The Rev. J. H. ELLISON, of Moravian
 Church, Oldpark: Address.
 Hymn, "The Day Thou Gavest."
 9.30. Quartet.
 Quartet, No. 7 in F Major, Op. 59, No. 1
Beethoven
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Quartet.
 Quartet in B Flat Major, Op. 67... *Brahms*
 Largo... *Handel*
 10.35.—Close down.

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Arthur Deane, "Ulster Antiquities."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. W. D. LANG. *S.B. from London.*
 Local News.
Music—Wise and Otherwise.
 THE STATION ORCHESTRA.
 CARRODUS TAYLOR (Solo Cello).
 PAULINE BARKER (Solo Harp).
 GRACE IVELL and VIVIAN WORTH
 (Entertainers).
 7.30. Orchestra.
 March, "Great Big David" }... *Latter*
 Overture, "Three Days" }
 Selection, "La Bohème" }... *Puccini*
 Grace Ivell and Vivian Worth.
 "Calling Thro' the Shadows" }... *Fornander*
 "Mary Had a Little Lamb" }... *Day*
 "Any Way the Wind Blows" }... *Hanley* (31)
 Carrodus Taylor.
 First and Second Movements from Sonata
 in C Minor... *Saint-Saens*
 Allegro—Andante.
 Grace Ivell and Vivian Worth.
 "My Sunshine Girl" }... *Stanton* (9)
 "The Ogo-Pogo" }... *Mark Strong* (26)
 "Chili-Bom-Bom" }... *Donaldson* (7)
 Orchestra.
 "Minuet d'Amour" }... *Cowen* (11)
 Grace Ivell and Vivian Worth.
 "Friendship" }... *Marzials*
 "Rock-a-Bye, My Baby Blues" }... *Hill* (31)
 "Sure As You're Born"
Little, Gillespie, and Shay (9)
 Carrodus Taylor.
 "Ave Verum" }... *Mozart*
 "Swedish Dance" }... *Max Bruch*
 Orchestra.
 Selection, "Mignon" }... *Thomas*
 March, "The White Plume" }... *Sousa*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. GEORGE MACDONALD. *S.B. from*
Edinburgh. Local News.
 10.0. Orchestra.
 Selection, "A Life for the Czar" }... *Glinka*
 Harp Solo, "The Minstrel Boy" }... *Chatterton*
 Fox-trot, "Gigoletta" }... *Lehar* (6)
 10.30.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
 4.0-5.30.—Concert: The Station Orchestra.
 H. Lowe (Solo Viola). E. Norman Hay
 (Solo Pianoforte).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0-11.0.—Programme *S.B. from London.*

WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Ulster Association Talk: Dr. J.
 VARGUS EYRE, M.A., Ph.D., S.I.C.,
 "Romance of Flax Seed Improvement."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

Symphony Programme.

- THE AUGMENTED STATION
 ORCHESTRA.
 MURIEL CHILDE (Mezzo-Contralto).
 J. B. GRAY (Solo Violin).
 7.30. Orchestra.
 Overture, "Figaro" }... *Mozart*
 Symphony No. 4 in D. }... *Haydn*
 Muriel Childe.
 Aria, "I Have Lost My Eurydice" ("Or-
 pheus") }... *Gluck*
 Orchestra.
 Siegfried Idyll }... *Wagner*
 J. B. Gray.
 Scherzo-Tarantelle }... *Wieniawski*
 Orchestra.
 "Fantasy Scenes" }... *Hamilton Harty*
 Muriel Childe.
 "The Letter" }... *Gambogi* (4)
 "Autumn" }... *Alison-Crompton* (1)
 "It Was a Lover and His Lass"
T. Morley, arr. Keel (1)
 Orchestra.
 Marche Militaire in D. }... *Schubert*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Major FORBES LEITH. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B.*
from London. Local News.
 10.5. J. B. Gray.
 "Poem" }... *Fibich* (31)
 "Viennese Caprice" }... *Kreisler*
 "Sweet Rosemary" }...
 Orchestra.
 Entr'acte, "Intermezzo" }... *Arensky*
 "Dance of the Gnomes" }... *Hpinsky*
 10.30.—Close down.

THURSDAY.

- 4.0-5.30.—Concert: The Station Orchestra.
 Mona Miller (Mezzo-Soprano).
 5.30-6.15.—CHILDREN'S CORNER.
 6.30-6.35.—Boys' Brigade Bulletin.
 6.40-6.55.—Mr. Charles Davidson. *S.B. from*
Aberdeen.
 7.0-11.0.—Programme *S.B. from London.*

FRIDAY.

- 11.30-12.30.—Gramophone Records.
 2.30-3.0.—School Transmission: "Appreciation
 of Music."
 4.0-5.0.—The "2BE" Quintet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Horticultural Bulletin.
 Northern Radio Association of Ireland
 Bulletin.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Variety Programme.

- HERBERT THORPE (Tenor).
 WALTER TODD (Entertainer).
 THE STATION ORCHESTRA.
 7.30. Orchestra.
 March, "A Bunch of Roses" }... *Chapi*
 Overture, "Melusine" }... *Mendelssohn*
 Herbert Thorpe.
 Aria, "Lend Me Your Aid" ("Irene")
Gounod

- Orchestra.
 Minuet from "Manon" }... *Massenet*
 Walter Todd will Entertain.
 Orchestra.
 Intermezzo ("Cavalleria Rusticana")
Mascagni
 Herbert Thorpe.
 "My Own Fireside" }... *Carey* (8)
 "The Sea Gipsy" }... *Head* (1)
 "The English Rose" ("Merrie England")
German
 Walter Todd will Entertain.
 Orchestra.
 Symphony No. 8 in B Minor ("Unfinished")
Schubert
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Talk on Foreign Affairs. *S.B. from London.*
 Local News.
 10.0. Orchestra.
 Suite, "Gabrielle" }... *Rosse*
 Overture, Selected from Gilbert and
 Sullivan Series.
 March, "Handel Wakes" }... *Morressey*
 10.30.—Close down.

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo
 Clarinet).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Talk by the Station Director.
 Local News.
Novelty Night.
 The Station Orchestra will play Music not
 hitherto broadcast from this Station.
 THE STATION ORCHESTRA.
 Sir HENRY WILSON MEMORIAL PIPE
 BAND.
 (Winners of All-Ireland Championship,
 1924.)
 VICTORIA GORDON (Contralto).
 THE BELFAST RADIO PLAYERS.
 The Orchestra.
 7.30. March, "Le Progrès" }... *Magnet, ed. Krier*
 Overture, "The King of Ys"
Lalo, ed. Monton
 Pipe Band.
 March, "The Taking of Beaumont Hannel."
 Strathspey, "Benghoil."
 Reel, "Jock Wilson."
 Victoria Gordon.
 "To the Forest" }... *Tchaikovsky*
 "Ever So Far Away" }... *Braun*
 "Little Silver Ring" }... *Chaminade*
 "Ritournelle" }... (5)
 Orchestra.
 Japanese Scene, "In Fair Tokio"
Cuthbert Clarke
 "Double-Sided Records," No. 3.
 Written and produced by
 H. RICHARD HAYWARD.
 "AT THE MUSEUM."
 Shattie Tedlie }... *KITTY MURPHY*
 J. R. Mageean
 H. RICHARD HAYWARD
 Orchestra.
 Andante Movement from Symphony No. 5
Schubert
 "Double-Sided Records," No. 3.
 "AT THE CINEMA."
 Pipe Band.
 March, "1st Batt. Seaforth's Farewell to
 Glencorse."
 Strathspey, "Captain Taylor."
 Reel, "Piper of Drummond."
 Orchestra.
 Galop, "Express Train" }... *Dias*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. E. A. C. THOMSON. *S.B. from London.*
 Local News.
 10.0.—SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 309

Early Days in a Spider's Life.

Baby Insects and Their Ways. By Edward C. Ash.*

YOUNG spiders at their baby age are very comfortable, twenty, thirty, fifty, one-hundred-and-fifty, five hundred, and sometimes nearly a thousand babies hatch in a woolly-like bag of flocculated silk, real silk—nothing artificial about it—of super quality. All on their own, most young spiders start life in a corner of a window, under the bark of a tree, or on the underside of a leaf.

When quite young and newly hatched, spiders are in some ways very much alike; they have fat, stubby, short, shapeless limbs, like transparent glass, with great, deep wrinkles; legs quite useless for walking, or anything else. They are bent the wrong way—like people with third-class tickets on certain railways, at certain hours. At this age they are helpless, jammed together in a heap.

Bobbing in a Bag.

They are of various colours, often purple, or snow white; silvery green or yellow; their legs are always like crystal glass, but the eyes of different varieties show marked differences.

The eight or six eyes are often just so many tiny red marks, with only the centre two black and eyelike. Newly-hatched Wolf Spiders' eyes appear to have run into each other, forming a pitch black, thick line.

Young Wolf Spiders start life in a bag fastened to their mother, bobbing about just clear of the ground. Only when the mother rests does that bag go down—intentionally, of course; all other bumps are accidental!

Within a few hours after hatching inside the bag, the thirty to forty children start energetically changing their skins. Wriggling convulsively, the back splits, and out they come, dragging their new legs from old coverings. For some moments they appear to have sixteen legs each.

A Confusion of Legs.

Their new legs have joints. No longer glass-like, they are of use. For a few days they remain in the bag, with the egg shells dry and shrivelled up, and keep warm. This happens in June and July.

They remain there clasped together—a confusion of legs. They never get cross or angry; there isn't room for rows. They couldn't if they tried. They wouldn't know whose legs they were biting!

The young Wolf Spiders climb on to their mother's back when they leave the egg bag. Each one grabs; each one tries to get "front row of stalls" and, head downwards, clinging on tightly, off they go, for better or for worse.

The Living "Bus."

Their mother tries to make journeys as easy as rotten roads allow; but no County Council or other public authority keeps bent grass above spider 'bus heights or moves obstacles, and this means accidents.

If a Wolf Spider 'bus feels hungry and meets another 'bus, then bucking bronchoes are out of it! The children go off at tangents—some on their own. It's all up on a bucking 'bus! Hence the hurry to get off. They don't wait until it stops. The children prefer to hide in the grass, or to sit under stones than to ride.

The children return, swinging their legs in circles, goose-stepping. They feel their way with their legs. As they ran away they laid a line. Each one follows its own silk back. They approach with caution, but climb with great speed. The mother's legs are ladders, and they are soon on board!

The children never ride on a male. He is

* In a Talk from London.

neither countenanced nor licensed! and you can't wonder at it, for he is small, thin, distinctly neurotic and all jagged edges.

But they will ride on any mother, even someone else's; but it must be a Wolf Spider! Two or three families often ride together, two or three layers thick.

They keep off her eyes. However crushed, no one rides forward. If they get too near her eyes, something frightens them, they draw back hurriedly and scum on behind like mad.

A Swollen Head.

