

THE NERVE-CENTRE OF BROADCASTING. By P. P. ECKERSLEY.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, February 22nd.

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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Making Listeners Jump!

By G. K. CHESTERTON.

I HAVE been asked to give my own views about broadcasting, in this organ which is devoted to that science; and the gentleman who asked me made the exceedingly sensible remark that he did not want me to say that wireless telegraphy is a wonderful thing. In that sense he need have no fear.

In one sense, of course, wireless telegraphy is wonderful, and ordinary telegraphy is wonderful, and ordinary talking is wonderful, and being able to walk about on the solid world under the staring sun is so overwhelmingly wonderful that no words have ever expressed the wonder. But the danger in these cases is that we shall grow as used to the last marvel as to the first, and yet preserve a mere conversational convention that survives its mood.

One man will say to another in a weary voice: "Wonderful invention!" and the other will reply, gloomily: "Oh wonderful!"; when neither are wondering at anything, or admiring anything, except, perhaps, the one man down the street who still has the moral courage not to talk about wireless.

But there is a much more practical sense in which the great discovery is also a great opportunity. And there is an equally practical sense in which that opportunity may only too easily be lost. It is this: that the older modes of communication, which are in their nature roads, have become also ruts. The conventional press, the conventional theatre, the conventional political platform, have become very conventional indeed. They have got into grooves, and the grooves are narrow. There is still a chance that broadcasting may really be broad.

I was once asked by a wireless enthusiast to consider what a wonderful and beautiful thing it was that thousands of ordinary people could hear what Lord Curzon was saying.

I replied that it would be much more beautiful if there were an instrument by which Lord Curzon could hear what thousands of ordinary people were saying. But that machine has not yet been invented; and until it is, there will be no true machinery of democratic government. It may be said that some moral qualities are (thank God) beyond the control of any machinery; and that the scientific mechanism that would make Lord Curzon listen to anything which he did not want to hear is beyond the visions of science. But without entering into this question, it may be said that that simple antithesis or reversal, implied in such an anecdote, is the real crux of the question.

We talk rightly enough of wireless telegraphy as a revolution; but in one sense it is only too much of a continuity and even a monotony. However wide may be its appeal, it is generally only the old and familiar voices that are appealing. It can only be the publication of public things. It can only concern itself with what is called the public life of those who are called public men. I am stating this fact primarily as a fact, and not as a complaint. I am certainly not implying in the complaint a proposal for the disregard of privacy.

I do not mean that I am thirsting to overhear Lord Curzon's playful conversation with the cat; or to listen to a Prime Minister's secret conferences with his maiden aunt. As a matter of fact, we have rather too much of that kind of thing already in the newspapers; and as I shall suggest in a moment, it is the whole danger of the broadcasting innovation that it may merely be an imitation of the newspapers. For we live in an age in which things of purely private interest are made public; as a sort of compensation for things of purely public interest being kept private.

We have a photograph of the politician (Continued overleaf.)

Making Listeners Jump!

(Continued from the previous page.)

Playing with his puppy dog; but no photograph of the politician playing with the party funds, though the same is far more gay and fantastic and happens also to be of serious importance to the nation.

But my complaint, in so far as it is a complaint, is not concerned with any desire to hear the domestic asides as well as the public speech of a great statesman. It is rather a desire, a deep and earnest and sincere desire, not to hear the great statesman at all. I do not want to hear more of him, but less of him. I do not want to know more about his private life, but if possible less than I know already. In other words, the practical peril of the whole business of broadcasting is that it should bore people with the very things with which they are already infinitely bored.

Where Revolutions Happen.

The trouble with wireless telegraphy is that it is not a revolution. No mechanical appliance can be a revolution; any more than the guillotine by itself could have made the French Revolution. For revolutions happen in the soul.

One thing I should very frequently do if I were asked to arrange the programmes of the broadcasting business; and that is not to arrange them at all. Sometimes, I fancy, the one genuinely exciting programme would be no programme. I should let it be generally understood that during a certain considerable period of the audition, the auditors would have no notion whatever of what they were going to hear; and then I should let them hear things that would make them jump.

Yells, Screams and Explosions.

I should be very careful to put into this section all the things that could never by any possibility be said in newspapers or in political speeches. Rather than have the repetitions of the official or plutocratic point of view, I would cause to be heard loud voices in violent but obscure quarrels, yells, screams, explosions, loud and distinct though only partly intelligible threats of doom, pointed but wholly disjointed remarks preceded and followed by absolute silence, and so on.

I would have an organization of benevolent spies all over the country discovering the things and the people that really need to be discovered. Some of the most amusing ideas in the world occur to people while they are still undergraduates or errand-boys. Some of the best jokes in the world are invented in the course of a secret language for children or a secret society for schoolboys.

A New Art of Nonsense Words.

I do not insist that the waves of wireless should carry over the whole world words like "wakitaboobah" or "kettleburyrundell"; merely because they are lovely and melodious words that I know to have existed in the nonsense language of the nursery. I am not at all sure that we might not make what is called a New Art out of nonsense words for their merely onomatopoeic values; so that aesthetes should feel just that fine shade of emotional difference which escapes logical language in saying "golomping" instead of "golumping"; and so prove that in the world of wonderland there is a very decided difference between Tweedledum and Tweedledee.

I am sure the meaningless words of Lear and Lewis Carroll are much more like literature than many of the new pictures are like painting; and that there is a great deal more sense to be got out of Jabberwocky than out of Jazz.

But though I would not discourage this infant art of mere nameless noises in literature (especially if I have the honour to be the first to



Mr. G. K. CHESTERTON.

propose it) I doubt if it is not an art too delicate and individual for the world-wide appeal of wireless; and suited rather to the silvery touch of lute and zither (whatever that is) than to the demagogy of the loud speaker. I would not exclude this nonsense language altogether from the new experiments. Now and again, in the primordial silence of the universe, a hollow voice saying "Grunk" might have beneficial effects. The voice of nobody in particular born on the breeze and murmuring "Uglugluglug" might find its wandering way to many hearts that sermons cannot reach.

But it is not this extreme sort of novelty that I am seriously propounding for the consideration of the broadcasting business. That must be left to a small band of earnest prophets and pioneers. In this connection it is something of a digression. But what I do mean is that the organizers of the new mode of communication should try to communicate things that are almost as new and may seem to some at first sight almost as fantastic.

I do not propose at present that we should startle the world with nonsense words or nonsense rhymes. The thing that will startle the modern political and scientific world is not nonsense, but sense.

(The continuation of Mr. Chesterton's article will be published next week.)

Nigger Minstrels.

AS an old nigger minstrel, I was pleased to read the interesting article by Mr. Francis Gribble, but he is in error when he states that Mr. T. D. Rice first presented Negro minstrels in, or about, the year 1835. The first Nigger Minstrel troupe was not formed till about seven years after that date.

Mr. Rice, who was a talented actor, singer, and dancer, especially in Negro characters, first appeared at the Walnut Street Theatre, Philadelphia, and soon became very popular.

He came to England in 1836, and first appeared at the Surrey Theatre and later at the Adelphi, in a "black opera," written by himself, entitled "Bone Squash Diabolo," introducing "Jump, Jim Crow," which created a furore.

The first Nigger Minstrel troupe was formed by E. P. Christy and three other performers in Virginia in 1842, and toured the Southern States. By 1844, when several other troupes had sprung up, they were playing in the principal theatres of New York. On the death of E. P. Christy and George Christy, Pierce and Raynor brought the company to England in 1857.

Two years later, Mr. Pierce (the original singer of "Hoop De Dooden Doo") died, and Mr. G. W. Moore came from America to fill the vacancy. He at once made a great hit with English audiences, and became proprietor of the company in 1865 in partnership with Messrs. Crocker, Ritter, and Hamilton, and opened at St. James's Hall, Piccadilly.

They had many imitators, and made a record in the annals of public amusements by performing at St. James's Hall in an unbroken season of forty years' duration.

CHARLES HUGHES.

A Favourite Opera.

Broadcasting "Samson and Delilah."

ONE of the most tuneful of all the operas will be broadcast from Manchester and Chelmsford on Saturday, February 28th, namely, *Samson and Delilah*, by Saint-Saëns. It was first produced by Liszt at Weimar in 1877, and was at once acclaimed as an opera of real beauty.

The story is a simple one and follows the Bible narrative closely. Samson is captivated by Delilah, and she is urged by the high priest to betray him. This she does, and Samson is shown blind and in chains, and he finally overthrows the temple.

The charming and world-famous song "Softly Awakes My Heart," occurs in the second act; but although this is the most popular tune in the opera, nearly all the music is rich in melody.

Saint-Saëns was always rather "touchy," and there is a good story told of a practical joke played upon him by his brother-composer, Jules Massenet. One day a *nouveau riche* called on Massenet, saying that he had heard that he was a clever pianist. Would he play a few pieces at a little party? He would be well remunerated.

Massenet was much amused. "I suppose there'll be some dancing?" he enquired.

"Well, yes. Perhaps M. Massenet would not mind playing for the young people to skip about a bit as well?"

"Not at all," said Massenet. "What night?"

"Thursday."

"Thursday? What a pity. I am engaged then. But I can give you the address of a friend who can play all the modern dances beautifully."

So saying, Massenet gave his unwelcome visitor Saint-Saëns' address, and he called on Saint-Saëns, and was promptly kicked out. Saint-Saëns brooded over the incident a long time before he saw the joke.

Mr. Gay.

Writer of "The Beggar's Opera."

THE production, in January, 1728, of Gay's *Beggar's Opera* was so successful that for the time it drove Italian opera off the English stage.

The author was then in his forty-third year, and had experienced a life of varying misfortune and success. This lyrical drama excited great interest at the time.

Gay was born in Barnstaple in 1685. He was apprenticed, on leaving school, to a silk mercer in London. He soon abandoned this occupation, and after spending some time in the household of his uncle, a Nonconformist Minister, in Barnstaple, he again returned to London.

Little is known of his life until the publication in 1708 of "Wine," and it was not until "Rural Sports" was published, in 1713, that he hinted at the wasted years he had spent attending on courtiers, who were lavish with unfulfilled promises. Between that year and 1720 he published a number of works, which met with comparatively little success. It was not until he published in the latter year his "Poems on Several Occasions," that any of his efforts produced satisfactory financial results. In that year he invested all his money in South Sea Stock, and when the South Sea bubble burst, he found he had lost his all, and became dangerously ill. Influential friends, however, rallied to his aid, and after producing a tragedy, *The Captives*, four years later, he wrote another famous work in 1727. This was his "Fifty-one Fables in Verse," for the child of Prince William, afterwards Duke of Cumberland.

It was in the subsequent year that *The Beggar's Opera* brought him widespread fame.

This celebrated play will be S.B. from London to all stations except Chelmsford on Tuesday, February 24th.

In Defence of Jazz.

Interpreting the Spirit of the Age.

IS modern dance music worth while? Should it be broadcast on three nights in each week? I am *not* a dancer. I am *not* a musician. Like thousands of other long-suffering children, I was taught the piano when a small boy. My disciplinary training even extended to attendance at concerts of the classical order. Some of these raised me above my everyday self, others, frankly, bored me stiff.

Shortly before Christmas, rumour had it that the B.B.C. was going to curtail the broadcasting of dance music from London. This rumour, like the "Russians" myth of war-time, was carried, in the twinkling of an eye, to all corners of these islands, and believed.

The Soothing Waltz.

The story, for such it was in more senses than one, served a good purpose. It led to a plebiscite which, I am told by the Director of Programmes, went overwhelmingly in favour of a continuance of the 1924 dance schedule.

I repeat that I am *not* a modern dancer, and, having most of the prejudices of one on the far side of forty, I prefer the soothing effects of an old-time waltz. Still, I am pleased with the voting.

I am glad, because this syncopated form of musical expression has gripped young and old people in all classes of society.

There are many, of course, who will not accept the B.B.C. plebiscite. They will begin by arguing that the musical world would not trouble to take part in a plebiscite on such a subject and that, therefore, the returns are one-sided. My impression is, that those who believe themselves to be musical are not generally backward in airing their views. If they did not take part in the B.B.C. plebiscite, then, surely, one must question their fitness to champion the great musical cause.

Professors on "Ragtime."

We shall also be told that the present dance music is "foreign" to our natures. Is not the bulk of the music that really counts foreign to the Anglo-Saxon? May we not even trace some of our most treasured folk songs to Scandinavian and other "foreign" origins?

Syncopated music has my support because I feel that, whatever the origin, it as truly represented the spirit of the age as do folk songs represent the simplicity of the days when they first took shape. In two centuries learned professors of music will be quoting "Alexander's Ragtime Band" and the more recent "Last Night on the Back Porch" alongside the folk tunes of the Middle Ages as examples of important contributions towards musical development.

A Lasting Craze.

Another reason which leads this heretic to pin his faith to modern dance music is the fact that it has not yet proved a mere "flash in the pan"—the craze of only one or two seasons. If Ragtime had died out as suddenly as it appeared, then we might have written it off the musical balance-sheet as a form of musical madness, allied, perhaps, to cubism; but Ragtime and its subsequent modifications have been with us at least twelve years, and each year this new, brisk, rhythmic form of musical expression grows richer in tone. Syncopated dance music reflects the spirit of to-day much as the waltz reflected the sentimentality of the nineteenth century.

Modern dance music is refreshing when taken in reasonable doses. The B.B.C. have so placed it in their programmes that it does not become obtrusive. It is radiated only at hours outside those usually observed in the concert world. May it long continue! D. W.

The Indivisible is Divided.

A Famous Scientist Discusses the Atom.

"WHEN Bishop Berkeley said: 'There was no matter,' and proved it, 'twas no matter what he said.' Or again: 'What is mind? No matter. What is matter? Never mind.'"

This, however, is not Sir William Bragg's attitude, and because he believes that we not only can, but should, take an interest in such a fundamental as the composition of matter, and, further, that we really are quite ready to do so, he delivered six lectures to children at the Royal Institution a year ago. Later, he gave them to a much greater audience, altered in style, but similar in substance, in a series of broadcast talks from London and all other centres. Now his lectures in amplified form are published so that we may read for ourselves.*

A Fascinating Topic.

It was significant that so eminent a scientist should choose to lecture to children on so abstruse a subject. Among other things, it indicated a belief in his own ability to make the subject intelligible and interesting. We know that he held his young audience spellbound, and we know that his wireless talks were greatly appreciated, too.

Hard and persistent effort is required in the sphere of physical discovery. To this there must usually be superadded the outgoings of a vivid imagination before the hidden things are brought to light. But to communicate the import and the terms of discovery so that he who runs may read, must read, in fact, and reading comprehend, requires high qualities of an order too rarely found in association with those others which have achieved the result. Possession in marked degree of these qualities is what makes Sir William Bragg's treatment of this subject both arresting and fascinating. The subject itself is one of such common application that we do well to follow him.

An Intriguing Mystery.

He deals with what was, till late, one of the deepest and most intriguing mysteries of the physical universe—atomic structure, the system by which we find that every sort of known substance is built from about ninety different kinds of atom, themselves but variations of one elemental form.

From the "De Rerum Natura" of Lucretius to the "Concerning the Nature of Things" of Bragg there is a gap of nearly two thousand years, and in the meantime, though but lately, the idea of the entity of the atom has been dispelled: the indivisible is known to be divisible. In other words, the final division of a substance would not be an infinitely small particle or atom of that substance at all, but something different and elemental.

Upsetting our Notions.

The most momentous of recent penetrations he attributes naturally to the discovery of X-rays which increase our keenness of vision ten thousand times, and to radio activity, both of which are lucidly explained. He tells us that he was subject to two particular embarrassments: the first the amazing minuteness of the orders he was to describe; the second, the difficulty of grasping arrangements in space.

It is good that we be troubled, if not awed, by the contemplation, on the one hand, of the atom as a solar system in miniature, and on the other, *vice-versa*, by the idea of vast empty spaces inside the structure of an atom, the average size of which is a hundred-millionth of an inch. We begin to realize how relative are all our fixed notions.

*—"Concerning the Nature of Things," by Sir William Bragg, K.C.B., D.Sc., F.R.S. (G. Bell and Sons, Ltd. 7s. 6d. net.)

The various conclusions seem to evolve themselves spontaneously as we read; the style is engaging and delightful, and it appears as if the distinguished author were himself participating in the wonder of the final consummation. Analogies in homely terms abound. Atoms, which may be combined in innumerable ways to form the molecules of every known substance, he compares to the letters of the alphabet which may be put together in equal variety to form words.

Perpetual Motion.

Perhaps he might have carried the simile a step further, and said that as the letters themselves are but variations of a pencil line upon paper, so we find the ninety odd atoms to be essentially similar in their positive electron, and differing only in the number of negative electrons which compose the system and gives an atom of carbon or nitrogen or oxygen.

From this he develops the ideas and facts of perpetual motion within the substance, the molecule and the atom, connects it up with temperature, and explains the difference between solids, liquids, and gases.

The book is for the man in the street who is moved to inquire into some of the great fundamentals of existence, and I should say that an intelligent boy or girl of fifteen could read it with ease. But it can also be read without irritation or boredom by the intelligent of any age. Naturally, the writer, with an easy grace, asks us to take a good deal on trust, and provides many a convenient short cut to conclusion. How else could he be intelligible?

Where Science Ends.

Some day perhaps he will tell us something about the primary electrons themselves; though I expect we are more likely to hear about that when we discuss the problems of the ether. If I have a fault to find with the book, it is one which will, no doubt, elsewhere be regarded as one of its peculiar assets. I should like to have seen his imagination given rein in speculation about the electron, the attainment of the absolute zero of temperature, a little philosophic musing on this overwhelming conception of a world in every atom. Where science ends, or, rather, is temporarily suspended, philosophy may well take up the burden.

Just take a trifling handful, O philosopher,
Of magic matter; give it a slight toss
over

The ambient ether—and I don't see why
You shouldn't make a sky.

So said a poet. A great scientist said: "A sky as vast as ours and as good in appearance could be formed from a quantity of matter which might be held in the hollow of the hand." I hope the poet said it first.

J. C. W. R.

BOOKS FOR LISTENERS.

ONE of the most readable books on broadcasting that has been produced so far is "Broadcasting for Everyone," by Norman Edwards (Herbert Jenkins). It is designed for the novice, not the expert, and contains a mass of information, couched in simple language so that it can be understood by anyone.

The book also contains some interesting chapters on the general aspects of broadcasting. That containing the opinions of well-known people upon the subject of wireless is particularly readable.

Another volume that should find its way on to the shelves of keen listeners is Pitman's "Radio Year Book" for 1925. It forms a compact and convenient work of reference.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Mr. George Grossmith—An Important Announcement.

IN response to an invitation from the British Broadcasting Company, Mr. George Grossmith has accepted the appointment of Advisory Director of Programmes. It is hoped that this appointment will further develop that liaison with the Entertainment Industry which the present negotiations have begun. None of Mr. Grossmith's theatrical commitments are in any way affected by his acceptance of this new post. He has, in fact, been acting as an unofficial advisor to the B.B.C. since the beginning of the year. His official position has now been defined. He has always made a point of identifying himself with new movements in entertainment, such as revue and cabaret, of both of which he was a pioneer sponsor in London. And now he has taken up the latest development in entertainment.

He joins the Company opportunely. He will advise on all matters of programme development, and will specialize on the lighter and more popular side. He will also undertake the organization of periodic special programmes, and may do a certain amount of microphone work himself.

Two Important Innovations.

Two additions are shortly to be made to the "civic" services which form part of the programmes. These are expected to appeal strongly to rural workers and to navigators in home waters.

They consist of a morning weather forecast compiled from data received by the Meteorological Department of the Air Ministry shortly before breakfast time, and a weekly summary of basic prices in the home markets, prepared by the Board of Agriculture.

From the Transmitting Station.

The hour of transmission for the weather forecast and the date of beginning have yet to be fixed. It will probably be between 9 a.m. and 10 a.m., in which case, in order to avoid the necessity for a complete duplication of engineering and announcing staffs, it will be read from the transmitting station instead of from the studio, by the engineer on duty, and the old-time carbon granule microphone will be used instead of the more sensitive studio microphone. Speech will be clear, but perhaps not up to studio quality.

The market prices will be read each Thursday evening at 6.35 p.m., immediately before the usual talk under the auspices of the Board of Agriculture.

A Novel Experiment.

Listeners to the Cardiff Station will participate in an interesting experiment on Friday, March 6th, when an attempt will be made to relay the concerts broadcast from various stations on the Continent. The programme will be in the nature of an experiment, but if conditions are favourable, it is hoped to relay Radiola, Paris, Rome, Cassel, Berlin, Madrid, Brussels, and anything else that happens to come along, so that listeners with crystal sets may share the joys of distant reception. During the tuning preliminaries, a programme will be given from the Cardiff Studio by the Station Orchestra and Mr. John Perry, tenor.

An Unusual Programme.

A romantic Italian Secna, specially designed by Mr. Sydney Russell, of the B.N.O.C., and produced by Mr. R. E. Jeffrey in collaboration with him, will be given at the London Studio on March 6th. The programme will be unusual, with a story running through it which will introduce an Italian concert in a small hall in an Italian village, together with the murmur

of the audience, the applause and even the interruption of a revolutionary skirmish in the street outside! Miss Mavis Bennett, coloratura soprano, Miss Enid Cruickbank, contralto, and Mr. Sydney Russell, tenor, will be the principal artists.

A Birthday.

Glasgow Station celebrates its second birthday on Friday, March 6th. The band of the 7th (Blythswood) Battalion, the Highland Light Infantry will contribute to the programme.

Miss Doris Vane will celebrate in song, and the Anglo-Hawaiian Guitar Players will add plaintive melody. Mr. Herbert A. Carruthers will play some of his own pianoforte works, and the Glasgow University Students will wax prophetic and broadcast a programme as it may be done in 2,000 A.D.

"A Sister to Assist 'Er."

As the Edinburgh Station is relaying the Glasgow Birthday Programme on Friday, March 6th, the local evening programme arranged for that date will take place on Monday, March 2nd. An evening of variety will then be presented, and among other items the popular sketch *A Sister to Assist 'Er*, by John le Breton, will be performed by Mr. Jay King and Mr. Arthur Nelson. The same evening a number of glees, madrigals, etc., will be rendered by St. Stephen's Choir, under the direction of Mr. David Bayne, while some flute solos will be played by Mr. George Johnstone.

Later Broadcasting.

During the period covered by this issue the following stations will be broadcasting until 11 p.m.: Cardiff, February 20th; Manchester, February 23rd; Newcastle, February 27th.

Cross Words by Radio.

A Radio Cross-Word Puzzle will be given from the Bournemouth Station on February 27th. The diagram will be found on page 402. The Announcer will read out clues, and novelty will be lent to the idea by the inclusion of the cross-word puzzle in the song or instrumental piece. In the case of the instrumental piece, the cross word will be found in the title, and in the case of the song, the word will be slightly accentuated by the singer.

National Dances.

"Dancing Round the World" is the title of a programme to be given from the Cardiff Station on Saturday, March 7th, by the Station Orchestra and Mr. John Collinson, tenor. The performance will include the national dances of Spain, Japan, Poland, Russia, Czecho-Slovakia, Finland, and other countries.

Women and Rural Problems.

Mr. R. Hart-Synnot, Bursar of St. John's College, Oxford, who is giving a series of Talks from the Bournemouth Station in the Women's Hour on the English Rural Problem and its Importance to Women, will, on February 23rd, tell how women, both in town and country, can contribute to a more profitable agriculture.

St. David's Day.

On Sunday, March 1st, an appropriate St. David's Day programme will be given at the London Station by some members of the London Welsh Male Choir. Miss Gwladys Naish, soprano, Mr. Madoc Davies, baritone, and Mr. Percell Jones, violoncellist, all well-known Welsh artists, will contribute to the programme.



MR. GEORGE GROSSMITH.

Almost all the items will be by Welsh composers and many of the songs will be sung in Welsh.

At 8.15 p.m. a special St. David's Day service at Llandaff Cathedral will be relayed from the Cardiff Station.

Classical Music for Children.

Three afternoon concerts of classical music are to be a weekly feature of the Dundee programmes. The Children's Corner at Dundee every Thursday will now include talks on various scientific subjects.

"Herbs and Fairies."

Miss Eleanour Sinclair Rohde, an authority on old English Herb Gardens and Herbs, will talk on Wednesday, March 18th, at 7.10 p.m., from London, on "Herbs and Fairies."

Jubilee Celebration.

A special Jubilee Celebration programme, in honour of the fiftieth birthday of Mr. Harry Freeman, deputy leader of the Birmingham Station Orchestra, has been arranged by that station for Wednesday, March 4th. A special item will be the Violin Concerto in A Major by Mozart, played by Mr. Freeman.

The second half of the programme will consist of ballads, Miss Nora Delmarr and Mr. Sydney Coltham being the soloists.

An Appointment.

Mr. H. W. Litt has been appointed Engineer-in-Charge of the new High-Power Station now in process of erection at Daventry. He has been closely associated with the engineering developments of the B.B.C. for a considerable time. As Superintendent Engineer for the Southern Area he was in charge of the erection of the Nottingham, Stoke-on-Trent, and Swansea Relay stations. Whilst engaged in survey work in 1912 he reached the source of the Essequivo River, British Guiana. It is believed that until then, no other Englishman had been there.

Paderewski's Pupil.

Mr. Julien Rosetti, who will be broadcasting a pianoforte recital from the Aberdeen Station on February 27th, is well known in the north of Scotland, and especially in Aberdeen, where he twice during the winter session gives extensive recitals. A pupil of Paderewski, his playing, as well as that of his Trio, which he sometimes brings to the Aberdeen Station, is greatly appreciated by listeners, and invariably after a broadcast many requests are received for a repetition.

A Microphone on Strike.

A curious incident was responsible for the changing of the Sheffield programme on a recent evening. A programme should have been transmitted from the Albert Hall, Sheffield, and before the performance was due to start, the microphone was tested and found to be in order. The microphone was suspended in such a position that whilst the hall was occupied it was out of reach.

When the performance was due to start, a preliminary test was carried out, and then it was found that no transmission was being made. Consequently, instead of the Albert Hall transmission, another programme had to be broadcast from the studio. At the conclusion of the Albert Hall performance, the microphone was examined, and it was then found that mice had chewed the moving coil and most of the wood.

For Lovers of Shakespeare.

Shakespearean excerpts are always popular, and a programme of these will be produced by Mr. R. E. Jeffrey at Chelmsford on March 3rd. Incidental music will be provided by the Snow String Quartet, and settings of Shakespearean lyrics will be sung by Mr. Dale Smith.

PEOPLE YOU WILL HEAR NEXT WEEK.



An Australian "Nightingale."

MELBOURNE, Australia, would be a remarkable city if only because it has produced so many distinguished singers. The home of Melba, Ada Crossley, and Florence Austral, it was also the birthplace of Miss Gertrude Johnson. She will sing at Glasgow on February 22nd and Belfast on February 27th. At the age of six she sang in the Melbourne Town Hall to an audience of 2,000 people, and nine years later

A Fine "Macheath."

MR. FREDERICK RANALOW was chiefly associated in the public eye with his inimitable performance of "Captain Macheath" in *The Beggar's Opera* during its recent successful run at the Lyric Theatre, Hammersmith. He had, however, a distinguished record prior to this engagement. Born in Dublin and educated at Westminster School, he studied music under Mr. Arthur Oswald and Signor Randegger at the Royal Academy of Music. He had the honour to be chosen by Dame Melba as the only other singer to accompany her in one of her tours throughout Australia and New Zealand.



Mr. FREDERICK RANALOW in the character of Captain Macheath.

When *The Beggar's Opera* is broadcast on February 24th, the principal part of Polly Peachum will be played by Miss Kathleen Hilliard. Above is the leading lady in the stage production.



Mr. ERIC COATES, composer, whose works will be performed at London on February 26th. For many years he was principal viola player in the Queen's Hall Orchestra.



Mr. MAURICE COLE, the famous pianist, who appears in the London programme on February 26th. He studied under the Belgian pianist, de Groef, and gave his first London recital at the Wigmore Hall, in 1922.



Miss GERTRUDE JOHNSON.

was fortunate enough to come under the attention of Dame Melba, who supervised her training. She quickly attracted attention,

A Famous Bass.

MR. ROBERT RADFORD, who appears in the London programme on February 22nd, has a reputation which cannot be dealt with in one paragraph. It has been said that his name will be noted in the records of posterity as the type of English singer who does the things that are expected of him, only rather better. He is one of the greatest bass singers of this country, and though intended by his father, a lace manufacturer of Nottingham, to be a chartered accountant, deserted from his first profession to enter the Royal Academy of Music.



Mr. ROBERT RADFORD.

Since 1905 he has sung in grand opera. In that year he took the part of the Commandatore in *Don Giovanni*.



Miss GLADYS PALMER.

and after touring Australia and New Zealand, chiefly in heavy operatic parts, she came to this country, where her qualities aroused the interest of Mr. Robert Radford, who introduced her to Mr. Percy Pitt. As a consequence, she was engaged to sing with the British National Opera Company.

A Useful Warning.

THANKS are due to Miss Florence Etlinger, of the Francis Holland School, in Baker Street, for warning Miss Gladys Palmer, as a girl, not to sing until she was of a trainable age. Miss Palmer, who will sing at Cardiff, Birmingham, London and Manchester next week, has a voice of more than ordinary beauty, which was trained in Paris by Coynault, who was himself a pupil of Jacques Bouhy. Miss Palmer is a student of languages, and in this connection she has given a recital of *Lieder* for the Goethe Society.



Mr. J. H. SQUIRE, Musical Director of the Adelphi, Apollo, Playhouse, and St. James's Theatres. His Celeste Octet will broadcast from various stations next week.



Miss ANNE THUSFELD, who will broadcast from London, February 23rd, sings in six languages, besides English.



Mr. JOHN ANSELL is Musical Director, Winter Garden Theatre. Some of his compositions will be broadcast on February 26th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

HAYDN'S "THE CREATION."

(LONDON, CARDIFF, GLASGOW, ABERDEEN, MANCHESTER, AND ALL RELAY STATIONS, SUNDAY.)

THIS was the first Oratorio Haydn ever wrote, and he was sixty-four years old when he began it. He was a rapid composer, as may be gauged from the fact that his output includes 150 Symphonies, nearly eighty String Quartets, over fifty Sonatas, nearly forty Trios, thirty Concertos and a great many other things. But rapid as he was, he "took his time" over *The Creation*, spending about two years over what he regarded very seriously as a religious offering.

The proposal for such a work is said to have been made to him during one of his British visits. Handel's Oratorios, which were written in Britain, for British performers and British audiences, attracted his attention. It is said that his admiration for Handel's *Messiah* led directly to the desire to compose a work of similar kind and value, and if so, the intention to some extent succeeded, for, in this country, at any rate, the really popular oratorios have been Handel's *Messiah* (1743) and Haydn's *The Creation* (1796-8), later added to by Mendelssohn's *Elijah* (1846) and still later by Elgar's *Gerontius* (1900).

STORY OF ITS COMPOSITION.

As to Haydn's choice of subject, one story is that Barthelemon, a well-known London violinist, being asked for a suggestion, handed him a copy of the Bible, saying: "There! take that and begin at the beginning."

Another story is that Salomon, another London violinist (and the impresario who was responsible for Haydn's importation—if one may use that word), put into the composer's hands a libretto originally made up for Handel by one Liddell, or Lidley, out of passages from Scripture and from Milton's *Paradise Lost*. The last story is known to be authentic, and the first is not altogether incompatible with it.

With the Liddell libretto in his trunk, Haydn journeyed back to Vienna, and here twelve noblemen banded themselves together to guarantee the composer the sum of 500 ducats on the completion of his work.

The first performance was a private one, before certain members of the Austrian nobility in a palace in Vienna (April 29th, 1798); the next was a public one in a theatre in Vienna (March 19th, 1799).

The score was published in 1800, and two leading London musical organizers, the Salomon already mentioned and one Ashley, who carried on a series of Lenten Oratorios in Covent Garden Theatre, competed with one another in the attempt to get an early copy and arrange a performance. Ashley was smart enough to enlist the help of a "King's Messenger" who was bringing despatches from our Ambassador in Vienna. By this means, he beat Salomon, and after six days spent in copying the orchestral parts and in rehearsal of the work, it was performed on March 28th, 1800.

THE LIBRETTO.

The libretto of *The Creation* is naive in its wording. Remember, as a partial explanation, that it is an English libretto translated into German and re-translated into English.

The work falls into three parts, the first telling of the work of the first four days, and the second of the remaining two days.

The Third Part presents what may be called the dawning of the great Sabbath, a seventh day, when the restful perpetuation of truth and beauty feeds, while it excites, our ever-growing wonder; but rest is not inertness, animate

and inanimate nature pass on their ceaseless course of growth and decay, mountains and seas arise and disappear, species come into being and pass out of existence, human genius penetrates further and further into the awful mystery and finds it still unfathomable, and yet the law which governs all is never broken.—(Macfarren.)

SOME POINTS OF INTEREST.