The long-legged, vanishing-trick spider, Pholcus, travels about in great style holding her family in her jaws in a silk net. She appears to have a swollen head. Touch her, and the way the children say "Good-bye" is quite a shock. It's "Heigh Presto! We've gone!"—and they have!

Garden spiders' and other web builders' young ones are different. They do not ride on their mothers' back or in her jaws. They go off on tight-ropes, delighted! On meeting a sister, or brother, on the same rope, they try and knock each other off.

They seem to play "King of the Castle," and get irritable—each one afraid of the other 150 children; and only one castle! Until they are on it, they don't see the castle, and they don't see the king until they bump up against him, and that king bites!

A good proportion of them make attempts to be king. They all bite; they are all in a hurry to clear!

Ex-kings hang in clusters, and hurriedly climb up again; it is a strain to hang on a line. No sooner up, than they are down; no sooner down, than they are up!

A Furious "Joy Ride."

This game has advantages. Falling further than intended, they find a fresh castle, and gradually thin out, and go off into the world.

One young spider no larger than two pins' heads united, caught a powerfully built fly. The baby's web, only three inches in diameter, was perfect in shape and that insect did not improve it! Smash went the web; the fly would have escaped, but the young spider leapt on to its tail. Off went the fly; the baby spider "on board," holding on to the rudder, went too. The spider was fastened by a line to the remnants of its web. The fly did not go far. Like the flying-boats in the roundabouts, it went round and round at the end of its tether.

An extra fast and furious joy ride made that baby spider say "enough" and no sooner did the fly stop for a breather than Master, or Miss, Spider wisely fastened its line directly to the fly's rudder. Then, hurrying to the bows, it attached another line there, and holding this new line well up with one hind leg, it scaled the first line back to the remains of its web, and attached the second line on to the beam.

The Certain Winner.

The young spider sat on the beam, the fly, now like a seat of a swing on two ropes, flew round. The tackle might give, so the baby spider went down with the intention, I suppose, of attaching another rope to the fly, but hardly was it on board than that fly made an effort at such speed that the lines snapped, and away they went.

I did not see the rest. I don't know where they went to; I don't suppose they know. I saw them vanish into the sky, but you can imagine the rest. No insect can fly for ever. It has to settle some time, somewhere, and you can be sure that spider won.

"Cutting" Remarks.

The B.B.C. "Pressmen" on Passing Events.

THE Editor of *The Radio Times* has some very ambitious plans for 1925, and he intends to get some of the most distinguished writers of the world to contribute. It came as no surprise, therefore, when, with admirable precision, he invited me to write a column about anything I liked.

He suggested that it would not be a bad idea if I were to look through the bushel of newspaper cuttings that passed through my hands each day, and pick out one or two for remark.

A Trap for "Pirates."

Drawing out a bundle at random, the first that strikes the eye is "Wireless in Yap Island." Now, where on earth is Yap Island? The most serious member of the staff says that it is the silent room of a ladies' club.

Talking about Yap, here is another cutting of a more venerable date which tells a story of an enterprising French tax collector. It was his duty to collect the money for dog licences, and he was of opinion that the number of canine transmitters did not correspond with the number of licences. He hit upon the brilliant idea of going round to every house in his district with a list of those who had paid licences in his hand, and he barked like a dog outside every house not down on his little list. It was amazing to find the number of houses from which there was an answering bark.

Now that seems a very fine scheme for those wireless pirates who listen without taking out licences, and then send in letters criticising the programmes.

Why should not Captain Eckersley invent some design whereby it would be possible to go outside a house with a portable transmitter and locate people with wireless sets and no licences? It would be an easy matter for the engineers (as they have not much to do) to find out who had licences and who had not.

A Doubtful Rhyme.

The new high-power station at Daventry does not seem to be going ahead as quickly as some members of the public would like.

I believe that the real reason is that the programme department have not made up their minds whether Daventry rhymes with "have entry," or whether it should be pronounced "Daintree," to rhyme with Aintree.

Personally, I hope that the latter pronunciation will be adopted, because it would be a first-class name for the Grand National Station which we hope Daventry will become.

Why is it that when anyone mentions the name "Wigan," people smile? I have been to Wigan, and never saw much to laugh about, but there are evidently good people there, for the Wigan Board of Guardians have installed a wireless set in Billinge Hospital.

Broadcasting Billingsgate.

Happy thought! Why should not the B.B.C. install a microphone in Billingsgate Fish Market and broadcast specimens of the language employed there—S.B. to all Stations, except Charing Cross and Waterloo—(where they have sufficient language of their own over the eccentricities of the trains)?

Apropos the recent concert down a mine in Leeds, a Sheffield correspondent writes suggesting that a few more artists should be sent down a mine without having a microphone there!

Wonderfully enterprising people, the B.B.C.! I see from the papers that they are having a magic-lantern up in their studio for radio drama. Somehow or other, one wishes that it could have been possible to have those transmissions without gas.

The Magic of the Microphone.

Perfecting the Mechanical Ear. By P. P. ECKERSLEY.

IN this article I will attempt to define in general terms the *modus operandi* of and the difficulties inherent in what is termed the "Microphone."

As a matter of fact, a new term is wanted for the device which converts varying air pressures (sound) into correspondingly varying electrical pressures. The term Microphone was first used for a "casual contact" affair, which is in common use to-day on the ordinary telephones. Later, wire telephone engineers came to call this thing we talk into "the Transmitter."

By its derivation, obviously the term Microphone cannot embrace all those devices which convert sound to electrical vibrations, and the term Transmitter has been so largely used in connection with the apparatus that creates and radiates suitably modulated ether waves, that neither will adequately fulfil the necessary generic quality required in an all-embracing term.

"Pick-Up Devices."

The Americans have evolved "Pick-up device"—a clumsy term, but one which, I think, merits use *faute de mieux*.

"Pick-up devices" divide themselves into two general classes: (a) for uses where intelligibility of speech is alone the criterion of their performance; (b) for broadcast purposes where they can only finally be described as perfect when, if associated with a perfect "reproducer," they give a reproduction undetectable from the original.

Absolute perfection is required in category (b), and it may be interesting to see what exactly is the problem, how it is solved in certain cases, and what still remains to be done.

The ears are capable of giving to the human brain the sensations of hearing when compressions and rarefactions of the contiguous air impinge upon them. We say we "hear" when the air around us is beaten up into little compressions and rarefactions around us. We say we hear a note when these waves are regular, when, reducing it down to something slow and understandable, a compression is followed by a rarefaction and then a compression, and so on at regular intervals. We say we hear a noise when a complex jumble of rarefactions, compressions, and so on, swirl around our ears.

Waves on a Blanket.

Turning to analogy, regular waves are formed on the surface of a blanket laid on a table. When we shake one end of the blanket regularly up and down (a note),—a jumble of waves, but still waves, are formed, when we agitate the blanket anyhow—now fast, now slow, now jerked, now moved smoothly (a noise).

The extraordinary quality of a note is that it can be heard as such over an enormous gamut of frequencies. The lowest note we can hear is of the order of 16 a second, and such a note comes to us from the largest pipe of an organ. The highest note we can hear may be of the order of 15,000 vibrations a second. This note is seldom brought to our notice fundamentally, but really is common to our experience in "over-tones" from violins and other string instruments.

The bat's squeak is an example of a very high note. Dogs, it is thought,

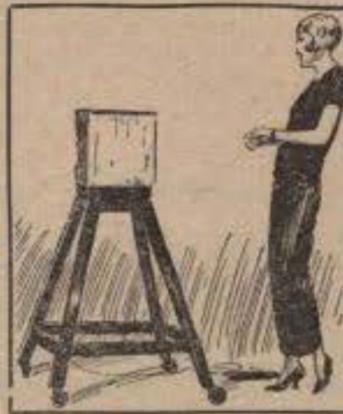
have the faculty of hearing even higher notes than human beings, and, I believe, subject to correction, that Galton produced a whistle which was inaudible to human beings, but which created quite a furore among the local dogs.

The audible gamut which we have to consider in a practical sense is from, say, 30 a second up to 10,000. A piano scale is from about 30 up to 4,000, but the character of the higher notes would be somewhat lost if we cannot hear the overtones up to 10,000.

When we draw the bow of the violin across the gut, the instrument gives out not only, say, its note of 2,000, but also other notes of 4,000 and even 8,000; the latter being overtones or multiples of the fundamental (2,000). To give character, then, to voices and music, we must consider the whole gamut from 30 to 10,000.

Now, it would appear at first sight that for our ideal "pick-up device" we must have something which will respond to vibrations of 10,000 and to 5,000 and to 500 and to 50, or to 30 or to any other frequency between the limits of the gamut.

It is not necessary, however, to have a "pick-up device" which responds *equally* over the whole gamut, because one can correct against certain definite known laws; but it is necessary to have a device which does not give sudden responses to certain bands of frequencies here and there, up and down the scale.



The ideal, therefore, of aperiodicity must be aimed at, although it matters not fundamentally whether the response curve is straight or curved to a known law—we can correct against regular idiosyncracies.

In all "pick-up devices" there is a moving part, which is caused to move by the impinging air waves, and it is interesting that in our search for aperiodicity we must eliminate any vibrations in the surrounding mechanism. Thus, people are sometimes inclined to cry the virtues of flame microphones or photo-electric devices, little realizing that their performance is not measured by the particular method adopted to create electric impulses by moving armatures, but rather lies in the mechanical methods adopted to secure faithful and smooth response over the whole gamut.

Two Useful Types.

It is interesting to know that there is more in the method of support to whatever armature is in use, than there is in the choice of method to secure a "sound-electricity" converter. Anything will give a result; so few devices are worked out to the last degree of perfection that gives a good result.

At the B.B.C. we use mainly two types of "pick-up device," one manufactured by the Western Electric Company, and the other the invention of Mr. Sykes, an Englishman. The latter was developed and perfected by Captain Round, of the Marconi Company.

The ideal of aperiodicity in the former instrument is achieved by using an ordinary casual contact microphone attached to a metal diaphragm, which is aperiodic for all practical purposes by being given a periodicity above the upper practical limit of the audible scale. The diaphragm is in resonance, that is to say, with impulses of perhaps 12,000, but anywhere below this frequency it gives aperiodicity. The instrument is robust, compact and easily handled.

The Carbon Microphone.

The Round-Sykes magnetophone relies for its action upon the movement caused by the impinging air on a diaphragm, which is really an annular coil of wire in a magnetic field. "A certain flabbiness" is achieved by backing this flat signal coil by thin paper and by letting it hang causally in the space provided between steel pole-pieces. Vaseline and cotton-wool go to complete an instrument which represents the ideals of performance and simplicity. In both devices care is taken to suspend the moving parts freely so that the armature alone moves.

The ordinary carbon microphone of everyday use relies for its action upon a relatively extreme sensitivity to only that small band of frequencies which give speech and intelligibility. This enables the designer to construct an extremely practical and sensitive instrument.