Note the following points of special interest mentioned here in the order of their occurrence:

(1) The Introduction depicting "Chaos"—strangely Wagnerian in places! (2) In the short Chorus, "And the Spirit of God moved on the face of the waters," the magnificent sudden outburst at, *And there was LIGHT*; (3) In the Air *Now vanish before the holy beams* (and elsewhere throughout the work), the beautiful passages for Wood Wind; (4) In the same Air at the words *Affrighted fled*, and elsewhere in many places throughout the work the realism, (5) In the well-known and tuneful Air, *With verdure clad* the lovely passages for Horns and Wood Wind, (6) In the Second Part, where animate life begins, the big, sweeping phrases set to the Eagle, the Clarinet treatment of "the merry Lark," the cooing Bassoon representation of the Dove, the Flute representation of the Nightingale—and so forth. (7) In Part Three, note what an admirable artistic scheme that of *The Creation* proves to be in its general line, inasmuch as it culminates in the introduction of human interest and of the praise of God by Man. *The Creation* ends with a big fugal chorus—*Sing the Lord, ye Voices all*.

THE BEGGAR'S OPERA.

(LONDON, TUESDAY.)

The Beggar's Opera was first heard and first published in 1728—nearly two centuries ago.

The libretto (with spoken dialogue) was by the poet, John Gay, the music consisted of popular airs of the day, collected and arranged by Dr. Pepusch, a German musician who settled in London as a young man.

The plot of the opera is not easy to tell, and is not of importance in connection with the present performance, which is to be a concert performance without dialogue.

Since *The Beggar's Opera* was first heard, it has never been off the London stage for more than (say) twenty or thirty years at a time. The latest revival was in 1920, when the opera had a long run, under Mr. Nigel Playfair's direction at the Lyric Theatre, Hammersmith. Mr. Frederick Austin arranged the accompaniments, etc., for that revival, and his arrangements are to be used to-night.

What was it made *The Beggar's Opera* in its own day so great a "draw"? It is no good answering—the political allusions, for that "day," it must be remembered, lasted a century or more, and sly hints at Ministers and Court soon ceased to be topical, just as the subject matter of a great deal of Gilbert and Sullivan has ceased to be topical. Nor is it possible to suppose that, as drama, the thing caught the public imagination, for the actual plot is of the feeblest.

Surely, Gay and Pepusch captured and retained their public, just as Gilbert and Sullivan captured and retained theirs by a happy mixture of frank farce and simple, but sound, tune. A good tune will go anywhere and last any length of time: Sullivan had to make his own tunes; Pepusch could pick up such things in the street, for a good many of the sixty-nine he used were current coin everywhere in his day.

Listeners' Letters.

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

The New Tuning Note.

DEAR SIR,—I do not think that the new method of broadcasting the tuning note by means of piano playing is as efficient as the old method of a single note. By the original one-note tuning the task was comparatively easy, as attention was concentrated on the set and not on the tuning note. Now, however, one is apt to listen too much to the piano, and the collection of notes or tune played does not allow one to fix one's mind on the job that matters—viz., gaining the best result from the set.

Moreover, the one tuning note has only one volume of sound, whereas piano playing is apt to increase or decrease in volume rather than maintain a sameness. The "rests" necessary in piano playing between notes cause the listener to become distracted, especially if the "rest" be a long one—even of one-second—but if the note be "held" tuning is simplified, and correct results are gained in less time.

Yours, etc.,

Winchmore Hill.

P. J. P. S.

[The present tuning note will be continued for a short time in order to see if the opinion of the general public coincides with that of our correspondent. If it does, the B.B.C. will obviously revert to the old tuning note.]

Samuel Pepys's Music.

DEAR SIR,—The interesting paragraph appearing in *The Radio Times*, relative to the two solos lately played by Mr. Percy Frostick on the Viola d'Amore from the Bradford Station, induces me to suggest that the occasional broadcasting by the B.B.C. of old-time music played on the actual ancient musical instruments of the sixteenth and seventeenth centuries (clavecin, viola de Gamba, lute, recorder, etc.) would not only be of the greatest educational value, but a great pleasure to many amateurs interested in this particular branch of music.

It would be, perhaps, a revelation to many people to listen to the music they cultivated in the times of our old friend, Mr. Samuel Pepys, and allow them to imagine the comments which this caustic critic would have made had he been called upon to compare the delicate music of his time with the noisy efforts of to-day.

Yours, etc.,

Liverpool.

M. R. G.

Broadcasting versus Braille.

DEAR SIR,—Will you allow me space for a few remarks on the subject of Captain Fraser's article on "Wireless for the Blind"? Nobody, of course, would deny the inestimable boon that broadcasting has been to many who, like myself, cannot see to read; but surely it is not possible to compare that boon with the immeasurable advantage that the blind enjoy from the use of Braille. I was nearly forty years of age when I first began to read that type, and although I am not at all a proficient reader, I owe many hours of daily happiness to the National Library for the Blind.

To my mind, broadcasting can no more supersede Braille for the blind than it can supersede type and handwriting for those who can see. Reading books is not merely a hobby, or a means of filling in a few spare minutes; it is an occupation not only interesting but useful, and for that reason I am bold enough to champion Braille even against such a powerful friend to the blind as wireless.

Yours, etc.,

Farnham.

C. H. C. (Major).

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

"Do You Understand Bach?"

DEAR SIR,—As they say "in another place," "the answer is in the negative." Oh, John Sebastian, if I could only meet you either in the flesh or the spirit and make you understand what I have suffered on your account! I do not understand you. I do not like you. Indeed, I think even this understates what I feel. And the worst of it is, I am yoked to a partner who does not understand Bach and who loves his works!

I used to feel that I was the only one in the world so unappreciative, but perhaps J. M. and C. P. E. Bach felt as I do. Like wise men, they lost their father's music and all would have been well if some idiot hadn't found it!

Yours, etc.,
Harlow, Essex. E. L. B.

To Educate or to Entertain?

DEAR SIR,—One of your correspondents has been asking for more high-brow music. All I say is, he should listen to Munich (700 watts, 485 metres) on Sundays, Tuesdays, and Fridays, and he will get enough high-brow music! Nearly all the German stations devote two or three evenings a week to classical music.

Here in Germany broadcasting is looked upon as an ideal way by which the masses can be educated.

The B.B.C. entertains and educates its listeners in a perfect manner without giving endless lectures on the "Educational Worth of Broadcasting."

Yours, etc.,
Grosshesselohe, near Munich. A. G.

A NOVEL CROSS WORD PUZZLE.



HERE is the cross-word puzzle submitted by the Rev. W.B. Stewart in our recent competition, and which won a prize of £4 4s. We shall give the solution next week.

CLUES. Down.—1. Note in music. 2. Indian state. 3. Snow-shoe. 4. "PLEASE! DON'T DO IT." 5. Neighbor. 7. PLACE YOUR AERIAL WELL—. 10. Prefix meaning three. 12. Negative. 18. Cardinal point. 19. Plural existence. 23. Associated with 9.30 p.m. (contr.). 23. Ailsa Craig. 27. Born. 28. Army form "to make application." 29. Venetian magistrate. 30. Scheme for peace. 31. Danger to shipping. 32. Work of A. R. Burrows. 33. Pagan god of O.T. 37. Turkish weight. 38. To get good earth. 42. Roman rural deity. 43. O.T. character. 46. In soccer H.T. batteries. 47. No longer in Russia. 49. B.B.C. inaugurates an—. 53. Preposition. 54. Prefix to electric meaning non-conducting. 55. French meaning "or."

Across.—1. A Czech musical composer. 3. A natural crystal. 6. Known to B. K. Robinson—a bird. 8. Adverb, conjunction or interjection. 9. Associated with anode (contr.). 11. Letter expressing amazement. 12. Twist into threads. 14. Letter expressing part of face. 15. Heads page of ledger. 16. Leading tone of scale. 17. Letter expressing surprise. 18. Not generally used with frame-aerial. 21. Letter indicating second person. 22. Chinese weight. 24. Anger. 25. Wireless accessory, one's wife often labelled so (contracted). 26. Rectified current. 34. Unit in quartette. 35. Island in Mediterranean Sea. 36. Rural fence. 37. Spirit permeating ether. 39. A plume. 40. Even. 41. "Pack up your troubles in—". 42. Marsh. 44. Example. 45. Perform. 48. Ancient American race. 50. What "4" does. 51. Ancient land in Mesopotamia. 52. Motorists of a kind. 56. Egyptian god. 57. A Scot's refusal. 58. Prefix against. 59. To employ. 60. Hesitancy.

As promised last week, we publish the solution to the puzzle submitted by the other prize-winner, Mr. A. Trickett.



Laughing With the Music-Makers.

Stories By and About Tetrizzini, Kreisler, and Others.

THE average man and woman—the roast-beef-and-boiled, back-bone-of-old-England type—consider professional musicians as rather queer fish. And so they are, if one is to believe those who meet them away from the opera house or concert hall, and those who chronicle their lives.

But one must always remember (said he, smugly), that if they were as you or I, they would not be musicians. "The man wedded to Music," said Eschylus (or was it Eekersley?), "is no ordinary husband."

There are many admirably told stories of famous musicians in "Musical Laughs," by Henry T. Finck (Funk and Wagnalls, 8s. 6d.). The author has compiled his book from material collected during his forty-three years as musical critic of the New York Evening Post.

Bill Nye said: "Wagner's music is better than it sounds." Mr. Finck proves that the world's great composers and singers are funnier than they sound to those of us who, like Charles Lamb, are sentimentally disposed to harmony, but organically incapable of a tune.

Mustard For the Voice.

Malibran, the famous prima donna, paid no attention to her health nor her marvellous voice, Mr. Finck relates. She was passionately fond of riding, and would gallop for hours together in the Bois de Boulogne, even on days when she was to appear on the stage. On these days she dined two hours earlier than her husband, Bériot. Once, while he was at table with their friend Troupenas, she joined them in the dining-room.

"Marie," said Bériot, "you are tired to death; you will never be able to sing this evening."

"Yes, I shall," was her answer; "this is what will make me sing."—And before they had time to prevent her, she seized the mustard-pot and swallowed half its contents.

Sir Charles Hallé told an amusing story about Sims Reeves. The rehearsal began, but no Reeves appeared. To explain his absence a note arrived, saying that he was ill and confined to bed.

Hallé knew better, went straight to his room, and found that the illness was caused by the tenor's contention that his name was in smaller letters on the posters than those of his colleagues.

Hallé was equal to the occasion, procured a poster and a foot rule, returned with them to Reeves's room, and afterwards gave a humorous description of Reeves crawling over the floor in primitive attire and measuring the letters by the rule! Finding, as Hallé knew, that the letters were of identical size, he dressed and sang.

Borrowing a Programme.

A characteristic story of Josef Hofmann is given by Mr. Finck in this book of laughter:—

On a transcontinental tour for which he had prepared three programmes, he made his appearance in the concert hall of one city without taking the trouble to ask which programme had been scheduled. It was only after he had bowed to the applause and adjusted himself at his instrument that it occurred to him that he did not know what to play.

Bending over the edge of the platform, he asked an astonished young lady in the front row whether he might not see her programme for a moment. The favour granted, he looked the programme over gravely, returned it with thanks and began his recital.

Josef Hofmann, we learn, likes to tell the story of a man who was refused admission to one of his recitals because he was drunk. When the reason was explained, the man exclaimed: "You don't suppose I would go to a piano recital unless I was drunk?"

Bülow had been invited to conduct a performance of Beethoven's "Ninth Symphony" in Hamburg. The orchestra proved peculiarly obtuse, and after trying over and over again in vain to get certain passages to his liking, he threw down his bâton, and made for the door, in utter disgust.

Before he reached it, the first trumpeter began to play the familiar air from "The Trumpeter of Säkkingen": "God be with you, it might have been so fine."

Bülow laughed, returned to his desk, and thereafter the rehearsal proceeded splendidly.

Mr. Finck writes:—

This reminds me of a trick the hornists played on a German conductor. He made them repeat a certain passage over and over and over again, each time begging them to play "just a little more softly." Finally the first horn whispered something to the others and the next time they put their lips to their instruments but did not play at all.

"Splendid!" exclaimed the conductor. "Now just one wee bit softer and you'll have it!"

Another good rehearsal story concerns Hans Richter. He once interrupted the members of a London orchestra and said: "You play this (an excerpt from Wagner's 'Tristan and Isolde') like married men; it should be played as if you were lovers."

Kreisler and the Sultan.

I like Mr. Finck's account of Fritz Kreisler's experience at the Sultan's Court in Turkey:—

The great violinist was doing his very best for the Sultan, the veiled women, and the befezzed courtiers, when suddenly the Great One smote loudly upon his hands, and the more the fiddler played, the harder grew the Sultan's applause.

Prodigiously flattered, Kreisler was about to modulate into Paganini's twenty-four caprices and give them all without any pauses between, when the Grand Vizier jumped to his side, grasped the violin, and whispered, hoarsely: "In the name of Smeyna rugs and Damascus dates, do you wish to lose your head? Don't you hear His Majesty clapping his hands?"

"Well, what of it?" queried the artist.

"What of it? Why, the Sultan is giving you the signal to stop."

The famous bass, Lablache, was as remarkable for his bulk as for his vocal ability. On one occasion (Mr. Finck tells us), when the dwarf Tom Thumb was being exhibited in Paris, two men came to town from the provinces to see him. He happened not to be on the bill that day, but a wag told them to knock at the door of a certain house and they would see him. They went and knocked, and the door was opened by Lablache.

"We have come to see Tom Thumb," they said.

After a brief pause, the bass replied: "I am Tom Thumb."

"But we thought you were quite small."

"Before the public, yes! But at home I prefer to be comfortable."

A prima donna with a good story is Tetrizzini, whom Mr. Finck quotes:—

"Perhaps the most amusing incident in my career was that which occurred in my younger days, when my sister and myself were touring and sharing rather humble rooms. After thanking a landlady who had been more considerate and kind than most, the good lady astonished us by looking up from her washtub and saying, with benign condescension: 'That's all right, my dears, I'm always good to theatricals, for I never know what my own children may come to.'"

"Musical Laughs" is a book for many a pleasant hour and one that will appeal to all listeners.

LEONARD CROCOMBE.

WIRELESS PROGRAMME—SUNDAY (Feb. 22nd.)

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

2LO LONDON. 365 M.

3.0-5.0. Oratorio.

"The Creation." (Haydn.)

S.B. to other Stations.

Gabriel STILES ALLEN
Uriel SPENCER THOMAS
Raphael ROBERT RADFORD
THE WIRELESS ORCHESTRA AND
CHORUS:

Conducted by PERCY PITT.

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

6.15. Service.

THE SALVATION ARMY.

Hymn, "O Happy Day That Fixed My Choice."

8.20.—Address by Mrs. GENERAL BOOTH.

8.30. BANDSMAN BARKER.

Solo, "When the Sky is Blue."

8.40. THE INTERNATIONAL STAFF BAND:

Bandmaster, G. FULLER.

March, "Spanish Chant."

8.45. THE BAND VOCAL PARTY.
Song, "The Lord is My Shepherd."

8.50. The Band.
Selection, "Memories of Childhood."
Message from GENERAL BOOTH.
The Band.

Selection, "Rousseau."

CASANO'S OCTET.

EDA BENNIE (Soprano).

THE WESTMINSTER SINGERS.

9.0. The Octet.

"Valse Triste" Sibelius

"Warum?" ("Why?") Schumann

"Sapphic Ode" Brahms

Eda Bennie.

"From Afar" Cyril Scott (4)

"Affinity" Percy Kahn

"High Upon the Hill" Sanderson

The Octet.

"Wedding Day at Troldhaugen" ... Grieg

Westminster Singers.

Glee, "The Mighty Conqueror" Webbe (11)

Irish Air, "The Meeting of the Waters" arr. Harper Kearton

Plantation Song, "My Old Kentucky Home."

The Octet.

"Liebestod" ("The Love Death") (from "Tristan") Wagner

Eda Bennie.

"Soft Footed Snow" Sigurd Lie

"Twilight It Is" John Wightman

"There's Someone in the Orchard" Harold Austen

The Octet.

"Slumber Song" Grieg

"Serenada" Grieg

"Erotique" Grieg

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and
GENERAL NEWS BULLETIN. S.B.
to all Stations. Local News.

10.15. The Octet.

"Carnaval," Part I Schumann

(Preamble; Pierrot; Arlequin; Valse Noble; Coquette.)

Westminster Singers.

Glee, "Tell Me, Babbling Echo" (1740) Paxton (25)

Glee, "By Celia's Arbour" Horsley

Part Song, "Ladybird" F. Cowen

The Octet.

"Carnaval," Part II. Schumann

(A.S.C.H., S.C.H.A., Chiarina; Reconnaissance; Valse Allemande; Pause.)

"O Rest in the Lord."

10.45.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. Chamber Music Programme.

THE STATION PIANOFORTE

QUINTET:

FRANK CANTELL (1st Violin);

ELSIE STELL (2nd Violin);

ARTHUR KENNEDY (Viola);

LEONARD DENNIS (Violoncello);

NIGEL DALLAWAY (Pianoforte).

String Quartet.

Quartet No. 2 in D Major Borodin

Nigel Dallaway.

"Moonlight Sonata," Op. 27, No. 2 Beethoven

String Quartet.

Two Movements from Quartet in B Flat, Op. 67 Brahms

Nigel Dallaway.

Nocturne in E Minor, Op. 72, No. 1 Chopin

"Carnaval Jest from Vienna," Op. 26 Schumann

String Quartet.

"The Nigger" Quartet in F, Op. 96 Dvorak

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

8.0-8.45. Religious Service.

Conducted by

Bishop HAMILTON BAYNES.

Relayed from the Cathedral.

FRANK CANTELL (Violin).

HARRY FREEMAN (Violin).

NIGEL DALLAWAY (Pianoforte).

8.45.—Suite Antique for Two Violins and Piano Albert Stoesel

(N.B.—This is the first time of performance in England.)

THE STATION ORCHESTRA.

GEOFFREY DAMS (Tenor).

JAMES HOWELL (Baritone).

9.5. The Orchestra.

Overture, "Saul" Bazzini

Intermezzo Coleridge-Taylor

James Howell.

"The Vagabond" (Songs of Vaughan Williams (1))

"Bright is the Ring of Words" (Songs of Vaughan Williams (1))

"The Roadside" (Songs of Vaughan Williams (1))

Fire" (Songs of Vaughan Williams (1))

Geoffrey Dams.

"Come Away, Come Sweet Love" Dowland—1597

"Awake, Sweet Love, Thon Art Returned" Thomas Ford

"Fair, Sweet, Cruel" —1607

"Since First I Saw Your Face" The Orchestra.

Ballet Music, "Rosamunde" Schubert

Geoffrey Dams.

"Cradle Fair of All My Sorrows" Schumann

"Sorrow in Song" Schumann

"A Traveller's Song" James Howell.

"Let Beauty Awake" (Songs of Vaughan Williams (1))

"Youth and Love" (Songs of Vaughan Williams (1))

"In Dreams" (Songs of Vaughan Williams (1))

"The Infinite Shining Heaven" The Orchestra.

Finale from Symphony No. 2 in D Haydn

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

10.15. The Orchestra.

"The End" Schumann

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-4.30. BAND OF 2ND BATT. THE ARGYLL AND SUTHERLAND HIGHLANDERS.

WINIFRED THOMAS (Mezzo-Contralto).

Relayed from

South Parade Pier, Southsea.

4.30-4.45. JULIETTE FOLVILLE (Pianoforte Recital).

Chaconne in G Major Handel

Prelude in E Flat Minor (No. 8, Book 1, from the 48) Bach

Rhapsody in E Flat (Op. 119, No. 4) Brahms

4.50-5.0. Juliette Folville.

Ballade in A Flat Major Chopin

Capriccio in E Minor, Op. 15, No. 3 Mendelssohn

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

8.30. Choir of the

Punshon Memorial Wesleyan Church.

Choirmaster, C. Thornton Turner.

Hymn, "Praise to the Holiest" (No. 62, Wesleyan Methodist Hymnal).

8.35.—The Rev. J. COURTENAY JAMES, M.A., B.D., of Punshon Memorial Wesleyan Church: Religious Address.

8.45. Choir.

Anthem, "Come Unto Him" Gounod (11)

Hymn, "Christ for the World We Sing"

8.50. Organ Recital.

Relayed from

Mitchelgrove House.

(By kind permission of Mr. Walter Child-Clark.)

Overture, "Phedre" Massenet

"In a Monastery Garden" Guilman

"Offertory On Two Christmas Hymns" Wagner

"Huldigung's March" Wagner

9.30-10.45.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-5.0.—Programme S.B. from London.

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

8.30. The Choir of

St. Stephen's Church, Cardiff Docks.

Hymn, "Ye Holy Angels Bright" (A. and M., No. 546).

Anthem, "If Ye Then Be Risen With Christ" Ivor Atkins

Religious Address by The Rev. THOMAS H. POUNTNEY, Vicar of St. Stephen's, Cardiff Docks.

Hymn, "O Saviour, Lord, to Thee We Pray" (A. and M., No. 65).

Handel Programme.

GLADYS PALMER (Contralto).

THE STATION SYMPHONY ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Orchestra.

9.0. Overture in D Minor arr. Elgar

Gladys Palmer.

"He Was Despised" ("The Messiah") Handel

"Weeping for Ever" Handel

"He Shall Feed His Flock" Handel

Orchestra.

"Water Music" Handel, arr. Hurty

Gladys Palmer.

"Ombra mai fu" ("Largo") Handel

"Ye Verdant Hills" Handel

Orchestra.

Overture, "Acis and Galatea" Handel (11)

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

Local News.

10.15. Orchestra.

Overture, "Deborah" Handel (11)

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0.—Programme S.B. from London.

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 65.

WIRELESS PROGRAMME—SUNDAY (Feb. 22nd.)

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

- 8.0.—S. G. HONEY: Talk to Young People.
- 8.25.—Methodist Hymn, No. 360, "And Can It Be That I Should Gain." Religious Address by The Rev. R. W. THOMPSON, M.A., B.D., of St. George's Road Congregational Church, Bolton. Methodist Hymn, No. 967, "Eternal Father, Strong to Save."

Band Night.

THE ADAMSON MILITARY BAND.
Conductor, W. HALLIWELL.
ROY HENDERSON (Baritone).

- 8.45. The Band.
March, "The Nibelungs" Wagner
Overture, "Zanetta" *Auber*
Selection, "La Bohème" *Puccini*
Roy Henderson.
"What Are These?" ... *Arthur Sandford*
"The Knight of Bethlehem" *J. C. Thomas*
"As With Gladness Men of Old"
Arthur Sandford
- The Band.
Oboe Solo, Andante and Polonaise *Demare*
Hungarian Rhapsody, No. 2 *Liszt*
Roy Henderson.
"Evening Hymn" } *Purcell*
"Passing By" }
"Nymphs and Shepherds" }
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. The Band.
Ballet Music, "Romeo and Juliet" *Gounod*
Hymn, "Eventide."
- 10.30.—Close down.

5NO NEWCASTLE. 400 M.

MARY JARRED (Contralto).
CROSSE'S MILITARY BAND.

- 3.0. The Band.
Overture, "The King of Yvetôt" ... *Adam*
Suite, "The Shoe" *Ansell*
- 3.20. Mary Jarred.
"Alleluia" *O'Connor-Morris* (1)
"In This Obscure Tomb" *Beethoven*
- 3.30. The Band.
Selections of Songs by Sanderson (1)
"Two Little Dances" *Finck*
- 3.50. Mary Jarred.
"Thanksgiving" *Coven* (1)
"Ombra mai fu" *Handel*
- 4.0. The Band.
Miniature Concert Suite ... *Coleridge-Taylor*
Entr'acte, "The Parade of the Tin Soldiers" *Jessel*
"Ke-sa-ko" *Chapuis*
Slavonic Rhapsody *Friedmann*
- 4.30.—Close down.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*

3.30. THE NEWCASTLE CATHEDRAL QUARTET.

Hymn, "Our Blest Redeemer" (A. and M., No. 207).
Address by the Rev. J. W. BOTTOMLEY, Vicar of St. Silas, Byker.
Hymn, "Abide With Me" (A. and M., No. 27).

- 9.0. ERNEST SHARP'S STRING QUARTET.
Orientale, Interlude, Valse ... *Glazounov*
- 9.15. Cathedral Quartet.
"In This Hour of Soften'd Splendour"
Finsuti (11)
"O Peaceful Night" *German* (11)
"Bushes and Briars"
Vaughan Williams (11)
- 9.25. String Quartet.
Nocturne } *Borodin*
Scherzo }
- 9.35. Cathedral Quartet.
"It's O! To Be a Wild Wind"
"As Torrents in Summer" ... } *Elgar* (11)
"Feasting I Watch"

- 9.45. String Quartet.
"Aubade" *Martin Shaw*
"Sally in Our Alley" *Frank Bridge*
Menuetto and Finale, Op. 76, No. 2 *Haydn*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. Cathedral Quartet.
"Love Wakes" *Parry* (11)
"Sleep, Gentle Lady" *Bishop* (11)
"An Analogy" *Elgar* (11)
- 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 Manchester.*
- 8.30. Church Service.
Relayed from Saint Machar Cathedral.
Minister, The Rev. A. W. SCUDAMORE
FORBES, B.A., West Parish Church.
- 9.30. GEORGE SHORT (Solo Pianoforte).
"Variations on a Highland Folk Theme"
Bantock
- 9.40. JAMES MacMILLAN (Baritone).
"Sleeps the Noon"
"Ballad of McNeil of Barra"
"Aspen Tree" } *Kennedy-Fraser* (1)
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. George Short.
"Rune of St. Columba"
"Iona Lullaby"
"Fairy Music"
"Bridal Procession" } *Kennedy-Fraser* (1)
- 10.20. James MacMillan.
"The Peat Fire Flame"
"Kishmul's Galley"
"The Island Herd-maid" } *Kennedy-Fraser* (1)
- 10.30. Sextet.
Selected Hymns.
- 10.35.—Close down.

5SC GLASGOW. 420 M.

- 3.0-5.0.—Programme *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
- 8.30.—Choir: Hymn, "Be Still, My Soul" (Church Hymnary, No. 292).
The Rev. GAVIN K. McKAY, M.A., Dalziel Parish Church, Motherwell: Religious Address.
Hymn, "Sing to the Lord a Joyful Song" (Church Hymnary, No. 9).
Prayer.
Hymn, "The Radiant Morn Hath Passed Away" (Church Hymnary, No. 359).

9.0-9.30. Song Recital

- By GERTRUDE JOHNSON (Coloratura Soprano).
S.B. to Edinburgh and Dundee.
"Voi che Sapete" } *Mozart*
"Ah Lo So" }
"Orpheus With His Lute" ... *Sullivan* (1)
"Where the Bee Sucks" *Arne* (1)
"The Lass With the Delicate Air" *Arne*
"When Love Is Kind" *A. L.* (1)
"The Primrose" } *Grieg*
"Solveig's Song" }
"The Rivals" *G. Oldroyd* (4)
"Immortality" *Cyril Scott* (4)
"To Phillis, Milking Her Flock"
A. Benjamin
"Over the Land is April"
Roger Quilter (4)
- 9.30-10.45.—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 405.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, February 22nd.

- 3.0-5.0.—Programme *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
- 8.15-10.45.—Programme *S.B. from London.*
- MONDAY, Feb. 23rd., FRIDAY, Feb. 27th.**
- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40 onwards.—Programme *S.B. from London.*
- TUESDAY, February 24th.**
- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-7.30.—Programme *S.B. from London.*
KEIGHLEY DUNN (Tenor).
MABEL FITZGERALD (Entertainer).
ARTHUR HAYES.
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
- 7.30. The Orchestra.
March, "Devil May Care" *Lincke*
Waltz, "Artist's Life" *Strauss*
Selection, "Coppélia" *Delibes*
- 8.0 (approx.). Arthur Hayes.
Sam Weller's Valentine ("Pickwick Papers")
Dickens
Mabel Fitzgerald.

- A Few Stories!
"Worms" *McAllister*
"Daisy" *Von Tilzer*
The Orchestra.
Ballet Music, "Bacchus" *Masselet*
- 8.30 (approx.). Keighley Dunn.
"The Boatmen's Song" (From "Four Songs of Borneo") *W. J. Worth*
"The Feast of Harvest"
(Accompanied by the Composer.)
Mabel Fitzgerald.
"Dusky Maid" *Vere Smith*
"Alfred's Mother" *Cecile York*
"Two Little Girlies" *Sam Walsh* (13)
- 9.0 (approx.). The Orchestra.
"Hungarian Patrol" *Gabriel-Marie*
Descriptive Piece, "Wild Hawk" *Ketelbey*
Keighley Dunn.
"At Dawning" *Cadman* (1)
"My Queen" *Blumenthal*
- 9.30-10.0.—Programme *S.B. from London.*
- 10.0. The Orchestra.
Suite, "La Française" *Foulds*
Arthur Hayes.
"Justice Starleigh and Sergeant Box-Fuz"
..... *Dickens*
The Orchestra.
March, "Le Regiment de Sambre et Meuse"
Turlot
- 10.30.—The SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

WEDNESDAY, February 25th.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-10.30.—Programme *S.B. from London.*

THURSDAY, February 26th.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-7.30.—Programme *S.B. from London.*
- 7.30. THE HALLE ORCHESTRA:
Conducted by HAMILTON HARTY.
Relayed from
The Free Trade Hall, Manchester.
Overture, "Russlan and Ludmila" *Glinka*
Symphony No. 4 in B Flat ... *Beethoven*

- 8.30. Organ Recital.
Dr. DAVAN WETTON.
Relayed from
The Foundling Hospital, London.
- 9.30-11.0.—Programme *S.B. from London.*

SATURDAY, February 28th.

- 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 Manchester.*
- 9.30-12.0.—Programme *S.B. from London.*

WIRELESS PROGRAMME—MONDAY (Feb. 23rd.)

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. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. Music performed during Afternoon Tea at the Trocadero. "Slogans," by Agnes Herbert.

5.30-6.15.—CHILDREN'S CORNER: A Story by E. Le Breton Martin. "The Dragon on the Toadstool," from "The Children's Magazine."

6.40-6.55.—Mr. N. HARDY WALLIS, M.A., "The Majesty of Milton."

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

Mr. A. K. TOTTON, M.C., Dept. of Zoology, Natural History Museum. "The Sea Shore: Corals and Coral Reefs." *S.B. to all Stations.*
Local News.

The Barnardo Musical Boys.

(Instrumental Music on a Peal of Ninety Handbells; Sleigh Bells, Xylophones, Tubophone, Marimbaphone, Mandolines, Miniature Chimes, Bagpipes, Auto-Harp and Ocarinas.)

7.30.—Handbells, "Bric-à-Brac" C. Coote
Sleigh Bells, "The Green Hills of Tyrol" *Rossini*

Mandolines, "Jessamine Polka" *H. J. Ellis*

Miniature Chimes, "Gems of Erin," introducing "Dublin Jig," "Sprig of Shillela" and "Paddy, Will You Now" *J. J. Fletcher*

Xylophones and Tubophone: "On the Road to Moscow" (Descriptive of a Sleigh Ride) *Paul de Loetz* (12)
Handbells with Gong Obligato, "In a Monastery Garden" *Ketelbey* (8)
Highland Bagpipes, "Crusaders' March"; "The Highland Wedding."

Fairy Bells and Auto-Harp, "Those Endearing Charms."
Ocarinas, "If Winter Comes" *H. M. Tennent*

Marimbaphone, "Autumn Leaves" *Delacour*

Handbells, Overture, "Poet and Peasant" *Suppé*

Vocal and Instrumental Music

by FRÉDÉRIC D'ERLANGER.
WILLIAM PRIMROSE and The COMPOSER.

8.15.—Concerto for Violin (First Movement). ANNE THURSFIELD.
Group of English Songs.

"En Sourdine."

"Dream."

"Alone."

MAURICE COLE.

"Toccata."

"Au Son des Harpes."

Anne Thursfield.

Group of English Songs.

"L'Abbesse."

"Chanson Légère."

William Primrose.

"Préme."

Maurice Cole and The Composer.

Duets for Two Pianos.

"Larghetto."

"Dentelles et Chiffons."

"Cortège Dansant."

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

R. VAUGHAN WILLIAMS PROGRAMME.

10.0. THE LONDON MALE VOICE OCTET.
Original Compositions.

Three Elizabethan Songs:—

"Sweet Day."

"The Willow Song."

"O Mistress Mine."

Folk Tune Arrangements.

"Ward the Pirate."

"The Turtle Dove."

"Jack the Sailor."

"The Winter is Gone."

"The Farmer's Boy."

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra. Laura Pearson (Soprano). Anne Sanders (Contralto).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Growing Antirrhinums." Janet Macfarlane (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Norman E. L. Guest, B.A., History Talk, No. 8, "Chaucer Pilgrimages and Early Education."

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

Mr. A. K. TOTTON. *S.B. from London.*
Local News.

Variety Programme.

THE STATION ORCHESTRA.