With broadcast instruments where the qualities of resonance are done away with, the designer has to use amplification systems to bring his electric impulses to the same value as given directly by the ordinary microphone of everyday use.

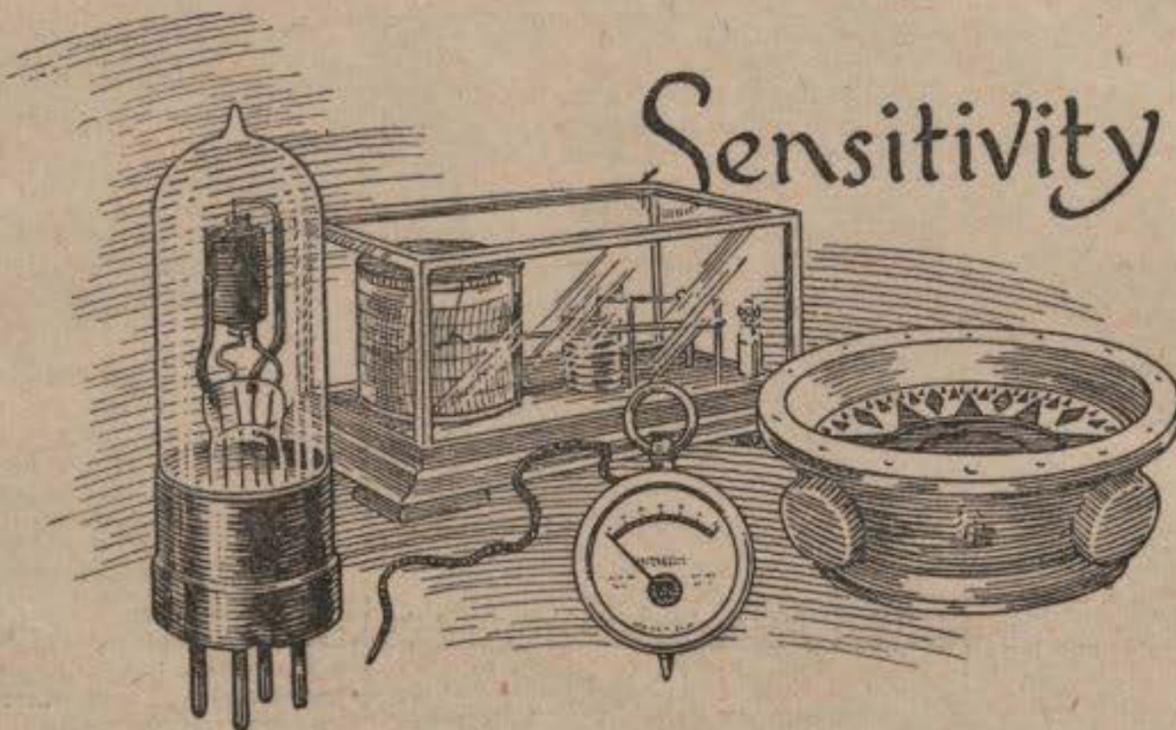


Wife: "Well, if that's Captain Eckersley speaking, I can't understand a word he says."

Husband: "My dear, you're looking at the wrong programme. This is a bassoon solo!"



Sensitivity



THE perfect valve is sensitive yet strong. You can rely on its reception, and you needn't be too nervous about its filament. Treat it fairly and it will serve you faithfully. That's the principle of an Ediswan Valve. It is designed for perfect reception over long or short ranges — thirty years' experience is embodied in every bulb. It is built for long life in every day

conditions—deft fingers assure an unusual degree of strength in the assembling of filament, grid and anode. Every valve leaves the works on its own merits—it's tested before you see it.

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EDISWAN VALVES

An interesting study of early wireless history may be made at the Science Museum, South Kensington, London, where the complete series of Dr. Fleming's experimental valves can be seen.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Service Conducted by The Rev. JAMES WEATHERHEAD, D.D., of St. Paul's U.F. Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, February 9th.

2.30-3.30.—Kinnaird Hall Picture House Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, February 10th.

5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Boy Scouts' Talk.
7.0-9.0.—Programme S.B. from London.
9.0-9.30.—THE SCOTTISH ORCHESTRA. S.B. from Glasgow.
9.30-11.0.—Programme S.B. from London.

WEDNESDAY, February 11th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
4.30-5.0.—Organ Recital.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Boys' Brigade Talk.
7.0-9.0.—Programme S.B. from Glasgow.
9.0.—Programme arranged by the Students' Representative Council University College, Dundee.
9.30-10.30.—Programme S.B. from Glasgow.

THURSDAY, February 12th.

4.30-5.0. } Recital of New Gramophone Records.
6.0-6.30. }
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Charles Davidson. S.B. from Aberdeen.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30. PAUL DELLA TORRE (Solo Pianoforte):
"Sonate Pathétique" Beethoven
Mrs. FREDERICK GIBSON (Soprano),
"Good Morning, Brother Sunshine"
Liza Lehmann
"To-Day the Thrushes Woke Me"
Ernest Newton

MALE VOICE QUARTET.

"The Three Fishers" Hullah (25)
"The Rosary" Novin
FRED TONER (Tenor).
"Serenade" Schubert (25)
"The Wreath" Kenneth Rae (8)
Mrs. Frederick Gibson.
"Fairy Shopping" Maude C. Day
"Just Her Way" George Aitken
Paul Della Torre.
Pianoforte Selections.
Fred Toner.
"Two Little Irish Songs" Lohr
"Stars Have Eyes" Sanderson
R. ELLIOTT KINGSLEY.
The Serjeant Buzfuz Speech from the Famous Bardell v. Pickwick Trial Scene ("Pickwick Papers") Dickens Quartet.
"Annie Laurie" arr. Emerson (25)
"Of A' the Airts" Shore (25)
Fred Toner.
"Ah! Moon of My Delight" Liza Lehmann
"In a Monastery Garden" .. Ketelbey (8)
9.30-10.0.—Programme S.B. from London.
10.5. Mrs. Frederick Gibson.
"Nymphs and Sylvans" Bemberg
"Spring Morning" .. arr. Lane Wilson (1)
R. Elliott Kingsley.
"The Student" Edwards (13)
Quartet.
"When Evening's Twilight" .. Hatton (11)
"The Long Day Closes" Sullivan (11)
10.30.—Close down.
SATURDAY, February 14th.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from Glasgow.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30.—Programme S.B. from London.
6.30-8.0.—Religious Service, relayed from St. Cuthbert's Parish Church. Preacher: The Rev. JAMES BLACK, D.D., of St. George's U.F. Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, February 9th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from Glasgow.
9.40.—Mr. GEORGE MACDONALD, C.B., LL.D., F.B.A., on "Roman Britain" (6). S.B. to other Stations.
10.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, February 10th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. H. Mortimer Batten, F.Z.S., on "Thieves and Loafers of the Woods."
7.0-9.0.—Programme S.B. from London.
9.0-9.30.—Programme S.B. from Glasgow.
9.30-11.0.—Programme S.B. from London.

WEDNESDAY, February 11th.

2.30-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools: Mr. E. W. M. Balfour-Melville, M.A., "King James VI of Scotland (James I. of England)."
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.55.—Programme S.B. from Glasgow.
9.55.—Mr. J. S. CHISHOLM: Horticultural Talk. Local News.
10.5-10.30.—Programme S.B. from Glasgow.
10.30-12.0.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

THURSDAY, Feb. 12th, and SATURDAY, Feb. 14th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Charles Davidson. S.B. from Aberdeen (Feb. 12th).
7.0 onwards.—Programme S.B. from London.

FRIDAY, February 13th.

2.30-3.30.—The Station Pianoforte Trio.
3.30.—Talk to Schools: Sir LESLIE MACKENZIE, M.D., LL.D., F.R.S.E., &c., on "Citizenship" (2).
4.30-5.15.—Transmission to School Children, relayed from the Usher Hall. Lecturer: Mr. HERBERT WISEMAN, M.A.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30-8.0. BERT MARSHALL (Tenor).
Negro Spirituals, Ballads and Songs.
8.0-9.0. **Behind the Scenes.**
This evening we invite listeners to come in imagination behind the scenes and watch the wheels go round.

JOAN KEDDIE (Soprano).
JACKSON HARTNESS (Baritone).
ARTHUR W. DACE (Solo Pianoforte).
9.0. Arthur W. Dace.
Allemande, Gavotte and Musette ... D'Albert
Deux Pensées Fugitives Moszkowski
Prelude Arensky
9.20. Joan Keddie.
"Else's Dream" ("Lohengrin") Wagner
"Ferry Me Across the Water" Peel
"The Parting" Granville Bantock (4)
9.30-10.0.—Programme S.B. from London.
10.5 (approx.). Jackson Hartness.
"Onaway, Awake, Beloved" Cowen
"Go Not, Happy Day" ... Frank Bridge
"The Vagabond" ... Vaughan Williams (1)
10.12. Arthur W. Dace.
"Sketch for Pedal Piano" Schumann
"Romance" Zarzycki
"Caprice" Sinding
10.20. Joan Keddie.
"My Heart is Sair" Stephen-Burnett Ed. (34)
"Willie's Rare and Willie's Fair"
Stephen-Burnett Edition (34)
10.27. Jackson Hartness.
Selected Songs.
10.35.—Close down.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, February 9th, and WEDNESDAY, February 11th.

3.0-3.30. } Music relayed from the Majestic Picture House.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.45-7.0.—Boy Scouts' Talk (Wednesday).
7.0-10.30.—Programme S.B. from London.

TUESDAY, February 10th, and THURSDAY, February 12th.

3.0-3.30. } Gramophone Records.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.0-3.30. } Music relayed from the Majestic Picture House.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

Vocal and Instrumental Night.

MARION DE BOER (Solo Pianoforte).
GEORGE WILBY (Entertainer).
E. R. BENTON'S LADIES' CHOIR.
7.30. Choir.
Part Songs—
"The Snow" Elgar (11)
"Most Gentle Moon" Harrison
Contralto Songs—
"Sunrise and Sunset" Spross
"Shepherd's Cradle Song" .. Somercell
Soprano Songs—
"Sing, Sweet Bird" Ganz
"Villanelle" Dell'Acqua
Duets—
"Boating Song of the Yo-Eh" Whitehead
"Still as the Night" Bohm
Soprano Songs—
"The Lament of Isis" Bantock
"Little Orphan Annie" .. Needham (1)
George Wilby.
8.0. "Murders" Dick Henty (13)
"Thanks Very Much" Hal Parre (7)
8.10. Choir.
"My Love Dwelt in a Northern Land"
Elgar (11)
"A Grecian Landscape" ... Jenkins (2)
Contralto Song, "Sappho's Farewell"
Gounod
Soprano Songs.
Trio, "O Memory" Leslie (11)
Contralto Songs—
"Down in the Forest" .. Ronald (5)
"Slave Song" Del Riego
Chorus, A Selection from Act II. of "The Flying Dutchman" Wagner (11)
George Wilby.
9.0. "Gardening" E. Meryl Barnett
"And Yet I Don't Know" (Buying a Wedding Present) Weston and Lee (7)
9.10. Choir.
Contralto Songs and Duets.
Part Songs—
"The Mermaid" Schumann (11)
"Rest Thee on this Mossy Pillow"
Smart (2)
9.30-10.0.—Programme S.B. from London.
10.0. Marion de Boer.
Fantaisie Impromptu Chopin
Waltz in A Flat }
Study in G Flat }
Study in the Form of a Waltz Saint-Saens
Novelletten Schumann
Polonaise in E Liszt
10.30.—Close down.
SATURDAY, February 14th.
3.0-3.30. } Gramophone Records.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local Talk. Local News.
7.30-12.0.—Programme S.B. from London.