GLADYS PALMER (Contralto).

THE STATION COMPANY OF

PLAYERS.

7.30. The Orchestra.

March, "Fannhäuser" *Wagner*

Selection, "In a Persian Garden" *Lehmann*

7.50. Gladys Palmer.

"Who is Sylvia?" *Schubert*

"Thou Art My Peace" *Schubert*

"The Trout" *Schubert*

"The Almighty" *Schubert*

8.5. "HANDY ANDY."

A Play adapted from the Story by Samuel

Lover.

Squire Egan FRANK V. FENN

Andy Rooney WILLIAM MACREARY

Edward O'Connor DONALD POWIS

Fanny Egan HILDA POWIS

Mr. Murphy GEORGE ROBERTS

Nance) EDNA GODFREY TURNER

Oonah)

Produced and Directed by

WILLIAM MACREARY.

Scene 1.—Squire Egan's Dressing-Room.

Scene 2.—A Country Lane.

Scene 3.—Squire Egan's Dining-Room.

Scene 4.—A Street.

Scene 5.—Squire Egan's Drawing-Room.

9.0. The Orchestra.

"Serenade to Columbine" *Pierne* (15)

"Rose Minuet" ("Monsieur Beaucaire") *Message*

"Dance of the Apprentices" ("The Mastersingers") *Wagner*

"Suite Pastorale" *Ansell*

"When the Hawthorn Blooms"; "Poppies and Cornflowers"; "The Autumn Moon"; "Holly and Mistletoe."

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

Principal ALFRED HAYES, "The Life of Alexander Pushkin."

Local News.

10.0. Gladys Palmer.

"The Cradle of the Living God" *D. Stewart*

"The Time for Making Songs Has Come" *Rogers*

"Evening Song" *Bantock*

"Tintagel" *Adamson* (21)

10.15. The Orchestra.

Selection, "Cavalleria Rusticana" *Mascagni*

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. The "6BM" Trio. Vera Vivian (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Sir Thomas Graham and the Royal Exchange," by G. Guest, B.A., J.P.

6.30-6.45.—H. G. D. Turnbull on "Our First Arctic Explorer."

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

Mr. A. K. TOTTON. *S.B. from London.*
Local News.

"With Hounds."

THE WIRELESS ORCHESTRA.

Conductor: Capt. W. A. FEATHERSTONE

Capt. W. G. POPPELSTONE, M.B.E.

(Story and Readings).

CHARLES WREFORD (Entertainer).

JOHN HUNTINGTON (Baritone).

THE WESSEX GLEE SINGERS.

7.30. Orchestra.

Overture, "Der Freischütz" *Weber*

7.40. Capt. W. G. Poppelstone.

"My Best Run with Hounds."

7.50. John Huntington.

"The Hunter in His Career" (Air about 1627) *arr. Somervell*

"The King's Hunt is Up" (Air 16th Century) *arr. Somervell*

7.55. Orchestra.

Descriptive Piece, "A Hunting Scene" *Bucalossi*

8.5. Capt. W. G. Poppelstone.

Reading from Jorrocks.

8.10. Glee Singers.

Hunting Song, "Waken, Lords and Ladies Gay" *Mendelssohn* (11)

"Hunting Song" *Granville Bantock* (2)

"The Hunt is Up" *J. L. Hatton* (11)

8.20. Orchestra.

Hunting Choruses from Operas.

"Der Freischütz" *Weber*

"The Lily of Killarney" *Benedict*

"Dorothy" *Cellier*

8.30. Capt. W. G. Poppelstone.

Reading from Jorrocks.

8.35. Glee Singers.

Hunting Gems.

"The Chase" *Laurent de Bille* (11)

"Come Away to the Chase" *Vincent Wallace*

"The Country Side."

8.45. Orchestra.

Suite, "Three Country Sketches" *Hovgill*

9.0. John Huntington.

"The Vagabond" *Vaughan*

"The Roadside Fire" *Williams* (1)

9.5. Charles Wreford.

"The Hunt Dinner" *Jan Steyer*

9.15. Glee Singers.

"John Peel" *Traditional, arr. P. Fletcher* (2)

"Over the Fields at Early Morn" *Adam Giebel*

9.20. Charles Wreford.

"The Coach Wheels."

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

Topical Talk.

Local News.

Half-an-Hour of Comic Opera.

10.0. Orchestra.

Overture, "Iolanthe" *Sullivan*

John Huntington.

"Four Jolly Sailors" ("A Princess of Kensington") *German*

"A Jovial Monk" ("La Poupée") *Audran*

"The Yeomen of England" ("Merris England") *German*

Orchestra.

Selection, "The Emerald Isle" *Sullivan and German*

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 465.

WIRELESS PROGRAMME—MONDAY (Feb. 23rd.)

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

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. A. K. TOTTON. *S.B. from London.*
 Local News.

Request Programme—III.

FREDERICK LAKE (Tenor).
 CONSTANCE WENTWORTH (Soprano).
 THE STATION ORCHESTRA.
 Conductor: WARWICK BRAITHWAITE.
 7.30. Orchestra.
 Overture, "William Tell" *Rossini*
 Intermezzo, "Cavalleria Rusticana" *Mascagni*
 March, "Colonel Bogey" *Alford*
 7.55. Constance Wentworth.
 "Danny Boy" *Weatherly (1)*
 "That Fat Li'l Feller Wid His Mammy's Eyes."
 8.5. Constance Wentworth and Frederick Lake.
 "O, That We Two Were Maying" *A. M. Smith*
 "The Miserere Scene" ("Il Trovatore") *Verdi*
 8.15. Violin Solo.
 "Liebeslied" *Kreisler*
 8.20. Orchestra.
 Minuet in A *Boccherini*
 Keltic Suite *Foulds*
 8.35. Frederick Lake.
 "Ah, Moon of My Delight" *Lehmann*
 "Parted" *Tooti*
 8.45. Pianoforte Solo.
 "Rondo Capriccioso" *Mendelssohn*
 8.55. Constance Wentworth.
 "Waltz Song" ("Romeo and Juliet") *Gounod*
 "Solveig's Song" *Grieg*
 9.5. Frederick Lake.
 "Oit in the Stilly Night" *Old Irish*
 "I'll Sing Three Songs of Araby" *Clay*
 9.15. Orchestra.
 Overture, "Poet and Peasant" *Suppe*
 "The Parade of the Tin Soldiers" *Jessell*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. Local News.
 10.0. Frederick Lake.
 "Then You'll Remember Me" *Balfe*
 Constance Wentworth.
 "Silver Threads Among the Gold" *Balfe*
 Constance Wentworth and Frederick Lake.
 "The Keys of Heaven" *Old English*
 Violoncello Solo.
 "Rustic Dance" *Squire*
 Orchestra.
 "Rustle of Spring" *Sinding*
 Overture, "Rienzi" *Wagner*
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30 { Music relayed from the Piccadilly
 Picture Theatre. Conductor, Stanley E. Mills.
 4.0-4.30. }
 3.30-4.0.—Broadcast to Secondary Schools (Juniors): Edward Cressy on "The Road to Klondyke."
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. J. F. Russell, "Musical Appreciation" (8).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. A. K. TOTTON. *S.B. from London.*
 Local News.

Dances and Humour.

THE PICCADILLY DANCE BAND.
 Relayed from The Piccadilly Picture Theatre.
 Conductor, STANLEY E. MILLS.
 L. T. WHIPP (Dialect Entertainer).
 Dance Band.
 7.30. L. T. Whipp.
 7.45. "Lost" *S. Fitton*
 8.0. Dance Band.
 8.15. L. T. Whipp.
 "A Hawker's Day" *J. Fitton*
 8.30. Dance Band.
 8.45. MANCHESTER UNIVERSITY STUDENTS' CONCERT.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. Local News.
An Hour of Vocal and Instrumental Music.
 THOMAS BORTHWICK (Tenor).
 HAROLD BROWN (Baritone).
 HARRY MORTIMER (Solo Clarinet).
 10.0. Thomas Borthwick and Harold Brown.
 "Lend Me Your Aid" *Gounod*
 Harold Brown.
 "Why Shouldn't I?" *Kennedy Russell (1)*
 Harry Mortimer.
 Four Characteristic Pieces *Hurlstone (11)*
 Ballad; Croon Song; Intermezzo; Scherzo.
 Thomas Borthwick and Harold Brown.
 "I Wish to Tune My Quiv'ring Lyre" *Michael Watson*
 Thomas Borthwick.
 "Now Sleeps the Crimson Petal" *R. Quilter (1)*
 Harry Mortimer.
 8th Air and Variations *Berr*
 Thomas Borthwick and Harold Brown.
 "Passing By" *Purcell*
 11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Evelyn Barrow (Solo Pianoforte).
 Ruby Longhurst (Mezzo-Soprano). Matt Rogers (Bass Baritone). News Letter.
 Annie Shaw on "Rug-making, Old and New."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.20.—Scholars' Half-Hour: Charles Wain: "Great Nature Books—White's 'Selborne'."
 6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson, "Selection of Seed."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. A. K. TOTTON. *S.B. from London.*
 Local News.

Grand Variety Concert.

To be given by "5NO" at The Old Assembly Rooms, Westgate Road.
 MAY BLYTH (Soprano).
 GRACE IVELL and VIVIAN WORTH (Entertainers).
 HETTY PAGE (Solo Cello).
 JOSEPH FARRINGTON (Bass).
 PERCY MERRIMAN (Entertainer).
 THE "5NO" REPERTORY COMPANY.
 THE "5NO" CHORAL SOCIETY:
 Conductor, RICHARD C. PRATT.
 THE AUGMENTED STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 7.30. Orchestra.
 Overture, "Zampa" *Herold*

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

7.40. May Blyth.
 Aria, "One Fine Day" *Puccini*
 Jewel Song ("Faust") *Gounod*
 (With Orchestral Accompaniment.)
 7.50. Percy Merriman.
 In Selections from his Repertoire.
 8.0. "LORDS OF CREATION"
 (Albert E. Drinkwater).
 A Comedy in One Act.
 Cast:
 Sir Mostyn Sykes KENDREW MILSON
 Godfrey Lund NORMAN FIRMIN
 Hilda Reeve STELLA EAST
 The Action passes in Hilda Reeve's house at Twickenham, on a summer's evening.
 Time—The Present.
 Produced by GORDON LEA.
 8.25. Grace Ivell and Vivian Worth.
 "Marcheta" *Schertzinger*
 "Any Way the Wind Blows" *Hanley (31)*
 "Follow the Swallow" *Ray Henderson (7)*
 8.35. Choral Society.
 "To Sylvia" *Schubert*
 "Under the Greenwood Tree" *Macfarren (11)*
 "Let the Canakin Clink" *McEwen (11)*
 8.50. Joseph Farrington.
 Prologue, "Il Pagliacci" *Leoncavallo*
 (With Orchestral Accompaniment.)
 9.0. Hetty Page.
 "Le Cygne" *Saint-Saëns*
 "La Danza" *Rossini-Squier*
 9.10. Choral Society.
 "A Love Symphony" *Percy Pitt (11)*
 "The Londonderry Air" *arr. Percy Grainger*
 "My Love, Goodmorrow" *Joseph Parry*
 "Billy Boy" *arr. R. R. Terry (2)*
 9.20. Orchestra.
 "Serenade" *Drigo*
 "The Night Patrol" *Jean Martel*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. Local News.
 10.0. Grace Ivell and Vivian Worth.
 "Sure as You're Born" *Gillespie and Shay (9)*
 "All Alone" *Irving Berlin (7)*
 "The Ogo-Pogo" *Strong (26)*
 10.10. Joseph Farrington.
 "Shipmates o' Mine" *Sanderson (1)*
 "Joggin' Along the Highway" *Samuel*
 "Up From Somerset" *Sanderson (1)*
 10.20. Percy Merriman.
 In further Selections from his Repertoire.
 10.30. Orchestra.
 Gavotte ("Mignon") *Ambroise Thomas*
 Military March *Schubert*
 10.45.—Close down.
 Arrangements in Hall 9.30-10.0.
 9.30-9.40.—Interval.
 9.40-9.50. May Blyth.
 "I Love the Moon"
 "Brown Bird Singing."
 "You Don't Believe in Fairies."
 9.50-10.0. Joseph Farrington.
 "The Song of the Road" *Geoffrey Stanton*
 "Glorious Devon" *E. German (1)*
 "Drake Goes West" *Sanderson (1)*
 10.0.—Local News.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Dance Orchestra.
 Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.15-7.0.—Girl Guides' News Bulletin: Mrs Fyfe, County Commissioner, "Experiences in Switzerland." Boy Scouts' News Bulletin: S/M G. B. Eeslemont, "The Athlete Badge."
 7.0-10.30.—Programme *S.B. from Glasgow.*

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Helen O. Campbell (Contralto). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Ompax on "Rugby."
 (Continued in column I, page 427).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 495.

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EVENTS OF THE WEEK.

SUNDAY, February 22nd.

LONDON and "5XX," 3.0.—Oratorio: "The Creation" (Haydn). Conducted by PERCY PIIT. S.B. to other Stations.
LONDON and "5XX," 9.0.—Casano's Octet.
BIRMINGHAM, 3.0.—Chamber Music Programme.
BOURNEMOUTH, 3.0.—Band of 2nd Batt. The Argyle and Sutherland Highlanders.
CARDIFF, 9.0.—Handel Programme.

MONDAY, February 23rd.

LONDON and "5XX," 7.30.—Barnardo's Musical Boys.
LONDON and "5XX," 8.15.—D'Erlanger Programme.
BOURNEMOUTH, 7.30.—"With Hounds," "The Country Side," and "Comic Opera."
NEWCASTLE, 7.30.—Grand Variety Concert at the Old Assembly Rooms, Westgate Road.
GLASGOW, 7.30.—A Varied Programme: The J. H. Squire Celeste Octet. S.B. to other Stations.
BELFAST, 7.30.—A Handel Programme—The Composer's Birthday.

TUESDAY, February 24th.

"5XX," 7.30.—Popular Orchestral Programme.
ALL STATIONS (except "5XX"), 7.30.—Programme of Old English Music.
8.25.—A Shortened Version of the "Beggar's Opera" (Gay-Austin).

WEDNESDAY, February 25th.

BIRMINGHAM, 7.30.—Coleridge-Taylor Programme, relayed from the Town Hall, Walsall.
BOURNEMOUTH, 7.30.—The Morality Play, "Everyman."
MANCHESTER, 7.30.—Symphony Concert, Conducted by PERCY PIIT.
NEWCASTLE, 7.30.—Selections from Opera.
NEWCASTLE, 9.0.—The J. H. Squire Celeste Octet.
GLASGOW, 7.30.—Popular Night. Pianoforte and Violin Recital. S.B. to other Stations.

THURSDAY, February 26th.

LONDON, 7.35.—Light All-British Concert. S.B. to other Stations.
MANCHESTER, 7.35.—A Light Programme.

FRIDAY, February 27th.

BIRMINGHAM, 7.30.—First English Production of Boris Godounov.
CARDIFF, 7.30.—A Popular Programme.
MANCHESTER, 7.30.—Dramatic Night.
ABERDEEN, 7.30.—Music and Drama: "A Tale of Two Cities."
GLASGOW, 7.30.—Melody in the Western Isles.
BELFAST, 7.30.—Light British Music, Song and Recital.

SATURDAY, February 28th.

LONDON, 7.30.—Sixth Query Programme.
BOURNEMOUTH, 7.30.—"A Mixed Menu."
BIRMINGHAM, 7.30.—Popular Instrumental Programme.
CARDIFF, 7.30.—In Honour of Saint David.
MANCHESTER and "5XX," 7.30.—Grand Opera: "Samson and Delilah."
BELFAST, 7.30.—Band of 1st Batt. The Highland Light Infantry.

[Owing to great pressure on our space "Continental Broadcasting" has been unavoidably held over this week; but it will appear as usual next week.]

B.B.C. French Talk.

The following poem will be read by M. E.-M. Stephan from London on February 20th. It is printed here so that listeners may follow the speaker word for word. M. Stephan will precede his reading of Victor Hugo's poem by a few remarks on the French "vouloir R," "How it is made" and the "Best Method for acquiring it."

BOOZ ENDORMI.

BOOZ s'était couché de fatigue accablé;
Il avait tout le jour travaillé dans son aire,
Puis avait fait son lit à sa place ordinaire,
Booz dormait auprès des boisseaux pleins de blé.

Ce vieillard possédait des champs de blés et d'orge;
Il était, quoique riche, à la justice enclin;
Il n'avait pas de fange en l'eau de son moulin,
Il n'avait pas d'enfer dans le feu de sa forge.

Sa barbe était d'argent comme un ruisseau d'avril,
Sa gerbe n'était point avare ni haineuse;
Quand il voyait passer quelque pauvre glaneuse:
—Laissez tomber exprès des épis, disait-il.

Cet homme marchait par loin des sentiers obliques,
Vêtu de probité candide et de lin blanc;
Et, toujours du côté des pauvres ruisseau,
Ses sacs de grains semblaient des fontaines publiques.

Booz était bon maître et fidèle parent;
Il était généreux, quoiqu'il fût économe;
Les femmes regardaient Booz plus qu'un jeune homme,
Car le jeune homme est beau, mais le vieillard est grand.

Le vieillard, qui revient vers la source première,
Entre aux jours éternels et sort des jours changeants;
Et l'on voit de la flamme aux yeux des jeunes gens,
Mais dans l'œil du vieillard on voit de la lumière.

Donc, Booz dans la nuit dormait parmi les siens;
Près des meules, qu'on eût prises pour des décombres,
Les moissonneurs couchés lisaient des groupes sombres;
Et ceci se passait dans les temps très anciens.

Les tribus d'Israël avaient pour chef un juge;
La terre, où l'homme errait sous la tente, inquiet
Des empreintes de pieds de géants qu'il voyait,
Était encor mouillée et molle du déluge.

Comme dormait Jacob, comme dormait Judith,
Booz, les yeux fermés, gisait sous la feuille;
Or, la porte du ciel s'étant entre-bâillée
Au-dessus de sa tête, un songe en descendit.

Et ce songe était tel, que Booz vit un chène
Qui, sorti de son ventre, allait jusqu'au ciel bleu;
Une race y montait comme une longue chaîne,
Un roi chantait en bas, en haut mourait un dieu.

Et Booz murmurait avec la voix de l'âme:
"Comment se pourrait-il que de moi ce viant?
Le chiffre de mes ans a passé quatre-vingt,
Et je n'ai pas de fils, et je n'ai plus de femme."

"Voilà longtemps que celle avec qui j'ai dormi,
O Seigneur! a quitté ma couche pour la vôtre;
Et nous sommes encor tout mêlés l'un à l'autre,
Elle à dent vivante et moi mort à demi."

"Une race naîtrait de moi! Comment le croire?
Comment se pourrait-il que j'eusse des enfants?
Quand on est jeune, on a des matins triomphants,
Le jour sort de la nuit comme d'une victoire."

"Mais, vieux, on tremble ainsi qu'à l'hiver le bouleau;
Je suis veuf, je suis seul, et sur moi le soir tombe,
Et je courbe, ô mon Dieu! mon âme vers la tombe,
Comme un bœuf ayant soif penche son front vers l'eau."

Ainsi parlait Booz dans le rêve et l'extase,
Tournant vers Dieu ses yeux par le sommeil noyés;
Le chène ne sent pas une rose à sa base,
Et lui ne sentait pas une femme à ses pieds.

Pendant qu'il sommeillait, Ruth, une moabite,
S'était couchée aux pieds de Booz, le sein nu,
Espérant on ne sait quel rayon inconnu,
Quand viendrait du réveil la lumière subite.

Booz ne savait point qu'une femme était là,
Et Ruth ne savait point ce que Dieu voulait d'elle;
Un frais parfum sortait des touffes d'asphodèle;
Les souffles de la nuit flottaient sur Galgala.

L'ombre était nuptiale, anguste et solennelle;
Les anges y volaient sans doute obscurément,
Car on voyait passer dans la nuit, par moment,
Quelque chose de bleu qui paraissait une aile.

La respiration de Booz qui dormait,
Se mêlait au bruit sourd des ruisseaux sur la moquette,
On était dans le mois où la nature est douce,
Les collines avant des lys sur leur sommet.

Ruth songeait et Booz dormait; l'herbe était noire;
Les grelots des troupeaux palpitèrent vaguement;
Une immense bonté tombait du firmament;
C'était l'heure tranquille où les lions vont boire.

Tout reposait dans Ur et dans Jérusalem;
Les astres émaillaient le ciel profond et sombre;
Le croissant fit et clair parmi ces fleurs et l'ombre
Brillait à l'occident, et Ruth se demandait.

Innoble, ouvrant l'œil à moitié sous ses voiles,
Quel dieu, quel moissonneur de l'éternel été
Avait, en s'en allant, négligemment jeté
Cette faucille d'or dans le champ des étoiles.

WIRELESS PROGRAMME—TUESDAY (Feb. 24th.)

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. Music played during luncheon at the Holborn Restaurant.
- 3.15-3.45.—Transmission to Schools: "The Countryside—Wild Animals of England," by Patricia Johnson.
- 4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Number Work and Number Play," by Muriel Wrinch.
- 5.30-6.15.—CHILDREN'S CORNER: David Wise (Violin Solos). Stories by Elizabeth Mato.
- 6.40-6.55.—Prof. A. J. IRELAND. "An Episode in the History of England—The Election of Henry Plantagenet to the Throne of England."
- 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.*
- Local News.
- 7.30.—All Stations Programme. For particulars see Centre Column.
- 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 Fall of the Stuarts." *S.B. from Glasgow to all Stations.* Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.

5IT. BIRMINGHAM. 475M.

- 3.30-4.0.—Lozells Picture House Orchestra.
- 4.0-4.30.—School Transmission: Dr. ADRIAN C. BOULT (Conductor of the City of Birmingham Orchestra), "Musical Appreciation."
- 5.0-5.30.—WOMEN'S CORNER: Mr. G. F. J. Buvington ("Chanticleer"), "Hints to Poultry Keepers." Norah Tarrant (Contralto).
- 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," by Anne Farnell-Watson. The Orpheus Quintet: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Charles Leeson (Piano), H. L. Gibson (Flute), R. G. Somers (Oboe).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "How to Hang Pictures," by Walter Hutton.
- 6.30-6.45.—Farmers' Corner: "Pigs and the Improvement of Pasture," by J. P. Harding.
- 7.0-11.0.—*Programme S.B. from London.*

ALL STATIONS PROGRAMME, Except "5XX." Relayed from London. Programme of Old English Music.

- GLADYS PALMER (Contralto).
DALE SMITH (Baritone).
THE CHAPLIN TRIO.
7.30. Kate and Nellie Chaplin.
Sonata for Violin with Harpsichord Accompaniment, edited by Sir Frederick Bridge
Henry Purcell, 1658-1695
Adagio, Allegro Moderato, Largo, Vivace.
- 7.40. Dale Smith.
Elizabethan Songs with Harpsichord Accompaniment.
"Now, O Now I Needs Must Part" Dowland, 1563-1625
"Sweet Muse, Come to Thy Lover" Morley, 1554-1604
"Since First I Saw Your Face" Ford, 1580-1608
"When Lo! By Breake of Morning" Morley
- 7.50. Gladys Palmer.
"The Lass of Richmond Hill" arr. Hatton
"Early One Morning"
"Lord Rendal" arr. Baring
"The Wrangle-Taggle Gypsies O" Cecil Sharp (2)
Dale Smith.
English Folk Songs with Piano Accompaniment.
"In Your Garden" arr. Martin Shaw
"As I Walked Through the Meadows" arr. Cecil Sharp (11)
"The Poor Couple"
"Mowing the Barley" arr. Cecil Sharp (2)
- 8.10. Mabel and Nellie Chaplin.
Sonata for Violoncello with Harpsichord Accompaniment, edited by Alfred Moffat
Henry Eccles—1670-1742
Largo, Corrente.
Chaplin Trio.
Ayre (arranged for Harpsichord, Viola d'Amore and Viola da Gamba, edited by Arthur Moffat)
John Barrett—1674-1735
- 8.20.—"From My Window," by Philemon.
- 8.25. A Shortened Version without Dialogue of
"The Beggar's Opera."
By Mr. Gay.
(First produced, 1727.)
Music Arranged and Composed by Frederic Austin.
Peachum..... DALE SMITH
Filch..... FREDERIC DAVIES
Mrs. Peachum... GLADYS PALMER
Lucy Locket... KATHLEEN
Polly Peachum... HILLIARD
Macheath... FREDERICK RANALOW
THE "2LO" CHORUS.
- The Original ORCHESTRA from the Lyric Theatre, Hammersmith.
Harpsichord.....NELLIE CHAPLIN
1st Violin..... KATE CHAPLIN
Viola d'Amore..... KATHLEEN THOMAS
2nd Violin..... LILIAN MUKLE
Viola.....
Violoncello..... MABEL CHAPLIN
Viola da Gamba..... LOUISE MUKLE
Double Bass..... JOHN FIELD
Oboe..... FLORENCE MUKLE
Flute.....
Conducted by STANFORD ROBINSON
The Original Oboe Player, Miss Leila Bull, is unable to take part.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools: Miss Olive Harcourt.
- 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, "The British Schools of Water Colour Painters."
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—The Manchester Mid-day Concert relayed from the Houldsworth Hall. Dr. A. Brodsky (Solo Violin) (R. J. Forbes at the piano), Elgar's "Violin Concerto."
- 3.0-3.30. } Concert by the "2ZY" Quartet.
4.0-4.30. }
- 3.30-4.0.—Broadcast to Schools: Mr. E. Sims Hilditch, "Musical Appreciation."
- 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.—Phyllis Rickard (Contralto). Robert Ness (Concertina). Edison Phonograph.
- 3.45-5.15.—Isabel Smallwood (Contralto). Tilley's Restaurant Orchestra, relayed from Blackett Street. Ernest Comber, "Reminiscences of a London Ex-Police Inspector."
- 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 J. H. SQUIRE CELESTE OCTET. Hope Glen (Contralto). Feminine Topics: M. G. Cameron, "Hatching Time in the Poultry Yard."
- 5.15-6.0.—CHILDREN'S CORNER: Auntie Molly Goes to the Fair!
- 6.15-6.30.—Stamp Corner: Talk by Andrew Borland, M.A., of Edinburgh.
- 6.40-6.55.—Capt. Robert Douglas, M.A., on "Charles Lamb."
- 7.0-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 11.30-12.30.—Mid-day Transmission.
- 3.30-4.50.—The Wireless Quartet: Ina Ogilvie (Soprano). Afternoon Topics. Our Weekly Forty-Five Minutes with the Smaller Children.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-9.40.—*Programme S.B. from London.*
- 9.40.—Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History: The Fall of the Stuarts." *S.B. to all Stations.*
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 25th.)

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: "Wireless Transmitting Apparatus," by Mr. H. J. HINKS (Radio Association).
- 4.0-5.0.—Time signal from Greenwich. Concert: The "2LO" Trio and Bertram Ayrton (Baritone). "My Part of the Country," by A. Bonnet Laird. "Women of the Past—(1) Aspasia," by Helen Townroe.
- 5.30-6.15.—CHILDREN'S CORNER: Frank Worthington telling Stories from "The Little Wise One." "Some Curious Things About Ash Wednesday," by Diogenes.
- 6.40-6.55.—The Humours and Curiosities of Parliament—Maiden Speeches," by an "M.P."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Orchestral Programme.

- MARY FOSTER (Contralto).
CRAIGIE ROSS (Solo Pianoforte).
JOHN TURNER (Tenor).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
- 7.30. The Orchestra.
"Military March".....
Overture, "Rosamunde".....*Schubert*
Mary Foster (with Orchestra).
Recitative and Aria, "I Have Lost My Eurydice".....*Gluck*
"O Don Fatato".....*Verdi*
The Orchestra.
"The Voice of the Bells".....*Luigini*
8.5 (approx.). John Turner.
"O Vision Entrancing" ("Esmeralda")
Thomas (1)
"Come, Margarita, Come" ("The Martyr of Antioch").....*Sullivan*
The Orchestra.
Selection, "Samson and Delilah"
Saint-Saëns

- 8.30 (approx.). Craigie Ross.
Serenade and Allegro Giocoso for Piano and Orchestra.....*Mendelssohn*
Mary Foster.

- "O Death".....
"Charity".....
"Love Eternal".....*Brahms*

- 9.0 (approx.). The Orchestra.
"Meditation".....*Julian Clifford*
Symphony No. 36, "Prague".....*Mozart*

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

- Mrs. HUGH SPENDER: A Travel Picture, "A Visit to Cologne During the Occupation." *S.B. to all Stations.*
The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.* Local News.

- 10.5. The Orchestra.
Miniature Suite, "Children's Games" *Bizet*
John Turner.

- "E'en As a Lovely Flower".....*Frank Bridge*
"Come Not When I Am Dead"
Josef Holbrooke (5)

- "Go, Lovely Rose".....*Roger Quilter*
The Orchestra.
Grand March, "The Queen of Sheba"
Gounod

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra, Agatha Hughes (Soprano), Norah Tarrant (Contralto).

- 5.0-5.30.—WOMEN'S CORNER: A. W. Sanders, "Money Talks."

- 5.30-6.30.—CHILDREN'S CORNER.

- 6.30-6.45.—"Teens' Corner: Mr. H. Overton, A.C.A., "Shells."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Coleridge-Taylor Programme.

- Relayed from
The Town Hall, Walsall.
ELSIE SUDDABY (Soprano).
PARRY JONES (Tenor).
HAROLD WILLIAMS (Bass).
THE STATION SYMPHONY ORCHESTRA:
THE WALSHALL PHILHARMONIC SOCIETY:
Conducted by JOSEPH LEWIS.

- 7.30. Scenes from
"THE SONG OF HIAWATHA"
(*Coleridge-Taylor*) (11).

- Overture, Op. 30, No. 3.
"Hiawatha's Wedding Feast."
"The Death of Minnetaha."

- 8.45. Miscellaneous Items.
"Eleanore"..... (11)
"Beat, Beat, Drums"..... (11)
Suite from the "Hiawatha Ballet."

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

- Mrs. HUGH SPENDER. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.

- 10.5. Song Recital at the studio.
ROY HENDERSON (Baritone).
"Afton Water".....*arr. Henderson*
"The Piper of Dundee".....
"The Land o' the Leal".....*arr. Macpherson*
"To Anthea".....
"Simon the Cellarer".....*Halton (1)*

- 10.30.—Close down.

6BM EOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women by Miss Doulton Edwards, Eunice Norton (Contralto).
THE ROYAL BATH HOTEL DANCE ORCHESTRA.

- 5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: "Nature Talk," by Hubert Hill.

- 6.30-6.35.—Station Director's Talk.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

- Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

- WINIFRED ASCOTT (Soprano).
GLADYS JAMES (Mezzo-Soprano).
DIANA WEBSTER (Contralto).
HAROLD STROUD (Tenor).
ERNEST EADY (Baritone).
ARTHUR ENGLAND (Bass).

- THE "6BM" CHOIR.
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

- 7.30. Orchestra.
Overture, "Sowing the Wind"
Herbert Bedford

- 7.45. Choir and Orchestra.
"Turn Back, O Man".....*Holst (14)*

- 7.50. Orchestra.
"The Pilgrims' March".....*Mendelssohn*
"Everyman."

- 8.0. The Morality Play.
Music Composed by Liza Lehmann.
Everyman.....*GLADYS JAMES*
Good Deeds and Beauty

- WINIFRED ASCOTT
Knowledge and Discretion
DIANA WEBSTER
Fellowship and Five Wits
HAROLD STROUD
Riches and Strength.....*ERNEST EADY*
Death and a Monk.....*ARTHUR ENGLAND*
Kindred.....*THE CHOIR*

- 8.30. Orchestra.
"Judex" ("Mors et Vita") *Gounod (11)*

- 8.40. Winifred Ascott.
"O Divine Redeemer".....*Gounod (12)*

- 8.45. Ernest Eady.
"God Bless the Morning"
Herbert Oliver (8)

- 8.50. Orchestra.
Overture, "Athalia".....*Mendelssohn*

- 9.0. Diana Webster.
"The Song of Ruth".....*Gounod*

- 9.5. Harold Stroud.
"Serenade".....*Schubert*

- 9.10. Gladys James.
"None But the Weary Heart"
Tchaikovsky

- 9.15. Arthur England.
"Abide With Me".....*Liddle (1)*

- 9.20. Orchestra.
"Mosaïque on the Works of Haydn"
arr. Taron

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mrs. HUGH SPENDER. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.

- 10.5. "The Redemption."
(*Gounod*) (11).

- "The Creation," "The Fall," "The Promise of Redemption," "Recitative" and "March to Calvary."

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.

- 6.40-6.55.—Mr. J. C. NEWSHAM, "Economy in the Feeding or Manuring of Plants."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

- BEATRICE EVELINE (Solo Violoncello).
J. DALE SMITH (Baritone).
GRACE IVELL and VIVIAN WORTH (Entertainers).

- THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

- 7.30. Orchestra.
Overture, "Rosamunde".....*Schubert*
Suite, "Three Country Sketches" *Hovgill*
J. Dale Smith.

- "Come Into the Garden, Maud".....
"A Voice by the Cedar Tree".....
"Birds in the High Hall-Garden".....
"Go Not, Happy Day".....
"I Have Led Her Home".....

- (From Tennyson's "Maud")
Somercell (1)

- Beatrice Eveline and Vera McCorob Thomas.
Sonata in F Major for Violoncello and Pianoforte.....*Brahms*
Orchestra.

- "Spring Song".....*Mendelssohn*
"Dance of Bacchantes".....*Gounod*

- 8.30. Grace Ivell and Vivian Worth.
"Calling Thro' the Shadows"
Charles Farnander

- "Mary Had a Little Lamb"
Maudie Craske-Day

- "Any Way the Wind Blows"
James Hanley (31)

- "The Ogo-Pogo".....*Mark Strong (26)*
Orchestra.

- Selection, "Baby's Opera".....*Byng*
J. Dale Smith.
Folk Songs (Scottish)

- "How Can ye Gang, Lassie?"
arr. M. Lawson

- "Leezie Lindsay".....*arr. M. Lawson*
English.

- "Early One Morning".....*arr. Stanford*
"My Boy Billy".....*arr. Vaughan Williams*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 25th.)

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

Beatrice Eveline.
 "Air" Purcell
 "Siciliana" Varacini-Salmon
 "The Cherubs" Couperin-Salmon
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mrs. HUGH SPENDER. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.* Local News.
 10.5. Grace Ivell and Vivian Worth.
 "Rock-a-bye, My Baby" ... Billy Hill (31)
 "Sure as You're Born"
Little, Gillespie, and Shay (9)
 "Chili-Bom-Bom" Donaldson (7)
 "Hard-Hearted Hannah"
Yellen, Bigelow, Bates (9)
 Orchestra.
 Overture, "The Flying Dutchman"
Wagner
 March, "Blaze of Glory" Holzmann
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. { Music relayed from the Piccadilly
 Picture Theatre. Conductor, Stanley
 4.0-4.30. { E. Mills.
 3.30-4.0.—Broadcast to Primary Schools: T. O.
 Beachcroft, B.A., "A Reading of
 Literature."
 4.30-5.0.—WOMEN'S HALF-HOUR: Kath-
 leen Walker (Recitations).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. W. Browning (of the Piccadilly
 Dance Salon) on "The Fox-Trot" (3).
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. T. H. PEAR, M.A., B.Sc., on "The
 Psychology of Crowds." *S.B. to all
 Stations.* Local News.

Symphony Concert.

GLADYS PALMER (Contralto).
 THE "2ZY" AUGMENTED
 ORCHESTRA:
 Conductor, PERCY PITT.

7.30. Orchestra.
 Overture, "The Bartered Bride" Smetana
 Pieces { "Lullaby" ("Berceuse") } Jarnefelt
 { "Prelude" }
 Gladys Palmer.
 "Knowest Thou the Land?" ("Mignon")
Thomas
 Orchestra.
 Symphony No. 8 in F Beethoven
 Symphonic Suite, "Louise" Charpentier
 Gladys Palmer.
 "A Cradle Song" Byrd
 "Where the Bee Sucks" Arne (1)
 "Now Phaebus Sinketh in the West"
Purcell (1)

Orchestra.
 Prelude to Act III
 "Dance of the Appren-
 tices" ("The
 Master. } Wagner
 "Procession of Mas-
 sengers" }
 singers")

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mrs. HUGH SPENDER. *S.B. from Lon-
 don.*
 Royal Horticultural Society Talk.
 Local News.
 10.5.—A Few Dramatic Studies by VICTOR
 SMYTHE.
 10.15.—A Short Entertainment by "U.S."
 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.—Madge Raine (Contralto). The
 Station Sextet. The Rev. Arthur Robins
 on "Play Antics." Isabel Spence
 (Soprano).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.35-6.45.—Farmers' Corner: Mr. R. W.
 Wheldon, "Results of Experiments" (11).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

Selections from Opera.

ALICE RICHARDSON (Soprano).
 JOHN CLINTO (Tenor).
 THE STATION ORCHESTRA:
 Conductor—EDWARD CLARK.

7.30. Orchestra.
 Overture, "Haydée" Auber
 Alice Richardson.
 7.50. "I Have Lived for Art" ("La Tosca")
Puccini
 "Oh, 'tis Gone, 'tis Gone for Ever"
Mozart
 8.0. Orchestra.
 Ballet Music from "Henry VIII"
Saint-Saens
 8.10. John Clinto.
 "Sky and Sea" ("La Gioconda")
Ponchielli
 "This One or That" ("Rigoletto") Verdi
 Orchestra.
 8.20. Selection, "Mignon" Thomas, arr. Tavan
 Alice Richardson.
 8.30. "O Sleep, Why Dost Thou Leave Me?"
 ("Semele") Handel
 "My Lord, It Is the Wind" ("Phaebus
 and Pan") Bach
 8.40. John Clinto.
 "Cujus Animam" ("Stabat Mater")
Rossini
 Recit., "Ah che d'Amore" ("The Barber
 of Seville") Rossini
 8.50. Orchestra.
 Suite, "Les Erinnyes" Massenet
 MARIE BELLAS (Contralto).
 THE J.H. SQUIRE CELESTE OCTET.
 9.0. Valse Brillante Strauss-Sear
 Burghers' Songs.
 9.10. Marie Bellas.
 "When All Was Young" ("Faust")
Gounod
 "Husheen" Alicia Needham (1)
 "Caller Herrin" arr. Monk Gould
 9.20. Octet.
 "Nocturne"
 "March of the Dwarfs" Grieg
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mrs. HUGH SPENDER. *S.B. from London.*
 Royal Horticultural Society Talk.
 Local News.
 10.5. Octet.
 "Faust" Fantasia Wieniawski
 (Solo Violin—MAYER GORDON.)
 Marie Bellas.
 10.10. "Softly Awakes My Heart" Saint-Saens
 "An Old Garden" Hope Temple (1)
 "Land of Hope and Glory" Elgar (1)
 "My Bairnie" Kate Vannah (1)
 10.20. Octet.
 "Memory Lane" arr. Sear
 Celeste Solo, "The Butterfly" Bendix
 (Solo Celeste—FRANK READE.)
 10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Sextet. Dorothy
 Forrest (Soprano). Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. James W. Stewart, Secretary,
 League of Nations Union for the North,
 on "The League of Nations at Work."

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.

RATES OF SUBSCRIPTION to "The
 Radio Times" (including postage): TWELVE
 MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS
 (British), 13s. 6d.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

Popular Programme.

MARGARET F. STEWART (Soprano).
 WALTER IRVINE (Baritone).
 BRET HAYDEN (Entertainer).
 THE WIRELESS ORCHESTRA.

7.30. Orchestra.
 Selection, "In Opera Land" St. Quentin
 7.45. Margaret F. Stewart and Walter Irvine.
 "Two Gay Owls" Van Lennep (12)
 "O Wert Thou in the Cauld Blast"
Mendelssohn (25)
 "I Did Not Know" Trofere
 7.55. Bret Hayden.
 A Few Remarks.
 8.5. Walter Irvine.
 "A West Country Courting" Sanderson (1)
 "Song of the Clock" Burchell (1)
 8.15. Margaret F. Stewart.
 "A Northern Lament" Brahe (5)
 "The Cauldribe Woo'er" Traditional (34)
 8.25. Bret Hayden.
 More Remarks.
 8.35. Margaret F. Stewart and Walter Irvine.
 "Bonnie Wee Thing" Fox
 "Lassie Wad Ye Lo'e Me" Holder
 8.45. Margaret F. Stewart.
 "Butterfly Wings" Phillips
 "Songs My Mother Sang" Grimshaw (1)
 8.55. Walter Irvine.
 "Reuben Ranzo" Coates
 "An Old Garden" Temple (1)
 9.5. Bret Hayden.
 Still More Remarks.
 9.15. Orchestra.
 "Eightsome Reel" Kerr (36)
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mrs. HUGH SPENDER. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B.
 from London.* Local News.
 10.5. Recital by
 THE SCOTTISH ASSOCIATION FOR
 THE SPEAKING OF VERSE.
 DOREEN BURTON (Reciter).
 "Laugh and Be Merry" J. Massfield
 "Moonlit Apples" J. Drinkwater
 "Down by the Salley Gardens" W. B.
 "When You Are Old" Yeats
 "Cloths of Heaven"
 "Sorrow of Mydath."
 "Beauty" J. Massfield
 "Expectancy" J. Drinkwater
 "A Creed"
 "The West Wind" J. Massfield
 10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.
 4.0-5.10.—The Wireless Quartet. J. N. Mc
 Gillivray (Baritone). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Mr. J. R. Peddie, M.A. (of Glasgow
 University). "Literature."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

Popular Night.

S.B. to Edinburgh and Dundee
 MERCIA STOTESBURY and ETHEL
 BARTLETT (Violin and Pianoforte
 Recital).

HELENA MILLAIS (Actress Entertainer).
 THE STATION ORCHESTRA:
 Conductor, H. A. CARRUTHERS.
 THE STATION REPERTORY
 COMPANY.

7.30. Mercia Stotesbury and Ethel Bartlett.
 Sonata in G Major Brahms
 Ethel Bartlett (Solo Pianoforte).
 Nocturne in C Minor }
 Mazurka in A Minor } Chopin
 Fantaisie-Improptu }
 (Continued in column 1, page 427.)

A number against a musical item indicates the name
 of its publisher. A key list of publishers will be found on
 page 495.

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

The Fire Pit of Kilauea.

HULLO, children! You will be very interested in this talk about one of the most wonderful volcanoes in the world!

Far away in the middle of the Pacific Ocean there lies a group of beautiful islands that have been thrown up from beneath the waves by the eternal fires that burn within the earth.

For hundreds of years this work of building has been going on and the Hawaiian Islands are still in the making. Every now and then, the Fire Pit of Kilauea bubbles over, hurling forth molten rocks to add to the mountain's height and pouring out streams of white-hot lava that rush to the sea and there create new headlands of volcanic rock.

Saved by a Princess's Hair.

Outside Hilo, the chief town of the island of Hawaii, is a track of lava a mile wide. Forty-five years ago this was a river of flame rolling down the mountain side to the destruction of the lovely palm-fringed town. It is easy to imagine the state of mind of the people who watched that stream of molten rock heading for their homes. Nearer and nearer it came, till the fragrance of Hilo's exquisite gardens was blotted out by the foul sulphurous fumes of the lava. Then, half a mile from the city gates, the river suddenly stopped dead. Why? What caused that sudden halt, you ask.

Well, in those days the natives of Hawaii believed that a beautiful, but terrible, goddess, called Pele, dwelt in the fiery crater of Kilauea, and that it was she who, in her wrath, flung down the rocks and sent the flaming lava to destroy them. So the Ancient Priest of Pele begged the Princess Kamehameha to follow the ancient custom and cast a lock of her raven

hair into the stream and thereby propitiate the goddess. No sooner had she done so, than the lava stiffened and ceased to flow.

But now the islanders no longer worship Pele; their belief in her powers has been destroyed by the brave action of a woman chieftain named Kapiolani. She resolved to break the superstition of her people by defying the dread goddess, and said: "If I am destroyed, you may believe

Then she turned back, and the people, seeing she was safe, gave a great shout of triumph and joined in singing hymns to the true God.

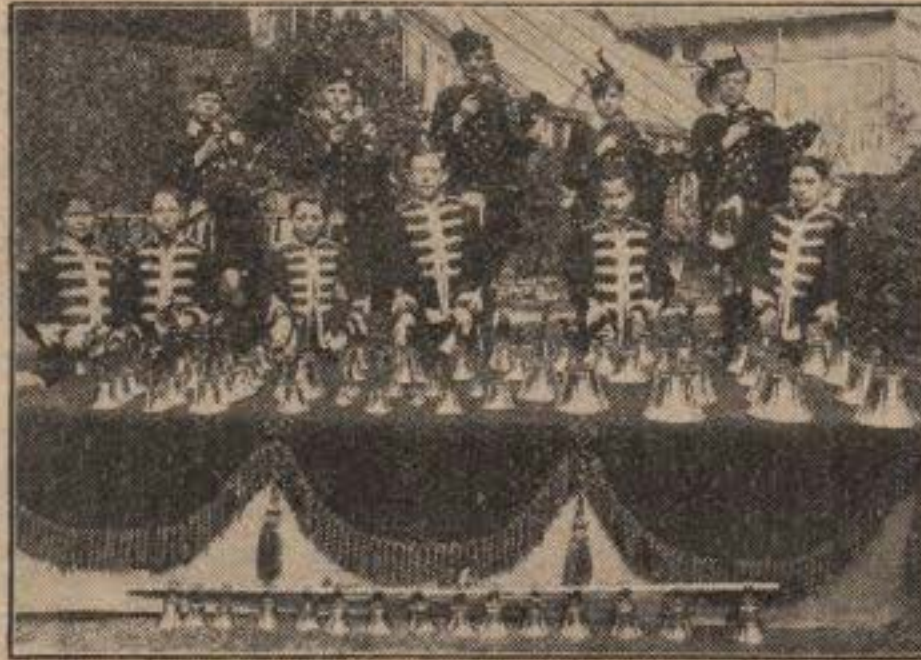
Although called a mountain, Kilauea Volcano doesn't look in the least like one, being a vast barren plain, with a great cup-like depression in the centre, enclosed by walls of rock, varying in height from 200 to 700 feet. In the very middle of this cup is Halemaumau, the Fire Pit, an angry lake of red-hot lava, now rising, now falling, like mercury in a thermometer. Sometimes a giant fountain of flame leaps fifty feet or more into the air and falls again with a terrific splash that reverberates like thunder.

Wonderful Colour Effects.

Sometimes a whole row of red-hot mountains plays against the island crags that dot the surface of the fiery lake. Always the molten lava seethes and boils and bubbles like some evil brew in a witch's cauldron and the smell of sulphur fills the air. You can watch the solid crust crack and see the rocks melting in the terrific heat, like butter in a frying-pan, and, most fascinating of all, you will see the wind spinning "Pele's Hair"—glassy fibres blown from the liquid lava and carried over the edge of the crater, so that the whole neighbourhood is often covered with powdered glass.

The colour effects are very wonderful, especially at night, when the fires glow their brightest against the deep-blue sky.

Evidently, the Goddess of the Volcano delights in vivid colouring, but in those places in Hawaii where she has not yet flung her burning rocks, giant tree-ferns grow and the earth is covered with a glorious robe of green. It is hardly surprising, then, that the Hawaiian Islands have been called "The Volcanic and Floral Wonderland of the World."



THE BARNARDO MUSICAL BOYS.

These clever young musicians will broadcast from London on Monday, February 23rd.

in Pele; but if I come back, you must believe in God." Thus saying, and heedless of the warning of the priests, Kapiolani took the sacred Ohelo berries and ascended the path that led to "Halemaumau," or "The Pit of Everlasting Fire." There, on the brink of that awful crater, she ate the scarlet berries and threw stones into the fiery waves, crying: "I do not fear thee, Pele, and I now defy thee, knowing that the true God will save me."

right over his head! He went down and down until at last he touched the sandy bottom, and just missed treading on a huge crab, who seemed very cross about it.

"Mind where you're coming!" squeaked the Crab. "I've only just escaped being caught in a crab-pot—there was a beautiful cod's head inside, and I was ravenous; but I saw the trap just in time, and not the first I've seen, either!" and he dug his claws spitefully into some seaweed pods, which went off "pop"!

Jack had seen the crab and lobster pots on the beach, of course, and Bill, the fisherman, had promised to take him out one day to pull them up, full of shellfish, from the bottom of the sea; but he did not tell the Crab this for fear of hurting his feelings.

"I must be off," said the Crab. "I promised to call on the Conger-Eel. Would you like to come?"

"Rather!" Jack replied, and off they went, the Crab leading, and talking away as though he and Jack were old friends.

"When I was a youngster," he said, "I dared not go near Mister Conger, or he would have eaten me; he *did* eat several dozen of my brothers and sisters; but it was just as well, as it leaves more food for me—they were such greedy beggars!"

Presently they came to a rocky ledge, around which hundreds of shrimps were jumping, making Jack wish he had brought his shrimping net. The Crab called to the chief Shrimp: "Hi, Sidnev! Is Mister Conger at home?"

"Yes," piped Sidney, keeping at a safe distance, "and he's in an awful temper!"

"Ah, here he comes! Look out for your toes!" exclaimed the Crab, excitedly, and a long black head with wicked-looking eyes, and rows of sharp teeth showing, appeared from under the ledge, followed by a long waving body like a snake.

"Good morning, Mister Conger," said the Crab, hurriedly. "I've brought my friend Jack to see you."

"Just as well he's a friend of yours," growled the Conger, "or I might have had a taste of his leg. I'm getting tired of shrimps," he informed them, "and could do with a nice fat sole, or a few hermit-crabs, if I could catch one or two out of their shells."

Just then a cloud of silver fish flashed by and were gone in a second.

"Herrings," grumbled the Conger. "Too quick for me. Let's go up and see if there are any jelly-fish floating on the top. Hang on to my tail, and give the old Crab your hand; he won't bite you," he added, and so the three queerly assorted friends rose slowly through the water.

"You're all right now, boy," said the bathing attendant, as he rubbed away with rough towels at Jack, who found himself lying in the bathing hut, "but don't you ever go out by yourself again when there is a sou'westerly swell on the beach."

And Jack never did.

JACK, THE CRAB, AND THE CONGER.

By A. COLEMAN HICKS.



So the three friends rose slowly through the water.

but said he could go by himself if he promised not to get out of his depth—and, of course, Jack promised.

Once in the water, though, he found that the waves were very deceptive; they did not look large, but now and then a big fellow took him by surprise, and almost off his feet; in fact, one of extra size suddenly came along and went

WIRELESS PROGRAMME—THURSDAY (Feb. 26th.)

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—Paul Dombey," a Lecture Recital by J. C. STOBART and R. E. JEFFREY.
- 4.0-5.0.—"More Letters of O Toyo," by C. Romanné James. Music performed during Afternoon Tea at the Trocadero. "The Art of the Hand Tufter," by Elise I. Sprout.
- 5.30-6.15.—CHILDREN'S CORNER: Zoo Stories, "Some Strange Birds," by L. G. M. of the *Daily Mail*. A Poetry Talk by Dorothy Pantling. Pianoforte Solos by Maurice Cole.
- 6.40-6.55.—Mr. E. LE BRETON MARTIN: "The Sixteenth Century School Boy."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain: Capt. L. F. PLUGGÉ, B.Sc., "The International Value of Broadcasting." *S.B. to all Stations.*
- FRENCH TALK, under the auspices of L'Institut Français. *S.B. to all Stations.* Local News.

All British Concert.

THE MAYFAIR SINGERS.

JOHN E. GREEN (Entertainer).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr. The following Composers will Conduct their own Works:

JOHN ANSELL

(By kind permission of J. E. A. Malone).

ERIC COATES.

PERCY FLETCHER.

H. SCOTT BAKER.

The Orchestra.

7.35. "On the Quarter Deck" *Alford*

Mayfair Singers.

Part Songs.

"What Ho, What Shepherd Ho?" *Beale* (11)

"There Sits a Bird" *Wolstenholme*

"To a Kiss" *Beale* (11)

The Orchestra.

A Military Overture, "Private Ortheris" *John Ansell*

"Pastoral Suite" *John Ansell*

(Both conducted by the Composer.)

8.5 approx.—Suite, "From Tudor Times" *H. Scott Baker*

John E. Green will Entertain.

8.30 approx. The Orchestra.

"Reconciliation" *Percy Fletcher*

"Rustic Revels" *Percy Fletcher*

(Both conducted by the Composer.)

Mayfair Singers.

Harmonized Songs.

"Linden Lea" *Vaughan Williams* (1)

"Absent" *Metcalf* (1)

"The Songs My Mother Sang" *Grimshaw* (1)

9.0 approx. The Orchestra.

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

Suite, "Summer Days" *Eric Coates*

(Both conducted by the Composer.)

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. A. B. BURROWS, Director of Programmes, B.B.C., "Our Post Bag." *S.B. to all Stations.*

Local News.

10.0. The Orchestra.

Overture, "Opera Bouffe" *Finch*

John E. Green

Entertaining Again.

The Orchestra.

Selection, "Merrie England" *Edward German*

10.30.—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. Beatrice Eveline (Solo Violoncello).
- 5.0-5.30.—WOMEN'S CORNER: Gladys Joiner (Soprano). E. Dorothea Barcroft, General Interest Talk.
- 5.30-6.30.—CHILDREN'S CORNER: Mildred Forster, "Things We Don't Learn at School."
- 6.30-6.45.—"Teens' Corner: Frank Jones, "Grammar and Smiles."
- 7.0-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.30-5.0.—Programme relayed from The Winter Gardens. Talk to Women: "Photography," by Miss Penrice.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "Football and Health," by J. E. Roberts.
- 6.30-6.45.—Farmers' Talk: "Agricultural Holdings Act, 1923," by Mr. F. E. Stanford, F.A.S.I.
- 7.0-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-4.30.—Constance M. Burgess (Mezzo-Contralto). 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.—J. Kyrie Fletcher: "The Story of Glass Making in South Wales."
- 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.—James Hartley, F.R.L.S., "The History of Preston."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- French Talk. *S.B. from London.*
- Local News.

A Light Programme.

THE J. H. SQUIRE CELESTE OCTET:

Under the Direction of J. H. SQUIRE.

MAYER GORDON (Solo Violin).

ARTHUR CLIFFORD (Humorist).

- 7.35. Octet.
- "Tannhäuser" *Wagner*
- "Drink to Me Only" *Quilter*
- "Poem in D Flat" *Fibisch*
- "Introduction and Rondo Capriccioso" *Mendelssohn*
- Arthur Clifford.
- "Our Furnished Flat" *Squires* (13)
- "We All Went Marching In" *Hargreaves and Formby* (9)
- Octet.
- "A Song of Sleep" *Someract*
- "Absent" *Metcalf* (1)
- "Cavalleria Rusticana" *Mascagni*
- Mayer Gordon.
- "Caprice Viennois" *Kreister*
- "Scherzo Tarantelle" *Wieniawski*
- "Brilliant Waltz" *Waldteufel*
- Arthur Clifford.
- "The Villain Still Pursued Her" *Weston and Darzewski* (7)
- "I'm Going Back to Alabam" *Castling and Leigh* (3)
- Octet.
- "Memory Lane" *arr. Sear*
- "Whispering of the Flowers" *Blon* (Solo Celeste, FRANK READE.)
- "Humoreske Humoresked" *arr. Sear*
- 9.30-11.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M

- 11.30-12.30.—Dorcas Hunt (Soprano). Tilley's Restaurant Orchestra.
- 3.45-5.15.—Madame Charles Forster (Soprano). Hetty Page (Solo Cello). Vincent Caygill (Solo Pianoforte). Jennie English, M.A., "Products of Child Thought."
- 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. Arthur G. Lonie (Tenor). Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.5-6.40.—Girls' Guildry News Bulletin: Talk by Hon. Mrs. MacGilchrist. Bdy's Brigade News Bulletin; William Philip, Capt. 13th Company, "Suggestions on Running a Company-Organization."
- 6.40-6.55.—Mr. Harry Townend, M.A., Topical Talk. *S.B. to other Stations.*
- 7.0-8.30.—*Programme S.B. from London.*

Light Programme.

HELENA MILLAIS (Entertainer).

ANDREW WATSON (Solo Violoncello).

THE WIRELESS ORCHESTRA.

- 8.30. Orchestra.
- Selection, "The Quaker Girl" ... *Monckton*
- 8.45. Helena Millais.
- In Light Songs and "Fragments from Life."
- "Keep a Little Time for Love" *Gideon* (7)
- "Bob Your Whiskers" *Lee* (7)
- "Are You London?" *Pointer* (5)
- 9.0. Andrew Watson.
- "Broken Melody" *Van Bieuc*
- "Scotch Selection" *arr. Watson*
- 9.15. Helena Millais.
- In further "Fragments from Life."
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. R. BURROWS. *S.B. from London.*
- Local News.
- 10.0. Andrew Watson.
- Sonata in G Major
- Loeillet—1653-1728, arr. Salmon*
- "La Cinquantine" *Gabriel Marie*
- "Berceuse de Jocelyn" *Godard*
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. Jack Neil (Entertainer). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Mr. Harry Townend. *S.B. from Aberdeen.*
- 7.0-8.30.—*Programme S.B. from London.*

Some Old Favourites.

S.B. to Dundee.

ORCHESTRA.

- 8.30. Selection, "The Cingalee" *Monckton*
- 8.45. BRET HAYDEN (Entertainer).
- A few Remarks.
- 9.0. Orchestra.
- Selection of Chevalier's Coster Songs ... (15)
- 9.15. JOHN BUCKLEY (Baritone).
- "The Minstrel Boy" *Traditional*
- "Simon the Cellarer" *Hatton*
- "To Anthea" *Hatton*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. A. R. BURROWS. *S.B. from London.*
- Local News.
- 10.0. Bret Hayden.
- More Remarks.
- 10.10. John Buckley.
- "Down Among the Dead Men" *Old English*
- "Widdicombe Fair" *Traditional*
- "The Two Grenadiers" *Schumann*
- 10.20. Orchestra.
- Selection, "Gipsy Love" *Lehar*
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 495.

WIRELESS PROGRAMME—FRIDAY (Feb. 27th.)

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 Bijou Benoist (Contralto).

5.15-5.45.—Transmission to Schools: "Legends of Ancient Egypt," by F. H. Brooksbank.

4.0-4.30.—London Scholars' Half-Hour: Mr. Arthur Weigall on "Ancient Egypt."

4.30-5.0.—Organ Music relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: "If I had been born a Mendi Boy," told by Stanley Sawton ("Uncle Ned"). Rose Fyleman telling Stories from The Merry-Go-Round. Songs by John Turner (Tenor).

6.40-6.55.—Miss OLIVE GRIMALDI: "Experiences in Tahiti."

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.

Popular Night.

GLADYS HAYSACK (Soprano).
NORMAN DREW (Bass).

A. E. NICKOLDS and ALBERT H. HOWE (Entertainers).

WALTER TODD (Entertainer).

CALENDER'S CABLE WORKS BAND:
Conductor, TOM MORGAN.

7.30.—The Band.

Quick March, "The Grenadier" *Paris*
Gladys Haysack.

"I Think" *d'Hardelot*

"It Is Only a Tiny Garden" *Haydn Wood*
The Band.

Humoresque, "A Musical Switch" *Alford*
Norman Drew.

"The Diver" *Loder*

"Friar of Orders Grey" *Mullen*

"Over the Deep White Snow" *W. Rawlings*
Walter Todd.

"Back Answers" *Coverdale* (13)

"Awfully Chap" *Hulbert* (13)
The Band.

Overture, "Oliver Cromwell" *Geehl*
Gladys Haysack.

"The Reason" *T. Del Ringo*

"Rose in the Bud" *Dorothy Forster*

"Good Morning, Brother Sunshine" *L. Lehmann*

A. E. Nickolds and Albert H. Howe
in
Vocal, Instrumental and Humorous Harmony.
The Band.

Fantasia, "Pretty Jane" *Hartman*
(Solo Cornet, R. W. HARDY.)

Incidental Music to "Monsieur Beaucaire" *Rosse*

Intermezzo; Leit Motif; Gavotte.
Norman Drew.

"Wander Thirst" *London Ronald* (5)

"Fed Up" *Sterndale-Bennett*
The Band.

Trombone Solo, "Lend Me Your Aid" *Gounod*
(Soloist, S. RUBKIN.)

Descriptive March, "Jamie's Patrol" *Dacre*

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

Prof. R. G. STAPLEDON, M.A., under the auspices of the Ministry of Agriculture, "Grassland." *S.B. to all Stations.* Local News.

10.0.—The Band.

Selection from W. H. Squire's Popular Songs (1)
Walter Todd.

"A Telephone Conversation."
"Reggie" ("The Vegetable King") *Seyler* (16)

The Band.

"An Eastern Romance" *Haines*

"Military March," No. 1 *Schubert* (1)

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Barbara Ravenscroft (Soprano).

5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper; Arts and Crafts Talk, "The Art of the Parthenon," Beatrice Dickson (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Monsieur R. Thibault, French Talk.

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

G. A. ATKINSON. *S.B. from London.* Local News.

7.30.—First English Production

of
BORIS GODOUNOV.
(Alexander Pushkin.)

Translated by Alfred Hayes.

THE LITERARY AND DRAMATIC SOCIETY

of the University of Birmingham.

Relayed from the Midland Institute.

Musical Prelude—Specially Composed by Granville Bantock.

Act I.

Scene 1.—Palace of the Kremlin—February 20, 1598.

Scene 2.—The Red Square.

Scene 3.—The Virgin's Field.

Scene 4.—The Palace of the Kremlin.

Scene 5.—Night—A Cell in the Monastery of Chudov—1603.

Scene 6.—Fence of the Monastery.

Scene 7.—Palace of the Patriarch.

Scene 8.—Palace of the Tsar.

Scene 9.—Tavern on the Lithuanian Frontier.

Musical Interlude, Two Movements from "Slav Quartet," Op. 26 *Glazounov*

THE "5IT" LADIES' SEXTET
(Part Songs).

DALE SMITH (Baritone).

MARJORIE EDWARDS
(Songs at the Piano).

The Sextet.

8.30.—"Baby Mine" *Cornwall* (2)

"Caller Herrin'" *Horne* (2)

Keel Row *Fletcher* (2)

"Come, Laughing Spring" *Giebel* (2)
Marjorie Edwards.

"Lena" *Gideon* (7)

"They Always Put the Blame on Me" *Elliott* (7)

"Cows" *Newman*
The Sextet.

"Sleep, Gentle Babe" *Mendelssohn* (2)

"I Saw Lovely Phyllis" *Miller* (2)

"In These Delightful Pleasant Groves" *Purcell* (2)

"Weep You No More" *Richardson* (2)

"Ave Maria" *Smart* (2)
Marjorie Edwards.

"Old Chap" *Ross* (7)

"Two Frogs" *Howell* (1)

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

Prof. R. G. STAPLEDON. *S.B. from London.* Local News.

10.0.—Dale Smith.

"Now Phœbus Sinketh in the West" *Arne—1710-1788* (25)

"I Attempt from Love's Sickness" *Purcell—1658-1674* (25)

"Ab, How Pleasant 'tis to Love" *Purcell—1658-1674* (25)

"Peace" *Eric Fogg* (4)

"The Dove" *Eric Fogg* (4)

"The Derby Ram" *Hurlstone*

"If There Were Dreams to Sell" *J. Ireland*

"The Ships of Yale" *Martin Shaw*

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Educational Talk: "Birds," by A. M. C. Nicholl, M.B.O.U.

3.45-5.0.—TALK TO WOMEN, by Louis de Meyo. The Bourne Revellers.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Tales of a Wayside Inn" (Longfellow), by Miss A. G. Spry, L.L.A.

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

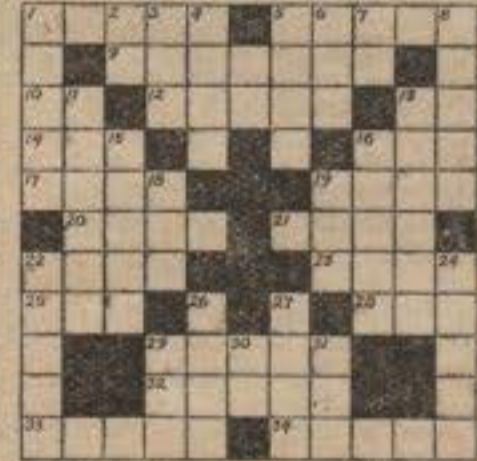
G. A. ATKINSON. *S.B. from London.* Local News.

THE WIRELESS ORCHESTRA:
Conductor,

Capt. W. A. FEATHERSTONE.

MOLLIE ELISE DINKELDEIN (Soprano).
WYNNE FREEMANTLE (Contralto).
HAROLD STROUD (Tenor).

"Cross Word."



The first correct solution opened wins the Prize of three guineas.

Entries must reach the Bournemouth Station not later than the last post on Feb. 28th.

Cut out the above diagram and keep it until the night of the concert.

7.30.—The Announcer will read out the clues, which will be followed by a song or an instrumental piece which will contain the Cross Puzzle Word. In the case of an instrumental piece, the Cross Word will be found in the Title. In the case of a song, the word will be slightly accentuated by the singer.

The Cross Word Competition will finish at 9.30. Those who are not interested in Cross Word Puzzles will derive pleasure from the songs and music which will be rendered in the usual concert manner.

The Announcer will read the clues in the order considered to be the most helpful towards the solution.

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

Prof. R. G. STAPLEDON. *S.B. from London.* Local News.

10.0.—Overtures.

"Maritana" *Wallace*

"Rosamunde" *Schubert*

"Stradella" *Flotow*

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools: E. Theo Mansfield, "The Queen of the Mediterranean—Malta."