Reduction in Prices

of all types of

B.T.H. RADIO VALVES

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TYPE	CHARACTERISTICS	OLD PRICE	NEW PRICE.
GENERAL PURPOSE TYPES			
R	Filament Voltage.....4 Volts	s. 12 d. 6	s. 11 d. 0
	Filament Current.....0.7 Amp		
	Max. Plate Voltage.....100 Volts		
B 3	Filament Voltage.....1.8 Volts	21 0	18 0
	Filament Current.....0.35 Amp		
	Max. Plate Voltage.....80 Volts		
B 5	Filament Voltage.....3 Volts	25 0	21 0
	Filament Current.....0.06 Amp		
	Max. Plate Voltage.....80 Volts		
POWER AMPLIFYING TYPES			
B 4	Filament Voltage.....6 Volts	35 0	30 0
	Filament Current.....0.25 Amp		
	Max. Plate Voltage.....120 Volts		
B 6	Filament Voltage.....3 Volts	35 0	30 0
	Filament Current.....0.12 Amp		
	Max. Plate Voltage.....120 Volts		
B 7	Filament Voltage.....6 Volts	37 6	32 0
	Filament Current.....0.06 Amp		
	Max. Plate Voltage.....120 Volts		

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Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30.—Programme S.B. from London.
 8.15-9.15.—Service relayed from Horton Lane Congregational Church, Bradford. Address by the Rev. W. PAXTON.
 9.0-10.30.—Programme S.B. from London.

MONDAY, February 9th, and SATURDAY, February 14th.

11.30-12.30.—Gramophone Records.
 2.45-3.45.—The Station Trio.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Scout Corner (Monday).
 7.0 onwards.—Programme S.B. from London.
 7.10 (Saturday).—Mr. C. W. COLLINSON, "Life in the Solomon Islands."

TUESDAY, February 10th, and THURSDAY, February 12th.

11.30-12.30.—Gramophone Records.
 2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Clifford Johnson, "A Chat on Poultry" (Thursday).
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 11th.

11.30-12.0.—Gramophone Records.
 3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—"On My Anvil," by the Smilesmith.
 7.0-10.30.—Programme S.B. from London.

FRIDAY, February 13th.

11.30-12.30.—Gramophone Records.
 3.30-4.0.—A Talk to Local Schools.
 4.0-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-7.30.—Programme S.B. from London.
 DORIS COWEN (Mezzo-Soprano).
 ARTHUR HAYWOOD (Solo Pianoforte).
 KLIBANSKY (Solo Violoncello).
 EDWARD FRENCH (Elocutionist).
 JOHN COLLETT (Tenor).
 7.30. Arthur Haywood.
 "Staccato Caprice" Vogrich (18)
 Etude, Op. 10, No. 5 Chopin
 7.40. Doris Cowen.
 Recit. and Aria: Leah ("L'Enfant Prodigue") Debussy
 "Softly Awakes My Heart" ("Samson and Delilah") Saint-Saens
 7.52. Klibansky.
 "Chanson Celtique" Forsyth
 "Orientale" Cesar Cui
 8.0. John Collett.
 Recit. and Aria from "The Martyr of Antioch" Sullivan
 Recit., "Where is the Crown?"
 Aria, "Come, Margarita, Come."
 Edward French.
 8.15. "The Revenge" Tennyson
 8.30. Arthur Haywood.
 "The Bell" Liszt-Paganini
 8.42. Doris Cowen.
 "Big Lady Moon" .. Coleridge-Taylor (1)
 "Gipsies" Graham Peel
 "Song of Thanksgiving" Allitsen (1)
 8.52. Klibansky.
 "Hamabdil" (Hebrew Melody)
 Granville Bantock
 "Hungarian Rhapsody" Opper-Klibansky
 "Träumerei" Schumann
 9.6. John Collett.
 Two Shakespeare Songs .. Roger Quilter (1)
 "O Mistress Mine"; "Blow, Blow, Thou Winter Wind."
 "Passing By" Edward Purcell
 9.21. Edward French.
 "The Dutchman's First Smoke" .. Anon.
 9.30-10.30.—Programme S.B. from London.

Special Announcement

PRICE REDUCTION

IN

Mullard Master Valves

Price Reduction.

FROM the 2nd of February the following prices for MULLARD MASTER VALVES will come into force, enabling ALL valve users to obtain these wonderful valves at reduced prices.

MULLARD H.F. & L.F. Single Ring Bright Filament Valves 11/- each

MULLARD H.F. & L.F. Double Ring Dull Filament Valves :
 Type D.3 for Accumulators 18/- each
 Type D.06 for Dry Cells 21/- each

MULLARD Power Valves :
 D.F.A.0. - - - - 26/- each
 D.F.A.1. - - - - 30/- each
 D.F.A.2. - - - - 26/- each
 D.F.A.3. - - - - 32/- each
 D.F.A.4. - - - - 30/- each

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Mullard
THE MASTER VALVE

Obtainable from all Electricians, Wireless Dealers, Ironmongers, etc., etc.

Advertisement—The Mullard Radio Valve Co., Ltd. (R.T.),
 Nightingale Works, Nightingale Lane, Balham, S.W.12.

PELMANISTS WIN PROMOTION.

Great Opportunities in Business, Commerce, and Industry
For Men and Women with Scientifically Trained Minds.



Ellott & Fry
Jerome K. Jerome.

THE fact that the Business Tide is at last turning in the right direction has led to an increased demand for Pelmanism.

In every direction opportunities of advancement are opening up for men and women with trained minds. Competition is so keen to-day that you absolutely must train your mind if you are to take full advantage of these opportunities. This is where Pelmanism comes in. As Jerome K. Jerome says, Pelmanism won't turn you into a genius, and it won't put more brain into you than you have got, but—

It will enable you to make full use of the brain you have been given.

Sir John Foster Fraser says exactly the same:—

"Pelmanism," he writes, "will not make the dunderhead into a statesman, but it will and does provide a plan, whereby we can make the best of our qualities."

These statements are confirmed by the letters which reach the Pelman Institute daily from men and women who have taken the Course. This evidence shows that Pelmanism is just what men and women require in order to

- increase their efficiency,
- add to their earning power,
- qualify for higher positions,

and make the fullest possible use of their opportunities in Business, Trade, Commerce and the Professions.

An Engineer writes: "Two months ago I applied for a situation stating I was Pelman trained. I was appointed out of a number of applicants, with 100 per cent. increase in salary."

A Solicitor writes that when engaging a Secretary some months ago an applicant stated that "she was an enthusiastic Pelman student." "I engaged her on the spot," he adds, "and my decision has been more than justified."

An Assistant Works Manager states that he has secured promotion with a 40 per cent. increase in salary.

A Clerk states that Pelmanism has materially assisted him to take First Place in his Final Examination with the Gold Medal for the year.

A Shop Assistant reports that Pelmanism has made him a new being. His salary has been increased and his sales have trebled. Moreover he has developed self-confidence—a quality formerly lacking in his case.

A Clerk states that he has been made Secretary of his Company, and he attributes his promotion to a very large extent "to the benefits I have received from Pelmanism."

A Pelmanist engaged in Marine Insurance writes: "I have just obtained a new appointment with an income of about £1,000 per annum. My present income is about £400—a good increase at one jump."

A Shorthand Typist writes that she has been promoted twice in six months. "If it had not been for Pelmanism," she says, "I should never have got on so well."

A Clerk writes that Pelmanism has enabled him to do better work and to work more rapidly and accurately and to get ahead of his competitors. Result—an increase in salary.

A Salesman reports that his salary has increased over 200 per cent. in eighteen months.

A Cashier directly ascribes to Pelmanism the fact that his salary is 300 per cent. greater.

A Surveyor writes: "Pelmanism has put my house in order, and set me on the right road. I wish you could reach the many aimless lives in London to-day."

A Builder says that since taking up Pelmanism he is doing as much work in one month as he used to do in one year.

An Ex-Service Man reports that he has passed the Civil Service examination for a permanent Government Post. He attributes this mainly to Pelman training.

A Manager says that he has received three increases of salary.

A Doctor says that he has steadily increased his practice.

A Mining Engineer writes that he has secured a post with an increase of £20 a month in salary.

A Shopkeeper reports that since taking the Pelman Course he has doubled his business.

A Dental Surgeon states that since taking up Pelmanism his income has doubled itself.

A Shop Assistant reports that her wages have been doubled and her commission is three times what it was owing to same cause.

A Telegraphist states that he has received his present appointment "simply and solely" through Pelmanism.

A Designer and Draughtsman reports an increase of more than 100 per cent., due to increased efficiency.

An Accountant reports that he has secured a "substantial increase" in salary.

A Works Clerk states that Pelmanism has banished his worries and given him absolute self-confidence.

An Electrician states that he has gained a substantial rise in wages, "which I put down solely to your training."

A Manager states that he has been made a Director with much higher emoluments.

A Theological Student says that Pelmanism has helped him to pass an Examination in Church history.

A Saleswoman reports that she has secured two rises in twelve months.

A Civil Servant reports an increase of 80 per cent. in salary, on account of his "remarkable memory for detail."

A Teacher states that she has secured a post of Head Mistress.

A Journalist reports an increase in income as the result of his increased efficiency due to Pelmanism.

A Lady Student says that she has passed an examination "with great success," and attributes this to the study of the Pelman Course.

An Artist writes: "What I have gained up to the present could never be called costly even had I paid £50."

A Farmer states that he has greatly benefited from Pelmanism "in the way of Quick Perception, Better Memory and More Self-Confidence."

Should you wish to know more about the system that produces results so remarkable fill up the adjoining Coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. By return you will receive full and free particulars of the Pelman Course and you will be shown how to enrol on special terms. Write or call to-day.

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Pelmanism has undoubtedly become the New Hobby with men and women who desire to "get ahead in life."

Thousands of readers are spending pleasurable and profitable half-hours at the present time with the "Little Grey Books," issued by the Pelman Institute.