3.30-4.0.—The Station Trio.

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Miss Eleanor Vachell, "Wild Flowers."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. Richard Treseder, "Gardening."

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

G. A. ATKINSON. *S.B. from London.* Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

WIRELESS PROGRAMME—FRIDAY (Feb. 27th.)

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

A Popular Programme.

THE J. H. SQUIRE CELESTE OCTET.
Under the direction of J. H. SQUIRE.
MAYER GORDON (Solo Violin).
FRANK READE (at the Piano).
RUBY HELDER (The Lady Tenor).
CHARLEY HARVEY (Entertainer).

- 7.30. Octet.
Tone Poem, "Finlandia" *Sibelius*
"Sir mes Vers" *Hahn*
"Marcheta" *Schertzing*
- 7.45. Ruby Helder.
"Elégie" *Massenet*
"Cherry Ripe" *Horn*
"Pleading" *Elgar* (11)
- 7.55. Charley Harvey.
Humorous Irish Songs.
"Mountains o' Mourne" *P. Fenner*
"Mary's Reply" *Foden Williams*
- 8.5. Octet.
"Songs of the '80's" *arr. Squire*
Valse, "Burgher's Songs" *Strauss-Seur*
- 8.25. Ruby Helder.
"Not the Angels" *Robinson*
"The Sweetest Song of All" *Margaret Wakefield*
"La Donna è Mobile" ("Rigoletto") *Verdi*
- 8.35.—Interlude by FALKMAN AND HIS ORCHESTRA, relayed from the Capitol Cinema.
Charley Harvey.
"Bébé Ribbons" *Lyell Johnston*
"Bacchus" *H. Pelhiser*
Octet.
"Memory Lane" *arr. Scar*
Celeste Solo, "The Butterfly" *Bendix*
(Solo Celeste, Frank Reade.)
Violin Solo, "1st Polonaise" *Wieniawski*
Ruby Helder.
"Faith in Spring" *Schubert*
"Impatience" *Schubert*
"Eleanore" *Coleridge-Taylor*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. *S.B. from London.* Local News.
- 10.0. Charley Harvey.
"I Love Kids" *J. Hanna*
"Groom's Story" *Sir A. Conan Doyle*
- 10.15. Octet.
Minnet for Strings in B Major *Bolton*
"Scottish Fantasia" *arr. Mulder* (1)
- 10.30.—Close down.

2ZY MANCHESTER. 375 M.

- 3.0-3.30. Concert by the "2ZY" Quartet.
- 4.0-4.30. Broadcast to Secondary Schools (Seniors): J. A. Petch, M.A., on "Ancient Britain—Pule Hill, Stauedge."
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Farmers' Corner: Seasonable Notes by Mr. J. J. Green, B.Sc.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. THE "2ZY" DRAMATIC COMPANY present
"THE CASE OF LADY CAMBER"
(*Horace Annesley Vachell*).
Lord Camber CHARLES NESBITT
Sir Bedford Slufter, F.R.C.P. (Family Physician of Lady Camber) TOM WILSON
Harley Napier, M.R.C.P. VICTOR SMYTHE
Buckle (Napier's Butler) D. E. ORMEROD
Lady Camber MARY EASTWOOD
Lady Matilda Rye (Lord Camber's Mother) LUCIA ROGERS
Peach (Lady Camber's Maid, once her Dresser) BETTY ELSMORE
Esther York NANCY RYNES

- Act I.
Afternoon—Napier's Library in Brook Street.
Act II. (Six weeks later).
Morning—Lady Camber's Sitting Room in Napier's House.
Act III. (Ten minutes later).
Napier's Library in Brook Street.
Act IV. (Twenty hours later).
Napier's Library in Brook Street (Morning).
Directed by D. E. ORMEROD.
Produced by VICTOR SMYTHE.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. *S.B. from London.* Local News.
Station Director's Talk.
- 10.5. CHRISTINE STRUGGLES (Contralto).
Hindoo Song, "Despair" *H. Bemberg*
"My Prayer" *W. H. Squire* (1)
"Love, I Have Won" *Landon Ronald* (5)
"You" *Landon Ronald* (5)
"Summer" ("Cycle of Life") *Landon Ronald* (5)
"Love, the Vagrant" ("Carmen") *Bizet*
- 10.20.—A Closing Scamper by KEYBOARD KITTY.
- 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Sid Pugh's Quartet. Margaret Buchanan on "The Charm of Florence."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.20.—Scholars' Half-Hour: Mr. W. L. Brown, M.Sc., "Gold."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- Variety Night.
HELENA MILLAIS (The Actress Entertainer).
BRET HAYDEN (Entertainer).
THE STATION ORCHESTRA;
Conductor, EDWARD CLARK.
- 7.30. Orchestra.
March from "The Bartered Bride" *Smetana*
"Valse des Sylphes" *Berlioz*
- 7.50. Helena Millais.
Light Songs and "Fragments from Life."
- 8.0. Orchestra.
Waltz, "The Chocolate Soldier" *Oscar Straus* (6)
- 8.10. Bret Hayden.
A Few Remarks.
- 8.20. Helena Millais.
Music and Humour.
- 8.30. Bret Hayden.
More Remarks.
- 8.45. Orchestra.
"A Day in Paris" *Christini and Finck*
- 9.0-9.30.—What other Stations are doing.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. *S.B. from London.* Local News.
- ELECTRIC SPARKS CONCERT PARTY:
HARRY M. PELL (Solo Cornet).
- 10.0. Concert Party.
Opening Chorus, "Miles of Smiles" *Herbert and Jordan* (15)
Topical Song, Concerted, "Yes, I Don't Think" *Pelissier and Davenport* (15)
- 10.10. Harry M. Pell.
"Love's Garden of Roses" *Haydn Wood*
"I Little Knew" *Fredericks*
- 10.20. Concert Party.
Song, "Coming Thro' the Rye" *Younger and Bryant* (32)
Humorous Interlude, "Things Unlikely to Happen" *Coutts and Lewins*
- 10.30. Harry M. Pell.
"Love, Could I Only Tell Thee" *Capel*
"The Cottage of Wonderful Dreams" *Tunbridge* (6)

- 10.40. Concert Party.
Concerted, "The Bolsheviks" *Newman* (15)
Song, "When Father Was Mother for a Day" *Frampton* (7)
Monologue, "Subtleties" *Burnaby* (15)
Duet, "Nursery Rhymes Revised" *Coutts and Lewins*
Closing Chorus, "Electric Sparks" *Coutts and Lewins*
- 11.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-4.15.—School Transmission: Dr. W. Douglas Simpson on "The Coming of the Cross." Mr. Willan Swainson on "Counterpoint." Mr. A. Cameron on "The Boys and Girls of Rome."
- 4.15-5.0.—Wireless Sextet. Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.15.—Football Corner Conducted by Peter Craigmyle.
- 6.20-6.30.—Farmers' Advisory Corner.
- 6.30-6.40.—Agricultural Notes.
- 6.40-6.55.—The Rev. J. G. Drummond, M.A., on "The Creative Faculty."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- Music—Drama.
JOHN BUCKLEY (Baritone).
JULIEN ROSETTI (Solo Pianoforte).
THE RUTHRIESTON PARISH CHURCH AMATEUR DRAMATIC SOCIETY.
John Buckley.
- 7.30. "O Mistress Mine"
"Blow, Blow, Thou Winter Wind" *Roger Quilter* (1)
"To Daisies"
"Fill a Glass With Golden Wine" *Roger Quilter* (1)
- 7.45. "A TALE OF TWO CITIES" (Abridged) (*Charles Dickens*).
A Drama in Two Acts and a Prologue.
Arranged by Tom Taylor.
Chevalier de St. Evremond GEORGE MCKERRON
The Marquis de St. Evremond G. G. PATERSON
Dr. Manette MAX ANTON
Colette Dubois MARY WEBSTER
Barsad JAMES MURRAY
Le Breton CHARLES SINCLAIR
Charles Darnay ARTHUR ANDERSON
Jarvis Lorry ALEX. MARSHALL
Sidney Carton WILLIAM MCKERRON
Lucie Manette BARBARA MCKERRON
Ernest Defarge GEORGE MCKERRON
Madame Defarge ETHEL DAWSON
Jacques (1) PATRICK REID
Jacques (2) JAMES MURRAY
Gaspard CHARLES SINCLAIR
Public Prosecutor LESLIE MCINTOSH
The Vengeance ETHEL MCKAY
President JAMES CARROLL
Gaoler CHARLES SINCLAIR
Jerry Cruncher LESLIE MCINTOSH
Mob, Soldiers, Etc.
Prologue, A large dilapidated room hung with faded tapestry in an old chateau near Paris.
Act I. A.D. 1783—"Recalled to Life."
Act II. A.D. 1792—"Reaping the Whirlwind."
Arranged for Broadcast by W. D. SIMPSON.
- 8.45. Julien Rosetti.
"Sonata Pathétique," Op. 13 *Beethoven*
- 9.10. John Buckley.
"The Wayfarer's Night Song" *Easthope Martin* (5)
"Casey's Concertina"
"Morning Watch"
"The Wedding of Sara Lee" *Easthope Martin* (5)
(Continued in column 1, page 429.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

WIRELESS PROGRAMME—SATURDAY (Feb. 28th.)

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. Bertram Ross (Tenor) and Lilian Street (Entertainer). "Shopping," by "The Barrister-at-Law." "Women's Part on Local Government," by a Non-Party Woman.

5.30-6.15.—CHILDREN'S CORNER: A Jungle Story. "The Little Weavers," told by Gordon Casserly, F.R.G.S. Music by the Octet. Children's News.

6.40-6.55.—Mr. LESLIE LEWIS: "Love of the Home."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir HENRY HADOW, C.B.E., LL.D., etc., "Music From the Listener's Point of View." *S.B. from Sheffield.*

Local News.

7.30. Sixth? Programme.

WELL-KNOWN RADIO ARTISTS

and

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

Our listeners are once more invited to submit a draft of the programme, complete with names of artists and items, as it would ordinarily have been sent to press for *The Radio Times*, together with the name of the Announcer.

The most successful entrant will be awarded a prize of five guineas, and the two runners-up prizes of three guineas and one guinea respectively; the first five competitors will be invited to spend an evening at the London Studio. All entries must reach 2, Savoy Hill, not later than the first post on Friday, March 6th, 1925, and envelopes must be clearly marked "Query Programme" in the top left-hand corner.

The portion of the programme concerned in this competition falls only between 7.30 and 9.30 p.m.

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

Mr. SIDNEY GILLET, "Amateur Billiards." *S.B. to all Stations.*

Local News.

10.0.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND and SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

SIT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: Lieut. A. E. Spry, "Cupid and the Sailor." Jessie Russen (Pianoforte Solos).

5.30-6.30.—CHILDREN'S CORNER: Auntie Phil and another Snooky Adventure.

6.30-6.45.—Teens' Corner: Harold Margotta, B.A., "Luxor."

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

Mr. H. DeA. BROWN-MORISON (of the City of Birmingham Art School), "Damasceening."

Local News.

Popular Instrumental Programme.

THE STATION ORCHESTRA.
THE J. H. SQUIRE CELESTE OCTET:
Under the Direction of J. H. SQUIRE.

7.30. The Orchestra.
March, "Dawn of Freedom" *Lotter*
Selection, "Chu-Chin-Chow" *Norton (31)*
Valse, "The Lilac Domino" *Cuwillier (6)*

8.0. Octet.
Scène de Ballet *De Beriot-Sear*
Two Numbers (Londonderry Air Grainger for Strings) (Scherzino) *Raff*
Scottish Fantasia *arr. Mulder*
A Waltz of the Past, "Nina" *Waldteufel-Sear*
Fantasia on "Faust" ... *Wieniawski-Sear*
(Solo Violin—MAYER GORDON.)
"Memory Lane" *Chappell-Sear*
"The Butterfly" *Bendix*
(Solo Celeste—FRANK READE.)

9.0. The Orchestra.
Entr'acte, "Little Gadabout" *Colin*
Suite, "Three Dale Dances" *Wood*
Intermezzo, "Baby's Sweetheart" ... *Corri*
Selection of Herman Löhr's Popular Songs.
9.30-12.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Gardening," by George Dance. Walter Todd (Entertainer). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director—DAVID S. LIFF.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "The Geography of Minerals," by W. F. Perry.

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

Sir HENRY HADOW. *S.B. from Sheffield.*
Local News.

"A Mixed Menu."

VLADIMOFF'S BALALAIKA ORCHESTRA.

HECTOR GORDON (Entertainer).

ARTHUR GEORGE (At the Piano).

MONTAGUE CRIDDLE (Tenor).

THE WIRELESS ORCHESTRA:

Conductor, Capt. W. A. FEATHERSTONE.

7.30. Balalaika Orchestra.
March from "Russian Ballet" *Pugni*
"Complaint" (Russian Melody) ... *Liadoo*
"My Little Maiden" (Folk Dance) *arr. Vladimoff*

7.40. Hector Gordon will Entertain.

7.50. Wireless Orchestra.
Selection, "American National Airs" *Moses Tobani*

8.0. Arthur George.
Humorous Musical Recital.

8.10. Montague Criddle.
"Cloze-Props" *Wolsley Charles (1)*
"A Brown Bird Singing" *Haydn Wood*

8.15. Balalaika Orchestra.
"Song of the Boatmen on the Volga" (By Request) *Traditional*
Valse, "Les Rêves" *Andreeff*

8.25. Hector Gordon Entertaining again.

8.35. Wireless Orchestra.
"Selection of Mendelssohn's Songs" *Basqui*

8.50. Montague Criddle.
"Joggin' Along the Highway" ... *H. Samuel*
"My Shrine" *Russell Phillips*

8.55. Balalaika Orchestra.
Wedding Song, "Bridal Kiss" *arr. Fomeen*
Musical Sketch, "Polianka" *arr. Vladimoff*

9.5. Arthur George.
Humorous Musical Recital.

9.15. Wireless Orchestra.
March, "The Gladiator's Farewell" *Blankenburg*

Valse, "Madame Pompadour" *Fall*
Patrol, "The B'hoys of Tipperary" *Ancers*
9.30-12.0.—Programme *S.B. from London.*

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.—Mr. F. J. Harries, "Dr. Johnson's Tour in North Wales."

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

Local Sports Corner: Conducted by L. E. WILLIAMS.

Local News.

In Honour of St. David.

WALTER GLYNN (Tenor).

MADOC DAVIES (Baritone).

W. MORGAN EVANS (Pennillion Singer).

RHIANNON JAMES (Solo Harp).

THE STATION ORCHESTRA.

Conducted by

WARWICK BRAITHWAITE.

7.30. W. Morgan Evans.
Pennillion Singing on Traditional Airs.
Accompanied on the Harp by
MEGAN GLANTAWE.

7.42.—Mr. SAUNDERS LEWIS, M.A., University College, Swansea, on "St. David."

7.50. Orchestra.
"Welsh Rhapsody" *German (11)*

8.5. Madoc Davies.
"Dydd Gwyl Dewi" ... *arr. A. Somercell*
"Y Gwew Fach" ... *arr. Robert Bryan*
"Dafydd y gareg wen" *arr. A. Somercell*
"Y Mynach Du" *arr. Brinley Richards*

8.18. Rhiannon James (Merch Megan).
"Ymadawid y Brenin" *arr. John Thomas*
"The Spinning Wheel" }

8.26. Walter Glynn.
"Y Madawid y Brenin" ... *Old Welsh*
"Yr Eos" *Dr. Parry*

8.34. Orchestra.
Introduction to the Play.

8.38. "SECOND CHILDHOOD" (R. G. Berry).
Cast:

Nathan JOHN PHILLIPS
George EVAN J. PHILLIPS
Betty BEATRICE ANTHONY

8.58. Rhiannon James.
"Clychau Aberdyfi" ... *arr. John Thomas*

9.3. Madoc Davies.
"Gwlad y Delwyn" *John Henry*
"Fy Anwyl Walia Wen" ... *R. S. Hughes*

9.11. Orchestra.
March, "Men of Harlech"
Welsh Tunes.

9.18. Walter Glynn.
"Y Deryn Pur" *Old Welsh Air*
"Gwenith Gwyn" *Old Welsh Air*

9.25. Orchestra.
"Hen Wlad Fy Nhadau" ... *Old Welsh Air*

9.30-12.0.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Oxford Picture Theatre. Conductor, S. Spurgin.

4.30-5.0.—WOMEN'S HALF-HOUR: Annie Smith (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

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

F. STACEY LINTOTT: Weekly Talk on Sport.

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

WIRELESS PROGRAMME—SATURDAY (Feb. 28th.)

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

Grand Opera.

Relayed to "5XX."
 7.30. "SAMSON AND DELILAH"
(Saint-Saëns).
 Delilah..... ENID CRUIKSHANK
 Samson..... WALTER WIDDOP
 High Priest of Dagon
 LEE THISTLETHWAITE
 Abimelech (An Aged Hebrew)
 HERBERT RUDDOCK
 THE "2ZY" OPERA CHORUS.
 Chorus Master, S. H. WHITTAKER.
 THE "2ZY"
 AUGMENTED ORCHESTRA.
 Conductor, T. H. MORRISON.
 Notes by MOSES BARITZ.
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. SIDNEY GILLETT. *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.—Ernest J. Potts (Bass). The Station Septet. *Norah Balls* on "Women in Greek Drama" (2).
 5.15-6.0.—CHILDREN'S CORNER.
 6.35-6.50.—Football Talk.
 6.50-6.55.—Poultry Notes.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir HENRY HADOW. *S.B. from Sheffield.*
 Local News.
 ETHEL FOWKES (Soprano).
 JOHN BUCKLEY (Baritone).
 G. T. EDMINSON (Entertainer).
 THE STATION
 MILITARY BAND:
 Conductor, EDWARD CLARK.
 7.30. The Band.
 Overture, "William Tell" *Rossini*
 7.50. Ethel Fowkes.
 "Coon's Prayer" *Barbara Hope* (1)
 "Under the Deodar" *Monckton*
 8.0. G. T. Edminson.
 "The Cullerecoats Fish-Wife and the Census Man" *Gascoigne*
 8.10. John Buckley.
 "All for You" *Easthope Martin* (5)
 "Roundabouts and Swings"
Geoffrey Shaw (2)
 "Eleanore" *Coleridge-Taylor* (11)
 8.20. The Band.
 Selection, "Chu Chin Chow" *Norton* (31)
 8.30. Ethel Fowkes.
 "My Moon" *Pelissier* (15)
 "What'll I Do?" *Irving Berlin* (7)
 8.40. The Band.
 "Just a Little Love" *Silesu*
 Patrol, "The Wee Macgregor" .. *Amors*
 8.50. John Buckley.
 "The Wayfarer's Night Song"
Easthope Martin (5)
 "Maire, My Girl" *Aitken*
 "Four Jolly Sailormen" *German*
 9.0. G. T. Edminson.
 "Wor Geordie's Advice Tiv Ivrybody"
Joe Wilson
 "Jesmond Dene" *G.T. Edminson*
 "The Row Upon the Stairs" .. *Joe Wilson*
 9.15. The Band.
 Selection, "Stop Flirting" .. *Gershwin*
 9.30-12.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Sextet. Jean B. Emslie (Soprano). *Feminine Topics.*
 5.30-6.0.—CHILDREN'S CORNER: More Tall Stories. Choruses by the Uncles.
 6.15-6.30.—This Week's Interesting Anniversary (prepared by John Sparke Kirkland): "George Washington, born February 22nd, 1732."
 6.40-6.55.—The Rev. Dr. Whyte, F.R.A.S., on "The Structure of the Universe."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir HENRY HADOW. *S.B. from Sheffield.*
 Local News.
 Popular Programme.
 MOLLY RICHARDSON (Soprano).
 MERCIA STOTESBURY (Solo Violin).
 BESSIE MUIRIE (Contralto).
 WILLIAM GILCHRIST (Tenor).
 THE WIRELESS ORCHESTRA.
 7.30. Mercia Stotesbury.
 "Romance" *Max Bruch*
 7.45. Molly Richardson.
 "Voga, Voga, Gondolier" } *Clarke*
 "Charm of the Spring" }
 "Golden Dancing Days" }
 7.55. Bessie Muirie and William Gilchrist.
 "The Sailor Sighs" *Balfe*
 "Where the Violets Grow" *Lohr* (1)
 "Till Dawn" *Loewe*
 Bessie Muirie.
 "Ye Powers That Dwell Below" *Gluck*
 Bessie Muirie and William Gilchrist.
 "Somewhere a Voice is Calling" *Tate* (8)
 "The Coming of a Dream" *Knight*
 8.25. Molly Richardson.
 "Mignonette" } *Hewitt* (31)
 "Wings" }
 "My Love and I" }

KEY LIST OF MUSIC PUBLISHERS.

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8.35. Bessie Muirie and William Gilchrist.
 "Life's Dream is O'er" *Ascher* (25)
 "Home to Our Mountains" *Verdi*
 "Calm, Silent Night" *Goetze*
 "Onaway, Awake, Beloved"
Coleridge-Taylor (11)
 William Gilchrist.
 "Your Tiny Hand is Frozen" *Puccini*
 Bessie Muirie and William Gilchrist.
 "The Crookit Bawbee" *Anderson* (25)
 8.55. Molly Richardson.
 "Gretna Green" } *Oliver* (8)
 "Red Rose of England" }
 9.5. Mercia Stotesbury.
 "Air on G String" *Wilhelmj*
 "Valse" *Brahms-Hochstein*
 "Poème" *Urbanik*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. SIDNEY GILLETT. *S.B. from London.*
 Local News.
 10.0. Orchestra.
 Suite, "Nuits Algériennes" *Grieg*
 Overture, "Joan of Arc" *Soderman*
 "Florentine March" *Fucik*
 10.30.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

5SC GLASGOW. 420M.

3.30-4.50.—The Wireless Quartet. Riddell Breechin (Baritone). *Afternoon Topics.*
 5.15-6.0.—CHILDREN'S CORNER: Miss Clarke will tell you some Stories. At Home Day for Children of all Ages.
 6.0-6.5.—Weather Forecast for Farmers.
 6.30.—Radio Society Talk. Glasgow.
 6.40-6.55.—Mr. A. Keith Macdonald on "Stamp Collecting."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir HENRY HADOW. *S.B. from Sheffield.*
 Local News.

Dance Music and a Few Songs.

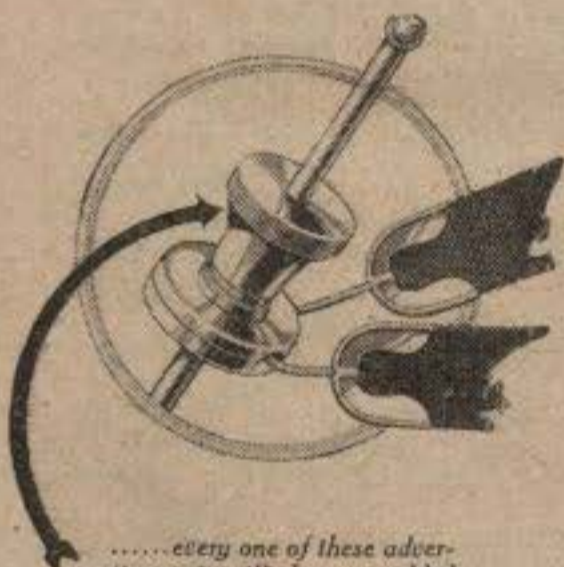
THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.
 JOHN COLLINSON (Tenor).
 DANIEL SEYMOUR will sing the Choruses and Vocal Numbers.
 7.30. Orchestra.
 Fox-trot, "Love is Just a Gamble" (9);
 Fox-trot, "At Seven o'Clock" (23);
 Waltz, "You're in Love" (6); One-step, "Hinky, Pinky" (9); Fox-trot, "Out of a Million" (9); Eightsome Reel.
 John Collinson.
 8.0. "Come Into the Garden, Maud" *Balfe* (1)
 "A Farewell" *Liddle* (1)
 "Nirvana" *Adams* (1)
 "Sweet Genevieve" *Tucker* (1)
 "Absent" *Metcalf* (1)
 "The Robin" *Wingate* (10)
 8.15. Orchestra.
 One-step, "Savoy Welsh Medley" (9);
 Fox-trot, "June Night" (7); Waltz, "All Alone" (7); Fox-trot, "Just Like a Beautiful Story" (31); Tango, "Les Novios."
 8.30. Some of the Old Dances.
 "Highland Schottische"; "Flowers of Edinburgh"; "Petronella"; "Guracha Waltz."
 8.45. John Collinson.
 "Onaway, Awake" } *Coleridge-Taylor* (11)
 "Eleanore" }
 "Where My Caravan Has Rested" *Lohr*
 "Mary" *Richardson* (34)
 "Parted" *Posti*
 "I Hear You Calling Me" *Marshall* (1)
 9.0.—Request Items received during transmission.
 9.30-12.0.—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 this page.



All Brandes products carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied. This really means a free trial.

Matched Tone means a technical improvement in telephone construction which should at once grip your attention. If you are intent on better broadcast reception, if you wish to gather the more distant signals with increased strength and clarity, then Brandes Superior *Matched Tone* Headphones are certainly what you want. Matched by ear, the two receivers of ordinary headphones cannot gain an exactly similar degree in tone and volume by a margin of eighty degrees. Brandes, matched by special apparatus, obtain corresponding sensitivity and volume in each receiver to within five degrees and a consequent increase of tone purity, accuracy and strength. For just home stations or trans-atlantic and trans-continental telephony, get Brandes *Matched Tone* Headphones. Ask your Dealer for Brandes.



.....every one of these advertisements will show an added advantage in the construction of Brandes Headphones.

The lock-nut on the receiver yoke is a clutch that tightens and holds the receivers firmly in place when satisfactory adjustment has been obtained. This point prevents the receivers from slipping, keeps the headphones in correct balance without possibility of working askew, and makes the headband follow the natural line of the head. The whole family can wear the headphones with comfort.

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The Tallie Talker is another Brandes quality product at moderate price. Its full round tones are wonderfully clear and pleasing. The horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. This means beautiful sound-balance. Graciously simple of line, it is finished a shade of neutral brown and is twenty-one inches high.

Brandes

The Name to know in Radio

"The same sound in both ears."



Superior "Matched Tone" Headphones

TRADE MARK

WIRELESS PROGRAMME—BELFAST (Feb. 22nd to Feb. 28th.)

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

2BE 435 M.

SUNDAY.

- 3.0-5.0.—*Programme S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
- 8.45. THE "2BE" TRIO.
"Meditation" *Howard Bliss*
- 9.0. Station Choir. Hymn, "Rock of Ages."
Brigadier MARGARET FITZGERALD,
Salvation Army: Address.
Hymn, "Onward, Christian Soldiers."
- 9.30. Trio.
Trio in D Minor *Reisinger*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. Trio.
Trio No. 26 *Haydn*
- 10.30.—Close down.

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. Arthur Deane, M.R.I.A.,
F.R.S.E., "Ulster Antiquities."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. K. TOTTON. *S.B. from London.*
Local News.
"Handel's Birthday—1659."
THE STATION ORCHESTRA.
HARRY BRINDLE (Bass).
MINA HARPUR (Solo Violin).
- 7.30. Orchestra.
Overture, "Acis and Galatea" }
"Dances of the Sailors" } *Handel (11)*
("Rodrigo") }
Harry Brindle.
Recit., "I Rage, I Melt,
I Burn" ("Acis and Galatea") } *Handel*
Aria, "O Ruddier Than the Cherry" }
Mina Harpur.
Sonata in D, No. 4, for Violin and Piano
Handel
Harry Brindle.
"Droop Not, Young Lover" *Handel*
"Why Do The Nations?" ("Messiah") *Handel*
"Ombra mai fu" ("Xerxes") *Handel*
Orchestra.
Minnet for Strings ("Berenice") *Handel*
Harry Brindle.
"Silent Noon" *Vaughan-Williams*
"Shepherd, See Thy Horse's Foaming
Maue" *Korbay*
"Sweet Night" *Ernest Austin*
"Tavern Song" *Howard Fisher*
Mina Harpur.
Variations on a Theme by Corelli *Kreider*
Hymn to the Sun *Rimsky-Korsakov*
Rondo *Mozart-Kreider*
Orchestra.
Suite, "The Water Music" *Handel, arr. Harty*
Overture, "Occasional Oratorio" *Handel (11)*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. *S.B. from Edinburgh.* Local News.
- 10.0. Orchestra.
"Old English Suite" *Bantock (11)*
"Eventide" *Bennett (11)*
"Husarenritt," Op. 140 *Spindler (11)*
- 10.30.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
- 4.0-5.30.—Concert: The Station Orchestra.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY.

- 4.0-5.0.—"2BE" Trio, E. J. Harris (Clarinet).
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.40-6.55.—Alec Riddell on "Ulster Memories."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.
- Symphony Concert.
THE STATION AUGMENTED ORCHESTRA:
Conductor, E. GODFREY BROWN.
JOHN BUCKLEY (Baritone).
ERNEST A. A. STONELEY (Violin).
- 7.30. Orchestra.
Overture, "Egmont" *Beethoven*
Good Friday Music from "Parsifal" (Act III.) *Wagner*
John Buckley.
Aria, "Hear Me, Ye Winds and Waves" *Handel*
Orchestra.
Concerto in D for Solo Violin and Orchestra, Op. 61 *Beethoven*
John Buckley.
"I Attempt From Love's Sickness To Fly" *Purcell*
"Sylvia, Now Your Scorn Give Over" *Purcell*
"I'll Sail Upon the Dog Star" (24)
"Song of the Flea" *Moussorgsky*
Orchestra.
Allegro ma non troppo, un poco maestoso (From Symphony (Choral), No. 9, Op. 125, in D Minor) *Beethoven*
"Four Old Flemish Folk Songs" *A. de Greef*
Selection from the Ballet, "La Boutique Fantastique" *Bossini-Respighi, arr. Howard Carter*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mrs. HUGH SPENDER. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.
- 10.5. Orchestra.
Suite Fantastique, Op. 72 *Foulds*
Humoresque in G *Dvorak*
Overture to "The Song of Hiawatha" *Coleridge-Taylor (11)*
- 10.30.—Close down.

THURSDAY.

- 4.0-5.30. Children's Orchestral Concert.
With Explanations by PETER TEMPLE.
MILDRED KEOWN (Soprano).
THE STATION ORCHESTRA.
"Scenes of Childhood" *Hoby (1)*
Symphony No. 3 in G *Haydn*
Mildred Keown.
"The Flutes of Arcady" *W. G. James*
Negro Spirituals:
"Swing Low, Sweet Chariot" *arr. Burleigh*
"Ma Little Banjo" *W. Dickmunt*
"The Last Rose of Summer" *arr. Moffat (25)*
Orchestra.
"The Toy Soldiers' March" *P. E. Fletcher*
Three Dances from "Henry VIII." *German (11)*
"Selection on Popular Nursery Rhymes" *Byng*
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. Harry Townsend. *S.B. from Aberdeen.*
- 7.0-11.0.—*Programme S.B. from London.*
- FRIDAY.
11.30-12.30.—Gramophone Records.
2.50-3.20.—School Transmission: "Appreciation of Music."
4.0-5.0.—The "2BE" Quintet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture of Northern Ireland Bulletin.
Northern Ireland Radio Association Talk.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Light British Music, Song and Recital.

- THE STATION ORCHESTRA.
GERTRUDE JOHNSON (Soprano).
REGINALD DOBSON (Solo Cello).
H. RICHARD HAYWARD (Recital).
Orchestra.
- 7.30. One-step, "The Kiltie's Kourtship" *Mackenzie (1)*
"A Comedy Overture" *Barré-Partridge (1)*
Two Pieces, Op. 10 *Elgar (11)*
Gertrude Johnson.
"Solveig's Song" } *Grieg*
"The Swan" }
"Songs My Mother Taught Me" } *Dvorak*
"Tune Thy Strings, Oh Gipsy" }
H. Richard Hayward.
Ulster Poetry.
Reginald Dobson.
"Impromptu" *Friskin (14)*
Gertrude Johnson.
"Nymphs and Fauns" *Bemberg*
"Serenade" *Gounod*
"A Birthday" *Woodman*
Valse Song ("Romeo and Juliet") *Gounod*
H. Richard Hayward.
More Ulster Poetry.
Orchestra.
"Two Irish Tone Sketches" *B. W. O'Donnell*
"Bagatelle" *John Ireland (11)*
One-Step, "Savoy English Medley" *Somers (9)*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. *S.B. from London.* Local News.
- 10.0. Orchestra.
"Dance Suite" *Dennis Wright (1)*
Aria for String Orchestra *A. Mitowski*
Overture, "Plymouth Hoe" *Ansell*
- 10.30.—Close down.

SATURDAY.