"Pelmanism," says the celebrated actress, Miss Lillah McCarthy, "is now my Sunday recreation. After this pleasant exercise I feel braced up, ready for my week's work, and sure that I shall be able to do my best. That is the secret I have learnt from Pelmanism—it makes you do your best; and, moreover, it makes your best better than you thought it possible to be. I am now a Pelman enthusiast, and am prescribing my remedy wherever and whenever I encounter a friend who would be better for it—there are many who would."

"Pelmanism," she adds, "is a most absorbing game, which each player can learn for himself or herself. At any convenient moment one may take up the 'Little Grey Books' and enjoy real mental recreation. In my experience, Pelmanism does more than educate in the ordinary sense of the term."

"It recreates the mind, fills one with a new energy for work, stimulates one to a greater determination of will-power, and increases the capacity for concentration."

Despite the wonderful results it produces, Pelmanism takes up very little time. You can obtain the full benefit of the system by devoting, say, half an hour daily, or an hour every other day,

to this most pleasant mental exercise, and the books are printed in such a handy size that you can carry one of them in your pocket or bag, and study in the train, bus, or tube, or in the evenings at home.

Don't miss the great opportunity given you to-day to secure Pelman-training on specially convenient terms.

Post off the coupon printed below to-day, and by return you will receive, gratis and post free:—



- (1) A copy of "The Efficient Mind," which contains a full description of the Pelman Course.
- (2) Interesting letters from men and women of every trade and profession, stating what Pelmanism has done for them.
- (3) Information enabling you to enrol for the Course on specially convenient terms.

FREE
TO - DAY

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, and by return you will receive full information about the famous system that has done so much for others, and will do the same for you.

USE THIS COUPON (OR CALL) TO-DAY.

To the Pelman Institute,
95, Pelman House, Bloomsbury Street, LONDON, W.C.1.
SIR,—Please send me, gratis and post free, a copy of "The Efficient Mind" and particulars of the offer entitling me to take the Pelman Course on specially convenient terms.

NAME

ADDRESS

All Correspondence is Confidential.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, February 9th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, February 10th.

4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. A. S. E. ACKERMANN. S.B. from London. Local News.
THE LIVERPOOL PHILHARMONIC SOCIETY'S EIGHTH CONCERT.
Relayed from The Philharmonic Hall.
Conductor—EUGENE GOOSSENS.
7.30.—Some remarks on the works to be performed.
7.45.—Overture, " Froissart " Elgar (11)
Military Symphony Haydn
8.45. ALBERT E. BATTEN (Tenor).
" Dear Love, Remember Me " Marshall (1)
" A Garden in Brittany " Lennox (23)
" The Little Galway Cloak " Lohr
8.55. EDWY HILL (Solo Pianoforte).
Prelude in A Flat, Op. 34 Sinding
Prelude No. 20 in C Minor Chopin
Prelude No. 21 in B Flat Major }
9.5. Albert E. Batten.
" I Hear a Thrush at Eve " Cadman (1)
" I Know of Two Bright Eyes " Clutsam
" There's Another Little Girl I'm Fond Of " Sterndale-Bennett
9.15. Edwy Hill.
" Claire de Lune " Debussy
" Idyl " Sibelius
" Liebesträume, " Liszt
9.30-10.0.—Programme S.B. from London.
10.0.—An Hour's Dance Music by the famous ST. LOUIS DANCE BAND.

WEDNESDAY, February 11th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, February 12th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

SATURDAY, February 14th.

3.0-4.0.—Organ Recital relayed from the St. George's Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

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super-efficiency

Although "conditions were not good"—**He heard "perfectly at loud speaker strength"** on his **A.J.S. 4-VALVE RECEIVER**

C Mr. S. Edward Bacon, Steward of the Coventry and County Club, received word by cable that his brother, a vocalist, would broadcast from the American Station W.B.Z. (Cambridge, Mass.) on December 29th. Mr. Bacon, using a 4-valve A.J.S. Receiver, promptly got in touch from Coventry, and "heard both songs perfectly at loud-speaker strength."

THE A.J.S. "UNITOP" CABINET RECEIVER

forms top section of "Unit System" Cabinet and contains A.J.S. 4-valve Receiver. Complete in itself, it may be converted into a beautiful pedestal cabinet by subsequent purchase of first a centre section to contain both batteries and then base section containing special A.J.S. Loud Speaker. Used alone, the "Unitop" is a compact and attractive piece of furniture and a highly efficient Receiver, easily portable for outdoor functions. In Mahogany, or Light, Dark, or Wax-polished Oak. Complete with all accessories, ready for use, 30 guineas (without accessories, £24 10 0).

A.J.S. LOUD SPEAKERS.

Accurately proportioned non-resonant horn, giving correct acoustic properties. True reproduction and extreme sensitivity without distortion. With Metal horn and plated fittings, £4 15 0. With Oak or Mahogany horn and plated fittings, £5 10 0.

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RADIO SECRET REVEALED.
 Story of an Impromptu Concert From U.S.
VOCALIST'S DESIRE.
 To Sing to Brother at Coventry.
 From a Gazette Correspondent.
 COVENTRY, Thursday.
 To hear his brother's voice coming to him in song across the wide space of the Atlantic has been the unique experience of Mr. S. Edward Bacon, steward of the Coventry and County Club, Coventry.
 Listeners-in who were successful in getting into touch on Monday night with the American wireless station W.B.Z. at Cambridge (Mass.), were interested to hear the announcement that a short concert would be given for the benefit of one of the artist's relatives who lives in Coventry, England.
THE EXPLANATION.
 The explanation is that one of the singers was Mr. Henry G. Bacon, a student of the Massachusetts Institute of Technology, and in his desire that his brother should hear him sing, he had cabled to him at Coventry the time the concert would begin.
 "Mr. Henry Bacon sang two songs, "John Peel" and "Lore, I am lonely," both of which Mr. Edward Bacon heard perfectly through his 4-valve A.J.S. receiver."

THURSDAY, JANUARY 15, 1925.
VOICE ACROSS THE SEA.
Coventry Man in America SINGS TO RELATIVES.
 The statement by a correspondent in yesterday's issue of the "Midland Daily Telegraph" that he heard a concert broadcast from the American station W.B.Z. "for the benefit of one of their artist's relatives in Coventry, England," was read with interest, especially by Mr. S. Edward Bacon, steward of the Coventry and County Club, who was referred to in the article.
 Mr. Henry G. Bacon, Mr. Bacon writes as follows:
 "I noticed in last evening's 'Telegraph' in the Coventry column a letter from a correspondent referring to a concert he had heard from the American Wireless Station at Cambridge, Massachusetts, on December 29, to 'one of the artist's relatives in Coventry, England.' My brother, Mr. S. Edward Bacon, who is a student at the Mass. Institute of Technology, U.S.A., was the artist referred to. 'John Peel' and 'Lore, I am lonely' are two of the songs of which I heard perfect reproduction through my 4-valve A.J.S. receiver. The correspondent says he was only able to hear the first two songs. I was able to hear the two songs I mentioned after the two songs I mentioned. I received three or four copies of the 'Midland Daily Telegraph' which contained a combined Boston Herald and Globe article on the broadcast. The 'Herald' gave the station 'W.B.Z.' as being in England. He then said that he had heard the broadcast through his 4-valve A.J.S. receiver."



A. J. STEVENS & CO. (1914) LTD.,
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land... the... and that they were... down for a minute, and that they were... afterwards switch through to a hockey... match which was to be played at eight... o'clock between the Hamilton players and... a team selected from the Canadian... National Hockey League.
 "I picked this up, too, and heard the... afterwards that Mr...
 ...in your notice that... the columns of your... of the concert, also my... EDWARD BACON... Club... 1, 1925

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

1.0-5.30. }
8.0-10.30. } Programmes S.B. from London.

MONDAY, February 9th.

3.30-4.30.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.20-6.30.—Station Topics.
6.35-6.55.—Mr. A. Redford, B.Sc. (Econ.), on "Prices and Cost of Living" (1)
7.0-10.30.—Programme S.B. from London.

TUESDAY, February 10th.

3.30-4.30.—Lyons' Café Orchestra; Conductor, Brassey Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.35-6.55.—Mr. Edward Living, B.A., "Some Famous First Novels."
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 11th.

11.30-12.30.—Gramophone Records of the Week.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.55.—Prof. R. Peers, M.C., M.A., Talk and Telephone Wireless Discussion with Listeners on "Economics and Welfare."
7.0-7.30.—Programme S.B. from London.
7.30. "HIAWATHA'S WEDDING FEAST"

(Coleridge-Taylor.)

THE NOTTINGHAM SACRED HARMONIC SOCIETY.

Relayed from The Albert Hall.

ARTHUR JORDAN (Tenor).

FREDERICK MOUNTNEY (1st Violin).

FULL BAND AND CHORUS OF NEARLY 400 PERFORMERS:

Conductor: ALLEN GILL.

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

THURSDAY, February 12th.

3.25-3.45.—Mr. T. C. Thorpe, B.Sc., "Folk Tales—(1) Legend and Traditions."
3.45-4.45.—Scala Picture Theatre Orchestra
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.35-6.55.—Mr. R. N. Dowling on "The History of Sugar Beet Production," with special references to Nottinghamshire.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.30-4.30.—Lyons' Café Orchestra.
4.20-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
7.0-7.30.—Programme S.B. from London.

Popular Concert.

NOTTINGHAM CITY POLICE BAND.
(By permission of the Watch Committee and Lt.-Col. F. Brooke, D.S.O., M.C.)

Conductor:

Inspector JOHN GEORGE HEWETT,
(Late Bandmaster, Duke of Cornwall's Light Infantry.)

HILDA WARREN (Soprano).

JOHN WHITEHORN (Baritone).

7.30. Band.

March, "Under the Allied Banner"

J. Ollerenshaw

"Overture di Bello" Sullivan (11)

(Continued in column 1, page 331.)



A.R. 110-111

Following the recognised "Dragon" principle of construction in every detail, the "New" Junior design provides the improved non-resonating Sound Conduit hinged to a weighted electro-plated base. The electro-magnetic unit embodies the most advanced features including the "floating" diaphragm and consequently affords "Better Radio Reproduction."

Test ANY Loud Speaker against this 50/- AMPLION

TEST any "Senior" Loud Speaker other than an AMPLION against this "New" Junior, and see how easily you may enjoy "Better Radio Reproduction," at lesser cost for this 50/- AMPLION is actually a "Senior" Loud Speaker in performance—both in volume and in tonal quality, which are delightfully natural and free from any evidence of "mechanical harshness."

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		£	s. d.	£	s. d.
BC. 3000	Single Valve Set (DER Valve)	6	18 0	6	15 0
BC. 3001	Ditto but with Headphones, LT and HT Batteries, &c. ...	10	0 0	9	17 0
BC. 3050	Single Valve Set (DE3 Valve)	7	12 0	7	8 0
BC. 3051	Ditto but with Headphones, LT and HT Batteries, &c. ...	10	5 0	10	0 0
BC. 3250	2-Valve Set (Flat model), Det and LF (DER Valves)	9	12 0	9	6 0
BC. 3251	Ditto with Headphones, LT and HT Batteries	13	0 0	12	14 0
BC. 3255	2-Valve Set (Flat Model), Det and LF (DE3 Valves)	11	1 0	10	13 0
BC. 3256	Ditto but with Headphones, LT and HT Batteries	13	10 0	13	2 0
BC. 3200	2-Valve Cabinet Set, Det and LF, DER Valves, complete with Headphones, LT and HT Batteries	18	10 0	18	4 0
BC. 3205	Ditto but with DE3 Valves	19	0 0	18	12 0
BC. 2001	2-Valve Cabinet Set, HF and Det (R5 Valves), complete with Headphones and LT and HT Batteries	20	0 0	19	17 0
BC. 2002	Ditto but with DER Valves	19	5 0	19	0 0
BC. 3350	3-Valve Set, Det and 2LF (R5 and DE5 Valves)	18	3 0	17	15 0
BC. 3351	Ditto but with Headphones, LT and HT Batteries	23	15 0	23	7 0
BC. 3355	3-Valve Set, Det and 2 LF (DER and DE6 Valves)	18	10 0	18	1 0
BC. 3356	Ditto but with Headphones, LT and HT Batteries	23	5 0	22	16 0
BC. 3300	3-Valve Cabinet Set, Det and 2LF (R5 and DE5 Valves), complete with Headphones, LT and HT Batteries	28	0 0	27	12 0
BC. 3305	Ditto but with DER and DE6 Valves	27	10 0	27	1 0
BC. 2010	4-Valve Cabinet Set de Luxe	120	0 0	119	0 0
BC. 3400	4-Valve Combination Set (BC. 2001 and BC. 2580)	33	12 0	33	2 0
BC. 2050	5-Valve Cabinet Set	37	10 0	36	12 0
BC. 2585	Single Stage Amplifier	5	7 6	5	6 0
BC. 2580	2-Stage Amplifier	11	10 0	11	4 0

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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. }
8.0-10.30. } Programmes S.B. from London.

MONDAY, February 9th, and WEDNESDAY, February 11th.

3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Vocalist, Dorothy Lincoln (Soprano).
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, February 10th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Eric J. Patterson, M.A. (Cantab), "The Problem of Adult Education in the South-West of England."
7.0-11.0.—Programme S.B. from London.

THURSDAY, February 12th.

4.0-5.0.—The Blue Lagoon Septet Dance Band.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Eric J. Patterson, M.A. (Cantab), "How the Problem of Adult Education in the South-West of England is Being Met."
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.30-4.0.—Talks to Schools: Miss M. Raymond, Principal of Devonport High School for Girls, "St. Valentine and St. Valentine's Day Customs." Musical Interlude. Mr. T. R. Whittley, "How to Prepare for the Future."
4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Dr. Samuel Weekes, "My Personal Recollections of Plymouth in the late Forties," Part 2.
7.0-7.30.—Programme S.B. from London.

Light Orchestral Programme.

7.30. THE STATION ORCHESTRA.
Overture, "The Arcadians"
Monckton and Talbot
Selection, "Sybil" *Jacobi*
7.45. IAN SHEPHERD (Recital).
"Penarby Mine" *Conan Doyle*
GLADYS STONE (Soprano).
"Sunshine and Laughter"
"When a Dream of Love
You Cherish" ("The
"The Old Fashioned
Cloak") Rebel
Maid") *Phillips*

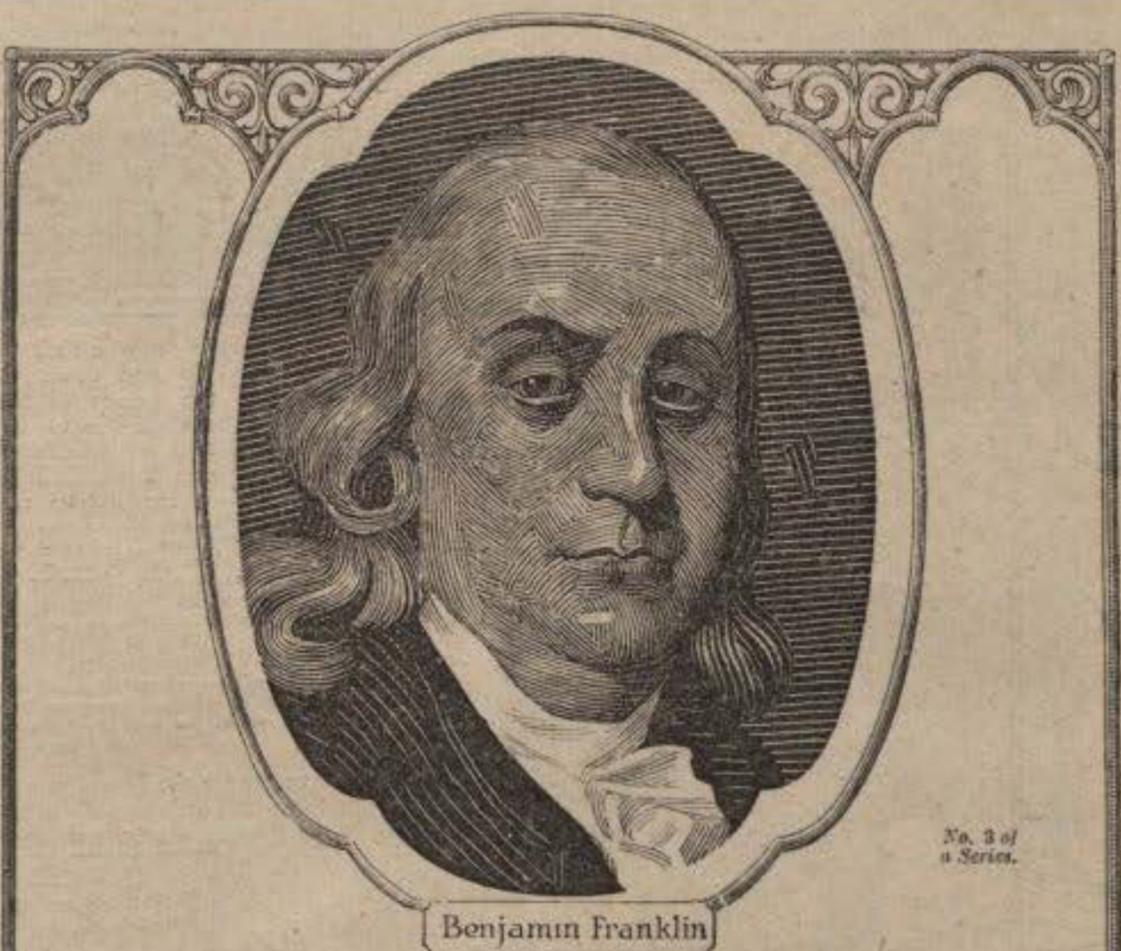
THE "5PY" STRING QUARTET.

Allegro Vivace Assai, Quartet No. 12 *Mozart*
8.15. Ian Shepherd.
"The Escape of De Groot."
Orchestra.
8.30. "Hungarian Rhapsody," No. 1 ... *Liszt*
Interlude.
8.50. Talk, "Silent Friends," by "Cassius."
Quartet.
9.0. "Canzonetta" *Blanc*
Gladys Stone (with Orchestra).
"Are My Lanterns
Shining?" ("The
"Sail My Ships") Rebel
Maid") *Phillips*
Orchestra.
Selection, "The Tales of Hoffmann"
Offenbach

9.30-10.0.—Programme S.B. from London.
10.0. Quartet.
"Nell Gwyn Dances" *German*
Ian Shephord.
"The Toast to the Ladies."
Orchestra.
"Lucy Long" *Godfrey*
Selection, "The Rebel Maid"
Montague Phillips

SATURDAY, February 14th.

4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.



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TO all wireless enthusiasts, Benjamin Franklin should be remembered as the first man ever to attempt the extraction of electricity from the atmosphere. His early kite flying experiments effectively demonstrated that in very damp weather when the atmosphere was heavily charged with electricity a strong electrical current ran down the wet string.

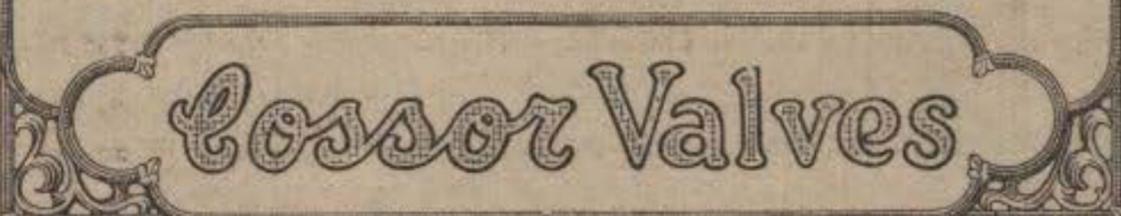
To-day, in this country there are more than a million Benjamin Franklins busily engaged night after night in extracting electrical energy from the ether and converting it into enjoyment. Some do it by means of simple Crystal Sets and others by means of more efficient Valve Sets. Of all the Valve enthusiasts, by far the greater proportion are Cossor users—for there is no Valve more popular in Great Britain.

sight in every Wireless Shop. And now comes the Cossor Wuncell—an entirely new type of Dull Emitter—which bids fair to attain an even greater measure of popularity. In this short space we cannot tell you its many advantages—how its filament, when glowing, is all but invisible—how volume for volume it is fully the equal of our own Bright Emitters—how in current consumption and long life it is unexcelled—all these points are fully covered in a large interesting Folder, which your own dealer can give you free, or which we will send you on receipt of a postcard.

With their arched filaments and their electron-retaining hood-shaped Anodes, the P.1 and the red-topped P.2 are a familiar

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P1 11/- Wuncell Dull / W1 18/- WR1 20/-
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Gilberts Ad. 2349.



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6-volt 40-amp. Kingsway Accumulator	1 10 9
90-volt PYRAMID H.T. Battery	16 9
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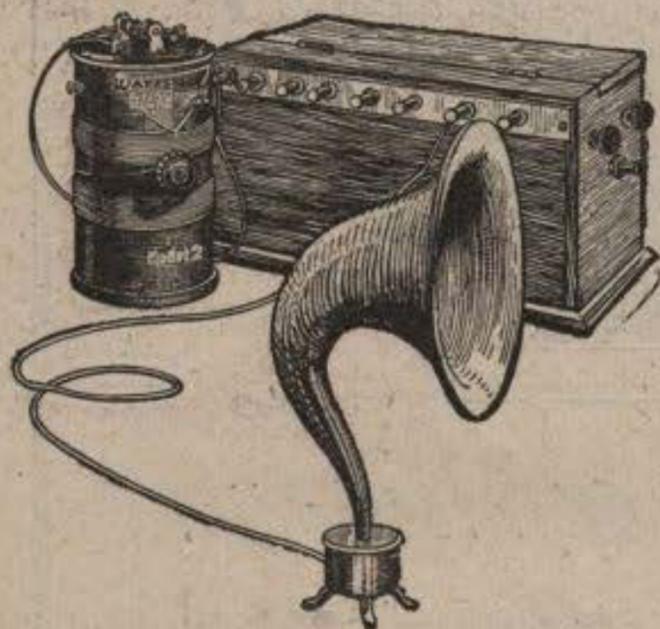
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26

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LOWKE & SONS, LTD., Exide Agents, NORTHAMPTON

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. }
8.0-10.30. } Programmes S.B. from London.