- 4.0-5.30.—Concert: The Station Orchestra
Christine Moore (Contralto).
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mrs. ROONEY of Belfast.
Local News.
- Military Band Night.
BAND OF 1ST BATT. THE HIGHLAND LIGHT INFANTRY
(By kind permission of Lt.-Col. T. A. Pollok Morris, O.B.E., and Officers.)
Conductor, BERTRAM O. BENNETT.
THE BELFAST RADIO PLAYERS.
Band.
- 7.30. Introduction, Pipe-Major D. Chisholm:
March, "The Highland Wedding."
Strathspey, "Tulloch Gorm."
Reel, "The Sheep Wife."
"The Nibelungs March" *Wagner*
Overture, "Robespierre" *Litolff*
"Two Hungarian Dances" *Brahms (1)*
Selection, "Samson and Delilah" *Saint-Saëns*
- Radio Players
In "Double-sided Records," No. 4.
Written and Produced by
H. RICHARD HAYWARD.
Players:
SHATTIE TEDLIE.
KITTY MURPHY.
J. R. MAGEEAN.
H. RICHARD HAYWARD.
Band.
Scene, "The Consecration of Swords" *Meyerbeer*
Serenade, "Les Millions d'Arlequin" *Drigo*
Suite, "Pagoda of Flowers" *Woodforde-Finden (1)*
Radio Players
In "Double-sided Records," No. 4.
Band.
Grand Selection, "Pagliacci" *Leoncavallo*
Regimental Marches.
- 9.30-12.0.—*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 405.

An Aerial Racecourse.

The Lure of Pigeon Racing. By D. Tressider.*

PIGEONS do not carry messages from their homes to elsewhere—they only fly to their own homes. The homes, or pigeon houses, of the competing pigeons are all over England, Scotland and Wales.

It, therefore, follows that pigeon keepers who live near to one another form clubs and confine their races to their own members, who must all live within a given area.

The pigeons competing in a race are handed by their owners to the race committee of the Club. The committee then places on the leg of each bird an indexed rubber ring which is double and has an inside and outside number, and a number is also stamped on the wing in indelible ink.

In Special Railway Vans.

Each bird is then put into a basket belonging to the Society; these baskets are of uniform size—are provided with litter—and have a special door at the side for liberation. They are, too, each provided with a drinking-trough.

When all the birds are marked, rung and collected in these baskets—there may be three or four hundred or three or four thousand—they are carried by rail in special railway-vans to their destination, accompanied by a man, or men, in charge, whose duty it is to feed and give them water en route, or on arrival, and who superintend the actual release or liberation of the pigeons all together. These men are called convoyers.

Usually, liberations in races of three hundred miles or beyond take place about 5 to 6 a.m., so that the pigeons may reach home in daylight. Pigeons do not fly at night—and if overtaken by darkness, they rest on a barn or housetop until daylight next morning, when they fly on towards their homes.

Timing the Arrivals.

When the pigeons have been released, the convoyer or secretary despatches to each owner or competitor in the race a telegram, stating the time of liberation. From this information each competitor is able, roughly, to judge the approximate time of the arrival of his race birds. They do not all come home together, but usually arrive separately.

For the purpose of determining the actual time of each pigeon's arrival, every competitor is supplied with a special automatic timing clock. This clock is so constructed that it cannot be opened and the time cannot be varied.

On the arrival of a race pigeon, it is caught and the rubber ring on its leg is removed, and inserted into the clock and a handle turned, which records the day, the hour, the minute and the second of arrival, and at the same time takes the numbered rubber ring away from the competitor—beyond recovery—the clock, so to speak, swallows the rubber ring.

As each pigeon which is raced must have a metal ring—bearing the year of birth and a number which is issued by the National Homing Union, the governing body of the sport—it is easy by reference to the records on the race-sheet to trace the particular rubber ring which each bird had placed on its leg, for each race. So, you see, it is no good putting a dummy rubber ring into the clock!

After having "clocked" the race pigeon, the owner is compelled to despatch a telegram from a stated telegraph office—the one nearest his house—giving the wing stamp and the time, as shown by his clock, when he timed in.

The object of this is to prove that his clock is really at his home and not half way nearer to the place of liberation. For the result of the race depends upon the time taken to fly a given

distance—namely, from the race point to each pigeon house.

To determine this in every race, every competitor is measured from the race point to his own pigeon house to the nearest yard, and his distance may be 309 miles, 1,273 yards. This is called his flying distance.

The time each pigeon takes is recorded on his clock; this time is corrected by the clock official in accordance whether the clock has gained or lost, and so ultimately we arrive at the actual number of seconds each bird has taken in the race.

Bound to be Honest.

The time is divided into the flying distance, and the result is expressed in velocity of yards per minute.

For instance:—

1,760 yards velocity—60 miles per hour
880 " " —30 " " "
1,173 " " —40 " " "

The speed of each race varies in accordance with the wind—whether it is favourable or otherwise. So that in a modern pigeon race you are bound to be honest, because every precaution is taken against your being dishonest.

Each competitor only sends to a race of 400 or 500 miles three or four pigeons which have been especially prepared for this race a long time before. They are usually pigeons of considerable experience and three or four years old, and it takes a great deal of time and expense to replace them when lost. Every bird sent to such a race is worth at least ten pounds.

Affected by the Weather.

The pigeons, when despatched to a race, are taken great care of, the cocks are placed in one basket, and the hens in another. Each basket only contains a few birds, so that all may have room to move about and to get food and water easily.

The results of long races are largely dependent on the weather—the speed, on the force and direction of wind; but fog and much rain lead to disaster. Therefore, before liberation in nearly all long races, the convoyer not only receives a forecast of the likely conditions of weather, which he has to translate into pigeon flying probabilities, but he also receives reports from places along the line of flight.

In certain races, the route presents definite geographical difficulties. For instance, from San Sebastian, in Spain, there are the forests, south of Bordeaux, and then the English Channel. From Lerwick, in the Shetland Isles, there is, as Lord Jellicoe found, the bad visibility of the North Sea, with drizzle, and the Highlands of Scotland.

WIRELESS is much appreciated in Labrador, and Eskimo boys are now able to hear concerts from New York. This is one of the changes which a missionary who has worked there for thirty-three years has put on record. There can be few people more cut off from the rest of the world than the Eskimos, but now even they, thanks to wireless, are brought into touch with peoples of other lands.

THE Chief of Radio Communications of the French Army, General Ferrié, recently said that but for the advent of wireless, the famous Eiffel Tower in Paris would long since have been demolished.

The Tower would have been of little value if it had not been discovered that it formed one of the finest masts for a radio aerial in the world.

* In a talk from London.

Do You Like Radio?

By Robert Magill.

ONE peculiar thing about wireless is the fact that, although everybody likes it, no two people have the same reason for doing so. Thus, the Joneses think it is absolutely ideal for dancing. They've got a loud-speaker about the size of a ventilator on an Atlantic liner, and they can hardly wait until the local news is finished before they begin to step it out. The other night they had a gorgeous fox-trot to a weather forecast rather than wait.

On the other hand, the man who lives on the floor beneath them isn't enthusiastic about the Savoy Orpheans. He is an author, and, apart from the noise the Joneses make dancing, he hates finding pieces of plaster from the ceiling falling into his inkpot while he is working.

Wanted: A Crying Baby.

You may think it strange that he writes at night, but he finds that listening stimulates his brain. Or, at least, he says it does. Personally, I believe that he listens all day when he ought to be working, and has to make up for it at night.

His sister keeps house for him, and she adores wireless, but not because it is stimulating. On the contrary. It is because it is so restful. You've no idea how peaceful it can be to listen while you darn a pair of socks, and read over a recipe for a cake, and watch to see the kettle doesn't boil over, and stroke the cat, and poke the fire, and take the earphones off to do fifty other things during the course of the evening. Only a woman can realize it, and all it needs to make it perfect is a baby crying in the nursery at the same time.

The Robinsons also have a set, and Mrs. Robinson is very keen on it, although she dislikes lectures, and has so little ear for music that she mistakes a sawmill for a jazz band. She likes it because it keeps Robinson at home at nights, and prevents him from going off to his club.

Listening in Self-Defence.

Robinson is glad he got it, and he works hard at it nearly every evening, without much success, but he perseveres, and some day he may discover that it will work again if he doesn't oil the catswhisker and the crystal to eliminate the squeak. He bought the thing in self-defence. Since the boom in wireless started, all the men going up in the train with him have ceased to talk about gardening or politics, and they discuss anodes, rheostats, and grids instead, and he felt out of it. Now he can join in. He knows nothing about it, but, for that matter, they don't know much more.

A Youthful Expert.

His ten-year-old son, however, does. He knows nearly as much about wireless as Senatore Marconi, Captain Eekersley, and the man in the shop put together. He hates to spoil a joke by telling Dad what is wrong with his set, but he's got three sets of his own, all made by himself. He likes wireless because he can swank about bearing the Eiffel Tower one night on a set he made from a mouse-trap, an old electric light bulb, and a bottle of hair-oil.

Talking of the man at the shop, he likes wireless. No, he has never listened. He never gets time, because people are always coming round after hours to him for spare parts as a favour, and on Sundays he counts his money. When he looks at his pass book he thanks Heaven he gave up lending bicycles on hire, and likes wireless very much indeed.

And me? I like wireless. I like the songs, the music, the talks, the jazz bands, and even the weather forecasts, and I like to be able to enjoy them without leaving my own fireside. But, then, I'm one of those low-browed creatures—and there are probably a lot of people about like me, if only they'd admit it.

The Nerve-Centre of Broadcasting.

Methods of Amplification and Control. By P. P. ECKERSLEY, M.I.E.E.

IT was pointed out in my last article that a broadcast "pick-up device," more commonly known as a microphone, had to possess certain qualities which militated against its efficiency as an aid to electric impulse converter. Thanks to the quality of resonance, the ordinary carbon microphone of everyday use gave impulses strong enough to be reconverted into sound by ear telephones directly, without the need of amplification. Resonance, however, must be eliminated from the "pick-up device" intended for reproduction of music, quality of voice, and so on, and thus the devices lack inherent sensitivity.

A Wonderful Invention.

In a certain type of pick-up device an aperiodic coil, free to move in a magnetic field, moves sympathetically with the impinging sound waves; but the movements of the coil are probably no greater than the order of thousandths of an inch. We have, however, to make these tiny movements control many horse-power—and all without distortion.

A little more than a decade ago the achievement of such a system would have seemed impossible, but a new tool—forged in the hands, first of pure research workers, later adapted by inventors, and finally put into concrete and practical form by engineers and technologists—has been given us, by means of which we can achieve this distortionless amplification. The thermionic valve has probably great potential uses, but its present achievements are enough to rank it among the greatest inventions of science. By its proper use, we are able to magnify electric impulses, so feeble at their birth as to be inaudible on the most sensitive earphones, to an intensity which makes their presence felt over areas of millions of square miles.

Controlling With Discretion.

Thus, with our particular pick-up device, of whatever sort it may be, we have to amplify by means of low frequency valve amplifiers. The pick-up device stands in the studio, is left on the tables of the banquet, lies lonely on the footlights of the theatre stage, and always must be connected to an amplifier. But it is obvious that the intensity of the sounds impinging upon the armature of the device may vary tremendously—from an orchestra in full blast, to the hoarse whisper of the stage comedian.

Our wireless transmitter cannot deal with intensities greater than a certain fixed amount. Obviously, if we were "controlling up to the full," or "modulating our waves" to the maximum on a *pianissimo* passage, a sudden increase in the volume of sound would cause over-control in the set, and, seeing that power must be limited, would result, not in increased modulation, but simply in distortion and possible breakdown. It is thus necessary to control the amount of the impulse

applied to the set, and to control it with discretion.

In earlier arrangements the controlling engineer sat in a little box just off the studio, gazing into the latter through a sound-proof glass window. He could watch all that went on, could be signalled to, in dumb show, by the announcer, and could keep in touch with all that was going on.

The system of control later adopted by the B.B.C. is unique and not, as far as I know, used elsewhere. Briefly, in our more modern installations a separate control-room is arranged, where all switching and controlling is centralized. It is the nerve centre of the business. It is often impossible to put this room next to the studio; firstly, because frequently the arrangement of the building forbids such a scheme, and secondly, more important, because a duplication of studios renders such a scheme impossible if existing buildings are to be adapted. Lastly, if an "outside broadcast"—i.e., the collection of sounds from some place other than the studio—is going on, there is frequently little hope of the controlling engineer having a sight of the performance.

"Too Many Cooks."

The centralization of all controlling makes for efficiency in organization, the easier tracing of faults, and, most important, the impossibility of lack of liaison. It is easy to see that if the engineer at the place of outside broadcast is doing a little "controlling," if the man at the transmitter thinks he ought to do a bit, and if there is a third man in the studio control room, chaos may soon supervene. The judgment of over-control is only possible by reading actual meters, not by ear alone, and it

is impossible to control by this means unless a system of centralization is adopted.

It is essential with our scheme to split up the amplification. The pick-up device cannot be further than, perhaps, 50 feet away from the first amplifier; otherwise electric disturbances, due to power mains, etc., may mar the purity of the amplified impulses. Even in the studio premises the central control room may be 200 feet away from one studio; in an outside broadcast pick-up device a control room may be separated by several miles, so that wherever we take our microphone, so must we hump our first amplifier.

Complicated But Simple.

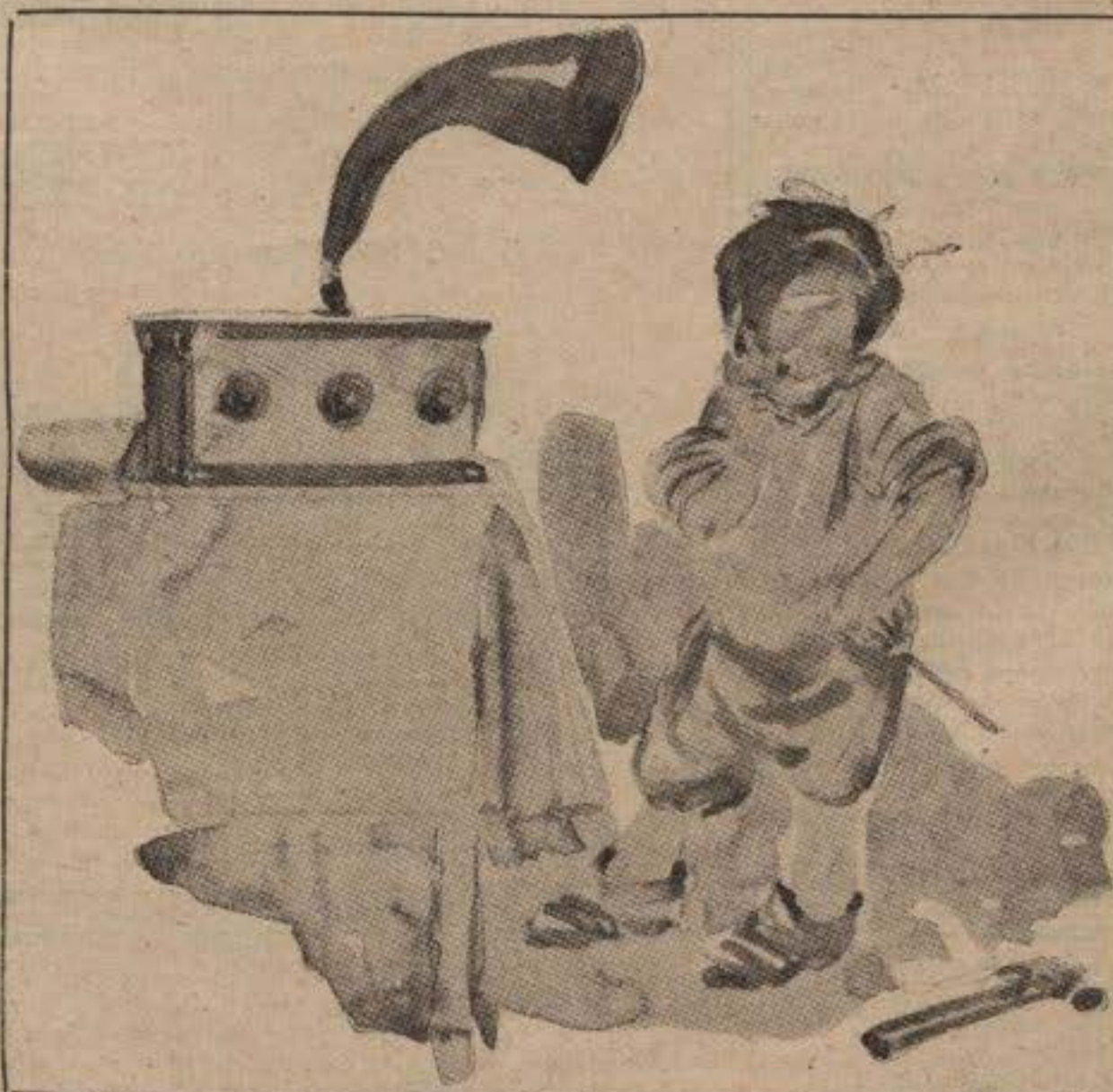
The output of this A amplifier (as it is called), whether it be at an hotel, a theatre, or in our studio, terminates on a pair of wires which run to the control room. In London two hundred pairs of cables come into our control room, each one reaching to some place where we may wish to collect an outside broadcast.

The second stage of amplification now requires consideration. This is controllable in intensity, and in front of this B or variable amplifier sits the controlling engineer, his hands always being on the controls. The output of this amplifier can be split up, one path to the transmitter, another to headphones in the offices, a third, perhaps, to the S.B. board for distribution throughout the country. The input of this B amplifier terminates on a plug such as you see in any telephone exchange. This plug is handy to insert into several jacks or holes on which terminate these same wires I have been speaking about, one reaching to the No. 1 studio, another to No. 2, another to Big Ben, another to the Savoy. We do not, however, bring to this board all the other wires from all over London, but three blanks are left which on any particular night may be connected via any one of our two hundred lines to the particular place of outside broadcast.

The Magic Plug.

Thus, see the simplicity! We have finished our studio transmission and wish to go over to the Savoy. The announcer finishes, and immediately the control handles of the B amplifier are turned to zero; there is practically no amplification, the studio "mic." is dead.

Quickly the engineer changes a plug over from the Studio hole to the Savoy hole. Meanwhile, at the Savoy the Outside Broadcast Engineer has switched on his A amplifier, and the sounds of the Savoy are passing over the line. As the Control-room Engineer plugs up, his B amplifier is at zero, and only faintly can the sounds be heard. Gently he raises the magnification and from the far distance come the Savoy Bands. But a moment before we were at the Studio; now we are dancing—and all by shifting one small plug!



Ambitious Ether Explorer: "It's gettin' on my nerves, gettin' nothin' but the B.B.C. night after night!"



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Filament voltage ... 4 volts
 Filament current ... 0.7 amp.
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 Filament current ... 0.35 amp.
 Max. plate voltage ... 80 volts

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 Filament current ... 0.06 amp.
 Max. plate voltage ... 80 volts

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Filament voltage ... 3 volts
 Filament current ... 0.12 amp.
 Max. plate voltage ... 120 volts

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Filament voltage ... 6 volts
 Filament current ... 0.06 amp.
 Max. plate voltage ... 120 volts

**For use with dry cells*



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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Service conducted by the Rev. D. D. SMITH, of Ward Road Baptist Church.
 9.0-9.30.—SONG RECITAL. S.B. from Glasgow.
 9.30-10.45.—Programme S.B. from London.

MONDAY, February 23rd.

2.30-3.30.—Kinnaired 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 24th.

5.15-6.0.—Little Ones' Corner.
 6.40-6.55.—Boy Scouts' Talk.
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 25th.

3.30-4.30.—Kinnaired 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 Notes.
 7.0-10.30.—Programme S.B. from Glasgow.

THURSDAY, February 26th.

4.30-5.0.—Recital of New Gramophone Records.
 6.0-6.30.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Harry Townend. S.B. from Aberdeen.
 7.0-8.30.—Programme S.B. from London.
 8.30-11.0.—Programme S.B. from Glasgow.

FRIDAY, February 27th.

3.30-4.30.—Kinnaired Hall Picture House Orchestra.
 5.0-5.15.—WOMEN'S TOPICS.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Major Stoddart: "Some Aspects of Salvation Army Work."
 7.0-7.30.—Programme S.B. from London.
DUNDEE GAELIC CHOIR.
 7.30. Part Songs.
 7.39. JULIA HAY (Soprano).
 "Sunshine and Butterflies" H. Bunning (5)
 "The Swallows" F. H. Cowen (1)
 7.48. Part Songs.
 "The Twa Sisters o' Binnorie"
 C. B. Roodham (2)
 "O Can Ye Sew Cushions?" Bantock (11)
 "Celtic Hymn" H. S. Robertson (2)
 "The Fairies" Macfarren (11)
 8.0. J. G. McINTOSH (Baritone).
 "Hybris the Cretan" J. W. Elliot
 "Off to Philadelphia" Battison Haynes (1)
 8.10. Part Songs.
 "Mairi Mhin, Mheall Shuilleach"
 W. S. Roddie (25)
 "Graah geal mo Chrìdh"
 H. S. Robertson (2)
 "Hi rim Ho" J. H. W. Nesbitt
 "Sinal and Turlach" (Ladies' Choir)
 H. S. Robertson (2)
 "Till, till oigh mo ruin" W. H. Murray
 8.25. A. G. FORGIE (Solo Violin).
 "Londonderry Air" Henry Tollerat (20)
 "Chanson Louis XIII. and Pavane"
 Couperin-Krcisler
 8.35. Part Songs.
 "The Standard on the Braes o' Mar"
 Wiseman (25)
 "She's Feit and Fause"
 Robert McEwan (14)
 "The Barin' o' the Door"
 John Cullen (34)
 8.40. M. MATHERS (Contralto).
 "The Silver Ring" Chamade (5)
 "My Ships" Augustus Barrett (1)
 8.54. Part Songs.
 9.5. A. G. Forgie.
 "Nocturne in A Minor" Burgmüller
 "Chant du Berceau" Pechotich
 9.15. Part Songs.
 9.30-10.30.—Programme S.B. from London.

SATURDAY, February 28th.

5.15-6.0.—CHILDREN'S CORNER.
 7.0-12.0.—Programme S.B. from London.

Edinburgh Programme.

2EH 465 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Religious Service: Conducted by the Rev. G. W. ELLIOT, M.A., of St. James' Episcopal Church, Goldenacre. Choir under the direction of Mr. KINNIBURGH ROBERTSON.
 9.0-9.30.—SONG RECITAL. S.B. from Glasgow.
 9.30-10.45.—Programme S.B. from London.

MONDAY, February 23rd.

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" (8). S.B. to other Stations. Local News.
 10.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, February 24th.

11.30-12.30.—Gramophone Records.
 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., "Bird Fishermen and Their Methods."
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 25th.

2.30-3.30.—The Station Pianoforte Trio.
 3.30-4.0.—Talk to Schools: Mr. E. W. M. BALFOUR-MELVILLE, M.A., of the University of Edinburgh, "James L. King of Scots."
 5.0-6.0.—CHILDREN'S CORNER.
 7.0-9.55.—Programme S.B. from Glasgow.
 9.55.—Mr. J. S. CHISHOLM on "Horticulture." Local News.
 10.5-10.30.—Programme S.B. from Glasgow.
 10.30-12.0.—"THE ROMANY REVELLERS," from the Dundee Palais de Danse.

THURSDAY, February 26th.

11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Harry Townend. S.B. from Aberdeen.
 7.0-11.0.—Programme S.B. from London.

FRIDAY, February 27th.

2.30-3.30.—The Station Pianoforte Trio.
 3.30-4.0.—Talk to Schools: Mr. W. J. M. MENZIES, "Fish Scales."
 4.30-5.15.—Orchestral Lecture-Concert, relayed from the Usher Hall.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London. Local News.

A Medley.

Contributed by

THE EDINBURGH MALE VOICE CHOIR.

HELEN MORRIS (Contralto).
 FRED FALCONER (Solo Violin).
 JOHN THORBURN (Bass-Baritone).
 JAMES G. ADAIR (Recitals).
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Prof. R. G. STAPLEDON. S.B. from London.
 Station-Director's Talk. Local News.
 10.10. A Medley, Continued.
 10.30.—Close down.

SATURDAY, February 28th.

2.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0-12.0.—Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30. } Programmes S.B. from London.
 8.15-10.45. }

MONDAY, February 23rd, and WEDNESDAY, February 25th.

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

TUESDAY, February 24th, and THURSDAY, February 26th.

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 27th.

3.0-3.30. } Music relayed from the Majestic
 4.0-4.30. } Picture House.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London. Local News.

Solos.

DORIS OWENS (Contralto).
 GERALD KAYE (Tenor).
 HAROLD ELLIS (Baritone).
 HILDA EDWARDS (Solo Pianoforte).
 SAMUEL DALTON.
 JOHN BIRCH (East Riding Dialect Sketch).
 7.30. Hilda Edwards.
 Pianoforte Solos.
 7.40. Harold Ellis.
 Classical Songs.
 7.50. Doris Owens.
 "A Request" A. Woodforde-Finden
 "Madcap Marjorie" F. Morton
 Samuel Dalton.
 8.0. Bird Whistling Imitations.
 8.10. Gerald Kaye.
 "Love's Quarrel" Cyril Scott (4)
 "On the Beach at Otahai" J. Harrison (5)
 "I Heard You Singing" E. Coates
 8.20. Harold Ellis.
 Modern English Songs.
 8.30. Hilda Edwards.
 Prelude in D Flat
 Waltz in E Minor Chopin
 8.40. John Birch.
 Dialect Sketch.
 9.0. Doris Owens.
 Selected Songs.
 9.10. Gerald Kaye.
 "Devotion" H. Wood
 "Desirée" K. Parker
 "Time, You Old Gipsy Man" M. Besby (1)
 9.20. Hilda Edwards.
 "Island Spell" John Ireland
 "Water Wagtail" C. Scott (4)
 "Seguidillas" Albeniz
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Prof. R. G. STAPLEDON. S.B. from London. Local News.
 10.0. Gerald Kaye.
 "When Molly Smiles" H. Wilfrid Jones
 "I Pitch My Lonely Caravan at Night" E. Coates
 "Dancing Time in Kerry" H. Hampson
 10.10. Samuel Dalton.
 Farmyard Mimicry.
 10.20. Harold Ellis.
 Folk Songs.
 10.30.—Close down.

SATURDAY, February 28th.

3.0-3.30. } Gramophone Records.
 4.0-4.30. }
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir HENRY HADOW. S.B. from Sheffield. Local News.
 7.30-12.0.—Programme S.B. from London.

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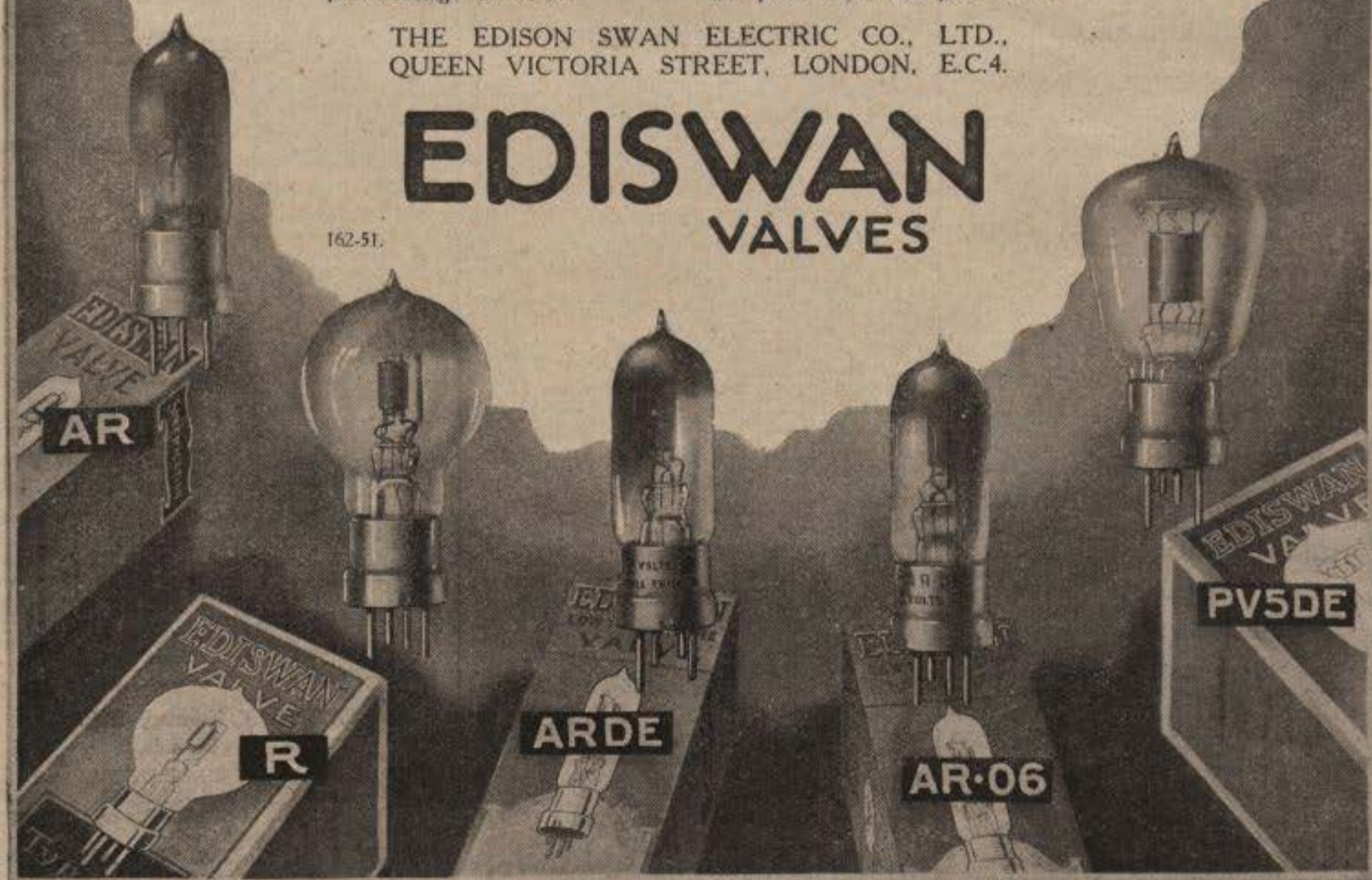
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Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from Queen's Street Congregational Church, Leeds.
9.0-10.45.—Programme S.B. from London.

MONDAY, February 23rd, and SATURDAY, February 28th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Station Trio.
5.15-6.15.—CHILDREN'S CORNER.
6.15.—Morse practice by L. Harvey, Engineer-in-Charge, Leeds-Bradford Station (Monday).
6.40.—Scouts' Corner (Monday).
7.0 onwards.—Programme S.B. from London.

TUESDAY, February 24th, and THURSDAY, February 26th.

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.—"Rightaway" on "Cycling and Its Advantages" (Thursday).
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 25th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Calimani and his Orchestra, relayed from the Scala Theatre, Leeds.
5.15-6.15.—CHILDREN'S CORNER.
6.15.—Morse practice by L. Harvey.
6.40.—"On My Anvil" by the Smilesmith.
7.0-10.30.—Programme S.B. from London.

FRIDAY, February 27th.

11.30-12.30.—Gramophone Records.
3.30-4.0.—A Talk to Local Schools.
4.0-5.0.—Signor Calimani and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
6.15.—Morse practice by L. Harvey.
6.40.—Councillor Stanley Horrell on "The League of Nations."
7.0-7.30.—Programme S.B. from London.

THE LEEDS LYRIC MALE QUARTET:

F. E. STARTIN (Alto).

JOHN W. SHAW (Baritone).

H. C. MORTIMER (Tenor).

C. HEMING SYKES (Bass).

JOHN CAREY (Versatile Entertainer).

CISSIE LOCKE (Solo Flute).

POWELL'S MANHATTAN DANCEBAND.

7.30. The Quartet.

Part "Sally in Our Alley" Button (11)

Songs "Mary of Argyle" Nelson (2)

"In Absence" Buck (11)

7.40. Cissie Locke.

Fantasia for Flute, "Silvery Sounds" J. S. Hougill

Piccolo Solo, "The Lark's Festival" M. A. Brewer

7.52. John Carey.

Songs and Recitals.

8.8. The Quartet.

Part Song, "The Song of the Jolly Roger" Chudleigh Candish (2)

Plantation Melody, "Doan Ye Cry, Ma Honey" Noll (2)

"A Catastrophe" Sprogue (2)

8.18. Cissie Locke.

Fantasia for Flute, "Santa Lucia" J. Clinton

Piccolo Solo, "The Cornet" (Scherzo) M. A. Brewer

8.30. John Carey.

Musical Monologue, "A Gentleman of France" Walsh (13)

Canadian Story, "Going Home To-day" Carleton

8.45. The Quartet.

Negro Spirituals.

9.0. Manhattan Dance Band.

9.30-10.0.—Programme S.B. from London.

10.0. Manhattan Dance Band.

10.30.—Close down.



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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
 8.15-9.0.—Simple Service relayed from St. James's Church, Toxteth Park.
 9.0-10.45.—Programme S.B. from London.

MONDAY, February 23rd.

11.0-12.0.—Mid-day 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 24th.

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 Ninth Concert.

Relayed from The Philharmonic Hall.
 Conductor, GEORG SCHNEE VOIGT.
 ARTHUR CATTERALL (Solo Violin).
 7.30.—Remarks on the Works to be Performed.
 7.45.—Overture, "Carnival" Dvorak
 "Forest Murmurs" ("Siegfried") Wagner
 Violin Concerto, Op. 61 Beethoven
 JULES GAILLARD (Violin).
 ROBERT CURTIS (Cello).
 Mme. GAILLARD (Harp).
 8.45. The Trio.
 "Mors et Vita" ("Judex")... Gounod (11)
 "Serenade" Milenka
 Jules Gaillard.
 "Serenade" Moszkowski
 "Serenade" Toselli
 Mme. Gaillard.
 "La Source" Hasselmans
 "Believe Me If All Those Endearing Young Charms" ... arr. Mme. Gaillard
 "Sérénade Mélancholique" ... Hasselmans
 Robert Curtis.
 "The Swan" Saint-Saens
 "Celtic Lament" Foulds
 The Trio.
 "Angels Guard Thee" Godard
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Prof. R. S. RAIT. S.B. from Glasgow.
 Local News.
 10.0.—THE LONDON CELEBRITY BAND : Dance Music.
 11.0.—Close down.

WEDNESDAY, February 25th.

11.0-12.0.—Mid-day 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 26th.

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 27th.

3.15-3.45.—Transmission to Schools.
 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 28th.

3.0-4.0.—Organ Recital relayed from St. George's Hall.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0-12.0.—Programme S.B. from London.



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E. F. BENSON.

THE celebrated novelist, Mr. E. F. Benson, a son of a former Archbishop of Canterbury, is a great admirer of Pelmanism.

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be entitled to expect.

"But," he adds, speaking of these results, "the last word that I should apply to them would be miraculous, because the training is entirely based on simple and well-known laws.

"Miracles imply a suspension of natural laws: the Pelman system works in accordance with them.

"It is an apotheosis of Common Sense, and I know no higher praise than that."

One secret of the immense popularity and success of Pelmanism is that it is not a cast-iron, inelastic system.

Adaptable to Individual Needs.

Pelmanism is anything but that.

One mind differs from another as one tree differs from another, and Pelmanism takes account of these differences.

That is why the Artist as well as the Artisan, the Clergyman as well as the Clerk and the Shop Assistant, all find in Pelmanism the mental training that suits their particular needs.

Mr. E. F. Benson lays stress on this important fact. He writes:—

"It is distinguished by its flexibility and its adaptability to individual needs, and I can conceive of no mind which will not find in the Pelman system the tonic to cure its particular ailment."

Letters from all Classes.

A glance through the thousands of letters received by the Pelman Institute from Pelmanists in every quarter of the globe bears out the truth of this.

They come from men and women of all classes, all ages, and all types of mind. They come from the Professional Man, from the Business Man, from the Artist, from the Society leader, from the Shopkeeper, from the Manufacturer, from the Mechanic and Artisan. There are letters from Managing Directors, from Painters, Doctors, Clergymen, Teachers, and from celebrated Generals and Admirals; there are also letters from Junior Clerks, from Chauffeurs, from Working Miners, from Privates and from Able Seamen.

And all these letters praise Pelmanism for the way it has enabled their writers to overcome various business, social, and other difficulties, to secure promotion, to add to their incomes, and to equip themselves more efficiently for the struggle and competition of life.

Here are a few extracts taken at random from the thousands of similar letters received by the Institute. And many more will be found in the book entitled "The Efficient Mind," which you can obtain free by writing for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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A Director writes: "I have made good progress since commencing your Course. I am now able to deal with matters which would have floored me a few months ago."

An Assistant Works Manager reports that he has secured a promotion with a 40 per cent. increase in salary.

A Botany Student writes: "I find Pelmanism of inestimable value in my work. Pelmanism's practical psychology is far ahead of that taught by lecturers at college."

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A Clerk states that he has been made secretary of the company for which he worked, and "I attribute my promotion to a very large extent to the benefits I have received from studying Pelmanism."

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This book contains a full description of the famous Pelman system, and shows you how you can enrol for this splendid Course on the most convenient terms, paying for it, if you like, by instalments. This book will be sent, gratis and post free, to any address on writing for it (using the adjoining coupon) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Write or call to-day.



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NAME

ADDRESS

All Correspondence Is Confidential.

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30. }
8.15-10.45. } *Programmes S.B. from London.*

MONDAY, February 23rd.

11.30-12.30.—Pianola Recital.
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. Radford, B.Sc. (Econ.), "Prices and the Cost of Living" (3).
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, February 24th.

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. V. De Sola Pinto, M.A., on "Shakespeare's 'Othello'."
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, February 25th.

11.30-12.30.—Gramophone Records of the Week.
3.15-3.30.—Astronomical Notes by Mr. L. Mosley (Secretary, Nottingham Astronomical Society).
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. H. A. S. WORTLEY, M.A., Talk and Telephone-Wireless Discussion, "Modern Psychology."
7.0-10.30.—*Programme S.B. from London.*

THURSDAY, February 26th.

3.25-3.45.—Transmission to Schools: Mr. T. C. THORPE, B.Sc., "Folk Tales—(2) Nature Stories."
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—'Teens' Corner.
6.35-6.55.—Dr. E. Phillips Barker, M.A., D.Litt., on "Some Ancient Musical Instruments." (With Illustrations.)
7.0-11.0.—*Programme S.B. from London.*

FRIDAY, February 27th.

11.30-12.30.—Pianola Recital.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—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.*

7.30 A Popular Concert.

Contributed by the following:

LUCY GOODWIN (Soprano).
PATTISON CAREY (Baritone).
WALTER ATTENBOROUGH (Recitations).

MARJORIE CORKER (Solo Pianoforte).
BERNARD JOHNSON, B.A., Mus.Bac., Talk.

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

Prof. R. G. STAPLEDON. *S.B. from London.*

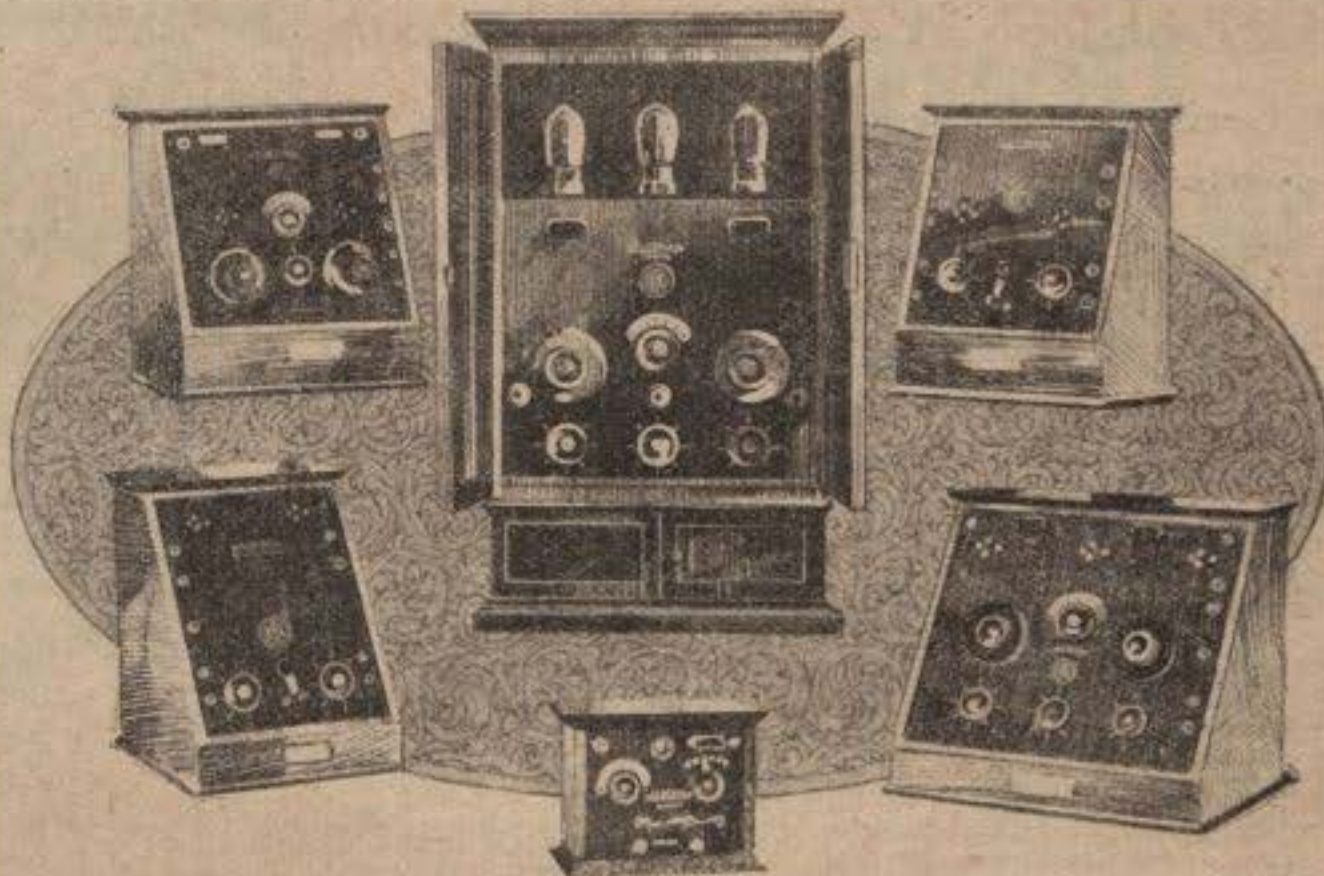
Local News.

10.0.—Popular Concert (Continued).

10.35.—Close down.

SATURDAY, February 28th.

3.15-4.15.—The Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.35-6.45.—Mr. Frank Heald ("John o' Trent"); "Outdoor Topics of the Week."
7.0-12.0.—*Programme S.B. from London.*



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£6. Marconi Tax 25/-. Valves extra.

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A powerful three valve set. Complete with H.T. Battery, 6-V Accumulator, Headphones, Aerial and Insulators £14
Marconi Tax 37/6. Valves extra.

SUPER THREE AMPLIFIER.

A two valve Amplifier for use with the three valve set. £6 : 10 : 0
Marconi Tax 25/-. Valves extra.

FELLOCRYST SUPER.

A most efficient crystal receiver mounted in a handsome black leatherette cabinet. Complete with Headphones, Aerial and Insulators £2 : 17 : 6

Or in mahogany case

£2 : 12 : 6

Messrs. Fellows

YEATES, LTD., 20, Store Street, Tottenham Court Road, London, W.C.1.
Well equipped Demonstration and Sales Offices of Fellows Wireless Products,
Wholesale and Retail.



Don't take your Batteries for granted!

Note these exclusive features of C.A.V. Wireless Accumulators:

1 The Grease-racked Glands prevent "creeping" of Acids. Each terminal is provided with a gland which prevents acid "creeping," and the Batteries can be used without fear of damage to clothes or carpets, etc., in addition to which the terminals always provide perfect contact, corrosion being eliminated. ("A" in diagram represents grease; "B" is stem of terminal.)

2 The special recessed "Basket-grid" Plates. The special basket type construction of the plate Grid is responsible for a considerable increase in the life of C.A.V. Batteries. The paste is keyed in position in such a way that its disintegration is impossible, and the common complaints of sediment and internal short circuits are thus prevented.

3 The Sealed Battery Construction. Each C.A.V. Battery is made up in separate 2-volt celluloid cases, sealed together, instead of the inferior "partitioned" construction, thereby increasing its strength and avoiding inter-cell leaks.

4 The Ebonite Separators between Plates. These effectively prevent "shorts" between plates, and replace the wood or celluloid separators ordinarily used.

5 Hot-air Process. Each accumulator is effectively freed from acetate fumes (which affect the plates) by special hot-air pressure.

6 Prices! Although guaranteed perfect in every detail that makes for LONG LIFE, freedom from trouble, and satisfactory operation, C.A.V. Accumulators are sold at prices below those of many inferior makes.

Complete price list from your Dealer.



C. A. V. H. T. Accumulators.

Preferred by many to the usual dry Batteries—require charging only every 4 to 6 months—give continued satisfaction in use.

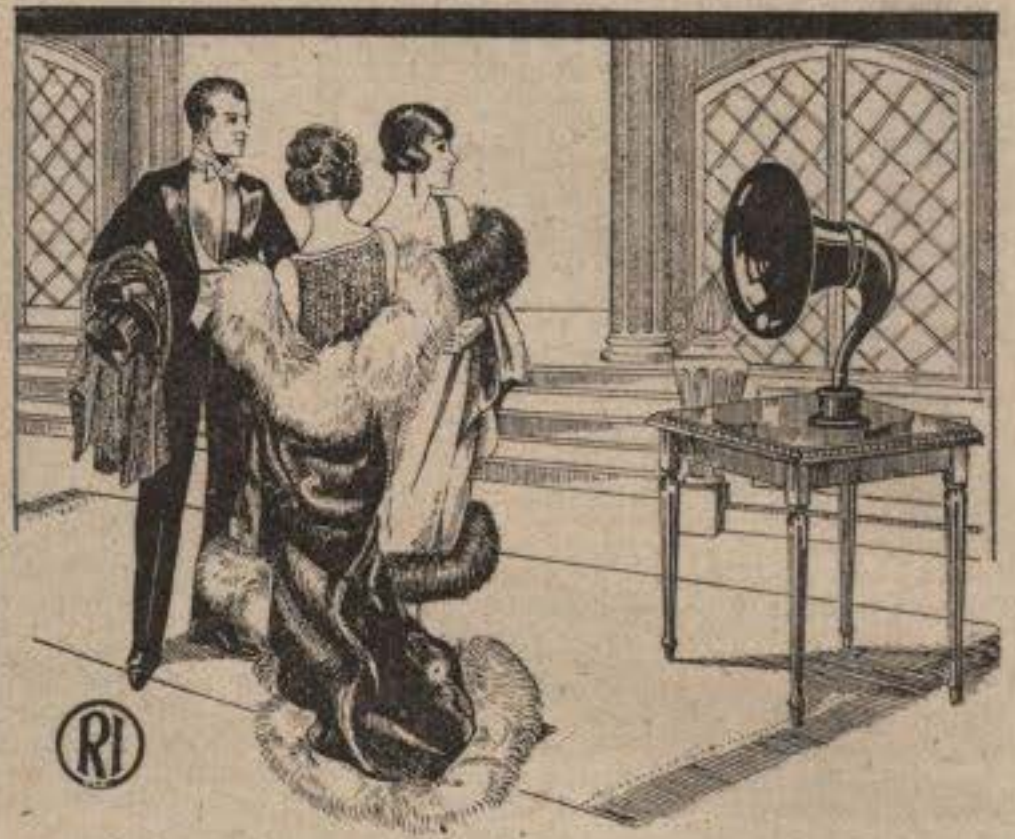
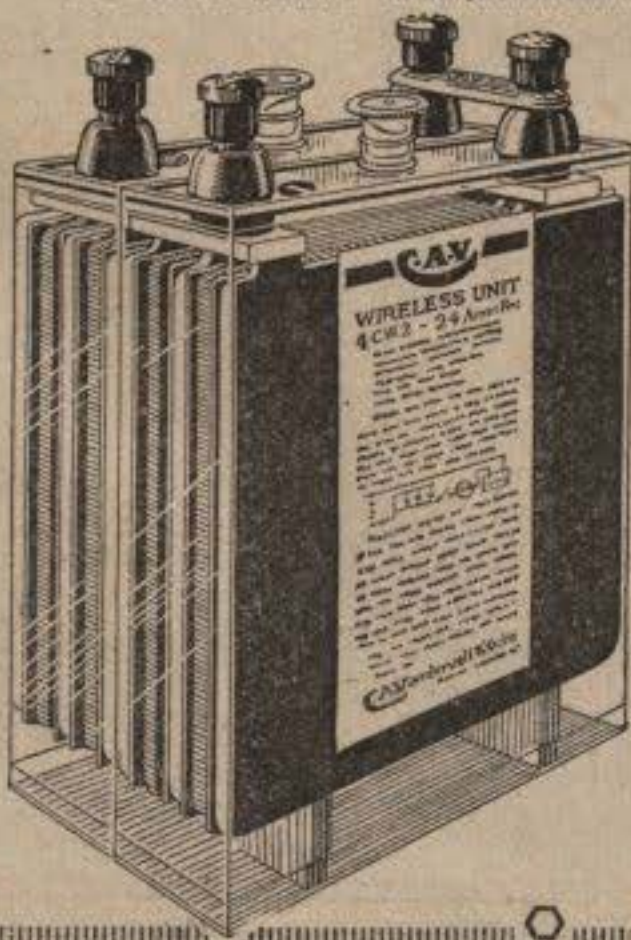
IN many cases Batteries are looked upon as unimportant by the enthusiast installing a set; yet they are as important to the correct, trouble-free running of the set as the lighting equipment is to a car. . . . Read about these outstanding features of C.A.V. Batteries, and always

Ask for C.A.V.

Accumulators
Produced by a Firm with over thirty years' experience in Battery manufacture, and specially designed for Wireless Work.

Obtainable from all Radio Dealers. Illustrated List on application to your Dealer, or to

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Telephone: Chiswick 2000 (7 lines). Telegrams: Vanteria Phone, London
120 Service Stations. Delivery from Stock.



The latest loudspeaker—and the best.

You can get all the best music from the R.I. loudspeaker, and in a way you have never thought possible. No other instrument can produce the same depth of tone and richness of quality; no other instrument can reproduce the personal inflexions and peculiarities of the living artist.

It will deal with a large volume of power without chattering.

This loudspeaker is indeed the criterion of modern radio reproduction. It possesses a more sensitive adjustment than anything you have ever heard, and finally it is the only medium in general use that can be said to do real justice to the power of the microphone.

The unique system of altering the air gap by the sliding of one prism on another is the secret of the fine tone and perfect adjustment that can be regulated to a millionth of an inch, eliminating that sudden jump when the sensitive spot is reached.

Hear one before purchasing, we leave the rest to you.

Write to us now for free R.T. brochure, and ask your dealer to demonstrate one.

Price £6:6:0

Messrs. Radio Instruments, Ltd.,
12, Hyde Street, London, W.C.1.

Contractors to the Admiralty and all Government Departments.



12 Hyde St. New Oxford St. London W.C.1

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
 8.15-9.0. Sunday Evening Service.
 Relayed from
 St. Andrew's Parish Church.
 Hymn, "Praise to the Holiest" (A. and M. No. 172).
 Anthem, "Saviour, Thy Children Keep"
Sullivan
 Sermon by the Rev. S. WHITFIELD
 DAUKES, Vicar of St. Andrew's Parish
 Church.
 Hymn, "Praise, My Soul, the King of
 Heaven" (A. and M. No. 298).

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

MONDAY, February 23rd.

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 24th.

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.—Eric J. Patterson, M.A. (Cantab.): "Adult
 Education in the South-West of England"
 (4).
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, February 25th.

3.30-4.30.—Ernest Manning and his Orchestra,
 relayed from the New Palladium Cinema.
 5.0-5.30.—WOMEN'S CORNER.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

THURSDAY, February 26th.

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.
 7.0 onwards.—Programme S.B. from London.

FRIDAY, February 27th.

3.30-4.0.—Talks to Schools: Mr. G. W.
 Bracken: "Wonders of Insect Life."
 Musical Interlude. Mr. H. J. Draper:
 "How Letters Are Dealt With by the
 G.P.O."
 4.0-5.0.—Albert Fullbrook and his Trio.
 5.0-5.30.—WOMEN'S TOPICS.
 5.30-6.30.—CHILDREN'S CORNER.
 6.40.—J. C. Tregarthen: Natural History Talk,
 "The Badger of Cornwall."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Military Band Night.

7.30. THE BAND OF THE 2ND BATT. THE
 SOUTH STAFFORDSHIRE REGIMENT.
 (By permission of Lt.-Col. P. R. C.
 Commings, C.M.G., D.S.O., and Officers.)
 MAY BURLEIGH (Soprano).
 WINIFRED COLE (Contralto).
 HERBERT WFLINGTON (Baritone).
 CONSTANCE HOLT-FINNEY
 (Composer-Pianist).
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. R. G. STAPLEDON. *S.B. from
 London.*
 Local News.
 10.0.—Band Night Programme (Continued).
 10.30.—Close down.

SATURDAY, February 28th.

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.
 7.0-10.30.—Programme S.B. from London.
 10.30-11.0.—ROYAL HOTEL DANCE
 ORCHESTRA, relayed from the Assembly
 Rooms.
 11.0-12.0.—SAVOY BANDS. *S.B. from Lon-
 don.*

CAIN WAS A TILLER OF THE GROUND



Name ?

Something that was bestowed on you at your christening to identify you from your neighbour. Later, you possibly had another, but that was a nickname; and again on attaining an age of responsibility or the right of a pay envelope, you had a title of courtesy, but nothing to define your utility to man . . . as . . .

Cain was a tiller of the ground.

Mullard . . . a maker of valves.

Mullard . . . THE maker of valves.

Mullard . . . THE maker of MASTER valves.

A Master Valve for every wireless circuit.

Obtainable from all dealers.



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

"On testing the 4-valve A.J.S. Set we got three American Stations using two valves only. On three valves the Westinghouse Station could be heard with the phones on the table."
—Lancashire User's Letter.



THE HALL MARK OF RADIO PERFECTION

SOME EXAMPLES OF THE A.J.S. RANGE.

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 10s.)

THE A.J.S. PEDESTAL CABINET RECEIVER

Designed and constructed by experienced Cabinet-makers to contain the A.J.S. 4-Valve Receiver. Represents the highest standard yet achieved in the design of Wireless Receiving Sets. Each cabinet is a complete unit containing 4-Valve Receiver, H.T. and L.T. Batteries, special A. J. S. Loud Speaker to match cabinet, and all accessories. In Mahogany or Oak, 50 Guineas.

For sheer beauty of appearance, ease of control and efficiency of performance, the popular choice is A.J.S.

Write for illustrated list of these and other models, including the "Unit System" 4-valve Cabinet, the 2 and 3-valve Standard "Desk Type" Receivers, and the A.J.S. Loud Speakers; also Components—or call on the nearest Dealer and examine the full range for yourself.



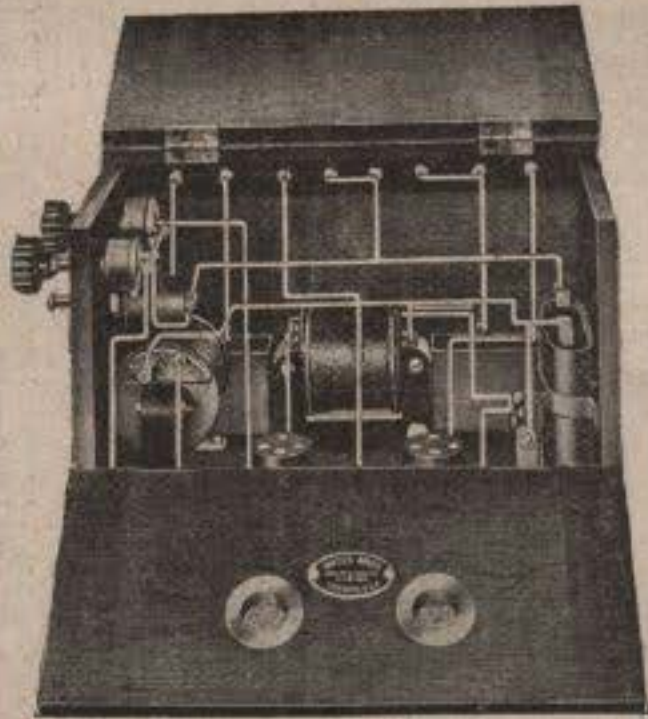
A. J. STEVENS & CO. (1914), LTD.
WIRELESS BRANCH, — WOLVERHAMPTON.
 Phone: 156; Wireless Call Sign: 5R1; 'Grams' Reception, Wolverhampton.

Ask John Henry!



"And Joe Murgatroyd will tell you, too! He helped me put the set together—just a Bijouphone plus a Supratone Amplifier, batteries and loud speaker—and Blossom only had to go fifteen bob short in the housekeeping for three months. After listening to her remarks for a few hours it's a fair treat to put on a pair of Supratone featherweight Headphones, such as you see me wearing, and hark to those champion Savoy Orphans. That's bliss!"

"SUPRATONE" 2-Valve Amplifier.



To those who have refrained from considering a loud-speaker installation on account of cost, the Supratone Amplifier has an irresistible appeal. The amplification is absolutely distortionless and mellow. Notwithstanding its low price, results cannot be excelled no matter what is paid—it is unnecessary to pay more. The set is controlled by two Microstats and a master switch. All valves are enclosed in the well-finished Mahogany cabinet, and the terminals are fitted at the back so that the connections can be kept out of sight. It is fully guaranteed. You will probably have read the Press criticisms emphasizing the compact and extremely neat design of the Supratone Amplifier. These instruments are fully guaranteed, and sold on the money-back principle if absolute satisfaction is not given. The price of the Amplifier, without valves and batteries, is £4 inclusive.

HERE IS A SUGGESTED COMPLETE INSTALLATION:

"Supratone" Amplifier.....	£ 4 0 0
2 Valves.....	1 2 0
6-volt 40-amp. Accumulator.....	1 12 6
90-volt "Pyramid" H.T. Battery	17 9
	£7 12 3

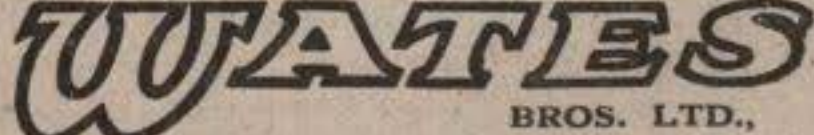
C.A.V. "Tom-Tit" or Sterling "Dinkie" Loudspeakers, 30/-



The BIJOUPHONE.
 The latest model has many improvements. Exceptionally strong reception is assured by the well-designed variometer. Enclosed detector, moulded top and base, and nickelled fittings are also distinctive features. Bijouphones are guaranteed and strongly made, and must not be considered as toys, notwithstanding the low price.
Model No. 1—250/700 metres—Price 7/6
Model No. 2—250/1,600 .. —Price 10/-

The "SUPRATONE" FEATHERWEIGHT HEADPHONES.
 Featherweight headphones with adjustable headbands and earpieces, having a resistance of 4,000 ohms. Speech and music is reproduced in clear, mellow tone. Price includes cords. **18/6**
 "Kingsway" celluloid accumulators and "Ideal" glass accumulators are reliable and enduring.

Our enlarged catalogue is just published—write for a copy now!



12, 13, 14, Great Queen Street, Kingsway, W.C.2.
 Phone: Gerrard 575-576. Grams: Zywatereng, Westcent
Works: LONDON, BIRMINGHAM & WESTCLIFF.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30. } Programmes S.B. from London.
8.15-10.45. }

MONDAY, February 23rd, to THURSDAY, February 26th.

11.30.—Gramophone Records (Monday).
12.0.—Time Signal relayed from the Cathedral.
12.3-12.30.—Gramophone Records.
3.30-4.30.—Concert.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40.—Station Director's Talk (Monday).
7.0 onwards.—Programme S.B. from London.

FRIDAY, February 27th.

11.30-12.30.—Gramophone Records.
12.0.—Time Signal relayed from the Cathedral.
3.30-4.30.—Programme S.B. from Birmingham.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40.—W. Percival Westell: "Wonderland Nature Talks—At the Gates of the Forest."
7.0-7.30.—Programme S.B. from London.
MABEL BAKER (Soprano).
ELSA FROOD (Contralto).
W. H. WELLING (Baritone).
ALAN SMITH (Violin).
IVY SMITH (Piano).
OSWALD SMITH (Cello).
"STAINLESS STEPHEN."

7.30. Trio.
Selection from "Samson and Delilah"
Saint-Saens, arr. Alder
Mabel Baker.
"Down in the Forest" } London
"Love, I Have Won You" } Ronald (5)
"The Winds are Calling" }
W. H. Welling.
Salt Water Ballads Keel (1)
"Port of Many Ships"; "Trade Winds";
"Mother Carey."
Trio.
First Movement from Trio in C Major
Mozart
Hungarian Dances, Nos. 7 and 6. Brahms
Elsa Frood.
"Secrecy" Wolf
"To a Nightingale" Brahms
"The Shulamite" Liapounov
Alan Smith and Ivy Smith.
Allegro from Sonata in F Beethoven
Mabel Baker.
"A Brown Bird Singing" H. Wood
"Shepherd, Thy Demeanour Vary"
Lane Wilson (1)
"Within a Mile of Edinboro' Town"
Traditional (1)

Trio.
Fantasy Trio Frank Bridge
"Stainless Stephen."
Elsa Frood.
"O Don Fatale" Verdi
W. H. Welling.
"Over the Rim of the Moon"
Michael Head (1)

9.30-10.0.—Programme S.B. from London.
10.0. Trio.
Minuet Beethoven
Prize Song ("The Mastersingers") Wagner
Elsa Frood.
"I'll Rock You to Rest" C. V. Stanford (1)
"Shepherd's Song" Elgar
"Love's Philosophy" R. Quilter (1)
Trio.
"Les Millions d'Arlequin" Drigo
"Berceuse de Jocelyn" Godard
Selection from "Pagliacci" Leoncavallo

SATURDAY, February 28th.

3.30-4.30.—Programme S.B. from Manchester.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HENRY HADOW, C.B.E., LL.D.,
etc., "Music from the Listener's Point of
View." S.B. to other Stations.
Local News.
7.30-12.0.—Programme S.B. from London.

BURIED TREASURE

We all love stories of buried treasure, with their old and yellowed charts, their strange tales from the lips of stricken men, their cryptograms, their expeditions, their hopes and failures.

But in the world of practical affairs there is only one sure and certain way of finding buried treasure.

BURY IT YOURSELF.

Don't bother about pickaxe or spade, just get a block of wood and a hammer. Choose a suitable location in the main body of earth near the window of the room in which your wireless set is installed and drive home one good Climax Radio Earth until the cap is just above the ground. If you like elaboration, make a bowl shaped depression round the cap. Run a good short earth lead to your set and the job is done.

The capital required for the expedition is five shillings plus your personal expenses, if any. But, beware of pirates who may bring your expedition to failure. Look for the name CLIMAX RADIO on the cap of the earth tube. Accept no substitutes. Decline all imitations, politely or otherwise as it pleases you. Remember, if you cannot obtain the genuine Climax Radio Earth from your usual wireless dealer or if substitutes are offered you, send five shillings direct to us and we will send you a genuine Climax Radio Earth by return, post free.

The CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The specially designed armoured point allows it to be easily driven into the ground. The perforated tube enables water to be easily introduced into the surrounding earth. It takes up little space, and is not obtrusive. It is far better than the old fashioned earth with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water pipe.

If you are troubled with—

Weak signals, Intermittent signals, Electric main disturbances, Local Set Interference, Muddy reception,

the probable cause of the trouble is an inefficient earth. Get a better earth to-day. Get a Climax Copper Earth.

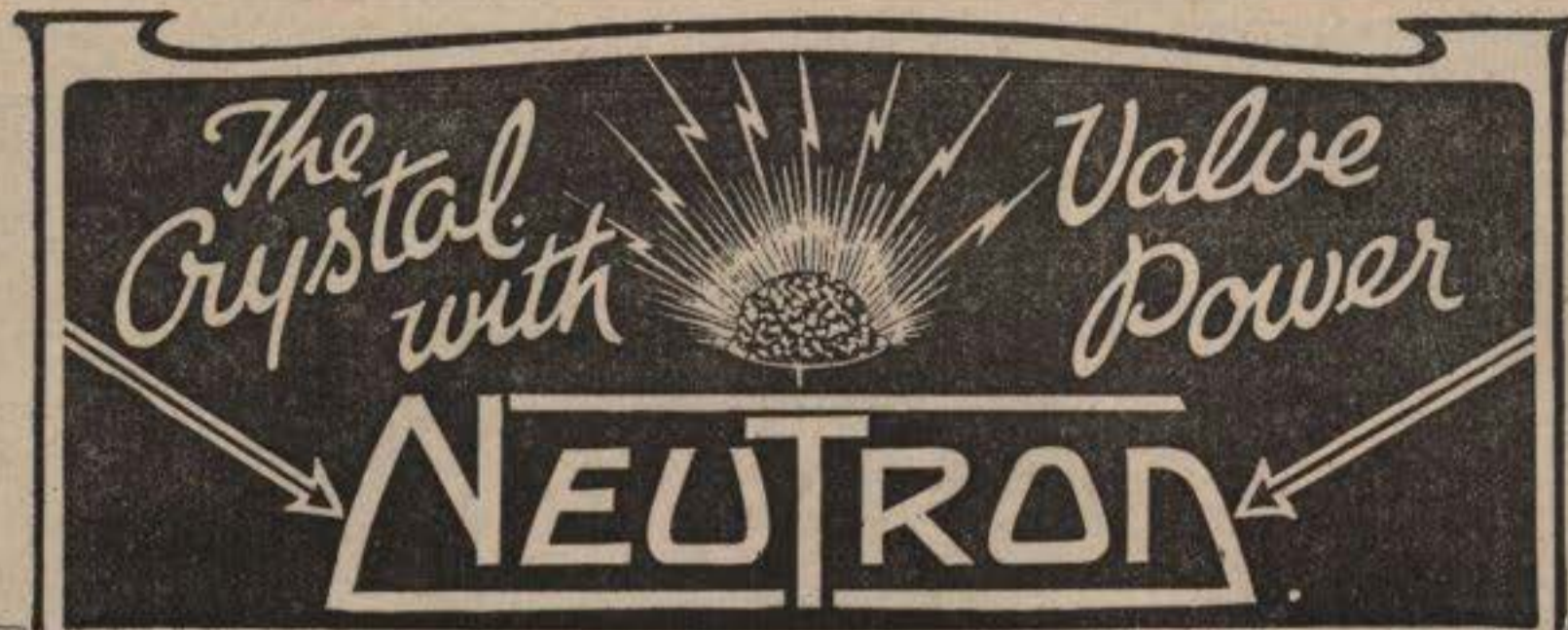
Price 5/-

The enormous success of the CLIMAX RADIO EARTH has given rise to a flood of imitations of doubtful efficiency. Protect yourself. Look for the name Climax on the cap.

Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine CLIMAX RADIO EARTH by return, post free.

INSIST ON THE NAME
CLIMAX PATENTS LTD.
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CLIMAX RADIO



THE WORLD'S GREATEST RADIO CRYSTAL.

Testimony.

Hull.
"For the past three weeks a few friends and I have been trying to find the best crystal. We have tried no fewer than 15 different makes and are unanimously agreed that 'Neutron' is the best of the lot."—W. H.

Lee, S.E.
"I have bought a piece of your Neutron crystal and am now using it on a set with three pairs of phones. The results from this crystal are really splendid, and are much in advance of the results from any other crystal I have used."—C. D.

London, S.E.
"I used practically every crystal that can be bought. I got 5XX satisfactorily, and one day decided to have a shot at 'Neutron.' The results I obtained were remarkable."—F. H. G.

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"Neutron is certainly the best crystal I have ever tried. I have received 5XX on an ordinary single slide crystal set, at the above address, quite loudly enough to hear bands."—E. C. D.

Radcliffe.
"I recently purchased one of your Crystals, and am writing to say that, without doubt, the Neutron is the best Crystal obtainable."—P. C.

Nottingham.
"I wish to thank you for the crystal and find it gives wonderful results. I have recommended your crystal to a number of my friends and they also speak very highly of the clear reception they obtain from same. Excels all other makes. Wishing you every success."—H. B.



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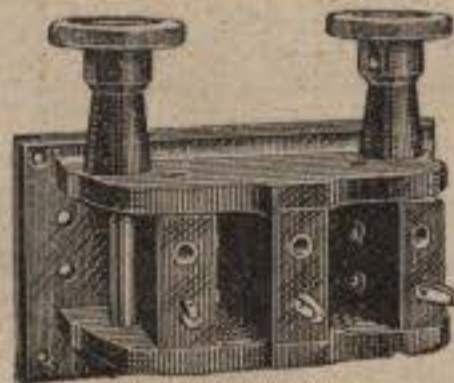
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144, Theobalds Road, London, W.C.1.
Phone: Museum 6841.

STOCKED BY ALL RADIO DEALERS.

Insist on NEUTRON in the black and yellow tin, or send us 1/3 and this wonderful crystal will be mailed by return post free.

NEUTRON LTD.,
Sicilian House, Southampton Row, London, W.C.1.
Phone: Museum 2677.

WARNING



Three-way Coil Holder.

Coil Holders

Two-way and Three-way.

LETTERS PATENT NUMBER
193150.

IT has come to our knowledge that certain coil holders are being offered for sale which are not of our manufacture and which are infringements of our Patent Number 193150.

It is our intention to uphold our rights and the rights of our licensees under this patent, and both trade and public are warned that the sale or use of these imitation coil holders renders them liable to action. Terms will be quoted to potential licensees on request.

January 31st, 1925.

BURNDEPT

WIRELESS APPARATUS

BURNDEPT LTD., Aldine House, Bedford Street, Strand, London, W.C.2.

Wireless Weekly 6^d

The Paper for You!

Every really keen wireless man reads WIRELESS WEEKLY and wouldn't think of missing a single number. Up to the minute in wireless progress, and filled from cover to cover with the work of the foremost writers on wireless. The fact that it is edited by such an authority as John Scott-Taggart, F.Inst.P., A.M.I.E.E., is reason enough for most people to read it regularly. Every issue contains exclusive descriptive articles of new circuits and the latest developments in wireless. Recently many additional features of interest have been added. "Wireless Weekly" is also finely and profusely illustrated.

On Sale Every Wednesday. Price 6d.
BUY OR ORDER IT TO-DAY.

Published by Radio Press, Ltd., Bush House, Strand, W.C.2.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, February 22nd.

SUNDAY, February 22nd.

3.0-5.30.—Programme S.B. from London.
8.30.—Service relayed from St. Peter's Church.
9.0-10.45.—Programme S.B. from London.

MONDAY, February 23rd, to WEDNESDAY, February 25th, and SATURDAY, February 28th.

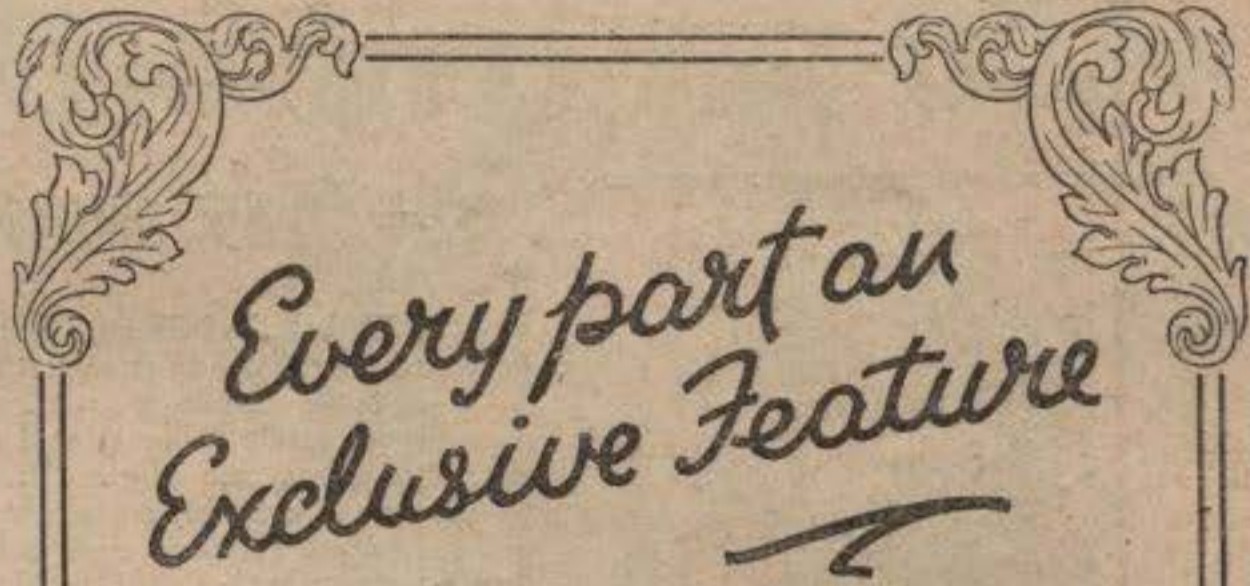
10.0-10.30.—Speeches relayed from King's Hall on the occasion of Whist Drive and Dance in aid of the North Staffordshire Infirmary (Monday, 23rd).
3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.45.—Instructions in the Morse Code (Tuesday).
7.0 onwards.—Programme S.B. from London.

THURSDAY, February 26th.

3.30-4.30.—Gramophone Records of the Week.
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.45.—Instructions in the Morse Code.
7.0-11.0.—Programme S.B. from London.

FRIDAY, February 27th.

3.0-3.30.—Transmission to Schools: Mr. Frank Lambert, "The Story of Josiah Wedgwood."
3.30-4.30.—The Majestic Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—Programme S.B. from London.
FLORENCE BOARDMAN (Contralto).
HARRY BREEZE (Baritone).
WINIFRED TAYLOR (Solo Pianoforte).
FRED C. MORRIS (Solo Violin).
GEORGE MARSH (Humorist).
7.30 Florence Boardman and Harry Breeze. Selected Duet.
7.35. Winifred Taylor.
Two Pieces for the Harpsichord.
Harry Breeze.
7.45. Two Shakespeare Songs.
Fred C. Morris.
7.55. Sonata in A.....Handel
8.5. George Marsh.
"The Fine Old English Gentleman"
Newman (13)
"And So We Go On".....Weston & Lee (7)
8.15. Florence Boardman.
"O Love, From Thy Power"
"Fair Spring is Returning".....Saint-Saëns
8.25. Winifred Taylor.
Novellette in E.....Schumann
"Nightingale".....Liszt
"Seguidillas".....Albeniz
8.35. Harry Breeze.
"Home Again"
Selected Songs.
Fred C. Morris.
8.45. Andantino.....Padre Martini
Tempo di Menuetto.....Pugnani
8.55. George Marsh.
Violin Solos.
9.5. Florence Boardman.
"Thou Art Risen".....Coleridge-Taylor (1)
"The Shepherd's Song".....Elgar
"Danny Boy".....Old Irish Air (1)
9.15. Winifred Taylor.
"Romance".....Sibelius
9.20. Harry Breeze.
"Chorus, Gentlemen".....Hermann Löhr
9.25. Fred C. Morris.
"Revery".....Schumann
9.30-10.0.—Programme S.B. from London.
10.0. Winifred Taylor.
Staccato Study.....Rubinstein
10.5. Florence Boardman.
"Linden Lea".....Vaughan Williams (1)
"I'll Rock You to Rest".....Stanford (1)
10.10. George Marsh.
"The Family Lullaby".....Handall (13)
10.17. Fred C. Morris.
"On the Bayon".....Cameron White
10.25. Florence Boardman and Harry Breeze. Selected Duet.
10.30.—Close down.



Bell-mouth Trumpet of polished oak or mahogany. Artistic in appearance and the best possible radiator of Sound, the "insulated" wood horn possesses especial merit.

Sound Conduit provided with rubber bush to receive unit as well as connector at junction of conduit and horn, to ensure freedom from objectionable resonance.

Name-plate with Type and serial numbers thereon, by which the "HOUSE OF GRAHAM" unconditionally guarantees complete satisfaction to any possessor of an AMPLION



The contour of the Sound Conduit affords a duct of considerable length, compared with the overall dimensions of the instrument, and the sweeping curve allows an unobstructed path for the sound waves.

Super Loud Speaker Unit incorporating the "floating" diaphragm. The unit is "insulated" and detachable from the sound conduit.

The Conduit is hinged to the weighted electro-plated Base, ensuring stability and allowing the horn to be tilted to suit the acoustics of any apartment.

Making the

AMPLION

The Loud Speaker Supreme

Obtainable from all Wireless Dealers of Repute.

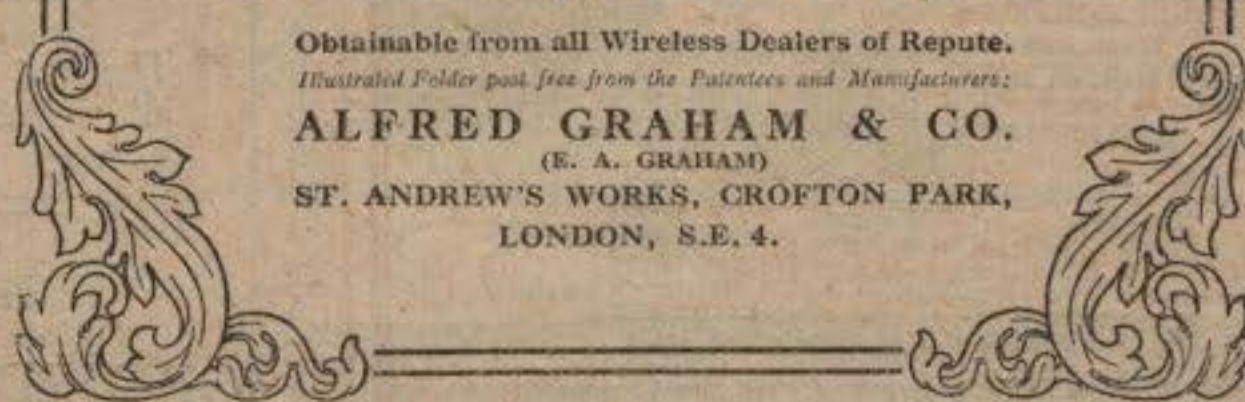
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LONDON, S.E. 4.



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Trade enquiries invited.

2/-

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The wireless public the world over have pronounced them "Good," and you are no doubt proud of your "Wireless" if your speaker is a REVO. They are 3 in family, the Senior with its wonderful volume, clarity and sweetness; the Junior, hardly as loud, but otherwise a faithful copy of its elder; and the Baby, "a real chip off the old block."

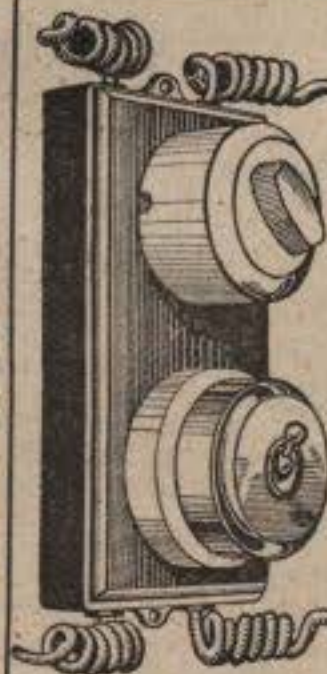
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Swansea Programme.

5SX 485 M.

Week Beginning February 22nd, 1925.

SUNDAY, February 22nd.

3.0-5.30. } Programmes S.B. from Cardiff.
8.30-10.45 }

**MONDAY, February 23rd, and
WEDNESDAY, February 25th.**

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 Cardiff.

TUESDAY, February 24th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

THURSDAY, Feb. 26th, SATURDAY, Feb. 28th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.
7.10.—Sir HENRY HADOW, S.B. from Sheffield. (Saturday).

FRIDAY, February 27th.

3.0-4.0.—W. H. Hoare's Trio.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

GWYL DEWI SANT.
MOSON GYMRAEG.
DATGEINIAID.

ANNIE DAVIES (Soprano).
MATTIE DAVIES (Contralto).
DAVID HARRY (Tenor).

WILLIAM LEWIS (Bass).

GUNSTONE JONES (Canu Penillion).

ELSIE THOMAS (Telynores).

MORGAN LLOYD (Ar Y Crwth).

7.30. T. D. JONES (Unawdau Ar Y Berdoneg).

"Harlech" } Brinley Richards

"Codiad Yr Eheddyd" } David Harry.

"O Na Byddau'n Haf O Hyd" ... W. Davies

"Yr Eos" J. Parry

"Bwthyn Yr Amddifad" J. Henry

Mattie Davies.

"Gwraig Y Morwr" J. Parry

"Cymru Fydd" J. Parry

"Bendithiaist Coed Y Maesydd" D. Protheroe

8.0. Gunstone Jones.

Canu Penillion Gyda'r Delyn.

8.10.—Anerchiad Gan HENADVR JOHN

LEWIS: Maer Abertawe.

Annie Davies.

"Ysbryd Y Mynydd" W. V. Thomas

"Llam Y Cariadau" R. S. Hughes

Deawd, "Hywel A Blodwen" ... J. Parry

8.25. Morgan Lloyd.

"Ar Hyd Y Nos" } Farmer-Henley 15)

"Clychau Aberdyfi" } William Lewis.

"Y Marchog" J. Parry

"Bugail Hafod Y Cwm" David Parry

Triawd, "Duw Bydd Drugarog" J. Parry

8.45.—Anerchiad—"Dewi Sant"—Parch J. J.

WILLIAMS, Treforia.

Elsie Thomas.

"Merch Megan" ... } John Thomas

"Yr Eneth Ddall" } Gunstone Jones.

9.5. Canu Penillion Gyda'r Delyn.

David Harry.

"Hoff Wlad Fy Ngenedigaeith" ... J. Parry

"Llwybr Yr Wyddfa" W. Davies

"Blodwen Fy Anwyllyd" J. Parry

9.30-10.0.—Programme S.B. from London.

Annie Davies.

10.0. "Y Fam Ai Baban" J. Thomas

"Gwelad Y Bryniau" M. W. Griffith

"Nant Y Mynydd" W. Davies

William Lewis.

"Caradog" R. S. Hughes

"Fechgyn Cwmru" A. P. Glaslyn

Mattie Davies.

"Dafydd Y Carreg Wen" ... } Alawon

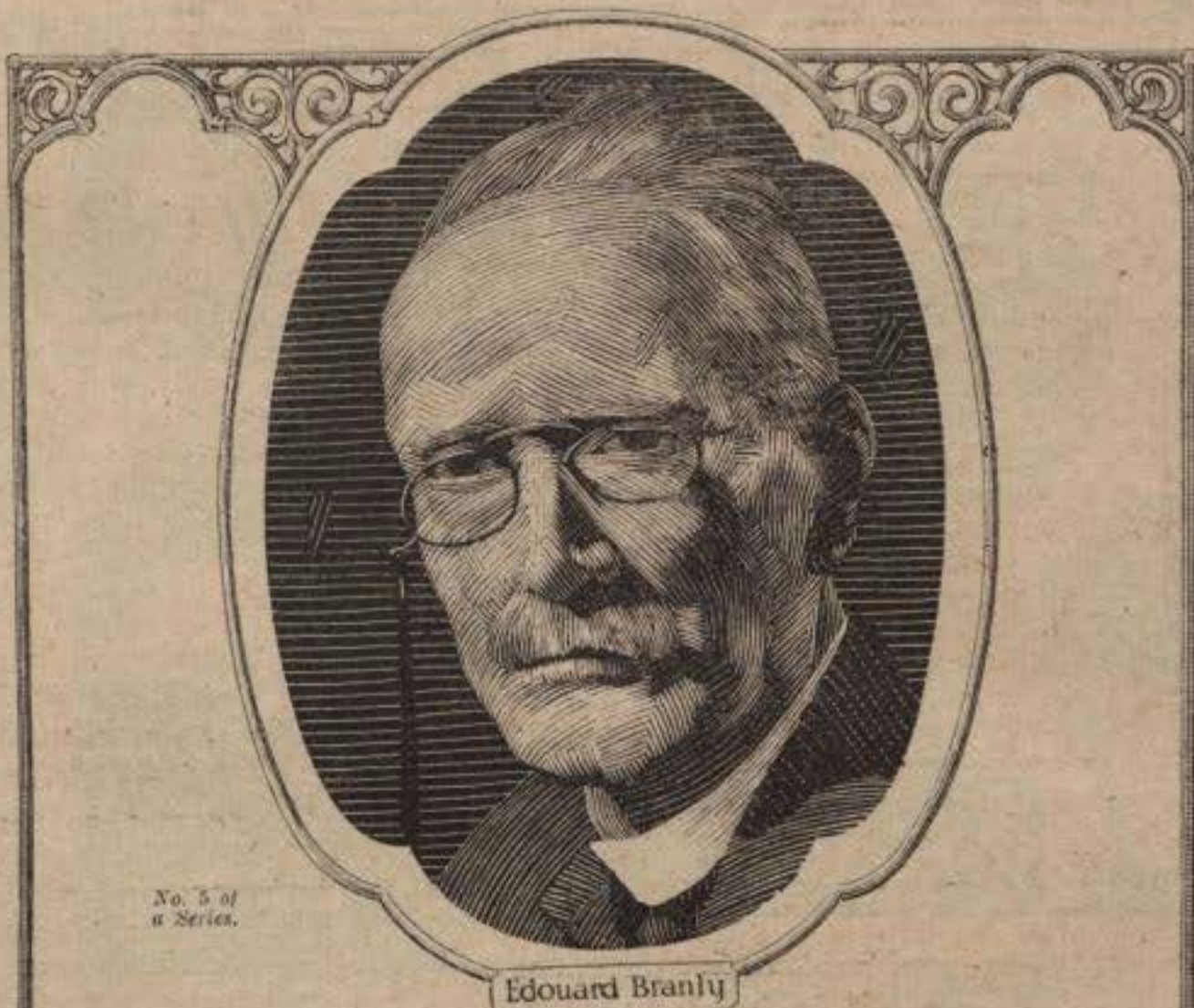
"Breuddwyd Y Frenhines" } Cwymra

"Yn Nyffryn Clwyd" } Pedwarawd, "Ty Wyddost Beth Ddywed

Fy Nghalon" Hughes

"Hen Wlad Fy Nhadau."

10.30.—Terfyn.



No. 5 of a Series.

Edouard Branly

A new use for iron filings!

JUST over thirty years ago that grand old man of Science, Edouard Branly, invented one of the first detectors ever used for wireless. In those days, of course, Wireless was little more than an inventor's dream, the very greatest distance that signals had ever been transmitted without the aid of wires was only a few yards. With Branly's iron filings detector—afterwards called the coherer—a new era dawned.

A few years later, as we all know, signals were successfully transmitted—to the wonderment of the whole world—from Cornwall to Newfoundland, and received on the Coherer. Surely one of the most remarkable uses for iron filings ever discovered. It is a big step forward from Branly's Coherer to Dr. Lee Forest's three-electrode Valve—and from the first valve to the latest Cossor Wuncell Dull Emitter is also another big step forward.

Instead of a Valve having a filament consumption of nearly 4 of an amp and operating at 4 volts, there is now available in the Wuncell a Valve that functions at its best when its filament glow is almost invisible.

So small is its filament consumption, in fact, that a very small portable 2-volt accumulator will run the average 2-valve Set more than a fortnight without recharging. And the cost of a recharge is only a few coppers.

But low operating cost is only one of the many exclusive Wuncell advantages. In volume, sensitiveness, long life, freedom from microphonic noises, it is fully the equal of Cossor Bright Emitter Valves. No greater tribute than this could be paid. Before you select your Dull Emitter Valves, get one of our large illustrated Folders, describing the Wuncell, from your dealer free of charge or send us a postcard for one.

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There is always Dance Music on one or other of the British or Continental Broadcasting Stations—and with an Efescaphone "Nelson" Set you can switch on to any of them in a moment.

Efescaphone reproduction, with Puravox loud speaker, is pure and powerful; the sets are simple to operate, absolutely reliable, and handsome in cabinet work.

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Catalogue 522/7
—it describes Sets
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Comprising 4-valve "Nelson Grand" Receiving Set in handsome mahogany cabinet with roll shutter enclosing panel, with polished mahogany floor pedestal incorporating Puravox Loud Speaker. Wave length range covering all British and Continental Broadcasting Stations.

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Monday's Programme.

(Continued from page 395).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. K. TOTTON. S.B. from London.
Local News.

A Varied Programme.

S.B. to Aberdeen, Edinburgh and Dundee.
THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

THE J. H. SQUIRE CELESTE OCTET:

Under the Direction of J. H. SQUIRE.

REGINALD WHITEHEAD (Bass).

JUPITER MARS (Entertainer).

7.30. Orchestra.
Overture, "The Ruins of Athens" Beethoven
Suite, "The Crown of India" Elgar

7.55. Reginald Whitehead.

"O Isis and Osiris" ("The

"Within These Sacred" Magic { Mozart

Bowers" Flute") {

Recit, "I Rage, I" ("Acis { Handel

Melt, I Burn" and {

Aria, "O Rudder Than" Galatea") {

the Cherry."

8.10. Octet.

"Scène de Ballet" De Bériot-Sear

Two Numbers for Strings.

"Humoresque Humoresqued" Dvorak-Sear

"Sweet and Low" Barbry (11)

Concert Waltz Waldteufel-Sear

8.35. Jupiter Mars.

Stories, Burlesques and Imitations.

8.50. Orchestra.

Concert Valse, "The Sleeping Beauty" Tchaikovsky

9.0. Octet.

Violin Solo, "Ballad Polonaise" Vieuxtemps

(Soloist, MAYER GORDON.)

"Scottish Fantasia" arr. Mulder

"Memory Lane" arr. Sear

Celeste Solo, "The Butterfly" Bendix

(Soloist, FRANK READE.)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. GEORGE MACDONALD. S.B. from

Edinburgh. Local News.

10.0. Orchestra.

Entr'acte, "On the Bosphorus" . . Lincke

Suite, "The Christmas Tree" Rehkoo

"March of the Gnomes"; "Silent

Night"; "Dance of the Chinese Dolls";

"Dance of the Clowns."

"Marche Slave" Tchaikovsky

10.30.—Close down.

Wednesday's Programme.

(Continued from page 399).

Mercia Stotesbury (Solo Violin).

"Melody" Gluck-Kreiser

"After a Dream" Faure-Casals

"Variations on a Theme" Tartini-Kreiser

8.10. Orchestra.

"Hungarian Concert Overture" Keler-Bela

Selection, "Theodore and Co" Novello and Kern

8.30. Helena Millais.

Songs and Fragments from Life.

8.42. Orchestra.

Selection, "The Marriage Market" Jacobi

8.57. "THE DYSPEPTICS."

A Duologue, by Robert Higginbotham.

Produced by GEORGE ROSS.

9.20. Orchestra.

Valse, "Septembre" Godin

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mrs. HUGH SPENDER. S.B. from

London.

Royal Horticultural Society Talk. S.B.

from London. Local News.

10.5. Helena Millais.

"Our Lizzie Goes to Queen's Hall."

10.12. Orchestra.

Suite "Sylvan Scenes" Fletcher

March, "Great Big David" Lotter

10.30.—Dance Music from the "PLAZA"

PALAIS DE DANSE.

11.30.—Close down.

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The utmost volume procurable.

Long life at maximum efficiency.

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Friday's Programme

(Continued from page 403.)

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. S.B. from
London. Local News.
- 10.0. Julien Rosetti.
"Sonata in A Flat," Op. 26
"Sonata quasi una Fantasia"
("Moonlight") Op. 27, No. 2
Beethoven
- 10.30.—Close down.
- 55C GLASGOW. 420 M.**
- 11.30-12.30.—Mid-day Transmission.
3.30-4.0.—Broadcast to Schools.
4.0-5.10.—The Wireless Quartet. Major C.
Draper, D.S.C. Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Miss Kinross on "Poultry Farming."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.
- Scots Night.**
- 7.30. "Melody in the Western Isles."
Introductory Remarks to each item by
Jennie Given, A.R.C.M.
PIPER JOHN MACINTYRE.
March, "Beas of Jura."
Strathspey, "Lady MacDonalld."
Reel, "Lady Mary Hamilton."
NEIL MACLEAN (Gaelic Songs).
"Maile Bheag og"..... } arr. M.
"A' Bhirlinn, Bharrach" } Kennedy-Fraser
Miss J. CURRIE (Gaelic Songs).
"Oran a' Mharaiche," "Port-a-beul."
Mrs. D. THOMSON and Mrs. K.
GALLOWAY (Songs).
"The Vow Song of the
Birds"..... } arr. M. Kennedy-
"Putting Out To Sea" } Fraser
"Putting the Taunt"..... }
Neil MacLean (Gaelic Songs).
"An t-Eilean Muileach"..... } arr. M. Kenn-
"Maighdeanan na h-airidh" } edy Fraser
Miss J. Currie and Neil MacLean.
"Crodh Chaillein."
"Si mo leannan fhein."
Miss J. Currie (Gaelic Songs).
"Soiridh."
"Moladh na Lanubaidh."
Piper John MacIntyre.
March, "Pibroch of Donald Dhu."
Strathspey, "The Western Isles."
Reel, "Mrs. MacLeod of Raasay."
THE STATION CHOIR AND
ORCHESTRA:
Conducted by H. A. CARRUTHERS.
Orchestra.
- 8.45. Three Scottish Scenes, "Highland Mem-
ories"..... } Hamish MacCann
- 9.5. "THE LAIRD O' COCKPEN" (Op. 25).
A Ballad for Choir and Orchestra.
Set to Music by David Stephen. (11).
Words by Lady Nairne.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. G. STAPLEDON. S.B. from
London. Local News.
- 10.0. "KILLIECRANKIE."
Music for Choir and Orchestra by
J. A. Moonie (11).
Words by W. E. Aytoun.
Tenor Solo by NEIL DONALDSON.
The Poem on which this Cantata is founded
relates the battle of the Pass of Killie-
crankie, and the death of the Scottish
Leader. The barbaric excitement of this
historic fight is vividly suggested in the
score, and the impassioned ardour of the
soldiers finds expression in strenuous
themes.
After an opening solo of declamatory char-
acter, the chorus carries on the narrative
to its close.
- 10.20. Orchestra.
"Coronach"..... } David Stephen
- 10.30.—DANCE MUSIC from "The Plaza"
Palais de Danse.
- 11.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 405.

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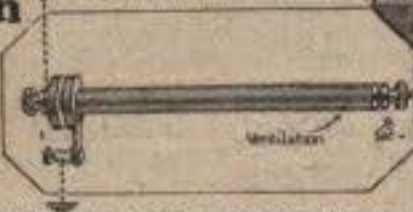
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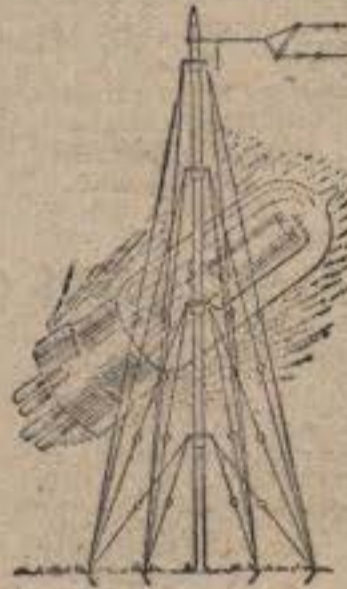
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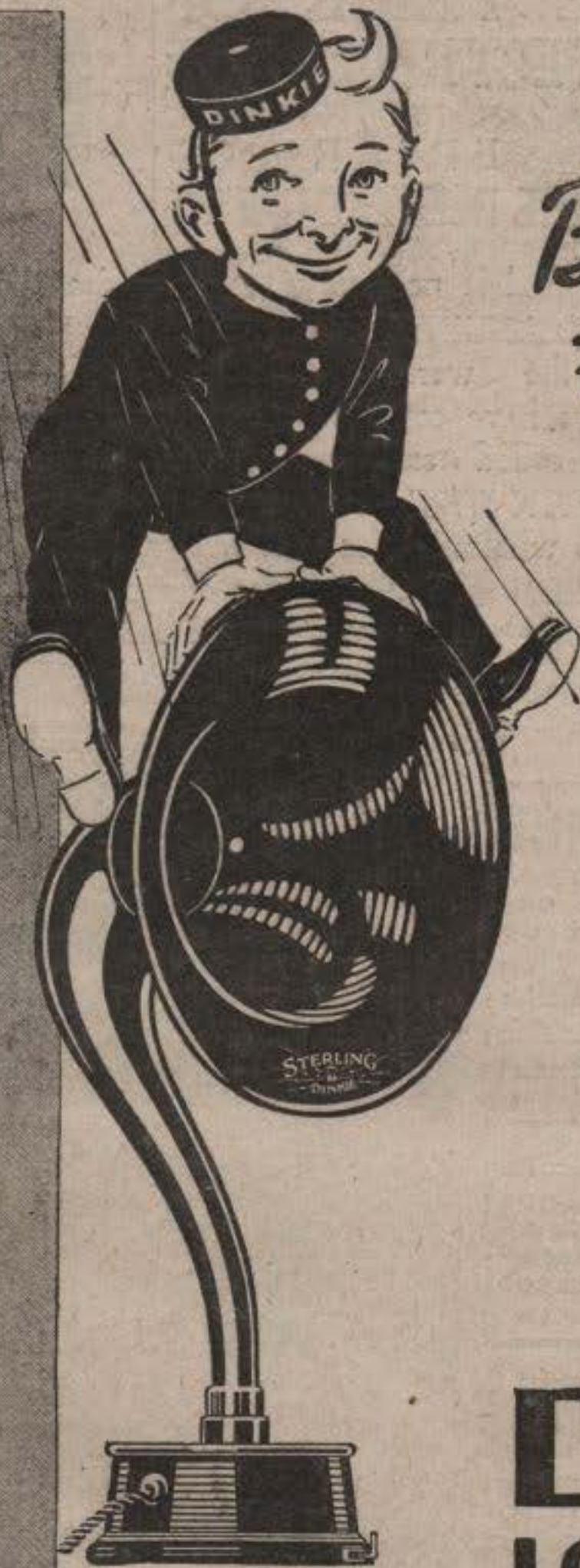
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