MONDAY, February 9th, to THURSDAY, February 12th, and SATURDAY, February 14th.

11.30-12.0.—Gramophone Records.
12.0.—Time Signal, relayed from the Cathedral, Sheffield.
12.5-12.30.—Gramophone Records.
3.30-4.30.—Concert.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. C. K. Wright. "What We Owe to Greece" (4). (Thursday.)
7.0 onwards.—Programme S.B. from London. Station Director's Talk. (Saturday.)

FRIDAY, February 13th.

11.30.—Gramophone Records.
12.0.—Time Signal, relayed from the Cathedral.
12.5-12.30.—Gramophone Records.
3.30-4.30.—Local Concert.
5.30-7.0. CHAMBER MUSIC BY THE YORKSHIRE STRING QUARTET, relayed from the Mappin Hall.
7.0-7.30.—Programme S.B. from London.
7.30. **Opera Night.**

ETHEL PRESCOTT (Contralto).
JOSEPH GREEN (Tenor).
MABEL NORTON (Soprano).
FREDERICK BRINDLEY (Baritone).
ALICE COUCHMAN (Solo Pianoforte).
"MARITANA" (*Wallace*).
Duet, "I Am the King of Spain."
"Alas, Those Chimes So Sweetly Stealing."
"There is a Flower that Bloometh."
"AIDA" (*Verdi*).
Duet in Act II. (Aida and Amneris).
Duet in Act III. (Aida and Amonasro).
Duet in Act IV. (Amneris and Radames).
Trio, Finale of Act IV. (Aida, Radames, and Amneris).
"FAUST" (*Gounod*).
Duet in Act I. (Faust and Mephistopheles).
Flower Song (Siebel).
"Even Bravest Hearts" (Valentine).
"The Jewel Song" (Margarita).
"When All Was Young" (Siebel).
Duet, "The Hour is Late" (Margarita and Faust).
Alice Couchman.
Scherzo in B Flat Minor *Chopin*
Rhapsodie-Hongroise, No. 12 *Liszt*
"PHILEMON AND BAUCIS" (*Gounod*).
Frederick Brindley.
"Vulcan's Song."
"IL TROVATORE" (*Verdi*).
"Fierce Flames are Soaring."
"In Chains to Her Doom."
"I Assaulted, He Feebly Defended."
"Home to Our Mountains."
"PAGLIACCI" (*Leoncavallo*).
Ballatella Nedda—
Duet in Act I, Scene 3.
"LA BOHÈME" (*Puccini*).
"Your Tiny Hand is Frozen."
"NADESCHDA" (*Goring Thomas*) (1)
Duet, Mabel Norton and Joseph Green.
Ethel Prescott.
"My Heart is Weary."
9.30-10.0.—Programme S.B. from London.
10.0. Alice Couchman.
Study in the Form of a Waltz
Saint-Saens (32)
Nocturne *Debussy*
Elfin Dance *MacDowell*
"THE BOHEMIAN GIRL" (*Balfe*).
"The Heart Bowed Down."
"I Dreamt That I Dwelt in Marble Halls."
"Love Smiles But to Deceive."
"When Other Lips."
"LOHENGRIN" (*Wagner*).
Duet in Act II. (Ortrud and Frederick).
"STAINLESS STEPHEN" will speak during the evening.
10.45.—Close down.

Reduction in Valve Prices

OWING to an increased demand and greatly extended manufacturing facilities, we have decided to reduce the price of the

"COSMOS" D.E.11
DULL EMITTER VALVE
FROM 25/- TO

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WILL BE SOLD AT

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Exceptionally good rectification,
Greater output without distortion.
EXCELLENT FOR "LAST STAGE" AMPLIFICATION.

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Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, FEBRUARY 9th, to WEDNESDAY, February 11th, and SATURDAY, February 14th.

3.30-4.30.—The Majestic Cinema Orchestra.
Musical Director: Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

THURSDAY, February 12th.

3.30-4.30.—This Week's Gramophone Records
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.0-3.30.—Talk to Schools: Mr. F. J. Stone:
A Talk on Music to the Young Folk.
3.30-4.30.—The Majestic Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
HILDA COOKE (Soprano).
JOHN BOURNE (Tenor).
HAROLD WILKINSON (Solo Violin).
C. L. FORRESTER (Baritone).
LEON FORRESTER (Solo Pianoforte).
J. W. GIBSON (Entertainer at the Piano).
7.30. Leon Forrester.
Prelude and Fugue in E Minor Mendelssohn
7.40. John Bourne.
"Rose of My Heart" Herman Lehr
"Rosemary" Kennedy Russell (1)
7.50. Harold Wilkinson.
Romance and Bolero Charles Dancla
8.0. Hilda Cooke.
"Break o' Day" Sanderson (1)
"One Morning Very Early" Sanderson (1)
8.10. C. L. Forrester.
"A Song of Thanksgiving" ... Allitsen (1)
"Friend o' Mine" Sanderson (1)
"To Anthea" Hatton (1)
8.20. J. W. Gibson.
Selections from his Repertoire.
8.30. Leon Forrester.
Prelude, "The Sea" Palmgren
"La Cathédrale Engloutie" Debussy
Etude in D Flat Liszt
8.40. John Bourne.
"A Dream" J. C. Bartlett
"I Heard a Mavis Calling" Cecil Baumer (1)
8.50. Harold Wilkinson.
Variations on a Theme by Corelli
Tartini-Kreisler
"Liebesfroud" Kreisler
9.0. Hilda Cooke.
"The Little Damsel" ... Ivor Novello (1)
"Sing, Joyous Bird" M. Phillips
9.10. C. L. Forrester.
Cavatina ("Faust") Gounod
"Onaway, Awake, Beloved" Cowen
"The Sailor's Dance" Molloy (1)
9.20. J. W. Gibson.
Selected.
9.30-10.0.—Programme S.B. from London.
10.0. John Bourne and C. L. Forrester.
Duet, "Tenor and Baritone"
H. Lane Wilson
10.5. Leon Forrester.
"Invitation to the Dance" Weber-Tausig
10.10. Hilda Cooke.
"The Winds are Calling"
Landon Ronald (5)
10.15. J. W. Gibson.
Selected.
10.20. C. L. Forrester.
"King Charles" M. Valerie White (1)
"Theology" Hardcastle (1)
10.25. John Bourne and C. L. Forrester.
"The Moon Hath Raised Her Lamp"
("The Lily of Killarney") Benedict
10.30.—Close down.

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Filament Volts 4·8-5
Filament Amps. 0·4
Anode Volts 40-80



"Like the sweet sound that breathes upon a bank of violets."—TWELFTH NIGHT.

BY many the 'cello is regarded as possessing the most beautiful tones of all instruments. From the sonorous bass notes of the C string to the soaring melodies of the D and A we cover a range of notes which, both in compass and in quality, resemble most closely those of the human voice.

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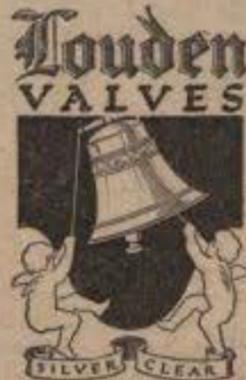
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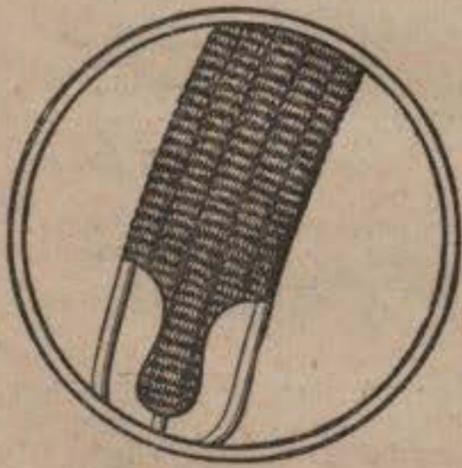


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Brandes

The Name to know in Radio

25/-

Superior "Matched Tone" Headphones

TRADE MARK

Swansea Programme.

5SX 485 M.

Week Beginning Sunday, February 8th.

SUNDAY, February 8th.

3.0-5.30. } Programmes S.B. from Cardiff.
8.30-10.45. }

MONDAY, February 9th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.

5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, February 10th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 11th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Cardiff.

THURSDAY, February 12th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 13th.

3.0-4.0.—W. H. Hoare's Trio.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON. S.B. from London.
Local News.

MAY BURLEIGH (Soprano).

ARCHIE SIMPSON (Entertainer).

T. D. JONES (Solo Pianoforte).

THE NATIONAL OIL REFINERIES ORCHESTRA.

- 7.30. Orchestra.
March, "Triumph of Right" Lovell (1)
Overture, "Light Cavalry" Suppé
7.45. May Burleigh.
"Our Little Home" Coates
"The Dreary Steppe" Grechaninov
"Big Lady Moon" ... Coleridge-Taylor (1)
Orchestra.
Suite, "Monsieur Beaucaire" Rosse
8.10. Archie Simpson.
"Macushla" Macmurrough (1)
"I Don't Want You When You're With Me" Rubens
"Leave a Lot of Time for Love" Gideon (7)
Orchestra.
Piccolo Solo, "The Wren" Damare
(With Orchestral Accompaniment.)
May Burleigh.
"Down in the Forest" Landon Ronald (5)
"A Farewell" Liddle (1)
"The Glory of the Sea" ... Sanderson (1)
8.30. Orchestra.
Overture, "Raymond" Thomas
8.45. T. D. Jones.
"Sonata Pathétique," Op. 13, 1st Movement Beethoven
"Hornpipe" Rowley
Archie Simpson.
"I Pitch My Lonely Caravan at Night"
Coates
"I Want Somebody" Gideon (7)
Orchestra.
Patrol, "The Wee Macgregor" ... Amers
May Burleigh.
9.5. "Still As the Night" Bohm
"The Green Hills of Somerset" Coates
"Land of Long Ago" Ray
Orchestra.
Selection, "Merrie England" German
9.30-10.0.—Programme S.B. from London.
10.0. Orchestra.
Suite, "A Kiss for Cinderella" ... Bucalossi
Archie Simpson.
"Crinoline Gown" Gideon (7)
"And Her Mother Came Too" Novello
Orchestra.
March, "Tannhauser" Wagner
10.30.—Close down.

SATURDAY, February 14th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.3.—Programme S.B. from Cardiff.



Uncle Fellows calling!

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One is continually being warned against buying a pig in a poke; a maxim with which I agree so heartily myself, that at 20, Store Street, W.C., I am exposing the animal for all to see. With the kind assistance of Messrs. Yeates Ltd., of that address, I am exhibiting at their Showrooms a full range of Fellows Wireless Apparatus, including Crystal and Valve Sets, Loud Speakers and Headphones.

You can pay us a visit there and find everything that could possibly interest the wireless enthusiast. You can also examine the apparatus as carefully and closely as you like; you can, moreover, hear it actually working. There is no pig in a poke here.

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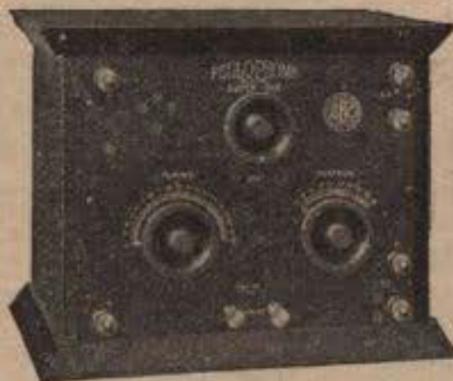
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the Man—who
foots-the-Bill*

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Friday's Programme.

(Continued from page 307.)

- 8.15. Pipe Band.
Selection, "Memories of Kintail."
- 8.30. Kenneth MacRae.
"The Scattered Children of Kintail"
"Cabar Feidh" ("Stag Horns")
"Highlanders" Traditional
- 8.40. Phemie Marquis.
"Mo Dahachaidh" ("My Home")
MarFarlane
"The Island Herd Maiden"
"The Road to the Isles" Kennedy-Fraser (1)
- 8.50. Orchestra.
Overture, "Fingal's Cave" Mendelssohn
- 9.0. Sybil Maden.
"If there were Dreams to Sell" John
"Sea Fever" Ireland
"The Happy Journey" Ernest Austin (8)
- 9.10. Orchestra.
Selection, "The Cinema Star" Gilbert
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mrs. NESTA WEBSTER. S.B. from London. Local News.
- 10.0. Sybil Maden.
"Sea Wrack" Hamilton Harty (1)
"Do Not Go, My Love" Hugeman
"The Two Roses" Granville Bantock (4)
- 10.10. Orchestra.
"Merry Andrew" John Ireland
"Rosemary" Elgar
March, "Florentiner" Fucik
- 10.30.—Close down.

Nottingham Programme.

(Continued from page 321.)

- 7.45. John Whitehorn.
Hungarian Folk Songs.....Korboy
- 7.55. Band.
Excerpts, "Madame Butterfly" Puccini
- 8.0. Hilda Warren.
"Break o' Day" W. Sanderson (1)
"Ma Curly-Headed Babby" G. H. Clutsam
"Good Day! Said the Black Bird" Geel
- 8.19. Band.
Flute and Clarinet Duet, "Morceau Elegant" J. S. Howgill
(P.C.'s BARNES and MORRIS.)
Characteristic Intermezzo, "In a Monastery Garden" Ketelbey (8)
- 8.29. John Whitehorn.
"Sombre Woods" A. L. (1)
"To Anthea" Hatton (15)
- 8.36. Band.
Burmese Suite, "The Pagoda of Flowers" Amy Woodforde-Finden (1)
- 8.48. Hilda Warren.
"One Fine Day" Puccini
"The Lass with the Delicate Air" Arne
- 8.55. Band.
Glockenspiel and Tubular Bell Solo, "Le Carillon de St. Martin"
Louis La Rondelle (1)
Humorous Variations, "Three Blind Mice" Adolf Lotter
- 9.8. John Whitehorn.
"My Little Woman" Osgood
"A Dinder Courtship" Coates (1)
"The Little Irish Girl" Lohr
- 9.18. Band.
Third Act and Bridal Chorus ("Lohengrin") Wagner
- 9.30-10.0.—Programme S.B. from London.
- 10.0. Band.
"A Lightning Switch" Alford
- 10.9. Hilda Warren.
"Down in the Forest" Landon Ronald (5)
"Shepherd's Song" Elgar
"Shepherd's Cradle Song" Somervell
- 10.19. Band.
"Grand Military Tattoo" Rogan
- 10.30.—Close down.
- SATURDAY, February 14th.
3.15-4.15.—The Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.35-8.45.—Mr. Frank Heald ("John o' Trent")
on "Outdoor Topics."
7.0-12.0.—Programme S.B. from London.



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The whole basis of music is one of vibrations and harmonics but the feature that makes or mars perfect music is the way in which the harmonics are produced from the vibrations. Given a **solid magnet structure** and a **correctly proportioned diaphragm** you can take it that your vibrations will be really good, but the resulting harmonics depend entirely upon the way you use those vibrations.

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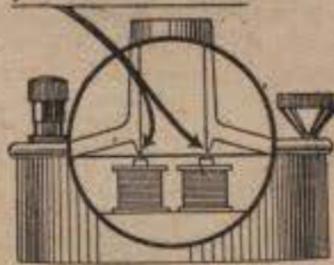
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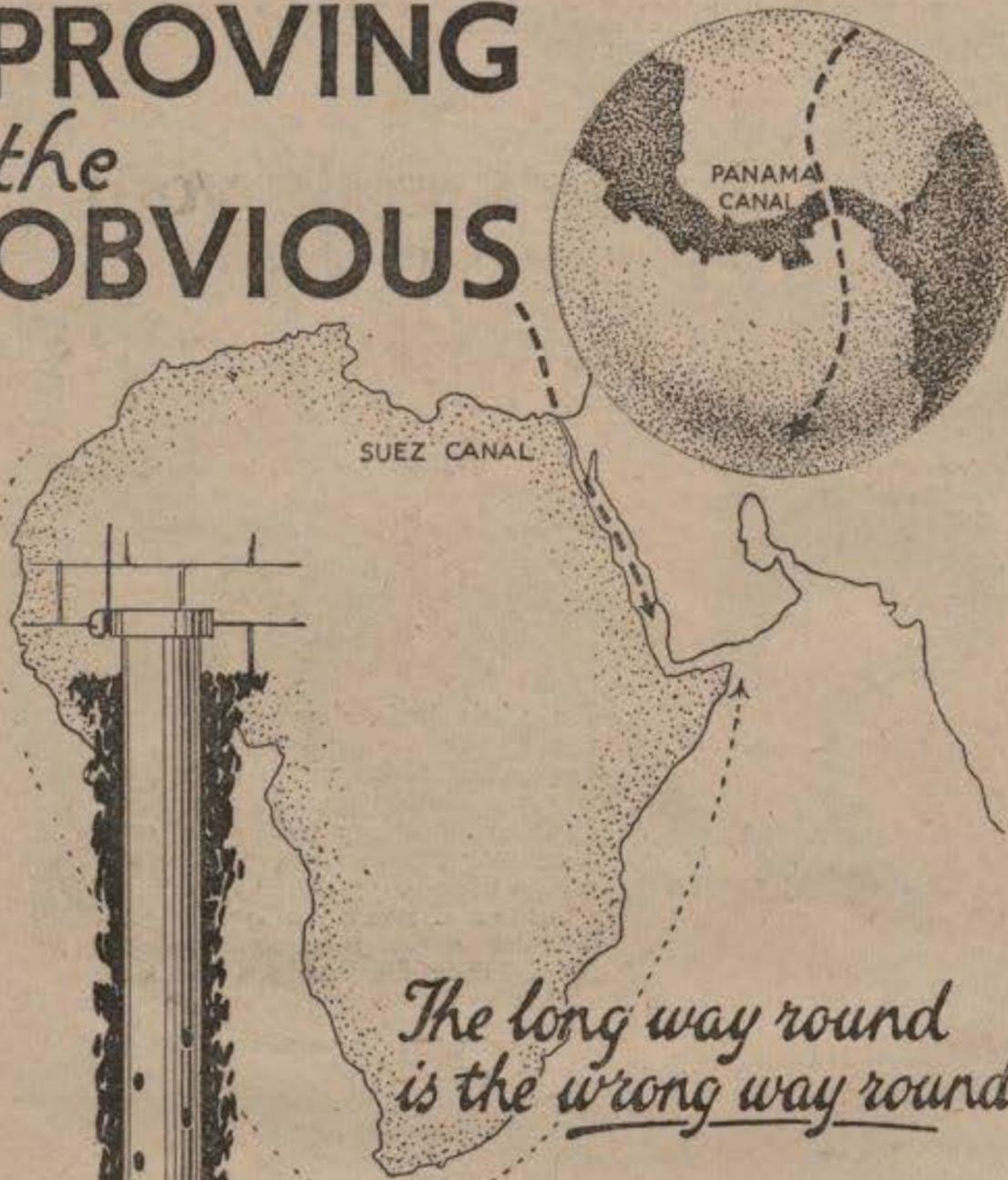
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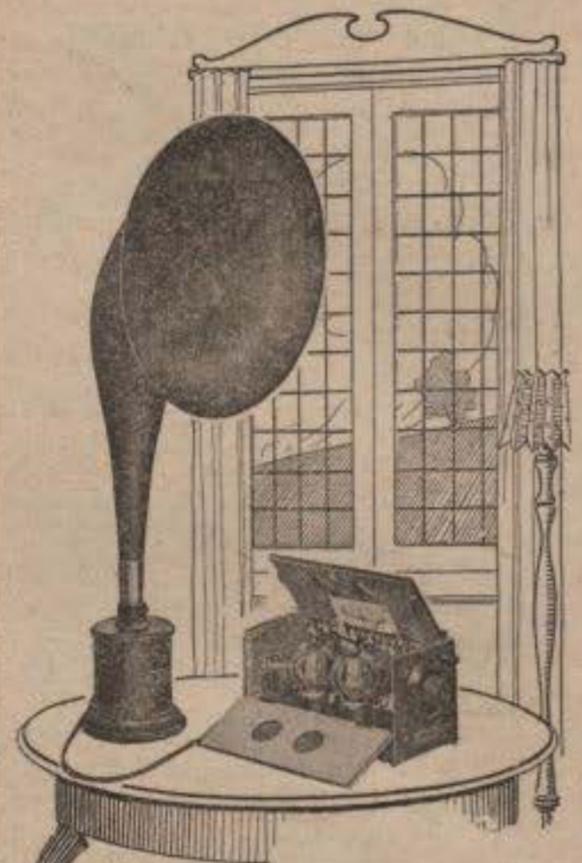
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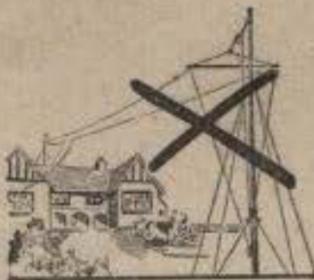
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